

LE
PAYS DE L'OR

Pièce à Grand Spectacle
en 3 Actes

DE
Henri CHIVOT & Albert VANLOO

Musique de

LÉON VASSEUR

Partition Chant et Piano

Grand score

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LE PAYS DE L'OR

OPÉRETTE EN 3 ACTES, À GRAND SPECTACLE

de H. CHIVOT et A. VANLOO

Musique de

LÉON VASSEUR

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

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

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

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INTRODUCTION

Tempo marziale.

PIANO. *ff*

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

acc. 152
V338 pa

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First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a dynamic marking of *ff*. The bass clef contains a harmonic accompaniment with block chords.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures. Includes a triplet in the treble clef.

Third system of musical notation, featuring a triplet in the treble clef and a dynamic marking of *ff*.

Fourth system of musical notation, showing a change in the bass line with more complex chordal textures.

Fifth system of musical notation, featuring a melodic line with a slur and a dynamic marking of *ff*.

Sixth system of musical notation, concluding the piece with a final chord and a dynamic marking of *ff*.

Enchaînez.

CHŒUR DE LA GYMNASTIQUE

LE PROFESSEUR, LE MONITEUR, CHŒUR DES ÉLÈVES

N^o 1.

Moderato.

PIANO.

ff

The piano introduction consists of two systems of music. Each system has a treble and bass clef staff. The music is in 2/4 time and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The first system ends with a double bar line, and the second system continues the piece.

1^{rs} Sop. CHŒUR DES ÉLÈVES.

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

2^{ds} Sop.

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

This system contains the vocal entries for the first two sopranos and the piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

nerfs,

La gymnas - ti - que

vous faits des

nerfs,

La gymnas - ti - que

vous faits des

This system contains the vocal entries for the first two sopranos and the piano accompaniment for the second system of lyrics. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

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

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

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

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

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

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

Two vocal staves in G major, 2/4 time. The first staff has the lyrics "_vers!" and the second staff has "vers!". Below them is a piano accompaniment with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

LE PROFESSEUR.

Two vocal staves in G major, 2/4 time. The first staff has the lyrics "Pour" and the second staff has "dé_velopper vo_tre for_ce". The piano accompaniment continues with a forte (*f*) dynamic. A mezzo-forte (*mf*) dynamic marking is present above the first vocal staff. The system ends with a key signature change to A major and a 2/4 time signature.

Two vocal staves in A major, 2/4 time. The first staff has the lyrics "Quel_ques e_xer_ci_ces de" and the second staff has "torse!". The piano accompaniment continues with a forte (*f*) dynamic.

Two vocal staves in A major, 2/4 time. The first staff has the lyrics "Atten_tion, au mouve_ment: Un! deux!" and the second staff has "torse!". The piano accompaniment continues with a forte (*f*) dynamic.

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

Un! deux! le torse en a_vant!

Detailed description: This system contains the first two systems of music. The first system has a vocal line for 'le P.' with lyrics 'le torse en a_vant!' and 'Et', and a piano line. The second system has a vocal line for 'LES ÉLÈVES.' with lyrics 'Un! deux! le torse en a_vant!' and a piano line. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line for 'le P.' with lyrics 'par un mouvement con - trai - re' and 'Un! deux!', and a piano line. The fourth system has a piano line. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

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

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line for 'le P.' with lyrics 'le torse en ar - riè - re!' and 'Au pas de', and a piano line. The sixth system has a vocal line with lyrics 'Le torse en ar - riè - re!' and a piano line. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

le P.
cour - se mainte - nant
LE MONITEUR.
Au pas de cour - se mainte - nant!

Detailed description: This system contains the seventh and eighth systems of music. The seventh system has a vocal line for 'le P.' with lyrics 'cour - se mainte - nant' and 'LE MONITEUR.', and a piano line. The eighth system has a vocal line for 'LE MONITEUR.' with lyrics 'Au pas de cour - se mainte - nant!' and a piano line. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Même mouv! (Mouvements sur place)

p (On parle)

LE PROFESSEUR. (Parlé) (Course)

En avant! — Un', deux,

LE MONITEUR. (Parlé)

En avant! — Un', deux,

LES ÉLÈVES. (Parlé)

Un', deux,

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

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

un', deux,

1^e P.
un', deux, un', deux, un', deux, un', deux,

1^e M.
un', deux, un', deux, un', deux, un', deux,

ENSEMBLE.

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

sans ralentir. LE PROFESSEUR.

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

1^e P.
- tè - res: Les hal - tè - res sont sa - lu - tai -

Tempo giusto.

res !

mf

LE MONITEUR.

Un', deux, trois, quatre,

LE PROFESSEUR.

Soy - ez do - ci - les à ma

LES ÉLÈVES.

Un', deux, trois, quatre,

le
P.
voix !

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

le
p.

Pour ter-mi -

Ma - neu - vrons tou - tes à la fois.

le
p.

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

le

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

le

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

le P.
ez votre a_gi-li - té!

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

2^{de} Sop.
Bravo! bra - vo! c'est a.dop.

-té!

-té!

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

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

nerfs, La gymnas - ti - que vous fait des
nerfs, La gymnas - ti - que vous fait des

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

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

ff

.vers Maints ta_lents di _ vers! Maints ta_lents di _
 .vers Maints ta_lents di _ vers! Maints ta_lents di _

ff

.vers.
 .vers.
ff **Pressez.**

RÉP. *Ne vas pas tarder
à arriver.*

SORTIE DES ÉLÈVES.

№ 1^{bis}

PIANO. *ff*

COUPLETS DU PINSON.

KETTY.

N^o 2.

Allegro. (On parle)

PIANO. *pp staccato.*

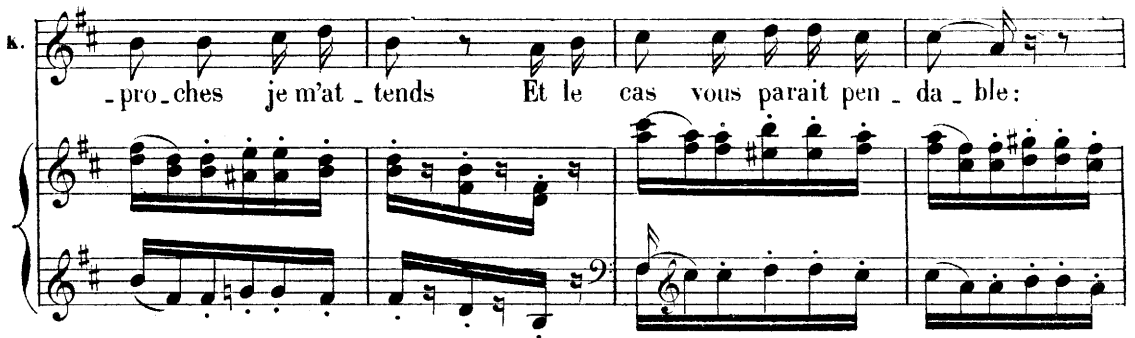


KETTY.

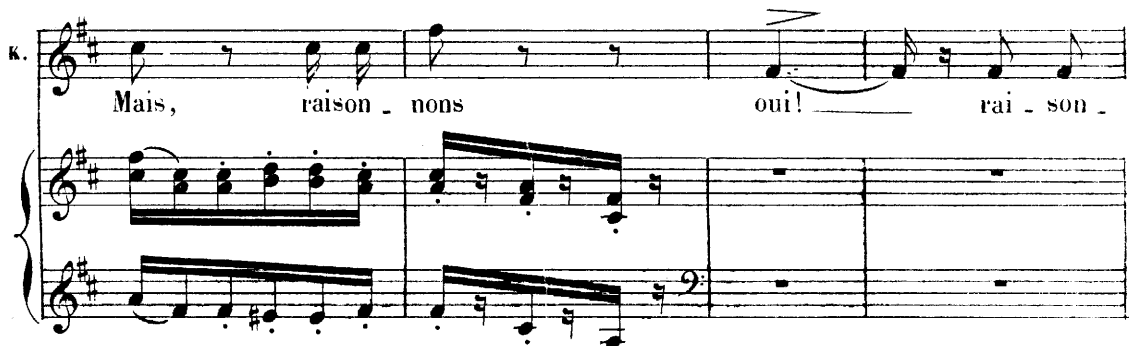


A vos re -

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



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



rit. un poco. *a piacere.*

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

p *segue.* *segue.*

a Tempo.

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

a Tempo. *legg.*

rit. *a piacere.*

pp

All^o giocoso.

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

All^o giocoso. *p*

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

K.

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

vite.

K.

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

rit.

vite. a Tempo.

K.

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

pp

sans ralentir.

K.

Lors, d'une main leste J'ouvre la prison J'envois, vif et preste, sortir le pinson

rit. un poco a piacere.

K. *mf*

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

mf *p*

K.

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

mf

K.

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

pp

K.

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

f

K.

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

f m.g.

All^o giocoso.

K.  *p*
 Dehors é-tait le feuil - la - ge Il vit les grands ar - bres verts,

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

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

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

K.  *vite. a Tempo.*
 - jour à l'hi-ron - del - le Qui chan - tait sa li - ber - té!
pp

sans ralentir.

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

mf rit. un poco a piacere.

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

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

K. -son! Cui, -cui, -cui, cui, - cui, -cui, -cui,

K. *f*

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

K.

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

K. *a Tempo.*

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

a Tempo.

pp

K.

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

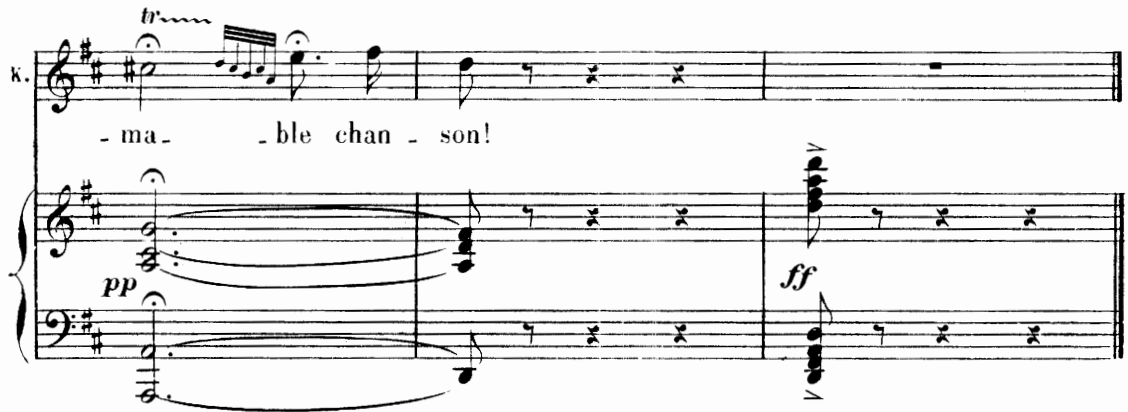
a piacere. **Lent.**

K. 

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

segue.

tr

K. 

- ma - ble chan - son!

pp *ff*

RÉP. Elles doivent avoir
changé de costumes.

RENTÉE DES ÉLÈVES.

♩ 2^{bis}

PIANO. 

f





p

RÉP. Et reprendre en Chœur.

CHANSON DU HANNETON.

N^o 3.

PROSPER.

PIANO.
ff

All^o mod^{to}

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

PROSPER.

Un beau jour, M'sieu Pou-par-

quasi louré.

p

The vocal line begins with a rest followed by the lyrics 'Un beau jour, M'sieu Pou-par-'. The piano accompaniment is in a steady 2/4 rhythm, primarily using chords. The dynamic is marked 'p' (piano).

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

The vocal line continues with the lyrics '- din Se sen - tant le cœur ba - din, Prit a - vec sa douc' com -'. The piano accompaniment continues with a similar chordal texture.

- pa - gue E premier train pour la campa -

a piacere. *rit.*

- gue! Assis

segue.

The vocal line concludes with the lyrics '- pa - gue E premier train pour la campa - gue! Assis'. The piano accompaniment features a melodic flourish in the right hand, marked 'a piacere' and 'rit.' (ritardando). The word 'segue.' is written below the piano part.

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

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

sans ralentir.

mf

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

(cri) *(cri)*

f *p* *f*

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

p *p*

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

p

rall.

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

long.

de M'sieu Poupardin! Et zon, zon, zon, Et zon, zon, zon,
LES ÉLÈVES. Et zon, zon, zon, Et zon, zon, zon,

ff

pp *ff*

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

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

p *ff*

ff

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

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

ff

quasi louché.

PROSPER.

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

p.

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

a piacere. *rit*

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

segue

p.

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

sans valentir. (eri) (eri)

P. le Co.lé.op.tè - re! Dzim! Il n'en fut pas quit't pour ça! ah!

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

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

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

LES ÉLÈVES.

rall. Et *ff*

pp

pp

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

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

p

ff

ff

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

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

ff

RÉP: Et allons prendre
notre lunch.

SORTIE DÉFINITIVE DES ÉLÈVES.

3^{bis}

All^o mod^o

PIANO.

mf

f

ff

MUSIQUE DE SCÈNE.

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

KETTY.

PIANO.

pp

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes the tempo and performance instructions: 'All^o giocoso. (on parle)' and 'pp'. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, often with slurs and ties. The piece concludes with a final chord in the bass and a whole note in the treble.

KETTY.

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

Cui, cui,
1^o Tempo.
pp

K. cui, Ah! l'ai-ma-ble chan-son Cui, cui,

K.

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

K.

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

ff

Enchaînez.

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

PIANO.

f

p

mf *p* *pp*

ENTRÉE DES CLIENTS ET CLIENTES.

N^o 3^e quintet

Agitato.

PIANO.

Mouv! de Polka.

pp

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

Second system of musical notation, continuing the piece. A *pp* dynamic marking is present in the middle of the system.

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

Fourth system of musical notation, featuring a melodic flourish in the treble staff.

Fifth system of musical notation, ending with a repeat sign. The text *RÉPL.: Allo! allo!* and *pp* is written in the right margin.

Allegro

Sixth system of musical notation, starting with a forte *f* dynamic marking and ending with a fortissimo *ff* dynamic marking. The music is more rhythmic and energetic.

COUPLETS.

FLORA.

No 4.

Allegretto

PIANO.

FLORA

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

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

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

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

The first system consists of a vocal line (F) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "tant sa p'tit maî - tres-se Qu'aussi - tôt qu'il m'aper - ce - vait Pour ob - te -". The piano accompaniment is written for both treble and bass staves, with the right hand playing a melodic line and the left hand providing harmonic support with chords and moving bass lines.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "- dir u - ne ea - res - se En fré - til - lant il ac - cou -". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

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

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

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "- te! Aussi, foi de Flo - ra A qui me le ren - dra Je pro -". The piano accompaniment includes dynamic markings: *legg.* (leggiero) in the first measure and *mf* (mezzo-forte) in the third. The piano part continues with the sixteenth-note figure in the right hand.

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

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

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

mf

The second system continues the vocal line and piano accompaniment. The lyrics are: "- ra! A qui me le ren - dra, A qui me le ren - dra A qui me le ren -". The tempo marking *a piacere* is placed above the vocal line. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the left hand.

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

segno *pp* *mf* *legg.*

The third system continues the vocal line and piano accompaniment. The lyrics are: "- dra Je donn'rai... tout c'qu'il m'deman - d'ra!". The piano accompaniment features a variety of dynamics: *segno* (a rhythmic pattern), *pp* (pianissimo), *mf* (mezzo-forte), and *legg.* (leggiero).

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

sf *p*

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

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

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompanimental role with consistent rhythmic patterns in both hands.

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

The third system shows the vocal line with a slight change in phrasing. The piano accompaniment continues with its established accompanimental style, providing harmonic support for the vocal melody.

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

The fourth system concludes the page. The vocal line ends with a fermata over the final note. The piano accompaniment features a more active and melodic line in the final measures, marked with a forte (*ff*) dynamic.

mf *con moto*

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

f *p* *legg.*

mf

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

f

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

a piacere

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

segue *pp* *mf*

legg. *sf*

TERZETTO.

TOM, JACK, JOHN.

№ 5.

Allegro

PIANO.

JOHN

Jack Truck, John Truck, Tom

TOM

Voi - là les trois Truck!

JACK

Voi - là les trois Truck!

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

JACK

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

p

TOM

Quelque compliqué soit - il?

Quelque compliqué soit - il? _____

JOHN

Quelque compliqué soit - il?

pp

mf

Faut - il par un stra - ta -

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

p

TOM. *pp*

JACK. *pp*

JOHN. *pp*

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

Montrer son esprit sub_til?

Montrer son esprit sub_til?

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

T. fil! le fil! le fil! le fil!

JACK. *f* le fil! le fil! le fil!

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

pp

f

ff

mf

f

pp
T. Sont les rois du truc,

pp
Ja. Sont les rois du truc,

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

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

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

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

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

mf

T. *sf* > Tom Truck! Jack

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

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

pp *f*

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

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

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

f

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

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

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

ff

JACK.

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

p

TOM. *pp*

Nous glissant dans chaque coin

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

JOHN.

Nous glissant dans chaque coin

mf

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

p

Jo. gril - - le Sachant cogner au be - soin!

TOM. *ff* *pp*

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

JACK. *ff*

Sachant cogner au be_soin!

Jo. *ff*

Sachant cogner au be_soin!

T.

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

T. *f* *ff*

foin! de foin! de foin! de foin!

JACK. *f*

de foin! de foin! de foin!

JOHN. *f*

de foin! de foin! de foin! Jack

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

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

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

T. *sfz* > Tom Truck! Jack

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

Jo. John Truck! *sfz* > Sont les rois du truc Jack

pp *f* >

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

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

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

f

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

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

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

ff

SORTIE.

♩ 5^{bis}

Allegro.

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

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

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

PIANO.
ff *mf* *f*

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

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

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

PIANO.
ff *ff*

ral - len - ten - do.

PIANO.
mf *dim*

CHŒUR EN MER.

N^o 6.

All^o mod^{to}

PIANO

pp

The musical score is written for piano and consists of five systems of music. The first system includes a treble and bass clef staff with a common time signature. The bass clef staff features a series of parallel lines, indicating a tremolo or rapid repetition of notes. Dynamics include *pp* and *cresc.*. The second system continues the bass clef staff with similar parallel lines and includes a *cresc.* marking. The third system shows the bass clef staff with a melodic line and a *cresc.* marking. The fourth system features a treble clef staff with a melodic line and a *cresc.* marking. The fifth system includes a treble clef staff with a melodic line and a *dim. pp* marking, along with a bass clef staff with a melodic line.

ppp

(presque sans voix)

Sop. PASSAGERS et MATELOTS.

ppp Sop. PASSAGERS et MATELOTS.
Sous le souf - fle de la bri - se

ppp Tén.
Sous le souf - fle de la bri - se

ppp Basses.
Sous le souf - fle de la bri - se

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

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

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

pp

qui se bri - se A nos pieds vient

qui se bri - se A nos pieds vient

qui se bri - se A nos pieds vient

The piano accompaniment consists of two staves (treble and bass clef) with triplet patterns in the right hand and a steady bass line in the left hand.

mur - mu - rer A nos pieds vient

mur - mu - rer A nos pieds vient

mur - mu - rer A nos pieds vient

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

starg.
mur - mu - rer A nos pieds

mur - mu - rer A nos pieds

mur - mu - rer A nos pieds

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

pp estinto.

vient mur - mu - rer

pp

vient mur - mu - rer

pp

vient mur - mu - rer

pp

A. C. 8809.

DUETTINO.

FLORA. PROSPER.

N^o 7.

All^o mod^{to}

p

FLORA.



All^o mod^{to}

Pour les ma_telots s'il vous

PIANO.

pp

rit.

très lié.



F. 

F. 

Sans ralentir.

F. 

pp

F

Pour les ma_telots s'il vous plaît!

PROSPER.

pp

1^o Tempo.

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

P

FLORA.

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

F

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

pp

F

Pour les matelots s'il vous plaît!

pp PROSPER.

Pour les matelots s'il vous plaît!

pp

estinto.

DIVERTISSEMENT.

N^o 8.

All^o vivace.

PIANO.

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

mf m.g.

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

cresc.

Second system of musical notation. The treble clef continues with melodic lines, and the bass clef has chords. A *cresc.* marking is present in the second measure. The system concludes with a fermata over the final measure.

f ff

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

legg. sf > p p

Fourth system of musical notation. The treble clef has a melodic line, and the bass clef has chords. Dynamic markings include *legg.*, *sf >*, and *p*. A repeat sign is used in the second measure.

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

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

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

Second system of a piano score. It includes first and second endings, marked *1^a* and *2^a*. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo).

Third system of a piano score. The right hand continues with slurred eighth-note patterns. The left hand has a more active accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

Fourth system of a piano score. The right hand features a melodic line with slurs. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo).

Fifth system of a piano score. The right hand continues with slurred eighth-note patterns. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte).

Sixth system of a piano score. It includes first and second endings, marked *1^a* and *2^a*. Dynamic markings include *ff* (fortissimo) and *p subito* (piano subito).

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

Second system of musical notation, continuing the piece. The treble clef melody continues with similar rhythmic patterns, while the bass clef provides harmonic support with chords and moving lines.

Third system of musical notation. The treble clef melody shows some chromatic movement, and the bass clef continues with a steady accompaniment.

Fourth system of musical notation. A dynamic marking of *f* (forte) is present in the treble clef. The music becomes more complex with some triplets and sixteenth-note patterns.

Fifth system of musical notation. The treble clef features more intricate melodic lines, and the bass clef has some chordal textures. A dynamic marking of *f* is also present.

Sixth system of musical notation, the final system on the page. It concludes with a final cadence in the treble clef and a bass line that ends with a few notes.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents.

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

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

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

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

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

First system of musical notation. 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 begins with a piano (*p*) and mezzo-piano (*m.g.*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A *cresc.* (crescendo) marking is present in the second measure.

Second system of musical notation. It continues the piece with a treble and bass clef grand staff. The dynamics increase to *f* (forte) in the third measure. The melodic line in the upper staff shows a rising contour, and the bass line continues with a steady accompaniment.

Third system of musical notation. The piece continues with a treble and bass clef grand staff. The upper staff has a melodic line with some chromatic movement, and the lower staff provides a consistent harmonic support.

Fourth system of musical notation. It features a treble and bass clef grand staff. The melodic line in the upper staff is more active, with various intervals and a final cadence-like phrase. The bass line remains accompanimental.

Fifth system of musical notation. The final system on the page, consisting of a treble and bass clef grand staff. The music concludes with a melodic phrase in the upper staff and a final chord in the lower staff.

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

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

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

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

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

Andantino.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a melody of eighth notes, often beamed in pairs, with a *pp* dynamic marking. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth notes.

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

The third system of music shows a change in the melodic texture. The upper staff features a more active melody with slurs and a *pp* dynamic marking. The lower staff continues with a steady accompaniment of eighth notes.

The fourth system continues the melodic and harmonic development, with the upper staff showing a sequence of eighth notes and the lower staff providing a consistent accompaniment.

The fifth system of music features a return to a more chordal texture in the upper staff, with a *pp* dynamic marking. The lower staff continues with its accompaniment of eighth notes.

The sixth and final system of music concludes the piece with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff.

MUSIQUE DE SCÈNE et CHŒUR.

N° 9.

PIANO. *pp*

CHŒUR A L'UNISSON.

ppp

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

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

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

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

dim. *p*

FINAL.

N^o 10. Martial.

PIANO. *f* *ff*



m.g.



ff



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

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

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

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



ff



ne de l'A - mé - ri - que! Sa - lut à

ne de l'A - mé - ri - que! Sa - lut à

ne de l'A - mé - ri - que! Sa - lut à

ne de l'A - mé - ri - que! Sa - lut à

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

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

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

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

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

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

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

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

8

sol fleu - rit la li - ber - té! Sa -

sol fleu - rit la li - ber - té! Sa -

sol fleu - rit la li - ber - té! Sa -

sol fleu - rit la li - ber - té! Sa -

3

- lut à toi! Sa -
 - lut à toi! Sa -
 - lut à toi! Sa -

This system contains the first vocal entry. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes, with triplets in the right hand.

- lut! Sa - lut!
 - lut! Sa - lut!
 - lut! Sa - lut!
 - lut! Sa - lut!

This system contains the second vocal entry. It consists of four staves: three vocal staves and one piano accompaniment staff. The vocal lines are in a single melodic line with lyrics. The piano accompaniment continues with a similar rhythmic pattern, including triplets and sustained chords.

RIDEAU.

ff *tenuto*

This system is a piano interlude. It consists of two staves: a grand staff (treble and bass clef). The music is marked *ff* (fortissimo) and *tenuto* (sustained). It features a complex texture with many chords and moving lines in both hands.

ENTR' ACTE

All^o vivo.

PIANO.

ff

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

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords, each with a slur above it. The bass staff contains a series of chords, some with eighth notes and some with rests. The key signature has one sharp (F#).

The second system of music consists of two staves. The treble staff features a melodic line with slurs and a dynamic marking of *cresc.* (crescendo) in the first measure, followed by a hairpin indicating a gradual increase in volume, and a dynamic marking of *f* (forte) in the third measure. The bass staff contains chords with eighth notes and rests.

The third system of music consists of two staves. The treble staff has a melodic line with slurs and a dynamic marking of *ff* (fortissimo) in the second measure. The bass staff contains chords with eighth notes and rests. A dynamic marking of *p* (piano) is visible in the first measure of the treble staff.

The fourth system of music consists of two staves. The treble staff has a melodic line with slurs and a dynamic marking of *p* (piano) in the first measure. The bass staff contains chords with eighth notes and rests. A dynamic marking of *léger.* (light) is written above the first measure of the treble staff.

The fifth system of music consists of two staves. The treble staff contains a melodic line with slurs. The bass staff contains chords with eighth notes and rests. The key signature has one sharp (F#).

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

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

Third system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines.

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

Fifth system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines.

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

The second system continues the musical texture established in the first system, with the treble staff showing melodic movement and the bass staff providing harmonic support.

The third system features a more active melodic line in the treble staff. A dynamic marking of *tutta forza.* is placed in the right-hand portion of the system.

The fourth system continues the piece, with the treble staff showing a consistent melodic pattern and the bass staff providing a steady accompaniment.

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

CHOEUR

N^o 11.

All^o moderato.

PIANO.

ff *lourd.*

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, accented with a **>** and a **mf** dynamic. The left hand (bass clef) provides a rhythmic accompaniment with chords and moving lines. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

The piano accompaniment for the second system continues the melodic and rhythmic patterns from the first system. The right hand has a more active melodic line, while the left hand maintains a steady accompaniment. The dynamics and articulation remain consistent with the first system.

The piano accompaniment for the third system shows a continuation of the musical themes. The right hand features a melodic line with some rests, and the left hand provides harmonic support with chords and moving lines. The overall texture is dense and rhythmic.

This section contains the vocal parts and piano accompaniment for the chorus. It includes staves for Soprano (Sop.), Tenor (Ten.), and Basses, along with a grand staff for the piano accompaniment. The lyrics are: "C'est l'heu-re de la co-hu-e Dans la cin-quième a-ve-nu-e". The vocal parts are marked with a forte (**f**) dynamic. The piano accompaniment continues with a steady accompaniment. The key signature and time signature remain the same as in the previous systems.

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

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

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

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

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

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

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

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

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

mf

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

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

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

f

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Va plus vite que l'express. Le mot d'ordre est bu-si-gness'.

ff

Detailed description: This system shows the piano accompaniment for the second system. It features a dynamic marking of *ff* (fortissimo) at the beginning. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The key signature and time signature remain the same as in the first system.

(On parle)

pp

Detailed description: This system is marked '(On parle)' and *pp* (pianissimo). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamics are significantly softer than the previous systems. The key signature and time signature are consistent.

Detailed description: This system continues the piano accompaniment with chords in the right hand and a bass line in the left hand. The key signature and time signature are consistent with the rest of the page.

Detailed description: This system concludes the piano accompaniment with chords in the right hand and a bass line in the left hand. The key signature and time signature are consistent with the rest of the page.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The treble clef line includes a series of eighth notes, a half note, and a quarter note with a fermata. The bass clef line features chords and single notes.

Second system of musical notation, continuing the piece. The treble clef line shows a melodic phrase with a slur over several notes. The bass clef line continues with harmonic support.

Third system of musical notation, showing a repeat sign at the beginning. The treble clef line has a melodic line with a slur, and the bass clef line has a steady accompaniment.

Fourth system of musical notation, continuing the melodic and harmonic development. The treble clef line features a melodic line with a slur, and the bass clef line provides accompaniment.

Fifth system of musical notation, showing further melodic and harmonic progression. The treble clef line has a melodic line with a slur, and the bass clef line continues with accompaniment.

Sixth system of musical notation, concluding the piece. It includes a first ending (1^a) and a second ending (2^a) with the instruction "2^a pour finir à la réplique Allons donc master John!". The first ending leads back to the beginning of the piece, while the second ending provides a final cadence.

COUPLETS DU MAGASINAGE

FLORE

N^o 12.

All^o moderato.

PIANO.

mf

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

FLORE.

En Amé-ri-que c'est la mo - de Sa -

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

-git - il de pas-ser le temps

On s'en va la chose est com -

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

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

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

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

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

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

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

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

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

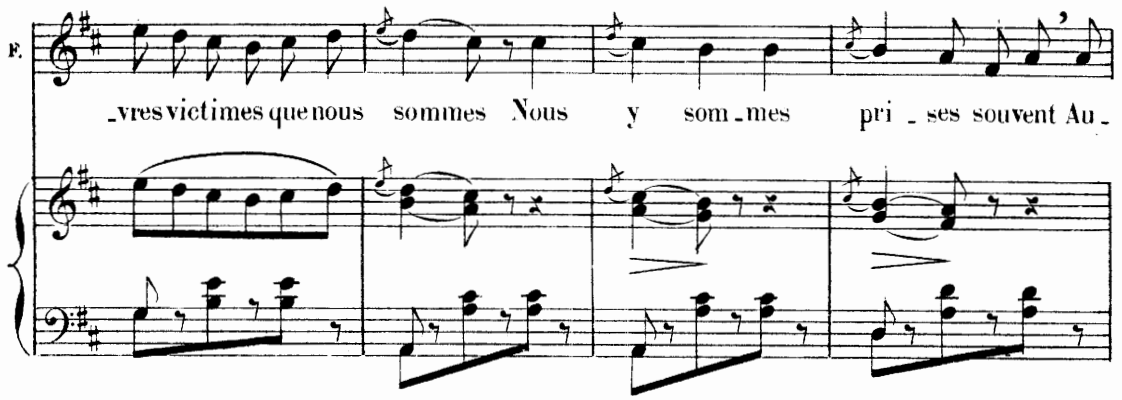
F. *s'ap-pel-le ma-ga - si - ner! ma - ga - si - ner!*

mf

F. *De quoi donc se plaindraient les*

p

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

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

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

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

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and features a melodic line with eighth and quarter notes. The piano accompaniment is in G major and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

F. *rien a_che_ter Ça s'ap_pel - le, ça s'ap_pel - le, ça s'ap_pel - le, ça s'ap*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a melodic line with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

F. *-pel - le, ça s'ap_pel_le ma_ga - si - ner! ma - ga - si -*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line features a melodic line with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *f* is present in the piano part.

F. *- ner!*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line features a melodic line with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings of *mf* and *f* are present in the piano part.

CHANSON DES ALLUMETTES

N^o 13.

KETTY

Mouv! de Gigue.

PIANO. *ff*

The piano introduction consists of three measures in 2/4 time, marked *ff*. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

KETTY.

C'est Bob que l'on me

p subito. *pp*

The first vocal line is in a single measure, starting with a rest. The piano accompaniment continues with the same rhythmic pattern as the introduction, marked *p subito.* and *pp*.

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

The second vocal line is in a single measure, starting with a rest. The piano accompaniment continues with the same rhythmic pattern.

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

The third vocal line is in a single measure, starting with a rest. The piano accompaniment continues with the same rhythmic pattern.

K.

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

K.

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

K.

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

K.

-ni soit qui m'é - tren - ne Il me ren - dra con - tent!

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

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

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

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

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

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

A - che - tons des al - lu - met - tes

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

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

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

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

Voi - là le mar - chand!

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

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

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

ff

p subito.

K.  *pp*

Le mé - tier que j'ex - er - ce Cer -

K. 

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

K. 

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

K.  *p*

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

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

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

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

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

très léger.

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

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

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

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

K. *Qui veut, qui veut, qui veut, qui veut des ci - ga - ret - tes?*

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

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

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

f

K. *Voi - là le mar - chand!*

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

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

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

ff

ff

(On danse.)

First system of piano music, featuring a treble and bass clef. The music is marked *ff* and consists of two measures. The right hand has a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords.

Second system of piano music, continuing the piece. It consists of two measures with similar melodic and harmonic structures to the first system.

Third system of piano music, concluding the section. It consists of two measures, ending with a double bar line and repeat dots.

*RÉP. Où allons-nous?
chez Blondin!*

CHANGEMENT

pour le 6^e Tableau.

N^o 13^{bis}

Mod^{to}

PIANO

First system of piano music for N° 13 bis, marked *ff*. It is in 3/4 time and consists of two measures. The right hand features a melodic line with eighth notes, and the left hand has a steady accompaniment.

Second system of piano music for N° 13 bis, consisting of two measures. The right hand has a melodic line with eighth notes, and the left hand provides a harmonic accompaniment.

Third system of piano music for N° 13 bis, consisting of two measures. The right hand has a melodic line with eighth notes, and the left hand provides a harmonic accompaniment. The system ends with a double bar line and repeat dots.

CHŒUR DES SERVANTES.

Ce motif est un motif populaire américain recueilli.

N^o 14.**Allegro.**

QUELQUES UNES.

SERVANTES

PIANO.

ff

Dans

TOUTES.

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

p *f*

QUELQUES UNES.

-sept Que tout soit brillant et net. Un voy-ageur d'im-portan-ce

p

Eho-no-re de sa pré-sen-ce Nou-bli-ons au-cun ob-jet

TOUTES.

, QUELQUES UNES.

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

TOUTES.

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

RÉP. Passons au 58.

SORTIE.

N^o 14^{bis}

Allegro.

SERVANTES

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

PIANO.

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

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

QUATUOR BOUFFE.

PROSPER, JOLICOK, TOM, JOHN.

N^o 15.

All^o mod^{to}

PIANO. *f*

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4.

PROSPER. *p*

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

The first line of music for Prosper features a vocal line with lyrics and a piano accompaniment. The piano part starts with a *p* dynamic and includes a *legg.* section. The key signature has one flat and the time signature is 2/4.

p

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

The second line of music for Prosper continues the vocal line and piano accompaniment. The piano part features a *p* dynamic. The key signature has one flat and the time signature is 2/4.

p

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

The third line of music for Prosper concludes the vocal line and piano accompaniment. The piano part features a *f* dynamic. The key signature has one flat and the time signature is 2/4.

JOHN. *p*

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

l'élec-tri-ci-té! El-le vous donne à vo-lon-té Ce qui peut

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

JOLIGOK. *mf*

El-le nous donne à volon-

TOM. *mf*

El-le nous donne à volon-

10. *f*

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

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

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

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

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

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

T.
Drrr _____

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

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

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

T.
Drrr _____ Hur - *ff*

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

Un peu retenu

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

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

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

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

P. *mf*
_ mais plus de gar - çons!

J.
Dé - sor - mais

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

Jo.
Dé - sor - mais plus de gar -

p *mf*

f ³ **Plus lent.**

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

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

T. *f* ³ Plus de gar_çons!

Jo. *f* ³ - çons! plus de gar_çons!

Plus lent.

p

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

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

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

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

mf *f*

a piacere. *a Tempo.*

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

a Tempo.

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

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

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

P. *Vous pressez, vous poussez,*

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

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

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

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

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

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

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

(imitation)

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

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

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

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

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

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

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

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

a piacere.

P.

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

P.

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

P.

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

JOLICOK.

segue.

J.

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

TOM.

C'est très com-plet!

JOHN.

C'est très com-plet!

p

P. *Vous poussez, Vous poussez,*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

J. *ni - que!* TOM. C'est fée.

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

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

Mi - ri - fi - que! En cet hô -

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

P. donne à vo - lou - té Ce qui peut ê - tre sou - hai - té Et ce pro -

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

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

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

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

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

JOLICOK.

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

TOM.

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

Jo.

te

p

J.

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

T.

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

PROSPER. *pp*

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

J.

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

T.

- té. *(imitation)* *p* Drrr

En cet hô - tel si ré - pu - té Tout

p

P. donne à vo_lonté Ce qui peut ê_tre souhaité Et ce pro-grès en vé_ri-té Mé_ri-te

J. donne à vo_lonté Ce qui peut ê_tre souhaité Et ce pro-grès en vé_ri-té Mé_ri-te

T. Drrr _____ Drrr _____

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

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

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

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

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

SORTIE.

N° 15^{bis}

PROSPER. 

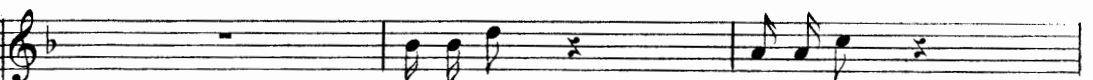
JOLICOK. 

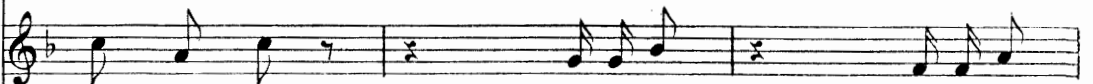
TOM. 


JOHN. 


PIANO. 


Ding, ding, ding,

P. 

J. 

T. 

Jo. 

PIANO. 

Vous pressez, vous pressez

Ding, ding, ding, Vous pressez, vous pressez

Ding, ding, ding, Vous pressez, vous pressez

Ding, ding, ding, Vous pressez, vous pressez

mf

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

J. ding, Et vos vœux sont e - xau -

T. ding, Et vos vœux sont e - xau -

Jo. ding, Et vos vœux sont e - xau -

f

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

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

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

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

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

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

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

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

P. — cés!

J. — cés!

T. — cés!

Jo. — cés!

CHANGEMENT ET MUSIQUE DE SCÈNE.

N^o 15^{ter}

All^o mod^{to}

PIANO.

ff

The musical score consists of five systems of piano accompaniment. Each system has a treble and a bass staff. The first system is marked 'ff' and 'All^o mod^{to}'. The second system features a change in time signature from 6/8 to 2/4. The third system continues with the 2/4 time signature. The fourth system includes a dynamic marking 'p (on parle)' and a key signature change to one flat. The fifth system is marked 'Plus lent.' and returns to a 6/8 time signature.

All^o mod^{to}

The first system of piano accompaniment consists of two staves. The right hand (treble clef) begins with a melodic line in 2/4 time, marked *f*. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. The system concludes with a grand staff section featuring a sixteenth-note scale in the right hand and sustained chords in the left hand.

RÉP: Entrez! Entrez!
au musée Tomson!

MUSIQUE DE SCÈNE.

№ 15. quater

PIANO.

The piano part for the scene is written in 2/4 time with a key signature of one sharp (F#). It features a *sf* dynamic marking. The lyrics are: "Venez voir la femme poisson! venez! venez!". The score includes a grand staff with treble and bass clefs, ending with a double bar line and repeat signs.

All^o mod^{to}

The second system of piano accompaniment continues the piece. The right hand (treble clef) has a melodic line marked *sf*. The left hand (bass clef) has a rhythmic accompaniment. The system concludes with a grand staff section featuring a sixteenth-note scale in the right hand and sustained chords in the left hand.

CHOEUR ET CHANSON NÈGRE.

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

PIANO.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a forte (*ff*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes. The system concludes with a double bar line and a repeat sign.

Mod^{to} Pendant toute cette ritournelle Tom et John occupent la scène.

The second system of the musical score consists of two staves. The time signature changes to 2/4. The music begins with a piano (*p*) dynamic. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff provides a rhythmic accompaniment with chords and single notes. The system concludes with a double bar line and a repeat sign.

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

CHANSON NÈGRE.

§ TOM. *mf*
 1. Ça qu'est bon!
 2. Pou dor - mi!

JOHN. *p*
 1. Au ma - tin, moi su - cé can - ne A mi -
 2. A - près ça mon - té dans ca - se Di - gé -

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

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

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

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

T. *-co!*
-la

Bon nè - gre, li, li,

J. Bon nè - gre, li, li,

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

You, ya, ya,

mf

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

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

ff Li man-gé! you, ya, ya,

ff *mf*

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

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

Li bu - vé!

ff

T. *z*amais, *z*amais, tra_vail_lé

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

p

T. *f* Et touzou chan_té _____

J. *p* rit. Pou se re_po_

LES MINSTRELS.

Et touzou dan_sé _____

mf *f* *p* rit.

a Tempo più moto.

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

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

Pou se re_po_sé! et you, ya, ya,

ff *ff* *ff*

a Tempo più moto.

p *ff* *mf*

En pressant.

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

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

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

En pressant.

Vivace. fff crié.

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

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

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

fff

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

fff

CHOEUR GÉNÉRAL.

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

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

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

Vivace.

Bon nègre li ai-mé mangé, Bon nègre li ai-mé bu-vé, Mais

fff

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

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

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

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

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

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

En pressant de plus en plus.

FIN.

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

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

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

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

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

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

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

First system of musical notation, piano (p), featuring a treble and bass staff with a grand staff bracket. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, piano (p), featuring a treble and bass staff with a grand staff bracket. The music continues with similar rhythmic patterns and articulations.

Third system of musical notation, piano (p), featuring a treble and bass staff with a grand staff bracket. The music continues with similar rhythmic patterns and articulations.

Fourth system of musical notation, piano (p), featuring a treble and bass staff with a grand staff bracket. The system concludes with a double bar line and repeat signs. Above the treble staff, the instruction reads: *Mesure à jouer ad libitum jusqu'à la réplique Yes! §*

RÉP: De les surveiller de près.

MUSIQUE DE SCÈNE.

№ 16^{bis}

All^o mod^{to}

PIANO. Musical score system 5, featuring a treble and bass staff with a grand staff bracket. The music is marked *ff* (fortissimo) and includes a 6/8 time signature. The bass line consists of chords and single notes, while the treble line features chords and melodic fragments.

CHŒUR ET COUPLETS.

KETTY, CHŒUR.

№ 17.

All^o mod^{to} *ff*

SOPRANI.



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

TÉNORS.



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

BASSES.

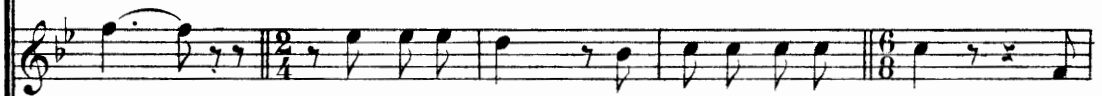


All^o mod^{to} Sa - lu-ons tous Blondin — L'il - lus-tre ba - la -

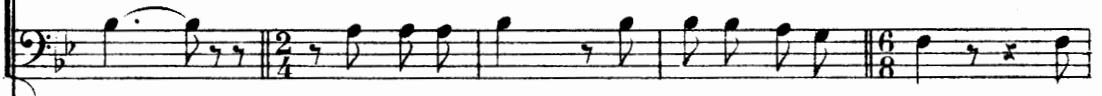
PIANO.



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



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



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



sa charman_te fil - le Si jeune et si gen - til - le

sa charman_te fil - le Si jeune et si gen - til - le

sa charman_te fil - le Si jeune et si gen - til - le

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

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

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

COUPLETS.

Même mouv!

KETTY.

(crânement)

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

Même mouv!

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

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

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

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

K. fé - te Celle qui tourne chaque tê -

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

a Tempo.

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

K.

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

K.

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

K.

_din, De la fille à Blon - din

Sop. *ff*
C'est la fille à Blon - din Rei -

Tén. *ff*
C'est la fille à Blon - din Rei -

Basses. *ff*
C'est la fille à Blon - din Rei -

K.

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

K.

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

ff

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

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

p

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

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

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

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

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

a Tempo.

K.  C'est la fille à Blon - din Rei -

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

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

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

K.

à Blon - din

Sop. *ff*

Tén. *ff*

Basses.

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

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

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

ff

K.

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

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

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

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

p

K.

ff
C'est

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

K.

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

ff

BALLET DES COURSES.

PREMIERE ENTRÉE.

Mod^{to} marziale.

I

ff

p staccato.

Enchaînez.

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

PAS DES PETITS MUSICIENS AMBULANTS.

Moderato.

II

p staccato.

mf
m.g.

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

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

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

Third system of musical notation. The treble clef staff shows a piano (*p*) dynamic marking and a fortissimo (*sf*) dynamic marking. It contains multiple triplet markings (*3*) and a crescendo hairpin.

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

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

Sixth system of musical notation. The treble clef staff shows a mezzo-forte (*mf*) dynamic marking, a fortissimo (*ff*) dynamic marking, and a fortissimo (*f*) dynamic marking. It includes triplet markings (*3*) and a crescendo hairpin.

ENTRÉE DES BOUQUETIÈRES.

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

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

The third system features a piano (*p*) dynamic in the right-hand staff. It contains arpeggiated chords and a fortissimo (*ff*) dynamic marking towards the end. The left-hand staff maintains the accompaniment.

The fourth system begins with a piano (*p*) dynamic. The right-hand staff has triplet markings. The system concludes with a *legg. stacc.* marking. The left-hand staff continues with eighth-note accompaniment.

The fifth system shows a mezzo-forte (*mf*) dynamic in the right-hand staff. It features a series of eighth-note patterns in both hands. The system ends with a *mf* marking.

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

SOLO.

Largo assai.

Mouv^t de Valse.

III

VALSE.

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

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

Third system of the musical score. The upper staff has a melodic line with a slur and a dynamic marking of *ff* (fortissimo) in the second measure. The lower staff consists of a steady accompaniment of chords. A dashed line with the number '8' above it spans the first two measures of the upper staff.

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

Fifth system of the musical score. The upper staff contains a melodic line with slurs and accents, ending with a dynamic marking of *fff* (fortississimo). The lower staff features a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure of the lower staff. A dashed line with the number '8' above it spans the first two measures of the upper staff.

ENTRÉE DU FOND

Musical score for "ENTRÉE DU FOND". The score is written for piano and consists of six systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The second system continues with the same key signature. The third system changes to a bass clef and a key signature of two sharps (F# and C#). The fourth system continues with the same key signature. The fifth system continues with the same key signature. The sixth system changes to a 6/8 time signature and a key signature of one flat (Bb).

Dynamics and performance markings include:

- mf* (mezzo-forte) in the first system.
- ff* (fortissimo) in the second system.
- fff* (fortississimo) in the fourth system.
- mf* (mezzo-forte) in the sixth system.
- diminuendo* (diminishing) in the sixth system.
- rit.* (ritardando) in the sixth system.
- pp* (pianissimo) in the sixth system.

The score features various musical notations, including slurs, accents, and dynamic markings. The final system concludes with a double bar line and a key signature change to one flat.

Mouv! de Valse

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a half note G4, followed by a series of eighth notes: A4, Bb4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and provides a harmonic accompaniment with chords: G2-Bb2-D3, F2-A2-C3, G2-Bb2-D3, F2-A2-C3, G2-Bb2-D3, F2-A2-C3, G2-Bb2-D3, F2-A2-C3.

The second system continues the piece. The upper staff features a melodic line with eighth notes and slurs, including a trill on G4. The lower staff continues with chords, including some with accidentals like F#2 and C#3.

The third system includes dynamic markings. The word "cresc." is written in the lower staff. The upper staff has a melodic line with a trill on G4. The lower staff has chords and a melodic line starting with a forte "f" dynamic.

The fourth system continues the melodic and harmonic development. The upper staff has a melodic line with slurs and a trill. The lower staff has chords and a melodic line with rests.

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

The sixth system concludes the piece. The upper staff has a melodic line with slurs and a trill. The lower staff has chords and a melodic line with rests, ending with a forte "ff" dynamic marking.

ENTRÉE DES JOCKEYS (FEMMES)

et

PAS D'ENSEMBLE.

Mod^{lo} marziale

IV

Allegro

8

Mouv! de Polka

Enchaînez

PAS DES JOCKEYS.

Moderato

The musical score is written for piano in 2/4 time, marked 'Moderato'. It consists of six systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic and features a triplet in the right hand. The second system continues with piano dynamics. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system returns to piano dynamics. The fifth system features a mezzo-forte dynamic with a more active right-hand melody. The sixth system concludes with a mezzo-forte dynamic. The piece ends with a final chord in the bass clef.

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

Second system of musical notation. The right hand continues with slurred and accented notes. A *crescendo* hairpin is shown between the staves, indicating a gradual increase in volume. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a more active melodic line with slurs. The dynamic is marked *ff* (fortissimo). The system concludes with a double bar line and the word **FIN** in the right margin.

Section titled **Plus lent.** (More slowly). The dynamic is marked *p* (piano). The right hand part consists of dense, rapid sixteenth-note chords. The left hand accompaniment is a steady eighth-note pattern.

Fourth system of musical notation, divided into two measures labeled **1^a** and **2^a**. The right hand continues with dense chords. A *cresc.* (crescendo) hairpin is present. The left hand accompaniment continues with eighth notes.

Presto furioso

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

Allegro.

Mod^{lo} quasi lento

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The piece begins with a piano introduction marked *sf* and *ff*. The main melody in the right hand features a series of eighth-note patterns with slurs and accents. The left hand provides a harmonic accompaniment with chords and single notes.

PAS DE TROIS

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

The third system continues the piece. It features a piano (*p*) dynamic in the first measure, followed by a mezzo-forte (*mf*) dynamic, and then returns to piano (*p*). The right hand has a melodic line with triplets and slurs. The left hand has a steady accompaniment with chords and eighth notes.

Un peu plus vite

The fourth system continues the piece. It features a fortissimo (*ff*) dynamic in the first measure, followed by a piano (*p*) dynamic. The right hand has a melodic line with triplets and slurs. The left hand has a steady accompaniment with chords and eighth notes.

The fifth system continues the piece. It features a fortissimo (*ff*) dynamic. The right hand has a melodic line with triplets and slurs. The left hand has a steady accompaniment with chords and eighth notes.

The sixth system continues the piece. It features a fortissimo (*f*) dynamic. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment with chords and eighth notes. The system ends with a first ending marked *1^a*.

2^a

mf *p* *mf*

p

Plus vite.

ff *ff*

Pressez.

GALOP FINAL.

VI

f

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *v* (accents) and *mf* (mezzo-forte). The system concludes with a double bar line and repeat dots.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* (mezzo-forte). The system concludes with a double bar line and repeat dots.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The system is divided into two sections, labeled *1^a* and *2^a*, with repeat dots at the end of each section.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The system concludes with a double bar line and repeat dots.

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

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

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

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

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

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

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

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

Second system of musical notation, continuing the piece. The right hand's sixteenth-note pattern continues, and the left hand accompaniment remains consistent. The system concludes with a repeat sign and a final cadence.

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

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

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

Sixth system of musical notation, continuing the piece. The right hand has a melodic line with eighth notes and rests, and the left hand continues with eighth-note accompaniment.

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

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

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

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

Dédoulez le mouv!

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

The first system of music consists of two staves. The treble staff contains a series of chords and eighth-note patterns, while the bass staff provides a rhythmic accompaniment with eighth notes and chords. The key signature has one flat, and the time signature is 3/4.

1º Tempo vivo.

The second system continues the piece. The treble staff features a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The bass staff has a steady accompaniment. A crescendo (*cresc.*) marking is present in the second measure of the treble staff.

The third system shows a more intense section. The treble staff has a melodic line with slurs and accents, marked with fortissimo (*ff*). The bass staff continues with a rhythmic accompaniment of chords and eighth notes.

The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature remains one flat, and the time signature is 3/4.

The fifth system concludes the piece. The treble staff has a melodic line with slurs and accents, and the bass staff has a rhythmic accompaniment. The key signature remains one flat, and the time signature is 3/4.

CHANGEMENT.

N^o 18^{bis}

Andante.

PIANO.

ff

RÉP. « Je vous le promet »

8^e. TABLEAU.

MUSIQUE DE SCÈNE.

N^o 18^{ter}

Andantino.

(On parle)

PIANO.

pp

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The music includes various note values, rests, and dynamic markings.

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

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

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

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

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

RONDEAU DU CORONER.

PROSPER, JOLICOK, JOHN.

№ 19. All^o mod^{to}

PIANO.

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

PROSPER.

PROSPER. *mf*
Je

The vocal line for Prosper is on a single staff. It begins with a rest followed by a melodic phrase. The piano accompaniment continues with dynamic markings of *p*, *f*, and *p*.

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

The first vocal line includes the lyrics: "suis co-ro-ner! Et j'en ai bien l'air A mon œil sé-vè-re, A". The piano accompaniment is marked *pp*.

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

The second vocal line includes the lyrics: "mon front austè-re. On se dit c'est clair, c'est clair, c'est clair, c'est". The piano accompaniment features a *cresc.* marking.

gai.

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

ff *p*

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

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

rit

segue.

molto slargando.

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

pp Tempo.

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

Il est co-ro-ner, il
ppp

JOHN. Il est co-ro-ner, Il

pp Tempo.

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

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

cresc. *gai.* *p*

cresc. *p*

mf *p*

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

J. *ner!*

Jo. *ner!*

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

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

Même mouvt!

Même mouvt!
louré.
la la la la la la

Même mouvt!

mf

(il danse)

Même mouv!

P. *la.* Mon cœur se di-

JOLICOK. *mf*
 La la la — la la — la la la la

JOHN.
 La la la — la la — la la la la

f Même mouv!

P. *a piacere.*
 - la-te Lorsque je cons - ta - te Devant un ma - ri Le flagrant dé -

Même mouv!
louré.
 - lit! La la la — la la — la la la la!

JOLICOK.
 La la la — la

JOHN.
 La la la — la

Même mouv!
louré. *mf*

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

J.  la — la la la la.

Jo.  la — la la la la.



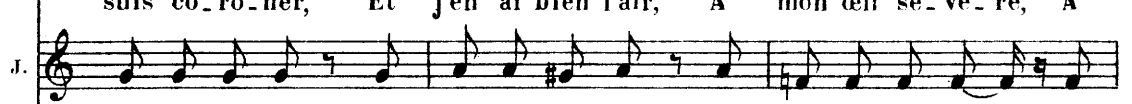
P.  , a piacere. , pp

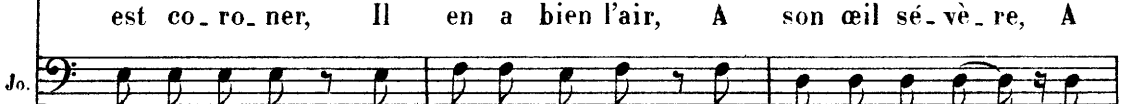
J.  la, Tra la la, tra la la la la la la la la la la Je


Jo.  II



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

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

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

 pp

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

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

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

cresc.

mf

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

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

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

f

P.
- ner,

J.
- ner.

Jo.
- ner.

SORTIE.

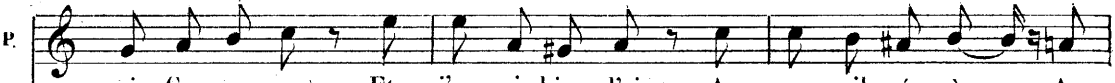
N^o 19^{bis}


PROSPER.  Je

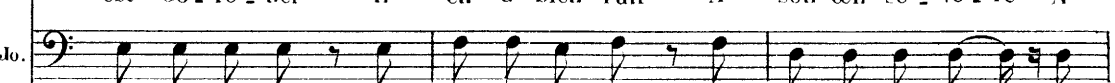
JOLICOK.  Il


JOHN.  Il


PIANO. 

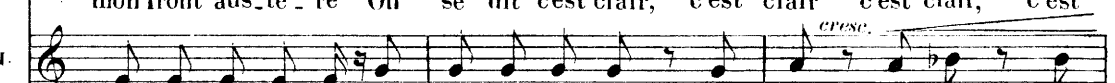
P.  suis Co-ro-ner Et j'en ai bien l'air A mon oeil sé-vè-re A

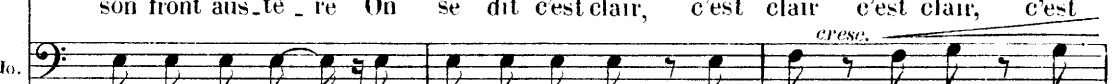
J.  est Co-ro-ner Il en a bien l'air A son oeil sé-vè-re A

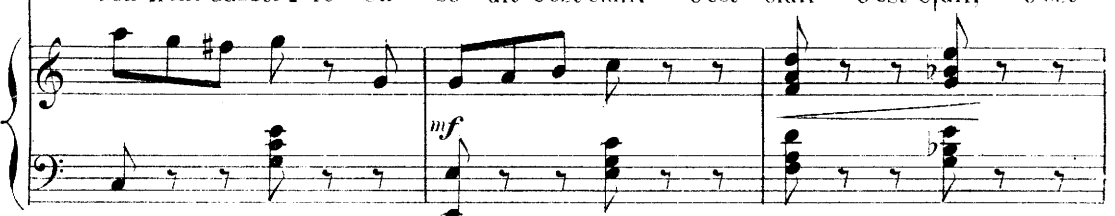
Jo.  est Co-ro-ner Il en a bien l'air A son oeil sé-vè-re A



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

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

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



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

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

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

P. -ner.

d. -ner.

do. -ner.

Pressez.

MUSIQUE DE SCÈNE.

N^o 19^{ter}.

PIANO. *ff*

CHANGEMENT

pour le 9^e Tableau et FINAL.

N^o 20.

PIANO. *ff*

ff

1^a 2^a *ff*

Sop.
Tén.
Basses.

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

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

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

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

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

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

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

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

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

On reste in - ter - dit!

On reste in - ter - dit!

On reste in - ter - dit!

All^o mod^{to}

pp (On parle)

pp

KETTY.

C'est la fille à Blon_din Rei_ne de la vol_

K. -ti - ge Son seul aspect sou_dain vous don_ne le ver_

K. -ti - ge Et cha_cun c'est cer_tain Rend hommage au pres_

K. -ti - ge De la fille à Blon_din, De la fille à Blon_din.

Sop. C'est

Tén. C'est

Basses. C'est

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

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

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

à Blon - din.

à Blon - din.

à Blon - din.

ff

ff

p

ff

Fin du 2^e Acte.

ENTR'ACTE.

All^o vivo.

PIANO.

ff

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of five systems of two staves each. The first system is marked **All^o vivo.** and **PIANO.** with a dynamic marking of *ff*. The music features a steady bass line of chords and a more active treble line with eighth and sixteenth notes, including a quintuplet in the second measure. The second system continues the treble line with a quintuplet in the second measure. The third system features a more complex treble line with sixteenth-note patterns. The fourth system has a treble line with sixteenth-note patterns and a bass line with a dynamic marking of *ff*. The fifth system concludes the piece with a final chord in the bass line.

The first system of music consists of two staves. The treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff has a steady eighth-note accompaniment of G3, A3, B3, and C4.

The second system continues the piece. The treble staff has a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff continues with eighth notes G3, A3, B3, and C4.

Plus vite.

ff

The third system is marked "Plus vite." and "ff". The treble staff features a five-fingered scale starting on G4, marked with a "5" above the first measure. The bass staff continues with eighth notes G3, A3, B3, and C4.

The fourth system continues the five-fingered scale in the treble staff, marked with a "5" above the first measure. The bass staff continues with eighth notes G3, A3, B3, and C4.

The fifth system features a sixteenth-note scale in the treble staff. The bass staff continues with eighth notes G3, A3, B3, and C4.

The sixth system concludes the piece with a sixteenth-note scale in the treble staff. The bass staff continues with eighth notes G3, A3, B3, and C4.

RIDEAU.

Toujours plus vite.

ACTE II.

10^e TABLEAU

RÉP. = Gare de Folsomm

MUSIQUE DE SCÈNE.

N^o 20^{bis}

ROMANCE.

PROSPER.

N^o 21.

PIANO.

p très lié et soutenu.

PROSPER.

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

col canto.

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

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

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

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

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

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

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

P.

Ces a -

P.

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

P.

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

P.

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

mf

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "-ques ins-tants va fi-nir: Mais mon cœur longtemps, je vous". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

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

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

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

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

The fifth system shows the piano accompaniment for the final part of the page. It consists of two staves with a steady eighth-note bass line and chords in the right hand.

DUETTINO DE LA RÉCONCILIATION.

FLORA, JOLICOK.

N^o 22. Mouvt de Valse.

PIANO. *mf*

FLORA.

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

p

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

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

JOLICOK.

Et moi de mê - me Oui! je te

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

FLORA.

Car, loin des yeux, C'est près du

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

F. cœur?

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

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

FLORA.

pp

Te re_voi_là donc! Mon pe_tit tro - gnon!

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

pp

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

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

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

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

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

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

cresc.

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

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

f *ff*

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

p

J
Je te dé - vo - - - re!

J.

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

J.

FLORA.

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

F.

- mous - se Me sem - ble dou - -

F.

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

mf

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

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

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

sf

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

sf

pp

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

JOLICOK.

Te re - voi - là donc! Mon pe - tit tro - gnon!

pp

F. Te re_voi_là donc! Mon ché-ri mi - gnon!

J. Te re_voi_là donc! Mon ché-ri mi - gnon!

F. Te re_voi_là donc! Mon petit bi - chon!

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

F. Te re_voi - là, te re_voi - là, te re_voi - là donc!

J. Te re_voi - là, te re_voi - là, te re_voi - là donc!

cresc.

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

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

ff

(On parle)

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

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

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

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

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

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

ppp

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

CHANGEMENT

pour le 11^e Tableau.

♩ 22bis

All^o vivace.

PIANO.

ff

à volonté.

fff

CHŒUR DES PEAUX ROUGES.

N^o 23.

All^o mod^{to}
PIANO. *ff*

Sop. *ff*
Tén. *ff*
Basses. *ff*

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

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

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

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

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

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

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

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

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

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

Nous som - mes rois.

Nous som - mes rois.

Nous som - mes rois.

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

SORTIE.

№ 23^{bis}

PIANO.

f *p*

RENTÉE DES PEAUX ROUGES.

All^o mod^{to}

PIANO.

ff

mf

COUPLETS ET DANSE DES SAUVAGES.

KETTY, CHŒUR.

N^o 24.All^o mod^o

PIANO.

ff

First system of piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music begins with a forte (ff) dynamic and includes a repeat sign.

Second system of piano introduction, continuing the melodic and harmonic development.

KETTY.

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

col canto. *pp* *segue.*

Piano accompaniment for the first vocal line, marked *col canto.* and *pp*. It includes a *segue.* marking at the end.

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

Second system of piano accompaniment for the second vocal line, marked *segue.*

K. sa-ge? Lorsque les ver-res sont pleins Qui fait qu'en ri-ant on
 vel-le Quel est le di-vin nec-tar Qui fait qu'admi-rant ses

Third system of piano accompaniment for the third vocal line, marked *segue.*

k. *jet_te Par des_sus tous les mou_lins Chaque bonnet en cor_net_te?
charmes A ma_da_me Pu_ti_phar Jo_seph est rendu les ar_mes?*

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

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

mf

K. Si cette

feu, l'eau de feu, l'eau de feu, Qui s'al - lume et qui flambe

feu, l'eau de feu, l'eau de feu, Qui s'al - lume et qui flambe

feu, l'eau de feu, l'eau de feu, Qui s'al - lume et qui flambe

mf

K. eau nous grise un peu Et nous fait le - ver la jam - be

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

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

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

ff *p*

DANSE.

All^o vivo.

Chœur à l'unisson

You! you! you! you! you!

All^o vivo.

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

- ri Cos - ta - Ri - co You! you! you! you! you! Pou - lo - mi -

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

Chœur à l'unisson.
Plus vite.

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

Plus vite.

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

Plus vite.

-ca. You! you!you! you! you! Pou - lo - mi - to, You! you!you!

Plus vite.

you! you! you! you! you! Ka - ri - ka - la!

Presto vivace.

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

ff

(cres)

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

ff

SORTIE ET CHANGEMENT

pour le 12^e Tableau.

N^o 24^{bis} All^o vivo.

PIANO.

ff

ff

f

ff

MUSIQUE DE SCÈNE.

N^o 24^{ter}.

PIANO. *ff*

RÉP. — Je vais chercher Jolicok.

MUSIQUE DE SCÈNE.

N^o 24^{quater}.

PIANO. *p*

Enchaînez.

CHANGEMENT
pour le 15^e Tableau.

N^o 24 quinter **Moderato.**

PIANO.

sf

DÉFILÉ ET COUPLÉ FINAL.

TOUS LES PERSONNAGES, CHOEUR.

N^o 25. Marche.

Tromp. dans la coulisse.

PIANO.

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

DÉFILÉ.

Sop.

Tén.

Basses.

Orchestre et Tutti de Fanfare.

C'est la fé -

C'est la fé -

C'est la fé -

Vocal and piano accompaniment for the "Défilé" section, including lyrics for Soprano, Tenor, and Basses.

- te de l'or Que par - tout il - ruis - sel - le,

- te de l'or Que par - tout il - ruis - sel - le,

- te de l'or Que par - tout il - ruis - sel - le,

Chan - tons, chantons, chan - tons en - cor.

Chan - tons, chantons, chan - tons en - cor.

Chan - tons, chantons, chan - tons en - cor.

Sa puis - sance immor - tel - - le, Le plai - sir nous ap -

Sa puis - sance immor - tel - - le, Le plai - sir nous ap -

Sa puis - sance immor - tel - - le, Le plai - sir nous ap -

- pel - le C'est la fê - te de l'or!

- pel - le C'est la fê - te de l'or!

- pel - le C'est la fê - te de l'or!

ENTRÉE DANSANTE

Orchestre seul.

Mouv^t de Gigue.

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

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

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

The fourth system continues the musical development. The upper staff's melody remains active with eighth notes, and the lower staff's accompaniment is consistent.

The fifth system concludes the piece. The upper staff ends with a final melodic phrase. The lower staff concludes with a final chord. The word *suivez.* is written in the right margin of the system. The system ends with a double bar line and a common time signature (C).

ENTRÉE MARCHÉ

Sop. 1^o Tempo.

En ce jour de fête a_mis chantons,

En ce jour de fête a_mis chantons,

En ce jour de fête a_mis chantons,

1^o Tempo.

ff

dansons, Et que l'é_cho ré - pè - te

dansons, Et que l'é_cho ré - pè - te

dansons, Et que l'é_cho ré - pè - te

Nos ac - cla_ma - ti - ons.

Nos ac - cla_ma - ti - ons.

Nos ac - cla_ma - ti - ons.

ENTRÉE DANSANTE

Orchestre seul.

Mouv! de Gigue.

First system of the musical score for 'ENTRÉE DANSANTE'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music is marked *mf* (mezzo-forte). The treble staff features a rhythmic melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of the musical score. The notation continues with similar rhythmic patterns in both staves, maintaining the *mf* dynamic.

Third system of the musical score. The treble staff shows some chromatic movement in the melody, while the bass staff continues with steady accompaniment.

Fourth system of the musical score, concluding the dance piece. The piece ends with a double bar line and repeat signs in both staves.

ENTRÉE MARCHÉ

Plus vite.

Sop. Orchestre Fanfare.

Vocal and fanfare parts of 'ENTRÉE MARCHÉ'. The key signature has one flat, and the time signature is common time (C). The lyrics are: "Le seul maître du monde, Que cha - cun à la". The vocal parts are for Soprano (Sop.), Tenor (Tén.), and Basses (Basses). The fanfare part is for the orchestra.

Piano accompaniment for 'ENTRÉE MARCHÉ'. The key signature has one flat, and the time signature is common time. The music is marked *ff* (fortissimo). The piano part features a rhythmic accompaniment with chords and eighth notes.

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

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

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

C'est l'or! c'est l'or! c'est l'or!

C'est l'or! c'est l'or! c'est l'or!

C'est l'or! c'est l'or! c'est l'or!

Orchestre seul.

pp (on parle.)

rit.

KETTY (avec le Chœur)

1^o Tempo. Grâce à tout mon cou -

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

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

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

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

K.  *si*l faut vous le di - re, Ô ju - ges sou - ve - rains, Ce

K.  que mon cœur dé - si - re Se trouve entre vos mains :

K.  Qui veut, qui veut, qui veut, qui veut, qui veut me plai - re

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

K.  1. Timide é - co - pliè - re, Ce qu'il faut i - ci, Messieurs, c'est ce - ci. Messieurs, c'est ce -
2. Ce qu'il faut i - ci

K.

Sop. *-ci!*

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

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

ff

fê - te Ce que cha - cun at - tend, Ce que cha - cun sou -

fê - te Ce que cha - cun at - tend, Ce que cha - cun sou -

fê - te Ce que cha - cun at - tend, Ce que cha - cun sou -

- hai - te, C'est que joyeu - se - ment Par - tout l'é - cho ré -

- hai - te, C'est que joyeu - se - ment Par - tout l'é - cho ré -

- hai - te, C'est que joyeu - se - ment Par - tout l'é - cho ré -

-pè - te Votre ap - plaudis - se - ment, Votre applau - dis - se - ment!

-pè - te Votre ap - plaudis - se - ment, Votre applau - dis - se - ment!

-pè - te Votre ap - plaudis - se - ment, Votre applau - dis - se - ment!

ff

ff

FIN

