

à M^r Emile Perrin.

MAITRE

PATHELELE

Opéra Comique en un acte

Poème arrangé d'après le Manuscrit du XV^e Siècle

PAR MM

de Heumen et C. Langlé

MUSIQUE DE

F. BAZIN

ACCOMP. PIANO par M. BAZILLE

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M^r. JOSSEAUME ..	(Basse comique)	<i>M.</i>	<i>PRILLIY</i>
AIGNELET	(Tria)	<i>M.</i>	<i>BERTHIER.</i>
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LE BAILLY	(Laruelle)	<i>M.</i>	<i>LEMARF</i>
M^me PATHELIN ...	(Mère Dugazon)	<i>M^{lle}</i>	<i>RÉVILLY</i>
BOBINETTE	(Dugazon.)	<i>M^me</i>	<i>DEGROIX</i>
ANGÉLIQUE	(2 ^m e Dugazon)	<i>M^{lle}</i>	<i>TALMONT</i>

Chœur de Paysans. — Juges — Assesseurs. — Avocats. — Huissiers.

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MAITRE PATELIN.

E. BAZIN.

OPÉRA COMIQUE EN UN ACTE.

OUVERTURE.

Moderato. (M. ♩ = 100.)

PIANO

mouvement de marche.

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

Second system of musical notation, continuing the piece with similar complex rhythmic patterns and articulation marks.

Third system of musical notation, showing further development of the rhythmic and melodic ideas.

Fourth system of musical notation, featuring a dynamic shift from *pp* to *fff* and a change in tempo and meter. The tempo is marked **Allegro** with a quarter note equal to 112 (♩ = 112). The meter changes to 9/4. The system includes a double bar line and a repeat sign.

Fifth system of musical notation, featuring a *pp* dynamic marking and a section marked *scen*. The music consists of a series of beamed notes in the treble clef and a steady bass line in the bass clef.

5

do *ff*

This system shows the first two measures of a piece. The right hand features a complex texture with multiple voices of sixteenth notes, some beamed together. The left hand plays a steady bass line of quarter notes. A dynamic marking of *ff* (fortissimo) is present in the second measure.

This system contains the next two measures. The right hand continues with intricate sixteenth-note patterns, while the left hand maintains its rhythmic accompaniment.

Allegretto. (♩ = 108.)
p léger.

tr

This system marks the beginning of a new section. The tempo is *Allegretto* with a quarter note equal to 108 beats per minute. The dynamics are *p* (piano) and *léger* (light). The right hand has trills (*tr*) in the first two measures. The left hand continues with a rhythmic accompaniment.

This system shows the next two measures of the *Allegretto* section. The right hand features chords and moving lines, while the left hand provides a consistent bass accompaniment.

This system contains the final two measures of the *Allegretto* section. The right hand has a dense texture of chords and sixteenth notes, and the left hand concludes with a few final notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with chords and moving lines. The system is divided into five measures by vertical bar lines.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with chords and moving lines. The lower staff continues the bass line with chords and moving lines. The system is divided into five measures by vertical bar lines.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with chords and moving lines. The lower staff continues the bass line with chords and moving lines. The system is divided into five measures by vertical bar lines.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with chords and moving lines. The lower staff continues the bass line with chords and moving lines. The system is divided into five measures by vertical bar lines. The word *rit.* is written in the middle of the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with chords and moving lines. The lower staff continues the bass line with chords and moving lines. The system is divided into five measures by vertical bar lines. The word *ff* is written in the middle of the system, and the word *animoz.* is written in the final measure.

Handwritten musical notation, first system. It consists of two staves (treble and bass clef) with a brace on the left. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. Above the first staff, there are three markings: $\frac{1}{5}$, $\frac{1}{2}$, and $\frac{1}{10}$. The music features chords in the bass staff, some with accents (^), and a melodic line in the treble staff.

Handwritten musical notation, second system. It consists of two staves (treble and bass clef) with a brace on the left. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The music features chords in the bass staff and a melodic line in the treble staff.

Handwritten musical notation, third system. It consists of two staves (treble and bass clef) with a brace on the left. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The music features chords in the bass staff and a melodic line in the treble staff.

Handwritten musical notation, fourth system. It consists of two staves (treble and bass clef) with a brace on the left. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The music features chords in the bass staff and a melodic line in the treble staff.

First system of musical notation, consisting of two staves (treble and bass clef). The music features complex chordal textures with many beamed notes and slurs. The key signature has two sharps (F# and C#).

Second system of musical notation, consisting of two staves. It continues the complex chordal texture from the first system. There are some accents (^) over notes in the treble staff.

Third system of musical notation, consisting of two staves. The texture remains dense with many beamed notes. There are some accents (^) over notes in the treble staff.

Fourth system of musical notation, consisting of two staves. The texture is still dense. A piano dynamic marking (*p*) is present in the final measure of the treble staff.

Fifth system of musical notation, consisting of two staves. The music changes to a slower tempo, indicated by the marking "1° tempo." in the treble staff. The notes are mostly whole notes with long slurs. A piano dynamic marking (*p*) is present in the final measure of the bass staff.

First system of a piano score. The right hand (treble clef) features a melodic line with a slur over the first two measures and a fermata over the third. The left hand (bass clef) plays a steady accompaniment of chords. The word *dolce.* is written above the first measure of the right hand.

Second system of the piano score. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment consists of chords, with some notes marked with an 'x'.

Third system of the piano score. The right hand melodic line is slurred and includes a fermata. The left hand accompaniment continues with chords.

Fourth system of the piano score. The right hand melodic line is slurred and includes a fermata. The left hand accompaniment continues with chords.

Fifth system of the piano score. The right hand melodic line is slurred and includes a fermata. The left hand accompaniment continues with chords.

First system of musical notation. The right hand (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a quarter note G4 in the third. The left hand (bass clef) plays a rhythmic pattern of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, with fingerings 1, 2, 3, 4, 5, 4, 3, 2. A fermata is placed over the eighth notes in the second and third measures. A '2' is written above the second measure.

Second system of musical notation. The right hand (treble clef) plays a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, with fingerings 1, 2, 3, 4, 5, 4, 3, 2. The left hand (bass clef) continues the eighth-note pattern from the first system. A fermata is placed over the eighth notes in the second and third measures. An 'X' is written above the fourth measure.

Third system of musical notation. The right hand (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a quarter note G4 in the third. The left hand (bass clef) plays the eighth-note pattern. A fermata is placed over the eighth notes in the second and third measures. A '2' is written above the second measure.

Fourth system of musical notation. The right hand (treble clef) plays a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, with fingerings 1, 2, 3, 4, 5, 4, 3, 2. The left hand (bass clef) continues the eighth-note pattern. A fermata is placed over the eighth notes in the second and third measures.

Fifth system of musical notation. The right hand (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a quarter note G4 in the third. The left hand (bass clef) plays the eighth-note pattern. A fermata is placed over the eighth notes in the second and third measures. A '2' is written above the second measure.

First system of a piano score. The right hand features a melodic line with slurs and a trill (tr) in the third measure. The left hand provides a steady accompaniment with slurs.

Second system of a piano score. The right hand contains several trills (tr) and slurs. The left hand continues with a consistent accompaniment pattern.

Third system of a piano score. The right hand includes trills (tr) and slurs. The left hand features a series of slurs and a dynamic marking of *cres* (crescendo) in the fifth measure.

Fourth system of a piano score. The right hand has slurs and dynamic markings of *p* (piano), *f* (forte), and *ff* (fortissimo). The left hand includes slurs and dynamic markings of *f* and *ff*. The lyrics "cen" and "do" are written under the right hand.

Fifth system of a piano score. The right hand features slurs and a dynamic marking of *p*. The left hand includes slurs and a dynamic marking of *f*. The system concludes with a double bar line.

First system of musical notation. The treble clef staff contains a melodic line with trills (tr) and accents (>). The bass clef staff contains a bass line with a *legger.* marking. The system consists of six measures.

Second system of musical notation. The treble clef staff features chords with accents (>) and slurs. The bass clef staff continues the bass line with slurs. The system consists of six measures.

Third system of musical notation. The treble clef staff has chords with slurs and accents (>). The bass clef staff has a bass line with slurs. The system consists of six measures.

Fourth system of musical notation. The treble clef staff has chords with slurs and accents (>). The bass clef staff has a bass line with slurs. The system consists of six measures.

Fifth system of musical notation. The treble clef staff has chords with slurs and accents (>). The bass clef staff has a bass line with slurs. The system consists of six measures.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note figures.

Second system of a piano score. The right hand continues the melodic line with a trill (tr) at the end. The left hand accompaniment includes the instruction *p animez.* (piano, animate).

Third system of a piano score. The right hand features a melodic line with a trill (tr) and a fermata. The left hand accompaniment consists of chords and eighth-note patterns.

Fourth system of a piano score. The right hand features a melodic line with a trill (tr) and a fermata. The left hand accompaniment consists of chords and eighth-note patterns.

Fifth system of a piano score. The right hand features a melodic line with a trill (tr) and a fermata. The left hand accompaniment consists of chords and eighth-note patterns.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many slurs and a bass line with chords and some rhythmic patterns.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the bass staff towards the end of the system.

Third system of musical notation, showing further development of the melodic and harmonic material.

Fourth system of musical notation, featuring a dynamic marking of *mp* (mezzo-piano) in the bass staff.

Fifth system of musical notation, continuing the intricate melodic and harmonic textures.

Sixth system of musical notation, the final system on this page, showing the continuation of the musical themes.

First system of a piano score. The right hand features a rapid, ascending sixteenth-note scale. The left hand provides a harmonic accompaniment with chords and moving lines. The word "Piano" is written in the left margin.

Second system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving lines. Dynamic markings include *ff*, *dimin*, and *p*. The word "Piano" is written in the right margin.

Third system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving lines. Dynamic markings include *ff*. The words "-cu - do." are written in the left margin.

Fourth system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving lines.

Fifth system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving lines.

Sixth system of the piano score. The right hand continues the ascending scale. The left hand accompaniment includes chords and moving lines.

INTRODUCTION ET TRIO.

Chante par M.^{me} REVILLY, DECROIX, M.^{me} COUDERC.

N. 1.

Allegretto. (♩ = 80)

GUILLEMETTE.

BOBINETTE.

PATELIN.

PIANO.

The piano introduction for the first system consists of two staves. The right hand part features a series of chords and arpeggios, while the left hand part provides a steady accompaniment with eighth notes.

GUILLEMETTE.

BOBINETTE.

PATELIN.

The second system features vocal lines for Guillemette, Bobinette, and Patelin, and a piano accompaniment. The lyrics for all three characters are "Pauvre a - vo - cat dans". The piano part continues with chords and arpeggios, and includes a dynamic marking of *p*.

G.
 ton é - tat ou se dé - bat et ton com - bat mais sans l'ha - bit pas

B.
 ton é - tat ou se dé - bat et ton com - bat mais sans l'ha - bit pas

P.
 ton é - tat ou se dé - bat et ton com - bat mais sans l'ha - bit pa

G.
 de cré - dit Pas de ta - lent *p* et pas des -

B.
 de cré - dit Pas de ta - lent *p* et pas des -

P.
 de cré - dit Pas de ta - lent et pas des -

G.
 prit Un bel ha - bit plait é - blou - it Un bel ha - bit vous en - no -

B.
 - prit A - vec l'ha - bit en re - us -

P.
 prit *p* A - vec l'ha - bit en ré - us -

G. *Allegretto*
 - dit A - vec l'ha - bit on ré - us - sit Un bel ha - bit vous en - ri -

B.
 - sit Un bel ha - bit vous en - ri -

P.
 - sit Un bel ha - bit vous en - ri -

G.
 - chit Un bel ha - bit vous en - ri - chit Mais sans l'ha - bit pas de cré -

B.
 - chit Mais sans l'ha - bit Pas de cré -

P.
 - chit Mais sans l'ha - bit Pas de cré -

G.
 - dit Pas de ta - lent et pas des - prit Mais sans l'ha - bit pas de cré -
cresc.

B.
 - dit Mais sans l'ha - bit pas de cré -
cresc.

P.
 - dit Mais sans l'ha - bit pas de cré -
cresc.

cresc.

f p *rit.* **1. tempo.** (consant et examant l'habit)

G. *f p* *rit.*
 _dit Pas de ta - lent Et pas des - prit Ah! quel - le pauvre

B. *f p*
 _dit Pas de ta - lent Et pas des - prit

P. *f p* *rit.*
 _dit Pas de ta - lent Et pas des - prit

G. *p*
 mi - se
 (regardant.)

B. *p*
 Voy - ons donc par i - ci voy - ons donc par i -

P. *p*

B. *p*
 - ci Il faut u - ne re - pri - se ma - da - mea ce pan - ci

P. *p*

FIN

Mais re_gar_dez voi_là Mais
 man_vai_sé dou_blu_re

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *p* is present in the piano part.

re_gar_dez voi_là Qu'il faut u_ne cou_tu_re En_core à ce pan-

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is visible in the piano part.

-là ah! Pauvre a_vo_cat Dans
 (piteusement.) ah! Pauvre a_vo_cat Dans
 ah! Pauvre a_vo_cat Dans

Detailed description: This system contains the fifth, sixth, and seventh lines of the musical score. The vocal line features a dramatic shift in dynamics and expression, marked with *ah!* and *(piteusement.)*. The piano accompaniment includes dynamic markings of *ff* and *p*, and a *cam* (crescendo) marking. The piano part has a more active role with chords and moving lines in both hands.

G.
ton é - tat On se dé - bat Et l'on com - bat Mais

B.
ton é - tat On se dé - bat Et l'on com - bat Mais

P.
ton é - tat On se dé - bat Et l'on com - bat Mais

G.
sans l'ha - bit Pas de cré - dit Pas de ta - lent Et pas des

B.
sans l'ha - bit Pas de cré - dit Pas de ta - lent Et pas des

P.
sans l'ha - bit Pas de cré - dit Pas de ta - lent Et pas des

G.
- prit Un bel ha - bit Plait é - blou - it Un bel ha - bit Vous en ri -

B.
- prit A - vec l'ha - bit On ré - us -

P.
- prit A - vec l'ha - bit On ré - us -

bit A vec l'ha_bit On re_us _ sit Un bel ha_bit Vous en_ri_

_sit Un bel ha _ _ bit Vous en _ ri _

_sit Un bel ha _ _ bit Vous en _ ri _

_chit Un bel ha_bit Vous en_ri_ chit Mais sans l'ha_bit Pas de cré_

_chit Mais sans l'ha _ _ bit Pas de cré _

_chit Mais sans l'ha _ _ bit Pas de cré _

_dit Pas de ta_lent Et pas des _ prit Mais sans l'ha_bit Pas de cré_

_dit Mais sans l'ha _ _ bit Pas de cré_

_dit Mais sans l'ha _ _ bit Pas de cré_

crese.

f p rit. **f. tempo.**

G.
_dit Pas de ta - lent Et pas des - prit

B.
_dit Pas de ta - lent Et pas des - prit

P.
_dit Pas de ta - lent Et pas des - prit La manche est tou - te

GUILLEMETTE.

Comment ré - pa - rer ça

P.
Man - che Don -

P.
_ne moi l'é - cri - toi - re Et noire on la ren -

TOBINETTE (Un présentant l'écritoire)

No tre mai tre voi la (trempeant une plume dans l'encre et noutrissant les coutures de la manche)
_dra En è tre ré_duit là A_

The first system of the musical score for 'TOBINETTE'. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: 'No tre mai tre voi la (trempeant une plume dans l'encre et noutrissant les coutures de la manche) _dra En è tre ré_duit là A_'. The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Andantino (M $\text{♩} = 56$)
avec sentiment.

_mi de ma jeu nes se Mon pauvre ha_bit hé las! Cha_

The second system of the musical score. The tempo is marked 'Andantino' with a metronome marking of $\text{M } \text{♩} = 56$ and the instruction 'avec sentiment.'. The vocal line continues with the lyrics: '_mi de ma jeu nes se Mon pauvre ha_bit hé las! Cha_'. The piano accompaniment continues with a similar rhythmic pattern, maintaining the sentimental mood.

_que jour pièce à piè ce Tu ten vas Tu ten vas A

The third system of the musical score. The vocal line continues with the lyrics: '_que jour pièce à piè ce Tu ten vas Tu ten vas A'. The piano accompaniment continues with the same rhythmic pattern. The tempo and mood remain consistent with the previous systems.

lui par ha_bi tu de Tu tiens beaucoup je crois Mais

The fourth system of the musical score. The vocal line continues with the lyrics: 'lui par ha_bi tu de Tu tiens beaucoup je crois Mais'. The piano accompaniment continues with the same rhythmic pattern. The tempo and mood remain consistent with the previous systems.

GRANDE *p*

P. quelle in-gra-ti-tu-de Il ne tient plus à toi ah!

Et tempo allegretto.

G. ah! *p* Pauvre a-vo-cat Dans ton é-tat On

B. *p* Pauvre a-vo-cat Dans ton é-tat On

P. *p* Pauvre a-vo-cat Dans ton é-tat On

G. se dé-bat Et lon com-bat Mais sans l'ha-bit Pas

B. se dé-bat Et lon com-bat Mais sans l'ha-bit Pas

P. se dé-bat Et lon com-bat Mais sans l'ha-bit Pas

de cré dit pas de ta lent et pas des prit Pauvrea vo cat Danston é

de cré dit pas de ta lent et pas des prit Pauvrea vo cat Danston é

de cré dit pas de ta lent et pas des prit Pauvrea vo cat Danston é

p *p* *p* *p*

légèrement.

at On se dé bat Et fon com bat Mais sans l'ha bit pas de cré

at On se dé bat Et fon com bat Mais sans l'ha bit pas de cré

at On se dé bat Et fon com bat Mais sans l'ha bit pas de cré

dit Pas de ta lent Et pas d'es prit Un bel ha bit Plait é blou

dit Pas de ta lent Et pas d'es prit Un bel ha bit Plait é blou

dit Pas de ta lent Et pas d'es prit Un bel ha bit Plait é blou

G.
_ it Un bel ha - bit Vous en - no - blit A - vec l'ha - bit On ré - us -

B.
_ it Un bel ha - bit Vous en - no - blit A - vec l'ha - bit On ré - us -

P.
_ it Un bel ha - bit Vous en - no - blit A - vec l'ha - bit On ré - us -

Animez.

G.
_ sit Un bel ha - bit Vous en - ri - chit Mais sans l'ha - bit Pas de cré -

B.
_ sit Un bel ha - bit Vous en - ri - chit Pas de cré -

P.
_ sit Un bel ha - bit Vous en - ri - chit Pas de cré -

animez.

G.
_ dit Pas de ta - lent Et pas d'es - prit Mais sans l'ha - bit Pas de cré -

B.
_ dit . Et pas d'es - prit Mais sans l'ha - bit Pas de cré -

P.
_ dit Et pas d'es - prit Mais sans l'ha - bit Pas de cré -

crese.

- 4 -

Soprano: - dit Pas de ta - lent Et pas d'es - prit pas d'es -

Alto: - dit Pas de ta - lent Et pas d'es - prit pas d'es -

Tenor: - dit Pas de ta - lent Et pas d'es - prit pas d'es -

Piano accompaniment: *f*

Soprano: - prit

Alto: - prit

Tenor: - prit

Piano accompaniment: *ff*

Piano accompaniment: *ff*

CHANSON

Chantée par M. COUDERC.

N° 2.

Allegretto. (M. ♩ = 108)

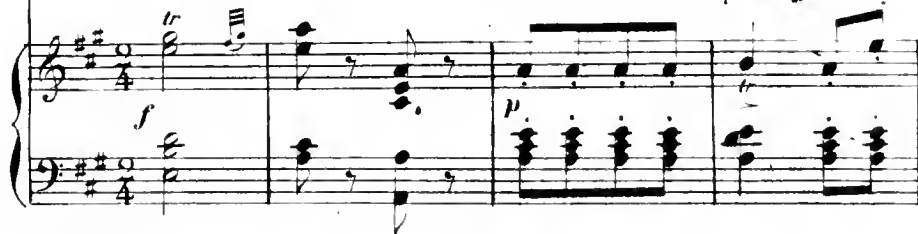
1^{er} COUPLÉ.

PATHELIN

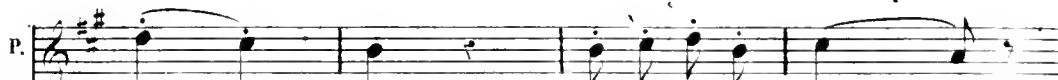


Nous fe_rons ri_pail le Joy_

PIANO.



_eux a_vo_cat Pour que rien n'y fail_le J'o_te



mon ra_bat Drap fin à ma tail_le



Don_ne de l'é_clat Sans crainte qu'on rail_le



Sau-te Fa-vo-cat Sau-te sau-te sau-te sau-te Fa-vo-

GUILLEMETTE. (Le narguant en riant.)

Sau-te sau-te sau-te sau-te sau-te sau-te sau-te sau-te

BOINETTE.

Sau-te sau-te sau-te sau-te sau-te sau-te sau-te sau-te

PATHILAN.

- cat Sau-te sau-te sau-te sau-te sau-te compère a-vo-cat

sau-te com-père com-père a-vo-cat sau-te

sau-te com-père com-père a-vo-cat sau-te

oui sau-te sau-te com-père a-vo-cat sau-te

G.
sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_ te com_

B.
sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_te sau_ te com_

P.
sau_te sau_te sau_te sau_te com_père a_vo_cat oui sau_te

G.
_pè_re com_pè_re a_vo_cat sau_te sau_te l'a_vo_cat

B.
_pè_re com_pè_re a_vo_cat sau_te sau_te l'a_vo_cat

P.
sau_te com_pè_re a_vo_cat sau_te sau_te l'a_vo_cat

G.
saute l'avo_cat

B.
saute l'avo_cat

P.
saute l'avo_cat

2^d COUPLET.

p

J'ai de l'im - por - tan - ce Grà - ce à mon ha - bit

p

La belle ap - pa - ren - ce Don - ne du cré - dit

p

Pour moi l'é - xis - ten - ce N'est plus un com - bat

p

A bas l'in - di - gen - ce Sau - te l'a - vo - cat

GUILLEMETTE.

(Te narrant en

BOBINETTE.

Sau - te

PATHELIN.

Sau - te

Sau - te sau - te sau - te sau - te la - vo - cat Sau - te

G. sau - te sau - te sau - te sau - te sau - te sau - te sau - te sau - te

B. sau - te sau - te sau - te sau - te sau - te sau - te sau - te sau - te

P. sau - te sau - te sau - te sau - te Com - pè - re a - vo - cat

G. sau - - te Com - pè - re com - pè - re a - vo - cat sau - te

B. sau - - te Com - pè - re com - pè - re a - vo - cat sau - te

P. oui sau - te sau - te Com - pè - re a - vo - cat sau - te

DUO ET COUPLETS

Chantés par MM. CABEL et PRILLEUX.

N° 5.

Allegro. (M. ♩ = 92)

PIANO.

(Josseume sortant de sa boutique et donnant des ordres à Charlot.)

JOSSEAUME.

CHARLOT. (se croisant les bras)

Veux-tu bien ranger la bouti- que Non non non non

JOSS:

CHAR:

JOSS

Allons o-béis sans ré- plique Non non non non non Vrai-

CHAR:

- ment quelle mouche le pi- que Monsieur Il faut baisser le ton Non non non non non

33 Moderato. (M. ♩ = 96)

CHALLOT. 1^{er} COUPLET.

Toujours courir Allèr ve - nir Vous o - bé - ir Et vous ser -

- vir. Non non c'est à n'y pas te - nir C'est à n'y pas te - nir

Moi j'ai vingt ans C'est au printemps Qu'il faut ai - mer C'est au prin -

- temps Qu'il faut aimer se diver - tir A moi l'a - mour et le plaisir

rall: **1^o tempo.**

C. 

IOSS:

A has les en-

Qu'entends-je et quel est ce langa - ge

C. 

- mais l'esclava - ge Ah je me ré-

J. 

Jamais jamais il ne parlait ain-si

Moderato. 2^d COUPLET.

C. 

- veille au - jour_d'hui oui Un vieux tu -

p

C. 

- teur Ja - lous gron - deur E - teint lar - deur de no - tre

cœur Quand son cœur n'a plus de cha - leur n'a plus de cha -
 leur

-leur Moi j'ai vingt ans C'est au printemps Qu'il faut ai -
 mer

rall:
 -mer C'est au printemps Qu'il faut ai - mer se diver - tir A moi l'a -
 nimez.

-mour et le plai - sir Je veux cou - rir Me diver -
 Joss:

Il faut m'obéir Il faut me servir
 animez.

-tir A moi l'a - mour et le plai - sir le veux con -

Qui tel est i - ci mon bon plai - sir mon bon plaisir

crescendo. *f* *fp*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "-tir A moi l'a - mour et le plai - sir le veux con -". The middle staff is a vocal line in bass clef with lyrics: "Qui tel est i - ci mon bon plai - sir mon bon plaisir". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords with a crescendo hairpin and dynamic markings *f* and *fp*.

-rir Me di - ver - tir A moi l'a - mour et le plai -

Il faut m'obé - ir Qui tel est i - ci mon bon plai -

crescendo. *f*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "-rir Me di - ver - tir A moi l'a - mour et le plai -". The middle staff is a vocal line in bass clef with lyrics: "Il faut m'obé - ir Qui tel est i - ci mon bon plai -". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords with a crescendo hairpin and dynamic markings *f*.

- sir

- sir

ff

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- sir". The middle staff is a vocal line in bass clef with lyrics: "- sir". The bottom staff is a piano accompaniment in bass clef, featuring a series of chords with a fortissimo (*ff*) dynamic marking.

DUO

Chanté par MM. COUDERC et PRILLEUX.

N. 4.

Moderato. (M. ♩ = 108)

(s'extasiant en regardant Josseume.)

PATHELIN.

Ah! quel air de san-

JOSSEAUME.

Quel air de pro-bi-té

PIANO.

-té

Vous a-yez l'appa-

On traite en confi-an-ce Avec les braves gens

-rence De vivre au moins cent ans

très léger.

A-vez-vous gardé souve-

P.

- nan - ce D'un diner que l'on nous donna à l'intendan - ce

JOSS:(cherchant)

A l'in - tendan - ce? Mais j'en ai quelque idée oui

PAT: Allegro.

Je vous admire quand j'y pen - se Vous fites un discours

J. Allegro.

da Moi

(avec volubilité.
moins vite.)

d'or Vrai je crois vous en - tendre en - cor La mo - ra - le les a -

- bus Le scanda - le les ver - tus ta ta ta ta ta ta

ta ta ta ta ta ta ta

JOSS:

La mo - ra - le les a -

- bus Le scanda - le les ver - tus ta ta ta ta ta ta

1^o tempo. (avec orgueil)

PAI: JOSS:

ta ta ta ta ta ta ta C'est bien ça c'est bien ça

PATR.

Cest bien ça j'ai dit ça D'honneur l'audi-toire é - tail

The first system of music consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "Cest bien ça j'ai dit ça D'honneur l'audi-toire é - tail". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

i vre De vos bons mots de votre es - prit

Oh moi je par-le comme un

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "i vre De vos bons mots de votre es - prit" and "Oh moi je par-le comme un". The piano accompaniment continues with similar rhythmic patterns.

PATR.

(à part)

(Haut)

li - vre Ou comme un li - vre mal é - crit Mais revenons à notre af - fai - re

The third system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "li - vre Ou comme un li - vre mal é - crit Mais revenons à notre af - fai - re". The piano accompaniment continues with similar rhythmic patterns.

JOSS.

Combien ce drap mon cher com - pè - re? Je le vends six é - cus à

The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "Combien ce drap mon cher com - pè - re? Je le vends six é - cus à". The piano accompaniment continues with similar rhythmic patterns.

(à part) (Haut, lui donnant une poignée de main)

p

stacc. Vo- leur honnête homme **1^o tempo.**

tous Ce se-ra cinq é-cus pour vous ouï cer-te

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines. The lyrics are written below the vocal line.

p

De vos bou-tés je suis com-

Je le soutiens ouï je vend's a per-te

The second system continues the musical score. The vocal line has a rest followed by a melodic phrase. The piano accompaniment features a long melodic line in the right hand and a more rhythmic line in the left hand. The lyrics are written below the vocal line.

p

-blé Qui c'est le mot c'est le mot vous è-tes vo-

A comar-ché je suis vo-lé

The third system concludes the musical score. The vocal line has a rest followed by a melodic phrase. The piano accompaniment features a long melodic line in the right hand and a more rhythmic line in the left hand. The lyrics are written below the vocal line.

1^o tempo.

P
lé Aus - si le ciel vous re - com - pen - se Ah quel air de 'sau -
suez.

1^o tempo.

J
Quel air de pro - bi -

P
1^o tempo.
p

P
- té Ah quel air de san - té Vous a - vez l'ap - pa -

J
- té Quel air de pro - bi - té On traite en con - fi -

P
- ren - ce De vi - vre au moins cent ans Vous a - vez l'ap - pa -

J
- an - ce a - vec les bra - ves geus On traite en con - fi -

P
- ren - ce De vi - vre au moins cent ans Vous a - vez l'ap - pa -

J
- an - ce a - vec les bra - ves geus On traite en con - fi -

P
 - ren - ce De vivre au moins cent ans
 - an - ce a - vec les bra - ves gens

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with lyrics '- ren - ce De vivre au moins cent ans'. The second line is a vocal line in bass clef with lyrics '- an - ce a - vec les bra - ves gens'. Below these are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a minor key and 7/8 time.

A - vant de fai - re ma fac - tu - re Je dois au - ner de - vant

sp

Detailed description: This system contains the third line of the musical score. The top line is a vocal line in bass clef with lyrics 'A - vant de fai - re ma fac - tu - re Je dois au - ner de - vant'. Below it are two staves for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The piano part features a steady accompaniment of chords. The dynamic marking *sp* (sotto piano) is present.

PATH. (l'arrêtant.)

vous Quelle inju - re les yeux fermés j'a - chète

Detailed description: This system contains the fourth line of the musical score. The top line is a vocal line in bass clef with lyrics 'vous Quelle inju - re les yeux fermés j'a - chète'. Below it are two staves for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The piano part continues with a consistent accompaniment.

(il veut prendre le drap) JOSS. (le lui retirant)

don - nez - ca Non non mon gar - çon le por - te -

Detailed description: This system contains the fifth line of the musical score. The top line is a vocal line in treble clef with lyrics 'don - nez - ca Non non mon gar - çon le por - te -'. Below it are two staves for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The piano part continues with a consistent accompaniment.

(à part avec dépit)

Mais comment me ti - rer de
- ra Il li - vre - ra et l'on paie - va

This system contains the first two lines of music. The vocal line (Soprano and Bass) is written in treble and bass clefs respectively, with lyrics in French. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The music is in a 2/4 time signature.

All. vivace. (avec inspiration) (Haut) **JOSS.**
là ah! Cher voi - sin aimez-vous l'oeu - Jenmanget

This system contains the third and fourth lines of music. The tempo is marked "All. vivace." and includes performance instructions "(avec inspiration) (Haut)" and "JOSS.". The vocal line continues with lyrics. The piano accompaniment features a more active and rhythmic texture.

1. tempo. Eh bien cher voi - - sin Un plaisir d'Y ve -
- jours a - vec joi - e

This system contains the fifth and sixth lines of music. The tempo is marked "1. tempo.". The vocal line continues with lyrics. The piano accompaniment has a steady, rhythmic accompaniment.

-tot m'en en - voie u - ne tendre et gras - se Vous en viendrez manger tan -

This system contains the seventh and eighth lines of music. The vocal line continues with lyrics. The piano accompaniment maintains its rhythmic accompaniment.

JOSS: (saluant)

PATII:

tôt trop d'honneur Acceptez de gra - ce Ma - da - me Pa - thelin Doit

JOSS.

Par - ran - ger je crois Aux mar - rous aux marrons?

à sen lè - cher les doigts aux mar - rous?

rou - s To - pez là
Je cè - de cet - te fois à tan - tôt

P

nous ri-rons je vous ju - - - re Nous ri-rons nous boi-rons

P

sec.
(après lui avoir donné une poignée de main)

Je cours vous fai - re ma fac - tu - - re Puis mon gar-

(l'arrêtant)

P

Vous dé-raanger pour ça

(appelant)

-con vous porte-ra Char - lot. Charlot. Non ce pa -

animez.
PAIH. (s'en emparant)

J

-quel vous ge-ue-ra Point don-uez don-uez sous ma

animez.

ro - be aux yeux moi je le dé - ro - be Jau -rai l'air comme au pa -

(il veut s'esquiver)
eres

_lais Da - voir un sac de pro - cès Tan -tôt l'oie et la cré -
(inquiet l'arrêtant)

Mais,

eres - - -

-ance Béjou -issous nous d'avance Tantôt nous ferons bombance Et nous rirous de bon

Mais, mais!

- - - cen - - - - do - - -

P. *coeur ser- vi- teur* *Cher voisin* *Cher voisin*

J. *mais* *De grand coeur* *Cher monsieur* *Ser- vi-*

f *p*

PAE: (*avec joie.*)

J. *- teur* *Por- tons mon drapchez le tail- leur*

f *ff* *f*

(*haut.*) *Jossé.* **1^o tempo**

P. *Ser- vi- teur* *Ser- viteur* **1^o tempo.**

ff *ff*

p

ff

3. AIGNELET qui ma vole six vingts montons! Ah! ton compte est bon

COUPLETS.

N. 5.

Chantés par M. BERTHELIER.

Moderato. (M. ♩ = 66)

AIGNELET.

PIANO. *p*

(M. ♩ = 84)
pl. et int.

Que tris - te

sort on n'dé_shé_ri - te En m'ettant de_hors du trou.

- piau ho! Mes mouztons s'il faut que j'vous quit - te

Mes deux yeux vont se fondre en iau ho! J'srai l'plus mal -

- heureux d'tout l'hamiau ho! ho ho ho ho ho ho ho ho

ere.

ere - sen - do.

ho ho ho mes deux yeux vont se fondre en iau ha ha ha

hà ha ha J'srai l'plus malheureux d'tout l'hamiau oui j'srai l'plus

This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *f* and *p*.

mal - heureux d'tout l'ha - - - - - mieu

This system contains measures 5 through 8. The vocal line continues with a long note on the word 'mieu'. The piano accompaniment features a *ff* dynamic marking in the final measure.

This system contains measures 9 through 12. It is primarily piano accompaniment, featuring a series of chords in the right hand and a rhythmic bass line in the left hand. A trill is indicated in the final measure of the right hand.

Oui j'tous parti d'la ber ge - ri - - - e

retenez le mouvement.

fp

This system contains measures 13 through 16. The vocal line begins with the word 'Oui'. The piano accompaniment is marked *fp* and includes the instruction *retenez le mouvement.*

J'saute a - - - vec eux dans la peau - ri - - - e In - nocent

pp *légèrement.*

comm' mes p'tits a - - - gué aux Je m'laiss' man - ger la laine sur l' dos

Au - près d'eux quand j'dors sur un' ger - - - be

J're - vous que je broutons de l'her - - - be Dans l'pa -

p

ys au drediun cha_cun Un mou_ton et moi ça n'fait qu'un

Que tris - te sort on m'dé_shé - ri - te En n'met_tant

de_hors du trou_piau ho! Mes mou_tons s'il faut que j'vous

quit - te Mes deux yeux vont se fondre en iau ho!

J's'rai l'plus malheureux d'tout l'miau *ho ho ho ho*

fp *cresc.*

ho ho ho ho ho ho ho Mes deux yeux vont se fon-dre en

f *p*

ieu *ha ha ha ha ha ha* j's'rai l'plus malheureux d'tout l'miau

- miau *p* j's'rai l'plus malheureux d'tout l'miau *mf*

Un homme noir m'a remis e'griffon - na - - ge

retenez le mouvement.

fp

Où qu'on dit que pour mon u - sa - - ge De ses ber -

pp légèrement.

- bis et des agneaux J'ais des cot - let's et des gi - gots

A

C'est un mensonge bien hor - ri - ble

A

Car j'ons l'œur si doux si sen - si - ble Que quand on

A

frap - pe un a - ni - mal Ça me fait mal ça me fait mal —

(en sanglotant)

Que tris - te sort on m'deshé - ri - te — en m'mettant

de - hors du troupiou ho! Mes moutons s'il faut que j'vous

quit - te — Mes deux yeux vont se fondre en l'au ho!

J's'ai l'plus mal - heu - reux d'tout l'ha - mieu ho!

ho - ho ho ho ho ho ho ho

crisp.

eres - sen - do -

A. *f*

ho mes deux yeux vont se fondre en iau ha ha ha ha ha

A. *p*

ha J's'rai l'plus malheureux d'tout l'hamiau Oui j's'rai l'plus

A. *ff*

malheureux d'tout l'ha - - - miau

A.

Fantaisie
non
cory
Lukman

60 RÉP. Si discret si timide que j'ose à peine vous parler... pourtant...

ROMANCE

Chantée par M^{lle}. CABEL.

N^o 6.

Andantino. (M. ♩ = 72)

CHARLOT.

dolce.

espress.

C. *pi - re* C'est d'obte - nir un aven - des plus doux Voilà voi -

pp *hold*

C. - là ce que je veut vous di - re: Mais hélas j'ai trop peur de

4^o tempo.

C. vous Quand je guette votre pa -

C. - sa - - ge Lorsque j'es - pè - - re enfin vous vo

Je ne dis par un doux lan-ga - ge Aujourd'hui je veux l'é-mou-

Animez un peu.

- voir Je veux je veux dans mon brûlant déli - re Di - re je

p **Animez un peu.**

cresc. **1^o tempo.**

l'aime en tombant à genoux Voilà voi-là ce que je veux vous di - re:

cresc. *condo* *f* *p*

pp **animez.**

Mais hélas j'ai trop peur de vous.

ff

MF Si je suis avocat! si je suis avocat! par la barbe de Jupiter!

TRIO

Chanté par M.^{lle} REVILLY, MM. COUDERG et PRILLEUX.

N^o 7. **Maestoso.** (M. ♩ = 76)

GUILLEMETTE

PATHELIN.

Je suis un a_vocat d'É-tha-que Pe-tit fils du grand Cio-

JOSSEAUME.

PIANO.

P. - ro Je vais plaider pour Té-lé-ma - que Contre la nym - phe Calyp-

Allegro. (M. ♩ = 116)

GULL:

Ca-lypso

Grâce à la fo - li - e

(à part en riant.) *p.*

P. - so

Grâce à ma fo - li - e

JOSS:

Ca-lypso

Ah! quelle fo - li - e

Il faut le du - per Bientôt je pa - ri - e Il va dé - cam -
 Je veux le du - per Bientôt je pa - ri - e Tu vas dé - cam -
 Mais pour la cal - mer Il faudra ma ni - e Le faire en - fer -

- per Grâce à la fo - li - e — Il faut le du -
 - per Grâce à ma fo - li - e — Je veux le du -
 - mer Ah! quelle fo - li - e — Mais pour la cal -

- per Bientôt je pa - ri - e Il va dé - cam - per
 - per Bientôt je pa - ri - e Tu vas dé - cam - per
 - mer Il faudra ma ni - e Le faire enfer - mer Ah! quelle fo -

G. *Grâce à la fo - li - e Il faut le du -*

P. *Grâce à ma fo - li - e Je veux te du - per Oui je veux te du -*

J. *- li - e Mais pour la cal - mer oui il fau - dra ma mi - e Le faire enfer -*

G. *- per Bien - tôt je pa -*

P. *- per Bien - tôt je pa - ri - e Tu vas dé - cam -*

J. *- mer Ah quel le fo - li - e Mais pour la cal - mer Oui il fau - dra ma*

G. *- ri - e Il va décam - per Grâce à la fo - li - e Il faut le du -*

P. *- per Oui tu vas décam - per Oui je veux je veux te du -*

J. *mi - e Le faire enfer - mer Oui il fau - dra oui il fau -*

Moderato (♩ = 104)

eres. *f*

G. *f*

P. *eres.* *f*

B. *f*

- per oui bien têt il va dé_cam_per

- per oui bien têt tu vas dé_cam_per J'a - dopte une mo_de bi -

- dra ma mi_e le faire en_fer_mer

eres - con - do *f ff*

En couplets

P. - zar - re Et je veux plaider en couplets en con -

En couplets

(présentant son bonnet à Jossanne)

P. - plets Al - lons prenez cet-te gai - ta - re Ac -

JOSSEAU ME.

P. *com_pagnez moi sans dé_lais* Au dia_ble guita_re et cou_

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 one sharp (F#). The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are: "com_pagnez moi sans dé_lais Au dia_ble guita_re et cou_".

PATELIN.

J. *- plets Je veux de l'ar_gent sans dé_lais* O_béis_

The second system features a vocal line and piano accompaniment. The vocal line starts with a bass clef and a key signature of one sharp. The piano accompaniment is in a grand staff with a key signature of one sharp. The lyrics are: "- plets Je veux de l'ar_gent sans dé_lais O_béis_".

P. *- sez ou bien je vais* à l'ins_tant vous fai_re un pro

The third system includes a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves with a grand staff and a key signature of one sharp. The lyrics are: "- sez ou bien je vais à l'ins_tant vous fai_re un pro".

P. *- ces*

The fourth system shows a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves with a grand staff and a key signature of one sharp. The lyrics are: "- ces". The piano part includes a forte (*ff*) dynamic marking.

Allegretto (M. ♩ = 100)

(Changeant tout à coup de ton)

P. Messieurs je vais répondre à mon honorable confrère par les objections les plus gracieuses et les plus convaincantes. L'autre jour u - ne fau - vet - te Chantait

P. dans le pe - tit bois Pour at - tra - per la pau - vret - te Li - son

P. vint en tà - pi - nois Lou lan la Mam'zell' Li - set - te N'al - lez

P. pas seu - lette Au bois Lou lan la Mam'zell' Li - set - te N'al - lez

(s'avancant sur Jossephine avec menace)

P. pas seu_lette au bois En chœur le refrain se ré _ pèle Allons chan_

GUILLEMETTE.

PATHELIN.

JOSSAUME.

Lon lan la Landé_ri _ ret_te N'allez pas seulette au
 _tez à plei_ne voix Lon lan la Landé_ri _ ret_te N'allez pas seulette au
 Lon lan la Landé_ri _ ret_te N'allez pas seulette au

G. bois Lon lan la Mam_zell Li _ set _ te N'allez pas, seulette au bois
 P. bois Lon lan la Mam_zell Li _ set _ te N'allez pas seulette au bois
 J. bois Lon lan la lon lan la

PATHELIN.

Mais un

Seigneur en ca - chet - te Guettait ce gen - til mi - nois Et ce

n'est pas la fau - vet - te Qui fut pri - se - je le crois Lon lan

la Mamzèll' Li - set - te N'al - lez pas seu - lette au bois Lon lan

(présent Jossanne et
Guillemette par la main)

P.
la Man'zelle Li - set - te N'allez pas seu_lette Au bois Un dan -



GUILLEMETTE.

(riant)

Lon lan

(il force Jossanne
à danser)

PAULÉLIN.

JOSSAUME.

- sant cet air se ré - pè - te dansons chan_tons a plei_ne voix Lon lan

Lon lan



G.
la lan dé - ri - ret - te N'al - lez pas seu_lette au bois Lon lan

P.
la lan dé - ri - ret - te N'al - lez pas seu_lette au bois Lon lan

J.
la lan dé - ri - ret - te N'al - lez pas seu_lette au bois



la lande-ri-ret-te N'allez pas seu-lette au bois

la lande-ri-ret-te N'allez pas seu-lette au bois

lon lan la lon lan la

pp

ff

tr

JOSSEAUME.

(s'asseyant)

J'ai les cò-tes rom-

p

-pu-es J'ai les jam-bes mou-lu-es Mais je veux mon ar-

(L'arrêtant et faisant mine d'écouter.)

(de menu)

PATH

Chut! si - len - ce! Chut! ah

- gent Que le dia - ble l'emporte!

The first system of the musical score consists of three staves. The top staff is a vocal line for the character 'PATH', with lyrics 'Chut! si - len - ce! Chut! ah'. The middle staff is a bass line with lyrics '- gent Que le dia - ble l'emporte!'. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, showing chords and melodic lines.

mais! ou vraiment On cro ché - te ma por.te

Que dit-il à pré

p

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'mais! ou vraiment On cro ché - te ma por.te'. The middle staff is a bass line with lyrics 'Que dit-il à pré'. The bottom staff is a grand staff for piano accompaniment, featuring a piano dynamic marking '*p*'.

On cro - ché - te ma por.te Mor - blen je les en -

- sent? .

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'On cro - ché - te ma por.te Mor - blen je les en -'. The middle staff is a bass line with lyrics '- sent? .'. The bottom staff is a grand staff for piano accompaniment.

(il va la prendre à la porte de sa maison)

GUILI

p _tends Vi - te ma hal - le - bar - de Sa hal - le -

mf Sa hal - le - bar - de!

Cresc.

bar - de!

ff

Le double plus vite. (w. $\text{♩} = 120$)

f Quel bon - heur il a

PATH:

Au vo - leur! A la gar - de au vo -

JOSS:

A la gar - de! A la gar - de au vo -

Le double plus vite.

ff

G. peur Quel bon-heur il a

P. leur! Au vo-leur! A la gar-de! Au vo-

J. leur! à la gar-de! A la gar-de! Au vo-

G. peur

P. leur! A la gar-de! au vo-leur! A la gar-de! Au vo-

J. leur! A la gar-de! au vo-leur! A la gar-de! Au vo-

G. Quel bon-heur! il a peur

P. leur!, A la gar-de! Au vo-leur! A la

J. leur!, A la gar-de! Au vo-leur! A la

6. Quel

7. gar - del au vo - leur! A la gar - del au vo - leur A

8. gar - del au vo - leur! A la gar - del au vo - leur A

Detailed description: This system contains the first three staves of music. The top staff (soprano) begins with a whole rest followed by a quarter note G4. The second staff (alto) and third staff (bass) both have lyrics: "gar - del au vo - leur! A la gar - del au vo - leur A". The piano accompaniment consists of a treble and bass clef with chords and some melodic lines.

6. bou - heur il a

7. la gar - del au vo -

8. la gar - del au vo -

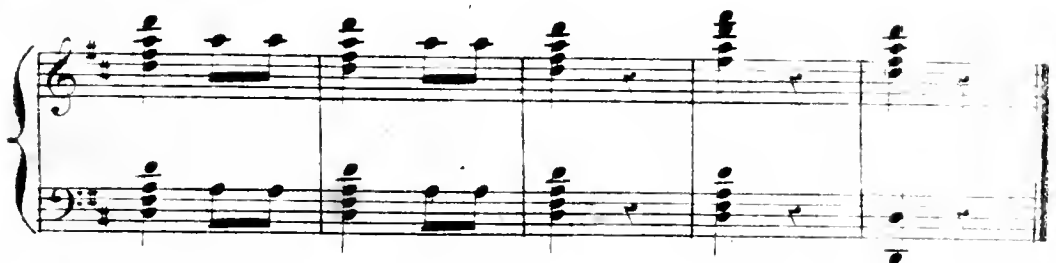
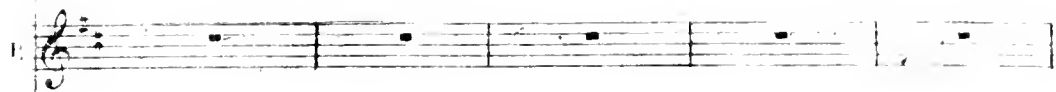
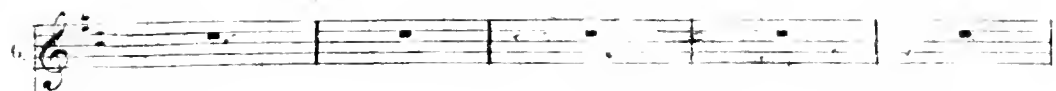
Detailed description: This system contains the next three staves. The top staff (soprano) has lyrics "bou - heur il a" with a long slur over the notes. The second staff (alto) has lyrics "la gar - del au vo -" and the third staff (bass) has lyrics "la gar - del au vo -". The piano accompaniment continues with chords and melodic fragments.

6. peur

7. - leur!

8. - leur!

Detailed description: This system contains the final three staves. The top staff (soprano) has lyrics "peur". The second staff (alto) has lyrics "- leur!" and the third staff (bass) has lyrics "- leur!". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

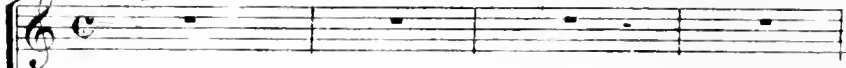


CHŒUR ET MARCHÉ

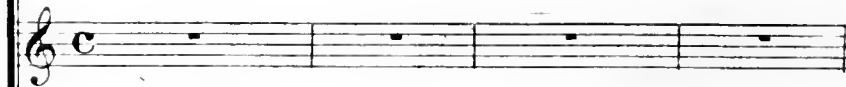
N. 8.

Allegro. (♩ = 152)

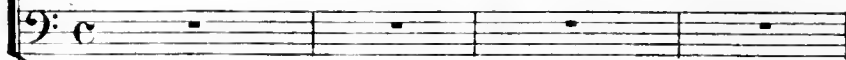
Sopranos.



Tenors



Basses-tailles



PIANO



ff

Voi-ci venir le Bailli Pour juger, quel habi-

ff

Voi-ci venir le Bailli Pour juger, quel habi-

ff

Voi-ci venir le Bailli Pour juger, quel habi-

8

le hom - me Sa - lom - on, que l'on re - nom - me

le hom - me Sa - lom - on, que l'on re - nom - me

le hom - me Sa - lom - on, que l'on re - nom - me

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff begins with a treble clef and a common time signature (C). The lyrics are 'le hom - me Sa - lom - on, que l'on re - nom - me'. The middle staff is a vocal line with a treble clef. The bottom staff is a vocal line with a bass clef. The piano accompaniment is written for the right and left hands on grand staff notation, starting with a treble clef and a common time signature.

N'é - tait pas si fort que lui Vi - ve Mon - sieur le Bail - li

N'é - tait pas si fort que lui Vi - ve Mon - sieur le Bail - li

N'é - tait pas si fort que lui Vi - ve Mon - sieur le Bail - li

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff begins with a treble clef and a common time signature (C). The lyrics are 'N'é - tait pas si fort que lui Vi - ve Mon - sieur le Bail - li'. The middle staff is a vocal line with a treble clef. The bottom staff is a vocal line with a bass clef. The piano accompaniment is written for the right and left hands on grand staff notation, starting with a treble clef and a common time signature.

li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -

li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -

li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -

The third system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff begins with a treble clef and a common time signature (C). The lyrics are 'li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -'. The middle staff is a vocal line with a treble clef. The bottom staff is a vocal line with a bass clef. The piano accompaniment is written for the right and left hands on grand staff notation, starting with a treble clef and a common time signature.

The musical score consists of six systems. The first system contains three vocal staves, each with the lyrics "sieur le Bail - li!". The piano accompaniment begins in the second system. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The tempo is marked "Allegretto" with a quarter note equal to 100 (♩ = 100). The piano part features a rhythmic accompaniment with chords and moving lines in both hands, including a prominent bass line with eighth-note patterns. The vocal lines are simple, consisting of a few notes per phrase. The piece concludes with a final chord in the sixth system.

First system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and chords. A large slur is present under the bass line.

Second system of the musical score, continuing the complex texture from the first system. It includes a repeat sign in the middle of the system.

Third system of the musical score, featuring dynamic markings such as *f* and *p*. The texture remains dense with many beamed notes.

Fourth system of the musical score, marked with "1^{re} fois." and "2^e fois." above the treble staff, indicating first and second endings. It includes dynamic markings like *f* and *p*.

Fifth system of the musical score, continuing the dense texture with many beamed notes and chords. A large slur is present under the bass line.

Sixth and final system of the musical score, ending with a double bar line. It includes dynamic markings like *f* and *ff*.

CHŒUR

N.º 8^{bis}

Allegro (♩ 152)

Sopranos.

ff
Vive Monsieur le Bailli Pour juger à lui la

Tenors.

ff
Vive Monsieur le Bailli Pour juger à lui la

Basses-tailles.

ff
Vive Monsieur le Bailli Pour juger à lui la

PIANO.

ff

pour - - - me Sa-lomon que l'on re -

pour - - - me Sa-lomon que l'on re -

pour - - - me Sa-lomon que l'on re -

- nom_me N'était pas si fort que lui Vi - ve Monsieur le Bail -
 - nom_me N'était pas si fort que lui Vi - ve Monsieur le Bail -
 - nom_me N'était pas si fort que lui Vi - ve Monsieur le Bail -

- li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -
 - li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -
 - li! Vi - ve Mon - sieur le Bail - li! Vi - ve Mon -

- sieur le Bail - li!
 - sieur le Bail - li!
 - sieur le Bail - li!

DUO

Chanté par M. M. COUDERC & BERTHELIER.

N. 9.

Allegro (♩ = 126)

PATHELIN

Musical staff for PATELIN, showing the beginning of the vocal line with a treble clef and common time signature.

Quand on allait te faire

VIGNIET

Musical staff for VIGNIET, showing the beginning of the vocal line with a treble clef and common time signature.

PIANO.

Piano accompaniment for the first system, including treble and bass staves with dynamic markings *f* and *p*.

pen_dre

Mon talent ta pris en pi_tié

Musical staff for the second system, including vocal lines and piano accompaniment.

Allons, allons sans plus at_tendre

L'aveat doit é_tre pa_

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

(il tend la main) AIGN. *~~~~~* PATHÉ (riant)

Bé! Oui, je le vois, sur ma pa - ro - le Tu s'es fait

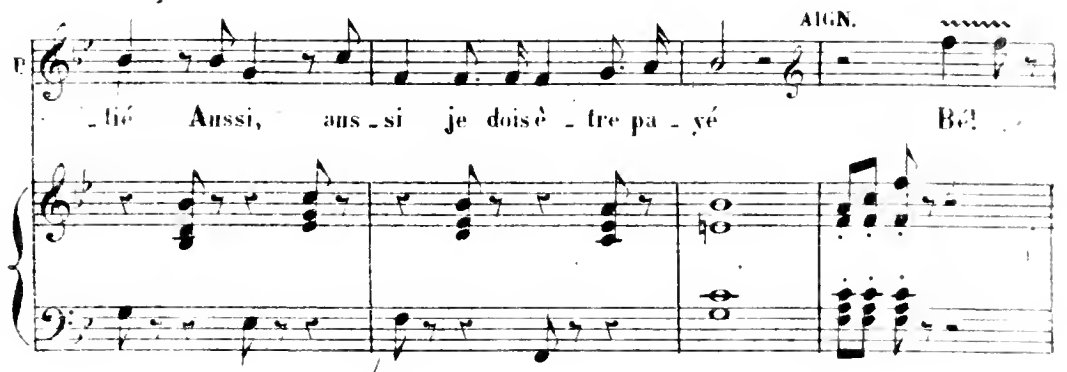


bien jouer ton rô - le Ton maître fut fait d'a mi -



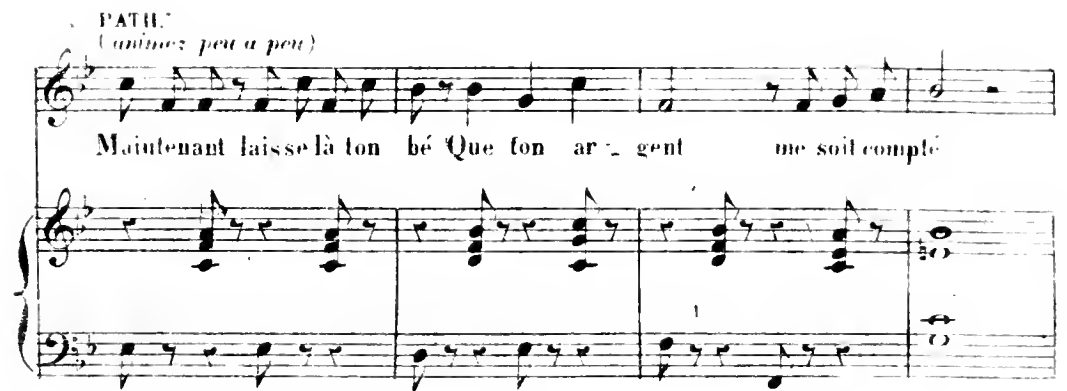
lié Aussi, aus - si je dois è - tre pa - yé Bé!

AIGN. *~~~~~*



PATHÉ (amusez peu à peu)

Maintenant laisse là ton bé Que ton ar - gent me soit com - plé



Mais il se mo - quera ve - ri - té

AIGN.

Bé!

Bé!

Vivace (♩ = 184)

Quel par lui je se - rai du pé Et comme un nigand atra - pé

Bé!

Bé!

D'un mauvais pas je t'ai tiré Tu l'a promis tu l'as juré

Bé!

Bé!

P
A
A

A toi quand je me suis fié Ah je veux être bien payé

Bé! Bé!

P
A
A

Où qu'à l'instant je sois payé Veux tu finir avec tes bé

Bé hé hé bé hé hé

P
A
A

Sur un coquin je suis tom bé Bé hé hé hé

Bé Bé Bé

P. *hé hé* *V* *tu* *fi* *ni* *r* *a* *vec* *tes* *hé* *hé* *hé*

A. *hé* *hé* *hé* *hé* *hé* *hé* *hé* *hé* *hé* *hé*

(Cresc.)

P. *hé* *hé* *hé* *bé* *bé* *Sur* *un* *coquin* *je* *suis* *tom* -

A. *hé* *hé* *hé* *bé* *bé* *bé* *hé* *hé* *bé* *bé* *bé*

P. *hé* *hé* *hé* *hé* *hé* *bé* *bé* *bé* *bé* *bé* *bé* *hé* *bé* *hé* *bé* *bé*

A. *tr* *hé* *tr* *hé* *tr* *hé*

Musical score for the first system, featuring vocal parts and piano accompaniment. The vocal parts are labeled "Alz." and "Pat.".

Alz. *tr.*
hé hé hé hé hé hé hé hé hé hé hé hé

Pat. *tr.*
hé hé hé hé hé hé hé

Piano accompaniment includes a *ff* dynamic marking.

Musical score for the second system, featuring vocal parts and piano accompaniment. The vocal parts are labeled "Alz." and "Pat.".

Alz. *tr.*
hé hé

Pat. *tr.*
hé hé

Piano accompaniment includes a *ff* dynamic marking.

Musical score for the third system, featuring piano accompaniment.

Piano accompaniment includes a *ff* dynamic marking.

FINAL.

N° 10.

Allegro. (M. ♩ = 120.)

GUILLEMETTE.

C'est effroy - a - ble Quel triste sort Le pauvre

ANGELIQUE.

BOBINETTE.

C'est effroy - a - ble Le pauvre

CHARLOT.

PATHELIN.

AIGNELET.

LE BAILLI.

JOSSFAUME.

SOPRANOS.

TÉNORS.

CHŒUR.

BASSES.

PIANO.

ff

Allegro.

Cu. *(riant)*
 Diab! il est mort eriez bien fort il est mort Il est mort

Bb. Diab! il est mort *f* Il est mort

Poi. *(riant)* *(certant.)*
 Ah je comprends il est mort il est mort

An. *(accourant.)*
 Qui donc est mort

B. *(au bailli)*
 Jus

Ch. *(accourant.)*
 Qui donc est mort

T.B. *(accourant.)*
 Qui donc est mort

Jus. *(accourant.)*
 Qui donc est mort

(accourant.)
 Qui donc est mort

(accourant.)
 Qui donc est mort

(accourant.)
 Qui donc est mort

(accourant.)
 Qui donc est mort

ff p *ff p*

Agnus Dei

- ti - ce il faut me la ren - dre Ou a - tu - é mon pré - sen - du

Agnus Dei

Agnus Dei

Agnus Dei

f
Agnus Dei

f
Agnus Dei

f
Agnus Dei

Tenor:
 Alto:
 Bass: (apercevant Jossephine)
 Dieu qui ai-je vu voi - là son assas - - sin Il faut le faire
 Soprano 1:
 Il faut le faire
 Soprano 2:
 Il faut le faire pen - dre il
 Tenors:
 Il faut le faire
 Basses:
 Il faut le faire pen - dre il
 Piano:
 f ff ff



faut le fai_re pendre C'est vous qui l'a_vez bat -



pen - dre c'est vous qui l'a_vez bat - tu oui vous



faut le faire pendre C'est vous qui l'a_vez bat - tu oui

(recitativo)



Moi!



pen - dre c'est vous qui l'a_vez bat - tu oui vous



faut le faire pendre C'est vous qui l'a_vez bat -



pen - dre C'est vous qui l'a_vez bat - tu oui



faut le faire pendre C'est vous qui l'a_vez bat -



Piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

Contra Alt. Pen - du

Baryton (criant au baillly) Je por - te plain - te il faut qu'il soit pen - du

Tenore Pen - du

Clarinete Pen - du

Premier Violon vous Pen - du

Second Violon Pen - du

Violoncelle Pen - du

Trompette Pen - du

Clarinete Pen - du

Premier Violon vous Pen - du

Second Violon Pen - du

Violoncelle Pen - du

Piano

l - nu - ti - led in - sis - ter si sa -

JOSSAUME (très effrayé)

Grâ - ce gra - ce

plain - te nous me - na - ce (à Bobinette)

Grâ - ce dai - gue te dé - sis -

GUILLEMETTE (à Jossame)

Nous la fe - rons se dé - sis - ter Vo - tre pu - pil le ai - me ma

BOBINETTE

Non !

ter



nièce a_vec la plus vi_ve ten_dresse Si cet hy_men est ré_so_



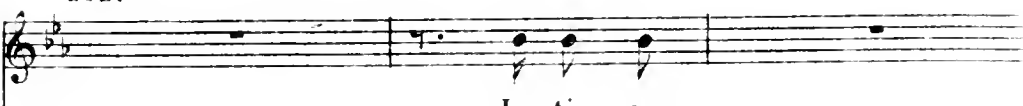
JOSS:



_lu À la_pai_ser moi je mèn_ga_ _ge Non



BOB:



Jus ti _ ce

LE B:

point de ma_ri_a_ _ge Vous se_rez pen_



GUILLE:

- du Oui vous se - rez pen - du Haut et court pen -

Pen - du! pen - du!

- du

(se résignant)

PATR: (qui est entré chez lui repoussait
avec un papier à la main)

Eh bien donc Je vous in - vite à pa -

GUILLE (lui présentant une plume)

pher ce dé - dit

Si - gnez si - gnez au plus

ces - cen - - do

G. *f* vi_te ou vous se_rez pen_du

A. *f* ou vous se_rez pen_du

B. *f* ou vous se_rez pen_du

S. *f* ou vous se_rez pen_du

P. *f* ou vous se_rez pen_du

E-B. *f* ou vous se_rez pen_du

J. (signant)
hélas

f ou vous se_rez pen du

f ou vous se_rez pen du

f ou vous se_rez pen du

8. *f*

GUILLE:



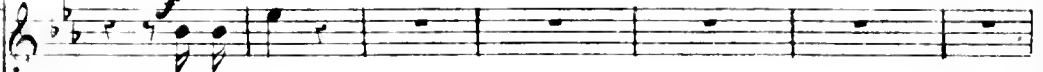
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ANG:



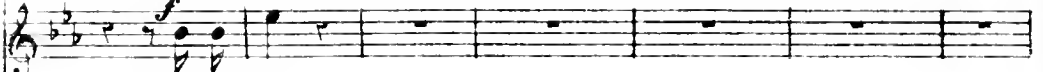
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BOB:



C'est écrit

CH:



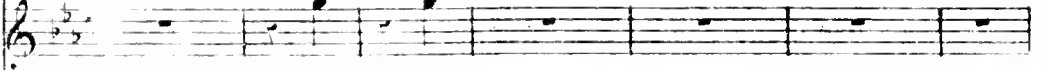
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PAT:



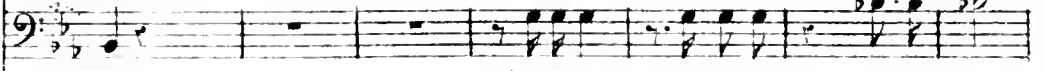
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ALON:



bé bé

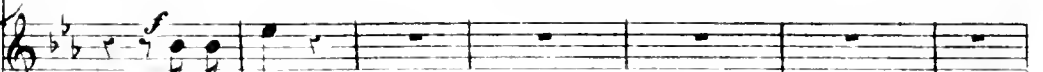
JOSS:



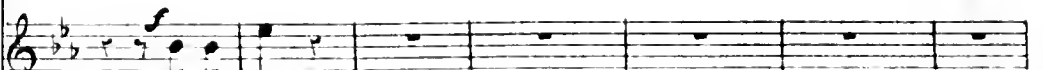
fait

(apreccant Angolet)

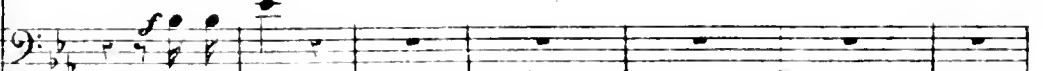
Cettevoix qu'entends-je Malheu-reux



C'est écrit



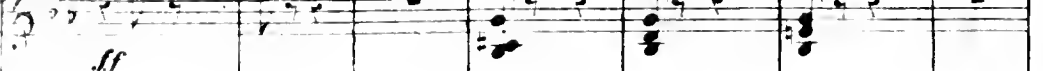
C'est écrit



C'est écrit



ff



G
Ai_gne_let _____ il n'est pas mort

A
Ai_gne_let _____ il n'est pas mort

B
Ai_gne_let _____ il n'est pas mort

C
Ai_gne_let _____ il n'est pas mort

P
Ai_gne_let _____ il n'est pas mort

LE B: AIGN:
Ai_gne_let _____ il n'est pas mort Non ma Ti ne pas en

J
tu n'es pas mort

Ai_gne_let _____ il n'est pas mort

Ai_gne_let _____ il n'est pas mort

Ai_gne_let _____ il n'est pas mort

f *p*

cor Maintenantquetout sar - ran - ge Petit bonhomme vit en cor Ah sur

GILL:
ANG:

BOB: Calmez cenouveautrans - port

CH: Calmez cenouveautrans - port

PAF: Calmez cenouveautrans - port

LE B: Calmez cenouveautrans - port

JOS: Calmez cenouveautrans - port

luique jemé venge

Aumoins jeveuxqu'onm'ocroye l'ar-

Calmez cenouveautrans - port

Calmez cenouveautrans - port

Calmez cenouveautrans - port

PAT: 2

Vraiment de no _ ces c'est le pré_sent.

_gent de mon drap Mais je

Detailed description: This system contains the first two lines of music. The top line is the vocal line for 'PAT', starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics 'Vraiment de no _ ces c'est le pré_sent.' are written below the notes. The bottom line is the piano accompaniment, starting with a bass clef and a key signature of two sharps. It features a steady eighth-note bass line and chords in the right hand.

(se frappant la tête)

GUILL:

Vous en tâ_terez c'est clair Ah! nous la

tâ_tera_i de foie

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal line for 'GUILL', starting with a treble clef and a key signature of two sharps. The lyrics 'Vous en tâ_terez c'est clair Ah! nous la' are written below the notes. The bottom line is the piano accompaniment, starting with a bass clef and a key signature of two sharps. It continues with the eighth-note bass line and chords. A dynamic marking of *ff* (fortissimo) is present in the piano part.

PAT: All^{to}

_vons mangée hi _ er C'est jour d'accor_dai_lles com

eres -

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal line for 'PAT', starting with a treble clef and a key signature of two sharps. The lyrics '_vons mangée hi _ er C'est jour d'accor_dai_lles com' are written below the notes. The bottom line is the piano accompaniment, starting with a bass clef and a key signature of two sharps. It continues with the eighth-note bass line and chords. A dynamic marking of *ff* (fortissimo) is present in the piano part.

GUILL:

_père a vo _ cat A leurs fi_an_cailles Donnons de l'e _ clat

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal line for 'GUILL', starting with a treble clef and a key signature of two sharps. The lyrics '_père a vo _ cat A leurs fi_an_cailles Donnons de l'e _ clat' are written below the notes. The bottom line is the piano accompaniment, starting with a bass clef and a key signature of two sharps. It continues with the eighth-note bass line and chords.

LE B.

ALC.N:

Nous ferons ri_pail_ _le Nous rirons vi_val Vidons les fu_

GILL:
ANG:

ROB:

Saute saute saute compere a _vo _cat

CHAR:

Saute saute saute compere a _vo _cat

PAF:

Saute saute saute compere a _vo _cat

Saute saute saute compere a _vo _cat

_tail _les Saute l'avo_cat

Saute saute saute compere a _vo _cat

LE B:

Saute saute saute compere a _vo _cat

JOSS:

Saute saute saute compere a _vo _cat

Saute saute saute compere a _vo _cat

Saute saute saute compere a _vo _cat

Saute saute saute compere a _vo _cat

Tous. (au public)

Au tems des mys - tè - res Maî - tre Pa - the - lin

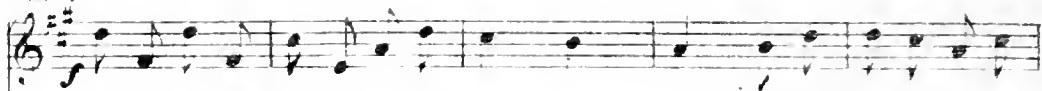
E - ga - yait nos pè - res Par un tour ma - _ lin

PAT:

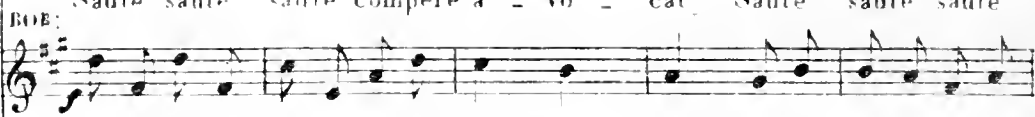
Pour le bon com - pè - _ re Quel beau ré - sul - tat

S'il peut en - cor plai - _ re Ce vieil a - vo - cat

GUTH,
ANG.



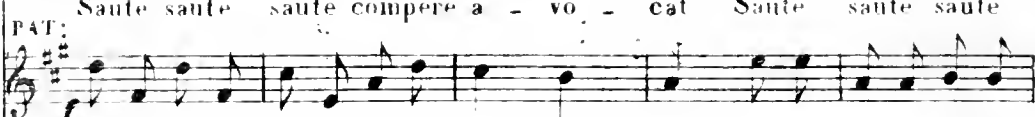
Sante sante sante compere a - vo - cat Sante sante sante



Sante sante sante compere a - vo - cat Sante sante sante



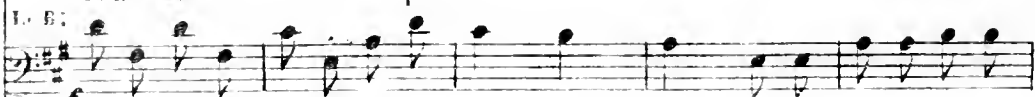
Sante sante sante compere a - vo - cat Sante sante sante



Sante sante sante compere a - vo - cat Sante sante sante



Sante sante sante compere a - vo - cat Sante sante sante



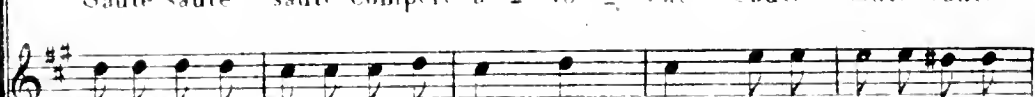
Sante sante sante compere a - vo - cat Sante sante sante



Sante sante sante compere a - vo - cat Sante sante sante



Sante sante sante compere a - vo - cat Sante sante sante



Sante sante sante compere a - vo - cat Sante sante sante



Sante sante sante compere a - vo - cat Sante sante sante



Sante sante sante compere a - vo - cat Sante sante sante



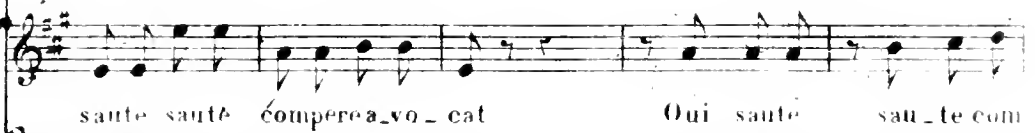
Sante sante sante compere a - vo - cat Sante sante sante



saute saute saute saute saute saute sau - te com_pè - re com



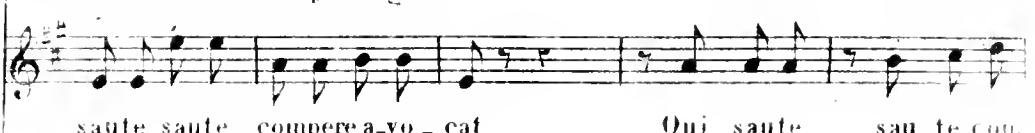
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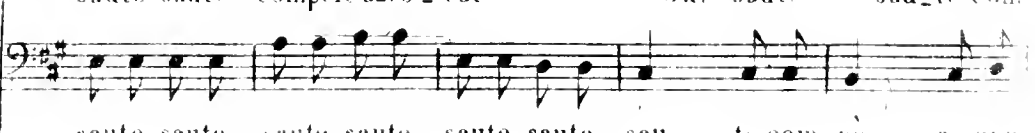
saute saute compere a_vo - cat Qui saute sau - te com



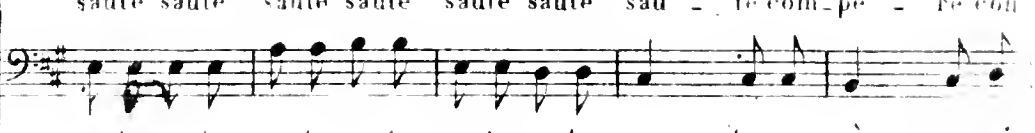
saute saute compere a_vo - cat Qui saute sau - te com



saute saute compere a_vo - cat Qui saute sau - te com



saute saute saute saute saute saute sau - te com_pè - re com



saute saute saute saute saute saute sau - te com_pè - re com



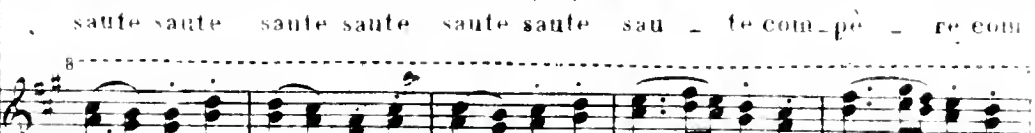
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saute saute saute saute saute saute sau - te com_pè - re com



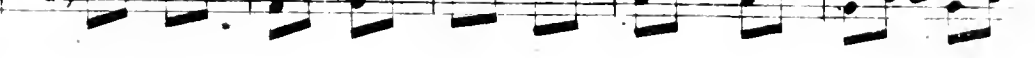
saute saute saute saute saute saute sau - te com_pè - re com



saute saute saute saute saute saute sau - te com_pè - re com



saute saute saute saute saute saute sau - te com_pè - re com



saute saute saute saute saute saute sau - te com_pè - re com

C

 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

B

 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

C

 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

P

 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

A1

 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

B

 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

J

 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

-père a-vo-cat Oui sau-te sau-te l'a-vo-cat

-père a-vo-cat Oui sau-te sau-te l'a-vo-cat

-père a-vo-cat Oui sau-te sau-te l'a-vo-cat

-père a-vo-cat Oui sau-te sau-te l'a-vo-cat

ff

 -père a-vo-cat Oui sau-te sau-te l'a-vo-cat

