

Bruler doit chanter cette chanson debout, face au public  
l'œil hagard, complètement abruti, sans faire un geste

BRANDER

*Allegro* ♩ = 125

*ff* *pp*

Cer - -

Detailed description: This block contains the piano introduction. It features a bass line with rhythmic 'x' marks and a treble line with chords and melodic fragments. The tempo is marked 'Allegro' with a quarter note equal to 125 beats per minute. Dynamics range from fortissimo (ff) to pianissimo (pp).

B

-tain rat, dans u - ne cui - sine, E - ta - - bli

Detailed description: This block shows the first line of the song. The vocal line (B) is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand. Dynamics include fortissimo (f) and piano (p).

B.

comme un vrai fra - ter, S'y trai - - tait

Detailed description: This block shows the second line of the song. The vocal line (B.) continues with lyrics. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include fortissimo (f) and piano (p).

B.

si bien que sa mine Eût fait en - - vie au gros Lu -

Detailed description: This block shows the third line of the song. The vocal line (B.) continues with lyrics. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include fortissimo (f) and piano (p).

B.

-ther. Mais un beau jour le pau - vre

Detailed description: This block shows the fourth line of the song. The vocal line (B.) continues with lyrics. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include fortissimo (ff) and piano (p).

B. dia - - ble, Em - poi - - son - - né, sau - ta de -

The first system of music consists of a bass line and piano accompaniment. The bass line has a melodic line with some grace notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

B. - hors, Aus-si triste, aus - - si

The second system continues the musical piece. It includes dynamic markings such as *f* (forte) and *pp* (pianissimo). The piano accompaniment has a more complex texture with some sixteenth-note passages in the left hand.

B. mi - se - - ra - - ble Que s'il eût eu l'a - mour au

The third system of music features a mezzo-forte (*mf*) dynamic marking. The bass line continues with a steady melodic flow, while the piano accompaniment provides harmonic support with a consistent rhythmic pattern.

B. corps! ———

I. et II. TÊN.  
Que s'il eût eu l'a - mour au corps! ———

I. et II. BASSES  
Que s'il eût eu l'a - mour au corps! ———

The fourth system is a complex arrangement featuring vocal parts for Tenor (TÊN.) and Bass (BASSES), along with piano accompaniment. The piano part includes a fortissimo (*ff*) dynamic marking. The vocal lines are simple, focusing on the lyrics.

B. Il cou - - rait de - vant et der - rière; Il

B. grat - - tait, re - ni - flait, mor - dait,

B. Par - - cou - rait la mai - son en - tiè - re;

B. La rage à ses maux a - jou - tait, Au

B. point qu'à l'as - pect — du dé - li - - re Qui

B

con - - su - - mait ses vains ef - forts, Les mau -

B

-vais - - - - - plai - - sants pou - -

B

-vaient di - re Ce rat a bien l'a - mour au corps!

B

I et II TÊN  
Ce rat a bien l'a - mour au corps L - - - -

I et II BASSES  
Ce rat a bien l'a - mour au corps ! - - - -

B

Dans le four - - neu le pau-vre si - re Crut pour -

B.

-tant se ca - cher très bien, Mais il se

B

trom - pait, et le pi - re, C'est qu'on l'y fit rô -

B.

-tir en - fin. La ser - van - - te, me - chan - -

B

-te fil - - le, De son mal - - heur rit

B. bien a. - lors. — Ah! di - sait - el -

*f* *pp*

B. -le, comme il gril - le! Il a vrai - ment l'a -

*mf*

B. -mour au corps! —

Let II. TÉN  
Il a vrai - ment l'a - mour au corps! —

Let II. BASSES  
Il a vrai - ment l'a - mour au corps! —

*ff*

All<sup>o</sup> moderato *mf*  
II. BASSES  
Re - qui - es - cat in pa - - ce!

All<sup>o</sup> moderato  
*p*