

# LES FORAINS

Opérette  
en Trois Actes

DE

Maxime **BOUCHERON** & Antony **MARS**

Musique de

# LOUIS VARNEY

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Partition Chant et Piano

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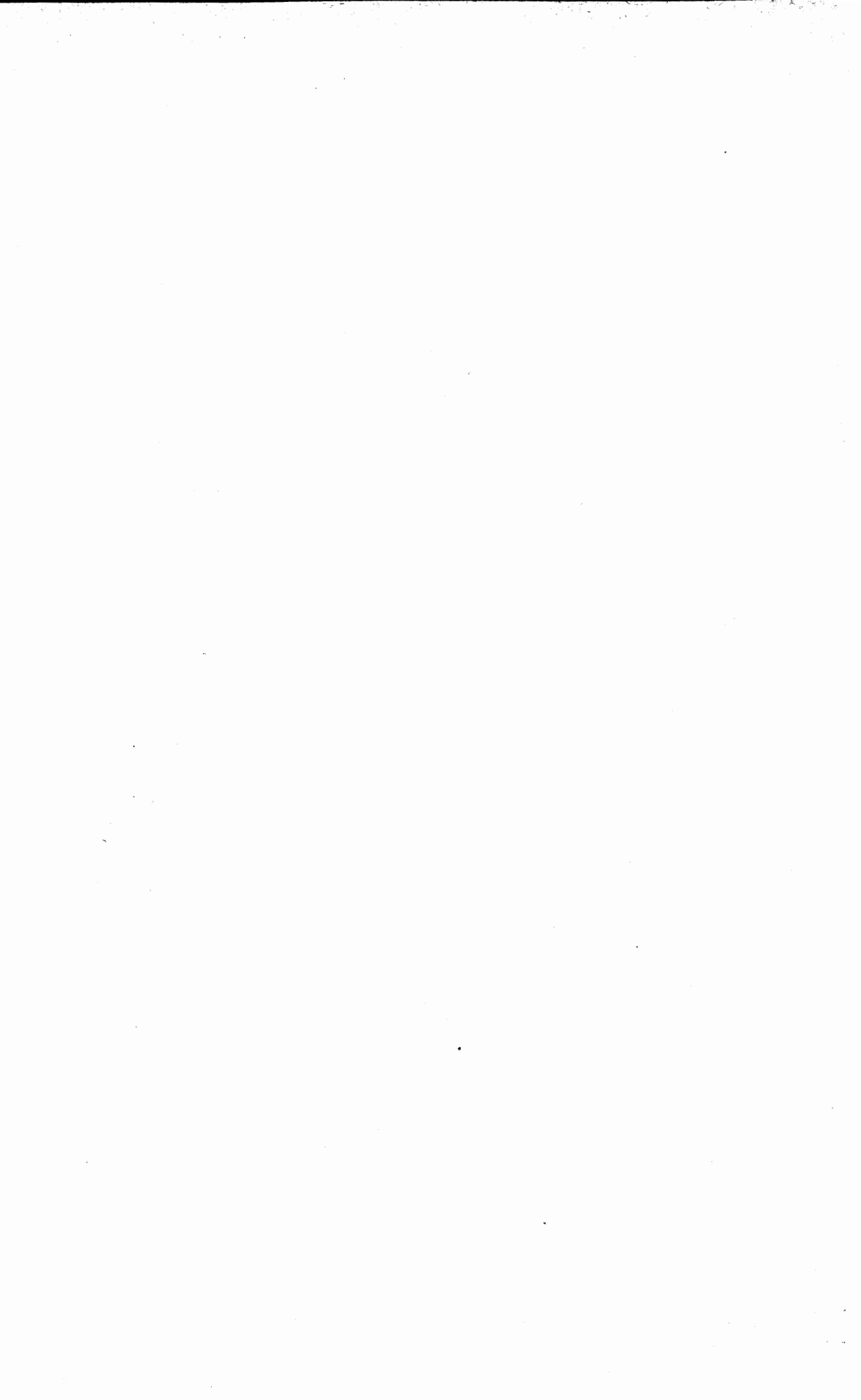
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## LES FORAINS

OPÉRETTE EN 5 ACTES

— Première représentation le 9 Février 1894 —

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# LES FORAINS

972  
11  
1416  
C. 2

## OUVERTURE.

All<sup>o</sup> ma non troppo.

PIANO.

*ff*

The first system of the piano introduction consists of two staves in 2/4 time. The right-hand staff features a series of eighth-note triplets, while the left-hand staff provides a rhythmic accompaniment with chords and eighth notes. The dynamic marking is *ff*.

The second system continues the piano introduction. The right-hand staff features a sixteenth-note scale starting on G4, marked with a *ff* dynamic. The left-hand staff continues with a bass line of chords and eighth notes.

The third system shows the continuation of the piano accompaniment. The right-hand staff has chords and eighth notes, and the left-hand staff has a steady bass line.

The fourth system continues the piano accompaniment with similar rhythmic patterns in both staves.

Andantino.

*p*

The fifth system marks the beginning of the *Andantino* section. The right-hand staff features a melodic line starting with a piano (*p*) dynamic. The left-hand staff continues with a bass line of chords.

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First system of a musical score. The right hand (treble clef) plays a melodic line with slurs and ties, marked with a piano (*p*) dynamic. The left hand (bass clef) provides harmonic support with chords and some melodic fragments. The tempo is marked *rall.* (rallentando). The system concludes with a double bar line and repeat signs.

1<sup>o</sup> Tempo.

Second system of the musical score, marked *1<sup>o</sup> Tempo.* The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady accompaniment of eighth notes. The dynamic is *pp léger* (pianissimo, light).

Third system of the musical score, continuing the rhythmic accompaniment in the left hand and melodic lines in the right hand.

Fourth system of the musical score, featuring a *pp* (pianissimo) dynamic marking in the right hand.

Fifth system of the musical score, including a triplet of eighth notes in the right hand and a *p* (piano) dynamic marking in the left hand.

Sixth system of the musical score, marked *à volonté.* (ad libitum), indicating a section where the performer has freedom in tempo and dynamics. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.



Andantino.

First system of musical notation for the Andantino section. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. Dynamics include piano (p) and pianissimo (pp).

Second system of musical notation. The right hand continues with slurred melodic phrases. The left hand features a long, sweeping line. Dynamics include mezzo-forte (mf) and the instruction 'legato.'

Third system of musical notation. The right hand has slurred melodic lines. The left hand consists of chords and single notes. Dynamics include pianissimo (pp).

Fourth system of musical notation. The right hand has slurred melodic lines. The left hand has chords and single notes. Dynamics include 'poco rall.', piano (p), and 'dim.'

Mouv! de Valse.

Fifth system of musical notation, marking the beginning of the 'Mouv! de Valse' section. The right hand has a melodic line with a '2 Ped.' instruction. The left hand has chords. Dynamics include pianississimo (ppp) and piano (pp).

Sixth system of musical notation. The right hand has a melodic line. The left hand has chords. Dynamics include 'cresc.'

First system of musical notation. Treble clef, 2/4 time signature. Dynamics: *mf* (mezzo-forte) and *cresc.* (crescendo). The system features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation. Treble clef, 2/4 time signature. Dynamics: *ff* (fortissimo) and *dim.* (diminuendo). The system features a melodic line in the treble and a rhythmic accompaniment in the bass.

Third system of musical notation. Treble clef, 2/4 time signature. Dynamics: *pp* (pianissimo). Tempo markings: *rall.* (ritardando) and *a Tempo.* (al tempo). The system features a melodic line in the treble and a rhythmic accompaniment in the bass.

Fourth system of musical notation. Treble clef, 2/4 time signature. The system features a melodic line in the treble and a rhythmic accompaniment in the bass.

Fifth system of musical notation. Treble clef, 2/4 time signature. Dynamics: *cresc.* (crescendo). The system features a melodic line in the treble and a rhythmic accompaniment in the bass.

Sixth system of musical notation. Treble clef, 2/4 time signature. Dynamics: *mf* (mezzo-forte). The system features a melodic line in the treble and a rhythmic accompaniment in the bass.

The musical score is arranged in six systems, each with a treble and bass staff. The first system begins with a treble staff containing a dotted quarter note followed by a half note, and a bass staff with a series of chords. The second system features a treble staff with a melodic line and a bass staff with chords; the word "léger." is written above the treble staff. The third system has a treble staff with a melodic line and a bass staff with chords; the word "brillante." is written above the treble staff. The fourth system starts with a treble staff marked "ff" and a bass staff with chords. The fifth system has a treble staff with a melodic line and a bass staff with chords; the word "ff" is written below the bass staff. The sixth system continues with a treble staff and a bass staff with chords. The notation includes various musical symbols such as notes, rests, and dynamic markings.

*dolce.*  
*p*  
*pp subito.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first five measures. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamic markings include *p* in the first measure and *pp subito.* in the fifth measure. The key signature has one sharp (F#).

The second system continues the piece. The upper staff has a melodic line with a slur. The lower staff has a harmonic accompaniment. The key signature changes to two flats (Bb, Eb).

The third system features a more complex melodic line in the upper staff with several slurs and accents. The lower staff continues the harmonic accompaniment. The key signature remains two flats.

*pp*

The fourth system shows a melodic line in the upper staff with a slur. The lower staff has a harmonic accompaniment. A dynamic marking of *pp* is present in the second measure. The key signature remains two flats.

*crese.*

The fifth system continues the melodic and harmonic lines. A dynamic marking of *crese.* (crescendo) is present in the sixth measure. The key signature remains two flats.

The sixth system concludes the piece with a melodic line in the upper staff that ends with a flourish. The lower staff has a harmonic accompaniment. The key signature remains two flats.

ff

8

8

léger.

p

Presto.

f

pp

2/4

pp

First system of musical notation, featuring a treble clef staff with a piano (*pp*) dynamic marking and a bass clef staff with a steady eighth-note accompaniment.

*p* *cresc.*

Second system of musical notation, featuring a treble clef staff with a piano (*p*) dynamic marking and a *cresc.* (crescendo) marking, and a bass clef staff with a steady eighth-note accompaniment.

*mf*

Third system of musical notation, featuring a treble clef staff with a mezzo-forte (*mf*) dynamic marking and a treble clef staff with a melodic line, and a bass clef staff with a steady eighth-note accompaniment.

*cresc.* *f*

Fourth system of musical notation, featuring a treble clef staff with a *cresc.* (crescendo) marking and a forte (*f*) dynamic marking, and a bass clef staff with a steady eighth-note accompaniment.

*ff* *p subito.*

Fifth system of musical notation, featuring a treble clef staff with a fortissimo (*ff*) dynamic marking and a *p subito.* (piano subito) marking, and a bass clef staff with a steady eighth-note accompaniment.

*pp*

Sixth system of musical notation, featuring a treble clef staff with a piano-piano (*pp*) dynamic marking and a treble clef staff with a melodic line, and a bass clef staff with a steady eighth-note accompaniment.

*dolce.*

The first system of music consists of two staves. The treble staff begins with a half note chord (F#4, A4), followed by a half note chord (G#4, B4), and then a half note chord (A4, C5). The bass staff has a half note chord (F#2, A2) and a half note chord (G#2, B2). The piece concludes with a half note chord (F#4, A4) in the treble and a half note chord (F#2, A2) in the bass.

*rit.*

The second system of music consists of two staves. The treble staff has a half note chord (F#4, A4), followed by a half note chord (G#4, B4), and then a half note chord (A4, C5). The bass staff has a half note chord (F#2, A2) and a half note chord (G#2, B2). The piece concludes with a half note chord (F#4, A4) in the treble and a half note chord (F#2, A2) in the bass.

*a Tempo.*

*p léger.*

The third system of music consists of two staves. The treble staff has a half note chord (F#4, A4), followed by a half note chord (G#4, B4), and then a half note chord (A4, C5). The bass staff has a half note chord (F#2, A2) and a half note chord (G#2, B2). The piece concludes with a half note chord (F#4, A4) in the treble and a half note chord (F#2, A2) in the bass.

The fourth system of music consists of two staves. The treble staff has a half note chord (F#4, A4), followed by a half note chord (G#4, B4), and then a half note chord (A4, C5). The bass staff has a half note chord (F#2, A2) and a half note chord (G#2, B2). The piece concludes with a half note chord (F#4, A4) in the treble and a half note chord (F#2, A2) in the bass.

The fifth system of music consists of two staves. The treble staff has a half note chord (F#4, A4), followed by a half note chord (G#4, B4), and then a half note chord (A4, C5). The bass staff has a half note chord (F#2, A2) and a half note chord (G#2, B2). The piece concludes with a half note chord (F#4, A4) in the treble and a half note chord (F#2, A2) in the bass.

The sixth system of music consists of two staves. The treble staff has a half note chord (F#4, A4), followed by a half note chord (G#4, B4), and then a half note chord (A4, C5). The bass staff has a half note chord (F#2, A2) and a half note chord (G#2, B2). The piece concludes with a half note chord (F#4, A4) in the treble and a half note chord (F#2, A2) in the bass.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and eighth notes. A dynamic marking of *pp* (pianissimo) is present in the second measure of the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues with a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble clef staff features a melodic line with some notes tied across measures. The bass clef staff has a steady accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with some notes tied across measures. The bass clef staff features a steady accompaniment. A dynamic marking of *sf* (sforzando) is present in the first measure of the bass staff.

Sixth system of musical notation. The treble clef staff has a melodic line with some notes tied across measures. The bass clef staff features a steady accompaniment. A dynamic marking of *f* (forte) is present in the first measure of the bass staff.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation. The treble clef part continues with a melodic line. The bass clef part features a series of chords. A dynamic marking of *ff* (fortissimo) is present in the bass clef.

Third system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a series of chords with slurs, indicating a sustained or arpeggiated texture.

Fourth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a series of chords with slurs. A dynamic marking of *ff* (fortissimo) is present in the bass clef.

Fifth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a series of chords with slurs. A dynamic marking of *ff* (fortissimo) is present in the bass clef.

Sixth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a series of chords with slurs. A dynamic marking of *sec.* (secco) is present in the bass clef.

## ACTE I.

## INTRODUCTION ET CHŒUR.

N<sup>o</sup> 1.All<sup>o</sup> assai.

PIANO. *ff*

Sop.

Tén.

Basses.

Oh! oh! oh! que la lutte

Oh! oh! oh! que la lutte

Oh! oh! oh! que la lutte

*ff*

est ar - dente Bra - vo! bra - vo! bra - vo! bra -  
 est ar - dente Bra - vo! bra - vo! bra - vo!  
 est ar - dente Bra - vo! bra - vo! bra - vo!

-vo! In - ter - ressan - te, Pas - si - on - nan - te. Bra -  
 bra - vo! In - ter - ressan - te, Pas - si - on - nan - te,  
 bra - vo! In - ter - ressan - te, Pas - si - on - nan - te,

-vo! bra - vo! bra - vis - si - mo!  
 Bra - vo! bra - vo! bra - vis - si - mo!  
 Bra - vo! bra - vo! bra - vis - si - mo!

8-7 *p*

(crié)

(crié) Bra - vo! bra - vo!  
 (crié) Bra - vo! bra - vo!  
 Bra - vo! bra - vo!

Piano accompaniment includes dynamics *ff* and *p*.

Bra - vo! bra - vo! bra -  
 Bra - vo! bra - vo!  
 Bra - vo! bra - vo!

Piano accompaniment includes dynamic *ff*.

-vo, bra - vo, bra - vis - si - mo! bra -  
 bra - vo, bra - vo, bra - vis - si - mo!  
 bra - vo, bra - vo, bra - vis - si - mo!

Piano accompaniment includes dynamic *ff*.

\_vo, bra - vo, bra - vis - si - mo.  
 bra - vo, bra - vo, bra - vis - si - mo.  
 bra - vo, bra - vo, bra - vis - si - mo.

(On parle.)

*pp*

RÉP. Ne bougez pas!

Le patron, le patron,  
Le patron, le patron,  
Le patron, le patron,

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'Le patron, le patron,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

le patron, le patron!  
le patron, le patron!  
le patron, le patron!

• On parle.  
*pp*

The second system continues the vocal parts with 'le patron, le patron!'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a tempo change to 'On parle.' (On speaks).

The third system shows the piano accompaniment continuing with a rhythmic pattern of eighth notes and chords, providing a steady accompaniment for the vocal parts.

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

Second system of musical notation. The treble staff continues with a melodic line, and the bass staff features block chords. A *pp* dynamic marking is present in the third measure.

Third system of musical notation. The treble staff has a more active melodic line with eighth notes, while the bass staff continues with block chords.

*RÉP.* Une fanfare  
pour Bamboula.

Fourth system of musical notation, which is a repetition of the third system. A *pp* dynamic marking is present in the third measure.

(Fanfare sur la scène)

Fifth system of musical notation, starting with a *f* dynamic marking. The treble staff features a series of block chords, and the bass staff has a simple melodic line.

Sixth system of musical notation, continuing the fanfare with block chords in the treble and a melodic line in the bass.

## SORTIE.

N<sup>o</sup> 1. bisAll<sup>o</sup> assai.

PIANO. *ff*

*ff*

*p*

*pp*



## RONDEAU.

TOULOUSE.

N<sup>o</sup> 2. All<sup>o</sup> energico.

PIANO. *f*

TOULOUSE.

Dans c' te fin d' siècle où s' que nous sommes, Pour trou - ver encor quelques

*ff* *p*

T. hom - mes, Des gens a - droits, forts et ma - lins, Ya pas d' er - reur possible à

T. fai - re, Faut chercher ça dans no - tre sphè - re, Chez les fo -

*mf*

T.  - rains! Pour les fo - rains, maîtres du mon - de, En tous pa - ys la gloire a -

T.  - bon - de Jusqu'à la cour des sou - ve - rains. Dans chaqu' ville à leur ar - ri -

T.  - va - ge, Ils sont accla - més au pas - sa - ge! Vlà les fo -

T.  - rains! Tra - vail - lant, malgré fortun' fai - te, Sur les pieds, les mains ou la

T. *tê - te Pour dis - trair' leurs contempo - rains; Ils d'vienn't de gros propri - é -*

T. *- tai-res, Des paten - tés syndi - ca - tai - res, Tous les fo - rains! Plus d'bo -*

T. *\_hèm' plus d'pauv' saltim - ban - que, On — a ses ca - pitaux en ban - que, Au*

T. *fond des coffres souter - rains, Car ils font, pour do - ter - leurs fil - les, Rien qu'des plac'*

T. *Plus lent.*  
On parle.

- ments d'pèr' de fa - mil - le, Les brav's fo - rains! De l'a - ve -

*Plus lent.*

T. - nir — seule espé - ran - ce Qui donc pour - rait — sans concur - ren - ce Pro - té -

T. - ger ses concitoy - ens, Et mieux qu'à bien des homm's poli - ti - ques S'oc - cu -

T. - per des affair's pu - bli - ques C'est les fo - rains —

*mf* *f*

*ff*

## COUPLETS.

CLORINDE.

N<sup>o</sup> 3.All<sup>to</sup> moderato.

CLORINDE.

All<sup>to</sup> moderato.

1. On ne choisit

PIANO.

*mf**pp*

c. pas ses en - fants ——— Il est de pau - vres jeu - nes

*dolce.*

c. fil - - les Qui dé - ses - pè - rent leurs pa -

c. - rents Et sont la hon - te des fa -

c. *mil - les* *Ce - pen - dant* *lorsqu'un*  
*dolce.*  
*pp*

c. *sort in - grat* *A - leur am - bi - ti - on* *trop*

c. *hau - te* *Dé - fend,* *dé -*  
*cresc.*

c. *- fend,* *Défend les ac - ti - ons d'é - clat*  
*mf* *dim.*

*rall.*

c. — C'est pas ma fau - te, C'est pas ma fau - te, C'est pas ma

*pp* *suivez.*

a Tempo.

c. fau - te.

a Tempo.

*mf*

c. Pour no - tre race il se - rait mieux

*pp* *dolce.*

c. — Que j'eus-se plus bel - le pres - tan - - - ce,

c. A - vec des bi - ceps glo - ri - eux,

c. Du muscle et de la ré - sis - tan - ce

c. Je ne puis por - ter par mal - heur

*dolce.*  
*pp*

c. Sans que mon pe - tit cœur sur - sau - te



c. De far - deau, de far deau,

*cresc.*

c. — de fardeau plus lourd qu'u - ne fleur, C'est pas ma

*mf* *dim.* *pp*

c. fau - te, C'est pas ma fau - te, C'est pas ma fau -

*rall.* *suivez:*

c. - te.

*a Tempo.*

*a Tempo.* *mf* *pp*

## COUPLETS

CLORINDE.

N<sup>o</sup> 4.

Allegro marziale.

PIANO.

*ff*

CLORINDE.

Je ne suis qu'u\_ne fai-ble fem - me, Mais entre

nous, ne ten - tez pas — Pour m'expli -

- quer votre é-tat d'à - me De vous cam - per en fier à

bras; \_\_\_\_\_ Au lieu de poser pour le tor - se Auprès de

*f* *p*

moi, di - tes vous bien \_\_\_\_\_ Que

*f* *mf*

pour triompher par la for - ce Pas moyen, Pas moy -

*ff*

- en. \_\_\_\_\_

*ff*

0. La pauvre en - fant qui se ma - ri - e Doit perdre

0. sa ti - mi - di - té Pour l'a - ve -

0. - nir, pour la pa - tri - e, La fa - mille

0. et l'hu - ma - ni - té Je sau -

0. *ra* *de* *ce* *sa*-*cer* - *do* - *ce* *M*ac - *quit* - *ter* *sans* *n*égli - *ger*

0. *rien* \_\_\_\_\_ *Mais* *n*iy *con* - *traindre* *a* - *vant* *la* \_\_\_\_\_

*f* *mf*

0. *no* - *ce* \_\_\_\_\_ *Pas* *moyen*, *Pas* *moy* - \_\_\_\_\_

*ff*

0. *- en* . \_\_\_\_\_

*ff*

## DUETTO.

OLYMPIA, JULES CÉSAR.

N<sup>o</sup> 5.

**JULES CÉSAR.** *Largo*

Tomber votre pa - pa

**PIANO.** *f*

**OLYMPIA.**

re.dou.table entre - pri - se!

Ah! si quelque hé -

- ros en fut sorti vain-queur, De ce bel in-con - nu su.bi - tement é -

*rall.* *Aud<sup>no</sup> sans lenteur.*

- pri - se En lui donnant ma main, J'aurais donné mon cœur!

*rall.* *Aud<sup>no</sup> sans lenteur.*

*mf*

*dolce.*

Hé - las, ce n'é - tait qu'un rê - ve,

*dim.* *pp*

Rê - ve charmant, i - dé - al, Et le voi -

*dolce.*

- là qui s'a - chè - ve Dans un pot au feu ba - nal, ———

Au lieu d'ê - tre la compa - gne D'un ê - tre noble et bien fort,

*pp*

## Allargando.

0. C'est a - vec vous que je ga - gne Le bonheur d'û\_nir mon

Allargando.

*p dolce.*

## a Tempo.

0. sort; De join - dre mon des\_tin au

a Tempo.

*pp*

0. vô - tre Vous a - vez mon\_tre le dé -

*pp dolce.*

0. - sir, Pour moi, j'ai dit: Mon Dieu, si ça lui fait plai -

*pp*



0.

- sir \_\_\_\_\_ Au - tant ce - lui -

0.

là, celui - là qu'un au - - - tre! \_\_\_\_\_

JULES CÉSAR.

De vous charmer, devez plai\_re, Certes, je n'ai pas l'hon - neur,

J.C.

Vous n'en de - vez pas moins fai - re Ce qu'il faut pour mon bon - heur.

J.C. Vo - tre froide in - dif - fé - ren - ce Pourrait me le rendre a -

*pp*

## Allargando.

J.C. - mer, Mais c'est en - cor de la chan - ce, En ménage on n'est pas

Allargando.

*p dolce.*

## a Tempo.

J.C. fier Et - si - vous y - mettez - du vô -

a Tempo.

*pp* *p dolce.*

J.C. - tre Bien qu'au fond j'eu - se le dé - sir

J.C. De rencontrer en vous un plus ardent plai -

J.C. - sir, Au - tant ce - lui - là, celui - là qu'un

*pp dolce.* *pp*

OLYMPIA. De join - dre mon destin - au

J.C. au - - - tre. Et si vous y - mettez - du

*pp* *pp* *ppp très doux.*

O. vô - - - tre Vous a - vez mon - tré le dé -

J.C. vô - - - tre Bien qu'au fond j'eu - se le dé -

O. *— sir. —* Pour moi j'ai dit: mon Dieu si ça lui fait plai.

J.C. *— sir. —* De rencon\_trer en vous un plus ardent plai.

O. *— sir —* Au - tant ce\_lui - là, celui-là qu'un *rall.*

J.C. *— sir —* Au - tant ce\_lui - là, celui-là qu'un *rall.*

O. *a Tempo.* au - - tre. —

J.C. *a Tempo.* au - - tre. —

# DUETTO.

№ 6. All<sup>to</sup> ben mod<sup>to</sup>

CLORINDE, PAUL.

PIANO.

The piano introduction consists of two staves. The right hand starts with a piano (*p*) dynamic, playing a series of eighth notes in the treble clef. The left hand plays a simple accompaniment of eighth notes in the bass clef. The music then crescendos to a fortissimo (*sfz*) dynamic.

CLORINDE.

Clorinde's first vocal line is on a single staff. The piano accompaniment is on two staves. The tempo is marked *Tempo.* and the dynamics include *rit.* (ritardando) and *pp* (pianissimo). The lyrics "Ex - cu - sez -" are written below the vocal line.

Ex - cu - sez -

Tempo.

*rit.*

*pp*

Clorinde's second vocal line and piano accompaniment. The lyrics "moi mon - sieur, si je ne puis rien di - re," are written below the vocal line.

moi mon - sieur, si je ne puis rien di - re,

PAUL.

Paul's vocal line and piano accompaniment. The lyrics "Compre - nez mon si - len - ce, . Hein!..." are written below the vocal line.

Compre - nez mon si - len - ce, . Hein!...

C. Et souf - frez, que je me re - ti - re

P. Quoi?.. Comment

C. Vous savez pour\_ quoi?

P. donc! Oui, non, si jeune et dé\_jà si to -

P. - qué s - e s Ah! la pau - vre

*mf* Allargando. *ff* Appassionato. *dim.*

P. fil - le, la pau - vre fil - le!

*léger.* *p*

C. Et vrai - - ment je crois m'être as - sez ex - pli

C. -qué - - e.  
PAUL. Et - le m'a - - gace é - nor - mé -

C. Car mon - sieur plus j'y sou - -  
P. -ment! —

C. -ge Et moins je trou - ve bien Qu'un pa -

C. *reil — en — tre — tien Se — pro — lon — ge.*

C. *Et vous a\_vez rai\_*

PAUL.

*dolce.*  
*p* *Ma chère en\_fant, je ne vous retiens pas*

C. *son — il ne se\_rait pas sa — ge — De*

C. *vous e\_cou\_ter da\_van\_tage Au re\_voir*

*p*



C.

P.

Un dernier mot tout

(brusque) (Parlé)

Adieu! ouf!

*sf* *pp*

C.

P.

bas Pour ce que votre cœur es - pè - - - re!

*p. dolce.*

C.

P.

A - dressez vous donc à mon pè - - - re!

*pp* *p*

*pp* *morendo.* *ppp*

## MUSIQUE DE SCÈNE.

N<sup>o</sup> 6<sup>bis</sup>All<sup>o</sup> assai.  
(Fanfare sur la scène.)

PIANO.

The musical score is written for piano and consists of five systems. The first system begins with a piano (PIANO.) marking and dynamics of *f* and *ff*. The music is in G major and 2/4 time. The first system shows the beginning with a piano (PIANO.) marking and dynamics of *f* and *ff*. The subsequent systems feature complex rhythmic patterns and chordal textures in both hands, with various articulations like accents and slurs. The piece concludes with a final cadence in the fifth system.

# MUSIQUE DE SCÈNE.

N° 6.ter

All<sup>o</sup> assai.  
(Orchestre.)

PIANO.

*mf*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues this pattern with some phrasing slurs. The third system introduces a piano (*p*) dynamic in the treble. The fourth system features a piano (*p*) dynamic in the bass. The fifth system is marked forte (*f*). The sixth and final system is marked fortissimo (*ff*) and concludes with a double bar line and repeat signs.

## MUSIQUE DE SCÈNE.

N<sup>o</sup> 6<sup>quater</sup>All<sup>o</sup> vivo.

Fanfare sur la scène.

PIANO.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system begins with a treble clef, a 2/4 time signature, and a key signature of one sharp. The music starts with a forte (f) dynamic. The first system contains four measures. The second system contains four measures, featuring triplet markings over the eighth notes in the treble staff. The third system contains four measures. The fourth system contains four measures, ending with a double bar line and repeat dots. The fifth system contains four measures, starting with a forte (f) dynamic. The sixth system contains four measures. The score is a fanfare, characterized by its rhythmic and melodic motifs.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains chords and a melodic line, while the bass staff features a long note with a slur and a moving bass line.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some grace notes, and the bass staff has a steady accompaniment. The word "FIN." is written above the final measure of the treble staff.

Third system of musical notation, marked with a forte *f* dynamic. The treble staff features a rhythmic pattern of chords, and the bass staff has a moving line with accents.

Fourth system of musical notation, marked with a piano *p* dynamic. The treble staff has a melodic line with a slur, and the bass staff has a steady accompaniment.

Fifth system of musical notation, marked with a forte *f* dynamic. The treble staff features a rhythmic pattern of chords, and the bass staff has a moving line with accents.

Sixth system of musical notation, ending with a double bar line and a fermata symbol. A footnote marker (\*) is placed above the final measure of the treble staff.

(\*) Au théâtre le  $\text{S}$  se fait à volonté selon les besoins de la scène.

## FINALE.

TOUS LES PERSONNAGES, CHŒUR.

N<sup>o</sup> 7.All<sup>o</sup> moderato.

PIANO.

TOULOUSE.

Et mainte - nant mes - sieurs, C'est l'heure so - len - nel - le.

**Récit**  
(à volonté)

T. *ff*

- çon d'hon - neur! Son - nez la fan - fa - re guer -

T.

- riè - re Tan - dis qu'un combattant en - tre dans la car - riè -

**Mouv! de valse.**

T.

- re A qui l'çal -

**Mouv! de valse.** (Fanfare sur la scène.)

*p*

T.

- çon? A qui l'çal - çon?

T. 

Qui sans fa - çon



T. 

Pren - dra l'eal - çon?



T. 

A qui l'eal - çon?

Sop. 

A qui l'eal - çon?

Tén. 

A qui l'eal - çon?

Basses. 

A qui l'eal - çon?





## Récit. (à volonté)

T. A qui l'cal - çon? Ar-rê - tez la mu - si - que! Her.

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

T. - cu - le me par - don - ne, Mais i - ci par ma

**Plus lent.**

*pp* (Orchestre.)

T. foi Pour me ré - pon - dre il n'est per - son - ne.

*p*

T. *p*  
A qui l'cal - çon?

*p*  
A qui l'cal - çon?

*p*  
A qui l'cal - çon?

*p*  
A qui l'cal - çon?

The first system of the musical score consists of five staves. The top four staves are vocal parts: Tenor (T.), Soprano, Alto, and Bass. Each vocal staff begins with a rest for the first two measures, followed by the lyrics 'A qui l'cal - çon?' in the third and fourth measures. The vocal lines are marked with a piano (*p*) dynamic. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various articulations and dynamics.

*presque parlé.*  
T. *p*  
A qui l'cal - çon?

*p*  
A qui l'cal - çon?

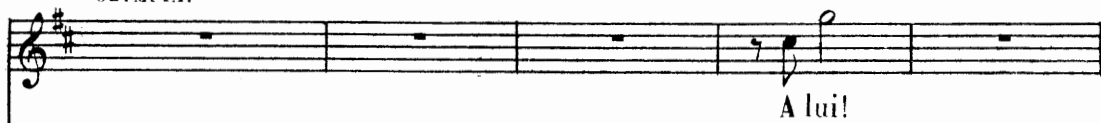
*p*  
A qui l'cal - çon?

*p*  
A qui l'cal - çon?

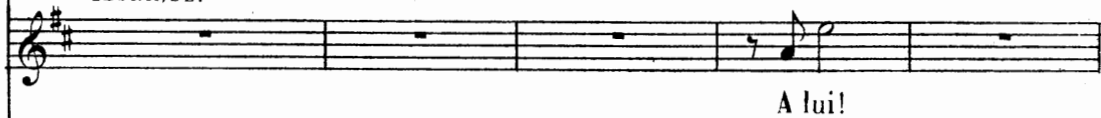
*mf*

The second system of the musical score also consists of five staves. The top four staves are vocal parts: Tenor (T.), Soprano, Alto, and Bass. Each vocal staff begins with a rest for the first two measures, followed by the lyrics 'A qui l'cal - çon?' in the third and fourth measures. The vocal lines are marked with a piano (*p*) dynamic. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various articulations and dynamics. The dynamic marking *mf* (mezzo-forte) is present in the piano part.

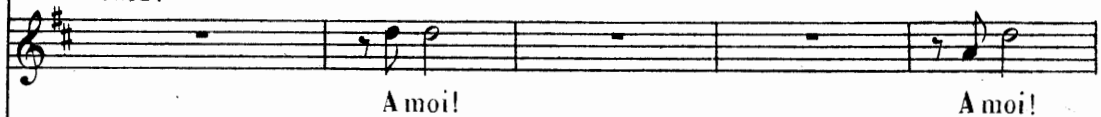
OLYMPIA.



CLORINDE.



PAUL.



(On parle)



(On lutte)

Musique sur la scène



First system of a piano score. The treble clef staff contains a melodic line with eighth-note patterns, and the bass clef staff contains a harmonic accompaniment of chords. A repeat sign is present at the beginning.

Second system of a piano score. The treble clef staff continues the melodic line, and the bass clef staff continues the harmonic accompaniment. A dynamic marking *f* is present in the second measure of the bass staff.

Third system of a piano score. The treble clef staff continues the melodic line, and the bass clef staff continues the harmonic accompaniment. The system concludes with a double bar line.

Fourth system of a piano score. The treble clef staff continues the melodic line, and the bass clef staff continues the harmonic accompaniment. The system concludes with a double bar line.

Fifth system of a piano score, featuring a vocal line and piano accompaniment. The system is divided into two parts by a double bar line. The first part is in G major and includes the instruction *Maestoso.* and the word *TOULOUSE.*. The second part is in E-flat major and includes the instruction *Maestoso.* and the note *La*. Dynamic markings *long.* and *ff* are present.

♠ Cette reprise se joue ad libitum suivant les besoins de la scène.

OLYMPIA.

*dolce.*

0 sur - pri - se! ô mi -  
 ter - re en a trem - blé!

Sop. LES PERSONNAGES AVEC LE CHOEUR. *pp*  
 O surpri - se!

Tén. *pp*  
 O surpri - se!

Basses. *pp*  
 O surpri - se!

*pp dolce.*

- ra - cle! ô pro - di - ge! ô mer - veil - le! Nul en -

O mira - cle! ô prodige! ô - merveil - le!

O mira - cle! ô prodige! ô - merveil - le!

O mira - cle! ô prodige! ô - merveil - le!

*f*

Mouv! de valse.

0. *pp*

- co - re n'a pu voir u ne lut - te pa - reil - le!

*pp*

O mer - veil - le!

*pp*

O mer - veil - le!

*pp*

O mer - veil - le!

Mouv! de valse.

*pp*

*mf*

0. *p dolce.*

Il a tom - bé - pa -

*dim.* *pp*

0. - pa En plein dans la - pous - siè - re Ah!

0. Comme il at - tra - pa pa - pa — Pour l'é - ta - ler — par

0. ter - re. Il a tom - bé — pa - pa

*pp*

0. En plein dans la — pou - siè - re, Il a tom - bé pa - pa,

0. il a tom - bé pa - pa, — il a tombé pa - pa En plein dans la pou -

*rit.*

*suivent.*

## a Tempo.

0. *siè - re. Du hé - ros dont je suis la*  
*a Tempo.*

*pp léger.*

0. *fil - le, La chute a - moui - drit*

0. *le re - nom, C'est u - ne ta - che sur le*

0. *rit. nom, C'est un af - front pour la fa - mil - -*  
*rit.*



a Tempo.

0. *le..*  
**TOULOUSE.**

Il a tom\_bé ton pè - -

Sop.

*pp* En plein dans la pous\_sière  
Tén.

*pp* En plein dans la pous\_sière  
Basses.

*pp* En plein dans la pous\_sière  
a Tempo.

JULES CÉSAR.

Il a tom\_bé l'beau - pè - - - re,  
 T. re, Il a tom\_bé ton

re Il a tom\_bé le pè - -  
 re Il a tom\_bé le pè - -  
 re Il a tom\_bé le pè - -

J. Il a tom\_bé l'beau - pè - re.

r. pè - - - - - re.

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans *cresc.*

*f* *p* *cresc.*

OLYMPIA.

Cepen\_

CLORINDE. *pp*

Il a tom - bé le pa -

la pous - siè - re.. *pp* Il a tom - bé le pa -

la pous - siè - re. *pp* Il a tom - bé le pa -

la pous - siè - re. *pp* Il a tom - bé le pa -

*pp subito.*

0. *avec les Sop.*  
 - dant au fond de mon cœur Je ne sau -  
 - pa  
 - pa En plein dans la — pous -  
 - pa En plein dans la — pous -  
 - pa En plein dans la — pous -

**Plus lent.**

0. -rais dois-je le di - - re, — Trou - ver la  
 - siè - re, Ah! comme il l'at - trap - pa.  
 - siè - re, Ah! comme il l'at - trap - pa.  
 - siè - re, Ah! comme il l'at - trap - pa.  
**Plus lent.**

0.  *poco a poco*

for - ce de mau - di - re L'ex - ploit d'un su - per - be vain - queur.

*pp*

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

0. 

Ah! c'est qu'il me tom - ba moi - même En tom - bant

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

0.  *ad libitum*

l'au - teur de mes jours Et je sens bien que pour tou -

*suivez.*

0. 

- jours - C'en est fait, car l'homme que j'ai - me

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

*pp*

Il a tom - bé - pa - pa En plein dans

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

*pp*

la - pous - siè - re Ah! comme il at - trap - pa pa - pa

— Pour l'é - ta - ler — par ter - re. II

Sop. et GLORINDE. *pp*

Tén. *pp*

Basses. *pp*

II

*p*

0. a tom - bé pa - pa En plein dans la - pous -  
PAUL.

Oui, j'ai tombé l'pa - pa.

a tom - bé le pa - pa En plein dans la - pous -

a tom - bé le pa - pa En plein dans la - pous -

a tom - bé le pa - pa En plein dans la - pous -

0. - siè - re Il a tom - bé pa - pa, Il a tom - bé pa - pa, -  
TOULOUSE.

Il a tombé ton pè - re,

*pp* (rises)

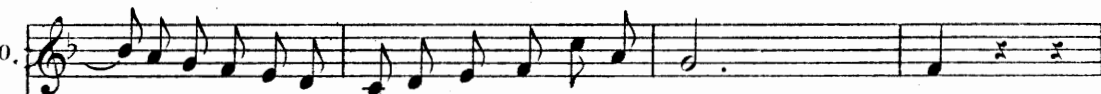
- siè - re. Ah! ah! ah! ah!

*pp* (rises)

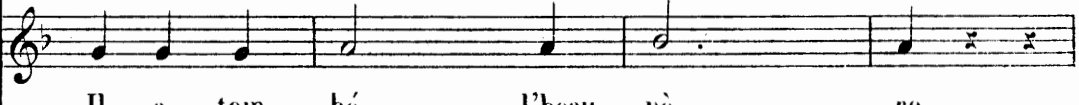
- siè - re. Ah! ah! ah! ah!

*pp* (rises)

- siè - re. Ah! ah! ah! ah!

O.  — Il a tombé pa - pa En plein dans la pous - siè - - re .

JULES CÉSAR.

 Il a tom - bé l'beau - pè - - re .

PAUL .

 Oui, j'ai tom - bé son pè - - re .

T.  Il a tom - bé ton pè - - re .

(rires contenus d'abord)

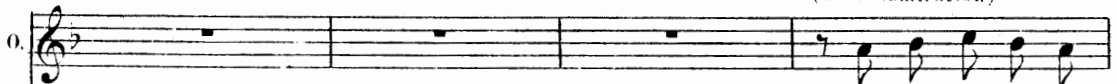
 Le pau - vre pè - - re! Ah! ah! *p très léger*

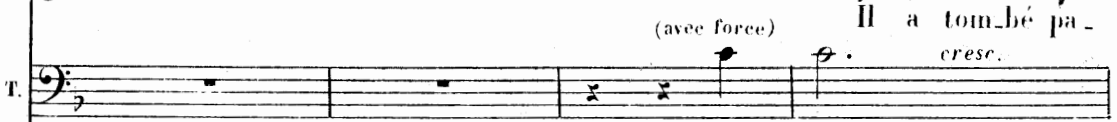
 Le pau - vre pè - - re! Ah! ah! *p*

 Le pau - vre pè - - re! Ah! ah! *p*

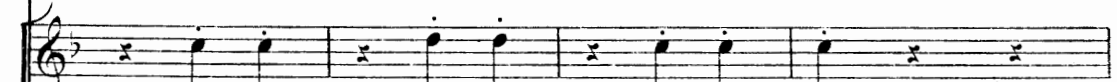
 *p* *p*

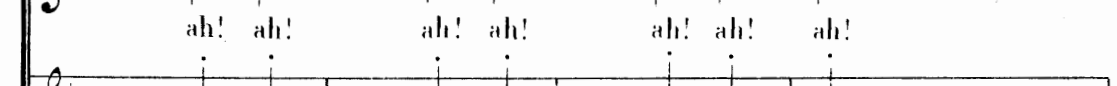
(avec admiration)

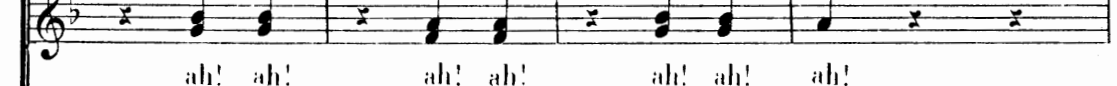
O.  *(avec force)* Il a tom\_bé pa - *cresc.*


T. 

La terre

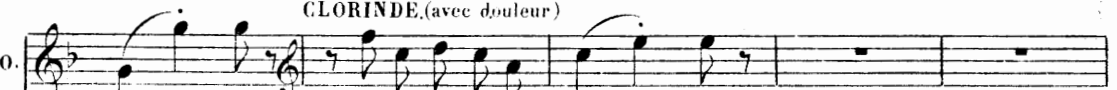
 ah! ah! ah! ah! ah! ah! ah!

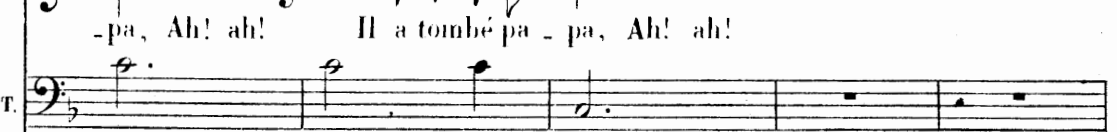
 ah! ah! ah! ah! ah! ah! ah!

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

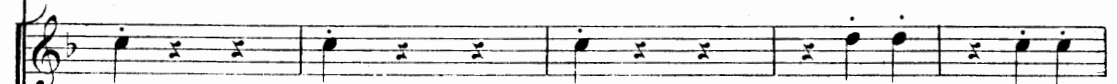


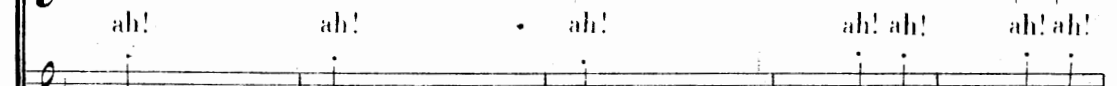
GLORINDE. (avec douleur)

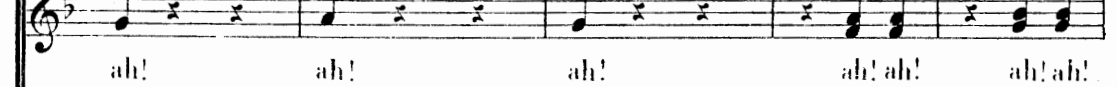
O.  -pa, Ah! ah! Il a tombé pa - pa, Ah! ah!


T. 

en a trem - blé

 ah! ah! ah! ah! ah!

 ah! ah! ah! ah! ah!

 ah! ah! ah! ah! ah!





## JULES CÉSAR.

(gai)

II a tombé l'beau-père, Ah! ah!

PAUL.

Oui, j'ai tom - bé son

ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah!

*cresc.*

OLYMPIA.

En plein dans la pous - sière.

pe - re.

*cresc.*

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

*cresc.*

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

*cresc.*

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

*mf*

*ff*

(rires fort)

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

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

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

OLYMPIA.

*ff* Il a tom - bé pa - pa, En plein dans la - pous -

CLORINDE.

*ff* Il a tom - bé pa - pa, En plein dans la - pous -

JULES CÉSAR.

*ff* Il a tom - bé le pa - pa, En plein dans la - pous -

PAUL.

*ff* Oui j'ai tom - bé le pa - pa, En plein dans la - pous -

TOULOUSE.

*ff* Il a tom - bé le pa - pa, En plein dans la - pous -

*ff* Il a tom - bé le pa - pa, Ah! ah! ah! ah! ah! ah!

*ff* Il a tom - bé le pa - pa, Ah! ah! ah! ah! ah! ah!

*ff* Il a tom - bé le pa - pa, Ah! ah! ah! ah! ah! ah!

8

S. *siè - re Ah! comme il l'at - tra - pa.*  
 C. *siè - re Ah! comme il l'at - tra - pa.*  
 T. *siè - re Ah! comme il l'at - tra - pa.*  
 P. *siè - re Ah! ce — pauvre pa - pa.*  
 S. *siè - re Ah! comme il m'at - tra - pa. La*  
 C. *ah! ah! Ah! comme il l'at - tra - pa.*  
 T. *ah! ah! Ah! comme il l'at - tra - pa.*  
 P. *ah! ah! Ah! comme il l'at - tra - pa.*

8

*ff*

O. Pour l'é-ta - ler — par ter -  
 C. Pour l'é-ta - ler — par ter -  
 J. Pour l'é-ta - ler par ter -  
 P. Je l'é-ta - lai par ter -  
 T. terre en a trem - blé — Il m'é-ta - la par ter -  
 Pour l'é-ta - ler — par ter -  
 Pour l'é-ta - ler par ter -  
 Pour l'é-ta - ler par ter -

*ff*

Musical score for voice and piano. The score is arranged in a system with five vocal parts (O., C., J., P., T.) and a piano accompaniment. The lyrics are in French. The piano part features a *ff* (fortissimo) dynamic marking. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The vocal parts are in soprano, alto, tenor, and bass clefs. The piano part is in grand staff (treble and bass clefs).

O.  
C.  
J.  
P.  
T.

re.  
re.  
re.  
re.  
re.

Detailed description: This block contains five vocal staves labeled O., C., J., P., and T. Each staff begins with a treble clef and a key signature of one flat. The music consists of a single note, 're', which is held for the duration of the measure. The lyrics 're.' are printed below each staff.

Detailed description: This block shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. Dynamics markings include *f* and *ff*. A first ending bracket labeled '8' spans the final two measures of the system.

8 **Pressez.**

Detailed description: This block shows the piano accompaniment for the second system. It begins with a first ending bracket labeled '8'. The tempo and dynamics change to *ff* and the instruction 'Pressez.' is written above the staff. The music continues with a similar accompaniment style.

Detailed description: This block shows the piano accompaniment for the third system. It continues the accompaniment from the previous systems. The right hand features some chords with fermatas. The system concludes with a fermata over a chord in the right hand and a final note in the left hand.

# ENTR'ACTE.

And.<sup>no</sup> sans lenteur.

PIANO.

The musical score is written for piano and consists of five systems of notation. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The first system includes dynamic markings *f* and *p*. The second system also includes *f* and *p*. The third system includes *f*, *dim.*, *mf*, and *dim.*. The fourth system is marked *cantabile.* and *p*. The fifth system continues the *cantabile.* and *p* markings. The score features a variety of textures, including arpeggiated chords, flowing melodic lines, and dense chordal passages.



pp dolce.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It features a series of chords and melodic lines, with a *pp dolce.* dynamic marking. The lower staff is in bass clef with the same key signature and time signature, containing a rhythmic accompaniment of eighth notes.

The second system continues the piano accompaniment from the first system. It features similar chordal textures in the upper staff and rhythmic patterns in the lower staff. The dynamics remain consistent with the first system.

pp

The third system of music continues the piano accompaniment. It features a *pp* dynamic marking. The upper staff continues with chordal textures, and the lower staff maintains the rhythmic accompaniment.

rall.

The fourth system of music features a *rall.* dynamic marking. The upper staff shows a change in texture with more sustained chords and a slower feel. The lower staff continues with the rhythmic accompaniment.

mf cresc. ff

Enchaînez.

The fifth system of music features a *mf* dynamic marking, followed by a *cresc.* (crescendo) and a *ff* (fortissimo) dynamic marking. The upper staff has a more complex texture with some triplets and a final measure marked with an 8-measure rest. The lower staff continues with the rhythmic accompaniment. The system ends with the instruction "Enchaînez."



MUSIQUE DE SCÈNE.

N<sup>o</sup> 8. Mouvt de Polka.

PIANO.

The musical score is written for piano in B-flat major (two flats) and 2/4 time. It consists of five systems of music. The first system is marked 'f' and 'p'. The second and third systems are marked 'mf'. The fourth system is marked 'f'. The fifth system includes first and second endings, marked '1a' and '2a'. The score features various musical notations including triplets, slurs, and dynamic markings.

First system of musical notation. The treble clef staff contains a series of chords with a 7-measure rest above each. The bass clef staff contains a steady eighth-note accompaniment. The dynamic marking *ff* is present in the bass staff.

Second system of musical notation. The treble clef staff features a triplet of eighth notes followed by a half note, then a triplet of eighth notes followed by a quarter note. The bass clef staff continues with the eighth-note accompaniment. The dynamic marking *mf* is present in the bass staff.

Third system of musical notation. The treble clef staff contains a series of chords with a 7-measure rest above each. The bass clef staff continues with the eighth-note accompaniment. The dynamic marking *ff* is present in the bass staff.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes followed by a half note, then a triplet of eighth notes followed by a quarter note. The bass clef staff continues with the eighth-note accompaniment. Dynamic markings *mf*, *cresc.*, and *ff* are present in the bass staff.

Fifth system of musical notation. The treble clef staff contains a series of chords with a 7-measure rest above each. The bass clef staff continues with the eighth-note accompaniment. The dynamic marking *p* is present in the bass staff.

Sixth system of musical notation. The treble clef staff contains a series of chords with a 7-measure rest above each. The bass clef staff continues with the eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, while the bass clef staff provides a harmonic accompaniment. A dynamic marking of *F* (forte) is present in the bass staff.

Second system of musical notation, continuing the piano accompaniment from the first system. It features similar chordal textures and melodic lines in both staves.

Third system of musical notation. It begins with the instruction *(On parle)* above the treble staff. The dynamic marking *pp* (pianissimo) is placed in the bass staff. The treble staff shows a melodic line with a slur and a fermata, while the bass staff continues with a steady accompaniment.

Fourth system of musical notation, continuing the piano accompaniment. The treble staff features a melodic line with a slur and a fermata, and the bass staff provides a consistent harmonic support.

Fifth system of musical notation, continuing the piano accompaniment. The treble staff has a melodic line with a slur and a fermata, and the bass staff continues with a steady accompaniment.

Sixth system of musical notation, concluding the piece. It features two endings: *1<sup>a</sup>* and *2<sup>a</sup>*. The first ending leads back to an earlier section, and the second ending provides an alternative conclusion. The treble staff has a melodic line with a slur and a fermata, and the bass staff provides a steady accompaniment.

First system of a piano score. The right hand features a series of chords with a 7-measure rest, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *ff*. A hairpin crescendo is shown in the right hand.

Second system of a piano score. The right hand has a triplet of eighth notes followed by a melodic line. The left hand continues with eighth notes. The dynamic marking is *mf*. A hairpin crescendo is shown in the right hand.

Third system of a piano score. The right hand has a series of chords with a 7-measure rest. The left hand plays eighth notes. The dynamic marking is *ff*. A hairpin crescendo is shown in the right hand.

Fourth system of a piano score. The right hand features a triplet of eighth notes and a melodic line. The left hand plays chords. Dynamics include *mf*, *cresc.*, *f*, and *ff*. A hairpin crescendo is shown in the right hand.

Fifth system of a piano score. The right hand has chords and a melodic line. The left hand plays chords and eighth notes. The system concludes with a final chord in the right hand and a melodic flourish in the left hand.

8<sup>a</sup> bassa - - - - -

# COUPLETS.

N<sup>o</sup> 9.

OLYMPIA, JULES CÉSAR.

PIANO.

First system of the piano introduction. The music is in 6/8 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic marking is *f*.

Second system of the piano introduction. It includes the instruction "(Ou parle)" above the right-hand staff. The musical notation continues with similar rhythmic patterns and dynamics.

OLYMPIA.

Il é\_tait savant en a\_mour

*pp léger.*

First system of the vocal line for Olympia. The melody is in 6/8 time with a key signature of two flats. The lyrics "Il é\_tait savant en a\_mour" are written below the staff. The piano accompaniment is marked *pp léger.*

Elle é\_tait assez a\_guer\_ri

e Son

Second system of the vocal line for Olympia. The melody continues with the lyrics "Elle é\_tait assez a\_guer\_ri" and "e Son". The piano accompaniment continues with chords and eighth notes.

berger la rencontre un jour Dans le pe\_tit bois en\_dor\_mi\_e Par

Third system of the vocal line for Olympia. The melody concludes with the lyrics "berger la rencontre un jour Dans le pe\_tit bois en\_dor\_mi\_e Par". The piano accompaniment continues with chords and eighth notes.

bleu dit-il embrassons - là Pour voir un peu comment qu'ça f'ra.

Il l'embrassa cinq à six fois

*pp léger.*

Sans que la belle se ré - veil -

- le Vo - yant qu'un fichu sous ses doigts Lui cache u -

- ne double mer - veil - le O - tons dit-il ce fichu là.

J. peu comment qu'ça f'ra. 8-7, Comme

J. el-le dort qui le croi - rait Rien ne

*pp léger.*

J. l'é - veille est ce pos - si - ble Mais

J. je connais certain en - droit Par où la ber - gère est sen - si - ble Il

J. faut toucher cet endroit là Pour voir un peu comment qu'ça f'ra!

## OLYMPIA.

Mal - gré qu'il le ronfla bien haut

*pp très léger.*

8<sup>va</sup>

La fil - let - te ri - ait sous ca

pe Il croit sans doute le ni - gaud, Se di - sait -

à volenté.

- el - le, qu'il m'at - trap - pe Sans bouger dormons toujours la Pour voir un

*suivez.*

a Tempo.

peu comment ça fra!

a Tempo

*ff*



# DUETTO.

OLYMPIA, PAUL.

№ 10.

(On parle)

PIANO. *pp*

The musical score is written for piano and includes the following details:

- Instrumentation:** Piano (PIANO).
- Dynamic:** *pp* (pianissimo).
- Tempo/Character:** (On parle) - spoken.
- Key Signature:** D Major (two sharps).
- Time Signature:** 4/4.
- Structure:** Six systems of two staves each. The first system includes the instruction '(On parle)'. The music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The accompaniment consists of chords and simple rhythmic patterns. The piece concludes with a final chord in the bass clef.

pp

tr

pp

**Largo** (On parle)

## OLYMPIA.

Je ne sais ce que j'é - prou - ve Devant

The first system of the musical score for 'OLYMPIA.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'Je ne sais ce que j'é - prou - ve Devant'. The piano accompaniment is in grand staff (treble and bass clefs) and features a dynamic marking of *pp* (pianissimo) in the bass line.

vous, sur le mo - ment. L'embar - ras où je me

The second system continues the vocal line and piano accompaniment. The lyrics are 'vous, sur le mo - ment. L'embar - ras où je me'. The piano accompaniment continues with similar harmonic support.

*rit.* Un peu plus vite.  
 trou - ve Me - dé - monte ab - so - lu - ment! Mon ar - deur - à la ba -  
 Un peu plus vite.

The third system features a tempo change to *rit.* (ritardando) and the instruction 'Un peu plus vite.' (a little faster). The lyrics are 'trou - ve Me - dé - monte ab - so - lu - ment! Mon ar - deur - à la ba -'. The piano accompaniment includes a *rit.* marking and a *p dolce.* (piano dolce) marking. The word 'suivez.' is written in the piano part.

- tail - le M'en - traî - ne, mais j'ai grand tort D'al -

The fourth system continues the vocal line and piano accompaniment. The lyrics are '- tail - le M'en - traî - ne, mais j'ai grand tort D'al -'. The piano accompaniment features a series of chords in the bass line.

0. *ler, n'étant pas de tail le, Bra - ver - votre rude ef - fort; Ja -*

**Plus vite.**

0. *- mais aucun - parte - nai - re Ne m'a - don - né - tant à fai - re, J'ai*

**Plus vite.**

*pp*

0. *peine à tenir l'as - saut, l'assaut, Il fait si chaud!*

*rit. molto.*

PAUL. *Il fait si chaud, il fait si chaud!*

*mf pp f*

0. *D'un tempéra -*

**Pressez.** *Lento.*

0. *ment d'ar - tis - te, Si - tôt que l'on est en*

*pp*

0. *train On marche, on lutte, on ré - sis - te, On dis -*

0. *pu - te - le ter - rain. Mais l'ar - deur - vi - te se*

*rit.* *a Tempo.*

*a Tempo.* *p dolce.*

*suivez.*

0. *las - se et l'on s'é - puise - à plai - sir, Il faut*

O. bien deman - der grâ - ce Dès que l'on se sent fai - blir

PAUL.

Al

P. - lons vous voilà re - mi - se Essay - ons d'u - ne re - pri - se Et

*pp*

OLYMPIA.

L'assaut, il fut trop chaud, il fut trop chaud.

P. re - commençons l'as - saut Il fut trop chaud.

*mf* *pp* *f*

*ff*

# CHŒUR.

## N<sup>o</sup> 11.

Allegretto.

PIANO.

First system of the piano introduction. The right hand starts with a melody in G major, 2/4 time, marked *mf*. The left hand provides a harmonic accompaniment of chords, marked *p*.

Second system of the piano introduction, continuing the melodic and harmonic lines from the first system.

Third system of the piano introduction, concluding the instrumental part.

Vocal staves for Soprano (Sop.), Tenor (Tén.), and Basses. The lyrics are: "De tout notre cœur Nous offrons en". The music is marked *p*.

Piano accompaniment for the vocal part, marked *pp*. It features a simple harmonic accompaniment in G major, 2/4 time.

choeur Un dernier hom - ma - - ge Aunouveau mé - na -

choeur Un dernier hom - ma - - ge Aunouveau mé - na -

choeur Un dernier hom - ma - - ge Aunouveau mé - na -

- ge Car dans un mo\_ment Très discrè - te -

- ge Car dans un mo\_ment Très discrè - te -

- ge Car dans un mo\_ment Très discrè - te -

*p léger.*

\_ment Les laissant tran - quil - - les, En nos do - mi - ci -

\_ment Les laissant tran - quil - - les, En nos do - mi - ci -

\_ment Les laissant tran - quil - - les, En nos do - mi - ci -



\_les Il faudrait tâ - cher D'aller nous cou cher.  
 \_les Il faudrait tâ - cher D'aller nous cou cher. C'est de  
 \_les Il faudrait tâ - cher D'aller nous cou cher. C'est de

*p* *p* *ff* *p*

la veil - lé - e Pour la ma - ri -  
 la veil - lé - e Pour la ma - ri -

é - e Pour l'heu - reux é - poux  
 é - e Pour l'heu - reux é - poux

l'ins - tant le plus

l'ins - tant le plus

The first system consists of three staves. The top staff is a vocal line with lyrics "l'ins - tant le plus". The middle staff is a vocal line with lyrics "l'ins - tant le plus". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic line in the bass.

*p* Pas be - so - in je pen -

doux

doux

The second system consists of three staves. The top staff is a vocal line with lyrics "Pas be - so - in je pen -" and a dynamic marking *p*. The middle staff is a vocal line with lyrics "Pas be - so - in je pen -" and a dynamic marking *doux*. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic line in the bass.

- se De no - tre pré - sen - ce

The third system consists of three staves. The top staff is a vocal line with lyrics "- se De no - tre pré - sen - ce". The middle staff is a vocal line with lyrics "- se De no - tre pré - sen - ce". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic line in the bass.

A - fin d'en fi - nir Et de de - ve - nir

*p* *mf*

Ma - ri de sa fem - me.

*p* *2<sup>ds</sup>* Bonne nuit ma -

*p* Bonne nuit ma -

*crese.* *f* *p* *dolce.*

*1<sup>rs</sup>* *p* Bonne nuit ma - da - me.

*1<sup>rs</sup>* *p* Bonne nuit ma -

- da - me

- da - me

1<sup>rs</sup> et 2<sup>ds</sup>

Bonne nuit ma da - me De tout notre  
 da - me. De tout notre  
 De tout notre

*p*  
*p*  
*pp*

cœur Nous of\_frons en chœur Un dernier hom - ma -  
 cœur Nous of\_frons en chœur Un dernier hom - ma -  
 cœur Nous of\_frons en chœur Un dernier hom - ma -

-ge Au nouveau mé - na - ge.  
 -ge Au nouveau mé - na - ge.  
 -ge Au nouveau mé - na - ge.

Car dans un mo\_ment Très discrè - te - ment Les laissant tran - quil -

Car dans un mo\_ment Très discrè - te - ment Les laissant tran - quil -

Car dans un mo\_ment Très discrè - te - ment Les laissant tran - quil -

*p léger.*

*très léger.*

\_les En nos do\_mi - ci - les Il faudrait tâ - cher D'aller nous cou -

\_les En nos do\_mi - ci - les Il faudrait tâ - cher D'aller nous cou -

\_les En nos do\_mi - ci - les Il faudrait tâ - cher D'aller nous cou -

*p*

\_cher.

\_cher.

\_cher.

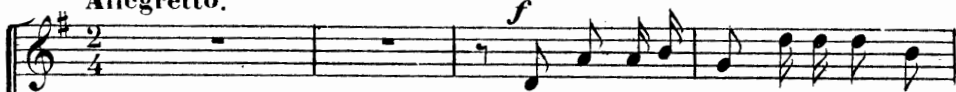
*f* *ff* *p* *ff*

## SORTIE.

N<sup>o</sup> 11<sup>bis</sup>

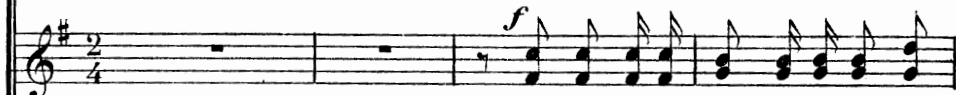
Allegretto.

SOPRANI.



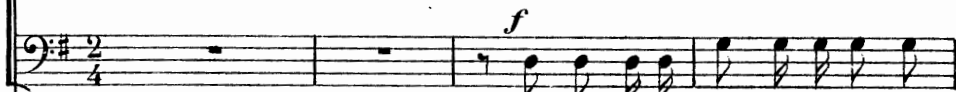
De tout notre cœur Nous offrons en

TÉNORS.



De tout notre cœur Nous offrons en

BASSES.



De tout notre cœur Nous offrons en

Allegretto.

PIANO.



choeur Undernier hom - ma - ge Au nouveau mé - na -

choeur Undernier hom - ma - ge Au nouveau mé - na -

choeur Undernier hom - ma - ge Au nouveau mé - na -

-ge \_\_\_\_\_ Car dans un mo\_ment, Très discrè\_te\_ ment, Les laissant tran\_quil -  
 -ge \_\_\_\_\_ Car dans un mo\_ment, Très discrè te\_ ment, Les laissant tran\_quil -  
 -ge \_\_\_\_\_ Car dans un mo\_ment, Très discrè\_te\_ ment, Les laissant tran\_quil -

*ff*

-les, En nos do\_mi - ci - les Il faudrait tâ\_ cher D'aller nous cou\_ cher.  
 -les, En nos do\_mi - ci - les Il faudrait tâ\_ cher D'aller nous cou\_ cher.  
 -les, En nos do\_mi - ci - les Il faudrait tâ\_ cher D'aller nous cou\_ cher.

*ff*

# TRIOLETS.

OLYMPIA.

N<sup>o</sup> 12.

And.<sup>no</sup> sans lenteur.

OLYMPIA.

And.<sup>no</sup> sans lenteur.

J'ai fait ce serment à cha - cun

PIANO.

*p.*

*pp*

De ne tromper ni l'un ni l'au - tre Pour n'en fa.vori.ser au - cun

J'ai fait ce serment à cha - cun Si pour l'au - tre je trompais

l'un Quel triste sort — serait le vô - tre Mais j'ai fait serment à cha -



0. *cun* De ne tromper ni l'un ni l'au - tre. Je se - rai fi - dèle à l'a -

0. - mour - Au moins autant qu'au mari - a - ge, Car c'est mon devoir en ce

0. jour - De res - ter fi - dèle à l'a - mour. Re - pous -

0. - sant cha - cun tour à tour Pour bien conserver mon cou - ra - ge,

0. Je reste fi - dèle à l'a - mour Étant fi - dèle au ma - ri - a - ge. -

## FINALE.

TOUS LES PERSONNAGES \_CHŒUR.

N<sup>o</sup> 13.

Largo.

PIANO.

PAUL. (à mi-voix.)

*pp*  
 Oui, pour vous don - ner toute ga - ran - ti - e, De vous respec -

VALPERGIS.

*pp*  
 Oui, pour vous don - ner toute ga - ran - ti - e, De vous respec -

GAILLAC.

*pp*  
 Oui, pour vous don - ner toute ga - ran - ti - e, De vous respec -

*p*  
 - ter, cha\_cun fait ser - ment Ain - si vous pour - rez li\_bre\_ment par -

*v.*  
 - ter, cha\_cun fait ser - ment Ain - si vous pour - rez li\_bre\_ment par -

*G.*  
 - ter, cha\_cun fait ser - ment Ain - si vous pour - rez li\_bre\_ment par -

OLYMPIA.

A

P. *ti - e* Au mi\_lieu de nous vi\_vre chas\_te - ment.

V. *ti - e* Au mi\_lieu de nous vi\_vre chas\_te - ment.

G. *ti - e* Au mi\_lieu de nous vi\_vre chas\_te - ment.

*dolce.*  
p

o. *-lors* c'en est fait! ce serment en

o. som - me Doit me ras - su - rer, Et tout i - ra

0.  *hien si pour voyager, J'ai peur d'un seul homme, Au milieu de trois je ne crains plus*

*All<sup>o</sup> non troppo.*  
rien.  
GAILLAC.  
Les voi

*All<sup>o</sup> non troppo.*  
*pp*

(Parté)  
Oh!  
PAUL.  
Restons cal

VALPURGIS.  
Les voilà!  
là!

*crescendo.*  
*p*

P. *\_mes!* *Tou \_*

V. *Restons cal \_ \_ mes!*

G. *Restons cal \_ \_ mes!*

*mf*

P. *\_te la noce en cour\_ roux* *Pour le ma \_ ri prend les*

*cresc.* *f* *cresc.*

P. *armes, Pour le ma \_ ri prend les ar \_ \_ mes.*

VALPURGIS.

*Pour le ma \_ ri prend les ar \_ \_ mes.*

GAILLAC.

*Pour le ma \_ ri prend les ar \_ \_ mes.*

*ff*

OLYMPIA.

Vi - te, bar - ri - ca - dons - nous! —

GAILLAC.

Ils viennent!

PAUL.

Leur ardeur est gran - de Car Jules César les com - man - de

OLYMPIA (avec dédain)

Presto.

Ju - les Cé - sar les com - man - de.

Presto.

*p et léger.*

0. Comme une a - va - lanche, un tor - rent \_\_\_\_\_ Dont le flot bruyam -

0. - ment s'é - cou - le, Le regard fier, l'air conqué -

0. - rant, \_\_\_\_\_ Les fo - rains s'a - van - cent en fou -

0. - le Gymnastes, clowns, es - camo - teurs, \_\_\_\_\_ Les voi - là partis

*pp*

0. pour la gloi - re, Et pourquoi ces no - bles fu -

0. - reurs? Pourquoi? c'est à ne pas le croi -

*p* *mf*

0. - re, Pour qu'un cana - ri, cana - ri de ma - ri, Cou -

*pp*

0. - ron ne son ar - den - te flam - me, Et l'âme aux a - bois, Pour la

*pp*



0. pre - mière fois Puisse embras - ser sa fem -

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 treble clef and a key signature of two flats. The lyrics are "pre - mière fois Puisse embras - ser sa fem -". The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and moving lines.

0. - me. Pour qu'un ca - na - ri, ca - na - ri de ma - ri

PAUL.

Pour qu'un ca - na - ri, ca - na - ri de ma - ri

VALPURGIS.

Pour qu'un ca - na - ri, ca - na - ri de ma - ri

GAILLAC.

The second system features four vocal lines and piano accompaniment. The vocal lines are for "PAUL.", "VALPURGIS.", and "GAILLAC.", each with their respective lyrics. The piano accompaniment continues with the same rhythmic pattern as the first system.

Pour qu'un ca - na - ri, ca - na - ri de ma - ri

Sop. (dans la coulisse)

Au ma - ri prê - tant notre ai - de

Tén.

Au ma - ri prê - tant notre ai - de

Basses.

The third system features four vocal lines and piano accompaniment. The vocal lines are for "Sop. (dans la coulisse)", "Tén.", and "Basses.", each with their respective lyrics. The piano accompaniment continues with the same rhythmic pattern.

Au ma - ri prê - tant notre ai - de

*pp*

The fourth system features four vocal lines and piano accompaniment. The vocal lines are for "Sop. (dans la coulisse)", "Tén.", and "Basses.", each with their respective lyrics. The piano accompaniment continues with the same rhythmic pattern, marked with a piano (*pp*) dynamic.

0.  
Cou - ronne son ar - den - te flam-me Et l'âme aux a - bois, Pour la

P.  
Cou - ronne son ar - den - te flam-me Et l'âme aux a - bois, Pour la

V.  
Cou - ronne son ar - den - te flam-me Et l'âme aux a - bois, Pour la

G.  
Cou - ronne son ar - den - te flam-me Et l'âme aux a - bois, Pour la

Pre-nons la cham - bre d'as - saut — A - fin que l'é -

Pre-nons la cham - bre d'as - saut — A - fin que l'é -

Pre-nons la cham - bre d'as - saut A - fin que l'é -

O.  
pre - mière fois puisse embras-ser sa fem - me.

P.  
pre - mière fois puisse embras-ser sa fem - me.

V.  
pre - mière fois puisse embras-ser sa fem - me.

G.  
pre - mière fois puisse embras-ser sa fem - me.

- pou - se Cè - de au plus tôt, Au plus tôt

- pou - se Cè - de au plus tôt, Au plus tôt

- pou - se Cè - de au plus tôt, Au plus tôt

*cresc.*

*f*

*ff*

*(On parle)*

Plus vite.

0.  *pp*  
 L'homme aimé, ten - dre - ment vain - queur, ———— A - lors mè - me qu'on

0.   
 lui ré - sis - te, Fait trouver le che - min d'un —

0.   
 cœur ———— Seul, sans que per - son - ne l'as -

0.  *pp*  
 - sis - te; Mais il faut qu'à Ju - les Cé -

0. *sar* ————— *Tout l'u - ni - vers* *prê - te main*

0. *for - - - te,* *Pour que jus - qu'i - ei,* *mais trop*

0. *tard,* *Il - - - entre en défon - çant* *la por -*

0. *- te.* *Ah! le ca - na - ri, ca - na - ri de ma - ri,*

*Sop.* *pp* *Ou - - vrez! Ou - - vrez!*

*Tén.* *pp* *Ou - - vrez! Ou - - vrez!*

*Basses.* *pp* *Ou - - vrez! Ou - - vrez!*

*pp*

0.

Sans vi - gueur, sans feu, ni flam - me,

0.

Qui l'âme aux a - bois, Pour la pre - miè - re fois

Sop.  
Ou - - - vrez! Ou - - - vrez!

Tén.  
Ou - - - vrez! Ou - - - vrez!

Basses.  
Ou - - - vrez! Ou - - - vrez!

*pp*

0.

Laisse é - chap - per sa - fem - - - me.

O.  
C.  
P.  
T.

Ah! le ca-na - ri, ca-na - ri, De ma - ri, Sans vi - gueur, sans

Ah! le ca-na - ri, ca-na - ri, De ma - ri, Sans vi - gueur, sans

Ah! le ca-na - ri, ca-na - ri, De ma - ri, Sans vi - gueur, sans

Ah! le ca-na - ri, ca-na - ri, De ma - ri, Sans vi - gueur, sans

*p léger.*

Au ma - ri prê - tant notre ai - de, Pre - nons la cham -

*p léger.*

Au ma - ri prê - tant notre ai - de, Pre - nons la cham -

*p léger.*

Au ma - ri prê - tant notre ai - de, Pre - nons la cham -

*pp*

O.  
 feu ni flam - me, Et l'âme aux a - bois, Pour la pre - mière fois

C.  
 feu ni flam - me, Et l'âme aux a - bois, Pour la pre - mière fois

P.  
 feu ni flam - me, Et l'âme aux a - bois, Pour la pre - mière fois

F.  
 feu ni flam - me, Et l'âme aux a - bois, Pour la pre - mière fois

\_bre d'as - saut — A - fin que l'é - pou - se cè - de

\_bre d'as - saut — A - fin que l'é - pou - se cè - de

\_bre d'as - saut — A - fin que l'é - pou - se cè - de



O.  
Laisse échap - per sa fem - me.

C.  
Laisse échap - per sa fem - me.

P.  
Laisse échap - per sa fem - me.

T.  
Laisse échap - per sa fem - me.

Au plus tôt, au plus tôt.

Au plus tôt, au plus tôt.

Au plus tôt, au plus tôt.

*cresc.*

*ff*

PAUL.

Un peu moins vite.

Vite, ou\_vrez la

Un peu moins vite.

*pp subito.*

P. *mar - che vous au - tres, Ai - dez O - lym - pia, Prê -  
dolce.*

OLYMPIA.  
P. *-tez lui bien la main. Il n'est pas be - soin*

O. *Ces jeux sont les nô - tres Mes - sieurs, montrez - moi le che -*

O. *- min.*

Sop. (crió)

Ou - vrez! Ou - vrez!

Tén.

Ou - vrez! Ou - vrez!

Basses.

Ou - vrez! Ou - vrez!

Ou - vrez! Ou - vrez!

Ou - vrez! Ou - vrez!

Ou - vrez! Ou - vrez!

*cresc.* *mf*

*cresc.*

1<sup>o</sup> Tempo.

Sop. *f*  
 Sau - tez! Grim - pez! Sau - tez! Grim - pez! Ah! \_\_\_\_\_

Ten. *f*  
 Sau - tez! Grim - pez! Sau - tez! Grim - pez! Ah! \_\_\_\_\_

Basses. *f*  
 Sau - tez! Grim - pez! Sau - tez! Grim - pez! Ah! \_\_\_\_\_

Ah! \_\_\_\_\_ Ah! le ca-na - ri, ca-na - ri, De ma -

Ah! \_\_\_\_\_ Ah! le ca-na - ri, ca-na - ri, De ma -

- ri, Sans vi - gueur, Sans feu ni

- ri, Sans vi - gueur, Sans feu ni

- ri, Sans vi - gueur, Sans feu ni

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment is in the left hand, with a treble and bass clef. The music is in a minor key and 3/4 time.

flam - me, Qui l'âme aux a - bois, Pour la pre - mière

flam - me, Qui l'âme aux a - bois, Pour la pre - mière

flam - me, Qui l'âme aux a - bois, Pour la pre - mière

The second system continues the vocal and piano parts. The lyrics are repeated for the three vocal parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

fois Lais - se é - chap per sa fem - -

fois Lais - se é - chap per sa fem - -

fois Lais - se é - chap per sa fem - -

The third system concludes the vocal and piano parts. The lyrics are repeated for the three vocal parts. The piano accompaniment ends with a final chord in the right hand and a bass line in the left hand.

## Toujours pressé.

-me. Mon - tez! Grim - pez! Au ma - ri prétons notre ai - de! Grim -  
 -me. Mon - tez! Grim - pez! Mon - tons! Grim - pons! Grim -  
 -me. Mon - tez! Grim - pez! Mon - tons! Grim - pons! Grim -  
 -pez! Pous - sez! A - fin que la fem - me cè - de. Mon -  
 -pez! Pous - sez! Grim - pons! Pous - sons! Mon -  
 -pez! Pous - sez! Grim - pons! Pous - sons! Mon -  
 -tez! Grim - pez vite a l'as - saut, A -  
 -tons! Grim - pons vite a l'as - saut, A -  
 -tons! Grim - pons vite a l'as - saut, A -

- fin que l'é - pou - se cè - de Au

- fin que l'é - pou - se cè - de Au

- fin que l'é - pou - se cè - de Au

*ff*

plus tôt.

plus tôt.

plus tôt.

*ff*

*fff*

# ENTR'ACTE.

**Presto.**

**PIANO.**

*ff*

*pp*



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a rhythmic accompaniment. A dynamic marking *p* is placed above the bass staff in the third measure.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the last two measures. The bass clef staff contains a rhythmic accompaniment. A dynamic marking *cresc.* is placed in the first measure of the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a rhythmic accompaniment. Dynamic markings *mf* and *cresc.* are placed in the first and fifth measures of the bass staff, respectively.

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment. Dynamic markings *f* and *cresc.* are placed in the third and fourth measures of the bass staff, respectively.

Fifth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a rhythmic accompaniment. A dynamic marking *ff* is placed in the fourth measure of the bass staff. The system concludes with the instruction *Enchaînez.*

## INTRODUCTION ET RONDEAU

M<sup>me</sup> BONIFACE — CHOEUR.

No 14.

Allegro giocoso

PIANO

*ff*

First system of piano introduction, measures 1-4. The music is in 6/8 time and features a melody in the right hand and a bass line in the left hand. The dynamic is marked *ff*.

Second system of piano introduction, measures 5-8. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, and *mf*.

Sop.

Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Tén.

Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Basses.

Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Piano accompaniment for the vocal parts, measures 9-12. The music is in 6/8 time and features a melody in the right hand and a bass line in the left hand. The dynamic is marked *ff*.

Ce n'est

vous, Ce n'est pas tous les jours fê - te chez

vous, Ce n'est pas tous les jours fê - te chez

vous, Ce n'est pas tous les jours fê - te chez

Detailed description: This system contains three vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a major key with a 2/4 time signature. The lyrics are 'vous, Ce n'est pas tous les jours fê - te chez'.

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Detailed description: This system contains three vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The music continues in the same key and time signature. The lyrics are 'nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -'.

Ce n'est

vous, Ce n'est pas tous les jours fê - te chez nous.

vous, Ce n'est pas tous les jours fê - te chez nous.

vous, Ce n'est pas tous les jours fê - te chez nous.

Detailed description: This system contains three vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The music concludes with a change in time signature to 2/4 and a key signature change to one flat. The lyrics are 'vous, Ce n'est pas tous les jours fê - te chez nous.' The piano part ends with a forte (ff) dynamic marking.

All<sup>o</sup> moderato.  
très rythmé.

M<sup>me</sup> BONIFACE.

Au nom de mousieur le mai-re Pour le bonheur du pa - ys

M<sup>c</sup>  
B. Tous les plaisirs de la ter-re En ce lieu sont ré-u - nis.

M<sup>c</sup>  
B. En-tre la rouge et la noi-re On a l'em-bar-ras du choix,

*p léger.*

M<sup>c</sup>  
B. Sau - tez sur la ba - lan - çoi - re Mon - tez les che - vaux de

M<sup>c</sup>  
B.

bois. Au tour-niquet l'on s'em-pres-se De pu-

Sop. *pp*  
Les chevaux de bois.

Tén. *pp*  
Les chevaux de bois.

Basses. *pp*  
Les chevaux de bois.

M<sup>c</sup>  
B.

- blic le cirque est plein A la cible avec a-

M<sup>c</sup>  
B.

- dres-se L'a-ma-teur gagne un la-pin.

Me.  
B.

Des jeux s'offrent à la foule,

Me.  
B.

Va - ri - és se - lon les goûts,

Me.  
B.

Les an - neaux, le pas - se bou - le

Me.  
B.

Où l'on ga - gne à tous les coups.

Sop.

Tén.

Basses.

Les an -

Les anneaux, le pas-se bou

Les anneaux, le pas-se bou

-neaux, le pas - se bou

*f*

le Où l'on — gagne à tous les

le Où l'on — gagne à tous les

le Où l'on — gagne à tous les coups, — à tous les

*mf*

M<sup>me</sup> BONIFACE.

Où l'on — gagne à tous les coups.

coups. Où l'on gagne à tous les

coups. Où l'on gagne à tous les

coups. Où l'on gagne à tous les

*p*

*pp*

M<sup>re</sup>  
B.

*pp*

*pp*

*pp*

*pp*

*pp*

coups. \_\_\_\_\_

coups. \_\_\_\_\_

coups. \_\_\_\_\_

coups. \_\_\_\_\_

Au nom de monsieur le mai-re, Pour le

Au nom de monsieur le mai-re, Pour le

Au nom de monsieur le mai-re, Pour le

Au nom de monsieur le mai-re, Pour le

*pp*

M<sup>re</sup>  
B.

bonheur du pa - ys, Tous les plaisirs de la ter - re, En ce

bonheur du pa - ys, Tous les plaisirs de la ter - re, En ce

bonheur du pa - ys, Tous les plaisirs de la ter - re, En ce

bonheur du pa - ys, Tous les plaisirs de la ter - re, En ce



**Pressez.**

Mc  
B.

lieu sont ré\_u - nis, Tous les plai - sirs de la ter - re, En ce

lieu sont ré\_u - nis, Tous les plai - sirs de la ter - re, En ce

lieu sont ré\_u - nis, Tous les plai - sirs de la ter - re, En ce

lieu sont ré\_u - nis, Tous les plai - sirs de la ter - re, En ce

**Pressez.**

*mf*

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

Mc  
B.

lieu sont ré\_u - nis.

lieu sont ré\_u - nis.

lieu sont ré\_u - nis.

lieu sont ré\_u - nis.

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

*f* *ff*

M<sup>me</sup> BONIFACE avec les Sop.

Tout le pa - ys en toi - let - te, Se donne i - ci ren - dez -

Tout le pa - ys en toi - let - te, Se donne i - ci ren - dez -

Tout le pa - ys en toi - let - te, Se donne i - ci ren - dez -

*ff*

Ce n'est

vous, Ce n'est pas tous les jours fê - te chez

vous, Ce n'est pas tous les jours fê - te chez

vous, Ce n'est pas tous les jours fê - te chez

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Ce n'est

vous, Ce n'est pas tous les jours fête chez nous.

vous, Ce n'est pas tous les jours fête chez nous.

vous, Ce n'est pas tous les jours fête chez nous.

*p*

*p*

*dim.*

*pp*

*pp*

**№ 14. bis** *All.<sup>to</sup>* **MUSIQUE DE SCÈNE.**

*PIANO.*

*f*

# SCÈNE ET PARADE.

OLYMPIA - PAUL - VALPURGIS - CHOEUR.

№ 15.

Allegretto.

PIANO. *p*

First system of piano introduction. Treble clef, 2/4 time signature. Bass clef accompaniment. Dynamics: *p*.

*cresc.*

Second system of piano introduction. Treble clef. Bass clef accompaniment. Dynamics: *cresc.*

*mf*

Third system of piano introduction. Treble clef. Bass clef accompaniment. Dynamics: *mf*.

GAILLAC.

Mes \_ da \_ mes et mes \_

Vocal entry for Gaillac. Treble clef. Bass clef accompaniment. Dynamics: *f*. Includes lyrics: Mes \_ da \_ mes et mes \_.

G. - sieurs, vite faisons si - len - ce!

Vocal entry for G. Treble clef. Bass clef accompaniment. Dynamics: *f*. Includes lyrics: - sieurs, vite faisons si - len - ce!

## VALPURGIS.

Vers nous — la pa-tron-ne s'a — van — ce!

*cresc.*

## PAUL.

(très gaillard)

Je vous

*mf*

## OLYMPIA.

li-vre ma-da-me, à vos ad-mi-rateurs. Ah! comment mé-ri-ter

*p*

ces murmures flat-teurs!

*ff* *rit.*

All?

*sf*

OLYMPIA.

Tous gens de France et

*p*

d'Al - gé - ri - e, Gros et me nus, petits et grands,

En - trez et sans for - fan - te - ri - e Vous

*mf* *p*

vous en i - rez très contents. En -

*sf*

0. *trez no - tre spec - ta - cle a - bon - de En nu - mé - ros*

0. *très im - pré - vis, Vous y ver - rez ce qu'on n'a ja - mais vu.*

0. *En - trez et di - tes vous tout en sui - vant le mon -*

0. *de Al - lons, al - lons, allons, al - lons chez Apo! - lons,*  
*presque parlé.*

0. Ces hé - ros que nul ne sur - pas - se. Al - lons, al - lons, allons, al -

0. - lons Et prenons pla - ce pour ap - plau - dir les A - pol -

avec les Sop.

0. - lons.

Sop.

Ténors, PAUL, VALPURGIS, GAILLAC.

Basses.

Al - lons, al - lons, allons, al - lons, aux A - pol - lons

Al - lons, al - lons, allons, al - lons, aux A - pol - lons

Al - lons, al - lons, allons, al - lons, aux A - pol - lons



Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

- lons, allons, al - lons Et prenons pla - ce Pour ap - plau - dir les

- lons, allons, al - lons Et prenons pla - ce Pour ap - plau - dir les

- lons, allons, al - lons Et prenons pla - ce Pour ap - plau - dir les

A - pol - lons. OLYMPIA.

A - pol - lons. Nous

A - pol - lons.

0. ar - ri - vons dans la car - riè - re Quand

0. nos ai - nés y sont en - cor, Et

0. cha - que jour no - tre ma - niè - re Leur

0. en - lève un nou - veau re - cord. En

0. *fz* *p* *fz* *p*

\_fants de la nou-velle é - co - le, Au pro-grès fai -

0. *p* *f*

\_ sant large part Nous voya - geons pour sauver le grand art.

0. *ff* *dim.*

Dont on voit sur nos fronts La bril - lante au-ré - o -

0. *pp*

*presque parlé.*

- le Al - lons, al - lons, allons, al - lons chez A-pol - lons

0. Ces hé - ros que nul ne sur - pas - se. Al - lons, al - lons, allons, al -

0. - lons Et prenons pla - ce Pour ap - plau - dir les A - pol -

avec les Sop.

0. - lons!

Sop.

Al - lons, al - lons, allons, al - lons aux A-pol - lons

Ténors. PAUL, VALPURGIS, GAILLAC.

Ai - lons, al - lons, allons, al - lons aux A-pol - lons

Basses.

Al - lons, al - lons, allons, al - lons aux A-pol - lons

8-7

*ff*

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

- lons, al-lons, al - lons Et prenons pla - ce Pour ap - plau - dir les

- lons, al-lons, al - lons Et prenons pla - ce Pour ap - plau - dir les

- lons, al-lons, al - lons Et prenons pla - ce Pour ap - plau - dir les

A - pol - lons.

A - pol - lons.

A - pol - lons.

*ff*

## SORTIE.

N<sup>o</sup> 15<sup>bis</sup>

OLYMPIA. *presque parlé.*

Al - lons, al - lons, al - lons, al - lons chez A - pol -

PIANO. *pp*

- lons Ces hé - ros que nul ne sur -

- pas - se Al - lons, al - lons, al - lons, al - lons Et prenons

pla - ce Pour ap - plau - dir les A - pol -

avec les Sop.

0. 

- lons

Sop.  Al - lons, al - lons, al - lons, al - lons aux A - pol -

Ténors. PAUL, VALPURGIS, GAILLAC.  Al - lons, al - lons, al - lons, al - lons aux A - pol -

Basses.  Al - lons, al - lons, al - lons, al - lons aux A - pol -



- lons, Ces hé - ros que nul ne sur - pas - se.

- lons, Ces hé - ros que nul ne sur - pas - se.

- lons, Ces hé - ros que nul ne sur - pas - se.



Al - lons, al - lons, al - lons, al - lons Et prenons pla - ce pour

Al - lons, al - lons, al - lons, al - lons Et prenons pla - ce pour

Al - lons, al - lons, al - lons, al - lons Et prenons pla - ce pour

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment is in the right and left hands, with a dynamic marking of *mf* (mezzo-forte) at the beginning.

ap - plau - dir les A - pol - lons.

ap - plau - dir les A - pol - lons.

ap - plau - dir les A - pol - lons.

The second system continues the vocal and piano parts. The piano accompaniment features a prominent eighth-note pattern in the right hand and a steady bass line in the left hand. The dynamic marking remains *mf*.

*ff*

The third system concludes the piece. The piano accompaniment becomes more dramatic, with a dynamic marking of *ff* (fortissimo) in the left hand. The vocal parts end with a final cadence.



# DUETTO.

OLYMPIA, PAUL.

Moderato.

N<sup>o</sup> 16.

PIANO.

*sonore.*

*mf dolce.*

OLYMPIA.

Trop souvent le cœur s'hu - ma - ni - se

*p cantabile.*

Sous de ten - dres ten - ta - ti - ons.

PAUL.

Pour

le sau - ver d' - ne sur - pri - se

*p*

*sf*

*dim.*

p. Il n'est point de di - ver - si - on.

OLYMPIA.  
léger. p. Détrompez - vous, pre - nez à ta - che

o. De le - ver ce ru - de far -

o. - deau, Qu'il aille et vienne sans re - la - che

0. Et vous m'en di - rez du nou - veau. Un' deux

PAUL.

Un' deux

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal line '0.' begins with a melodic phrase in G major. The vocal line 'PAUL.' is mostly silent, with a few notes at the end. The piano accompaniment features a long, sustained chord in the right hand and a simple bass line in the left hand.

0. Un' deux Ten - tez - en

P. Un' deux Un' deux Un' deux Un' deux

Un' deux Un' deux Un' deux Un' deux

*p* *pp*

Detailed description: This system continues the vocal and piano parts. The vocal line '0.' has a short phrase. The vocal line 'P.' consists of a rhythmic pattern of 'Un' deux' repeated five times. The piano accompaniment continues with chords and a bass line, including dynamic markings *p* and *pp*.

0. done l'expé - ri - en - - - - ce Près - de - ce sys - tème

P. Un' deux Un' deux Un' deux Un' deux Un' deux

Detailed description: This system contains the final vocal lines and piano accompaniment. The vocal line '0.' has a melodic phrase. The vocal line 'P.' repeats the 'Un' deux' pattern. The piano accompaniment consists of chords and a bass line.

O. il n'est rien, — Con- tre les nerfs, l'im- pa- ti - en - - -

P. Un' deux Un' deux Un' deux Un' deux Un' deux

O. - ce Ça fait grand bien.

P. Un' Ça fait grand

*pp*

O. Grand bien! Grand bien!

P. bien. Grand bien! - Grand bien!

*pp* *mf dolce.*

\*  
 P. En longs ef\_forts, je — me pro.

*p cantabile.*

P. - di - - - gue, Et lut\_te dé\_ses\_pé\_ré - ment.

OLYMPIA.  
 P. — Heu - reux instants de — la fa - ti - - - gue,

*p* *f* *dim.*

O. Du — calme et — de l'a - pai - se - ment

*pp*

PAUL.

*léger.*

Dans ma ré\_sistan\_cé sté - ri - le

Me voi - là poussif a - bat - tu

OLYMPIA.

Ce - la vous rendra plus fa - ci - le

La pra\_tique de la ver -

- tu. Un' deux Un' deux

PAUL. Un' deux Un' deux

0. Et — quand fi — nit l'ex — pé — ri —

P. un' deux un' deux un' deux un' deux

*p* *pp*

0. — en — — ce Le mal dis — pa — raît —

P. un' deux un' deux un' deux un' deux

0. tout — va — bien — Plus de nerfs, — plus d'im — pa — ti —

P. un' deux un' deux un' deux un' deux

O. *en - - - ce* *On n'a plus rien!*

P. *un' deux un'*

*pp*

O. *Plus rien!*

P. *On n'a plus rien!* *Plus rien!*

O. *Plus rien!* *Rien!* *(Parlé)*

P. *Plus rien!* *Rien!* *(Parlé)*

*pp* *morendo.* *ppp*



## SORTIE.

N<sup>o</sup> 15. bis

Moderato.

PIANO.

*mf*

Ped.

☆ Ped.

Ped.

☆ Ped.

*pp*

## FINALE.

TOUS LES PERSONNAGES

N<sup>o</sup> 17.And.<sup>no</sup> sans lenteur.

OLYMPIA.

O Cé - sar je te pro - cla - me

And.<sup>no</sup> sans lenteur.

Mon maître, mon beau vainqueur, En me touchant jusqu'à l'a-me.

Tu m'as pri-se par le cœur, Si ton ar-

-dente tendres-se Souffre d'avoir atten-du Je veux, crois

0. en ma prome - se Rattraper l'amour per - du. Nul bonheur, nul bon -  
 JULES CÉSAR. Nul bonheur, nul bon -

*pp* una corda.

0. -heur ne vaudra - le nô - - - tre, Sois - prêt à  
 J. -heur ne vaudra - le nô - - - tre, Sois - prêt à

0. vi - vre d'heu - reux jours! Fièrè d'être à ton  
 J. vi - vre d'heu - reux jours! Fièrè d'être à ton

0.  *bras je re-di-rai tou-jours* ——— *J'aim'mieux celui-*

1.  *bras je re-di-rai tou-jours* ——— *J'aim'mieux celui-*



0.  *-là celui-là qu'un au - - - tre.* ———

1.  *-là celui-là qu'un au - - - tre.* ———


**Allegretto.**


*pp*




*ff*

All<sup>o</sup> non troppo.

Tous, gens des lo - ges, de l'or -

All<sup>o</sup> non troppo.

- ches - tre, Des bal - cons et du pa - ra - dis,

Nous vou - dri - ons pour un tri -

- mes - tre Res - ter sur les co - lonns Moïris.

Qu'i - ci vo - tre ga - lan - te - ri - e S'af -

0. *f* *p* *f*

\_ firme en bra - vos — é - cla - tants Montrez nous tous que vous ê - tes con -

0. *ff*

\_ tents, ————— Mes - dames et mes - sieurs c'est moi qui vous en -

(On parle) *presque parlé.*

0. pri - - - e. Al - lons, al - lons, al - lons, al - lons tapez des

*pp*

0. mains, Don - nez nous un bru - yant suf - fra - ge

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

ap - plau - dir tous les Fo - rains.

1<sup>rs</sup> Sop. OLYMPIA et CLORINDE avec les 1<sup>rs</sup> Sop.

Al - lons, al - lons, al - lons, al - lons tapez des mains,

2<sup>ds</sup> Sop. M<sup>me</sup> BONIFACE et M<sup>me</sup> JUPITER avec les 2<sup>ds</sup> Sop.

Al - lons, al - lons, al - lons, al - lons tapez des mains,

Tén. PAUL et JULES avec les 1<sup>rs</sup> VALPURGIS et GAILLAC avec les 2<sup>ds</sup>

Al - lons, al - lons, al - lons, al - lons tapez des mains,

Basses. TOELOUSE avec les 1<sup>rs</sup> Basses.

Al - lons, al - lons, al - lons, al - lons tapez des mains,

*ff*

Don - nez nous un bru - yant suf - fra - ge

Don - nez nous un bru - yant suf - fra - ge

Don - nez nous un bru - yant suf - fra - ge

Don - nez nous un bru - yant suf - fra - ge

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

*pp*



ap - plau - dir tous les Fo - rains .

ap - plau - dir tous les Fo - rains .

ap - plau - dir tous les Fo - rains .

ap - plau - dir tous les Fo - rains .

*ff*

8.

8.