

LE  
VOYAGE DE SUZETTE

Opérette en 3 Actes  
à grand spectacle

DE

A. DURU & H. CHIVOT

Musique de

LÉON VASSEUR

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**LÉON VASSEUR**

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# LE VOYAGE DE SUZETTE

— OPÉRETTE EN 3 ACTES À GRAND SPECTACLE —

DE A. DURU ET H. CHIVOT

Musique de

**LÉON VASSEUR**

Représentée pour la première fois sur le théâtre de la Gaîté, à Paris, le 20 Janvier, 1890.

— Direction de M<sup>r</sup> DEBRUYÈRE — Mise en scène de M<sup>r</sup> RIGA —

V<sup>o</sup> E. LAUWERYNS,  
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Personnages:	Artistes:	Personnages:	Artistes:
<b>Suzette</b> .....	M <sup>lles</sup> SIMON-GIBARD.	<b>Verduron</b> .....	M <sup>rs</sup> MESMACKER.
<b>Paquita</b> .....	— GÉLABERT.	<b>Pinsonnet</b> .....	— SIMON-MAX.
<b>Cora</b> .....	— BURTY.	<b>André</b> .....	— ALEXANDRE.
<b>La Rosalba</b> .....	— FAILLE.	<b>Giraflor</b> .....	— BÉLLOT.
<b>Général Zéphyris</b> — M <sup>r</sup> RIGA.			

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# INTRODUCTION.

Allegro mod<sup>to</sup>

PIANO.

*ff*

*p*

*ff*

*rit. molto.*

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ACTE I

1<sup>er</sup> TABLEAU.

INTRODUCTION, CHŒUR ET SCÈNE.

CORA, MENDIANTES ET MENDIANTS.

N<sup>o</sup> 1. Moderato.

PIANO.

First system of piano introduction. Treble and bass clefs, 2/4 time signature. Dynamics include *f* and *tr*.

Second system of piano introduction. Dynamics include *p* and *ff*.

Third system of piano introduction. Dynamics include *tr* and *p*.

RIDEAU.

Fourth system of piano introduction, marked "RIDEAU". Dynamics include *cresc.* and *f*.

MENDIANTES ET MENDIANTS

Sop.

Soprano vocal line. Dynamics include *f*. Lyrics: "Honneur! honneur! à ce - lui qui sou."

Tén.

Tenor vocal line. Dynamics include *f*. Lyrics: "Honneur! honneur! à ce - lui qui sou."

Basses.

Bass vocal line. Dynamics include *f*. Lyrics: "Honneur! honneur! à ce - lui qui sou."

Piano accompaniment for the chorus. Dynamics include *ff*.

- la - ge la mi - sè - re Et que son nom soit bé - ni sur la ter - re toute en -  
 - la - ge la mi - sè - re Et que son nom soit bé - ni sur la ter - re toute en -  
 - la - ge la mi - sè - re Et que son nom soit bé - ni sur la ter - re toute en -

- tiè - re Honneur! honneur! à ce - lui qui sou - la - ge la mi -  
 - tiè - re Honneur! honneur! à ce - lui qui sou - la - ge la mi -  
 - tiè - re Honneur! honneur! à ce - lui qui sou - la - ge la mi -

- sè - re Et que son nom soit bé - ni, sur la  
 - sè - re Et que son nom soit bé - ni,  
 - sè - re Et que son nom soit bé - ni,

ter - re toute en - tiè - re!

Son nom soit bé - ni!

Son nom soit bé - ni!

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

CORA.

Tendez la main, voi - ci du pain, voi - ci des

*p.*

The second system consists of two staves. The top staff is a vocal line (Cora) with lyrics. The bottom staff is piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The piano part includes a dynamic marking of *p.* (piano).

Co.

fruits dans ces cor - beil - les, De beaux fruits

*p.*

The third system consists of two staves. The top staff is a vocal line (Cora) with lyrics. The bottom staff is piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The piano part includes a dynamic marking of *p.* (piano).

Co.

aux couleurs ver - meil - les et plus en - cor Voi - ci de

The fourth system consists of two staves. The top staff is a vocal line (Cora) with lyrics. The bottom staff is piano accompaniment. The key signature remains three sharps and the time signature is 4/4.



Co. l'or!

*f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de l'or?

*f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de l'or?

*f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de l'or?

*f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de l'or?

*f* *tr.* *p*

COBA. 1<sup>o</sup> Tempo.

Prenez, je vous le don - ne!

*col canto*

Co. Pre - nez, je vous le don - ne!

*p*

Co. Je vous le don - ne!

Co. Et cette au - mô - ne Vient de la part du Sei -

Co. -gneur Blan - chard!

Sop. *f*

Tén. Hon - neur au Sei - gneur Blan -

Basses.

*sans ralentir.*

- chard!

*f*

Hon - neur au Sei - gneur Blan - chard!

*f*

Hon - neur au Sei - gneur Blan - chard!

*ff* *fp*

CORA.

Grâce à ses immenses ri - ches - - ses De tous il est le bien fai -

- teur! Pro - fi - tez donc de ses lar - ges - - ses Et pri -

- ez pour ce bon Sei - gneur Et pri - ez pour ce bon Sei -

*rit.*

1<sup>o</sup> Tempo.

- gneur! Ten - dez la main, voi - ci du pain

voi - ci des fruits dans ces cor - beil - - les, de beaux

Co. fruits aux couleurs ver- meil - les et plus en - cor Voi -

Co. - ci de l'or!

Sop. *f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de

Ten. *f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de

Basses. *f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de

1<sup>o</sup> Tempo. *f*

For? Honneur! honneur! à ce -

For? *f* Honneur! honneur! à ce -

For? *f* Honneur! honneur! à ce -

\_lui Qui sou\_la\_ge la mi\_sè\_re Et que son nom soit bé\_ni Sur la  
 \_lui Qui sou\_la\_ge la mi\_sè\_re Et que son nom soit bé\_ni Sur la  
 \_lui Qui sou\_la\_ge la mi\_sè\_re Et que son nom soit bé\_ni Sur la

terre toute en\_tière Honneur! honneur à ce\_lui Qui sou\_la\_ge la mi\_  
 terre toute en\_tière Honneur! honneur à ce\_lui Qui sou\_la\_ge la mi\_  
 terre toute en\_tière Honneur! honneur à ce\_lui Qui sou\_la\_ge la mi\_

\_sè\_re Et que son nom soit bé\_ni Sur la terre toute en\_tière  
 \_sè\_re Et que son nom soit bé\_ni Sur la terre toute en\_tière  
 \_sè\_re Et que son nom soit bé\_ni Sur la terre toute en\_tière

Oui que son nom soit bé - ni! Oui

Oui que son nom soit bé - ni! Oui

Oui que son nom soit bé - ni! Oui

que son nom soit bé - ni.

que son nom soit bé - ni.

que son nom soit bé - ni.

*ff*

RÉP. «Taisez vous le voici»

### ENTRÉE D'ANDRÉ.

№ 1<sup>bis</sup>

Moderato.

PIANO.

## DEUX COUPLETS EN DUETTO.

CORA, ANDRÉ.

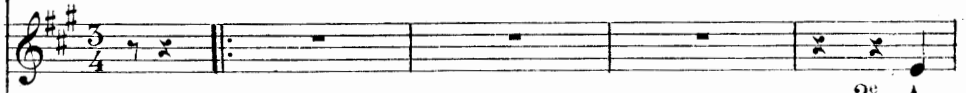
№ 2.

Allegro.

CORA.



ANDRÉ.



PIANO.

Allegro.



re-poser est plein d'ap - pas Par cet - te cha - leur sans pa - reil - le Et le  
 plait, ça march' à grands pas On suit le flot qui vous en - traî - ne Et

cœur bien calme som - meille, Il dort lorsque l'on n'aime pas! Mais quand on  
 l'on s'adore u - ne se - mai - ne C'est ain - si lorsque on n'aime pas! Mais quand on

2<sup>e</sup> Ct. (s. ule)  
 1<sup>er</sup> Ct. (seul)

*pp* *mf*

ai - me? Mais quand on ai - me? Alors, ah! c'est bien  
 ai - me? Mais quand on ai - me? Alors, c'est comme en

1<sup>er</sup> Ct  
 2<sup>e</sup> Ct

dif - fé - rent Les ray - ons d'un so - leil brûlant Pé - nè - trent, pé - nè - trent  
 tous pa - ys Si deux beaux yeux vous ont soumis, Si par le cœur



Co. no - tre cœur ar\_dent L'a\_mour est ex\_trê\_me, L'amour est ex\_trê\_me  
 A. on est bien pris L'a\_mour est ex\_trê\_me, L'amour est ex\_trê\_me

ENSEMBLE. *a piacere.*  
 Co. Lors\_que l'on ai - - - me! Lors\_que l'on ai -  
 A. Lors\_que l'on ai - - - me! Lors\_que l'on ai -

*segue.*

Co. 1<sup>a</sup> 2<sup>a</sup>  
 -me! -me!  
 A. -me! -me!

*sf sf f>*

RÉP. «Te voilà fixée»

### MUSIQUE DE SCÈNE.

№ 2<sup>bis</sup>

Moderato.

PIANO.

CHŒUR DES SEIGNEURS.

N<sup>o</sup> 3.

Marziale.

PIANO.

First system of piano introduction. Treble and bass staves in 2/4 time, key of D major. Dynamics include *ff* and *f*. A trill is marked in the treble staff.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

First system of vocal and piano accompaniment. Treble staff for Tenors (Ténors) and Basses (Basses). Lyrics: Dans nos pa\_ys, dans nos pa\_ys du ciel bé - ni Rien ne rempla - ce. Piano accompaniment below.

Second system of vocal and piano accompaniment. Treble staff for Tenors (Ténors) and Basses (Basses). Lyrics: Si belle chas\_se, si bel\_le chas - se Mais si tu veux, mais si tu veux. Piano accompaniment below.

è - tre vainqueur Du tigre al - tier plein de fu -  
 è - tre vainqueur Du tigre al - tier pleir de fu -

The first system consists of three staves. The top staff is the vocal line, the middle is the bass line, and the bottom is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano accompaniment features triplet patterns in both hands.

-reur, Har - di chas - seur Il faut du cœur Hardi chas -  
 -reur, Har - di chas - seur Il faut du cœur Hardi chas -

The second system continues the musical score with three staves. The vocal line and bass line have lyrics. The piano accompaniment continues with triplet patterns.

-seur Il faut du cœur, il — faut du cœur!  
 -seur Il faut du cœur, il — faut du cœur!

The third system concludes the musical score with three staves. The piano accompaniment ends with a fortissimo (*ff*) dynamic marking and triplet patterns.



### MUSIQUE DE SCÈNE.

N<sup>o</sup> 3<sup>bis</sup>

Moderato. (On parle)

PIANO. *pp*

The first system of music for 'Moderato. (On parle)' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The lower staff is in bass clef with the same key signature and time signature, starting with a quarter note G2, followed by a quarter note A2, and a quarter note Bb2. The piece is marked 'PIANO' and 'pp'.

The second system continues the piece. The upper staff features a quarter note C5, followed by a quarter note Bb4, and a quarter note A4. The lower staff continues with a quarter note C3, followed by a quarter note B2, and a quarter note A2. The music is marked 'pp'.

The third system continues the piece. The upper staff features a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The lower staff features a quarter note G2, followed by a quarter note A2, and a quarter note Bb2. The music is marked 'pp'.

The fourth system concludes the piece. The upper staff features a quarter note C5, followed by a quarter note Bb4, and a quarter note A4. The lower staff features a quarter note C3, followed by a quarter note B2, and a quarter note A2. The music is marked 'pp' and ends with the instruction 'estinto.'.

RÉP. « Où est Sélim »

### ENTRÉE DE SÉLIM.

N<sup>o</sup> 3<sup>ter</sup>

All<sup>o</sup> giocoso

PIANO. *ff*

The first system of music for 'ENTRÉE DE SÉLIM.' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The lower staff is in bass clef with the same key signature and time signature, starting with a quarter note G2, followed by a quarter note A2, and a quarter note Bb2. The piece is marked 'PIANO' and 'ff'.

The second system continues the piece. The upper staff features a quarter note C5, followed by a quarter note Bb4, and a quarter note A4. The lower staff features a quarter note C3, followed by a quarter note B2, and a quarter note A2. The music is marked 'pp'.



## 2<sup>e</sup> CHŒUR DES SEIGNEURS.

N<sup>o</sup> 4.

All<sup>o</sup> moderato.

TÉNORS.

BASSES.

PIANO.

ta - ble, vite à ta - ble Ah! pour nous quel heureux destin Un

seigneur très af - fa - ble Nous offre un fes - tin A

ta - ble, vite à ta - ble Ah! pour nous quel heureux destin Un

ta - ble, vite à ta - ble Ah! pour nous quel heureux destin Un

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in French and repeat the phrase 'ta - ble, vite à ta - ble Ah! pour nous quel heureux destin Un'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

seigneur très af - fa - ble Nous offre un fes - tin. Pour fê -

seigneur très af - fa - ble Nous offre un fes - tin. Pour fê -

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines repeat the phrase 'seigneur très af - fa - ble Nous offre un fes - tin. Pour fê -'. The piano accompaniment maintains the same rhythmic and melodic structure as the first system.

-ter cet hôte ai - ma - ble A - yons tous le verre en main. Pour fê -

-ter cet hôte ai - ma - ble A - yons tous le verre en main. Pour fê -

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal lines repeat the phrase '-ter cet hôte ai - ma - ble A - yons tous le verre en main. Pour fê -'. The piano accompaniment features a final cadence with a fermata over the final chord.

ter cet hôte ai - ma - ble A - yons tous le verre en main! A

ter cet hôte ai - ma - ble A - yons tous le verre en main! A

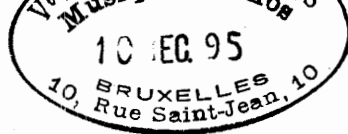
*sf* *f* *ff*

ta - ble! à ta - ble! à ta - - -

ta - ble! à ta - ble! à ta - - -

-ble!

-ble!



# MUSIQUE DE SCENE.

N<sup>o</sup> 4<sup>bis</sup>

Lento. (On parle)

PIANO.

pp

The musical score is written for piano in G major (one sharp) and common time (C). It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Lento. (On parle)' and the dynamics are 'pp' (pianissimo). The score features several triplet figures in the right hand, often with corresponding chords in the left hand. The first system shows a steady accompaniment. The second system introduces a triplet in the right hand. The third system continues with similar accompaniment. The fourth system includes a first ending (1<sup>a</sup>) and a second ending (2<sup>a</sup>), both marked with triplets. The fifth and sixth systems continue the melodic and harmonic development with various triplet patterns.



D. C. § puis =  
à la **RÉP.** « Ah! cette jeune fille »

Euchâinez.

RÉP. « A Mademoiselle Suzette »

### CHANGEMENT.

N<sup>o</sup> 4<sup>ter</sup>

PIANO.

RIDEAU pour le 2<sup>e</sup> Tableau.

Euchâinez.

Reprise D.C. à volonté du 4<sup>bis</sup> et du 4<sup>ter</sup> au signe § la dernière fois suivez.

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CHŒUR DES ENFANTS.

5. Moderato.

ENFANTS.

PIANO.

Deux et deux font

quatre quatre et quatre font huit huit et huit font seize seize et seize trent'

VERDURON (Parlé)

deux trent'deux et trent'deux ça fait... Eh bien trent'deux trent'deux et trent' et trente deux?

VERDURON (Parlé)

ça fait? Ça fait soixante quatre

deux ça fait Ça fait six cent quatre.

PAQUITA.

# SCÈNE

et

## COUPLETS DES CONFITURES.

### N° 6.

SUZETTE.

Quel va -

PIANO. *f*

Su. -car-me et quel-le dis-pu-te!

VERDURON.

Ces gre-dins vont m'extermi-

*f*

Même mouv!

Su. Com-ment, un com-bat, u-ne lut-

v. -ner!

Même mouv!

*f*

Même mouv!

All<sup>o</sup>

te Lorsque j'apporte à déjeu - ner, Lorsque j'ap - porte à déjeu - ner.

LES ENFANTS

*(guiment)*

LES ENFANTS

Même mouv!

All<sup>o</sup>

A déjeu -

Su Des tar -

E. -ner, à déjeu - ner, Qu'appor - tez vous pour dé - jeu - ner?

E. -ner, à déjeu - ner, Qu'appor - tez vous pour dé - jeu - ner?

Su ti - nes de confi - tu - res. Des tar -

E. Donnez-nous - en, donnez-nous - en.

E. Donnez-nous - en, donnez-nous - en.

Su. *ti nes de confi tu res*

E. *Donnez-nous-en, donnez-nous-en.*

VERDURON.

Que c'est na-

The first system of music includes four staves. The Soprano staff (Su.) has a treble clef and a key signature of one sharp (F#). The Alto staff (E.) has a treble clef and the same key signature. The Bass staff (VERDURON) has a bass clef and the same key signature. The Piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "ti nes de confi tu res" under the Soprano staff, "Donnez-nous-en, donnez-nous-en." under the Alto staff, "VERDURON." under the Bass staff, and "Que c'est na-" under the Piano staff.

Su. *Ap-prochez-*

V. *-tu re les voi là calmés sur le champ.*

*p soutenu.*

The second system of music includes four staves. The Soprano staff (Su.) has a treble clef and a key signature of one sharp. The Alto staff (V.) has a bass clef and the same key signature. The Bass staff has a bass clef and the same key signature. The Piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "Ap-prochez-" under the Soprano staff, "-tu re les voi là calmés sur le champ." under the Alto staff, and "*p soutenu.*" under the Piano staff.

Su. *-vous trou-pe mu-tine et cha-cun au-ra sa tar-ti-*

The third system of music includes two staves. The Soprano staff (Su.) has a treble clef and a key signature of one sharp. The Piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "-vous trou-pe mu-tine et cha-cun au-ra sa tar-ti-" under the Soprano staff.

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## COUPLETS DES CONFITURES.

Mouv! de valse.

SUZETTE.

Mouv! de valse.

PIANO.

1. En voi - ci pour tous les  
2. Vous ré - cla-mez, chers en -

su  
goûts J'en ai plein cette cor - beil - le Ain - si donc con - ten - tez -  
- fants, Ces tar - ti - nes si fri - an - des Plus tard quand vous se - rez

su  
vous Choïsis - sez prune ou gro - seil - le Con - ten - tez -  
grands Vous fe - rez d'autres de - man - des Quand vous s' rez

su  
vous, con - ten - tez - vous, Choi - sis -  
grands, quand vous s' rez grands, Vous fe -

Tempo.  
*pp*

Su.  
- sez prune ou gro - seil - le! Ah! Ap - pro - chez,  
- rez d'autres de mau - des! Ah! Sans sou - ci,

Su.  
mes pe-tits chéris, Ay - ez joy - eu - ses fi-gu-res Et pre - nez,  
mes pe-tits chéris, Des ex - i - gen - ces fu-tu-res Au - jour - d'hui,

Su.  
mes pe-tits a-mis, Ces ex - qui - ses con-fi-tu-res. Oui pre - nez  
mes pe-tits a-mis, Pre - nez donc ces con-fi-tu-res.

Su.  
mes pe - tits ché - ris ces ex - qui - ses con - fi - tu - res. Oui pre -

Su. *nez ces confi - tu - res, ces confi - tu - res!*

Su. *2. Vous ré -*

RÉP. *«Allez vous amuser à la fête»*

### SORTIE.

№ 6<sup>bis</sup>

Même mouv!

PIANO.



RÉP. «Messieurs de l'Estudiantina  
arrivent donc avec vos jambonneaux»

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# ENTRÉE DE L'ESTUDIANTINA.

(MOTIF POPULAIRE ESPAGNOL, REQUEILLI)

7.

PIANO.

The piano introduction consists of four measures in 2/4 time, marked with a forte (f) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

CHŒUR. (ESTUDIANTINA)

Au - près de ton doux maî - tre, Si tu daignes pa -

The chorus begins with a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Au - près de ton doux maî - tre, Si tu daignes pa -".

\_raî - tre Tu comble\_ras les vœux De son cœur amou - reux, Par

The chorus continues with the lyrics: "\_raî - tre Tu comble\_ras les vœux De son cœur amou - reux, Par".

un mot, un sou - ri - re A - bré\_ge le mar - ty - re Du

The chorus continues with the lyrics: "un mot, un sou - ri - re A - bré\_ge le mar - ty - re Du".

ten\_dre Gi - ra - flor qui t'offre i - ci sa flor. Dzing.

The chorus concludes with the lyrics: "ten\_dre Gi - ra - flor qui t'offre i - ci sa flor. Dzing."

GIRAFLOR.

Pa - rais ma bel - le Lors - que ma voix t'ap - pel - le,

ENSEMBLE.

Donne à mon cœur L'i - vresse et le bon - heur, Tra la la

tra la la tra la la tra la la tra la la. Au -

Sop. GIRAFLOR.

- près de ton doux maî - tre Si tu dai - gnes pa - raî - tre. Tu Tén.

li, di, li, di, ling, li, di, li, di, ling,

Basses. pp

li, di, li, di, ling, li, di, li, di, ling,

com.ble.ras les vœux De son cœur a-mou - reux Par

li, di, li, di, ling, li, di, li, di, ling,

li, di, li, di, ling, li, di, li, di, ling,

un mot, un sou - ri - re A - brè - ge le mar - ty - re Du

li, di, li, di, ling, li, di, li, di, ling,

li, di, li, di, ling, li, di, li, di, ling,

ten - dre Gi - ra - flor Qui t'offre i - ci sa flor! Bing!

Qui t'offre i - ci sa flor! Bing!

Qui t'offre i - ci sa flor! Bing!

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# SCÈNE ET COUPLETS.

N<sup>o</sup> 8.

(Suzette entrant)

SUZETTE. *All<sup>o</sup> mod<sup>o</sup>*

C'est tout à fait char.

PIANO. *All<sup>o</sup> mod<sup>o</sup>* *mf*

Su. *pp*

- mant! C'est tout à fait char - mant! De vo - tre courtoi -

Su. *pp*

- si - e Suzette en ce mo - ment, Messieurs, Suzette vous remer -

PAQUITA.

Su. *mf*

- ci - e Moi je vais en a - vant Pour pré - ve - nir ma

**Allegro.**

Pa. *-tan\_te.*

GIRAFLOR

Très bien et mainte - nant Par - tons sans plus d'at -

**VERDUCRON**

G. *-tente. Oui, par-tons! oui, par-tons, par - tons sans plus d'at - ten - te.*

COMMÈRES

*mf*

Oui, par -

*-tez, oui, par-tez, par - tez sans plus d'at - ten - te.*

**Allegro**

*f*

Euchaïaez.

COUPLETS.

(MOTIF POPULAIRE ESPAGNOL, RECUEILLI)

**Moderato.**

PIANO *ff*

SUZETTE.

1. A ce si - gnal joyeux —  
2. En moi vous trou - ve - rez —

— qui nous ap - pel - le — Partons tous deux, partons tous  
— u - ne ser - van - te — A vos dé - sirs vous me ver -

deux pour la cha - pel - le Par - tons mais es - pérons —  
— rez o - bé - is - san - te Mais pour - tant, mon a - mi, —

Su. char- mant pré - sa - ge Que nous fe - rons tres bon mé -  
je ne veux fai - re Rien que ce qui pourra me

REFRAIN

Su. - na - ge! Cher Monsieur de la Houspiè -  
plai - re!

Su. - ra Prête à vous sui - vre me voi - là, Prenez ma main puisque ce -

Su. - la Fait plai - sir à mon - p'tit pa - pa! Cher Mon - sieur

de la Hous piè - ra Prête à vous sui - vre me voi - là Prenez ma

*f* ENSEMBLE  
de la Hous piè - ra Prête à vous sui - vre la voi - là Prenez sa

main puisque ce - la Fait plai\_sir à mon p'tit pa - pa!

main puisque ce - la Fait plai\_sir à son p'tit pa - pa!

Su. - pa!

Su. - pa!

*ff*

suivez.



**SORTIE.**

**№ 8bis**

**1<sup>o</sup> Tempo.**

SOPRANI. *f* Au - près de ton doux maî - - - tre Si

TÉNORS. *f* (imitation de mandoline) Li, di, li, di, ling,

BASSES. *f* Li, di, li, di, ling,

PIANO. *f* *p*

tu dai - gnes pa - raî - - - tre Tu com - ble - ras les

li, di, li, di, ling,

li, di, li, di, ling,

vœux De son cœur a - mou - reux Par un mot un sou -

li, di, li, di, ling, li, di, li, di, ling,

li, di, li, di, ling, li, di, li, di, ling,

- ri - - - re A - brè - ge le mar - ty - re Du ten - dre Gi - ra -  
 li, di, li, di, ling, li, di, li, di, ling,  
 li, di, li, di, ling, li, di, li, di, ling,

- flor Qui l'offre i - ci sa flor! *ff* Cher Monsieur de la Houspiè -  
 Qui l'offre i - ci sa flor! *ff* Cher Monsieur de la Houspiè -  
 Qui l'offre i - ci sa flor! *ff* Cher Monsieur de la Houspiè -

- ra Prête à vous sui - vre la voi - là, Prenez sa main puisque ce -  
 - ra Prête à vous sui - vre la voi - là, Prenez sa main puisque ce -  
 - ra Prête à vous sui - vre la voi - là, Prenez sa main puisque ce -

- la Fait plai\_sir à son\_p'tit pa - pa! Cher Monsieur de la Houspiè -

- la Fait plai\_sir à son\_p'tit pa - pa! Cher Monsieur de la Houspiè -

- la Fait plai\_sir à son\_p'tit pa - pa! Cher Monsieur de la Houspiè -

- ra Prête à vous sui\_vre la voi - là, Prenez sa main puisque ce -

- ra Prête à vous sui\_vre la voi - là, Prenez sa main puisque ce -

- ra Prête à vous sui\_vre la voi - là, Prenez sa main puisque ce -

- la Fait plai\_sir à son p'tit pa - pa! Cher Monsieur - pa!

- la Fait plai\_sir à son p'tit pa - pa! Cher Monsieur - pa!

- la Fait plai\_sir à son p'tit pa - pa! Cher Monsieur - pa!

*ad libitum*      **Pour finir**

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3<sup>e</sup> TABLEAU

CHŒUR.

N<sup>o</sup> 9.

Allegro.

PIANO.

*ff*

Sop. *f*

Ten. *f*

Basses *f*

C'est au-jourd'hui fê - te Filles et gar-çons Chantons à tue - tê - te  
 C'est au-jourd'hui fê - te Filles et gar-çons Chantons à tue - tê - te  
 C'est au-jourd'hui fê - te Filles et gar-çons Chantons à tue - tê - te

Chantons et dan\_sons C'est au\_ jourd'hui fê\_ te Filles et gar\_

Chantons et dan\_sons C'est au\_ jourd'hui fê\_ te Filles et gar\_

Chantons et dan\_sons C'est au\_ jourd'hui fê\_ te Filles et gar\_

\_sons Chantons à tue tê\_ te Chantons et dan\_sons! Chantons! dan\_

\_sons Chantons à tu tê\_ te Chantons et dan\_sons! Chantons! dan\_

\_sons Chantons à tue tê\_ te Chantons et dan\_sons! Chantons! dan\_

\_sons! Chantons! dan\_sons!

\_sons! Chantons! dan\_sons!

\_sons! Chantons! dan\_sons!

*ff*

Enchaînez.

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10

# BALLET ESPAGNOL

## SEGUIDILLE.

All<sup>o</sup>

I

INTRODUCTION.

ff

Musical notation for the introduction, measures 1-4. The piece is in 3/8 time with a key signature of one sharp (F#). The notation is for piano, marked *ff*. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady accompaniment of eighth notes.

Musical notation for the introduction, measures 5-8. The right hand continues with eighth notes and quarter notes, including some slurs. The left hand maintains the eighth-note accompaniment.

SEGUIDILLE.

*mf*

Musical notation for the beginning of the Seguidille, measures 1-4. The piece is marked *mf*. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady accompaniment of eighth notes.

Musical notation for the Seguidille, measures 5-8. The right hand features eighth notes and quarter notes, with some triplets indicated by a '3' over the notes. The left hand continues with the eighth-note accompaniment.

Musical notation for the Seguidille, measures 9-12. The right hand features eighth notes and quarter notes, with triplets indicated by a '3' over the notes. The left hand continues with the eighth-note accompaniment.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a handwritten number '9' above the first measure. The second system features a handwritten number '3' above the first measure. The third system contains several triplet markings above the treble staff. The fourth system begins with a dynamic marking of *mf* and includes a crescendo hairpin. The fifth system continues with various melodic and harmonic developments. The sixth system concludes with two endings: the first ending is marked '1<sup>a</sup>' and the second ending is marked '2<sup>a</sup>' with a dynamic marking of *mf*.

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

Second system of musical notation, featuring a grand staff. It includes a dynamic marking of *p* (piano) below the bass staff and the word *MAJEUR.* above the treble staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs.



First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of musical notation, continuing the piece with similar chordal textures and a moving bass line.

Third system of musical notation, showing more complex chordal structures and melodic development.

Fourth system of musical notation, beginning with the instruction *MINEUR.* in the treble clef. The dynamics are marked *p* (piano). The right hand features a melodic line with some triplets.

Fifth system of musical notation, with dynamics marked *ff più moto* (fortissimo, more motion). The right hand continues with melodic lines and triplets.

Sixth system of musical notation, with dynamics marked *tutta forza.* (with all force). The right hand features a series of triplets, and the piece concludes with a final chord marked *sf* (sforzando).

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# BOLERO.

**II.** *Allegro.* *ff*

*BOLÉRO. Moderato.* *mf*

*1<sup>re</sup> fois.* *tr.* *sf* *2<sup>e</sup> fois.*

*p*

*p*

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The bass line features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* and *cresc.* There are also *v* markings above the treble staff.

Second system of musical notation. Treble clef with a key signature of two sharps. The bass line continues with complex rhythmic patterns. Dynamics include *ff*.

Third system of musical notation. Treble clef with a key signature of two sharps. The bass line continues with complex rhythmic patterns. Dynamics include *fff*.

Fourth system of musical notation. Treble clef with a key signature of two sharps. The bass line continues with complex rhythmic patterns. Dynamics include *fff*. The system ends with a double bar line and the word **FIN**.

**TRIO.** *cédez.*

Fifth system of musical notation, the beginning of the Trio section. Treble clef with a key signature of two sharps. The bass line features a complex rhythmic pattern with triplets. Dynamics include *p*.

Sixth system of musical notation, continuing the Trio section. Treble clef with a key signature of two sharps. The bass line features a complex rhythmic pattern with triplets. Dynamics include *p*.

MOUVEMENT DE SCÈNE ET GALOP.

All<sup>o</sup> Tempo di Galop.

III.

The first system of music is in 2/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic, playing a series of chords and eighth notes. The left hand (bass clef) provides a simple accompaniment with eighth notes and rests.

The second system continues the piece, marked mezzo-forte (*mf*). The right hand features more complex rhythmic patterns with eighth and sixteenth notes. The left hand continues with a steady accompaniment.

The third system is marked sforzando (*sf*). The right hand has a more active melodic line with eighth notes. The left hand features a prominent bass line with sustained notes and eighth notes.

The fourth system continues with the *sf* dynamic. The right hand has a melodic line with eighth notes and rests. The left hand has a very active bass line with many sixteenth notes.

The fifth system continues with the *sf* dynamic. The right hand has a melodic line with eighth notes and rests. The left hand has a very active bass line with many sixteenth notes.

The sixth system concludes the piece with the *sf* dynamic. The right hand has a melodic line with eighth notes and rests. The left hand has a very active bass line with many sixteenth notes.

Enchaînez au Galop.

GALOP.

The musical score is written for piano and consists of six systems. Each system contains a treble clef staff and a piano staff. The time signature is 2/4. The key signature is one flat (B-flat). The score begins with a dynamic marking of *p* (piano) and a tempo marking of *♩* (quarter note). The first system shows a melodic line in the treble clef and a rhythmic accompaniment in the piano staff. The second system continues the melodic development. The third system features a change in the piano accompaniment. The fourth system introduces a new melodic phrase and a dynamic marking of *ff* (fortissimo). The fifth system continues with a strong melodic line. The sixth system concludes the piece with a final cadence and a dynamic marking of *f* (forte).

First system of musical notation, piano (*p*) dynamic. It consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The music is in a minor key and features a series of eighth-note patterns.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic patterns to the first system.

Third system of musical notation. It includes a repeat sign at the end of the system with the instruction "2<sup>e</sup> fois à la Coda." (2<sup>nd</sup> time to the Coda).

Fourth system of musical notation, concluding the section with a double bar line and repeat dots.

**TRIO.**  
Sans ralentir.

Fifth system of musical notation, marked *mf* (mezzo-forte) and *louré* (loure). It begins with a double bar line and repeat dots, followed by a melodic line in the treble staff and a harmonic accompaniment in the bass staff.

1<sup>a</sup>

First system of a piano score. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass. The first measure has a fermata over the treble staff. The system ends with a first ending bracket.

2<sup>a</sup>

Second system of a piano score, continuing from the first. It features a second ending bracket over the final two measures.

Con fuoco.

*ff*

Third system of a piano score, marked "Con fuoco." and "ff". The music is more rhythmic and intense. It features a first ending bracket over the final two measures.

1<sup>a</sup>

Fourth system of a piano score, continuing the "Con fuoco" section. It features a first ending bracket over the final two measures.

2<sup>a</sup>

*mf*

Fifth system of a piano score, marked "mf". It features a second ending bracket over the final two measures.

Sixth system of a piano score, continuing the piece. It features a first ending bracket over the final two measures.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with a fermata over the final note of the treble staff.

CODA.

Third system of musical notation, marked as the beginning of the CODA. The time signature changes to 2/4. The music is marked with a forte (*ff*) dynamic. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fourth system of musical notation, continuing the CODA section. It features a melodic line in the treble staff and a harmonic accompaniment in the bass staff, with various articulations and dynamics.

Fifth system of musical notation, continuing the CODA section. The treble staff has a melodic line with slurs, and the bass staff has a harmonic accompaniment.

Sixth system of musical notation, the final system on the page. It concludes the CODA section with a melodic line in the treble staff and a harmonic accompaniment in the bass staff, ending with a fermata.



# BOLÉRO CHANTÉ.

**№ 11.** *Allegro.*

**PIANO** *ff*

**MINEUR.** *PAQUITA.*

1. Voy - ez ce -  
2. Prés d'I - né -

**Pi.**

pi - ca - dor Cha - ma - ré d'or, dont la  
- sille ar - dent Et tout brû - lant de ten -

**Pi.**

mi - ne de plai - sir sil - lu - mine de plai -  
- dres - se en ses bras il la pres - se en ses

Pa.  *mf*

\_sir s'il lu - mi - ne un ren - dez-vous ga -  
bras il la - pres - se Puis se - calmant bien.

Pa.  *mf*

-lant ce - soir l'at - tend près d'I - né - sil - le  
- tôt: mon - ange il faut, dit - il bien vi - te

Pa.  *mf*

char - mante et bonne fil - le, char - mante et - bon - ne  
qu'à l'ins - tant je vous quit - te, qu'à - l'ins - tant - je vous

Pa.  *mf*

fil - le! Ap - prê - tez - mon cour - sier, Oui - mon cour -  
quit - te! Ap - prê - tez - mon cour - sier, Oui - mon cour -

*col canto*

Pa. sier, ma ca - vale I - sa - bel - le ten - dez - moi l'é - tri -  
 sier, ma ca - vale I - sa - bel - le ten - dez - moi l'é - tri -

Pa. - er oui l'é - tri - er car je vais voir ma bel\_le Ol\_lé!  
 - er oui l'é - tri - er A.dieu, bon - soir ma bel\_le Ol - lé!

*f presque parlé*

Pa. ol\_lé! Je vole où l'amour m'ap - pel - le! Ol\_lé ol\_lé  
 ol\_lé! Au loin le devoir m'ap - pel - le! Ol\_lé ol\_lé

*chanté* *presque parlé*

Pa. Je vole où l'amour m'ap - pel - le! Ah! Ah! Ah!  
 Au loin le devoir m'ap - pel - le! Ah! Ah! Ah!

*f*

MAJEUR.

Com - me le vent, comme le ton - ner - re j'accours  
 Com - me le vent, - comme un lièvre a - gile il court

Ah! c'est ton a - mant qui ju - re de t'ai - mer tou - jours! — c'est  
 Ah! ce - tendre a mant n'est fi - dèle hé - las qu'un seul jour! — ce

ton amant qui ju - re de t'ai - mer tou - jours — tou - jours Ah! —  
 tendre amant n'est fi - dèle hé - las qu'un seul jour — un seul jour Ah!

*parlé* 1<sup>a</sup> et 2<sup>a</sup> § 3<sup>a</sup> pour finir

ol - lé! — lé!  
 ar - ré! — ré!

Enchaînez avec le N<sup>o</sup> 41<sup>a</sup>

# ENTRÉE DE LA TARTANE.

№ 11<sup>a</sup>

Allegro mod<sup>lo</sup>

PIANO.

*p* (On parle)

6/8

6/8

1<sup>re</sup>

2<sup>a</sup>

D.C. pour finir.

RÉP. «Oui, le plus vite possible»

# MUSIQUE DE SCÈNE.

№ 11<sup>b</sup>

Moderato. (On parle)

PIANO.

*pp*

2/4

2/4

*Vive la mariée*

**CHOEUR.**

**N° 11<sup>e</sup>**

**1<sup>o</sup> Tempo.**

SOPRANOS.

TÉNORS.

BASSES.

PIANO.

*ff* Cher Mon - sieur

*ff* Cher Mon - sieur

*ff* Cher Mon - sieur

*ff* Cher Mon - sieur

de la Hous - pié - ra Prête à vous sui - vre la voi -

de la Hous - pié - ra Prête à vous sui - vre la voi -

de la Hous - pié - ra Prête à vous sui - vre la voi -

- là Pre - nez sa main puisque ce - la Fait plai - sir

- là Pre - nez sa main puisque ce - la Fait plai - sir

- là Pre - nez sa main puisque ce - la Fait plai - sir

à son p'tit pa - pa! Cher Mon - sieur de la Hous - pié -

à son p'tit pa - pa! Cher Mon - sieur de la Hous - pié -

à son p'tit pa - pa! Cher Mon - sieur de la Hous - pié -

-ra Prête à vous sui - vre la voi - là Pre - nez sa

-ra Prête à vous sui - vre la voi - là Pre - nez sa

-ra Prête à vous sui - vre la voi - là Pre - nez sa

main puisque ce - la Fait plai - sir à son p'tit pa - pa!

main puisque ce - la Fait plai - sir à son p'tit pa - pa! (Parté)  
Arrêtez!

main puisque ce - la Fait plai - sir à son p'tit pa - pa!

RÉP. 9 Lis rite papa, lis rite »

### MUSIQUE DE SCÈNE.

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ANNO.

*Lento.*

RÉP. a Le navire nous attend »

### MUSIQUE DE SCÈNE.

N° 11<sup>e</sup>

*Allegro moderato.*

PIANO.

*p* (On parle)



# COUPLETS ET FINAL.

SUZETTE, CHŒUR.

N<sup>o</sup> 12.

**Allegro.**

PIANO.

SUZETTE.

**Moderato.**

1. Sur le pont de cet - te Tar -  
2. L'époux que jeu - ne fil - le

Su.  
- ta - ne Em-barquons-nous, mes chers a - mis, Vo - guons  
rè - ve Si je dois le trouver là - bas Que le

Su.  
vers la ri - ve per - sa - ne, Vo - guons tous vers ce beau pa -  
flot bien vi - te m'en - lè - ve I - ci ne nous at - tar - dons

Su. -ys! pas! I - ci plus rien ne nous enchaîne E - loignons-nous le  
 Au ter - me de ce long voya - ge Je voudrais être en

Su. cœur content Là - bas sur la terre loin - tai - ne C'est le bon - heur qui nous at -  
 un instant Pour voir accourir sur la pla - ge Le gentil ma - ri qui m'at -

Su. -tend. Ah! oui, partons, par\_tons bien vi - te,  
 -tend. Sop.  
 long. *pp*

Ten. Allons al - lons partons  
 Allons al - lons partons

Basses. Allons al - lons partons

Su. Dé - ja la voi - le sa - gi - te, Par - tons, tous par - tons gaiement Pour

avec les 1<sup>rs</sup> Sop.

Su. *Is - pahan, Pour Is - pahan.* *f*

*Oui partons, par - tons bien vi - te, Dé -jà la voi -*

*Oui partons, par - tons bien vi - te, Dé -jà la voi -*

*Oui partons, par - tons bien vi - te, Dé -jà la voi -*

*-le s'a - gi - te, Partons, tous par - tons gaïment Par - tons, partons pour Is - pahan.*

*-le s'a - gi - te, Partons, tous par - tons gaïment Par - tons, partons pour Is - pahan.*

*-le s'a - gi - te, Partons, tous par - tons gaïment Par - tons, partons pour Is - pahan.*

*- tons pour Is - pa - han.* *2<sup>a</sup>*

*- tons pour Is - pa - han.*

*- tons pour Is - pa - han.*

3<sup>a</sup> *f*

- tons pour Is - pa - han Par - tons, par - tons, partons gai - ment, partons gai -

- tons pour Is - pa - han Par - tons, par - tons, partons gai - ment, partons gai -

- tons pour Is - pa - han Par - tons, par - tons, partons gai - ment, partons gai -

*f*

- ment Pour Is - pa - han. Par - tons, par -

- ment Pour Is - pa - han. Par - tons, par -

- ment Pour Is - pa - han. Par - tons, par -

1<sup>a</sup>

- tons pour Is - pa - han Par - tons, par - tons Oui, par -

- tons pour Is - pa - han Par - tons, par - tons Oui, par -

- tons pour Is - pa - han Par - tons, par - tons Oui, par -

- tons, par - - - tons, oui par - tons par  
 - tons, par - - - tons, oui par - tons par  
 - tons, par - - - tons, oui par - tons par

- tons par - tons gai - ment Pour Is - pa - han Par - tons gai -  
 - tons par - tons gai - ment Pour Is - pa - han Par - tons gai -  
 - tons par - tons gai - ment Pour Is - pa - han Par - tons gai -

- ment Pour Is - pa - han. Par - - -  
 - ment Pour Is - pa - han. Par - - -  
 - ment Pour Is - pa - han. Par - - -

- tons!

- tons!

- tons!

1º Tempo.  
*ff*

RIDEAU

Fin du 1º Acte.

ACTE II.

4<sup>e</sup>. TABLEAU.

Vo E. LAUWER  
Musique, P  
PO. EG. 95  
40 RUE  
BRUXELLE  
Rue Saint-Jea

ENTR' ACTE.

Mouv<sup>t</sup> de Polka.

PIANO. *ff*

Plus vite.

LAUWERIN, Pianos  
Musique, Pianos  
10 JEC 95  
BRUXELLES  
10, Rue Saint-Jean, 10

# CHOEUR DU CRIEUR PUBLIC.

N° 13.

Moderato.

PIANO. *ff* RIDEAU.

Sop.

Tén.

Basses.

- pro - chons - nous pour mieux en - ten - dre

*ff*  
Ap - prochons-nous pour mieux en - ten - dre

*ff*  
Ap - prochons-nous pour mieux en - ten - dre



Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'Ac - cou - rons au bruit du tam - bour!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Du cri - eur nous al - lons ap - pren - - - dre Quelle est la

Du cri - eur nous al - lons ap - pren - - - dre

Du cri - eur nous al - lons ap - pren - - - dre

The second system continues the vocal and piano parts. The vocal lines are more active, with the lyrics 'Du cri - eur nous al - lons ap - pren - - - dre Quelle est la' appearing in the Soprano part. The piano accompaniment continues with its rhythmic accompaniment.

nou - vel - le du jour, Quelle est la nou - vel - le du jour.

Quelle est la nou - vel - le du jour.

Quelle est la nou - vel - le du jour.

The third system concludes the page with the lyrics 'nou - vel - le du jour, Quelle est la nou - vel - le du jour.' The vocal parts have a more melodic line, and the piano accompaniment features some arpeggiated chords.

Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'Ac - cou - rons au bruit du tam - bour!' written below each staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

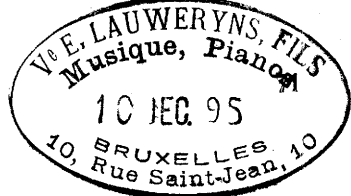
Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

The second system continues the vocal and piano parts from the first system. The vocal parts maintain the same homophonic setting. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line and repeat signs.

The third system shows the piano accompaniment continuing from the previous systems. It features a melodic line in the right hand and chords in the left hand, concluding the piece with a final chord.



N<sup>o</sup> 13 bis

Moderato.

SOPRANOS.

TÉNORS.

BASSES.

PIANO.

- loignons-nous sans plus at - ten - dre Et par - tons

É - loignons-nous sans plus at - ten - dre

É - loignons-nous sans plus at - ten - dre

au bruit du tam - bour! Du cri - eur nous venons d'ap -

Et partons au bruit du tam - bour! Du cri - eur nous venons d'ap -

Et partons au bruit du tam - bour! Du cri - eur nous venons d'ap -

- pre - dre Quelle est la nouvel - le du jour, Quelle est la nouvel - le du  
 - pre - dre Quelle est la nouvel - le du  
 - pre - dre Quelle est la nouvel - le du

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a high register, with lyrics in French. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

jour! Et par - tons au bruit du tam - bour! Et par -  
 jour! Et par - tons au bruit du tam - bour! Et par -  
 jour! Et par - tons au bruit du tam - bour! Et par -

The second system continues the vocal lines and piano accompaniment. The lyrics are repeated. The piano accompaniment includes some melodic flourishes in the right hand.

- tons au bruit du tambour!  
 - tons au bruit du tambour!  
 - tons au bruit du tambour!

The third system concludes the vocal lines and piano accompaniment. The lyrics are repeated. The piano accompaniment features a more complex rhythmic pattern in the right hand.

RÉP. «Voici la caravane»

# QUINTETTE.

SUZETTE, PAQUITA, PINSONNET, ANDRÉ, VERDURON

V. E. LAUWERYS,  
Musique, Pian.  
107 EG. 95  
10, BRUXELLES  
Rue Saint-Jean

№ 14. Allegro. ENTRÉE DE LA CARAVANE.

PIANO. *mf*



First system of the piano introduction, featuring a treble and bass clef with a 3/4 time signature. The music is marked *mf* and includes dynamic markings like *mf* and *f*.



Second system of the piano introduction, continuing the melodic and harmonic development.

*ff* *Moderato.* *a Tempo.* *pp*



Third system of the piano introduction, marked *Moderato.* and *a Tempo.* It features dynamic markings *ff* and *pp*.

SUZETTE. *pp*  
Nous venons du fin fond de l'Es - pa - - - gne,

PAQUITA. *pp*  
Nous venons du fin fond de l'Es - pa - - - gne,

PINSONNET. *p*  
Du fin fond de l'Es - pa - - - gne,

ANDRÉ. *p*  
Du fin fond de l'Es - pa - - - gne,

VERDURON. *pp*  
Nous venons du fin fond de l'Es - pa - - - gne,



Vocal and piano accompaniment for the chorus. It includes five vocal staves (Suzette, Paquita, Pinsonnet, André, Verduron) and a piano accompaniment staff. The lyrics are: "Nous venons du fin fond de l'Es - pa - - - gne,". The piano part includes dynamic markings *pp* and *p*.

Su. Nous avons la gaité pour com - pa - - gne! Nous bravons les

Pa. Nous avons la gaité pour com - pa - - gne! Nous bravons les

P. *mf* La gaité pour com - pa - gne! Mal - gré les

A. *mf* La gaité pour com - pa - gne! Mal - gré les

V. Nous avons la gaité pour com - pa - - gne! Nous bravons les

Su. *mf* vagues in - cer - tai - nes Et tou - chons enfin le sol d'A -

Pa. vagues in - cer - tai - nes Et tou - chons enfin le sol d'A -

P. *cresc.* vagues in - cer - tai - nes Ils touchent, touchent le sol d'A -

A. *cresc.* vagues in - cer - tai - nes Ils touchent, touchent le sol d'A -

V. vagues in - cer - tai - nes Et tou - chons enfin le sol d'A -

Su. *- thè - nes! Nous venons du fin fond de l'Es - pa -*

Pa. *- thè - nes! Nous venons du fin fond de l'Es - pa -*

P. *- thè - nes! du fin fond de l'Es -*

A. *- thè - nes! du fin fond de l'Es -*

V. *- thè - nes! Nous venons du fin fond de l'Es - pa -*

Su. *- gne, Nous avons la gai.té pour com - pa - gne!*

Pa. *- gne, Nous avons la gai.té pour com - pa - gne!*

P. *- pa - gne Ah!*

A. *- pa - gne Ah!*

V. *- gne, Nous avons la gai.té pour com - pa - gne!*

S.  
 Nous venons du fin fond de l'Es - pa - gne de l'Es - pa -  
 T.  
 Nous venons du fin fond de l'Es - pa - gne de l'Es - pa -  
 P.  
 Ils viennent du fin fond de l'Es - pa - gne de l'Es - pa -  
 A.  
 Ils viennent du fin fond de l'Es - pa - gne de l'Es - pa -  
 V.  
 Nous venons du fin fond de l'Es - pa - gne de l'Es - pa -

S.  
 - gne! \_\_\_\_\_ Sur le port Tout d'a - bord On ar - ri -  
 T.  
 - gne! \_\_\_\_\_ Sur le port Tout d'a - bord On ar - ri -  
 P.  
 - gne! \_\_\_\_\_  
 A.  
 - gne! \_\_\_\_\_  
 V.  
 gne! \_\_\_\_\_



Su. *p*  
\_ve On y vend aux pas - sants maintes

Pa. *p*  
\_ve On y vend aux pas - sants maintes

P. *mf*  
Ver - te ri - ve!

A. *mf*  
Ver - te ri - ve!

V. *mf*  
Ver - te ri - ve!

Su. *p*  
cho - ses, On y prend les - te ment en gens

Pa. *p*  
cho - ses, On y prend les - te ment en gens

P. *p*  
Fraîches ro - ses!

A. *p*  
Fraîches ro - ses!

V. *p*  
Fraîches ro - ses!

Su. *pp*  
crâ - nes Qui trot - tant, trot -

Pa. *pp*  
crâ - nes Qui trot - tant, trot -

P. *pp*  
Jo - lis à - nes! Qui trot - tant, trot -

A. *pp*  
Jo - lis à - nes! Qui trot - tant, trot -

V. *pp*  
Jo - lis à - nes! Qui trot - tant, trot -

Su. *pp*  
- tant, trot - tant, Vont gai - ment, gai - ment, gai - ment

Pa. *pp*  
- tant, trot - tant, Vont gai - ment, gai - ment, gai - ment

P. *pp*  
- tant, trot - tant, Vont gai - ment, gai - ment, gai - ment

A. *pp*  
- tant, trot - tant, Vont gai - ment, gai - ment, gai - ment

V. *pp*  
- tant, trot - tant, Vont gai - ment, gai - ment, gai - ment

Su. vers la vil - le Lon - gue fi - le

Pa. vers la vil - le Lon - gue fi - le

P. Vers la vil - le,

A. Vers la vil - le,

V. Vers la vil - le,

*mf*

Su. C'est vrai - ment un char - mant pa - y - sa - ge

Pa. C'est vrai - ment un char - mant pa - y - sa - ge

P. Longue, lon - gue fi - le C'est vrai - ment un char - mant pa - y - sa - ge

A. Longue, lon - gue fi - le C'est vrai - ment un char - mant pa - y - sa - ge

V. Longue, lon - gue fi - le

*f*

Su. *p* Un peu sau - va - - - - ge! *f* Mais en - fin c'est la fin du voy -

Pa. *p* Un peu sau - va - - - - ge! *f* Mais en - fin c'est la fin du voy -

P. *p* Un peu sau - va - - - - ge! *f* Mais en - fin c'est la fin du voy -

A. *p* Un peu sau - va - - - - ge! *f* Mais en - fin c'est la fin du voy -

V. *p* Un peu sau - va - - - - ge!

Su. - a - ge, du voy - a - - - - ge! *f* Nous y voi - ci

Pa. - a - ge, du voy - a - - - - ge! *f* Nous y voi - ci

P. - a - ge, du voy - a - - - - ge!

A. - a - ge, du voy - a - - - - ge!

V. *f* du voy - a - - - - ge!

Su. N i ni

Pa. N i ni

P. Dieu mer-ci! C'est fi-ni!

A. Dieu mer-ci! C'est fi-ni!

V. Dieu mer-ci! C'est fi-ni!

*diminuendo.* *pp*

Su. Oui! Nous venons du fin fond de l'Es.

Pa. Oui! Nous venons du fin fond de l'Es.

P. Oui!

A. Oui!

V. Oui! *pp* Nous venons du fin fond de l'Es.

- pa - - - gue Nous avons la gaité pour com - pa - - -  
 - pa - - - gue Nous avons la gaité pour com - pa - - -  
*p* Du fin fond de l'Es - pa - - - gue La gaité pour com -  
*p* Du fin fond de l'Es - pa - - - gue La gaité pour com -  
 - pa -  
 - pa -

- gue Nous bravons les vagues in - cer - tai - nes Et tou -  
 - gue Nous bravons les vagues in - cer - tai - nes Et tou -  
*mf* - pa - - - gne! Mal - gré les vagues in - cer - tai - nes Ils  
*mf* - pa - - - gne! Mal - gré les vagues in - cer - tai - nes Ils  
 - gue! Nous bravons les vagues in - cer - tai - nes Et tou -  
*cresc.* *mf*

Su. *\_ chons en fin le sol d'A - thè - nes!*

Pa. *\_ chons en fin le sol d'A - thè - nes!*

P. *touchent, tou- chent le sol d'A - thè - nes!*

A. *touchent, tou- chent le sol d'A - thè - nes!*

V. *\_ chons en fin le sol d'A - thè - nes!*

Su. *Nous venons du fin fond de l'Es - pa - - - - - gne,*

Pa. *Nous venons du fin fond de l'Es - pa - - - - - gne,*

P. *Du fin fond de l'Es - pa - - - - - gne*

A. *Du fin fond de l'Es - pa - - - - - gne*

V. *Nous venons du fin fond de l'Es - pa - - - - - gne*

Su. Nous avons fa gai-té pour com - pa - - gne! Nous venons du

Pa. Nous avons la gai-té pour com - pa - - gne! Nous venons du

P. Ah! Ils viennent du

A. Ah! Ils viennent du

V. *mf* Nous avons la gai-té pour com - pa - - gne! Nous venons du

Su. fin fond de l'Es - pa - gne, de l'Es - pa - - gne!

Pa. fin fond de l'Es - pa - gne, de l'Es - pa - - gne!

P. fin fond de l'Es - pa - gne, de l'Es - pa - - gne!

A. fin fond de l'Es - pa - gne, de l'Es - pa - - gne!

V. *mf* fin fond de l'Es - pa - gne, de l'Es - pa - - gne!



*pp*

Su. La la la la la la la la la la la la la la

Pa. La la la la la la la la la la la la la la

P. La la la la la la la la la la la la la la

A. La la la la la la la la la la la la la la

V. la la la la

*pp*

*f*

Su. Nous ve - nons de l'Es - pa - - - - gne!

Pa. Nous ve - nons de l'Es - pa - - - - gne!

P. Nous ve - nons de l'Es - pa - - - - gne!

A. Nous ve - nons de l'Es - pa - - - - gne!

V. Nous ve - nons de l'Es - pa - - - - gne!

*f*

*ff*

## ROMANCE.

N<sup>o</sup> 15. All<sup>o</sup> mod<sup>o</sup>

PIANO.

*mf* *dim.* *p*

*mf* ANDRÉ. (1<sup>er</sup> COUPLET)

Je l'attendais tout é - mu, C'é - tait pour moi l'in - con - nu

Je souhaitais sa pré - sen - ce Et la re - doutais d'a - van - ce

*suivez.*

## a Tempo.

A. Ah! cher Né - zib! quel bonheur! Et quel spec - tacle enchanteur!

A. *mf*

Elle est séduisante et vi - ve, Sa grâce est simple et na - i - ve Un é -

A. *sostenuto.*

- clat mys - té - ri - eux fait bril - ler ses jo - lis yeux Et —

A.

rien ne saurait te di - re Le char - me de son sou - ri - re!

A. *con calore.*

En elle i - ci tout me ravit, tout me ra - vit et ni en chan - te!

*mf*

A. *rit. a piacere.*

Je suis joyeux et radieux Car Su - zette est char - man - te

*pp* *suivrez.*

All.<sup>o</sup> mod.<sup>o</sup>

*mf* *dim.* *p*

ANDRÉ. (2<sup>e</sup> COUPLET)

Aussi\_tôt qu'elle a pa - ru Mon cœur soudain a bat - tu

J'ai senti comme une flam - me Qui pénétrait dans mon â - me!

*suivez.*

a Tempo.

Ces cho - ses là, vois-tu bien, Ça n'a pres - que l'air de rien

Et ce rien sans qu'on y pen - se C'est tou - te notre exis - ten - ce Pourquoi

*mf*

A. *sostenuto.*

donc en ce mo-ment près d'elle é - tais-je trem-blant? D'où ve-

A. *sans retenir.* *con calore.*

-nait ce trouble ex-trê-me Ah! Né-zib C'est que je l'ai - me! En elle i-ci

A. *mf*

tout me ravit, tout me ra - vit et m'en.chan - te! Je suis joyeux.

A. *rit. a piacere.*

et ra-dieux Car Su - zette est char-man - te!

*pp suivez.* *f*

UWERYNS, BILS  
Musique, Piano  
REP.  
10 EQ 95  
BRUXELLES  
10, Rue Saint-Jean, 10

Votre main dans la mienne c'est dit!

# ENTRÉE DU CARROSSE.

15. bis

Allegro.

PIANO.

RÉP: «Au palais du Gouverneur»

# SORTIE DU CARROSSE.

15. ter

Allegro mod<sup>to</sup>

PIANO.

RÉP. Je suis natif de Batignolle  
tout près de la place Moncey

V<sup>e</sup> E. LAUWERYS, FILS  
Musique, Piano  
10 EG 95  
10, BRUXELLES  
10, Rue Saint-Jean, 10

### COUPLETS.

N<sup>o</sup> 16.

**Moderato.**

PINSONNET.

(1<sup>er</sup> COUPLET) En cet en-

PIANO.

P.

-droit l'air qui cir - cu - le In flu' sur le tem - pé - ra - ment Mon

P.

cœur est comme une cap - su - le Qui de par - tir craint le mo - ment! Si près de

P.

vous, belle Espa - gno - le, Vous me voy - ez ti - ni - de, c'est: Que j'suis na -

*a piacere.*

*suivrez.*

\_tif de Ba\_ti - gnol - le, Tout près, tout près de la pla\_ee Mon\_cey! Que j'suis na\_

This system contains the first line of music. The vocal line is in G major and begins with a treble clef. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The lyrics are: "\_tif de Ba\_ti - gnol - le, Tout près, tout près de la pla\_ee Mon\_cey! Que j'suis na\_".

\_tif de Ba\_ti - gnol - le tout près, tout près de la place Mon\_cey!

Tempo.

This system contains the second line of music. The vocal line continues with a treble clef. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte), *f* (forte), *mf*, and *f*. The lyrics are: "\_tif de Ba\_ti - gnol - le tout près, tout près de la place Mon\_cey!". The word "Tempo." is written above the vocal line.

(2<sup>e</sup> COUplet.) Mais sa - chez, ô di - vi - ne

This system contains the third line of music. The vocal line has a rest for the first two measures, followed by the lyrics: "(2<sup>e</sup> COUplet.) Mais sa - chez, ô di - vi - ne". The piano accompaniment includes a dynamic marking of *p* (piano).

bru - ne. Que tous les gens de mon pa - ys, sont sans ex - cepti - on au\_

This system contains the fourth line of music. The vocal line continues with a treble clef. The piano accompaniment continues with chords and a bass line. The lyrics are: "bru - ne. Que tous les gens de mon pa - ys, sont sans ex - cepti - on au\_".



P. *-cu - ne, Fi - déles, ga - lants et sou - mis, Vous pouvez donc, belle Espa -*

P. *- gnol - le, Vous pouvez me prendre à l'es - sai Car j'suis na - tif de Ba - ti -*  
*a piacere.*

*suivrez.*

P. *- gnol - le Tout près, tout près de la place Mon - ce y! Car j'suis na - tif de Ba - ti - gnol -*

*mf sf*

**Tempo.**

P. *- le tout près, tout près de la place Mon - ce y!*

*mf ff*

### CHANGEMENT.

#### N<sup>o</sup> 17. Lento.

PIANO. *ff*

#### Moderato.

*f*

§  
**MAZURKA.** (On parle)

*p*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents, while the bass clef provides a harmonic accompaniment. The word "FIN." is printed at the top right of the system.

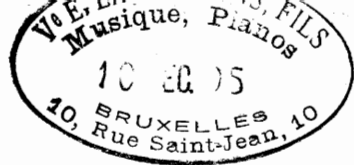
Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

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

Fourth system of musical notation, maintaining the piece's rhythmic and melodic flow.

Fifth and final system of musical notation on the page, concluding with a double bar line and a repeat sign. The word "D.C." is printed at the top right.

Les reprises à volé



# MUSIQUE DE SCÈNE.

## N° 17bis

Mouv! de Valse.

(On parle)

PIANO.

*p*

FIN.

D.C.

Cette Valse s'arrête à la Réplique «Je n'en puis plus»

RÉP. «Depuis le moment où je vous ai vue  
et que je vous aime»

N<sup>o</sup> 18.

**DUETTO.**  
SUZETTE et ANDRÉ.

**Allegro.**

SUZETTE. 

1. Ah! plus un  
2. Mon - sieur par

**Allegro.**

PIANO. 

*f* *p*

Su. 

mot, qu'avez vous dit? son-gez que l'on peut nous en - ten - dre  
grâce épar-gnez moi! Vous voy - ez bien qu'elle est ma pei - ne

Su. 

Et sa - chez qu'il n'est in-terdit d'é-cou-ter un a-veu si  
Je ne puis vous don-ner ma foi, mon cœur ac-cepte me au-tre

ANDRÉ. 

ten - dre! Non! ma Su - zet - - te si gen-til -  
chaî - ne Non! ma Su zet - - te si gen-til -



- let - - - te Je veux en ce jour par - ler de mon a -  
 - let - - - te Je n'è - coute rien ce cœur est mon seul

*a piacere.* SUZETTE.

- mour par - ler de mon a - mour! Ne di - tes  
 bien ce cœur est mon - - - seul bien! Ce bonheur

*segue.*

ANDRÉ.

pas ce mot si doux Je veux le dire, O ma Su -  
 n'est pas fait pour nous Vous vous trom - pez, chère Su -

SUZETTE. ANDRÉ.

- zet - te Je vous en pri - - e, Ah! tai - sez - vous! Je vous aime  
 - zet - te Je vous en pri - - e, Ah! tai - sez - vous! Non, je l'aime

*mf*

SUZETTE.

a Tempo.

Ah!

et j'en perds la tête Ah!

et j'en perds la tête

a Tempo.

*sf* *cresc.*

Su. — ce mot si doux — met soudain le trouble en mon âme

A. — ce mot si doux — met soudain le trouble en mon âme

*p*

Su. Ah! tai-sez-vous! Ah! tai-sez-vous!

A. j'es-père en vous J'es-père en vous

*rit.*

Soprano: Je ne puis être votre fem -

Alto: Je veux que vous soy - ez ma fem - me, que vous soy - ez ma fem -

Piano: *f col canto.* *segue.*

Soprano: 1<sup>a</sup> - me! - me! Ah! tai - sez - vous! Ah!

Alto: - me! - me! *pp* J'es - père en vous! J'es -

Piano: *pp*

*estinto.*

Soprano: tai - sez - vous! tai -

Alto: - père en vous! en

Piano: *mf*

Soprano: - sez - vous!

Alto: vous!

Piano: *f*



RÉP. «Où est donc ma danseuse»

N<sup>o</sup> 18bis

MUSIQUE DE SCÈNE.

PASTOURELLE.

(On parle)

The first system of musical notation for 'Pastourelle'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The melody in the treble clef is simple and rhythmic, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the melody and accompaniment from the first system. A double bar line is present, followed by the word 'FIN.' written above the treble clef staff.

The third system of musical notation, continuing the piece with similar melodic and harmonic patterns.

The fourth system of musical notation, showing further development of the musical themes.

The fifth system of musical notation, continuing the piece.

The sixth and final system of musical notation. It concludes the piece with a double bar line and the initials 'D.C.' (Da Capo) written above the treble clef staff.

## CHŒUR DES INVITÉS.

N<sup>o</sup> 19.

Moderato.

PIANO.

Scp. *f* 3

La belle fê - te que voilà! Quelle heu\_reu\_se chan - ce!

Tén. *f* 3

La belle fê - te que voilà! Quelle heu\_reu\_se chan - ce!

Basses. *f* 3

La belle fê - te que voilà! Quelle heu\_reu\_se chan - ce!

3

C'est un concert que l'on aura, Le chant suit la dan - se. La belle fê -

3 3

C'est un concert que l'on aura, Le chant suit la dan - se. La belle fê -

3 3

C'est un concert que l'on aura, Le chant suit la dan - se. La belle fê -

te que voilà Le chant suit la dan - se, C'est un concert que l'on aura.

te que voilà Le chant suit la dan - se, C'est un concert que l'on aura,

te que voilà Le chant suit la dan - se, C'est un concert que l'on aura.

que l'on au - ra! C'est un con - cert que l'on au - ra! C'est un con -

que l'on au - ra! C'est un con - cert que l'on au - ra! C'est un con -

que l'on au - ra! C'est un con - cert que l'on au - ra! C'est un con -

- cert que l'on au - ra!

- cert que l'on au - ra!

- cert que l'on au - ra!

RÉP. «Je suis à vos ordres, Général»

## MUSIQUE DE SCÈNE.

N<sup>o</sup> 19<sup>bis</sup>Allegro mod<sup>to</sup>

PIANO.

RÉP. «Il faut que je parle au Général»

## MUSIQUE DE SCÈNE.

N<sup>o</sup> 19<sup>ter</sup>

Allegro.

PIANO.

First system of a musical score. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one sharp (F-sharp). The music consists of several measures with various note values and rests.

Second system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F-sharp). The lower staff is in bass clef with a key signature of one sharp (F-sharp). The music features a *ff* dynamic marking and includes slurs and accents.

Third system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F-sharp). The lower staff is in bass clef with a key signature of one sharp (F-sharp). The music includes a *pp* dynamic marking and a section labeled "(On parle)".

Fourth system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F-sharp). The lower staff is in bass clef with a key signature of one sharp (F-sharp). The music features a *pp* dynamic marking and includes slurs.

Fifth system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F-sharp). The lower staff is in bass clef with a key signature of one sharp (F-sharp). The music includes slurs and rests.

Sixth system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F-sharp). The lower staff is in bass clef with a key signature of one sharp (F-sharp). The music includes slurs and rests.

CHANGEMENT.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a melodic line in the right hand and a supporting bass line in the left hand. The tempo marking *sans ralentir.* is placed between the staves. The dynamic marking *ff* is placed above the right hand in the second measure. The system concludes with a double bar line.

The second system continues the musical piece. It features similar melodic and harmonic structures to the first system, with the right hand playing a series of eighth and sixteenth notes and the left hand providing a steady accompaniment. The system ends with a double bar line.

The third system of the score shows the continuation of the musical theme. The right hand's melody is more active, while the left hand maintains a consistent rhythmic pattern. The system concludes with a double bar line.

The fourth system continues the piece, with the right hand playing a melodic line and the left hand providing harmonic support. The system ends with a double bar line.

The fifth system of the score shows the continuation of the musical theme. The right hand's melody is more active, while the left hand maintains a consistent rhythmic pattern. The system concludes with a double bar line.

The sixth and final system of the score concludes the piece. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo marking *Lento.* is placed above the right hand in the second measure. The dynamic marking *stargando.* is placed between the staves. The system concludes with a double bar line.

# MUSIQUE DE SCÈNE.

## LEVER DE LA TENTE.

№ 19 quater

**Maestoso.**

*PIANO.*

*ff*

The first system of the musical score is in G major and common time. It features a piano accompaniment with a forte (ff) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady harmonic foundation with chords and eighth-note patterns.

**Allegro.**

*fff*

The second system is marked Allegro and fff. The tempo and dynamics increase significantly. The right hand features a more active melodic line with eighth-note runs, while the left hand continues with a rhythmic accompaniment.

**1<sup>o</sup> Tempo.**

The third system is marked 1<sup>o</sup> Tempo. The tempo returns to the initial Maestoso pace. The music features a mix of eighth-note patterns and chords in both hands.

The fourth system concludes the piece. It features a final melodic flourish in the right hand and a sustained chord in the left hand, ending with a fermata.

RÉP. « Que la fête commence »

### CHOEUR DE BRIGANDS.

N<sup>o</sup> 20.

Moderato.

PIANO.

(Sep. *sf*)  
 Heu - reux brigands de la mon -

Tén. *sf*  
 Heu - reux brigands de la mon -

Basses. *sf*  
 Heu - reux brigands de la mon -

- ta - gue Nous al - lons suivant nos dé - sirs, En sablant du vin *mf*

- ta - gue Nous al - lons suivant nos dé - sirs, En sablant du vin *mf*

- ta - gue Nous al - lons suivant nos dé - sirs, En sablant du vin *mf*



de champa - gne Sa\_vourer de nou\_veaux plaisirs! En sablant du vin

de champa - gne Sa\_vourer de nou\_veaux plaisirs! En sablant du vin

de champa - gne Sa\_vourer de nou\_veaux plaisirs! En sablant du vin

de champa - gne Goû - ter de nouveaux plai - sirs! Pour que sa fê - te

de champa - gne Goû - ter de nouveaux plai - sirs! Pour que sa fê - te

de champa - gne Goû - ter de nouveaux plai - sirs! Pour que sa fê - te

Soit plus complè - te, Zé - phi - ris veut lut - ter en\_vain

Soit plus complè - te, Zé - phi - ris veut lut - ter en\_vain

Soit plus complè - te, Zé - phi - ris veut lut - ter en\_vain

Car la plus belle Est en - cor cel - le Qu'on nous don -

Car la plus belle Est en - cor cel - le Qu'on nous don -

Car la plus belle Est en - cor cel - le Qu'on nous don -

*ff* - ne dans ce ra - vin, Heu - reux bri - gands de la mon - ta - gne Nous al -

*ff* - ne dans ce ra - vin, Heu - reux bri - gands de la mon - ta - gne Nous al -

*ff* - ne dans ce ra - vin, Heu - reux bri - gands de la mon - ta - gne Nous al -

*mf* - lons sui - vant nos dé - sirs, En sa - blant du vin

*mf* - lons sui - vant nos dé - sirs, En sa - blant du vin

*mf* - lons sui - vant nos dé - sirs, En sa - blant du vin

de champagne Savourer de nouveaux plaisirs! En sablant du vin

de champagne Savourer de nouveaux plaisirs! En sablant du vin

de champagne Savourer de nouveaux plaisirs! En sablant du vin

*p* *mf* *p* *mf*

de champagne Gouter de nouveaux plaisirs!

de champagne Gouter de nouveaux plaisirs!

de champagne Gouter de nouveaux plaisirs!

*f*



# GRAND DIVERTISSEMENT DANS LA MONTAGNE

## INTRODUCTION

et

### ENTRÉE DU CORPS DE BALLET.

N<sup>o</sup> 21.

I

*a volonté.*

**Mouv! de marche.**

*écho.*

*pp*

*p*

*cresc.*

*ff*

*sf*

*à volonté.*

Musical notation for the first system, featuring a piano (*p*) dynamic and a melodic line in the right hand.

**Mouv: de Marche.**

*écho.*

Musical notation for the second system, including piano (*pp*) and piano (*p*) dynamics, and a section marked "Mouv: de Marche."

*cresc.*

*mf*

Musical notation for the third system, showing a crescendo (*cresc.*) and mezzo-forte (*mf*) dynamic.

*f*

*sf*

Musical notation for the fourth system, featuring forte (*f*) and fortissimo (*sf*) dynamics.

*tutta forza.*

Musical notation for the fifth system, marked "tutta forza."

Musical notation for the sixth system, featuring complex rhythmic patterns and dynamics.

ADAGIO

II

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'ADAGIO'. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various dynamic markings: *mf*, *p*, *pp*, *f*, and *cresc.*. There are also slurs, accents, and a triplet in the fourth system. The piece concludes with a final chord in the sixth system.

8

*ff* *tutta forza.*

x

8

This system features a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. A first ending bracket labeled '8' spans the first two measures. A dynamic marking of *ff* *tutta forza.* is present. A small 'x' is written above the second measure.

8

*f*

This system continues the piano introduction. It includes a first ending bracket labeled '8' over the first measure. A dynamic marking of *f* is present. The bass clef staff shows a steady accompaniment.

*pp*

*p*

This system shows the piano introduction continuing. The treble clef staff has a melodic line with a dynamic marking of *pp*. The bass clef staff has a dynamic marking of *p*.

*mf*

This system continues the piano introduction. The treble clef staff has a melodic line with a dynamic marking of *mf*. The bass clef staff has a dynamic marking of *mf*.

*mf* *cresc.*

*cresc.*

This system continues the piano introduction. The treble clef staff has a melodic line with a dynamic marking of *mf* *cresc.*. The bass clef staff has a dynamic marking of *cresc.*.

*ff*

This system concludes the piano introduction. The treble clef staff has a melodic line with a dynamic marking of *ff*. The bass clef staff has a dynamic marking of *ff*.

## PAS DE SIX

III

*a piacere.*

First system of musical notation for 'PAS DE SIX', marked *a piacere.* It consists of a grand staff with a treble clef and a bass clef. The music is in 3/4 time and features a complex, flowing melodic line in the treble with many slurs and ties, and a simpler accompaniment in the bass.

Mouv: de Polka Moderato.

Second system of musical notation, marked *Mouv: de Polka Moderato.* It features a grand staff with a treble clef and a bass clef. The music is in 3/4 time and includes dynamic markings *p* and *p legg.* The melody in the treble is rhythmic and characteristic of a polka, with a steady accompaniment in the bass.

Third system of musical notation, marked *1<sup>a</sup>*. It features a grand staff with a treble clef and a bass clef. The music is in 3/4 time and includes a first ending bracket. The melody in the treble is rhythmic and characteristic of a polka, with a steady accompaniment in the bass.

Fourth system of musical notation, marked *2<sup>a</sup>*. It features a grand staff with a treble clef and a bass clef. The music is in 3/4 time and includes a second ending bracket. The melody in the treble is rhythmic and characteristic of a polka, with a steady accompaniment in the bass. Dynamic markings *sf* and *p legg.* are present.

Fifth system of musical notation. It features a grand staff with a treble clef and a bass clef. The music is in 3/4 time and includes dynamic markings *mf* and *p*. The melody in the treble is rhythmic and characteristic of a polka, with a steady accompaniment in the bass.

Sixth system of musical notation, marked *1<sup>a</sup>* and *2<sup>a</sup>*. It features a grand staff with a treble clef and a bass clef. The music is in 3/4 time and includes first and second ending brackets. The melody in the treble is rhythmic and characteristic of a polka, with a steady accompaniment in the bass. Dynamic markings *mf* and *p* are present.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a supporting bass line. Dynamics include *mf*, *stacc.*, *dim.*, and *p legg.*

Second system of musical notation. The treble clef staff continues the melodic line with various articulations. The bass clef staff provides harmonic support.

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

Fourth system of musical notation. The treble clef staff has a complex melodic texture with some triplets. The bass clef staff continues with a consistent bass line.

Fifth system of musical notation. The treble clef staff features prominent triplet figures. The bass clef staff continues with a steady bass line. Dynamics include *mf*.

Sixth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues with a steady bass line. Dynamics include *stacc.*, *f*, and *ff*.

MOUVEMENT DE SCÈNE.

**IV** *All<sup>o</sup> moderato.* *Allegro.*

*All<sup>o</sup> moderato.* *Allegro.*

*Andantino.*

**PAS DES SABRES.**

*Moderato.* *accel.*

Moderato.

Musical score system 1: Treble and bass clefs with notes and chords. Tempo: Moderato.

accel. Moderato.

*p*

Musical score system 2: Treble and bass clefs with notes and chords. Tempo: accel. Moderato. Dynamic: *p*.

en pressant.

*f*

Musical score system 3: Treble and bass clefs with notes and chords. Tempo: en pressant. Dynamic: *f*.

Vivo.

*ff*

Musical score system 4: Treble and bass clefs with notes and chords. Tempo: Vivo. Dynamic: *ff*.

Musical score system 5: Treble and bass clefs with notes and chords.

Molto moderato:

The first system of music is in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of chords and eighth notes. A crescendo hairpin is visible in the middle of the system.

The second system continues the piano (*p*) dynamic. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a consistent accompaniment. A crescendo hairpin is also present in this system.

The third system is marked *Moderato*. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. A piano (*p*) dynamic marking is placed in the middle of the system.

The fourth system is marked *accel.* (accelerando). The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

The fifth system is marked *Moderato*. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

*accel.*

**Moderato.**

*p*

*en pressant*

**Vivo**

*f*

*ff*

## PAS DE CARACTÈRE.

Moderato

V

*p*

*leggierissimo*

Tempo giusto

*staccato*

*mf*

First system of musical notation. The right hand (treble clef) features a melodic line with a triplet of eighth notes and a sixteenth-note figure. The left hand (bass clef) provides harmonic support with chords and single notes. The tempo/mood instruction *sans presser* is written above the right hand. A dynamic marking  $\text{mf}$  is present in the left hand.

Second system of musical notation. The right hand continues with a series of sixteenth-note runs. The left hand maintains a steady accompaniment of chords and eighth notes.

Third system of musical notation. The right hand continues with sixteenth-note runs. The left hand accompaniment remains consistent.

Fourth system of musical notation. The right hand continues with sixteenth-note runs. The left hand accompaniment remains consistent.

Fifth system of musical notation. The right hand continues with sixteenth-note runs. The left hand accompaniment remains consistent. The system concludes with a double bar line and a final chord. Dynamic markings  $\text{f}$  and  $\text{sf}$  are visible in the left hand.

SOLO

All<sup>o</sup> vivo

VI

*sf* *sfz* *sf* *sf*

MAZURKA LENTE

*p*

*mf* *f* *pp subito*

*legg.*



## Più moto

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamics include *sf* (fortissimo) and *p* (piano).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *p* (piano).

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

Fourth system of musical notation. The treble clef staff features a complex melodic passage with a sixteenth-note run and a sixteenth-note figure (marked '6'). The bass clef staff continues the harmonic accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

**Allegro moderato.**

First system of musical notation. The piece is in G major (one sharp) and 2/4 time. The tempo is **Allegro moderato**. The dynamics are marked *p* (piano). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of musical notation. It begins with a *legg.* (leggiero) marking. The tempo changes to **Vivo**. The dynamics are marked *f* (forte). The right hand features a rapid sixteenth-note passage. The system concludes with a 2/4 time signature change.

Third system of musical notation. The right hand continues with a steady eighth-note melodic line, and the left hand provides a consistent eighth-note accompaniment.

Fourth system of musical notation. The right hand has a more active melodic line with slurs, while the left hand continues with a steady accompaniment.

Fifth system of musical notation. It begins with a repeat sign (two dots) above the staff. The dynamics are marked *ff* (fortissimo) and *sf* (sforzando). The right hand features a rapid sixteenth-note passage, and the left hand provides a steady accompaniment.

VALE ET GALOP FINAL.

INTRODUCTION

Allegro

VII

Musical notation for the introduction of the Valse et Galop Final, measures 1-4. The piece is in 2/4 time and marked Allegro. The first system shows the piano part with a forte (ff) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for the introduction of the Valse et Galop Final, measures 5-8. The piece is in 2/4 time and marked Allegro. The second system shows the piano part with dynamics of sf and p. The melody continues in the right hand, and the bass line is in the left hand.

Enchaînez

VALE

Moderato.

Musical notation for the Valse, measures 1-4. The piece is in 3/4 time and marked Moderato. The first system shows the piano part with a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for the Valse, measures 5-8. The piece is in 3/4 time and marked Moderato. The second system shows the piano part with a piano (p) dynamic. The melody continues in the right hand, and the bass line is in the left hand.

Musical notation for the Valse, measures 9-12. The piece is in 3/4 time and marked Moderato. The third system shows the piano part with dynamics of sf and sf. The melody continues in the right hand, and the bass line is in the left hand.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment of chords. A dynamic marking of *mf* is present in the first measure.

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

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a harmonic accompaniment. A dynamic marking of *cresc.* is placed above the bass staff in the second measure.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a harmonic accompaniment. A dynamic marking of *p* is placed above the bass staff in the second measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a harmonic accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a harmonic accompaniment. A dynamic marking of *crescendo* is placed above the bass staff in the third measure.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. A dynamic marking of *ff* is present in the middle of the system.

TRIO.

Second system of musical notation, beginning the Trio section. The treble clef staff features a melodic line with slurs. The bass clef staff has a steady accompaniment. A dynamic marking of *p* is located at the start of the system.

Third system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff maintains the accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff maintains the accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a harmonic accompaniment. Dynamic markings include *ff subito.* and *p*.

Sixth system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff maintains the accompaniment. A dynamic marking of *mf* is present in the middle of the system.

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note, followed by a quarter note and a half note. The bass clef staff contains a piano (*p*) accompaniment with chords. A dynamic marking *p* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and quarter notes. The bass clef staff continues the piano accompaniment with chords.

Third system of musical notation. The treble clef staff continues the melodic line with eighth notes and quarter notes. The bass clef staff continues the piano accompaniment with chords.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes and quarter notes. The bass clef staff continues the piano accompaniment with chords. A dynamic marking *f* is present in the first measure.

Fifth system of musical notation. The treble clef staff continues the melodic line with eighth notes and quarter notes. The bass clef staff continues the piano accompaniment with chords. A dynamic marking *sf* is present in the first measure.

Sixth system of musical notation. The treble clef staff continues the melodic line with eighth notes and quarter notes. The bass clef staff continues the piano accompaniment with chords.

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines with some slurs and ties. The key signature has one sharp (F#) and the time signature is 2/4.

**Allegro.**

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is characterized by a rhythmic pattern of eighth notes in the upper staff and chords in the lower staff. The key signature has one sharp (F#) and the time signature is 2/4.

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a rhythmic pattern of eighth notes in the upper staff and chords in the lower staff. The key signature has one sharp (F#) and the time signature is 2/4.

**GALOP FINAL.**

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a rhythmic pattern of eighth notes in the upper staff and chords in the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. A dynamic marking of *ff* is present in the lower staff.

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a rhythmic pattern of eighth notes in the upper staff and chords in the lower staff. The key signature has one sharp (F#) and the time signature is 2/4.

A musical score system consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a rhythmic pattern of eighth notes in the upper staff and chords in the lower staff. The key signature has one sharp (F#) and the time signature is 2/4.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music begins with a dynamic marking of *ff* (fortissimo). The right hand features a melodic line with some grace notes, while the left hand plays a steady accompaniment of chords.

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

Third system of musical notation, featuring triplet markings (indicated by a '3' in a circle) over the right-hand melody. The dynamic marking *en pressant.* appears in the right-hand part of this system.

Fourth system of musical notation, showing a continuation of the triplet patterns in the right hand and sustained chords in the left hand.

Fifth system of musical notation, concluding the page with a dynamic marking of *tutta forza.* The right hand has a more complex melodic line with slurs, and the left hand features sustained chords.



RÉP. «Faites entrer la divine Rosalba»

## ENTRÉE DE LA ROSALBA.

N<sup>o</sup> 21<sup>bis</sup>

Moderato.

PIANO.



# VALE CHANTÉE.

SUZETTE, CHŒUR.

N<sup>o</sup> 22.

Allegro.

PIANO.

*ff*

SUZETTE.

O Nec.

*p*

Su. - tar qui scin - til - le Au - fond du pur cris -

*p*

Su. - tal, Vin joy - eux qui pé - til - le Tu - n'as

Su. pas — ton é — gal! — Lors — que de

Su. la bou — teil — le Le bou — chon a sau —

Su. — té — Tout aus — si — tôt s'é — veil — le

Su. U. — ne fran — che gai — té!

Su. I — ci dans tout mon é — — — tre

su. E - ni - van - te li - queur ————— Que ta

The first system consists of a vocal line (soprano) and a piano accompaniment. The vocal line begins with a long note on 'E' followed by a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand.

su. cha - leur pé - né - tre Et ré - chauff - fe mon

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment maintains its harmonic support.

u. cœur! ————— Dans ta mous - se qui trem -

The third system shows a vocal line (alto) and piano accompaniment. The vocal line starts with a long note on 'cœur!' followed by a melodic phrase. The piano accompaniment continues with its characteristic texture.

su. - ble Et ré - jou - it les yeux ————— O mi -

*col canto.*

The fourth system features a vocal line (soprano) and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment includes the instruction 'col canto.' in the left hand.

- racle! il me sem - ble Que j'en - tre - vois — les

The fifth system shows a vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment continues with its characteristic texture.

Su. cieux! Par — toi le plus ti —

*f* Bu — vons! Bu — vons! Bu — vons! *pp* Ah! —

*f* Bu — vons! Bu — vons! Bu — vons! *pp* Ah! —

*f* Bu — vons! Bu — vons! Bu — vons! *pp* Ah! —

Su. — mi — — de Pris du — ne folle ar — deur, — — — De —

Ah! —

Ah! —

Ah! —

su. - ve - nant in - tre - pi - de Se - trans - for - me en vain -

Ah! Ah!

Ah! Ah!

Ah! Ah!

The first system of the musical score consists of five staves. The top staff is a vocal line in soprano clef (su.) with lyrics: "- ve - nant in - tre - pi - de Se - trans - for - me en vain -". Below it are three staves, each starting with "Ah!" and containing a melodic line with a long horizontal line underneath, indicating a sustained note or breath. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

- queur. Par - toi plus d'u - ne bel - le Aux re -

*sotto voce.* Par toi plus d'u - ne bel - le

*sotto voce.* Par toi plus d'u - ne bel - le

*sotto voce.* Par toi plus d'u - ne bel - le

*pp*

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "- queur. Par - toi plus d'u - ne bel - le Aux re -". The following three staves are vocal lines, each with the lyrics "Par toi plus d'u - ne bel - le" and the instruction "*sotto voce.*" written above them. The bottom staff is a piano accompaniment in bass clef, starting with a *pp* (pianissimo) dynamic marking. It features a steady eighth-note bass line and chords in the right hand.

Su. *mf*  
 -gards lan - gou - reux ——— Ces - se d'è - tre cru -  
*mf*  
 Aux re - gards langou - reux ——— De - - vient  
*mf*  
 Aux re - gards langou - reux ——— De - - vient  
*mf*  
 Aux re - gards langou - reux ——— De - - vient

Su.  
 - el - - le Pour son bel a - mou - reux! ———  
 moins cru - - el - - - le.  
 moins cru - - el - - - le.  
 moins cru - - el - - - le.

Su. *Quando* je lè - ve mon ver - re Rem - pli

Su. de ce bon vin, Dans la na - tu - re en -

Su. - tie - re Tout me pa - rait di - vin!

Su. Donc en ce jour de fê - te Chan - tant

Su. à plei - ne voix A - mis, je le ré -



Su. - pè - te, C'est à vous que je bois!

Sop. *f* Bu -

Ten. *f* Bu -

Basses. *f* Bu -

Su. *f* Ah! \_\_\_\_\_ *ff* O nec -

*ff* \_vons! Bu - vons! Ah! \_\_\_\_\_ O nec -

*ff* \_vons! Bu - vons! Ah! \_\_\_\_\_ O nec -

*ff* \_vons! Bu - vons! Ah! \_\_\_\_\_ O nec -

## ENSEMBLE GÉNÉRAL.

*ff*

-tar qui scin\_til - le Au - fond du pur cris\_tal,

-tar qui scin\_til - le Au - fond du pur cris\_tal,

-tar qui scin\_til - le Au - fond du pur cris\_tal,

Vin joy - eux qui pé - tille Tu n'as pas ton é -

Vin joy - eux qui pé - tille Tu n'as pas ton é -

Vin joy - eux qui pé - tille Tu n'as pas ton é -

SUZETTE.

-gal! Lors - que de la bou - teil - le le bou -

-gal! Lorsque de la bouteil - le

-gal! Lorsque de la bouteil - le

-gal! Lorsque de la bouteil - le

Su  
 -chon a sau - té ——— Tout aus - si - tôt s'é - veil -  
 Le bou - chon a sou - dain sau - té Dans nos cœurs s'é - veil -  
 Le bou - chon a sou - dain sau - té Dans nos cœurs s'é - veil -  
 Le bou - chon a sou - dain sau - té Dans nos cœurs s'é - veil -

Su  
 - le U ne fran - che gai - té Bu - -  
 - le La ——— gai - té Bu - -  
 - le La ——— gai - té Bu - -  
 - le La ——— gai - té Bu - -

Su  
- vons! bu - - - vons tou - - jours! —  
- vons! bu - - - vons tou - - jours! —  
- vons! bu - - - vons tou - - jours! —  
- vons! bu - - - vons tou - - jours! —

The first system of music consists of five staves. The top four staves are vocal parts, each with the lyrics '- vons! bu - - - vons tou - - jours! —' written below them. The bottom staff is the piano accompaniment, showing chords and melodic lines in both hands.

Su

The second system of music consists of five staves. The top four staves are vocal parts, each with a long horizontal line indicating a sustained note or a rest. The bottom staff is the piano accompaniment, showing chords and melodic lines in both hands.

RÉP. «Enlevez le colis français»

## MUSIQUE DE SCÈNE.

N<sup>o</sup> 22bis Allegro.

PIANO.

A

RÉP. «Au son «flet»

PIANO.

B

Allegro.

RÉP. «Reprenez mes toutes belles  
votre gracieux ballets»

PIANO.

C

Moderato.

RÉP. «N'enlevez rien»

PIANO.

D

Allegro.

RÉP «A Smyrne! A Smyrne»

FINAL.

№ 25.

PIANO. *ff*

GALOP FINAL.

*ff*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, and a trill-like figure. The bass clef contains a rhythmic accompaniment of chords and eighth notes. A key signature change to one flat is indicated by a 'b' symbol above the treble clef.

Second system of musical notation. The treble clef features a triplet of eighth notes marked with a '3' and a flat. The bass clef continues with a steady accompaniment. The instruction *en pressant.* is written above the treble staff.

Third system of musical notation. The treble clef has a melodic line with eighth notes and a trill. The bass clef has a simple accompaniment of chords and eighth notes.

Fourth system of musical notation. The treble clef features a melodic line with eighth notes and a trill, marked with a slur and the instruction *tutta forza.* The bass clef has a simple accompaniment of chords and eighth notes.

Fifth system of musical notation, the final system on the page. The treble clef has a melodic line with eighth notes and a trill. The bass clef has a simple accompaniment of chords and eighth notes. The system concludes with a double bar line and a final chord.

Fin du 2<sup>e</sup> Acte.

ENTR' ACTE.

№ 24.

Allegro.

PIANO.

*ff*

BOLERO. Moderato.

*mf*

1<sup>re</sup> fois.

2<sup>e</sup> fois.



First system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *p* (piano).

Second system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *f* (forte) and a *cresc.* (crescendo) marking.

Third system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *sf* (sforzando).

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *fff* (fortississimo).

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef.

## CHŒUR DES SULTANES.

N<sup>o</sup> 25.Allegro mod<sup>to</sup>

PIANO. *f*

1<sup>ers</sup> Soprani.

*f* Quel plai\_sir! quel bonheur! Quel \_ le fête a\_mu \_ san \_ te!

2<sup>ds</sup> Soprani.

*f* Quel plai\_sir! quel bonheur! Quel \_ le fête a\_mu \_ san \_ te!

Notre ai\_ma \_ ble Seigneur D'u \_ ne soi\_rée char\_man \_ te Nous

Notre ai\_ma \_ ble Seigneur D'u \_ ne soi\_rée char\_man \_ te Nous

pro-met la fa - veur Grâce à l'es-ca - mo - teur! Nous

pro-met la fa - veur Grâce à l'es-ca - mo - teur! Nous

pro-met la fa - veur Grâce a l'es - ca - mo - teur! (elles sortent)

pro-met la fa - veur Grâce a l'es - ca - mo - teur!



ROMANCE.

Moderato.

PIANO.

SUZETTE.

1. Quand la fleur à peine é -  
2. Quand la jeu - ne tourne -

su.

clo - se Se pen - che au gré du zé - phir, Voy - ez cet - te fraîche -  
rel - le Par un beau soir de l'é - té, A - fin d'es - sayer son

Su

ro - se Qui va - bientôt s'épanou - ir! Qu'à  
ai - le S'en - vo - le au cri de liber - té! Ad -

Su. *con calore*  
 distance on la re\_gar\_de — C'est — un spec — ta\_cle char\_mant! Mais que  
 — mirant de loin la bel\_le — Gar — dez-vous de l'appro\_cher; Si vous

Su. *dim.*  
 l'on prenne bien gar — de De l'ef-feuil — ler brus — que\_ment, De l'ef-  
 é — tiez trop près d'el — le Vous pour\_riez l'ef\_fa — rou\_cher, Vous pour-

Su. *p*  
 — feuil — ler brus — que\_ment! Beaux galants sachez at — ten — dre, Ce mot que l'on dit un  
 — riez l'ef\_fa — rou\_cher!

Su. *rit. a piacere* *con calore*  
 jour, Ce mot si doux et si ten — dre! A\_mour! A —

*segue* *mf*

Su. *f* *1<sup>a</sup>* *Pour finir*  
 — mour! A — mour! a Tempo — mour!

RÉP: «En garde et tenez-vous bien»

# MUSIQUE DE SCÈNE.

## DUEL.

№ 26bis

Allegro

PIANO.

*mf*

The musical score consists of five systems of music, each with a treble and bass staff. The first system includes the tempo marking 'Allegro' and the dynamic marking '*mf*'. The music is in 2/4 time and features a key signature of one flat (B-flat). The first system begins with a treble staff containing a melodic line with a fermata and a bass staff with a rhythmic accompaniment. The second system continues the melodic and rhythmic development. The third system shows a change in the bass line's rhythm. The fourth system features a more complex melodic line in the treble. The fifth system concludes with the instruction 'Pour finir' and ends with a double bar line.

### VALSE POUR L'ESCAMOTEUR!

N<sup>o</sup> 26<sup>ter</sup> § On parle

PIANO.

*p*

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat). It consists of six systems of music, each with a treble and bass staff. The first system includes the tempo marking 'PIANO.' and the dynamic marking '*p*'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket labeled '1<sup>a</sup>' and a second ending bracket labeled '2<sup>a</sup>' are present in the fourth system. The piece concludes with a double bar line and a repeat sign in the sixth system.

D C

RÉP: «En chassé»

## SORTIE GÉNÉRALE ET CHANGEMENT.

No 26 quater **Gai**  
 PIANO. *ff*

The score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a treble clef and a bass clef, with a key signature of one sharp (F#) and a time signature of 2/4. The tempo/mood is marked 'Gai' and the dynamics are 'PIANO.' and 'ff'. The first system contains four measures. The second system contains four measures, ending with a trill in the right hand. The third system contains four measures. The fourth system contains four measures. The fifth system contains four measures, ending with a double bar line and the instruction 'Pour finir'. The score features various musical notations including slurs, ties, and dynamic markings.



# DUETTO.

All<sup>o</sup> moderato.

N<sup>o</sup> 27.

PIANO.

PAQUITA

Que j'aime vo-tre vive al

PINSONNET

Que j'aime vos yeux ve-lou-tés!

Pa.

PINSONNET

Que j'aime vo-tre pe-tit

PAQUITA

Que j'ai-me vo-tre che-ve-lu-re!

P.

nez!

Pa. Que j'aime votre gai vi - sa - - - ge!

P. Que j'aime vos bras po - te - lés!

Pa. Que j'aime votre beau plu - ma - - - ge!

P. Que j'aime vos pieds ef - fi - lés!

a Tempo

*segue* *pp*

*f* J'aime J'aime J'aime tout en vous! J'aime J'aime J'aime tout en vous!

*f* J'aime J'aime J'aime tout en vous! J'aime J'aime J'aime tout en vous!

*p*

Taisez-vous! taisez-vous!

Votre taille si mi - gnon - ne Et tout ce que je soup - çon - ne

Pa. *f* J'ai-me J'ai-me J'aime tout en vous, Oui, j'ai-me tout en vous!

P. *f* J'ai-me J'ai-me J'aime tout en vous, Oui, j'ai-me tout en vous!

*ff*

Pa. Que j'aime votre fiè-re mi - - - ne!

P. Que j'aime votre aspect fringant!

*col canto*

Pa. Que j'aime votre jambe fi - - - ne!

P. Que j'aime votre air é-lé-gant!

a. Que j'aime vos pe-ti-tes mou - es!

P. Que j'aime vo-tre ri-re frais!

Pa. Que j'aime vos deux grosses jou -

P. Que j'ai-me vos di-vins at - traits!

*segue* **pp**

Pa. - es! J'ai - me J'ai - me J'aime tout en vous!

P. J'ai - me J'ai - me J'aime tout en vous!

**a Tempo**

Pa. J'ai - me J'ai - me J'aime tout en vous!

P. J'ai - me J'ai - me J'aime tout en vous! Vo-tre tail-le si mi -

Pa. Taisez-vous taisez-vous,

Pi. gnon - - ne Et tout ce que je soup - çon - - ne

Pa. J'aime, j'aime, j'aime tout en vous, Oui j'aime tout en vous.

Pi. J'aime, j'aime, j'aime tout en vous, Oui j'aime tout en vous.

RÉP. « Par ici, par ici Mademoiselle »

## MUSIQUE DE SCÈNE.

### ENTRÉE DE SUZETTE.

№ 27<sup>bis</sup>

Allegro.

PIANO.

*pp* *mf*

*f*

THE BUTCHERS SHOP.

PANTOMIME ET CHANGEMENT.

GALOP.

N<sup>o</sup> 28.

Allegro.

PIANO.

*ff*

*f*

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of four systems of two staves each. The first system is marked 'PIANO' and includes dynamic markings *ff* and *f*. The tempo is 'Allegro'. The piece features several triplet figures in the right hand and rhythmic accompaniment in the left hand. The score concludes with a double bar line and repeat dots.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a series of chords with accents, while the left hand plays a steady accompaniment of chords.

Second system of musical notation. The right hand continues with a melodic line of eighth notes, some with accents. The left hand maintains the chordal accompaniment.

Third system of musical notation. The right hand has a first ending bracket labeled "1<sup>a</sup>". The dynamic changes to piano (*p*). The right hand features a second ending bracket labeled "2<sup>a</sup>".

Fourth system of musical notation. The right hand has a triplet of eighth notes. The dynamic is mezzo-forte (*mf*). The right hand continues with a melodic line, and the left hand has a triplet of eighth notes.

Fifth system of musical notation. The right hand has a triplet of eighth notes. The right hand continues with a melodic line, and the left hand has a triplet of eighth notes.

Sixth system of musical notation. The right hand has a triplet of eighth notes. The piece concludes with a final chord and the word "FIN." written above the staff.

GALOP.

The first system of the Galop piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody of eighth and sixteenth notes, often beamed together, with some notes marked with accents (>). The lower staff is in bass clef and provides a rhythmic accompaniment of eighth notes, frequently beamed in pairs.

The second system continues the piece. The upper staff shows a melodic line with some slurs and accents. The lower staff maintains the eighth-note accompaniment pattern.

The third system features a more active melodic line in the upper staff, with frequent sixteenth-note runs. The bass staff continues with the characteristic eighth-note accompaniment.

The fourth system shows a continuation of the melodic and rhythmic themes. The upper staff has several slurs over groups of notes, and the lower staff remains consistent with the eighth-note accompaniment.

The fifth system continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff maintains the eighth-note accompaniment.

The sixth system concludes the piece. The upper staff features a melodic line with a triplet of eighth notes marked with a '3' above it. The lower staff includes a dynamic marking of *ff* (fortissimo) and continues with the eighth-note accompaniment.



1<sup>a</sup> 2<sup>a</sup>

The first system of music features a treble and bass clef. The treble clef part begins with a series of chords and eighth notes, followed by a first ending (1<sup>a</sup>) and a second ending (2<sup>a</sup>) marked with repeat signs. The bass clef part provides a steady accompaniment of chords.

The second system continues the piece with similar rhythmic patterns in both hands, featuring eighth notes and chords.

The third system shows a continuation of the musical theme, with the treble clef part moving through various chordal structures and the bass clef part maintaining a consistent accompaniment.

The fourth system of music maintains the established style, with intricate chordal work in the treble and a solid bass accompaniment.

The fifth system continues the musical progression, showing the development of the piece's harmonic and melodic lines.

The sixth and final system on the page concludes the piece. It includes the instruction "D.C. al fine." in the upper right corner, indicating a double bar line and a repeat sign at the end of the section.

# CHANGEMENT

pour le Tableau final.

N<sup>o</sup> 28<sup>bis</sup>

Maestoso.

PIANO.

The first system of music is in G major and common time. It features a piano accompaniment with a forte (*sf*) dynamic. The right hand plays a series of chords and dyads, while the left hand plays a rhythmic accompaniment of chords.

Allegro.

The second system continues the piece, marked *Allegro*. The right hand has a more active melodic line with eighth notes, while the left hand provides a steady accompaniment. The dynamic is *sf*.

1<sup>o</sup> Tempo.

The third system is marked *1<sup>o</sup> Tempo*. It shows a change in the right hand's melodic pattern, with more frequent sixteenth notes. The left hand continues with a similar accompaniment.

The fourth system concludes the piece. It features a final melodic flourish in the right hand and a sustained chord in the left hand. The piece ends with a double bar line.

CHŒUR.

№ 29.

Allegro moderato.

PIANO.

*ff*

Sop. *ff*

Ten. *ff*

Basses. *ff*

E - cou - tez au lointain —

E - cou - tez au lointain —

E - cou - tez au lointain —

Cet or - ches - tre bi - zar - re, A - mis c'est la fan - fa - re Au

Cet or - ches - tre bi - zar - re, A - mis c'est la fan - fa - re Au

Cet or - ches - tre bi - zar - re, A - mis c'est la fan - fa - re Au

cirque Améri-cain De ce brillant ma\_nè-ge  
 cirque Améri-cain De ce brillant ma\_nè-ge  
 cirque Améri-cain De ce brillant ma\_nè-ge

Par la fou-le sui-vi Nous al-lons voir i-  
 Par la fou-le sui-vi Nous al-lons voir i-  
 Par la fou-le sui-vi Nous al-lons voir i-

-ci Dé-fi-ler le cor-tè-ge!  
 -ci Dé-fi-ler le cor-tè-ge!  
 -ci Dé-fi-ler le cor-tè-ge!

*p*

É - cou - tez au loin\_tain Cet or -

*p*

É - cou - tez au loin\_tain Cet or -

*p*

É - cou - tez au loin\_tain Cet or -

*f*

- chestre bi\_zar\_re, A - mis, c'est la fan - fa - re Du

*f*

- chestre bi\_zar\_re, A - mis, c'est la fan - fa - re Du

*f*

- chestre bi\_zar\_re, A - mis, c'est la fan - fa - re Du

cirque amé\_ri\_cain!

cirque amé\_ri\_cain!

cirque amé\_ri\_cain!

## GRANDE CAVALCADE.

PAS REDOUBLÉ.

DÉFILÉ.

N<sup>o</sup> 30.

PIANO.

Musical score for "Grande Cavalcade" (March No. 30) by Frédéric Chopin. The score is in B-flat major, 2/4 time, and consists of six systems of piano accompaniment. The first system includes dynamic markings *ff* and *sf*, and a trill *tr*. The piece concludes with a *FIN.* marking and a double bar line.

TRIO.

*mf*

The musical score consists of six systems of music. The first system is labeled 'TRIO.' and 'mf'. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The score features a piano accompaniment with chords and a melodic line with triplets and slurs. The piece concludes with first and second endings and a D.C. (Da Capo) instruction.

**N. B.** Ce pas redoublé se joue avec toutes les Reprises jusqu'à la fin du défilé.

## COUPLETS

du

## CIRQUE AMÉRICAIN.

N<sup>o</sup> 31. Allegro mod.<sup>to</sup>

PIANO. *ff*

The piano introduction is in 3/8 time, marked 'ff' (fortissimo). It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#).

SUZETTE.

1. Voi - ci Mes - da - mes et Mes - sieurs La  
2. Ve - nez et nou - vous montre - rons Des

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked 'p' (piano) and continues with the same rhythmic pattern as the introduction.

troupe mi - ri - fi - que A - fin d'é - merveil - ler vos yeux El - le vient d'a - mé -  
choses surpre - nan - tes, Des jongleurs chinois, des hu - rons Et des bê - tes sa -

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

- ri - que Vous ver - rez nos clowns gra - ci - eux Nos belles é - cuy -  
- van - tes! Il s'rait à sou - hai - ter vrai - ment En voyant not' sou -

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.



Su. *-ères Qui pour vous charmer de leur mieux Se-ront des plus lé-gères!*  
*-plessé Que dans plus d'un gou-ver-ne-ment On ait la même a-dresse!*

REFRAIN.

Su. *Ja-mais vous n'a-vez vu rien De plus beau sur ter-re Que le Cirque*

Su. *A-méricain De Blackson et frè-re Pif! paf! pouf! d'zim! boum!*

*f* CHŒUR. *SZETTE.*

*Pif! paf! pouf! d'zim! boum! Goû-tez-en car c'est vrai-ment é-pa-*

*ff* CHŒUR. *Pour finir.*

*-tant! Goû-tez-en car c'est vrai-ment é-pa-tant!*

RÉP. «Le plus redoutable de tous»

## COUPLET FINAL.

N<sup>o</sup> 32.

PIANO. *f*

SUZETTE.

En pa - ys é - tranger — Pau - vre Su -

*p* *col canto.*

su. - zet - te — J'ai par - cou - ru bien des dan - gers sans perdr' la

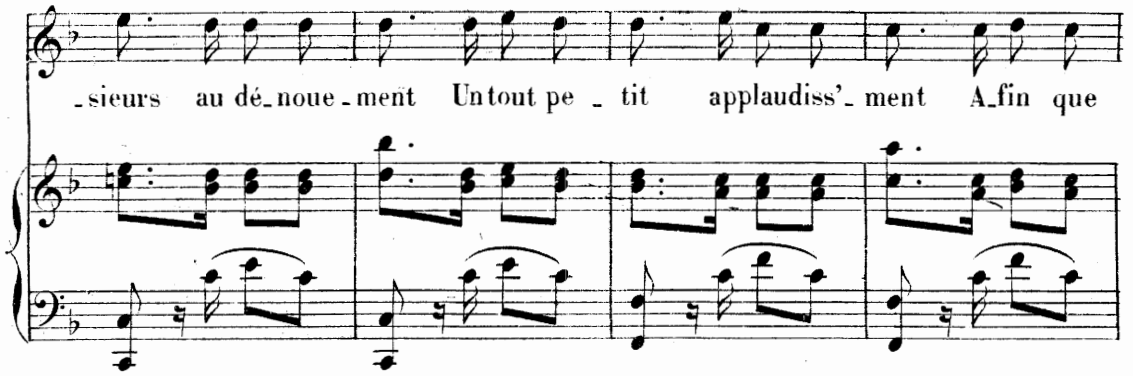
Su. - tè - - te Pourtant vous me vo - yez — tou - te peu -

Su.    
 - reu - se ——— Mais vous pou - vez Me rendre heu - reu -

Su.    
 - se Allons Mes - sieurs un bon mouv' -

Su.    
 - ment un tout pe - tit applau - diss' - ment A - fin que

Su.    
 je puiss' dir' gai - ment J'ai fait un voy - age d'a - gré - ment Allons, Mes -   
 CHŒUR.   
*ff*


 \_sieurs au dé\_noue - ment Un tout pe - tit applaudiss' - ment A\_fin que


 'je puiss' dir' gai - ment J'ai fait un voy\_ age d'agré - ment

*Allegro.*

*ff*



RIDEAU.



