

Durbin

STRECH & KASSEL

à M^r. Emile Perrin.

(LES)
TROVATELLES

Opéra comique
en un acte,

Paroles de MM

Michel Carré et Jules Lorin,

Musique de

J. DUPRATO.

(Partition) PIANO et CHANT, arrangé par
FERD. VAN-DEN-HEUVEL,

Price 8^f net.

PARIS, COLOMBIER, éditeur,
Rue Vivienne, N° 6, au coin du Pass^e Vivienne.

A.V.

Prop^e de l'Editeur p^r la France et l'Étranger.



LES TROVATELLES

OPÉRA COMIQUE EN UN ACTE

Musique de **J. DUPRATO.**

Personnages.

Acteurs.

GERONIMO	MM. RIQUIER DELAUNAY.
TIMBERIO	NATHAN.
LELIO	CH. PONCHARD.
NANTINA	M ^{lle} DECROIX.
LA MARQUISE	M ^{me} FÉLIX.
GREGORIO	M. PALIANTI.
Pêcheurs, Lazzarones, Trovatelles.	

Catalogue des Morceaux.

	Ouverture	Page	1
N ^{os} 1	Saltarelle et Chœur		15
2	Quintette	Ah! quelle aventure	50
3	Couplets	Tous les ans à fête pareille	59
4	Couplets et Duo	Andronic le porteur d'eau	67
5	Duo	Est-ce bien toi que je revois	82
6	Air	Ah! si j'étais fille	99
7	Duetto	Fi ne m'approchez pas	107
8	Quatuor	Approche donc	118
9	Final	Nantina adieu	149

LES TROVATELLES

OPÉRA COMIQUE EN UN ACTE

Musique de J. DUPRATO.

OUVERTURE.

Piano score for the Overture of *Les Trovates* by J. Duprato. The score is in 6/8 time and marked *Presto* with a tempo of $\text{♩} = 144$. The piece begins with a *ff* (fortissimo) dynamic. The score consists of seven systems of music, each with a treble and bass clef staff. The first system includes the tempo marking and the *ff* dynamic. The second system features a *p* (piano) dynamic marking. The third system includes a *f* (forte) dynamic marking. The fourth system includes a *p* (piano) dynamic marking. The fifth system includes a *f* (forte) dynamic marking. The sixth system includes a *pp* (pianissimo) dynamic marking. The seventh system includes a *f* (forte) dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a *pp* (pianissimo) dynamic marking.



Andante non troppo. (♩ = 56)

pp

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

un poco piu animato.

pp

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

Ped ⊕ morendo. rall.

tempo.

mf

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

This page of piano sheet music consists of seven systems of staves. The first six systems each contain a grand staff (treble and bass clefs). The seventh system is a grand staff with a 6/8 time signature and a key signature change to G minor.

Key features and markings include:

- System 1:** Treble clef has a *ff* dynamic and *e dim.* marking. Bass clef has *ff* and *e dim.* markings.
- System 2:** Treble clef has *pp* and *f* dynamics. Bass clef has *pp* and *f* dynamics. Includes *m.g.* markings.
- System 3:** Treble clef has *p* and *e dim.* markings. Bass clef has *e dim.* markings.
- System 4:** Treble clef has *m.g.* markings. Bass clef has *m.g.* markings.
- System 5:** Treble clef has *m.g.* markings. Bass clef has *m.g.* markings.
- System 6:** Treble clef has *m.g.* markings. Bass clef has *m.g.* markings.
- System 7:** Treble clef has *pp* and *mf* dynamics. Bass clef has *p* and *mf* dynamics. Includes *Ped* markings.

The piece concludes with the tempo marking **Allegro** and a $\text{♩} = 96$ tempo indication. The final system shows a key signature change to G minor (two flats) and a 6/8 time signature.

7

Ped

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A circled cross symbol is located below the first measure of the lower staff, and the word "Ped" is written below the second measure.

5

ppp

This system contains the next two staves. The upper staff includes a fingering "5" above a note in the second measure. The lower staff has a dynamic marking of "ppp" in the second measure. A circled cross symbol is positioned below the first measure of the lower staff.

p

Ped

Ped

Ped

Ped

Ped

This system contains two staves. The upper staff has a dynamic marking of "p" and a series of circled cross symbols below it. The lower staff features a steady accompaniment. The word "Ped" is written below the first, second, third, fourth, and fifth measures of the lower staff.

animato.

Ped

Ped

Ped

p

This system contains two staves. The upper staff is marked "animato." and includes a circled cross symbol. The lower staff has dynamic markings of "p" and "ppp" in the second and third measures, respectively. The word "Ped" is written below the first, second, and third measures of the lower staff.

This system contains two staves of music. The upper staff continues the melodic line, and the lower staff provides a consistent accompaniment. A circled cross symbol is located below the first measure of the lower staff.

ff

This system contains the final two staves on the page. The upper staff features a melodic line with a dynamic marking of "ff" in the second measure. The lower staff has a steady accompaniment. A circled cross symbol is positioned below the first measure of the lower staff.

First system of a piano score. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the piano score. It begins with the tempo instruction *E tempo.* and the performance direction *un poco rall.* (a little slower). The right hand has a melodic line with a crescendo leading to a dynamic marking of *f* (forte). Pedal markings *Ped* with diamond symbols are placed above the right hand. The left hand continues with a rhythmic accompaniment.

Third system of the piano score. The right hand plays a dense, rapid sixteenth-note texture. Pedal markings *Ped* with diamond symbols are placed below the right hand. The left hand maintains a consistent accompaniment.

Fourth system of the piano score. It starts with the performance direction *piu animato.* (more animated). The right hand features a complex texture with many beamed notes. A dynamic marking of *ff* (fortissimo) is present. Pedal markings *Ped* with diamond symbols are placed below the right hand. The left hand continues with its accompaniment.

Fifth system of the piano score. The right hand has a melodic line with eighth-note patterns. The left hand continues with a rhythmic accompaniment.

Sixth system of the piano score. The right hand has a melodic line with eighth-note patterns. The left hand continues with a rhythmic accompaniment.

First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues with a melodic line of beamed eighth notes. The left hand maintains the eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the first measure.

Third system of the piano score. The right hand's melodic line continues with beamed eighth notes. The left hand's accompaniment remains consistent. The texture is dense and rhythmic.

Fourth system of the piano score. The right hand features a more rapid, flowing melodic line. The left hand accompaniment is still present. Dynamic markings include *pp* (pianissimo) in the first measure and *cres.* (crescendo) in the third measure. The word *agitato* is written above the first measure.

Fifth system of the piano score. The right hand has a very dense, rapid melodic passage. The left hand accompaniment is still present. A dynamic marking of *mf e crescendo.* (mezzo-forte e crescendo) is present in the first measure.

Sixth system of the piano score. The right hand continues with a rapid melodic line. The left hand accompaniment is still present. Dynamic markings include *ff* (fortissimo) in the first measure and *pp* (pianissimo) in the third measure.

All.^o

pp marcato. pp

The first system of music consists of two staves. The upper staff contains a melodic line with slurs and accents, marked *pp* at the beginning and end. The lower staff contains a rhythmic accompaniment of eighth notes, marked *pp* and *marcato.* throughout the system.

pp

The second system continues the piece. The upper staff has a melodic line with slurs and accents, marked *pp* at the end. The lower staff continues the eighth-note accompaniment.

crescendo. ff Ped Ped

The third system features a *crescendo* in the upper staff, which reaches *ff* by the end. The lower staff has a more complex accompaniment with chords and slurs. Pedal marks (Ped) are placed below the staff at the beginning and end of the system.

pp marcato. tempo. Ped

The fourth system begins with *pp* and *marcato.* in the upper staff, followed by a *tempo.* marking. The lower staff has a rhythmic accompaniment with slurs. A Pedal mark (Ped) is located at the start of the system.

pp

The fifth system continues with a melodic line in the upper staff marked *pp* at the end, and the eighth-note accompaniment in the lower staff.

crescendo. ff Ped

The sixth system features a *crescendo* in the upper staff, reaching *ff* at the end. The lower staff has a complex accompaniment with chords and slurs. Pedal marks (Ped) are placed below the staff at the beginning and end of the system.

piu animato.
mf e cres.
Ped

f e cres.
ff.

mf e cres.
f e cres.

ff

1.^o tempo.
ff
mf
Ped

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. A "Ped" (pedal) marking is present below the right hand staff.

Second system of the piano score. The right hand continues with a melodic line, featuring a triplet of eighth notes. The left hand accompaniment is consistent. A "ppp" (pianissimo) dynamic marking is placed above the right hand staff.

Third system of the piano score. The right hand has a dense texture of sixteenth-note chords. The left hand accompaniment consists of a steady eighth-note pattern. Multiple "Ped" markings with diamond symbols are placed below the right hand staff.

Fourth system of the piano score. The right hand continues with sixteenth-note chords. The left hand accompaniment is steady. The word "animato." is written above the right hand staff, and a "p" (piano) dynamic marking is placed below the right hand staff.

Fifth system of the piano score. The right hand features a melodic line with eighth notes. The left hand accompaniment continues with chords and moving lines.

Sixth system of the piano score. The right hand has a melodic line with eighth notes. The left hand accompaniment is steady. A "ff" (fortissimo) dynamic marking is placed above the right hand staff.

First system of musical notation, featuring treble and bass staves with various notes and rests.

un poco rall.

1. T.^o

Second system of musical notation, including dynamic markings like *f* and *Ped. P*.

Third system of musical notation, featuring multiple *Ped* markings.

All.^{to}

Fourth system of musical notation, including *pp* and *marcato* markings.

Fifth system of musical notation, featuring *pp* markings.

8.

Sixth system of musical notation, including *crescendo* and *ff* markings.

8.

Seventh system of musical notation, including *pp* and *marcato* markings.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of the piano score. It includes dynamic markings *pp* and *crescendo*. A *Ped* (pedal) marking is present below the staff. A measure rest of 8 measures is indicated at the end of the system.

Third system of the piano score. It begins with a measure rest of 8 measures. The right hand has a *mf e crescendo.* marking. The left hand continues with a rhythmic accompaniment.

Fourth system of the piano score. The right hand features a complex, rapid melodic passage. The left hand accompaniment is dense with chords. A *ff* (fortissimo) dynamic marking is present.

Fifth system of the piano score. The right hand continues with a rapid melodic line. The left hand accompaniment consists of chords. A *mf e cres.* marking is present.

Sixth system of the piano score. The right hand has a very dense, rapid melodic texture. The left hand accompaniment is also dense. A *f e cres.* marking is present, followed by a *ff* marking.

Seventh system of the piano score. The right hand features a melodic line with slurs. The left hand accompaniment is rhythmic. A *ff* marking is present.

First system of a piano score, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of a piano score. The bass line features a steady eighth-note accompaniment. The instruction "slargando un poco" is written above the bass line. The system concludes with a double bar line and repeat signs.

And.^{te} maestoso. (♩ = 52)

Third system of a piano score, marked *fff*. It features dense triplets in both the treble and bass staves. Pedal markings are present below the bass line.

Fourth system of a piano score, continuing the triplet patterns. Pedal markings are present below the bass line.

Fifth system of a piano score, continuing the triplet patterns. Pedal markings are present below the bass line.

Sixth system of a piano score, concluding the piece. It features dynamic markings *fff*, *dim.*, *pp*, and *ff*. Pedal markings are present below the bass line.

N°1.

SALTARELLE ET CHOEUR.

Allegro. (♩ = 96)

GERONIMO.

Tenors.

Basses.

CHOEUR.

PIANO.

Musical score for the first system. It includes staves for Geronimo, Tenors, Basses, and Piano. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The key signature has one sharp (F#) and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic and features a complex rhythmic pattern with many beamed notes.

Musical score for the piano part, continuing from the previous system. It shows a dynamic shift from piano (*p*) to forte (*f*). The notation includes various articulations and phrasing marks.

Musical score for the piano part, starting with the tempo change to 'Presto' (♩ = 144) and a fortissimo (*ff*) dynamic. The key signature changes to two sharps (F# and C#). The piano part features a driving, rhythmic accompaniment.

Musical score for the piano part, continuing the 'Presto' section. The piano part maintains its driving rhythm with various chordal textures and melodic lines.

First system of piano accompaniment. Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes. Dynamics include *pp* and *f*.

Second system of piano accompaniment. Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes. Includes fingerings 5 2 1 and dynamic *pp*.

Third system of piano accompaniment. Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes. Includes dynamic *dimin.*

Ténors. *f* La la

Basses. *pp*

Ni - cet - te ma Ni - cet - te Ne

Fourth system of piano accompaniment. Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes. Includes dynamics *p e staccato.*, *ff*, and *p*.

la la

ris pas de l'a - mour Il est la

Fifth system of piano accompaniment. Treble clef with a melodic line of eighth notes. Bass clef with a bass line of eighth notes. Includes dynamics *ff* and *p*.

la la

qui te guet - te Tu se - ras pri - se un

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves contain the lyrics 'la la' and 'qui te guet - te Tu se - ras pri - se un'. The piano accompaniment features a complex rhythmic pattern with dynamic markings of *f*, *ff*, and *p*. The key signature has one sharp (F#).

la la la

jour Ni - cet - te ma Ni - cet - te

The second system of the musical score continues with two vocal staves and two piano accompaniment staves. The vocal staves contain the lyrics 'la la la' and 'jour Ni - cet - te ma Ni - cet - te'. The piano accompaniment features a complex rhythmic pattern with dynamic markings of *f*, *ff*, *mf*, and *ff*. The key signature has one sharp (F#).

la la la

Ne - ris pas - de l'a - mour Il

The third system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves contain the lyrics 'la la la' and 'Ne - ris pas - de l'a - mour Il'. The piano accompaniment features a complex rhythmic pattern with dynamic markings of *mf*, *ff*, and *f e dim*. The key signature has one sharp (F#).

la la

est la qui te guet - te Tu se - ras

p e cres. *ff*

la la Ni - cet - te ma Ni -

pri - se un jour Ni - cet - te ma Ni -

pp *pp* *ff* *p*

cet - te Les cha - grins de l'a -

cet - te Les cha - grins de l'a -

-mour Ont leur dou - ceur se - crè - te Tu
 -mour Ont leur dou - ceur se - crè - te Tu

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

l'ap - pren - dras un jour Ni - cet - te
 l'ap - pren - dras un jour Ni - cet - te

The second system continues the vocal and piano parts. It includes dynamic markings of *ff* (fortissimo) above the vocal staves. The piano accompaniment continues with similar rhythmic patterns, showing some chromatic movement in the bass line.

ma Ni - cet - te Les cha - grins de
 ma Ni - cet - te Les cha - grins de

The third system concludes the page. The vocal lines end with a final note. The piano accompaniment features a more complex harmonic structure in the final measures, with some chromaticism and a sense of resolution.

pp

fa - mour Ont leur dou - ceur se - cre -

pp

fa - mour Ont leur dou - ceur se - cre -

pp

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'fa - mour Ont leur dou - ceur se - cre -'. The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a *pp* dynamic marking. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

pp

-te Tu l'ap - pren - dras un jour Ni -

-te Tu l'ap - pren - dras un jour Ni -

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics '-te Tu l'ap - pren - dras un jour Ni -'. The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff with a *pp* dynamic marking. The piano part continues the melodic and harmonic patterns from the first system.

-cet - te Ma Ni - cet - te les cha - grins

-cet - te Ma Ni - cet - te les cha - grins

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics '-cet - te Ma Ni - cet - te les cha - grins'. The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff. The piano part features a prominent melodic line in the right hand and a harmonic accompaniment in the left hand, with a *b* (flat) marking appearing in the bass line.

de fa - - mour Ont leur dou - ceur se -

de - - fa - - mour Ont leur dou - ceur se -

cresc.

- cre - te Tu l'ap - pren - dras un

- cre - te Tu l'ap - pren - dras un

crec

f

jour Ah!

jour

ff *dim.* *p* *pe morendo.*

*Passes.
p e morendo.*

all.
mf

Ténors. *pp*
Basses. *pp*

la
la la la la

f

la la la la

Ni - cet - te ma Ni - cet - te

p e staccato. *ff*

V

la la la

ne ris pas de l'a - mour il

p *ff* *p*

la la
est la qui te guet - te Tu se - ras

f ff p

la la
prise un jour - Ni - cet - te ma Ni -

f ff mf

la la la
- cet - te ne ris pas de l'a - mour

ff mf ff

la la la

Il est la qui te guet - te Tu

f dim. *ff* *p cresc.*

p

Detailed description: This system contains the first vocal and piano entries. The vocal line (treble clef) has three notes: 'la', 'la', 'la'. The bass line (bass clef) has the lyrics 'Il est la qui te guet - te Tu'. The piano accompaniment (grand staff) features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f dim.*, *ff*, and *p cresc.*. A piano dynamic *p* is marked at the beginning of the piano part.

la la Ni - -

se - ras pri - se un jour Ah

p sotto voce. *p sotto voce.*

ff *mf*

Detailed description: This system continues the vocal and piano parts. The vocal line (treble clef) has notes for 'la', 'la', and a long note for 'Ni - -'. The bass line (bass clef) has the lyrics 'se - ras pri - se un jour Ah'. The piano accompaniment (grand staff) continues with similar textures. Dynamics include *p sotto voce.*, *ff*, and *mf*. A 'V' symbol is present in the bass line of the piano part.

- cet - te ma Ni - cet - -

Detailed description: This system contains the final vocal and piano entries. The vocal line (treble clef) has notes for '- cet - te ma Ni - cet - -'. The bass line (bass clef) has corresponding lyrics. The piano accompaniment (grand staff) continues with similar textures. Dynamics include *ff* and *mf*.

pp
- te Ne ris
pp
ah

The first system consists of two staves. The upper staff is a vocal line in treble clef with lyrics: "- te Ne ris". The lower staff is a piano accompaniment in bass clef with lyrics: "ah". Both staves feature a *pp* (pianissimo) dynamic marking. The music is in a key with one sharp (F#) and a 3/4 time signature.

p

The second system consists of two staves of piano accompaniment in bass clef. The music features a *p* (piano) dynamic marking. The accompaniment is characterized by a rhythmic pattern of eighth notes and quarter notes, often with slurs and ties.

pas de l'a

The third system consists of two staves. The upper staff is a vocal line in treble clef with lyrics: "pas de l'a". The lower staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature.

The fourth system consists of two staves of piano accompaniment in bass clef. The music continues the rhythmic pattern from the previous system, featuring eighth and quarter notes with slurs.

mour

The fifth system consists of two staves. The upper staff is a vocal line in treble clef with lyrics: "mour". The lower staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature.

pp

The sixth system consists of two staves of piano accompaniment in bass clef. The music features a *pp* (pianissimo) dynamic marking. The accompaniment includes a prominent chordal texture in the final measure of the system.

The seventh system consists of two staves of piano accompaniment in bass clef. The music concludes with a final cadence, marked with a double bar line and repeat dots. The lower staff has a *pp* dynamic marking.

J'ai - mais u - ne fil -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth notes G4, F4, E4, D4, C4. The piano accompaniment starts with a half note G2, followed by a quarter rest, then a quarter note A2, and continues with eighth notes G2, F2, E2, D2, C2. A piano dynamic marking 'p' is present at the beginning of the piano part.

- le De no - ble famil - le

The second system continues the vocal line with a half note G3, followed by a quarter rest, then a quarter note A3, and continues with eighth notes G3, F3, E3, D3, C3. The piano accompaniment continues with eighth notes G2, F2, E2, D2, C2. A piano dynamic marking 'p' is present at the beginning of the piano part.

Qui m'a plu - a piacere - té là ah!

The third system features a vocal line with a half note G3, followed by a quarter rest, then a quarter note A3, and continues with eighth notes G3, F3, E3, D3, C3. The piano accompaniment continues with eighth notes G2, F2, E2, D2, C2. A piano dynamic marking 'p' is present at the beginning of the piano part.

Ton a - mant fi - dèle

The fourth system continues the vocal line with a half note G3, followed by a quarter rest, then a quarter note A3, and continues with eighth notes G3, F3, E3, D3, C3. The piano accompaniment continues with eighth notes G2, F2, E2, D2, C2. A piano dynamic marking 'p' is present at the beginning of the piano part.

Nuit et jour t'appel - le Chè -

The fifth system features a vocal line with a half note G3, followed by a quarter rest, then a quarter note A3, and continues with eighth notes G3, F3, E3, D3, C3. The piano accompaniment continues with eighth notes G2, F2, E2, D2, C2. A piano dynamic marking 'p' is present at the beginning of the piano part.

re Nan - ti - na

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 're' followed by a melodic phrase for 'Nan - ti - na'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The system concludes with a piano (*p*) dynamic and a crescendo (*cres.*) marking over a triplet of eighth notes in the right hand.

The second system continues the piano accompaniment. It features a melodic line in the right hand with a crescendo (*cres.*) marking and a triplet of eighth notes. The left hand provides a steady accompaniment. The system ends with a double bar line and a repeat sign.

1. tempo.

The third system is marked '1. tempo.' and begins with a fortissimo (*ff*) dynamic. The right hand has a melodic line with a crescendo (*cres.*) marking. The left hand has a rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

The fourth system continues the piano accompaniment with a fortissimo (*ff*) dynamic. The right hand has a melodic line with a crescendo (*cres.*) marking. The left hand has a rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

The fifth system continues the piano accompaniment. The right hand has a melodic line with a crescendo (*cres.*) marking and a triplet of eighth notes. The left hand has a rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

The sixth system continues the piano accompaniment. It begins with a pianissimo (*pp*) dynamic and a decrescendo (*dim*) marking. The right hand has a melodic line with a decrescendo (*dim*) marking. The left hand has a rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

CHOEUR.

On'el le é - tait gen - til

Ténors.

la la

Ni - cet - té ma Ni - cet - te Ne

p e staccato.

ff

p

le la ri -

la la

ris pas de l'a - mour Il est la

ff

p

eu - se fil - le

la la

qui te - guet - te tu se - ras pri - se un

f

ff

p

Qui — ma plan — té

la la la

jour Ni — cet — te ma Ni — cet — te

ff *mf* *ff*

la ho — la!

la la la

Ne ris pas de l'a — mour il

mf *ff* *f e dim.* *p*

la la

est la qui te guet — te Tu se — ras

ff *p e cres.*

Re - viens
p sotto voce

la la Ni - cel
p sotto voce

pri - se un - jour ah

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'Re - viens' and a dynamic marking of *p* sotto voce. The second staff is another vocal line with lyrics 'la la Ni - cel' and a dynamic marking of *p* sotto voce. The third staff is a vocal line with lyrics 'pri - se un - jour ah'. The bottom two staves are piano accompaniment, featuring a melody with dynamic markings *ff* and *p*.

je ten pri -

- te ma Ni - cel -

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'je ten pri -'. The second staff is another vocal line with lyrics '- te ma Ni - cel -'. The bottom two staves are piano accompaniment, featuring a melody with dynamic markings *ff* and *p*.

e Maî - tres - se ché - ri -
pp

- te Ne ris pas de
pp

Ah

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'e Maî - tres - se ché - ri -' and a dynamic marking of *pp*. The second staff is another vocal line with lyrics '- te Ne ris pas de' and a dynamic marking of *pp*. The third staff is a vocal line with lyrics 'Ah'. The bottom two staves are piano accompaniment, featuring a melody with a dynamic marking of *p*.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line contains the lyrics "e - chère" with a long note on "e" and a slur over "chère". The piano line contains the lyrics "l'a - mour" with a long note on "l'a" and a slur over "l'a - mour". The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

Second system of musical notation, featuring piano accompaniment. It consists of two staves: a treble clef and a bass clef. The music is characterized by a rhythmic eighth-note pattern in the bass line and chords in the treble line. Dynamic markings include *p* and *pp*.

Third system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a bass line (bass clef). The vocal line contains the lyrics "Non - ti - na" with a long note on "Non" and a slur over "ti - na". The piano line contains the lyrics "Non - ti - na" with a long note on "Non" and a slur over "Non - ti - na". The piano accompaniment features a rhythmic eighth-note pattern in the bass line and chords in the treble line. Dynamic markings include *ppp*.

Fourth system of musical notation, featuring piano accompaniment. It consists of two staves: a treble clef and a bass clef. The music is characterized by a rhythmic eighth-note pattern in the bass line and chords in the treble line.

Fifth system of musical notation, featuring piano accompaniment. It consists of two staves: a treble clef and a bass clef. The music is characterized by a rhythmic eighth-note pattern in the bass line and chords in the treble line. Dynamic markings include *fff*.

N.º 2.

QUINTETTE.

REP. et ça attire toujours quelque voyageur!

All^o non troppo. (♩ = 104)

NANTINA.

LA MARQUISE.

LELIO.

TIMBERIO.

GREGORIO.

PIANO.

(ou parle)

ff pp m.d.

p e cresc.

f

Par ici, signor! par ici signora!

ff

NANTINA.

Ah quelle aven - tu - re

LA MARQUISE.

Ah quelle a - ven - tu - re Ah quelle aven - tu - re Maudi - te voi -

LELIO.

Ah quelle aven - tu - re Maudi - te voi -

TIMBERIO.

Ah quelle a ven - tu - re Ah quelle aven - tu - re

GREGORIO.

Ah quelle aven - tu - re

fz

f

Ah quelle fi - gu - re - Ah quelle fi - gu - re Vous nous faites
 - tu - re mau - di - te voi - tu - re Chè - re Nan - ti -
 - tu - re mau - di - te voi - tu - re Chè - re Si - gno
 Ah quelle fi - gu - re Bel - le Si - gno
 Ah quelle fi - gu - re Bel - le Si - gno

f

là Ah quelle fi - gure vous nous fai - tes là
 - na re - po - sons nous là Ah quelle aven -
 - ra Chère Si - gno - ra re - po - sons nous là
 - re Dai - gnez en - trer là Ah quelle aven -
 re Dai gnez en trez là

(Cant.)

Ah!

- tu - re Ah quelle aven - tu - re Maudi - te voi - tu - re Maudite voi -

Ah quelle aven - tu - re Maudite voi -

- tu - re Ah quelle aven - tu - re Et quelle fi - gu - re Et quelle fi -

Ah quelle aven - tu - re Et quelle fi -

ah! ah! ah! Ah quelle fi -

- tu - re Ah quelle aven - tu - re Maudi - te voi - tu - re Chère Nanti -

- tu - re Ah quelle aven - tu - re Maudi - te voi - tu - re Chère Signo -

- gu - re Ah quelle aven - tu - re Et quelle fi - gu - re Chère Si gno -

- gu - re Ah quelle aven - tu - re Et quelle fi - gu - re Chère Si gno -

N. *- gu re Vous nous fai - tes là*

M. *- na . Re - posons - nous là*

L. *- ra Re - posons - nous là Chien de voitu - rin Ma - ladroit co -*

T. *- ra Daignez en - trer là*

G. *- ra Daignez en - trer là*

f p p

N. *Ah!*

M. *Chien de voitu -*

L. *- quin Chien de voitu -*

T. *Cher Signor hé - las Ne vous fachez pas*

G. *Cher Signor hé - las Ne vous fachez pas*

f p

N.
Cher Si - gnor Ne vous fâ - chez

la M.
Le - lio Le - lio Ne vous fâ - chez

L.
- rin Ma ladroit co - quin

T.
Cher Signor hé - las Ne vous fâchez

Gr.
Cher Signor ne vous fâchez

N.
pas Ne vous fâchez pas Ne vous fâchez pas Ne vous fâchez

la M.
pas Cher Le - lio Ne vous

L.
co - quin fa - quin co -

T.
pas Cher Si - gnor ne vous

Gr.
pas Cher Si -

sp $\frac{13}{8}$

pas Ne vous fâchez pas

fâ - chez pas Cher Le_lio ne vous fâchez pas

- quin Ma_raud coquin fa_quin maraud fa_quin

fâ - chez pas Cher Signor ne vous fâchez pas

- gnor ne vous fâ - chez pas

Ne vous fâchez pas Ah quelle aven - tu - re

Ah quelle aven - tu - re Ah quelle aven - tu - re Maudi - te voi -

Ah quelle aven - tu - re Maudi - te voi -

Ah quelle aven - tu - re Ah quelle aven - tu - re

Ah quelle aven - tu - re

f

Ah quelle fi - gu - re Ah quelle fi - gu - re Vous nous faites
 - tu - re Ah quelle aven - tu - re Chè - re Nan - ti -
 - tu - re Ah quelle aven - tu - re Chè - re Si - gno -
 Ah quelle aven - tu - re Bel - le Si - gno -
 Ah quelle aven - tu - re Bel - le Si - gno -

f

- là Ah quelle fi - gu - re Vous nous fai - tes là
 - na Re - po - sons - nous là Ah quelle aven -
 - ra Chè - re Si - gno - ra Re - po - sons - nous là
 - ra Dai - gnez en - trer là Ah quelle aven -
 - ra Dai - gnez en - trer là

(Cant.)

S. *Ah!*

M. -tu - re Ah quelle aven - tu - re Maudi - te voi - tu - re Maudi - te voi -

L. Ah quelle aven - tu - re Maudi - te voi -

T. - tu - re Ah quelle aven - tu - re Et quelle fi - gu - re Et quelle fi -

Gr. Ah quelle aven - tu - re Et quelle fi -

S. ah! ah ah ah quelle fi -

M. -tu - re Ah quelle aven - tu - re Maudi - te voi - tu - re Chère Nanti -

L. -tu - re Ah quelle aven - tu - re Maudi - te voi - tu - re Chère Si - gno -

T. - gu - re Ah quelle aven - tu - re Et quelle fi - gu - re Chère Si - gno -

Gr. - gu - re Ah quelle aven - tu - re Et quelle fi - gu - re Chère Si - gno -

-gu-re Vous nous fai - tes là Ah quelle aven - tu - re quelle aven -
 -na Re - po - sons - nous là quelle a - ven - tu - re Mau - di -
 -ra Re - po - sons - nous là quelle a - ven - tu - re Mau - di -
 -ra Daignez en - trer là ah ah ah Ah quelle a - ven -
 -ra Daignez en - trer là ah ah ah Ah quelle a - ven -

pp

pp

pp

pp

f

pp

-tu - re Et quel - le fi - gure Vous nous faites là Quel -
 -te voi - tu - re Mau - di - te voi - tu - re Chè - re
 -te voi - tu - re Mau - di - te voi - tu - re Chè - re
 -ture ah ah ah Ah - quel - le fi - gure Ah ah ah
 -ture ah ah ah Ah quel - le fi - gure Ah ah ah

pp

f

pp

N. *le fi - gure ah!* Vous nous faites

L.M. Nan - ti - na Re - po - sons - nous là Re - po - sons - nous

L. Si - gno - ra Re - po - sons - nous là Re - po - sons - nous

T. Ah quel - le fi - gure ah ah ah ah ah ah ah ah

Gr. Ah quel - le fi - gure ah ah ah ah ah ah ah ah

f

N. là Ah quelle aven - tu - re Quelle aven - tu - re Et quelle fi -

L.M. là Quel - le a - ven - tu - re Mau - di - te voi - tu - re

L. là Quel - le a - ven - tu - re Mau - di - te voi - tu - re

T. ah ah ah ah ah quelle a - ven - ture ah ah ah

Gr. ah ah ah ah ah quelle a - ven - ture ah ah ah

pp pp

gure Vous nous faites là Quel - le fi -

Mau - di - te voi - tu - re Chè - re Nan - ti - na Re -

Mau - di - te voi - tu - re Chè - re Si - gno - ra Re -

Ah quel - le fi - gure ah ah ah Ah quel - le fi -

Ah quel - le fi - gure ah ah ah Ah quel - le fi -

- gure ah!

Vous nous faites là ah

- po - sons - nous la Re - po - sons - nous là Quelle aven - tu -

- po - sons - nous la Re - po - sons - nous là Quelle aven - tu -

- gure ah ah ah ah ah ah ah ah ah ah

- gure ah ah ah ah ah ah ah ah ah ah

f *ff* *ff*

N. ah ah ah ah ah ah ah ah ah ah

M. re Quelle aven_tu - re Re - po - sons - nous

L. re Quelle aven_tu - re Re - po - sons - nous

T. ah ah ah ah ah ah ah ah ah ah

Gr. ah ah ah Dai - gnez en - trer

N. ah ah ah ah ah ah ah ah ah ah

M. là Quelle aven_tu - re Quelle aven_tu - re Re - po -

L. là Quelle aven_tu - re Quelle aven tu - re Re - po -

T. ah ah ah ah ah ah ah ah ah ah

Gr. ah ah ah ah ah Dai - gnez

p
 ah ah ah ah ah ah ah ah ah ah

p
 - sons - nous là Re - po - sons + nous là Re - po -

p
 - sons - nous là Re - po - sons - nous là Re - po -

p
 ah

p
 en - trer la Si - gno - ra Daignez en - trer la Si - gno - ra

p *cres.*

p

f
 ah ah ah ah ah

f
 - sons - nous là

f
 - sons - nous là

f
 ah ah ah ah ah

f
 Daignez en - trer là

f *p* *f* *p*

f *p*

LELIO.

Si je cé - dais à ma co - lé - re

NANTINA.

Vous ê - tes couvert de poussière - re Allez d'abord changer d'ha -

_bit Signor al - lez changer d'ha_bit

LELIO.

Cor:

Signor al - lez changer d'ha -

_bleu j'é - touf - fe ah j'é - touf - fe de dé -

- bit

- pit Ah mar - qui - se le sot voy - a - ge

Detailed description: This system contains three staves. The top staff is a vocal line with a whole rest followed by a half note. The middle staff is a vocal line with lyrics: "- pit Ah mar - qui - se le sot voy - a - ge". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a complex rhythmic pattern with many beamed notes.

TIMB.

GREG.

Quel divertissant person - na - ge

Quel divertissant person - na - ge

eres - - - -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics: "C'est Nanti - na qui l'a vou -". The second staff is a vocal line with lyrics: "Quel divertissant person - na - ge". The third staff is a vocal line with lyrics: "Quel divertissant person - na - ge". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a complex rhythmic pattern with many beamed notes. Dynamics include *mf* and *p*.

NANT.

Oui mon - sieur ce - la m'a plu Mais c'est

- lu

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics: "Oui mon - sieur ce - la m'a plu Mais c'est". The second staff is a vocal line with lyrics: "- lu". The third staff is a piano accompaniment with a treble and bass clef, featuring a complex rhythmic pattern with many beamed notes. Dynamics include *f* and *ff*. A fermata is marked over the final chord.

vous j'en suis bien sû - re Dont la bi - zar - re pa -

pp

-ru - re Et dont les gilets nouveaux Ef - fa -

TIMB.

GREG.

Ef - fa -

pp *f*

-rou - chent les che - vaux Ef - farouchent les che -

Ah j'étouf - fe de dépit Ah j'étouf - fe de dé -

T.

-rou - chent les che - vaux Ef - farouchent les che -

Gr.

-rou - chent les che - vaux Ef - farouchent les che -

3 3

un poco animato.

N. *ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah*

M. *Allons ma nièce tai - sez - vous!*

L. *- pit*

T. *- vaux tai - sons - nous*

Gr. *- vaux tai - sons - nous*

mf p mf

N. *ah! ah ah ah ah ah ah ah!*

M. *tai - sez - vous Allons ma nièce taisez*

L. *Drôles redoutez mon courroux*

T. *tai - sons - nous tai - sons*

Gr. *tai - sons - nous tai - sons*

f mf p

Soprano: ah ah, ah ah ah ah ah ah! Ah je me

Alto: vous tai - - - sez - vous Ah quel voya - ge

Tenore: Faudra-t'il vous rouer de coups Vraiment j'enra - ge

Basso: - nous tai - - sons - nous

Piano: *mf* *f* *ff*

Soprano: tais mais calmez-vous Je crains vraiment vo_ tre cour_

Alto: Ah quel voya - ge Je perds coura - ge Allons ma nièce taisez -

Tenore: Je suis en na - ge Je perds coura - ge Je crois que j'en deviendrai

Basso: oui tai - - sons

Piano: oui tai - - sons

-roux ah je me tais Mais calmez-vous Je crains que
 vous ah quel vo-ya - ge ah quel vo-ya - ge je perds coura - ge
 fou ah quel vo-ya - ge Je suis en na - ge je perds coura - ge
 nous oui tai -
 nous oui tai -

-ment Votre courroux
 Allons ma niè.ce tai-sez vous
 Je crois que j'en viendrai bon Si gn'ra permet - tez moi de vous di -
 - sons nous
 - sons nous

ff
fp

V. Mais je ne ris

T. re Que le moment est mal choisi pour ri re

fp *ff* *ff*

V. pas

M. La maudite aventure

T. La maudite aventure

B. Nous ne rions pas

ff Ped *p* m.g.

La drô - le de fi - gu - re Ah quelle aven -

- re Ah quelle a - ven - tu - re Ah quelle aven -

- re Ah quelle aven -

Ah quelle a - ven - tu - re Ah quelle aven -

La drô - le de fi - gu - re Ah quelle aven -

mf *ff* *m.d.*

- tu - re Ah quelle fi - gu - re ah quel - le fi -

- tu - re Mau - di - te voi - tu - re mau - di - te voi - tu - re Chè - re

- tu - re Mau - di - te voi - tu - re mau - di - te voi - tu - re Chè - re

- tu - re Ah quel - le fi - gu - re bel - le

- tu - re Ah quel - le fi - gu - re bel - le

f

V. *gu - re vous nous fai - tes là Ah quel - le fi - gu - re vous nous fai - tes*

M. *Nan - ti - a - re - po - sons nous*

L. *Si - gno - ra Chè - re Si - gno - ra re - po - sons nous*

T. *Si - gno - ra dai - gnez en - trer*

Gr. *Si - gno - ra dai - gnez en - trer*

V. *là Ah!* (Bruit)

M. *là Ah quelle a - ven - tu - re Ah quelle a - ven - tu - re Mau - di - te voi -*

L. *là Ah quelle a - ven - tu - re*

T. *là Ah quelle a - ven - tu - re Ah quelle a - ven - tu - re Et quel - le fi -*

Gr. *là Ah quelle a - ven - tu - re*

ah! ah!
 - tu - re Mau - di te voi - tu - re Ah quelle a - ven - tu - re Mau - di - te voi -
 Mau - di te voi - tu - re Ah quelle a - ven - tu - re Mau - di - te voi -
 gu - re Et quel - le fi - gu - re Ah quelle a - ven - tu - re Et quel - le fi -
 Et quel - le fi - gu - re Ah quelle a - ven - tu - re Et quel - le fi -

ah! ah quel - le fi - gu - re vous nous fai - tes la Ah quel le a - ven -
 - tu - re Chère Nau - ti - na re - po - sons nous la quelle a - ven -
 - tu - re Chère Si - gno - ra re - po - sons nous la quelle a - ven -
 - gu - re Chère Si - gno - ra dai - gnez en - trer la ah ah ah
 - gu - re Chère Si - gno - ra dai - gnez en - trer la ah ah ah

V. tu - re quelle a - ven - tu - re et quel - le fi - gure vous nous fai - tes

M. tu - re mau - di - te voi - tu - re mau - di - te voi -

L. tu - re mau - di - te voi - tu - re mau - di - te voi -

T. ah quelle a - ven - ture ah ah ah ah quel - le fi -

B. ah quelle a - ven - ture ah ah ah ah quel - le fi -

V. là quel - le fi - gure ah !

M. tu - re chè - re Nan - ti - na re - po - sons nous là

L. tu - re chè - re Nan - ti - na re - po - sons nous là

T. - gure ah ah ah ah quel le fi - gure ah ah ah

B. - gure ah ah ah ah quel le fi - gure ah ah ah

Vous nous faites là Ah quel le a - ven - tu - re quelle a - ven -
 re - po - sons nous là quelle a - ven - tu - re Mau - di -
 re - po - sons nous là quelle a - ven - tu - re Mau - di -
 ah ah ah ah ah ah ah ah ah quelle a - ven -
 ah ah ah ah ah ah ah ah ah quelle a - ven -

pp

Detailed description: This system contains the first two lines of the musical score. It includes a vocal line with lyrics, a piano accompaniment line, and a grand staff (treble and bass clefs) with piano accompaniment. The lyrics are: 'Vous nous faites là Ah quel le a - ven - tu - re quelle a - ven - re - po - sons nous là quelle a - ven - tu - re Mau - di - re - po - sons nous là quelle a - ven - tu - re Mau - di - ah ah ah ah ah ah ah ah ah quelle a - ven - ah ah ah ah ah ah ah ah ah quelle a - ven -'. The piano part features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. A dynamic marking of *pp* (pianissimo) is present.

- tu - re Et quel - le fi - gure Vous nous faites là quel -
 - te voi - tu - re mau - di - te voi - tu - re Chè - re
 - te voi - tu - re mau - di - te voi - tu - re Chè - re
 - ture ah ah ah ah quel - le fi - gure ah ah ah
 - ture ah ah ah ah quel - le fi - gure ah ah ah

Detailed description: This system contains the second two lines of the musical score. It includes a vocal line with lyrics, a piano accompaniment line, and a grand staff (treble and bass clefs) with piano accompaniment. The lyrics are: '- tu - re Et quel - le fi - gure Vous nous faites là quel - te voi - tu - re mau - di - te voi - tu - re Chè - re - te voi - tu - re mau - di - te voi - tu - re Chè - re - ture ah ah ah ah quel - le fi - gure ah ah ah - ture ah ah ah ah quel - le fi - gure ah ah ah'. The piano part continues with a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

N. le fi - gure ah! vous nous faites
 M. Nan - ti - na re - po - sons nous là re - po - sons nous
 L. Si - gno - ra re - po - sons nous là re - po - sons nous
 T. ah quel - le fi - gu - re ah ah ah ah ah ah
 G. ah quel - le fi - gu - re ah ah ah ah ah ah
 la quelle a - ven - tu - re quel le a - ven - tu - re re - po -
 la quelle a - ven - tu - re quel le a - ven - tu - re re - po -
 ah ah ah ah
 ah ah ah ah dai - guez

ff

ah ah ah ah ah

_sons nous là quelle aven_tu re quelle aven_tu

_sons nous là quelle aven_tu re quelle aven_tu

ah ah ah ah ah ah ah ah ah ah ah

en - trer ah ah ah ah

ah ah ah ah ah ah ah ah ah

ah ah ah ah ah ah ah ah ah ah ah

_re re - po - sons nous là re - po -

_re re po sons nous là re - po -

ah ah ah ah ah ah ah ah ah ah ah

ah dai - gnez en - trer là Si - gno - ra

ah dai - gnez en - trer là Si - gno - ra

ah dai - gnez en - trer là Si - gno - ra

ah dai - gnez en - trer là Si - gno - ra

ah ah ah ah ah ah ah ah ah ah ah ah ah ah

sous nous là re - po - sous nous-là

sous nous là re - po - sous nous-là

ah ah ah ah ah ah ah ah ah ah ah ah ah ah

daignez entrer là Si-gno-ra daignez entrer là *Presto.*

res. *f* *ff*

f *ff*

ff

Detailed description: This is a page of a musical score, page 58. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand piano accompaniment. The vocal parts have lyrics in French. The piano part includes dynamic markings such as *res.*, *f*, and *ff*, and a tempo change to *Presto.* The score is written in a common time signature and includes various musical notations like notes, rests, and slurs.

N° 3.

COUPLETS.

RÉP: le couvent de l'annonciade nous ouvre tout exprès ses portes pour cela.

All^o (♩=112)

TIMBERIO.

Musical score for the first system. It consists of a TIMBERIO line (bass clef) and a PIANO accompaniment (treble and bass clefs). The PIANO part is marked *ff* and includes a key signature change to D major. The TIMBERIO line has a few notes in the first measure.

Musical score for the second system. It consists of a TIMBERIO line (bass clef) and a PIANO accompaniment (treble and bass clefs). The PIANO part is marked *p*. The TIMBERIO line continues with more notes.

un poco ritenuto.

Tous les ans à fé - te pa -

Musical score for the third system. It consists of a TIMBERIO line (bass clef) and a PIANO accompaniment (treble and bass clefs). The PIANO part is marked *p* and *f*. The TIMBERIO line has the lyrics "Tous les ans à fé - te pa -".

-reil - le Aux pre - miers so - leils des beaux mois Lors - que la

Musical score for the fourth system. It consists of a TIMBERIO line (bass clef) and a PIANO accompaniment (treble and bass clefs). The PIANO part is marked *p*. The TIMBERIO line has the lyrics "-reil - le Aux pre - miers so - leils des beaux mois Lors - que la".

sè - ve monte aux bois Quand l'amour dans les cours s'éveil -

- le On voit ve - nir de loin, de près Quittant leur treille et leurs fi -

animato.

P animato.

- lets Des é - pouseurs de tou - te sor - te

Ils se ran - gent de -

-vant la gran_de por_te du cou_vent la

clo_ che leur jet_ te son gai ca_ ril_ lon Et

cha_ que fil_ let_ te met son co_ til_ lon i_ nti_ le pour_

_ tant aux filles d'ê tre bel_ les aux fi_ an_ cés d'ê tre ga_

poco più lento.

riten.

- lants, Le sort u - nit les plus re - bel - les Et le ha -

fp *riten.*

rall.

Andantino. (♩.=65)

- sard les plus ré - cal - ci - trants, Bien fou, sur mon â - me Qui choi - sit sa

pp rall. *p*

femme Il vaut cent fois mieux Fermer les deux yeux Bien fou, sur mon

f

riten.

â - me Qui choi - sit sa femme Il vaut cent fois mieux Fer - mer les

ff *riten.*

yeux.

8

ff

ff

1. tempo.

Se ma - ri - er, ont dit, nos

p

p

f

f

pè - res C'est fol - le - ment plon - ger la main Dans un

p

sac ou le sort ma - lin Cache une an guille et cent vipè -

ff

res Si le die - ton n'est pas men - teur, le connais plus d'un é - pou -

P animato.

- seur Qui compte en vain prendre l'an - guil - - le

Mais bah! cha - - que gail -

- lard Choi - sit u - ne fille au ha - sard La

f *ff*

cé - ré - mo - nie En moins d'un ins - tant Se

trou - ve fi - nie Cha - cun est con - tent, De la sainte cha -

-pelle — On leur ouvre la por - te, Et l'on bé - nit nos amou -

un poco piu lento. ritén. ritén.

-reux — Que — d'é - poux unis d'autre sor - te, Qui cepen -

rall.

a tempo.

Musical notation for the first system. The vocal line (bass clef) starts with a 'rall.' marking and then changes to 'a tempo.' The piano accompaniment (treble and bass clefs) begins with a 'pp' marking and a 'rall.' marking. The time signature is 6/8.

_dant n'en sont pas plus heu _ reux: Bien fou sur mon â _ me Qui choi _ sit sa

Musical notation for the second system. The vocal line continues with the lyrics. The piano accompaniment features a 'p' marking.

fem_me Il vaut cent fois mieux Fermer les deux yeux, Bien fou sur mon

Musical notation for the third system. The vocal line includes 'riten.' markings. The piano accompaniment includes a 'ff' marking and 'riten.' markings.

â _ me Qui choi _ sit sa fem_me Il vaut cent fois mieux Fer _ mer les

Musical notation for the fourth system, primarily piano accompaniment. It starts with a 'ff' marking and a 'riten.' marking. The time signature is 6/8.

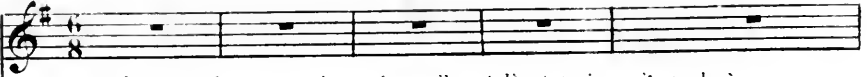
yeux

N^o 4.

COUPLETS ET DUETTO.

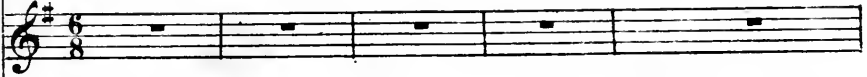
REP: Il a raison pourtant, avec son gros bon sens! ah c'est égal,

NANTINA.



C'est plus fort que moi... toujours elle est là et toujours j'entends à mon oreille cette chanson qui la faisait pleurer et rire tour à tour.

GÉRONIMO.



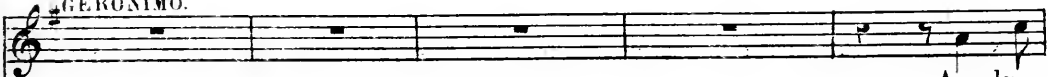
Lento.

All^o moderato.

PIANO.

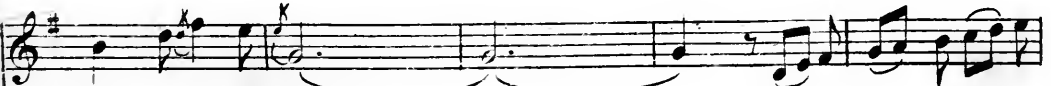


GÉRONIMO.



(♩ = 72)

An-dro-



...nic le porteur d'eau

Chargé de son double



seau Dans Na - plés chaque ma - tin

rall. tempo.
Re - dit son triste re - frain

Ce que je por - te dans mon seau Ce

n'est ni l'eau du clair ruisseau Ni les pleurs de

The first system of the musical score consists of three measures. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "n'est ni l'eau du clair ruisseau Ni les pleurs de". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

la pâ-le aurore Ni le cristal du flot so - nore

The second system of the musical score consists of three measures. The vocal line continues with the lyrics "la pâ-le aurore Ni le cristal du flot so - nore". The piano accompaniment includes dynamic markings: *f* (forte) in the first measure, *p* (piano) in the second measure, and *mf* (mezzo-forte) in the third measure. The bass line continues with eighth notes, while the treble line has chords.

Ce que je por - te dès le jour

The third system of the musical score consists of three measures. The vocal line has the lyrics "Ce que je por - te dès le jour". The piano accompaniment includes dynamic markings: *p* (piano) in the first measure and *mf* (mezzo-forte) in the second measure. The bass line features a melodic line with eighth notes, and the treble line has chords.

Ce sont les lar - mes de l'amour .

The fourth system of the musical score consists of three measures. The vocal line has the lyrics "Ce sont les lar - mes de l'amour .". The piano accompaniment includes dynamic markings: *p* (piano) in the first measure and *mf* (mezzo-forte) in the second measure. The bass line features a melodic line with eighth notes, and the treble line has chords.

ah *f* ah *pp* ah! quand pas-se

le porteur d'eau Char-gé de son dou-ble seau Ma tris-tesse et

un poco riten.

suivez le chant.

mon cha-grin S'éveillent à son re-frain Ma tristesse et

tempo.

tempo.

p

mon cha-grin S'é-veil-lent à son re-frain ah

riten.

tempo. *p*

ah! ah! ah ah! ah! tris-te re-

The first 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 (F#) and a 4/4 time signature. It contains the lyrics "ah! ah! ah ah! ah! tris-te re-". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte).

-train

The second system of music is a piano accompaniment in grand staff. It begins with a dynamic marking of *ff* (fortissimo) and continues with a complex rhythmic texture of chords and moving lines. A dynamic marking of *p* (piano) appears towards the end of the system.

The third system of music is a piano accompaniment in grand staff, continuing the complex rhythmic texture from the previous system. It features a dynamic marking of *ff* at the beginning and *p* later on.

NANTINA.

Eh! mais je recon-

The fourth system of music includes a vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "Eh! mais je recon-". The piano accompaniment is in grand staff with a dynamic marking of *f* at the start and *p* later.

Piu lento.

-mais la voix et la chanson

The fifth system of music includes a vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "-mais la voix et la chanson". The piano accompaniment is in grand staff with a dynamic marking of *p* (piano) and a tempo marking of "Piu lento."

C'est bien lui c'est bien lui

GERONIMO. NANTINA.
 ah! pauvre gar-

- con En s'en - dor-mant il pense à moi je
 pp

lento. GERONIMO.
 ga - - ge ah!
 lento.

ah! ah! ah! ah! ah! ah!

NANT.

Le ré - veil -

Chè - re Nan - ti - na

pp

- ler serait vraiment dom - ma - ge

Andantino. (♩ = 56)

GER.

Beau fruit d'or Tombe encor Comme au doux tems où ma bel - le

p

M'agaçait Et passait Son bras blanc sous la ton- nel - le

NANT. a tempo.
Beau fruit d'or Tombe encor Comme au doux tems où sa

rall.
Beau fruit d'or Tombe en-cor Tombe en-cor

bel - le L'agaçait Et passait Son bras blanc sou la ton-

- nel - le Beau fruit d'or Tombe encor Tombe en -

rall. (mf) (p)

Allegro.

- cor

GER.

Hein! plait-il? qu'est ce -

f *p* *pp* *f* *p* *pp*

8- 8-

- la? Per - son - ne c'est é -

animato assai.

- tran - ge Quel sou - ve - nir Sé - veille en

moi Audoux par - fum de cette o - ran -

fp *rall.*

suivez.

Soprano: Ge - ro - ni - mo

Alto: Nanti -

Piano: *ff*

Soprano: Mon cher Ge - ro - ni -

Alto: - na Nanti - na ma chère Nanti - na

Piano: *ff*

Soprano: - mo Beau fruit d'or Tombe encor

Alto: ah! Beau fruit d'or Tombe encor

Piano: *slargando.* *1^o tempo.* *mf* Ped Ped

Comme au doux tems où sa bel - le Éa - ga - çait

Comme au doux tems où ma bel - le Ma - ga - çait

Ped

Et pas - sait Son bras blanc sous la ton - nel - le

slargando un poco.

Et passait Son bras blanc sous la ton - nel - le

slargando un poco.

Ped

slargando e cresc.

Tempo.

Beau fruit d'or Tombe encor Beau fruit d'or Tombe en-

Beau fruit d'or Tombe encor Beau fruit d'or Tombe en-

ff

S. *cor* Attends moi là je viens
 G. *piu animato.*
cor Elle vient ô bon

S. -heur Di - vres - se de plai - sir je sens bat - tre mon
 G.

Tempo 4^o

G. *coeur*

Zul - li - no le ba - la - din A - vec

son gai tambou - rin Dans Na - ples chaque ma -

- tin Re - dit son joyeux re -

- frain

Ce qui somme en mon tam - bou - rin Ce n'est ni l'é - cho

G. du chagrin Soupir, sanglot, ni plain - te vaine Ni

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a half note 'du' followed by eighth notes for 'chagrin'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

G. les hélas des cœurs en pei - - - ne Ce qui

The second system continues the vocal line with 'les hélas des cœurs en pei - - - ne Ce qui'. The piano accompaniment features a more complex texture with chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *p* and *mf*.

G. sonne dans mon tam - bour Ce sont les

The third system has the vocal line 'sonne dans mon tam - bour Ce sont les'. The piano accompaniment continues with a rhythmic accompaniment. Dynamics include *p*.

G. ri - res de l'amour ah! ah

The fourth system features the vocal line 'ri - res de l'amour ah! ah'. The piano accompaniment has a more active texture. Dynamics include *p*, *cres*, and *f*.

G. Quand j'entends le tam - bourin Je - ter aux vents

The fifth system has the vocal line 'Quand j'entends le tam - bourin Je - ter aux vents'. The piano accompaniment features a rhythmic accompaniment. Dynamics include *pp* and *p*.

riten.

Tempo.

son refrain

Sou_cis, tris_tesse et chagrin

Tout s'éva_nouit sou_

suivez le chant.

tempo.

riten.

- dain

Sou_cis tris_tesse et chagrin Tout s'é_vanou_it sou_

p riten.

p

- dain

ah!

ah!

ah!

ah!

ah!

ah!

Jo_yeux re-

a tempo.

f

- frain

Ped

N^o 5.

DUO.

RÉP. Et moi donc... je ne suis pas
encore revenue de ma surprise!

All^o (♩ = 152)

NANTINA.

Est-ce bien toi que je re -

GERONIMO.

PIANO.

- vois Est - ce bien toi?..

GER.

Oui, sur ma foi!.. Oui, c'est bien

N. C'est donc toi que je re-

G. moi, oui c'est bien moi... oui. sur ma

f

N. vois C'est donc toi que je re - vois...

G. foi c'est moi c'est moi!...

tr

p

N. Mon pauvre â_nier!...

G. Ma chère Demoi -

mf

p

mf

S. Tou - jours ga - lant...

G. - sel - le Comme vous... toujours

pp

bel

pressez. *3* *3* rallent. *tr*

Moderato. (♩ = 96)

S. Mais, dites-moi, dites pourquoi De - puis huit jours vous avez fui ma

G. - le

GER.

S. vu - e? De - puis ce tems Je vous attends Pour me re -

voir vous n'êtes pas ve - nu e Je me désolais

NANT. GER
Moi je m'ennuyais Je vous ap-pe - lais

Moi, je soupirais Je souffrais
Je pleurais

Je pleurais je mou - rais animato.
ô Nan - ti - na chère Signo -

- ri - na An - to - ni - na chère Antoni - net - ta De -



Maestoso.
- puis qu'un or - dre bar - ba - re Nous - se -



- pa - re Ma - gui - ta - re Ra - con - tenit et



jour - Aux é - chos - d'a - len -



rallent.

- tour ————— Ma peine et mon a -

rall.

Tempo 1^o Mod^{to}

NANT.

Ah! loin de toi Bien malgré

rall.

- mour ————— Ma peine et mon a - mour ...

moi Ma chère tante hélas! m'a re - te - nu - - e

GER.

Et chaque jour Avec a - mour O Nan - ti - navous étiez atten - du -

rall.

rall.

Tu m'aimes donc?..

- e...

f

las! qui ne vous aimerait pas... Et vous? et vous?..

p

ment! tu ne devines pas?..

ah!

ff

stargando un poco.

All^o moderato.

Ah! quel_le joie ah! quel_le fê_te Il nò_se croire à cet a -

Ah! quel_le joie ah! quel_le fê_te Je nò_se croire à cet a -

pp

_veu Il dé_rai some il perd la têt_e Son pau_vre cœur est tout en

_veu J'en de viens fou j'en perds la têt_e Mon pau_vre cœur est tout en

animato.

feu...

feu... Ah! quel_le joie ah! quel_le fê_te Je n'ose croire à cet a -

p

Il dé - rai - son ne il perd la tè - te Son pauvre cœur est tout en

veu

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains the lyrics "Il dé - rai - son ne il perd la tè - te Son pauvre cœur est tout en". The middle staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is another vocal line in bass clef, with the word "veu" written below it. The system concludes with a double bar line and a final chord in the piano part.

feu Ah! quel - le joi -

Ah! quel - le joi -

ff

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "feu Ah! quel - le joi -". The middle staff is a piano accompaniment in treble clef, with a dynamic marking of *ff* (fortissimo) and a melodic line that mirrors the vocal line. The bottom staff is a vocal line in bass clef with the lyrics "Ah! quel - le joi -". The system concludes with a double bar line and a final chord in the piano part.

- e ah! quel - le fê - te ah!

- e ah! quel - le fê - te ah!

p

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "- e ah! quel - le fê - te ah!". The middle staff is a piano accompaniment in treble clef, with a dynamic marking of *p* (piano) and a melodic line that mirrors the vocal line. The bottom staff is a vocal line in bass clef with the lyrics "- e ah! quel - le fê - te ah!". The system concludes with a double bar line and a final chord in the piano part.

quel - le fê - te ah! quel - le

quel - le fê - te ah! quel - le

f *p*

joie ah! quel - le fê - te Il n'ô - se croire à cet - a - veu Il dé - raî -

joie ah! quel - le fê - te Je n'ô - se croire à cet a - veu J'en dé - viens

- somme il perd la tê - te Son pau - vre cœur est tout en feu

fou J'en perds la tê - te Mon pau - vre cœur est tout en feu

p

Si tu n'ai mes sincère-ment

p

ritard. a tempo.

i-ci mé-me

Dans un moment tu peux de man-dre har-di-

ment ma main va d'abord faire em-

Qui moi plait il?..

f *pp* *p*

GER:

NANT:

-plet - te d'un autre ha-bit OÙ mais Et puis reviens i -

This system contains the first four measures of the piece. The vocal line starts with a half note 'plet' and a quarter note 'te'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- ci dans ta nou-vel-le toi-let - te Voi-ci ma

This system contains the next four measures. The vocal line continues with 'ci dans ta nou-vel-le toi-let - te' and 'Voi-ci ma'. The piano accompaniment includes dynamic markings 'f' and 'p'.

GER:

NANT:

bour - se Mais... Prends donc... prends donc ni -

This system contains the next four measures. The vocal line includes 'bour - se', 'Mais...', 'Prends donc...', and 'prends donc ni -'. The piano accompaniment continues with a steady rhythmic accompaniment.

GER:

- gaud... Mer - ci mer - ci

This system contains the final four measures. The vocal line ends with '- gaud...', 'Mer - ci', and 'mer - ci'. The piano accompaniment concludes with a final chord and dynamic markings 'ff' and 'trém.'.

Quoi donc?...

Mais j'y son - ge...

f *ff*

Ma - da - me vo - tre tan - te Va fai - re la mé -

pp

- chan - te Et pour me donner u - ne bonne le - çon Peut ê - tre me chas -

- se - rat-on sans fa - çon à coups de ba - ton. non non non non non,

ff

NANT:

GER.

non je sau - rai te dé - fen - dre soit

C'est conve - nu...
 donc!... vous pouvez m'at - ten - dre C'est conve -

c'est enten - du c'est con - ve - nu, c'est en - ten -
 - nu... c'est en - ten - du, c'est con - ve - nu, c'est en - ten -

du, c'est con - ve - nu, c'est en - ten - du bien conve -
 du, c'est con - ve - nu, c'est en - ten - du

1^o tempo.

nu _____ ah! quel_le joie ah! quel_le

bien enten_du ah! quel_le joie ah! quel_le

ff

p

fê_te Il n'ô_se croire à cet a_vou Il dé_rai_somme il perd la

fê_te Je n'ô_se croire à cet a_vou J'en de_viens fou j'en perds la

All^o vivace.

fê_te Son pau_vre cœur est tout en feu Ah! quel_le

fê_te mon pau_vre cœur est tout en feu Ah! quel_le

mf e cres.

joie ah! quel - le fête - te ah!

The first system of music features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "joie ah! quel - le fête - te ah!". The piano accompaniment consists of a right-hand part with eighth-note triplets and a left-hand part with chords and single notes.

quel - le fête - te ah! quel - le

quel - le fête - te ah! quel - le

ff *mf*

The second system continues the vocal and piano parts. The vocal lines have lyrics "quel - le fête - te ah! quel - le" and "quel - le fête - te ah! quel - le". The piano accompaniment includes dynamic markings *ff* (fortissimo) and *mf* (mezzo-forte). The right-hand part features more complex triplet patterns.

joie ah! quel - le fête - te ah!

joie ah! quel - le fête - te ah!

The third system concludes the page with two vocal staves and piano accompaniment. The vocal lines have lyrics "joie ah! quel - le fête - te ah!" and "joie ah! quel - le fête - te ah!". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

quel - le fi - te son pau - vre
 quel - le fi - te Mon pau - vre coeur est

ff

Mod^{to} assai.

coeur est en feu
 tout en feu est tout en feu

Ped. *ff* Ped.

Ped. Ped. *ff* Ped. Ped.

Ped. Ped.

N^o 6.

AIR

RÉP. j'ai regretté si souvent de ne pas être une pauvre paysanne!

Andantino . (♩ = 44)

tempo.

SANTINA.

Ah si j'étais

fil - le d'un simple pé - cheur Oud'un la - bou - reur A - vec la ré -

- sil - le et les jupons courts bordés de ve - lours Com - me la mou -

- et - te sur la mer. J'i - rais ou par les gué - rets A - vec la lou -

et - te do - yeu - se et co - quet - te de mien - vo - le - rais .

p *pp*

f 8va

(♩ = 120)

Ou bien quand les gerbes ver -

p *f* *p*

- meil - les

p *f* *p* *f*

Tom_bent sous la faux des mois_sons Et plustard

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Tom_bent sous la faux des mois_sons Et plustard". The piano accompaniment consists of chords and arpeggiated figures. Performance markings include a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a pedaling instruction (*Ped*) with a fermata symbol. The key signature has one flat, and the time signature is 3/4.

au bruit des chansons Lorsque filles et garçons s'en vont ven_danger Sous les treil -

The second system continues the vocal line with the lyrics "au bruit des chansons Lorsque filles et garçons s'en vont ven_danger Sous les treil -". The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth notes. Performance markings include a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and pedaling instructions (*Ped*) with fermatas. The tempo markings "rall." and "a tempo." are present. The key signature has one flat, and the time signature is 3/4.

_les Le front or_né de_pis Ou de pampres rou_gis ou de ver -

The third system continues the vocal line with the lyrics "_les Le front or_né de_pis Ou de pampres rou_gis ou de ver -". The piano accompaniment includes chords and arpeggiated figures. Performance markings include a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The key signature has one flat, and the time signature is 3/4.

_vei - ne Sur un char triomphal Je reviendrais au bal

The fourth system concludes the vocal line with the lyrics "_vei - ne Sur un char triomphal Je reviendrais au bal". The piano accompaniment features chords and arpeggiated figures. Performance markings include a piano (*p*) dynamic, a forte (*f*) dynamic, and a piano (*p*) dynamic. A fermata is placed over the final note of the vocal line. The key signature has one flat, and the time signature is 3/4.

Piu All?

comme une Rei ne

8.

f

p *cres.* *cres.*

mf

Le bal le bal — é - coutez ce ste si -

- gnal entendez vous sous le ton nel - les Les on si doux des taren -

tel les Jusqu'au matin le tambou - rin quand tout sommeil

p *mf*

le De ses grelots soudain ré - veille tous les e - chos

f *p* *f*

tous les e - chos

p *pp* *rall.*

Ah si j'étais fil - le d'un simple pé - cheur ou d'un la - bou -

1^o tempo.

pp

reur a - vec la ré - sil - le et les ju - pons courts bordés de ve -

- lours Com - me la mou - et - te Sur la mer ji - rais Ou par les gué -

- rets A - vec l'a - lou - et - te Jo - yeuse et co -

- quet - te je m'en - vo - le - rais ah! ah!

ah! Je men-

mf *ff*

vo - le-rai-s ah!

p *cresc.*

ah! Je men-

mf *ff*

vo - le-rai-s avec l'ou - et - te joyeuse et co-

p 8. 8.

quie - te a_vec la_lou - et - te Je_m'en_vo_le_rais

p

A_vec la_lou - et - te Jo_yeuse et co_quet - te

ff

Je_m'en_vo_le_rais Ah! si j'é - tais

Lento.

ff *pp* Ped

fil - le d'un sim - ple pé - cheur

Ped *ff* Ped *morendo.*

N^o 7.

DUETTO.

RÉP: charmant, vous êtes adorable.

Presto. (♩=152)

NANTINA.

Fi ne m'approchez

LELIO.

PIANO.

f *p*

pas

ff *ff* *p*

LELIO.

Ah! le méchant ca - rac - tè - re

NANTINA.

Nem'approchez

f *p*

p

pas Ah! ne_m'appro_chez pas Vous

empes_tez le muse à tren_te pas

p
pp

LELIO.

Vous vous y fe_rez jès - pe - re Quand je se -

NANTINA.

Il faut d'à - bord que je veuille de
- rai - votre é - poux

vous

Ah! bahquelle plaisante - ri - e Vous m'a do-

This system contains the first vocal line and piano accompaniment. The vocal line starts with the word 'vous' and then 'Ah! bahquelle plaisante - ri - e Vous m'a do-'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

Qui? moi! non non non non vous vous trompez

- rez Je le pa - ri - e Si si si si vous m'a do -

This system contains the second vocal line and piano accompaniment. The vocal line continues with 'Qui? moi! non non non non vous vous trompez' and '- rez Je le pa - ri - e Si si si si vous m'a do -'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

Un poco piu lento.

Non non non non vous vous trom - pez

rez Si si si si vous me vou -

p
un poco piu lento.

This system contains the third vocal line and piano accompaniment. It begins with the tempo instruction 'Un poco piu lento.' The vocal line says 'Non non non non vous vous trom - pez' and 'rez Si si si si vous me vou -'. The piano accompaniment features a prominent piano (*p*) dynamic and includes the instruction 'un poco piu lento.' with a hairpin mark.

N. *rall.*
 Non non non non vous vous trom - pez *rall.*
 L. - lez Ah! vous mé - pou - se -
rall.

All^o (♩ = 108)

N. Vous me las - sez Vous m'ennuy - ez Vous me las -
 L. - rez
f *p*

N. - sez vous m'ennuyez. Je vous a - bhor - re Si vous vou - lez Vous l'enten -
 L. - drez Vous l'enten - drez cent fois en - co - re un poco ritenuto.
 Vous m'ad - mi -

N. - drez Vous l'enten - drez cent fois en - co - re un poco ritenuto.
 L. Vous m'ad - mi -
fp

N. 

I. 
 rez Vous ma_ do - rez Cha_cun ma_ do - re Et ma_ ri -



N. 

I. 
 es Vous le di - riez Bien mieux en - co - re Qui vous ma_i -

Animato . .

Vous me las_sez



Animato e cresc.

N. 
 Vous mennu_yez Vous m'excédez Vous ma_ ga -

I. 
 - mez Vous me von_lez Vous m'admi_ rez Vous ma_ do -



N. *- céz vous me las - sez Non non non*

L. *- rez Vous me vou - lez Si si*

ff

All.^o moderato .

LELIO.

L. *A - lors que ne prenez*

L. *vous pour époux Quelque pêcheur duri - va*

f

NANTINA . .

L. *- ge Eh! mais Si je l'ai - mais si je l'ai -*

ff

1. *p*

- mais Ou bien l'un des à

1. *f*

- niers Qui vont avec leurs paniers au vil - la

NANT.

1. *ff* *p*

- ge Eh mais si je l'ai - mais si je l'ai -

N. *animato.*

1. *animato.* *tr*

- mais Fau - dra - t-il en - cor vous le

Ah ah ah ah vous vou - lez ri -

animato.

N. di - re Fau - dra - til en - cor vous le

L. re Ah ah ah ah vous voulez vi -

tr

N. di - re Vous me las - sez

L. - re Vous me vou -

Presto.

N. Vous m'ennuy - ez Non non non

L. -lez Vous m'ado - rez vous me vou -

Lento.

S. non vous vous trompez Non non non non vous vous trompez

L. - lez vous me vou - lez Si si si si vous me vou -

Lento.

S. Non non non non vous vous trom - pez

L. - lez Ah! vous m'é - pou - se -

S. Vous me las - sez vous m'ennuy - ez Vous me las -

1^o Tempo.

L. - rez Vous ne vou - lez oui vous m'aimez Vous m'admi -

1^o Tempo. *p*

N. *sez vous ni ennuyez je vous abhorre si vous voulez vous l'enten-*
 L. *rez vous ni adorez chacun m'a_dore et ma_riés vous le di-*

f *p*

N. *dreZ vous l'enten_drez cent fois enco - re Vous l'enten -*
 L. *riez vous le di_riez bien mieux enco - re Vous m'admi -*

ff

N. *dreZ cent fois en - co - re Vous m'ennuyez vous me las -*
 L. *rez vous m'a_dorez Vous m'ado_rez vous m'admi -*

N.
_sez je vous abhorre Vous m'excédez vous me las-

L.
_rez vous ma_do _rez Vous ma do _rez vous m'admi-

pp

N.
_sez vous m'en_nuy _ez vous me las _sez vous m'en_nuy -

L.
_rez vous ma _do _rez vous me vou _lez oui vous m'ai -

p

N.
_ez vous m'agacez vous m'excé _dez

L.
_mez vous m'admirez vous m'ado _rez

ff

N^o 8.
QUATUOR.

RÉP. Après... je ne comprends pas.

(♩ = 104)

NANTINA. C'est lui! Approche donc

LA MARQUISE.

LELIO. Lui!... qui ça?

GERONIMO. All^o mod^{to}

PIANO. *f* *p* *p*

et du cou - ra - ge

GER. Allons al -

N. 

M.  Je reconnais ce vi - sa - ge

L.  Ah le plaisant per - son - na - ge

G.  - lous décidous-nous

 *f* *p*

N.  du courage

M.  que voulez-vous

L.  que voulez-vous

G.  al - lous

 *ff*

N.  ap - proche

M.  que voulez-vous que

L.  que voulez-vous que

G.  al - lous dé -

S
 donc ap - pro - che donc

M
 vou - lez - vous

L
 vou - lez - vous

G.
 - ci - dons - nous Mais comment leur di - re la cho - se com -

rall.

S
 -

M
 Que voulez - vous

L
 Que voulez - vous

G.
 - ment leur di - re la cho - se

All^o (♩ = 176)

rall.

Parlez vous

Parlez vous

Vraiment, je n'ose

Je vous salue

Detailed description: This system contains five staves. The top four staves are vocal lines. The first staff is mostly rests. The second and third staves have the lyrics 'Parlez vous'. The fourth staff has the lyrics 'Vraiment, je n'ose' and 'Je vous salue'. The fifth staff is a grand staff (treble and bass clef) with piano accompaniment consisting of chords and moving lines.

très bien

en - sui - te

Eh bien

en - sui - te

Je vous sa - lue

Je

Detailed description: This system contains five staves. The top four staves are vocal lines. The first staff has the lyrics 'très bien'. The second and third staves have the lyrics 'en - sui - te' and 'Eh bien'. The fourth staff has the lyrics 'en - sui - te'. The fifth staff has the lyrics 'Je vous sa - lue' and 'Je'. The fifth staff is a grand staff with piano accompaniment.

Mais parlezvi - te a - près
 a - près
 viens je suis

cres.

- près quoi rien!
 vous? quoi rien!
 tu? quoi rien!
 je — non rien non rien

f

LA MARQ

it est fou je le crois il est fou Je le

LELIO.

il est fou Je le

crois

crois

GÉRON.

Je suis... je suis... Ah! tant pis ma

Silgando un poco.

Moderato. (♩=92)

foi Je suis Géro - ni - mo l'A - nier

Et j'en veux bien un au- tre J'ai là tout d'même un

bon métier S'il ne vaut pas le vo- tre

Pour lors je viens en ce mo- ment —

oui je viens Ma- da - me Très poli.

rall.

-ment très humblement Vous de-man-der l'ci pour fem-me la d'moi-

suivez

LA MARQ.

LELLO.

Nantina

Nantina

a tempo.

sel le que voi la La Si-gno-ra Nan-ti-na La d'moi-

Slargando un poco. a tempo.

- sel le que voi - la La Si - gno - ra Nan - ti - na La d'moi-

- sel le que voi - la La Si - gno - ra Nan - ti - na La d'moi-

sel - le que voi - la La Si - gno - ra Nau - ti -

animato assai.

- na Ah!

cres.

a piace.

ah Ma - da - me chè - re Da - nie donnez la moi pour fem -

suivez

f p

NANT. a tempo.

Douce espé - ran - - - ce Douce espé - ran - - -

LA MARQ

Quelle impu - den - ce Quelle impu -

LELIO

Quelle impu - den - ce Quelle impu -

GÉR

- me Douce espé - ran - ce Douce espé -

f p

- ce Un jour je pen - se nous serons heureux nous serons heu -
 - den - ce En ma presen - ce for mer de tels
 - den - ce En ma presen ce for mer de tels voeux de tels
 - rai - ce Un jour je pen - se Nous serons heu -

f p

- reux Je sais qu'il m'ai - me Je sais qu'il
 voeux Di - re qu'il l'ai - me Di - re qu'il
 voeux Di - re qu'il l'ai - me Di - re qu'il
 reux Puisqu'elle m'ai - me Puisqu'elle m'ai

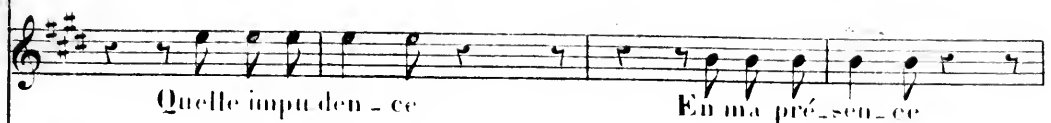
f p

m'ai - me Et Dieu lui mè - me Bé - ni - ra - nos
 l'ai - me A l'instant même Sortez de ces lieux de ces
 l'ai - me A l'instant mè - me sor - tez de ces
 - me Le Ciel lui mè - me Bé ni ra nos vœux 'bé - ni - ra - nos

f p *f*

vœux douce es - pé - ran - ce Un jour je pen - se Nous se - rons heu -
 lieux Quelle impu - den - ce
 lieux Quelle impu - den - ce
 vœux Pour lors je viens en ce moment Très po - li

p



reux Je sais qu'il m'aime Et Dieu lui mê - me Bé - ni - ra nos

A l'instant mê - me Sor - tez de ces

A l'instant mê - me Sor - tez de ces

la La Si - gno - ra Nan - ti -

ff

rit un poco.

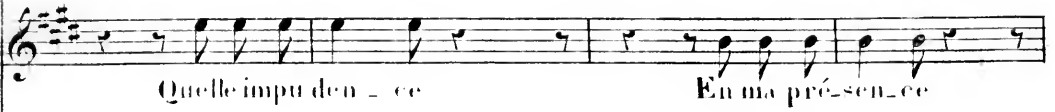
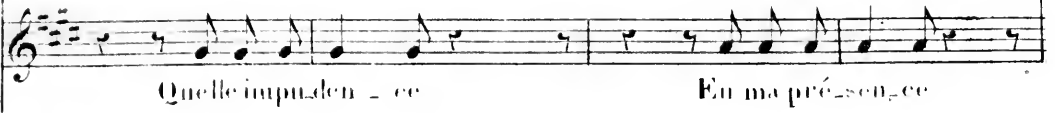
vœux Douces es - pe - rance Un jour je pen - se Nous se - rons lieu -

lieux Quelle impu - den - ce

lieux Quelle impu - den - ce

-na Pour lors je viens en ce mo - ment Très po - li -

p



reux Je suis qu'il aime Et Dieu lui mê - me Bé - ni - ra - nos

A l'instant mê - me Sor - tez de ces

A l'instant mê - me Sor - tez de ces

- la La Si - gno - ra Nan - ti -

ff

voux Douce es - pé - ran -

lieux Quelle im - pu - den -

lieux Quelle impu - den -

- na Douce es - pé - rance Un jour je pen -

ff

- ce Douce es - pé - ran - ce Nous es -
 - ce Quelle im - pu - den - ce Sor - tez
 - ce Quelle impu - den - ce Sor - tez
 - se Un jour je pense Nous se - rons heu - reux Nous se -

ff

- rons heu - reux Nous se - rons heu - reux
 de ces lieux Sor - tez de ces lieux
 de ces lieux Sor - tez de ces lieux
 - rons heu - reux Nous se - rons heu - reux

ff silence

LA MARQUISE

Il veut se moquer j'imagi -

Musical score for the first system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings 'f' and 'p'.

- ne

sortez sor-

LELIO.

il a bu voyez sa mi - ne

sort-

Musical score for the second system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings 'f' and 'p'.

NANT

Arretez

- tez

Que vet-el - le nous di - re

- tez

Que vet-el - le nous di - re

A peine je res - pi - re

Musical score for the third system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings 'f' and 'p'.

écoutez

allons cou-

nous attendons

nous écoutons nous

nous attendons

nous écoutons nous

al - lons

al - lons al -

ff

rall.

rage et commençons Mais comment prendront-ils la chose Comment prendront-ils l'écho

é - cou - tons

é - cou - tons

- lons al - lons

p

rall.

All.^o

Vraiment je n'ose

Nous atten_dons

Nous atten_dons

Je veux vous di

re Je veux vous

Nous écoutons

En sui - te

Nous écoutons

En sui - te

dire

C'est que

je

ch bien

Mais parle vi - te

très bien

suis je non rien non

a près tu? quoi

a près vous? quoi

a près quoi

crec. *f* *f*

rien

rien Elle est folle je crois-Elle est folle je

rien Elle est folle je

rien

p

XXXI.

je suis je suis Ah tant pis ma

croi

croi

slargando.

cras

Moderato.

foi Je suis dit on en-fant gâté

mf.

Ma-dame la Mar-qui-se Et je voudrais la

li- berté D'être heureuse à ma qui-se.

Aus - si je viens en ce mo - ment

oui — je viens — ma — tan — te Très poli -

ment très humblement Vous suppli - er d'être indul - gen - te Et de

rall.

suivez.

a tempo.

me donner ce lui que j'ai choi - si pour ma - ri Et de

LA MARQ.

pour mari

LELIO.

pour mari

Slargato un poco a tempo.

me don-ner ce lui que j'ai choi-si pour ma-ri Oui c'est

lui que j'ai choi-si Don-nez le moi pour ma-ri Oui c'est

lui que j'ai choi-si Don-nez le moi pour ma-ri

Animato assai.

ah

à piacere.

Oui Ma-da-me oui Ma-

-da-me Je veux é- tre Je veux être sa fem-

a tempo

me Douce espé_ran - ce Douce espé_ran -

LA MARQUISE.
Quelle impruden - ce Quelle impru -

HILARIO.
Quelle impruden - ce Quelle impru -

GERONIMO.
Douce espé_ran - ce Douce espé_ran -

f p

-ce Un jour je pen - se Nous serons heureux nous serons lieu -

-den - ce Vraiment je pen - se Qu'ils sont fous tous

-den - ce Vraiment je pense qu'ils sont fous tous deux oui tous

-ran - ce Un jour je pen - se Nous serons lieu -

f p

-reux Je sais qu'il m'ai - me Je sais qu'il
 deux C'est lui qu'elle ai - me C'est lui qu'el
 -reux C'est lui qu'elle ai - me C'est lui qu'el
 -reux Puisqu'elle m'ai - me Puisqu'elle m'ai

Musical score for the first system. It consists of four vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings of *f* and *p*.

m'ai - me Et Dieu lui mè - me Bé - ni - ra - nos
 ai - me A l'instant même Sortez de ces lieux de ces
 ai - me A l'instant mè - me Sor - tez de ces
 - me Le Ciel lui mè - me Bénira nos vœux Bé - ni - ra - nos

Musical score for the second system. It consists of four vocal staves and a piano accompaniment. The piano part continues with the same rhythmic pattern, including a section marked with a '3' over a triplet of notes. Dynamic markings of *f* and *p* are present.

veux Douces-pe-rance Un jour je pen-se Nous se-ront lieu-

lieux Quelle impu-den-ce

lieux Quelle impu-den-ce

-veux Pour lors je viens en ce me-ment Très po-li-

p

-reux Je sais qu'il m'aime et Dieu lui mè-me Bé-ni-ra nos

Quelle impu-den-ce En ma pré-sen-ce

-ment Très hum-ble-ment Je viens Ma-da-me Ici vous de-mander pour

vœux Douces pe - ran - ce Un jour je pen - se Nous se - rons heu -

For - mer de tels vœux Di - re qu'il l'ai - me

For - mer de tels vœux Di - re qu'il l'ai - me

fem - me La d'moi - sel - le Que voi -

eres

reux Je sais qu'il m'ai - me et Dieu lui mè - me Bé - ni - ra nos

A l'instant mê - me Sor - tez de ces

A l'instant mê - me Sor - tez de ces

La La Si - gno - ra Nan - ti -

ff

rit un poco

S. *-reux* Doucespé_rance Unjour je pen_se Nous se_rons heu_

M. lieux Quelle impu_den_ce

L. lieux Quelle impu_den_ce

G. -na Pour lors je viens en ce mo_ment Très po_li_

p

V. *-reux* Je sais qu'il m'aime et Dieu lui mé_me Bé_ni_ra nos

M. Quelle impu_den_ce En ma pré_sen_ce

L. Quelle impu_den_ce En ma pré_sen_ce

G. -ment très hum_ble_ment Je viens Ma_dame I_ci vous de_mander pour

V. *vous* Douces - pé - rance En - jour je pen - se Nous se - rons heu -

M. for - mer de tels vœux. Di - re qu'il Fai - me

L. for - mer de tels vœux. Di - re qu'il Fai - me

G. fem - me La d'moi sel - le que voi -

cres

V. - rous Je sais qu'il m'aime Et Dieu lui mê - me Bé - ni - ra nos

M. A l'instant mê - me Sor - tez de ces

L. A l'instant mê - me Sor - tez de ces

- la La Si - gno - ra Nan - ti -

ff



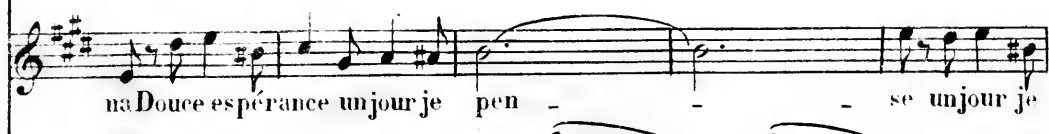
vœux Douce es - pé - ran - ce douce



lieux Quelle im - pu - den - ce quelle



lieux Quelle impu - den - ce



na Douce espérance un jour je pen - se un jour je



ff



es - pé - ran - ce Nous se -



im - pu - den - ce Sor - tez



quelle im - pu - den - ce Sor - tez



pen - se Nous se - rons heu - reux nous se -



rons heu - reux nous se - rons heu - reux

de ces lieux sor - tez de ces lieux

de ces lieux sor - tez de ces lieux

rons heu - reux nous se - rons heu - reux

fp

p

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕ Ped ⊕

pp

Ped ⊕ Ped ⊕ Ped ⊕

dim. *ff*

N. 9.

FINAL

rep: Adieu vous êtes libre ne reparaissez jamais devant moi.

(parlé)

All.^o (♩ = 69)

NANTINA.

adieu! adieu! a dieu!

LA MARQUISE.

(parlé)

Nantina!

LELIO.

GERONIMO.

TIMBERIO

Dessus.

Tenors.

Basses.

CHOEURS.

PIANO.

(on parle)

fp

fp

f

e rall.

pp e dim.

Piano introduction with treble and bass staves. The music features a complex rhythmic pattern with many sixteenth notes and rests.

(parté) All^o All^o moderato. (♩=104)

Vocal and piano accompaniment for the first section. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Dynamics include *fp*, *f*, and *fp*.

je saurai bien la retrouver

Èt stesso tempo. (♩=104)

Piano accompaniment for the second section. The music is in a 4/4 time signature and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include *p*.

Choir and piano accompaniment for the final section. The choir part is on three staves labeled "Dessus.", "Tenors.", and "Basses.". The piano accompaniment is on two staves. Dynamics include *pp* and *f*.

Dessus. *pp* Nos choix sont faits nous voi là

Tenors. *pp* Nos choix sont faits nous voi là

Basses. *pp* Nos choix sont

prêts Ma - do - ne des époux pro - té - ge nous!

prêts Ma - do - ne des époux pro - té - ge nous!

ff Nous - voi - la prêts.

Un Improvisateur.

(à pleine voix)

Bel - les Tro - va - tel - les

Bel - les Tro - va - tel - les Dieu - vous

gar - de d'un é - poux Brutal et ja - loux.

1. m.

2. m.

pp
 Nos choix sont faits Nous voilà prêts Ma - done des époux Protè - ge
pp
 Nos choix sont faits Nous voilà prêts Ma - done des époux Protè - ge
pp

Nos choix sont faits Nous voi là

3. m. Ma - ris trop é - pris Ma -

4. m.

nous.

nous.

prêts.

ris trop-pris Dieu vous gar-de d'une é-

peu-se jalouse et bavarde

CHOEUR.
Dessus.
Ténors. Nos choix sont faits nous voila
Basses. Nos choix sont faits nous voila

Nos choix sont

All^o non troppo. MARQUISE.
Eh! bien!

prêts Ma- done des époux proté- ge nous!...

prêts Ma- done des époux proté- ge nous!...

faits nous voi- - la prêts!...

GERONIMO.

Hé-las! Je ne la retrou-ve pas hé -

p e - cres -

- las! Je ne la trou - ve pas

p

TIMBERIO.

Ah! ah! ah! ah! ah! sur mon â - - mel... Tu res-te-ra seul gar-

- çon Regar- de la bel-le fem - me

f

T. Je n'ai-tems pas son men-ton re-gar-de!

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "Je n'ai-tems pas son men-ton re-gar-de!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

GÉROMINO.

T. - gar - de! Ah! laissez moi laissez moi laissez

f e più animato. *P*

The second system continues the vocal line with lyrics: "- gar - de! Ah! laissez moi laissez moi laissez". The piano accompaniment includes dynamic markings *f e più animato.* and *P*.

Agitato.

G. moi!...

P *cres.* *mf e* *cres.* *f*

The third system begins with a vocal line in soprano clef with the lyric "moi!...". The piano accompaniment is marked *Agitato.* and includes dynamic markings *P*, *cres.*, *mf e*, *cres.*, and *f*.

DESSUS.

pp
Mais quelle est cet-te bel - le?... Et d'où vient

CHORUR.

TENORS.

pp
Mais quelle est cet-te bel - le?... Et d'où vient

BASSES.

pp
Mais quelle est cet-te bel - le?... Et d'où vient

fp *f* *fp*
p *p*

NANTINA.

el - le?... Seul i - -

el - le?...

el - le?...

mf *f* *p* *mf* *mf*

- ci de l'hy - men — Re - pous-ses tu la

mf *mf* *mf*

GERONIMO.

NANTINA.

bi?... Cette voix!... Dieu!... c'est el - le!... Géro - ni -

LA MARQUISE.

- moi ne veux tu pas de moi?... Nan-ti-nal!...

LÉLIO.

Nan-ti-nal!...

GERONIMO.

Nan-ti - nal!... c'est bien

LÉLIO.

el - le... Ah! quel ta-

CHOEUR.

Quelle est bel - - le

Quelle est bel - - le

Quelle est bel - - le

NANTINA.

Me pardon - ne - rez vous?...

LA MARQUISE.

Viens dans mes bras, Et qu'il soit ton é -

LÉLIO.

bleau!

Piano accompaniment for the first system, starting with a piano (p) dynamic marking.

poux!...

rall?

L'Épouse est di - gne de l'é - poux De leur bonheur je ne suis pas — ja -

Allegro

Piano accompaniment for the second system, starting with a pianissimo (pp) dynamic marking and including a 'rall?' marking.

Larghetto. (♩ = 84) NANTINA avec les Dessus.

CHŒUR.

GÉRONIMO avec les Ténors.

TIMBERIO avec les Basses.

Nos — choix sont faits — nous — voila

Nos — choix sont faits — nous — voila

Nos — choix sont faits — nous — voila

Piano accompaniment for the third system, starting with a fortissimo (fff) dynamic marking.

slargando un poco.

CHOEUR.

prêts 0 Ma - do - - ne des é -

prêts 0 Ma - do - - ne des é -

prêts 0 Ma - do - - ne des é -

All^o assai.

- poux — proté - ge nous!...

- poux — proté - ge nous!...

- poux — proté - ge nous!...

8.

Ped. ff