



BANQUE



DES AMOURS

CARNET DU DIABLE

Pièce Fantastique ^{F. BIVAL} en 3 Actes et 8 Tableaux

DE
E. BLUM et P. FERRIER
Musique de

Gaston SERPETTE

Partition Chant et Piano

Prix: 12^f net

LE
CARNET DU DIABLE

Pièce fantastique en 3 Actes et 8 Tableaux

DE

ERNEST BLUM & PAUL FERRIER

Musique de

GASTON SERPETTE



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A mon Ami

Maurice Tézénas

Gaston Serpette.

LE CARNET DU DIABLE

PIÈCE FANTASTIQUE EN 3 ACTES ET 8 TABLEAUX

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à Paris, de nos jours

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CARNET DU DIABLE

OPÉRA FANTASTIQUE EN 3 ACTES ET 8 TABLEAUX

OUVERTURE

Allegro.

PIANO.

The first system of the piano score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand begins with a melodic line of eighth notes, while the left hand plays a rhythmic accompaniment of chords. Dynamics include *f* and *ff*.

The second system continues the musical themes. The right hand features a more active melodic line with eighth notes, and the left hand provides harmonic support with chords and moving bass lines.

The third system shows a continuation of the piano accompaniment. The right hand has a melodic line with some rests, and the left hand maintains a steady accompaniment. A dynamic marking of *mf* is present.

The fourth system concludes the page with a melodic flourish in the right hand and a final accompaniment in the left hand. A dynamic marking of *ff* is present.

ff

5/4

Moderato.

p

3/4

p

Mouv. de Valse moderato.

p

rall.

Tempo.

rit.

First system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat). The music consists of a melodic line in the treble and a harmonic accompaniment in the bass. The treble line includes a whole note chord, a half note, and a quarter note, followed by a series of eighth notes. The bass line features a steady accompaniment of chords and single notes.

Second system of musical notation. The treble clef line begins with a whole rest, followed by a series of eighth notes that ascend to a high note. The bass clef line continues with a similar accompaniment pattern, including some rests.

Third system of musical notation. Both the treble and bass clef lines feature a continuous eighth-note accompaniment pattern, with some notes beamed together.

Fourth system of musical notation. The treble clef line shows a melodic line with some grace notes and a final whole note. The bass clef line continues the accompaniment, with a few chords and notes.

Fifth system of musical notation. The treble clef line features a melodic line with various note values and rests. The bass clef line provides a supporting accompaniment with chords and single notes.

rall. Tempo.

f
p

This system contains the first two staves of music. The upper staff begins with a *rall.* marking, followed by a *Tempo.* marking. The music features a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *f* (forte) is placed above the second measure of the upper staff, and a *p* (piano) marking is placed below the first measure of the lower staff.

rit. *ff* *p*
p

This system contains the next two staves. The upper staff has a *rit.* (ritardando) marking above the second measure, followed by *ff* (fortissimo) above the third measure, and *p* (piano) above the fourth measure. The lower staff has a *p* (piano) marking below the fifth measure. The music continues with melodic and bass lines, including some slurs and rests.

crescendo. *f*

This system contains the third and fourth staves. The upper staff has a *crescendo.* marking above the third measure, followed by a *f* (forte) marking above the fifth measure. The lower staff continues with bass notes and chords. A sharp sign is visible in the lower staff at the end of the system.

ff *rall.*

This system contains the fifth and sixth staves. The upper staff begins with a *ff* (fortissimo) marking above the first measure. The lower staff has a *rall.* (ritardando) marking above the fifth measure. The system concludes with a double bar line and a key signature change to two sharps.

Tempo.

Tempo.

This system contains the seventh and eighth staves. The upper staff has a *Tempo.* marking above the second measure. The music features a melodic line in the upper staff and a bass line in the lower staff. The system ends with a double bar line and a key signature change to two sharps.

Allegro.

The first system of the 'Allegro' section consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with a fortissimo (*ff*) dynamic and contains a continuous eighth-note melody. The lower staff is in bass clef with the same key signature and time signature, starting with a single eighth note followed by rests.

The second system continues the 'Allegro' section. The upper staff begins with a fortissimo (*ff*) dynamic and features a decrescendo hairpin leading to a *dimin.* (diminuendo) instruction. The lower staff continues with a steady eighth-note accompaniment.

Allegretto.

The first system of the 'Allegretto' section consists of two staves. The upper staff begins with a piano (*p*) dynamic and includes markings for *poco rall.* (poco ritardando) and another *p*. The lower staff starts with a piano (*p*) dynamic and features a melodic line with some rests.

The second system of the 'Allegretto' section consists of two staves. The upper staff continues with a piano (*p*) dynamic and includes a decrescendo hairpin. The lower staff features a melodic line with a fortissimo (*f*) dynamic marking.

The third system of the 'Allegretto' section consists of two staves. The upper staff continues with a piano (*p*) dynamic and includes a decrescendo hairpin. The lower staff features a melodic line with a fortissimo (*f*) dynamic marking.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bass clef staff features a bass line with eighth notes, some beamed together, and a '2' marking above the first measure, possibly indicating a second ending or a specific fingering.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a bass line with chords and eighth notes. A 'p' dynamic marking is present in the final measure of the bass line.

Allegro.

Third system of musical notation, starting with the tempo marking 'Allegro.'. The treble clef staff has a melodic line with eighth notes. The bass clef staff features a bass line with chords and eighth notes, starting with a 'p' dynamic marking.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a bass line with chords and eighth notes.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a bass line with chords and eighth notes.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *ff* is present in the first measure.

Second system of the piano score, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano score, concluding with a double bar line and repeat signs. The right hand has a final melodic flourish, and the left hand has a final chordal cadence.

Allegro vivo.

Fourth system, the beginning of a new section marked **Allegro vivo.** The right hand starts with a melodic line, and the left hand has a rhythmic accompaniment. A dynamic marking of *ff* is present in the first measure.

Fifth system of the piano score, continuing the **Allegro vivo** section with more complex rhythmic patterns in both hands.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Second system of musical notation, featuring chords and melodic lines in both staves.

Third system of musical notation, showing a series of chords in the bass staff and a melodic line in the treble staff.

Fourth system of musical notation, with chords in the treble staff and a melodic line in the bass staff.

Fifth system of musical notation, continuing the piece with chords and melodic lines in both staves.

1^{er} TABLEAU

CHŒUR

N^o 1.

Allegro.

PIANO.

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

This system includes vocal parts and piano accompaniment. The vocal parts are for Soprano (Sop.), Tenors (Ténors.), and Basses (Basses.). Each part has a rest for the first three measures, followed by the lyrics "Voi - ci" in the fourth measure. The piano accompaniment continues with a similar melodic and harmonic structure as the first system, ending with a *ff* (fortissimo) dynamic.

bien_tôt l'au_di - en - ce Du tri - bu_nal in - fer - nal

bien_tôt l'au_di - en - ce Du tri - bu_nal in - fer - nal Du

bien_tôt l'au_di - en - ce Du tri - bu_nal in - fer - nal Du

tri - bu - - nal in - fer - nal.

tri - bu - - nal in - fer - nal.

A - vec hâte et con_sci - en - ce Le ju - ge rend ses ar -

A - vec hâte et con_sci - en - ce Le ju - ge rend ses ar -

A - vec hâte et con_sci - en - ce Le ju - ge rend ses ar -

- rêts .

- rêts . Le ju - ge rend ses ar -

- rêts . Le ju - ge rend ses ar -

The first system consists of three staves. The top staff is a vocal line with a long note on 'rêts'. The middle staff is another vocal line with lyrics 'Le ju - ge rend ses ar -'. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

Le ju - ge rend ses ar - rêts Mais c'est tou -

- rêts Le ju - ge rend ses ar - rêts Mais c'est tou -

- rêts Le ju - ge rend ses ar - rêts Mais c'est tou -

The second system continues the vocal and piano parts. The lyrics are 'Le ju - ge rend ses ar - rêts Mais c'est tou -'. The piano accompaniment features a more active melodic line in the right hand.

- jours sans au_cun frais Oui c'est tou_jours sans au_cun frais Voi - ei

- jours sans au_cun frais Oui c'est tou_jours sans au_cun frais Voi - ei

- jours sans au_cun frais Oui c'est tou_jours sans au_cun frais Voi - ei

The third system concludes the page with the lyrics '- jours sans au_cun frais Oui c'est tou_jours sans au_cun frais Voi - ei'. The piano accompaniment includes a final flourish in the right hand.

bien - tôt l'au - di - en - ce Du tri - bu - nal in - fer -
 bien - tôt l'au - di - en - ce Du tri - bu - nal in - fer -
 bien - tôt l'au - di - en - ce Du tri - bu - nal in - fer -

- nal , Du tri - bu - nal in - fer -
 - nal , Du tri - bu - nal in - fer -
 - nal , Du tri - bu - nal in - fer -

- nal .
 - nal .
 - nal .

A.C. 10,056.

MUSIQUE DE SCÈNE.

N^o 1^{bis}

Allegro.

PIANO.

ff

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked *ff* and includes a *PIANO.* instruction. The music features a rhythmic melody in the treble and a harmonic accompaniment in the bass. The score is divided into measures by vertical bar lines, with some measures containing slurs and accents.

First system of a piano score. The treble clef staff features a melodic line with eighth-note patterns, including slurs and a fermata. The bass clef staff provides harmonic accompaniment with chords and eighth-note figures. The key signature has one sharp (F#) and the time signature is 4/4.

Second system of the piano score. The treble clef staff continues the melodic line with eighth-note patterns and slurs. The bass clef staff continues the harmonic accompaniment with chords and eighth-note figures.

Third system of the piano score. The treble clef staff features a melodic line with eighth-note patterns, including slurs and a fermata. The bass clef staff provides harmonic accompaniment with chords and eighth-note figures. The key signature has one sharp (F#) and the time signature is 4/4.

Fourth system of the piano score. The treble clef staff features a melodic line with eighth-note patterns, including slurs and a fermata. The bass clef staff provides harmonic accompaniment with chords and eighth-note figures. The key signature has one sharp (F#) and the time signature is 4/4.

Fifth system of the piano score. The treble clef staff features a melodic line with eighth-note patterns, including slurs and a fermata. The bass clef staff provides harmonic accompaniment with chords and eighth-note figures. The key signature has one sharp (F#) and the time signature is 4/4.

Sixth system of the piano score. The treble clef staff features a melodic line with eighth-note patterns, including slurs and a fermata. The bass clef staff provides harmonic accompaniment with chords and eighth-note figures. The key signature has one sharp (F#) and the time signature is 4/4.

First system of musical notation, featuring a treble and bass clef. The treble staff begins with a sixteenth-note scale starting on G4, marked with a '6' above it. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff contains a series of chords, some with a 'V' marking above them. The bass staff continues the accompaniment with chords and moving lines.

Third system of musical notation. The treble staff features a melodic line with eighth-note patterns. The bass staff has a complex accompaniment with many chords and some slurs.

Fourth system of musical notation. The treble staff consists of a series of chords with vertical dots above them. The bass staff has a rhythmic accompaniment with eighth-note patterns.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff has a complex accompaniment with many chords and some slurs.

Sixth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff has a complex accompaniment with many chords and some slurs.

2^e TABLEAU

CHŒUR

N^o 2. All^o non troppo.

PIANO.

The first system of the piano introduction consists of two staves. The right hand (treble clef) plays a melodic line with eighth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and eighth notes. The tempo is marked 'All^o non troppo' and the dynamics are 'PIANO' and 'f'.

The second system of the piano introduction continues the melodic and harmonic development from the first system, maintaining the same tempo and dynamics.

Sop.

The vocal entry for the Soprano part begins in the second system. The lyrics are: "Où se boit la meil-leu-re biè-re Du". The piano accompaniment is marked 'mf'.

The vocal entry continues in the third system with the lyrics: "quar-tier la - tin Ve - nue à tra-vers la frontiè-re D'un pa -". The piano accompaniment continues with chords and eighth notes.

- ys loin - tain, Sans basse flat - te - ri - e

Où? où? C'est à la bras - se -

- ri - e Des fa - vo - ri - tes au clou. Un quart, deux

p (Solo à 3)

quarts, trois quarts, six quarts, En vou - lez - vous

f

P

des é - gards. Un quart, deux quarts, trois

P

quarts, six quarts, En vou_lez-vous, en vou_lez-vous

mf **TUTTI.**

des é - gards. Un quart, deux quarts, trois quarts, six

mf

mf

quarts, En vou_lez - vous des é - gards. Un

f *p* *f*

f *p* *f*

Sop.
quarts, deux quarts, trois quarts, six quarts. En voulez-vous,

Ténors.
f So_yez gen - til - les Boire est plus doux A - vec des

Basses.
f So_yez gen - til - les Boire est plus doux A - vec des

en voulez-vous des e - gards,

fil - les Sur les ge - noux.

fil - les Sur les ge - noux.

f

diminuendo.

p

pp

DUETTO

N° 3.

Allegro.

PIANO.

ARSÈNE.

mf Tout ré-us-sit à Ca-si - mir, C'est l'enfant chéri de la

mf vei - - ne CASIMIR. Au con-trai-re c'est à gé - mir De voir la

mf Tris - te jou - et du dur ha - zard Je suis u -
dé-vei - ne d'Ar - sè - ne.

A. *ne ci-ble pour toi-tes,*

C. *Et moi for-tu-né et tran-qui-le Je coule*

A. *En tout lieu à toute heu-re,*

C. *des jours de Bi-dard. En tout lieu à toute heu-re,*

A. *Là-haut c'est donc é-crit Je se-rai Jean qui pleu-re,*

C. *Là-haut c'est donc é-crit Je se-*

A. *Jean qui pleu - re, Jean qui pleu -*

C. *-rai Jean qui rit, Jean qui rit, Jean qui rit*

A. *- re. (pleurant) Hi! hi! hi! hi!*

C. *Jean qui rit, Jean qui rit. (riant) Ha! ha! ha! ha!*

A. *hi! hi! hi! hi! hi! hi! hi!*

C. *ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!*

p

c.

Par - tout et toujours blackbou -

c.

-lé C'est le martyr de la fa - mil - le.

ARSÈNE.

Je perds mon mouchoir ou ma clé Et ma eu - lotte à la ma - nil - le.

c.

Qu'on trouve un

A.

Et qu'on s'ex -

c.

che - veu dans un bock, C'est son verre où le che - veu pous - se,

A.

- plique a_avec la rousse, C'est encor moi qu'on fiche au bloc.

A.

En tout lieu à toute heu - re Là-haut c'est donc é - crit Je se -

CASIMIR.

En tout lieu à toute heu - re Là-haut c'est donc é - crit

A.

_rai Jean qui pleu - re, Jean qui pleu -

C.

Je se - rai Jean qui rit,

A. *re.* Jean qui pleu - re.

C. Jean qui rit, Jean qui rit, Jean qui rit, Jean qui

A. *(pleurant)*
Hi! hi! hi! hi! hi!

C. *(riant)*
rit. Ha! ha! ha! ha! ha! ha! ha! ha!

A. hi! hi! hi! hi! hi!

C. ha! ha! ha! ha! ha! ha!

p *f*

CHŒUR

N° 4.

Allegro.

SOPRANI. *f* A la baraque al_lons tous

TÉNORS. *f* A la baraque al_lons tous

BASSES. *f* A la baraque al_lons tous

PIANO. *ff*

A ce joyeux rendez-vous! Ce sont douces ha_bi_tu_des Et victoire au

A ce joyeux rendez-vous! Ce sont douces ha_bi_tu_des Et victoire au

A ce joyeux rendez-vous! Ce sont douces ha_bi_tu_des Et victoire au

dé_brouillard Qui né - gli - ge ses é - tu - des Pour cul - ti - ver
 dé_brouillard Qui né - gli - ge ses é - tu - des Pour cul - ti - ver
 dé_brouillard Qui né - gli - ge ses é - tu - des Pour cul - ti - ver

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a single melodic line, and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The key signature has one sharp (F#).

(SORTIE)

le bil_lard ,
 le bil_lard .
 le bil_lard .

The second system is a "Sortie" section. It features three vocal staves and a piano accompaniment. The vocal lines are simple, with the lyrics "le bil_lard" repeated. The piano accompaniment is more complex, with a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#). Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). The piano accompaniment ends with a *pp* (pianissimo) dynamic.

COUPLETS

N^o 5. **Allegro.**

PIANO. *ff*

MIMOSA.

Je suis

Moderato.

M. riche et je veux choi_sir _____ l'heureux mor_tel!

Moderato.

mf

M. Et ce_lui-là, mon oncle il au_ra si je Pai_ _ me, Fut-il

M. *accell.*

pau - vre ti - mide et honteux de lui - mè - me, Mon cœur, ma main,

M. *Tempo. rall. Allegro.*

ma dot — et mon pe - tit ho - tel.

Allegro.

ff

M.

Je veux un ma - ri qui me

p

M.

plai - se, Blond ou brun, le poil n'y fait rien. — Qu'il

M.
soit pauvre, ou soit à son ai - se Je m'en moque encor oh com -

M.
- bien! Mais jeu - ne, svelte, a - ca - dé - mi - que, A -

M.
- vec u - ne mâ - le vi - gueur, Pour - vu qu'il ait cet

M.
art ma - gi - que, L'art de fai - re bat - tre mon

rall.

suivrez.

M.
 CŒUR
 RODRIGO.
 Et si je pas-se
 L'art de fai-re bat-tre son cœur,

M.
 pour u-ne fille excen-tri-que, Niè-ce d'un oncle
 à de-mi fou, C'est que nous sommes

M.
 à de-mi fou, C'est que nous sommes
 nés tous deux en A-mé-ri-que, Sous l'ar-dent soleil du Pé-

M.
 nés tous deux en A-mé-ri-que, Sous l'ar-dent soleil du Pé-

M. *- rou.*
RODRIGO. Et si je pas-se

Et si tu pas-ses pour u-ne fille ex-cen-trique,

M. pour u-ne fille ex-cen - trique,

R. C'est que nous sommes nés tous deux en A-mé-

M. C'est que nous sommes nés tous deux en A-mé-ri-que Sous

R. -rique, Sous

M.
l'ar - dent so - leil du Pé - rou.

R.
l'ar - dent so - leil du Pé - rou.

ff

MIMOSA.

Je le cherche, mon oi - seau ra - - re

p

M.
Dans tous les re - coins de Pa - ris, ———— II

M. n'est pas d'é - tat si bi - zar - re Qui sus - ci - te - rait

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

M. son mé - pris Je lui di - rais: Viens, soy - ons

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment continues with similar rhythmic patterns, including some arpeggiated chords.

M. ri - ches, Je l'ai - me c'est le prin - ci - pal!

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes some more complex chordal textures and moving lines in both hands.

M. Quand il se - rait col - leur d'af - fi - ches, Ou plon -

The fourth system shows the vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment concludes with sustained chords and a final melodic flourish in the right hand.

M. *geur au bouil - lon Du - val.*
 RODRIGO.
Ou plongeur au bouil - lon Duval.

M. *Et si je pas - se pour u - ne fille ex - cen - tri - que,*

M. *Ni - ce d'un oncle à de - mi fou,*

M. *C'est que nous sommes nés tous deux en A - mé - ri - que*

M. 
 Sous l'ar - dent so - leil du Pé - rou.
 RODRIGO.
 Et si tu pas - ses

M. 
 Et si je pas - se pour u - ne fille ex - cen -
 R. 
 pour u - ne fille ex - cen - trique,

M. 
 - trique, C'est que nous sommes
 R. 
 C'est que nous sommes nés tous deux en A - mé - rique,

M. nés tous deux en A - mé - ri - que Sous Par - dent so -

R. Sous Par - dent so -

M. - leil du Pé - rou.

R. - leil du Pé - rou.

ff

MUSIQUE DE SCÈNE

N^o 5^{bis}

Allegro.

PIANO.

*f**mf*

The first system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The music begins with a forte (*f*) dynamic. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes. A fermata is placed over the final note of the treble staff in the first measure. The system concludes with a mezzo-forte (*mf*) dynamic.

The second system continues the piano accompaniment. It features two staves (treble and bass clef). The treble staff has a melodic line with eighth notes and rests. The bass staff has a rhythmic accompaniment with eighth notes. The dynamics remain mezzo-forte (*mf*).

The third system continues the piano accompaniment. It features two staves (treble and bass clef). The treble staff has a melodic line with eighth notes and a sharp sign (#) indicating a key signature change. The bass staff has a rhythmic accompaniment with eighth notes. The dynamics remain mezzo-forte (*mf*).

The fourth system continues the piano accompaniment. It features two staves (treble and bass clef). The treble staff has a melodic line with eighth notes and a sharp sign (#) indicating a key signature change. The bass staff has a rhythmic accompaniment with eighth notes. The dynamics remain mezzo-forte (*mf*).

The fifth system concludes the piano accompaniment. It features two staves (treble and bass clef). The treble staff has a melodic line with eighth notes and a sharp sign (#) indicating a key signature change. The bass staff has a rhythmic accompaniment with eighth notes. The system ends with a double bar line and repeat signs in both staves.

ENSEMBLE

N^o 6.

Allegro.

CASIMIR.



Allegro.

Ar - ri - ve donc con -

PIANO.

*f**p*

c.
 - sin Viens voir comme elle est bel - le La belle Ga - bri

c.
 - el - le, De qui cha - cun voudrait ê - tre le Hen - ri - ot.

MIMOSA.

Qui? son cousin,

Ah! ciel!

M.

C'est le jeune i - di - ot Qui par-tout me por-te la gui -

tr

M.

- gne.
ARSÈNE.

Ga-bri - el - le, va pour Ga - bri - el - le!

p

All^o agitato.

A.

Ah! grands dieux! Est - ce le cauche -

f p p

A.

- mar Ou la fiè - vee ma - li - gne Quel spec.

A. *- ta - cle s'offre à mes yeux! C'est elle en_cor, c'est*

A. *el - le! Mais*

CASIMIR.

La bel - le Ga - bri - el - le!

MIMOSA. **Tempo 1^o**

Il est fou!

Plus lent.

A. *non c'est un spectre ou la demoi_sel_le du Pé - rou.*

M. *Pour sau-ver notre in-co-gni-*

A. *fou!*

Sop. *f* *Fou! fou! fou!*

Ténors. *f* *Fou! fou! fou!*

Basses. *f* *Fou! fou! fou!*

f *p*

M. *Plus lent.*

- to Payons d'au-da-ce! Regardez-moi jeune homme en

mf

M. *fa-ce! Vous m'a-vez vu ou ou ou ou?*

ARSÈNE.

f *f* *p*

Mais...

A.

je... vous... moi... si... car...

Sop.

Ténors.

Basses.

Il est fou il est

Il est fou il est

Il est fou il est

f

Plus lent.

A.

Mais nom d'un chien, non je ne suis pas

fou!

fou!

fou!

Plus lent.

mf

Allegretto.

A.

fou! Vous ai-je pas vue au

rall.

f *p*

A.

Bois de Boulo - gne Ga - lo - pant un beau che - val An - dalou .

f *p*

MIMOSA.

Il est gris comme tou - te la Po - lo - gne Et mûr dé - sor - mais pour al -

M.

- ler au clo - u.

ARSÈNE.

Nous ai-je pas vu dans une a - vant - scè - ne

JACQUELINE.

Il faut pardonner à ce

Avec trois colliers de per - les au cou

rall.

pauvre Ar - sè - ne S'il n'est pas po - chard c'est qu'il

rall.

MIMOSA.

Tempo.

Ar - sène, Ar sène, Ar - sène, O malheureux gar - çon Pour

est bien fou. Ar - sène, Arsène, Ar - sène, O malheureux gar - çon Pour

RODRIGO.

Ar - sène, Arsène, Ar - sène, O malheureux gar - çon Pour

CASIMIR.

Ar - sène, Arsène, Ar - sène, O malheureux gar - çon Pour

Tempo.

avec les 1^{er} Sop.

M. com_ble de dé - vei - ne Ne perds pas la rai - son. *f* Ar -

J. com_ble de dé - vei - ne Ne perds pas la rai - son. *f* Ar -

R. com_ble de dé - vei - ne Ne perds pas la rai - son. *f* Ar -

C. com_ble de dé - vei - ne Ne perds pas la rai - son. *f* Ar -

Sop.

Ténors.

Basses.

Ar -

- sène, Ar - sène, Ar - sène, O mal_heu-reux gar - çon Ar -

- sène, Ar - sène, Ar - sène, O mal_heu-reux gar - çon Ar -

- sène, Ar - sène, Ar - sène, O mal_heu-reux gar - çon Ar -

se - ne Ar - sè - ne Ne perds pas la rai - son.

se - ne Ar - sè - ne Ne perds pas la rai - son.

se - ne Ar - sè - ne Ne perds pas la rai - son.

ff

ARSÈNE.

Tempo 1^o

Ne vous ai-je pas re -

rall.

Tempo 1^o

f *p*

A. vue à l'é-co - le, Qui flottiez sur la chaire d'aca-jou,

f *p*

RODRIGO.

Vé-ri-ta-ble-ment sa rai-son s'en-vo-le Et nous aurions beau cri-er

The score for Rodrigo's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key, with a somber and dramatic tone.

ARSENE.

En-fin ces deux francs, piè-ce Pé-ru-vien-ne

cas-se cou!

The score for Arsène's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a grand staff. The music continues with a similar dramatic and somber mood.

Qui me la je-ta comme on jette un sou.

CASIMIR.

C'est un coup pour sa fa-mille

The score for Casimir's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a grand staff. The music continues with a similar dramatic and somber mood.

et la mien-ne S'il n'est pas po-chard c'est qu'il

rall.

rall.

The score for Casimir's second line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in a grand staff. The tempo marking "rall." (rallentando) is present above the vocal line and below the piano accompaniment.

a Tempo.

M.
Ar - sène, Arsène, Ar - sène ô malheureux gar - çon! Pour

J.
Ar - sène, Arsène, Ar - sène ô malheureux gar - çon! Pour

C.
est bien fou Ar - sène, Arsène, Ar - sène ô malheureux gar - çon! Pour

R.
Ar - sène, Arsène, Ar - sène ô malheureux gar - çon! Pour

a Tempo.

M.
comble de dé - vei - ne Ne perds pas la rai - son Ar -

J.
comble de dé - vei - ne Ne perds pas la rai - son Ar -

C.
comble de dé - vei - ne Ne perds pas la rai - son Ar -

R.
comble de dé - vei - ne Ne perds pas la rai - son Ar -

Sop.
Ar -

Tén.
Ar -

Basses.
Ar -

Ar -

M.
_sène Ar - sène, Ar - sène, ô mal - heu - reux gar - çon Ar -

J.
_sène Ar - sène, Ar - sène, ô mal - heu - reux gar - çon Ar -

C.
_sène Ar - sène, Ar - sène, ô mal - heu - reux gar - çon Ar -

R.
_sène Ar - sène, Ar - sène, ô mal - heu - reux gar - çon Ar -

_sène Ar - sène, Ar - sène, ô mal - heu - reux gar - çon Ar -

_sène Ar - sène, Ar - sène, ô mal - heu - reux gar - çon Ar -

_sène Ar - sène, Ar - sène, ô mal - heu - reux gar - çon Ar -

f

M.
_ sè - - ne Ar - sè - - ne, ne perds pas la rai - son.

J.
_ sè - - ne Ar - sè - - ne, ne perds pas la rai - son.

C.
_ sè - - ne Ar - sè - - ne, ne perds pas la rai - son.

R.
_ sè - - ne Ar - sè - - ne, ne perds pas la rai - son.

_ sè - - ne Ar - sè - - ne, ne perds pas la rai - son.

_ sè - - ne Ar - sè - - ne, ne perds pas la rai - son.

_ sè - - ne Ar - sè - - ne, ne perds pas la rai - son.

ff

CHŒUR

N° 7.

Allegro.

SOPRANI. *f* On ferme, on ferme, on

TÉNORS. *f* On ferme, on ferme, on

BASSES. *f* On ferme, on ferme, on

Allegro.

PIANO. *f*

fer - me, Par - tons ne tar - dons pas, Tou - te chose à son

fer - me, Par - tons ne tar - dons pas, Tou - te chose à son

fer - me, Par - tons ne tar - dons pas, Tou - te chose à son

ter - me C'est la loi d'i - ci - bas, On ferme, on ferme, on
 ter - me C'est la loi d'i - ci - bas, On ferme, on ferme, on
 ter - me C'est la loi d'i - ci - bas, On ferme, on ferme, on

fer - me Par - tons ne tar - dons pas, On fer - me on
 fer - me Par - tons ne tar - dons pas, On fer - me on
 fer - me Par - tons ne tar - dons pa On fer - me on

fer - me, on fer - me:
 fer - me, on fer - me:
 fer - me, on fer - me. (SORTIE)
 p

First system of musical notation, featuring a treble and bass clef. The music is marked with a piano (*p*) dynamic.

Second system of musical notation, featuring a treble and bass clef. The music is marked with a piano (*p*) dynamic.

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The music is marked with a pianissimo (*pp*) dynamic.

APPARITION DE BELPHEGOR

N^o 7 bis

Allegro.

PIANO.

Fifth system of musical notation, featuring a treble and bass clef. The music is marked with dynamics: *ff*, *f*, *f*, *ff*. Below the bass clef, there are markings for *f > p* repeated three times.

CHANGEMENT

No 7^{ter}

PIANO.

The musical score is written for piano in 2/4 time. It consists of five systems, each with a treble and bass staff. The first system begins with a *ff* dynamic marking. The piece features a variety of textures, including block chords, arpeggiated figures, and melodic lines. The notation includes slurs, accents, and dynamic markings such as *ff*. The key signature is one flat (B-flat), and the piece concludes with a double bar line and repeat signs in both staves.

First system of musical notation. The treble clef staff contains chords with an 8va marking above the first measure. The bass clef staff contains a simple accompaniment. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. The treble clef staff has an 8va marking above the first measure. The bass clef staff continues the accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. The treble clef staff has a long horizontal line, possibly indicating a rest or a specific performance instruction. The bass clef staff has a few notes. Dynamics include *p*.

Fourth system of musical notation. The treble clef staff has an 8va marking above the first measure. The bass clef staff continues the accompaniment. Dynamics include *f* and *p*.

Fifth system of musical notation. The treble clef staff has chords. The bass clef staff continues the accompaniment. Dynamics include *p* and *ff* (fortissimo).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a dynamic marking of *f* (forte) in the first measure, which changes to *ff* (fortissimo) in the second measure. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The right hand features a more active melodic line with frequent sixteenth-note patterns. The left hand maintains a steady accompaniment with chords and moving lines.

Third system of musical notation. The right hand continues with a melodic line that includes some chromatic movement. The left hand accompaniment consists of chords and eighth-note patterns.

Fourth system of musical notation. This system introduces a fermata over a chord in the right hand in the second measure. The left hand continues with its accompaniment, including some chromatic lines.

Fifth system of musical notation, the final system on the page. It features a dense texture with many chords in both hands. The right hand has a melodic line with a fermata in the second measure. The left hand has a complex accompaniment with many chords and some moving lines.

CHŒUR

N^o 8.

All^o vivo.

8

PIANO.

ff

Soprani.

p

Tout son-ne, tout ca-ri-lou-ne Tous les tim-bres, tous les gre-lots

p

Té - lé - gra - phe, té - lé - pho - ne, Plus de re - pos pour per - son - ne

Tout son - ne, tout ca - ril - lou - ne, Tous les timbres, tous les gre - lots

Té - lé - gra - phe, té - lé - pho - ne Non, pour nous plus de re - pos.

Et

vite et chaud, par ci par là, Mi - nuit, en hate en cour - se.

p

Car

f *p*

l'heu - re de mi - nuit, Pour nous c'est l'heure de la bour - se.

Chaud! chaud! chaud! chaud! chaud! chaud! chaud! chaud!

f

Tout son-ne, tout ca-ri-lon-ne, Tous les timbres, tous les gre-lots,

p

Té-lé-gra-phe, té-lé-pho-ne, Plus de re-pos pour per-son-ne

p

Tout son-ne, tout ca-ri-lon-ne, Tous les tim-bres, tous les gre-lots,

f

Té-lé-gra-phe, té-lé-pho-ne, Non, plus de re-pos. Tout son-

ne, tout ca - ril - lon - ne, Plus de re - pos pour per - sonne. Plus-

de re - pos plus de re - pos.

mf *dim.*

(On parle)
Poco più lento.

pp

First system of a piano score. It consists of two staves (treble and bass clef) with a brace on the left. The music is in 2/4 time and features a melody in the right hand and a bass line in the left hand. A first ending bracket labeled '1.' spans the final two measures of the system.

Second system of the piano score, continuing the melody and bass line from the first system. It consists of two staves with a brace on the left.

Third system of the piano score, continuing the melody and bass line. It consists of two staves with a brace on the left.

Fourth system of the piano score, concluding the piece with a final cadence. It consists of two staves with a brace on the left.

ENTRÉE DE BELPHEGOR ET D'ARSÈNE

N^o 8^{bis}

Allegro.

PIANO.

Musical score for the entrance of Belphegor and Arsène. It is a piano piece in common time (C). The score is written for two staves (treble and bass clef) with a brace on the left. The tempo is marked 'Allegro.' and the dynamics are 'PIANO.' The piece begins with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. A piano (*p*) dynamic marking is also present in the bass line. The score includes a first ending bracket and a final cadence.

PETIT FINALE

N^o 9.

Allegro.

ARSÈNE.

BELPHEGOR.

CUPIDO.

PIANO.

f *p*

Crac! l'af -

Crac! l'af -

Crac! l'af -

A.

B.

C.

- faire est dans le sac! Il est trop tard pour qu'aucun se ré -

- faire est dans le sac! Il est trop tard pour qu'aucun se ré -

- faire est dans le sac! Il est trop tard pour qu'aucun se ré -

A. *_trac - te Et qui se - rait à ce point chi - ca - neur De rompre un*

B. *_trac - te Et qui se - rait à ce point chi - ca - neur De rompre un*

C. *_trac - te Et qui se - rait à ce point chi - ca - neur De rompre un*

A. *pac - te Qui fait son bon - heur. O for - tune! à moi ton sou -*

B. *pac - te Qui fait son bon - heur.*

C. *'pac - te Qui fait son bon - heur.*

A. *- ri - re, De tes fa - veurs l'au - ro - re naît*

B. *A - mour à*

B.

moi tou-te la ly-re, Mon roy-au-me pour ce car-net

CUPIDO. **Plus lent.**

A toi la

ARSÈNE.

Heu-

C.

vei-ne, à toi l'or-gi-e

Tempo.

A.

-reu-se ma-gi-e gloire à tes pré-sents!

BELPHÉGOR.

A

Plus lent.

A. *f* Et la folle or-

B. moi — l'éner — gi — e Des ins — tinets — puis — sants. Et la folle or-

CUPIDO. *f* Et la folle or-

Plus lent.

A. *rall.* - gi - e Du cœur — et des sens.

B. - gi - e Du cœur — et des sens. Et mainte - nant ...

C. - gi - e Du cœur — et des sens.

rall. *ff*

A. **Tempo.** Et mainte -

(APPARITION DE LA VOITURE)

A. *nant par - tous vi - te, par - tous vi - te, par - tous*
BELPHÉGOR.
Par - tous vi - te, par - tous
CUPIDO.
Par - tez vi - te, par - tez

A. *vi - te!*
 B. *vi - te!*
 C. *vi - te!*

f *tr*

Sop. **Allegro vivo.**

Bon voy - a - ge! par - tez vi - te, par - tez vi - te, par - tez vi - te

p

Que cha_cun de vous pro_fi_te Des bienfaits de sa vi_si_te.

f Bon voy_a_ge! par_tez vi_te, Que cha_cun de vous pro_fi_te

Des bienfaits de sa vi_si_te A la Ban_que des a_mours

Que cha_cun de vous pro_fi_te Des bienfaits de sa vi_si_te A la

Ban - que des a - - - (troues .

ACTE II.

ENTR' ACTE

Allegro.

8

PIANO.

ff

8

mf

mf

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. The treble clef part has a more active melodic line with some slurs, while the bass clef part provides a steady accompaniment.

Third system of musical notation. The treble clef part features a rapid ascending scale starting in the fourth measure, marked with a fermata and the number '10'. The bass clef part has a few notes. The word "rall." is written in the center of the system, and a dynamic marking "f" is placed below the treble clef staff.

Fourth system of musical notation. It begins with the instruction "Tempo 1°" above the treble clef. The treble clef part starts with a dynamic marking of "ff" (fortissimo) and then changes to "mf" (mezzo-forte). The bass clef part continues with a simple accompaniment.

Fifth system of musical notation, the final system on the page. It shows a continuation of the melodic and harmonic themes from the previous systems.

First system of a piano score. The right hand features a melodic line with eighth notes and rests, while the left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is present in the fifth measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A measure rest of 8 measures is indicated above the right hand staff.

Third system of the piano score. The right hand has a melodic line with a measure rest of 8 measures at the beginning. The left hand features a series of chords in the latter half of the system.

Fourth system of the piano score. The right hand has a melodic line with a measure rest of 8 measures at the beginning. The left hand features a series of chords. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Fifth system of the piano score. The right hand has a melodic line with a measure rest of 8 measures at the beginning. The left hand features a series of chords. The system concludes with a double bar line.

COUPLETS

N° 10.

Allegretto.

PIANO.

f *p*

MIMOSA.

J'ai per_du mon

f *p*

ca_ca_tois, Hé_las! il a bri_sé sa chaî_ne Les

pleurs é_tranglent ma voix Et je vais a_voir la mi_

M. *- grai - ne. Mais comment n'aimer pas d'amour,*

M. *Ce co-co que nul n'é - ga - le, Il é - tait beau com -*

M. *- me le jour Et méchant comme la ga - le,*

rall.

suivez.

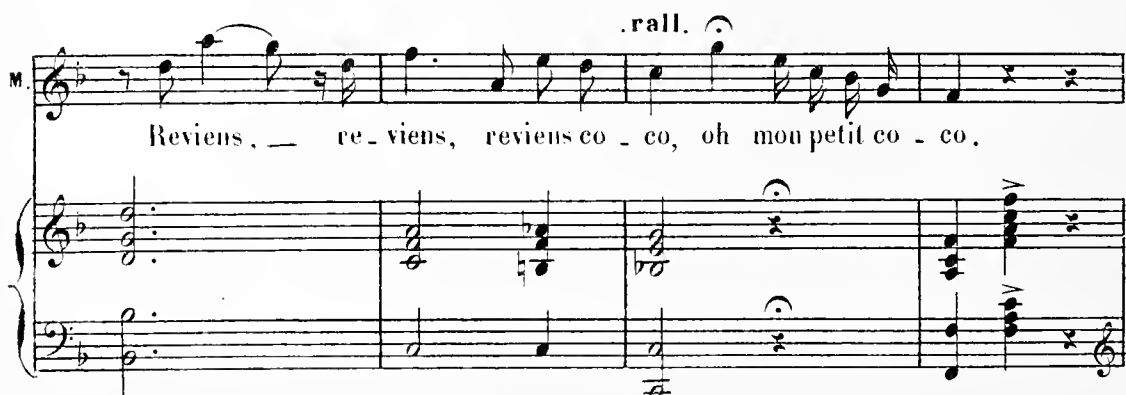

Tempo.

M. *Oh! oh! co - co, co-co, co-co, co-co, mon pe-tit co-co,*

M.  Des sou_pirs que je pous - se Je fa - ti - gue l'é -

M.  - cho ———— Toi qui di_sais si bien

M.  Et d'u_ne voix si dou - ce: As-tu dé_jeuné Jacquot!

M.  .rall.  Reviens, — re - viens, reviens co - co, oh mon petit co - co.

M. *Allegretto.* J'ai per_du mon

mf *f* *p*

M. ca_ ca_ tois, Il s'est en_ vo_ lé sans ver_ go_ gne, Est -

M. - il par_ti sur les toits Ou bien dans le bois de Bou_ lo_ gne?

M. Peut_ ê_ tre qu'un coup de fusil Le frappe d'un plomb ra_ pi_ de,

rall.

M. *Ou dans un car-ré de per-sil* *Peut-ê-tre qu'il se sui-*

suivz.

Tempo.

M. *-ci - de!* *Oh! oh!* *co - co,*

M. *co-co, co-co, co-co, mon pe-tit co-co, Des soupirs que je*

M. *pous - se* *Je fa - ti - gue l'é - cho*

M. *Toi qui di_sais si bien Et d'u_ne voix si*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'Toi' followed by eighth notes 'qui di_sais si bien'. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment of quarter notes.

M. *dou_ ce As-tu dé_jeuné Jacquot! Re_viens, — re_*

The second system continues the vocal line with 'dou_ ce' and 'As-tu dé_jeuné Jacquot!'. The piano accompaniment includes a treble clef with a melody of quarter notes and a bass clef with a harmonic accompaniment of quarter notes.

M. *— viens, re_viens co_ co, oh mon pe_tit co_ co.* *rall.*

The third system features a vocal line with a 'rall.' (rallentando) marking. The vocal line includes the lyrics '— viens, re_viens co_ co, oh mon pe_tit co_ co.' The piano accompaniment has a treble clef with a melody of quarter notes and a bass clef with a harmonic accompaniment of quarter notes.

Tempo.

The fourth system is a piano solo marked 'Tempo.'. It features a treble clef with a melody of eighth notes and a bass clef with a harmonic accompaniment of quarter notes. Dynamics include 'f' (forte) at the beginning and end, and 'p' (piano) in the middle.

DUETTO

N° 11. Allegretto

PIANO.

mf

JACQUELINE.

Vous l'a_vez

RODRIGO.

Où chère en_fant, je se_rai ta mar_rai_ne,

p

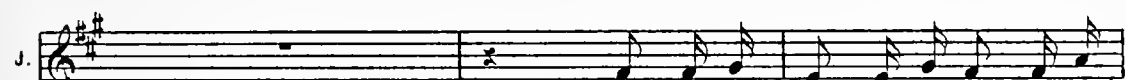
J dit ma marrai_ne Cré_sus,

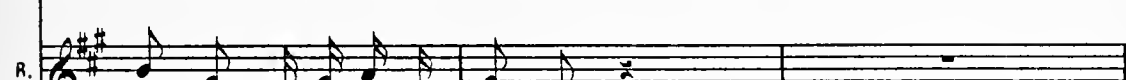
R A toi d'a_bord un coupé de l'Ur_


J. 
 Moi qui pre - nais ra - re - ment l'om - ni - bus.

R. 
 - bai - ne, Un grand pre -



J. 
 Moi qui per - chais sur les toits, sur la

R. 
 - mier é - ta - ge sur un squa - re.



J. 
 cour, Chouett!

R. 
 Et des bi - joux¹ comme u - ne ras - ta - quouère.



rall.

J. Mais que puis-je hé - las! vous of - frir en re - tour! Car

suivez.

Tempo.

J. je n'ai rien gar - dé Dans mon ad - ver - si - té

J. Qu'la croix d'ma mè - re, Le sa - bre de mon pè - re Et

Plus lent.

J. ma vir - gi - ni - té.

Plus lent. **Allegretto.** **f**

RODRIGO. Un cui - si -

J. 
 Moi qui sou - pais souvent d'un oignon

R. 
 - nier me semble o - bli - ga - toi - re,

p 

J. 
 cru. Au pou - lail -

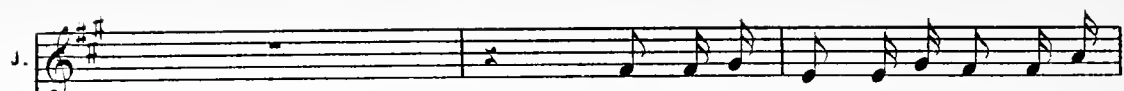
R. 
 A l'o - pé - ra l'hi - ver u - ne bai - gnoi - re,





J. 
 - ler j'al - lais à l'Am - bi - gu.

R. 
 U - ne vil -



J.  Moi qui du bois n'ai ja-mais fait le

R.  - la l'É - té près de la Sei - ne,



J.  tour, Chouett!

R.  La vie en - fin d'ù-ne pe - ti - te rei - ne,



J.  rall. Mais que puis-je hé - las! vous of - frir en re - tour! Car

R.  suivrez.



Tempo.

J.  je n'ai rien gar - dé Dans mon adver - si - té

J.  Qu'la croix d'ma mè - re, Le sa - bre de mon pè - re Et
RODRIGO.
 Qu'la croix d'sa mè - re, Le sa - bre de son pè - re Et

mf *p*

Plus lent.

J.  ma vir - gi - ni - té.

R.  sa vir - gi - ni - té.

Tempo.

f

MUSIQUE DE SCÈNE.

N^o 12^{bis}

ENTRÉE DES INVITÉS.

♩ Allegro.

PIANO.

pp

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo marking 'Allegro' and the dynamic marking 'pp'. The melody in the right hand is characterized by eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes. The piece concludes with a final cadence in the fourth system.

♩ Ce morceau doit se jouer jusqu'à
l'entrée de la Comtesse y Guadamara.

A.C. 10036

A. CHŒUR - B. DUETTO.

N° 12.

Allegro.

RODRIGO.

(Parlé) Le prince et la princesse Belphégor. Des al - tes - ses chez

PIANO.

R.

moi, la faveur n'est pas min - ce É - clat du sang s'al - lie a - vec l'é - clat de

R.

l'or!

Sop.

Honneur au prin - ce, à la prin - ces - se! De les con -

Ténors.

Honneur au prin - ce, à la prin - ces - se! De les con -

Basses.

Honneur au prin - ce, à la prin - ces - se! De les con -

All^o marziale.

_nai - tre nul n'a l'heur Mais c'est u - ne rai - son pour
 _nai - tre nul n'a l'heur Mais c'est u - ne rai - son pour
 _nai - tre nul n'a l'heur Mais c'est u - ne rai - son pour

Allegro.

leur faire en - cor plus de po - li - tes - - - se.
 leur faire en - cor plus de po - li - tes - - - se.
 leur faire en - cor plus de po - li - tes - - - se.

ff

SATANIELLA.

Rois d'une î - le transatlan - ti - que En - tre la Corse et Tombouctou,

BELPHÉGOR.

Pour observer la po - li - ti - que Nous voyageons un peu par - tout.

SATANIELLA.

Changeant de mœurs et de coutu - mes, Cu - ri - eux mais point é - ba - his,

BELPHÉGOR.

Nous prenons a - vec ses cos - tu - mes Le pur chic de tous les pa - ys.

S. Et point par cal_cul, Mais par fan_tai_si_e,
BELPHÉGOR.

B. Et point par cal_cul, Mais par fan_tai_si_e,

mf

S. Car les Bel-phé_gor Sont plus cou_sus d'or Qu'aucun roi d'A -

B. Car les Bel-phé_gor Sont plus cou_sus d'or Qu'aucun roi d'A -

S. - si - - - e. Pour voir Pa_ris Nous

B. - si - - - e. Pour voir Pa_ris Nous

p

S. a - vons pris Depuis Pernambouc Nos tickets à l'a - gen - ce Cook. Pour

B. a - vons pris Nos tic - kets à l'a - gen - ce Cook. Pour

S. voir Pa - ris Nous a - vons pris Depuis Pernambouc Nos tickets à l'a -

B. voir Pa - ris Nous a - vons pris Nos tic - kets à l'a -

S. - gen - ce Cook.

B. - gen - ce Cook.

Sop. - gen - ce Cook. *ff*

Ténors. Pour voir Pa - ris Vous a - vez pris

Basses. Pour voir Pa - ris Ils ont pris

Pour voir Pa - ris Ils ont pris

SATANIELLA.

Pour voir Pa - ris Nous

BELPHÉGOR.

Pour voir Pa - ris Nous

Depuis Pernambouc Vos tickets à l'a - gen - ce Cook. Pour voir Pa - ris Vous

Leurs tic - kets à l'a - gen - ce Cook. Pour voir Pa - ris

Leurs tic - kets à l'a - gen - ce Cook. Pour voir Pa - ris

a - vous pris Depuis Pernambouc Nos tickets à l'a - gen - ce Cook.

a - vous pris Nos tic - kets à l'a - gen - ce Cook.

a - vez pris Depuis Pernambouc Vos tickets à l'a - gen - ce Cook.

Ils ont pris Leurs tic - kets à l'a - gen - ce Cook.

Ils ont pris Leurs tic - kets à l'a - gen - ce Cook.

(GIGUE.)

mf

SATANIELLA.

Or ce ma-tin notre inter-prè-te Nous dit que fai-tes vous ce soir?

p

BELPHÉGOR.

Les Vespé-tros donnent u-ne fé-te, Trop heureux de vous re-çe-voir.

mf

SATANIELLA.

Un es-saim de beautés troublantes Y res-su-ci-te-ra Pa-phos,

p

BELPHÉGOR.

Commençons au jar-din des plan-tes Nous fi-nirons chez Ves-pé-tros.

mf

S. Et point par cal - cul, Mais par fan - tai - si - e,

B. Et point par cal - cul, Mais par fan - tai - si - e,

mf

S. Car les Bel - phé - gor Sont plus cou - sus d'or

B. Car les Bel - phé - gor Sont plus cou - sus d'or

S. Qu'aucun roi d'A - si - e. Pour

B. Qu'aucun roi d'A - si - e. Pour

S. voir Pa - ris Nous a - vons pris Depuis Pernambouc Nos tickets

B. voir Pa - ris Nous a - vons pris Nos tic - kets à l'a -

p

S. à l'a - gen - ce Cook. Pour voir Pa - ris Nous a - vons pris Depuis

B. - gen - ce Cook. Pour voir Pa - ris Nous a - vons pris

S. Per - nam - bouc Nos tic - kets à l'a - gen - ce Cook.

B. Nos tic - kets à l'a - gen - ce Cook.

Sop. *ff* Pour

Ténors. *ff* Pour

Basses. *ff* Pour

ff

voir Pa - ris Vous a - vez pris De - puis Pernambouc Vos tie - kets

voir Pa - ris Ils ont pris Leurs tie - kets a la -

voir Pa - ris Ils ont pris Leurs tie - kets à l'a -

ff

SATANIELLA.

Pour voir Pa - ris Nous a - vons pris Depuis

BELPHÉGOR.

Pour voir Pa - ris Nous a - vons pris

à l'a - gen - ce Cook. Pour voir Pa - ris Vous a - vez pris Depuis

-gen - ce Cook. Pour voir Pa - ris Ils ont pris

-gen - ce Cook. Pour voir Pa - ris Ils ont pris

S. *Per - nam - boue Nos - tie - kets à Fa - gen - ce Cook.*

B. *nos - tie - kets à Fa - gen - ce Cook.*

Per - nam - boue Vos - tie - kets à Fa - gen - ce Cook.

leurs - tie - kets à Fa - gen - ce Cook.

leurs - tie - kets à Fa - gen - ce Cook.

(GIGUE GÉNÉRALE)

ENSEMBLE

N° 13.

Allegro non troppo.

PIANO

Piano introduction for Ensemble No. 13, marked "PIANO" and "f". The music is in 2/4 time and consists of two staves (treble and bass clef) with a grand staff bracket. The melody is in the right hand, and the accompaniment is in the left hand.

MIMOSA.

C'est moi!

ARSÈNE.

C'est moi!

CASIMIR.

C'est Ar.

Piano accompaniment for the vocal entries of Mimosa, Arsène, and Casimir. The music is in 2/4 time and consists of two staves (treble and bass clef) with a grand staff bracket. The melody is in the right hand, and the accompaniment is in the left hand. The dynamic marking "p" is present.

A.
 In-tré-pide et cour-tois, Je vous rap-por-te hors d'ha-

C.
 -sè - - ne!

Piano accompaniment for the vocal lines of Mimosa and Casimir. The music is in 2/4 time and consists of two staves (treble and bass clef) with a grand staff bracket. The melody is in the right hand, and the accompaniment is in the left hand.

MIMOSA.

Mon ca-ca - tois! Combien je vous sais
 - lei - ne, Vo-tre Ca-ca - tois.

M. grâ - cel

A. Et ce dé -

CASIMIR.

Son Ca-ca - tois. Ce qu'elle avait per - du.

A. - tail important me sur - pas - se Vei - ne nou - velle il ne m'a pas mor -

A.

- du.
Soprani.

p et léger.

Le bra_ve jeune homme,

pp

Le bra_ve jeune hom_me, A lui la pom_me. Mais vo_yez com_me

Tri_om-phant, au bout de ses doigts Il rap_por-te le Ca-ca-

f *f* *pp*

f *pp*

RODRIGO. ARSÈNE.

Vraiment vous re_fu-sez la récom-pense hon_né-te? Je re-

-tois.

p léger.

A. *- fuse, u - ne cha - ri - té! Mais je ré - clame à vo - tre*

A. *fè - te Ehon - neur d'être in - vi - té. RODRIGO.*
Vous

MIMOSA.
Oh! com -
 R. *l'é - tes!*
avec expression.
p sostenuto.

M. *- bien c'est moi qui vous en - vie Et vous fleur -*

M. *ris d'un gar-dé - nia de mou bou - quet* Car vous m'a -

M. *-vez ren-du la vi - e* Eu me ren - dant

M. *— mon per-ro - quet.*
 ARSÈNE. *rall.* *avec expression.*

Ma - de - moi - sel - le! Là, chè - re

suivrez.

Tempo.

A. *fleur qui me vient d'el - - - le, Ne quit-te plus mon*

A.

cœur, Ne quit - te plus mon cœur, O chère

A.

fleur qui me vient d'el - le Ne quit - te plus mon cœur, ne quit - te

rall.

suivent,

Tempo.

A.

plus mon cœur.

f

Sop. *p léger.*

Tén. *p*

Basses. *p*

Le brave jeune homme, Le brave jeune homme, A lui la pomme

Le brave jeune homme, Le brave jeune homme, A lui la pomme

Le brave jeune homme, Le brave jeune homme, A lui la pomme

p

Mais voyez com - me Tri - om - phant au bout de ses doigts Il rap -

Mais voyez com - me Tri - om - phant au bout de ses doigts Il rap -

Mais voyez com - me Tri - om - phant au bout de ses doigts Il rap -

f *f* *pp* *f* *f* *pp* *f* *pp* *f* *pp*

MIMOSA.

Vous rap - por - tez mon Ca - ca -

ARSÈNE

Je rap - por - te son Ca - ca -

- por - te le Ca - ca -

- por - te le Ca - ca -

- por - te le Ca - ca -

- por - te le Ca - ca -

M. *cresc.*
 _tois Vous rapportez mon ca-ca - *cresc.*
 SATANIELLA. *cresc.*
 Vous rapportez son ca-ca - *cresc.*
 A. Je rap - por - *cresc.*
 C. Tu rapportes le ca-ca - tois. Il rap - por - *cresc.*
 R. Il rapporte le ca-ca - tois Il rap - por - *cresc.*
p et léger. cresc.

M. *f*
 _tois, Vous rap - por - tez mon ca - ca - tois, Ah!
 S. *f*
 _tois, Vous rap - por - tez son ca - ca - tois,
 A. *f*
 - te son ca - ca - - tois,
 C. *f*
 - te son ca - ca - - tois,
 R. *f*
 - te son ca - ca - - tois,
f

Tempo.

M. *f*
mon ca - ca - tois.

S. *p* *f*
son ca - ca - tois.

A. *p* *f*
son ca - ca - tois.

C. *p* *f*
son ca - ca - tois.

R. *p* *f*
son ca - ca - tois.

p *f*
ca - tois.

p *f*
ca - tois.

p *f*
ca - tois.

Tempo.

p *ff*

COUPLETS

N^o 14.

Allegro.

PIANO.

RODRIGO.

Cet hô - tel que je vous pré - sen - te N'est pas un

im - meu - ble ba - nal, La fa - çade en est im - po -

- san - te, Le style en est o - ri - gi - nal, Les meu - bles

R.

au - tant de trou - vaill. les Sont tous des bi - be - lots de

R.

prix. En un mot j'ai planté Ver - sailles Au cœur de Pa -

Tempo di Marcia.

R.

- ris Et voi - là comment nous les ras - taquouères,

R.

Les rois du pétrole et des mi - nes d'or, Nous faisons a - vec Paris

R.

pour décor — Des cho — ses extra or — di — nai — res, Que ne pourrait faire en —

rall.

R.

— cor Au — eun de vos mil — li — on — nai — res.

rall.

f

Tempo.

f MIMOSA, RODRIGO.

Où voi — là comment nous les ras — taquonè — res

ARSÈNE, CASIMIR et TUTTI.

Où voi — là comment tous ces ras — taquonè — res

Sop.

f

Hal.

Hal

Tén.

f

Hal

Hal

Basses.

f

Hal.

Hal

Tempo.

ff

M.
R.
Les rois du pé - trole et des mi - nes d'or,

A.
G.
Ces rois du pé - trole et des mi - nes d'or,

Ha! Ha!

Ha! Ha!

Ha! Ha!

M.
R.
Nous fai - sons a - vec Pa - ris pour décor ——— Des

A.
G.
Ils nous font a - vec Pa - ris pour décor ——— Des

Hourrah! Des

Hourrah! Des

Hourrah! Des

M.
R.
cho - ses ex - tra or - di - nai - res Que ne pour - rait faire en -

A.
C.
cho - ses ex - tra or - di - nai - res Que ne pour - rait faire en -

cho - ses ex - tra or - di - nai - res Que ne pour - rait faire en -

cho - ses ex - tra or - di - nai - res Que ne pour - rait faire en -

cho - ses ex - tra or - di - nai - res Que ne pour - rait faire en -

rall.

M.
R.
- cor Au - cun de nos mil - li - on - nai - res.

A.
C.
- cor Au - cun de nos mil - li - on - nai - res.

- cor Au - cun de nos mil - li - on - nai - res.

- cor Au - cun de nos mil - li - on - nai - res.

- cor Au - cun de nos mil - li - on - nai - res.

- cor Au - cun de nos mil - li - on - nai - res.

suivez.

R.

Allegro.

ff

J'aurais

R.

a - che - té par bra - va - de, Jonglant a - vec les mil - li -

p

R.

- ons, Le louvre a - vec sa co - lon - na - de, La halle a -

mf *p*

R.

- vec ses pa - vil - lons, Ma - rien n'é - tait plus fan - tai -

p

R.

_sis _ te A mes goûts rien de plus pa _ reil Que de lo -

R.

_ger le roi du Schiste Chez le roi So _ leil.

Tempo di Marcia.

R.

Et voilà comment nous les rastaquouè _ res Les rois du Pétrole et des

Tempo di Marcia.

p

R.

Mi _ nes d'or, Nous faisons a _ vec Pa _ ris pour décor _ Des

R. *cho - ses ex - tra - or - di - nai - res, Que ne pour - rait faire en -*

rall. *_cor Au - cun de vos mil - li - on - nai - res.*

rall. *3 3*

Tempo.
f MIMOSA RODRIGO
f ARSÈNE CASIMIR et TUTTI

Qui voi - là comment nous les ras - taquouè - res

Qui voi - là comment tous ces ras - taquouè - res

Sop. *Ha! ha!*

Tén. *Ha! ha!*

Basses. *Ha! ha!*

Tempo.
ff

M. R. Les rois du Pé_trole et des Mi_nes d'or Nous faisons a_vec Pa_ris

A. C. Les rois du Pé_trole et des Mi_nes d'or Ils vous font a_vec Pa_ris

Ha! ha!

Ha! ha!

Ha! ha!

M. R. pour dé_cor _____ Des cho_ _ses ex_ tra_ or_ di_

A. C. pour dé_cor _____ Des cho_ _ses ex_ tra_ or_ di_

Hurrah! Des cho_ _ses ex_ tra_ or_ di_

Hurrah! Des cho_ _ses ex_ tra_ or_ di_

Hurrah! Des cho_ _ses ex_ tra_ or_ di_

Hurrah! Des cho_ _ses ex_ tra_ or_ di_

fff

rall

M.
R.

A.
C.

-nai - res Que ne pour - rait faire en - cor Au - cun de nos mil - li - on -

-nai - res Que ne pour - rait faire en - cor Au - cun de nos mil - li - on -

-nai - res Que ne pour - rait faire en - cor Au - cun de nos mil - li - on -

-nai - res Que ne pour - rait faire en - cor Au - cun de nos mil - li - on -

-nai - res Que ne pour - rait faire en - cor Au - cun de nos mil - li - on -

suivez.

M.
R.

A.
C.

-nai - res.

-nai - res.

-nai - res.

-nai - res.

-nai - res.

Allegro.

ff

8

3

3

Enchaînez.

PETITE MARCHÉ

SORTIE DES INVITÉS

N° 15.

Allegro.

PIANO. *ff*

(ENTRÉE DU PRINCE ET DE LA PRINCESSE)

p

pp

MUSIQUE DE SCÈNE

N^o 15^{bis}

Allegro.

PIANO.

pp

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff. The first system includes the tempo marking 'Allegro.' and the dynamic marking 'pp'. The second system has a 'pp' marking in the middle. The third system has a 'pp' marking in the middle. The fourth system concludes the piece with a final cadence. The music features a mix of eighth and sixteenth notes in the right hand, and block chords and simple rhythmic patterns in the left hand.

CHŒUR

N° 16.

Allegro.

PIANO.

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamic markings *f* and *mf*. The lower staff is in bass clef and contains a bass line with a *p* marking. The music is in 2/4 time and features a key signature of one flat.

The second system of piano accompaniment continues the two-staff format. The upper staff has dynamic markings *f* and *p*. The lower staff continues the bass line. The music maintains the same tempo and key signature.

Sop.

Prenons nos pla - ces, faisons si -

Tén.

Prenons nos pla - ces, faisons si -

Basses.

Prenons nos pla - ces, faisons si -

The third system of piano accompaniment features a *f* dynamic marking in the upper staff. The lower staff continues the bass line. The music concludes the system with sustained chords.

len - ce! Des ta-bleaux vi-vants c'est l'ins - tant!

len - ce! Des ta-bleaux vi-vants c'est l'ins - tant!

len - ce! Des ta-bleaux vi-vants c'est l'ins - tant!

Mais ra - re - ment on a vu tant De lu - xe de ma - gni - fi -

Mais ra - re - ment on a vu tant De lu - xe de ma - gni - fi -

Mais ra - re - ment on a vu tant De lu - xe de ma - gni - fi -

cen - ce Prenons nos pla - ces, faisons si -

cen - ce Prenons nos pla - ces, faisons si -

cen - ce Prenons nos pla - ces, faisons si -

_len - ce! Des tableaux vi - vants c'est l'ins - tant!
 _len - ce! Des tableaux vi - vants c'est l'ins - tant!
 _len - ce! Des tableaux vi - vants c'est l'ins - tant!

Mais ra - re - ment on a vu tant De lu - xe de ma - gni - fi -
 Mais ra - re - ment on a vu tant De lu - xe de ma - gni - fi -
 Mais ra - re - ment on a vu tant De lu - xe de ma - gni - fi -

- cen - - - ce.
 - cen - - - ce.
 - cen - - - ce.

TABLEAUX VIVANTS

N^o 17.Mouv^t. de Valse.

A *ff*

(RIDEAU) (On parle)

p *f* *p*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic in the treble clef and a piano (*p*) dynamic in the bass clef. The piece is in a key with one flat and a 3/4 time signature.

Second system of musical notation, continuing the piece with a consistent rhythmic and harmonic structure.

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

Fourth system of musical notation, maintaining the melodic and harmonic flow.

Fifth system of musical notation, marked with the instruction "(RIDEAU)" above the staff. It features a forte (*f*) dynamic and includes a crescendo hairpin.

Sixth system of musical notation, concluding the piece with a final melodic flourish in the treble clef and a sustained bass line.

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, featuring a treble and bass staff with various notes and rests.

Third system of musical notation, featuring a treble and bass staff with various notes and rests.

Fourth system of musical notation, featuring a treble and bass staff with various notes and rests.

Fifth system of musical notation, featuring a treble and bass staff with various notes and rests.

Sixth system of musical notation, featuring a treble and bass staff with various notes and rests.

Encl. inez.

Allegro.

B

First system of musical notation for piano B. It consists of two staves, treble and bass clef, with a 2/4 time signature. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with some chromaticism, while the left hand provides a steady accompaniment. A hairpin crescendo is visible in the right hand towards the end of the system.

(RIDEAU)

On parle.

pp

Second system of musical notation for piano B. It begins with a piano-piano (*pp*) dynamic. The right hand has a more active, rhythmic melody, while the left hand continues with a steady accompaniment.

p

Third system of musical notation for piano B. The right hand continues its melodic line, and the left hand accompaniment remains consistent. A piano (*p*) dynamic marking is present in the right hand.

p

Fourth system of musical notation for piano B. The right hand has a more active, rhythmic melody, and the left hand accompaniment remains consistent. A piano (*p*) dynamic marking is present in the left hand.

Fifth system of musical notation for piano B. The right hand continues its melodic line, and the left hand accompaniment remains consistent.

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

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

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

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) in the right hand. The text "(RIDEAU)" is printed above the right staff.

Fifth system of musical notation, concluding the page with a final melodic flourish in the right hand and a sustained bass line.

First system of musical notation, measures 1-4. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill in measure 1. The bass clef staff contains a bass line with chords and eighth notes. A dynamic marking *f* is present in measure 4.

Second system of musical notation, measures 5-8. The treble clef staff continues the melodic line with chords. The bass clef staff continues the bass line with chords and eighth notes.

Third system of musical notation, measures 9-12. The treble clef staff continues the melodic line with chords. The bass clef staff continues the bass line with chords and eighth notes. A dynamic marking *ff* is present in measure 12.

Fourth system of musical notation, measures 13-16. The treble clef staff continues the melodic line with chords. The bass clef staff continues the bass line with chords and eighth notes.

Fifth system of musical notation, measures 17-20. The treble clef staff continues the melodic line with chords. The bass clef staff continues the bass line with chords and eighth notes.

Enchaînez.

(RIDEAU)

Allegro.

C

The musical score is written for piano (C) in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of staves. The first system includes dynamic markings *mf*, *f*, and *p*. The notation includes chords, arpeggiated figures, and melodic lines in both the treble and bass clefs. The piece concludes with a double bar line.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The first measure of the treble staff contains a half note chord. The second measure has a piano (*p*) dynamic marking. The bass staff features a series of chords and a few moving lines.

Second system of musical notation. The treble staff continues with a melodic line. The bass staff has a series of chords. A forte (*f*) dynamic marking appears in the third measure, and a fortissimo (*ff*) marking appears in the fourth measure.

Third system of musical notation. The treble staff features a melodic line with some chromaticism. The bass staff continues with a series of chords.

Fourth system of musical notation. The treble staff has a melodic line. The bass staff features a series of chords. There is a measure rest in the second measure of the bass staff.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff features a series of chords. There is a measure rest in the fourth measure of the bass staff.

Sixth system of musical notation. The treble staff has a melodic line. The bass staff features a series of chords. The system concludes with a double bar line and a fermata over the final note in both staves.

Andante.

D

p *cresc.*

RIDEAU.

f *p* *pp*

MIMOSA. (cri)

Ah!

mf

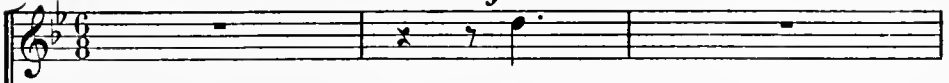
Enchainez.

A. CHOEUR - B. COUPLETS - C. FINALE.

N° 18.

Allegro.

SOPRANI.



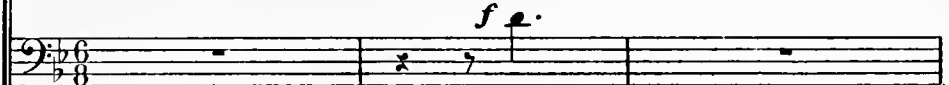
Ah!

TÉNORS.



Ah!

BASSES.



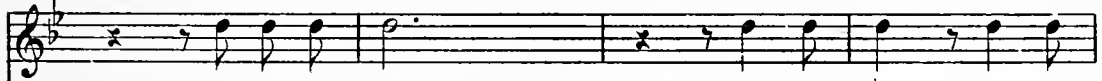
Ah!

Allegro.

PIANO.



ARSÈNE.



Pardonnez - moi

j'é - tais fou Mi - mo -



A.

-sa!

mystérieusement.

Sop. *p*

Ténors. *p*

Basses. *p*

La_vez-vous vu, Pa_reille au da - - ce C'est in_sen -

-sé! c'est in - con - gru! On voudrait se voi_ler la

-sé! c'est in - con - gru! On voudrait se voi_ler la

-sé! c'est in - con - gru! On voudrait se voi_ler la

fa - ce Mais quoi c'est fait là - vez - vous vu? là e ou

fa - ce Mais quoi c'est fait là - vez - vous vu? là e ou

fa - ce Mais quoi c'est fait là - vez - vous vu? là e ou

CASIMIR. **Allegro.**

Faut-

u, là é ou u là é ou u, là é ou u.

u, là é ou u là é ou u, là é ou u.

u, là é ou u là é ou u, là é ou u.

Allegro.

f *p*

RUY.

C. *-il le je - ter hors sans at - ten - dre la gar - de? Faut-*

Ry. *-il sous mon ta - lon l'é - cra - ser comme un ver?*

RODRIGO.

Non, c'est

R. *moi que le soin de vous ven - ger re -*

R. *-gar - de! Qu'on me don - ne mon to - ma -*

Allegro moderato.

R. *wack.*

Sop. *mf* Non! non! non!

Ténors. *mf* Qu'on lui don - ne son to - ma - wack.

Basses. *mf* Qu'on lui don - ne son to - ma - wack.

Allegro moderato.

p

Detailed description: This system contains the first vocal entries and piano accompaniment. The Soprano part has a rest followed by the lyrics 'Non! non! non!' with a mezzo-forte (mf) dynamic. The Tenor and Bass parts enter with the lyrics 'Qu'on lui don - ne son to - ma - wack.' also marked mf. The piano accompaniment begins with a piano (p) dynamic, featuring chords in the right hand and a simple bass line in the left hand.

pas de to - ma - wack. Non! non! non!

Qu'on lui don - ne son to - ma - wack.

Qu'on lui don - ne son to - ma - wack.

Detailed description: This system continues the vocal parts and piano accompaniment. The Soprano part has a rest followed by 'Non! non! non!'. The Tenor and Bass parts continue with 'Qu'on lui don - ne son to - ma - wack.' The piano accompaniment continues with the same texture as the first system, with chords in the right hand and a bass line in the left hand.

pas de to - ma - wack! Non! non! non! pas de to - ma - wack! Non! non! non!

Voilà! voi - là le to - ma - wack. Voi - là! voi -

Voilà! voi - là le to - ma - wack. Voi - là! voi -

The first system consists of three 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 bass clef. The music is marked with a forte *f* dynamic. The lyrics are: "pas de to - ma - wack! Non! non! non! pas de to - ma - wack! Non! non! non!" followed by "Voilà! voi - là le to - ma - wack. Voi - là! voi -" and "Voilà! voi - là le to - ma - wack. Voi - là! voi -".

ARSÈNE.

Frappel Et les came -

pas de to - ma - wack.

-là le to - ma - wack.

-là le to - ma - wack.

The second system begins with the character name "ARSÈNE." in the vocal line. The lyrics are: "Frappel Et les came -" followed by "pas de to - ma - wack." and "-là le to - ma - wack." repeated on the vocal staves. The piano accompaniment continues with the same accompaniment as the first system. The music is marked with a forte *f* dynamic.

(Parté) Demandez, le drame de
l'avenue du bois de Boulogne.

A.

-lots crieront de main dans la ru - e:

p

MIMOSA.

Arrêtez! Ma co-lère est dis-pa - ru - e Et mon

Quoi?

Quoi?

Quoi?

f *p*

M.

cœur sé-clai-re de sou-dai - nes clar-tés.

rall.

p

f

suirez.

Allegretto.

MIMOSA.

Vous a - vîez done per - du la tète - te Par un sub - til

M. é - ga - re - ment, Pour em - brasser ef - fron - té - ment Sur la

M. bouche u - ne fil - le hon - nê - te. Ce bai - ser là pour mon

M. honneur meurtri Ne peut é - tre qu'u - ne pré - fa - ce.

M.
Or ce baiser, seul un ma-ri ef - fa - - - - ce, ef -

M.
- fa - - - ce.

Tempo.

p

M.
Mais à vous voir hon - teux vous mê - me Et re - pentant

p

M.
comme il convient, Par bon - té d'a-me il me souvient - Que

M.
vous m'aimez, que je vous ai - - me. De vos remords mon cœur

M.
trop at-ten-dri Ne peux plus fai - re vol - te fa - ce,

M.
J'ai-me mieux di - re à mon ma-ri: ef - fa - - -

M.
ce, ef - fa - - - ce.

Tempo.

TOUT LE MONDE. *f*

Son mari! son ma - ri!

RODRIGO

Allegro. Du sort c'est lui le fa - vo -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for Rodrigo, starting with a rest followed by the lyrics 'Son mari! son ma - ri!'. The second staff is the piano accompaniment, beginning with a rest and then playing a rhythmic pattern. The tempo is marked 'Allegro'.

BELPHEGOR.

Allegro.

A fai-re ton bon-heur ai-je assez ré-us - si?

ARSÈNE.

-ri. Mer - cil dé -

Allegro.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line for Arsène, starting with a rest followed by the lyrics 'A fai-re ton bon-heur ai-je assez ré-us - si?'. The second staff is the piano accompaniment, starting with a rest and then playing a rhythmic pattern. The tempo is marked 'Allegro'.

-mon, mer - cil

Sop.

Tén.

Basses.

Du sort il est le fa-vo - ri. Le voi -

Du sort il est le fa-vo - ri. Le voi -

Du sort il est le fa-vo - ri. Le voi -

Detailed description: This system contains the fifth, sixth, seventh, and eighth staves of music. The top staff is a vocal line for Soprano, starting with a rest followed by the lyrics '-mon, mer - cil'. The second staff is a vocal line for Tenor, starting with a rest followed by the lyrics 'Du sort il est le fa-vo - ri. Le voi -'. The third staff is a vocal line for Basses, starting with a rest followed by the lyrics 'Du sort il est le fa-vo - ri. Le voi -'. The fourth staff is the piano accompaniment, featuring triplets and a strong rhythmic pattern. The tempo is marked 'Allegro'.

MIMOSA. *rit.*

Ah! _____

-là son ma - ri, Le voi - là son ma - ri.

-là son ma - ri, Le voi - là son ma - ri.

-là son ma - ri, Le voi - là son ma - ri.

rit.

C. FINALE.

Tempo 1^o

M. Et voi - là comment, nous les ras - taquouè-res

ARSÈNE, RODRIGO. *f*

Ha! Ha!

BELPHÉGOR, CUPIDO. *f*

Ha! Ha!

Tempo 1^o

p

M.
Reines du Pé-trole et des mi-nes d'or, A mes sen-ti-ments donnant

A.
R.
Ha! Ha!

B.
C.
Ha! Ha!

M.
leur es-sor, C'est nous les seu-les hé-ri-

A.
R.
Hurrah! Voi-là les seu-les hé-ri-

B.
C.
Hurrah! Voi-là les seu-les hé-ri-

rall.

M.
tières Chez qui l'on rencontre en-cor Des cœurs d'or et des dots prin-ciè-res.

A.
R.
tières Chez qui l'on rencontre en-cor Des cœurs d'or et des dots prin-ciè-res.

B.
C.
tières Chez qui l'on rencontre en-cor Des cœurs d'or et des dots prin-ciè-res.

rall.

MIMOSA, SATANIELLA, JACQUELINE.

Et voi - là comment, nous les ras - ta - quouè - res
 ARSÈNE, CASIMIR, RODRIGO et TUTTI. sont

Et voi - là comment, sont les ras - ta - quouè - res

f Ha! Ha!

f Ha! Ha!

f Ha! Ha!

ff

M.
S.
J.
Rei - nes du pé - trole et des mi - nes d'or,

A.
C.
R.
T.
Rei - nes du pé - trole et des mi - nes d'or,

Ha! Ha!

Ha! Ha!

Ha! Ha!

M. S. J. à nos sen - ti - ments lais - sant leur essor _____ C'est

A. C. R. T. à leurs sen - ti - ments lais - sant leur essor _____ Ce

Hurrah! Voi -

Horrah! Voi -

Hurrah! Voi -

The first system of the musical score consists of six staves. The top two staves are for vocal parts: the first is labeled 'M. S. J.' and the second 'A. C. R. T.'. Both have lyrics in French. The next three staves are for instrumental parts, with lyrics 'Hurrah!' and 'Voi -' appearing below them. The bottom staff is a grand staff for piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

M. S. J. nous les seu - les hé - ri - tiè - res, Chez qui l'on ren - contre en -

A. C. R. T. sont les seu - les hé - ri - tiè - res, Chez qui l'on ren - contre en -

- là les seu - les hé - ri - tiè - res, Chez qui l'on ren - contre en -

- là les seu - les hé - ri - tiè - res, Chez qui l'on ren - contre en -

- là les seu - les hé - ri - tiè - res, Chez qui l'on ren - contre en -

The second system of the musical score consists of six staves. The top two staves are for vocal parts: the first is labeled 'M. S. J.' and the second 'A. C. R. T.'. Both have lyrics in French. The next three staves are for instrumental parts, with lyrics '- là les seu - les hé - ri - tiè - res, Chez qui l'on ren - contre en -' appearing below them. The bottom staff is a grand staff for piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

allargando. **Tempo.**

M.
S.
J.

cor Des cœurs d'or et des dots prin-ciè - - res.

A.
C.
R.
T.

- cor Des cœurs d'or et des dots prin-ciè - - res.

- cor Des cœurs d'or et des dots prin-ciè - - res.

- cor Des cœurs d'or et des dots prin-ciè - - res.

- cor Des cœurs d'or et des dots prin-ciè - - res.

allargando. **Tempo.**

Fin du 2^{me} Acte.

ENTR'ACTE

Allegro. *tr.* **Moderato.**

PIANO *ff* *mf staccato.*

ff *p*

Tempo. *f rit. p* *crescendo.* *ff* *ff*

ENSEMBLE ET COUPLET

N^o 19.All^o non troppo.

PIANO.

p

crescendo.

f

JACYNTHA.

Pa - rons la cham - bre nup - ti - a - le, Doux nid — aux pro.

Soprani (Petits rôles)

Pa - rons la cham - bre nup - ti - a - le, Doux nid — aux pro.

- pos en - jô-leurs, Un charme encor plus vif s'ex - ha - le Dans
 - pos en - jô-leurs, Un charme encor plus vif s'ex - ha - le Dans

p
 les parfums et dans les fleurs, Dans les par-fums et dans les fleurs. —
p
 les parfums et dans les fleurs, Dans les par-fums et dans les fleurs. —

Poco più lento.
 Mais hà-tons-nous dé-jà l'heure sa-va - ce Et bientôt loin des re -
Poco più lento.
p

- gards in - dis - crets Les deux é - poux le cœur plein d'es-pé - ran - ce,

rall.

Viendront i - ci se con - ter leurs secrets, Viendront i - ci se con -

suivent.

Tempo.

- ter leurs secrets.

Soprani (Petits rôles)

mf Pa - rons la cham-bre nup - ti - a - le, Doux nid - aux pro -

Tempo.

Un charme encor plus vif s'ex - ha - le Dans

- pos en - jô - leurs, Un charme encor plus vif s'ex - ha - le Dans

J. *p* *rall.*
 les parfums et dans les fleurs, Dans les par-fums et dans les fleurs, Dans les par-
 les parfums et dans les fleurs, Dans les par-fums et dans les fleurs, Dans les par-

f *p* *rall.*

Tempo.

J. *f* *p* *rall.*
 - fums et dans les fleurs. _____
 - fums et dans les fleurs. _____

Tempo. (Minuit sonne)

mf *diminuendo.*

SORTIE

N^o 19^{bis}

Allegro.

PIANO.

mf

p

APPARITION DE CUPIDO.

N^o 19^{ter}

All^o

PIANO.

p

ff

DISPARITION DE CUPIDO.

All^o

PIANO.

p

ff

DUETTO

N^o 20.

ARSÈNE.

All^o moderato. 11

PIANO.

A

se fait tard, ô Mi - mo - sa! As - sez lon - guement on cau - sa Ce

P

MIMOSA.

Que vent en - cor di - re ce - ci Nâ - l - lous nous

A

sem - - ble.

P

M.  pas dormir i-ci Eu - sem - ble.

A.  Un au - tre soir j'en



A.  ai l'es - poir, Mais vois plu - tôt comme ce soir Je



MIMOSA.  Vrai - ment e'est é - trange oh! com -

A.  bail - le!



M.  - bien Tant que tout ça ne me dit rien Qui vail - le.



M.  *Bonne nuit!*

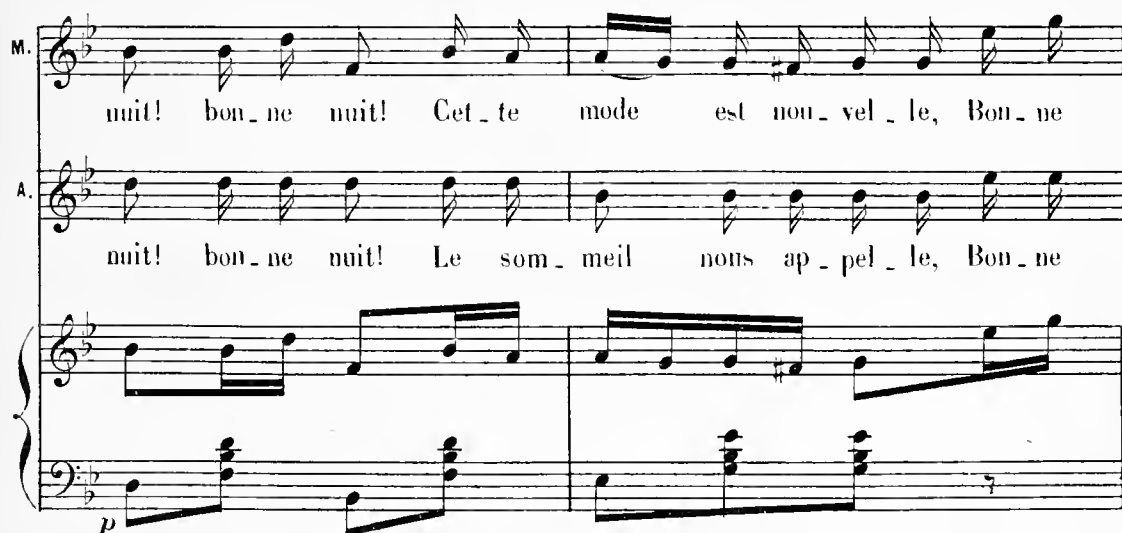
ARSENE.

Bon - ne nuit! bon - ne nuit! bon - ne — nuit!

M.  *bonne nuit! bonne nuit! bonne nuit! bonne*

A. *bon - ne nuit! bon - ne nuit! bon - ne nuit! bonne*

p

M.  *nuit! bon - ne nuit! Cet - te mode est nou - vel - le, Bon - ne*

A. *nuit! bon - ne nuit! Le som - meil nous ap - pel - le, Bon - ne*

p

M. nuit! bon_ne nuit! Cet_te mode est nou_vel_le D'un ma_

A. nuit! bon_ne nuit! Le som_meil nous ap_pel_le, Ehen_re

M. _ri qui s'enfuit Lorsque l'a_mour l'ap_pel_le.

A. passe et s'enfuit, Dor_mez ma tou_te bel_le. Bon_ne

crescendo. *p*

Tempo 1^o

M. Bonne nuit! Ar_sè_ne c'est hu_

A. nuit bonne nuit!

p *p*

M. 
 - mi - li - ant, Ou vous n'ê - tes plus le brillant Ar - se - ne.

A. 
 Je suis, je suis hé -



M. 
 C'est

A. 
 - las! Très las Ma - dame et ne me fai - tes pas De scè - ne.



M. 
 pourtant un cha - ri - va - ri Que méri - terait ce mari De pail - le.

A. 
 J'ai



A.

trop sommeil croyez-le bien Pour es-pé-rer faire i-ci rien Qui

This system contains a vocal line (A.) and a piano accompaniment. The vocal line is in a single staff with lyrics: "trop sommeil croyez-le bien Pour es-pé-rer faire i-ci rien Qui". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

PANTOMIME.

A.

vail - le.

Plus lent.

This system is labeled "PANTOMIME." and contains a vocal line (A.) and a piano accompaniment. The vocal line has the lyrics "vail - le." and is followed by a rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo marking "Plus lent." is present.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with chords and moving lines.

This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with chords and moving lines.

This system shows the piano accompaniment for the fifth system, consisting of two staves (treble and bass clef) with chords and moving lines. A dynamic marking "p" is visible in the bass staff.

CHANGEMENT

N^o. 20^{bis}

Allegro.

PIANO. *ff*

The first system of the musical score is for piano. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble clef consists of eighth notes with slurs and accents, and some notes have a flat (Bb). The bass clef accompaniment consists of chords, with some notes having a flat (Bb). The dynamic marking is *ff* (fortissimo).

The second system continues the piano piece. The treble clef melody features eighth notes with slurs and accents, and some notes have a sharp (F#). The bass clef accompaniment consists of chords, with some notes having a sharp (F#).

The third system continues the piano piece. The treble clef melody features eighth notes with slurs and accents, and some notes have a flat (Bb). The bass clef accompaniment consists of chords, with some notes having a flat (Bb).

The fourth system continues the piano piece. The treble clef melody features eighth notes with slurs and accents, and some notes have a flat (Bb). The bass clef accompaniment consists of chords, with some notes having a flat (Bb).

The fifth system continues the piano piece. The treble clef melody features eighth notes with slurs and accents, and some notes have a flat (Bb). The bass clef accompaniment consists of chords, with some notes having a flat (Bb).

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and moving lines.

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

Third system of musical notation, introducing sixteenth-note patterns in the treble staff, marked with a '6' above the notes.

Fourth system of musical notation, featuring a five-note melodic phrase in the treble staff marked with a '5' and sixteenth-note patterns marked with a '6'.

Fifth system of musical notation, continuing the sixteenth-note patterns in the treble staff, marked with a '6'.

Sixth system of musical notation, concluding the piece with sixteenth-note patterns in the treble staff, marked with a '6'.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a sixteenth-note triplet marked with a '6' and includes various rhythmic patterns and slurs. The bass clef part provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef part continues with rhythmic patterns and slurs. The bass clef part features a series of chords, some with a flat sign, indicating a change in the harmonic structure.

Third system of musical notation. The treble clef part shows a melodic line with slurs. The bass clef part consists of a dense texture of chords and notes, with some slurs.

Fourth system of musical notation. The treble clef part features a series of chords with vertical dots, possibly indicating a specific articulation. The bass clef part has a rhythmic pattern of eighth notes with slurs.

Fifth system of musical notation. The treble clef part continues with a series of chords and notes. The bass clef part has a dense texture of chords and notes.

Sixth system of musical notation. The treble clef part features a melodic line with slurs. The bass clef part has a rhythmic pattern of eighth notes with slurs.

TERZETTO

N^o 21.

SATANIELLA. *Allegro.*

PIANO *f* *p*

Allegro. Parlez donc tous les deux.

S. Ex-pli-quez-vous de grâ - ce! Et pent-ê - tre

p léger.

S. Si le pé - ché n'est que vé - niel Pour - rai - je dis - si -

S. - per ce nu - a - ge qui pas - se Sur vo - tre lu - ne de

rall.

rall.

S.

 S. *miel.*
 Piano accompaniment with dynamics *f* and *p*.

JACQUELINE.
 Eh bien! c'é_tait la nuit der_niè_re, Mi -

J. *SATANIELLA.*
 _nuit a_vait son_né dé - jà Ah!
 Piano accompaniment with dynamic *mf*.

S. *RODRIGO.*
 Mi_nuit a_vait son_né dé - jà.
 U -

R.
ne brise trop prin - ta - niè - re, Pas - sait dans l'air a - mo - ro - so.

SATANIELLE
Oh! Pas - sait dans l'air a - mo - ro -

S.
-so.
JACQUELINE.
Tout - à - coup que vois - je ap - pa - raî - tre Sous le bal -

S.
Ah!

J.
-con de ma vil - la,

S. 

Sous le bal - con de la vil - la.

RODRIGO.

De mes sens

p

Plus vite.

S. 

je n'étais plus maî - tre C'était la faute au si - roc - co.

Oh! _____

mf

S. 

C'était la faute au si - roc - co. Oh! _____

JACQUELINE. *f*

Oh! _____

R. 

Oh! _____

f

S.
C'était la faute au si - roe - co.

J.
C'était la faute au si - roe - co.

R.
C'était la faute au si - roe - co.

Tempo.
p

R.
Jac - que - line ou - vrez - moi la por - te Di -

SATANIELLA.
Ah!

R.
_sais - je puisque me voi - là..

mf

S. *Ou - vrez - moi puisque me voi - là.*
 JACQUELINE.
 Fi -

_lez ou de la bon - ne sor - te Vous re - cevrez mon la - va - bo,

SATANIELLA
Oh! Vous re - ce - vez son la - va -

S. *_bo.*
 RODRIGO.
La des - sus tel qu'un vil lé - gu - me, Un flot d'eau frai - che mar - ro -

S. Ah! Un flot d'eau

R. -sa

mf

S. frai - che far - ro - sa.

JACQUELINE.

R. Et s'il n'a pas pris un gros

Plus vite.

S. Oh! _____

J. rhu - me C'est bien la faute au si - roc - co.

mf

S. *C'est bien la faute au si - roc -*

S. *co Oh! C'est bien la faute au si - roc - co.*
JACQUELINE.

Oh! C'est bien la faute au si - roc - co.
RODRIGO.

Oh! C'est bien la faute au si - roc - co.

SORTIE

N° 21^{bis} *Allegro.*

PIANO. *f*

ENTRÉE DE BELPHÉGOR.

p *pp*

COUPLETS *

N° 22.

BELPHEGOR *All^o moderato.*

All^o moderato. *tr* *Ca*

PIANO. *ff* *p*

B. *peut vous paraître in_ero - ya - ble, Mil_le chè - ques en moins d'un*

B. *mois, C'est é - nor - me pour un bour_geois, C'est peu de*

B. *cho_se pour un Dia - - ble. Puis*

ff *p*

* Ces Couplets se parlent sur la musique

B.

je n'allais pas du cô - té Où les fem - mes sont in - hu -

B.

- mai - nes, Et voi - là comme en trois se - mai - nes J'ai

Tempo.

f rit. p *cresc.*

B.

tout bou - lot - té, tout bou - lot - té, tout boulot -

ff

Parlé

B.

- té. *tr* Comme un bo -

Allegro.

ff *p*

B.

-yard se_mant les rou_bles, Se_mant les chè_ques, nuit et

p

B.

jour,. J'ai du plus souvent qu'à mon tour, J'ai du

B.

met_tre les mor_ceaux dou_bles Car ja_

ff *p*

B.

_ mais je n'ai ca_rot_té Dans les al_cô-ves pa_ri_

B.

- sien - nes Et voi - là comme en trois se - mai - nes J'ai

Tempo.

f rit. p *crese.*

B.

tout bou - lot - té, tout bou - lot - té, tout boulot -

ff

B.

- té.

Allegro.

tr

N^o 22^{bis}N^o 22^{ter}

PIANO.

f

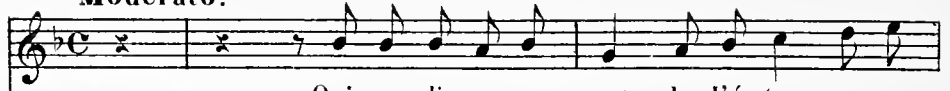
f

SCÈNE ET AIR

N° 23.

Moderato.

MIMOSA.

**Moderato.**

PIANO.



M.

ppp

- tè - re! Où le cher-cher aux enfers à Cy-thè - re,



M.

Cy-thère! et pourquoi pas Dé-es-se des amours est-ce possi - ble

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

M.

E - xis-tes-tu ton - jours.

Poco rall.

M.  *Vé - nus ex - au - ce ma - pri - ère - Et*

M. *rall.* *Tempo.*  *puis - sè - je sa - voir pour - quoi - Ma - ri - ée et*

M.  *tonjours ro - siè - re J'ai par dé - fa - veur sin - gu - liè - re*

M.  *Un ma - ri qui fait fi de moi Vé -*
suivez.

M.
 nus car te voi - là c'est toi, c'est ton i - ma - ge

M.
 Dé - esse à qui l'on doit la douceur de s'aimer

M.
 O si pour moi dans un divin mi - ra - ge Ce

M.
 mar_bre pou - vait s'a - ni - mer Vé - nus vé - nus vé -

rall. Tempo.

rall. p

Tempo.

M. *- nus ex - au - ce ma - pri - è - re Et puis - sè - je*

Tempo.

p

rit.

Tempo.

M. *sa - voir pour - quoi Ma - ri - ée et tou - jours ro -*

Tempo.

rit.

p

M. *- siè - re J'ai par dé - fa - veur sin - gu - liè - re*

M. *Un ma - ri qui fait fi - de moi.*

mf

f

M. *All^o maestoso.* Vénus si tu m'entends - Qu'un si-gne me le di-se

APPARITION DE VÉNUS.
Allegro. *ff*

Allegro moderato. MIMOSA.
VÉNUS fait signe: Oui! Elle a fait oui!

M. c'est donc - qu'elle m'en-tend Ar-sè-ne m'aime - t'il réponds a-vec fran-

M. -chi - se Oui! Sa froi -

M. *mf*

-deur est el le vo-lon-tai-re? Puis-je en sur-prendre le mys-

Non!

M.

-tè-re? Oui! En in-ter-ro-geant, Non!

8

p

M.

En cherchant Dans ce boudoir sans dou-te

M.

Oui! Mais comment Que j'é-cou- -

Ecoute!

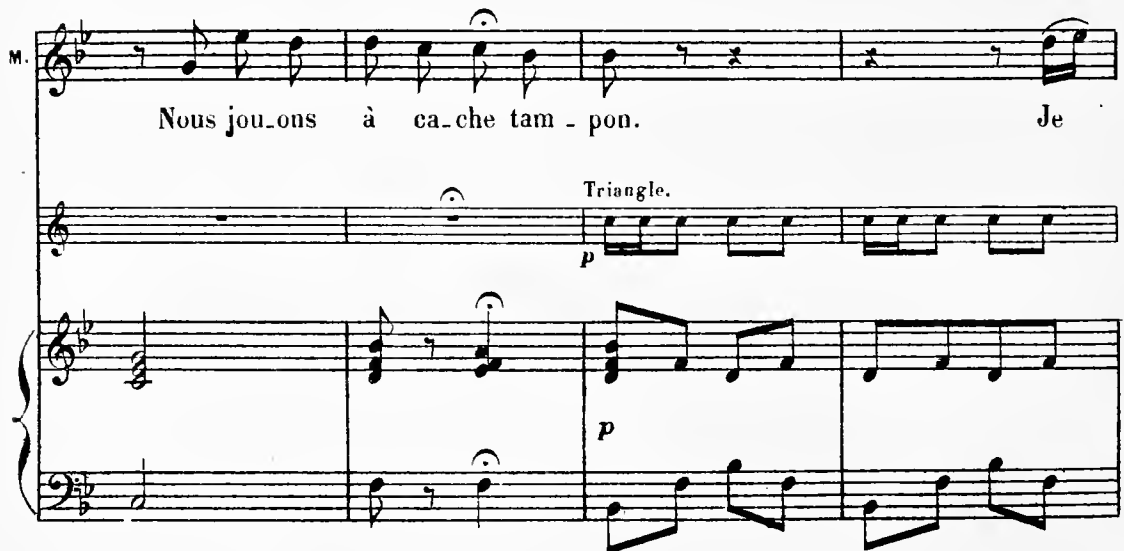
pp

8

Allegro.

M.  -te!
Triangle
(sur la scène)
Allegro.

M.  Ah! j'ai com - pris et que la ma - gie a du bon
p *mf*

M.  Nous jou - ons à ca - che tam - pon. Je
Triangle.
p

M.
 cherche à l'a-veu - glet - - te Et pour gui - der mes pas J'é -

M.
 - cou - te la pin - cet - - te Qui ne me tra - hit pas.

M.
 Pour
glissade
f *mf*

M. un du o fan - tas - - que Le pia - no s'est ou - vert Et

Tambour de Basque.

The first system of music consists of three staves. The top staff is a vocal line in G major with lyrics 'un du o fan - tas - - que Le pia - no s'est ou - vert Et'. The second staff is for the 'Tambour de Basque', showing a rhythmic pattern of eighth notes. The third staff is the piano accompaniment, with a treble and bass clef, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

M. le tambour de bas - que Se mêle à leur con - cert.

Triangle.

mf

The second system of music consists of three staves. The top staff is a vocal line with lyrics 'le tambour de bas - que Se mêle à leur con - cert.'. The second staff is for the 'Triangle', showing a rhythmic pattern of eighth notes. The third staff is the piano accompaniment, with a treble and bass clef, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *mf* is present at the end of the system.

M. Cher - chons, i - ci peut - ê - tre

pp

pp

The third system of music consists of three staves. The top staff is a vocal line with lyrics 'Cher - chons, i - ci peut - ê - tre'. The second staff is for the 'Triangle', showing a rhythmic pattern of eighth notes. The third staff is the piano accompaniment, with a treble and bass clef, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamic markings of *pp* are present at the end of the system.

M. *pp*

Non je gè - le par là

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a whole note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking is *pp*.

M. *mf*

La por - te la fe - nè - tre

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a whole note B4. The piano accompaniment maintains the eighth-note pattern. The dynamic marking is *mf*.

M. *pp*

Non ce n'est pas ce - la De ce cô -

The third system of music concludes the vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a whole note B4. The piano accompaniment features a steady eighth-note pattern. The dynamic marking is *pp*.

M. *f* - té je brû - le! ou de ce cô - té - ci. La

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "- té je brû - le! ou de ce cô - té - ci. La". The middle two staves are the piano accompaniment, with a treble and bass clef. The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

M. ta - ble, la pen - du - le, Non ce n'est pas i - ci, i -

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics "ta - ble, la pen - du - le, Non ce n'est pas i - ci, i -". The middle two staves are the piano accompaniment, with a treble and bass clef. The piano part begins with a pianissimo (*pp*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

M. - ci je gèle en - co - re. La, l'orchestre enchan.

The third system of the musical score consists of three staves. The top staff is the vocal line, continuing the lyrics "- ci je gèle en - co - re. La, l'orchestre enchan.". The middle two staves are the piano accompaniment, with a treble and bass clef. The piano part begins with a pianissimo (*pp*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

M. *f*
 -té Plus vif et plus so - no - re Ré - pond par un for -

p *crese.* *f*

p *crese.* *f*

crese. *f* *crese.*

M. -té. Du

f

f

ff

M. bou - doir so - li - tai - re J'ai fait le tour ain - si. Res -

p

M. *te le se_cré - tai - re,*

pp *cresc.*

pp *cresc.*

ff

Detailed description: This system contains the first vocal phrase. The vocal line (M.) is in a soprano clef with a key signature of one flat and a 7/8 time signature. The lyrics are "te le se_cré - tai - re,". The piano accompaniment consists of three staves: two for the right hand and one for the left hand. The right hand accompaniment starts with a *pp* dynamic and a *cresc.* marking. The left hand accompaniment also starts with *pp* and *cresc.*. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a *ff* dynamic marking in the second measure.

M. *J'y suis! Vé_nus — mer - ci!*

f *f*

f *f*

ff

Allegro.

Detailed description: This system contains the second vocal phrase. The vocal line (M.) is in a soprano clef with a key signature of one flat and a 7/8 time signature. The lyrics are "J'y suis! Vé_nus — mer - ci!". The piano accompaniment consists of three staves: two for the right hand and one for the left hand. The right hand accompaniment starts with a *f* dynamic. The left hand accompaniment also starts with a *f* dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a *ff* dynamic marking in the first measure. The tempo marking **Allegro.** appears above the piano part in the third measure.

M.

Detailed description: This system contains the piano accompaniment for the third system. It consists of three staves: two for the right hand and one for the left hand. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a *ff* dynamic marking in the first measure.

MUSIQUE DE SCÈNE.

N^o 23^{bis}

Allegro.

Un. Deux. Trois.

PIANO. *f* *ff*

8^e TABLEAU.

APOTHÉOSE

N^o 24.

Andantino.

PIANO. *ff*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords with slurs, moving in a descending sequence. The lower staff is in bass clef and features a similar descending sequence of eighth-note chords, with some notes marked with accents.

The second system continues the piece. The upper staff maintains the eighth-note chordal pattern. The lower staff consists of sustained chords, with some notes marked with accents and a 'be.' marking in the third measure.

The third system shows the continuation of the eighth-note chordal pattern in the upper staff and sustained chords in the lower staff.

The fourth system continues the musical texture with eighth-note chords in the upper staff and sustained chords in the lower staff.

The fifth system concludes the piece. It features a treble staff with a series of chords and a bass staff with sustained chords. The word "RIDEAU." is written above the first measure, and "FIN." is written above the final measure.