

# 6 DEMOISELLES

À MARIER.

OPÉRETTE BOUFFE EN UN ACTE.

Paroles de MM. Jaime fils, et Choler,

Musique de

**LÉO DELIBES.**

Représentée pour la première fois, le 12 Novembre 1856, sur le théâtre des

**BOUFFES PARISIENS.**

## DISTRIBUTION.

<b>BEAUCOQ</b> .....	<i>M. PRADEAU</i> .....	} Ténors.
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<b>SEGOVIA</b> .....	<i>M<sup>lle</sup> GARNIER</i> .....	
<b>SOUDJOUKALA</b> .....	} Les 6 filles de Beaucoq.	
<b>BARCELONIA</b> .....		
<b>PESTH</b> .....		
<b>LIEUTZA</b> .....		
<b>MILANA</b> .....		



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# SIX DEMOISELLES À MARIER.

Léo DELIBES.

OPERETTE BOUFFE.

## OUVERTURE.

M<sup>te</sup> de Marche.

PIANO.

M<sup>te</sup> de Boléro.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* and *sf*, and features a large slur over the top staff.

Third system of musical notation, featuring a dynamic marking of *fp* in the bass staff. The notation is dense with beamed notes and rests.

Fourth system of musical notation, including a triplet marking (*3*) in the treble staff. The texture remains complex with many beamed notes.

Fifth system of musical notation, showing a continuation of the complex musical texture with many beamed notes and rests.

Sixth system of musical notation, the final system on the page. It includes a triplet marking (*3*) and a dynamic marking of *f*. The notation is dense and complex.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major. The right hand features a melodic line with a triplet of eighth notes in the second measure, followed by a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active role with eighth notes. The letters "M.G." are printed below the first and third measures of the right hand.

Third system of musical notation. The right hand has a melodic line with some slurs, and the left hand continues with a steady accompaniment of chords and notes.

Fourth system of musical notation. The right hand features a triplet of eighth notes in the second measure. The left hand has a consistent accompaniment. The word "cres" is written in the right hand in the fifth measure.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand continues with chords and notes. The words "cen" and "do" are written in the right hand in the first and second measures, respectively. The dynamic marking "ff" is present in the fifth measure.

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand continues with a steady accompaniment of chords and notes.



First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of dense chordal textures in both staves, with some melodic lines in the treble clef.

Second system of musical notation, continuing the dense chordal texture from the first system. The treble clef contains more prominent melodic fragments.

Third system of musical notation, showing a continuation of the harmonic and melodic material. The bass clef maintains a steady accompaniment.

Fourth system of musical notation, featuring a dynamic marking of *p* (piano) in the bass clef. The treble clef has a melodic line with a slur and a fermata over the final note.

Fifth system of musical notation, with a slur and fermata over a melodic phrase in the treble clef. The bass clef continues with chordal accompaniment.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble clef and chordal accompaniment in the bass clef.



First system of musical notation. The treble clef staff features a melodic line with dynamic markings *f* and *cres f*. The bass clef staff provides harmonic support with chords and a steady bass line.

Second system of musical notation. The treble clef staff contains chords and rests, with a dynamic marking of *p*. The bass clef staff continues with a consistent bass line.

Third system of musical notation. The treble clef staff includes an 8-measure rest indicated by a dashed line. The bass clef staff maintains the harmonic foundation.

Fourth system of musical notation. The treble clef staff has a long slur over the notes. The bass clef staff features a series of chords.

Fifth system of musical notation. The treble clef staff has slurs and accents. The bass clef staff includes dynamic markings *f* and *fp*.

Sixth system of musical notation. The treble clef staff has slurs and accents. The bass clef staff continues with chords and a bass line.



First system of a musical score. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is a bass clef with the same key signature. The lyrics "cres - - cen - - do" are written below the treble staff. The music consists of six measures, with the first three measures containing a melodic line in the treble and a chordal accompaniment in the bass. The last three measures show the melodic line continuing with some grace notes.

Second system of the musical score. It begins with a dynamic marking of *ff* (fortissimo) in the treble staff. The music continues with six measures, featuring a more active melodic line in the treble and a dense chordal accompaniment in the bass. A dashed line with the number "8" above it spans the first four measures, indicating an octave transposition.

Third system of the musical score. It continues with six measures. The melodic line in the treble is more complex, with some grace notes. The bass accompaniment remains dense. A dashed line with the number "8" above it spans the first two measures, indicating an octave transposition.

Fourth system of the musical score. It continues with six measures. The melodic line in the treble is active, with some grace notes. The bass accompaniment remains dense. A dashed line with the number "8" above it spans the first two measures, indicating an octave transposition.

Fifth system of the musical score. It continues with six measures. The melodic line in the treble is active, with some grace notes. The bass accompaniment remains dense. A dashed line with the number "8" above it spans the first two measures, indicating an octave transposition.



animez

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features a melodic line in the treble and a supporting bass line. The tempo marking 'animez' is positioned above the first measure.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The treble staff contains a series of chords and melodic fragments, while the bass staff provides harmonic support with chords and a steady bass line.

The third system of musical notation shows two staves. The treble staff features a more active melodic line with eighth notes, while the bass staff continues with a consistent accompaniment pattern.

The fourth system of musical notation consists of two staves. The treble staff is characterized by a series of chords and short melodic phrases, while the bass staff maintains a rhythmic accompaniment.

The fifth and final system of musical notation on this page consists of two staves. The treble staff has a melodic line with some rests, and the bass staff provides a final accompaniment. The system concludes with a double bar line.



REP: Et 8 francs 50, par mois.

N° 1. MARCHE.

M<sup>t</sup> de Marche.

PIANO.

mf

mf

p

p

p

ff



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

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with some slurs, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic phrase with a slur. The bass staff has a consistent accompaniment. The word "cresc." is written above the bass staff in the third measure.

Fourth system of musical notation. The treble staff features a rapid sixteenth-note passage with a wavy line above it. The bass staff has a steady accompaniment. The dynamic marking "f" is placed above the bass staff in the second measure.

Fifth system of musical notation. The treble staff continues with a melodic line. The bass staff has a steady accompaniment. The dynamic marking "ff" is placed above the bass staff in the second measure.

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. The dynamic marking "ff" is placed above the bass staff in the third measure.



First system of musical notation, featuring a treble and bass staff with a grand staff brace. The music is in G major (one sharp) and 3/4 time. It includes a triplet of eighth notes in the treble staff and a steady eighth-note bass line.

Second system of musical notation, continuing the piece. It features a treble and bass staff with a grand staff brace. The music includes a triplet of eighth notes in the treble staff and a steady eighth-note bass line.

Third system of musical notation, featuring a treble and bass staff with a grand staff brace. The music includes a triplet of eighth notes in the treble staff and a steady eighth-note bass line. Dynamic markings *ff* and *p* are present.

Fourth system of musical notation, featuring a treble and bass staff with a grand staff brace. The music includes a triplet of eighth notes in the treble staff and a steady eighth-note bass line.

Fifth system of musical notation, featuring a treble and bass staff with a grand staff brace. The music includes a triplet of eighth notes in the treble staff and a steady eighth-note bass line. A dynamic marking *f* is present.



First system of musical notation. The treble clef staff contains a dense, rapid sixteenth-note passage. The bass clef staff features a more rhythmic accompaniment with eighth and quarter notes. A dynamic marking of *ff* (fortissimo) is placed above the bass staff. A fermata is present over the final notes of the treble staff.

Second system of musical notation. The treble clef staff continues with a melodic line of eighth and sixteenth notes. The bass clef staff provides harmonic support with chords and moving lines. A fermata is placed over the first few notes of the treble staff.

Third system of musical notation. The treble clef staff shows a melodic line with some rests. The bass clef staff continues with a steady accompaniment. A fermata is placed over the first few notes of the treble staff.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff has a rhythmic accompaniment with eighth notes. A fermata is placed over the first few notes of the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with a fermata over the final notes. The bass clef staff has a rhythmic accompaniment. A fermata is placed over the first few notes of the treble staff.

tenue jusqu'à  
la réplique:  
Reposez vos  
armes



REP. En avant marche!

N<sup>o</sup> 1<sup>bis</sup> REPRISE DE LA MARCHÉ.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a wavy line indicating a tremolo. The lower staff is in bass clef with the same key signature and time signature. The music is marked with a forte dynamic *f*. The system contains three measures of music.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked with a fortissimo dynamic *ff*. The system contains three measures of music.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The system contains three measures of music.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The system contains three measures of music.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The system contains three measures of music, ending with a double bar line.



N<sup>o</sup> 2. DUO.

Andante.

PÂRIS.



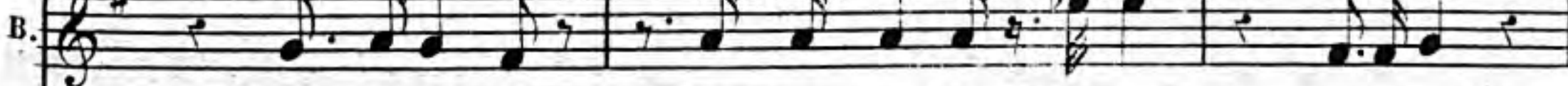
BEAUCOQ.



Andante.

Le voilà que mon âme

PIANO.



est ému\_e, Ah! quel trouble z'empa\_ re de moi



Le voilà que mon âme est ému\_e Ah! quel trouble z'empa\_



Le voilà que mon âme est ému\_e Ah! quel trouble z'empa\_





P. *re de moi Un beau jar\_din d'arbres plantés un peu animé.*

B. *re de moi un peu animé. Physi\_que*

P. *Un po\_ta\_ger plein de lé\_gu\_mes*

B. *plein de di\_gni\_té Ah! que de*

P. *Cet\_te pro\_pri\_é\_té me plaît me*

B. *chie dans son cos\_tu\_me*



P. plait Cet-te pro-pri-é-té me plait me

B. Ce se-rait un gen-dre par-fait par-fait

P. plait Je ne viens pas pour la mai-

B. Ce se-rait un gen-dre par - fait

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

*p* suivez.

P. -son hé-las hé-las Ce n'est pas sans rai-son Je nai que trois pe-tits é-

P. -cus Mais je com-pte sur le sur-plus, mais je com-pte sur le sur-



P.  **plus**

B.  Il croit a - che - ter ma mai - son C'est un fort ai - ma - ble gar -



B.  - con Il vient me comp - ter des é - cus Et ne s'at - tend pas au sur -



B.  - plus et ne s'at - tend pas au sur - plus Il croit a - che - ter ma mai -



P.  Je ne viens

B.  - son C'est un fort aimable gar - çon, Il vient me compter des é - cus Et ne s'at - tend pas au sur -





P. pas pour la mai - son hé - las hé - las Ce n'est pas sans rai - son Je n'ai que  
 B. - plus charmant gar - çon Il croit il croit a - cheter ma mai - son Il vient me

P. trois pe - tits é - cus Mais je compte sur le sur - plus mais je compte sur le sur -  
 B. com - pter des é - cus Et ne s'attend pas au sur - plus et ne s'attend pas au sur -

P. - plus je n'ai que trois pe - tits é - cus mais je compte sur le sur -  
 B. plus Il vient me com - pter des é - cus et ne s'attend pas au sur -



P. *-plus le surplus le surplus Je n'ai que trois pe-tits e-*

B. *-plus le sur-plus le sur-plus Il veut me compter des é-*

P. *-cus Mais je com-pte sur le sur-plus le sur-plus*

B. *-cus Et ne s'at-tend pas au sur-plus le sur-*

P. *le sur-plus Je com-pte sur le sur-* *cresc.*

B. *-plus le sur-plus, Il m'ap-por-te des é-* *cresc.*



P. *f*  
 - plus je com - pte sur le sur - plus sur le sur -  
 B. *f*  
 - eus Il m'ap - por - te des é - eus oui des é -  
 Piano accompaniment with *f* dynamic.

Même mouvement

P. *f*  
 - plus  
 B. *f*  
 - eus Par\_lons lui de mes fil\_les  
 Piano accompaniment with *f* dynamic and a long melodic line in the right hand.

P. *f*  
 Cau\_sons de la mai\_son Cau\_sons de la mai\_  
 B. *f*  
 Par\_lons lui de mes fil\_les  
 Piano accompaniment with *f* dynamic and a long melodic line in the right hand.



**più animato.**

P.  son Il en a plu-

B. 

**più animato.**

Elles sont bien gen - til - - les



P.  - sieurs bon bon fument el - les

B. 

Ah quelle of-



P.  Ont-elles

B. 

- fen - se Quit - tez de pa - reilles er - reurs





P.  
des jours de souf - fran - ce

B.  
Monsieur qui n'a pas ses dou -

P.  
Au moins sont el - les bien bá - ti - es

B.  
- leurs Ah! mon

B.  
- sieur quel les ques - ti - ons Elles sont jeunes et jo - li - es Tout mon por -

P.  
Quoi ses mai - sons quoi ses mai - sons

B.  
- trait tout mon por - trait tout mon por -

suivez .



1<sup>o</sup> tempo.

P.  Ah! vraiment

B.  - trait Elles sont jeunes et jolies Tout mon portrait tout mon por - trait

 1<sup>o</sup> tempo.

*p* *p* *p* *p*

P.  tout ce que j'en - tends Me trouble fort me trouble fort len - ten - de -



P.  - ment Ce qui pour l'in - stant me sur - prend Peut s'é - clair - cir a - vec le



P.  temps peut s'é - clair - cir a - vec le temps

B.  Ah! vrai - ment





P. tout ce que j'en - tends Me trou - ble fort l'en - ten - de -

P. - ment Ce qui pour l'in - tant me sur - prend Peut s'é - clair - cir a - vec le

P. temps Peut s'é - clair - cir a - vec le temps Ah! vrai - ment tout ce que j'en -

P. - tends Me trou - ble fort l'en - ten - de - ment Ce qui pour l'in - tant me sur -



P.  Ah! vraiment tout ce que j'en tends Me trouble

B.  prend Peut s'éclaircir a\_vec le temps Ce que j'en tends Me trouble



P.  fort me trou\_ble fort l'en\_ten\_de\_ment Ce qui pour l'ins\_tant me sur\_

B.  fort me trou\_ble fort l'en\_ten\_de\_ment Ce qui pour l'ins\_tant me sur\_



P.  -prend Peut s'éclaircir a\_vec le temps peut s'éclaircir a\_vec le

B.  -prend Peut s'éclaircir a\_vec le temps peut s'éclaircir a\_vec le





P.  
 temps Ah! vrai\_ment tout ce que j'en\_tends Me trou\_ble fort l'en\_ten\_de\_

B.  
 temps Ah! vrai\_ment tout ce que j'en\_tends Me trou\_ble fort l'en\_ten\_de\_

P.  
 \_ment Mais tout s'é... j'espère a... Ah! vraiment tout ce que j'en\_

B.  
 \_ment \_clairci\_ ra \_vec le temps Ah! vraiment tout ce que j'en\_

P.  
 \_tends Me trou\_ble fort l'en\_ten\_de\_ ment mais tout s'é...

B.  
 \_tends Me trou\_ble fort l'en\_ten\_de\_ ment \_clair\_ci\_



P. *cresc.*  
 j'es - père a - Oui tout s'é - clair - ci -

B. *cresc.*  
 - ra - vec le temps Oui tout s'é - clair - ci -

P. *f*  
 - ra Oui tout peut s'é - clair - cir a - vec le temps

B. *f*  
 - ra Oui tout peut s'é - clair - cir a - vec le temps



RÉP. Je vais chercher les couteaux!

N° 3.

DUETTO, ENSEMBLE, et COUPLETS.

SIDONIE.

PÂRIS.

PIANO.

*Allegro.*

Les couteaux!

P.

qu'a-t-il dit je commence à comprendre Dans un piège o-dieux

SIDONIE.

je me suis laiss\_é pren\_dre la la la la la la la



## PARIS.

P. 

La bon - ne o - se chan - ter dans u - ne telle con - jonc -

S. 

la la la la la la la la la

P. 

- tu - re L'hor - ri - ble

P. 

cré - a - tu - re Si je pou - vais lin - te - res - ser la dé - ci -

P. 

- der à me sau - ver Si je pou - vais la ra - me - ner dans les sen -



P.

- tiers de la ver - tu es - sa - yons

P.

Quel âge as - tu? quel âge as -

SIDONIE.

P.

- tu? J'ai dix huit ans aux mi - ra - bel - les

S.

PARIS.

cri mi - nel - le!

Si jeu - ne et dé - jà cri - mi - nel - le cri - mi -



crimi - nelle!

- nelle! crimi - nel - le! hé - las!

PARIS.

A son à - ge le cri - me N'est pas en - ra - ci - né

P.

Sans doute el - le est vic - ti - me de sa so - ci - é - té

SIGNE.

Que par le - t-il de cri - me Je crois qu'il est to - qué



S. D'a-près sa pan-to-mi-me C'est un cerveau fé - lé .

S. Que par le - t-il de cri-me Je crois qu'il est to - qué

PARIS.

A son â - ge le cri-me N'est pas en - ra - ci - né

S. D'a-près sa pan-to-mi-me C'est un cer-veau fé - lé Que

P. Sans doute el - le est vic - ti - me de sa so - ci - é - té A .

S. par - le - t-il de cri - me Je crois qu'il est to - qué Je crois vrai -

P. son - â - ge le cri - me N'est pas en - ra - ci - né Non non à



S. *cresc.*  
 - ment qu'il est to - qué Je crois vrai - ment qu'il est to - qué Oui c'est  
 P. *cresc.*  
 son a - ge le crime N'est pas en - cor en - ra - ci - né Oui sans  
*cresc.*

S. *f*  
 un cer - veau fê - lé - oui c'est un cer - veau fê - lé c'est  
 P. *f*  
 doute elle est vic - ti - me de sa so - ci - é - té el -  
*f*

S.  
 un cer - veau c'est un cer - veau fê - lé.  
 P.  
 - le est vic - ti - me de sa so - ci - é - té.  
*ff*



ENSEMBLE et COUPLETS.

Même mouv!

PÂRIS.

BEAUCOQ.

PIANO.

Plus lent.

Beaucoq entrant avec un grand couteau.

On va lui percer le flanc plan! plan! ran tan plan ti\_re\_lire en

Plus lent.

B.

plan On va lui percer le flanc Com - me nous allons ri -

PÂRIS.

Sa gaité me fait froid au dos

B.

- re

Repassons



P. Sa gai\_té me fait froid au dos

B. nos jo\_lis cou\_teaux Re\_pas\_sons

B. nos jo\_lis cou\_teaux Et cherchons bien dans no\_tre tête U\_ne

B. dou\_ce chan\_son\_net\_te u\_ne

B. dou\_ce chanson\_net\_te u\_ne dou\_ce chanson\_net\_te



COUPLETS du COUTEAU.

Allegro.

ff

BEAUCOQ.

1<sup>er</sup> COUPLET. Pourquoi ton glaive est-il si rou - ge Mon che - va -

2<sup>d</sup> COUPLET. Minuit c'est l'instant ou le gnô - me Fuit son ré -

- lier!

C'est que j'ai tu - é dans son bou - ge Un sangli -

- duit!

Minuit c'est l'heure ou le fan - tô - me Rôde sans

ff p



er Mais qu'as tu donc ta main fris - son - ne Est-ce de  
 bruit D'un pas pe - sant il s'a - che - mi - ne Mais ô ter -

peur! N'entends-tu pas minuit qui son - ne Trois fois mal -  
 - reur! Un cou - teau sort de sa poi - tri - ne Trois fois mal -

Imitant le bruit d'un couteau qu'on repasse.  
 heur! malheur, malheur, malheur, malheur! — prruitch prruitch prru  
 heur! malheur, malheur, malheur, malheur! — prruitch prruitch prru  
 Imitant le bruit d'un couteau qu'on repasse.

col 1<sup>er</sup> Couplet.  
 itch prruitch, prruitch A ton couteau rends le tranchant rends le tran - chant prru



itch, prruitch, prruitch, prruitch, prruitch A ton couteau rends le tran -

- chant et zinget zang et zinget zang A ton couteau rends le tranchant et zinget zang et zinget

SIDONIE.

1<sup>er</sup> COUPLET. La drôle de chansonnette Moi je la trouve assez  
2<sup>d</sup> COUPLET.

PARIS.

1<sup>er</sup> COUPLET. Ah l'horrible chansonnette Je crains d'en perdre la  
2<sup>d</sup> COUPLET.

BEAU COQ.

1<sup>er</sup> Ct. zang A ton couteau rends le tran - chant prru itch prru  
2<sup>d</sup> Ct.

*f* suivez. *p*



S. *hè - te* Puis que son re\_frain vous plait Chantez le se\_cond cou -  
 en\_cor ce

M. *tè - te* Que son re\_frain me dé - plait Que n'a-t-elle un seul cou -

B. *- itch* Que ce doux re\_frain me plait Chantons le second cou -  
 Voi - là le dernier

S. *- plet* Puisque son re\_frain vous plait Chan\_tez le se\_cond cou -  
 en\_cor ce

M. *- plet* Que son re\_frain me dé - plait Que n'a-t-elle un seul cou -

B. *- plet* prru - *- itch* prru -

S. *- plet* Puis\_que son refrain vous plait Chan\_tez le se\_cond cou -  
 en\_cor ce

M. *- plet* Que son re\_frain me dé - plait Que n'a-t-elle un seul cou -

B. *- itch* Que ce doux refrain me plait Chantons le se\_cond cou -  
 C'est là le dernier



S. *f* - plet chantez chan\_tez chantez *p* le se\_cond en\_cor ce cou\_plet *f* chantez chan\_

P. *f* - plet un seul cou\_plet *p* Que n'a-t'elle un seul cou\_plet *f* un seul cou\_

B. - plet prruitch prruitch prru - - itch prruitch prru\_

S. - tez chantez le second en\_cor ce couplet.

P. Que n'a-t'elle un seul couplet.

B. - itch prru itch chantons.

1<sup>re</sup> fois.

2<sup>e</sup> fois.



Nº4

MARCHE DE LA TABLE.

*M. de marche.*

PIANO.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of two staves each. The first system is marked with a forte *f* dynamic. The second system begins with a piano *p* dynamic. The third system features a fortissimo *ff* dynamic. The fourth system returns to a piano *p* dynamic. The fifth system concludes with a fortissimo *ff* dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. There are also some handwritten annotations and a 'tr' (trill) marking in the fourth system.



First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with slurs and accents. The left hand plays a bass line with a 7-finger fingering. A dynamic marking of *ff* is present in the second measure.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with a slur and an 8-finger fingering. The left hand has a bass line with a 7-finger fingering. A dynamic marking of *p* is present in the first measure.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line with a 7-finger fingering.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line with a 7-finger fingering.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with slurs. The left hand has a bass line with a 7-finger fingering. A dynamic marking of *ff* is present in the second measure.





Nº 5. BOLERO.

SEGOVIA.

SIDONIE.

Les autres filles  
ad libitum.

PARIS.  
BEAUGOQ.

*ff*

SEGOVIA.

*leggiero.*

Sur les bords



S. Sé - ré - na - de Sur l'ar - ca - de On y trou -

S. ve tout à loi - sir Em - bus - ca - de Es - to - ca - de Balustra - de

S. Et plai - sir O jeu - nes fil - les Sous vos ré -

S. - sil - les Sous vos man - til - les Ca - chez les bien

S. Ces yeux de flam - me Qui per - dent l'â - me du more in -



SEGOVIA.

f

- fa - me Ou du chre - tien Chantons Dansons

SIBONIE

les autres filles (ad libitum)

FAETS.

ELALCOQ.

f

Chantons Dansons

f

Chantez Dansez

chantons dansons chantons dan -

chantons dansons chantons dan -

chantez dansez chan - tez dan -

- sons chan - tons dan - sons au bruit des cas - ta - gnet - tes chan -

- sons chan - tons dan - sons au bruit des cas - ta - gnet - tes chan -

- sez chan - tez dan - sez au bruit des cas - ta - gnet - tes chan -



Soprano  
- tons et dan-sons

Soprano  
F.  
- tons et dan-sons

Bass  
- tez et dan-sez

Violon de Pâris.

*p* *pp*



Soprano  
Soprano  
Soprano  
Soprano  
Soprano

Mais en-tendez vous la dou - ce sé - ré -

*pp*  
la la la la la la la la la la

*p*  
la la la la la la la la la la la la

Piano

Soprano  
Soprano  
Soprano  
Soprano  
Soprano

- na - de qui de l'al - ca - de ex -

la la la la la la la la la la

la la la la la la la la la la la la

Piano



Seg. *f*  
 - ci - te le cour - roux tra la la la la la la la la la la

Sid. *f*  
 les F. la la la la la tra la la la la la la la la la la

B. *f*  
 la la la la la la tra la la la la la la la la la la

The first system of music features three vocal staves (Seg., Sid. les F., B.) and a piano accompaniment. The vocal parts are in a key of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are: "ci - te le cour - roux tra la la la la la la la la la la" for the first staff, "la la la la la tra la la la la la la la la la la" for the second, and "la la la la la la tra la la la la la la la la la la" for the third. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *f* (forte) and *sf* (sforzando).

Seg. *p* *f*  
 la Cas - ta - gnet - tas es - pa - gnas ma - no - las tra  
 (imitant la guitare.)

Sid. *p* *f*  
 les F. la plum plum plum plum plum plum plum plum plum tra  
 (imitant la guitare.)

B. *p* *f*  
 la plum plum plum plum plum plum plum plum plum tra

The second system of music continues the vocal parts and piano accompaniment. The lyrics for the first staff are: "la Cas - ta - gnet - tas es - pa - gnas ma - no - las tra (imitant la guitare.)". The second and third staves have lyrics: "la plum plum plum plum plum plum plum plum plum tra (imitant la guitare.)". The piano accompaniment includes a right-hand melody with an 8-measure rest and a left-hand bass line. Dynamics include *p* (piano) and *f* (forte). There are also markings for *sf* (sforzando) and a triplet of 3 notes.



Seg *p* la· la la la la la la la la la Fu - ma - das

Sid *p* la la la la la la la la la la plum plum plum

B. *p* la la la la la la la la la la plum plum plum

*p* *cresc.*

Seg 2<sup>e</sup> COUP! ei - ga - ret - tas havanas Dans les jardins

Sid plum plum plum plum plum plum

B. plum plum plum plum plum plum

*ff* *p*



Ses

de l'alhambra le di - man - che Basque blanche qui se penche

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment features a steady bass line and chords in the right hand.

Ses

sur la han - che fait soupi - rer un vieux pacha il l'ap -

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same style as the first system. The lyrics continue across the two staves.

Ses

- pel - le mais re - bel - le cet - te bel - le rit - de - ça

The third system of music shows the vocal line and piano accompaniment. The lyrics continue, with a slight change in the piano accompaniment's texture.

Ses

Jeune es - pa - gno - le na - ïve et fol - le Charmante i -  
Violon de Paris.

The fourth system introduces a violin line in the middle staff, which plays a melodic line with trills and triplets. The vocal line and piano accompaniment continue. The lyrics are split across two lines. The piano accompaniment remains consistent with the previous systems.



Sop.  
do - le gar - de tou - jours ta tresse noi - re ton bras di -

Sop.  
- voi - re car c'est l'his - toi - re de nos a - mours

Sop.  
Chantons dansons chantons

Sid.  
Les F.  
Chantons dansons chantons

P.  
B.  
Chantons dansons chantons



Seg. dan-sons chan-tons dan-sons chan-

Sid. les dan-sons chan-tons dan-sons chan-

F. dan-sez chan-tez dan-sez chan-

B. dan-sez chan-tez dan-sez chan-

Seg. - tons dan-sons au bruit des cas-ta-gnettes chan-tons et dan-

Sid. les - tons dan-sons au bruit des cas-ta-gnettes chan-tons et dan-

F. - tons dan-sons au bruit des cas-ta-gnettes chan-tons et dan-

B. - tez dan-sez au bruit des cas-ta-gnettes chan-tez et dan-

Seg. - sons

Sid. - sons

F. - sons

B. - sez

Von

p

pp



Piano accompaniment for the first system, featuring treble and bass staves with complex melodic and harmonic lines.

Piano accompaniment for the second system, continuing the musical texture with various rhythmic patterns.

Sop.  
 Mais en\_tendez - vous la dou - ce sé - ré -

Sid  
 les  
 F. *pp*  
 la la la la la la la la la la la la

B. *p*  
 la la la la la la la la la la la la la

Piano accompaniment for the third system, including vocal lines and piano accompaniment.



Seg  
na - de qui de l'al - ca - de ex -

Sid  
la la la la la la la la la la

R.  
la la la la la la la la la la la la

Seg  
- ci - te le cour - roux tra la la la la la la la la

Sid  
la la la la la tra la la la la la la la la

R.  
la la la la la la tra la la la la la la la la



*p* la Cas - ta - gnet - tas es - pa - gnas ma - no - las *f* tra  
*p* (imitant la guitare.) la plum plum plum plum plum plum plum plum plum tra  
*p* (imitant la guitare.) la plum plum plum plum plum plum plum plum plum tra

*p* la la la la la la la la la la Fu - ma - das  
*p* la la la la la la la la la la plum plum plum  
*p* la la la la la la la la la la plum plum plum



Seg. *f* ci ga ret tas hava nas la la la la la la la

les autres Filles.

Sid. *f* plumplumplumplum la la la la la la la la la

B. *f* plumplumplumplum la la la la la la la la la

Violon. *f*

Seg. la

Sid. la

B. la

*ff*

8<sup>a</sup>

8



# N° 6.

## FINAL.

RÉP: Cunégonde en a peut être laissé d'autres.

### Mouvt du Bolero.

PIANO.

First system of the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The music begins with a forte (f) dynamic.

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

Third system of the piano introduction, ending with a mezzo-forte (mf) dynamic marking.

### SEGOVIA.

Vocal line for Segovia, starting with a treble clef and a key signature of two sharps.

A l'O-pé - ra bouffas pa - ri - sien - nas mu - si - ca bo - na a  
SIDONI, et les autres filles (*ad libitum*)

Vocal line for Sidoni, starting with a treble clef and a key signature of two sharps.

A l'O-pé - ra bouffas pa - ri - sien - nas mu - si - ca bo - na a  
PÂRIS.

### BEAUCOY.

Vocal line for Beaucoy, starting with a treble clef and a key signature of two sharps.

A l'O-pé - ra bouffas pa - ri - sien - nas mu - si - ca bo - na a

Piano accompaniment for the vocalists, featuring a treble and bass clef with a key signature of two sharps.







Soprano: *p* la la la la la *f* Fu - ma - das ci - ga - ret - tas ha - va - nas *f* la la la

Alto: *p* la la la la la plum plum plum plum plum plum la la la la la

Bass: *p* la la la la la plum plum plum plum plum plum la la la la la

Piano: *p* *crec.* *f*

Soprano: la la la la la

Alto: la la la la la

Bass: la la la la la

Piano: *ff* 8

Piano: 8

Piano: 8