

THEATRE DE LA RENAISSANCE

LA VIEILLEURS DE LA 3^e ème

Opéra Comique
en 3 Actes

Paris Imp. Berthaud & C°

Prix net 12^f

Partition Chant & Piano

Arrangée par ALFRED FOCK

Musique de

ROBERT PLANQUETTE

A MONSIEUR

VICTOR KONING

Directeur du théâtre de la Renaissance

ROBERT PLANQUETTE

LES VOLTIGEURS DE LA 32^{ME}

Opéra-Comique en 3 Actes.

Paroles de
CONDINET et G. DUVAL.

Musique de
ROBERT PLANQUETTE.

OUVERTURE.

All^e Moderato.

The musical score for the Overture of "Les Voltigeurs de la 32^{me}" by Robert Planquette is presented in six staves. The first staff, labeled "PIANO.", begins with a forte dynamic (ff) and a tempo marking of All^e Moderato. It includes a performance instruction "tambour." The subsequent staves show a continuous sequence of musical patterns, primarily featuring eighth-note chords and eighth-note runs, typical of a military or fanfare-style opening. The score concludes with a final staff where the piano part ends, followed by a section labeled "Même Mouvement." This section continues the musical style established in the opening, maintaining the same key signature (F major) and time signature (common time).

Musical score for two staves (treble and bass) in G major (two sharps). Measure 1: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *dim.*

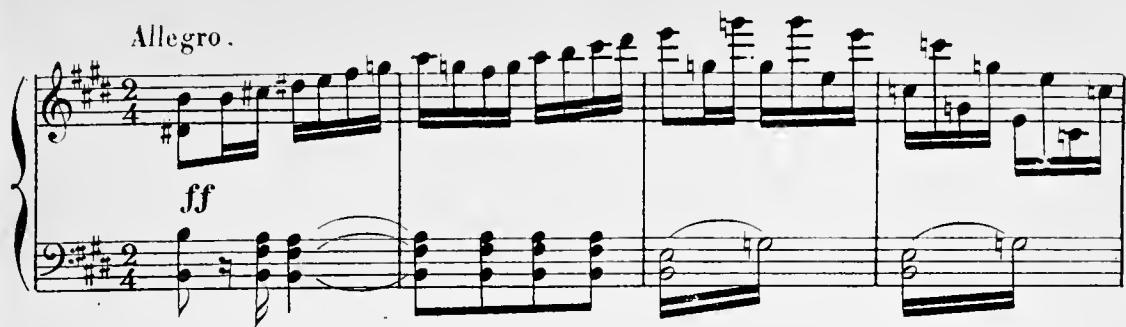
Musical score for two staves (treble and bass) in G major (two sharps). Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *mf*. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for two staves (treble and bass) in G major (two sharps). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *p*. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

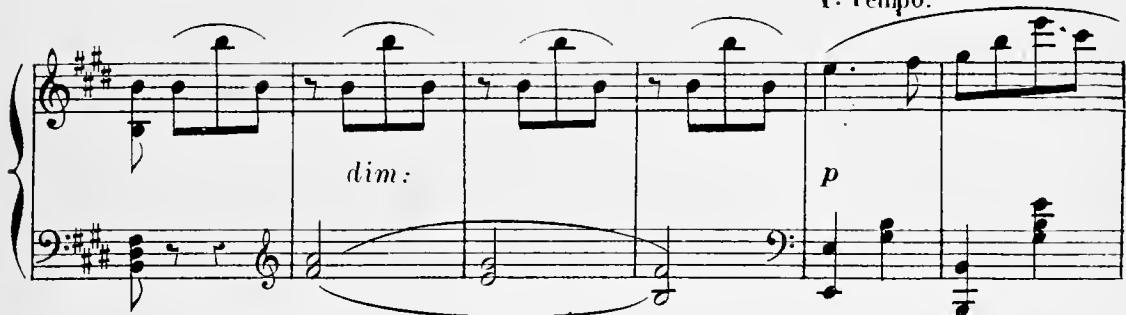
Musical score for two staves (treble and bass) in G major (two sharps). Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *p*. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for two staves (treble and bass) in G major (two sharps). Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *cresc:*, *f*. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Allegro.



1º Tempo.



Allegro.



cresc:



Allegro.



Tempo di Valse.





Continuation of the musical score from the previous page. The vocal parts continue in G clef, and the piano part continues in F clef. The dynamic *mf* is indicated at the beginning of the fourth measure of this section.

Continuation of the musical score. The vocal parts continue in G clef, and the piano part continues in F clef.

Continuation of the musical score. The vocal parts continue in G clef, and the piano part continues in F clef.

Continuation of the musical score. The vocal parts continue in G clef, and the piano part continues in F clef. The dynamic *ff* is indicated at the beginning of the fifth measure of this section.

Handwritten musical score for two staves. The top staff is in G major, common time, with a basso continuo part below it. The bottom staff is in C major, common time. Measures 1-6 show various harmonic progressions with basso continuo support.

Handwritten musical score for two staves. The top staff is in G major, common time. The bottom staff shows a basso continuo part with sustained notes and bassoon entries. Measures 7-12 continue the harmonic progression established in the previous measures.

Tempo di marcia.

Handwritten musical score for two staves. The top staff starts with a forte dynamic (f) and a 6/8 time signature. The bottom staff shows a basso continuo part. Measures 13-18 feature a rhythmic pattern of eighth and sixteenth notes, with a crescendo (cresc.) indicated in the right hand.

Handwritten musical score for two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a basso continuo part. Measures 19-24 continue the rhythmic pattern established in the previous measures, with a fortissimo dynamic (ff) indicated in the right hand.

Handwritten musical score for two staves. The top staff shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff shows a basso continuo part. Measures 25-30 continue the rhythmic pattern established in the previous measures, with a piano dynamic (p) indicated in the right hand. The word "tambour." is written above the basso continuo staff in measure 28.



Tempo di Valse.



mf

cresc:

f

accel:-

ff

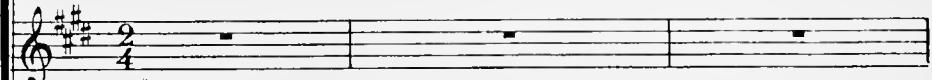
tambour.

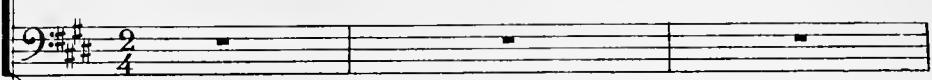
No. 1.

INTRODUCTION.

Allegro con moto.

SOPRANI. 

TÉNORS. 

BASSES. 

PIANO. 

Allegro con moto.

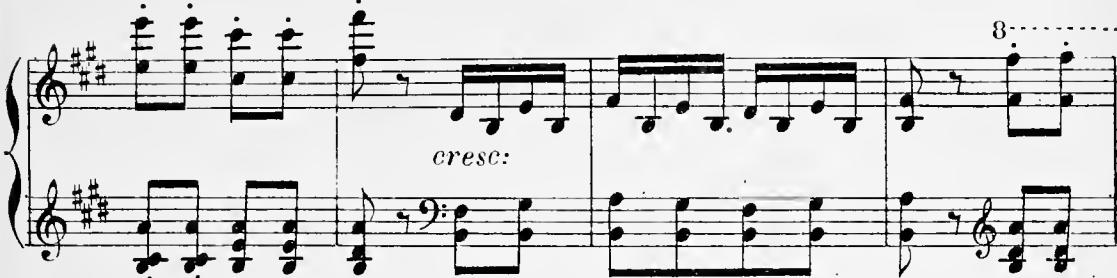
p

cresc.

f

8.....

8.....







En - eor un, en - eor un, un qui veut les
En - eor un, en - eor un, un qui veut les
En - eor un, en - eor nn, un qui veut les
En - eor un, en - eor nn, un qui veut les

mil - le é - ens. Ah! voyez! voyez done.
mil - le é - ens. Ah! voyez! voyez done.
mil - le é - ens. Ah! voyez! voyez done.

Ah! comme ils sont tous émus!
Ah! comme ils sont tous émus! En - eor
Ah! comme ils sont tous émus!

A musical score for voice and piano in G major (two sharps) and common time. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of eight staves of music, divided into four systems by vertical bar lines. The vocal line includes lyrics in French, such as "un, — en — cor un, — un qui", "Voyez", "vent les mil le é eus.", "done, — voyez done, — Ah! voy", "Ah! voy", and "Ah! voy". The piano accompaniment features sustained notes and eighth-note patterns. Measure numbers 11 through 18 are indicated above the staves.

un, — en — cor un, — un qui

Voyez

vent les mil le é eus.

done, — voyez done, — Ah! voy

Ah! voy

Ah! voy

Musical score for piano and voice. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is A major (three sharps). The vocal line consists of repeated phrases: "ez comme ils sont é - - mus . La ro -" followed by a dynamic marking "dim:", and then another phrase "ez comme ils sont é - - mus . La ro -". The piano accompaniment features sustained chords in the bass line.

Continuation of the musical score. The vocal line continues with "sié - - re, La ro - sié -" followed by a repeat of "sié - - re, La ro - sié -". The piano accompaniment maintains its harmonic foundation with sustained chords.

Final section of the musical score. The vocal line begins with "re Ils vou - draient tous l'é - pou - ser" followed by a repeat of "re Ils vou - draient tous l'é - pou - ser". The piano accompaniment includes dynamic markings: "p" (piano dynamic) and "cresc." (crescendo dynamic). The score concludes with a final piano chord.

A musical score for voice and piano in G major (two sharps) and common time. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of six systems of music, each ending with a repeat sign and a double bar line, indicating a da capo section.

The lyrics are in French:

- System 1: En - cor un, en - cor un, un qui veut les
ah! ah! ah!
- System 2: mil le é - eus Ah! Ah!
ah! Voy - - ez done, Ah! voy - - ez!
- System 3: Voy - - ez done, Ah! voy - - ez!
- System 4: (p) Voy - - ez done, Ah! voy - - ez!
- System 5: ah! En - - cor un,
voy - - ez! comme ils sont é - e mus! Ah!
voy - - ez! comme ils sont é - e mus!
- System 6: (p) Voy - - ez done, Ah! voy - - ez!

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is A major (three sharps). The music consists of six staves of music, each ending with a repeat sign and leading to a double bar line. The lyrics are in French and are repeated in each section. The piano part includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and various rests and note values.

en - cor un, un qui veut les mil - le é - cus
ah! ah! ah!

ah! ah! ah! ah! ah! ah! voy -
ah! voy - ez, voy - ez done! ah! ah! ah! voy -
ah! voy - ez, voy - ez done! ah! ah! ah! voy ->
ez! ah! voy - ez done, ah! voy - ez! comme ils sont é -
ez! ah! voy - ez done, ah! voy - ez! comme ils sont é -
ez! ah! voy - ez done, ah! voy - ez! comme ils sont é ->

- mus!

- mus!

f Va, va, va, va, va, va,

En - - cor un,

En - - cor un,

va, va, va, va, va, va, En - - cor un,

8--

en - - cor un, un qui veut les mil - le é - eus

en - - cor un, un qui veut les mil - le é - eus

en - - cor un, un qui veut les mil - le é - eus

Voy - ez done, ah! voy - ez, voy - ez comme ils
 Voy - ez done, ah! voy - ez, voy - ez comme ils
 Voy - ez done, ah! voy - ez, voy - ez comme ils
 Voy - ez done, ah! voy - ez, voy - ez comme ils

sont é - mus En - cor un qui von - drait é - pon -
 sont é - mus En - cor un qui von - drait é - pon -
 sont é - mus En - cor un qui von - drait é - pon -
 - ser la ro siè - re On s'ins - crit chez le
 - ser la ro siè - re On s'ins - crit chez le
 - ser la ro siè - re On s'ins - crit chez le

Musical score for voice and piano, page 17. The score consists of four systems of music. The top system has lyrics in French: "mai - re, On se met sur les rangs. En - cor mai - re, On se met sur les rangs. En - cor mai - re, On se met sur les rangs. En - cor". The middle system has lyrics: "un qui vou - drait é - pon - ser la ro - un qui vou - drait é - pou - ser la ro - un qui vou - drait é - pon - ser la ro -". The bottom system has lyrics: "- sié - re On s'ins - crit chez le mai - re, On - sié - re Ous'ins - crit chez le mai - re, On - sié - re On'sin - erit chez le mai - re, On". The piano part features harmonic chords and bass notes.

Musical score for three voices (Soprano, Alto, Bass) and piano, page 18. The music is in common time, key signature is A major (three sharps). The vocal parts sing in unison, while the piano part provides harmonic support.

The lyrics are in French:

- se met sur les rangs. Voyez! voyez!
- se met sur les rangs. Voyez! voyez!
- se met sur les rangs. Voyez! voyez!
- ez! Ah! voyez done comme ils sont tous é-
- ez! Ah! voyez done comme ils sont tous é-
- ez! Ah! voyez done comme ils sont tous é-
- mus Voyez, voyez! Ah! voyez done, On
- mus Voyez, voyez! Ah! voyez done, On
- mus Voyez, voyez! Ah! voyez done, On

The piano part features sustained chords and rhythmic patterns corresponding to the vocal entries.

A musical score for voice and piano. The vocal part is in soprano C major, 2/4 time. The piano part is in common time. The vocal line consists of eighth-note chords and sustained notes. The piano accompaniment features eighth-note chords and bass notes. French lyrics are written below the vocal line.

s'ins_crit chez le mai - - - - -
s'ins_crit chez le mai - - - - -
s'ins_rit chez mai - - - - -

- re .

- re .

- re .

The score consists of six systems of music, each starting with a treble clef, a key signature of two sharps, and a common time signature. The vocal line begins with a sustained note followed by eighth-note chords. The piano accompaniment provides harmonic support with eighth-note chords and bass notes. The vocal line continues with sustained notes and eighth-note chords. The piano accompaniment maintains a steady harmonic foundation. The vocal line concludes with a sustained note followed by eighth-note chords. The piano accompaniment ends with eighth-note chords and bass notes.

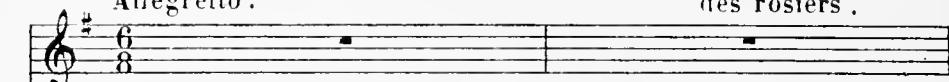
SC. 2.

COUPLETS.

Allegretto.

Rép: Il porte le bouquet
des rosiers .

CÉSAR.



PIANO.



A musical score for voice and piano. The vocal line is in French, with lyrics appearing below the notes. The piano accompaniment consists of chords in the bass and harmonic support in the treble. Measure 1: "pré - sen - te lui mê -" (piano part only). Measure 2: "me Il n'est pas beau," (piano part only). Measure 3: "— mais les ha sards sont grands. Oui, c'est Cé -" (piano part only). Measure 4: "cresc." (piano part only). Measure 5: "sar qui fe ra le trei zié -" (piano part only).

c

pré - sen - te lui mê -

me Il n'est pas beau,

— mais les ha sards sont grands. Oui, c'est Cé -

cresc.

zar qui fe ra le trei zié -

me Car de ver - tu je suis fé -

- ru. Qui l'au - rai cru mais c'est là ma ma -

niè - re, Je ne sais pas vous cour - ti - ser.

p

Cer - tes, j'ai - me mieux é - - pon -

ser. Ah!

p accel:

dolce.

Je veux, mes belles, mes belles, Je

p

suivez le chant.

alargando.

veux, je veux e - pou - ser, é - pou - ser la ro

f

suivez

Tempo.

siè - re Je veux, mes belles, mes belles, Je

Musical score for the first couplet of a song. The vocal line (top staff) consists of eighth and sixteenth notes. The piano accompaniment (bottom two staves) features chords and bass notes. The lyrics are: "veux, — je veux, je veux, je veux, Oui je veux é-pou-ser la ro-". The dynamic marking "cresc:" appears above the piano staves, and "f" (forte) is placed above the piano bass staff. The vocal line continues with "siè - re .". The piano accompaniment includes a dynamic marking "ff" (fortissimo) over the bass staff.

2^e Couplet.

Musical score for the second couplet of the song. The vocal line (top staff) has a sustained note followed by eighth and sixteenth notes. The piano accompaniment (bottom two staves) consists of eighth-note chords. The lyrics are: "Quand sa ver-". The piano accompaniment continues with eighth-note chords.

Musical score for the continuation of the second couplet. The vocal line (top staff) starts with a sustained note and then moves to eighth and sixteenth notes. The piano accompaniment (bottom two staves) features eighth-note chords. The lyrics are: "tu, — por - te - ra le ca - chet,". The dynamic marking "p" (piano) is placed above the piano bass staff.

A musical score for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is one sharp. The vocal part begins with "Et le timbre de la mai ri-", followed by a piano dynamic instruction "tr". The piano part consists of sustained chords. The vocal line continues with "Au rai je peur du fâcheux ri co-", followed by another piano dynamic instruction "f". The piano part continues with sustained chords. The vocal line continues with "chét Qu'on crain tou_jours lorsqu'on se mari - e;" followed by a piano dynamic instruction "f". The piano part consists of sustained chords.

c

Et le timbre de la mai ri -

c

Au rai je peur du fâcheux ri co -

c

chét Qu'on crain tou_jours lorsqu'on se mari -

c

e;

tr

f

A musical score for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is one sharp. The score consists of five staves of music, each ending with a repeat sign and a double bar line, indicating a section of the piece.

The lyrics are as follows:

- Mais si le sort, — Me donne
- tort — L'affront se ra pour la commune en-
- tie re. Je ne sais pas vous cour - ti - ser.
- Cer - tes, j'ai - me mieux é - - pou -

Pedal points are indicated by vertical stems with dots on the piano staves.

A musical score for voice and piano in common time, key of G major. The vocal part is in soprano clef, and the piano part is in bass clef.

The score consists of four systems of music:

- System 1:** The vocal line begins with "ser." followed by a melodic line with slurs and grace notes. The piano accompaniment features eighth-note chords. Dynamics include *p* and *accel:*. The vocal line continues with "Ah!" followed by "dolce." and lyrics "Je veux mes".
- System 2:** The vocal line continues with "suivez le chant." The piano accompaniment consists of sustained bass notes and eighth-note chords.
- System 3:** The vocal line begins with "bel les, mes" followed by "bel les, je veux, je ven". The piano accompaniment consists of eighth-note chords.
- System 4:** The vocal line begins with "é pou ser, e pou ser la ro". The piano accompaniment consists of eighth-note chords. Dynamics include *f* and *alargando.* The vocal line concludes with "suivez".

Tempo.

A musical score for voice and piano. The vocal line (top staff) is in common time, treble clef, key of G major. The piano accompaniment (bottom staff) is also in common time, bass clef, key of G major. The vocal part begins with a melodic line consisting of eighth and sixteenth notes. The piano part features sustained chords and rhythmic patterns. The vocal line continues with a series of eighth and sixteenth note patterns. The piano part includes dynamic markings such as *p*, *cresc:*, *f*, *ff*, and *ff*. The vocal line concludes with a melodic line consisting of eighth and sixteenth notes. The piano part ends with a dynamic marking of *ff*.

sié re, de veux mes belles, mes belles, Je
veux, — je veux, je veux, je veux, Oui, je
veux é-pou-ser la ro-sié re.

No. 3.

AIR.

Rép: Cachons - nous.

Tempo di Valse, Moderato.

NICOLETTE.



Tempo di Valse, Moderato.

PIANO.

Tempo.

Ah! .

rall:

p

la ro sié re Heu reu se et

N

fie - re En ha bits plus beaux que le

jour! Tou - te pim - pam - te

Et ; tri - om - phan - te Comme u - ne

rit:

N

ne au - ra sa cour. — Quand

suivez.

A musical score for voice and piano in G major, featuring four systems of music. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part includes lyrics in French, and dynamic markings such as *p* (piano) and *f* (forte) are present. The piano part features harmonic progression with various chords.

on s'a - - van - - ce A - - - - vec d'

cen - - ce Le cœur rem - pli d'un doux - é

moi! Sous la con - - ron - - ne

p

On est mi - gnon - - ne Mais ce la n'est

cresc: *f*

rall:

N

Tempo.

Poco rit:

pas pour moi.

p suivez ff

Je me

p

Tempo.

croy-ais pour-tant, com-me on se trom-pe, A cet hon-

mf

Poco rit:

nemr des droits in-con-tes-tés, Je me

p suivez.

Tempo.

voy-ais em-bras-sant a-vec pom-pe Mon-sieur le

mf

f

Mai _ re et les au _ to _ ri _ tés. Ah! Ni _ co _

p f

This musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "Mai _ re et les au _ to _ ri _ tés." are written below the notes. The bottom staff is for the piano, featuring a bass clef, a common time signature, and a key signature of one sharp. The dynamics "p" (piano) and "f" (forte) are indicated above the piano staff.

-let _ - - te, Pau _ vre fil _ let

p > > > >

This section continues the musical score. The top staff shows a continuation of the vocal line with the lyrics "-let _ - - te, Pau _ vre fil _ let". The bottom staff shows the piano accompaniment with a dynamic "p" and several slurs marked with arrows pointing right (>).

rit: Tempo.
te! Ah! la ro _ siè _ re

rit:

This section includes vocal entries with dynamics "rit:" and "Tempo.", and piano entries with dynamics "p". The lyrics "te!", "Ah!", "la", "ro _ siè _ re", and "rit:" are visible.

Hen _ ren _ se et fiè _ re Le cœur rem _

This final section of the score shows the vocal line continuing with the lyrics "Hen _ ren _ se et fiè _ re Le cœur rem _". The piano accompaniment is present throughout.

N pli d'nu doux é moi Sons la cou...

N rou ne On est mi gnou ne
erese: f

rit: Tempo.
Mais cela n'est pas pour moi. Ah! la ro siè re Joyeuse et
p suivez. f

rit.
fiere En habits plus beaux que le jour Tou te pim...
p

N

pan - te Et tri - om - phan - te Comme u - ne Rei -

ne au - ra sa cour; Comme u - ne Rei -

ne, comme u - ne Rei - ne au - ra sa cour.

Pianissimo animato.

CHOEUR et COUPLETS.

Rép: Oh! les injustices.

Allegro.

NICOLETTE.

SOPRANI.

TÉNORS.

BASSES

PIANO.

Allegro.

droits Faut il cri er sur les toits Pour

droits Faut il cri er sur les toits Pour

droits Faut il cri er sur les toits Pour

quelques passe droits Faut-il crier sur les toits
quelques passe droits Faut-il crier sur les toits
quelques passe droits Faut-il crier sur les toits Fant-il

NICOLETTE.

Non, non, non, non, non,
crier sur les toits.

non, non, non, non, non, non;
dim:

A musical score for piano and voice, featuring three staves of music. The top staff is for the voice, the middle staff is for the piano (right hand), and the bottom staff is for the piano (left hand/bass). The music is in common time, with a key signature of one sharp (F#). The vocal line consists of French lyrics, with some words underlined. The piano parts provide harmonic support, with various dynamics like *p* (piano) and *mf* (mezzo-forte) indicated. The vocal line continues from the previous page, with lyrics including "Dans ta douleur", "Comment te suis-vre", "Oui, on peut", "Sans être rosière on peut", "vi-vre.", "Sans être rosière on peut", "vi-vre.", "vi-vre.", and "vi-vre.". The piano bass line provides harmonic foundation throughout the piece.

Dans ta douleur Comment te
mf Dans ta douleur Comment te suis -
Dans ta douleur Comment te suis -

suis - vre Oui, on peut
vre Sans être rosière on peut
vre Sans. être rosière on peut

vi - vre. Sans être rosière on peut
vi - vre.
vi - vre.
vi - vre.

vivre on pent vivre. C'est très ve *p*
C'est très ve
C'est très ve
xant je le sais bien, Quand la ver tu ne sert à
xant je le sais bien, Quand la ver tu ne sert à
xant je le sais bien, Quand la ver tu ne sert à
rien. C'est très ve xant, je le sais bien, Quand la ver
rien. C'est très ve xant, je le sais bien, Quand la ver
rien. C'est très ve xant, je le sais bien, Quand la ver

The musical score is for voice and piano, featuring six systems of music. The key signature is G major, and the time signature is 2/4. The vocal part is in soprano range, and the piano part provides harmonic support. The lyrics are in French, with some words repeated across systems. The vocal line is melodic, with eighth and sixteenth note patterns. The piano part includes bass notes and chords. The score is presented in a clear, legible format with musical notation and lyrics.

Non, non, non, non, non,

tu ne sers à rien.

tu ne sers à rien.

tu ne sers à rien.

p

non, non, non, non, non, non,

(pleurant)

Hi hi hi hi hi hi

SOPRANI.

Dans ta douleur Comment te sui

mf

p

N. hi!

-41-

vre; Sans è tre ro sié re on pent vi

Mais si ce ti
tre si van té

vre,

C'est moi, c'est moi, c'est moi qui l'a vais mé ri

té?
Poco animato.
rire.

f Ah! ah! ah! ah! ah! ee ti tre si van

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line continues from the previous system, singing "Ah! ah! ah! c'est toi qui la vait mé - ri -". The piano accompaniment consists of eighth-note chords in the bass line. Measure 3 starts with a piano dynamic.

Continuation of the musical score. The vocal line begins with "A ____ moi," followed by a piano dynamic "p". The piano accompaniment features eighth-note chords in the bass line.

Continuation of the musical score. The vocal line begins with "croi - - re," followed by "Je ____ suis sa ____". The piano accompaniment features eighth-note chords in the bass line.

Continuation of the musical score. The vocal line begins with "ge et pour - tant _____" followed by "Mon Cé - sar". The piano accompaniment features eighth-note chords in the bass line.

1
m'ai - me tant; C'est bien plus

2
mé - ri - - toi - - re Mon Cé - sar

3
m'ai - me tant; C'est bien plus me - ri - -

4
suivez.

5
Rall.: Tempo.
 toi - - - - - - - - - - - - - -
 re.
 f Ah! ah! ah!
 Tempo.
 mf

A musical score for voice and piano. The vocal part is in soprano C major, 2/4 time. The piano part is in common time. The vocal line consists of short, rhythmic phrases primarily consisting of eighth notes. The piano accompaniment features bass and harmonic support. The lyrics are in French, repeated in each section.

Ah! ah! ah! ah! ah!

Que ré - pon - drez - vous à ce -

Que ré - pon - drez - vous à ce -

Ah! ah! ah! ah! ah! ah! ah!

- là? Que ré - pon -

- là? Que ré - pon -

mf

drez - vous à ce - là? Que ré - pon - drez - vous à ce -

drez - vous à ce - là? Que ré - pon - drez - vous à ce -

Ah! ah! ah! ah! ah! ah! ah!

la?

Que ré - pon -

la?

Que ré - pon -

>

Ah! ah! ah! ah! ah! ah!

drez vous à ce - là?

drez vous à ce - là?

>

Que ré - pon -

ah!

Que ré - pon - drez vous a ce - là? Que ré - pon -

Que ré - pon - drez vous a ce - là? Que ré - pon -

Que ré - pon -

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The score consists of six systems of music.

System 1: Treble clef. Text: "ardious nous à ce la?"

System 2: Treble clef. Text: "ardiez vous à ce la?"

System 3: Bass clef. Text: "ardiez vous à ce la? Que répon -". Dynamic: *Ral*.

System 4: Treble clef. Text: "ardiez vous à ce la? Que répon -". Dynamic: *Ral*.

System 5: Treble clef. Text: "Mais com - me". Dynamic: *Tempo*.

System 6: Bass clef. Text: "len - ten - do.". Dynamic: *Tempo*.

System 7: Treble clef. Text: "ardiez vous à ce la?". Dynamic: *Tempo*.

System 8: Bass clef. Text: "len - ten - do.". Dynamic: *mf*.

System 9: Treble clef. Text: "toi, ma pe ti - te, on a, on".

System 10: Bass clef. (Continuation of System 9).

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time, with a key signature of one sharp. The lyrics are in French, with some words underlined.

The vocal line consists of two parts:

- Part 1: "a, on a de jo _ lis a _ mou _ reux, Quand nous ne". The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. Dynamics include *ff*, *mf*, and a fermata over the piano's bass line.
- Part 2: "fai _ sons rien pour eux, Quand nous ne fai _ sons rien pour eux, Nous a _ vons ans _ si du mé _ ri _ te.". The piano accompaniment includes eighth-note chords and sustained bass notes. Dynamics include *ff* at the end of the section.

The vocal line continues with:

- "Pas au _ tant, pas au _ tant que moi!"
- "Mais com _ me"

Piano dynamics include *p*, *mf*, and *ff*. The piano part features eighth-note chords and sustained bass notes throughout the piece.

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time, with a key signature of one sharp. The lyrics are in French, with some words underlined and some in italics.

toi ma pe - ti - - - te On a, on
a, on a de jo - lis a - mou - reux ^Quand nous ne
fai - sons rien pour eux; Oui, nous a - vous, nous a - vons
aus - si du mé - - ri - - - te.

Pianist's markings: ff (fortissimo), mf (mezzo-forte), v (dynamic), f (forte).

N

Pas au - tant! Pas au

Pas au - tant!

p f p

- tant! Pas au - tant Pas au -

Pas au - tant!

f

Même mouvement

N

tant, pas au - tant! Mon Cé -

f M.D. p

M.G. #p

N sar a si bon ne grâ ce, Et quand

N il vent que je l'em bras se Ah! croy ez

Rall:

N moi c'est bien ten tant.

Couplets.

N snivez.

Alto ff

p ff

ff

Au

temp des mu_guets, un Di-man-che Nous al_lions par les

p

che_mins creux. J'a_vais ma bel_le ro_be blan_ché,

p

Et des li_las dans les che_veux; Vrai_ment j'é_tais as_'

N
sez gen - til - le, A lors Cé - sar m'of - fre son bras, Il
me parle a - vec em - bar - ras Et dans ses yeux, un é - clair
rit: Tempo.
bril - - - le, Et dans ses yeux, un é - clair
suivez
bril - le, Je m'é - cri - ai : Chut! que fais - tu?
p

This musical score consists of four systems of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The score is in common time, with a key signature of one sharp. The vocal part begins with 'sez gen - til - le, A lors Cé - sar m'of - fre son bras, Il', followed by a piano solo section with eighth-note chords. The vocal part continues with 'me parle a - vec em - bar - ras' and 'Et dans ses yeux, un é - clair'. The piano accompaniment features eighth-note chords throughout. The vocal part then begins again with 'bril - - - le, Et dans ses yeux, un é - clair', followed by 'suivez'. The piano accompaniment consists of eighth-note chords. The vocal part concludes with 'bril - le, Je m'é - cri - ai : Chut! que fais - tu?' The piano accompaniment ends with a dynamic marking 'p'.

Nous con - cou - rons pour la ver - tu, Je m'é - cri - ai: Chut!

que fais - tu? Nous con - cou - rons pour la ver - tu.

ff

p

ff

p

2^e Couplet.

Et plus tard, au temps des noi - set - tes

ff

p

A musical score for piano and voice, page 54. The score consists of five systems of music, each with two staves: treble and bass. The key signature is A major (no sharps or flats). The time signature varies between common time and 6/8.

The vocal line (top staff) and piano accompaniment (bottom staff) are as follows:

System 1:

Que nous allions cueil - lir au bois, E - con - tant chan - ter

System 2:

les fau - vet - tes Nous ne par - lions plus qu'à mi - voix. Tout

System 3:

à coup il de - vient si ten - dre Et mon e - cœur _____

System 4:

bat si fort, Qu'il nous sem - ble que tout s'en - dort.

Nous nous parlions sans nous en _ ten _ dre, Nous nous par_

dim.

_ lions sans nous en _ ten _ dre. Mais je lui dis: Chut!

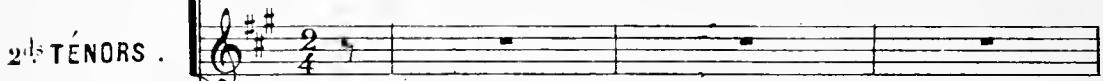
que fais - tu? Nous con _ cou _ rrons pour la ver _ tu, Je

m'é _ cri _ ai: Chut! que fais - tu? Ça vaut bien un prix de ver - tu.

pp *f* *ff*

The musical score consists of five staves of music. The top staff is for the voice (soprano) in G major, indicated by a key signature of one sharp. The second staff is for the piano right hand. The third staff is for the piano left hand, showing bass notes. The fourth staff continues the soprano line. The fifth staff continues the piano left hand. The vocal line includes lyrics in French with some silent periods indicated by underscores. The piano parts provide harmonic support with various chords and rhythmic patterns. Dynamics like *dim.*, *pp*, *f*, and *ff* are marked throughout the score.

CHOEUR des ROSIERS.

Rép.: Papa est à sa place.

PIANO



Nous som - mes trei - ze a - mou - reux pla - to - ni - ques,



Nous som - mes trei - ze a - mou - reux pla - to - ni - ques,



Nous som _ mes les ro _ siers Nos coe _ rs sont des bra _

Nous som _ mes les ro _ siers Nos coe _ rs sont des bra _

siers Mais nous fe _ rons des

siers Mais nous fe _ rons des

ma _ ris pa _ ci _ fi _ ques Ah! vi _ ve! vi _ ve ah!

ma _ ris pa _ ci _ fi _ ques Ah! vi _ ve! vi _ ve ah!

vi - vent les ro - siers! De la ver -
vi - vent les ro - siers! De la ver -
M.D.
p

- tu tou - jours Mon - - sieur le Mai - re
- tu ton - jours Mon - - sieur le Mai - re

Nous vous ju - rons de goû - ter les dou -
Nous vous ju - rons de goû - ter les dou -

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is two sharps. The music consists of six staves of music, divided into three systems by vertical bar lines. The lyrics are in French, with some words underlined. The vocal line starts with "ceurs" and continues through "fem - me au - rait", "la main lé - gè - re", "Car la ver -", "tn n'a _ don _ eit pas les moeurs .", and "Sur le". The piano accompaniment provides harmonic support with chords and rhythmic patterns. The score includes dynamic markings like "m.d.", "mf", and "tr".

ceurs — Quand vo - tre fem - me au - rait
ceurs — Quand vo - tre fem - me au - rait

m.d.

la main lé - gè - re Car la ver -
la main lé - gè - re Car la ver -

tn n'a _ don _ eit pas les moeurs . Sur le
tu n'a _ dou _ eit pas les moeurs . Sur le

mf tr

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is A major (two sharps). The music consists of three systems of four measures each. The lyrics are in French, with some words underlined. The vocal line includes sustained notes and slurs. The piano accompaniment features bass notes and chords. Dynamics and performance instructions are included, such as *sf*, *mf tr*, *ff*, and *p*.

poux, homme u - ti - le Qui dort
- poux, homme u - ti - le Qui dort

cal - me et tran - quil - le Faut - il s'a - pi - toy -
cal - me et tran - quil - le Faut - il s'a - pi - toy -

er Au lieu de guer - roy - er A
er Au lieu de gner - roy - er

Musical score for voice and piano, page 61. The score consists of three systems of music.

System 1: The vocal line begins with "son doux foy - er" (measures 1-2). The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. Measure 3 begins with a piano dynamic instruction: "se fait choy - er".

System 2: The vocal line continues with "Il _____ se fait choy - er" (measures 4-5). The piano accompaniment maintains its eighth-note chordal texture.

System 3: The vocal line begins with "A son doux foy - er Cer - tes il se fait choy -" (measures 6-7). The piano accompaniment includes dynamic markings: "cresc." followed by a crescendo line and a forte dynamic "f".

The vocal parts are written in soprano clef, and the piano parts are split between soprano and bass staves. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by a 'C').

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is A major (two sharps). The music consists of three systems of four measures each. The lyrics are in French, with some words underlined. The vocal line includes sustained notes and eighth-note patterns. The piano accompaniment features harmonic chords and bass line. Measure 1: "er Nous fon - de - rons de". Measure 2: "er Nons fon - de - rons de". Measure 3: "p" dynamic, piano accompaniment. Measure 4: "nom - breu - ses fa - mil - les Et nous au -". Measure 5: "nom - breu - ses fa - mil - les Et nous au -". Measure 6: piano accompaniment. Measure 7: "rons très - ré - gu - liè - re - ment". Measure 8: "rons très - ré - gu - liè - re - ment". Measure 9: piano accompaniment.

er Nous fon - de - rons de
er Nons fon - de - rons de
p
nom - breu - ses fa - mil - les Et nous au -
nom - breu - ses fa - mil - les Et nous au -
rons très - ré - gu - liè - re - ment
rons très - ré - gu - liè - re - ment

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano, page 63. The music is in common time, key signature of two sharps (D major). The vocal parts are written in soprano, alto, and bass staves. The piano part is in the bass staff.

The lyrics are as follows:

De gros gar - gons et pres - que pas de
De gros gar - gons et pres - que pas de
fil - - les Car nous vou - lons plai -
fil - - les Car nous vou - lons plai -
- re au gou - ver - ne - - ment Oui
- re au gou - ver - ne - - ment Oui
ff

Accompaniment details: The piano part features simple harmonic chords. In the first section, the bass line consists of sustained notes. In the second section, the bass line includes eighth-note patterns. The dynamic "ff" (fortissimo) is indicated at the end of the piece.

Musical score for piano and voice. The vocal part is in soprano C major, 2/4 time. The piano part is in basso continuo style, providing harmonic support. The lyrics are:

Car nous vou - lons plai - re au gou - ver - ne -
Car nous vou - lons plai - re au gou - ver - ne -

The piano part features sustained bass notes and harmonic chords.

Continuation of the musical score. The vocal part is silent, indicated by a blank staff. The piano part continues with harmonic chords.

- ment.

Continuation of the musical score. The vocal part is silent. The piano part features dynamic markings: *ff* (fortissimo) and *p* (pianissimo). The bass line consists of eighth-note chords.

- ment.

Continuation of the musical score. The vocal part is silent. The piano part features eighth-note chords with dynamic markings: *f* (forte) and *p* (pianissimo). A slur and a fermata are placed over the eighth note in the second measure.

Continuation of the musical score. The vocal part is silent. The piano part features eighth-note chords.

CHŒUR.

Rép: Ce sera mon tour.

SOPRANI. Moderato.

TÉNORS.

BASSES.

PIANO. Moderato.

M.D.

p

T Ah! quel le est jo -
B
Ah! quel le est jo -

T Ah! quel le est jo -
B
mf

T li e, Ah! quel le est jo li e
B
li e, Ah! quel le est jo li e

dolce.

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of four systems of music. The first system starts with a rest for the piano followed by a vocal entry with lyrics "Ah! quel .". The piano accompaniment features eighth-note chords. The second system begins with "Ah! quel le est jo li e!" followed by a dynamic marking "dim:" and piano dynamics "p" and "pp". The third system continues with "le est jo li e Quel le a" and ends with a piano dynamic "p". The fourth system concludes with "des airs, des airs in no cents; C'est ma" and ends with "foi la grâ ce ac com pli e". The piano accompaniment throughout includes sustained notes and eighth-note chords.

s
Ah! quel .

B
Ah! quel le est jo li e!

{
dim:
p
pp

s
le est jo li e Quel le a

{

s
des airs, des airs in no cents; C'est ma

{

s
foi la grâ ce ac com pli e

{

A musical score for piano and voice, page 67. The music is in common time, key signature of A major (three sharps). The vocal line starts with "Dans l'éclat, dans l'éclat de ses dix-huit ans!" followed by a section in parentheses "(Les RCSIERES.)". The piano accompaniment consists of harmonic chords and bass notes. The vocal line continues with "Voyez donc comme on la vante Poco animato.", "Elle a toutes les vertus, Elle est belle, elle est savante Depuis qu'elle a milie écus", and ends with "suivez.". The piano part features sustained notes and rhythmic patterns.

Dans l'é - clat, dans l'é - clat de ses dix - huit
(Les RCSIERES.)
ans ! Voy - ez donc com - me on la van - te
Poco animato.
Elle a tou - tes les ver - tus, Elle est belle, el -
le est sa - van - te De - puis qu'el - le a mil - le é - cus
suivez.

T Ah! qu'el - le est jo - li - e, Ah! qu'elle est jo -

B Ah! qu'el - le est jo - li - e, Ah! qu'elle est jo -

T *p* *p*

B *p* *p*

T - li - e

B Ah! qu'elle est jo - li - e Ah! qu'elle est jo - li - e

dim

S *dolce.* *p* Ah! qu'el - le est jo - li - e!

T

B - e!

pp

This musical score is a vocal piece with piano accompaniment. The vocal parts are labeled T (Tenor) and B (Bass). The piano part is represented by a single staff. The score is divided into five systems by vertical bar lines. The vocal parts sing in French, and the piano part provides harmonic support. Dynamic markings such as *p*, *p*, *dim*, and *dolce.* are used throughout the score. The vocal line continues from the previous page, with lyrics like "Ah! qu'el - le est jo - li - e" appearing multiple times. The piano part includes various chords and arpeggiated patterns.

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five systems of music. The first system starts with "Quel le a des airs, des airs in no cents;". The second system starts with "C'est ma foi la grâ ce ac com plie". The third system starts with "Dans l'é clat, dans l'é clat de ses dix huit ans". The fourth system is a repeat of the third, labeled "Même mouvement.". The fifth system starts with "Mon sieur le Mai re ou vre la bou che Mon sieur le Mai re ou". The piano part features harmonic patterns and bass notes.

s | Quel le a des airs, des airs in no cents;

s | C'est ma foi la grâ ce ac com plie

s | Dans l'é clat, dans l'é clat de ses dix huit ans

Même mouvement.

s | Mon sieur le Mai re ou vre la bou che Mon sieur le Mai re ou

s | Mon sieur le Mai re ou vre la bou che Mon sieur le Mai re ou

B | Mon sieur le Mai re ou vre la bou che Mon sieur le Mai re ou

f | Mon sieur le Mai re ou vre la bou che Mon sieur le Mai re ou

s ouvre la bouche

t ouvre la bouche Mon sieur le Maire ouvre la bouche

B ouvre la bouche

mf Mon sieur le Maire ouvre la bouche Chut! Monsieur

mf le Maire se mouche Il va prononcer un dis...

p (piano accompaniment)

Soprano (S):

Tenor (T):

Bass (B):

Piano (P):

Chut, Monsieur le Mai -
Chut, Monsieur le Mai - re se mou - che, Chut! Mon -
- cours. Chut! Mon -
dim: p
- re se mou - che, Mon sieur le Maire ouvre la bou - che, Al -
- sieur le Mai - re se mon - che
- sieur le Mai - re se mou - che
lous ne par - lez pas tou - jours, Je veux en - tendre le dis - cours
Il va pro - non - cer Je veux en - tendre le dis - cours
Il va pro - non - cer sou dis - cours
cresc:

N^o. 7.

DUETTO.

Rép: Je vais tomber en syncope.

Moderato.

DOROTHÉE.



LE MARQUIS.



PIANO.

Moderato.

p

E: H: bE: E:

bE: E: E: E:

Le MARQUIS.

Eh! bien oui, Dorothée, Eh! bien oui, c'est

p



moi; Sois moins a...gi...té...e Et reviens à toi. Remets-toi je



Le
M trem - ble Qu'on nous trouve en - sem - ble

DOR:

Dans ce dé - sar - roi . Ah! mon trouble il s'ex -
- pli - que C'est vo_tre voix douce et mélo _ dique,C'est vous que je

vois; Je 'suis dans l'ex _ ta_ se Vous è _ tes sans phra - 8-----

The musical score consists of three staves of music. The top staff is for 'Le M' (Le Méprisé), the middle for 'DOR:' (Désordre), and the bottom for 'D' (Désespoir). The music is in common time, mostly in G minor (indicated by a 'b' in the key signature). The vocal parts are supported by piano accompaniment. The lyrics are in French and describe a state of unease and being lost ('tremble', 'désarroi', 'trouble', 'doux', 'mélodie', 'phrasé'). The score includes various musical markings such as dynamics (pp, f), tempo changes (f), and performance instructions (V).

(avec admiration.)

Le MARQ:

D

Le MARQ:
D
se, Beau comme au - tre - fois. Ou - bli - ons
suivez le chant.

Le M

Le M
les cho - ses pas - sé - es, Et ne son - geons qu'à l'a - ve -
cresc:

Le M

nir; Quand les a - mours sont tré - pas - sé - es Il ne fant
f

Le M

plus y re - ve - nir. Dans ce temps - là vous é - tiez
p

D ten _ dre Et ga _ lant, com _ me un trou _ ba _ dour Vous ne fai _

cresc

D siez ja _ mais at _ ten _ dre, Ja _ mais at _ tendre un mot d'a _

Le M mour. Ah! souve _ nir qu'il faut qu'on on

Ah! il n'est qu'un temps pour la fo _

D bli _ e, N'in _ sis _ tez pas je _ vous en

Le M li _ e, Mais n'es _ tu donc pas tou_jours jo _

pp

1 2 3 4 5 6

rall.

pri - - e, N'in - sis - tez pas je vous en
li - - e, N'es - tu pas tou - jours jo - -

suivez.

Allegro con moto.

pri - - - - e. Lu - si - gnan, Lu - si
li - - - - e. Do - ro - thé - e, Do - ro -

mf

- gnan, ou - bli - ons tout ce - - la. Ah! c'é -
- the - é, ou - bli - ons tout ce - - la. Ah! c'é -

- the - é, ou - bli - ons tout ce - - la. Ah! c'é -

rall: Tempo.

D - tait le bon temps Oui dans ce temps là Lu si -

Le M - tait le bon temps Oui dans ce temps là Do ro -

{

suivez.

{

D - guan, Lu si - guan, ou bli ons tout ce -

Le M - the e, Do ro - the e, ou bli ons tout ce -

{

{

rall:

D - là. Ah! c'e - tait le bon temps Oui dans

Le M - là. Ah! c'e - tait le bon temps Oui dans

{

rall:

{

ce temps là.

Le *Tempo.*

ce temps là.

Quel le est donc ta toi

rall:

Tempo.

p

Le *M* - let - te, Que te voi - - là mi gnon - ne et co -

Le *M* - quet - te! Mais, mais qu'est ce - la, Et cet - te cou -

Le *M* - ronne? Dis - moi donc fri - pon - - - - ne?

cresc:

f

(L.)

Le
M

Que fait _ el _ le la? J'ai gar _ dé ma con _

D

ron _ ne, Un pol_la _ dium; C'est un droit qu'on don_ne, Comme un postcrip _

D

tum Et je suis ro _ sié _ re, Ro _ siére ho _ no _ rai _

D

re Pour le dé _ co _ rum.

Le
M

On_ blious les choses pas _

suivez le chant

Le M

cresc:

Le M

DOR:

Le M

D

D

D. tendre un mot d'amour. Ah! souve-nir qu'il

Le M.

D. Ah! il n'est qu'un

Le M.

D. f

D. faut qu'on ou-bli-e N'in-sis-tez pas

Le M.

D. temps pour la fo-li-e Mais n'es-tu donc

Le M.

D. pp

D. je vous en pri-e N'in-sis-tez pas

Le M.

D. pas tou-jours jo-li-e N'es-tu pas tou-

Le M.

D je vous en pri - - - - e : Lu - si -

Le M. - jous jo - - li - - - - e. Do - ro -

 suivez.

D - gnan, Lu - si - gnan, ou - bli - ons tout ce - -

Le M. - thé - e, Do - ro - thé - e, ou - bli - ons tout ce - -

D - la. Ah! c'é - tait le bon temps; Oui, dans

Le M. - la Ah! c'é - tait le bon temps; Oui, dans

rall:

tempo.

D ce temps là. Lu_si - gnam, Lu_si - gnam, on_bli_ons

L ce temps là. Do_ro - thé_e, Do_ro - thé_e, on_bli_ons

snivez.

D tout ce - la. Ah! c'é - tait le bon temps Oui, dans

Le M tout ce - la. Ah! c'é - tait le bon temps Oui, dans

rall:

D ce temps là!

Le M ce temps là!

f *ff*

N^o. 8.

COUPLETS.

Rép: Une Flavignolles.

Allegro risoluto.

LE MARQUIS. { 9: $\frac{2}{4}$ - - - -

PIANO. { $\frac{2}{4}$ f - - - -

{ $\frac{2}{4}$ p - - - -

{ $\frac{2}{4}$ cresc: f - - - -

{ $\frac{2}{4}$ tr - - - -

Le M | 9: $\frac{2}{4}$ - - - -

Il s'veu _ lent é _ pou _ ser nos fil _ les, Ces jeu _ nes

{ $\frac{2}{4}$ p - - - -

{ $\frac{2}{4}$ - - - -

Le M | 9: $\frac{2}{4}$ - - - -

et frin _ gants oi _ sons A pei _ ne é _ clos, dans leu _ rs co _

{ $\frac{2}{4}$ - - - -

{ $\frac{2}{4}$ - - - -

Le M

Le M

... qu'il - les, Ils font ri - set _ te à nos bla - sons Eh!

... vi - te, no_bles_se fol_le, Prends donc mes of _ fi -

... ciers. Ils dan - sent la car - ma - gno - le A - - -

... vec des airs prin - ciers. La la la la rit:
suivez.

(riant d'un air moqueur)

Le
m

tempo.

to lo lo lo lo lo lo lo Ah! ah! ah! ah!

tempo.

mf

ah! ah! ah! ah! ah! Ah! Mon -

f

Le
M

sieur de Buona - par - te, Vous a - vez per - du la

p

car - te Ah! Mousieur de Buona - par - te Vous a - vez perdu la

f p

Le M

car - te.

Le M

Corblen! des -

cresc:

f

Le M

- cen - dez des croi - sa - des Pour al - ler of - frir vo - tre

p

Le M

main Aux jo - lis sol - dats de tous gra - des, Qui crois - sent

1

Le M le long du che - min Al - lons vi - te, à la ba -

Le M -gues - te! Qu'ou pren - ne mes of - fi - ciers. Ils

Le M font dé - já la cour - bet - te A - vec des airs prin -

Le M riant dun air moqueur
ciers! La Ah! ah! ah! ah!

V suivez. tempo. mf

This musical score consists of four staves of music for voice and piano. The top staff uses a bass clef, the second staff a treble clef, the third staff a bass clef, and the bottom staff a treble clef. The music is in common time. The lyrics are in French and are placed below the corresponding musical lines. The score includes dynamic markings such as forte (f), piano (p), and mezzo-forte (mf). Performance instructions like 'suivez.' and 'tempo.' are also present. The music features various note values including eighth and sixteenth notes, and rests.

Le M

ah! ah! ah! ah! ah!

Ah! Mon_sieur de Buona -

- par - - te, Vous a - vez per - du la car - te;

Ah! Monsieur de Buona - par_te Vous a_vez per_du la

car - - - te.

ff p f tr tr

Le M

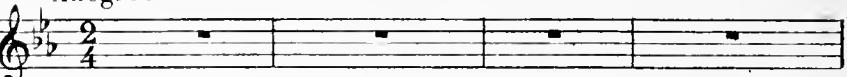
9c. 9.

COUPLETS.

Rép: Qui s'appelle Cupidon.

NICOLETTE.

Allegro.



PIANO.

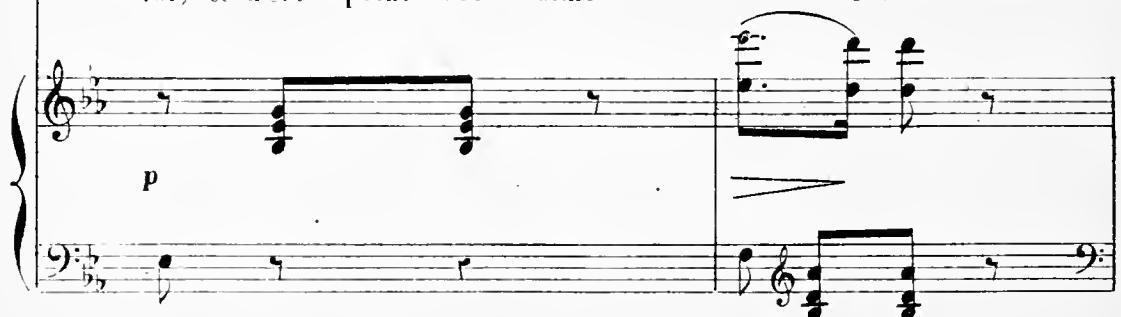
Allegro.



Ma



foi, ce n'est point sot J'aime cet - te mé - tho - de Puis -



qu'el - le est à la mod' D'chez les gens com - me il fatit C'est

un ma - ri de choix Qu'on re - tient sur sa mi - ne Mais

hé - las! la plus fi - ne Se trom - pe quel - que - fois, Mais

hé - las! la plus fi - ne Se trom - pe quel - que - fois

rall:

Ô ma patronne! Ô ma patronne Faites moi
suivez. *f*

tempo.

prendre ô ma patronne Faites moi prendre par Cupi-
tempo.
p

don Un mari ten dre oh! oui bien ten dre Le plus

tendre du ba tail lon Faites moi prendre O ma pa-

N

tron - ne Fai - tes - moi pren - dre par Cu - pi - don — Un ma - ri

rit: rit: Tempo.

N

ten - dre oh! oui bien ten - dre Ah! le plus ten - dre du ba tait -

suivez p

N

lon .

f

2^e. Couplet.

N

L'a - mour por - te un ban - deau On sait qu'il

p

N

n'y voit goutte J'a - mè- ne-rai sans dout? Quelque bon

un - mé - ro Mais c'est bien dé - li - cat Tout dé - pend

de la chan - ce Main - te - nant que j'y pen - se Je

sens que mon cœur bat, Main - te - nant que j'y pen - se, Je sens

N

que mon coeur bat Ô ma pa - tron - ne

rall:

Ô ma pa - tron - ne Fai - tes - moi

suivez.

tempo.

prendre Ô ma pa - tron - ne Faites - moi prendre par Cu - pi -
tempo.

p

don Un ma - ri - teu - - dre Oh! oui bien

N ten - dre Le plus tendre du ba - tail - lon Fai - tes moi

N pren - dre, O ma pa - tron - ne, Fai - tes - moi prendre par Cu - pi -

N don Un ma - ri ten - - dre Oh! oui bien
rit:
suivez.

N rit: Tempo.
ten - dre Ah! le plus tendre du bataillon.
f p

FINAL du 1^{er} ACTE.

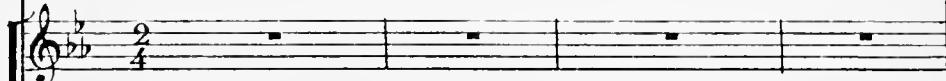
Moderato.

Rép: On y parle de moi.

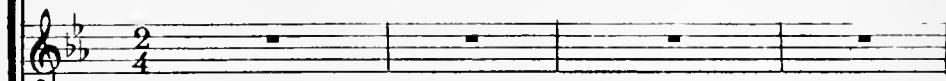
NICOLETTE.



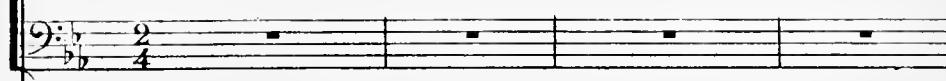
SOPRANI.



TÉNORS.



BASSES.



PIANO.



A musical score section starting with a piano part. The piano staff shows a treble clef, a key signature of two flats, and a 2/4 time signature. The vocal part begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The vocal line starts with "Ah! quel le est jo -". The piano accompaniment includes dynamic markings "dim:" and "p".

A continuation of the musical score. The piano part is shown with a treble clef, a key signature of two flats, and a 2/4 time signature. The vocal part continues with lyrics: "li e Quel le a des airs, des airs". The piano accompaniment consists of eighth-note chords.

in_nocents; C'est ma foi la grâ_ce ac_com - pli - e

Dans l'éclat dans l'éclat de ses dix_huit ans.

Même mouvement.

Mon_sieur le Maire ou_vre la bou_ché Monsieur le Maire ou_

Mon_sieur le Maire ou_vre la bou_ché Monsieur le Maire ou_

Mon_sieur le Maire ou_vre la bou_ché Monsieur le Maire ou_

f

vre la bon - che

vre la bon - che Chut! Mon_sieur le Mai _ re semou - che

vre la bon - che

Chut! Mon_sieur le Mai _ re semou - che Mon_sieur le Maire ouvre la

Chut! Mon_sieur le Mai _ re semou - che

Chut! Mon_sieur le Mai _ re semou - che

bon - che Al - lons ne par - lez pas tou - jours Je

mou - che Il va pro - non - cer, Je

mou - che Il va pro - non - cer

-100- Roulement de tambour
dans la coulisse.

veux en - ten - dre le dis - cours..

(On parle)

veux en - ten - dre le dis - cours..

un dis - cours..

Allegro.

TUTTI.

Rép:
Je vous remercie. ff

NICOLETTE.

Ah! pour

Couplet.

pla - re à mon ma - ri, Mon pe - tit ma - ri ché -

mf

ri. Un mari qu'j'ai choi - si Dans ce bel u - ui -

for - me Fau - dra t'il que je sois bien, Que j'iae

8.

un no - ble main - tien. Ah! il fau - dra, nom d'un

cresc.

chien Que j'ai un chic é - - nor - 8.....

f

A musical score for orchestra and piano, featuring four systems of music. The score includes two staves for the piano (treble and bass) and staves for various instruments in the orchestra. The key signature is three flats, and the time signature varies between common time and 2/4.

System 1: Treble clef, three flats. The piano part has a dynamic of *ff*. The vocal line includes the text "me!". The orchestra part features a "Tambour" (drum) part.

System 2: Treble clef, three flats. The piano part has a dynamic of *ff*. The vocal line continues. The orchestra part includes a "Pas redoublé" section.

System 3: Treble clef, three flats. The piano part has a dynamic of *ff* and is labeled "(Musique militaire sur la scène)".

System 4: Treble clef, one flat. The piano part continues with eighth-note patterns. The vocal line includes a melodic line with grace notes and slurs.

Musical score for two staves (treble and bass). The score consists of six measures. Measure 1: Treble staff has a single note (V), Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords (V), Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 9: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 13: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 17: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 18: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 19: Treble staff has eighth-note chords, Bass staff has eighth-note chords. Measure 20: Treble staff has eighth-note chords, Bass staff has eighth-note chords.





(Orchestre) Musique militaire sur la scène.

Sui - - vous au pas la fan - fa - - re guer -
 Sui - - yons au pas la fan - fa - - re guer -
 Sui - - vous au pas la fan - fa - - re guer -

- rié - - re Dont l'é - - - - cho
 - rié - - re Dont l'é - - - - cho
 - rié - - re

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music consists of four systems of two measures each. The lyrics are written below the vocal line. The piano accompaniment features eighth-note chords in the bass line and sixteenth-note patterns in the treble line.

re - ten - tit A tes ac -

re - ten - tit A tes ac -

re - ten - tit A tes ac -

re - ten - tit A tes ac -

- cents, ô re - train mi li tai - re

- cents, ô re - train mi li tai - re

- cents, ô re - train mi li tai - re

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of two systems of music. The first system starts with three staves of vocal parts (two soprano and one bass) followed by a piano staff. The lyrics for this section are: "Le cœur vi... bre et bon...". The second system continues with the same vocal and piano parts, and the lyrics are: "dit. Sui... vons au pas la fan...". The piano part features a dynamic marking of **ff** (fortissimo) in the second system.

Le cœur vi... bre et bon...

Le cœur vi... bre et bon...

Le cœur vi... bre et bon...

dit. Sui... vons au pas la fan...

dit. Sui... vons au pas la fan...

dit. Sui... vons au pas la fan...

ff

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music consists of two systems. The first system ends with a repeat sign and a double bar line, indicating a return to the beginning of the section. The lyrics are in French, with some words underlined. The piano accompaniment features eighth-note chords and sixteenth-note patterns. The second system continues with the same vocal and piano parts.

fa - - - re guer - riè - - re Dont l'é - - -

fa - - - re guer - riè - - re Dont l'é - - -

fa - - - re guer - riè - - re

cho re - - - ten - - tit .

cho re - - - ten - - tit .

re - - - ten - - tit .

A musical score for piano and voice, featuring three staves of music and lyrics in French.

The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat, and the time signature is common time.

The lyrics are:

- Ates accents ô refrain milit
- Ates accents ô refrain milit
- Ates accents, à tes accents ô refrain
- tai - re Le cœur vi -
- tai - re Le cœur vi -
- mili tai - re Le cœur vi -

The piano part consists of two staves, with the right hand playing melody and the left hand providing harmonic support.

A musical score for voice and piano. The vocal part is in soprano C major, common time. The piano part is in basso continuo style, providing harmonic support. The lyrics are in French, with some words underlined. Measure numbers 1 through 10 are present above the vocal line. The vocal line includes lyrics such as "bre et bon dit", "Suiyons suivons", "au pas", "La mu si que mi li tai", and "vons au pas". The piano part features bass notes and chords, with some measures showing three-note chords. Measures 1-4: "bre et bon dit" (measures 1-2), "Suiyons suivons" (measures 3-4). Measures 5-8: "bre et bon dit" (measures 5-6), "Suiyons suivons" (measures 7-8). Measures 9-10: "au pas" (measure 9), "La mu si que mi li tai" (measure 10).

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time, with a key signature of one flat. The vocal line consists of lyrics in French, which are repeated in two stanzas. The piano accompaniment features harmonic chords and rhythmic patterns. Measure numbers are present above the staff.

re Suivons, suivons
re Suivons, suivons
re Sui - vons au pas Sui -
au pas La mu - si - que mi - li - tai -
au pas La mu - si - que mi - li - tai -
vons au pas La mu - si - que mi - li - tai -

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of eight staves of music. The lyrics "Au pas," are repeated three times in the first section, followed by "au pas." three times in the second section, and finally "au pas." once in the third section. The piano part features harmonic patterns and rhythmic figures, including eighth-note chords and sixteenth-note patterns marked with '3' to indicate triplets.

re Au pas,
re Au pas,
re Au pas,
au pas.
au pas.
au pas.

Fin du 1^{er} Acte.

ACTE II.

ENTR' ACTE.

Risoluto.



Andantino.



Très-Piano.



p

rall.

Tempo.

pp

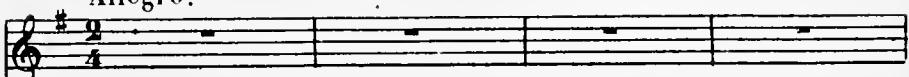
C. 11.

LA CHANSON DU TAMBOUR MAJOR

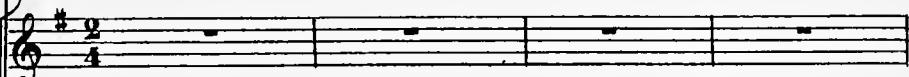
Allegro.

Rép: Ecoutez moi ça.

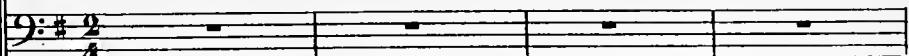
FLAMBART.



TÉNORS.



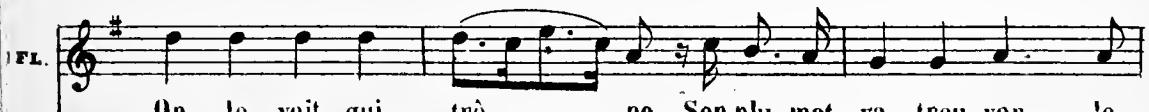
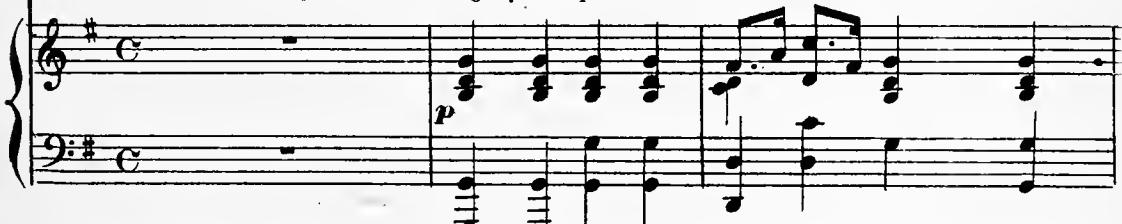
BASSES.



PIANO.



Ses pieds sont longs pres-que d'u-ne au - ne, D'u-ne lieue



On le voit qui trô - ne Son plu-met va trou-ver le .



FL

Il disparaît sous les do - ru - res, sous les ga -

lous, les cha - ru - res, Il est plus beau qu'un eo - lo -

nel Il na qu'un si gne un si gne à fai - re,Ainsi que

du _ pi _ ter ton_nant Pour faire rou _ ler le ton_

FL

ner - re Des cent tambours du re - gi - ment Dzm ra ta plan

{

FL

Dzm ra ta plan Ah! qu'il est grand Et re lui - sant, Im -

{

FL

- po - sant, sé - dui - sant

cresc.

FL

Ra ta plan, ra ta plan, ra ta plan, ra ta

FL

Ra ta plan, ra ta plan, ra ta plan, ra ta

{

A musical score for orchestra and choir, page 118. The score consists of six staves. The top staff is for Flute (FL), followed by three vocal parts: Soprano (S), Alto (A), and Bass (B). The bottom two staves are for the orchestra: Cello/Bass (C) and Double Bass (DB). The vocal parts sing in unison. The vocal parts sing in unison. The vocal parts sing in unison.

Dzm ra ta plan,
plan Ra ta plan,
plan Ra ta plan,
Ra ta plan,

Dzin ra ta plan Ah qu'il est grand Et sé_dui_sant
ra ta plan, ra ta plan ra ta plan
ra ta plan, ra ta plan ra ta plan

Im po_sant dans ses ba _ bits d'or, Le tam _ hour,
Qu'il est beau dans ses ba _ bits d'or, Le tam _ hour,
Qu'il est beau dans ses ba _ bits d'or, Le tam _ hour,

FL

le tam_bour Qu'il est beau dans ses ha_bits d'or _____
le tam_bour Qu'il est beau dans ses ha_bits d'or _____
le tam_bour Qu'il est beau dans ses ha_bits d'or _____

The first staff features a flute (FL) part with eighth-note patterns. The second staff has a soprano vocal line with lyrics. The third staff is a basso continuo line.

FL

Le beau tambour le beau tam_bour ma - jor
Le beau tambour ma - jor
Le beau tambour ma - jor

The first staff continues with the flute (FL) part. The second staff has a soprano vocal line with lyrics. The third staff is a basso continuo line.

Le beau tambour ma - jor

The first staff shows a soprano vocal line with lyrics. The second staff is a basso continuo line.

2^{me} COUPLET.

FL

Il passe et trois cent mil le

FL

fem mes Aux yeux perçants comme des la mes Suivent son

FL

pas ma - jes - tu - eux Il se dan - di - ne, di - ne,

FL

di - ne, Il eam_bre sa vas - te poi - tri - ne Pourtant il

FL est bien mal - heu - reux, Oui ce co - los - se, et ath-

FL - le te que nul gé - ant ne ter - ras - sa Est me né

FL mais a la ba - guet - te Par un p'tit bout d'femm'haut comm'

FL ça Dzm ra ta plan Dzm ra ta plan

tamb.

pp

This musical score for flute (FL) consists of four staves of music. The first staff begins with a forte dynamic (f) and contains lyrics in French: "est bien mal - heu - reux, Oui ce co - los - se, et ath-". The second staff begins with a piano dynamic (p) and contains lyrics: "- le te que nul gé - ant ne ter - ras - sa Est me né". The third staff begins with a piano dynamic (p) and contains lyrics: "mais a la ba - guet - te Par un p'tit bout d'femm'haut comm'". The fourth staff begins with a forte dynamic (f) and contains lyrics: "ça Dzm ra ta plan Dzm ra ta plan". The score includes several dynamic markings: forte (f), piano (p), and very piano (pp). The flute part is the primary focus, with harmonic support provided by the bassoon and strings in the background.

FL

Oh qu'il est grand et re_lui_sant, Im - po_sant, sé _ dui -

sant

Ra ta plan ra ta plan ra ta plan, ra ta

Ra ta plan ra ta plan ra ta plan, ra ta

Dzm ra ta plan

plan Ra ta plan

plan Ra ta plan

f p

The musical score consists of three systems of music. The top system features three vocal parts: Soprano (treble clef), Alto (bass clef), and Bass (bass clef). The lyrics are:

Dzim ra ta plan Ah! qu'il est grand Et re_lui_sant
ra ta plan ra ta plan ra ta . plan

The middle system also features three vocal parts. The lyrics are:

Im - po_sant dans ses ba _ bits d'or, Le tam _ bour,
Qu'il est beau dans ses ha _ bits d'or, Le tam _ bour,
Qu'il est beau dans ses ha _ bits d'or, Le tam _ bour,

The bottom system features three vocal parts. The lyrics are:

le tam _ bour Qu'il est beau dans ses ba _ bits d'or
le tam _ bour Qu'il est beau dans ses ba _ bits d'or
le tam _ bour Qu'il est beau dans ses ba _ bits d'or

The piano part is indicated by the letters "PL" at the start of each system. The music is in common time, with a key signature of one sharp (F#).

Musical score for 'Le beau tambour' featuring four staves. The top staff (treble clef) has lyrics: 'Le beau tam_bour, le beau tam_bour ma'. The second staff (treble clef) has lyrics: 'Le beau tam_bour ma'. The third staff (bass clef) has lyrics: 'Le beau tam_bour ma'. The bottom staff (bass clef) has lyrics: 'Le beau tam_bour ma'. The music consists of eighth-note patterns.

Continuation of the musical score for 'Le beau tambour'. It features four staves. The first two staves (treble clef) have lyrics: '- jor.' followed by three empty measures. The third staff (bass clef) has lyrics: '- jor.' followed by three empty measures. The fourth staff (bass clef) shows rhythmic patterns with sixteenth notes and sixteenth rests. The final two staves (bass clef) also show rhythmic patterns with sixteenth notes and sixteenth rests.

TC. 12.

RONDEAU VALSE

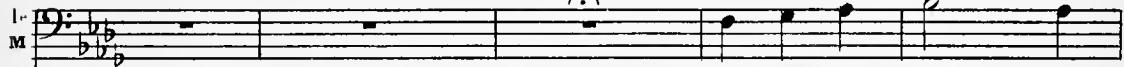
Rép. de revivais dans un autre temps le bon temps.

Valse.

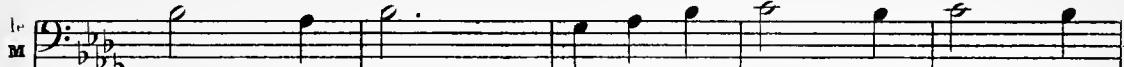
LE MARQUIS



PIANO.



Re_vien_drez - vous, jo -



lis mi_nois, Vous, qui sa_viez chan_ter et



ri _ re. Beau temps pas _ sé, qu'on veut mau -



A musical score for voice and piano, featuring three systems of music. The vocal part is in bass clef, and the piano part is in treble and bass clefs. The lyrics are in French.

System 1:

Le di - re, Re_vien_drez - vous, jours d'au _ tre _ fois
Re_viendrez - vous, jo _ lis mi _ nois, Vous, qui sa -

System 2:

viez chan_ter et ri _ re; Re_vien_drez - vous beaux jours

System 3:

rit. Tempo.
d'au_ tre _ fois E _ tait - il si cou -
rit. Tempo.

le
m

pa - ble, No - tre monde enchan - té

le
m

Où tout res - tait ai - ma - ble,

le
m

dus - qu'à la vo - lup - té Où tou - jours

le
m

le scan - da - le S'a - bri - tait sous l'a -

1^e *m* mour _____ Où mè me la mo ra - - -
le Pre nait un air de cour.

1^e *rt* On vi vait d'incons tan ee, Dans un

1^e *M* ou_bli char - mant Et com me l'e xis -

1^e *M* ou_bli char - mant Et com me l'e xis -

le
m.
- ten - ce, Pas_sait lé - gè - re - ment.

le
m.
— Pas_sait lé - gè - re - ment!

le
m.
Main - te - nant

on se flat - te De vi -

vre gra_ve - ment; Et de met - tre la

le
M.

pat - - te, Dans le gou_ ver_ne _ ment.

le
M.

— Plus de rê _ ves ma _ gi _ - ques,

le
M.

Plus d'es _ poir ra - yon - nants; Mais des

le
M.

de_voirs ci _ vi _ - ques, Et des droits é _ ton _

le
M. nants. Par dieu les droits de l'hom -



le
M. - me, Quand E ve rou - gis .. sait; _____



le
M. En lui tendant la pom - - me, A dam les



le
M. con - nais - sait _____ A - dam les con - nais -



animato.

1^e M. 
sait A _ dam les connais - sait
animato.

1^e M. 
A _ dam les connais_sait! Ah!

portez la voix.

1^e M. 
Reviendrez-vous jo _ lis mi _ nois Veus, qui sa _

1^e M. 
viez chan _ ter et ri _ re. Beau temps pas _ sé . qu'on

Le vent mau - di - re. Re_vien_drez - vous, jours d'au - tre -

- fois Re_vien_drez - vous, jo - lis mi - nois;

Vous qui sa - viez chan_ter et ri - re, Re_vien_drez -

rall. Tempo.
 - vous jours d'au - tre - fois! animato.
 snivrez. f

N^o. 43.

COUPLETS DE RICHARD

All^e marziale.

Rep. Un drole de papa.

RICHARD.



A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The music is in common time, with a key signature of two flats. The vocal line consists of lyrics in French, with some words underlined. The piano accompaniment features harmonic chords and rhythmic patterns. The score is divided into four systems by vertical bar lines.

Rien sous le so - leil Et je n'ai rien sous le so -

leil Rien que mon é - pau - let - te Et

je vis sans ar - gent La consci - en - ce

net - te Et l'hon - neur e - xi - geant Et l'hon -

rit.

R. 

p col canto.

R. 

R. 

R. 



R. gr.

2^e COUPLET.

de vais où

va le drapeau de la Fran - co, sans te gar - der jamais sur le che -

p

min, Si c'est la mort sans éclat qui s'a - van - ce, Si la

Detailed description: The image shows a musical score for piano and voice. It consists of five staves of music. The top staff is for the piano (R.) in bass clef, with dynamics 'gr.' and 'p'. The second staff is for the piano in treble clef. The third staff is for the voice in bass clef, with lyrics 'de vais où' and 'va le drapeau de la Fran - co, sans te gar - der jamais sur le che -'. The fourth staff is for the piano in treble clef, with a dynamic 'p'. The fifth staff is for the piano in bass clef, with lyrics 'min, Si c'est la mort sans éclat qui s'a - van - ce, Si la'. The music includes various note heads, rests, and dynamic markings like 'p' and 'gr.'

R. gloi - re m'y tend la main, — Si la gloire m'y tend la
main. Mon é - pée est so - li - de, Et
ferme à mon eò - té Et rien ne m'in - ti -
- mi - de Quand l'hon - neur a par - lé, Quand l'hon - neur a par -
f p ad lib.

This musical score consists of five systems of music for voice and piano. The vocal line is in soprano range, indicated by a 'R.' above the staff. The piano accompaniment is in basso continuo range. The score includes lyrics in French. Measure 1: 'gloire m'y tend la main' (piano bass line with eighth-note chords). Measure 2: 'Si la gloire m'y tend la' (piano bass line with eighth-note chords). Measure 3: 'main.' (piano bass line with eighth-note chords). Measure 4: 'Mon épée est solide,' (piano bass line with eighth-note chords). Measure 5: 'Et' (piano bass line with eighth-note chords). Measure 6: 'ferme à mon éöté' (piano bass line with eighth-note chords). Measure 7: 'Et rien ne m'intimidé' (piano bass line with eighth-note chords). Measure 8: 'ad lib.' (piano bass line with eighth-note chords). Measure 9: 'mi de Quand l'honneur a parlé,' (piano bass line with eighth-note chords). Measure 10: 'Quand l'honneur a parlé' (piano bass line with eighth-note chords).

rit.

R. C'est mon ba - ga - ge c'est mon ba - ga - ge je rou -

col canto.

R. - gis, j'en fais là - veu je rou - gis, j'en fais là -

R. - veu, De vous ap - por - ter si peu. Oui, de vous ap - por - ter si
suivez.

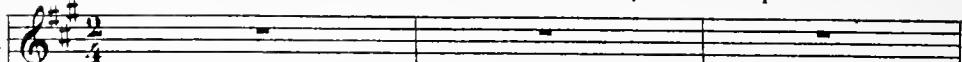
R. peu en mari-a - ge

TRIO ET COUPLETS.

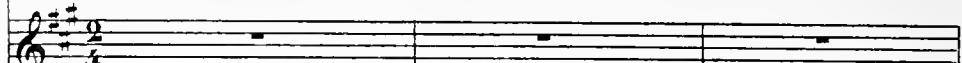
Allegro.

Rép. Sauf que c'est mieux

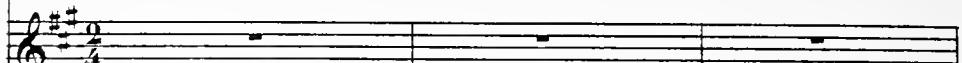
NICOLETTE.



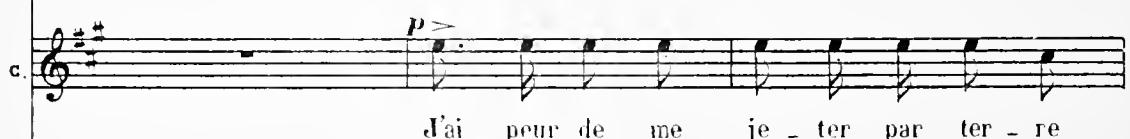
DOROTHÉE.



CÉSAR.



PIANO.

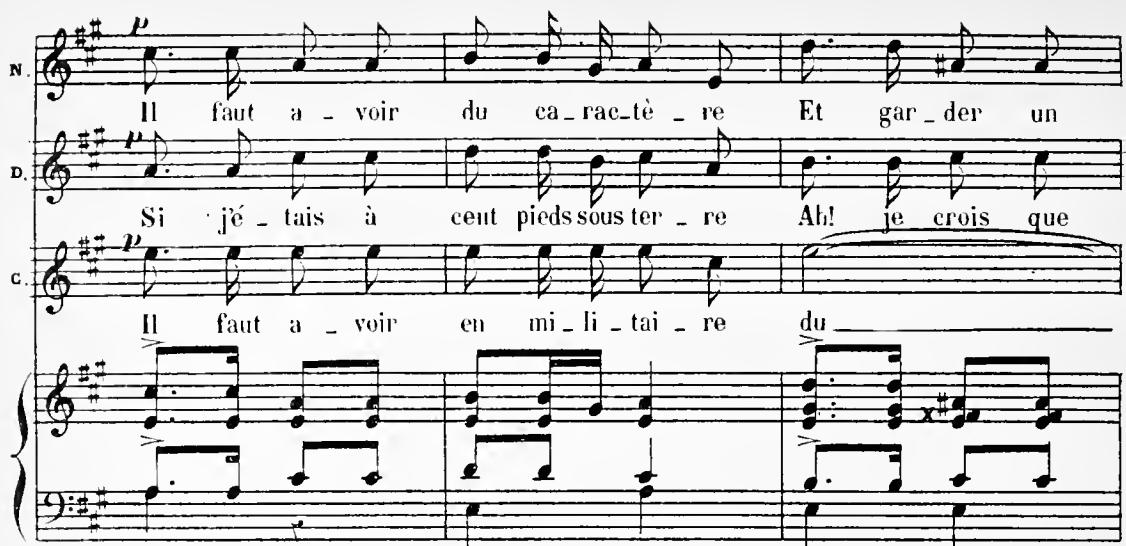


N. Et gar _ der un no _ ble main_tien; Mon Dieu que Pha _
D. Ah! je crois que je se_rais bien Mais pour l'o _ bli _
C. Ab! je ne me sens pas bien! Il faut a _ voir

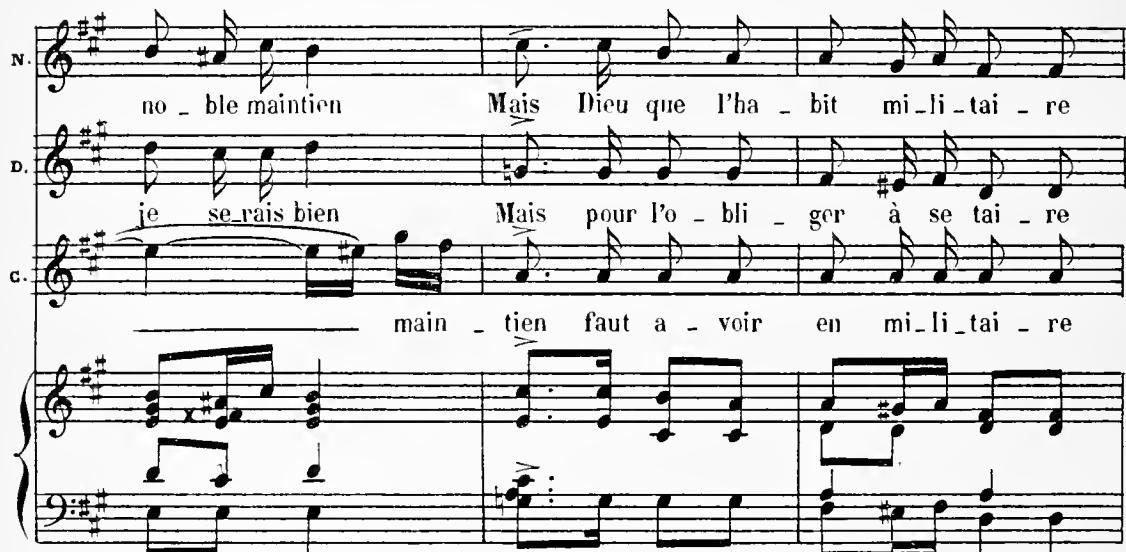
N. -bit mi _ li _ tai _ re lui va bien
D. -ger a se tai _ re Mais
C. en mi _ li _ tai _ re faut a _ voir du maintien

N. Ah!
D. pour l'o _ bli _ ger à se tai _ re quel moy _ en, quel moy _ en.
C. Ah!

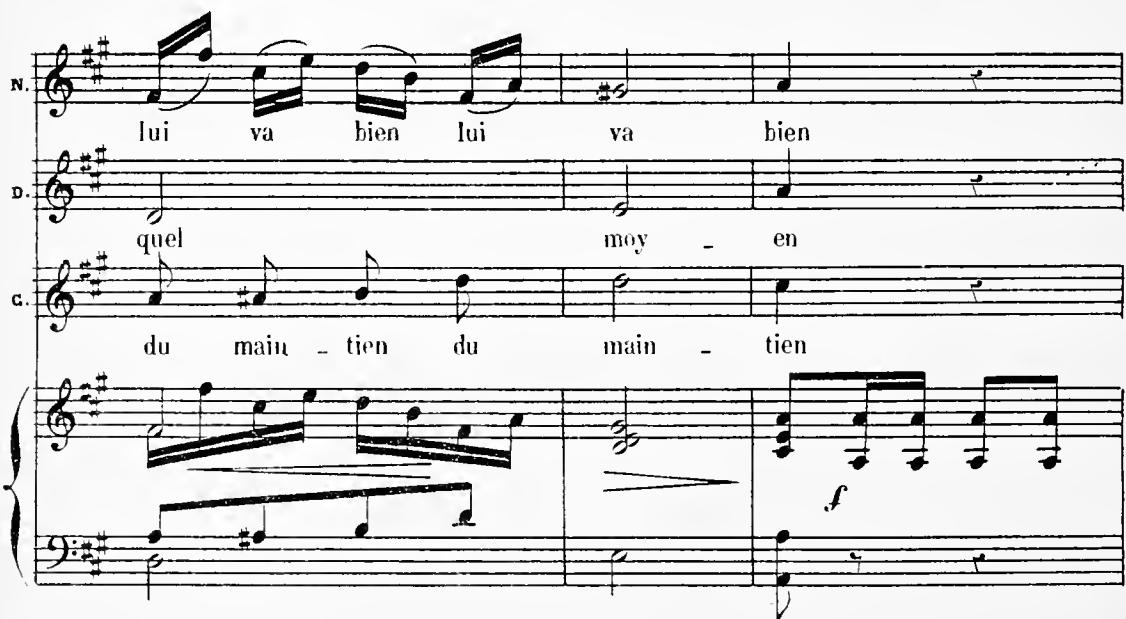
N. Il faut a _ voir du ca _ rae _ tè _ re Et gar _ der un
D. Si jé _ tais à cent pieds sous ter _ re Ah! je crois que
C. Il faut a _ voir en mi _ li _ tai _ re du _____



N. no _ ble main _ tien Mais Dieu que l'ha _ bit mi _ li _ tai _ re
D. je se _ rais bien Mais pour l'o _ bli _ ger à se tai _ re
C. main _ tien faut a _ voir en mi _ li _ tai _ re



N. lui va bien lui va bien
D. quel moy _ en
C. du main _ tien du main _ tien



Piano accompaniment with dynamic markings: ***ff*** and ***p***.

NICOLETTE.

Ap - prochez-vous un peu jeune hom - - -

Piano accompaniment with dynamic markings: ***p*** and ***p***.

CESAR

- me Si vous le permet - tez, si vous le

Piano accompaniment.

NICOLETTE.

Plus près, plus près Mais

Piano accompaniment.

N. Di _ tes-moi comment on vous nom _ me?
D. le fait elle ex _ près
C. Cé _

The vocal parts sing in French, and the piano part provides harmonic support. The vocal entries are as follows:

- Line N.: Di _ tes-moi comment on vous nom _ me?
- Line D.: le fait elle ex _ près
- Line C.: Cé _

N. Cé _ sar! —
D. Morbleu! mor _ bleu c'est in _ dis _
C. sar pour vous ser _ vir.

The vocal parts continue singing in French, and the piano part maintains the harmonic structure. The vocal entries are as follows:

- Line N.: Cé _ sar! —
- Line D.: Morbleu! mor _ bleu c'est in _ dis _
- Line C.: sar pour vous ser _ vir.

A dynamic marking *ff* is placed above the piano staff in the third measure of this section.

D. eret, Mor _ bleu! mor _ bleu c'est in _ dis _ eret

The vocal parts sing a final phrase, and the piano part concludes with a forte dynamic. The vocal entry is as follows:

- Line D.: eret, Mor _ bleu! mor _ bleu c'est in _ dis _ eret

NICOLETTE.

Musical score for Nicolette, page 145. The score consists of four staves. The top two staves are for the soprano voice, with lyrics: "Par - lez-moi sans dé -". The bottom two staves are for the basso continuo, showing harmonic bass lines. The key signature is A major (two sharps), and the time signature is common time.

Continuation of the musical score for Nicolette. The soprano voice continues with lyrics: " - tours Com - ment è - tes - vous au ser -". The basso continuo part remains consistent with harmonic bass lines.

CÉSAR.

Musical score for César, page 145. The soprano voice sings: " - vi - - ee? Par - dé - ses -". The basso continuo part shows harmonic bass lines.

DOROTHÉE.

Musical score for Dorothée, page 145. The soprano voice sings: " - poir d'a - mour. Voy -". The basso continuo part shows harmonic bass lines.

NICOLETTE.

D. *ez ce trouba-dour* As _ sez! as _

This musical score page features two staves. The top staff is for the soprano voice (D) and the bottom staff is for the piano. The vocal line includes lyrics in French: "ez ce trouba-dour" followed by a melodic line with slurs and grace notes, and "As _ sez! as _" with dynamic markings "ff" and "dim.". The piano accompaniment provides harmonic support with sustained notes and chords.

N. *- sez je vous l'or - don ne*

This musical score page features two staves. The top staff is for the soprano voice (N) and the bottom staff is for the piano. The vocal line continues with the lyrics "- sez je vous l'or - don ne". The piano accompaniment consists of rhythmic patterns and dynamic markings like "p" and "f".

COUPLETS.

N. *La*

This musical score page features two staves. The top staff is for the soprano voice (N) and the bottom staff is for the piano. The vocal line begins with "La" followed by a series of eighth-note chords. The piano accompaniment features eighth-note chords and dynamic markings like "ff".

Tempo diminuett.

N. *fil - le d'un mar - quis Doit tou - jours res - ter*

This musical score page features two staves. The top staff is for the soprano voice (N) and the bottom staff is for the piano. The vocal line begins with "fil - le d'un mar - quis" followed by "Doit tou - jours res - ter". The piano accompaniment is marked with "p" (piano dynamic).

A musical score for voice and piano in G major, 2/4 time. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of four staves, each with a key signature of one sharp. The lyrics are in French.

The vocal line starts with "fiè - re Por - tant la tête al - tiè - re A -" and continues with "avec des airs ex - quis de n'au - rai pour per -". The piano accompaniment features chords and eighth-note patterns. Dynamic markings include *f* and *p*.

The next section begins with "son - ne Les yeux en - cou - ra - geants, Mais on peut" and ends with a fermata over the piano's eighth-note pattern. The vocal line resumes with "é - - tre bon - - ne Pour les pe - fi - tes".

Text from the lyrics:

- fiè - re Por - tant la tête al - tiè - re A -
- avec des airs ex - quis de n'au - rai pour per -
- son - ne Les yeux en - cou - ra - geants, Mais on peut
- é - - tre bon - - ne Pour les pe - fi - tes

Risoluto.

N. gens Pour les pe - ti - tes gens. Vraiment, vrai -

N. ment ça n'est pas bien sor - cier Ne faites pas ne faites

p

N. pas de commen_tai_res Puis - que j'é - pouse un of - fi - cier, je dois ètr'

N. bon _ ne Pour les mi - li - tai - - - - - - - - -

res.

ff

10b

Tempo 1^o.

je sais ce qui sied à ma noble famille

p

mil le Et je ne suis pas fil le a me

N.

Risoluto.

N.

A musical score for voice and piano in G major, 2/4 time. The vocal line consists of French lyrics, and the piano accompaniment features harmonic chords and rhythmic patterns.

The lyrics are:

- ment ça n'est pas bien sor_ cier
- Ne fai_te pas, ne fai_te
- pas de commen_ta_re_s
- Puis _ que j'é_pouse un of_ fi_eur, je dois étr'
- bon_ne pour les mi_li_tai_res.

Accompaniment details:

- Piano part includes bass and treble staves.
- Key signature: G major (one sharp).
- Time signature: 2/4.
- Dynamic markings: *p*, *f*, *p*.
- Articulation marks: dots, dashes, and slurs.

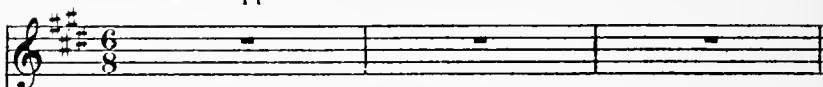
ENSEMBLE

Rép: Par le flanc gauche H.

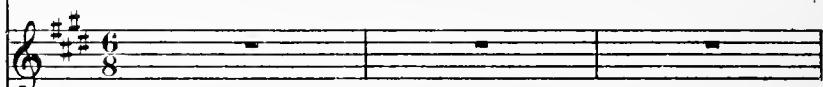
All^a non troppo.

Harche.

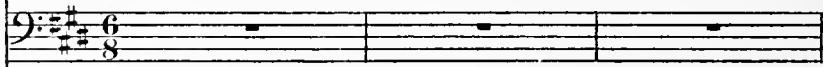
NICOLETTE



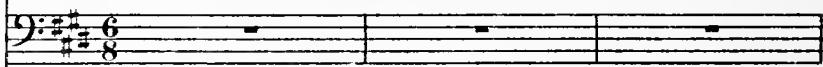
CESAR.



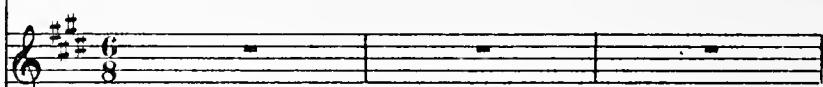
LE MARQUIS.



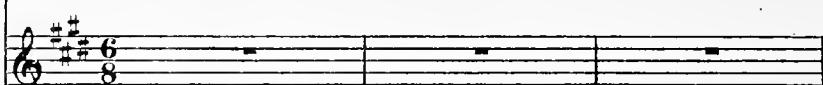
RICHARD



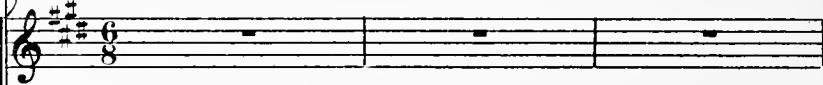
LES DAMES NOBLES.
SOPRANI.



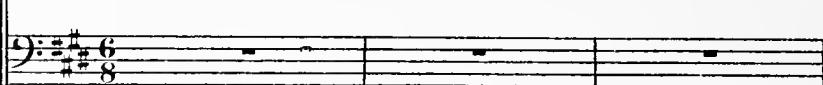
LES NOBLES
TENORS.



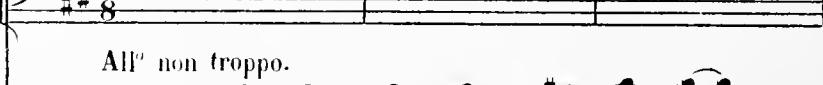
TÉNORS.



LES OFFICIERS.



BASSES.



PIANO.

A piano part consisting of two staves. The top staff is in G major (one sharp) and common time (indicated by '6'). The bottom staff is in G major (one sharp) and common time (indicated by '6'). Both staves begin with a 'G' clef, followed by a sharp sign, and a '6' over an '8' indicating common time. The piano part consists of eighth-note patterns. The first measure starts with a dynamic 'f'. Measures 2 through 4 show a repeating pattern of eighth-note chords. Measure 5 shows a transition with eighth-note chords and sixteenth-note patterns. Measures 6 through 8 return to the eighth-note chord pattern.

A continuation of the piano part from the previous page. It consists of two staves. The top staff is in G major (one sharp) and common time (indicated by '6'). The bottom staff is in G major (one sharp) and common time (indicated by '6'). Both staves begin with a 'G' clef, followed by a sharp sign, and a '6' over an '8' indicating common time. The piano part consists of eighth-note patterns. Measures 1 through 4 show a repeating eighth-note chord pattern. Measures 5 through 8 show a transition with eighth-note chords and sixteenth-note patterns. Measures 9 through 12 return to the eighth-note chord pattern.

TENORS.

Ac - cou -
LES OFFICIERS.
BASSES.

Ac - cou -

- rons à cet - te fê - te, Tâ - chons

- rons à cet - te fê - te, Tâ - chons

de nous di - ver - tir.

de nous di - ver - tir.

LE MARQUIS.

Moderato.

Et mainte-

le
M. nant de ce côté. Ma fil

le! Ma fil le!

Ma fil le
TÉNORS.

LES OFFICIES. Elle est vraiment gen - til - le!
BASSES.
Elle est vraiment gen - til - le!

LE MARQUIS.

Musical score for Le Marquis, featuring three staves. The top staff is for the bassoon, the middle for the cello, and the bottom for the double bass. The lyrics "Dis-la phra - se, dis-la sans peur." are repeated twice. The bassoon part consists of eighth-note patterns, while the cellos provide harmonic support with sustained notes.

NICOLETTE.

Musical score for Nicolette, featuring three staves. The top staff is for the bassoon, the middle for the cello, and the bottom for the double bass. The lyrics "peur." and "Dis-la phra - se Ah!" are shown. The bassoon part includes dynamic markings like *p* and *f*.

Musical score for Nicolette, featuring three staves. The top staff is for the bassoon, the middle for the cello, and the bottom for the double bass. The lyrics "Ah! mes - sieurs! c'est, beaucoup d'hon neur Que vous" are performed. The bassoon part features sustained notes and rhythmic patterns.

Musical score for Nicolette, featuring three staves. The top staff is for the bassoon, the middle for the cello, and the bottom for the double bass. The lyrics "faï - tes A ma fa - mil - le. Ah! Ah! Mes - sieurs" are performed. The bassoon part includes sustained notes and rhythmic patterns.

N.

c'est beau_coup d'hon _ neur c'est beau_coup d'hon _ neur que vous
ville suivez.

LE MARQUIS.

N.

fai _ tes à ma fa _ mil _ le. Et par i _

le M.

ei! Et par i _ ei! Et par i _ ei n'ou_lliens

le M.

rien Ma fil _ le!

Ma fil _ le! Ma fil _ le!

p El_le est vraiment gen _ til _ le! El_le est vrai _

LES OFFICIERS

El_le est vraiment gen _ til _ le! El_le est vrai _

LE MARQUIS.

ment gen _ til _ le. de res _ te

ment gen _ til _ le.

sé _ ri _ eux, Mais le ri _ re mé _

M.

touf fe. Ah! ah! ah! ah! de pouf_fe je pouf_fe!

M.

NICOLETTE.

De pouf fe! Que vous lez-vous de

N.

mieux, Je fais ee qu'il faut fai re;

N.

Ge qu'il faut fai re pour plai re -

LE MARQUIS.

NICOLETTE.

Nous ne sommes pas au bout

Ah! je vous sui_xrai par

LE MARQUIS

1^o tempo

tout!

Ma fil _ le ma fil _ le!

Ca que l'on vous com _ pli _ men _ te

OFFICIERS:

Ca que l'on vous com _ pli _ men _ te

Ah! vo _ tre fem _ me est char _ man _ te.

Ah vo _ tre fem _ me est char _ man _ te.

Suis - je é_veil _ lé!
 suis - je endor -
 mi? Di_tes-moi, je vous pri - e, Si c'est moi qu'on ma -
 ri - e?
LES OFFICIERS.

Même Mouvement

Mes - sieurs! tenons nous bien, Voi -
 Mes - sieurs! tenons nous bien, Voi -
p

ei la nobles se, la nobles

ei la nobles se, la nobles

LES NOBLES.

se. Ils ne di sent

se.

8.....

p

(Chœur des Nobles)
Andantino.

rien,

No _ tre pré _ sence i _ ci les bles - se.

p

LES NOBLES.

Les voi - la ces puis-sants du jour; C'est pour eux qu'on se met en

les. n. quêt - te. Mais on est pas hom - me de cœur,

les. n. Par ce qu'on sait un peu se bat - tre. Ah! _____

(Parlé) (Parlé)

les. n. — En osez-vous? Ah! — En osez-vous Eh! de no - tre temps,

* Il faut chanter ce chant très piano.

les
N.
Pal - sem_bleu! Ou aimait en_cor la ba - tail - le,


les
N.
On sa_vait, en al - lant au feu, Ga_lamment re_dresser la


les
N.
tail - - - le, Et pour cou_rir le


les
N.
guil _ le _ dou. Pour sub _ ju _ guer u _ ne fil _ let _ to


D.N. Pour rester sage, en étant fou. Pour triompher d'u -

les N. ne co-quet-te Il n'est que nous, il n'est que nous!

rall.

p

Allegro.

LES DAMES NOBLES.

Contre moi, ma

D.N. chère de suis en co-lè-re, je n'en di-rai

les
D. N.

rien, je n'en di _ rai rien, _____ Eha_bit mi _ li _

ff ffz dim.

taï _ re a du ea _ rae _ tè _ re Eha_bit mi _ li _

taï _ re, a du ea _ rae _ tè _ re de le trouve bien, Oui je le

trou _ ve bien. Leur taille est fle _ xi _ ble dans ses mou _ ve _

p

les D.N.

ments de suis très sen - si - ble à ces a - gré - ments.

les D.N.

U - ne mi - ne fiè - re, U - ne tête al - tiè - re Pour un cœur de

les D.N.

femme a tou - jours du prix _____ Pour nos en - ne -
sfz dim.

les D.N.

mis Me, je suis sin - cè - re Certes ils sont ma

les
D.N.

chère mieux que nos maris Certes ils sont ma chère mieux que

les
D.N.

nos maris.

LES NOBLES à mi-voix.

Tournons le

les
N.

dos, puis qu'on les mystifi e, A ces héros

les
N.

du bivouac.

LE DUC.

Musical score for "Le Duc." The vocal line starts with "Eh! mar_ quis je vous dé _ fi _ e Au noble" followed by a dynamic ff. The piano accompaniment consists of sustained chords.

Musical score for "les Nobles." The vocal line continues "jeu de tric trae." A dynamic dim. is indicated. The piano accompaniment features eighth-note patterns.

LES NOBLES.

1^o tempo.

Musical score for "les Nobles" in 1^o tempo. The vocal line begins with "Pour é _ vi _ ter 'u _ ne dé _ fai _ te;" followed by a dynamic p. The piano accompaniment includes eighth-note chords and a dynamic rall.

Musical score for "les Nobles" continuing. The vocal line says "Car c'est le plus no _ ble des jeux, Nous al _ tons bais _". The piano accompaniment consists of eighth-note chords.

ad lib.

les
N.
- ser la tête Et ne plus le ver les yeux.

rall.

Tempo.

rall.

Et ne plus le ver les yeux.

Tempo di Valse.

p cresc.

LES OFFICIERS, aux dames nobles.

A tous les ha -

A tous les ha -

- sards de la chan - - ce, Il sem-ble qu'on vous sa - cri -

- sards de la chan - - ce, Il sem-ble qu'on vous sa - cri -

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef, and G major (two sharps). The piano part is in common time, bass clef, and G major (two sharps). The lyrics are in French:

fi - é Eh bien! mes da - mes, à la dan -
fi - e Eh bien! mes da - mes, à la dan -

se Per - met_tez que l'on vous con _ vi - - e,
se Per - met_tez que l'on vous con _ vi - - e,

Per - met_tez que l'on vous con _ vi -
Per - met_tez que l'on vous con _ vi -

dolce

Two staves of music for voice and piano. The top staff has a treble clef, a key signature of two sharps, and common time. The bottom staff has a bass clef, a key signature of two sharps, and common time. The piano part consists of eighth-note chords. The vocal parts sing "e" and "C'est u - ne". Measure 3 begins with a dynamic **p**, followed by a crescendo marking. The vocal parts sing "e" and "C'est u - ne".

LES DAMES NOBLES se regardant.

Three staves of music for three voices (Soprano, Alto, Bass) and piano. The top staff has a treble clef, a key signature of two sharps, and common time. The middle staff has an alto clef, a key signature of two sharps, and common time. The bottom staff has a bass clef, a key signature of two sharps, and common time. The vocal parts sing "Ah! ils ont bon - Val - se." The piano part provides harmonic support with eighth-note chords. Measures 5 and 6 show the voices continuing their dialogue with "Val - se." The piano part includes dynamic markings **f**, *dim.*, and **p**.

Three staves of music for three voices and piano. The top staff has a treble clef, a key signature of two sharps, and common time. The middle staff has an alto clef, a key signature of two sharps, and common time. The bottom staff has a bass clef, a key signature of two sharps, and common time. The vocal parts sing "les une tour nu re, U ne bel -". The piano part provides harmonic support with eighth-note chords.

les
D.N.

le fi - gu - re.
Ac - cor - dez Nous quel - ques mo -
Ac - cor - dez Nous quel - ques mo -
ments. Cet ef - fort n'est pas hé - ro - i - que.
ments. Cet ef - fort n'est pas hé - ro - i - que.

LES DAMES NOBLES.

Sans la po - li - ti - que Ils se

D.N.

raient char - mants,

les

Faut - il ê - tre plus pres - sant.

LES OFFICIERS.

Faut - il ê - tre plus pres - sant.

LES DAMES NOELES.

Ah! ce tric trac est a - ga - çant Et puis que mon

ma - ri s'a - mu - se.

f

Elles sortent en vasant.

Entrée de César.



CÉSAR.





CESAR.

Ils s'en vont Deux à

Musical score for two staves, treble and bass, in G major (two sharps). The vocal line begins with "Ils s'en vont Deux à".

deux, Tout le monde a l'air heu - reux; Tou - tes les

Musical score for two staves, treble and bass, in G major (two sharps). The vocal line continues with "deux, Tout le monde a l'air heu - reux; Tou - tes les".

femmes sont bel - les, Et moi je mou - che les chan -

Musical score for two staves, treble and bass, in G major (two sharps). The vocal line concludes with "femmes sont bel - les, Et moi je mou - che les chan -".

c.

del les Je les

c.

mou che en pen sant à Ni co let te, ma mi gnon

c.

ne Si belle et si bon ne. Ah! ee trie trae

(Musique de scène On parle)

c.

est a ga çant.

A handwritten musical score consisting of six systems of music for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in G major (two sharps) and 2/4 time. The music features various note heads, stems, and beams. Measure 1 starts with a half note in the treble staff followed by a quarter note. Measure 2 begins with a half note in the bass staff. Measures 3-6 show a continuous pattern of eighth notes and sixteenth notes. Measure 7 consists of a single eighth note in the bass staff. Measures 8-10 show a continuous pattern of eighth notes and sixteenth notes. Measure 11 consists of a single eighth note in the treble staff.

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The first four staves are continuous, while the fifth staff begins with a different melodic line.

The first staff starts with a dynamic marking *mf*. The second staff continues the melody. The third staff introduces a new melodic line. The fourth staff continues the melody. The fifth staff begins with a dynamic marking *pp*.

(La musique cesse à l'entrée de Flambart)

The score consists of five staves of music:

- Staff 1: Treble clef, major key signature, common time. Dynamics: *mf*, *f*, *f*, *f*, *f*.
- Staff 2: Treble clef, major key signature, common time. Dynamics: *f*, *f*, *f*, *f*.
- Staff 3: Treble clef, major key signature, common time. Dynamics: *f*, *f*, *f*, *f*.
- Staff 4: Treble clef, major key signature, common time. Dynamics: *f*, *f*, *f*, *f*.
- Staff 5: Treble clef, major key signature, common time. Dynamics: *pp*, *f*, *f*, *f*, *f*.

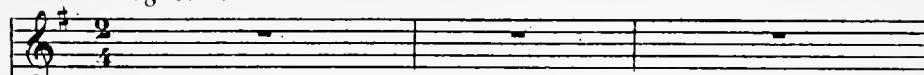
Œ. 16.

CHANSON DES VOLTIGEURS.

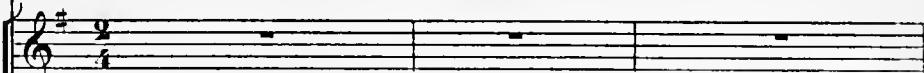
Allegretto.

Rép. Un peu de tenue sapristi.

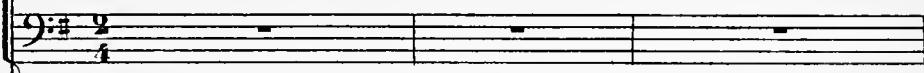
NICOLETTE.



TÉNORS.



BASSES.



PIANO.



1^{er}. COUPLET.



Sa vez-vous rien de plus ga_lant Qu'au vol _ tigeur à



la pa _ ra _ de Quand un so _ leil joyeux gam_ba _ de



A musical score for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support and rhythmic patterns. The score consists of five systems of music, each starting with a dynamic instruction (e.g., *N.*, *f*, *p*) and a measure number (e.g., 1, 2, 3). The lyrics are written in French, with some words underlined to indicate stress or rhyme. The piano part includes bass and treble staves with various dynamics and performance instructions like *f* (fortissimo) and *p* (pianissimo).

Sur son éos-tume étincelant. Ah! com-me en

N. fri-sant sa mous-tache Il jette un cœur que rien n'at-ta-che.

f

Lui faut-il des re-gards galants, Des mots co-quets

p

et cap-tivants. Ah! L'amour vo-le vo-le, vo-le,

p

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves of music. The lyrics are written below the vocal line. The piano accompaniment features harmonic chords and rhythmic patterns.

N.
Vo _ le sur le fier plu _ met dis . vol _ ti _ geurs, Le cœur friu _

N.
-gant, la tête fol _ le, avec des pe _ tits airs ta _ pa -

N.
-geurs .

N.
Oui! l'a _ mour vo _ le, vo _ le, vo _ le, Sur les fiers

A musical score for piano and voice, featuring four staves. The top staff is for the voice, the bottom staff is for the piano, and two middle staves are also for the piano. The music is in common time, with a key signature of one sharp. The vocal line consists of lyrics in French, repeated in two measures. The piano accompaniment features eighth-note patterns and dynamic markings such as *f* (fortissimo) and *ff* (fortississimo). The vocal part includes a melodic line with eighth-note intervals and sustained notes.

vol - ti - geurs .

f L'a_mour vo_le , vo_

f L'a_mour vo_le , vo_

le sur les vol ti geurs . Oui, l'a mour

le sur les vol ti geurs . Oui, l'a mour

vo _ le, vo _ le, vo _ le sur les vol - ti - geurs .

vo _ le, vo _ le, vo _ le sur les vol - ti - geurs .

2^e COUPLET.

NICOLETTE.

Mais quand ils sont en gar - ni - son Dans le pa - ys tout

p

p

se dé - tra - que, Sur tous les cœurs le corset era - que,

Com - me on glis - se sur le ga - zon! Le Mai - re

dit quel - le for - tu - ne! Et quel hon - neur pour la con -

f

A musical score for voice and piano, consisting of four systems of music. The top system starts with lyrics "ma ne! Com me il nous naît de beaux en_fants!" The middle system starts with "Quand tous nos ma ris sont con_tents . Ah!" The third system starts with "L'amour vo le, vo le, vo le, vo le, sur le fier plu-" and continues with "met des vol ti geurs . Le cœur frin_gant, la tête" in the fourth system. The piano part features bass and harmonic support, with dynamic markings like *p* and *f*.

ma ne! Com me il nous naît de beaux en_fants!

Quand tous nos ma ris sont con_tents . Ah!

L'amour vo le, vo le, vo le, vo le, sur le fier plu-

met des vol ti geurs . Le cœur frin_gant, la tête

Musical score for piano and voice, page 185. The score consists of eight staves of music. The top two staves are for the voice, with lyrics in French. The bottom six staves are for the piano, showing bass and harmonic progression. The vocal parts are in treble clef, and the piano parts are in bass clef. The key signature is A major (one sharp). The tempo is indicated by a 'C' with a '4' over it, suggesting common time.

fol - le, A - vec des pe - tits airs ta - pa - geurs

Oui, l'amour

vo - le, vo - le, vo - le sur les vol - ti -

- geurs.

L'amour vo - le, vo - - - le Sur les vol - ti -

L'amour vo - le, vo - - - le Sur les vol - ti -

ff

geurs . . . Oui, l'a _ mour vo _ le, vo _ le,
geurs . . . Oui, l'a _ mour vo _ le, vo _ le,
vo _ le Sur les vol _ ti _ geurs.
vo _ le Sur les vol _ ti _ geurs.

3^e. COUPLET.

Du gueur _ na _ dier j'di _ rai pas d'mal; Comm' nous au _ tres c'est
un ' bel hom _ me, Et dans l beau sexe on le re_nom _ me;

N.

Dans l'gueur-na-dier... mais c'est é-gal, Il a comm'

nous d'l'œil en eou-lis-se, Il a d'la taille et d'la parti-

f

- fi - ee; Mais v'là d'où vient sa dé-faveur

L'gueur-na-dier n'est pas vol-ti-geur. Ah!

p

A musical score for piano and voice, featuring four systems of music. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time, with a key signature of one sharp. The lyrics are in French, with some words underlined.

System 1:

L'amour vo_le, vo_le, vo_le, vo_le, Sur le fier plu_

System 2:

p
- met des vol_ti_geurs, Le cœur frin_gant, la tête

System 3:

fol_le, A_vée des pe_tits airs ta_pa_geurs..

System 4:

f

L.

A musical score for piano and voice, featuring two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The music is in common time, with a key signature of one sharp (F#). The vocal part consists of a single melodic line, while the piano part provides harmonic support with chords. French lyrics are written below the notes. Measure 1: "Oui, l'amour vo - le, vo - le, vo - le sur les". Measure 2: "vol - ti - geurs." Measure 3: "L'amour vo - le, vo -". Measure 4: "L'amour vo - le, vo -". Measure 5: "ff" (fortissimo dynamic). Measure 6: "le, Sur les vol - ti - geurs, Oui l'amour". Measure 7: "le, Sur les vol - ti - geurs, Oui l'amour". Measure 8: "ff" (fortissimo dynamic).

Oui, l'amour vo - le, vo - le, vo - le sur les
vol - ti - geurs.
L'amour vo - le, vo -
L'amour vo - le, vo -
ff
le, Sur les vol - ti - geurs, Oui l'amour
le, Sur les vol - ti - geurs, Oui l'amour
ff

A musical score for voice and piano. The vocal part is in soprano C major, common time. The piano part is in common time. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained bass notes and eighth-note chords. French lyrics are provided for both parts.

vo - le, vo - le, vo - le sur les vol - ti -

vo - le, vo - le, vo - le sur les vol - ti -

- geurs.

- geurs.

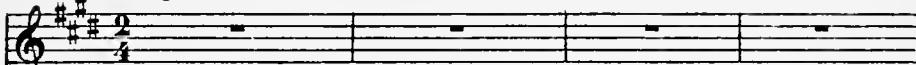
SC. 17.

SEXTUOR ET FINAL.

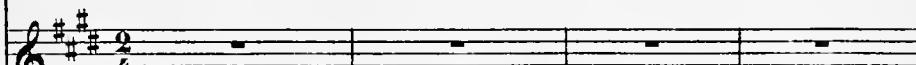
Rép. Mais je rêve.

Allegro.

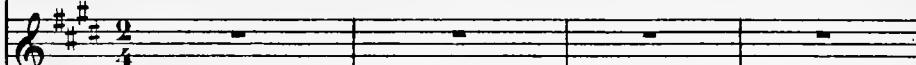
NICOLETTE.



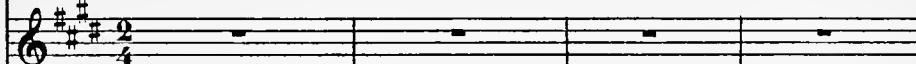
BÉATRIX.



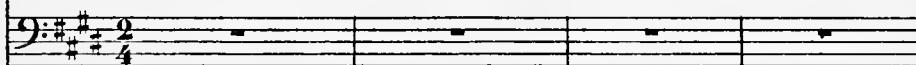
DOROTHÉE.



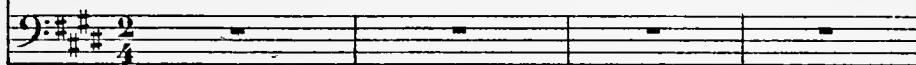
CÉSAR.



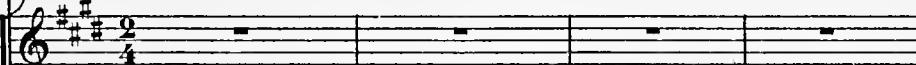
LE MARQUIS.



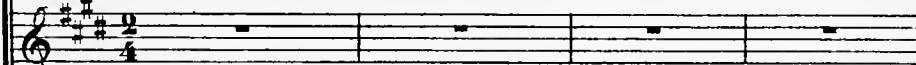
RICHARD.



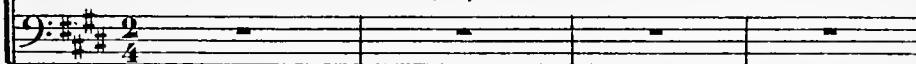
SOPRANI.



TÉNORS.



BASSES.



Allegro.

PIANO.

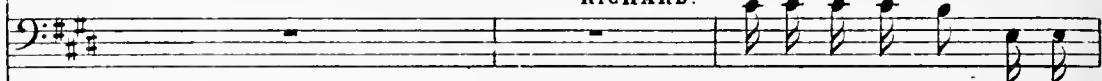


LE MARQUIS.



Ah! je n'y vois plus, je suf - fo - que!

RICHARD.

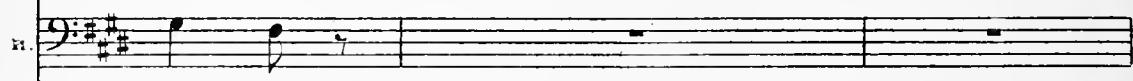


Voi-là je crois qui l'in-ter -



BÉATRIX.

C'est du marquis que l'on se mo - que?



lo - que!

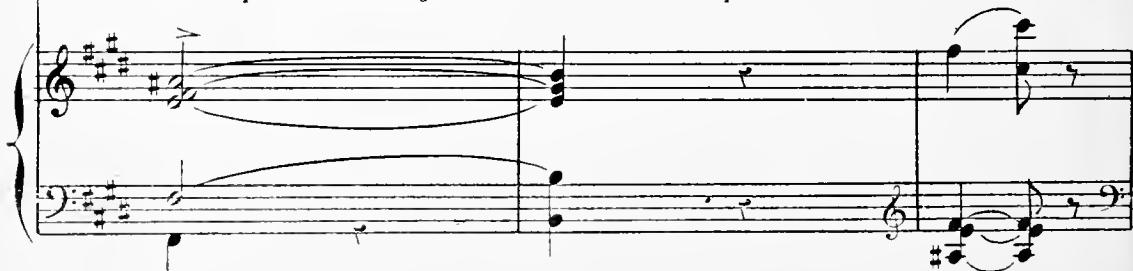


NICOLETTE.

Mon père a perdu la bre - lo - que

CÉSAR.

Voi-là que des deux je me to - que



DOROTHÉE

Son père a perdu la bretelo que

RICHARD.

Voi là je crois qui fin ter

f

NICOLETTA.

Mon père a perdu la bre

BÉATRIX.

C'est du marquis que l'on se

Son père a perdu la bretelo

CÉSAR.

Voi là que des deux je me te

LE MARQUIS.

Oh! je n'y vois plus je suf fo

lo

p

Musical score for orchestra and piano, page 194. The score consists of eight staves (N., B., D., c., I., M., R., and piano) in G major, 2/4 time. The vocal parts sing "Mais qu'a-t-on que" in measures 1-4. The piano accompaniment features eighth-note chords in measures 1-3, followed by sixteenth-note patterns and dynamic markings *p*, *f*, and *p* in measure 4.

Continuation of the musical score. The vocal parts sing "fait? mais qu'a-t-on dit?" in measures 1-4. The piano accompaniment features eighth-note chords in measures 1-3, followed by sixteenth-note patterns and dynamic markings *p*, *f*, and *p* in measure 4. In measures 5-8, the vocal parts sing "Mais qu'a-t-on fait? mais qu'a-t-on dit?", and the piano accompaniment features sustained notes and sixteenth-note patterns. The vocal parts sing "fait, mais qu'a-t-on fait? mais qu'a-t-on dit? mais qu'a-t-on dit?" in measures 9-12, and the piano accompaniment features sustained notes and sixteenth-note patterns.

N. Tout le mon - de a l'air in - ter -

B. Tout le mon - de a l'air in - ter -

D. Tout le mon - de a l'air in - ter -

C. Tout le mon - de a l'air in - ter -

le M. Tout le mon - de a l'air in - ter -

R. Tout le mon - de a l'air in - ter -

Tout le mon - de a l'air in - ter -

mf *cresc.*

- dit Mais, qu'a-t-on fait?

B. - dit Mais, qu'a-t-on fait?

D. - dit Mais qu'a-t-on fait?

C. - dit Mais, qu'a-t-on fait?

le M. - dit Mais, qu'a-t-on fait?

R. - dit Mais, qu'a-t-on fait? Mais qu'a-t-on fait?

A musical score for a vocal ensemble and piano. The vocal parts are labeled A through R, and the piano part is labeled P. The vocal parts sing in unison, while the piano part provides harmonic support. The vocal parts sing in French, with lyrics such as "Mais qu'à-t-on dit?", "mon-de à l'air interdit", and "Mais qu'à-t-on". The piano part features basso continuo-like parts with sustained notes and chords.

The vocal parts sing in unison, with lyrics:

- Mais qu'à-t-on dit? tout le
- mon-de à l'air interdit Mais qu'à-t-on

The piano part (P) includes basso continuo-like parts with sustained notes and chords.

N. fait? mais qu'a-t-on dit? Mais qu'a-t-on
B. fait? mais qu'a-t-on dit? Mais qu'a-t-on
D. fait? mais qu'a-t-on dit? Mais qu'a-t-on
c. fait? mais qu'a-t-on dit? Mais qu'a-t-on
le M. fait? mais qu'a-t-on dit? Mais qu'a-t-on
R. fait? mais qu'a-t-on dit? Mais qu'a-t-on



N. fait, mais qu'a-t-on dit, Mais qu'a-t-on fait, mais qu'a-t-on fait, mais qu'a-t-on
B. fait, mais qu'a-t-on dit, Mais qu'a-t-on fait, mais qu'a-t-on fait, mais qu'a-t-on
D. fait, mais qu'a-t-on dit, Mais qu'a-t-on fait, mais qu'a-t-on fait, mais qu'a-t-on
c. fait, mais qu'a-t-on dit, Mais qu'a-t-on fait, mais qu'a-t-on fait, mais qu'a-t-on
le M. fait, mais qu'a-t-on dit, Mais qu'a-t-on fait, mais qu'a-t-on fait, mais qu'a-t-on
R. fait, mais qu'a-t-on dit, Mais qu'a-t-on fait?



N. dit, Mais qu'a-t-on fait, mais qu'a-t-on dit?

B. dit, Mais qu'a-t-on fait, mais qu'a-t-on dit?

D. dit, Mais qu'a-t-on fait, mais qu'a-t-on dit?

c. dit, Mais qu'a-t-on fait, mais qu'a-t-on dit?

le M. dit? Ah! je n'y vois plus je suf -

R. Mais qu'a-t-on fait, mais qu'a-t-on dit?

le M. - fo - que!

R. Voi-la je crois qui l'in-ter - lo - que

The musical score consists of six staves. The first four staves (N., B., D., c.) are soprano voices in G major, 2/4 time, with lyrics "dit, Mais qu'a-t-on fait, mais qu'a-t-on dit?". The fifth staff (le M.) is a basso continuo part in G major, 2/4 time, with lyrics "dit? Ah! je n'y vois plus je suf -". The sixth staff (R.) is another soprano voice in G major, 2/4 time, with lyrics "Mais qu'a-t-on fait, mais qu'a-t-on dit?". The piano accompaniment is provided by two staves at the bottom, showing bass and treble parts with various dynamics like forte (f), piano (p), and pianissimo (pp).

B. C'est du marquis que l'on se mo - que? CESAR.
Voi - là que des deux je me

NICOLETTE Mon père a perdu la bre - lo - que.

DOROTHEE Son père a per - du la bre -
to - que,

D. - lo - que, Son père a per - du la bre -

C. Voi - là que des deux je me

LE MARQUIS Oh! je n'y vois plus je suf -

RICHARD Voi - là je crois qui l'in - ter - lo -

PIANO

Mon pere a perdu la bre - lo que.
C'est du marquis que l'on se mo - que.
lo - que.
to - que.
fo - que.
que.

The score consists of ten staves. Staves 1 through 5 are vocal parts (n, b, d, c, m) in treble clef, G major, common time. Staves 6 through 10 are vocal parts (r) in bass clef, D major, common time. The piano part is at the bottom, also in D major, common time. Measure 10 ends with a forte dynamic (f).

FINAL.

C'est un dan ger qui nous me - na - ce Bien vite il faut rompre la

NICOLETTE. Ah!
Quoi! l'on in - ter - rompt le - bal,
gla - ce.

The score continues with the vocal parts and piano. The vocal parts sing in unison. The piano part features eighth-note chords. The vocal line includes melodic slurs and grace notes. The piano part has a prominent bass line with sustained notes.

N.
Marquis don _nez - nous le si _gnal Dan _sez a _vec vò _ tre
p

N.
fil _ le quel hon _neur pour la fa _ mil _ le.

SOPRANI.
Dan _sez en fa _ mil _ le

TENORS.
Dan _sez en fa _ mil _ le

BASSES.
Dan _sez en fa _ mil _ le

A - vec vo - tre fil - le Don - nez, don - nez -

A - vec vo - tre fil - le Don - nez, don - nez -

A - vec vo - tre fil - le Don - nez, don - nez -

f
-nous le si - gnal, Ah! le si - gnal du bal.

-nous le si - gnal, Ah! le si - gnal du bal.

-nous le si - gnal, Ah! le si - gnal du bal.

ff

The musical score consists of six staves. The top two staves are for the piano, with the right hand playing eighth-note chords and the left hand providing harmonic support. The third staff is for the Soprani, featuring a vocal line with lyrics: "Dzm ra ta plan dzm ra ta plan". The fourth staff is for the piano. The fifth staff is for the Tenors, with lyrics: "ah! qu'il est grand et re_lui_sant im - po_sant sé_dui -". The sixth staff is for the Basses, with lyrics: "sant. Ra ta plan ra ta plan ra ta plan ra ta plan" followed by "Ra ta plan ra ta plan ra ta plan ra ta plan". The piano accompaniment continues throughout, providing harmonic and rhythmic support.

SOPRANI.

Dzm ra ta plan dzm ra ta plan

ah! qu'il est grand et re_lui_sant im - po_sant sé_dui -

sant.

TENORS.

Ra ta plan ra ta plan ra ta plan ra ta plan

BASSES.

Ra ta plan ra ta plan ra ta plan ra ta plan

Dzm ra ta plan dzm ra ta plan
ra ta plan ra ta plan

ra ta plan ra ta plan

ab! qu'il est grand et re-luisant qu'il est beau dans ses
ra ta plan ra ta plan qu'il est beau dans ses
ra ta plan ra ta plan qu'il est beau dans ses

habits d'or le tambour le tambour qu'il est beau dans ses
habits d'or le tambour le tambour qu'il est beau dans ses
habits d'or le tambour le tambour qu'il est beau dans ses

L.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in G major, common time. The piano part includes dynamic markings like *ff* (fortissimo).

The lyrics are:

ha - bits d'or _____ Le beau tam - bour le beau tam -
ha - bits d'or _____ Le beau tam - bour
ha - bits d'or _____ Le beau tam - bour

le - jour ma - - jor
ma - - jor
ma - - jor

ff *ff*

Accompaniment patterns include eighth-note chords and sustained notes.



RIDEAU.



8-



ACTE III.
ENTR'ACTE.

Allegro non troppo.

PIANO.

The musical score consists of five staves of piano music. The first staff begins with a dynamic of **f**. The subsequent staves are grouped by large curly braces. The music is in common time, with a key signature of four sharps. The piano part features continuous eighth-note patterns, primarily in the right hand, with occasional bass notes from the left hand.

Moderato.

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The first staff shows two measures of eighth-note chords in the treble clef. The second staff begins with a dynamic of *pp*. The third staff contains a measure ending with a fermata over the bass note. The fourth staff shows a series of eighth-note chords. The fifth staff concludes with a dynamic of *v*.

1^o Tempo.

cresc:

dim:

p

f

ff

(Tamb:battant le rappel dans la coulisse.)

INTRODUCTION, CHOEUR des SERVANTES.

Allegro con moto.

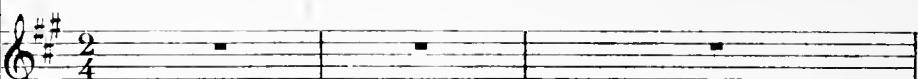
FLAMBART.



1^{er} SOPRANI.



2^{es} SOPRANI.



Allegro con moto.

PIANO.



2^{es} SOP.

C'est le rappel, mon vol -

1^{er} SOP:

Oh! la la!

Oh! la

- geur Quit-te au-jour - d'hui le vil - la - ge

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is two sharps. The vocal line includes lyrics in French, such as "la!", "dom - ma - ge Ah! vrai - ment quel dom -", "Ah! vrai - ment quel dom - ma - ge Ah! vrai - ment quel dom -", "ma - - - ge", "ma - - - ge", "Ab! ton - jours, tou - jours dans mon", "Oh! la la!", "Oh! la", "coeur Je con - ser - ve - rai son i - ma - - - ge.", and "Je con - ser - ve - rai son i - ma - - - ge.". The piano accompaniment features harmonic chords and sustained notes.

lat

C'est fi - ni, mon vol - ti - geur.

Quit - te au - jour - d'hui le vil - la - - - ge

Quit - te au - jour - d'hui le vil - la - - - ge

C'est fi - ni, mon vol - ti - geur _____. C'est fi - ni, mon vol - ti - geur _____. Quit - te le vil -

Musical score for piano and voice, page 213. The score consists of three systems of music.

System 1: The vocal line begins with "la - - - ge" followed by "Vous". The piano accompaniment features sustained notes and chords.

System 2: The vocal line continues with "é - - - tes vous aus - si" followed by "de la tren - te deu -" and "é - - - tes vous aus - si" followed by "de la tren - te deu -". The piano accompaniment includes dynamic markings like *p*.

System 3: The vocal line begins with "Vous _____ en - voy - - ez _____ l'em - -" followed by "xiè - me?". The piano accompaniment features sustained notes and chords. The section is labeled **FLAMB:** above the vocal line.

The vocal parts are written in soprano clef, and the piano parts are written in bass clef. The key signature is A major (two sharps). The time signature is common time.

F blé - me, Ser - gent des Vol - ti -

- geurs!

Ah!

Ah!

p

ah! ah!

ah! ah!

p.

FLAMBART.

Plaisan_teze_vous, plai_san_teze_vous

1^{re} SERVANTE.

Oh! laissez_moi Lé_ on!

plai_san_teze_vous mi_gnon_ne?

Oh! non! Oh! non!

Oh! non! Oh! non!

p cresc:

1^{re} SERV:

Même mouv!

2^e SERV:

3^e SERV:

Oh! non!

Et Lé_ on, A_n_a_ to_ le, Tho_

Oh! non!

f p

mas dont je suis fol - le. Al - fred, Er - nest, Gas - ton, Al -

FLAMBART.

Il ne res - te_rrait plus per - son_ne, plus per -

fred., Er_nest, Gas _ ton.

son_ne au ba - tail - lon

les 6^e SERV:

Si j'é - tais au moins vi - van - die -

TUTTI.

re Quel - le ma - gni - fi - que car -

TUTTI.

Quel - le ma - gni - fi - que car -

A musical score for piano and voice, featuring four systems of music. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The score includes lyrics in French. Measure 1: "rie - re! Il faut rie - re!" Measure 2: (piano) dynamic f, (vocal) dynamic p. Measure 3: "pos - sè - der pour ce - la Des no - ti - ons sur la mi -". Measure 4: (piano) dynamic f. Measure 5: (piano) dynamic f. Measure 6: "li - ce Ou - tre ses é - tats de ser - vi - ce A - voir de". Measure 7: (piano) dynamic f. Measure 8: "ça, A - voir de ça.". Measure 9: (piano) dynamic p.

Flambart.

rie - re! Il faut
rie - re!

f p

pos - sè - der pour ce - la Des no - ti - ons sur la mi -

f

li - ce Ou - tre ses é - tats de ser - vi - ce A - voir de

f

ça, A - voir de ça.

p

Nous en a - vons, nous en a - vons.
Nous en a - vons, nous en a - vons.

This section consists of two staves for voices and one staff for piano. The voices sing in unison. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. The key signature is A major (two sharps).

Au be - soin nous le prou - ve -
Au be - soin nous le prou - ve -

This section continues the vocal and piano parts from the previous section. The voices sing the same melody, and the piano provides harmonic support with eighth-note chords and patterns.

- rons Nous en a -
- rons Nous en a -

The final section begins with a piano solo line featuring eighth-note chords in the bass. The voices enter again with the "rons" part of the phrase. The piano accompaniment includes eighth-note chords in the treble and bass, with a dynamic marking of *mf* (mezzo-forte) at the end.

vons! Au be_soin nous le prou_ve_ rous!
vons! Au be_soin nous le prou_ve_ rons!

8-----

Piano accompaniment: Measures 1-7 show a bass line with eighth-note chords and a treble line with eighth-note chords.

FLAMBART.

Il faut en _ co _ re, nom de d'la Que de
p

tout dan _ ger, Pon se mo _ que: Et dans le plein de la ba _
tail _ le A_voir de ça, A_voir de ça!

f p

Piano accompaniment: Measures 8-15 show a bass line with eighth-note chords and a treble line with eighth-note chords. Measure 13 features a dynamic change from forte (f) to piano (p).



Nous en a - vons, nous en a - vons!

Continuation of the musical score. The vocal parts repeat "Nous en a - vons, nous en a - vons!" The piano accompaniment continues with eighth-note chords.

Au be - soin nous le prou - ve - rons.

Continuation of the musical score. The vocal parts repeat "Au be - soin nous le prou - ve - rons." The piano accompaniment continues with eighth-note chords.

Nous en a - vons!

Au be - soin nous le prou - ve -

Final section of the musical score. The vocal parts sing "Nous en a - vons!" and "Au be - soin nous le prou - ve -". The piano accompaniment ends with a forte dynamic (ff) followed by a piano dynamic (p).

(Tambour battant le rappel dans la coulisse)

A musical score for voice and piano in G major (two sharps). The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of eight staves of music. The lyrics are in French and are as follows:

- rons Oh! la
- rons C'est le rappel mon vol - tieur
la! Oh! la la! dom
Quit-te an-jour d'au-
le vil - la - ge Ah! vrai-ment quel dom -
ma - ge ah! vrai - ment quel dom ma - - - - ge!
ma - ge ah! vrai - ment quel dom ma - - - - ge! Ah!

The piano part includes dynamic markings such as *p* (piano) and *f* (forte), and various rhythmic patterns including eighth and sixteenth notes. The vocal line features several melodic phrases with sustained notes and slurs.

Oh! la la!

ton-jours, toujours dans mon cœur

Je conser-vrai son i... ma... ge

la!

Quit-te aujourd'hui le vil... la... ge

C'est fi... ni, mon vol... ti... geur

Quit-te aujourd'hui le vil... la... ge

(Ici rappel dans la coulisse)

C'est fi... ni, mon vol... ti... geur

Quit-te le vil... la... ge!

C'est fi... ni, mon vol... ti... geur

Quit-te le vil... la... ge!

(L...)

9C. 19.

DUETTO

Rép: Embrasse-moi comme autrefois.

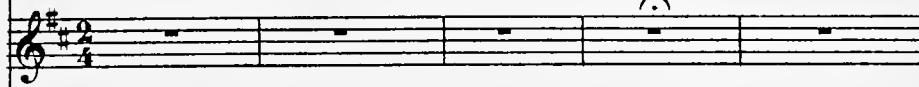
Moderato.

NICOLETTE.



Em bras -

CÉSAR.



Moderato.

PIANO



A four-staff system. The top staff (N.) contains lyrics: "se - moi comme au tre - fois, . Lors - que". The second staff (C.) contains piano bass notes. The third staff (P.) contains piano bass notes. The fourth staff (N.) contains lyrics: "nous cour - rions dans les bois".

A four-staff system. The top staff (N.) contains lyrics: "nous cour - rions dans les bois". The second staff (C.) contains piano bass notes. The third staff (P.) contains piano bass notes. The fourth staff (N.) contains lyrics: "Là - me".

N.

plei - ne de doux é - moi, a - vec nos ba - bits

This musical score consists of three staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The vocal line begins with a dotted half note followed by eighth notes. The piano parts provide harmonic support with various patterns of eighth and sixteenth notes.

CÉSAR.

du Di - man - che Comme au temps où
dim.

This musical score consists of three staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The vocal line consists of eighth and sixteenth notes. The piano parts provide harmonic support with eighth and sixteenth-note patterns. A dynamic marking "dim." appears in the piano right hand staff.

c.

ser - rant ta main Nous chan - tions un

This musical score consists of three staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The vocal line consists of eighth and sixteenth notes. The piano parts provide harmonic support with eighth and sixteenth-note patterns.

NICOLETTE.

Sous le ciel qui ea - chait les
jo - yeux re - frain Sous le ciel qui ea - chait les
dim:

This musical score consists of three staves. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The vocal line consists of eighth and sixteenth notes. The piano parts provide harmonic support with eighth and sixteenth-note patterns. A dynamic marking "dim:" appears in the piano right hand staff.

N.
bran - - ches
C.
bran. - - ches

Più animato.

This block contains the first four measures of the vocal parts and the corresponding piano accompaniment. The vocal parts are in common time, treble clef, and G major. The piano part features eighth-note chords in the bass and harmonic support in the treble. The vocal entries are "bran - - ches" and "bran. - - ches". The dynamic instruction "Più animato." appears above the vocal line.

N.
Les fleurs nous semblaient plus mi -
dim. p

This block continues the musical score. The vocal part "Les fleurs nous semblaient plus mi -" is followed by dynamic markings "dim." and "p". The piano accompaniment consists of eighth-note chords.

N.
- gnon - - nes CESAR.
Oh! qu'il est doux d'être a - mou -

This block continues the musical score. The vocal part "- gnon - - nes" is followed by the name "CESAR." and the lyrics "Oh! qu'il est doux d'être a - mou -". The piano accompaniment consists of eighth-note chords.

C.
- reux Et dans les chemins plus om -

This block concludes the musical score. The vocal part "- reux" is followed by the lyrics "Et dans les chemins plus om -". The piano accompaniment consists of eighth-note chords.

c.

breux, les arbres tressaient des cou - ron - - - nes

This system contains two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and eighth-note patterns. A brace groups the two staves together.

NICOLETTE.

c.

Et dans les che - mins plus om - breux, les ar - bres

This system continues the musical score. The vocal line starts with eighth notes followed by quarter notes. The piano accompaniment includes dynamic markings like *p* (piano) and *f* (forte). A brace groups the two staves.

n.

tressaient des cou - ron - - - nes.

This system continues the musical score. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and eighth-note patterns. A brace groups the two staves.

dolce.

n.

Ah! qu'il est doux d'être a - mou - reux

CESAR.

Ah! qu'il est doux d'être a - mou - reux

p

This section contains two systems of musical score. The first system (labeled 'n.') shows the vocal line starting with eighth notes and the piano accompaniment with sustained chords. The second system (labeled 'CESAR.') continues with the same musical style. A brace groups the two staves in each system, and a dynamic marking *p* is present in the piano part of the second system.

Musical score for three voices (N., C., B.) and piano, page 227.

The score consists of four systems of music:

- System 1:** Three staves (N., C., B.) in G major, 2/4 time. The vocal parts sing "Oh! qu'il est doux d'être amoureux". The piano accompaniment provides harmonic support with eighth-note chords.
- System 2:** The vocal parts continue "amoureux" followed by "Embras". The piano accompaniment features eighth-note chords. Dynamic markings include *rit.* and *Più lento.*
- System 3:** The vocal parts sing "se-moi pour les près verts." The piano accompaniment includes eighth-note chords. The vocal part continues "Pour les sens-tiers".
- System 4:** The vocal parts sing "tou-jours couverts", "Pour les prin-temps", and "Pour les hi-". The piano accompaniment features eighth-note chords throughout the system.

Measure numbers are present at the beginning of each system, and a dynamic marking *p* is located in System 2.

vers, Pour le pas - sé, Pour l'es - pé - ran - ce.

1^o tempo.

CÉSAR

De t'em - bras - se pour les moissons Pour les

Ad libit: tiens Je t'em - bras - se pour la Fran -
(Parle)

ruis - seaux pour les pin - sons tiens De t'em - bras - se pour la Fran -

ce!

f dim.

Œ. 20.

COUPLETS

Rép: Oui mon père .

Allegro con spirto .

NICOLETTE.

PIANO.

De ne suis pas sot - te certes

il est charmant mon ma - ri Mais

N.

j'en_tends bien ce qu'on chu _ chot _ te, Et

This musical score consists of three staves. The top staff is for the voice, starting with a quarter note followed by eighth notes. The middle staff is for the piano, showing bass and treble clefs with various chords. The bottom staff is also for the piano, showing bass clef and some rests. The vocal line includes lyrics: "j'en_tends bien ce qu'on chu _ chot _ te, Et". A bracket underlines "chu _ chot _ te".

N.

je ne lui plais qu'à de _ mi, je ne suis pas

This section continues the musical score with three staves. The top staff shows a melodic line with eighth and sixteenth notes. The middle and bottom staves show harmonic support from the piano. The lyrics "je ne lui plais qu'à de _ mi, je ne suis pas" are written below the staves.

N.

sot _ te, je ne suis pas sot _ - te.

This section concludes the first couplet with three staves. The top staff has a melodic line. The middle and bottom staves provide harmonic context. The lyrics "sot _ te, je ne suis pas sot _ - te." are written below the staves. A dynamic marking "p" (piano) is placed above the piano staves in the last measure.

2^e COUPLET.

N.

de ne suis pas sot _ - te

This block begins the second couplet with three staves. The top staff starts with a dotted half note. The middle and bottom staves show harmonic support. The lyrics "de ne suis pas sot _ - te" are written below the staves. Dynamic markings "p" are present above the piano staves in the first and second measures.

N.
de ne suis pas sot - te Il me trou_ye fair em-prun_x

N.
-té Sur u - ne tè - te de li - not - te Et

N.
rit de ma na - î - ve - té De ne suis pas

N.
sot - te de ne suis pas sot - te.

CHŒUR DES OFFICIERS

Tenor di marcia.

Rép.: Vous me comblez.

TÉNORS.



BASSES.



PIANO.



Et quis Pheu-re s'a van ce,

Et quis Pheu-re s'a van ce,

nous ve-nons pleins de re-con-naïs-san

nous ve-nons pleins de re-con-naïs-san

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano, featuring three staves. The top two staves represent the vocal parts, and the bottom staff represents the piano. The vocal parts sing in French, and the piano part provides harmonic support. The score consists of three systems of music.

System 1: The vocal parts sing "ce Vous pré - sen - ter en ces der - niers ins - ee Vous pré - sen - ter en ces der - niers ins -". The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble.

System 2: The vocal parts sing "-tants, Mar - quis," and "Nos com - pli - ments, Mar - quis". The piano accompaniment includes dynamic markings "p" and "dim.". The vocal parts continue their melody.

System 3: The vocal parts sing "Nos com - pli - ments." and "dim.". The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. The vocal parts continue their melody.

Vous permetrez aussi nous l'espérons Qu'à votre
Vous permetrez aussi nous l'espérons Qu'à votre

pp

otre fille nous offrisons De nos respects tout l'hom
otre fille nous offrisons De nos respects tout l'hom

ma ge Marquis, Marquis nous vous en supplie
ma ge Marquis, Marquis nous vous en supplie

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in common time, treble clef, and major key. The piano part is in common time, bass clef, and major key. The vocal parts sing in unison. The piano part provides harmonic support and includes dynamic markings such as *dolce.*, *pp*, and *ff*. The lyrics are in French:

... ons, A vant de plier ba ga
... ons, A vant de plier ba ga
... ge Cher Mar quis!
... ge Cher Mar quis!

Continuation of the musical score. The vocal parts are now in bass clef, indicating a transposition or a different section. The piano part continues to provide harmonic support. The lyrics are in French:

BASSES.
Nous ne pouvons pré-
dim. f
voir s'il faut dire au re- voir, C'est

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble and bass clefs. The score consists of four systems of music. The first system starts with lyrics in French: "sou_vent un es_poir Qui leur _ re; Tou_". The second system continues with "jours à ba_tail_le Un bou_le_vient pas_ser, Frappe". The third system begins with a vocal dynamic instruction "TÉNORS." followed by "Le". The fourth system concludes with "sol_dat ne c'est pas si c'est vie ou tré_". The piano accompaniment features various chords and dynamic markings like *sfz*.

sou_vent un es_poir Qui leur _ re; Tou_

jours à ba_tail_le Un bou_le_vient pas_ser, Frappe

TÉNORS.

Le

et fait a_van_cer Notre heu_re.

sol_dat ne c'est pas si c'est vie ou tré_

pas Qu'un len - de - main, hé - las! Ap -

- por - te. Il vit au jour le

jour.. Et de gloire et d'a - mour, Di -

- sant si c'est mon tour, Qu'im - por - te!

rit.

Mais en at - ten - dant;
Mais en at - ten - dant;
rull.

p

pp

dant,
Ah! _____ Du

Mais en at - ten - dant, _____ Du

pp

pp

Tempo.

dé - part cher mar - quis, l'heu - re s'a - van

dé - part cher mar - quis, l'heu - re s'a - van

p

pp

A musical score for voice and piano, featuring three systems of music. The top system shows the beginning of a phrase with lyrics "Et nous ve_nous pleins de re con_nais_". The middle system continues the phrase with "Et nous ve_nons pleins de re con_nais_". The bottom system begins a new phrase with "san_ce Vous pré_sen_ter en". The piano accompaniment consists of bass and treble staves with various chords and bass notes. The vocal line is in soprano clef. The score is in common time, with a key signature of two sharps. The lyrics are in French, with some words like "nous", "de", and "re" appearing in both forms ("ve_nous", "ve_nons", "con_nais_" vs "con_nais").

Et nous ve_nous pleins de re con_nais_

Et nous ve_nons pleins de re con_nais_

san_ce Vous pré_sen_ter en

san_ce Vous pré_sen_ter en

ees der_niers ins_tants Mar quis, Nos com_pli_

ees der_niers ins_tants Mar quis, Nos com_pli_

ments, Marquis nos compliments.
ments, Marquis nos compliments. Vous

Vous permetrez aussi, nous l'espé-
permetrez, Vous permetrez aussi, nous l'espé-

pons Qu'à votre fille nous offrions De nos
pons Qu'à votre fille nous offrions De nos

Musical score for voice and piano, page 241. The score consists of three systems of music.

System 1: Treble and bass staves. The vocal line continues with lyrics: "res-peets tout l'hom - ma ge Mar - quis, Mar - quis". The piano accompaniment features eighth-note chords.

System 2: Treble and bass staves. The vocal line continues with lyrics: "quis nous vous en sup - pli - ons a - vant de pli - er ba - quis nous vous en sup - pli - ons a - vant de pli - er ba -". The piano accompaniment includes eighth-note chords and sixteenth-note patterns.

System 3: Treble and bass staves. The vocal line continues with lyrics: "- ga - - ge Cher Mar - quis! - ga - - ge Cher Mar - quis!". The piano accompaniment includes dynamic markings: *dolce*, *f*, *p*, and *pp*.

TC. 24^{bis}

SORTIE des OFFICIERS.

Rép: Dans une heure.

T^o di marcia.

PIANO.

The musical score consists of five staves of piano music. The first staff begins with a forte dynamic (f) and contains lyrics "On parle.". The subsequent staves feature various rhythmic patterns and dynamics, including piano (p) and pianissimo (pp). The music is set in 2/4 time with a key signature of two sharps.

COUPLETS

Rép: Le grand monde me fait peur.

NICOLETTE.

PIANO.

N.

N.

N.

Piano

Allegretto.

mf

De ne sais rien et

f

p

tout m'e - ton - ne, Voi - là pour - quoi je suis pol - trou - ne

f

Pour - quoi j'ai peur dans vos sa - lons, Pour - quoi j'ai peur dans vos sa -

#

The musical score consists of six staves. The top staff is for 'NICOLETTE' (vocals). The second staff is for 'PIANO'. The third, fourth, fifth, and sixth staves are for 'N.' (vocals). The piano part includes a dynamic marking 'mf' and a forte dynamic 'f'. The vocal parts have lyrics in French: 'de ne sais rien et', 'tout m'e-ton-ne, Voi-là pour-quoi je suis pol-trou-ne', and 'Pour-quoi j'ai peur dans vos sa-lons, Pour-quoi j'ai peur dans vos sa-'. The score is set in 2/4 time with a key signature of two sharps. The vocal parts use soprano clefs, while the piano and bass parts use a bass clef. Measure numbers are present at the beginning of each staff.

N. lons d'y vois des mes_sieurs d'impô - tan - ce

N. Qui s'y pré - las sent en ca - den - ce Gon - flés com -

N. me de gros bal-lons, Gon - flés comme de gros bal - lons.

N. de ne vois que ver_tus é - nor - mes Qui d'un rien

L. B.

A musical score for voice and piano in G major (two sharps) and common time. The vocal line is in French, with lyrics appearing under each musical phrase. The piano accompaniment consists of bass and harmonic chords.

The vocal part starts with "vont s'ef_fa_ roucher" and continues with "Aux quelles il ne faut pas tou_cher." The piano part features eighth-note chords in the bass and harmonic support in the treble.

The next section begins with "Peut-être y met on moins de for _ - - me Quand on" followed by a dynamic *p*. The piano accompaniment includes eighth-note chords in the bass and harmonic support in the treble.

The third section starts with "sait ce que c'est" and continues with "Quand on sait ce que c'est —". The piano accompaniment includes eighth-note chords in the bass and harmonic support in the treble. A dynamic *sff* is indicated at the end of this section.

The final section begins with "Quand on sait ce que c'est," followed by a dynamic *p* and then *mf*. The piano accompaniment consists of eighth-note chords in the bass and harmonic support in the treble.

Text from the score:

- vont s'ef_fa_ roucher
- Aux quelles il ne faut pas tou_cher.
- Peut-être y met on moins de for _ - - me Quand on
- sait ce que c'est
- Quand on sait ce que c'est —
- Quand on sait ce que c'est,

2^{me} COUPLET.

N de crois que tout ce
N qu'on ra _ con _ te Aux fil _ let _ tes n'est pas un con _ te
N Les en _ fants naissent sous des choux Les enfants naissent sous des
N choux. Les ma _ ris n'ont que des mots tendres Les femmes

N ne font pas d'esclan_dres Oh! que le ma_riage est doux, Oh!

{

N que le ma_riage est doux De bons gros baisers se re-paître

{

N Boi _ re du lait, manger du miel Flâ _ ner dans

{

N le sep_tième ciel! Mais tout ce _ la finit peut _

{

This musical score is for a solo voice and piano. The vocal part uses a soprano C-clef, and the piano part uses a treble clef. The key signature is G major (one sharp). The time signature is 2/4. The vocal line includes lyrics in French, such as 'ne font pas d'esclan_dres', 'que le ma_riage est doux', 'que le ma_riage est doux', 'De bons gros baisers se re-paître', 'Boi _ re du lait, manger du miel', 'Flâ _ ner dans', 'le sep_tième ciel!', and 'Mais tout ce _ la finit peut _'. The piano part provides harmonic support with chords and bass notes. Articulation marks like 'p' (piano) and dynamic markings like 'x' are included. Measure numbers N are placed at the beginning of each section.

N

tre Quand on sait ce que c'est, Quand on sait ce que

p

N

c'est _____ Quand on sait ce que c'est.

f p

3^e Couplet.

N

A - mour pour moi n'est

f p

N

qu'un mot va - gue Quand je l'en-tends mon cœur di - va - gue

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is A major (two sharps). The music consists of five staves of music with corresponding lyrics in French.

Et j'ai de doux en chau-te_ments, Et j'ai de doux, en chan_te -
ments Je ne me crois pas très_sa_yan_te Je suis bien
sûre et je m'en van_te D'a_voir quelques é_ton_ne_ments D'a-
voir quelques é_ton_ne_ments. Dam!.. on n'est pas la science infuse

N Cer _ tes, on pent prendre un amou_reux Plu _ sieurs n'est_

N ce pas c'est af_frenx Mais pent _ être a_t-on quelque ex_en

N se Quand on sait ce que c'est Quand on sait ce que

N c'est _____ Quand on sait ce que c'est .

N f p m f f

N^o 23.
FINAL.

Rép: Mon expére.

NICOLETTE.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

On m'a fait en un tour de main

Mar - qui - se des pieds à la tête Si no - ble

que j'en étais bête, No _ ble comme un vieux par_chemin

Main _ tenant ce que je dési _ re, Ah! Mes_sieurs, faut il vous le

di _ re? Et pou_rous - nous re prendre en chœur

No _ tre pe _ tit re _ frain vain queur Peuvons_nous?

suivez.

Tempo.

Tempo.

N Le suc_{cès} vo_{le}, vo_{le}, vo_{le} sur le plumet

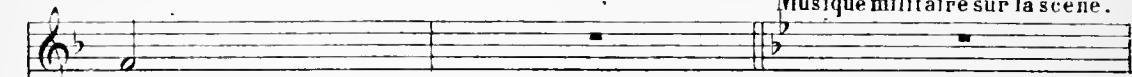
N de nos vol_{ti}geurs Re_{te}nez l'in_{grat} qui s'en_{vo}le,

N Par des bra_{vos} bien ta_{pa}geurs.

N Le suc_{cès}



Musique militaire sur la scène.



A musical score for voice and orchestra, featuring three staves of music and lyrics in French. The top two staves are for the voice (soprano), and the bottom staff is for the orchestra (bassoon). The lyrics are:

A tes accents ô refrain milie
A tes accents ô refrain milie
A tes accents à tes accents refrain

The orchestra part includes a dynamic instruction > and a section labeled "Orchestre".

Below, there are three more staves of music and lyrics:

tai re Le cœur vi - - - bre et bon -
tai re Le cœur vi - - - bre et bon -
milie tai re Le cœur vi - - - bre et bon -

The score is in common time, with a key signature of one flat. The vocal parts use quarter notes, while the bassoon part uses eighth notes.

dit Sui-vous Sui-vous

dit Sui-vous Sui-vous

dit Sui-vous au pas Sui-

f

au pas La mu-si-que mi-li-tai-

au pas La mu-si-que mi-li-tai-

vous au pas La mu-si-que mi-li-tai-

A musical score for voice and piano. The vocal part is in soprano C major, common time. The piano part is in basso continuo style, providing harmonic support. The lyrics are in French, with some words repeated. Measure numbers 1 through 10 are indicated above the vocal line.

1. re Sui - vous Sui - vous
2. re Sui - vous Sui - vous
3. re Sui - vons au pas Sui -
4. au pas La mu - si - que mi - li - tai
5. au pas La mu - si - que mi - li - tai
6. - vons au pas La mu - si - que mi - li - tai
7. 3 3 3 3

A musical score for voice and piano. The vocal part consists of three staves of music with lyrics. The lyrics are: "re Au pas", "re Au pas", "re Au pas", "Au pas!", "Au pas!", and "Au pas!". The piano part is represented by two staves below the vocal parts, showing harmonic progression and bass support. Measure numbers 1 through 6 are indicated above the vocal staves.

1 re Au pas
2 re Au pas
3 re Au pas
4 Au pas!
5 Au pas!
6 Au pas!