

CHŒUR DES GARDES.

N° 19. Allegro marziale.  
Soprani.

Des D'HONNEUR.

Musical staves for Soprani, Ténors, and Basses. The Soprani part is on a single staff, while Ténors and Basses are on two staves. The music is in a key with two flats and common time.

15 GARDES.

Allegro marziale.

PIANO.

Piano accompaniment for the first system, consisting of two staves. It features a rhythmic pattern of eighth and sixteenth notes.

1 GARDE.

Musical staff for 1 GARDE with lyrics: "Je suis le gar - de, le gar - - de, le". Below the staff is a piano accompaniment with a dynamic marking of *p*.

2 GARDES.

Musical staff for 2 GARDES with lyrics: "gar - de, Qui gar - de, qui gar - de la fil - le du roi. Nous". Below the staff is a piano accompaniment with a dynamic marking of *più f* and triplet markings.

Musical staff for 2 GARDES with lyrics: "som - mes les deux gar - des, les deux gar - - des, Qui". Below the staff is a piano accompaniment with a dynamic marking of *p*.

gar - dons le gar - de, Qui gar - de la fil - le du

4 GARDES. Nous sommes les qua - tre gar - des, Qui  
roi. Nous sommes les qua - tre gar - des, Qui

*più f*

gar - dons les deux gar - des, Qui gar - dent, le gar - de, Qui  
gar - dons les deux gar - des, Qui gar - dent, le gar - de, Qui

gar - de la fil - le du roi. 8 GARDES. Nous  
gar - de la fil - le du roi. Nous

*più f*

som - mes les huit gar - des, Qui gardons les qua - tre gar - des, Qui  
som - mes les huit gar - des, Qui gardons les qua - tre gar - des, Qui

gar - dent les deux gar - des, Qui gar - dent le gar - de, Qui  
gar - dent les deux gar - des, Qui gar - dent le gar - de, Qui

gar - de la fil - le du roi. TOUS LES GARDES. Nous  
gar - de la fil - le du roi. Nous

gar - dons la fil - le du roi, Nous som - mes les gar - des, Qui  
gar - dons la fil - le du roi, Nous som - mes les gar - des, Qui

## DES D'UN BONNEUR.

Ah! voi - ci les huit gar - des Qui  
 gar - dent la fil - le du roi.  
 gar - dent la fil - le du roi.

*p*

gardent les quatre gar - des, Qui gar - dent les gar - des, Qui gar - dent la fil - le du

roi. Ah! voi - ci les huit gar - des Qui  
 8 GARDES. Nous som - mes les huit gar - des Qui  
 Nous som - mes les huit gar - des Qui

*f* *p*

gardent les qua-tre gar - des Qui gar-dent les deux gar - des Qui  
 gardons les qua-tre gar - des Qui gar-dent les deux gar - des Qui  
 gardons les qua-tre gar - des Qui gar-dent les deux gar - des Qui

gar - dent le gar - de, Qui gar - de, qui gar - de la fil - le du roi, Qui  
 1 GARDE.  
 Je gar - de, je gar - de la fil - le du roi, Je  
 2 GARDES.  
 Nous gar - dons, nous gar - dons la fil - le du roi, Nous  
 Nous gar - dons, nous gar - dons la fil - le du roi, Nous  
 4 GARDES.  
 Nous gar - dons, nous gar - dons la fil - le du roi, Nous  
 gar - dent le gar - de, Qui gar - de la fil - le du roi, Nous  
 8 GARDES.  
 gar - dent le gar - de, Qui gar - de la fil - le du roi, Nous



*rit.*  
D.  
fil - le du roi.

*rit.*  
1  
G.  
fil - le du roi.

*rit.*  
2  
G.  
fil - le du roi.

*rit.*  
fil - le du roi.

*rit.*  
G.  
fil - le du roi.

*rit.*  
fil - le du roi.

*rit.*  
8  
G.  
fil - le du roi.

*rit.*  
fil - le du roi.

*rit.* *ff*  
6  
6  
6

COUPLETS

des

DEMOISELLES D'HONNEUR.

N<sup>o</sup> 20.

Allegro.

FLAMMA.

1<sup>re</sup> et 2<sup>de</sup>s Soprani.

D<sup>es</sup> D'HONNEUR.

Allegro.

PIANO.

FLAMMA.

1<sup>er</sup> COUPLET. EL le di - sait: ah! viens en - core Viens bien vi - te près de moi.

1<sup>er</sup> Sop. Prince Ca - pri - ce je ta -  
Viens près de moi. 2<sup>de</sup> Sop. Viens près de moi.

1<sup>er</sup> Sop. - do - re! Je n'aime - rai jamais que toi. Ja - mais que toi.



F

Et j'en - ten - dis jus - qu'à l'au -

Ja - mais que toi!

*p*

F

- ro - re Sa voix, sa voix plei - ne d'un doux é - moi

F

Oui, j'en - ten - dis jus - qu'à l'au - ro - re Sa voix

*1<sup>rs</sup> et 2<sup>ds</sup> Sop.*

Elle en - ten - dit jus - qu'à l'au - ro - re Sa voix

*f*

F

plei - ne d'un doux - é - moi. 2<sup>e</sup> COUPLET. Nous serons

plei - ne d'un doux - é - moi.

*f*

*p léger.*

F. bien heureux en\_semble Disait-elle ô mon cher a\_mant.

1<sup>re</sup> Sop.  
Mon cher a -

F. Mon cœur pal\_pite et ma main tremble Et je te

2<sup>de</sup> Sop.  
\_ mant. Mon cher a\_mant.

F. vois même en dormant.

1<sup>re</sup> Sop. 2<sup>de</sup> Sop.  
Même en dor\_mant, Même en dor -

F. Ah! viens cher Ca\_price et m'em\_por\_te

\_ mant.

*p*

F. *Vers les beaux cieux où l'a - mour, où l'a - mour luit.*

F. *Ah! viens cher Ca - price et m'em - por - te*  
*1<sup>re</sup> et 2<sup>de</sup> Sop.*  
*Ah! viens cher Ca - price et m'em - por - te*

F. *Vers les beaux cieux — où l'a - mour luit. C'est*  
*Vers les beaux cieux — où l'a - mour luit.*

F. *tout ce qu'a tra - vers la por - te Hé - las! j'en -*

E

1<sup>re</sup> et 2<sup>d</sup>e Sup.

- ten - dis cet - te nuit. C'est tout ce qu'a tra -

C'est tout ce qu'a tra -

The first system of the musical score consists of three staves. The top staff is a vocal line for the first and second sopranos, marked '1<sup>re</sup> et 2<sup>d</sup>e Sup.', with lyrics '- ten - dis cet - te nuit. C'est tout ce qu'a tra -'. The middle staff is a vocal line for the first and second sopranos, with lyrics 'C'est tout ce qu'a tra -'. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines.

E

- vers la por - te Hé - las! j'en - ten - dis cet - te

- vers la por - te Oui, elle en - ten - dit cet - te

*cresc.*

*cresc.*

*cresc.*

The second system of the musical score consists of three staves. The top staff is a vocal line for the first and second sopranos, with lyrics '- vers la por - te Hé - las! j'en - ten - dis cet - te'. The middle staff is a vocal line for the first and second sopranos, with lyrics '- vers la por - te Oui, elle en - ten - dit cet - te'. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines. Dynamic markings include 'cresc.' above the vocal lines and below the piano accompaniment.

E

nuit, Hé - las! j'en - ten - dis cet - te nuit.

nuit, Oui, elle en - ten - dit cet - te nuit.

*f*

*f*

*f*

*ff*

The third system of the musical score consists of three staves. The top staff is a vocal line for the first and second sopranos, with lyrics 'nuit, Hé - las! j'en - ten - dis cet - te nuit.'. The middle staff is a vocal line for the first and second sopranos, with lyrics 'nuit, Oui, elle en - ten - dit cet - te nuit.'. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines. Dynamic markings include 'f' above the vocal lines and below the piano accompaniment, and 'ff' below the piano accompaniment.

The fourth system of the musical score consists of two staves, the treble and bass clefs of the piano accompaniment. It continues the musical material from the previous system, showing chords and melodic lines.

# ARIETTE DE LA PRINCESSE.

## N<sup>o</sup> 21.

**FANTASIA.** *Allegro.*

**PIANO.** *f*

**FANTASIA.**

Je suis ner - veu - se,

*f*

Je suis fiè - vre - se, Ma tête bout,

*f*

Un rien mà - ga - ce, Tout me tra - cas - se,

*ad libitum.*

F Me pousse à bout, — Me pousse à bout. A la même

*suivrez.* *f* *p*

F heu - re, Je ris, je pleu - re Et je vou - drais, —

F Ah! je vou - drais, Bat - tre quel - qu'un, — Si je pou -

F - vais Bat - tre quel - qu'un, Si je — pou - vais Ah!

*ritard.* *suivrez.*

a Tempo.

F. Je suis ner - veu - se, Je suis fiè - vre - se, Ma tête

a Tempo.

F. bout Un rien m'a - ga - ce,

F. Tout me tra - cas - se, Ah! me tra - cas -

F. - se Pour - tant j'ai - me ton doux sup - pli - ce

F. Ô mal char - mant nou - veau pour moi

*rit.*

F. Je te par - tage a - vec Ca - pri - ce Et

*sotto*

F. ne puis plus vi - vre sans toi. Ah! Ah!

F. ah! ah!

*tr*

F. ah!

F. ah!



a Tempo.

F Je suis ner - veu - se, Je suis fié - vre - se, Ma tête bout,

a Tempo.

*p*

F Un rien m'a - ga - ce Tout me tra - cas - se

*p*

F Ah! ma tête bout Ah!

*p*

F ma tête bout Ah!

*f rit.* *ff*

*f* *ff* 8...

## CHŒUR DU MARCHÉ.

N<sup>o</sup> 22.

Allegro non troppo.

SOPRANI.

TENORS.

BASSES.

3 MARCHANDS.

PIANO.

Allegro non troppo.

The musical score is arranged in five systems. The first system contains the vocal staves (SOPRANI, TENORS, BASSES) and the beginning of the piano accompaniment. The piano part starts with a forte (*f*) dynamic and includes a section labeled '3 MARCHANDS'. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system concludes the piano accompaniment with a final dynamic marking of *ff* (fortissimo).

Soprani *f*  
C'est le mar - ché, C'est le mar - ché

Tenors *f*  
C'est le mar - ché, C'est le mar - ché

Basses *f*  
C'est le mar - ché, C'est le mar - ché

*sempre ff*

Quel dé - bou - ché Pour le com - mer - ce, Cha - lands,

Quel dé - bou - ché Pour le com - mer - ce, Cha - lands,

Quel dé - bou - ché Pour le com - mer - ce, Cha - lands,

Mar - chands, Vont en tout sens, en tout sens, On se pousse et

Mar - chands, Vont en tout sens, en tout sens, On se pousse et

Mar - chands, Vont en tout sens, en tout sens, On se pousse et

Tenor: l'on se ren-ver - se, Ae - cou - rons tous! — Dé - pé - chons -  
 Alto: l'on se ren-ver - se, Ae - cou - rons tous! — Dé - pé - chons -  
 Bass: l'on se ren-ver - se, Ae - cou - rons tous! — Dé - pé - chons -  
 Piano: *ff*

Tenor: - nous Ae - cou - rons tous! — Dé - pé - chons -  
 Alto: - nous Ae - cou - rons tous! — Dé - pé - chons -  
 Bass: - nous Ae - cou - rons tous! — Dé - pé - chons -  
 Piano: *ff*

Tenor: - nous, C'est le mar - ché, C'est le mar - ché.  
 Alto: - nous, C'est le mar - ché, C'est le mar - ché.  
 Bass: - nous, C'est le mar - ché, C'est le mar - ché.  
 Piano: *p*

Place! pla - ce! place! pla - ce! Al - lons, mes - sieurs les

a - che - teurs, Au - tour de moi que l'on s'a -

mas - se, J'en ai de tou - tes les cou - leurs Re - gar -

dez! A - che - tez! Re - gar - dez!

Soprani.

Tenors.

Ac -

Basses.

Re - gar - dons! A - che - tons! Re - gar - dons! Ac -

Re - gar - dons! A - che - tons! Re - gar - dons! Ac -

- cou - rons tous — Dé - pê - chons - nous, Ae -  
 - cou - rons tous — Dé - pê - chons - nous, Ae -  
 - cou - rons tous Dé - pê - chons - nous, Ae ..

*ff*

- cou - rons tous — Dé - pê - chons - nous.  
 - cou - rons tous — Dé - pê - chons - nous.  
 - cou - rons tous Dé - pê - chons - nous.

C'est le mar - ché, C'est le mar - ché, C'est  
 C'est le mar - ché, C'est le mar - ché, C'est  
 C'est le mar - ché, C'est le mar - ché, C'est

le mar - ché, C'est le mar - ché Ac cou - rons, Ac - cou -

le mar - ché, C'est le mar - ché Ac cou - rons, Ac - cou -

le mar - ché, C'est le mar - ché Ac cou - rons, Ac - cou -

- rons, Dé - pê - chons, Dé - pê - chons, C'est le mar - ché, C'est

- rons, Dé - pê - chons, Dé - pê - chons, C'est le mar - ché, C'est

- rons, Dé - pê - chons, Dé - pê - chons, C'est le mar - ché, C'est

le mar - ché Ac - cou - rons, Ac - cou - rons, Dé - pê - chons Dé - pê -

le mar - ché Ac - cou - rons, Ac - cou - rons, Dé - pê - chons Dé - pê -

le mar - ché Ac - cou - rons, Ac - cou - rons, Dé - pê - chons Dé - pê -

- chons Ae - cou - rons tous! Dé - pê - chons ; nous. Ae -  
 - chons Ae - cou - rons tous! Dé - pê - chons - nous. Ae -  
 - chons Ae - cou - rons tous! Dé - pê - chons - nous, Ae -

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 printed below each staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

- cou - rons tous! Dé - pê - chons - nous! \_\_\_\_\_  
 - cou - rons tous! Dé - pê - chons - nous! \_\_\_\_\_  
 - cou - rons tous! Dé - pê - chons - nous! \_\_\_\_\_

The second system continues the vocal and piano parts. The vocal staves show the continuation of the lyrics, with some notes held over from the previous system. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *sf* (sforzando) appearing in the bass line.

The third system shows the continuation of the piano accompaniment. It features more complex rhythmic patterns, including sixteenth-note runs in the right hand and a more active bass line. The system concludes with a final cadence.



# RONDO DE QUI PASS' PAR-LÀ.

## N° 23.

LE PRINCE  
QUI PASS' PAR-LA.

*Allegro.*

SOPRANI.

TENORS.

BASSES.

PIANO.

*Allegro.*

*ff*

LE PRINCE.

Le prin.ce Qui

pas-se par là. Le prin.ce Qui pas-se par là, C'est bi.bi, c'est bi.bi,

c'est bi-bi le voi - là! — Le prin-ee Qui pas-se par là Le prin-ee Qui

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'c'est bi-bi le voi - là! — Le prin-ee Qui pas-se par là Le prin-ee Qui'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pas-se par là, Qui, c'est bibi, c'est bi-bi, c'est moi, c'est bibi le voi - là!

The second system continues the musical score. The vocal line has the lyrics 'pas-se par là, Qui, c'est bibi, c'est bi-bi, c'est moi, c'est bibi le voi - là!'. The piano accompaniment continues with similar rhythmic patterns.

A-me-nez - moi les jeunes femmes Ac-cou-rez mes pe-tites dames, Ac-cou-rez

The third system of the score. The vocal line lyrics are 'A-me-nez - moi les jeunes femmes Ac-cou-rez mes pe-tites dames, Ac-cou-rez'. A piano dynamic marking 'p' is present at the start of the piano accompaniment. An '8' with a dashed line indicates an eighth-note rest.

mes pe-tites dames Ac-cou-rez Je n'vous dis que ça Le prin-ee Qui pas-se par là Le

The fourth system of the score. The vocal line lyrics are 'mes pe-tites dames Ac-cou-rez Je n'vous dis que ça Le prin-ee Qui pas-se par là Le'. An '8' with a dashed line indicates an eighth-note rest.

prin-ee Qui pas-se par là C'est moi, c'est bibi, le voi - là, le voi - là, le voi - là!

The fifth and final system of the score. The vocal line lyrics are 'prin-ee Qui pas-se par là C'est moi, c'est bibi, le voi - là, le voi - là, le voi - là!'. The piano accompaniment concludes with a forte dynamic marking 'f' and a fortissimo marking 'ff'.

Animé.

Animé. J'en vends! j'en a - chète, A

masse é - ti - quet - tes, Sans les marchan - der Et sans m'ar - rê -

- ter, Oui, j'en vends! j'en a - chète, A - masse é - ti - quet - te Sans

les mar - chan - der — Et sans m'ar - rê - ter. Les

bru - nes, les blon - des, Les pla - tes, les ron - des Les

yeux noirs ou bleus Ve - nant de tous lieux, Pe -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 'yeux noirs ou bleus Ve - nant de tous lieux, Pe -'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex rhythmic pattern in the right hand.

- ti - tes et gran - des, So - bres et gour - man - des Pour

The second system continues the vocal line and piano accompaniment. The lyrics are '- ti - tes et gran - des, So - bres et gour - man - des Pour'. The musical notation remains consistent with the first system, showing the continuation of the vocal melody and the piano accompaniment.

a - voir de tout J'ai pas - sé par - tout.

The third system continues the vocal line and piano accompaniment. The lyrics are 'a - voir de tout J'ai pas - sé par - tout.'. The vocal line concludes with a period, and the piano accompaniment provides a rhythmic foundation for the final phrase.

J'en ai de co - quet - tes J'en ai de dis - cre - tes,

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'J'en ai de co - quet - tes J'en ai de dis - cre - tes,'. The piano accompaniment features a consistent eighth-note bass line and a right-hand part with a steady eighth-note accompaniment.

Ma collec - ti - on Vaut un mil - li - on

The fifth system continues the vocal line and piano accompaniment. The lyrics are 'Ma collec - ti - on Vaut un mil - li - on'. The vocal line concludes with a period, and the piano accompaniment provides a rhythmic foundation for the final phrase.

1<sup>e</sup>  
P. J'en ai de sa - van - tes, Bonnes et mé - chan - tes,

C'est nu - mé - ro - té, Clas - sé bien co - té. C'est nu - mé -

1<sup>e</sup>  
P. - ro - té Clas - sé bien co - té. Ah!

*a Tempo.*

1<sup>e</sup>  
P. — Le prin - ce Qui pas - se par là, Le prin - ce Qui

*a Tempo.*

1<sup>e</sup>  
P. pas - se par là, C'est bi - bi, c'est bi - bi, c'est bi - bi le voi -

*p*

la. — Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là.

Soprano: *p*

Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là.

Tenors *p*

Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là,

Basses: *p*

Le prin - ce Qui pas - se par là, Le prin - ce Qui pas - se par là.

*cresc.*

Oui, c'est bi - bi, le voi - là, le voi - là! C'est moi, c'est bi - bi, le voi -

*cresc.*

C'est lui, c'est lui le voi - là, le voi - là! C'est lui, c'est bi - bi, le voi -

*cresc.*

C'est lui, c'est lui le voi - là, le voi - là! C'est lui, c'est bi - bi, le voi -

*cresc.*

C'est lui, c'est lui le voi - là, le voi - là! C'est lui, c'est bi - bi, le voi -

*cresc.*

*f*  
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par  
*f*  
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par  
*f*  
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par  
*f*  
 - là! le voi - là! le voi - là! Le prin - ce Qui pas - se par

le  
 là, C'est moi!  
 là, C'est lui!  
 là, C'est lui!  
 là, C'est lui!

*ff*

# CHŒUR

et

## RONDE DES CHARLATANS

Op. 24

All. moderato.

CAPRICE.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

All. moderato.

*tr tr tr tr*

tr tr tr tr tr tr tr tr tr tr tr tr tr tr

Soprani.

Ténors.

Basses.

Ah! quelle mu -

Ah! quelle mu -

Ah! quelle mu -

Allegro maestoso.

*ff*



- si - que Magni - fi - que! Quel ba - ta - clan Re - ten - tis - sant!

- si - que Magni - fi - que! Quel ba - ta - clan Re - ten - tis - sant!

- si - que Magni - fi - que! Quel ba - ta - clan Re - ten - tis - sant!

*tr tr* *ff*

*f* Ah! quel le mu - si - que Ma - gni - fi - que! Quel ba - ta -

*f* Ah! quel le mu - si - que Ma - gni - fi - que! Quel ba - ta -

*f* Ah! quel le mu - si - que Ma - gni - fi - que! Quel ba - ta -

- clan Re - ten - tis - sant!

- clan Re - ten - tis - sant!

- clan . Re - ten - tis - sant!

*tr tr* *f*

CAPRICE.

O - hé! o - hé! les ho.

- dands! O - hé! grands, petits, gras et gros.

Gens tranquilles, In trigants, Imbéciles, Ignorants, Bonnes têtes, Grosses bêtes,

Tous, approchez, tous, écoutez! Venez! venez! venez! venez! venez! venez! venez! venez! O.

*rail.* *pas rit.*

## Allegretto.

(presque crié)

Allegretto.

*p*

he! o-he! pe - tits et grands voi - là, voi - là les char - latans! O - hé! o-he! o -

he! o-he! — Vlà les charla - tans! — O - hé! o-he! pe - tits et grands. Voi -

Soprani. *p*

O - hé! o-he! pe - tits et grands. Voi -

Tenors. *p*

O - hé! o-he! pe - tits et grands. Voi -

Basses. *p*

O - hé! o-he! pe - tits et grands. Voi -

*mf*

(presque crié)

1<sup>er</sup> COUP.

là, voilà les charla\_tans O - hé! o-he! o - hé! o - hé! — Vlà les charla - tans! Ce

là, voilà les charla\_tans voi - là voi - là les char - la - tans!

là, voilà les charla\_tans voi - là voi - là les char - la - tans!

là, voilà les charla\_tans voi - là voi - là les char - la - tans!

nest pas pour l'ap - pät vulgaire D'un peu d'or ou d'un peu d'argent,

*p*

Mes .

*f*

- sieurs que nous ve - nons vous faire Sur cet - te place un bo - niment.

*p*

Ce

c. n'est pas mé - me pour la gloi - re Ce n'est pas pour nous

c. faire un nom. Ni dans les fas - tes de l'his - toi - re Pour être ius - crits, Non,

c. messieurs. non. Notre am - bi - ti - on est plus belle Et je le dis a -

c. -vec fier - té. Nous cherchons u - ne cli - en - tè - le Par a - mour de l'uma - ni -

*rit.*

a Tempo.

c. - té. O - hé! o - hé! pe - tits et grands Voi - là, voi - là les

a Tempo.

(presque crié)

char - la.tans. O - hé! o - hé! o - hé! o - hé! — Vla les char - la -

- tans! — O - hé! o - hé! pe - tits et grands.Voi - là, voi - là les

Soprani. *p*

O - hé! o - hé! pe - tits et grands.Voi - là, voi - là les

Ténors. *p*

O - hé! o - hé! pe - tits et grands.Voi - là, voi - là les

Basses. *p*

O - hé! o - hé! pe - tits et grands.Voi - là, voi - là les

*mf*

(presque crié)

charla.tans. O - hé! o - hé! o - hé! o - hé! — Vla les charrrrla - tans.

charla.tans.Voi - là voi - là les char - la - tans.

charla.tans.Voi - là voi - là les char - la - tans.

charla.tans.Voi - là voi - là les char - la - tans.

First system of the second couplet. The vocal line (C) is mostly silent. The piano accompaniment (P) consists of two staves with a melody in the right hand and chords in the left hand. Dynamics include *fz* and accents.

Second system of the second couplet. The vocal line (C) contains the lyrics: "peine au sor-tir du col-le-ge Nous pouvions nous faire a - vorats,". The piano accompaniment (P) continues with a melody in the right hand and chords in the left hand, marked with a piano (*p*) dynamic.

Third system of the second couplet. The vocal line (C) is mostly silent. The piano accompaniment (P) continues with a melody in the right hand and chords in the left hand, marked with a forte (*f*) dynamic. The word "Com -" is written at the end of the vocal line.

Fourth system of the second couplet. The vocal line (C) contains the lyrics: "- merçants, maitres de manège, Na - tu - ra - lis - tes ma - gistrats,". The piano accompaniment (P) continues with a melody in the right hand and chords in the left hand, marked with a piano (*p*) dynamic.

*Nous*

pou\_vions,nous a\_vons nos grades,Mon\_tre le grec et le la\_tin Nous

pou\_vions dans les am\_bas\_sades fai\_re tres bien no\_tre che\_min, Notre

em\_bar\_ras é\_tait im\_mense Tous ces mé\_tiers sont ex\_cel\_lents, Un

*rit.* seul les ré\_sume en substance Nous nous sommes faits charrrrla\_tans, *a Tempo.* 0

*a Tempo.*

*suirez.*



(presque crié)

-hé o\_hé pe - tits etgrands.Voi - là voi - là les char - latans O - hé! o\_hé! o -  
*Soprani.*  
*p* O\_hé pe - tits etgrands.Voi - là voi - là les char - latans Voi - là, voi - là les  
*Tenors*  
*p* O\_hé pe - tits etgrands.Voi - là voi - là les char - latans Voi - là, voi - là les  
*Basses.*  
*p* O\_hé pe - tits etgrands.Voi - là voi - là les char - latans Voi - là, voi - là les

-hé o\_hé — Vla les charla - tans. — O - hé! o\_hé pe - tits etgrands.Voi -  
 char - latans! Voi - là les charla - tans. — O - hé! o\_hé pe - tits etgrands.Voi -  
 char - latans! Voi - là les charla - tans. — O - hé! o\_hé pe - tits etgrands.Voi -  
 char - latans! Voi - là les charla - tans. — O - hé! o\_hé pe - tits etgrands.Voi -

(presque vite)

la, voi, là les char-latans, O - hé! o - hé! o - hé! o - hé! — Vlà les charla -

la, voi, là les char-latans, Voi - là voi, là les char-latans, Voi - là les charla -

la, voi, là les char-latans, Voi - là voi, là les char-latans, Voi - là les charla -

la, voi, là les char-latans, Voi - là voi, là les char-latans, Voi - là les charla -

*cresc.* tans, — Voi - là les charla - tans, — *rall.* Voi - là les charrrria\_tans.

*cresc.* tans, — Voi - là les charla - tans, — Voi - là les char,la - tans.

*cresc.* tans, — Voi - là les charla - tans, — Voi - là les char,la - tans.

*cresc.* tans, — Voi - là les charla - tans, — Voi - là les char,la - tans.

*cresc.* tans, — Voi - là les charla - tans, — *f* Voi - là les char,la - tans. *ff*

SORTIE DES CHARLATANS.

Op. 24 bis.

1<sup>o</sup> Tempo.

CAPRICE

PIANO

0 - hé! o - hé! pe - tits et grands Voi -

la voi - la les char - latans O - hé! o - hé! o - hé! o - hé! - - - - - Voilà les charla -

Soprani.  
- tans! O - hé! o - hé! pe tits et grands Voi - la voi - la les

Ténors.  
O - hé! o - hé! pe tits et grands Voi - la voi - la les

Basses.  
O - hé! o - hé! pe tits et grands Voi - la voi - la les

*mf*

char - latans O - hé! o - hé! o - hé! o - hé! Vlà les char - la -

char - latans Voi - là, voi - là les char - la - tans Voi - là les char - la -

char - latans Voi - là, voi - là les char - la - tans Voi - là les char - la -

char - latans Voi - là, voi - là les char - la - tans Voi - là les char - la -

- tans — Voi - là les char - la - tans!

- tans — Voi - là les char - la - tans!

- tans — Voi - là les char - la - tans!

- tans — Voi - là les char - la - tans!

ADIEUX DES DEMOISELLES D'HONNEUR  
et

SCÈNE DE LA VENTE.

№ 25

Moderato.

FANTASIA.  
POPOTTE.

LE PRINCE  
QUI PASS'PAR-LÀ  
CACTUS.

LE COMMISSAIRE

SOPIANI.

TÉNORS.

BASSES.

PIANO.

Deux d'honneur.

Acheteurs.

Bourgeois.

Moderato.

*f*

*p*

- dieu notre com\_pagne! A - dieu! a - dieu! Dis toi bien que là-bas No-

- tre cœur t'accompagne Et ne t'oublie ra - pas A - dieu, notre com\_pagne! A -

- dieu! a - dieu! Dis-toi bien que là-bas No - tre cœur t'accompagne Et

FANTASIA (à part) <sup>3</sup> <sup>3</sup>

O doux espoir Je vais le voir Ce - lui sans qui je ne puis  
ne t'oubliera pas.

F. <sup>3</sup> <sup>3</sup>

vi - vre O doux espoir Je vais le voir. Je suis à lui je vais le sui - vre, le

F. <sup>3</sup>

sui - vre. Adieu!  
DES D'HONNEUR.

A - dieu notre com - pa - gne! A - dieu! a - dieu!

*p*

F. *O*

Dis-toi bien que là-bas No. tre cœur t'accompagne Et ne l'oublie - ra pas!

*p*

F. doux espoir Ah — je vais le voir, je vais le voir, je vais le voir

A - dieu! a - dieu! a - dieu! a -

F. *rit.* A - dieu!

CACTUS.

Qu'on

*rit.* - dieu! a - dieu!

*f*

Maestoso.

POPOTTE.

fas - se si - len - ce, La ven - te com - mence! La ven - te com -

Soprani.

Tenors.

Basses.

La ven - te com -

La vente com -

La vente com -

Maestoso.

*p*

*f*

Allegro non troppo.

- men - - - ce! En l'absen - ce du

- men - - - ce!

- men - - - ce!

- men - - - ce!

Allegro non troppo.

*pp*

(désignant Cactus)

roi, du roi Cosmos empê - ché C'est lui qui va présider le mar -



CACTUS.

(désignant un bourgeois)

ché En l'absen - ce du roi, du roi Cosmos em - pê - ché, C'est lui qui

*très doux.*

va présider le mar - ché.

UN BOURGEOIS.

En l'absen - ce du roi, du roi Cosmos em - pê -

*très doux.*

(désignant une autre personne)

ché C'est lui qui va présider le mar - ché.

2 Basses.

En l'absen - ce du

*mf* *louré.*

(désignant une autre personne)

roi, du roi Cosmos em - pê - ché, C'est lui qui va présider le mar -



P. *f*  
 - tre dans cette af - fai - re, Dè - tre com - mis - sai - re pri -

P. *f*  
 - seur D'être commis - sai - re pri - seur.  
 CACTUS. *f* LE COMM. *f*  
 D'être commis - sai - re pri - seur. La prin.  
 Soprani. *f*  
 D'être commis - sai - re pri - seur.  
 Ténors. *f*  
 D'être commis - sai - re pri - seur.  
 Basses. *f*  
 D'être commis - sai - re pri - seur.

Le C. *f*  
 - ces - se que voi - là Ou va la vendre messieurs regardez - là!

*p*  
 La prin.  
*p*  
 La prin.

(avec regret)

On va la

-ces-se que voi-là! On va la vendre messieurs regardons-là!

-ces-se que voi-là! On va la vendre messieurs regardons-là!

FANTASIA (joyeuse)

On va me ven-dre!

On va me vendre!

CACTUS.

Messieurs faites vos

Soprani.

vendre!

On va la vendre!

prix, Tous les amateurs sont admis.

Ténors.

Allons faisons nos prix, Tous les amateurs sont admis.

Basses.

Allons faisons nos prix, Tous les amateurs sont admis.

Monsieur veut

1<sup>er</sup> ACH.

Trois pièces d'or!

Allegro.

ri - re!

2<sup>e</sup> ACH.

3<sup>e</sup> ACH.

C'est du dé -

J'en donne quatre. J'en donne cinq.

li - re! Cinq pié - ces d'or pour un pareil jo - yau, Regardez

Le C.

donc commi c'est beau, commi c'est beau!

Ténors.

C'est vraiment beau, très beau.

Basses.

C'est vraiment beau.

1<sup>er</sup> ACH.      2<sup>e</sup> ACH.      1<sup>er</sup> ACH.

Dix!      Vingt!      Qua - ran - te - cinq!

3<sup>e</sup> ACH.      4<sup>e</sup> ACH.      5<sup>e</sup> ACH.

Tren - te! Quar - te!      Cin -

CACTUS.

Nous a\_vons mar\_chand à cin -

- quan - te!

c. - quan - te à cin - quan - - - te!

LE COMM.

A cin - quan - - - te!

2<sup>e</sup> ACH.

1<sup>er</sup> ACH. 3<sup>e</sup> ACH. Trois cent!

Cent! Deux cent!

This system contains the first system of music. It includes a vocal line with three entries: 1<sup>er</sup> ACH., 3<sup>e</sup> ACH., and 2<sup>e</sup> ACH. The lyrics are 'Cent!', 'Deux cent!', and 'Trois cent!'. Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff with chords and melodic lines.

1<sup>er</sup> ACH. 2<sup>e</sup> ACH. 1<sup>er</sup> ACH.

4<sup>e</sup> ACH. 3<sup>e</sup> ACH.

Quatre cent! Sept cent J'en don-ne mil - -

Cinq cent! Six cent!

This system contains the second system of music. It includes a vocal line with five entries: 1<sup>er</sup> ACH., 2<sup>e</sup> ACH., 1<sup>er</sup> ACH., 4<sup>e</sup> ACH., and 3<sup>e</sup> ACH. The lyrics are 'Quatre cent!', 'Sept cent J'en don-ne mil - -', and 'Cinq cent! Six cent!'. Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff with chords and melodic lines.

- le!

Soprani.

Ténors.

Basses.

Ah! l'im-bé - ci - le! Il en don-ne mil - le! Ah! l'im-bé -

Ah! l'im-bé - ci - le! Il en don-ne mil - le! Ah! l'im-bé -

Ah! l'im-bé - ci - le! Il en don-ne mil - le! Ah! l'im-bé -

This system contains the third system of music. It features four vocal parts: Soprani, Ténors, Basses, and a fourth part. The lyrics are 'Ah! l'im-bé - ci - le! Il en don-ne mil - le! Ah! l'im-bé -'. Below the vocal lines is a piano accompaniment consisting of a treble and bass clef staff with chords and melodic lines. A dynamic marking 'f' is present at the beginning of the piano part.

CACTUS.

Nous a - vons

- ci - le Il en don - ne mil - le!

- ci - le Il en don - ne mil - le!

- ci - le Il en don - ne mil - le!

LE PRINCE.

(au dehors) (en scène)

Arrê - tez! arrê - tez!

a - cheteur à mille!

Qu'on ar - rête la vente! c'est moi me voi - là! J'arrive à

(à part)



temps. Mon a - ni - mal S'est endormi. Mais ce n'est pas sans mal,

1<sup>o</sup> Tempo.

Non, ce n'est pas sans mal. Voyons la  
 CACTUS. LE COMM.

1<sup>o</sup> Tempo. Eh! bien? Eh! bien?

da - - me!

CACTUS.

Voyez la da-me! Voyez la

FANTASIA.  
 (au Prince)

Elle est char - man - - - te! Vous

da - me!

F. *é - tes en - vo - yé par lui. Vous sa - vez bien!*  
LE PRINCE.

Qui, lui?

*pp*

F. *Vous al - lez me conduire à lui? Eh!*

le P. *Oui, oui, oui, oui. Qui, lui?*

F. *bien tou - jours les mê - me. Ah! je res -*

le P. *Oui, oui, oui, oui,*

F. *- pi - re!*

le P. *Elle est char - man - te! Je mets dix mil - le piè - ces* (haut)

d'or. Dix mille pièces  
 Sopran. POPOTTE.  
 Tenors. CACTUS.  
 Basses. LE COMM.  
 Dix mille pièces d'or.

CACTUS.  
 d'or! Je le répète en - cor. Per -  
 LE COMM.  
 Per - son - ne ne dit mot?

- son - ne ne dit mot? Adju -  
 le C.  
 Adju -  
 Ténors. *p*  
 Basses. *p*  
 Per - son - ne ne dit mot.  
 Per - son - ne ne dit mot.

## POPOTTE.

Adju - gé!

- gé!

- gé!

Adju - gé!

Adju - gé! adju - gé!

Adju - gé! adju - gé!

*f*

Detailed description: This section contains the musical score for 'POPOTTE.'. It features a vocal line and piano accompaniment. The vocal line starts with 'Adju - gé!' and has a long note. The piano accompaniment consists of chords and a rhythmic pattern. There are two systems of music. The first system has a vocal line and piano accompaniment. The second system has a vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *f*.

## LE PRINCE.

Maintenant ma belle prin - cesse Sans perdre un mo - ment, Partons prompte -

*p*

Detailed description: This section contains the musical score for 'LE PRINCE.'. It features a vocal line and piano accompaniment. The vocal line starts with 'Maintenant ma belle prin - cesse Sans perdre un mo - ment, Partons prompte -'. The piano accompaniment consists of chords and a rhythmic pattern. There is a dynamic marking of *p*.

## FANTASIA.

Partons prompte - ment. Par - tons, promp - te -

- ment. Par - tons, par - tons, promp - te -

Detailed description: This section contains the musical score for 'FANTASIA.'. It features a vocal line and piano accompaniment. The vocal line starts with 'Partons prompte - ment. Par - tons, promp - te -'. The piano accompaniment consists of chords and a rhythmic pattern. There are dynamic markings of *p* and *f*.

Allegro vivo.

F. - ment .

le P. - ment . Par - don - nez - moi je suis pres - sé. Vous

Allegro vivo.

*p*

connais - sez le mot si vrai: Time is mo - ney, Time is

8

FANTASIA.

Il a rai - son, il a dit vrai, Oui, je con - nais le

mo - ney. Par - don - nez - moi je suis pres - sé, Vous con - nais - sez le

F. mot si vrai: Time is mo - ney Time is mo - ney

le P. mot si vrai: Time is mo - ney Time is mo - ney Je

8

F. *Il est pressé, pres - sé, pressé. Time is mo - ney,*

le P. *suis pressé, pres - sé, pressé, pres - sé. Time is mo ney.*

Soprani. POPOTTE.  
*Il a rai - son, il a rai - son. Time is mo ney,*

Ténors. CACTUS.  
*Il a rai - son, il a rai - son. Time is mo ney,*

Basses. LE COMM.  
*Il a rai - son, il a rai - son. Time is mo ney,*

*f*

F. *is mo - ney, Time is mo - ney. Il*

le P. *is mo - ney, Time is mo - ney. Je suis pressé, pres - sé, pressé, pres -*

*is mo - ney, Time is mo - ney. Il a rai - son,*

*is mo - ney, Time is mo - ney. Il a rai - son,*

*is mo - ney Time is mo - ney. Il a rai - son,*

*tr*

est pressé, pres\_sé, pressé. Time is mo\_ney, is mo - ney.

\_ sé. Time is mo\_ney, is mo - ney. Je

il a rai\_son. Time is mo\_ney, is mo - ney.

il a rai\_son. Time is mo\_ney, is mo - ney.

il a rai\_son. Time is mo\_ney, is mo - ney.

The first system of music consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are trills (tr) and a piano (p) dynamic marking in the piano part.

le P. cours, je me dé\_pê\_che, Je pars comme u\_ ne flèche Et partout je

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There is a forte piano (fp) dynamic marking in the piano part.

le P. pas - se, Dé - vo - rant l'es - pa - ce En fi - lant comme un tram.

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There is a forte piano (fp) dynamic marking in the piano part.

## FANTASIA.

En fi - lant comme un tramway, comme un tram - way.

way. En fi - lant comme un tramway, comme un tram - way.

Soprani. *f*

En fi - lant comme un tramway, comme un tram - way.

Ténors. *f*

En fi - lant comme un tramway, comme un tram - way.

Basses. *f*

En fi - lant comme un tramway. comme un tram - way.

Il a rai - son, il a dit vrai. Il a rai - son, il a dit vrai.

Je suis pressé je suis pressé vous con - naissez ce mot si vrai.

Il a rai - son il a dit vrai.

Il a rai - son il a dit vrai.

Il a rai - son il a dit vrai.



F. Time is mo - ney, Time is mo - ney. Il a rai - son, il

1<sup>re</sup> P. Time is mo - ney, Time is mo - ney. Je suis presse je

Time is mo - ney, Time is mo - ney. Il a

Time is mo - ney, Time is mo - ney. Il a

Time is mo - ney, Time is mo - ney. Il a

8

F. a dit vrai, Il a rai - son, il a dit vrai. Time is mo - ney,

1<sup>re</sup> P. suis pressé vous connaissez ce mot si vrai. Time is mo - ney,

P. rai - son il a dit vrai. Time is mo - ney,

rai - son il a dit vrai. Time is mo - ney,

rai - son il a dit vrai. Time is mo - ney,

is mo - ney, Il a dit vrai. Time is mo -  
is mo - ney, Ce mot si vrai. Time is mo -  
is mo - ney, Il a dit vrai. Time is mo -  
is mo - ney, Il a dit vrai. Time is mo -  
is mo - ney Il a dit vrai. Time is mo -

*ff*

- ney, Il a dit vrai, Time is mo - ney, Time  
- ney, Ce mot si vrai, Time is mo - ney, Time  
- ney. Il a dit vrai, Time is mo - ney, Time  
- ney, Il a dit vrai, Time is mo - ney, Time  
- ney, Il a dit vrai, Time is mo - ney, Time

*ff*

is mo - ney, Time is mo - ney, Time is mo - ney, — mo -  
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -  
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -  
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -  
is mo - ney, Time is mo - ney, Time is mo - ney, — mo -

The first system consists of five vocal staves (Soprano, Alto, Tenor, and two Bass parts) and a piano accompaniment. The vocal lines are in a homophonic setting, with each part singing the same lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- ney.  
- ney.  
- ney.  
- ney.  
- ney.

The second system shows the vocal lines with a long rest (indicated by a horizontal line) for the duration of the system. The piano accompaniment continues with the same rhythmic pattern as in the first system.

*ff*

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

The third system is entirely instrumental, featuring the piano accompaniment. It begins with a fortissimo (*ff*) dynamic marking. The right hand plays a melodic line with eighth notes, while the left hand provides harmonic support with chords. The system concludes with two first endings, labeled 1<sup>a</sup> and 2<sup>a</sup>.

Enchaînez.

## Changement de décor.

№ 25 bis.

Allegro non troppo.

PIANO.

The first system of the piano score for 'Changement de décor.' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The melody in the right hand is a simple eighth-note pattern, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment from the first system, maintaining the same melodic and rhythmic patterns in both staves.

The third system of the piano score shows a change in texture. The right hand now features a series of chords, while the left hand continues with a rhythmic accompaniment. The dynamic is marked as *f*.

The fourth system concludes the piano accompaniment for this section, with the right hand playing chords and the left hand providing a steady bass line.

## FANFARE .

№ 25 ter.

Très modéré.

RÉP. Suivez-nous,  
l'aubergiste.

PIANO.

The 'FANFARE' section begins with a piano score in 2/4 time. The right hand features a melody of chords, and the left hand provides a rhythmic accompaniment. The dynamic is marked as *p*. The score includes a rehearsal mark (REP.) and the instruction '(On parle)'. The music is characterized by a steady, moderate tempo.

N<sup>o</sup> 26.

## FINALE DE LA NEIGE

**Allegro.**

FANTASIA.  
CAPRICE.  
POPOTTE.

LE PRINCE  
QUI PASS' PAR-LA

MICROSCOPE.

COSMOS.  
VLAN.

SOPRANI.

TENORS.

BASSES.

avec les Tenors

avec les Basses.

*f*  
Cou - rons tous, cou\_rons

*f*  
Cou - rons tous, cou\_rons

*f*  
Cou - rons tous, cou\_rons

**Allegro.**

PIANO.

vi - te Ils vont nous é - chap - per Cou - rons à leur pour -

vi - te Ils vont nous é - chap - per Cou - rons à leur pour -

vi - te Ils vont nous é - chap - per Cou - rons à leur pour -

- sui - te Il faut les rat - tra - per. Al - lons, al - lons car il

sui - te Il faut les rat - tra - per. Al - lons, al - lons car il

sui - te Il faut les rat - tra - per. Al - lons, al - lons car il

faut les rattra - per. Cou - rons, cou - rons car il vont nous échap -

faut les rattra - per. Cou - rons, cou - rons car il vont nous échap -

faut les rattra - per. Cou - rons, cou - rons car il vont nous échap -

LE PRINCE.

Les voi ci, tout près di - ci, On a pu les re -

- per. Les voi - ci.

- per. Les voi - ci.

- per. Les voi - ci.

1<sup>e</sup> P.  
 - pren - - - dre Et quant à la prin - ces - se Jen'enveux  
 VLAN.  
 Que viens-je d'en - tendre?  
 tr  
 p

1<sup>e</sup> P.  
 plus, je vous la laisse. Re - pre - nez la Sei - gneur Jevous l'of -  
 tr

1<sup>e</sup> P.  
 - fre de bien bon cœur.  
 f  
 dim.

FANTASIA.  
 Ah! nous som - mes tran - sis, tran -  
 CAPRICE.  
 Ah! nous som - mes tran - sis, tran - sis!  
 POPOTTE.  
 Ah! nous som - mes tran - sis!  
 p

F. *- sis! Le froid nous a sai - sis, nous a sai -*

C. *Le froid nous a sai - sis, nous a sai -*

P. *Le froid nous a sai - sis, Le froid nous a sai -*

F. *- sis.*

C. *- sis. Pau - vre Fan - ta - si - a!*

P. *- sis. Chè - re Po - pot - te,*

COSMOS.

F. *Il neige! Bon! la neige à pré -*

C. *te voi - là! Il neige! Bon! la neige à pré -*

CAPRICE.



F. *- sent.*

C. *- sent.*

VLAN.

La

Soprani.

La neige, la neige! Bon! la neige à pré - sent.

Ténors. MICR.

La neige, la neige! Bon! la neige à pré - sent.

Basses. COSMOS.

La neige, la neige! Bon! la neige à pré - sent.

VLAN.

neige à pré - sent. Quel pa - ys é - ton - nant, On é -

v. *- tait au tro - pique on se trouve en Nor - wé - ge*

Soprani. FANTASIA, CAPRICE, POPOTTE.

Ténors. MICR.

Basses. COSMOS, V'LAN.

Il nei - - -  
Il nei - ge! il nei - - -  
Il nei - ge! il nei - - -

The first system of the score includes three vocal staves and two piano staves. The Soprano part has a long note on 'Il nei'. The Tenor and Bass parts have lyrics 'Il nei - ge! il nei -'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

- ge!  
- ge!  
- ge!

il  
il

*p*

The second system continues the vocal lines with the lyrics '- ge!' and 'il'. The piano accompaniment continues with the same complex patterns, marked with a piano (*p*) dynamic.

il nei - - - ge! Par -  
nei - ge! il nei - - - ge! Par -  
nei - ge! il nei - - - ge! Par -

The third system concludes the vocal lines with the lyrics 'il nei - - - ge! Par -', 'nei - ge! il nei - - - ge! Par -', and 'nei - ge! il nei - - - ge! Par -'. The piano accompaniment continues with the same complex patterns.

- tons prompté - ment, Par - tons prompté - ment.

- tons prompté - ment, Par - tons prompté - ment.

- tons prompté - ment, Par - tons prompté - ment.

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a series of chords and arpeggiated figures.

*dim.*

The second system shows the piano accompaniment continuing with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *dim.* (diminuendo) is present.

*pp*

The third system continues the piano accompaniment with a steady rhythmic pattern in the right hand. A dynamic marking of *pp* (pianissimo) is present.

The fourth system continues the piano accompaniment with the same rhythmic pattern as the previous system.

COUPLETS.

CAPRICE. *Allegro.*

Il neig'! il neig'! Nous

*Allegro.*

*p* *p*

The couplets section begins with a vocal line and piano accompaniment. The tempo is marked *Allegro.* and the mood is *CAPRICE.* The key signature changes to two sharps (F# and C#) and the time signature is 2/4. The vocal line has the lyrics "Il neig'! il neig'! Nous". The piano accompaniment features a rhythmic pattern with dynamic markings of *p* (piano).

c. gre - lot - tons! Nous gre - lot - tons! La neig', la neig' Tombe

c. à flocons, Tombe à flocons.

Soprani, FANTASIA, POPOTTE.

*p*

Il neig'! il neig' Nous grelottons, Nous

Ténors, MICR.

*p*

Il neig'! il neig' Nous grelottons, Nous

Basses, COSMOS, VLAN.

*p*

Il neig'! il neig' Nous grelottons, Nous

grelottons! La neig', la neig' Tombe à flocons, Tombe à flocons.

grelottons! La neig', la neig' Tombe à flocons, Tombe à flocons.

grelottons! La neig', la neig' Tombe à flocons, Tombe à flocons.

## S. CAPRUE.

1<sup>er</sup> La fa - cheuse a - ven - tu - re, Au mo - ment le  
2<sup>e</sup> Dou - ce - ment je veux pren - dre, Dans ma main sa

plus heu - reux Voi - là que la na - tu - re  
chê - re main, El - le veut me la ten - dre

S'est mi - se con - tre nous deux. Vai - ne - ment je m'en - flamme  
L'hi - ver la gla - ce sou - dain. Mon a - mour s'ef - fa - rouche

Mon cœur est pris par le froid, Moi je brûle et puis da - me!  
Et s'en - vole a - vec ef - froi Les bai - sers sur ma bou - che

Tout se glace au-tour de moi. Il fait trop froid! Vraiment il fait par trop  
 Sont ge-les, ah! non ma foi!

FANTASIA.

Brr \_\_\_\_\_ Brr \_\_\_\_\_

froid Brr \_\_\_\_\_ Brr \_\_\_\_\_

Brr \_\_\_\_\_ Brr \_\_\_\_\_

Il neig'! il neig'! Nous

*dim.* *pp*

Brr \_\_\_\_\_

gre-lottons, Nous gre-lottons! La neig', la neig' Tombe à flocons, Tombe

*p*

F. Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

C. à flocons. Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

Soprani. POPOTTE.

*p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

Ténors. MICR.

*p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

Basses. COSMOS, VIAN.

*p* Il neig'! il neig'! Nous grelottons, nous grelottons, La neig', la

*p*

F. neig' Tombe à flocons Tombe à flocons. Brr

C. neig' Tombe à flocons Tombe à flocons. Brr

neig' Tombe à flocons Tombe à flocons.

neig' Tombe à flocons Tombe à flocons.

neig' Tombe à flocons Tombe à flocons.

*pp*





Piano introduction with treble and bass staves. The treble staff contains a melodic line with eighth notes, and the bass staff contains a rhythmic accompaniment of chords.

COSMOS.

Al - lons, par - tons sans plus at - tendre, Il s'a - git de nous

Musical score for COSMOS. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs, starting with a piano (*p*) dynamic.

c. en aller, Il s'a - git de nous en al - ler. Vite au pa - lais il

Musical score for Soprani. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs.

Soprani. FANTASIA, CAPRICE, POPOTTE.

Il s'a - git de nous en al - ler.

Musical score for Soprani. The vocal line is in treble clef with lyrics. The piano accompaniment is in treble and bass clefs.

Ténors. MICR.

Il sa - git de nous en al - ler.

Musical score for Ténors. The vocal line is in treble clef with lyrics. The piano accompaniment is in treble and bass clefs.

Passes. VLAN.

Il s'a - git de nous en al - ler.

Musical score for Passes. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs.

Piano accompaniment for the vocal parts, featuring treble and bass staves with chords and melodic lines. A piano (*p*) dynamic is indicated.

c. faut nous ren - dre Si nous vou - lons ne pas ge - ler.

Musical score for Passes. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs.

Piano accompaniment for the vocal parts, featuring treble and bass staves with chords and melodic lines. A piano (*p*) dynamic is indicated.

Soprani. FANTASIA, CAPRICE, POPOTTE.

Si nous voulons ne pas ge - ler. Brr

Ténors. MUR.

Si nous voulons ne pas ge - ler. Brr

Basses. COSMOS, VILAN.

Si nous voulons ne pas ge - ler. Brr

Brr Brr Il neig'! il

Brr Brr Il neig'! il

Brr Brr Il neig'! il

neig'! Nous grelottons, nous grelottons! La neig', la neig', tombe

neig'! Nous grelottons, nous grelottons! La neig', la neig', tombe

neig'! Nous grelottons, nous grelottons! La neig', la neig', tombe

à flocons, tombe à flo-cons. Il neig'! Il neig'! Nous gre-lottons, Nous

a flocons, tombe à flo-cons. Il neig'! Il neig'! Nous gre-lottons, Nous

a flocons, tombe à flo-cons. Il neig'! Il neig'! Nous gre-lottons, Nous

*p*

gre-lottons, La neig', la neig' Tombe à flocons, tombe à flocons.

gre-lottons, La neig', la neig' Tombe à flocons, tombe à flocons.

gre-lottons, La neig', la neig' Tombe à flocons, tombe à flocons.

FANTASIA.

Brr

CAPRICE.

Brr

*pp*

Soprani - POPOTTE.  
 Tenors. - MIGR.  
 Basses. COSMOS, VLAN.

*p* Brrr  
*p* Brrr  
*p* Brrr

Il nei - ge!  
 Il nei - ge!  
 Il nei - ge!  
 Il nei - ge!  
 Il nei - ge!

Enchaînez.

### Changement de décor.

N° 26 bis.

Moderato.

PIANO.

*f* *p*

*f*

*f*

Enchaînez.

# BALLET DES FLOCONS DE NEIGE.

## LES HIRONDELLES BLEUES.

N<sup>o</sup> 27.

Scherzando.

A.

*pp*

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a piano (*pp*) dynamic. The second system introduces a mezzo-forte (*p*) dynamic. The third system features a first ending bracket over the first two measures. The fourth system includes a second ending bracket over the first two measures and a *più f* dynamic marking. The fifth system is marked *léger.* and the sixth system begins with a *f* dynamic. The score contains various musical notations including slurs, ties, and articulation marks.

1ª 2ª

*p*

*più f*

*léger.*

*cre - - - seen - - - do - - - sem -*

*pre - - - f*

LE BONHOMME DE NEIGE.

*Allegro moderato.*

B. *f leggiero.*

*rall.*

Enchaînez.

LES FLOCONS ANIMÉS.

*Andante.*

C. *pp dolce.*

*sfz*

*pp*

The first system of music consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note accompaniment.

The second system continues the piece with similar notation. The right hand features more complex chordal structures and melodic lines, while the left hand maintains the eighth-note accompaniment.

The third system introduces a mezzo-forte (*mf*) dynamic marking. The right hand's melody becomes more prominent, with some notes marked with accents. The left hand's accompaniment remains consistent.

The fourth system continues with the same musical texture. The right hand has some notes with accents, and the left hand's accompaniment is steady.

The fifth system features a forte (*f*) dynamic marking in the right hand, which then transitions to a piano (*p*) dynamic marking. The left hand's accompaniment continues throughout.

The sixth system concludes the piece. It features a *più f* dynamic marking in the right hand, followed by a fortissimo (*fp*) marking in the left hand. The system ends with a fortissimo (*f*) marking and the instruction "Enchaînez." The right hand has some notes with accents and a "sec." (second ending) marking.



Allegro.

POLKA.

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

The musical score is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble and bass clef. The first system is marked with a piano dynamic (*ff*) and includes a section of eighth notes marked *8- léger.* The second system features a forte dynamic (*f*) and contains several triplet markings (*3*). The third system includes first and second endings, marked *1<sup>a</sup>* and *2<sup>a</sup>*, and a piano dynamic (*p*). The fourth system is marked *très léger.* and includes a piano dynamic (*p*). The fifth system features a forte dynamic (*f*). The sixth and seventh systems continue the piece with various rhythmic patterns and dynamics.

First system of musical notation, featuring a treble and bass clef. The right hand plays a complex, rapid sequence of notes, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both hands.

Third system of musical notation, including a dynamic marking of *mf* (mezzo-forte) and a first ending bracket labeled '8'.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) and a first ending bracket labeled '8'.

Fifth system of musical notation, including a dynamic marking of *ff* (fortissimo) and the instruction *Animé* (Animo).

Sixth system of musical notation, featuring a first ending bracket labeled '8' and several triplet markings.

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

Enchaînez.

MAZURKA.

Allegro non troppo.

The first system of the Mazurka consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a piano (*p*) dynamic. The first measure is marked with a forte (*f*) dynamic. The system concludes with a repeat sign and a first ending bracket labeled "1<sup>a</sup>".

The second system continues the piece with a forte (*f*) dynamic. It features a first ending bracket labeled "1<sup>a</sup>" and a second ending bracket labeled "2<sup>a</sup>". The music concludes with a repeat sign.

The third system continues the piece with a forte (*f*) dynamic. It features a repeat sign at the beginning and ends with a repeat sign.

The fourth system continues the piece, alternating between piano (*p*) and forte (*f*) dynamics. It features a repeat sign at the beginning and ends with a repeat sign.

Animé.

The fifth system is marked "Animé" and begins with a forte (*f*) dynamic. It features a repeat sign at the beginning and ends with a repeat sign.

The sixth system concludes the piece with a forte (*f*) dynamic. It features a repeat sign at the beginning and ends with a repeat sign.

Enchaînez.

VARIATIONS.

Maestoso.

F

The first system of music is written for piano (F) in a grand staff. It begins with a piano (*f*) dynamic and transitions to fortissimo (*ff*) in the second measure. The music consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The second system continues the musical piece with similar melodic and accompanimental textures.

The third system features a piano (*p*) dynamic. The melodic line in the right hand is more active, with frequent slurs and ties.

The fourth system includes mezzo-forte (*mf*) and forte (*f*) dynamics. The accompaniment in the left hand shows some chordal complexity.

The fifth system continues with a mix of melodic and accompanimental patterns.

The sixth system features fortissimo (*ff*) dynamics. The right hand has a dense, repetitive melodic pattern, while the left hand provides a steady accompaniment.

The seventh system concludes the page with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

Enchaînez.

## GALOP FINAL.

Allegro vivo.

**G**

*f*

*f*

*p leggiero.*

*sf*

*sf*

*sf*

1a

2<sup>a</sup>  
*f*

The first system of music features a treble clef with a melodic line starting with a slur and a fermata over the first two notes, followed by a series of chords. The bass clef provides a harmonic accompaniment with chords and some moving lines. A dynamic marking of *f* is present.

The second system continues the piece with a more active treble clef melody consisting of eighth-note patterns. The bass clef accompaniment remains primarily chordal.

The third system shows a continuation of the eighth-note melody in the treble clef, with the bass clef accompaniment providing a steady harmonic foundation.

The fourth system features a treble clef melody with some slurs and a fermata. The bass clef accompaniment includes some moving eighth-note lines.

The fifth system continues with a treble clef melody of eighth notes and slurs. The bass clef accompaniment consists of chords and some eighth-note movement.

*ff*

The sixth system includes a treble clef melody with slurs and a fermata. The bass clef accompaniment features a dynamic marking of *ff* (fortissimo).

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

The seventh system concludes the page with a treble clef melody. It includes first and second endings, labeled 1<sup>a</sup> and 2<sup>a</sup>, both marked with repeat signs. The bass clef accompaniment continues with chords and some eighth-note lines.

First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand provides a steady accompaniment. The dynamic marking *ff* is present, along with the instruction "Vent..." in the right hand.

Second system of the piano score. The right hand continues with its intricate texture. The left hand accompaniment remains consistent. Dynamic markings *ff* and *f* are visible, along with "Vent..." in the right hand.

Third system of the piano score. The right hand has a more melodic line with some rests. The left hand accompaniment continues. The instruction "Vent..." appears in both the right and left hands.

Fourth system of the piano score. The right hand features a dense, repetitive texture of beamed notes. The left hand accompaniment consists of chords and moving lines.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment continues. A dynamic marking *ff* is present.

Sixth system of the piano score. The right hand has a melodic line. The left hand accompaniment continues. A first ending bracket labeled "1a" is present at the end of the system.

2<sup>a</sup>

*ff* *sf* *p leggiero.*

*sf*



Pressé.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system begins with a forte dynamic marking *ff*. The second system features trill ornaments (*tr*) above several notes. The third system continues with complex rhythmic patterns. The fourth system includes a fortissimo dynamic marking *fff*. The fifth system shows dense chordal textures. The sixth system concludes with a final chord marked with an 8-measure rest (*8---*).

## ENTR' ACTE.

PIANO.

*ff*

*p*

*léger.*

*ff*

*3*

*3*

*ff*

*3*

*6*

Enchaînez.

## RONDE DES POMMIERS.

N<sup>o</sup> 28.

Allegro.

ADJA.

FLAMMA.

1<sup>re</sup> et 2<sup>de</sup> SOPRANI.

PIANO.

Allegro.

1<sup>re</sup> Soprani.

Ho - là! ho - là! que

2<sup>de</sup> Soprani.

Ho - là! ho - là! que

cha - que fil - let - te I - ci ten - de son pa -

cha - que fil - let - te I - ci ten - de son pa -

- nier      Ac - ti - vons no - tre cueil - let - te,

- nier      Ac - ti - vons no - tre cueil - let - te,

The first system consists of two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Dé - pouil - lons cha - que pom - mier,      Dé - pouil - lons cha -

Dé - pouil - lons cha - que pom - mier,      Dé - pouil - lons cha -

The second system continues the vocal and piano parts. The vocal lines are in a soprano and alto register. The piano accompaniment maintains the eighth-note pattern in the right hand and a more active bass line in the left hand.

- que pom - mier, cha - que pom - mier, cha - que pom - mier.

- que pom - mier, cha - que pom - mier, cha - que pom - mier.

The third system concludes the vocal and piano parts. The vocal lines are in a soprano and alto register. The piano accompaniment maintains the eighth-note pattern in the right hand and a more active bass line in the left hand.

*Allegretto.*

The fourth system is a piano accompaniment. It features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo is marked *Allegretto*.

ADJA. 1<sup>er</sup> Ces fruits si bons, ces fruits charmants Qu'enfin nous pouvons con - naï - tre Ces  
 FLAMMA. 2<sup>e</sup> Au - jour d'hui nous sa - vons charmer, Dé - sormais plus di - gno - ran - ce, Au -  
 1<sup>er</sup> et 2<sup>es</sup> Soprani.

1<sup>er</sup> Ces  
 2<sup>e</sup> Au -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamics *p* and *f*. The key signature has one sharp (F#) and the time signature is 3/4.

A.  
 fruits charmants ces fruits charmants Qu'enfin nous pouvons con - naï - tre Mordons - y tous à  
 - jour d'hui nous sa - vons charmer Dé - sormais plus di - gno - ran - ce, La femme est fai - te

fruits charmants ces fruits charmants Qu'enfin nous pouvons con - naï - tre  
 - jour d'hui nous sa - vons charmer Dé - sormais plus di - gno - ran - ce,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamics *p*. The key signature has one sharp (F#) and the time signature is 3/4.

A.  
 F. pleines dents Et que l'amour règne en maître. Mordons - y tous a plei - nes dents, Ah! —  
 pour aimer U - sons de no - tre puis - san - ce. La femme est fai - te pour ai - mer. Ah! —

Mordons - y tous a plei - nes dents,  
 La femme est fai - te pour ai - mer.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamics *f* and *p*. The key signature has one sharp (F#) and the time signature is 3/4.

A.  
F.

En a - vant garçons et fil - les, En a - vant pas de fa - çons, Formons

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

A.  
R.

avec les Soprani.  
de joyeux qua - dril - les, Trémoussons - nous, chantons, dan - sons. En à -  
Soprani.  
En a - vant garçons et

The second system includes a vocal line and piano accompaniment. The vocal line has a double bar line and the instruction 'avec les Soprani.' above it. The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking 'f'.

fil - les, En a - vant pas de fa - çons Formons de joyeux qua - dril - les Trémoussons -

The third system shows the vocal line and piano accompaniment continuing. The piano accompaniment features a dynamic marking 'f'.

- nous, chantons, dan - sons :

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking 'f' and ends with a double bar line and repeat sign.

## CHŒUR DU TRIBUNAL.

N<sup>o</sup> 29. Moderato.

Soprani, Ténors, Basses à l'unisson.

CHŒUR.

Moderato.

PIANO.

*f*

Voi - ci le tri - bu - nal Il

est joyeux, o - ri - gi - nal, Il fol - li - chon - - - ne. Al -

- lons - y donc gaiement gaiement D'un petit ju - ge - ment. Al - lons - y donc gaiement gaiement D'un

pe - tit ju - ge - ment. Allons - y donc gaiement gaiement.

*ff*

### CHŒUR DE SORTIE.

N<sup>o</sup> 29 bis. Moderato.

Soprani, Ténors, Basses à l'unisson.

CHŒUR

Moderato.

*f*

Voici le tribunal, Il est joyeux, original, Il folli-

-chon - - - ne. Al-lons-y donc gaiement, gaiement D'un petit ju-ge-ment. Al-

-lons-y donc gaiement, gaiement D'un petit ju-ge-ment Allons-y donc gaiement, gaiement.

*ff*



MÉLODRAME.

№ 29 ter. Allegro vivo.

PIANO.

*p* *cre*

*f* *mf*

*f*

*f*

*f*

*f*

## LE VOLCAN.

## MÉLODRAME.

N<sup>o</sup> 30.

**Moderato.**

**PIANO.** *p*

**Allegro.** *pp*

*callo*

The musical score is written for piano and consists of five systems of music. The first system is marked 'Moderato' and 'PIANO' with a dynamic marking of 'p'. It features a treble and bass clef with a common time signature. The second system is marked 'Allegro' and 'pp'. The third and fourth systems continue the 'Allegro' tempo with more complex rhythmic patterns. The fifth system concludes with a 'callo' marking and a final cadence.

Allegro.

pp

cre

scen - du - sem - pre.

Pressé.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex, rapid melodic line with many slurs and ties. The lower staff is in bass clef and contains a more rhythmic accompaniment with chords and single notes.

The second system of music features two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line. Between the staves, the lyrics "cre - - - - - scen" are written, with long dashes indicating the vocal line's duration.

The third system of music consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with some chords. Dynamic markings "ff" and "f" are present in the lower staff.

The fourth system of music consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line. A dynamic marking "p" is present in the lower staff.

The fifth system of music consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamic markings "f" and "ff" are present in the lower staff.

The sixth system of music consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking "ff" is present in the lower staff.

First system of musical notation. The right hand features a series of chords with a descending melodic line. The left hand provides a bass line with chords and single notes. The key signature has one sharp (F#).

Second system of musical notation. The right hand continues with chords and a descending line. The left hand has a more active bass line with eighth notes. The key signature changes to two sharps (F#, C#).

Third system of musical notation. The right hand has a more complex texture with sixteenth notes and chords. The left hand has a steady bass line. The key signature changes to two flats (Bb, Eb).

Fourth system of musical notation. The right hand features a rapid sixteenth-note pattern. The left hand has a steady bass line with chords. The key signature changes to one flat (Bb).

Fifth system of musical notation. The right hand continues with a rapid sixteenth-note pattern. The left hand has a steady bass line. The key signature changes to one sharp (F#). A dynamic marking of *p* (piano) is present.

Sixth system of musical notation. The right hand has a rapid sixteenth-note pattern. The left hand has a steady bass line. A dynamic marking of *f* (forte) is present. An 8-measure rest is indicated above the right hand.

8-

8-

*ff*

Lent.

rall. *p*

Andante.

*p*

rit

First system of musical notation. The right hand plays a series of chords, while the left hand plays a melodic line. A piano (*p*) dynamic marking is present.

Second system of musical notation, continuing the piece.

Third system of musical notation, continuing the piece.

Fourth system of musical notation, concluding with a piano-piano (*pp*) dynamic marking.

**ENTRÉE DE POPOTTE.**

**♩ 30 bis.** Allegro.

First system of the 'ENTRÉE DE POPOTTE' section. It is marked **PIANO.** and *p*. The right hand features a rhythmic pattern of chords, and the left hand provides a steady accompaniment.

Second system of the 'ENTRÉE DE POPOTTE' section, continuing the rhythmic and melodic motifs.

Enchaînez.

31.

FINALE.

Largo.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Ter re! ter re!

Ter re! ter re!

Ter re! ter re!

Largo. f

ter re! Ah! Nous te sa lu

ter re! Ah! Nous te sa lu

ter re! Ah! Nous te sa lu

f

ff

- ons ô terre O bel as tre, ar gen té

- ons ô terre O bel as tre, ar gen té

- ons ô terre O bel as tre, ar gen té



Toi dont la lu - miè - re E - clai - re l'immensi -  
 Toi dont la lu - miè - re E - clai - re l'immensi -  
 Toi dont la lu - miè - re E - clai - re l'immensi -

This system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "Toi dont la lu - miè - re E - clai - re l'immensi -". The piano part features a steady accompaniment with some triplet figures.

- té, E - clai - re, é - clai - re, é -  
 - té, E - clai - re, é - clai - re, é -  
 - té, E - clai - re, é - clai - re, é -

This system continues the vocal and piano parts. The lyrics are: "- té, E - clai - re, é - clai - re, é -". The piano accompaniment continues with a consistent rhythmic pattern.

- clai - re l'immen - si - té, E - clai - re l'im -  
 - clai - re l'immen - si - té, E - clai - re l'im -  
 - clai - re l'immen - si - té, E - clai - re l'im -

This system concludes the page with the lyrics: "- clai - re l'immen - si - té, E - clai - re l'im -". The vocal lines and piano accompaniment maintain the same musical style as the previous systems.

- men - si - té. O toi dont la lu - miè - re E -  
 - men - si - té. O toi dont la lu - miè - re E -  
 - men - si - té. O toi dont la lu - miè - re E -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

*rall.*  
 - clai - re l'im - men - si - té.  
 - clai - re l'im - men - si - té.  
 - clai - re l'im - men - si - té.

The second system continues with the same vocal and piano parts. The tempo is marked *rall.* (rallentando). The piano accompaniment includes some chords and arpeggiated figures.

FIN

The third system shows the final piano accompaniment, ending with a double bar line. The piano part concludes with a few chords and a final cadence.