

LE
VOYAGE DE CORBILLON

Vaudeville-Opérette

DE

ANTONY MARS

Musique de

VICTOR ROGER

Partition Chant et Piano

Paris, **CHOUDENS**, Editeur,

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A Madame Léon Marx

Hommage respectueux

Victor Roger



-THÉÂTRE CLUNY-

Direction LÉON MARX.

LE VOYAGE DE CORBILLON

VAUDEVILLE-OPÉRETTE EN 4 ACTES

Représenté pour la première fois le 30 Janvier 1896.

- DISTRIBUTION -

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# LE VOYAGE DE CORBILLON

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VAUDEVILLE-OPÉRETTE EN 4 ACTES

DE  
**ANTONY MARS**

Musique de  
**VICTOR ROGER**

## OUVERTURE

*Allegro.*

PIANO. *ff*

*mf* *dim.* *p*

*pp*

Plus lent.

pp

Andante.

cantabile.

dolce.

rallentando.

p



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The system concludes with a fermata over the final notes.

ral - len - tan - do. All<sup>o</sup> mod<sup>to</sup>

Second system of musical notation, continuing the grand staff. It includes the vocal line with the lyrics "ral - len - tan - do." and the piano accompaniment. The tempo marking "All<sup>o</sup> mod<sup>to</sup>" is placed above the staff. The system ends with a 6/8 time signature change and a piano (*p*) dynamic marking.

eres - cen - do. *mf*

Third system of musical notation, continuing the grand staff. It includes the vocal line with the lyrics "eres - cen - do." and the piano accompaniment. The dynamic marking *mf* (mezzo-forte) is placed above the staff. The system ends with a fermata over the final notes.

*cresc.* *f*

Fourth system of musical notation, continuing the grand staff. It includes the piano accompaniment with a *cresc.* (crescendo) marking in the treble clef and a *f* (forte) dynamic marking in the bass clef. The system ends with a fermata over the final notes.

*dim* *p* léger.

Fifth system of musical notation, continuing the grand staff. It includes the piano accompaniment with a *dim* (diminuendo) marking in the treble clef and a *p* (piano) dynamic marking in the bass clef. The tempo marking "léger." is placed above the staff. The system ends with a fermata over the final notes.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a series of chords and melodic lines in both hands.

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

Third system of musical notation, featuring more complex chordal textures and melodic movement.

Fourth system of musical notation, starting with a *f* (forte) dynamic marking, followed by *dim.* (diminuendo) and *p* (piano) markings.

Fifth system of musical notation, showing a consistent rhythmic pattern in both hands.

Sixth system of musical notation, concluding the page with a final melodic and harmonic statement.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values.

Second system of musical notation. The treble staff continues the melodic line. A piano (*p*) dynamic marking is placed below the treble staff in the third measure.

Third system of musical notation. The treble staff features a melodic line with some chromaticism. A crescendo (*cresc.*) dynamic marking is placed below the treble staff in the third measure.

Fourth system of musical notation. The treble staff has a more active melodic line. Dynamic markings for forte (*f*) and mezzo-forte (*mf*) are present in the second and third measures respectively.

Mouv! de Valse.

Fifth system of musical notation. The treble staff shows a change in tempo and character. A forte (*f*) dynamic marking is in the second measure, and a decrescendo (*dim.*) marking is in the third measure. The time signature changes from 3/4 to 3/4 (with a different feel) in the third measure.

Sixth system of musical notation. The treble staff features a melodic line with a decrescendo. A rallentando (*rall.*) marking is placed above the treble staff in the second measure, and a piano (*p*) dynamic marking is below the bass staff in the same measure.

First system of musical notation. Treble clef, bass clef. The treble staff contains a melodic line starting with a triplet of eighth notes. The bass staff contains a harmonic accompaniment of chords. The dynamic marking *p dolce.* is present.

Second system of musical notation. Treble clef, bass clef. The treble staff continues the melodic line with a slur. The bass staff continues the harmonic accompaniment.

Third system of musical notation. Treble clef, bass clef. The treble staff has a slur over the first two measures. The bass staff continues the harmonic accompaniment. The dynamic marking *mf* appears in the final measure.

Fourth system of musical notation. Treble clef, bass clef. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment.

Fifth system of musical notation. Treble clef, bass clef. The treble staff has a slur over the first two measures. The bass staff continues the harmonic accompaniment. The dynamic marking *cres.* is present. The lyrics *- cen - do.* are written below the treble staff.

Sixth system of musical notation. Treble clef, bass clef. The treble staff has a slur over the first two measures. The bass staff continues the harmonic accompaniment. The dynamic markings *dim.* and *p* are present.

First system of musical notation, featuring a treble and bass clef. The treble staff contains chords and melodic fragments, while the bass staff provides a harmonic accompaniment. A dynamic marking of *pp* is present.

Second system of musical notation, continuing the piece with similar chordal textures and melodic lines in both staves.

Third system of musical notation, showing a continuation of the musical themes. A dynamic marking of *p* is visible in the bass staff.

Fourth system of musical notation, featuring more complex chordal structures and melodic development.

Fifth system of musical notation, maintaining the piece's harmonic and melodic flow.

Sixth system of musical notation, concluding the page with a final chordal texture. A dynamic marking of *pp* is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines with various articulations and slurs.

**Allegro.**

Second system of musical notation, starting with the tempo marking "Allegro." and a dynamic marking "f". It includes a key signature change to one flat and a time signature change to 6/8. The music features a mix of chords and moving lines.

Third system of musical notation, featuring a dynamic marking "ff" and various articulations like accents and slurs. The music continues with complex harmonic textures.

Fourth system of musical notation, including a dynamic marking "ff" and a key signature change to two flats. The music is characterized by dense chordal structures and melodic fragments.

Fifth system of musical notation, concluding the page with various musical notations including slurs, accents, and dynamic markings. The system ends with a double bar line.

ACTE I.

CHANSON

IRMA, SOPRANI.

N° 1. Allegro moderato.

PIANO.

*ff*

IRMA.

Moderato.

De mon é - tat je suis nour - ri - ce, La plus gail -

*pp*

1. - lar - de de - chez nous, Ou m'ap - pelle et c'est que jus -

*cres - - - cen - - -*

rit. Tempo.

1. - ti - ce La - vraie per - le des nou - nous. J'ai

*do.* *dim.* *suivez.* Tempo.

1. *p*

des nour - ris - sons par flot - tes, C'est à qui m'en

con - fie - ra Bour - geoi - ses, du - chess' ou co -

*rall.* *All?*

-cot - tes Mais c'que je rêv' ça n'est pas ça. Je

*rit. suivez.* *All?*

1. *pp*

veux a - voir la ro - se C'est peut-être bé - te com - me chou, Mais



rit. Tempo. ENSEMBLE.

1. ça n'est pas grand chose Donnez donc la ro - se à nou - nou. — Je

veux a - voir la ro - se C'est peut-être bê - te com - me chou Mais

*pp*

ça n'est pas grand chose Donnez donc la ro - se à nou - nou. —

*cresc.* *ff*

*Moderato.*

IRMA.

Au mair' qui ne m'est point pro - pi - ce J'ai dit: pour

*pp*

vo - tre ins - truc - ti - on, Ve - nez me voir

*cresc.*

1. dans l'ex - er - ci - ce De - ma no - ble pro - fes - si -

*rit.*

*dim.* *suivez.*

*Tempo.*

1. - on. J'au - rai l'prix d'sa - ges - se je ga - ge,

*Tempo.*

*p*

1. *Car un' fois, jô - se fat - tes - ter* *Qu'il*

1. *m'au - ra vue en cor - sa - ge* *Y ne pour - ra plus s'en - té -*

*rit.*

*rit. suirez.*

*All?*

1. *- ter. Je veux avoir la ro - se* *C'est peut-être hê - te*

*All?*

*pp*

1. *com - me chou, Mais ça n'est pas grand chose* *Donnez donc la ro - se à nou -*

*rit.*

*rit.*

**Tempo.** ENSEMBLE.

1. *Tempo.*

*pp*

— nou. — Je veux a voir la ro — se C'est peut-être bê — te

com — me chou Mais ça n'est pas grand chose Donnez donc la ro — se à nou.

*cresc.*

— nou.

*ff*

## IRMA.

**Moderato.**

*pp*

Mais voi — la que je ba — var — de

1.  *Faut que je ren - tre à la — mai - son Mes nour - ris -*

1.  *- sons, si je m'at - tar - de Se — plain - draient — a -*

*cresc.* *dim.*

1.  *- vec rai - son, J'en ai deux pas du même*

*rit.* *Tempo.* *Tempo.* *p*

*suivent.*

1.  *à - ge, — Le plus jeun' n'est pas mal tour - né, — Mais*

rit.

ça n'est pas l'plus beau d'lou - vra - ge Ce qu'il faut voir c'est mon ai -

rit. *suivez.*

All<sup>o</sup>

-né. Je veux avoir la ro - se C'est peut-être bê - te

All<sup>o</sup>

*pp*

rit.

com - me chou, Mais ça n'est pas grand chose Donnez donc la ro - se à nou -

rit.

Tempo. ENSEMBLE.

-nou. Je veux avoir la ro - se C'est peut-être bê - te

Tempo.

*pp*

com - me chou Mais ça n'est pas grand cho - se Donnez donc la ro - se à nou -

*cresc.*

- nou. \_\_\_\_\_

*ff*

### SORTIE.

#### No 1<sup>bis</sup>

PIANO.

*pp*

*ppp*

## COUPLETS

IRMA, CORBILLON, SOPRANI.

**N° 2.** Allegretto.

*PIANO.*

The piano introduction is in 2/4 time, marked 'Allegretto' and 'PIANO'. It features a melody in the right hand and a bass line in the left hand, both in the key of D major. The melody starts with a series of eighth notes, followed by a half note, and ends with a quarter note. The bass line consists of a simple harmonic accompaniment.

**CORBILLON.**

Ce vin dans sa mousse Ap - por - te l'a - mour

The first line of the song features a vocal melody for Corbillon and piano accompaniment. The vocal line is in the key of D major and has a melody that rises and then falls. The piano accompaniment is in 2/4 time and features a simple harmonic accompaniment.

La vie est plus dou - ce Le cha - grin plus court —

The second line of the song features a vocal melody for Corbillon and piano accompaniment. The vocal line is in the key of D major and has a melody that rises and then falls. The piano accompaniment is in 2/4 time and features a simple harmonic accompaniment.

Il est l'an - ti - do - te De tou - te rai - son

The third line of the song features a vocal melody for Corbillon and piano accompaniment. The vocal line is in the key of D major and has a melody that rises and then falls. The piano accompaniment is in 2/4 time and features a simple harmonic accompaniment.



Co. *Sau-te, sau-te, sau-te, sau-te gai bou - chon. —*

TOUTES. *f*

*Sau-te sau-te,*

IRMA.

*Saute, saute, sau-te, sau-te, sau-te, sau-te,*

*sau-te, saute gai bou chon. —*

*pp*

*rall.*

1. *sau-te, sau-te, sau - te, sau - te, sau - te gai bouchon,*

*rall.*

## Tempo.

rall.

ENSEMBLE.

1.  Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Tempo.' and 'rall.'. The lyrics are: 'Sau - te, sau - te, sau - te, Saute, saute, sau - te, sau - te, sau - te, sau - te,'

Tempo.

 Musical notation for the second system, including vocal line and piano accompaniment. The piano accompaniment includes the instruction 'suivez.' and a dynamic marking 'f'. The lyrics are: 'sau - te, saute, sau - te, sau - te, saute, saute, saute gai bou -'

## CORBILLON.

 Musical notation for the third system, including vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking 'ff'. The lyrics are: '-chon, Vin quand'

Co.  Musical notation for the fourth system, including vocal line and piano accompaniment. The lyrics are: 'tu nous gri - ses Su - bis - sant tes - lois On dit'

Co. des bê-ti-ses On en fait par-fois. — La ver-tu bar-bot-te Et fait

Co. le plon-geon. Sau-te, sau-te, sau-te sau-te gai bou-

Co. -chon. — IRMA. Sau-te, sau-te,

TOUTES. Sau-te, sau-te, sau-te, sau-te gai bou-chon. —

I. sau-te, sau-te, sau-te, sau-te, sau-te, sau-te, sau-te,

**rall.** **Tempo.**  
**ENSEMBLE.**

sau - te, sau - te gai bouchon, Sau - te, sau - te, sau - te. Saute, saute,

**rall.** **Tempo.**  
*suivez.*

sau - te, sau te, sau - te, sau - te, sau - te, sau - te, sau - te,

*f*

sau - te, sau - te, sau - te, sau - te gai bou - chon.

*ff*

# COUPLETS

IRMA.

N° 3. All<sup>to</sup> mod<sup>to</sup>

PIANO.

mf

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

IRMA.

Vous ma\_dorez — j'en suis fort ai - se, A - lors a\_do\_ra\_teur fer -

pp

The piano accompaniment for the first line of lyrics features a simple harmonic structure with quarter notes in both hands, supporting the vocal melody.

vent — Au pied de l'au\_tel — vo\_tre chai - - se Vous at -

The piano accompaniment continues with a consistent harmonic pattern of quarter notes in both hands.

-tend, mais payez a\_vant — A l'en\_tre\_tien de la cha\_pel - le Ay -

p dolce

The piano accompaniment for the final line of lyrics is marked 'p dolce' and features a more complex texture with chords and moving lines in both hands.

1. *rall.* *Tempo.*

ez d'abord par-ti-ci-pé — Al-lous, don-nez, donnez fi-

*rall.* *Tempo.*

*pp*

1. *rall.* *Tempo.*

-dè - le Pour les frais du cul-te S. V. P.

*mf*

1. *rall.* *Tempo.*

Quand l'huissier apparait, ter-

*pp*

1. *rall.* *Tempo.*

-ri - ble, A - t-on le cœur aux dé - vo - tions, — Vrail

1. *ca* deviendrait impos - si - ble De mar - cher, dans ces condi - tions — Et

si l'on fer - mait la cha - pel - - le Ah! que vous se - riez at - tra -

*rall.*  
 pé. — Al - lons donnez, donnez fi - dè - le Pour les frais du cul - te S. V.

*rall.*  
*pp*

*p.*  
*mf*

## DUETTO

IRMA, CORBILLON.

N<sup>o</sup> 4.

Allegro moderato.

PIANO.

*ff* *dim.*

IRMA.

Le mot est lâ-ché, S'il n'est pas fâ-ché J'es - pè-re la

CORBILLON.

Je n'ai pas rê-vé, Elle a bien par-lé Dû - ne for - te

*p*

1. som - - me Nous al-lons voir si, Du moins ce-lui - ç i

Co. som - - me Dix mil - le francs, oui, Non c'est i - nou - i



1. Est un ga - lant hom - - me. Le mot est lâ - ché, S'il  
 Co. Ce qu'el - le m'as - som - - me. Je n'ai pas rê - vé Elle

1. n'est pas fâ - ché J'es - pé - re la som - me. Nous allons voir si Du  
 Co. a bien par - lé D'u - ne for - te som - me. Dix mille francs, oui, Nous

1. moins ce - lui - ci Est - un ga - lant hom - - me.  
 Co. c'est i - nou - i Ce - qu'elle - m'as - som - - me.

Un ins - tant

Pardon! je suis un peu pres - sé.

*p*

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with the lyrics 'Un ins - tant'. The second system shows a vocal line with the lyrics 'Pardon! je suis un peu pres - sé.' and a piano accompaniment starting with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes with slurs.

en - cor je - vous pri - e!

Ah! ren - dez - moi mon pa - ra -

Detailed description: This system contains the third and fourth systems of music. The third system shows a vocal line with the lyrics 'en - cor je - vous pri - e!'. The fourth system shows a vocal line with the lyrics 'Ah! ren - dez - moi mon pa - ra -' and a piano accompaniment. The piano part continues with the same rhythmic pattern as the first system.

*rall.* **Plus lent.**

-plui - - - e.

**Plus lent.**

Ren - dez-moi mon pé -

*rall.* *mf*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system shows a vocal line with the lyrics '-plui - - - e.' and a piano accompaniment. The sixth system shows a vocal line with the lyrics 'Ren - dez-moi mon pé -' and a piano accompaniment. The piano part includes a *rall.* marking and a *mf* dynamic. The tempo is marked as *Plus lent.*

1<sup>o</sup> Tempo.

Co. - pin s'il vous plait Ah! daignez me le ren -

1<sup>o</sup> Tempo.

IRMA (à part)

Il ne veut rien com - pren - - dre, Al -

Co. - dre.

*p*

1. - lons soyons plus ten - dre Et met - tons - les

1. points sur les i.

1. *p*

Mon cher a - - mi ve - - nez i - -

1. *p*

-ci. Plus près en - cor, i - ci, i -

1. *p*

-ci!

**CORBILLON.**

Ah! que cet - te fem - me m'en - nui - -

1. *p*

Et te - nez vo - tre pa - ra - plui - -

2. *p*

-el

Plus lent.

1. *e* Vient jus - te - ment en ce mo - ment Vient de me re -

Plus lent.

1. - mettre en - mé - moi - re U - ne vé - ri - dique et vieille his -

1. - foi - COBBILLON. re. à volonté.

El - le va ra - con - ter une his - toire à pré -

*suivez.*

1. Ja -

Co. - sent.

All<sup>to</sup> ben mod<sup>to</sup>

*mf* *p*

1.  *dis Ju-pi-ter dit - on — Quand il al-lait voir sa bel - -*

1.  *- le Trou - vait u - ne sen - ti - nel - le Aux -*

1.  *por - tes de la pri - so — Mais pour for - cer la con -*

1.  *- si - - gne Ju - pi - ter d'hu - meur ma - li - - gne Se chan -*

1. *-geait en piè - ces d'or, — Et Da.na.é sous la*

1. *plui - e N'ouvrait pas son pa-ra-plui - e. — Cet u -*

*dolce.*

1. *-sage ex - iste en - cor, — Cet — u - - sage ex - iste en -*

*mf*

1. *-cor! Eh bien! Eh bien! Et Da.na.*

**CORBILLON.**

*Eh bien! Eh bien! —*

*p*

I. *- é sous la plui - - - e* Eh

Co. Eh bien! Eh bien! Eh bien!

The first system of the musical score consists of three staves. The top staff is for the first voice (I.), with lyrics "- é sous la plui - - - e" and "Eh". The middle staff is for the second voice (Co.), with lyrics "Eh bien! Eh bien! Eh bien!". The bottom staff is for the piano accompaniment, showing a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8.

I. bien! Da-na-é n'ouvrit pas son pa-ra-plui - - - e.

Co. Eh bien! Eh

The second system of the musical score consists of three staves. The top staff is for the first voice (I.), with lyrics "bien! Da-na-é n'ouvrit pas son pa-ra-plui - - - e.". The middle staff is for the second voice (Co.), with lyrics "Eh bien! Eh". The bottom staff is for the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 3/8. A dynamic marking of *f* (forte) is present in the piano part.

I. Mais il ne comprend rien, Mais il ne comprend rien.

Co. bien!

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

The third system of the musical score consists of three staves. The top staff is for the first voice (I.), with lyrics "Mais il ne comprend rien, Mais il ne comprend rien.". The middle staff is for the second voice (Co.), with lyrics "bien!". The bottom staff is for the piano accompaniment. A tempo marking of **1<sup>o</sup> Tempo.** is placed above the piano part. The key signature has two flats, and the time signature is 3/8. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

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

The fourth system of the musical score consists of two staves for the piano accompaniment. A tempo marking of **1<sup>o</sup> Tempo.** is placed above the top staff. The key signature has two flats, and the time signature is 3/8. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.



S. Il ne comprend rien Ah!

Co. Si je comprends bien De

*f* *p léger.*

S. je le vois bien Con-tre mon at-ten-te Vrai-ment pour un Tur Je

Co. cet en-tre-tien Elle est mé-con-ten-te J'ai dû j'en suis sûr, Lui

S. le trou-ve dur, Dur à la dé-ten- - tel! Il

Co. pa-raî-tre dur, Dur à la dé-ten- - tel! Si

i.  
ne comprend rien, Ah jé le vois bien Con - tre mon at -

Co.  
je comprends bien, De cet en - tre - tien Elle est mé - con -

i.  
-ten - te Vrai - ment pour un Tur Je le trouve dur,

Co.  
-ten - te J'ai dù j'en suis sûr Lui pa - rai - tre dur,

i.  
Oui dur à la dé - ten - te.

Co.  
Oui dur à la dé - ten - te.

## FINALE

MUSIQUE DE SCÈNE.

N° 5.

SORTIE DE PLANTIN.

RÉP. Ah je crois que  
je vais bien dormir.

ENTRÉE DE CORBILLON.

Allegretto.

SCÈNE XVII.

PIANO. *ppp* *ppp* (On parle)

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

RÉP.  
L'homme qui tue.

*fff* *pp*

1<sup>re</sup> ENTRÉE DE PLANTIN.

Tempo di Polka.

très léger.  
pp

The first system of the '1re ENTRÉE DE PLANTIN' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music is marked 'très léger.' and 'pp'. The melody in the upper staff is a light, rhythmic line, while the bass staff provides a simple harmonic accompaniment.

pp

The second system continues the '1re ENTRÉE DE PLANTIN' section. It maintains the same key signature and time signature. The melody in the upper staff continues with similar rhythmic patterns. The bass staff accompaniment remains consistent. The system ends with a 'pp' dynamic marking.

The third system of the '1re ENTRÉE DE PLANTIN' section concludes the piece. The melody in the upper staff features some more complex rhythmic figures. The bass staff accompaniment includes some longer note values. The system ends with a final cadence.

SORTIE DE PLANTIN.

The 'SORTIE DE PLANTIN' section is a short, concluding piece. It is written in 6/8 time and has a key signature of two flats (Bb and Eb). The melody in the upper staff is more melodic and features some grace notes. The bass staff accompaniment is simple and rhythmic. The section ends with a final cadence.

(CLAIR DE LUNE)

Andante.

(On parle)

pp

The '(CLAIR DE LUNE)' section is a slow, atmospheric piece. It is written in 6/8 time and has a key signature of two flats (Bb and Eb). The melody in the upper staff is very slow and features long, sustained notes. The bass staff accompaniment is also slow and consists of simple rhythmic patterns. The piece is marked 'pp' and includes the instruction '(On parle)'.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various rhythmic patterns and accidentals.

2<sup>e</sup> ENTRÉE DE PLANTIN.

Second system of musical notation, starting with the dynamic marking *pp*. The music is in 2/4 time and features a steady eighth-note pattern in the right hand.

Third system of musical notation, continuing the eighth-note pattern in the right hand.

Fourth system of musical notation, showing a change in the right-hand pattern.

Fifth system of musical notation, featuring a more complex right-hand pattern and a crescendo hairpin.

POURSUITE.

Plus vite.

The first system of music for 'POURSUITE.' consists of two staves. The treble staff contains a rapid sixteenth-note melody, while the bass staff provides a steady accompaniment of eighth notes. A forte (*ff*) dynamic marking is present in the beginning of the system.

The second system continues the piece. It features a first ending bracket in the treble staff labeled '1<sup>a</sup>', which leads to a repeat sign at the end of the system.

The third system concludes the 'POURSUITE.' section. It includes a second ending bracket in the treble staff labeled '2<sup>a</sup>' and a change in time signature to 6/8 at the end of the system.

All.<sup>to</sup> ENTRÉE DE CORBILLON.

The first system of 'ENTRÉE DE CORBILLON.' is in 6/8 time. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment. A piano (*pp*) dynamic marking is indicated.

The second system of 'ENTRÉE DE CORBILLON.' continues the melodic and rhythmic themes established in the first system.

The third system of 'ENTRÉE DE CORBILLON.' features a change in tempo to '1<sup>o</sup> Tempo.' and a change in time signature to 2/4. The treble staff has a more active melody, and the bass staff has a simple accompaniment.

SCÈNE XIX. *Les mêmes*: IRMA MOULINOT etc.

pp très léger.

The first system of the piano accompaniment consists of two staves. The right-hand staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a melodic line with eighth and sixteenth notes. The left-hand staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the piano accompaniment with similar melodic and harmonic patterns in both staves.

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

The fourth system continues the piano accompaniment, featuring more complex rhythmic patterns and chordal textures.

pp

The fifth system continues the piano accompaniment. The dynamic marking 'pp' is present at the beginning of the system. The melodic line in the right hand shows some grace notes and slurs.

1<sup>o</sup> 2<sup>o</sup>

The sixth system concludes the piano accompaniment. It includes first and second endings, marked '1<sup>o</sup>' and '2<sup>o</sup>' respectively, in the right-hand staff.

pp

1º

2º

pp



First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar rhythmic patterns. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff continues with a consistent accompaniment.

**Allegro.**

Third system of musical notation, marked **Allegro.** and **ff** (fortissimo). The time signature changes to 6/8. The treble staff has a more active melody, and the bass staff features a rhythmic accompaniment with some rests.

Fourth system of musical notation, showing a change in the bass line's accompaniment. The treble staff continues with a melodic line, and the bass staff now features a more active accompaniment with eighth notes.

**RIDEAU.**

Fifth system of musical notation, marked **RIDEAU.** (Curtain). The treble staff features a melodic line with some rests, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, concluding the piece with a final cadence. The treble staff has a melodic line with a final note, and the bass staff provides a steady accompaniment.

ACTE II.  
—  
ENTR' ACTE

Mouv! de Polka.

PIANO.

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and a forte (*ff*) dynamic. The second system continues with *ff* and *p*. The third system features *ff*. The fourth system starts with *mf*. The fifth system continues the piece. The music is characterized by rhythmic patterns typical of a polka, including eighth and sixteenth notes, and rests.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with some grace notes and slurs. The left hand maintains the accompaniment with some chordal textures.

Third system of musical notation, measures 9-12. This system includes first and second endings. The first ending (1º) leads back to an earlier section, and the second ending (2º) concludes the phrase. Dynamics include *f* (forte) in the final measure.

Fourth system of musical notation, measures 13-16. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

Fifth system of musical notation, measures 17-20. Similar to the third system, it features first and second endings. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the final measure.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics are indicated by *mf* and *f*, and a *cresc.* marking is used. The piece concludes with a fermata over the final chord.

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

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* and *p*, and articulation marks like accents and slurs.

Third system of musical notation, featuring a prominent *f* dynamic marking in the bass line and a *p* marking in the treble line.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes with various articulations.

Fifth system of musical notation, characterized by dense chordal textures in both staves.

Sixth system of musical notation, concluding the page with a final cadence and a double bar line.

## PETIT CHŒUR

SOPRANI.

N<sup>o</sup> 6.All<sup>to</sup> moderato.

PIANO.

*p*

cre - - - - - scen -

*p*

do.

*f*

*ff*

Soprani.

A -

*mf*

s. *vec a\_dresse, A\_avec pres - tes - se Frot - tons Es - suyons, Net - toy -*

*p*

s. *ons A - vec cou\_ra\_ge Faisons l'ou - vra - ge Tra - vil -*

*mf*

s. *lons, Es - suyons, Net - toy - ons. — A - vec a\_dresse, A\_avec pres -*

*mf*

s. *tes - se Frot - tons, Es - suyons, Net - toy - ons. A - vec*

s. cou-ra-ge Faisons l'ou - vra - ge Tra - vaillons, Frottons, Net - toy -

s. - ons, A - vec cou - ra - ge Faisons l'ou - vrage Et

s. net - toy - ons.



## COUPLETS

CROCHARD.

N<sup>o</sup> 7.

**Moderato.**

CROCHARD.

**Moderato.** **Frimousse**

PIANO.

*mf* *pp*

c.

blon - de, œil fo - li - chon, Bon carac - tère et pas re - bel - le, Ah! pour

c.

moi qu'il se - rait bon — De man - ger à vo - tre ga - mel - le Pour

8---

c.

goûter de ce lait si pur, — Je vous le dis en confi - den - ce, Au

8

rall.

lieu d'être dans l'âge mûr, Je voudrais être en enfan - ce

rall.

*f*

2 De vos pou -

*mf*

*pp*

- pons - do - dus et gras Je prendrai bien la place en - tiè - re, Ces ga -

- mins ne connaissent pas - Tout leur bon - heur - la chose est clai - re, Et

8---

si vous vouliez, ô nou - nous! — Chez vous m'admettre en subsis - tan - ce Je

8

rall.

suis ca - pa - ble, voyez - vous, De re - tourner en en - fan - ce

rall.

*f*

*SORTIE.*

All<sup>o</sup> mod<sup>o</sup>

PIANO.

*f*

*p*

*pp*

## COUPLETS

IRMA.

N<sup>o</sup> 8. Allegretto.

PIANO.

IRMA.

Pour que je me de - gui - se Don - nez-moi s'il vous plait —

*p dolce.*

Un cos-tume à ma gui - se, Un cos-tu - me com -

*p*

1. - plet — Je veux à for - te do - - se

*p*

*rall.*

De la ré - a - li - té, Don - nez - moi quel-que

*rall.*

cho - se De - bien do - cu - men - té — A

*All<sup>to</sup>*

*All<sup>to</sup>*

*suivent.*

*p*

l'examen pour que ce la ré - sis - te Du haut en bas ce que je —

mon - tre - rai Je veux que ce soit ré - a - lis - te Plus

*cre - scen -*

1. d' mise en scè - ne fan - tai - sis - te Du vrai, rien que du vrai Du

- do.

1. vrai, rien que du vrai, Du vrai, du vrai, du vrai, du vrai, rien que du

*p*

1. vrai!

*mf* *cresc.*

1. Que tout soit bien na - tu - re, La ro - be, le bon - net

*p*

1. Me donnant bien l'al - lu - re Qu'aux nouous l'on con - naît —

1. Pour complé - ter l'en - sem - - ble, Cor - sa - ge sans dé - faut Pour

*p*

1. ça, j'ai ce me sem - ble Les — do - cu - ments qu'il —

*suivez.*

1. faut. — A l'ex - a - men j'en répons ça ré - sis - - te Du

*p*

1. haut en bas ce que je mon - tre - rai Est on ne peut plus ré - a -

cre -

1. ..lis - - - te, Plus d'mis' en scè - ne fan - tai - - sis - - - te Du

- scen - - - do.

1. vrai, rien que du vrai, Du vrai, rien que du vrai! Du

*p*

1. vrai, du vrai, du vrai, du vrai, rien que du vrai!



# CHOEUR ET SCÈNE DES NOURRICES

HÉLOÏSE, SOPRANI.

N° 9.

All<sup>to</sup> moderato.

PIANO.

mf rit.

Soprani.

Allegretto.

De tous les coins de la Pro -

f mf

- vince Pour nous pla - cer nous ar - ri - vons, Et fils de bour.

cresc.

- geois ou de prin - ce, Nous de - man - dons des

f

S. nour - ris - sons, Car nous pou - vons, —

S. Dir' qu' nous a - vons — Tout é - qu'il faut pour é - tre nour -

S. - ei - ce — Et nous ve - nons A vos pou - pons, Oui

S. nous ve - nous A vos pou - pons, Of - frir, of - frir, of - frir nos bons of -

s. fi - ces.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'fi' and continues with 'ces.'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) appearing in the second measure.

Plus lent. FRANÇOISE. THÉRÈSE.

Mô\_sieu pre\_nez - moi, Non,

rit. Plus lent. *p léger.*

The second system includes a vocal line and piano accompaniment. The vocal line is divided into two parts: 'FRANÇOISE.' and 'THÉRÈSE.'. The lyrics are 'Mô\_sieu pre\_nez - moi, Non,'. The piano accompaniment includes a *rit.* (ritardando) marking and a *Plus lent.* (rubbato) marking. A dynamic marking of *p léger.* is present.

VICTOIRE. FRANÇOISE.

moi, Non, moi. Je fe\_rai bien vo\_tre ser.

The third system features a vocal line and piano accompaniment. The vocal line is divided into 'VICTOIRE.' and 'FRANÇOISE.'. The lyrics are 'moi, Non, moi. Je fe\_rai bien vo\_tre ser.'. The piano accompaniment provides harmonic support with chords and moving lines.

MARIE. THÉRÈSE.

- vi - ce. Mô\_sieu pre\_nez - moi, Non,

The fourth system includes a vocal line and piano accompaniment. The vocal line is divided into 'MARIE.' and 'THÉRÈSE.'. The lyrics are '- vi - ce. Mô\_sieu pre\_nez - moi, Non,'. The piano accompaniment continues with the established rhythmic and harmonic patterns.

VICTOIRE.

FRANÇOISE.

TOUTES.

moi, Non, moi. Je fe\_rai bien votre ser - vi - ce. Vous

HÉLOÏSE.

se.rez content sur ma foi. (Cris d'enfants) Ah! voi - là votre enfant qui

pleu - re Par - bleu de leur repas c'est l'heu - re. Al - lons, nou.

- nous, Al - lons, nou - nous, dé - pê - chez - vous.

*cresc.*

(Toutes les Nounous se retournent  
et les enfants têtent)

Soprani.

De tous les coins de la Pro - vin - ce Pour nous pla - cer nous ar - ri -

s. - vous, Et fils de bour - geois ou de prin -

s. - ce Nous de - man - dons des nour - ris - sons.

s. Car nous pou - vons \_\_\_\_\_ Dir' qu' nous a -

s. - vons \_\_\_\_\_ Tout équil faut pour ê - tre nour -

s. - ri - - - - ce \_\_\_\_\_ Et nous ve-nons à

s. vos pou-pons, Oui, nous ve-nons à vos poupons Of - frir, of -

s. - fir, of - fir nos bons of - fi -

s. - ces. Glou, glou, glou, glou, glou, glou, glou, glou, glou! glou! glou!

SORTIE

Nº 9 bis

PIANO

## CHANSON DE CASERNE

CORBILLON, PLANTIN

Allegro.

N<sup>o</sup> 10.

PIANÔ.

ff

Two staves of piano introduction in G major, 2/4 time. The right hand features a rhythmic eighth-note pattern, while the left hand provides a simple harmonic accompaniment.

PLANTIN.

Moderato.

La premièr' gard' que j'ai mon - té; La premièr'

Moderato.

p

Vocal line and piano accompaniment for the first line. The piano part features a 6/8 time signature and a steady accompaniment.

gard' que j'ai mon - té; C'est à la por - te du quar - tier, C'est à la

Piano accompaniment for the second line, continuing the 6/8 accompaniment.

por - te du quar - tier — Vint à pas - ser un' jeu - ne fille Sous les

rall. Tempo. Tempo.

rall. pp

Vocal line and piano accompaniment for the third line. The piano part includes a *rall.* section and a *pp* section.



P.  
 arm's je la trouvais gen - til - - le Où donc al - lez - vous Belle

P.  
 aux yeux si doux, De vot' pas si les - te Cré - a - tur' cé - leste? Ou douc

P.  
 al - lez - vous Belle aux yeux doux? On n'passe pas Ar - rê - tez - vous, On n'passe

ENSEMBLE.  
 pas Ar - rê - tez - vous On n'pas - se pas Ar - rê - tez - vous. Tiens donc

bon per-ru-que, per-ru-que, Tiens donc bon per-ru-que a Toi -

- non, Tiens donc bon per-ru-que, per-ru-que Tiens donc

bon per-ru-que à Toi - non. **Allegro.**  
*ff*

**PLANTIN.** **Moderato.**  
La bell' me  
**Moderato.**  
*p*

P.  
re - garde en ri - ant, La bell' me re - garde en ri -

## CORBILLON.

P.  
- ant Et dit: j'vas r'trou - ver mon a - mant, Et dit: j'va

**rall.** **Tempo.**  
C. r'trou - ver mon a - mant — Vous l'con - nais - sez, il  
PLANTIN.  
**Tempo.**

## CORBILLON.

P.  
est d'la - clas - se! Cré - non, j'voudrais être à sa pla - ce Y

c. s'ap-pell' Ma-clou, Mais z'il est au clou, Faut pas qu'on l'dé-ran-ge, Res -

PLANTIN.  
c. -te là mon ange Je peux sans tar-der T'le rem-pla - cer Jpeux sans tar -

CORBILLON.  
p. -der T'le rem - pla - cer Jpeux sans tar - der T'le rem-pla -

ENSEMBLE.  
c. - cer Jpeux sans tar - der T'le rem - pla - cer. Tiens donc

bon per-ru-que, per-ru-que, Tiens donc bon per-ru-que à Toi.

- non, Tiens donc bon per-ru-que per-ru-que Tiens donc

bon per-ru-que à Toi - non. **Allegro.**

**CORBILLON. Moderato.**

J'prends un bai.

**Moderato.**

*p*

## PLANTIN.

C. *ser, puis deux, puis trois, J'prends un bai - ser, puis deux, puis*

## CORBILLON.

## PLANTIN.

P. *trois A la bell' qu'é - tait aux a - bois, A la bell'*

rall.

## CORBILLON.

P. *qu'é - tait aux a - bois — Puis ma main de - vient*

**Tempo.**

rall. *pp*

## PLANTIN.

C. *in - dis - crete Et v'la que j'chi-fonn' sa col - le - ret - te Que*

P.

fai\_tes vous-là? O - tez vo' main d'là, Je suis de la clas\_se C'est

CORBILLON.

P.

pas vo\_tre pla\_ce Ar - rê\_tez-vous On n'pas-se pas, Ar - rê\_tez -

PLANTIN.

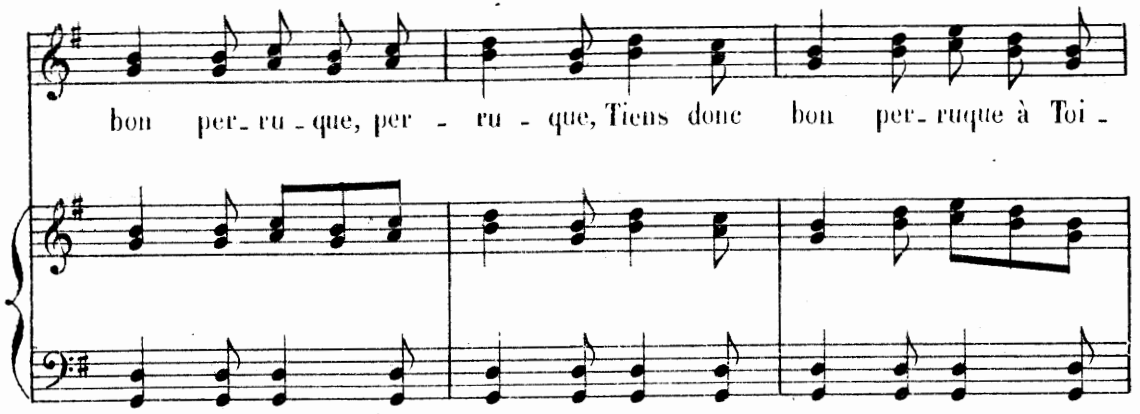
C.

vous On n'pas - se pas Ar - rê - tez - vous On n'pas - se

CORBILLON. ENSEMBLE.

P.

pas Et moi je ré - pé - tais tout bas: Tiens donc



bon per-ru-que, per - ru - que, Tiens donc bon per-ru-que à Toi -

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand.



- non, Tiens donc bon per-ru-que per - ru - que Tiens donc

This system contains the second line of music. The vocal line continues with lyrics. The piano accompaniment remains consistent with the first system.



bon per-ru-que à Toi - non.

**Allegro.**

*ff*

This system contains the third line of music. It includes a double bar line and a time signature change to 2/4. The tempo is marked **Allegro.** and the dynamic is *ff*. The piano accompaniment becomes more active, with a melodic line in the right hand and a more complex bass line.



This system contains the final line of music on the page. The piano accompaniment continues with its active texture, leading to a final cadence.



## FINALE

## MUSIQUE DE SCÈNE

N° 11.

PIANO.

Allegro.

Fin du 2<sup>e</sup> Acte.

## ACTE III

## ENTR'ACTE

Moderato.

PIANO.

First system of musical notation for the piano accompaniment, marked *f* (forte).

Second system of musical notation for the piano accompaniment, marked *ff* (fortissimo).

Third system of musical notation for the piano accompaniment, marked *f* (forte).

Fourth system of musical notation for the piano accompaniment, marked *rall.* (rallentando).

Fifth system of musical notation for the piano accompaniment, marked *p* (piano) and *léger.* (Tempo).

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords in the first two measures, followed by a more active line in the final two measures.

Third system of musical notation. The treble staff has a series of rests in the first two measures, with the word *léger.* above the staff and a *p* dynamic marking below. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a slur. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues with a consistent accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with a slur. The bass staff continues with a consistent accompaniment, ending with a *f* dynamic marking.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the right hand. The right hand has a melodic line with some grace notes, while the left hand continues with eighth notes.

Third system of musical notation, showing further development of the chordal texture in the right hand and the accompaniment in the left hand.

Fourth system of musical notation, featuring more complex chordal structures and some grace notes in the right hand.

Fifth system of musical notation, the final system on the page. It includes various musical markings such as accents and slurs, and concludes with a double bar line.

## COUPLETS

URSULE

N° 12.

Moderato.

PIANO. *f*

URSULE.

*p*

C'est fa - tal, partout où je pas - - - se Tout va mal,

u. ça ne ra - te pas J'peux pas en - trer dans u - ne pla - - -

u. - ce, Sans qu'y ait des tas d'embar - ras, Sans qu'y ait des tas d'embar - ras C'est

U.  
l'chien qu'on perd ou bien en cor C'est Ma-dam' qui tromp son ma-ri Je

U.  
suis la boit' à m'sieu Pan-do-re Mais que voulez-vous c'est ain-si

U.  
— J'ai pas de chan-ce D'puis mon en-fan-ce Ça toujours é-té comme

U.  
ça Ya rien à fai-re, ya rien à fai-re, ya rien à faire à ça.

u.

Je dé.mo\_

u.

\_lis, je bris' je cas\_ \_ \_ se Tout va d'tra\_ vers autour de

u.

moi C'est d'la dé\_ vei.ne, c'est co\_ cas\_ \_ \_ se J'por.te la

u.

guign'j'sais pas pour\_ quoi, J'por.te la guign'j'sais pas pour\_ quoi Ain\_

U. si dans cett' mai - son tran - quill' Il ar - ri - vra quelqu' chose aus - si, Mais

U. moi je n'm'en fais pas de bi - le C'est pas ma faut' si c'est ain - si

U. J'ai pas de chan - ce D'puis mon en - fan - ce Ça toujours é - té comme

U. ça Ya rien à fai - re, ya rien à fai - re, ya rien à fai - re à ça.



# ARIETTE (PARODIE)

CORBILLO.

N° 13.

Moderato.

PIANO. *mf*

CORBILLO.

Oui voi - là, voi - là je m'en van - - te U - ne

*pp*

c. tail - le qui n'est - pas mal Vraiment, vrai - ment ça n'est - pas

c. mal - - - Je - - - crois qu'on en voit de plus mal Ma fu - ture en se -

c.

- ra — conten - te Et c'est là oui, c'est la le point prin - ci -

**Tempo di Mazurka.**

c.

- pal. La jambe est bien fine et clas-si-que,

**Tempo di Mazurka.**

*pp*

c.

Mon tho - rax ne bom-be pas mal En - fin j'ai

c.

la beau-té plas-tique Et quant à mon phy-sique Il est fa - tal

c.  J'ai le contour a - ca - dé - mi - que, Mo - der - ne, quoique

c.  pas ba - nal ——— Dê - tre dis - tin - gué je me pique Et

c.  quant à mon phy - sique Il est fa - tal! ——— Il est fa -

c.  tal! ——— Oui très fa - - tal. ——— Oui voi -

1<sup>o</sup> Tempo.

c.  *pp*

là, voi\_là je m'en van - te U - ne tail - le qui n'est - pas

1<sup>o</sup> Tempo.

c. 

mal Vraiment, vrai - ment ça n'est - pas mal Je -

c. 

crois qu'on en voit de plus mal Ma fu - ture en se - ra - con - ten -

c. 

- te Et - c'est - là, oui, - c'est là le point prin - ci - pal.

# FINALE

## MUSIQUE DE SCÈNE

N° 14.

All<sup>o</sup> vivo.

On parle

PIANO.

*pp*

The musical score consists of five systems of two staves each (treble and bass clef). The first system includes the tempo marking 'All<sup>o</sup> vivo.' and the instruction 'On parle'. The second system begins with the dynamic marking 'pp'. The third system features the dynamic marking 'sf'. The score concludes with a double bar line and repeat signs in the final system.

Fin du 3<sup>e</sup> Acte.

ACTE IV.

**Allegro.**

*PIANO.* *ff*

**Tempo di Minuetto.**

# MENUET

IRMA.-CHOEUR.

N° 15.

Tempo di Minuetto

PIANO.

First system of musical notation, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. A dynamic marking of *p* is present.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with a crescendo. The left hand features chords and a descending line. Dynamic markings include *pp* and *cresc.*

Third system of musical notation, measures 9-12. The right hand has a melodic line with some rests. The left hand has a more active bass line. A dynamic marking of *p* is present.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with a *poco rit.* marking. The left hand has a bass line with chords. A dynamic marking of *pp* is present.

a Tempo

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a *pp* marking. The left hand has a bass line with chords. The piece concludes with a final chord.

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of piano accompaniment. The right hand continues the melodic line. The left hand includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo).

Third system of piano accompaniment. The right hand features a melodic line with a *rit.* (ritardando) marking. The left hand includes a *cresc.* (crescendo) marking.

IRMA. **a Tempo**

Vocal line for the first system. The lyrics are: *p* C'est le Me\_nu\_

First system of piano accompaniment for the vocal part. The right hand has a melodic line, and the left hand has a harmonic accompaniment. Dynamic marking *p* is present.

**a Tempo**

Vocal line for the second system. The lyrics are: \_et gra\_ci\_eux, Doux et presque si\_len\_ci\_eux,

Second system of piano accompaniment for the vocal part. The right hand has a melodic line, and the left hand has a harmonic accompaniment.



1. *Com-me on dan - - sait chez nos aï - eux, Comme on dan\_sait chez*

*cresc.*

1. *nos aï - - eux. -C'est le Me\_nu - - et gra\_ci\_eux,*

*TOUS. p*

*p*

*Doux et presque si - len\_ci\_eux, Com - me on dan - -*

*- sait, comme on dan - - sait chez nos aï - - eux.*

IRMA.

Che - veux pou - drés, rouges ta - lons, En ha - bit de soie à paillons,

Aux sons ga - lants, aux sons ga - lants des vi - o - lons,

Les mar - quis, dé - ploy - ant des ma - niè - res ex - qui - ses,

Font un vis - à - vis grave aux pe - ti - tes mar - qui - ses, Et

a Tempo

les marquises chaque fois, Oui, les marquises chaque fois, \_\_\_\_\_

a Tempo

rall. - - - a Tempo

Pin - cent leur grande ju - pe entre leurs pe - tits doigts.

a Tempo

*suivent.*

TOUS. *p*

- C'est le Menu - et graci - eux, Doux et presque si - lenci - eux,

*p*

IRMA.

Comme on dan - sait, comme on dan - sait chez nos aï - - eux. - - Écou.

1. *pp*

-tez, mais d'un ton dis - cret, Secret, Car les pâ - les ma - ri - o -

1.

- net - - - tes De pâ - te si fi - ne sont fai - - - tes Que

1.

trop de bruit les cas - se - rait - - - Et tout leur char - me tom - be -

1.

- rait, oui, tom - be - rait En miet - - - tes.

**TOUS. p**

*- C'est le Menu - et graci-eux, Doux et presque si - lenci-eux,*

*ral - - len - - tan - - do - -*

*Comme on dan - sait, comme on dan - sait chez nos aĩ - - eux. —*

*ral - - len - - tan - - do - -*

## SORTIE

### Tempo di Minuetto

**PIANO. p**

## MUSIQUE DE SCÈNE

## VALSE

*(dans la coulisse).*à la 1<sup>re</sup> Réplique on joue la Valse entièrement jusqu'au mot FIN.à la 2<sup>e</sup> Réplique, jouer seulement le premier motif jusqu'au mot FIN.N<sup>o</sup> 16.Mouv<sup>t</sup> de Valse

PIANO. *pp*

The musical score is written for piano and consists of five systems. The first system begins with a treble clef and a 7/4 time signature, followed by a key signature of one flat (B-flat). The dynamic marking is *pp*. The score is written in a waltz style with a 3/4 time signature. The first system contains the first measure, which is repeated in the second system. The subsequent systems continue the piece with various melodic and harmonic developments. The score concludes with a final cadence in the fifth system.

FIN.

The first system of music features a grand staff with treble and bass clefs. It begins with a series of chords and single notes, followed by a double bar line. After the bar line, the music continues with a *pp* (pianissimo) dynamic marking. The notation includes various note values and rests.

The second system continues the musical piece with a grand staff. It consists of several measures of music, primarily using chords and single notes in both hands.

The third system of music is presented in a grand staff. It features a mix of chords and melodic lines in both the treble and bass clefs.

The fourth system continues the composition with a grand staff. The notation includes various chordal structures and single notes, with some measures featuring a fermata.

The fifth system of music is shown in a grand staff. It contains several measures of music, including chords and single notes, with a fermata in the final measure of the system.

The sixth and final system of music on this page is in a grand staff. It concludes with a double bar line and a *D.C.* (Da Capo) marking. The notation includes chords and single notes, with a fermata in the final measure.

## COUPLET FINAL

IRMA ET LES PERSONNAGES.

**N° 17.** **Allegro.**

**PIANO.** *ff*

**Moderato.**  
**IRMA.**

Sur — le sort de leur ou — vra — ge,

**Moderato.** *p*

1. Les — au — teurs — tou — jours — in — quiets

1. Re — dout'nt par — fois un o — ra — ge, Es — pé — rent

*cresc.* *dim.*



*rit.* **Tempo.**

1. *rit.* **Tempo.**

tou - jours un suc - cès Sur cett' piè - ce,

*p*

1. qu'on vous don - ne J'i - gno - re l'a - vis de l'au -

1. - teur Il croit peut - ê - tre qu'elle est bon - ne

**rall.** **Allegro.**

1. Ne dé - trui - sez pas son er - reur Pour

**rall. suivez.** **Allegro.**

1. *ga - gner no - tre cau - se Montrez-vous tous clé -*

*pp*

1. *- ments et doux, Un bra - vo c'est peu d'cho - se Al-lons mes -*

*rall.* **Tempo.** *TOUS.*

1. *- sieurs fait's ça pour nous! — Pour ga - gner no - tre*

*suivrez.* **Tempo.** *f*

*cau - se Montrez-vous tous clé - ments et doux, Un*

bra - vo c'est peu d'ho - se Al - lons - mes - sieurs fait's ca pour

nous

FIN.