

Théâtre des Bouffes Parisiens

# VENT DU SOIR

OU L'HORRIBLE FESTIN

OPÉRETTE BOUFFE EN UN ACTE

PAROLE DE

PHILIPPE GILLE

MUSIQUE DE

## J. OFFENBACH

PARTITION CHANT ET PIANO

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*Belgique*

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*Théâtre des*

*Opéras Parisiens*

# LE VENT DU SOIR.

*Paroles de*

*Nouvelle*

PHILIPPE GILIN

OPERETTE BOUFFE.

MUSIQUE  
DE  
JOHANNES BRAHMS

Partition PIANO et Chant

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A. Vialon

RÉPERTOIRE DES BOUFFES PARISIENS.

# VENT-DU-SOIR

ou

L'HORRIBLE FESTIN,

OPÉRETTE BOUFFE EN UN ACTE.

Paroles de **M. Philippe Gille**,

Musique de

**J. OFFENBACH.**

Représentée pour la première fois, le 16 Mai 1857, sur le théâtre

des

**BOUFFES PARISIENS.**

PERSONNAGES.	EMPLOIS.	ARTISTES.
<b>VENT-DU-SOIR</b> .....	(Baryton) . . . . .	<i>M.</i> <b>DÉSIRÉ.</b>
<b>LE LAPIN COURAGEUX.</b>	(Ténor, Ténor comique) . . . . .	<i>M.</i> <b>LÉONCE.</b>
<b>ARTHUR</b> .....	(Ténor.) . . . . .	<i>M.</i> <b>TAYAU.</b>
<b>ATALA</b> .....	(Soprano.) . . . . .	<i>M<sup>lle</sup></i> <b>GARNIER.</b>

La scène se passe dans une île de l'Océanie.

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# VENT DU SOIR,

ou

## L'HORRIBLE FESTIN.

*Opérette de Philippe GILLE.*

Réduction au piano  
par  
**H. SALOMON**

Musique  
de  
**J. OFFENBACH.**

### OUVERTURE.

(GRACE)

**PIANO.**

Moderato.

The musical score is written for piano and consists of five systems. The first system is in 2/4 time, marked 'Moderato', and begins with a piano (p) dynamic. It features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with dynamics ranging from piano (p) to pianissimo (pp). The third system is marked 'Allo moderato' and changes to a 2/4 time signature. The fourth and fifth systems continue the 'Allo moderato' section with various musical notations including slurs and accents.

pp

First system of a piano score. The right hand features a series of chords with a fermata over the final one. The left hand plays a steady eighth-note accompaniment. The dynamic marking *pp* is placed between the staves.

Ped \* Ped \*

Second system of the piano score. The right hand continues with chords and a fermata. The left hand maintains the eighth-note accompaniment. Pedal markings "Ped \* Ped \*" are placed between the staves.

8

un peu plus vite.

Third system of the piano score. The right hand has a melodic line with a fermata over the first measure and a dashed line with the number "8" above it. The left hand continues with the eighth-note accompaniment. The instruction "un peu plus vite." is written between the staves.

8

p

Fourth system of the piano score. The right hand has a melodic line with a fermata over the first measure and a dashed line with the number "8" above it. The left hand continues with the eighth-note accompaniment. The dynamic marking *p* is placed between the staves.

cresc.

f

Fifth system of the piano score. The right hand has a melodic line with a fermata over the first measure. The left hand continues with the eighth-note accompaniment. The instruction "cresc." is written between the staves, and the dynamic marking *f* is at the end of the system.

All<sup>o</sup> Mod<sup>to</sup>

The first system of music is written for piano in a 3/4 time signature. The treble clef part features a series of sixteenth-note chords with a melodic line, while the bass clef part provides a steady accompaniment of chords. A forte (*ff*) dynamic marking is present at the beginning.

The second system continues the piece. The treble clef part has a more active melodic line with some grace notes. The bass clef part continues with a consistent chordal accompaniment. A pianissimo (*pp*) dynamic marking is indicated.

Moderato.

The third system begins with a double bar line. The treble clef part has a melodic line with some grace notes. The bass clef part has a steady accompaniment. A pianissimo (*pp*) dynamic marking is present. The system ends with a double bar line.

1<sup>o</sup> Tempo.

The fourth system starts with a double bar line. The treble clef part has a melodic line with grace notes. The bass clef part has a steady accompaniment. A first tempo (*1<sup>o</sup> Tempo*) marking is present.

Moderato.

The fifth system begins with a double bar line. The treble clef part has a melodic line with grace notes. The bass clef part has a steady accompaniment. A pianissimo (*pp*) dynamic marking is present. The system ends with a double bar line.

1<sup>o</sup> Tempo.

The first system of the first tempo section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the musical notation from the first system. It maintains the same key signature and time signature, with the upper staff showing melodic and harmonic development and the lower staff providing accompaniment.

The third system concludes the first tempo section. It features a change in time signature to 3/4 and a key signature change to two sharps (F# and C#). The notation includes chords and eighth-note patterns in both staves.

Allegro.

The first system of the Allegro section is in 3/4 time with a key signature of two sharps (F# and C#). The upper staff contains a rapid eighth-note melody, while the lower staff has a bass line with chords and eighth notes. A first ending bracket labeled '8' spans the first two measures.

The second system continues the Allegro section. It features a first ending bracket labeled '8' at the beginning. The upper staff has a complex eighth-note melody, and the lower staff has a bass line with chords. A fortissimo (*ff*) dynamic marking is present in the second measure.

The third system of the Allegro section shows a continuation of the eighth-note melody in the upper staff and the bass line in the lower staff. The notation includes various chordal structures and rhythmic patterns.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef. The system contains six measures. The right hand features a melodic line with eighth notes and slurs. The left hand features a bass line with chords and slurs. A dynamic marking 'f' is present in the first measure.

Second system of musical notation. Treble clef, key signature of two sharps. Bass clef. The system contains six measures. The right hand continues the melodic line. The left hand features chords and slurs. A dynamic marking 'f' is present in the first measure.

Third system of musical notation. Treble clef, key signature of two sharps. Bass clef. The system contains six measures. The right hand continues the melodic line. The left hand features chords and slurs. A dynamic marking 'f' is present in the first measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. Bass clef. The system contains six measures. The right hand continues the melodic line. The left hand features chords and slurs. A dynamic marking 'f' is present in the first measure.

Fifth system of musical notation. Treble clef, key signature of two sharps. Bass clef. The system contains six measures. The right hand continues the melodic line. The left hand features chords and slurs. A dynamic marking 'p' is present in the fifth measure.

Sixth system of musical notation. Treble clef, key signature of two sharps. Bass clef. The system contains six measures. The right hand features a melodic line with slurs and dynamic markings 'f' and 'p'. The left hand features chords and slurs with dynamic markings 'f' and 'p'. A dynamic marking 'f' is present in the first measure.



First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The right hand features a series of sixteenth-note chords with slurs. The left hand has a steady bass line of quarter notes. A dynamic marking of *f* (forte) is present in the fifth measure.

Second system of musical notation. Treble clef. Fingerings are indicated above the notes: 4, 4, 2, 2, 1, 1, 0, 0, 4. A dashed line above the staff indicates a measure rest for 8 measures. The right hand continues with sixteenth-note chords. The left hand has a bass line with some eighth-note patterns.

Third system of musical notation. Treble clef. A dynamic marking of *p* (piano) is present. The right hand has a continuous sixteenth-note chordal texture. The left hand has a steady bass line of quarter notes.

Fourth system of musical notation. Treble clef. A dashed line above the staff indicates a measure rest for 8 measures. A dynamic marking of *cres* (crescendo) is present. The right hand continues with sixteenth-note chords. The left hand has a bass line with eighth-note patterns.

Fifth system of musical notation. Treble clef. A dynamic marking of *cen* (crescendo) is present. The right hand has a steady bass line of quarter notes. The left hand has a continuous sixteenth-note chordal texture.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and quarter notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present. A note in the right hand is labeled "do".

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains consistent. A dynamic marking of *f* is present.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment remains consistent. A dynamic marking of *f* is present.

Fourth system of musical notation. The right hand features a melodic line with some slurs. The left hand accompaniment remains consistent. A dynamic marking of *f* is present.

Fifth system of musical notation. The right hand features a melodic line with some slurs. The left hand accompaniment remains consistent. A dynamic marking of *f* is present.

First system of a musical score. The treble clef staff contains a series of chords, each with a fermata. The bass clef staff contains a series of chords, each with a fermata and a dynamic marking of *pp*. The key signature has one sharp (F#) and the time signature is common time (C).

Moderato.

Second system of a musical score. The treble clef staff has a few notes followed by a series of chords. The bass clef staff has a series of chords with a dynamic marking of *pp*. The key signature has one sharp (F#) and the time signature is common time (C).

Third system of a musical score. The treble clef staff has a series of chords. The bass clef staff has a series of chords with a dynamic marking of *pp*. The key signature has one sharp (F#) and the time signature is common time (C).

Fourth system of a musical score. The treble clef staff has a series of chords. The bass clef staff has a series of chords with a dynamic marking of *pp*. The key signature has one sharp (F#) and the time signature is common time (C).

Fifth system of a musical score. The treble clef staff has a series of chords with a dynamic marking of *pp*. The bass clef staff has a series of chords with a dynamic marking of *p*. The key signature has one sharp (F#) and the time signature is 9/4. The tempo marking is *All<sup>to</sup> mod<sup>to</sup>*.

First system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff contains a steady eighth-note accompaniment. Two 'Ped' (pedal) markings with a diamond symbol are present in the bass staff, indicating where to press the sustain pedal.

Second system of musical notation. The treble clef staff features chords and melodic lines. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff has chords and melodic fragments. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff begins with a 'dim.' (diminuendo) marking. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff continues with the eighth-note accompaniment. A 'cresc.' (crescendo) marking is present in the bass staff.

Sixth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff continues with the eighth-note accompaniment. A '8' is written above the treble staff, and a 'fff' (fortissimo) marking is present in the bass staff.

N<sup>o</sup> 1.

## COUPLETS .

RÉP : Mes plumes d'Australie et ce petit enfant là .

Andante .

ATALA .

PIANO .

The musical score is set in 9/4 time with a key signature of one sharp (F#). It consists of a piano introduction and three vocal couplets. The piano part features a steady bass line of eighth notes and a treble part with chords and triplets. The vocal line is marked 'p' and includes lyrics in French.

**Introduction:** The piano part begins with a triplet of eighth notes in the treble and a steady eighth-note bass line. The tempo is marked 'Andante'.

**First Couplet:** The vocal line enters with the lyrics "Pe-tit bé - bé, sous le ra - meau". The piano accompaniment continues with the same rhythmic pattern.

**Second Couplet:** The vocal line continues with "que j'ai cour - é fai - tes do - do, fai - tes do - do!". The piano accompaniment remains consistent.

**Third Couplet:** The vocal line concludes with "Pe-tit bé - bé, sous le ra - meau, Que j'ai cour -". The piano accompaniment ends with a final chord.

rit.

- hé fai\_tes do - do, fai\_tes do - do!

suivez.

*p*

1<sup>er</sup> COUPLET:

Pas plus grand que l'herbe nouvel - le est mon en - fant; sans me par

2<sup>e</sup> COUPLET:

Pourquoi faut il qu'on sema - ri\_e? je n'en sais rien, mais on

- ler, quand il m'ap - pel - le, mon coeur l'en - tend; près de lui, son a - mi fi -

dit qu'à deux dans la vi - e on est si bien! ah! ne crains pas que je te

- dè - le, dort un gril - lon; pour l'ha - bil - ler j'ai coupé l'ai - le d'un

quit - te, crois en ma - voix: chez un é - poux si je m'a - bri - te, nous

rit.

pa - pil - lon! Petit bé -

se - rous trois! Petit bé - bé, x Sous le ra - meau

rit.

Que j'ai cour - bé fai - tes do - do, faites do - do! Pe - tit bé

rit.

- bé Sous le ra - meau Que j'ai cour - bé fai - tes do -

suives.

- do, fai - tes do - do!

br

a tempo.

3

5

dim.

COUPLETS et DUETTO .

RÉP: en un mot, éblouissons la .

Allegro .

1<sup>er</sup> COUPLET .

ARTHUR .

2<sup>e</sup> COUPLET .

PIANO .

Mon front n'a

Quand on est

*f* *p*

pas de di - a - dème, Le sceptre n'est pas dans ma main; Pourtant je

bien de sa per - sonne Les hel - les vous font les doux yeux; Tout ce la

8

fais à l'in - stant même Courber la tête à chaque hu - main; Apprenez

na rien qui mé - tonne, C'est un moy - en ba - nal et vieux; Moi j'ai

8



done, bel le sau - va - ge, D'ou je tiens ce pouvoir vainqueur; Je n'en di -  
 bien une autre ma - niè - re pour conju - rer - toute ri - gueur; Je n'ai qu'à

rai pas davan - ta - ge: Je suis coif -  
 dire à la plus fiè - re: Je suis coif -

- feur, je suis coif - feur! Je n'en di - rai pas davan - ta - ge: Je suis coif -  
 - feur, je suis coif - feur! Je n'ai qu'à dire à la plus fiè - re: Je suis coif -

- feur, je suis coiffeur!

- feur, je suis coiffeur!

Hé - las! mon père a - vait bien dit, Car sa fil -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are "Hé - las! mon père a - vait bien dit, Car sa fil -". The piano accompaniment is in a grand staff (treble and bass clefs) with a common time signature (C). It begins with a piano dynamic marking (*p*) and features a series of chords and moving lines in both hands.

- le n'a pas d'esprit; A tout ce que je viens d'en - ten - dre, Mon -

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "- le n'a pas d'esprit; A tout ce que je viens d'en - ten - dre, Mon -". The piano accompaniment continues with similar harmonic and melodic patterns.

ARTHUR.  
(à part.)

- sieur, je n'ai pu rien comprendre! Eh quoi! tous ces récits n'ont rien fait sur son

The third system introduces a new character, Arthur, with the instruction "(à part.)". The vocal line lyrics are "- sieur, je n'ai pu rien comprendre! Eh quoi! tous ces récits n'ont rien fait sur son". The piano accompaniment features a series of triplets in the right hand, marked with a forte dynamic (*f*).

à - me! il me reste un mo - yen pour charmer cet - te

The fourth system continues Arthur's vocal line and piano accompaniment. The vocal line lyrics are "à - me! il me reste un mo - yen pour charmer cet - te". The piano accompaniment continues with triplets in the right hand.

fem - me: Es - sa - yez vi - te ce mo -

The fifth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "fem - me: Es - sa - yez vi - te ce mo -". The piano accompaniment ends with a piano dynamic marking (*p*) and continues with triplets in the right hand.

en, il réus . si . ra c'est cer . tain. c'est cer . tain! Quand

je partis pour la rive é . tran . ge . re, Mon noble père a . lors me fit ve .

nir. Mit en mes mains sa montre ta . ba . tie . re Qui

du pa . ys o . tendre son ve . nir, Redit les chants à mon à . me ra .

vi e; é . coutez les ces chants de la pa . tri . e!

All.<sup>o</sup>

8

*f*

1<sup>re</sup> fois. 2<sup>e</sup> fois.

O dou - ce ma - gi - e! Son  
très animé.

8

1<sup>re</sup> fois. 2<sup>e</sup> fois.

*p*

Le

re - frai joy - eux ma tou - te ra - vi - e. C'est dé - li - ci -  
re - frai joy - eux, C'est dé - li - ci -

- eux! O dou - ce ma - gi - e! Son re - frai joy - eux ma  
- eux! O dou - ce ma - gi - e! Son re - frai joy - eux l'a

tou - te - ra - vi - e, C'est dé - li - ci - eux! Que sa voix so -

tou - te - ra - vi - e, C'est dé - li - ci - eux!

no - re Du soir au ma - tin

Me re - dise en - co - re son doux tin tin, son doux tin

tin, son doux tin tin, son doux tin tin tin tin tin tin!

8. ---

dim.

1<sup>re</sup> fois.      2<sup>e</sup> fois.

O dou - ce ma - gi - e! son re - frai joy -

Le re - frai joy -

8 1<sup>re</sup> fois.      2<sup>e</sup> fois.

*p*

- eux ma tou - te ra - vi - e, C'est de - li - ci - eux! ô

- eux, C'est de - li - ci - eux! ô

dou - ce ma - gi - e! Son re - frai joy - eux ma tou - te ra -

dou - ce ma - gi - e! Le re - frai joy - eux fa tou - te ra -

- vi - e, c'est dé - li - ci - eux! Douce ma - gi - e! son re -

- vi - e, c'est dé - li - ci - eux! La mé - lo - di - e, le re -

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "- vi - e, c'est dé - li - ci - eux! Douce ma - gi - e! son re -" on the first line and "- vi - e, c'est dé - li - ci - eux! La mé - lo - di - e, le re -" on the second line. The piano accompaniment is on a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). A "Ped." (pedal) marking is present in the bass line.

- frain joy - eux m'a ra - vi - e, c'est dé - li - ci -

- frain joy - eux l'a ra - vi - e, c'est dé - li - ci -

The second system of the musical score consists of three staves. The top two staves are vocal lines. The lyrics are: "- frain joy - eux m'a ra - vi - e, c'est dé - li - ci -" on the first line and "- frain joy - eux l'a ra - vi - e, c'est dé - li - ci -" on the second line. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *f*, *p*, and *cresc.* (crescendo). A "Ped." marking is present in the bass line.

- eux! C'est dé - li - ci - eux! c'est dé - li - ci - eux!

- eux! C'est dé - li - ci - eux! c'est dé - li - ci - eux!

The third system of the musical score consists of three staves. The top two staves are vocal lines. The lyrics are: "- eux! C'est dé - li - ci - eux! c'est dé - li - ci - eux!" on the first line and "- eux! C'est dé - li - ci - eux! c'est dé - li - ci - eux!" on the second line. The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings include *f* and *ff* (fortissimo). A "Ped." marking is present in the bass line. A first ending bracket labeled "8." spans the final two measures of the system.

The fourth system of the musical score consists of two staves (treble and bass clefs) for the piano accompaniment. It continues the complex texture established in the previous system, with various chordal and melodic figures. A first ending bracket labeled "8." spans the final two measures of the system.

The fifth system of the musical score consists of two staves (treble and bass clefs) for the piano accompaniment. It continues the complex texture, leading to the end of the piece. A first ending bracket labeled "8." spans the final two measures of the system.

# N<sup>o</sup> 3.

## TRIO.

RÉP: C'est fini! Nous verrons bien!

Allegretto. (à ARTHUR.)

ATAIA .

Grands Dieux! vous bravez le dan - ger!

ARTHUR .

VENT DU SOIR.

PIANO .

VENT DU SOIR (se retournant.)

ARTHUR .

Quel est ce bruit? un étran - ger! Dé - so -

VENT DU SOIR.

- lé de vous déran - ger! Mon - sieur, mon - sieur, soy -



ez sur ce ri - va - ge      le bienve - nu,      le bienve -

ARTHUR.

D'un tel ac - cueil,      no - ble sau - va - ge,

- nu!

8

je suis é - mu!      Je suis é - mu!

(à part.)

Ma foi! si j'en crois son vi -

8

Son a - mé - ni - té mèn - cou -

sage, il pa - rait gras, il pa - rait gras!

- ra-ge, n'hé-si-tons pas, n'hé-si-tons pas!

Ma foi, si j'en-crois son vi-

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with trills and slurs.

N'hé-si-tons pas!

- sage-il pa-rait gras, il pa-rait gras! il pa-rait

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with trills and slurs.

ATALA .

ah!

N'hésitons pas! ah! ah!

gras! il parait gras! ah! ah!

The third system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a piano accompaniment.

ah! pour moi, ah! pour moi, ah! pour moi bon-heur inef-

- fable, ah! pa - pa, ah! pa - pa, ah! pa - pa n'a pas l'air mécon-

- tent!

ARTHUR .

ah! pour moi, ah! pour moi, ah! pour moi bonheur inef-

- fa-ble, ce sau - va - ge, ce sau - va - ge, ce sau - vage a l'air bon en-

*f*  
\_ fant'

*Viol.*

Ah! pour moi, ah! pour moi, ah! pour moi bon-heur inef-

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with dynamic markings like *f* and *mf*.

*v.*

\_ fa - ble Ce jeune hom-me, ce jeune hom-me, ce jeune

The second system continues the vocal line with the lyrics "fa - ble Ce jeune hom-me, ce jeune hom-me, ce jeune". The piano accompaniment maintains the rhythmic accompaniment from the first system.

*v.*

homme a l'air suc-cu-lent, Il fe-ra fort bien sur ma table Avec un as-saisonne -

The third system continues the vocal line with the lyrics "homme a l'air suc-cu-lent, Il fe-ra fort bien sur ma table Avec un as-saisonne -". The piano accompaniment continues with the same rhythmic pattern.

\_ ment, Il fe - ra fort bien sur ma table A vec un as - sai - son - ne -

The fourth system concludes the vocal line with the lyrics "\_ ment, Il fe - ra fort bien sur ma table A vec un as - sai - son - ne -". The piano accompaniment continues with the same rhythmic pattern.

ment, Il fe - ra fort bien sur ma table, Il fe - ra fort bien sur ma

AT.  
Ah! ah! pour

ART.  
Ah! ah! pour

table A\_vec un as - saison - ne - ment! ah! pour

Al  
moi, ah! pour moi, ah! pour moi bonheur i - nef - fa - ble! Ah! pa -

Ar  
moi, ah! pour moi, ah! pour moi bonheur i - nef - fa - ble! Ce sau -

moi, ah! pour moi, ah! pour moi bonheur i - nef - fa - ble! Ce jeune

Al. *pa, ah! pa - pa, ah! pa - pa n'a pas l'air mecon -*  
 Ar. *- va - ge, ce sau - va - ge, ce sau - va - ge a l'air bon en -*  
 V. *hom\_me, ce jeune hom\_me, ce jeune hom\_me a l'air suc\_cu -*

Al. *- tent! Mon Ar\_thur lui pa\_rait ai\_mable, En pourrait - il être au\_tre -*  
 Ar. *- fant! Il va m'in\_vi ter à sa ta\_ble, Mon es\_to\_mac se\_ra con -*  
 V. *- lent! Il fe\_ra fort bien sur ma table A\_vec un\_as\_sai\_son\_ne -*

Al. *- ment? En pourrait - il être au\_tre - ment? oui, au\_tre -*  
 Ar. *- tent, Mon es\_to\_mac se\_ra con\_tent, Mon es\_to\_mac se\_ra con -*  
 V. *- ment, Il se\_ra bon, il se\_ra bon A\_vec un\_as\_sai\_son\_ne -*

8

Al.  
 - ment? Mon Ar\_thur lui pa\_rait ai - mable, En pourrait - il être au\_tre -  
 Al.  
 tent! Il va mîn - vi - ter à sa ta\_ble, Mon es - to\_mac se - ra con -  
 V.  
 - ment! Il fe - ra fort bien sur ma table A\_vec un as - sai\_son\_ne -  
 8

Al.  
 - ment? En pourrait - il être au\_tre - ment, oui, au\_tre -  
 Ar.  
 - tent Mon es - to\_mac se - ra con\_tent, Mon es - to\_mac se - ra con -  
 V.  
 - ment! Il se - ra bon, il se - ra bon A\_vec un as - sai\_son\_ne -  
 8

Al.  
 - ment? En pourrait - il être au\_tre - ment? En pourrait - il être au\_tre -  
 Ar.  
 - tent, Mon es - to\_mac se - ra con\_tent Mon es - to\_mac se - ra con -  
 V.  
 - ment. A\_vec un as - sai\_son\_ne - ment, A\_vec un as - sai\_son\_ne -  
 8

At.  
- ment? En pourrait - il être au tre - ment?

Ar.  
- lent, se - ra con - tent, se - ra con - tent!

v.  
- ment, A - vec un as - sai - son - ne - ment!

ART. (à part)

Parlons lui d'u - ne fa - çon

VENT (à part avec joie) (haut)

clai\_re! Il va ser\_vir à mon dî - ner! Pour vous, mon cher, que puis - je

ART. VENT.

fai\_re? Faites - moi ser\_vir a dî - ner! Par - bleu c'est mon inten - ti -



ART

on! Ah! vrai-ment? que vous è-tes bon!

Detailed description: This system contains the first musical phrase. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "on! Ah! vrai-ment? que vous è-tes bon!". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with block chords.

AT. (bas à Arthur) ART.

Parlez de notre ma-ri - age! Je lui plais dé-jà, je le

Detailed description: This system contains the second musical phrase. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are "Parlez de notre ma-ri - age! Je lui plais dé-jà, je le". The piano accompaniment continues with similar patterns to the first system.

ga-ge!

VENT (à part, avec joie)

Il fe - ra d'ex - cel - lent po - ta - ge Et mon hon -

Detailed description: This system contains the third musical phrase. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are "ga-ge! VENT (à part, avec joie) Il fe - ra d'ex - cel - lent po - ta - ge Et mon hon -". The piano accompaniment features more complex chordal textures.

AT. (bas à Arthur)

-neur se - ra sau - ve! Demandez s'il vous veut pour

Detailed description: This system contains the fourth musical phrase. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are "-neur se - ra sau - ve! Demandez s'il vous veut pour". The piano accompaniment includes a long, sustained chord in the left hand.

ART.

gendre! Je vais manger sans plus at - tendre!

VENT. (à part) Mais reste à

ART.

sa\_voir s'il est tendre; Peut-on le cuire à l'é - tu - vé? Il m'a pin-

- cé; C'est peut être un u - sa - ge De cette î - le sau - va -

VENT.

(haut avec joie)

- ge! Il est do - du, il est do - du, Le mol - letme répond du

v

\_ra-ble; Il est do - du, Il est do - du, Ce soir il se - ra sur ma

v

ta-ble Le bien ve - nu, Le bien ve - nu! Il est do - du, Il est do -

ART. VENT -

du! A quelle heure i - ci d'ne - t - on? Pa - ti - en -

ART.

lez un peu, mon bon! A mes vœux, A mes

vœux Le ciel est pro - pice, Ah! monsieur, combien je vous

Ar  
dois! Vous me ren - dez un fier ser - vi - ce!

V.  
(à part)  
Tu m'en fe - ras bien deux ou

a tempo.

Ar  
Ah! pour moi, ah! pour

V.  
rit.  
trois, Tu m'en fe - ras bien deux ou trois! Ah! pour

suivez. a tempo.

Ar  
moi, ah! pour moi bon - heur i - nef - fa - ble! Ah! pa -

V.  
moi, ah! pour moi bon - heur i - nef - fa - ble! Ce sa -

moi, ah! pour moi bon - heur i - nef - fa - ble! Ce jeun -

I. *pa, ah! pa - pa ah! pa - pa n'a pas l'air mécon -*  
 II. *- va - ge, ce sau - va - ge, ce sau - va - ge a l'air bon en -*  
 V. *hom\_me, ce jeune hom\_me, ce jeune hom\_me a l'air suc\_cu -*

I. *- tent! Mon Ar\_thur lui pa - rait ai - mable, En pourrait - il être au\_tre -*  
 II. *- fant! Il va min - vi - ter a sa ta\_ble, Mon es - to - mac se - ra con -*  
 V. *- lent! Il fe - ra fort bien sur ma table A\_vec un as\_sai - son\_ne -*

I. *- ment? En pourrait - il être au\_tre - ment? oui, au - tre -*  
 II. *- tent, Mon es - to - mac se - ra con - tent, Mon es - to - mac se - ra con -*  
 V. *- ment! Il se - ra bon, il se - ra bon A\_vec un as\_sai - son\_ne -*

8

Al.  
 -ment? Mon Ar-thur lui pa-rait ai-mable, En pourrait-il être au-tre -  
 Ar.  
 -tent! Il va m'in-vi-ter à sa ta-ble, Mon es-to-mac se-ra con-  
 V.  
 -ment! Il fe-ra fort bien sur ma table A-vec un as-sai-son-ne -  
 8

Al.  
 -ment? En pour-rait-il être au-tre - ment, oui, au-tre -  
 Ar.  
 -tent, Mon es-to-mac se-ra con-tent, Mon es-to-mac se-ra con-  
 V.  
 -ment! Il se-ra bon, il se-ra bon a-vec un as-sai-son-ne -  
 8

Al.  
 -ment? En pour-rait-il être au-tre - ment? En pour-rait-il être au-tre -  
 Ar.  
 -tent, Mon es-to-mac se-ra con-tent, Mon es-to-mac se-ra con-  
 V.  
 -ment, A-vec un as-sai-son-ne-ment, A-vec un as-sai-son-ne -  
 8

VI

ment? En pour\_rait - il être au - tre - ment?

V

tent, se - ra con - tent, se - ra con - tent!

V

ment. A - vec un as - sai - son - ne - ment!

8

Tres animé *ff*

N<sup>o</sup> 4.

## TRIO.

RÉP. Quel bonheur! papa l'a bien reçu!

All<sup>o</sup> vivace.

PIANO.

*pp*

*p*

*ff* *p*

*ff* *p*

*p*



Al. LE LAP: GLOIRE aux pa - pas!

I. HON - neur, hon - neur

V. GLOIRE aux pa - pas!

Al. GLOIRE aux tou - tous! GLOIRE aux pa -

I. aux gros lou - lous! Hon - neur, hon -

V. GLOIRE aux tou - tous! GLOIRE aux pa -

Al. - pas! GLOIRE aux tou - tous, pa - -

I. - neur Aux gros lou - lous, Aux

V. - pas! GLOIRE aux tou - tous, pa - -

At. - pas tou - tous, pa - pas tou - -  
I. gros lou - lous, aux gros lou - -  
V. - pas tou - tous, pa - pas tou - -

The first system of the musical score features three vocal staves (Alto, I., and Voice) and a piano accompaniment. The vocal parts are in a soprano range with lyrics in French. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

At. - tous, pa pas tou - tous, pa - pas tou - tous!  
I. - lous, aux gros lou - lous, aux gros lou - lous!  
V. - tous, pa - pas tou - tous, pa - pas tou - tous!

The second system continues the vocal and piano parts. The vocal parts have lyrics in French. The piano accompaniment includes a *cresc.* marking and a *f* (forte) dynamic marking. The piano part features a more complex right-hand texture with sixteenth-note patterns.

The third system shows the piano accompaniment for the final part of the page. It features a right-hand part with dense sixteenth-note chords and a left-hand part with chords and eighth notes. The system concludes with a double bar line.

## TRIO et CHANSON NÈGRE.

RÉP. Allons, à table!

Allegretto.

PIANO.

AIAIA.

*p*  
O fè - te incomplè - te pour moi sans ap - pas, pour moi

LE LAPIN.

*p*  
La fè - te est complè - te, elle est complè - te! il est

VENT DU SOIR.

*p*  
La fè - te est complè - te, elle est complè - te! il est

At  
sans ap - pas Est ce long re - pas! O fè - te incomplè - te

plein d'appas. Ce joy - eux re - pas! La fè - te est complè - te

plein d'appas. Ce joy - eux re - pas! La fè - te est complè - te

AL.

Pour moi sans ap-pas, Pour moi sans appas Est ce long re-pas!

elle est com-plè-te, il est plein d'appas, Ce joy-eux re-pas!

elle est com plè-te, il est plein d'appas, Ce joy-eux re-pas!

AL.

Pen-dant qu'ils trinquent en-sem-ble

*mf*

Je voudrais bien voir Ar-thur; De

son ab-sen-ce je trem-ble! Il m'ou-blie-ra, c'est bien

41. *Al.* sûr! Cal - mous ma souf - fran -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a fermata over the word 'sûr!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

- ce, Par - tons en si - len - ce, Qu'ils n'en - ten - dent

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over 'ce,'. The piano accompaniment continues with the same rhythmic pattern, including some dynamic markings like *p* and *dim.* in the bass line.

pas Le bruit de mes pas!

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over 'pas!'. The piano accompaniment includes a *dim.* marking in the bass line.

*p* O fê - te incomplète! Pour moi sans ap - pas, Pour moi

ARI. *p* La fê - te est complète, elle est com - plète; Il est

VENI *p* La fê - te est complète, elle est com - plète; Il est

The fourth system is divided into three parts: a vocal line, an 'ARI.' section, and a 'VENI' section. The vocal line starts with a *p* dynamic. The piano accompaniment features a complex texture with triplets in the right hand and a steady eighth-note pattern in the left hand. The 'ARI.' and 'VENI' sections are marked with *p* and include a *pp* marking in the piano accompaniment.

II sans ap\_pas Est ce long re\_pas! O fê-te incomplète!  
 III plein d'ap pas, Ce joyeux re\_pas! La fê-te est complète,  
 V. plein d'ap-pas, Ce joyeux re-pas! La fê-te est complète,

At. Pour moi sans ap\_pas, pour moi sans ap\_pas Est ce  
 Ar. elle est com-plète, il est plein d'ap-pas, Ce joy-  
 V. elle est com-plète, il est plein d'ap-pas, Ce joy

II long re\_pas! O fê-te, ô fê-te in-com-plète,  
 Ar. eux re\_pas! La fê-te, la fê-te est com-plète,  
 V. eux re\_pas! La fê-te, la fê-te est com-plète,

*p*  
 Pour moi sans ap - pas!  
 Pour moi plein d'ap - pas!  
 Pour moi plein d'ap - pas!

The first system of the musical score consists of four staves. The top three staves are vocal parts: Soprano (S), Alto (A), and Tenor (T). Each vocal line begins with a piano (*p*) dynamic marking. The lyrics are: 'Pour moi sans ap - pas!' for Soprano, 'Pour moi plein d'ap - pas!' for Alto, and 'Pour moi plein d'ap - pas!' for Tenor. The fourth staff is the piano accompaniment, showing the right and left hands with chords and melodic lines.

*f* O fê - te, ô fê - te in - com - plè - te, *p* Pour  
*f* La fê - te, la fê - te est com - plè - te, *p* Pour  
*f* La fê - te la fê - te est com - plè - te, *p* Pour

The second system of the musical score consists of four staves. The top three staves are vocal parts: Soprano (S), Alto (A), and Tenor (T). Each vocal line begins with a forte (*f*) dynamic marking, followed by a piano (*p*) dynamic marking. The lyrics are: 'O fê - te, ô fê - te in - com - plè - te, Pour' for Soprano, 'La fê - te, la fê - te est com - plè - te, Pour' for Alto, and 'La fê - te la fê - te est com - plè - te, Pour' for Tenor. The fourth staff is the piano accompaniment, showing the right and left hands with chords and melodic lines.

moi sans ap - pas, Pour moi la  
 moi plein d'ap - pas, Pour moi la  
 moi plein d'ap - pas, Pour moi la

The third system of the musical score consists of four staves. The top three staves are vocal parts: Soprano (S), Alto (A), and Tenor (T). Each vocal line begins with a piano (*p*) dynamic marking. The lyrics are: 'moi sans ap - pas, Pour moi la' for Soprano, 'moi plein d'ap - pas, Pour moi la' for Alto, and 'moi plein d'ap - pas, Pour moi la' for Tenor. The fourth staff is the piano accompaniment, showing the right and left hands with chords and melodic lines.

Al.  
 fê - te est in - cont - plè - te, Pour moi sans ap - pas Est ce  
 L.  
 fê - te est com - plè - te, Pour moi ce re - pas Est  
 V.  
 fê - te est com - plè - te, Pour moi ce re - pas Est

Al.  
 long re - pas!  
 L.  
 plein d'ap - pas!  
 V.  
 plein d'ap - pas!

VENI.  
 Récit

Pour char - mer des instants si doux Redis nous de ta voix mélodi - euse et



LAPIN.

- ten - dré      Le chant    des grands pa - pas tou - tous!      A tes

voux, Vent du soir,    le    La-pin va se ren - dre!

CHANSON NÈGRE.

All<sup>to</sup> moderato.

*S*

1<sup>er</sup> COUP!    E - tre bon é - poux.  
2<sup>er</sup> COUP!    Dou - ce la pas - sir,

*p* louré.

Bien soumis, bien doux,      Pas être ja - lous, Raf - fo - ler des cou - cous,  
Aimer à man - gir,      Après bien manger Bien aimer à bu - vir,

1. *Ai-mer les bambous, Ai-mer les tou-tous Et les sa-pa-  
Après bien hu- vir Bien ai-mer dor- mir, A-près bien dor-*

1. *- jous, Jamais donner des coups, Voi-la vertu-choux, Voi-la vertu-  
- mir Encor re- commen- eur,*

1. *choux Le vrai cri de guerre des pa- pas tou- tous, Voi-la vertu-*

1. *choux, Voi-la vertu-choux Le vrai cri de guerre des pa- pas tou-*

1. *Bien marqué*  
*- tous! Voi-là, voi-là, voi-là, voi-là, voi-là les pa-pas tou-tous! Voi-là,*

I. *voilà, voilà, voilà, voilà, les pa-pas tou - tous! Voilà, voilà, voilà,*

V. *VENI.*

8 *Voi-là, voilà, voilà,*

*cresc.*

I. *voilà, voilà les pa-pas tou - tous! Voilà, voilà, voilà, voilà, voilà*

V. *voilà, voilà les pa-pas tou - tous! Voilà, voilà, voilà, voilà, voilà*

8

I. *les pa-pas tou - tous!*

V. *(ils dansent)*

8 *les pa-pas tou - tous!*

*f* *rit. p*

*dim.* *f*

1<sup>a</sup> 2<sup>a</sup>

## N° 6

## DUO, TRIO et QUATUOR

All<sup>o</sup> moderato.

VENT.

Ciel! ciel! ciel!

Ah! c'est é-pouvan-ta-ble!

PIANO.

*f* ciel! ciel! ciel! *LAP. p* Vous lui trouvez l'air ai-ma-ble?

VENT.

Ciel! ciel! ciel!

Ces traits sont ceux de vo-tre fils?

*f* Ciel! ciel! ciel! *LAP.* Sans doute, en ê-tes vous surpris?

VENT

Ciel! ciel! ciel! Ah! c'est epou - van - table! Ciel! ciel! ciel!

LAP. VENT. (à part.)

Pourquoi ces regards consternés? De son fils à ma ta - ble

Même mouvement.

Il m'a re - deman - dé du nez! Com - ment, comment lui

di - re, Hé - las! qu'en mi - ro - ton Il a, comme un vam -

LAP.

- pi - re Man - gé son re - je - ton? Ah! pour moi quel mar -

L. *VENT.*  
 - ty - re. Quel - que méchant tri - ton Au - rait - il  
 Il a, comme

du na - vi - re Ra - vi mon re - je -  
 un vam - pi - re, Man - gé son re - je -

- tou, Ra - vi, ra - vi mon re - je - ton, Ra - vi, ra -  
 - tou, Man - gé, man - gé son re - je - ton, Man - gé, man -

- vi mon re - je - ton? Ce qui fait mon in - qui - é  
 - gé son re - je - ton!

*p*

- tu - de, Ce n'est pas tant mon fils Ar - thur:

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'tu' followed by a quarter note 'de', then a series of eighth notes for 'Ce n'est pas tant mon fils Ar - thur:'. The piano accompaniment features a steady bass line with chords in the right hand.

L'ob - jet de ma sol - li - ci - tu - de, C'est ma

The second system continues the vocal line with 'L'ob - jet de ma sol - li - ci - tu - de, C'est ma'. The piano accompaniment continues with similar harmonic support, including some arpeggiated figures in the right hand.

bel - le mon - tre en or pur; Il l'empor - ta dans

The third system continues with 'bel - le mon - tre en or pur; Il l'empor - ta dans'. The vocal line has a slight melodic rise towards the end of the phrase. The piano accompaniment provides a consistent rhythmic and harmonic foundation.

son vo - ya - ge, Et - le lui dit les chants si

The fourth system continues with 'son vo - ya - ge, Et - le lui dit les chants si'. The vocal line shows a descending melodic line. The piano accompaniment features a more active bass line with some syncopation.

doux Qui ja - dis berçaient son jeune à - ge,

The fifth system concludes the page with 'doux Qui ja - dis berçaient son jeune à - ge,'. The vocal line has a gentle, nostalgic quality. The piano accompaniment ends with a final chord in the right hand and a sustained bass note.

Les re - frains des pa - pas tou - tous, Les re - frains

Les re -

pressez un peu.

des pa - pas tou - tous, tou -

-frains des pa - pas tou - tous,

-tous: Voilà,

tou - tous!

8-----

dim:

voi - là, voi - là, voi - là, voi - là les pa - pas tou - tous, voi - là

8-----



voi - là, voi - là, voi - là, voi - là les pa - pas tou - tous! Voi - là,

voi - là, voi - là, voi - là, voi - là les pa - pas tou - tous! Voi - là,

voi - là, voi - là, voi - là, voi - là les pa - pas tou - tous!

**LAPIN.**
  
 Et mainte - nant dans mon re - gret

Je ne forme plus qu'un sou\_hait: Grand Dieu, prends

rit  
moi mon fils u - ni\_que, Mais rends moi ma montre à mu -

VENT.  
\_ si - que! Com\_ment, comment lui di\_re, Hé

\_ las! qu'en mi - ro - ton Il a, comme un vam - pi - re, Man -

LAP.  
\_ gé son re\_je - ton? Ah! pour moi quel mar - ty - re! Quel -

-que méchant tri - ton Au - rait - il du na -

Il a, comme un van

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics '-que méchant tri - ton Au - rait - il du na -'. The middle staff is a vocal line in G major, with lyrics 'Il a, comme un van'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The key signature has one sharp (F#).

- vi - - - re Ra - vi mon re - je - ton, ra - vi, ra -

- pi - - - re, Man - gé son re - je - ton, mangé, man -

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics '- vi - - - re Ra - vi mon re - je - ton, ra - vi, ra -'. The middle staff is a vocal line in G major, with lyrics '- pi - - - re, Man - gé son re - je - ton, mangé, man -'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The key signature has one sharp (F#).

- vi mon re - je - ton? Hé - las! hé -

- gé son re - je - ton! Hé - las!

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics '- vi mon re - je - ton? Hé - las! hé -'. The middle staff is a vocal line in G major, with lyrics '- gé son re - je - ton! Hé - las!'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The key signature has one sharp (F#).

- las! hé - las! hé - las! hé -

hé - las! hé - las! hé - las! hé -

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics '- las! hé - las! hé - las! hé -'. The middle staff is a vocal line in G major, with lyrics 'hé - las! hé - las! hé - las! hé -'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The key signature has one sharp (F#).

- las! hé - las! hé - las!

- las! hé - las! hé - las!

VENT. Récit. LAP (se frottant l'estomac)

Al - lons, c'est le moment fa - tal! A l'esto -

VENT. (à part) mesuré

- mac je me sens mal! Enta - mons la terrible his - toi -

mesuré.

Moderato . (haut)

- re! Vous sa - vez Iapin courageux, que la

*p*

vie est chose il lu - soi - re Et que tout

sur terre est douteux Vous le sa - vez, c'est de l'ins - toi - re! Mais où

LAP.

peut donc è - tre mon fils? Grand la - pin,

VENT.

cresc. *f* *p*

oh! rien doutez pas. Il a pour vo - ler vers son pé - re

Dé - lais - sé de lointains climats Et quitté la ri - ve é - tra -

LAP.

ge - rel j'attends mon fils, j'attends mon fils!

VENT.

Ap - pre - nez que dans nostribus On es - ti - me la pa - ti -

en - ce, Com - me la plus noble des vertus, L'apa -

- na - ge de la nais - san - ce! très animé.

LAP. VENT.

Arthur, mon fils, où donc est - il? Il est i - ci tout près de

LAP.

vous! C'est pas vrai, je l'aurais vu!

VENT

moins vite.

Mais si, mais si, mais si, mais si, il est tout au près de

moins vite.

LAP.

VENT.

vous! Il est tout au près de nous? Bien plus

LAP.

près que l'on ne pen - se! Bien plus près que l'on ne

(écoutant)

pense? Je l'en - tends! taisez vous! écou - tons, faisons si -

Allegretto

len - ce!

*pp*

8

8 1<sup>re</sup> fois. 8 2<sup>e</sup> fois.

REP: avec qui nous avons eu l'honneur de souper.

Allegro



Dieux quelle of - fense! Ils vont sou - dain Croi - ser leur  
 Ti - rons ven - geance De ce co - quin Et de ma  
 Ti - rons ven - geance De ce co - quin Qui pour of -

This system contains the first three lines of the musical score. The top line is a vocal line with lyrics. The second line is another vocal line. The third line is a vocal line. Below these are two staves for piano accompaniment, with the right hand on top and the left hand on the bottom. The music is in a minor key and 4/4 time.

lan - ce, Af - freux des - tin! Dieux quelle of - fense! Ils  
 lan - ce Frappons sou - dain! Ti - rons ven - geance De  
 - fen - se Prend mon fes - tin! Ti - rons ven - geance, Il

This system contains the next three lines of the musical score. It follows the same format as the first system, with three vocal lines and two piano accompaniment staves. The lyrics continue across the vocal lines.

vont sou - dain Croiser leur lan - ce, Affreux des - tin!  
 ce co - quin Et de ma lan - ce Frappons sou - dain!  
 fait sou - dain Un coup de lan - ce A ce cré - tin!

This system contains the final three lines of the musical score on this page. It follows the same format as the previous systems, with three vocal lines and two piano accompaniment staves. The lyrics conclude the passage.

LAI.

Il est pour - tant bien dur d'assom - mer

ses a - mis. Mais il faut o -

- bé - ir aux lois de son pa - ys!

Dieux quelle of - fense! Ils

Ti - rons ven - geance de

Ti - rons ven - geance Il

vont sou - dain Croi - ser leur lan - ce Affreux des -  
 ce co - quin Et de ma lan - ce Frappons sou -  
 faut sou - dain Un coup de lan - ce A ce cré -

- tin! Dieux quelle of - fense! Ils vont sou - dain  
 - dain! Ti - rons ven - geance de ce co - quin  
 - tin! Ti - rons ven - geance de ce co - quin

Croiser leur lan - ce, Affreux des - tin! Croiser leur  
 Et de ma lan - ce Frappons sou - dain. Et de ma  
 Et de ma lan - ce Frappons sou - dain, Et de ma

lan - ce, Affreux des - tin!

lan - ce Frappons sou - dain!

lan - ce Frappons sou - dain!

8

*p.*

VENT.

At - tends, il me vient une i - dé -

8

el La que - rel - le se -

8

- ra vi - dé - e Et je tiens un meilleur mo -

8

- yeu: Notre ours sa - cré Qui

8 dans ces lieux re - po - se Pour - ra bien dé - ci -

8 - der, Dé - ci - der la cho - se!

Moderato Récit. mesuré.

Comme il est fils du ciel

Et qu'il n'i-gnore rien, Il sait dé-jà dans cette lutte Le -

quel de nous deux doit tom - ber; Qu'on nous l'a - mène à la mi -

- mu - te! Il saisi - ra ce - lui qui de -

(Parlé) (Faites venir le Dieu, et retirez lui sa muselière;  
Il est dressé il va l'étrangler)

- vra succom - ber! Andante. dim.

ATALA. Maestoso. Allegretto.  
So - leil im - mor - tel, im - mor - tel!

ARTH. (Quelle délicatesse!) Qui cest le Roi du ciel, Roi du ciel!

LAP. So - leil im - mor - tel, im - mor - tel!

VENT. So - leil im - mor - tel, im - mor - tel!

8

Maestoso. Allegretto

LAP.

VENT.

Soleil immortel!

Soleil immortel!

Detailed description: This system contains three staves. The top staff is for LAP (Lute) with a treble clef and a key signature of one flat. It begins with a rest and then has a melodic line of eighth notes. The middle staff is for VENT (Violoncelle) with a bass clef and a key signature of one flat, also starting with a rest and then playing a melodic line. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a rhythmic pattern of chords and eighth notes.

ATALA.

ARTH.

LAP.

Soleil immortel!

VENT.

Soleil immortel!

Fais que ta lu - miè - re  
Qui descend sur ter - re

Detailed description: This system contains five staves. The top staff is for ATALA (soprano) with a treble clef and a key signature of one flat, starting with a rest and then a melodic line marked with a piano (*p*) dynamic. The second staff is for ARTH (tenor) with a bass clef and a key signature of one flat, also starting with a rest and then a melodic line marked with a piano (*p*) dynamic. The third staff is for LAP (Lute) with a treble clef and a key signature of one flat, starting with a rest and then a melodic line. The fourth staff is for VENT (Violoncelle) with a bass clef and a key signature of one flat, starting with a rest and then a melodic line. The bottom staff is a grand staff for piano accompaniment, continuing the rhythmic pattern from the first system.

Violoncelle

Violon

Le nous é - clai - re, Moment solen - nel!

Avec la lu - miè - re, Moment solen - nel!

Detailed description: This system contains three staves. The top staff is for Violoncelle (Cello) with a bass clef and a key signature of one flat, playing a melodic line. The middle staff is for Violon (Violin) with a treble clef and a key signature of one flat, playing a melodic line. The bottom staff is a grand staff for piano accompaniment, continuing the rhythmic pattern from the first system.

Fais que ta lu - mière - re I - en nous é - clai - re  
Qui descend sur ter - re A - vec sa lu - mière - re

*p*

Moment solen - nel!

Moment solen - nel!

LAP.  
So - leil immortel! So - leil immortel!

VENT  
So - leil immortel!



ATALA

ARTH.

VENT.

Terrible occur - ren - - - ce!

Je sais tout d'a - van - - - ce!

Soleil immortel!

LAP.

VENT.

So.leil immortel!

So.leil immortel!

So.leil immortel!

ATALA.

ARTH.

VENT.

Du Dieu qui s'a - van - - -

Dans cette oc - cur - ren - - -

So.leil immortel!

Vi. - ce!

Art. - ce!

Lap. So - leil immor - tel! So - leil immor -

V. So - leil immor - tel!

L. - tel! immortel! immortel!

V. So - leil immor - tel! immor - tel! immor -

L. *f* So - leil immor - tel! so - leil immor - tel, immor - tel, immor -

V. *f* - tel! So - leil immor - tel! so - leil immor - tel, immor - tel, immor -

*dim.*

*poco* *a* *poco.*

L. *tel, immor\_tel, immor - tel, immor\_tel, immor - tel, immor\_tel, immor -*

V. *tel, immor\_tel, immor - tel, immor\_tel, immor - tel, immor\_tel, immor -*

Fais que ta lu -

Qui des\_cend sur

*tel, immor\_tel, immor - tel, immor\_tel, immor - tel!*

*tel, immor\_tel, immor - tel, immor\_tel, immor - tel!*

*miè - re I - ci nous é - clai - re! moment so\_len - nel!*

*ter - re A\_vec sa lu - miè - re! moment so\_len - nel!*

Fais que ta lu - miè - - re  
 Qui des-cend sur ter - - re

I - ci nous é - clai - - re Mo - ment so - len -  
 A - vec sa lu - miè - - re, Mo - ment so - len -

- nel!  
 - nel!  
 Soleil immor - tel!  
 Soleil immor -

Mo\_ment \_\_\_\_\_

Mo\_ment \_\_\_\_\_

Soleil immor\_tel!

- tel! Soleil immor\_tel!

This system contains the first two systems of a musical score. It features two vocal staves at the top, each with a long horizontal line under the word 'Mo\_ment'. Below these are two piano staves. The first piano staff has a treble clef and contains a series of eighth notes with stems pointing up, followed by a whole note. The second piano staff has a treble clef and contains a series of eighth notes with stems pointing down, followed by a whole note. The piano accompaniment is shown in a grand staff format with a bass clef on the left and a treble clef on the right. The bass staff contains a series of chords, while the treble staff contains a series of chords with stems pointing up.

so - len\_nel!

so - len\_nel!

Soleil immor\_tel! soleil immor\_

Soleil immor\_tel!

This system contains the second two systems of a musical score. It features two vocal staves at the top, each with a long horizontal line under the words 'so - len\_nel!'. Below these are two piano staves. The first piano staff has a treble clef and contains a series of eighth notes with stems pointing up, followed by a whole note. The second piano staff has a treble clef and contains a series of eighth notes with stems pointing down, followed by a whole note. The piano accompaniment is shown in a grand staff format with a bass clef on the left and a treble clef on the right. The bass staff contains a series of chords, while the treble staff contains a series of chords with stems pointing up.

Mo - ment so - len - nel!

Mo - ment so - len - nel!

\_tel!

Soleil immortel! So -

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a single melodic line with lyrics 'Mo - ment so - len - nel!' and 'Mo - ment so - len - nel!'. The piano accompaniment consists of two staves with chords and arpeggiated figures. The key signature has one flat (B-flat).

mo - ment, mo - ment, mo - ment

mo - ment, mo - ment, mo - ment

im - mor - tel! im - mor - tel! im - mor - tel!

\_leil! so - leil! so - leil! so -

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal lines are in a single melodic line with lyrics 'mo - ment, mo - ment, mo - ment', 'im - mor - tel! im - mor - tel! im - mor - tel!', and '\_leil! so - leil! so - leil! so -'. The piano accompaniment continues with chords and arpeggiated figures. The key signature has one flat (B-flat).

*cresc.*

so - leu - nel! So - leil immor - tel! So - leil, Grand so -  
 so - leu - nel! Oui, oui, c'est le roi, le roi, C'est le  
 im - mor - tel! So - leil immor - tel! So - leil grand So -  
 - leil! So - leil immor - tel! So - leil grand So -

*cresc.*

- leil immor - tel immor - tel!  
 roi, roi du ciel, roi du ciel!  
 - leil immor - tel, immor - tel!  
 - leil immor - tel, immor - tel!

*ff*

RÉPL: Ils n'ont seulement pas pensé  
à me demander sa dot.

N° 7.  
FINAL

Moderato.

ATA LA.

ARTHUR.

Le LAPIN.

VENT.

PIANO.

*p*

Moderato.

doux! Tous les gros lou - lous En se - ront ja -

- lous: Je deviens son - poux! Je neveux chez



nous Que des gros tou - tous.

Des gais sa - pa - joux, Mais jamais de cou - cous!

ATALA.  
Voi - là ver - tu - choux, Voi - là ver - tu - choux,

ARTH.  
Voi - là ver - tu - choux, Voi - là ver - tu - choux,

Com - me doit a - gir un vrai pa - pa tou - tou!

Ce que doit vou - loir un vrai pa - pa tou - tou!

Voi - là ver - tu - choux, Voi - là ver - tu - choux,  
 Voi - là ver - tu - choux, Voi - là ver - tu - choux,

ATALA.  
 Comme doit a - gir Un vrai pa - pa tou - tou! Voi - là,  
 ARTH.  
 Ce que doit vou - loir Un vrai pa - pa tou - tou! Voi - là,  
 L.A.P.  
 Voi - là,  
 VENT.  
 Voi - là,

voi - là, voi - là, voi - là, voi - là les pa - pas tou - tous! Voi - là,  
 voi - là, voi - là, voi - là, voi - là les pa - pas tou - tous! Voi - là,  
 voi - là, voi - là, voi - là, voi - là les pa - pas tou - tous! Voi - là,  
 voi - là, voi - là, voi - là, voi - là les pa - pas tou - tous! Voi - là,

Voi\_là, voi\_là, voi\_là, voi\_là les pa\_pas tou\_tous, Voi\_là, voi\_là, voi\_là,

Voi\_là, voi\_là, voi\_là, voi\_là les pa\_pas tou\_tous, Voi\_là, voi\_là, voi\_là,

Voi\_là, voi\_là, voi\_là, voi\_là les pa\_pas tou\_tous, Voi\_là, voi\_là, voi\_là,

Voi\_là, voi\_là, voi\_là, voi\_là les pa\_pas tou\_tous, Voi\_là, voi\_là, voi\_là,

8

voi\_là, voi\_là les pa\_pas tou\_tous, Voi\_là, voi\_là, voi\_là, voi\_là, voi\_là

voi\_là, voi\_là les pa\_pas tou\_tous, Voi\_là, voi\_là, voi\_là, voi\_là, voi\_là

voi\_là, voi\_là les pa\_pas tou\_tous, Voi\_là, voi\_là, voi\_là, voi\_là, voi\_là

voi\_là, voi\_là les pa\_pas tou\_tous, Voi\_là, voi\_là, voi\_là, voi\_là, voi\_là

8

les pa - pas tou - tous!

les pa - pas tou - tous!

les pa - pas tou - tous!

les pa - pas tou - tous! plus vite.

*ff*

*tr*

*tr*

*tr*

*tr*