

A Madame MACÉ-MONTROUGE

AU CHAMPAGNE

OPÉRETTE EN UN ACTE

Paroles de M^{rs}

H. LEFEBVRE & J. PÉLISSIÉ

Musique de

CHARLES LECOCO

12073

PARTITION PIANO ET CHANT

Prix 8^f net



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Paris

ONDINES AU CHAMPAGNE

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EN UN ACTE

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H. LEFEBVRE et I. PELISSIE

MUSIQUE DE

CHARLES LECOCO

Représentée pour la 1^{re} fois sur le Théâtre des FOLIES MARIGNY

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12075

ONDINES AU CHAMPAGNE

OPÉRETTE EN 1 ACTE.

CHARLES LECOCQ.

OUVERTURE.

Moderato.

PIANG.

ff

The first system of the Overture consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked 'Moderato' and 'PIANG.' with a dynamic marking of '*ff*'. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a rhythmic accompaniment with chords and moving lines.

Poco più lento.

p

The second system continues the Overture with a tempo change to 'Poco più lento'. It consists of two staves. The dynamic marking is '*p*'. The melody in the upper staff is more melodic and slower, with some rests. The bass line continues with a steady accompaniment.

poco più.

mf

legg.

The third system of the Overture is marked 'poco più.' and features a dynamic marking of '*mf*' and a performance instruction '*legg.*'. It consists of two staves. The upper staff has a more active melody with some slurs, and the bass line provides a rhythmic accompaniment.

The fourth system of the Overture is marked '*f*'. It consists of two staves. The upper staff features a melodic line with a long slur, and the bass line provides a rhythmic accompaniment.

The fifth and final system of the Overture is marked '*f*'. It consists of two staves. The upper staff features a melodic line with a long slur, and the bass line provides a rhythmic accompaniment.

First system of a piano score. It consists of two staves, treble and bass clef. The music is written in a key with two sharps (F# and C#). The dynamic marking *ff* is placed in the first measure of the treble staff. The notation includes chords and moving lines in both hands.

Second system of the piano score. It consists of two staves. The dynamic marking *ff rall.* is in the first measure of the treble staff, and *mf* is in the first measure of the bass staff. The tempo marking *a Tempo.* is centered above the system. The notation features a mix of chords and melodic lines.

Third system of the piano score, consisting of two staves. The treble staff contains a melodic line with many slurs and ties, while the bass staff provides a harmonic accompaniment with chords and some moving lines.

Fourth system of the piano score, consisting of two staves. The treble staff continues the melodic line with various ornaments and slurs. The bass staff has a more active role with chords and some eighth-note patterns.

Fifth system of the piano score, consisting of two staves. The treble staff has a melodic line with many slurs and ties. The bass staff has a rhythmic accompaniment with chords and some eighth-note patterns.

Sixth system of the piano score, consisting of two staves. The dynamic marking *ff* is in the first measure of the treble staff, and *mf* is in the last measure of the bass staff. The notation includes chords and moving lines in both hands.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of musical notation. The right hand has a melodic line with accents (^) above several notes. The left hand continues with a rhythmic accompaniment. A dynamic marking *f* is present at the beginning.

Third system of musical notation. The right hand features a series of sixteenth-note runs. The left hand has a dense accompaniment of chords. A dynamic marking *ff* is visible in the middle of the system.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking *p* and the instruction *ad lib.* above it. The left hand has a simple accompaniment. The system concludes with the instruction *All^o mod^o.* and *legg.*

Fifth system of musical notation. The right hand continues with sixteenth-note runs, featuring a trill (*tr*) in the final measure. The left hand has a steady accompaniment.

Sixth system of musical notation. Similar to the fifth system, it features sixteenth-note runs in the right hand and a steady accompaniment in the left hand, with a trill (*tr*) in the right hand.

Luigi Boccherini

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with a trill (*tr*) on the second measure. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues with a trill (*tr*) in the first measure, followed by a melodic line. A *legg.* (leggiero) marking is present in the third measure. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand features a rapid sixteenth-note passage. A trill (*tr*) appears in the final measure. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has a rapid sixteenth-note passage. A fortissimo (*ff*) dynamic marking is present in the second measure. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand continues with a rapid sixteenth-note passage. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand features a melodic line with a trill (*tr*) in the second measure. The left hand continues with eighth-note accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes. The lower staff is in bass clef and contains a series of eighth-note chords and single notes. The key signature has two sharps (F# and C#).

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes. The lower staff is in bass clef and contains a series of eighth-note chords and single notes. The key signature has two sharps (F# and C#). The word *stacc.* is written above the first measure of the upper staff, and the dynamic marking *p* is written below the first measure of the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes. The lower staff is in bass clef and contains a series of eighth-note chords and single notes. The key signature has two sharps (F# and C#).

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes. The lower staff is in bass clef and contains a series of eighth-note chords and single notes. The key signature has two sharps (F# and C#).

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes. The lower staff is in bass clef and contains a series of eighth-note chords and single notes. The key signature has two sharps (F# and C#).

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes. The lower staff is in bass clef and contains a series of eighth-note chords and single notes. The key signature has two sharps (F# and C#).

Handwritten signature or scribble

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes in the treble and block chords in the bass. A fermata is placed over a note in the treble staff.

Second system of musical notation, continuing the piece. It maintains the same complex texture and key signature as the first system, with a fermata in the treble staff.

Third system of musical notation. The treble staff begins with a dynamic marking of *f* (forte). The texture continues with beamed notes and block chords. A fermata is present in the treble staff.

Fourth system of musical notation. The treble staff starts with a fermata. The music continues with intricate patterns in both staves.

Fifth system of musical notation. The treble staff begins with a fermata. The piece concludes this system with the instruction *Animato.* in the right margin.

Sixth system of musical notation. The piece concludes with the instruction *cresc.* (crescendo) in the right margin.

Andante

ff Pressez.

mf All^o molto.

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The key signature is two sharps (F# and C#). The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Second system of musical notation, consisting of two staves. It includes dynamic markings: *f* (forte) and *ff* (fortissimo). The right hand continues with eighth notes, while the left hand plays chords.

Third system of musical notation, consisting of two staves. It includes a dynamic marking: *mf* (mezzo-forte). The right hand has a melodic line with a slur and a fermata-like symbol, while the left hand plays chords.

Fourth system of musical notation, consisting of two staves. It includes a dynamic marking: *cresc.* (crescendo). The right hand continues with eighth notes, and the left hand plays chords.

Fifth system of musical notation, consisting of two staves. It includes a dynamic marking: *ff* (fortissimo). The right hand continues with eighth notes, and the left hand plays chords.

Sixth system of musical notation, consisting of two staves. It includes a tempo marking: **Moderato.** and a dynamic marking: *ff* (fortissimo). The right hand features a melodic line with accents (^) and a change in time signature to 6/8. The left hand plays chords with accents (^).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal textures and melodic development.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) and the instruction *Animez.* (animate).

Fourth system of musical notation, showing a continuation of the piece with various rhythmic patterns and dynamics.

Fifth system of musical notation, featuring a continuation of the piece with various rhythmic patterns and dynamics.

Sixth system of musical notation, concluding the piece with a final cadence.

CHŒUR DES ONDINES.

And^{te} non troppo.*p*

PIANO.

Le

roide et humide em - pi - re Se montrenous devons le di - re Pour

nous sans les moindres e - gards Est -

- ce un sort bien di - gne d'en - vi - e Que tris - te - ment pas - ser sa

Handwritten signature and date: G. Schmitt 1878

vi - e A bar - bot - ter comm' des ca - nards

comm' des ca - nards?

p

Tri - tons, tri - ton - nes, Beautés mi - gnon - nes, Nous noi - sissons dans

nos ré - duits; On - din son di - nes, Nymphes ba - di - nes,

Comment charmer nos longs en - nuis, Comment charmer nos longs en - nuis,

Baillement.

nos longs en - nuis

Le

roi de cet hu_mide em_pi - re Se montre nous devons le di - re Pour

nous sans les moindres é - gards Est -

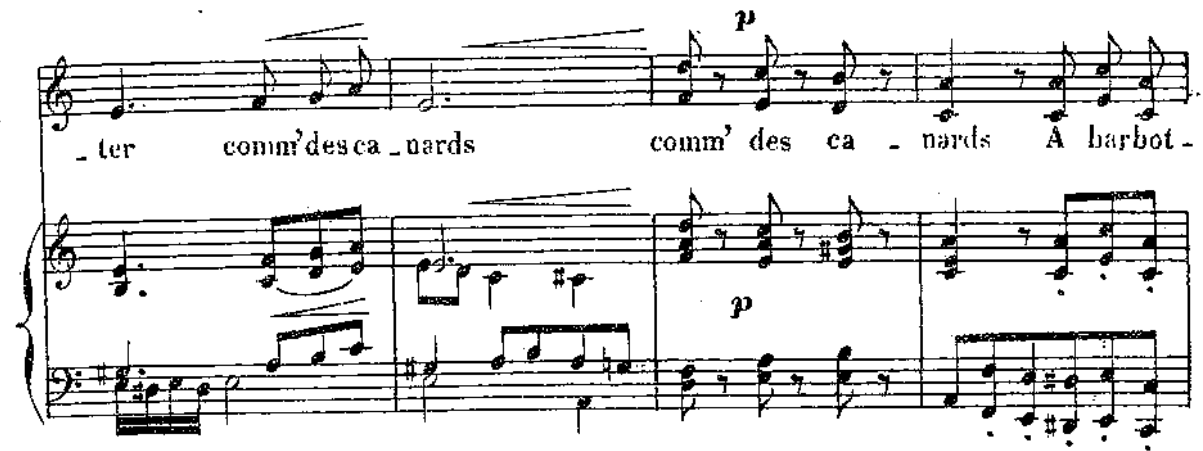
Handwritten signature or mark at the bottom of the page.

- ce un sort biendigué en - vi - e Que tristement passer sa vi - e A barbot -



- ter comm' des ca - nards comm' des ca - nards A barbot -

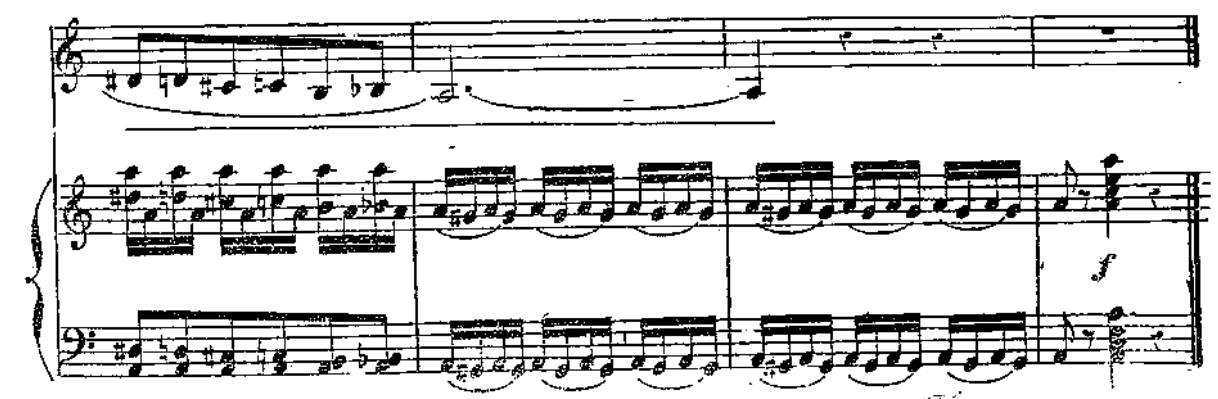
p



- ter comm' des ca - nards comm' des ca - nards

Baillement.

f



ENTRÉE DE MARSOUIN.

Allegro.

PIANO.

The musical score is written for piano and consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The first system begins with a piano (piano) dynamic marking and includes a trill in the right hand. The second system features a forte (f) dynamic marking. The third system includes a mezzo-forte (mf) dynamic marking and a trill. The fourth system is marked piano (p) and includes a trill. The fifth system is marked *arèse* and features a trill. The sixth system concludes the piece with a trill. The score is characterized by rhythmic patterns and dynamic contrasts.

N^o 2.

RÉP. Vous pouvez aller à vos petites affaires.

CHŒUR.

MARSOUIN.
CHIEN DE MER.

ONDINES.

PIANO.

All^o mod^{to}

f

f

Par ce décret

Par ce décret

an-non-cé Au son de la con-que Tout le monde est enchan-té, qui-

an-non-cé Au son de la con-que Tout le monde est enchan-té, qui-

-con-que qui-con-que De cet ai-mable instrument En-tend le mu-

-con-que qui-con-que De cet ai-mable instrument En-tend le mu-

-gis-se-ment Dit a-vec ra-vis-se-ment Quell' con-que quell'

-gis-se-ment Dit a-vec ra-vis-se-ment Quell' con-que quell'

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "-gis-se-ment Dit a-vec ra-vis-se-ment Quell' con-que quell'".

con-que quell' con-que.

con-que quell' con-que.

The second system continues the vocal lines and piano accompaniment. The lyrics are: "con-que quell' con-que." and "con-que quell' con-que.".

The third system shows the piano accompaniment for the second system, consisting of grand staff notation with treble and bass clefs.

The fourth system shows the piano accompaniment for the third system, consisting of grand staff notation with treble and bass clefs. A piano dynamic marking (*p*) is visible in the bass line.

RONDEAU.

RÉP: C'est-très gentil tout ça.

All^o brillante

COQUILLETTE.

PIANO.

Ah! tu ne
Ce sont tou -

peux me com - pren - dre, ma chè - re, Va, si ja - mais tu con -
- jours toi - let - tes é - lé - gan - tes, Serments d'a - mour et com -

- nais - sais Pa - ris Et les plai - sirs que l'on goût - te sur
- pliments flat - teurs, Et puis les bals et les fé - tes bril -

ter - re Tu quit - te - rais tout pour ce pa - ra - dis.
 - lan - tes Puis à vos pieds nou - veaux a - do - ra - teurs.

Dans ce pa - ys l'ex - is - tence est si bel - le Qu'on me ver -
 Quand le prin - temps fait fleu - rir la cam - pa - gne Tu char bril -

legato. *p*

- rait don - ner et de bon cœur Mes droits ac - quis, à la
 - lant vous por - te à Chan - til - ly, Vi - ve le turf! pour le

legato.

vi - e im - mor - tel - le Pour quel - ques jours d'un sem - bla - ble bon -
 jo - ckey qui ga - gne; Cri - ons hur - rah tout en sa - blant l'A -

p

-heur. C'est qu'à Pa - ris la fem - me est sou - ve - rai - ne
- i. Plus tard au bois on va fai - re mer - veil - le

Dans le sa - lon com - me dans le bou - doir, Au bal, au
Dans son pa - nier, là char - mant tous les cœurs No - tre é - qui -

bois et sur tout à la scè - ne Où mil - le voix l'ac - cla -
- pa - ge a l'air d'u - ne cor - béil - le Où l'on ad - mi - re un frais

- ment cha - que soir. Bra - vos, rap - pels et bou - quets et cou -
bou - quet de fleurs. D'un fin sou - per à la mai - son do -

- rou - nes, Ten - dres bil - lets et ga - lants ren - dez - vous,
- ré - e, On prend sa part tout plai - sir a son tour,

Que de plai - sirs, beau Pa - ris tu nous don - nes, L'â - me s'en -
Et cet - te - vie en i - vran - te a - do - ré - e Se re - nou -

- i - vre à les sa - vou - rer tous L'â - me s'en - i - vre à les
- velle à Pa - ris cha - que jour Se re - nou - velle à Pa -

sa - vou - rer tous Mais tu ne peux me com -
- ris cha - que jour

Handwritten signature or name at the bottom of the page.

pre - dre ma chère, Va, si ja - mais tu con - nais - sais Pa -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 'pre - dre ma chère, Va, si ja - mais tu con - nais - sais Pa -'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

- ris Et les plai - sirs que l'on goû - te sur ter - re

The second system continues the musical score. The vocal line has the lyrics '- ris Et les plai - sirs que l'on goû - te sur ter - re'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

Tu quit - te - rais tout pour ce pa - ra - dis!

The third system features the vocal line with the lyrics 'Tu quit - te - rais tout pour ce pa - ra - dis!'. The piano accompaniment includes dynamic markings such as 'f' (forte) and 'ff' (fortissimo) in the bass line, indicating a crescendo in the music.

This system shows the piano accompaniment for the fourth system of the score. It continues the harmonic and rhythmic development established in the previous systems, with a focus on the bass line and chordal structures in the right hand.

The final system of the score shows the piano accompaniment concluding the piece. It features a final chord and a cadence in the bass line, with a 'ff' marking indicating a strong ending.

ROMANCE D'AIGUE MARINE.

And^{te} non troppo lento.

PIANO. *pp*

con simplicità ed espress.

Ils étaient deux, par quel le route étaient-ils venus en ces
 Il parlait, mais pour le com - prendre Vainement j'é cou - tais sa

lieux? Je ne puis le di - re, sans dou - te, Ils a - vaient
 voix, Pourtant j'é - prou - vais à l'en - ten - dre Du trouble et

dû tom - ber des cieux Je ne sais pas - - - à quelle es -
 du charme à la fois, Il n'avait pas - - - cet ap - pen -

Handwritten signature or mark at the bottom of the page.

- pè - ce, — Ap - par - te - nait le plus pe - tit Mais
- di - ce Qu'ont les ha - bi - tants — de ces lieux Mais

mais je le trouvais si gen - til — Mais je le trouvais si gen -
mais il a - vait de si beaux yeux — Mais il a - vait de si beaux

- til — Que de puis ce jour - là moi j'y pense sans ces - se.
yeux Que le jour et la nuit j'y rêve avec dé - li - ce.

3^e COUPLET. $\frac{3}{4}$ Pour finir.

Il parlait $\frac{3}{4}$

N° 5.
QUATUOR.

RÉP: Ehl quoi, on se révoltel...

COQUILLETTE.
AIGUE MARINE.
MARSOUIN.
CHIEN DE MER.

All^o non troppo.

PIANO.

Musical score for the first system, featuring vocal staves for COQUILLETTE, AIGUE MARINE, MARSOUIN, and CHIEN DE MER, and a piano accompaniment for PIANO.

MARSOUIN.

Musical score for the second system, featuring MARSOUIN's vocal line and piano accompaniment.

De bonne grâce accep_tez - vous Chien de mer, et Marsouin pour é

Musical score for the third system, featuring vocal lines for COQUILLETTE, AIGUE MARINE, and MARSOUIN, and piano accompaniment.

nous?

nous?

-poux?

vous.

Musical score for the fourth system, featuring vocal lines for COQUILLETTE, AIGUE MARINE, and MARSOUIN, and piano accompaniment.

Al_lons, al_lons, vous ê_tes fous.

vous.

p

p

Res-ter fil-le serait plus
 Pour vous c'est un bon-neur ex-trême.

doux, Nous vous re-fu-sons, mes bi-joux.

Vous! vous!
 Nous? nous?

vous!
 nous? Tout doux, tout doux, tout doux, tout

quand mê - me,

doux, Morbleu vous le se - rez quand mê - me, quand mê -

f

COQ. seule ad lib.

Mais plus vous nous y force - rez Et plus c'est vous qui le se -

- me.

p.

- rez. Et plus c'est vous qui le se - rez, Et plus c'e

Où plus vous nous y force - rez Et plus c'est vous

p. *col canto.*

C. vous Qui le se - rez, Voyez donc, voyez donc,
 A. Qui le se - rez. Voyez donc, voyez donc,
 a tempo.
 leggiero.

C. quel le au bai - nel Pour ces Mes - sieurs en vé - ri - té
 A. quel le au bai - nel Pour ces Mes - sieurs en vé - ri - té

C. Ce serait ce serait bien la pei - ne D'en - chaî - ner sa li - ber - té.
 A. Ce serait ce serait bien la pei - ne D'en - chaî - ner sa li - ber - té.

Voyez donc la belle au bai - ne,
 Leur ré - sis - tan - ce est vai - ne, L'or - dre du roi s'ra res - pec - té.

C. A. En chaî - ner sa li - ber - té

M. Ch. Ell's por - te - ront la pei - ne De tant de té - mé - ri - té,

C. A. Voy - ez donc voy - ez donc quelle au - bai - ne, Pour ces Mes - sieurs en

M. Ch. Leur ré - sis - tan - ce leur ré - sis - tan - ce est

C. A. vé - ri - té Ce serait ce serait bien la pei - ne D'enchaî - ner sa

M. Ch. vai - ne L'or - dre du roi s'ra res - pec -

G.
A.
M.
Ch.

li_ ber_ té,
- té.

ff *p*

Detailed description: This system contains the first two systems of the musical score. The top system features vocal lines for Soprano (G.), Alto (A.), Mezzo (M.), and Chorus (Ch.). The lyrics are 'li_ ber_ té,' and '- té.'. The piano accompaniment is shown in grand staff notation with dynamic markings *ff* and *p*.

rien. bien.

Ain_ si vous vou_lez... Et vous re_ fu_ sez?

p

Detailed description: This system contains the second and third systems of the musical score. The vocal lines continue with the lyrics 'rien. bien.', 'Ain_ si vous vou_lez...', and 'Et vous re_ fu_ sez?'. The piano accompaniment includes dynamic marking *p* and accents.

bout non!

Mais le re_ pentir... Peut bien_ tôt ve_ nir Aux or_ dres

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines continue with the lyrics 'bout non!', 'Mais le re_ pentir...', 'Peut bien_ tôt ve_ nir', and 'Aux or_ dres'. The piano accompaniment includes accents.

des au_ to_ ri_ tés Dé_ ci_ gé_ ment vous ré_ sis_

Detailed description: This system contains the fourth system of the musical score. The vocal lines continue with the lyrics 'des au_ to_ ri_ tés Dé_ ci_ gé_ ment vous ré_ sis_'. The piano accompaniment continues with the same accompaniment.

COQ. seule.

Qui, c'est bien vu, bien enten_du! oui, c'es bien vu.

tez? bien arrê_té bien conve_nu? bien enten_

bien arrêté. Voyez donc, voyez donc, quelle aubai_ne,

_du? bien conve_nu? Voyez donc, voyez donc, quelle aubai_ne,

leggiero.

Pour ces Messieurs en vé_ri_té ^{col} Ce serait ce serait bien la pei_ne

D'en_chai_ner sa li_ber_té.

Leur ré_sis_tan_ce est vai_ne

Voyez donc la belle au-bainel
Lor-dre du roi s'ra res-pec-té Ell's porte-ront la pei-ne

En-châi-ner sa li-ber-té. Voyez donc, voyez donc, quelle au-bai-ne,
De tant de té-mé-ri-té Leur ré-sis-tan-ce leur

Pour ces Messieurs en vé-ri-té Ce serait ce serait bien la pei-ne
ré-sis-tance est vai-ne, Lor-dre du roi s'ra

d'enchaîner sa li-ber-té, Voyez la
 res-pec-té Leur ré-sis-tance est vai-ne L'ordre du

piu mosso.

hel-le au-bai-nel Ce se-rait
 roi s'ra res-pec-té, Ell's por-te-rount la .pei-ne Oui de tant

ma foi bien la .pei-ne D'enchaî-ner sa li-ber-té sa li-ber-té
 de té-mé-ri-té L'ordre du roi s'ra res-pec-té s'ra res-per-té

ff

No 5^{bis}

POSE DU CABLE ET DESCENTE DE LA CLOCHE.

Andante.

PIANO.

p

cresc.

ff

RONDE DU MATELOT.

RÉP: Tu connais donc pas la chanson?

Allegro.

PIANO.

8

8

E - cou - te bien nous sail - lon, Pro - fi - te de la le - çon - Mon gar -
 Bon mat' lot si par ha - sard, La nuit sur ton banc de quart - A l'é -
 A c'te blagu' là moi j'dis cric, La vrai Sy - ren' cest le schnick Dont l'imat'.

mf

- çon - Tu vas con - naî - tre la Sy - re - ne - Et tu
 - eart - Tut'mets à rou - pil - ler sans gê - ne - C'est un
 - lot - Ri - go - lo s'donne un' hi - tu - re - Et c'cont'

comprendras sans peine C'que ra-con-te la chanson: C'est dit-on, Un beau
tour de la sy-re-ne Qui voudrait bien l'endormir Sans fai-blir Faut dan-
là n'est qu'un' fi-gu-re In-ven-té pour ouvrir l'œil Du ma-rin. A seul'

-té Qu'a un' queue d'pois-son. Tra la la la la la la la
-ser Pour te dé-gour-dir.
fin Qu'il é-vit l'é-cueil.

ding di don Tra la la la la la la ding di don Tra la la la la la la la.

la la la la la la la la la la la la la la la la la ding di don Bon mat'-
A c'te

mf

N^o 6^{bis}

RÉP: Il faudra bien qu'elles montrent leur museau.

Molto mod^{to}

PIANO.

leggiero.

The musical score is written for piano and consists of five systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'Molto mod^{to}' and the dynamics are 'PIANO.' and '*leggiero.*'. The score includes various musical notations such as notes, rests, trills (tr), and slurs. The first system starts with a treble clef and a bass clef, followed by four more systems. The music is characterized by light, flowing lines in the treble and simple accompaniment in the bass.

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N° 7
QUATUOR.

RÉP: Tonnerre des Indes!

très-léger.

COQUILLETTE.

AIGUE MARINE.

MOUSSAILLON.

BOUSSOLE.

PIANO.

C

A

M

B

PIANO.

C
lui qu'au - jourd'hui — je re - vois. En

A
lui qu'au - jourd'hui je re - vois, Plus ten - dre qu'au - tre - fois,

M
moi qu'au - jourd'hui — tu re - vois, En

B
moi qu'au - jourd'hui tu re - vois, Plus ten - dre qu'au - tre - fois.

C
ces lieux A ses yeux Mes at - traits doux et frais

A
A ses yeux Mes at - traits doux et frais

M
ces lieux A mes yeux Ces at - traits doux et frais

B
A mes yeux Ces at - traits doux et frais

C
qu'il croy - ait per_dus lui sont en - fin rendus.

A
qu'il a - vait per_dus lui sont en_fin rendus.

M
que j'a - vais per_dus me sont en_fin rendus.

B
que j'a - vais per_dus me sont en_fin rendus. Comment donc du
avec ^{8^e}

C
Comment quittas -

B
séjour ter_restre es - tu pas_sée Au sein des eaux? —

C
tu ton orches_tre Pour l'humide empi_re des flots — Mais c'est

C
 toi, Oui, c'est toi qu'en ces lieux je re-vois, Oui, c'est

B
 Oui, c'est moi qu'en ces lieux tu re-vois, Oui, c'est

AIGUE MARINE.
espress:

C
 toi, c'est toi plus ten-dre qu'autrefois. Sous le poids d'une hor-

B
 moi, c'est moi plus ten-dre qu'au-trefois.

avec 8^e

A
 - ri-ble chaî - ue Je ne fais - i - ci que gémir - - - Et je n'ai

A
 pour cal-mer ma pei - ne Que l'espoir - - et le sou - ve - nir.

8---

B
n'allons pas nous at-ten-dre, Ta- chons plu- tôt de dé- guer-

B
-pir Et pour termi- ner ce morceau, ré- pé- tons

B
tous pia- nis- si- mo pia- nis- si- mo pia- nis- si- mo

C
A
M
B
pia- nis- si- mo Ju- rez- moi jurez-
pia- nis- si- mo Ju- rez- moi jurez-
pia- nis- si- mo Ju- rez- moi jurez-
pia- nis- si- mo Ju- rez- moi jurez-

G
lui, Ju - rez - vous, jurons-nous Que l'hy - men

A
lui, Ju - rez - vous, jurons-nous Que l'hy - men

M
lui, Ju - rez - vous, jurons-nous Que l'hy - men

B
lui, Ju - rez - vous, jurons-nous Que l'hy - men

8

G
nous ré - u - ni - ra tous ju - rez moi, ju rez

A
nous ré - u - ni - ra tous ju - rez moi, ju rez

M
nous ré - u - ni - ra tous ju - rez moi, ju rez

B
nous ré - u - ni - ra tous ju - rez moi, ju rez

8

C
lui, ju - rez - vous, jurons-nous Que l'hy - men, que

A
lui, ju - rez - vous, jurons-nous Que l'hy - men, que

M
lui, ju - rez - vous, jurons-nous Que l'hy - men, que

B
lui, ju - rez - vous, jurons-nous. Que l'hy - men, que

C
l'amour nous ré - u - ni - ra tous, Nous ré - u - ni - ra

A
l'amour nous ré - u - ni - ra tous, Nous ré - u - ni - ra

M
l'amour nous ré - u - ni - ra tous, L'hymen nous réu - ni - ra

B
l'amour nous ré - u - ni - ra tous, L'hymen nous réu - ni - ra

C tous, Nous ré - u - ni - ra tous, L'hy - men

A tous, Nous ré - u - ni - ra tous, L'hy - men

M tous, l'hymen nous réu - ni - ra tous, L'hy - men

B tous, l'hymen nous réu - ni - ra tous, L'hy - men

C nous ré - u - ni - ra tous.

A nous ré - u - ni - ra tous.

M nous ré - u - ni - ra tous.

B nous ré - u - ni - ra tous.

8-

N° 8

COUPLETS DU CHAMPAGNE.

RÉP : Je vais te le dire.

All.^o brillante.

PIANO

First system of piano introduction. Treble clef, bass clef, 6/8 time signature, key signature of two flats (B-flat, E-flat). Dynamics: *ff* in treble, *ff* in bass.

Second system of piano introduction, continuing the rhythmic pattern.

* COQUIL.

1^o COUPLET. Tu veux con - naî - tre le cham -2^o COUPLET. Oui, le cham - pagne est un gé -

Piano accompaniment for the first two couplets. Dynamics: *p*. Includes a repeat sign with a double bar line and a fermata.

- pagne? Vois le dans ce cris - tal - brillant, U - ne fol - le gai - té nous

- ni - e. Le plus sé - duisant des - lu - tins, Par son ta - lisman de la

Piano accompaniment for the final line of the couplets, consisting of a series of chords.

dolce.

ga-gne rien qu'à son aspect pé - til-lant — Un ray-on duciel le co -
 vi - e Il fait ou-bli - er les chagrins — Voy - ez quel le tournure a -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs) with chords and melodic lines.

- lo - re Et plein d'un feu toujours nou-veau — En perles d'or il s'é-va -
 - ler - te, Quel air crâ-ne, aimable, élé-gant — A - vec sa lon-gue ro-be

The second system continues the musical score with two vocal staves and piano accompaniment. The piano part features a steady accompaniment of chords.

- pore et vient ex - al - ter le cer-veau —
 ver-te le chef ceint d'un cas-que d'argent —

The third system concludes the page with two vocal staves and piano accompaniment. The piano part includes a dynamic marking of *sf* (sforzando) in the right hand.

p

Blanchis et pétil - - - le, Mousse si gen til - -

- le - - - E_chap - pe-toi é_chap - pe-toi é_chap-pe-toi de ta pri -

f cédez un peu. *p*

animez.

- son - - - Li_queur enchan - te - res - se, Par u - ne dou_ ce i -

cresc.

- vres - se, Viens rem_placer notre rai_son, Viens rempla_ cer no_tre rai_

TOUS.

son ——— Blanchis et pé-til ——— le Mousse si gen-

-til ——— le ——— E- chap- pe-toi, é- chap- pe-toi, é-

-chap-pe-toi de ta pri-son ———

a Tempo.

1^o fois. Pour finir.

p *f*

RÉP: Il n'est plus temps, les voici.

MORCEAU D'ENSEMBLE.

Presto e feroce.

PIANO.

pp *cresc.*

The first system of the piano introduction consists of two staves. The right hand starts with a half note chord (F#4, A4, C5) followed by a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a rhythmic accompaniment of eighth notes: F#3, A3, C4, B3, A3, G3, F#3, E3, D3, C3.

The second system continues the piano introduction. The right hand continues with eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand continues with eighth notes: F#3, A3, C4, B3, A3, G3, F#3, E3, D3, C3. A *cresc.* marking is present above the right hand staff.

CHŒUR, CHIEN DE MER.

Ven - gean - ce, ven - gean - ce, de

ff

The chorus introduction begins with a vocal line on a treble clef staff. The lyrics are "Ven - gean - ce, ven - gean - ce, de". The piano accompaniment is on a grand staff. The right hand starts with a half note chord (F#4, A4, C5) followed by eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a rhythmic accompaniment of eighth notes: F#3, A3, C4, B3, A3, G3, F#3, E3, D3, C3. A *ff* marking is present below the piano part.

leur impu - den - ce Pu - nis - sons ces af - freux ban - dits, Jus - ti - ce, jus -

The second system of the chorus introduction continues the vocal line and piano accompaniment. The lyrics are "leur impu - den - ce Pu - nis - sons ces af - freux ban - dits, Jus - ti - ce, jus -".

- ti - ce Qu'un san - glant sup - pli - ce D'un pa - reil forfait soit le prix, Jus -

The third system of the chorus introduction continues the vocal line and piano accompaniment. The lyrics are "- ti - ce Qu'un san - glant sup - pli - ce D'un pa - reil forfait soit le prix, Jus -".

- ti - ce, jus - ti - ce, Qu'un san - gant sup - pli - ce D'un pa - reil forfait soit le

prix, Jus - ti - ce, jus - ti - ce, Qu'un san gant sup - pli - ce D'un pa - reil forfait

soit le prix, Ven - geance, ven - geance, ven - gean - ce, ven - gean -

Récit. CHIEN DE MER.

ce ! Qu'i - ci le tri - bunal pro -

All' molto.

CHŒUR.

- non - ce. Quel se - ra leur sort? Nous atten - dons vo - tre re -

COQUIL.
AIG.

ff

La mort: Ah!

-pen-se. Oui, la mort!

ff *fff*

CHLÉN DE MER Récit.

Et vous, Mes demoi-

-sel - les, Qui de hou - te de-vez rou-gir, Ne saurez-vous pas, pé-ron-

cresc.

-nel - les, Nous ai-der à les dé-cou - vrir?

f **All^o molto.**

Oui, li - vrez - nous les deux cou -

COQUIL:

Ne réponds rien à ce vieux mer - lan .
- pa - bles .

Quoi, vous vous tai -

ff

- sez, mi - sé - rables, Où sont-ils ? où sont-ils ? répon - dez

cresc *ff*

COQUIL: Tempo 1^o

du flan!

CHŒUR.
Ven -

Tempo 1^o

pp *ff*

- gean - ce, ven - gean - ce, De leur im - pu - den - ce pu - nis - sons ces af - freux ban -

dit, Jus - ti - ce, jus - ti - ce, qu'un san - glant sup - pli - ce, Dun pa - reil forfait

soit le prix, Jus - ti - ce, jus - ti - ce, qu'un san - glant sup - pli - ce, D'un pa -

8

- reil forfait soit le prix, Jus - ti - ce, jus - ti - ce, qu'un san - glant sup - pli - ce

8

D'un pa - reil forfait soit le prix, ven - geance, ven - geance, ven - geance, ven -

8

- gean - ce |

8

CHOEUR ET MARCHÉ.

Moderato.
(On parle)

PIANO.

pp

(Vive Vent-Contraire !)

CHŒURS.

ff

On va ju - ger

OND :

le complot, Tout le mon - de doit se tai - re,

Chien de mer
et hommes

On va ju - ger le com - plot, Tout le mon de doit se

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dé - fen - se de souf - fler mot, De - vant le grand vent con -
 tai - re, Et ne souf - fler mot De - vant le grand vent con -

- trai - re, On va ju - ger le com - plot,
 - trai - re, On va ju - ger le com - plot,

Dé - fen - se de souf - fler mot, De - vant le grand vent de -
 Dé - fen - se de souf - fler mot, De - vant le grand vent de -

-vant le grand vent de - vant le grand vent con - trai - re.
 - vant le grand vent de - vant le grand vent con - trai - re.

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in French. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines.

Entrée de VENT CONTRAIRE.

mf

The second system is a piano accompaniment for the 'Entrée de VENT CONTRAIRE' section. It features a melodic line in the right hand and a harmonic line in the left hand, marked with a mezzo-forte (*mf*) dynamic.

The third system continues the piano accompaniment from the previous system, showing further development of the melodic and harmonic themes.

The fourth system continues the piano accompaniment, featuring more complex rhythmic patterns and dynamics, including a fortissimo (*f*) marking.

The fifth system continues the piano accompaniment, showing a transition in the melodic line and harmonic structure.

The sixth system concludes the piano accompaniment for this section, ending with a final cadence in the right hand and a sustained bass line in the left hand.

GALOP FINAL.

Molto All^o

PIANO.

COQUILLETTE.

Verse, verse, verse enco-re Ce doux nectar que j'a-do-re, Vi-ve ce vin

pé-ti-lant Au pou-voir é-mous-ti-lant, Lors-que j'en dou-ble la do-se Tout sem-ble cou-

-leur de ro-se, Ce vin est dé-li-ci-eux Et di-gne des Dieux.

VENT CONTRAIRE.

Dé-jà son feu

VENT CONTRAIRE.

me travailLe Amis, à moi la muraille!

CHŒUR.
le travailLe le travailLe la mu_railLe

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal line begins with the lyrics "me travailLe" and "Amis, à moi la muraille!". A choral section follows with the lyrics "le travailLe le travailLe la mu_railLe". The piano accompaniment features a steady rhythmic pattern of chords.

Car on ju_re_rait, ma foi! Que tout tourne au_tour de moi, Que tout

la mu_railLe. Que tout

The second system continues the musical score. The vocal line has the lyrics "Car on ju_re_rait, ma foi! Que tout tourne au_tour de moi, Que tout la mu_railLe. Que tout". The piano accompaniment continues with a similar rhythmic pattern, including some dynamic markings like accents and slurs.

Tous
tourne au tour de moi, ah! ah! ah! ah! ah! ah! Ver_se, ver_se, verse en.co_re

The third system features a vocal line with the lyrics "Tous tourne au tour de moi, ah! ah! ah! ah! ah! ah! Ver_se, ver_se, verse en.co_re". The piano accompaniment continues with a steady rhythm, and there are some accents and slurs over the notes.

Ce doux nectar que ja_do_re, Vi_ve ce vin pé_til_lant au pouvoir é_moustil_lant!

The fourth and final system of the page shows the vocal line with the lyrics "Ce doux nectar que ja_do_re, Vi_ve ce vin pé_til_lant au pouvoir é_moustil_lant!". The piano accompaniment concludes with a final chord.

Lors que j'en dou_ble la do_se Tout semble cou_leur de ro_se, Ge vin est de_ li_ci_eux

Et di_gne des Dieux, *ff* Oui, la gai_té, la gai_té qui nous ga_gne

rien qu'au doux nom au doux nom de cham_pa_gne Vient malgré nous, malgré

nous, nous pou_ser à ri_re, à nous tré_mous_ser.

Tous.

Ver-se, ver-se, ver-se en-co-re ce doux nec-tar que j'a-do-re, Vi-ve ce vin

pé-ti-lant Au pou-voir é-mou-sti-lant! Lors-que j'en dou-ble la do-se, Tout semble

Vive le champagne!

leur de ro-se, Ce vin est dé-li-cieux Et di-gne des Dieux!