

LE

Voyage de la Mariée

OPÉRETTE EN 3 ACTES A GRAND SPECTACLE

DE

Paul FERRIER et Maurice ORDONNEAU

MUSIQUE DE

EDMOND DIET

BALLETS DE

JUSTIN CLÉRICE

PARTITION CHANT ET PIANO

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THE UNIVERSITY OF CHICAGO

PHILOSOPHY DEPARTMENT

PHILOSOPHY 101

LECTURE NOTES

PLATO

THE REPUBLIC

PLATO'S THEORY OF IDEAS

LE VOYAGE DE LA MARIÉE

Personnages

PIERRE BERNARD..... MM
 BOMBIDON..... —
 COCASSÉ..... —
 L'ALCADE..... —
 GUARDAVA..... —
 MARIUS..... —

GEORGETTE..... Mmes
 MERCÉDÈS..... —
 PAMÉLA..... —
 IRMA..... —
 NAMOUNA..... —
 JACYNTA..... —

ESCOULOUBAC, MANOEL, RIO, PASTECCO, BERTRAND-BEY, PARTAGAS, VARGAZ, UN ANIER, ALI,
 UN SERVANT DU CIRQUE, LE TIMONNIER, LA DONNEUSE D'EAU, INEZ, FATMÉ, ANTONIO, EUSÉBIO.

Touristes. Aniers, Guides aux Pyrénées. Employés des deux sexes, Invités. Marchands d'oranges,
 de programmes, d'éventails. Spectateurs, Spectatrices, Alguazils. Consommateurs, Joueurs, Promeneurs,
 Masques, Matelots, Domestiques arabes, Femmes arabes, Portefaix arabes, Douaniers, Gendarmes,
 Officiers, Cheicks, Habits de couleur, Jongleurs, Danseuses, Dames, etc.

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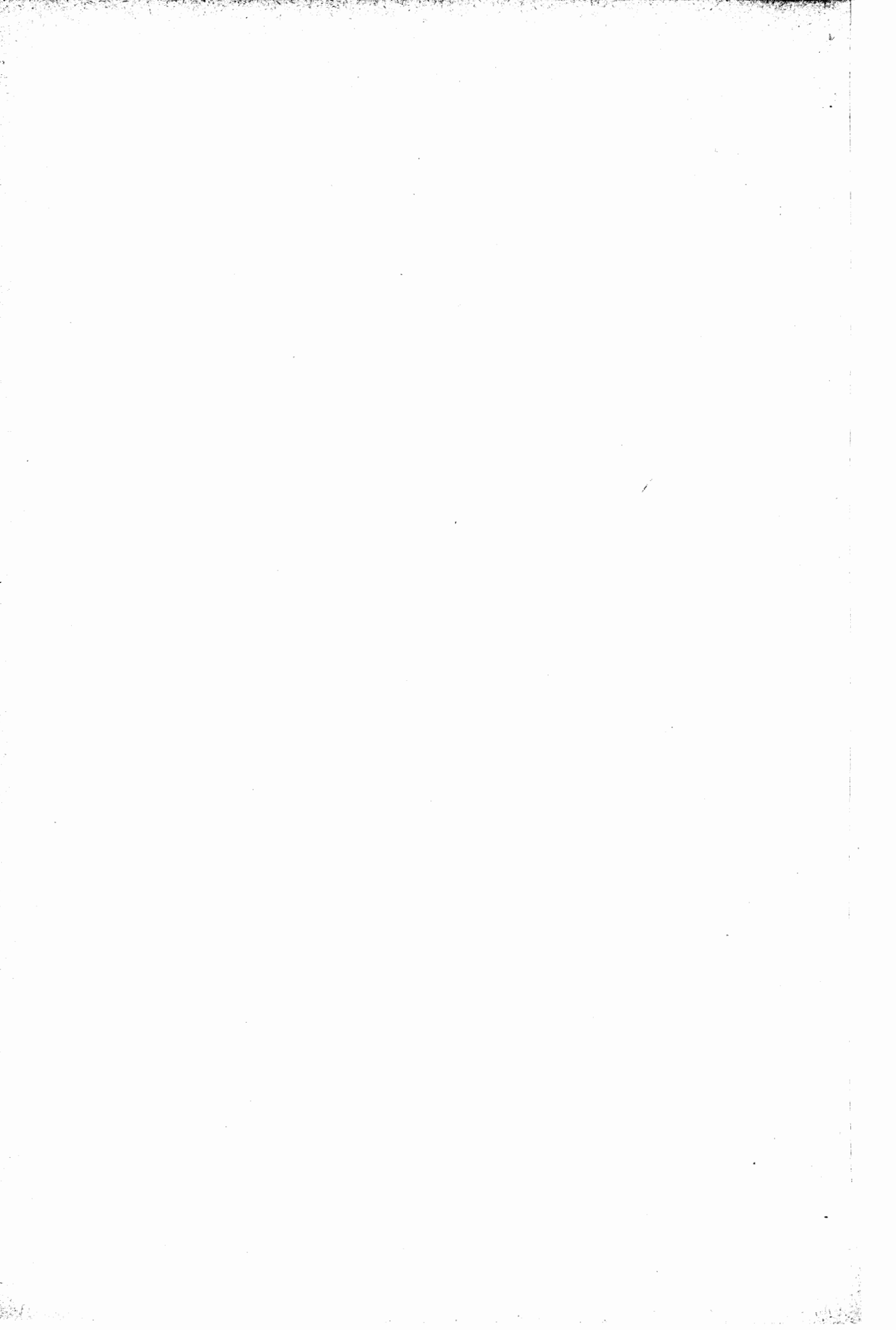
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Aug. Homoyer



LE VOYAGE DE LA MARIÉE

LE VOYAGE DE LA MARIÉE

OPÉRETTE EN 3 ACTES ET 9 TABLEAUX

Poème de

PAUL FERRIER et M. ORDONNEAU

Musique de

EDMOND DIET

OUVERTURE

Allegro (♩. = 104)

PIANO

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First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a dynamic marking *f* (forte) and includes some rests.

Third system of musical notation. The treble clef staff has a more active melodic line. The bass clef staff continues with a steady accompaniment.

Fourth system of musical notation. The treble clef staff shows a melodic phrase. The bass clef staff has a consistent accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with accents. The bass clef staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff includes dynamic markings *mp* (mezzo-piano) and features a steady accompaniment.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Mouv! de Valse

The second system begins with a dynamic marking of *p* (piano) and a 3/8 time signature. The treble staff features a melodic line with slurs, and the bass staff has a steady accompaniment.

The third system continues the musical piece with similar melodic and harmonic structures in the treble and bass staves.

The fourth system shows a continuation of the melodic line in the treble staff, with a consistent accompaniment in the bass staff.

The fifth system includes a dynamic marking of *f* (forte) and a crescendo hairpin. The melodic line in the treble staff becomes more active, while the bass staff continues its accompaniment.

The sixth system features a dynamic marking of *ff* (fortissimo) and a large slur encompassing the entire system. The treble staff has a more complex melodic line, and the bass staff provides a strong accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a series of chords in the right hand and a bass line in the left hand.

Second system of musical notation, continuing the piece with similar chordal textures in both hands.

Third system of musical notation, showing further development of the harmonic material.

Fourth system of musical notation, maintaining the established rhythmic and harmonic patterns.

Fifth system of musical notation, featuring a tempo change to **Allegro** (♩=126) and a dynamic marking of *p* (piano). The right hand has a melodic line with a slur, and the left hand has a steady eighth-note accompaniment. A time signature change to 2/4 is indicated.

Sixth system of musical notation, concluding the page with a final melodic phrase in the right hand and accompaniment in the left hand.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The system concludes with a double bar line and repeat signs.

Second system of the piano score. The right hand continues with a melodic line, marked with a forte (*ff*) dynamic. The left hand accompaniment includes a measure with a cross (x) over a note. The system ends with a double bar line and repeat signs.

Third system of the piano score. The right hand has a melodic line with a forte (*f*) dynamic. The left hand accompaniment features a measure with a cross (x) over a note. The system ends with a double bar line and repeat signs.

Fourth system of the piano score. The right hand has a melodic line with a forte (*ff*) dynamic. The left hand accompaniment features a measure with a cross (x) over a note. The system ends with a double bar line and repeat signs.

Fifth system of the piano score. The right hand has a melodic line with a forte (*ff*) dynamic. The left hand accompaniment consists of a series of chords. The system ends with a double bar line and repeat signs.

Sixth system of the piano score. The right hand has a melodic line with a forte (*ff*) dynamic. The left hand accompaniment consists of a series of chords. The system ends with a double bar line and repeat signs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a consistent rhythmic accompaniment.

Third system of musical notation. The right hand has a more active melodic line with eighth-note runs. The left hand continues with a steady accompaniment. A dynamic marking of *sfz* (sforzando) is present in the right hand.

Fourth system of musical notation. The right hand features a dense texture of chords and eighth notes. The left hand continues with a steady accompaniment. A dynamic marking of *sfz* is present in the right hand.

Fifth system of musical notation. The right hand has a more active melodic line with eighth-note runs. The left hand continues with a steady accompaniment.

Sixth system of musical notation, the final system on the page. The right hand features a melodic line with some sustained notes. The left hand continues with a steady accompaniment. The system concludes with a double bar line.

ACTE I

1^{er} TABLEAU

La Buvette de Luchon

N^o 1

CHOEUR

Allegro (♩ = 120) (1)

PIANO

SOPRANI

TÉNORS

BASSES

Boi-re de l'eau dès le ma-tin Prendre sa

Boi-re de l'eau dès le ma-tin Prendre sa

Boi-re de l'eau dès le ma-tin Prendre sa

douche avec son bain

Humer l'air, l'air pur des Py-ré-né-es

douche avec son bain

Humer l'air, l'air pur des Py-ré-né-es

douche avec son bain

Humer l'air l'air pur des Py-ré-né-es

(1) Prière de se conformer aux mouvements du métronome.

Boire à nouveau l'après-midi De cette eau qui sent l'œuf cou - vi

Boire à nouveau l'après-midi De cette eau qui sent l'œuf cou - vi

Boire à nouveau l'après-midi De cette eau qui sent l'œuf cou - vi

p Ainsi se pas - sent les jour - né - es *f* Ainsi ainsi se passent les jour.

p Ainsi se pas - sent les jour - né - es *f* Ainsi ainsi se passent les jour.

p Ainsi se pas - sent les jour - né - es *f* Ainsi ainsi se passent les jour.

- né - es! Et voi - là comme est foli - chon le sé - jour des Eaux de Lu -

- né - es! Et voi - là comme est foli - chon le sé - jour des Eaux de Lu -

- né - es! Et voi - là comme est foli - chon le sé - jour des Eaux de Lu -

-chon Oui voilà comme est fo-li - chon Le séjour

-chon Oui voilà comme est fo-li - chon Le séjour

-chon Oui voilà comme est fo-li - chon Le séjour

des Eaux de Lu - chon La rei - ne des Py - ré - né

des Eaux de Lu - chon La rei - ne des Py - ré - né

des Eaux de Lu - chon La rei - ne des Py - ré - né

- es!

- es!

- es!

RÉP: C'est eux qui viennent licher leurs gobelets
avant d'excursionner dans la montagne.

QUARTETTO DES ANES

GEORGETTE, PAMÉLA, BOMBIDON, COCASSÉ

N° 2

Allegro giocoso (♩ = 104)

PIANO

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Allegro giocoso' with a quarter note equal to 104 beats per minute. The dynamics start with a forte (f) marking.

GEORGETTE, PAMÉLA, BOMBIDON, COCASSÉ

The first system of the vocal entry shows the vocal line and piano accompaniment. The vocal line begins with a forte (f) dynamic and a crescendo leading to a piano (p) dynamic. The lyrics are: "Hue! hi dia! Au pas de son â-ne Gai-". The piano accompaniment provides harmonic support with chords and rhythmic patterns.

The second system continues the vocal and piano accompaniment. The vocal line has a forte (f) dynamic and a piano (p) dynamic. The lyrics are: "- ment voya-ger Hue! hi dia! Hue! hi dia! Ça n'est pas très crâne Mais". The piano accompaniment continues with chords and rhythmic patterns.

The third system concludes the vocal and piano accompaniment. The vocal line includes a '(crié)' marking. The lyrics are: "c'est sans danger. Hue! hi dia! Hue! hi dia! Hue! hi dia!". The piano accompaniment continues with chords and rhythmic patterns.

(crié)

Au pas de son à - - ne Hue! hi dia! hi dia! Hue! hi

BOMBIDON

dia! — Pour plaire à Georgette ma niè - ce Co - cas - sé sur votre coursier — Mon -

COCASSE

trez, faute de har - dies - se, Lé - lé - gance du ca - va - lier — Vo -

yez-moi collé sur ma sel - le, Ai - je l'air go - diche où com - mun — Et

rit.

GEORGETTE

ne di - rait-on pas Mam' zel - le Que l'âne et moi ne faisons qu'un! — J'ad -

rit.

mi re vo tre sil hou et te Mais je ne puis ap pré ci er Le

quel a l'air le plus bé bé te De l'âne ou bien de l'é_cuy_er! Hue! hi

(crié)

LES QUATRE

dia! Hue! hi dia! Hue! hi dia! Au pas de son à_ne gai_

ment voyager Hue! hi dia! Hue! hi dia! Ça n'est pas très crâne Mais c'est sans danger

(Parlé): Hu u u... dia!

Hue! hi dia!

RÉP: Et en route!

SORTIE

LES MÊMES

N^o 2 bis

Allegro giocoso

LES MÊMES

Allegro giocoso

Hue! hi dia! Au

PIANO

f *p léger*

pas de son â_ne Gaî_ment voy_a-ger Hue! hi dia! Hue! hi dia! Ça

n'est pas très crâ_ne Mais c'est sans dan_ger Hue! hi dia!

pp

RÉP: Ah! dame! c'est que Narbonne...

COUPLETS

PIERRE

N° 3

Allegretto (♩ = 84)

PIANO

ff

PIERRE

mf

C'est à Nar - bon - - ne Qu'autrefois j'ai re - çu le jour

mf

rall.

P.

Cel - le pour qui je meurs d'amour — Vit à Nar - bon - - -

P.

- - - ne — Et vers Nar - bon - - ne

Tempo

P.  *Si je veux hâter mon retour ————— C'est pour revoir Geor -*

P.  *- get - - - - - te ——— et pour Re_voir Nar -*

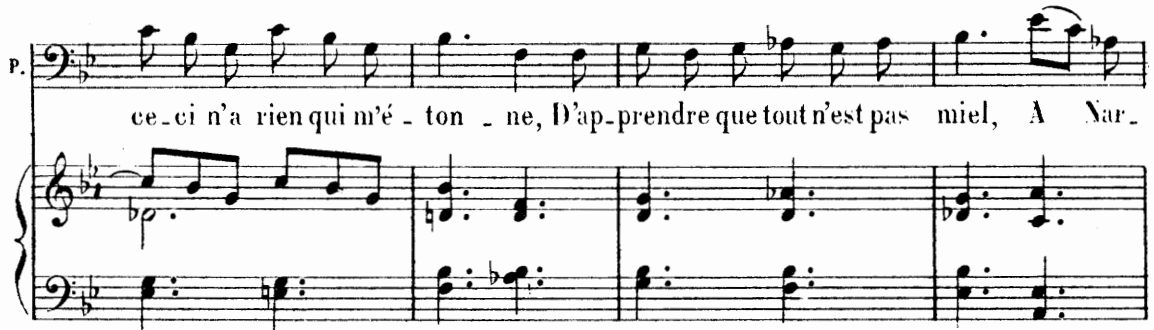
rall.

P.  *- bon - - - - - ne ——— Ma - bonne ville de Nar - bon - - - -*

P.  *- ne ——— Cer - tes, j'y con - nus des chagrins, J'y*

P.  *vécus plus d'un jour mo - ro - se Messouvenirs dé - ja lointains Ne*

P.  *rit.*
 sont pas tous couleur de ro - - se Bien des fois, j'ai maudit le ciel, Et

P. 
 ce-ci n'a rien qui m'é - ton - ne, D'ap-prendre que tout n'est pas miel, A Nar -

P. 
 - bon - - ne, Et pour-tant, souvent en mon for Je di -

P. 
 - sais, et je dis en - cor *rit.* **Tempo** *mf* C'est à Nar - bon - - ne **Tempo** *mf*

P. 
 Qu'autrefois j'ai re - çu le jour Cel-le pour qui je meurs d'amour —

rall.

P.  *Vit à Nar - bon - - - - - ne*

Tempo

P.  *Et vers Nar - bon - ne Si je veux hâ - ter mon retour*

P.  *C'est pour re - voir Geor - get - - - - - te et*

P.  *pour Re - voir Nar - bon - - - - - ne Ma bonne vil - le de Nar -*

P.  *- bon - - - - - ne*

BOLÉRO

MERCÈDES

N° 4 Allegro (♩ = 66)

PIANO

ff

MERCÈDES

Qui je suis? je suis l'incon_nu_e Que le des_tin

p

M. mit sur vos pas ——— Qu'impor_te d'où je sois ve_nu_e

léger

M. Si nous ne nous re_voyons pas! ——— Au bord du gouf_

p

M. où l'a - va - lan - che En cas - ca - des rou - le ses eaux

M. Je vous re - tins de ma main blanche Tout près de vous

M. rom - pre les os!

M. Votre im - pru - den - te ca - val - ca - de Dans l'a - bîme al -

M. - lait s'a - che - ver J'eus le plai - sir de vous sau - ver

M. Je suis l'an-ge l'an-ge l'an-ge Je suis l'an-ge de la cas -

M. -ca - - de de la cas - ca - - - - del: _____

MERCÉDÈS

Peut-être en ef - fet descen-dis-je De l'a-zur à

M. *vo. tre se - cours? Peut-ê - tre fut-ce ce pro - di - ge*

léger

M. *Qu'un an - ge pré - - - ser - va vos jours? Et si plus tard*

p

M. *on vous de - man - de L'his - toi - re que vous conte - rez*

M. *Elle au - ra des airs de lé - gen - de Quand fi - na - le -*

M. *- ment vous di - rez: Mon*

p

M. im - pru - den - te ca - val - ca - de Dans l'a-bîme al - lait s'a - che -

M. - ver, ——— Un an - ge vint pour me sau - ver C'é - tait l'an - ge

M. l'an - ge l'an - ge C'était l'an - ge de la cas - ca - de, de la cas -

M. - ca - - - - de: ———

DUETTO DE LA BUVETTE

GEORGETTE, PIERRE

N° 5

Allegretto grazioso (♩=76)

PIERRE

Allegretto grazioso

Approchez de la bu - vet - te Mademoi -

PIANO

Pi.

- sel - le Geor - get - te Et ve - nez boire a - vec moi, pour sceller la pro -

Pi.

- messe où s'enga - ge ma foi _____

Mouv! de Valse (♩=58)

GEORGETTE

Sois té - moin discrète fon - tai - - - ne

PIERRE

Sois té - moin discrète fon - tai - - - ne

Mouv! de Valse

mp

G.
Des ser_ments où le cœur s'en_chai - - ne Que par toi

Pi.
Des ser_ments où le cœur s'en_chai - - ne Que par toi

G.
l'heure soit pro_chai - - ne Du bon_heur qui nous sourit

Pi.
l'heure soit pro_chai - - ne Du bon_heur qui nous sourit

G.
en ce jour Ver_se - nous l'es_poir, ver_se - nous l'a_mour

Pi.
en ce jour Ver_se - nous l'es_poir, ver_se - nous l'a_mour

G.
Gué_ris nos maux, fi - nis no - tre pei - - - ne

Pi.
Gué_ris nos maux, fi - nis no - tre pei - - - ne

G. Ah! Sois té_moin

Pi. Ah! Sois té_moin

G. discrète fon_tai_ _ _ ne Des serments où le cœur s'en_chai_ _

Pi. discrète fon_tai_ _ _ ne Des serments où le cœur s'en_chai_ _

G. _ ne Du bonheur que l'heure pro_chai_ _ _ ne Vienne tôt

Pi. _ ne Du bonheur que l'heure pro_chai_ _ _ ne Vienne tôt

G. finir notre pei_ _ _ _ ne

Pi. finir notre pei_ _ _ _ ne

Allegro (♩=112)

Pi. Les a - mants, nous apprend l'his - toi - - re

Allegro

GEORGETTE

Pi. Sedonnaient ainsi rendez - vous — Sans dou - te qu'ils feignaient de

G. boi - - re Pour masquer des propos plus doux

PIERRE

Pi. En tout cas, la mode est loin - tai - - ne Que nous ré -

GEORGETTE

Pi. - novons en ce jour — De s'en al - ler à la fon - tai - -

G. 
 - ne ————— E - changer des ser - ments d'a - mour —————

PIERRE 
 Com - me les amoureux de mar - - - que

GEORGETTE 
 Nous cau - sons sans en a - voir l'air ————— Tels, au - tre -

G. 
 - fois, Lau - re et Pé - trar - - - que Au - près de la source au flot

PIERRE 
 clair Tout à fait semblable est l'ex - cu - - - se

GEORGETTE

Pi. *Nous buvons au m^eme fla - con — Eux la fon - tai - ne de Vau -*

G. *- clu - - - se — Nous, la fon - tai - ne de Lu -*

G. *- chon —* **Tempo** *Sois té - moin discrè - te fon -*

PIERRE *Sois té - moin discrè - te fon -* **Tempo**

G. *- tai - - - ne Des serments où le cœur s'en - chaî - - - ne*

Pi. *- tai - - - ne Des serments où le cœur s'en - chaî - - - ne*

G.
 Que par toi l'heure soit pro - chai - - - ne Du bon - heur

Pi.
 Que par toi l'heure soit pro - chai - - - ne Du bon - heur

G.
 qui nous sourit en ce jour Ver - se - nous l'es - poir, ver - se

Pi.
 qui nous sourit en ce jour Ver - se - nous l'es - poir, ver - se

G.
 nous l'a - mour Gué - ris nos maux fi - nis no - tre pei - - -

Pi.
 nous l'a - mour Gué - ris nos maux fi - nis no - tre pei - - -

G.
 - ne. Ah!

Pi.
 - ne. Ah!

G. Sois té_moin discrète fon - tai - - ne Des serments

Pi. Sois té_moin discrète fon - tai - - ne Des serments

G. où le cœur s'en_chai - - ne Du bon_heur quel'heure pro.

Pi. où le cœur s'en_chai - - ne Du bon_heur quel'heure pro.

G. -chai - - ne Vien.ne tôt fi_nir no_tre pei - -

Pi. -chai - - ne Vien.ne tôt fi_nir no_tre pei - -

G. *tr* *ad lib*

Pi. - - - - ne

- - - - ne

ff

CHANGEMENT A VUE (1)

Allegro (♩=120)

PIANO

The musical score is written for piano in a 2/4 time signature. It consists of six systems of two staves each. The first system is marked 'PIANO' and 'Allegro (♩=120)'. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (f, mf), and articulation marks (accents, slurs). The final system includes first and second endings marked '1a' and '2a' respectively, and concludes with a double bar line and a repeat sign.

(1) Ne pas faire la reprise en cas de changement rapide

Enchaînez

2^e TABLEAU

Chez Bombidon

CHŒUR DES EMPLOYÉS

N^o 6Allegretto quasi Allegro ($\text{♩} = 112$)

PIANO *ff*

SOPRANI
Em-ployés de la maison Bombi - don Re -

TÉNORS
Em-ployés de la maison Bombi - don Re -

BASSES
Em-ployés de la maison Bombi - don Re -

-jouissons-nous, en ce jour de no - - - ce

-jouissons-nous, en ce jour de no - - - ce

-jouissons-nous, en ce jour de no - - - ce

Et jusqu'à de - main, laissant le né - go - - - ce

Et jusqu'à de - main, laissant le né - go - - - ce

Et jusqu'à de - main, laissant le né - go - ce, le né - go - ce

Com - - me les pa - trons, go - bergeons-nous donc, Comme les pa -

Com - - me les pa - trons, go - bergeons-nous donc, Comme les pa -

Com - - me les pa - trons, go - bergeons-nous donc, Comme les pa -

IRMA

La nièce au pa -
 -trons, gobergeons-nous donc _____
 -trons, gobergeons-nous donc _____
 -trons, gobergeons-nous donc _____

ii. tron se ma - ri - e On va par - tir pour la mai -

iii. - ri - e!

TOUS

Em - ployés de la maison Bom - bi - don Ré -

Em - ployés de la maison Bom - bi - don Ré -

Em - ployés de la maison Bom - bi - don Ré -

The first system consists of four staves. The top three are vocal staves (Soprano, Alto, Bass) with lyrics. The bottom staff is the piano accompaniment. The music is in 3/4 time with a key signature of one flat. It features a triplet of eighth notes in the vocal lines and piano accompaniment.

-jouissons-nous en - ce jour de no - - - ce

-jouissons-nous en - ce jour de no - - - ce

-jouissons-nous en - ce jour de no - - - ce

The second system consists of four staves. The top three are vocal staves with lyrics. The bottom staff is the piano accompaniment. The music continues with the same triplet motif.

Et jusqu'à de - main, laissant le né - go - - -

Et jusqu'à de - main, laissant le né - go - - -

Et jusqu'à de - main, laissant le né - go - ce le né -

The third system consists of four staves. The top three are vocal staves with lyrics. The bottom staff is the piano accompaniment. The music concludes with the same triplet motif.

-ce. Com - me les pa - trons go_bergeons-nous

-ce. Com - me les pa - trons go_bergeons-nous

- go - - - ce. Com - me les pa - trons go_bergeons-nous

done, Comme les pa - trons, go_bergeons-nous done,

done, Comme les pa - trons, go_bergeons-nous done,

done, Comme les pa - trons, go_bergeons-nous done,

go_bergeons-nous done

go_bergeons-nous done

go_bergeons-nous done

ff

Musical score for a piano piece, measures 1-4. The score is in G major, 2/4 time. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes. A dynamic marking *p* is present in the third measure.

RÉP: Qui qu'a vu le petit machin?

SORTIE

N° 6 bis

Allegretto

PIANO

pp

Musical score for "N° 6 bis", measures 1-4. The score is in G major, 2/4 time. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes. A dynamic marking *pp* is present in the first measure.

Musical score for "N° 6 bis", measures 5-8. The score is in G major, 2/4 time. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes.

Musical score for "N° 6 bis", measures 9-12. The score is in G major, 2/4 time. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with chords and eighth notes.

REP: C'est... Oh! je suis franche

COUPLETS

GEORGETTE

N° 7

Moderato (♩ = 52)

GEORGETTE

C'est ma couron-ne d'o-ran-

Moderato

PIANO

6. *ger* Contre quoi mon cœur se re - bel - le Car en.co-re que demoi-

6. -selle Je pressens dé-jà le dan - ger Mettre ma couron-ne sans

6.  *3*
 doute Ne laisse pas de me cou - ter Mais le moment de la quit -

6. 
 - ter Voilà bien ce que je re - dou - - - -

6. 
 - te

6. 
 Je serai comme on m'ordon - na Nièce do - ci - le par sys - tè - - - -

6. 

_me Quand on n'a pas ce que l'on aime Il faut aimer ce que l'on a _____

6. 

_ Phé-si-te pourtant à mi-roule Et comment ne pas y son-ger?

6. 

Re-tirer ma fleur d'e-ran-ger Voi-là bien ce que je re-

6. 

-dou-te.

CHŒUR DU MARIAGE

N° 8

Allegro moderato (♩ = 108)

PIANO

f

SOPRANI

TÉNORS

BASSES

Aux ma - ri - és fai - sons cor - tè - ge

Aux ma - ri - és fai - sons cor - tè - ge

Aux ma - ri - és fai - sons cor - tè - ge

p

Pour les a - mis dès le ma - tin, C'est un doux, un doux pri - vi - lè - ge

Pour les a - mis dès le ma - tin, C'est un doux, un doux pri - vi - lè - ge

Pour les a - mis dès le ma - tin, C'est un doux, un doux pri - vi - lè - ge

p

Dê-tre de no-ces et fes-tin Donc à travers la vil-le Bras des-

-sus bras des-sous Em-boi-tons à la fi-le Le

pas des heureux é-poux Aux ma-ri-és fai-

-sons cor - tè - ge, Aux ma - ri - - és fai - sons cor - tè - - -
 -sons cor - tè - ge, Aux ma - ri - - és fai - sons cor - tè - - -
 -sons cor - tè - ge, Aux ma - ri - - és fai - sons cor - tè - - -

This system contains three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics "sons cor-tè-ge, Aux mari-és fai-sons cor-tè-". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

- - - - ge! - - - -
 - - - - ge! - - - -
 - - - - ge! - - - -

This system continues the vocal parts with the word "ge!". The piano accompaniment includes dynamic markings such as *pp* (pianissimo) and accents (^) over certain notes. The texture remains homophonic with a clear harmonic structure.

This system shows the piano accompaniment for the final part of the page. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *pp* (pianissimo) is present.

REF: A moi la revanche!..

SORTIE

N° 8bis

Allegro moderato

PIANO

SOPRANI

TÉNORS

BASSES

Aux ma - riés fai - sons cor - tè - ge

Aux ma - riés fai - sons cor - tè - ge

Aux ma - riés fai - sons cor - tè - ge

Pour les amis dès le ma - tin, C'est un doux, un doux pri - vi - lè - ge! Aux

Pour les amis dès le ma - tin, C'est un doux, un doux pri - vi - lè - ge! Aux

Pour les amis dès le ma - tin, C'est un doux, un doux pri - vi - lè - ge! Aux

ma - ri - és fai - sons cor - tè

ma - ri - és fai - sons cor - tè

ma - ri - és fai - sons cor - tè

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics "ma - ri - és fai - sons cor - tè" written below each staff. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature is one sharp (F#).

-ge!

-ge!

-ge!

pp

ppp

The second system continues the vocal parts with the syllable "-ge!" on each staff. The piano accompaniment continues with a similar texture. The dynamic markings *pp* and *ppp* are present in the piano part. The key signature remains one sharp.

The third system shows the piano accompaniment continuing. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The key signature is one sharp.

REP: Coucou! c'est vous qui l'avez dit.

FINALE

COUPLET, SCÈNE ET CHŒUR

TOUS LES PERSONNAGES et le CHŒUR

N° 9

Allegro (♩=126)

PIANO *ff*

SOPRANI, ALTI et TÉNORS

BASSES

Du dé - jeu - ner di - na -

Du dé - jeu - ner di - na -

_toi - _re, Enfin voi - ci le ga - la, On va bien manger, bien

_toi - _re, Enfin voi - ci le ga - la, On va bien manger, bien

boi - re, Et s'en four - rer jusque là, On va bien manger, bien boire, Et s'en

boi - re, Et s'en four - rer jusque là, On va bien manger, bien boire, Et s'en

four_rer jus_que là, On va bien man_ger, bien boire, Et s'en

four_rer jus_que là, On va bien man_ger, bien boire, Et s'en

fou_rrer jus_que là Du dé_

fou_rrer jus_que là Du dé_

-jeu_ner di_na_toi_re, En_fin voi_ci le ga_la, On va

-jeu_ner di_na_toi_re, En_fin voi_ci le ga_la, On va

GEORGETTE

bien manger, bien boi - - re Oui cer_tes, mais, à vous pres_

bien man_ger, bien boi - - re

mp

CHŒUR et TOUS LES PERSONNAGES

G. *ser, je vous in - vi - te Pourquoi ce - la? pour - quoi ce -*
Pourquoi ce - la? pour - quoi ce -

GEORGETTE

- la? C'est mon se - cret, mettez-vous là Et qu'on nous serve
- la

TOUS

COCASSÉ

G. *vi - te vi - te vi - te vi - te Par -*
 TOUS *vi - te vi - te*

C. *- di! je de - vi - ne pour - quoi Ma femme — et sa hâte est li -*

c. *- ci - te brû - le De se trouver seule à seul a - vec*

GEORGETTE

c. *moi Ser - vez vi - tel mangez vi - te, qu'on se dé -*

TOUS

g. *-pèche et qu'on s'a - gi - te Ser - vez vi - te mangeons vi - te Qu'on se dé -*
TOUS Ser - vons vi - te man - gez vi - te Qu'on se dé -

GEORGETTE

-pèche et qu'on s'a - gi - te Des - servez vi - te, vi - te, vi - te, vi - te,

-pèche et qu'on s'a - gi - te

G.

vi-te, Don - nez - la - sui-te, vi-te vi-te, vi-te vi - - -

PAMÉLA

te Quel-le pé-tu-lan-ce su-

BOMBIDON

GEORGETTE

_bi-te J'y vais pin-cer u-ne gas-tri-te Desservez vi-te Donnez la

COCASSÉ *ad lib.*

sui-te Encor faut-il que ma peti-te Femme nous dise u-ne chan-

mp suivez

ad lib.

GEORGETTE

-son Dont le re-frain se chante à l'unis-son Soit!

suivez

Presto (♩=160)

6. *mais je vous la dirai vi-te, vi-te, vi - - - te*

Presto
mp

6. *Il é-tait un né-go-ci-ant Dont le sac a-vait grossi vi - te*

TOUS

vi - te, vi - te, vi - - te, vi - te, vi - te, vi - - te,

TOUS

vi - te, vi - te, vi - - te, vi - te, vi - te, vi - - te,

GEORGETTE

Il né-tait d'ailleurs pas bril-lant, De quoi l'on s'a-per-ce-vait vi - te

TOUS

vi - te vi - te vi - te, vi - te vi - te vi - te

vi - te vi - te vi - te, vi - te vi - te vi - te

GEORGETTE

La folle i - dée un beau ma - tin Lui vint de prendre femme vi - te

TOUS

GEORGETTE

vi - te, vi - te, vi - te vi - te Des fa - cul - tés du vieux cré - tin, El - le se

vi - te, vi - te, vi - te vi - te

TOUS

ren - dit comp - te vi - te vi - te vi - te vi - te

vi - te vi - te vi - te

GEORGETTE

Sous son toit lui, pré_somp_tu - eux Au - rait vou - lu l'en_me_ner

6. vi - te, Mais elle a - vait un a - mou - reux Dont el - le se res_souvint

TOUS GEORGETTE

6. vi - te vi - te, vi - te vi - te Et pour ne pas perdre un mo -

TOUS

vi - te, vi - te vi - te

TOUS

6. - ment, Car elle ai_mait à fai_re vi - te vi - te vi - te vi - te

TOUS

vi - te vi - te vi - te

GEORGETTE

vi - te, vi - te, vi - te Le mê - me soir vers son a -

vi - te, vi - te, vi - te

The first system of the musical score for 'GEORGETTE' consists of three staves. The top staff is the vocal line, with lyrics 'vi - te, vi - te, vi - te Le mê - me soir vers son a -'. The middle staff is the bass line, with lyrics 'vi - te, vi - te, vi - te'. The bottom staff is the piano accompaniment, starting with a mezzo-forte (mf) dynamic marking. The key signature has one sharp (F#) and the time signature is 2/4.

6. _ mant, En sourdine el - le fi - la vi - te vi - te, vi - te vi - te

The second system of the musical score for 'GEORGETTE' consists of three staves. The top staff is the vocal line, with lyrics '_ mant, En sourdine el - le fi - la vi - te vi - te, vi - te vi - te'. The middle staff is the bass line. The bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

TOUS et GEORGETTE

vi - te vi - te, vi - te, vi - te, vi - te vi - te vi - te, vi - te,

vi - te, vi - te, vi - te, vi - te vi - te vi - te, vi - te,

The third system of the musical score for 'GEORGETTE' consists of three staves. The top staff is the vocal line, with lyrics 'vi - te vi - te, vi - te, vi - te, vi - te vi - te vi - te, vi - te,'. The middle staff is the bass line, with lyrics 'vi - te, vi - te, vi - te, vi - te vi - te vi - te, vi - te,'. The bottom staff is the piano accompaniment, starting with a fortissimo (ff) dynamic marking. The key signature has one sharp (F#) and the time signature is 2/4.

Sortie de GEORGETTE

vi - te, vi - te vi - te

vi - te, vi - te vi - te

The fourth system of the musical score for 'GEORGETTE' consists of three staves. The top staff is the vocal line, with lyrics 'vi - te, vi - te vi - te'. The middle staff is the bass line, with lyrics 'vi - te, vi - te vi - te'. The bottom staff is the piano accompaniment, starting with a fortissimo (ff) dynamic marking and ending with a mezzo-forte (mf) dynamic marking. The key signature has one sharp (F#) and the time signature is 2/4.

COCASSÉ

C'est tor - dant! tor - dant! —

The first system of the score for 'COCASSÉ' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'C'est tor - dant! tor - dant! —'. The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

Mais, on demande la sui - - - te La ma - ri - é - -
TOUS La ma - ri - é - -

The second system of the score for 'TOUS' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'Mais, on demande la sui - - - te La ma - ri - é - -' and 'TOUS La ma - ri - é - -'. The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

- - - e La ma - ri - é - - - - e
- - - e La ma - ri - é - - - - e

The third system of the score for 'TOUS' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are '- - - e La ma - ri - é - - - - e' and '- - - e La ma - ri - é - - - - e'. The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

PAMÉLA, BOMBIDON
Eh! là! Eh! là Que mi - jo - te cet - te pe - ti - - te?

The fourth system of the score for 'PAMÉLA, BOMBIDON' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'Eh! là! Eh! là Que mi - jo - te cet - te pe - ti - - te?'. The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

BOMBIDON

1^o Tempo più presto

Sortie de PAMELA

Va vi - te, va voir, va voir Pamé - la

1^o Tempo più presto

mf

COCASSÉ

Ver - sez vi - te le cham - pa - gne Versez vi - te, vi - te,

TOUS

vi - te Ver - sez vi - te le cham - pa - gne, Versez vi - te, vi - te,
TOUS Ver - sons Versons vi - te, vi - te,

Ver - sez vi - te le cham - pa - gne, Versez vi - te, vi - te,
Ver - sons Versons

f

vi - te, Il faut bien manger, bien boire Et s'en four - rer jus - que

vi - te, Il faut bien manger, bien boire Et s'en four - rer jus - que

là, Du dé - jeun - er di - na - toire En - fin voi - ci le ga -
là, Du dé - jeun - er di - na - toire En - fin voi - ci le ga -

Rentrée de PAMÉLA

- la! Bu - vons!
- la! Bu - vons!

BOMBIDON

PAMÉLA

Eh bien? Elle a pris la fuite, En ou - bli -

BOMBIDON (lisant)

Pa. - ant le billet que voi - là Ca - dix... Pé - rez

B. *a sa pour - sui - te, Partons vite, Et s'il se peut ramenons la!*

The first system consists of a vocal line (B) and piano accompaniment. The vocal line has three triplet markings over the notes. The piano accompaniment is in a 3/4 time signature and features a steady bass line with chords in the right hand.

COCASSÉ **BOMBIDON**
Vous nous quit - tez? Pour vous re - ve - nir vi - te, vi - te

The second system features a vocal line and piano accompaniment. The vocal line is marked with 'COCASSÉ' and 'BOMBIDON'. The piano accompaniment continues with a similar rhythmic pattern.

B. *Buvez et chan - tez jus - que là Bu - vez et*

The third system shows a vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment provides harmonic support.

Sortie de PAMÉLA et de BOMBIDON
 B. *chan - tez jus - que là.*

The fourth system includes a vocal line and piano accompaniment. The vocal line is marked 'Sortie de PAMÉLA et de BOMBIDON'. The piano accompaniment features a more active right hand with eighth notes.

The fifth system shows the piano accompaniment for the final part of the page. It continues the rhythmic and harmonic patterns established in the previous systems.

Più lento**MARIUS**

Aux ma_ri - és, pour que l'ex - em - ple leur pro - fi - te, Permettez -
suivez

COCASSÉ **Allegro** **IRMA**
nous d'offrir ce pré_sent Offrez vi_te, vi_te, vi_te C'est un sym -
Allegro
- bole aussi bien qu'un jou - jou Ouvrez vi_te, vi_te, vi_te, vi_te, vi_te.

COCASSÉ
- bole aussi bien qu'un jou - jou Ouvrez vi_te, vi_te, vi_te, vi_te, vi_te.

Un bé - bé, sortant d'un chou! —

Allegro (♩ = 88) battez à 1 temps

TOUS
 Ah! ah! ah! ah! ah! ah! un bé - bé dé - ja

TOUS
 Ah! ah! ah! ah! ah! ah! un bé - bé dé - ja

Allegro

COCASSÉ

Ah! ah! ah! ah! ah! ah! ah! La chose est plu -

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

mp

- tôt in - so - li - - - te, Mais le pro - nos - tic est char - mant

Car a - vec ma fem - me vrai - ment On peut compter

que tout va vi - te vi - te, vi - te, vi - - - - te

TOUS
Ah! ah! ah! ah! ah! ah! un bé - bé dé - ja

TOUS
Ah! ah! ah! ah! ah! ah! un bé - bé dé - ja

TOUS et CÔCASSE, IRMA
Ah! ah! ah! ah! ah! ah! ah! La chose est plu - tôt in - so -

Ah! ah! ah! ah! ah! ah! ah! La chose est plu - tôt in - so -

- li - - - te Mais le pro - nos - tic est char - mant _____ Car

- li - - - te Mais le pro - nos - tic est char - mant _____ Car

a - vec sa fem_me vrai - ment ——— On peut compter que tout va

a - vec sa fem_me vrai - ment ——— On peut compter que tout va

vi - te, vi_te, vi - te, vi - - - - te La chose est plu -

vi - te, vi_te, vi - te, vi - - - - te La chose est plu -

- tôt in - so - li - - - te Mais le pro_nos - tic est char - mant ———

- tôt in - so - li - - - te Mais le pro_nos - tic est char - mant ———

— Car a - vec sa fem_me vrai - ment On peut comp_ter

— Car a - vec sa fem_me vrai - ment On peut comp_ter

ad lib.

que tout va vi - te, vi - te, vi - - - -

que tout va vi - te, vi - te, vi - - - -

This system contains the first two systems of a musical score. The top two staves are vocal lines in G major (one sharp) and 9/4 time. The lyrics are "que tout va vi - te, vi - te, vi - - - -". The bottom two staves are piano accompaniment, featuring chords and moving lines in both hands.

Tempo

- te _____

te _____

Tempo

sf

This system contains the second and third systems of the musical score. The top two staves are vocal lines with lyrics "- te" and "te". The bottom two staves are piano accompaniment, starting with a forte (*sf*) dynamic. The tempo marking "Tempo" is placed above the piano part.

This system contains the fourth system of the musical score, which is entirely piano accompaniment. It features a complex texture with chords and moving lines in both the treble and bass staves.

This system contains the fifth system of the musical score, which is entirely piano accompaniment. It continues the complex texture of the previous system, ending with a double bar line.

Fin du 1^{er} Acte

ENTR' ACTE

Allegro presto (♩=168)

PIANO

The first system of the piano score for 'ENTR' ACTE'. It features a treble clef with a key signature of one sharp (F#) and a 2/8 time signature. The tempo is marked 'Allegro presto' with a quarter note equal to 168 beats per minute. The music begins with a piano (*f*) dynamic. The right hand plays a melodic line of eighth notes, while the left hand provides a steady accompaniment of chords. A trill is indicated in the final measure of the system.

The second system of the piano score. The right hand continues with eighth-note patterns, and the left hand maintains the chordal accompaniment. A trill is marked in the final measure.

The third system of the piano score. The right hand introduces a more complex melodic line with some sixteenth-note passages. The left hand continues with the chordal accompaniment.

The fourth system of the piano score. The right hand features a series of sixteenth-note runs. The left hand continues with the chordal accompaniment.

The fifth system of the piano score. The right hand continues with sixteenth-note passages. The left hand maintains the chordal accompaniment.

The sixth system of the piano score. The right hand continues with sixteenth-note passages. The left hand maintains the chordal accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and a final half-note. The bass clef staff contains a harmonic accompaniment of chords.

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a fermata over the final note. The bass clef staff includes dynamic markings: *ff* (fortissimo) and *mf* (mezzo-forte).

Fourth system of musical notation. The treble clef staff shows a melodic line with a key signature change to one flat. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff continues the harmonic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns. The bass clef staff contains a harmonic accompaniment of chords.

Second system of musical notation. The treble clef staff continues the melodic line with some rests. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a more active melodic line with slurs. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a *p* dynamic marking. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with a *ff* dynamic marking. The bass clef staff features a melodic line with slurs and a *ff* dynamic marking.

ACTE II

3^e TABLEAU

Les Coulisses du Cirque

CHŒUR DE LA CORRIDA

N^o 10

Allegretto quasi Allegro (♩ = 120)

PIANO *ff*

SOPRANI

C'est l'heure de la Cor_rida _____ de la Cor_rida _____

TÉNORS

C'est l'heure de la Cor_rida _____ de la Cor_rida _____

BASSES

C'est l'heure de la Cor_rida _____ de la Cor_rida _____

Tempo

La Corri - da dont raf - fo - le Toute é - lé - gante es - pa -

La Corri - da dont raf - fo - le Toute é - lé - gante es - pa -

La Corri - da dont raf - fo - le Toute é - lé - gante es - pa -

- gno - le C'est l'heure de la Cor - rida de la

- gno - le C'est l'heure de la Cor - rida de la

- gno - le C'est l'heure de la Cor - rida de la

Cor - rida Le cirque est plein déjà C'est l'heure de la

Cor - rida Le cirque est plein déjà C'est l'heure de la

Cor - rida Le cirque est plein déjà C'est l'heure de la

Cor - - - ri - da

Cor - - - ri - da

Cor - - - ri - da

PIERRE *mf* **Même Mouv!** pour chaque temps

Hé - - - las Ma - no - ël Au - cu - né nou - vel - le Pas de

Même Mouv!

mp

Pi.

let - tre de là - bas - - - M'ai - me - t'elle en - cor? - - - Viendra -

Pi.

- t'el - - - le? Ou ne viendra - t'elle pas? Hé - las! Hé -

Pi. *- las!*

SOPRANI
C'est l'heure de la Cor_rida, _____ de la Cor_rida _____

TÉNORS
C'est l'heure de la Cor_rida, _____ de la Cor_rida _____

BASSES
C'est l'heure de la Cor_rida, _____ de la Cor_rida _____

— La Corri _ da dont raf _ fo _ le Toute é _ légante es _ pa _

— La Corri _ da dont raf _ fo _ le Toute é _ légante es _ pa _

— La Corri _ da dont raf _ fo _ le Toute é _ légante es _ pa _

- gno - le C'est l'heure de la Cor - ri -

- gno - le C'est l'heure de la Cor - ri -

- gno - le C'est l'heure de la Cor - ri -

- da

- da

- da

RÉF. Ah! oui! je respire

N^o 10 bis

SONNERIE ⁽¹⁾
(au dehors)

Allegro mod^{to}

CORNET

TIMBALES

RÉP. Mais décidément elle est bête d'insister

N^o 10^{ter}

SONNERIE
(au dehors)

Allegro mod^{to}

CORNET

TIMBALES

(1) Les sonneries se font à l'orchestre
Le Cornet à son bouché *f* et les Timbales *p*

DÉFILÉ DE LA QUADRILLA

MUSIQUE DE SCÈNE

N^o 10 quater

Tempo di Marcia Allegretto (♩ = 112)

PIANO

ff

The musical score is written for piano in a grand staff format, consisting of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Tempo di Marcia Allegretto' with a quarter note equal to 112 beats per minute. The dynamics are marked 'ff' (fortissimo). The score begins with a piano introduction and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The music concludes with a double bar line and a final chord.

TERZETTO DES NARBONNAIS

PAMÉLA, COCASSÉ, BOMBIDON

N° 11

Allegro (♩ = 132)

PIANO

mp

PAMÉLA

p

Nous ar - ri - - vons de — Nar - - bon - ne De Nar -

COCASSÉ

p

Nous ar - ri - - vons de — Nar - - bon - ne De Nar -

BOMBIDON

p

Nous ar - ri - - vons de — Nar - - bon - ne De Nar -

p

Pa. *- bonne en Narbon - nais La pis - te — sui - vie — est bon - ne*

C. *- bonne en Narbon - nais La pis - te — sui - vie — est bon - ne*

B. *- bonne en Narbon - nais La pis - te — sui - vie — est bon - ne*

Pa. *Car on n'est pas trois bé - nêts Nous ar - ri - vons de —*

C. *Car on n'est pas trois bé - nêts Nous ar - ri - vons de —*

B. *Car on n'est pas trois bé - nêts Nous ar - ri - vons de —*

p

Pa. *— Nar - - bonne De Narbonne en Nar - bon - nais —*

C. *— Nar - - bonne De Narbonne en Nar - bon - nais —*

B. *— Nar - - bonne De Narbonne en Nar - bon - nais —*

FOMBIDON

mf

Cet - te let - tre ré - vé - la - tri - ce De nos re -

mf

b. - cherches sert l'ef - fort Cadix! Perez! heureux in -

b. - di - ce Grâce auquel nous touchons au port

PAMÉLA

p

Nous ar - ri - vons de — Nar - - bon - ne De Nar -

COCASSÉ

p

Nous ar - ri - vons de — Nar - - bon - ne De Nar -

b. *p*

Nous ar - ri - vons de — Nar - - bon - ne De Nar -

p

Pa. *_bonne en Narbon_nais La pis - te sui - vie est bon - ne*

C. *_bonne en Narbon_nais La pis - te sui - vie est bon - ne*

B. *_bonne en Narbon_nais La pis - te sui - vie est bon - ne*

Pa. *Car on n'est pas trois bé - nêts Nous ar - ri - vons de* ***p***

C. *Car on n'est pas trois bé - nêts Nous ar - ri - vons de* ***p***

B. *Car on n'est pas trois bé - nêts Nous ar - ri - vons de* ***p***

Pa. *_ Nar - bonne De Narbonne en Nar_bon - nais*

C. *_ Nar - bonne De Narbonne en Nar_bon - nais*

B. *_ Nar - bonne De Narbonne en Nar_bon - nais*

COCASSÉ

Mais la con-fi - ance a des bor - - nes Ce to - ril

c. ne dit rien de bien — Par - mi tant de bê - tes à cor - -

c. - nes — Quel rô - le se - ra donc le mien

PAMÉLA *ppp*
Nous ar - ri - vons de — Nar - - bon - ne

c. *ppp*
Nous ar - ri - vons de — Nar - - bon - ne

BOMBIDON *ppp*
Nous ar - ri - vons de — Nar - - bon - ne

Pa. De Nar-bonne en Nar-bon - nais La pis - te — sui - vie —

C. De Nar-bonne en Nar-bon - nais La pis - te — sui - vie —

B. De Nar-bonne en Nar-bon - nais La pis - te — sui - vie —

Pa. — est bon - ne Car on n'est pas trois bé - nêts

C. — est bon - ne Car on n'est pas trois bé - nêts

B. — est bon - ne Car on n'est pas trois bé - nêts

Pa. *ppp* Nous ar - ri - vons de — Nar - - bonne De Narbonne en

C. *ppp* Nous ar - ri - vons de — Nar - - bonne De Narbonne en

B. *ppp* Nous ar - ri - vons de — Nar - - bonne De Narbonne en

Pa. Nar - bon - nais

C. Nar - bon - nais

B. Nar - bon - nais

RÉP. Au reste le voici le señor Alcade

SONNERIE

(au dehors)

N° 11bis

Allegro mod^{to}

PISTONS

TIMBALES

RÉP. Et maintenant allons voir la Corrida!

SONNERIE

(au dehors)

N° 11ter

Allegro mod^{to}

PISTONS

TIMBALES

BOLÉRO

MERCÉDÈS

N° 12

Allegro giocoso (♩ = 66)

PIANO



MERCÉDÈS



Car - va - jal! ô bel hi - dal - go Ah!

M.



Près de toi c'est le ver - ti - go — Que j'é - prouve que j'é -

M.



(souples comiques)

- prou - ve Ah! ah! ah! ah! ah!

(cri)

M.
Hom - bre fait pour vous é - pa - ter Ah! A te voir je sens é -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a triplet of eighth notes. The lyrics are: "Hom - bre fait pour vous é - pa - ter Ah! A te voir je sens é -".

M.
- cla - ter Le feu qui couve qui cou - ve cou - ve

The second system continues the vocal line and piano accompaniment. The lyrics are: "- cla - ter Le feu qui couve qui cou - ve cou - ve". There are triplets in both the vocal and piano parts.

M.
Ah! je vais écla - ter Pif paf pouf! é - cla - ter! Et de l'ardeur qui m'em -

The third system shows the vocal line and piano accompaniment. The lyrics are: "Ah! je vais écla - ter Pif paf pouf! é - cla - ter! Et de l'ardeur qui m'em -".

M.
- bras - sa Al - za Mon cœur est en sor - ce - lé - Ol - lé!

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "- bras - sa Al - za Mon cœur est en sor - ce - lé - Ol - lé!".

M.
To - re - a - dor Da mi - ta - fior La por - te - ro La garde -

The fifth system shows the final part of the vocal line and piano accompaniment. The lyrics are: "To - re - a - dor Da mi - ta - fior La por - te - ro La garde -".

M. *ro* Jus - - qu'au tom-beau!

M. Viens montons en ca-bri...Ol lé! Al - - - lons prendre un

M. ca - fé Ol - - lé! Et jus - qu'à la mag - gnia_na De l'a -

M. *rit.* *a Tempo* *rit.* *a Tempo*
 -mour qui m'em - poi - gna - - To - ré - a - dor Di mi - o

M. cor Ti verse - ro tout le tré - sor la la la la la

M. Car de l'ar-deur qui m'em-bra-sa Al-za! Mon cœur, mon petit cœur est

M. en-sor-ce-lé! Ol-lé!

RÉP: Permettez! Je m'y oppose!

N^o 12 bis

SONNERIE
(au dehors)

Allegro mod^{to}

CORNET

TIMBALES

RÉP: Bravo! la Spada!

N^o 12 ter

SONNERIE⁽¹⁾
(au dehors)

Allegro mod^{to}

CORNETS

TIMBALES

(1) Cornet à son ouvert et Timbales *f*

Enchaînez

CHŒUR

BOMBIDON, COCASSÉ, PAMÉLA, CHŒUR

N° 13

Allegro con fuoco (♩ = 132)

PIANO

The first system of piano accompaniment consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

The second system of piano accompaniment continues the musical texture. It includes a dynamic marking of *f* and features more complex rhythmic patterns in both hands, including some sixteenth-note runs.

SOPRANI

Bra - vo to - re - ro! Bra - va La Spa - da! Bra - vo! bra - vo! bra -

TÉNORS

Bra - vo to - re - ro! Bra - va La Spa - da! Bra - vo! bra - vo! bra -

BASSES

Bra - vo to - re - ro! Bra - va La Spa - da! Bra - vo! bra - vo! bra -

The third system of piano accompaniment features a dynamic marking of *f* and includes a first ending bracket with a repeat sign. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

-vo to-re - ro Il est ce to - re-ro Plus qu'aucun in-tré - pi-de Sa main
 -vo to-re - ro Il est ce to - re-ro Plus qu'aucun in-tré - pi-de Sa main
 -vo to-re - ro Il est ce to - re-ro Plus qu'aucun in-tré - pi-de Sa main

sû - re et ra - pi-de A frap - pé le to - ro! Qu'en tri - om - - -
 sû - re et ra - pi-de A frap - pé le to - ro! Qu'en tri - om - - -
 sû - re et ra - pi-de A frap - pé le to - ro! Qu'en tri - om - - -

-phe on l'accom - pa - - - gne Car vit - on ja - mais un suc -
 -phe on l'accom - pa - - - gne Car vit - on ja - mais un suc -
 -phe on l'accom - pa - - - gne Car vit - on ja - mais un suc -

élargissez

-cès pa - - reil Sous le beau so - - leil de l'Es -

-cès pa - - reil Sous le beau so - - leil de l'Es -

-cès pa - - reil Sous le beau so - - leil de l'Es -

allarg.

-pa - - - - gne!

-pa - - - - gne!

-pa - - - - gne!

8

TOUS

BOMB. COC. PAMÉLA. Oui!

Vous ê - tes sûrs qu'il est bien mort? Eh -

mf *ff*

B. C. Pa.
 bien d'être to - ré - a - dor Ça n'est donc, quoi qu'on en pen - sa,

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "bien d'être to - ré - a - dor Ça n'est donc, quoi qu'on en pen - sa,". The piano accompaniment starts with a piano (*p*) dynamic and features a steady bass line with chords in the right hand.

B. C. Pa.
 Pas si dif - fi - - ci - le dif - fi - ci - - le que ça!

SOPRANI
 Bra - vo to - re - ro

TÉNORS
 Bra - vo to - re - ro

BASSES
 Bra - vo to - re - ro

The second system includes vocal lines for Soprano, Tenor, and Bass, along with piano accompaniment. The vocal lines are on single staves with treble clefs. The lyrics for all parts are: "Pas si dif - fi - - ci - le dif - fi - ci - - le que ça!". The Soprano part is marked "SOPRANI", the Tenor part "TÉNORS", and the Bass part "BASSES". The piano accompaniment continues with a similar texture to the first system. The lyrics "Bra - vo to - re - ro" appear at the end of the system.

Bra - va La Spa - da Bra - vo! bra - vo! bra - vo!

Bra - va La Spa - da Bra - vo! bra - vo! bra - vo!

Bra - va La Spa - da Bra - vo! bra - vo! bra - vo!

The third system features vocal lines and piano accompaniment. The lyrics are: "Bra - va La Spa - da Bra - vo! bra - vo! bra - vo!". There are three vocal staves, each with the same lyrics. The piano accompaniment continues with a similar texture, ending with a final cadence. The lyrics "Bra - va La Spa - da Bra - vo! bra - vo! bra - vo!" are repeated on each of the three vocal staves.

SOPRANI
 Bra - vo to - re - ro! Bra - vo La Spa - da! Bra - vo! bra - vo! bra -

TÉNORS
 Bra - vo to - re - ro! Bra - vo La Spa - da! Bra - vo! bra - vo! bra -

BASSES
 Bra - vo to - re - ro! Bra - vo La Spa - da! Bra - vo! bra - vo! bra -

8-----

-vo to - re - ro! Il est ce to - re - ro Plus qu'aucun in - tré - pi - de Sa main

-vo to - re - ro! Il est ce to - re - ro Plus qu'aucun in - tré - pi - de Sa main

-vo to - re - ro! Il est ce to - re - ro Plus qu'aucun in - tré - pi - de Sa main

sû - re et ra - pi - de A frap - pé le to - ro! Qu'en tri - om - phe on l'accom - pa -

sû - re et ra - pi - de A frap - pé le to - ro! Qu'en tri - om - phe on l'accom - pa -

sû - re et ra - pi - de A frap - pé le to - ro! Qu'en tri - om - phe on l'accom - pa -

-gne Car vit - on ja - mais un suc - cès pa - - reil Sous le

-gne Car vit - on ja - mais un suc - cès pa - - reil Sous le

-gne Car vit - on ja - mais un suc - cès pa - - reil Sous le

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "-gne Car vit - on ja - mais un suc - cès pa - - reil Sous le". The piano part features a steady accompaniment with chords and moving lines in both hands.

beau so - leil de l'Es - pa - - - - gne!

beau so - leil de l'Es - pa - - - - gne!

beau so - leil de l'Es - pa - - - - gne!

The second system continues the vocal and piano parts. The lyrics are: "beau so - leil de l'Es - pa - - - - gne!". The piano accompaniment includes a section marked with an 8-measure rest (8-----) in the right hand.

The third system shows the piano accompaniment continuing. It features a series of chords in the right hand and a more active bass line in the left hand. A section is marked with an 8-measure rest (8-----) in the right hand.

The fourth system continues the piano accompaniment. It features a series of chords in the right hand and a more active bass line in the left hand. A section is marked with an 8-measure rest (8-----) in the right hand.

Enchaînez

CHANGEMENT A VUE⁽¹⁾

Tempo di Marcia, Allegretto (♩=112)

PIANO

cédez un peu

Tempo

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in both hands.

Second system of the musical score. It includes dynamic markings *mf* and *f*. The bass line features a steady eighth-note accompaniment.

Third system of the musical score, continuing the piece with dynamic markings *mf* and *f*.

Fourth system of the musical score, featuring the instruction **Tempo** and the lyrics "cédez un peu". The music is characterized by dense chordal textures.

Fifth system of the musical score, featuring the instruction **Tempo** and the lyrics "cédez". The texture remains dense with many notes.

Sixth and final system of the musical score on this page, concluding with a double bar line and a fermata.

4^e TABLEAU

La Posada

CHANSON ESPAGNOLE

MERCÈDES

N^o 14

Allegretto deciso (♩=120)

PIANO

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked with a forte (f) dynamic.

MERCÈDES

The first system of the song includes the vocal line and the piano accompaniment. The vocal line begins with a rest followed by the lyrics "De Sa - ragosse à Pampe -". The piano accompaniment continues with a rhythmic pattern, marked with a mezzo-forte (mf) dynamic.

The second system of the song includes the vocal line and the piano accompaniment. The vocal line continues with the lyrics "- lu - ne, En est-il u - ne De qui l'œil noir Mieux que vos yeux verse dans". The piano accompaniment continues with a rhythmic pattern.

The third system of the song includes the vocal line and the piano accompaniment. The vocal line concludes with the lyrics "l'a - me Et plus de flam - me, Et moins d'es - poir Tous". The piano accompaniment continues with a rhythmic pattern.

M.  *croyant à votre con-quête, Perdent la tête Dupremier jour Et*

M.  *vous fière de votre em-pi-re, On vous voit ri-re De tant d'a-mour!*

M.  *Tra la la la la la la la la*
Scherzando (Battez à 1 temps) (♩ = 76)

M.  *Tra la la la la la la la la Tra la la la la la la*

M.  *Tra la la la la la la Tra la la la la la la la la*

SOPRANI

M.

Tra la la la la la la la la Tra la la la

Tra la la la la la la la la Tra la la la

Tra la la la la la la la la Tra la la la

ff

la la la la la la Tra la la la la la la Tra la la la la la la

la la la la la la Tra la la la la la la Tra la la la la la la

la la la la la la Tra la la la la la la Tra la la la la la la

Tempo

MERCÉDÈS

— Tra la la la la Tra la la la! Pre

— Tra la la la la Tra la la la!

— Tra la la la la Tra la la la!

mp

M. *nez y garde le cœur chan - ge, L'amour se ven - ge Quand il lui plait* *Grâi -*

M. *- gnez se traits, belle inhu - mai - ne Et qu'il vous pren - ne Dans son fi - let*

M. *Mais sa vengeance a bien des charmes, Plaisirs ou larmes Ont même*

M. *prix! Et dans le rêve où l'on s'en - i - vre Aimer c'est vivre En Para -*

M. *- dis ——— Tra* *Scherzando (Battez à 1 temps)* *la la la la la la la ——— Tra*

Scherzando (Battez à 1 temps)

M.

la la la la la la la la — Tra la la la la la la — Tra la la la la la la —

M.

— Tra la la la la la la la —

SOPRANI
Tra la la la

TÉNORS
Tra la la la

BASSES
Tra la la la

ss

la la la la la — Tra la la la la la la la la — Tra la la la

la la la la la — Tra la la la la la la la la — Tra la la la

la la la la la — Tra la la la la la la la la — Tra la la la

la la la — Tra la la la la la la — Tra la la la la Tra la la la
 la la la — Tra la la la la la la — Tra la la la la Tra la la Tra la la
 la la la — Tra la la la la la la — Tra la la la la Tra la la Tra la la

Serrez le mouv!

Ol - lé! Ol - lé! Ol - lé! Tra la la la
 la la la Tra la la la la la Tra la la la la la Tra la la la la la la Tra la la la
 la la la Tra la la la la la Tra la la la la la Tra la la la la la la Tra la la la
Serrez le mouv!

la la la Tra la la la Ol - lé! Ol - lé! Ol - lé!
 la la la Tra la la la Ol - lé!
 la la la Tra la la la Ol - lé!

fff

SORTIE

CHŒUR

N^o 14 bis

Scherzando

SOPRANI
TÉNORS
BASSES

PIANO

ff

Tra la la la la la la la la — Tra la la la
Tra la la la la la la la la — Tra la la la
Tra la la la la la la la la — Tra la la la

la la la la la — Trala la la la la la — Trala la la la la la la — Tra la la la la
la la la la la — Trala la la la la la — Trala la la la la la la — Tra la la la la
la la la la la — Trala la la la la la la — Trala la la la la la la — Tra la la la la

Tra la la la
Tra la la la
Tra la la la

p *pp*

COUPLETS DU CHAMPAGNE

GEORGETTE

N° 15

All^{to} moderato (♩ = 76)

GEORGETTE

PIANO

f leggiero

mf

Ne vous plaignez

6.

pas que je sois pom - pet - te, En voyant mon - sieur surgir tout à

6.

coup J'ai premiè - re - ment cru voir u - ne bê - te, Je l'ai pris d'a -

6.

-bord pour un sa - pa - jou Mais de ma fray - eur mieux vaut que je

6. *ri - e* A travers le Moët quand je vous re - vois, C'est l'heureux ef -

6. - fet de ma gri - se - ri - e Vous me parais - sez moins mal qu'au - tre -

Serrez un peu

6. - fois C'est le champagne qui me cause Ce revi - re -

6. - ment imprévu On le sait que quand on a bu On voit tout en - ro - se C'est

rit.

Tempo

6. le champa-gne qui me cau.se Ce revi - re - ment imprévu

Tempo

G. C'est le champagne, le cham - pa - - - gne

G. Je vous trouvais laid comme u - ne che - nil - le Et me refai -

G. - sant votre affreux por - trait Vous tromper n'é - tait qu'une pec - ca -

G. - dil - le Dont as - su - ré - ment chacun m'absou - drait Le champagne ai -

G. - dant le portrait s'es - tom - pe La coupable au moins reconnaît ses

G. tords Et si le ha_sard fait que je vous trompe Ce ne sera plus sans quelque re -

Serrez un peu

G. - mords. C'est le champagne qui me cause Ce revi - re -

G. rit. - ment imprevu On le sait que quand on a bu On voit tout en - ro - se C'est

G. **Tempo** le champa_gne qui me cau se Ce revi - re - ment imprevu

G. *ad lib.* C'est le champagne, le cham - pa - - gne

RÉP: Vous ne savez pas ce que c'est

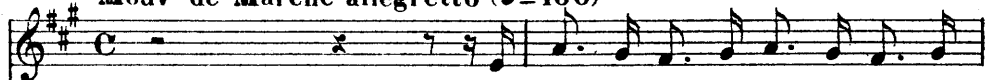
COUPLETS ET ENSEMBLE

GEORGETTE, L'ALCADE, LES ALGUAZILS

N° 16

Mouv^t de Marche allegretto (♩=100)

L'ALCADE

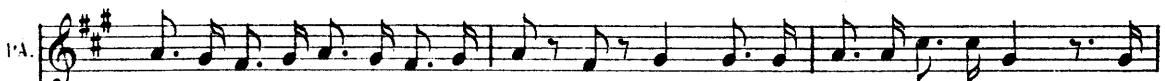


Ma - nu mi - li - ta - ri, c'est la main

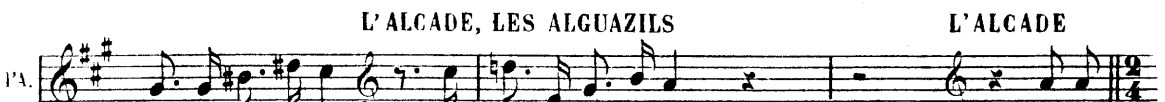
PIANO



mi - li - tai - re La main du vieux soldat par les temps a - guer - ri — C'est



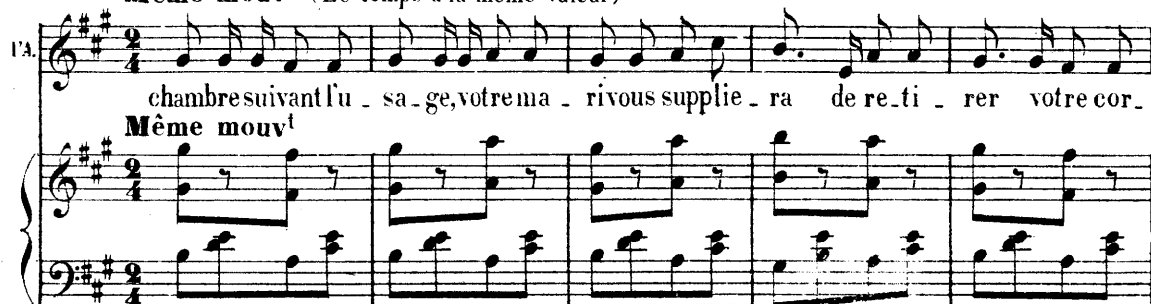
la force au secours de la jus - tice aus - tè - re C'est l'ul - time raison Ma -



_nu mi li _ tari Ma - nu mi li - ta - ri Dans la



Même mouv^t (Le temps a la même valeur)

FA.  *chambres* suivant l'u - sa - ge, votre ma - rivous supplie - ra de re - ti - rer votre cor -

Même mouv^t

GEORGETTE

FA.  - sa - ge Et votre jupe et cœ - te - ra Je refuse - rai je l'a - tes - te Et si par

G.  l'ardeur é - ga - ré A la pa - role il joint le ges - te, Sans mer - ci je le gi - fle -

L'ALCADE

G.  - rai A - lors in - ter - vient la jus - ti - ce A -

L'ALCADE,
LES ALGUAZILS

FA.  lors soudai - nement in - ter - vient la jus - ti - ce Et le code à la main suppléant

les A.

l'A.
les A.

le ma - ri — L'Al - ca - defait son œuvre et remplit son of - fi - ce Ma -

l'A.
les A.

- nu mili - tari Ma - nu mili - tari Ma - nu mili - tari

L'ALCADE

L'hymen de votre alcô - ve close, Ouvre la porte à Cu - pi -

l'A.

- do Et vo - tre ma - ri se dis - po - se A vous sui - vredans le do -

GEORGETTE

l'A.

- do Je refuse - rai je vous jure — Et s'il de - vient au - da - ci -

G. *Je lui griffe - rai la fi - gu - re Je lui po - chera les deux*

L'ALCADE
LES ALGUAZILS

G. *yeux A - lors in - ter - vient la jus - ti - ce A -*

l'A
les A. *- lors soudai - nement in - ter - vient la jus - ti - ce Et le code à la main supplé - ant*

l'A
les A. *le ma - ri — L'Al - ca - fait son œuvre et remplit son of - fi - ce Ma -*

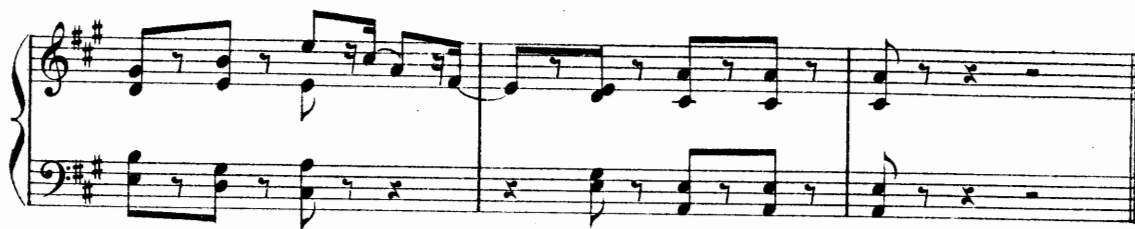
l'A
les A. *- nu mili - tari! Ma - nu mili - tari! Ma - nu mili - tari!*

RÉP: Rappelez-moi, vous me ferez plaisir

SORTIE

N° 16^{bis} *Mouv^t de Marche*

PIANO *pp*

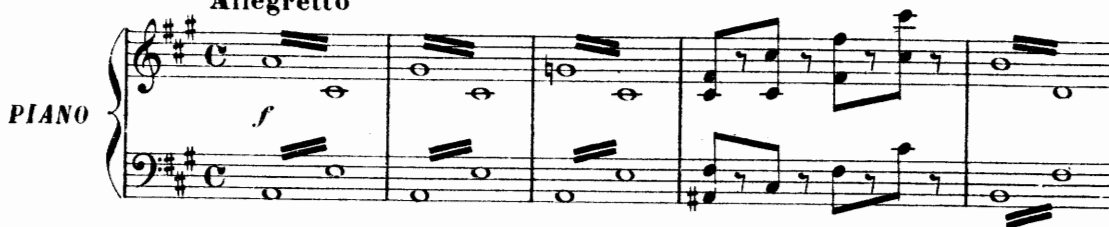


RÉP: Il ont fui, les lâches

MUSIQUE DE SCÈNE

N° 16^{ter} *Allegretto*

PIANO *f*



Enchainez

CHANGEMENT A VUE

Mouv^t de Marche

PIANO.

The musical score is written for piano and consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a piano (*PIANO.*) marking and a forte (*s*) dynamic. The second system continues with the same dynamics. The third system features a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes in both staves. The fourth system continues with the *mf* dynamic. The fifth system shows a change in the bass line with a more active eighth-note pattern. The sixth system concludes with a final cadence and a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes a dynamic marking of *f* (forte).

Second system of musical notation, continuing the piece with various melodic and harmonic developments.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo).

Fifth system of musical notation, continuing the piece with various melodic and harmonic developments.

Sixth system of musical notation, concluding the piece with a final melodic and harmonic statement.

Enchainez

Le Port de Cadix

CHOEUR

N^o 17 Allegretto (♩. = 76)

PIANO

First system of piano accompaniment for the introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The music begins with a piano dynamic marking.

Second system of piano accompaniment for the introduction, continuing the rhythmic and harmonic patterns from the first system.

LE PEUPLE

SOPRANI

Soprano vocal line with lyrics: C'est jour de fête à Cadix _____ La plus brillante des fê - tes

Tenor vocal line with lyrics: C'est jour de fête à Cadix _____ La plus brillante des fê - tes

Bass vocal line with lyrics: C'est jour de fête à Cadix _____ La plus brillante des fê - tes

Piano accompaniment for the first vocal system, providing harmonic support for the vocal lines.

Soprano vocal line with lyrics: La prome_nade des tē - tes A l'instar du temps ja - dis _____

Tenor vocal line with lyrics: La prome_nade des tē - tes A l'instar du temps ja - dis _____

Bass vocal line with lyrics: La prome_nade des tē - tes A l'instar du temps ja - dis _____

Piano accompaniment for the second vocal system, concluding the piece with a final chord.

LES MATELOTS

SOPRANI (Travestis)

Oh! hisse! O hé matelots Oh! hisse! O hé matelots

TÉNORS

Oh! hisse! O hé matelots Oh! hisse! O hé matelots

BASSES

Oh! hisse! O hé matelots Oh! hisse! O hé matelots

mf

— La brise pro - pi - ce fait danser les flots Qu'on s'ap - prè - te sans re -

— La brise pro - pi - ce fait danser les flots Qu'on s'ap - prè - te sans re -

— La brise pro - pi - ce fait danser les flots Qu'on s'ap - prè - te sans re -

cresc.

_tard. Ce ma - tin la fè - te ce soir le dé - part

_tard, Ce ma - tin la fè - te ce soir le dé - part

_tard, Ce ma - tin la fè - te ce soir le dé - part

SOPRANI
LES MATELOTS Oh! hisse! O - hé mate - lots Oh!

TÉNORS
LE PEUPLE Oh! hisse! O - hé mate - lots Oh!

SOPRANI
C'est jour de fête à Cadix _____ La plus bril - lan - te des fê -

TÉNORS
C'est jour de fête à Cadix _____ La plus bril - lan - te des fê -

BASSES
C'est jour de fête à Cadix _____ La plus bril - lan - te des fê -

f

hisse! O - hé mate - lots Oh! hisse! ma - te - lots O -

hisse! O - hé mate - lots Oh! hisse! ma - te - lots _____ O -

- tes La promena - de des tê - tes A l'instar du temps ja -

- tes La promena - de des tê - tes A l'instar du temps ja -

- tes La promena - de tes te tes A l'instar du temps ja -

hé matelots ——— O - hé matelots Oh! hisse!

hé matelots ——— O - hé matelots Oh! hisse!

- dis C'est jour de fête à Cadix ——— à Ca -

- dis C'est jour de fête à Cadix ——— à Ca -

- dis ——— C'est jour de fête à Ca - dix à Ca -

The first system consists of six staves. The top two staves are vocal lines with lyrics. The next two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

matelots! ———

matelots! ———

- dix.

- dix.

- dix.

ff

The second system consists of six staves. The top two staves are vocal lines with lyrics. The next two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

DUETTO DES TÊTES

GEORGETTE, PIERRE

N° 18

GEORGETTE

Allegretto (♩ = 84)

Dans les dan.

PIERRE

-gers que nous cou - rons Un peu de gai - té nous re - po - se Negardons

GEORGETTE

pas un front mo - ro - se Et dans l'a - ve - nir es - pé - rons Contre nous

PIERRE

que le ciel cons - pi - re, Tout i - ra bien si tout va mal Et peut-on

P. s'em - pê - cher de ri - re, Sous la tê - te d'un a - ni - mal

P. Quand le pe - tit chien qu'est Geor - get - - - te

P. Fait ouaou! oua - ou! oua - ou! oua - ou! **GEORGETTE** Quand le chat de

G. En miaulant
Pier - re ré - pê - - - te mia - ou! mia - ou! mia -

G. - ou! mia - ou! mia - ou, miaou, mi - a - - - rit.

G. *-ou* Puis sous ces masques de car -

G. **PIERRE**
-ton Quid on pourrait nous re - con - nai - tre Nous allons sans nous compro -

P. **GEORGETTE**
-met - tre Et sans peur du qu'en di - ra - t - on! Même de nos têtes ce -

G. **PIERRE**
sem - ble Le choix fut assez dé - li - cat Car chacun peut croire qu'en -

P. *-sem - ble* Nous sommes comme chien et chat

P.

Quand le pe - tit chien qu'est Geor - get - - - te

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The key signature has two flats (B-flat major). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

P.

Fait ouaou! oua - ou! oua - ou! oua - ou!

The second system continues the vocal line with the sound effects 'ouaou! oua - ou! oua - ou! oua - ou!'. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand becoming more complex.

GEORGETTE

En miaulant

Quand le chat de Pier - re ré - pè - - - te Mia - ou! mia -

The third system introduces a new character, 'GEORGETTE', with the instruction 'En miaulant'. The vocal line starts with a quarter rest, then a series of notes leading to 'Mia - ou! mia -'. The piano accompaniment continues with a similar rhythmic structure.

G.

- ou! mia - ou! mia - ou! - - - - - mia - ou! miaou mia -

The fourth system continues the vocal line with '- ou! mia - ou! mia - ou! - - - - - mia - ou! miaou mia -'. The piano accompaniment features a more active bass line and some chromatic movement in the right hand.

G. *- ou!* *Miaou! mia - ou!* *miaou! mia -*

PIERRE

P. *Ouaou!ouaou!oua - ou!* *Ouaou!ouaou!oua - ou!*

Rit.

G. *- ou!* *mia - ou!* *mia - ou!* *mia - ou!* *miaou! mia - ou!* —

P. *ouaou!* *ouaou!* *ouaou!* *ouaou,oua -*

suivez

G. *mia - ou!* —

P. *- ou!* *oua - ou!* —

ff

BALLET

N^o 19 A. _CORTÈGE

Allegretto con brio (♩=108)

INTROD.

Musical score for the introduction of 'A. Cortège'. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto con brio' with a quarter note equal to 108 beats per minute. The dynamics are marked 'ff' (fortissimo). The music consists of rhythmic patterns in both hands, with some grace notes in the treble.

Entrée des TÊTES

Musical score for the entrance of the heads. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 6/8. The dynamics are marked 'ff Très brillant' (fortissimo, very brilliant). The music consists of rhythmic patterns in both hands, with some grace notes in the treble.

Musical score for the entrance of the heads, second system. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 6/8. The dynamics are marked 'ff Très brillant'. The music consists of rhythmic patterns in both hands, with some grace notes in the treble.

Musical score for the entrance of the heads, third system. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 6/8. The dynamics are marked 'ff Très brillant'. The music consists of rhythmic patterns in both hands, with some grace notes in the treble.

Musical score for the entrance of the heads, fourth system. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 6/8. The dynamics are marked 'ff Très brillant'. The music consists of rhythmic patterns in both hands, with some grace notes in the treble.

Musical score for the entrance of the heads, fifth system. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 6/8. The dynamics are marked 'ff Très brillant'. The music consists of rhythmic patterns in both hands, with some grace notes in the treble.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a rhythmic accompaniment. A dynamic marking of *ff* is present in the final measure.

Second system of musical notation, continuing the piece. The treble clef features a series of chords and melodic fragments. The bass clef provides a steady accompaniment. A dynamic marking of *ff* is present in the final measure.

Third system of musical notation. The treble clef shows a complex texture with many notes and ornaments. The bass clef has a rhythmic pattern. A dynamic marking of *ff* is present in the final measure.

Fourth system of musical notation. The treble clef features a melodic line with a dotted note and a slur. The bass clef has a rhythmic accompaniment. A dynamic marking of *ff* is present in the final measure.

Fifth system of musical notation. The treble clef has a melodic line with a slur. The bass clef has a rhythmic accompaniment. A dynamic marking of *sempre ff* is present in the first measure.

Sixth system of musical notation. The treble clef features a complex texture with many notes and ornaments. The bass clef has a rhythmic accompaniment with doublets. A dynamic marking of *ff* is present in the final measure.

B. — TANGO

Allegro moderato (♩ = 69)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a series of chords and eighth-note patterns. The lower staff is in bass clef and features a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

The second system continues the piece. The upper staff features a melodic line with several triplet markings (indicated by a '3' over the notes) and a *mf* (mezzo-forte) dynamic marking. The lower staff maintains the eighth-note accompaniment.

The third system shows the upper staff with a trill (*tr*) and triplet markings. The lower staff continues with the accompaniment. A *p* (piano) dynamic marking is noted as *p (écho)*.

The fourth system features the upper staff with triplet markings and a trill. The lower staff continues with the accompaniment.

The fifth system shows the upper staff with trill markings (*tr*) and sixteenth-note passages. The lower staff continues with the accompaniment.

The sixth system concludes the piece. The upper staff features trill markings and a *p* (piano) dynamic marking. The lower staff continues with the accompaniment.

First system of the musical score. The right hand features a series of chords and a melodic line with a trill. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *p* (piano).

Second system of the musical score. The right hand has a melodic line with trills and triplets. The left hand continues with eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

Third system of the musical score. The right hand features a melodic line with trills and triplets. The left hand continues with eighth-note accompaniment. Dynamics include *mf* (mezzo-forte).

Fourth system of the musical score. The right hand has a melodic line with trills and triplets. The left hand continues with eighth-note accompaniment. Dynamics include *p* (piano) and *p* (écho).

Fifth system of the musical score. The right hand features a melodic line with trills and eighth-note patterns. The left hand continues with eighth-note accompaniment.

Sixth system of the musical score. The right hand has a melodic line with trills and eighth-note patterns. The left hand continues with eighth-note accompaniment. The instruction *Pressez jusqu'à la fin* is written above the staff.

Seventh system of the musical score. The right hand features a melodic line with trills and eighth-note patterns. The left hand continues with eighth-note accompaniment. The instruction *Vivo* is written above the staff, and the final measure is marked *ff* (fortissimo).

C. — ARAGONAISE

Allegretto

The first system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/8. The music begins with a dynamic marking of *f* (forte). The first two staves feature a rhythmic pattern of eighth notes and chords, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment.

The second system continues the piece. The right hand has a melodic line with some grace notes and slurs, while the left hand continues with eighth-note accompaniment. There are some rests in the right hand in the second and third measures.

The third system shows a continuation of the rhythmic accompaniment in the left hand. The right hand has some chords and eighth-note patterns. A dynamic marking of *f* is present at the beginning of the system. There are slurs and accents in the right hand.

The fourth system features a melodic line in the right hand with some grace notes and slurs. The left hand continues with eighth-note accompaniment. There are some rests in the right hand in the second and third measures.

The fifth system includes first and second endings. The first ending is marked "1^a" and the second ending is marked "2^a". The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present at the end of the system.

The sixth system shows a melodic line in the right hand with slurs and accents. The left hand continues with eighth-note accompaniment.

This page of musical notation is arranged in six systems, each containing a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in a style typical of 19th-century piano literature. The first system begins with a piano (*p*) dynamic and features a melody in the treble with eighth-note patterns and chords in the bass. The second system continues the piece with similar rhythmic patterns. The third system includes a first ending (1.) and a second ending (2.), with a piano (*p*) dynamic. The fourth system shows a change in texture with more complex chordal structures and a forte (*f*) dynamic. The fifth system continues with a forte (*f*) dynamic and includes a first ending (1.). The sixth system concludes with a first ending (1.) and a second ending (2.), marked with a fortissimo (*ff*) dynamic. The notation includes various note values, rests, and articulation marks such as accents and slurs.

D. - ADAGIO

Adagio

The first system of the musical score is in 3/4 time and begins with a treble clef. The tempo is marked 'Adagio'. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with sustained chords and some eighth-note movement. A dynamic marking of *p* (piano) is present.

The second system continues the melodic and harmonic development. The right hand has a more active eighth-note pattern. The left hand consists of sustained chords. A dynamic marking of *p* is present.

The third system introduces a triplet in the right hand. The left hand continues with sustained chords. A dynamic marking of *p* is present.

The fourth system features a triplet in the right hand. The left hand continues with sustained chords. A dynamic marking of *p* is present.

The fifth system continues with a triplet in the right hand. The left hand continues with sustained chords. A dynamic marking of *p* is present.

The sixth system features a triplet in the right hand. The left hand continues with sustained chords. A dynamic marking of *p* is present, and a *cresc* (crescendo) marking is placed over the final measure.

The first system of music shows a piano accompaniment. The right hand features a series of chords with a melodic line, while the left hand provides a steady bass line with chords. A dynamic marking of *p* is present.

The second system contains two endings. The first ending, marked *1^a*, leads to a repeat. The second ending, marked *2^a*, concludes the section. The piano accompaniment continues with chords in both hands.

The third system begins with the tempo marking *rit. poco* and *a Tempo*. It features a melodic line in the right hand with triplets and a piano accompaniment in the left hand. A dynamic marking of *p* is included.

The fourth system continues the melodic line in the right hand with triplets and the piano accompaniment in the left hand. The dynamics and tempo markings from the previous system are maintained.

The fifth system shows a change in the piano accompaniment, with the left hand playing a more active role. The right hand continues with the melodic line and triplets.

The sixth system concludes the piece with a final chord in the right hand and a bass line in the left hand. The piece ends with a fermata over the final notes.

E. - BALLABILLE

Allegro (♩=120)

ff

mf

mf

mf

mf

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes. Above the final two measures of the system, there are three chord diagrams for the right hand, each labeled with a sharp sign and a vertical line of notes.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line with slurs and accents, while the left hand continues with a rhythmic accompaniment.

Third system of musical notation. The right hand features a series of triplet eighth notes, each marked with a '3' above it. The left hand has a simple accompaniment of quarter notes with accents.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, and some triplet markings. The left hand has a complex accompaniment with many beamed eighth notes and slurs.

Fifth system of musical notation. The right hand continues with triplet eighth notes. The left hand has a steady accompaniment of quarter notes with accents.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents, and some triplet markings. The left hand has a complex accompaniment with many beamed eighth notes and slurs. The system ends with a double bar line.

Brilliant

The first system of music consists of two staves. The treble clef staff begins with a forte (*ff*) dynamic marking. The music is in a key with one sharp (F#) and a 3/4 time signature. The bass clef staff provides a steady accompaniment with chords and eighth notes.

The second system continues the piece. The treble staff features several measures with accents and slurs, indicating specific articulation and phrasing. The bass staff continues with its accompaniment.

The third system shows further development of the melodic line in the treble staff, with some sixteenth-note passages. The bass staff maintains the rhythmic foundation.

The fourth system includes a slur and accent over a measure in the treble staff, highlighting a specific melodic phrase. The bass staff continues with its accompaniment.

The fifth system contains a first ending bracket, indicated by a dashed line and the number '8'. The treble staff has a repeat sign at the end of the first ending. The bass staff continues with its accompaniment.

The sixth system concludes the page. The treble staff ends with a final chord, and the bass staff provides the final accompaniment notes.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The system includes a fermata over a measure in the treble staff and a dynamic marking of ff in the bass staff.

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of one sharp.

Third system of musical notation, featuring a treble and bass clef with a key signature of one sharp. It includes a dynamic marking of ff in the bass staff.

Fourth system of musical notation, continuing the piece with treble and bass clefs and a key signature of one sharp.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of one sharp.

Sixth system of musical notation, concluding the piece with a treble and bass clef and a key signature of one sharp. It includes a dynamic marking of ff in the bass staff.

Brillant

First system of musical notation for the 'Brillant' section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex, rhythmic pattern with many beamed notes and rests. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The music continues with intricate rhythmic patterns. There are some markings above the treble staff that look like stylized 'V' or 'A' characters.

Third system of musical notation. The grand staff continues with complex rhythmic figures. There are some markings above the treble staff, possibly indicating accents or slurs.

Fourth system of musical notation. The music continues with a similar level of complexity. A measure number '8' is indicated above the treble staff.

Fifth system of musical notation. The grand staff continues with complex rhythmic patterns. The music appears to be reaching a conclusion for this section.

Pressez jusqu'à la fin

First system of musical notation for the 'Pressez jusqu'à la fin' section. It features a grand staff with treble and bass clefs. The music is characterized by dense, repeated rhythmic patterns. A dynamic marking of *ff* is present in the bass staff.

Second system of musical notation for the 'Pressez jusqu'à la fin' section. The music continues with dense, repeated rhythmic patterns. A dynamic marking of *fff* (fortississimo) is present in the bass staff. The system concludes with a final chord and a double bar line.

N^o 19 bis

FINALE

Allegro

ff

(1) On peut passer du signe ♯ au signe ♭ page 135.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a melodic line in the treble and a supporting bass line in the bass.

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

Third system of musical notation, showing a change in the bass line's texture and some chromatic movement in the treble.

Fourth system of musical notation, featuring a more active treble line with eighth notes.

Fifth system of musical notation, with a steady bass line and a melodic treble line.

Sixth system of musical notation, concluding the piece with a final cadence in the treble and a sustained bass line.

Brilliant

ff

8-1

♣ **Pressez jusqu'à la fin**

ff

fff

ENTR'ACTE

Allegretto con brio (♩ = 108)

PIANO *ff*

Très brillant

ff

8-----

8-----

ff

ff

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff*.

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff*.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff*. A fermata is present over the eighth measure of the treble staff.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *sempre ff*.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff*. The system concludes with a double bar line.

ACTE III

6^e TABLEAU

Le Pont du Navire

CHŒUR DES MATELOTS

N^o 20 Allegro (♩. = 72)

PIANO *ff*

SOPRANI
TÉNORS
BASSES

f

Le vent nous pous - -

Le vent nous pous - -

Le vent nous pous - -

- se La mer est dou - - ce La va - gue

- se La mer est dou - - ce La va - gue

- se La mer est dou - - ce La va - gue

dort La mer est dou - ce Lar - guez les

dort La mer est dou - ce Lar - guez les

dort La mer est dou - ce Lar - guez les

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

toi - les A tou - tes voi - les Ga -

toi - les A tou - tes voi - les Ga -

toi - les A tou - tes voi - les Ga -

The second system continues the vocal and piano parts. The piano accompaniment includes a triplet of eighth notes in the right hand.

- gnons le port Le vent nous pous - se La mer est dou - ce

- gnons le port Le vent nous pous - se La mer est dou - ce

- gnons le port Le vent nous pous - se La mer est dou - ce

The third system concludes the page. The piano accompaniment features a triplet of eighth notes in the right hand.

La va-gue dort Larguez les toi - les A toutes voi - - -

La va-gue dort — Larguez les toi - les A toutes voi - - -

La va-gue dort Larguez les toi - les A toutes voi - - -

This system contains three vocal staves and a piano accompaniment. The vocal parts are in G major and feature a melody with a long note on 'Larguez' and a dotted note on 'les'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

- les. _____

- les. _____

- les. _____

This system shows the continuation of the vocal lines from the previous system. The piano accompaniment is mostly silent, with only a few notes visible in the bass line.

f *fff*

This system features the piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand plays chords. Dynamics include *f* and *fff*.

8

This system continues the piano accompaniment. It includes a first ending bracket with a repeat sign and a measure number '8' above it. The piece concludes with a double bar line.

QUARTETTO

GEORGETTE, MERCÉDÈS, GUARDAVA, PIERRE

N° 21 Allegretto (♩=108)

GUARDAVA

Allegretto

PIANO

La quel - le de vous est ma -

Gu.

_da - me Cocassé? Si vous ne voulez pas ré -

GEORGETTE, MERCÉDÈS

Que faire hélas!

Gu.

- pondre, Le ma - ri sauravous con - fon - dre

PIERRE

Que faire hélas!

G¹
M.
P.

On est pincé Que faire hélas on est pin_cé, on est pincé, pin -

On est pincé Que faire hélas on est pin_cé, on est pincé, pin -

All^{to} même mouv^t

G¹
M.
P.

-cés, Cruelle mi - nu - te, Vainement on lut - te, Adieu l'a - ve - nir

MERCÈDES

-cés, Cruelle mi - nu - te, Vainement on lut - te, Adieu l'a - ve - nir

GUARDAVA

Cruelle mi - nu - te, Vainement on lut - te, Il faut se tra - hir

-cés, Cruelle mi - nu - te, Vainement on lut - te, Adieu l'a - ve - nir

All^{to} même mouv^t

G¹
M.
G^u
P.

Silence i - nu - ti - le, Défai - te sté - ri - le Tout va s'éclair - cir

Silence i - nu - ti - le, Défai - te sté - ri - le Tout va s'éclair - cir

Silence i - nu - ti - le, Défai - te sté - ri - le Tout va s'éclair - cir

Silence i - nu - ti - le, Défai - te sté - ri - le Tout va s'éclair - cir

G^{te} Cruel-le mi-nu-te, Vainement on lut-te, Adieu l'a-ve-nir
 M. Cruel-le mi-nu-te, Vainement on lut-te, Adieu l'a-ve-nir
 Gu. Cruel-le mi-nu-te, Vainement on lut-te, Il faut se tra-hir
 P. Cruel-le mi-nu-te, Vainement on lut-te, Adieu l'a-ve-nir

G^{te} Vainement on lut-te Adieu l'a-ve-nir!
 M. Vainement on lut-te Adieu l'a-ve-nir!
 Gu. Vainement on lut-te Il faut se tra-hir!
 P. Vainement on lut-te Adieu l'a-ve-nir!

GUARAVA
 Qu'il vous plaise — ou qu'il vous dé-plai-se Par.

GEORGETTE

Gu. *PIERRE*

_lez Pier - re je meurs d'ef_froi Tout est per.

P. *GUARDAVA* *MERCÉDÈS*

_du Par - lez Quelle est la Narbon - nai - se? La Narbon.

M. *Allegro* *GEO. GUA. PIE.* *PIERRE*

_nai - se C'est moi. Vous! El - le!

Allegro ($\text{♩} = 132$)

mf

GEORGETTE

El - - - le! El - - - le! un tel sa_cri -

MERCÉDÈS

fi - - - ce Pour vous lâ - cher au port je

M. vous ai trop ai - més Je boi - rai le ca - li - ce, les yeux fer -

GEORGETTE MERCÉDÈS

M. - més O bon - ne Mer - cé - dès Ap - pe - lez moi Geor -

M. - get - te Mais pourjou - er mon ro - le en - cor plus sû - re - ment Pour

M. la der - niè - re fois Il sied que je me jet - te Dans les

M. bras de mon a - mant

Tempo di Valse

avec une émotion comique

M.  Il faut nous sé - pa - rer

Tempo di Valse

M.  O mon doux Pier - re, Par les san -

M.  - glots Tu vois mon cœur meur - tri Les pleurs mon -

M.  - tent à flots Sous ma pau - piè - re

M.  J'appar - tiens dé - sor - mais à mon ma - ri

GEORGETTE

A - dieu, Geor-gette a - dieu! a - dieu Geor-get -

PIERRE

A - dieu, Geor-gette a - dieu! a - dieu Geor-get -

- te Du cou - rage en - ce dur - ins - tant

- te Du cou - rage en ce dur - ins - tant

GUARDAVA

MERCÉDÈS

GUARDAVA

E - tes-vous prè - te? Je suis prè - te! Al - lons, Co - cas -

All^{to} con moto (♩=108)

- sé nous at - tend! -

All^{to} con moto

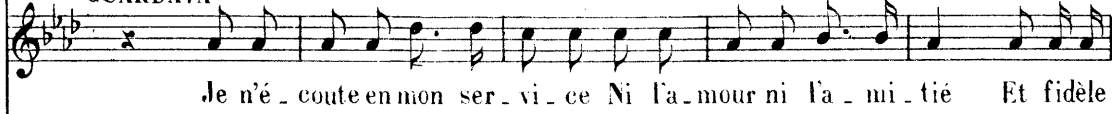
GEORGETTE



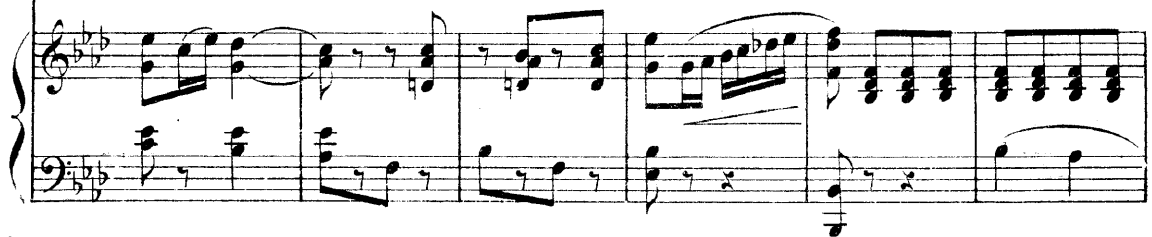
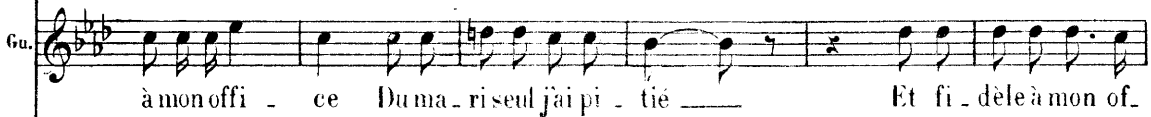
MERCÉDÈS



GUARDAVA



PIERRE



G^{te} - fi - ce, Vraiment el - le fait pi - tié, pi - tié, pi - tié Elle fait pi -

M. - fi - ce, De leur pei - ne j'ai pi - tié, pi - tié, pi - tié J'ai pi -

Gu. - fi - ce, Du ma - ri seul j'ai pi - tié, pi - tié, pi - tié J'ai pi -

P. - fi - ce, Vraiment el - le fait pi - tié, pi - tié, pi - tié Elle fait pi -

G^{te} - tié, Elle fait pi - tié, pi - tié, pi - tié Elle fait pi - tié, pi - tié —

M. - tié, J'ai pi - tié, pi - tié, pi - tié J'ai pi - tié, pi - tié —

Gu. - tié, J'ai pi - tié, pi - tié, pi - tié J'ai pi - tié, pi - tié —

P. - tié, Elle fait pi - tié, pi - tié, pi - tié Elle fait pi - tié, pi - tié —

DUETTO DES ÉTOILES

GEORGETTE, PIERRE

N° 22

Allegretto (♩. = 60)

PIANO

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *mf* (mezzo-forte). The piece consists of four measures.

PIERRE

Oui, c'est bien un au - tre mon - - - de l - dé -

The piano accompaniment for Pierre's first line consists of two staves (treble and bass clef) in 6/8 time, with a key signature of one sharp. It provides harmonic support for the vocal line.

P. - al et pour tant ré - el A nos pieds l'azur de

- al et pour tant ré - el A nos pieds l'azur de

The piano accompaniment for Pierre's second line continues with two staves in 6/8 time, one sharp key signature, and *f* (forte) dynamics.

Sans retenir

P. l'on - - - de Sur nos fronts l'azur du

l'on - - - de Sur nos fronts l'azur du

The piano accompaniment for Pierre's third line continues with two staves in 6/8 time, one sharp key signature, and *f* (forte) dynamics.

GEORGETTE PIERRE GEORGETTE

ciel Pier - re Geor - get - te Je vous ai -

c^{te}

- me Et dans cette ex.ta_se su - pré - me Que les

c^{te}

as - tres du fir.ma_ment Soient les té - moins de

rall. $(\text{♩} = 84)$ **Andantino sans lenteur**

nos ser - - ments E - coutez - moi

rall. **Andantino sans lenteur**

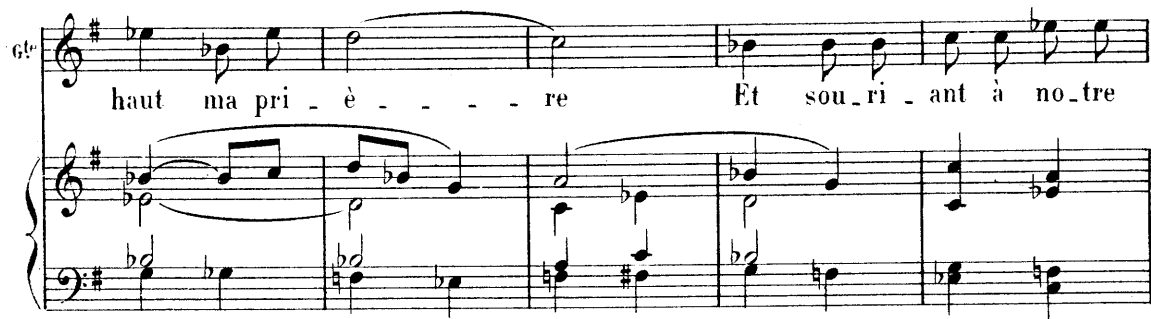
p

c^{te}

dou - ces é - toi - les O vous dont la blan - che clar -

6^{te} 
 - té — Dans la nuit ar - gen - te les voi - -

6^{te} 
 - les Qui flot_tent sous le vent d'é - té Ex - au - cez là -

6^{te} 
 haut ma pri - è - - - re Et sou - ri - ant à no - tre

6^{te} 
 foi — Voy - ez je me fi - ance à Pier - -

6^{te} 
 - re Et Pier - re se fi - ance à moi —

6^{te} Ex - au - cez - nous dou - ces é - toi - les 0
 PIERRE
 Ex - au - cez - nous dou - ces é - toi - les 0

The first system of music consists of three staves. The top staff is a vocal line for Pierre, with lyrics 'Ex - au - cez - nous dou - ces é - toi - les 0'. The middle staff is a piano accompaniment line, and the bottom staff is a grand staff (treble and bass clefs) with piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

6^{te} vous dont la blan - che clar - té — Dans la nuit ar -
 P. vous dont la blan - che clar - té — Dans la nuit ar -

The second system of music consists of three staves. The top staff is a vocal line with lyrics 'vous dont la blan - che clar - té — Dans la nuit ar -'. The middle staff is a piano accompaniment line, and the bottom staff is a grand staff with piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

6^{te} - gen - te les voi - - - les Qui flot - tent sous le vent d'é -
 P. - gen - te les voi - - - les Qui flot - tent sous le vent d'é -

The third system of music consists of three staves. The top staff is a vocal line with lyrics '- gen - te les voi - - - les Qui flot - tent sous le vent d'é -'. The middle staff is a piano accompaniment line, and the bottom staff is a grand staff with piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

6^{te} - té Ex - au - cez - nous dou - ces é - - - toi - - -
 P. - té Ex - au - cez - nous dou - ces é - - - toi - - -
 rit. p.

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics '- té Ex - au - cez - nous dou - ces é - - - toi - - -'. The middle staff is a piano accompaniment line, and the bottom staff is a grand staff with piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Performance markings include 'rit.' (ritardando) and 'p' (piano).

6^{te} *p rit.*
- les Ex - au - - - - - cez - nous
P. *p rit.*
- les Ex - au - - - - - cez - nous
rall.

ppp

rall.

rit.
pp

CHŒUR ET COUPLETS

MERCÉDÈS

N° 23

Allegretto quasi allegro (♩. = 63)

PIANO

SOPRANI
TÉNORS
BASSES

Ter - re! ter - re! ter - re! ter - re! Encore un dernier ef - fort

Encore un dernier ef - fort Ter - re! ter - re! ter - re! ter - re!

Encore un dernier ef - fort Ter - re! ter - re! ter - re! ter - re!

Encore un dernier ef - fort Ter - re! ter - re! ter - re! ter - re!

Et sous la brise lé - gè - re Nous arri-verons au port Ter - re! ter - re!

Et sous la brise lé - gè - re Nous arri-verons au port Ter - re! ter - re!

Et sous la brise lé - gè - re Nous arri-verons au port Ter - re! ter - re!

(7^e TABLEAU) on aperçoit la rade d'Alger.

ter - re!

ter - re!

ter - re!

8

(on parle)

p

RÉP: Arrêtez-moi tous les passagers!

Allegretto (♩=112) MERCÉDÈS

Allegretto

Ar-rêtez-

The piano introduction consists of two systems. The first system shows a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The second system continues the accompaniment with a melodic line in the treble clef staff.

M. - nous, l'i-dée est bon-ne Et vous ne pouviez trouver mieux, Ceux de Ca-dix, ceux de Nar-

The second system of the score features a vocal line (marked 'M.') and piano accompaniment. The vocal line begins with the lyrics '- nous, l'i-dée est bon-ne Et vous ne pouviez trouver mieux, Ceux de Ca-dix, ceux de Nar-'. The piano accompaniment consists of a rhythmic pattern in the bass clef and chords in the treble clef.

M. - bon-ne, Grands et pe-tits, jeu-nes et vieux. L'heu-re vien-dra de la re-

The third system continues the vocal and piano parts. The vocal line has the lyrics '- bon-ne, Grands et pe-tits, jeu-nes et vieux. L'heu-re vien-dra de la re-'. The piano accompaniment maintains the same rhythmic and harmonic structure.

M. - van-che Faut-il plus long-temps s'af-fli-ger Nous voi-ci sous les murs d'Al-

The fourth system shows the vocal line with lyrics '- van-che Faut-il plus long-temps s'af-fli-ger Nous voi-ci sous les murs d'Al-'. The piano accompaniment continues with chords and a bass line.

M. - ger Je te sa-lue Alger la blan-che Quant à

The fifth and final system of the page shows the vocal line with lyrics '- ger Je te sa-lue Alger la blan-che Quant à'. The piano accompaniment concludes with a final chord and a bass line.

M. vous Ar-rêtez-nous tous Pour ne pas fai-re de ja-loux Al-gua-zil, garde cham-

M. -pè-tre, Commis-sai-re tour à tour, Vous trou-ve-rez vo-tre maî-tre Et ce

M. maî-tre, c'est l'a-mour ——— C'est l'a-mour, l'amour, l'a-mour, l'a-mour. ———

M. ——— L'amour se mo-que des gen-

M. -dar-mes, Des al-ca-des, des ga-be-lous Ses flèches sont bien d'autres armes, Que les pri-

M.  - sons et les ver - roux L'amour ar - dent, l'amour sin - cè - re, Marche droit au succès fi -

M.  - nal Et c'est dans un duel i - né - gal C'est lui qui ros - se le com - mis - sai - - -

M.  - re Quant à vous Arrêtez - nous tous Pour ne pas fai - re de ja -

M.  - loux Al - gua - zil, garde cham - pé - tre, Commis - sai - re tour à tour, Vous trou -

M.  - ve - rez vo - tre maî - tre Et ce maître, c'est l'a - mour, C'est l'a - mour, l'a -

M.

-mour, l'a - - mour

SOPRANI

Quant à vous arrêtez-nous tous Pour ne pas fai - re de ja -

TÉNORS

Quant à vous arrêtez-nous tous Pour ne pas fai - re de ja -

BASSES

Quant à vous arrêtez-nous tous Pour ne pas fai - re de ja -

ff

GEORGETTE, MERCÈDES

Al - gua - zil, gar - de cham - pê - tre, Commis - sai - re tour à tour Vous trou -

- loux Al - gua - zil, gar - de cham - pê - tre, Commis - sai - re tour à tour Vous trou -

- loux Al - gua - zil, gar - de cham - pê - tre, Commis - sai - re tour à tour Vous trou -

- loux Al - gua - zil, gar - de cham - pê - tre, Commis - sai - re tour à tour Vous trou -

G^{te}
M.

- ve - rez vo - tre maî - tre Et ce maî - tre c'est l'a - mour C'est l'a -

- ve - rez vo - tre maî - tre Et ce maî - tre c'est l'a - mour C'est l'a -

- ve - rez vo - tre maî - tre Et ce maî - tre c'est l'a - mour C'est l'a -

- ve - rez vo - tre maî - tre Et ce maî - tre c'est l'a - mour C'est l'a -

G^{te}
M.

- mour, l'amour, l'a - mour, l'a - mour.

- mour, l'amour, l'a - mour, l'a - mour.

- mour, l'amour, l'a - mour, l'a - mour.

- mour, l'amour, l'a - mour, l'a - mour.

(1) CHANGEMENT A VUE

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a bass line with chords and eighth notes.

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

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

Fourth system of musical notation, featuring more complex chordal textures in the bass line.

Fifth system of musical notation, characterized by a more active bass line with sixteenth-note patterns.

Sixth system of musical notation, concluding the page with a final melodic phrase and a bass line ending in a double bar line.

Enchaînez

Chez Bertrand-Bey

CHANSON ORIENTALE

N^o 24

NAMOUNA

Allegretto (♩ = 84)

PIANO

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *f* (forte).

RIDEAU

This section is a musical interlude for the curtain. It continues the piano accompaniment style from the introduction, with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

NAMOUNA

The vocal entry begins with the lyrics "Où vas - tu douce ga - zel - - - le". The melody is simple and lyrical. The piano accompaniment is marked *mp* (mezzo-piano).

The vocal line continues with the lyrics "Crains le si - moun du dé - sert douce ga -". The piano accompaniment remains consistent with the previous section.

(on parle)

The vocal line concludes with the lyrics "- zel - - - le". The piano accompaniment ends with a final chord. The dynamic marking is *f* (forte).

RÉP: Pour arriver jusqu'au bey.

TERZETTO DES TUNISIENS

PAMÉLA, COCASSÉ, BOMBIDON

N° 25

Allegretto con moto (♩=104)

PIANO

First system of piano introduction. Treble clef: *sf* melodic line with eighth notes and slurs. Bass clef: *sf* accompaniment of chords.

PAMÉLA, COCASSÉ, BOMBIDON

Second system: Pamela's vocal line (treble clef) with lyrics "Il é -". Piano accompaniment (grand staff) with *mf* dynamics.

Third system: Cocassé's vocal line (treble clef) with lyrics "- tait trois commér - çants". Piano accompaniment (grand staff).

Fourth system: Bombidon's vocal line (treble clef) with lyrics "Qui couraient le mon - de, qui couraient le monde en tous sens". Piano accompaniment (grand staff).

P.
C.
B.

A la suite d'une blon - - de Qui courait le

P.
C.
B.

mon-de, Que cou-raient les commer - çants Ils faisaient

P.
C.
B.

un tas de mé-tiers, de mé - tiers Qui leur é - taient pas fa-mi -

P.
C.
B.

- liers, pas fa - mi - liers Les métiers les plus af - fli -

P.
C.
B.

- geants Il n'y a pas de sots métiers Il n'y a que de

P.
C.
B.

sot_tes gens de sot_tes gens Du Nord au Sud, de l'Est au

P.
C.
B.

Cen_tre Tzim à la boum, boum, boum, tzim à la boum

P.
C.
B.

Sous la ten_te, de_vant le goun Ils dansaient la dan_se du

P.
C.
B.

ven_tre, Tzim à la boum, tzim à la boum, tzim à la boum, boum, boum, boum,

P.
C.
B.

boum Tzim à la boum, tzim à la boum, tzim à la boum, boum,

P.
C.
B.

boum _____ Il é - tait trois commerçants qui couraient le

(Ils dansent)

P.
C.
B.

mon - - - de.

ff

CHANGEMENT A VUE

Mouv! de Valse

PIANO *f*



First system of a piano score. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a steady accompaniment with chords and single notes.

Second system of the piano score. A first ending bracket is present above the right hand, indicating a repeat section. The music continues with similar textures in both hands.

Third system of the piano score. The right hand has more complex rhythmic patterns, including some sixteenth-note runs. The left hand continues with a consistent accompaniment.

Fourth system of the piano score. The right hand features a series of chords and moving lines. The left hand maintains the accompaniment with some chordal textures.

Fifth system of the piano score. The right hand has a melodic line with some grace notes and slurs. The left hand continues with the accompaniment.

Sixth system of the piano score. The right hand has a melodic line with some grace notes and slurs. The left hand continues with the accompaniment. A fermata is placed over the final notes of the right hand.

Seventh system of the piano score. A second ending bracket is present above the right hand. The music concludes with a final cadence in both hands.

Les Jardins de Mustapha

N^o 26

DIVERTISSEMENT ARABE

FANTASIA

Allegro

INTROD.

All^o non troppo

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

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a final measure ending in a double bar line.

Third system of musical notation, marked with a piano (*p*) dynamic. It features a melodic line with a long slur and a bass accompaniment with a steady eighth-note pattern.

Fourth system of musical notation, continuing the melodic and harmonic development. The piano (*p*) dynamic is maintained.

Fifth system of musical notation, marked with a pianissimo (*pp*) dynamic and the instruction "(écho)". It features a melodic line with a long slur and a bass accompaniment with a steady eighth-note pattern.

Sixth system of musical notation, concluding the piece. It features a melodic line with a long slur and a bass accompaniment with a steady eighth-note pattern, ending with a double bar line.

mf stacc.

The first system of music features a treble and bass clef. The treble clef contains a series of eighth-note chords, while the bass clef contains a steady eighth-note accompaniment. The tempo is marked 'mf stacc.'.

The second system continues the musical piece with similar rhythmic patterns in both hands.

The third system shows a change in texture, with the treble clef playing more complex chordal figures and the bass clef providing a rhythmic foundation.

The fourth system concludes the first section with a final chord in the treble and a sustained note in the bass.

Allegro moderato

The fifth system begins the second section, marked 'Allegro moderato'. It features a more active melody in the treble clef and a rhythmic accompaniment in the bass clef.

The sixth system continues the 'Allegro moderato' section, ending with a final chord in the treble and a sustained note in the bass.

DANSE ARABE

The first system of musical notation for 'Danse Arabe' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a steady accompaniment of quarter notes. The word *louré* is written above the second measure of the upper staff.

The second system continues the piece. The upper staff contains several triplet markings (indicated by a '3' above the notes) and a slur over a group of notes. The lower staff continues with its accompaniment.

The third system shows further development of the melodic and accompaniment lines. It includes another triplet marking in the upper staff.

Hautbois solo

The Hautbois solo section begins with a piano (*p*) dynamic. The upper staff shows a melodic line with eighth notes and slurs, while the lower staff has a simple accompaniment of quarter notes.

The fourth system of the Hautbois solo features triplet markings in the upper staff and continues the melodic and accompaniment lines.

The fifth system concludes the Hautbois solo with a *rit. poco* (ritardando poco) marking. The music ends with a double bar line and a key signature change to one sharp (F#).

1° Tempo

First system of musical notation. The treble clef staff contains a melody with eighth-note patterns and rests. The bass clef staff contains a bass line with eighth-note patterns. The dynamic marking *mf* and the instruction *stacc.* are written in the left margin.

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

Third system of musical notation. The treble clef staff features a more complex texture with sixteenth-note chords. The dynamic marking *s* (sforzando) is present in the left margin.

Fourth system of musical notation, featuring dense chordal textures in the treble clef and a steady bass line.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and a fermata. The dynamic marking *p* (piano) is in the left margin. A circled 'i' is placed above the first measure.

(i) On passe du signe \diamond au signe \diamond page 176.

First system of a piano score. The right hand features a melodic line with a long slur over four measures. The left hand plays a steady eighth-note accompaniment with slurs over each measure.

Second system of a piano score. The right hand continues the melodic line with a slur. The left hand continues the eighth-note accompaniment. The dynamic marking *pp* (écho) is present in the first measure of the right hand.

Third system of a piano score. The right hand continues the melodic line with a slur. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line and a key signature change to two sharps.

1^o Tempo

Fourth system of a piano score, marked **1^o Tempo**. The right hand features a more active melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment with slurs and accents. The dynamic marking *mf marcato* is present in the first measure of the right hand.

Fifth system of a piano score. The right hand continues the active melodic line with slurs and accents. The left hand continues the eighth-note accompaniment with slurs and accents. The system concludes with a double bar line.

f croisez

Vivo

ss

poussez

fff sec

COUplet FINAL

GEORGETTE, MERCÉDÈS

N° 27

Allegretto con moto

MERCÉDÈS

Allegretto con moto

Voi_là comment no_tre vo_ya-ge, S'a_chève au

PIANO

f *mp*

This system contains the first two staves of the musical score. The top staff is for the vocal part, Mercédès, and the bottom two staves are for the piano accompaniment. The tempo is marked 'Allegretto con moto'. The key signature has one flat (B-flat) and the time signature is 2/4. The piano part includes dynamic markings 'f' and 'mp'.

mo-ment op_por - tun Et par le dou_ _ble ma_ri_a - ge De chacune

This system contains the second two staves of the musical score. The vocal part continues with the lyrics 'mo-ment op_por - tun Et par le dou_ _ble ma_ri_a - ge De chacune'. The piano accompaniment continues with the same rhythmic pattern.

GEORGETTE

a_avec son cha_cun. Mais messieurs à l'heu_re su_pre_mê, Ou se dé_

This system contains the first two staves of the musical score for Georgette. The vocal part begins with the lyrics 'a_avec son cha_cun. Mais messieurs à l'heu_re su_pre_mê, Ou se dé_'. The piano accompaniment continues.

_ci_de no_tre sort, Si nous ar_rivons à bon port A vous de le

This system contains the second two staves of the musical score for Georgette. The vocal part continues with the lyrics '_ci_de no_tre sort, Si nous ar_rivons à bon port A vous de le'. The piano accompaniment concludes the piece.

G. *_blic!* *Oui ce maître est le pu -*

M. *_blic!* *Oui ce maître est le pu -*

TOUS LES PERSONNAGES

SOPRANI
TÉNORS
BASSES

Nous ne con - naissons qu'un maî - tre, Et ce maître est le pu -

Nous ne con - naissons qu'un maî - tre, Et ce maître est le pu -

Nous ne con - naissons qu'un maî - tre, Et ce maître est le pu -

G. *_blic* *Oui ce maître est le pu - -*

M. *_blic* *Oui ce maître est le pu - -*

_blic *Et ce maître est le pu - -*

_blic *Et ce maître est le pu - -*

_blic *Et ce maître est le pu - -*

G.
_blie! _____

M.
_blie! _____

_blie! _____

_blie! _____

_blie! _____