

RÉPERTOIRE CHOUDENS

LES

# FORAINS

Opérette en trois Actes

MAXIME BOUCHERON  
ET ANTONY MARS

MUSIQUE  
DE

# LOUIS VARNEY

Partition Chant et Piano

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Opérette  
en Trois Actes

DE

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

Musique de

# LOUIS VARNEY

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Hommage à Monsieur  
Eugène Larcher

Son reconnaissant:  
Louis Varney

# THÉÂTRE DES BOUFFES-PARIISIENS

Direction de M. EUGÈNE LARCHER

## LES FORAINS

OPÉRETTE EN 3 ACTES

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# LES FORAINS

## OUVERTURE.

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

PIANO.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a series of eighth-note triplets, each marked with a '3' above the notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is placed in the upper left of the system.

The second system continues the piano introduction. The upper staff features a melodic line with a long, sweeping slur over a series of notes, including a triplet of eighth notes. The lower staff continues the accompaniment with chords and eighth notes. A dynamic marking of *ff* is present in the middle of the system.

The third system shows the piano introduction continuing. The upper staff has a melodic line with slurs and accents. The lower staff provides a steady accompaniment with chords and eighth notes.

The fourth system continues the piano introduction. The upper staff features a melodic line with slurs and accents. The lower staff provides a steady accompaniment with chords and eighth notes.

The fifth system concludes the piano introduction. The upper staff has a melodic line with slurs and accents. The lower staff provides a steady accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is placed in the middle of the system. The tempo marking *Audantino.* is written above the staff.

First system of a musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and some moving lines. A *rall.* (rallentando) marking is placed above the final measure of the system.

1° Tempo.

Second system of the musical score, marked "1° Tempo." and starting with a *pp léger.* (pianissimo, light) dynamic. The time signature changes to 2/4. The right hand continues with a melodic line, and the left hand plays a steady accompaniment of eighth notes.

Third system of the musical score. The right hand features a melodic line with some slurs and accents. The left hand continues with a rhythmic accompaniment.

Fourth system of the musical score. The right hand has a melodic line with a *pp* (pianissimo) dynamic marking. The left hand accompaniment remains consistent.

Fifth system of the musical score. The right hand includes a triplet of eighth notes. The left hand accompaniment features some longer note values and slurs.

à volonté.

Sixth system of the musical score, marked "à volonté." (ad libitum). The right hand has a melodic line with a wide interval. The left hand accompaniment is sparse, with some chords and a final bass note.

Andantino.

The first system of the Andantino section consists of two staves. The right staff (treble clef) begins with a piano (*p*) dynamic and features a series of eighth-note chords and melodic lines. The left staff (bass clef) starts with a pianissimo (*pp*) dynamic and provides a harmonic accompaniment with chords. The tempo is marked as Andantino.

The second system continues the Andantino section. The right staff features a melodic line with a *legato* marking. The left staff has a dynamic of *mf* (mezzo-forte). The tempo remains Andantino.

The third system of the Andantino section shows the right staff with a dynamic of *pp* and the left staff with a dynamic of *pp*. The tempo is still Andantino.

The fourth system of the Andantino section includes markings for *poco rall.* (poco rallentando) and *en ralentissant peu à peu.* (gradually slowing down). The right staff has a dynamic of *p* and the left staff has a *dim.* (diminuendo) marking. The tempo is still Andantino.

The fifth system marks the beginning of the *Mouv! de Valse.* section. It features a change in tempo and meter. The right staff starts with a dynamic of *ppp* and the left staff with *pp*. The tempo is marked as *Mouv! de Valse.*

The sixth system of the *Mouv! de Valse.* section shows the right staff with a *cresc.* (crescendo) marking. The left staff continues with a steady accompaniment. The tempo remains *Mouv! de Valse.*

First system of musical notation. The right hand (treble clef) features a melodic line with a *mf* dynamic marking and a *cresc.* marking. The left hand (bass clef) plays a steady accompaniment of eighth notes. A key signature change to one sharp (F#) is indicated.

Second system of musical notation. The right hand has a more active melodic line with *ff* dynamics and *dim.* markings. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand features a melodic line with *rall.* and *a Tempo.* markings. The left hand has a sparse accompaniment with *pp* dynamics.

Fourth system of musical notation. The right hand has a melodic line with a *b#* note. The left hand provides a harmonic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a *cresc.* marking. The left hand has a rhythmic accompaniment.

Sixth system of musical notation. The right hand has a melodic line with a *mf* dynamic marking. The left hand has a rhythmic accompaniment.



First system of musical notation. The right hand (treble clef) features a melodic line with a long slur over the first four measures. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo marking *léger* is placed above the right hand in the third measure.

Second system of musical notation. The right hand continues with a melodic line, marked *brillante.* above the staff in the fourth measure. The left hand accompaniment includes some rests in the final measures.

Third system of musical notation. The right hand features a series of sixteenth-note passages, marked *ff* (fortissimo) at the beginning. The left hand accompaniment consists of steady chords.

Fourth system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand accompaniment includes rests in the final measures.

Fifth system of musical notation. The right hand has a melodic line with a slur, marked *ff* in the second measure. The left hand accompaniment includes rests in the first two measures.

Sixth system of musical notation. The right hand features a melodic line with a slur, marked *ff* in the second measure. The left hand accompaniment includes rests in the first two measures.

*dolce.*

*p*

*pp subito.*

*pp*

*cresc.*

sf

p

p

p

léger.

p

p

Presto.

f

pp

pp

First system of musical notation, featuring a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with a series of eighth notes and a final half note. The lower staff contains a steady eighth-note accompaniment. A dynamic marking of *pp* is present in the first measure.

*p* *cresc.*

Second system of musical notation, continuing the grand staff. The upper staff has a melodic line with a dynamic marking of *p* in the second measure. The lower staff continues the eighth-note accompaniment. A *cresc.* marking is placed in the fifth measure.

*mf*

Third system of musical notation. The upper staff features a melodic line that transitions from a bass clef to a treble clef in the fifth measure. A dynamic marking of *mf* is placed in the third measure. The lower staff continues the eighth-note accompaniment.

*cresc.* *f*

Fourth system of musical notation. The upper staff contains a series of chords, with a dynamic marking of *f* in the third measure. The lower staff continues the eighth-note accompaniment. A *cresc.* marking is placed in the first measure.

*sf* *p subito.*

Fifth system of musical notation. The upper staff contains chords with a dynamic marking of *sf* in the first measure. The lower staff continues the eighth-note accompaniment. A *p subito.* marking is placed in the sixth measure.

*pp*

Sixth system of musical notation. The upper staff contains a melodic line with a dynamic marking of *pp* in the fifth measure. The lower staff continues the eighth-note accompaniment. A first ending bracket with a repeat sign is shown above the first four measures of the system.

*dolce.*

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth and quarter notes, followed by a half note and a quarter note. The bass staff provides a rhythmic accompaniment with eighth notes and rests. The tempo marking *dolce.* is positioned above the first measure.

*rit.*

The second system continues the piece. The treble staff features a melodic line with a slur over several measures. The bass staff has a similar rhythmic pattern. The tempo marking *rit.* is placed above the final measure of the system.

*a Tempo.*  
*p léger.*

The third system marks a change in tempo and dynamics. The tempo is set to *a Tempo.* and the dynamics to *p léger.* The treble staff has a more active melodic line with eighth notes. The bass staff features a steady accompaniment of eighth notes.

The fourth system continues the *a Tempo.* section. The treble staff has a melodic line with a slur, and the bass staff maintains the eighth-note accompaniment.

*p*

The fifth system continues the *a Tempo.* section. The dynamics marking *p* is placed above the final measure. The treble staff has a melodic line with a slur, and the bass staff maintains the eighth-note accompaniment.

The sixth system concludes the *a Tempo.* section. The treble staff has a melodic line with a slur, and the bass staff maintains the eighth-note accompaniment.

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

Second system of musical notation, continuing the piece. It includes a dynamic marking of *pp* (pianissimo) in the bass staff.

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

Fourth system of musical notation, featuring a fermata over a note in the treble staff.

Fifth system of musical notation, including a dynamic marking of *ff* (fortissimo) in the bass staff.

Sixth system of musical notation, concluding the page with a final chord in the treble staff.

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 key signature is two sharps (F# and C#). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the right hand. The bass line features a steady accompaniment of chords.

Third system of musical notation, showing more complex melodic figures in the treble and sustained chords in the bass.

Fourth system of musical notation, featuring a dynamic marking of *ff* in the right hand. The notation includes various articulation marks such as accents and slurs.

Fifth system of musical notation, continuing the melodic and harmonic development. It includes a repeat sign at the beginning of the system.

Sixth system of musical notation, the final system on the page. It includes a dynamic marking of *sec.* (secco) in the right hand. The piece concludes with a final chord in the bass.

(crié)

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

The piano accompaniment consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *ff* (fortissimo) and *p* (piano).

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

The piano accompaniment continues with similar textures, including *ff* dynamics and slurred melodic passages.

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

The piano accompaniment features a prominent melodic line in the right hand, often with slurs and accents, and a more rhythmic bass line. Dynamics include *ff* and *y* (crescendo).



Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: *vo, bra - vo, bra - vis - si - mo.*

The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *pp* is present in the first system.

(On parle.)

Piano accompaniment for the section labeled "(On parle.)". The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking is *pp*. The music consists of a melodic line in the right hand and a harmonic accompaniment in the left hand.

Piano accompaniment for the section labeled "(On parle.)". The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a melodic line in the right hand and a harmonic accompaniment in the left hand.

Piano accompaniment for the section labeled "(On parle.)". The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a melodic line in the right hand and a harmonic accompaniment in the left hand.

**RÉP. Ne bougez pas!**

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

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

On parle.  
*pp*

The first system of music consists of two staves. The treble staff begins with a melodic line of quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. A *pp* (pianissimo) dynamic marking is placed above the bass staff in the third measure.

The third system features a crescendo hairpin in the treble staff, indicating a gradual increase in volume.

*RÉP.* Une fanfare pour Bamboula.

The fourth system contains a *pp* dynamic marking above the bass staff in the third measure.

(Fanfare sur la scène)

The fifth system is a fanfare consisting of a series of chords in the treble staff and a simple bass line in the bass staff.

The sixth system concludes the piece with a final chord in the treble staff and a melodic line in the bass staff.

# SORTIE.

No 1<sup>bis</sup>

All<sup>o</sup> assai.

PIANO.

*ff*

The musical score is written for piano and consists of six systems of music. Each system contains two staves, a treble clef and a bass clef, joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked 'PIANO.' and 'ff'. The second system has a 'p' dynamic marking. The third system has a 'p' dynamic marking. The fourth system has a 'pp' dynamic marking. The fifth system has a 'pp' dynamic marking. The sixth system has a 'pp' dynamic marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

# RONDEAU.

TOULOUSE.

**№ 2.** All<sup>o</sup> energico.

**PIANO.** *f*

TOULOUSE.

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

*ff* *p*

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

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

*mf*

F. *rains! Pour les fo-rains, maîtres du monde, En tous pa-ys la gloire a-*

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

R. *-va-ge, Ils sont accla-més au pas-sa-ge! V'là les fo-*

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

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

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

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

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

T. *On parle. Plus lent.*

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

*Plus lent.*

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

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

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

*mf* *f*

*ff*



## COUPLETS.

CLORINDE.

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

CLORINDE.

1. Ou ne choisit

PIANO. *mf* *pp*

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

*dolce.*

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

- rents ——— Et sont la hon - te des fa -

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

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

c. *haut* *Dé - fend,* *dé -*  
*cresc.*

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

*rall.*

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

*pp* *suivez.*

a Tempo.

c. fau - te.

a Tempo.

*mf*

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

*pp* *dolce.*

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'A', followed by eighth notes 'vec', 'des', 'bi', and 'ceps', then a quarter note 'glo', eighth notes 'ri', and a final half note 'eux'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with chords and eighth notes.

— Du muscle et de la ré - sis - tan - - - - ce

The second system continues the vocal line with a half note '—', eighth notes 'Du', 'muscle', and 'et', then a quarter note 'de', eighth notes 'la', and a final half note 'ce'. The piano accompaniment continues with similar rhythmic patterns, including some rests in the vocal line.

Je ne puis por - ter par mal - heur

*dolce.*  
*pp*

The third system features a vocal line with a half note 'Je', quarter notes 'ne' and 'puis', eighth notes 'por', and a final half note 'heur'. The piano accompaniment is marked *dolce.* and *pp* (pianissimo), with a more static, chordal texture in the left hand and a simple treble line.

Sans — que mon pe - tit cœur sur - sau - te

The fourth system features a vocal line with a half note 'Sans', a quarter note 'que', eighth notes 'mon', and a final half note 'te'. The piano accompaniment continues with a steady bass line and active treble accompaniment.

c. De far - deau, de far - deau,

*cresc.*

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

*mf* *dim.* *pp*

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

*rall.* *suivez:*

c. - te.

*a Tempo.*

*a Tempo.* *mf* *pp*

## COUPLETS

OLYMPIA.

No 4.

**Allegro marziale.**

**PIANO.** *ff*

The piano introduction consists of two staves in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a fermata on the final chord.

OLYMPIA...

Je ne suis qu'une faible femme, Mais entre

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a rest and then provides harmonic support with chords and moving lines in both hands. The dynamic marking is *p*.

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

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a more active bass line with sixteenth notes and chords. The dynamic marking is *ff*.

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

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with chords and moving lines. The dynamic marking is *p*.

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

*s p*

0. *moi, di - tes vous bien \_\_\_\_\_ Que*

*f mf*

0. *pour triompher par la for - ce Pas moyen, Pas moy -*

*ff*

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

*ff*

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

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

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

0. et l'hu - ma - ni - té — Je sau -



0. *rai de ce sa - cer - do - ce Mac - quit - ter sans négli - ger*

0. *rien ——— Mais n'y con - traindre a - vant la —*

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

0. *- en. ———*

## DUETTO

OLYMPIA, JULES CÉSAR.

N<sup>o</sup> 5.

**Largo**

JULES CÉSAR

Fomber votre pa - pa

**Largo**

PIANO.

*f*

OLYMPIA.

re.dou.table entre - pri - se!

Ah! si quelque hé -

*pp*

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

*rall.*

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

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

*rall.*

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

*mf*

*dolce.*

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

*dim.* *pp*

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

*dolce.*

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

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

*pp*

**Allargando.**

C'est a - vec vous que je ga - gne Le bonheur d'u - nir mon

**Allargando.**

*p dolce.*

**a Tempo.**

sort; De join - dre mon des - tin au

**a Tempo.**

*pp*

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

*pp dolce.*

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

*pp*

0. *pp*

- sir — Au — tant ce — lui —

0. *pp*

là, celui — là qu'un au — — — — — tre! —

JULES CÉSAR.

*pp*

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

1.C.

Vous n'en de\_vez pas moins fai\_re Ce qu'il faut pour mon bon\_heur.

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

*pp*

**Allargando.**

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

**Allargando.**

*p dolce.*

**a Tempo.**

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

**a Tempo.**

*pp* *p dolce.*

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

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

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

*pp dolce.* *pp*

OLYMPIA. *pp*

J.C. De join - dre mon destin - au

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

*pp* *ppp très doux.*

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

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

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

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

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

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

O. *a Tempo.* au - - tre. —

J.C. *a Tempo.* au - - tre. —



**DUETTO.**  
CLORINDE, PAUL.

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

PIANO.

*p* *sfz*

CLORINDE.

Ex - cu - sez -

*rit.* **Tempo.** *pp*

*rit.* **Tempo.** *pp*

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

PAUL.

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

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

P. Quoi?.. Comment

C. Vous savez pour\_quoi?

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

P. - qué e Ah! la pau - vre

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

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

*léger.* *p*

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

c. - qué - - e.  
PAUL.

El - - le m'a - - gace é - nor - mé -

c. Car mon - sieur plus j'y son - -

P. - ment!

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

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

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

PAUL.

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

c. *\_son il ne se\_rait pas sa\_ — ge De*

c. *vous e\_cou\_ter da\_van\_ta — ge Au re\_voir*

*p*

C. *(brusque)* *(Parlé)* Un dernier mot tout

P. Adieu! ouf!

*sf* *pp*

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

*p dolce.*

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

*pp* *p*

*pp* *morendo.* *ppp*

## MUSIQUE DE SCÈNE.

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

PIANO.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system shows the beginning of the piece with a piano (p) dynamic in the right hand and a forte (f) dynamic in the left hand. The second system features a fortissimo (ff) dynamic in the right hand. The third system continues the piece with various dynamics. The fourth system shows a fortissimo (ff) dynamic in the right hand. The fifth system concludes the piece with a fortissimo (ff) dynamic in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

## MUSIQUE DE SCÈNE.

No 6<sup>ter</sup>All<sup>o</sup> assai.  
(Orchestre.)

PIANO.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. It features various musical notations including slurs, accents, and dynamic markings such as p, mf, and ff. The piece concludes with a double bar line and repeat signs.

## MUSIQUE DE SCÈNE.

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

§ Fanfare sur la scène.

PIANO.

The musical score is written for piano and consists of six systems of music. Each system is a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes a piano (p) dynamic marking. The music features various rhythmic patterns, including triplets and slurs, and concludes with a double bar line.



First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, ending with a double bar line and the word "FIN." above it.

Third system of musical notation, showing a treble clef with a melodic line and a bass clef with accompaniment.

Fourth system of musical notation, starting with a piano (*p*) dynamic marking.

Fifth system of musical notation, showing a treble clef with a melodic line and a bass clef with accompaniment.

Sixth system of musical notation, ending with a double bar line and a fermata symbol.

D.C.

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

## FINALE.

TOUS LES PERSONNAGES, CHŒUR.

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

PIANO.

TOULOUSE.

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

T. - Dap - pe - ter au ta - pis le robuste a - ma - teur! Puis qu'à ma no - ble cli - en -

T. - tè - le Jof - fre pré - sen - te - ment un ca - le -

Récit  
(à volonté)

T. *p*  
 - çon d'hon - neur! Son - nez la fan - fa - re guer.

T.  
 - riè - re Tan - dis qu'un combattant en - tre dans la car - riè -

Mouv! de valse.

T. *p*  
 - re. A qui l'cal -

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

T.  
 - çon? A qui l'cal - çon?

T.  *p*

Qui sans fa - çon

T.  *mf*

Pren - dra l'ea - çon?

*f*

T.  *f*

A qui l'ea - çon?

Sop.  *f*

A qui l'ea - çon?

Tén.  *f*

A qui l'ea - çon?

Basses.  *f*

A qui l'ea - çon?

## Récit. (à volonté)

T. *p*

A qui l'cal - çon? Ar-rê - tez la mu - si - que! Her.

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

T.

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

**Plus lent.**

*pp* (Orchestre.)

T.

foi Pour me ré - pon - dre il n'est per - son - ne.

*p*

*p*

A qui l'cal - çon?

*p*

A qui l'cal - çon?

*p*

A qui l'cal - çon?

*p*

A qui l'cal - çon?

*presque parlé.*

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

*mf*

OLYMPIA.



CLORINDE.



PAUL.



(On parle)

(On lutte)  
Musique sur la scène

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment of chords and single notes. A diamond-shaped symbol is positioned above the first measure.

Second system of the piano score. The right hand continues with eighth-note patterns, and the left hand includes a dynamic marking of *f* (forte) in the fourth measure.

Third system of the piano score. The right hand has a more varied melodic line, and the left hand continues with chordal accompaniment.

Fourth system of the piano score, showing a continuation of the melodic and harmonic themes from the previous systems.

TOULOUSE.

*long.* **Maestoso.**

**Maestoso.** La

*long.* *ff*

Fifth system of the piano score. It includes the instruction "TOULOUSE." above the first measure. The right hand has a melodic line with a dynamic marking of *ff* (fortissimo) in the fifth measure. The left hand has a dynamic marking of *long.* (long) in the fifth measure. The system concludes with the word "La" above the final measure.

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



OLYMPIA.

*dolce.*

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

Sop. LES PERSONNAGES AVEC LE CHOEUR.

O surpri.se!  
 O surpri.se!  
 O surpri.se!

*pp dolce.*

- ra - - cle! ô pro - di - - ge! ô mer - veil - le! Nul en -  
 O mira - cle! ô prodige! ô - merveil - le!  
 O mira - cle! ô prodige! ô - merveil - le!  
 O mira - cle! ô prodige! ô - merveil - le!

## Mouv! de valse.

0. *pp*

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

*pp*

O mer - veil - le!

*pp*

O mer - veil - le!

*pp*

O mer - veil - le!

## Mouv! de valse.

*pp*

*mf*

0. *p dolce.*

Il a tom - bé - pa -

*dim.* *pp*

0. - pa En plein dans la - pous - sière Ah!

Comme il at - tra - pa pa - pa — Pour l'éta - ler — par

ter - re. Il a tom - bé — pa - pa

*pp*

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

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

*rit.*

*suivez.*

## a Tempo.

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

*pp léger.*

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

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

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

*rit.*

*rit.*

## a Tempo.

0. *le.*  
TOULOUSE.

Sop.  
*pp* En plein dans la pous - siè  
Tén.  
*pp* En plein dans la pous - siè  
Basses.  
*pp* En plein dans la pous - siè

*a Tempo.*

## JULES CÉSAR.

Il a tom\_bé l'beau - pè - - - re,  
re, Il a tom\_bé ton  
re Il a tom\_bé le pè - -  
re Il a tom\_bé le pè - -  
re Il a tom\_bé le pè - -

*f* *p* *p*

J. Il a tom\_bé l'beau - pè - re.

T. pè - - - - re.

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans

*f* *p* *cresc.*

## OLYMPIA.

Cepen-

CLORINDE. *pp*

Il a tom - bé le pa -

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

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

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

*pp subito.*

0. *avec les Sop.*  
 - dant au foud de mon cœur Je ne sau -  
 - pa

- pa En plein dans la — pous -  
 - pa En plein dans la — pous -  
 - pa En plein dans la — pous -

**Plus lent.**

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

**Plus lent.**

*sfz*

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

*pp* *poco a poco*

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

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

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

*ad libitum*

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

*suivez.*

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



1<sup>o</sup> Tempo.

*pp*

Il a tom - bé - pa - pa En plein dans

1<sup>o</sup> Tempo.

*pp*

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

— Pour l'éta - ler — par ter - re. Il

Sop. et CLORINDE. *pp*

Tén. *pp*

Basses. *pp*

Il

*p*

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

PAUL.

Oui, j'ai tombé l'pa - pa.

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

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

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

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

TOULOUSE.

Il a tombé ton pè - re,

*pp* (rires)

- siè - re. Ah! ah! ah! ah!

*pp* (rires)

- siè - re. Ah! ah! ah! ah!

*pp* (rires)

- siè - re. Ah! ah! ah! ah!

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

JULES CÉSAR.

  
 Il a tom - bé l'beau - pè - re .

PAUL .

  
 Oui, j'ai tom - bé son pè - re .

T.  
  
 Il a tom - bé ton pè - re .

(rires contenus d'abord)

*p* très léger

  
 Le pau - vre pè - re! Ah! ah!

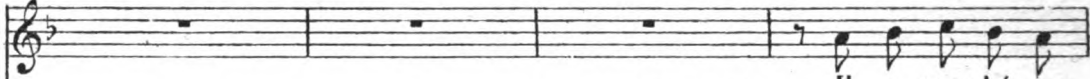
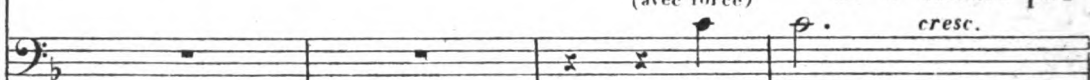
  
 Le pau - vre pè - re! Ah! ah!

  
 Le pau - vre pè - re! Ah! ah!

*p* *p*

(avec admiration)

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

La terre

*ah! ah! ah! ah! ah! ah! ah!*  
*ah! ah! ah! ah! ah! ah! ah!*  
*ah! ah! ah! ah! ah! ah! ah!*



CLORINDE.(avec douleur)

O. *-pa, Ah! ah! Il a tombé pa - pa, Ah! ah!*  
 T. *en a trem - blé*

en a trem - blé

*ah! ah! ah! ah! ah!*  
*ah! ah! ah! ah! ah!*  
*ah! ah! ah! ah! ah!*



## JULES CÉSAR.

(gai)

PAUL.

Il a tombé l'beau-père, Ah! ah!

Oui, j'ai tom - bé son

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

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

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

*cresc.*

## OLYMPIA.

En plein dans la pous - siè - re.

pè - re.

*cresc.* ah! ah! ah! ah! ah! ah!

*cresc.* ah! ah! ah! ah! ah! ah!

*cresc.* ah! ah! ah! ah! ah! ah!

*mf* *ff*

(rires fort.)

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

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

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

OLYMPIA.

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

CLORINDE.

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

JULES CÉSAR.

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

PAUL.

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

TOULOUSE.

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

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

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

8

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

O.  
\_siè - re Ah! comme il l'at - tra - pa. \_\_\_\_\_

C.  
\_siè - re Ah! comme il l'at - tra - pa. \_\_\_\_\_

J.  
\_siè - re Ah! comme il l'at - tra - pa. \_\_\_\_\_

P.  
\_siè - re Ah! ce — pauvre pa - pa. \_\_\_\_\_

T.  
\_siè - re Ah! comme il m'at - tra - pa. \_\_\_\_\_ La

ah!ah! Ah! comme il l'at - tra - pa. \_\_\_\_\_

ah!ah! Ah! comme il l'at - tra - pa. \_\_\_\_\_

ah!ah! Ah! comme il l'at - tra - pa. \_\_\_\_\_

8

*ff*

O. Pour l'é-ta - ler - par ter -

G. Pour l'é-ta - ler - par ter -

J. Pour l'é-ta - ler par ter -

P. Je l'é-ta - lai par ter -

T. terre en a trem - blé - Il m'é-ta - la par ter -

P. Pour l'é-ta - ler - par ter -

P. Pour l'é-ta - ler par ter -

P. Pour l'é-ta - ler par ter -

*ff*



