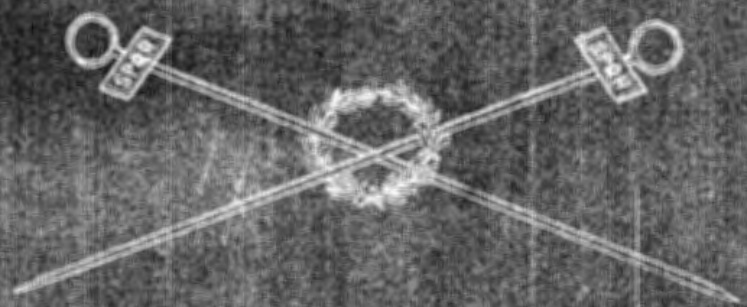


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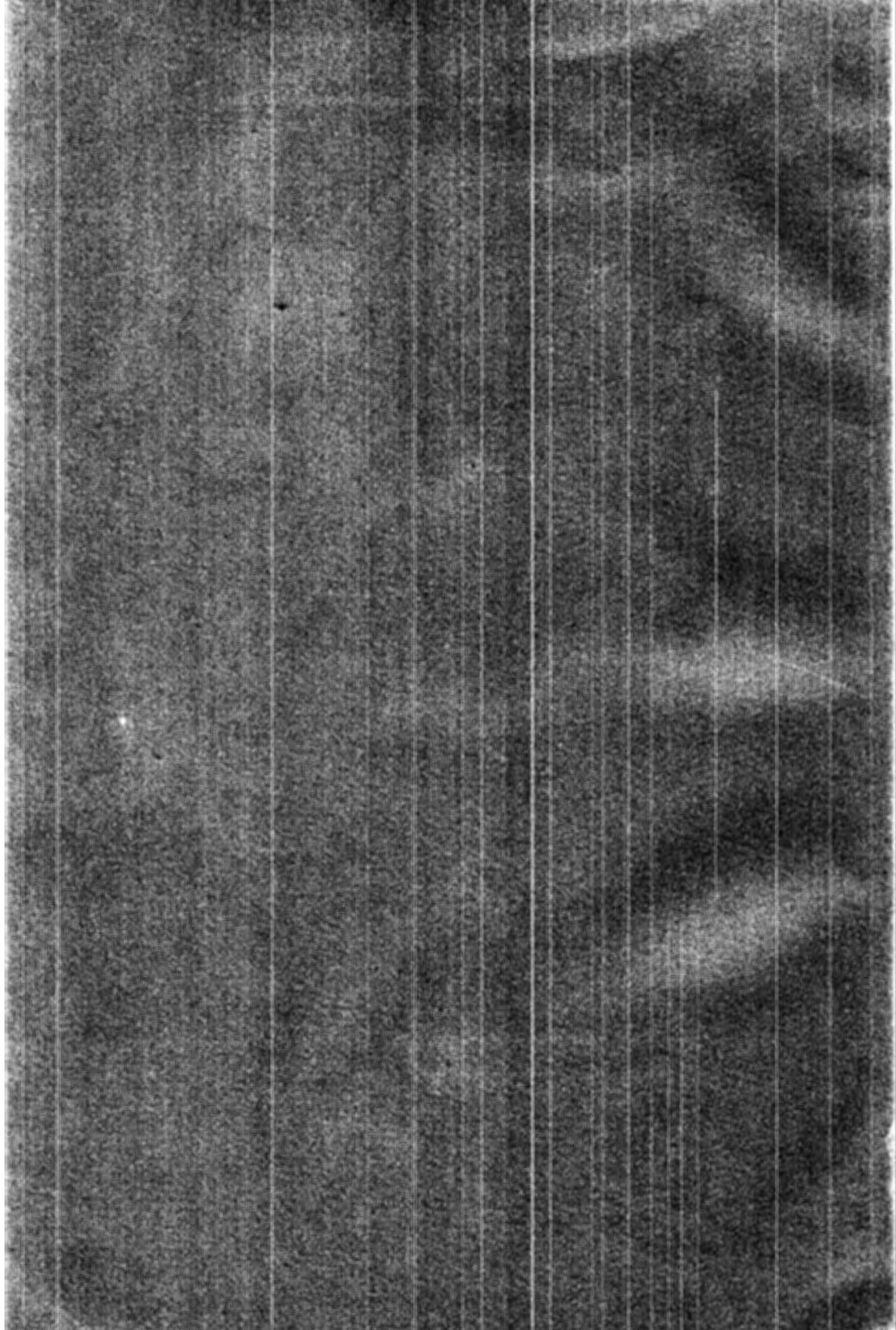
LE BÉGUIN DE MESSALINE



JUSTIN CLÉRICE

Partition Chant et Piano

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LE

Béguin de Messaline

Opérette en trois Actes et cinq Tableaux

DE

MM. Maurice de FÉRAUDY, Jean KOLB
et Marcel YVER.

MUSIQUE DE

JUSTIN CLÉRICE

Partition CHANT et PIANO

PARIS, CHODENS, ÉDITEUR

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CHARLES W. HOMEYER & CO.
458 Boylston St.
BOSTON

A Monsieur & Madame

A. L. Flateau

Hommage des Auteurs.

LE BÉGUIN DE MESSALINE

OPÉRETTE EN 3 ACTES ET 5 TABLEAUX.

Représentée pour la première fois, à Paris, sur le Théâtre de LA CIGALE, le 28 Janvier 1904,

Direction de M^r FLATEAU.

MESSALINE.....	M ^{mes} JEANNE BLOCH	CLAUDE	MM. REGIANE
GLYCÈRE	ALLEMS	EXCITATUS	GABIN
GOMINIUS (travesti)...	BRÉSINA	PAMPHILIUS.....	MAX-MOREL
SOSTATA.....	G. BERVILLE	NONYME-LE GARDIEN.....	HONORÉ
PHRYGIA.....	DASSON	POLYPE-POTUS.....	STÉPHANY
LESBIA	VILDA	TRUCUCUS.....	E. DELLY'S
MELISTRA.....	SCHNEIDER	LABISCODOS.....	FÉRÉOL

MONIUS-FOUILLOPOPOS-LE COMÉDIEN M^r LÉGLON

etc, etc..

Chef d'Orchestre: M^r MONTEUX-BRISAC. — Régisseur général: M^r De NOLA.

Divertissement et Ballet réglés par M^r RIZZO. — Décors de MM: AMABLE, JAMBON et BALLY.

Costumes dessinés par M^r EDEL. — Exécutés par M^r LANDOLFF.

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LE BÉGUIN DE MESSALINE

OPÉRETTE EN 3 ACTES ET 5 TABLEAUX

de MM.
MAURICE de FÉRAUDY,
JEAN KOLB et MARCEL YVER

Musique de
JUSTIN CLÉRICE

-OUVERTURE-

Allegro giocoso

PIANO

ff

sempre ff

p subito

Marziale

ff *pp*

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First system of musical notation. The right hand (treble clef) has a whole rest in the first measure, followed by chords in the second and fourth measures. The left hand (bass clef) has a steady eighth-note accompaniment. Dynamics include *sf* and *pp*.

Second system of musical notation. The right hand has a melodic line with eighth notes and slurs. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has eighth-note accompaniment. Dynamics include *sf* and *pp*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has eighth-note accompaniment. Dynamics include *f*.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has sustained chords. The word *Cantabile* is written above the staff, and *p dolce* is written below the staff.

Sixth system of musical notation. The right hand has a melodic line with slurs and a fermata. The left hand has sustained chords. Dynamics include *f*.

Andantino

p dolce

The first system of the Andantino section consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and simple rhythmic patterns. The dynamic marking *p dolce* is placed in the first measure.

The second system continues the musical notation from the first system, maintaining the same melodic and harmonic structure in the two staves.

The third system continues the musical notation, showing further development of the melodic and harmonic themes.

rit. poco
cédez

The fourth system concludes the Andantino section. It features a *rit. poco* (ritardando) marking and the instruction *cédez* (cede) in the middle of the system. The time signature changes to 3/4 at the end of the system.

Mouv! de Valse pas trop vite

p dolce

The first system of the Mouv! de Valse section is in 3/4 time. The upper staff has a melodic line with some rests and slurs. The lower staff features a rhythmic accompaniment of chords with a dynamic marking of *p dolce*.

The second system continues the musical notation for the Mouv! de Valse section, showing further development of the melodic and harmonic themes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat and a 2/4 time signature. It includes various note values, rests, and dynamic markings such as *p*.

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

Third system of musical notation, marked with *rit.* and *Allarg.*. It includes a *p* dynamic marking and concludes with a double bar line and a 2/4 time signature.

Fourth system of musical notation, marked *Allegro* and *sp*. It features a 2/4 time signature and includes accents and slurs.

Fifth system of musical notation, continuing the *Allegro* section with *sp* dynamics and accents.

Sixth system of musical notation, marked *Allarg.*, concluding the piece with a double bar line and a key signature change to two sharps.

Allegro

First system of musical notation. Treble clef with a key signature of one sharp (F#). The bass clef part begins with a dynamic marking of *fp*. The second measure of the bass clef part includes the instruction *stacc.* The system concludes with a dynamic marking of *f* and accents over the final notes.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The bass clef part begins with a dynamic marking of *p*. The system concludes with a dynamic marking of *f* and accents over the final notes.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The bass clef part begins with a dynamic marking of *ff*. The system concludes with a dynamic marking of *f* and accents over the final notes.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The bass clef part begins with a dynamic marking of *ff*. The system concludes with a dynamic marking of *ff* and accents over the final notes.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The bass clef part begins with a dynamic marking of *ff*. The system concludes with a dynamic marking of *ff* and accents over the final notes.

Sixth system of musical notation. Treble clef with a key signature of one sharp (F#). The bass clef part begins with a dynamic marking of *ff*. The system includes a *rit.* (ritardando) instruction and a fermata over a note in the treble clef. The system concludes with a dynamic marking of *ff* and accents over the final notes.

1^o Tempo

Musical notation for the first system, measures 1-5. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) at the beginning and *p* (piano) in measure 4.

Musical notation for the second system, measures 6-10. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A *ff* (fortissimo) dynamic is present in measure 8.

rit. Tempo

Musical notation for the third system, measures 11-15. The tempo is marked *rit.* (ritardando). The right hand has a more active melodic line with slurs and accents, and the left hand continues with the accompaniment.

Pressez

Musical notation for the fourth system, measures 16-20. The tempo is marked *Pressez* (accelerando). The right hand has a melodic line with slurs, and the left hand features a dense, rhythmic accompaniment of eighth notes. A *ff* (fortissimo) dynamic is present in measure 17.

Musical notation for the fifth system, measures 21-25. The right hand has a melodic line with slurs, and the left hand continues with the eighth-note accompaniment. A dashed line with the number 8 above it spans measures 21-25.

Musical notation for the sixth system, measures 26-30. The right hand has a melodic line with slurs and accents, and the left hand continues with the eighth-note accompaniment. Dynamics include *p* (piano) in measure 27 and *ff* (fortissimo) in measure 29.

ACTE I

CHŒUR

SOPRANI, TÉNORS, BASSES

N° 1

Allegro con fuoco

PIANO *pp*

The first system of the piano introduction consists of two staves. The right hand starts with a whole rest, followed by a series of eighth notes and chords. The left hand plays a steady eighth-note accompaniment.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including sixteenth notes. The left hand maintains the eighth-note accompaniment. A *cresc.* marking is present in the right hand.

The third system of the piano introduction shows a significant increase in dynamics and intensity. The right hand has a *f* marking and features a dense texture of chords and moving lines. The left hand continues with the eighth-note accompaniment.

SOPRANI *f*

TÉNORS *f*

BASSES *f*

Voi-ci bien - tôt - la di - xième heu - re, Fi - nis -

Voi-ci bien - tôt - la di - xième heu - re, Fi - nis -

Voi-ci bien - tôt - la di - xième heu - re, Fi - nis -

The vocal and piano accompaniment section features three vocal staves (Soprano, Tenor, Bass) and a piano accompaniment. The vocalists enter with a strong *f* dynamic and sing the lyrics. The piano accompaniment provides a rhythmic and harmonic support, with the right hand playing chords and the left hand playing a steady accompaniment.

sons d'nettoy-er l'im-pé-riale de-meure, Et sous les

sons d'nettoy-er l'im-pé-riale de-meure, Et sous les

sons d'nettoy-er l'im-pé-riale de-meure, Et sous les

dal-les du pa-lais Nous pas-sons quelques coups de ba-

dal-les du pa-lais Nous pas-sons quelques coups de ba-

dal-les du pa-lais Nous pas-sons quelques coups de ba-

allarg.

lais! Voi-ci bientôt la di-xième heu-

lais! Voi-ci bientôt la di-xième heu-

lais! Voi-ci bientôt la di-xième heu-

allarg.

MONIUS

PAUSÉAS

MÉLISTRA

Qu'on frotte et qu'on as-ti-que Le marbre ou bien l'atti-que, L'é-
 -re!
 -re!
 -re!

1^o Tempo

SOLÉA

Les 4 avec les Ténors

Me. - mail, la mo - sa - ique Et le pa - vage an - - ti - que
 As - ti -
 As - ti -
 As - ti -

Large

- quons! as-ti-quons! Fourbis - sons et frottons! Quand c'est

- quons! as-ti-quons! Fourbis - sons et frottons! Quand c'est

- quons! as-ti-quons! Fourbis - sons et frottons! Quand c'est

Large

Tempo

sa - - le, c'est sa - - le, C'est nous qui r'ce - vons les sa -

sa - - le, c'est sa - - le, C'est nous qui r'ce - vons les sa -

sa - - le, c'est sa - - le, C'est nous qui r'ce - vons les sa -

Tempo

- vons! Voi-ci bien.

- vons! Voi-ci bien.

- vons! Voi-ci bien.

-tôt la di - xième heu - re, Fi - nis -
 -tôt la di - xième heu - re, Fi - nis -
 -tôt la di - xième heu - re, Fi - nis -

-sons d'net - toy - er l'im - pé - ria - le de - meu - re, Et sous les
 -sons d'net - toy - er l'im - pé - ria - le de - meu - re, Et sous les
 -sons d'net - toy - er l'im - pé - ria - le de - meu - re, Et sous les

dal - les du pa - lais Nous pas -
 dal - les du pa - lais Nous pas -
 dal - les du pa - lais Nous pas -

sons quel-ques coups de ba-lais! Voi . . .

sons quel-ques coups de ba-lais! Voi . . .

sons quel-ques coups de ba-lais! Voi . . .

allarg.

ci bientôt la di-xième heu - re.

ci bientôt la di-xième heu - re.

ci bientôt la di-xième heu - re.

allarg.

Tempo

TERZETTO DES TROIS CONFIDENTS

POLYPE, NONYME, TRUCUCUS

N° 2

ENTRÉE MYSTÉRIEUSE DES TROIS CONFIDENTS

Allegro

PIANO

The first system of the piano introduction is in B-flat major, 4/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over the first two measures, followed by eighth-note patterns. The left hand provides a rhythmic accompaniment with eighth-note chords, some marked with a '7' for a seventh chord.

The second system continues the piano introduction. It features a dynamic shift from piano (*p*) to a slightly louder *f* in the first measure, then back to *p*. The right hand has a more active melodic line with slurs and ties, while the left hand maintains the eighth-note accompaniment.

POLYPE, NONYME, TRUCUCUS (avec mystère)

The first vocal line is for Polype, Nonyme, and Trucucus. The lyrics are "Nous som - mes". The vocal line is in a high register with a melisma. The piano accompaniment is in the right hand, featuring a rhythmic pattern of eighth notes and chords, with a piano (*p*) dynamic.

P.
N.
T.

The second vocal line features the lyrics "les trois con.fi.dents, les trois con.fi.dents, les trois confidents Qu'on ne". The vocal line is in a high register with a melisma. The piano accompaniment is in the right hand, featuring a rhythmic pattern of eighth notes and chords, with a piano (*p*) dynamic.

P.
N.
T.

four - re, fourre, fourre ja - mais de - dans, Qu'on ne four - re jamais de -

P.
N.
T.

- dans! Nous som - mes les trois confidents, les trois confidents,

P.
N.
T.

f (crié) *p* *f* *p*
les trois confidents Qu'on ne fourre, fourre, fourre, fourre ja - mais dedans, ja -

P.
N.
T.

p POLYPE' NONYME
- mais de - dans! J'suis Po - lyp' fils de gens bien nés. A

POLYPE

N. Rome on a Po-lyp' dans l'nez! Moi j'suis Nonym' mi-nistre in-time! Lin-

The musical score for Polype consists of a vocal line (N.) and a piano accompaniment (P.). The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Rome on a Po-lyp' dans l'nez! Moi j'suis Nonym' mi-nistre in-time! Lin-". The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line with some chords.

TRUCUCUS (avec importance)

NONYME

P. -venteur des lettr' à No - nyme Moi j'suis le fa - meux Tru - cu-cus. Et
ritenuto

The musical score for Trucucus and Nonyme is a piano accompaniment (P.) in two staves. It features a key signature of one flat and a 3/4 time signature. The lyrics are: "-venteur des lettr' à No - nyme Moi j'suis le fa - meux Tru - cu-cus. Et". The score includes triplets in the right hand and a "ritenuto" marking. The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line with some chords.

Tempo léger

LES 3

N. de nous trois c'est l'plus ob - tus.... Nous som - mes les trois confidents,
Tempo

The musical score for Les 3 consists of a vocal line (N.) and a piano accompaniment (P.). The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "de nous trois c'est l'plus ob - tus.... Nous som - mes les trois confidents,". The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line with some chords. The score includes a "Tempo" marking and a "p" dynamic.

P. T. les trois confidents, les trois confidents Qu'on ne fourre, fourre, fourre, fourre,

The musical score for Les 3 is a piano accompaniment (P. T.) in two staves. It features a key signature of one flat and a 3/4 time signature. The lyrics are: "les trois confidents, les trois confidents Qu'on ne fourre, fourre, fourre, fourre,". The score includes a "p" dynamic and a "f (crié)" marking. The piano accompaniment is in two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a bass line with some chords.

f *p* **TRUCUCUS**

P.
N.
T.

ja - mais dedans, ja - mais de - dans! Lors - que l'Empe - reur

f *p* *p* *f* *p* *léger*

Detailed description: This block contains the musical score for the character Trucucus. It features a vocal line (P.N.T.) and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment also begins with *f* and *p* dynamics, and includes a section marked *léger*. The music is in a minor key and 4/4 time.

POLYPÈ

T.

est inquiet Il nous fait venir à son chevet, A - vec soin il nous

Detailed description: This block contains the musical score for the character Polypè. It features a vocal line (T.) and a piano accompaniment. The vocal line is in a minor key and 4/4 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

NONYME *ritenuto*

P.

in - terroge En mâchonnant les plis d'sa to - ge! Puis quand il a pris *ritenuto*

Detailed description: This block contains the musical score for the character Nonyme. It features a vocal line (P.) and a piano accompaniment. The vocal line includes triplets and a section marked *ritenuto*. The piano accompaniment also features triplets and a *ritenuto* section. The music is in a minor key and 4/4 time.

LES 3

N.

nos a - vis, Au grand jamais ils n'ont sui - vis!.. Nous som - - -

col canto

Detailed description: This block contains the musical score for the character Les 3. It features a vocal line (N.) and a piano accompaniment. The vocal line includes triplets and a section marked *col canto*. The piano accompaniment includes a section marked *col canto*. The music is in a minor key and 4/4 time.

POLYPE NON: TRU: LES 3 (du bout des lèvres)

p *f* *p*

P.
N.
T.

- mes les trois confi - dents! Lui! Toi! Moi! Nous som - mes

f (*pleines voix*) *p*

P.
N.
T.

les trois confidents! les trois confidents! les trois confidents Qu'onne fourre, fourre, fourre, fourre

f *p* *p*

P.
N.
T.

ja - mais dedans, ja - mais de - - dans!

RÉP: J'ai dit. Allez!

SORTIE

N^o 2^{bis}

Allegro

PIANO

f

CHANSON DU ROI DE TYR

NONYME, POLYPE, TRUCUCUS

N° 3

Allegro

PIANO

The piano introduction is in 3/8 time, key of B-flat major. The right hand features a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic is marked *ff*.

NONYME

1. Il é - tait au - tre - fois à

The first vocal line is in 3/8 time, key of B-flat major. It begins with a rest, followed by the lyrics "1. Il é - tait au - tre - fois à". The melody is simple and melodic. The piano accompaniment continues with chords and moving lines. Dynamics include *f* and *p*.

LES 3

N. Tyr Un roi fa - meux sur - tout au tir. Ploum,ploum,

The second vocal line is in 3/8 time, key of B-flat major. It begins with the lyrics "LES 3 Tyr Un roi fa - meux sur - tout au tir. Ploum,ploum,". The melody is simple and melodic. The piano accompaniment continues with chords and moving lines. Dynamics include *f* and *p*.

NONYME

N. P. T. ploum,ploum,ploum, ploum, ploum, ploum Mal - gré sa cé - lè - bre ré -

The third vocal line is in 3/8 time, key of B-flat major. It begins with the lyrics "ploum,ploum,ploum, ploum, ploum, ploum Mal - gré sa cé - lè - bre ré -". The melody is simple and melodic. The piano accompaniment continues with chords and moving lines. Dynamics include *f* and *p*.

N.
 -cla_me Un beaujour il trou_va sa fem_me Dans
POLYPE, TRUCUCUS
 ploum, ploum! ploum, ploum!

N.
 les bras de son con_fi - dent Et ça sur son pro - pre di -
Tempo
Tempo

N.
 -van!
POLYPE, TRUCUCUS
 C'est em.bè - tant c'est em.bè - tant. Ploum, ploum, ploum, ploum, ploum,

P.
LES 3
 ploum C'est embè_tant_c'est embè.tant. Ploum, ploum, ploum, ploum, ploum, ploum

NONYME

2. Très em_bê_té le

N. len - de - main Il con_sul - ta son grand de - vin. Ploum,ploum,

LES 3

N. P. T. ploum,ploum,ploum, ploum, ploum, ploum Qui lui dit: grand roi c'est in -

NONYME

N. - fa - me Faut tuer l'a_mant, faut tuer la fem_me, Sans

POLYPE, TRUCUCUS

ploum, ploum! ploum, ploum!

rall. **Tempo**

N. *qu*oi tu la r*tr*ou*v*ras tout l'*te*mps Dans les bras d'*l'*autr'*'*sur

f *rall.* **Tempo** *p*

N. ton di - - van!

POLYPE, TRUCUCUS

*C'*est d*é*gou*-*tant *c'*est d*é*gou*-*tant. Ploum,ploum, ploum,ploum,ploum,

p

LES 3

P. *ploum* *C'*est d*é*gou*-*tant, *c'*est d*é*gou*-*tant. Ploum,ploum, ploum,ploum,ploum,

f *f*

N. *ploum!*

f *ff*

NONYME

3. Le roi s'en - fer - ma, seul sans bruit Il ré - flé - chit

N. *p.* LES 3 *f.* NONYME
 tou - te la nuit. Ploum, ploum, ploum, ploum, ploum, ploum, ploum, ploum Il ne voulait

N. *f.* *p.*
 pastu - sa femme — ni l'a - mi, ça lui fendait l'a - me. — Il
 POLYPE, TRUCUCUS
 ploum, ploum! ploum, ploum!

rall. **Tempo**
 eut une i - dée d'commer - çant Et ven - dit très cher le di -
Tempo
f. *rall.* *f.* *p.*

POLYPE, TRUCUCUS

LES 3

N.
 . van! C'est é-pa - tant c'est é-pa - tant. Ploum,ploum,ploum,ploum,ploum,ploum C'est é-pa -

N.
 T.
 - tant__c'est é-pa - tant. Ploum,ploum, ploum,ploum,ploum, ploum, ploum, ploum.

REP: Et l'Empereur aussi.

SORTIE

N° 3 bis

PIANO

M. *- te* Mais mes pa-rents n'savaient pas ça Quand ils m'ont

M. fait c'te na-tur' là! C'est pas d'ma fau- allarg.
allarg.

M. *- te* **Allegretto** 2. T'é-
3. Vois-

1^o Tempo
M. - tais gentil bien cer-tain-ment Mais t'a-vas pas d'tem-pé-ra-
- tu moijsuis comm' un en-fant Je n'désir' que c'que l'on m'dé-
1^o Tempo

M.

- ment _____ Tu souf-flais pour mon-ter la cô - - - -
 - fends _____ Et puis c'qu'on m'donn' j'aim' pas qu'on l'ô - - - -

M.

- te _____ Quand tu n'vou-lais _____ plus y pen-ser _____ J'a-vais en-
 - te _____ Pourquoi donc m'fas - tu dé-fen-du? _____ Au fond c'n'est

M.

- vi' d'recommen-cer _____ C'est pas d'ma fau - - -
 qu'un mal-en-ten-du, _____ Et c'est d'ta fau - - -
 allarg. allarg.

M.

- te. _____
 - te. _____

Pressez
 Pour finir

QUINTETTE DE L'ÉPHÈBE

MESSALINE, CLAUDE, NONYME, POLYPE, TRUCUCUS

N° 5

Lento (comie-opéra)

CLAUDE *f* Que cet é - phè - - be soit le bien - ve -

Lento

PIANO *ff*

Allegro non troppo léger

c. *p* - nu! Ah! que cet é - phè - be soit le

Allegro non troppo

p stacc.

MESSALINE

c. bienve - nu, le bienve - nu. Le bienve - nu.

f p

Più animato

NONYME

Il a le cou plus blanc qu'un cy-gne Les yeux fort doux le nez très bien

Più animato

p

N. Et de plus il pos - sède un si - gne Mais où est - il? Je

N. n'en sais rien, je n'en sais rien, je n'en sais rien, je n'en sais rien, je n'en sais rien!

MESSALINE

J'au - rai son cou Plus blanc qu'un cy - gne Mais pour voir où il

M.
a son si - gne, son si - - - - - gne. Il faudrait

NON: POL: TRU:
voir cet é-phè - be tout nu! Il faudrait voir cet é-phè - be tout

MESSALINE *p*
Il faudrait voir cet é-phè -
N. P. T. *f*
nu! Il faudrait voir, il faudrait voir, il faudrait voir, il faudrait voir...

CLAUDE NON: POL: TRU:
- be tout nu! Oh! oh! tout nu! Mais oui tout nu!

CLAUDE

MESSALINE

NON: POL: TRU:

Mais s'il est nu Il peut être ve-lu! Eh! eh! ve-lu! Oh! oh! ve-

TOUS

CLAUDE

NON: POL: TRU:

- lu! Oh! oh! oh! S'il n'est pas nu C'est donc qu'il est vê-tu! Qu'il est vê-

CLAUDE

MESSALINE

ritard. molto

- tu! S'il est vê-tu... On n'peut donc pas voir son signe

Tempo

TOUS

à l'œil nu!... Tur-lu-tu-tu! chapeau poin-tu!

ENTRÉE D'EXCITATUS

LES CHŒURS

N° 6

Allegro marziale $\text{♩} = 88$

PIANO

f *ff* *f* *ff*

f *ff*

LES LICTEURS, LES LÉGIONNAIRES

ff

ff

ff

LES VESTALES, LES MATRONES

p

No - ble Cé - sar di - vin maî - tre Nous t'ap -

p dolce

- tons des fleurs! Les dieux ai - més

vont per - met - tre Qu'un bienfai - sant bon - heur rayonne en

cédant **Tempo**

tous les cœurs Ex - ci - ta - tus te con - ju - re

cédant **Tempo**

De l'ai - der en ce jour — Ses vœux sont ar - dents Mais son

p âme est pu - re Il est gui - dé par l'a - mour! —

ENTRÉE DE EXCITATUS

TOUT LE MONDE

ff Ah! vive Exci - ta - tus qui fait pour nous des vœux si doux

Sa jeunesse et sa grâce i - ci met - tront de la joie au front!

Ah! vive Ex-ci-ta-tus Qui fait pour nous Des vœux si doux Qu'Ex-

-ci-tatus soit le bien-venu Ex-ci-tatus Sa-lut!

allarg. molto Tempo

allarg. molto Tempo

ff

ff

p *ff*

8^{va} bassa

SORTIE

N° 6bis

Allegro marziale

PIANO

ff

The musical score is written for piano and consists of six systems of music. The first system begins with the tempo marking 'Allegro marziale' and the dynamic marking 'ff'. The music is in a 3/4 time signature and features a rhythmic pattern of eighth and sixteenth notes. The second and third systems continue this rhythmic pattern. The fourth system introduces a change in tempo with the marking 'allarg molto' and a measure rest of 8 measures. The fifth system continues with the 'allarg molto' tempo and ends with a measure rest of 8 measures. The sixth system begins with a measure rest of 8 measures, followed by a section marked 'Tempo' and 'ff'. The piece concludes with a final cadence marked 'fff'.

DUETTO DES INNOCENTS

N° 7

GLYCÈRE, EXCITATUS

Allegro.

PIANO

EXCITATUS

GLYCÈRE

Tu sais, je suis un in_nocent Tu vois je suis une in_no - cen - te

EXCITATUS

un poco rit.

Tempo

Mais je te trouve ravissant Moi je te trouve ravissan - te

Tempo

col canto

GLYCÈRE

J'au - rais je crois de l'agrément — Si j'embrassais ta lèvre ro - se

EXCITATUS

Moi j'ai comme un pressen-ti-ment Qu'il n'est pas de plus dou-ce

cho - - - - - se!

f *p* rit.

Tempo
GLYCÈRE *caressant*

p Ah! viens! nous deux — Nous se - rons heu - reux! —

p Ah! viens! nous deux — Nous se - rons heu - reux! —

Tempo
p dolce

mf Heu - reux com - me des rois comme des rei - - - nes

mf Heu - reux com - me des rois comme des rei - - - nes

mf

G. *p* Tout nous vien - dra — Et nous sou - ri - ra — Tout nous vien -

E. *p* Tout nous vien - dra — Et nous sou - ri - ra — Tout nous vien -

G. *p rit.* - dra Et nous sou - ri - ra Les in - no -

E. *p* - dra Et nous sou - ri - ra Et nous sou - ri - ra

G. **Tempo** *léger* - cents les in - nocents ont les mains plei - - - nes! *pp* **Tempo**

E. *léger* Les in - nocents ont les mains plei - - - nes! *pp* **Tempo**

GLYCÈRE

Hé - las! ce que je ne sais pas toi tu me l'apprendras j'es -

EXCITATUS

GLYCÈRE

- pè - - - re... Je te l'apprendrai dans mes bras Ô mon Ju -

EXCITATUS

Tempo

- lius! Ô ma Gly - cè - - - re!... Moi je se - -

col canto

GLYCÈRE

- rai très ca - res - sant Moi je se - rai très ca - res - san - te

EXCITATUS

GLYCÈRE

Tu vois je suis un in-no-cent! Tu vois je suis une in-no-

- cen - - - - tel.. rit.

Tempo dolce
 Ah! viens nous deux — Nous se-rons heu-reux

EXCITATUS

Ah! viens nous deux — Nous se-rons heu-reux

Tempo

mf
 Heu-reux com-me des rois comme des rei-nes

EXCITATUS

mf
 Heu-reux com-me des rois comme des rei-nes

p

G. Tout nous vien - dra — Et nous sou - ri - ra — Tout nous vien -

E. Tout nous vien - dra — Et nous sou - ri - ra — Tout nous vien -

p

rit.

G. - dra Et nous sou - ri - ra Les in - no -

E. - dra Et nous sou - ri - ra Tout nous sou - ri - ra

rit.

Tempo léger

G. - cents Les in - nocents ont les mains plei - nes!

E. Les in - nocents ont les mains plei - nes!

Tempo

col canto

pp

p

pp

TERZETTO DE L'ÉCUEIL

MESSALINE, CLAUDE, EXCITATUS

N° 8

(caché)

CLAUDE

Tu as ta pé dans l'œil à Messa - li - ne Prends

PIANO

f *p* *p stacc.*

EXCITATUS

c. garde à toi Ju - lius J'y pensais! J'y pensais!

MESSALINE

E. J'y pensais! J'y pensais! Qu'il est gen - til a - vec sa

p stacc.

CLAUDE

M. fi - gur' fi - - ne! Prends garde à toi Ju - - lius!

MESSALINE (avec feu)

Ah! qu'tu m'plais! Ah! qu'tu m'plais! Ah! qu'tu m'plais! Ah! qu'tu m'plais!

(caressante)

Mon-te donc pe-tit viens chez moi J'ai le fort bé-guin

pour ta bal-le, Ya du feu chez la Ves-ta-le Mon-te

viens, viens dé-pê-che-toi Mon-te mon-te mon-te viens dé-pê-che-

MESSALINE

sans presser

c. *- cueil... Ah! t'en as un œil!*

EXCITATUS

Ah! grands Dieux! c'est l'œ - cueil!

Tempo

ff sempre ff p

CLAUDE

Ju - lius l'a - mour est en - fant de Bo - hê - me qui

p stacc.

EXCITATUS

n'a jamais ja - mais jamais jamais On m'la dit On m'la dit

trun

MESSALINE

E.

On m'la dit On m'la dit Ju - lius si tu ne m'aimes

tr *tr*

p stacc. suivez

rit. CLAUDE Tempo

M. pas je t'ai - me... Et si ma fem - me t'aim'pauvre pe - tit...

Tempo

col canto

EXCITATUS

Je suis frit! Je suis frit! Je suis frit! Je suis frit!

tr *tr* *tr* *tr*

MESSALINE

Ju - lius tu vas ré - fléchir Avant que la nuit ne s'annon - ce J'at -

M.

_tendrai chez moi ta ré - pon - se Si c'est non! Il fau_dra mou -

M.

f -rir! Il te fau_dra mou - rir! — *p* Tu le vois pe_tit c'est l'é -

CLAUDE (caché)

MESSALINE (pressante)

CLAUDE

c. -cueil! Viens! je te fe_rai bon ac_cueil Tu le

MESSALINE

c. vois pe_tit c'est l'é - cueil! Viens je te fe_rai bon accueil!

ENSEMBLE

LES CHŒURS

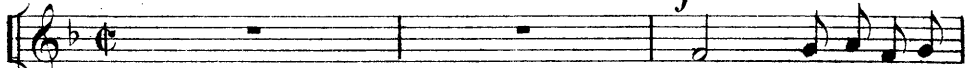
N° 9

Allegro marziale

TOUT LE MONDE

f

CHANT



Ah! vive Exci_ta -

Allegro marziale

PIANO

ff

_tus qui fait pour nous des vœux si doux Sa jeunesse et sa

grâce i - ci met - tront de la joie au front!

Ah! vive Ex-ci - ta - tus qui fait pour nous des vœux si

doux qu'Ex - - ci - - ta-tus soit le bien - - ve-nu

allarg. molto **Pressez beaucoup**
 Ex - ci - ta - tus sa - lut!

allarg. molto **ff Pressez beaucoup**

ff

ff

8^a bassa Fin du 1^{er} Acte

ENTR'ACTE

Allegro marziale (♩=88)

PIANO

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegro marziale' with a quarter note equal to 88 beats per minute. The first two measures of the upper staff are marked with a forte dynamic (*f*), while the last two measures are marked with fortissimo (*ff*). The lower staff contains rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece. The upper staff features a series of chords and melodic lines, with dynamic markings alternating between *f* and *ff*. The final two measures of the system contain triplets of eighth notes, indicated by a bracket with the number '3' above them. The lower staff continues with rhythmic accompaniment.

The third system shows more complex rhythmic patterns in the upper staff, including sixteenth-note runs and chords. The lower staff provides a steady accompaniment with chords and eighth notes. The dynamic marking *ff* is present at the beginning of the system.

The fourth system features dense chordal textures in both staves. The upper staff has a melodic line with some grace notes, while the lower staff is filled with chords and rhythmic accompaniment. The dynamic marking *ff* is maintained.

The fifth and final system on this page concludes the piece. It features triplets in both staves towards the end. The key signature changes from one flat to two flats (B-flat and E-flat) in the final measures. The dynamic marking *ff* is present throughout the system.

First system of a piano score. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is marked *p dolce*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains its accompaniment. The dynamics remain *p dolce*.

Third system of the piano score. The right hand has a more active melodic line with some grace notes. The left hand accompaniment is consistent. The dynamics are marked *p*.

Fourth system of the piano score. The right hand features a melodic line with some rests. The left hand accompaniment continues. The dynamics are marked *p*.

Fifth system of the piano score. The right hand has a melodic line that concludes with a triplet. The left hand accompaniment continues. The dynamics are marked *p* and *ff* at the end of the system.

First system of musical notation, featuring a treble and bass clef. The piece begins with a forte (*ff*) dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The right hand features more complex rhythmic patterns, including some beamed sixteenth notes. The left hand continues with a consistent eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment, showing some chromatic movement.

Fourth system of musical notation, marked with a forte (*ff*) dynamic. It includes a section labeled **A⁽ⁱ⁾**. The right hand has a melodic line with some chromaticism, and the left hand has a more sparse accompaniment with some rests.

Fifth system of musical notation, concluding the page. The right hand has a melodic line with some chromaticism, and the left hand has a more sparse accompaniment with some rests. The system ends with a double bar line and a common time signature (C).

⁽ⁱ⁾ Au théâtre on passe de **A** à **B**, page suivante.

Allarg. molto

Tempo animato

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It begins with a series of triplets of eighth notes, marked with a '3' above the notes. The lower staff is in bass clef with the same key signature and time signature, also featuring triplets of eighth notes. A dashed line with the number '8' above it spans across both staves. The system concludes with a dynamic marking of *ff* (fortissimo) and a series of eighth notes with accents.

The second system continues the piece. The upper staff features eighth notes with accents, some of which are grouped in pairs. The lower staff continues with eighth notes, some with accents. A dashed line with the number '8' above it spans across both staves. The system ends with a key signature change to two sharps (F# and C#) and a final chord.

The third system shows a change in texture. The upper staff features chords, some with triplets. The lower staff has a more active bass line with eighth notes and triplets. A dashed line with the number '8' above it spans across both staves. The system ends with a key signature change to two sharps and a final chord.

Pressez

The fourth system is marked *Pressez* (press forward). The upper staff begins with a triplet of eighth notes, followed by eighth notes with accents. A dynamic marking of *ff* is present. The lower staff features eighth notes with accents. A dashed line with the number '8' above it spans across both staves. The system ends with a key signature change to two sharps and a final chord.

The fifth system features a more complex texture. The upper staff has chords, some with triplets, and a dynamic marking of *fff* (fortississimo). The lower staff has eighth notes with accents. A dashed line with the number '8' above it spans across both staves. The system ends with a key signature change to two sharps and a final chord.

ACTE II

CHŒUR DES COURTISANES

SOPRANI

N° 10

Andantino non troppo

PIANO

Piano accompaniment for the first system, marked *p*. The music is in 6/8 time and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for the second system, marked *f*, *m.g.*, and *p*. The right hand features a more rhythmic pattern with some chords, while the left hand continues with a steady accompaniment.

LES FEMMES

Vocal line for the first system, marked *p*. The lyrics are: Bel a - mi qu'un cha - grin — tra - cas - se Chas - se ton cha-grin pour un

Piano accompaniment for the third system, marked *p*. The accompaniment continues with a steady eighth-note pattern in both hands.

Vocal line for the second system, marked *cres* and *cen - do*. The lyrics are: jour, Viens i - ci car le temps s'y pas - se En -

Piano accompaniment for the fourth system, marked *cres* and *cen - do*. The accompaniment continues with a steady eighth-note pattern in both hands.

- tre le fa - lerne et l'a - mour! _____ Bel a - mi _____ viens i -

- ci car le temps pas - - - - se Car le temps

rit. *dolce*
 passe En - tre le fa - ler - - - - ne, et l'a - - -

ritar - dan - do

p
 - mour!

Tempo DANSE

pp

First system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure and a slur over the next two. The bass clef staff contains a rhythmic accompaniment. The lyrics "cres - cen -" are written below the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures and a fermata over the third. The bass clef staff continues the accompaniment. The lyrics "- do" are written below the treble staff.

Third system of musical notation. The treble clef staff has a fermata over the first measure and a slur over the next two. The bass clef staff continues the accompaniment. Dynamic markings "p" (piano) are present in both staves.

Fourth system of musical notation. The treble clef staff has a fermata over the first measure and a slur over the next two. The bass clef staff continues the accompaniment. A dynamic marking "rit." (ritardando) is present in the bass staff.

Fifth system of musical notation. The treble clef staff has a fermata over the first measure and a slur over the next two. The bass clef staff continues the accompaniment. Dynamic markings "pp allagando" (pianissimo allagando) and "pp" (pianissimo) are present.

COUPLETS DE GOMINIUS

GOMINIUS, SOPRANI

N° 11

Allegro

PIANO

f

The piano introduction consists of two staves in G major, 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

GOMINIUS

p

Je n'suis pas l'poseur qui s'em. bê - - - te Qui

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction, marked piano.

6.

fait du sport et qui boit d'eau et qui boit d'eau

The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with sixteenth-note patterns.

6.

Moi c'est gaîment que j'fais la fé - - - - te

The vocal line concludes with the lyrics. The piano accompaniment remains active with sixteenth-note patterns.

G. Je suis jeun' je suis jeun' j'suis ri - - go - - lo! Par

G. Psst! Psst! Psst! Psst!
ci par là Comm' çï, comm' ça Il

p

G. faut se - lon sa fantai - si - e Ne pas s'em - bêter dans la vi - e Fair'

léger

G. de son mieux Pour être heu - reux Mar - cher si

rit.

Tempo TOUTES

G. *ga vous fait en - vi' Ça i-ra tant qu'ça pour - - ra! — Par*

Tempo

p *f*

Psst! *Psst!* *Psst!* *Psst!* *p*

ci par là Comm çï, comm ça Il

p

faut se - lon sa fantai - si - e Ne pas s'em - bêter dans la vi - e Fair'

staccato *f*

de son mieux Pour être heu - reux Mar - cher si

rit. *rit.*

Tempo

ça vous fait en - vi' Ça i - ra tant qu'ça pour - ra! —

Tempo

Tempo
COMINIUS

Je n'cherch' pas à é - pa - ter Ro - - - - me, Je

Tempo

p

6. cherch' surtout à m'amu - ser, à m'a - mu - - ser! — Et j'veux

6. passer ma vie, en som - - - me, Entre un sourire un sourire et

retenez

G. *(baiser)* *(baiser)* *(baiser)*
 un bai - - ser... Par ci par là Comm' çï, comm'

G. *(baiser)*
 ça Il faut se - lon sa fantai - si - e Ne pas s'embê - ter dans la

G. rit. rit.
 vi - e Fair' de son mieux Pour être heu - reux Mar - cher si

Tempo **TOUTES**
 ça vous fait en - vi' Ça i - ra tant qu'ça pour - ra! — Par

Tempo

(baiser) (baiser) (baiser) (baiser) *p*

ci par là Comm' çà comm' ça Il

faut se lon sa fantai - si - e Ne pas s'embê - ter dans la vi - e Fair'

staccato *f*

de son mieux Pour être heu - reux Mar - cher si

rit. *rit.*

Tempo

ça vous fait en - vi' Ça i - ra tant qu'ça pour - - ra!

Tempo

PETIT ENSEMBLE

GOMINIUS - CHŒURS

N° 12

Allegro

GOMINIUS *p*

Allegro *f* *p*

PIANO

Vi - ve le Fa - lerne lerne lerne Amis

ver - sez tou - jours — *f* Vi - ve le Fa - lerne lerne lerne C'est le

LES FEMMES

vin des a - mours! *f* Vi - ve le Fa - lerne lerne lerne Amis

ver - sez tou - jours! — Vi - ve le Fa - lerne lerne lerne C'est le

DES VOIX DANS LA COULISSE

vin des a - mours! Vi - ve le Mes -

- si - ne ssi - ne ssine Amis ver - sez tou - jours! — Vi - ve le Mes -

- si - ne ssi - ne ssine C'est le vin des a - mours!

RÉP: C'n'est pas cette année que je ferai banqueroute.

CHŒUR ET COUPLET DES SOLDATS

LABISCODOS — CHŒURS

N° 13

Allegro

CHŒURS

Allegro

PIANO

sf

LES FEMMES et LES SOLDATS

A-mis bu - vons encore un coup Oui, bu - vons en - core u - ne

f

cou -

-pe Dussions-nous en pleurer par tout Et mé me rou ler sur la

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "-pe Dussions-nous en pleurer par tout Et mé me rou ler sur la". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment of chords and moving lines.

erou - - - - -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it, and the lyrics are "erou - - - - -". The piano accompaniment continues with similar harmonic support.

-pe Buvons, bu_vons encore un coup, en - - core un

The third system features a vocal line and piano accompaniment. The vocal line has a fermata over the word "un" and the lyrics are "-pe Buvons, bu_vons encore un coup, en - - core un". The piano accompaniment includes a key signature change to two flats in the bass line.

coup!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over "coup!" and the lyrics are "coup!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a key signature change to two flats in the bass line.

LABISCODOS

ALbe Messiⁿe Fa - lerne et Ci^cu - be Jo^lis vins des a -

court *p*

-mours! Ça vaut mieux que de su - cer du ju - ju - be

TOUS

Pen - dant tren - te cinq jours Trente cinq jours trente cinq

jours la la la la la la la la Amis bu - vons encore un

s

Musical score system 1. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are "coup Oui, bu - vons en - core u - ne cou -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand.

Musical score system 2. It continues the vocal and piano parts. The vocal line has a long note followed by the lyrics "pe Bu - vons, bu - vons en_core un". The piano accompaniment continues with similar harmonic support.

Musical score system 3. The vocal line concludes with the lyrics "coup, en - core un coup!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes some complex chordal textures.

Musical score system 4. This system shows the final part of the piano accompaniment. It includes a dynamic marking of *ff* and features a prominent bass line with chords in the right hand. The system ends with a double bar line.

PETITE MARCHE

(SORTIE)

N° 14

CHŒUR *Marziale* **LES SOLDATS** *p*
Pas ca - den - cés

PIANO *f* *p*

Pas ca - den - cés Voi - ci les lé - gion - nai - res qui

pas - - - - - sent Pas ca - den - cés

Pas ca - den - cés Les beaux, les beaux lé - gionnai - res

sont pas - - sés!

sempre pp

" Les beaux, les beaux légionnaires sont pas - - sés!"

SORTIE DES COURTISANNES

N° 14 bis

SOPRANI

Allegro

CHŒUR

Allegro *f* Par ci, par là com'

PIANO *f*

ci, com' ça Il faut se lonsa fantai - si - e Ne pas s'embêter dans la

stacc.

vi - e Fair' de son mieux Pour êtr' heu - reux Mar - cher si

rit.

Tempo

ça vous fait en - - vi' Ça i - ra tant qu'ça pour - - ra!

Tempo

RÉP: Soliloquiste du Théâtre de Pompée...

N° 14^{ter}

Largo

PIANO

RÉP: Merci Princesse... Mesdames!...

N° 14^{quater}

Largo

PIANO

RÉP: La danse du ventre, j'en suis folle!

N° 14^{quinter}

Allegro

PIANO

CHANSON ARABE

PAMPHILIUS, GLYCÈRE
CHOEUR

N° 15

Allegro

PIANO

ff

PAMPHILIUS

Vint dans l'dé_sert un princ'qu'é_tait pas

ff p p

beau Oh! oh! oh! oh! oh! oh!

TOUS f

Oh! oh! oh! oh! oh!

f

oh! Al - lah! al - lo! al - lah! al -

p p

8-1

PAMPHILIUS

Et v'la qu'dans c'désert là Le pauv' princ' s'é - ga - ra!

un peu retenu

- lo!

Alli! allo! al -
un peu retenu

léger

PAMPHILIUS et GLYCÈRE

1^o Tempo

f

Cara - va bar - ka sa - la - ma - leck bé - nif sem wa -

- lah! alli! aLlo! al - lah!

1^o Tempo

f

P.
G.

- chenta cha - leck. —

p *f*

Al - lah! al - lo! al - li! al - lah! al - lo! al -

p *f* *léger*

P.
G.

f

Cacahouët bé - sef Alí coco ya - ya! - wa - chenta cha - leck! -

- lo! - *p* Al -

P.
G.

f *p* *f*

- lah! al - - lo! al - li! al - la! al - li! al - lo! alli! al - lo! alli! al -

P.
G.

f (*crié*)

Al - li! al - lo! al - li! al - lo! al - li! al - lo! al - li! al - lah! you!

(*crié*)

- lo! Al - lah! al - lah! al - lah! al - lah!

DANSE

ff

PAMPHILIUS §

2. Dans c'mém' dé - sert vint aus - si un cha -
 3. A - lors chez lui le princ' ren - tra au

ff *p*

P. - meu
 trot Oh! oh! — oh! oh! oh! oh!

TOUS *f*

Oh! oh! — oh! oh! oh! oh! Al -

P. — lah! al - lo! al - lah! al - lo!

Echa -
 Prit

8

P.
 - meau lui dit comm' ça Ben mont' done à da - da!
 P'chameau et l'gar - da Et l'his - toir' fi - nit là!

un peu retenu
 Alli! al_lo! al -
 un peu retenu

PAMPHILIUS et GLYCÈRE 1^o Tempo
 Carava bar - ka sa_la_maleck bé - nif sem wa -
 - lah! aLli! al_lo! al - lah!

1^o Tempo
 f

P.
 - chenta cha - leck! —

Al - lah! al - lo! al - li! al - lah! al - li! al -

p f léger

P.
G.

f

Cacahouët bé - sef A-li co-co ya - - ya! — wa - - chen-ta cha -

-lo! —

f

P.
G.

-lek! —

p *f* *p.*

Al - - lah! al - - - lo! al - li! al - - lah! al - li! al -

p *f*

P.
G.

f

Al-li! al-lo! al-li! al - lo! al-li! al-lo! al-li! al -

f (*crié*)

-lo! al-li! al - lo! al-li! al - lo! Al - lah! al - lah! al - lah! al -

f

(crié)

P.
G.

- lah! you!

- lah!

DANSE

ff

2^a

ff p

P¹ Finir

sff

RÉP: Par ici, mes amis!

SORTIE

N° 15 bis

Allegro

PIANO

ff

sff

LES GLADIATEURS

- DIVERTISSEMENT -

N° 16

Vivo

PIANO *ff*

marcato *f* *ff*

pesante *ff* *ff* **Allegro non troppo**

1^a

2^a *mf* *p*

pp la première fois *ff la seconde fois*

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure has a dynamic marking *v*. The second measure has a dynamic marking *f*. The system concludes with a first ending bracket labeled *1^a*.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure has a dynamic marking *2^a*. The second measure has a dynamic marking *f*. The system concludes with a first ending bracket labeled *1^a*.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure has a dynamic marking *p* and the instruction *stacc.*. The second measure has a dynamic marking *f*. The system concludes with a first ending bracket labeled *1^a*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure has a dynamic marking *p*. The system concludes with a first ending bracket labeled *1^a*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure has a dynamic marking *f*. The second measure has a dynamic marking *ff*. The system concludes with a first ending bracket labeled *1^a*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains six measures. The first measure has a dynamic marking *1^a*. The second measure has a dynamic marking *2^a*. The system concludes with a first ending bracket labeled *1^a*.

ENTRÉE DES POLICEMEN

N° 16^{bis}

Tempo di Marcia

PIANO *pp*

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system includes the word 'PIANO' and the dynamic marking 'pp'. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, with various chordal textures and articulations throughout.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns and chordal structures.

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

Third system of musical notation, continuing the piece with complex rhythmic and harmonic elements.

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

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

Sixth system of musical notation, with various articulation marks and rhythmic patterns.

Seventh system of musical notation, concluding the page with a final cadence.

RÉP: Qui es-tu? répons!

FINALE

LES PERSONNAGES ET LES CHŒURS

N° 17

All^{to} molto moderato

MESSALINE

Trou la la la la trou la la Monco-co de-vin?

PIANO *pp*

CLAUDE Ton nom?

te Je ne te di-rai rien — Trou la la la la trou la

(On parle)

la!..

pp

CLAUDE

TOUS

Relevez la visière de cet homme! Messaline!!

pp *ff*

(On parle)

Allegro

pp

sempre pp

EXCITATUS (parlé)

CHŒUR

Si jeune et mourir deux fois Ju.

pp *ff* *f*

Maestoso

lius on t'a_vait pré_ve - nu Le dé_cret de Cé_

Maestoso

CLAUDE

- sar é_tait pour_tant con_nu! con_nu! Jeune é_

All! non troppo

_phébe à la tê_te blon - de!.. Tu t'es con_duit

All! non troppo
p stacc.

TOUS

CLAUDE

TOUS

comme un rustaud! Comme un rustaud! Comme un maraud! Comme un maraud!

f *p* *f*

CLAUDE TOUS MESSALINE *allarg.*

Comme un lourdaud! Comme un lourdaud! Comme un ni -

M. *Tempo* TOUS MESSALINE

- gaud! Comme un ni - gaud! Jeune é -

M.

- phè - - be à la tête blon - - - de

M. *sans presser*

Tu m'as fait le plus grand af - front qui soit au mon - - -

1^o Tempo

M. *de!*
CLAUDE **TOUS** **MESSALINE**
 Tu t'es con_duit comme un fé_lon! Comme un fé_lon! Comme un capon!

1^o Tempo

TOUS **CLAUDE** **TOUS** **MESSALINE**
 Comme un capon! Comme un fripon! Comme un fripon! Comme

allarg. *f* *long* **TOUS**
 un din - don! Comme un din - don!

MESSALINE *a piacere*
 En_fin tu t'es con - duit comme un homme du mon -

M. **EXCITATUS**

- de! **Large** Et avec ça?

SOPRANI *f*
Comme un hom - me du mon - - - de!

TÉNORS *f*
Comme un hom - me du mon - - - de!

BASSES *f*
Comme un hom - me du mon - - - de!

Large
ff *ff* *sec* *f*

Allegro **CLAUDE** (avec autorité)

De - main te ver - ra trrépas - ser

Allegro

EXCITATUS (lyrique) **MESSALINE**

Oh! la bel - le nuit que je vais — pas - ser! Pour

p *dolce*

M. *la der - niè - re fois Ju - lius! Je te la ser - re!*

Fort shake hand (se reprenant)
 M. *Pau - - vre mar - - tyr! Tu vas mou -*

M. *-rir! Tu vas mourir tu vas mou -rir tu vas mourir tu vas mou -rir!*

TOUS *Allegretto* GLYCÈRE EXCITATUS
Tu vas mou -rir! Oh! mon Ju - lius! — Oh!

CLAUDE Allegro

E. *f* ma — Gly — cè — re! Ar — riè — re! Ar — riè — re! Ar —

mf

TOUS *f* — riè — re! Ar — riè — re! Tu vas mourir!

CLAUDE

Tu vas mourir!

Tu vas mourir!

Tu vas mourir!

cres — — — — — *cen* — — — — — *do*

f Tu vas mou — rir! Tu vas mou — rir!

f Tu vas mou — rir! Tu vas mou — rir!

f Tu vas mou — rir! Tu vas mou — rir!

f Tu vas mou — rir! Tu vas mou — rir!

ff

GLYCÈRE

Même mouv!

A - - dieu mon pau - vre ma - ri - a - ge

C'eut é - té gen - til! C'est dom - ma - - -

- ge! C'est dom - ma - - - ge! C'est dommage il é -

TOUS
C'est dom - ma - - - ge!

- tait gracieux, Il lui manquait d'être au - da - cieux. - - - C'est dom -

p dolce **PHRYGIA**

S. - - - ge! C'est dom - ma - - - ge! Le

TOUS *p*
C'est dom - ma - - - ge!

MÉLISTA

P. corps bien pris - - - l'œil qui fas - ci - - nel - - - La

pp
C'est dom - ma - - ge!

8

p

SOSTATA

M. main mi-gnon - - - nie Et la peau fi - - nel - - - Des pro -

pp
C'est dom - ma - - ge!

8

s. - mes_ses partout par_tout, Mais pour les te_nir rien du tout!

MESSALINE (exagérée)

in C'est dom_ma - - - ge!

Allegro

CLAUDE

Qu'on sem_pa_re de sa per_

_son_ne Jusqu'à de_main qu'on l'em_pri_son_ne Demain le ver_ra tré_pas_

EXCITATUS (lyrique)
rit.

All^o poco marziale

Oh! la bel_le nuit que je vais pas - - ser!

- ser!

On le

All^o poco marziale

p

fp

fe.ra fe.ra cuire cuire On le fe.ra fri.re fri.re Cui.re cuire fri - re!

TOUS *ff cresc.*

fri - re!

staccato

f

On le fera fera cuire cuire On le fera cuire cuire fri - re!

fp

TOUS _ SOP. TÉN.

ff On le fera fera cuire cuire On le fera frire frire cuire cuire fri - re

ff On le fe - ra cui - re On le fe - ra cui - re fri - re

On le fe - ra fe - ra cuire cuire On le fe - ra cuire cuire fri - re!

On le fe - ra cui - re On le fe - ra fri - re!

EXCITATUS

Char - mantes gens que ces gens - là charmantes gens que ces gens -

CLAUDE

MESSALINE

- là! On le fe - ra cui - - - re! On le fe - ra

TOUS *f* cui - - - re!

MES: CLAU:

M. *p*
 frrri - - - re Cui-re cui-re cui-re cui-re cui-re cui-re cui-re

f
 frrri - - - re Cui-re cui-re cui-re cui-re cui-re cui-re

p

M. *f* *(vires bruyants)*
 cuire fri-re fri-re fri-re fri-re fri-re fri-re fri-re fri-re fri-re! Ah ah ah

f
 cuire fri-re fri-re fri-re fri-re fri-re fri-re fri-re fri-re fri-re! Ah ah ah

M. *f*
 ah ah ah ah ah ah ah ah ah ah ah ah ah ah

f
 ah ah ah ah ah ah ah ah ah ah ah ah ah ah

1. A - dieu! a -

(crié)
C'est bien fait! C'est bien

EXCITATUS (lyrique)
Char - - mant pa - - ys!

CLAUDE (crié)
A mort! à

1^{er} SOPRANI

f
On le fe-ra fe-ra cuire cuire On le fe-ra fri-re fri-re

2^d SOPRANI

f
On le fe-ra fe-ra cuire cuire On le fe-ra fri-re fri-re

1^{er} TÉNORS

f
On le fe-ra fe-ra cuire cuire On le fe-ra fri-re fri-re

2^d TÉNORS

f
On le fe-ra fe-ra cuire cuire On le fe-ra fri-re fri-re

BASSES

f
On le fe - ra cui - re On le fe - ra

ff

S. _ dieu! A _
 M. fait! C'est bien fait!
 A. Char - - man - - tes
 T. mort!
 B. cuire cuire fri - re On le fe - ra fe - ra cuire cuire
 B. cuire cuire fri - re On le fe - ra fe - ra cuire cuire
 B. cuire cuire fri - re On le fe - ra fe - ra cuire cuire
 B. cuire cuire fri - re On le fe - ra fe - ra cuire cuire
 B. cui - re fri - re On le fe - ra cui - re
 P.

Pressez

G. *_dieu! A - dieu! A - dieu! mon*

M. *C'est bien fait Ce qu'on s'a - mus' -*

E. *Char - mantes gens!*

C. *A mort! à mort! Ce qu'on s'a - mus' -*

On le fe - ra cuire cuire cuire cuire fri - re! Ce qu'on s'a - mus' -

On le fe - ra cuire cuire cuire cuire fri - re! Ce qu'on s'a - mus' -

On le fe - ra cuire cuire cuire cuire fri - re! Ce qu'on s'a - mus' -

On le fe - ra cuire cuire cuire cuire fri - re! Ce qu'on s'a - mus' -

On le fe - ra cuire cuire cuire cuire fri - re! Ce qu'on s'a - mus' -

Pressez
ff

S. pau - - - vre Ju - lius! Mon pau - - - vre Ju - -

A. - ra! Ce qu'on ri - gol' - ra! Ah! ah! ah! ah On s'amus'ra! On ri - gol' -

E. Char - - mant pa - -

T. - ra! Ce qu'on ri - gol' - ra! Ah! ah! ah! ah! On s'amus'ra! On ri - gol' -

B. - ra! Ce qu'on ri - gol' - ra! Ah! ah! ah! ah! On s'amus'ra! On ri - gol' -

P. - ra! Ce qu'on ri - gol' - ra! Ah! ah! ah! ah! On s'amus'ra! On ri - gol' -

- ra! Ce qu'on ri - gol' - ra! Ah! ah! ah! ah! On s'amus'ra! On ri - gol' -

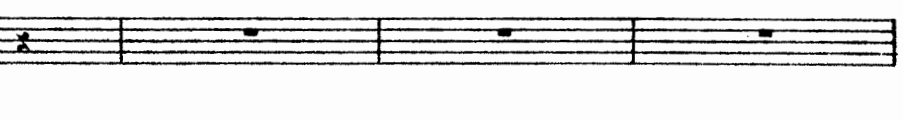
- ra! Ce qu'on ri - gol' - ra! Ah! ah! ah! ah! On s'amus'ra! On ri - gol' -


- ra! Ce qu'on ri - gol' - ra! Ah! ah! ah! ah! On s'amus'ra! On ri - gol' -


- ra! Ce qu'on ri - gol' - ra! Ah! ah! ah! ah! On s'amus'ra! On ri - gol' -

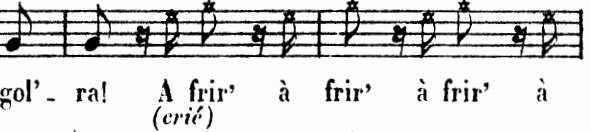
G.  - lius! A - dieu mon pau - - vre Ju - lius!


M.  - ra! Ce qu'on s'a - mus' - ra! Ce qu'on ri - gol' - ra! A frir' à frir' à frir' à


E.  - ys!


C.  - ra! Ce qu'on s'a - mus' - ra! Ce qu'on ri - gol' - ra! A frir' à frir' à frir' à

 - ra! Ce qu'on s'a - mus' - ra! Ce qu'on ri - gol' - ra! A frir' à frir' à frir' à

 - ra! Ce qu'on s'a - mus' - ra! Ce qu'on ri - gol' - ra! A frir' à frir' à frir' à

 - ra! Ce qu'on s'a - mus' - ra! Ce qu'on ri - gol' - ra! A frir' à frir' à frir' à

 - ra! Ce qu'on s'a - mus' - ra! Ce qu'on ri - gol' - ra! A frir' à frir' a frir' a

 - ra! Ce qu'on s'a - mus' - ra! Ce qu'on ri - gol' - ra! A frir' à frir' à frir' à



G. A - dieu Ju - lius! _____
 M. *(bruit de la friture)*
 frir' frrr! frrr! frrr! frrr! On s'a - - mus' - ra! _____
 E. Charmant pa - ys! _____
 C. *(bruit de la friture)* *f*
 frir' frrr! frrr! frrr! frrr! On s'a - - mus' - ra! _____
(bruit de la friture) *f*
 frir' frrr! frrr! frrr! frrr! On s'a - - mus' - ra! _____
f
 frir' frrr! frrr! frrr! frrr! On s'a - - mus' - ra! _____
f
 frir' frrr! frrr! frrr! frrr! On s'a - - mus' - ra! _____
f
 frir' frrr! frrr! frrr! frrr! On s'a - - mus' - ra! _____
f
 frir' frrr! frrr! frrr! frrr! On s'a - - mus' - ra! _____
 frir' frrr! frrr! frrr! frrr! On s'a - - mus' - ra! _____

Piano accompaniment:
 The piano part features chords and rhythmic patterns that complement the vocal lines. It includes dynamic markings such as *ff* (fortissimo) and *f* (forte).

The musical score consists of two systems. The first system contains eight vocal staves labeled G., M., E., C., and four unlabeled staves, all in treble clef with a key signature of one sharp (F#). Each staff begins with a half note followed by a quarter rest, and then contains a whole note in each of the four measures. The second system is a piano accompaniment. The right hand features a melodic line with eighth-note patterns and a final section with a fermata. The left hand plays a rhythmic accompaniment with eighth notes and chords. Dynamics include *ff* and *fff*. The score concludes with a double bar line.

Fin du 2^e Acte

ENTR' ACTE

Allegro non troppo

PIANO

First system of the musical score, featuring a piano introduction in 2/4 time with a key signature of one sharp (F#). The music is marked "PIANO" and "f" (forte). The right hand plays a melodic line with eighth notes and a final chord with a fermata, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of the musical score, showing a first and second ending. The first ending leads back to the beginning of the piece, and the second ending concludes the section. The right hand features a melodic line with eighth notes and a final chord with a fermata, while the left hand provides a rhythmic accompaniment of eighth notes.

Third system of the musical score, featuring dynamic markings of *mf* (mezzo-forte) and *p* (piano). The right hand plays a melodic line with eighth notes and a final chord with a fermata, while the left hand provides a rhythmic accompaniment of eighth notes.

Fourth system of the musical score, featuring dynamic markings of *pp* (pianissimo) and *ff* (fortissimo). The right hand plays a melodic line with eighth notes and a final chord with a fermata, while the left hand provides a rhythmic accompaniment of eighth notes.

Fifth system of the musical score, showing a first and second ending. The first ending leads back to the beginning of the piece, and the second ending concludes the section. The right hand features a melodic line with eighth notes and a final chord with a fermata, while the left hand provides a rhythmic accompaniment of eighth notes.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes. The left hand plays a rhythmic accompaniment of chords. Dynamics include *f* and *p*. The word *stacc.* is written above the right hand in the final measure.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand continues the melodic line. The left hand accompaniment features chords and some eighth notes. Dynamics include *f*.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line. The left hand accompaniment consists of chords. Dynamics include *p*.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with some slurs. The left hand accompaniment features chords and eighth notes. Dynamics include *f* and *sf*.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs. The left hand accompaniment features chords and eighth notes.

Sixth system of musical notation, divided into two measures. The first measure is marked *1^a* and the second *2^a*. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line. The left hand accompaniment features chords and eighth notes. Dynamics include *sf*.

ACTE III

PREMIER TABLEAU

DUETTO-VALSE

GLYCÈRE, EXCITATUS

N° 18

GLYCÈRE

Andantino

Mon cœur n'a plus cette in - no - cen - - ce

PIANO

Andantino

pp

6. Dont tu sou - ri - ais l'autre jour — Rien que par la seu - le pré -

6. - sen - - ce J'ai compris ce qu'é - tait l'a - mour! —

dolce

6. *ten*

Tes a-veux ont troublé mon â - me Et ton charme a su me gri -

6. - ser Puis il a suf - fi d'un bai - ser pour que l'enfant se change en

allarg. **Mouv! de Valse pas trop vite** *p dolce*

fem - me! — A - mi, je vois Je sens et je

p

6. crois A présent bien des cho - ses Main dans la

6. main Nous fuirons de - main Vers des cieus bleus et ro - -

6. - ses En - tre mes bras Ja - mais tu n'au - ras De ces rê -

8

p

6. - ves mo - ro - - ses Je t'ai - me - rai tant que je pour -

p rit.

p rit.

6. - rai O mon cher a - mant a - do - ré!

rit.

rit.

f

p

court

1^o Tempo
GLYCÈRE

Nos cœurs au_ront même ten_dres - se Même dé_sirs même fris -

1^o Tempo

pp

- sons! Nous ber_cerons no_tre jeu_nes - - - se

Au doux rythmes de nos chan_sons Je se-rai ta plus tendre a -

- mi - e Tu se_ras mon u_nique a_mant Et len_te -

G.

 ment, Très lente _ ment Nous i_rons ain_si dans la vi _ _ _ _

Tempo di Valse moderato

G.

 _ e! A _ mi je vois Je sais et je crois

G.

 A présent bien des cho _ _ _ ses Main dans la main Nous

G.

 fe_rons de _ main Vers des cieux bleus et ro _ _ _ ses En _
 EXCITATUS
 En _ 8---

G. tre mes bras Ja_mais tu n'au_ras De ces rê_ves mo_ro...
 E. tre mes bras Ja_mais tu n'au_ras De ces rê_ves mo_ro...

Piano accompaniment: *p*

G. ses Je t'ai_me_rai Tant que je pour_rai O mon cher a_mant a_do...
 E. ses Je t'ai_me_rai Tant que je pour_rai O mon pe_tit ange a_do...

Piano accompaniment: *p rit. col canto f*

G. ré!
 E. ré!

Piano accompaniment: *f*

RÉP: En fuyant d'avance.

ENTRÉE DU CORTÈGE

N° 19

Allegro moderato

PIANO

f

pp

RÉP: Faites entrer le condamné.

ENTRÉE DE EXCITATUS

N° 19 bis

Lento

PIANO

p

RÉP: Et sans faux-col.

ENTRÉE DE PAMPHILIUS

N° 19 ter

Allegro moderato

PIANO

pp

RÉP: La justice, Messieurs!

MUSIQUE DE SCÈNE

N° 20

Andantino

PIANO

pp espress.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a series of sixteenth-note chords, followed by a half note chord with a sharp sign. The lower staff is in bass clef with the same key signature and time signature, featuring a melodic line with a slur and a fermata over the final note.

The second system continues the piece. The upper staff features a sequence of sixteenth-note chords, with a sharp sign appearing in the second measure. The lower staff continues the melodic line with a slur and a fermata.

The third system shows the continuation of the musical texture. The upper staff has sixteenth-note chords, and the lower staff has a melodic line with a slur and a fermata. A *pp* dynamic marking is placed below the lower staff in the final measure.

The fourth system continues the musical score. The upper staff features sixteenth-note chords, and the lower staff has a melodic line with a slur and a fermata.

The fifth and final system of the score. The upper staff features sixteenth-note chords, and the lower staff has a melodic line with a slur and a fermata.

rit. Tempo

RÉP: TOUS. Il est mort!..

RÉP: Je suis protégé par les Dieux!

N° 20^{bis} Allegro moderato

PIANO *pp*

Fin du 1^{er} Tableau.

ENTR'ACTE

Allegro

PIANO

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth-note chords in the right hand and a bass line in the left hand. The first measure is marked with a forte dynamic (*f*). The system concludes with a repeat sign.

The second system continues the piano introduction. The right-hand staff features a melodic line with eighth notes and rests, marked with a piano dynamic (*p*). The left-hand staff provides a steady bass accompaniment. The system ends with a staccato (*stacc.*) marking.

The third system shows the piano introduction continuing. The right-hand staff has a melodic line with eighth notes and rests, marked with a forte dynamic (*f*). The left-hand staff continues with a bass accompaniment. A slur is placed over the first two measures of the right-hand staff.

The fourth system continues the piano introduction. The right-hand staff features a melodic line with eighth notes and rests, marked with a forte dynamic (*f*). The left-hand staff continues with a bass accompaniment. A slur is placed over the first two measures of the right-hand staff.

The fifth system concludes the piano introduction. The right-hand staff features a melodic line with eighth notes and rests, marked with a fortissimo dynamic (*ff*). The left-hand staff continues with a bass accompaniment. The system ends with a repeat sign and first and second endings (*1^a* and *2^a*) indicated by arrows.

DEUXIÈME TABLEAU

CHŒUR

SOPRANI

N° 21 Allegretto

PIANO

CHŒUR

p

Dans ces prés fleu - ris — Qu'ar - ro - se le Ti - bre

L'air s'emplit et vi - bre D'ap - pels et de cris —

Là - bas la tri_rè - - - me At_tends les a_mants -

Jeu - nes et charmants - - - Comme l'amour mê - - - me!

Comme l'a_mour mê - - - - - me!

Leur cœur est joy - eux - Un bon vent les pou - se La mer se - ra

allar - - gan - - do *p*

dou - ce Ils vont être heu - reux!

allar - - gan - - do *f*

(On parle)

pp

RÉP: A l'œil nu... Qu'il entre!

ENTRÉE DES PORTEURS

N° 21^{bis}

Allegro

PIANO

f

pp

pp

COUPLET DE LA DÉCLARATION

MESSALINE

N° 22

Andante moderato

(sentimental exagéré)

MESSALINE

Andante moderato

PIANO

f *p* *f* *p*

C'est

M.

a près demain les fêt' de Flo - re Le printemps va r'naî - tre a -

M.

- lors tu comprends Tou - te la na - tur' me crie: En -

M. *co - re!!* Et je te ren - contre a - vec tes vingt

M. *ans!* J'ai des p'tits fris - sons tout le long de l'é -

M. *chi - ne* Y m'pouss' des bourgeons ah! minc' de cha -

(câline)

M. *leur!* Je m'sens a - mou - reuse ardente et câ -

M. *li - - ne* — Ça fait boum boum bam bim bam boum boum Au fond d'mon p'tit

M. cœur! — Pe_tit Ex - ci! Pe_tit Xi -

(cri des ptits oiseaux)

M. - ta! Cui cui cui cui cui cui cui! O! mon pe_tit mon pe_tit pe_tit pe_tit

(roucoulement du pigeon)
Crou ou ou

M. Ex - ci - ta - tus P'tit Ex - ci - ta - ta! Xi - ta - ti - ta -

Crou ou ou (avec chaleur)

M. - tus! O! mon gen_til pe_tit Ex_ci pe_tit Xi -

pressez

M. - ta Ah ah ah ah ah ah ah ah Pe_tit Ex_ci Pe_tit ta_tus Ex_ci - ta -

pressez

retenez (bébête) allarg. p (très douce)

M. - tus tâ ti tâ tuss! O mon gen_til p'tit Ex_ci - ta -

retenez allarg.

M. - tussss!!

MUSIQUE DE SCÈNE

N° 22bis

Allegro

PIANO

pp

p

Fin du 2^e Tableau

ENTR' ACTE

Allegro marziale **Marziale**

PIANO

f *rit. poco* *ff* *ff* *ff* *ff*

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music. The first system is marked 'Allegro marziale' and 'PIANO', with a dynamic of *f*. The second system is marked 'Marziale' and 'rit. poco', with a dynamic of *ff*. The third system is marked *ff*. The fourth system is marked *ff*. The fifth system is marked *ff*. The sixth system is marked *ff*. The score includes various musical notations such as triplets, accents, and dynamic markings.

TROISIÈME TABLEAU

BALLET

N° 23

A - DANSES

Allegretto staccato

PIANO

p

pp

pp

pp

pp

This system shows the first two staves of music. The right-hand staff (treble clef) features a melodic line with a long slur over the first four measures. The left-hand staff (bass clef) provides a rhythmic accompaniment with eighth notes. The dynamic marking *pp* is placed in the right-hand staff.

mf

This system continues the piece. The right-hand staff has a melodic line with a slur. The left-hand staff continues with eighth-note accompaniment. The dynamic marking *mf* is placed in the right-hand staff.

rit. poco

This system shows a change in texture. The right-hand staff contains block chords with a long slur. The left-hand staff continues with eighth-note accompaniment. The dynamic marking *rit. poco* is placed in the right-hand staff.

a Tempo

p

mf

This system begins with the tempo marking *a Tempo*. The right-hand staff has block chords with a slur, and the left-hand staff has eighth-note accompaniment. Dynamic markings *p* and *mf* are present in the right and left staves respectively.

rit. poco

This system continues with block chords in the right hand and eighth-note accompaniment in the left hand. The dynamic marking *rit. poco* is placed in the right-hand staff.

a Tempo

p

This system returns to the tempo marking *a Tempo*. The right-hand staff has block chords with a slur, and the left-hand staff has eighth-note accompaniment. The dynamic marking *p* is placed in the right-hand staff.

pp

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *pp* is present.

Second system of the piano score. The right hand has a more complex texture with chords and rests, while the left hand continues with eighth-note accompaniment. A dynamic marking *p* is visible.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

Fourth system of the piano score. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

ppp

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment. A dynamic marking *ppp* is present.

ppp

ppp

Sixth system of the piano score. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment. Dynamic markings *ppp* are present in both hands. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#) and a time signature change to 2/4.

B. — ENTRÉE DE MESSALINE ET DE CLAUDE

Allegro marziale **Marziale**

The musical score is written for piano in G major and 2/4 time. It consists of six systems of staves. The first system begins with a treble clef and a bass clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked "Allegro marziale". The first system includes dynamic markings of *f* and *rit. poco*, and features triplets and accents. The second system continues the piece with various rhythmic patterns and dynamics. The third system features a *ff* dynamic and includes triplets. The fourth system also features a *ff* dynamic and includes triplets. The fifth system features a *ff* dynamic and includes triplets. The sixth system features a *ff* dynamic and includes triplets, and concludes with a *poco rit.* marking and a *dim.* (diminuendo) marking. The score includes various musical notations such as slurs, accents, and triplets.

C. — GLYCÈRE ET EXCITATUS

Allegro moderato

Musical score for piano accompaniment of "GLYCÈRE ET EXCITATUS". The piece is in 3/4 time and B-flat major. It begins with a piano (*p dolce*) dynamic and a melodic line in the right hand. The left hand provides a steady accompaniment. The score includes dynamic markings such as *f* and *con calore*, and a *rit.* (ritardando) section towards the end. The piece concludes with a double bar line and repeat signs.

D. — ODE A L'AMOUR

Allegretto

SOSTATA

Musical score for "ODE A L'AMOUR". The piece is in 6/8 time and B-flat major. It features a vocal line and piano accompaniment. The tempo is marked *Allegretto*. The piano part is marked *f* (forte). The lyrics are: "De - main — les fleurs seront é - clo - ses Et vers les grands cieux — é - cla - tants — Mon - te -". The score includes a *SOSTATA* section and concludes with a *STTB* (Stretto) marking.

S. *p*
- ront les parfums des ro - ses

Animez
S. C'est le prin - temps!
Animez

allarg. molto
S. *f* C'est le prin - temps!
SOPRANI *f*
TENORS *f*
BASSES *f*
C'est le prin - temps!
f allarg. molto ff Tempo

allarg. *fff*

E. — FINALE

MESSALINE

(on parle) *RÉP.* Il n'y a que ça dans la vie. Par ci par

là Comm' ci comm' ça! Il faut se - lon sa fantai -

stacc.

- si - e Ne pas s'em - bê - ter dans la vi - e Fair' de son

rit. *a Tempo*

mieux Pour être heu - reux Mar - cher si ça vous fait en ..

rit. *a Tempo*

M. *vi' Ça i - ra tant ça pour - - ra — Par ci par*

SOPRANI *Par ci par*

TÉNORS *Par ci par*

BASSES *Par ci par*

M. *là Comm' ci comm' ça Mar - cher si ça vous fait en -*

là Comm' ci comm' ça Mar - cher si ça vous fait en -

là Comm' ci comm' ça Mar - cher si ça vous fait en -

là Comm' ci comm' ça Mar - cher si ça vous fait en -

rit. Tempo

rit. Tempo

M.

- vi' Ça i-ra tant qu'ça pour - - - ra! _____

- vi' Ça i-ra tant qu'ça pour - - - ra! _____

- vi' Ça i-ra tant qu'ça pour - - - ra! _____

- vi' Ça i-ra tant qu'ça pour - - - ra! _____

FIN