

RIP

ACTE II

ENTR'ACTE

Allegretto

PIANO...

ff

Musical score for the first system of the Entr'acte. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegretto'. The dynamics are indicated as 'PIANO...' and 'ff'. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical score for the second system of the Entr'acte. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The dynamics are marked 'p'. The music continues the melodic and rhythmic themes from the first system.

Valse lente

ben sostenuto.

Musical score for the third system of the Entr'acte. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Valse lente' and the dynamics are 'ben sostenuto.'. The music features a waltz-like melody in the treble and a simple accompaniment in the bass.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The music features a flowing melody in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps. The melody in the treble is more melodic, while the bass provides harmonic support.

Mouvt de Valse.

Third system of musical notation, marked with a forte dynamic (*ff*). It features a grand staff with a treble clef and a bass clef. The key signature is two sharps. The music is characterized by a lively, dance-like feel with a strong accompaniment in the bass.

Fourth system of musical notation, continuing the waltz movement. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps. The melody in the treble is more melodic, while the bass provides harmonic support.

Fifth system of musical notation, concluding the waltz movement. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps. The melody in the treble is more melodic, while the bass provides harmonic support.

First system of musical notation, featuring treble and bass staves with a grand staff bracket. The key signature is three sharps (F#, C#, G#). The music begins with a fortissimo (*ff*) dynamic marking. The right hand starts with a series of chords and a melodic line, while the left hand provides a bass accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The right hand features a melodic line with some slurs and accents, while the left hand continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic material. The right hand has a more active melodic line, and the left hand accompaniment remains consistent.

1^o Tempo

Fourth system of musical notation, marked with a first tempo. The right hand has a more rhythmic and active melodic line, while the left hand accompaniment is more sparse, focusing on harmonic support.

Fifth system of musical notation, concluding the section. The right hand features a melodic line with a final flourish, and the left hand accompaniment provides a solid harmonic base.

Le rideau se lève.

(Rip entre comme s'il était poursuivi.)

Mod^{to} assai.

(On parle)

15. — Rip

BIBLIOTHEQUE MUSICALE ILLUSTRÉE

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J. TALLANDIER, ÉDITEUR, 8, rue Saint-Joseph, PARIS (2^e arr^e)

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. It includes a vocal line in the treble clef with the instruction "(On parle.)" above it. The piano accompaniment continues with a similar rhythmic pattern. A piano (*p*) dynamic marking is present in the right hand.

Third system of musical notation. The piano accompaniment continues with a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand.

Fourth system of musical notation. The piano accompaniment continues. The right hand features a melodic line that concludes with a series of sixteenth notes.

Fifth system of musical notation. The piano accompaniment concludes with a series of chords. The dynamics are marked as piano (*p*), pianissimo (*pp*), and pianississimo (*ppp*) across the measures.

CHOEUR DES LANTERNES et ROMANCE

NELLY, KATE, JACINTHE, CHOEUR DE FEMMES.

N° 9

All^{to} non troppo.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'All^{to} non troppo' and 'PIANO.'. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is characterized by a steady eighth-note accompaniment. The piano part concludes with a series of chords and a final cadence. The vocal part, labeled 'Soprani', begins with the instruction '(Entrée de Kate et des paysannes avec des lanternes.)' and the lyrics 'Par monts et che...'. The vocal line is written on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment for the vocal part continues below, providing harmonic support for the vocal melody.

muis, Lan-ter-nes en mains Nous fai-sous tout comme, Nous fai-sous tout

com-me Dio-gè-ne au-tre - fois, à tra-vers les bois Nous cherchons un

hom- me Nous cherchons un hom - me! Par mont set che-

- muis, Lan-ter-nes en mains, Nous cher-chons un homme, nous cherchons un

Piu Moderato.

JACINTHE

hom me! Dans ces val_lons té_né_

Piu Moderato.

1a. -breux Cher-cher un bel a_mou_reux,

KATE

Lors-que ce n'est pas le nô_tre,

Sqp. Lorsque ce n'est pas le nô_tre,

dolce

K. C'est peut é_tre le moy_en De mieux ren-con-trer le

K.

sien, En cherchant ce - lui d'une au tre

Sop. KATE

En cherchant ce lui d'une au tre. Ap pe lous bien!

dolce

K.

Ap pelous bien!

Hé! o hél Rip, es-tu là?

Hél o hél Viens, nous voilà.

NELLY

Moi-

KATE avec les Sop.

Ah! voi-ci Nel - ly

Piu animato

dolce.

N. -mê me! A - vez-vous vu ce - lui que j'ai - me?

p

N. Pour

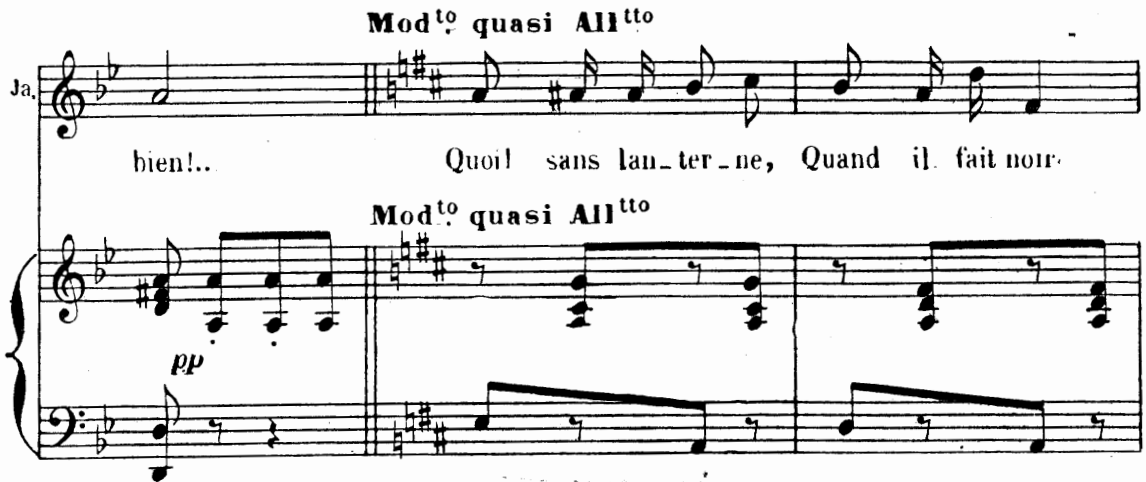
Hé-las! Hé-las!

N. 

moi, j'ai per-du mon che - min, Plus de cent fois.

JACINTHE.

Ahl je crois

Ja. 

bien!.. Quoil sans lan-ter-ne, Quand il. fait noir.

Mod^{to} quasi All^{to}

pp

Ja. 

Comment y voir? Comment y voir? On peut trou-ver u -



16. — Rip.

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Ja. *ne ci - ter - ne, Un pré - ci - pice, ah! c'est af - freux! Quand*

Ja. *il fait noir, Com - ment y voir, Com - ment y voir, sans lan -*

Ja. *- ter ne? Ah! ne crains rien, va*

NEELY. rall.

Ja. *ne crains rien! J'ai mieux qu'un flam - beau, mieux que mes*

ROMANCE

Moderato.

N.

yeux!

Moderato Pastorale.

cresc.

1^{er} COUPLET.

N.

Pour mar - cher dans la nuit obs - cu - re Je sais un

marcato il canto.

N.

gui - de plus cer - tain, Son but est droit, sa

un poco rit.

N.

rou - te est sù - re, Il va tou - jours soir et ma - tin.

Più animato.

N. Pour cher - cher l'a - mi de mon â - me, Qu'ai-je be -

Più animato.

N. - soin de la lu - eur. D'u - ne faible et tremblan - te

Meno mosso.

Meno mosso.

N. flam me? Je n'au -

Tempo.

Tempo.

N. -rai qu'a sui - vre mon cœur — Où bat son cœur i -

M.

- ra mon cœur, Où bat son cœur i - ra mon

N.

a piacere.

cœur, Où bat son cœur, i - ra mon cœur!

Sop. JACINTHE.

Pour trou - ver l'a -

p *pp* *suivex.* **Tempo.**

N.

Oh! ouil —

- mi de son â - me, Il n'est be - soin d'au - cu - ne

N. *f* *pp* *pp*

Où bat son cœur i - ra mon cœur, Où
 flamme, Où bat son cœur i - ra son cœur,

Detailed description: This system contains the first two lines of the vocal melody and the piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by piano (*pp*) dynamics. The piano accompaniment also features *f* and *pp* dynamics. The key signature has two flats, and the time signature is 4/4.

N. *dim.* *p* **2^e COUPLET**

bat — son cœur i - ra mon cœur! A tra -
 son cœur!

pp *pp* *marcato il. canto*

Ped.

Detailed description: This system contains the second two lines of the vocal melody and the piano accompaniment. The vocal line begins with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The piano accompaniment includes *pp* dynamics and a *marcato il. canto* instruction. A *Ped.* (pedal) marking is present at the bottom. The key signature remains two flats, and the time signature is 4/4.

N.

- vers la route incer - tai - ne, Les — che - mins les plus

Detailed description: This system contains the third line of the vocal melody and the piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a bass line with chords and a treble line with chords. The key signature is two flats, and the time signature is 4/4.

N. pé - ril - leux, Oui, c'est dans ses bras qu'il me

N. un poco rit. *pp* *ad lib.* rit.
 mè - ne, Je le suis en fer - mant les yeux.

pp rit.

Più animato.
 N. Pour cher - cher Pa - mi de mon â - me, Qu'ai-je be -

Più animato.

N. rit. **Meno mosso.**
 - soïn de la lu - eur D'u - ne faible et tremblan - te

Meno mosso.

rit.

N. *rit.* flam. me? Je n'au - *Tempo.*

N. -rai qu'a sui - vre mon cœur, — Où bat son cœur i -

N. -ra mon cœur, Où bat son cœur i - ra mon

N. cœur, Où bat son cœur — i - ramon cœur!

SOP. JACINTHE.

p Pour trou - ver l'a - *Tempo.*

pp suivez.

N.

Oh! oui!

- mi de son â - me, Il n'est be - so in d'au - cu - ne

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line starting with 'Oh! oui!' followed by a melodic phrase. The second line continues the vocal line with the lyrics '- mi de son â - me, Il n'est be - so in d'au - cu - ne'. Below these are two staves for piano accompaniment, with a grand staff bracket on the left.

Ped.

N.

Où bat son cœur, i - ra mon cœur Où

flamme, Où bat son cœur, i - ra son cœur

Detailed description: This system contains the next two lines of the musical score. The vocal line begins with 'Où bat son cœur, i - ra mon cœur Où' and continues with 'flamme, Où bat son cœur, i - ra son cœur'. The piano accompaniment includes dynamic markings of *f* and *pp*.

Ped

N.

bat — son cœur, i - ra mon cœur!

son - cœur!

dim.

pp

ppp

Detailed description: This system contains the final two lines of the musical score. The vocal line starts with 'bat — son cœur, i - ra mon cœur!' and ends with 'son - cœur!'. The piano accompaniment features a *dim.* marking and dynamic markings of *pp* and *ppp*. There is a fermata over the final notes of the vocal line.

SORTIE DES PAYSANNES

N° 9 bis

Moderato.

SOPRANOS.

Al - lons, cher - chons! mar - chons! cher

PIANO.

mf

_chons!

dolce.
Par monts et che - mins, Lan - ter - nes en mains; Nous faisons tout

com - me, Nous faisons tout com - me, Dio - gène au - tre - fois à travers les

bois Nous cherchons un hom - me! Nous cherchons un

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note 'bois' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

hom - me! Par monts et che - mins, Lan - ter - nes en

p

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over the final note. The piano accompaniment includes a dynamic marking of *p* (piano) and features a melodic line in the right hand and a bass line in the left hand.

mains, Nous cherchons un - homme, Nous cherchons un hom - me!

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over the final note. The piano accompaniment includes a dynamic marking of *p* (piano) and features a melodic line in the right hand and a bass line in the left hand.

ppp rit.

The fourth system shows the vocal line as a series of rests, indicating the end of the vocal part. The piano accompaniment continues with a dynamic marking of *ppp* (pianissimo) and a tempo marking of *rit.* (ritardando). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

COUPLETS

RIP

N° 10

Tempo animato.

rit.

PIANO.

Piano introduction for the first couplet, marked "PIANO." and "p". The music is in 2/4 time and consists of two staves (treble and bass clef). The melody is in the treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5. The bass clef provides a simple accompaniment with a quarter note G2 and a half note D3.

R. Si je la veux cette im - men - se ri - ches - se

First couplet musical notation. The vocal line (R.) is in the treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5. The piano accompaniment (PIANO.) is in the bass clef, starting with a quarter note G2 and a half note D3. The music is in 2/4 time.

R. Si je la veux. c'est pour mieux te pa - rer,

Second couplet musical notation. The vocal line (R.) is in the treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5. The piano accompaniment (PIANO.) is in the bass clef, starting with a quarter note G2 and a half note D3. The music is in 2/4 time.

R. Pour te prou - ver en - cor mieux ma ten - dres - se

Third couplet musical notation. The vocal line (R.) is in the treble clef, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5. The piano accompaniment (PIANO.) is in the bass clef, starting with a quarter note G2 and a half note D3. The music is in 2/4 time.

R. *p*

Pour te prou - ver si je sais t'a - do - rer! Je

R. *cre - scen do.*

veux en te voy - ant que le ri - che t'en - vi - e, Et

R.

je fe - rai te - nir tant de joie en ta vi e

R. *dolce. rit.*

Tant de joie en ta vi - e,

ff p rit.

Mod^{to} ben sostenuto.

dolce.

R. Que tu me sou-ri - ras

Mod^{to} ben sostenuto.

mf

Più animato.

R. Et me par-don - ne - ras! Oui je vou -

p

R. -drats, par donne à ma fo - li -

R. el Par - re d'un rê - ve u - ne ré - a - li -

R. *te, Je gran-di-rais ce-lui qu'on hu-mi-*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'te,' followed by a series of eighth notes for 'Je gran-di-rais ce-lui qu'on hu-mi-'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

R. *-li e Je chas-se-rais par-tout la pau-vre-*

The second system continues the vocal line with '-li e Je chas-se-rais par-tout la pau-vre-'. The piano accompaniment maintains its rhythmic texture, with some changes in chord voicings to support the vocal melody.

ad lib. *ni ma*
-té! J'i-rais ou-vrant mon cœur à

The third system begins with the instruction 'ad lib.' and the vocal line '-té! J'i-rais ou-vrant mon cœur à'. The piano accompaniment includes a fermata over the first measure and a 7 chord marking in the second measure.

a ni ma
-to poco a poco
 R. *to-tes les dé-tres-ses Et je di-rais à tous pur-*

The fourth system continues with the vocal line 'to-tes les dé-tres-ses Et je di-rais à tous pur-'. The piano accompaniment features dynamic markings 'to', 'poco', 'a', and 'poco' under the notes. The system concludes with a fermata over the final measure.

R. *sez dans mes ri - ches - ses, pui - sez, pui -*

R. *sez dans mes ri - ches ses*

ad lib. rit.

f *f* *rit*

Mod^{to} ben sostenuto *dolce*

R. *Et l'on vous ai - me - rait,*

Mod^{to} ben sostenuto *mf*

R. *Et l'on vous bé - m - rait*

ad lib. rit. f

rit *8-*

CHŒUR DE LA PATROUILLE

N^o 11

Tempo di Marcia.

PIANO

Piano accompaniment for the first system, marked "PIANO" and "p". It consists of two staves: a treble clef staff with a key signature of three flats and a 2/4 time signature, and a bass clef staff. The music features a steady march rhythm with chords and moving lines in both hands.

Ten.

Bass.

Vocal staves for Tenor and Bass, with piano accompaniment. The Tenor part is on a single staff with a treble clef. The Bass part is on a single staff with a bass clef. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Mar - quons le pas! mar - quons le pas! mar - quons le".

Vocal staves for Tenor and Bass, with piano accompaniment. The Tenor part is on a single staff with a treble clef. The Bass part is on a single staff with a bass clef. The piano accompaniment is on two staves (treble and bass clef). The lyrics are: "Mai - chons a - vec pru - den - ce, Mon - pas! Pru - den - ce, Mon -".

18. — RIP.

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BIBLIOTHÈQUE MUSICALE ILLUSTRÉE.

-trons de la vail - lan ce, Pour Rip, hé - las! hé -
 -trons de la vail - lan - ce, Pour Rip, hé - las! hé -

-las! La
 -las! Nous voi - là donc sol - dats!

nuit est un peu som - bre, Mais nous sommes en
 Nuit som - bre, Mais nous sommes en

(se remettant et riant)

Ah! c'est notre ombre à nous!.. Mar-

Ah! c'est notre ombre à nous!..

pp

-chons a - vec pru - den - ce, Mon - trons de la vail -

Pru - den - ce, Mon - trons de la vail -

-lan - ce, Pour Rip, hé - las! hé - las!

-lan - ce, Pour Rip, hé - las! hé - las! Nous voi - là

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *pp* (pianissimo) dynamic marking. The lyrics are: "Ah! c'est notre ombre à nous!.. Mar-chons a - vec pru - den - ce, Mon - trons de la vail - Pru - den - ce, Mon - trons de la vail - -lan - ce, Pour Rip, hé - las! hé - las! -lan - ce, Pour Rip, hé - las! hé - las! Nous voi - là".

La nuit est un peu
 donc sol - dats! Nuit

som - bre, Mais nous som - mes en nom - bre, Du
 som - bre, Mais nous som - mes en nom - bre, Du

calme et du sang froid! Ah!
 calme et du sang froid! Allons par le flanc droit! Ah!

SORTIE

N° 11^{bis}

Tempo di Marcia.

TENORI

BASSI

PIANO.

Mar - quons le pas! mar - quons le pas!

Tempo di Marcia.

Mar - chons a - vec pru -

mar - quons le pas!

Pru -

pp

- den ce, Mon - trons de la vail - lan - ce, Pour

- den - ce, Mon - trons de la vail - lan - ce, Pour

Rip... hé-las! hé - las! La

Rip hé-las! hé - las! Nous voi-là donc sol - dats!

The first system consists of three staves. The top staff is a vocal line in G major (two flats) with lyrics "Rip... hé-las! hé - las! La". The middle staff is a bass line with lyrics "Rip hé-las! hé - las! Nous voi-là donc sol - dats!". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

nuit est un peu som bre, Mais nous sommes en nom - bre, Du

Nuit som - bre, Mais nous - sommes en nom - bre, Du

The second system consists of three staves. The top staff is a vocal line in G major with lyrics "nuit est un peu som bre, Mais nous sommes en nom - bre, Du". The middle staff is a bass line with lyrics "Nuit som - bre, Mais nous - sommes en nom - bre, Du". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

calme et du sang froid! Ah!

calme et du sang froid! Allons par le flanc droit! Ah!

The third system consists of three staves. The top staff is a vocal line in G major with lyrics "calme et du sang froid! Ah!". The middle staff is a bass line with lyrics "calme et du sang froid! Allons par le flanc droit! Ah!". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

QUATUOR

JACINTHE, KATE, ICHABOD, NICK

N° 12 Allegretto.

JACINTHE.  A -

KATE.  A -

ICHABOD.  A -

NICK  A -

Allegretto.
8 

Ja.  -mour! a - mour! a - mour! a - mour! a -

K.  -mour! a - mour! a - mour! a - mour! a -

I.  -mour! a - mour! a - mour! a - mour! a -

N.  -mour! a - mour! a - mour! a - mour! a -



Ja. *p* *>* *>* *>*
 _mour — A_mour! amour! a_mour! douce i_vres -

K. *p* *>* *>* *>*
 _mour — A_mour! amour! a_mour! douce i_vres -

I. *p* *>* *>* *>*
 _mour — A_mour! amour! a_mour! douce i_vres -

N. *p* *>* *>* *>*
 _mour — A_mour! amour! a_mour! douce i_vres -

p

Ja. *>* *>* *>*
 _sel A_mour! amour! a_mour! douce i_vres - sel Qu'on

K. *>* *>* *>*
 _sel A_mour! amour! a_mour! douce i_vres - sel Qu'on

I. *>* *>* *>*
 _sel A_mour! amour! a_mour! douce i_vres - sel Qu'on

N. *>* *>* *>*
 _sel A_mour! amour! a_mour! douce i_vres - sel Qu'on

p

Ja. *soit* cui - si - nière ou prin - ces - se prin - ces - se, prin -

K. *soit* cui - si - nière ou prin - ces - se prin - ces - se, prin -

I. *soit* cui - si - nière ou prin - ces - se prin - ces - se, prin -

N. *soit* cui - si - nière ou prin - ces - se prin - ces - se, prin -

Ja. *p* - ces - se - Faut voir comment cha - cun re - con - naît ton pou -

K. *p* - ces - se Faut voir comment cha - cun re - con - naît ton pou -

I. *p* - ces - se Faut voir comment cha - cun re - con - naît ton pou -

N. *p* - ces - se Faut voir comment cha - cun re - con - naît ton pou -

Ja. *_voir.*

K. *_voir.*

I. *_voir.* S'ai - mer, se le

N. *_voir.* S'ai - mer, se le di - re et se le re.

Piano accompaniment with treble and bass staves.

Ja. S'ai - mer, se le di - re se le di - re S'ai -

K. S'ai - mer, se le di - re se le di - re

I. di - re S'ai - mer, se le di - re se le di - re

N. - di - re S'ai - mer, se le di - re se le di - re

Piano accompaniment with treble and bass staves.

Piu animato.

Ja.  *p*

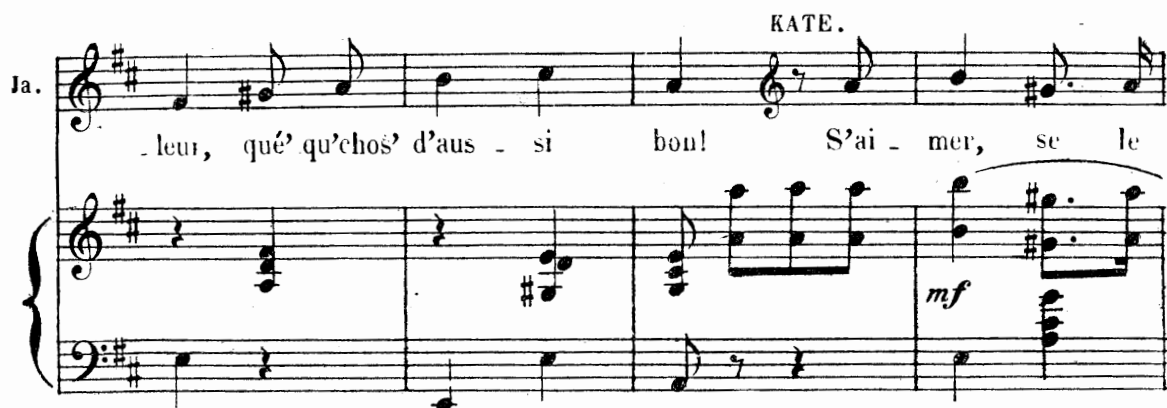
-mer, se le di - re et se le re - di - re A n'en plus fi.

Ja 

-nu ah! c'est du dé - li - rel Mais trou - vez - moi

Ja. 

donc ——— qu' qu'chos' de meil - leur qu' qu'chos' de meil -

Ja.  *mf*

KATE.

- leur, qu' qu'chos' d'aus - si bon! S'ai - mer, se le

KATE.
 di - re Et se le - re - di - re A n'en plus fi - nir Ah!

JACINTHE.
 S'aimer, et se le di - re

ICHABOD.
 S'aimer, et se le di - re

NICK.
 S'aimer, et se le di - re

K.
 c'est du dé - li - re! Mais trou - vez-moi donc Quelqu'

Ja.
 Et se le di - re

I.
 Et se le di - re

N.
 Et se le di - re

K. chos' de meil - leur Quelqu' chos' de meil - leur, Quelqu' chos' d'aus - si

Ja. Est - il rien d'aus - si

I. Est - il rien d'aus - si

N. Est - il rien d'aus - si

JACINTHE un poco rit.

K. *pp* bon, Mais trou - vez moi donc — Quelqu' chos' d'aussi bon,

Ja. *pp* *pp* bon, Mais trou - vez moi donc — Quelqu' chos' d'aussi bon, un poco rit

I. *pp* bon, Mais trou - vez moi donc — Quelqu' chos' d'aussi bon,

N. *pp* bon, Mais trou - vez moi donc — Quelqu' chos' d'aussi bon,

pp *pp* poco rit.

1^o Tempo.

p

J.a. Mais trouvez-moi donc ——— Quelqu'chos' d'aussi bon, ———

K. Mais trouvez-moi donc ——— Quelqu'chos' d'aussi bon, ———

I. Mais trouvez-moi donc ——— Quelqu'chos' d'aussi bon, ———

N. Mais trouvez-moi donc trou vez moi. donc ——— Quelqu'chos' d'aus-si

1^o Tempo

J.a. Mais trou_vez-moi donc Quelqu'chos'd'aus - si bon, ———

K. Mais trou_vez-moi donc Quelqu'chos'd'aus - si bon, ———

I. Mais trou_vez-moi donc Quelqu'chos'd'aus - si bon, ———

N. bon. Trou_vez-moi donc Quelqu'chos'd'aus - si bon, d'aus - si bon

Ja. Mais trou_vez-moi donc — Quelqu'chos' d'aus_ si bon, —

K. Mais trou_vez-moi donc — Quelqu'chos' d'aus_ si bon, —

I. Mais trou_vez-moi donc — Quelqu'chos' d'aus_ si bon, —

N. Mais trou_vez-moi donc — Quelqu'chos' d'aus_ si

Ja. Mais trou_vez-moi donc Quelqu'chos' d'aus_ si bon, Trou_

K. Mais trou_vez-moi donc Quelqu'chos' d'aus_ si bon, Trou_

I. Mais trou_vez-moi donc Quelqu'chos' d'aus_ si bon, Trou_

N. bon! Trou_vez-moi donc Quelqu'chos' d'aus_ si bon, Trou_

Ja. *_vez - moi donc Quelqu' chos' d'ausi bon, — Trou -*

K. *_vez - moi donc Quelqu' chos' d'ausi bon, — Trou -*

I. *_vez - moi donc Quelqu' chos' d'ausi bon, — Trou -*

N. *_vez - moi donc Quelqu' chos' d'ausi bon, Trou -*

Ja. *_vez - moi donc quelqu' chos' d'ausi bon, (baisers)*

K. *_vez - moi donc quelqu' chos' d'ausi bon,*

I. *_vez - moi donc quelqu' chos' d'ausi bon,*

N. *_vez - moi donc quelqu' chos' d'ausi bon,*

20. —RIP.

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J. TALLANDIER, ÉDITEUR, 8, rue Saint-Joseph, PARIS (2^e arr^e).

ta. *pp^{rit.}*
 Quelqu'chos' d'aus_si bon.
 K. *pp^{rit.}*
 Quelqu'chos' d'aus_si bon.
 I. *pp^{rit.}*
 Quelqu'chos' d'aus_si bon.
 N. *pp^{rit.}*
 Quelqu'chos' d'aus_si bon.

KATE. Allegretto.
 Ah! — ah! — ah! — di_vine ex - ta -
 p p

K. — se! Qu'est-ce que!

NICK.

K.

qu'est-ce que j'sens là! Je n'con_nais pas d'phra

N.

se Qui puiss' rendr' çà!

ICHABOD.

O ma_de - moi_sel - le!

I.

C'est trop de bon - heur__

Te...nez je chan - cel - le, O ma - demoi - sel - le, O ma - demoi -

1. - sel - le, Je chan - cel - le, Prê - tez vo - tre

JACINTHE .

1. bras — On m'blam' - ra peut - ê -

Ja. - tre — Si c'n'est pas là

Ja. sic'n'est pas là c'qu'on nomm' un bon maî - tre,

Ja. Jen'm'y con_nais pas. Mais...

NICK

Ja. mais... qu'est-cequec'est qu'ça?

KATE.

Mort de ma vi - e! il pleut! il pleut!

Ja. Il pleut! il pleut! il pleut! il pleut! il
K. Il pleut! il pleut! il pleut! il pleut! il
I. Il pleut! il pleut! il pleut! il pleut! il
N. Il pleut! il pleut! il pleut! il pleut! il



Ja. pleut! il pleut! il pleut! il pleut! Sau-ve qui peut! Il
K. pleut! il pleut! il pleut! il pleut! Sau-ve qui peut! Il
I. pleut! il pleut! il pleut! il pleut! Sau-ve qui peut! Il
N. pleut! il pleut! il pleut! il pleut! Sau-ve qui peut! Il



Ja. pleut! il pleut! il pleut! Sau-ve qui peut!

K. pleut! il pleut! il pleut! Sau-ve qui peut!

I. pleut! il pleut! il pleut! Sau-ve qui peut! La

N. pleut! il pleut! il pleut! Sau-ve qui peut!

Ja. Il pleut! il pleut! Il pleut! il pleut!

K. Il pleut! il pleut! Il pleut! il pleut!

I. pluie En tom-bant Nous tra-

N. Il pleut! il pleut! Il pleut! il pleut!

Ja. Il pleut! il pleut! Il pleut! il pleut!

R. Il pleut! il pleut! Il pleut! il pleut!

I. ver - se Nos vê - te - ments. La

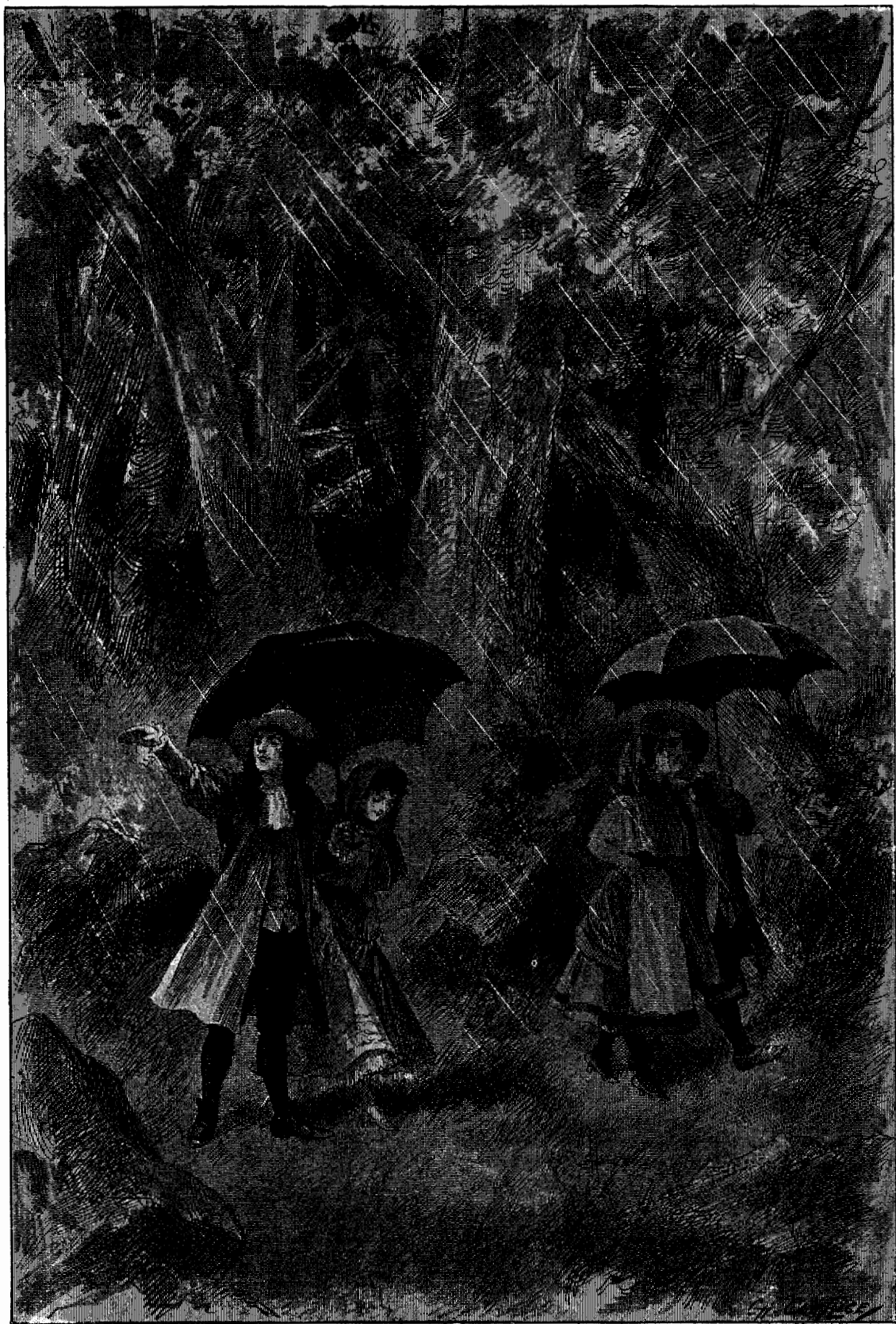
N. Il pleut! il pleut! Il pleut! il pleut!

Ja. Il pleut! il pleut! Il pleut, il pleut! Noustrans-

R. Il pleut! il pleut! Il pleut, il pleut! Noustrans-

I. plu e En tom - bant. Noustrans-

N. Il pleut! il pleut! Il pleut, il pleut! Noustrans-



21. — RIP.

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1a. *f* *p*
 - per - se Et nous tra - ver - se. Il

K. *f* *p*
 - per - se Et nous tra - ver - se. Il

I. *f* *p*
 - per - se Et nous tra - ver - se. Il

N. *f* *p*
 - per - se Et nous tra - ver - se. Il

1a. *p*
 pleut! il pleut! il pleut! il pleut! Sau - ve qui peut! Il

K. *p*
 pleut! il pleut! il pleut! il pleut! Sau - ve qui peut! Il

I. *p*
 pleut! il pleut! il pleut! il pleut! Sau - ve qui peut! Il

N. *p*
 pleut! il pleut! il pleut! il pleut! Sau - ve qui peut! Il

Ja. pleut! il pleut! il pleut! Sau-ve qui peut!

K. pleut! il pleut! il pleut! Sau-ve qui peut!

I. pleut! il pleut! il pleut! Sau-ve qui peut!

N. pleut! il pleut! il pleut! Sau-ve qui peut! Il

Ja. Il pleut! il pleut! il pleut! Il

K. Il pleut! il pleut! il pleut! Il

I. Il pleut! il pleut! il pleut! Il

N. pleut! il pleut! il pleut! Il

J. pleut! Sau - ve qui peut!

K. pleut! Sau - ve qui peut!

I. pleut! Sau - ve qui peut!

N. pleut! Sau - ve qui peut!

ff *p*

(le théâtre reste vide)

pp

CHANSON DE L'ECHO

N° 13

All^o non troppo.

RIP.

Musical score for the first system. The vocal line (RIP.) is in a treble clef with a 6/8 time signature. The piano accompaniment (PIANO.) consists of two staves, treble and bass clefs. The tempo is marked 'All^o non troppo.' The dynamics are marked 'mf', 'ff', and 'f'. The lyrics 'Non non' are written below the vocal line.

Non non

All^o non troppo.

PIANO.

Musical score for the second system. The vocal line (R.) is in a treble clef with a 6/8 time signature. The piano accompaniment (PIANO.) consists of two staves, treble and bass clefs. The lyrics 'non non Trembler c'est folie Peut-' are written below the vocal line. A 'Ped.' (pedal) marking is present below the piano accompaniment.

non non Trembler c'est folie Peut-

Ped.

Musical score for the third system. The vocal line (R.) is in a treble clef with a 6/8 time signature. The piano accompaniment (PIANO.) consists of two staves, treble and bass clefs. The lyrics '-on hésiter un instant Songer à sa' are written below the vocal line. A 'Ped.' (pedal) marking is present below the piano accompaniment.

-on hésiter un instant Songer à sa

R. *vi - e* Quand la for - tu - ne vous at - tend ——— Quand

R. *poco rit.*
la for - tu - ne vous at - tend. E - cho, ré - ponds - moi quel - que cho - se!

poco rit.

R. Sop. N'est - il pas un tré - sor en - foui? S'il sur -

(Echo) CHOEUR DANS LA COULISSE. *pp*

pp O - se! O - se! O - se! O - se! O - se! O - se! O - se! O - se!

Ten. *pp* O - se! O - se! O - se! O - se!

Bass. *pp* O - se!

R

vient quelqu'en trave mé chau te? Chan - te!

Chan tel! Chan tel!

Chan tel! Chan tel!

Chan tel! Chan tel!

Vivace
riant

R

Tra la la la! La la la lala la la la la! —

La la la la!

La la la la!

La la la la!

Vivace

fp

R. *mf*
 Tra la la la! ——— La la la la la la la la!

R. *f* *f*
 Tra la la la! tra la la la!

Sop. *pp* *pp* *pp*
 La la la la! Tra la la la tra la la!

Ten. *pp* *pp* *pp*
 La la la la! Tra la la la tra la la!

Bass. *pp* *pp* *pp*
 La la la la! Tra la la la tra la la!

R. *f*
 Tra la la la la la la — la la la!

pp Tr — la la la. —

pp Tr — la la la. —

pp Tr — la la la. —

(Hautbois) Echo (sur le théâtre)

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass clef, all in a key with one flat. They sing the syllable 'Tr' followed by a long note 'la', then 'la la', and finally 'la.' with a fermata. The piano accompaniment consists of a treble and bass clef. The treble clef part has a melodic line with slurs and accents, while the bass clef part provides a simple harmonic accompaniment. The dynamic marking *pp* (pianissimo) is present at the beginning of each vocal line and the piano part.

Echo.

pp

Detailed description: This system shows the piano accompaniment for the first 'Echo' section. It consists of a treble and bass clef. The treble clef part has a melodic line with slurs and accents, while the bass clef part provides a simple harmonic accompaniment. The dynamic marking *pp* is present.

Echo

pp

Detailed description: This system shows the piano accompaniment for the second 'Echo' section. It consists of a treble and bass clef. The treble clef part has a melodic line with slurs and accents, while the bass clef part provides a simple harmonic accompaniment. The dynamic marking *pp* is present.

Echo.

pp

Echo.

pp

Detailed description: This system shows the piano accompaniment for the third 'Echo' section. It consists of a treble and bass clef. The treble clef part has a melodic line with slurs and accents, while the bass clef part provides a simple harmonic accompaniment. The dynamic marking *pp* is present.

Echo

tr

pp rall

Detailed description: This system shows the piano accompaniment for the fourth 'Echo' section. It consists of a treble and bass clef. The treble clef part has a melodic line with slurs and accents, while the bass clef part provides a simple harmonic accompaniment. The dynamic marking *pp* and the tempo marking *rall* (rallentando) are present.

MÉLODRAME

(CHANGEMENT A VUE)

Nº 13 bis

Allº Moderato

PIANO.

The musical score is written for piano in 2/4 time, marked 'Allº Moderato'. It consists of five systems of two staves each (treble and bass clef). The piece begins with a piano dynamic. The first system includes a first ending bracket labeled '8'. The second system features a second ending bracket labeled '8' and a key signature change to one sharp (F#). The third system has two first ending brackets labeled '8'. The fourth system includes a first ending bracket labeled '8' and a key signature change to one flat (Bb). The fifth system concludes the piece with a final cadence. The score is characterized by flowing melodic lines in the right hand and a steady accompaniment in the left hand, with various articulations and phrasing marks throughout.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and melodic lines.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes trills (tr) and an 8-measure rest (8) indicated by a dashed line.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes an 8-measure rest (8) indicated by a dashed line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes an 8-measure rest (8) indicated by a dashed line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes an 8-measure rest (8) indicated by a dashed line.

MUSIQUE DE SCÈNE

(CHANGEMENT A VUE)

No 13^{ter}

Moderato.

PIANO.

Mouv^t de la légende du 1^{er} Acte.

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 key signature is two sharps (F# and C#). The music features a complex texture with many beamed sixteenth notes and slurs.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns.

Third system of musical notation, featuring a *pp* dynamic marking in the first measure of the treble staff.

Fourth system of musical notation, continuing the complex musical texture.

Fifth system of musical notation, concluding the page. It includes the instruction *un poco rit.* in the middle of the system and a *pp* dynamic marking in the final measure of the treble staff.

SCÈNE, CHŒUR ET CHANSON

RIP, HUDSON, CHŒUR.

N^o 14All^o agitato.

PIANO.

(Coup de pioche)

(pioche)

(pioche)

pizz

(APPARITION DU 1^{er} FANTÔME)

RIP (*Parle*) Oh! oh! qu'est-ce que
c'est que cela? comprends pas...

(2^e FANTÔME)

Hé! hé! c'est sans doute le frère
de l'autre... Soyons poli! Bonjour
l'ami! Comment ça va t-il?

(3^e FANTÔME)

Encore un?... C'est le cadet sans doute...
Comment vous portez-vous Monsieur?
(à part) C'est égal, c'est très curieux...

4^e FANTÔME.

Encore?... quelle famille!...

Apparition général de tous les fantômes. Au milieu d'eux, le

RIP. Oh je rêve de plus en plus...

le Capitaine Hudson et ses officiers
et mon rêve se complique

Tous menacent Rip, le bras tendu

vers lui

(1) *ad libitum.*

Largo.

Sop. *p* à bouche fermée.

Ten. *p* à bouche fermée.

Bass. *p* à bouche fermée

Ah! ————— ah!

Largo

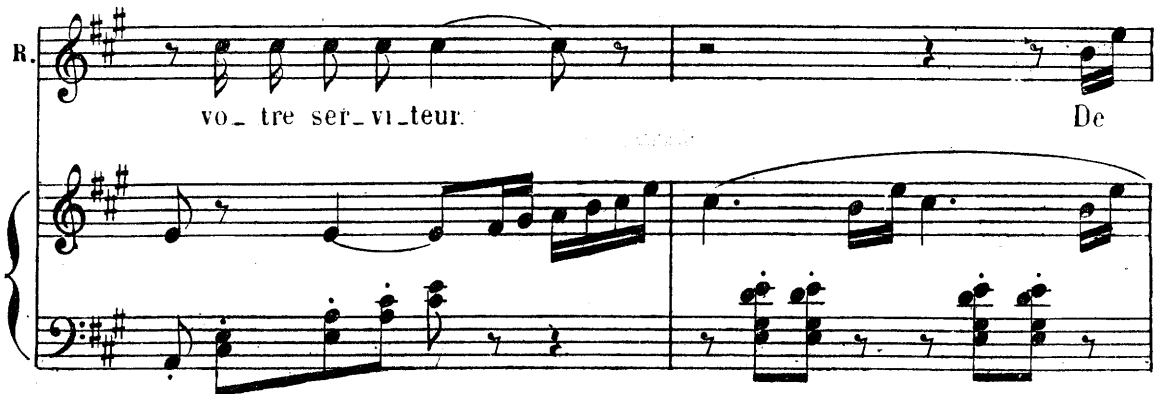
pp

sfz

sfz

R.  *J'ai bien l'honneur — J'ai l'honneur*

R.  *Dè tre*

R.  *vo tre ser vi teur. De*

R.  *tout mon cœur! Les fantômes se penchent de plus en plus menaçants.*

R. Parlez! Mais quidone êtesvous?

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "Parlez! Mais quidone êtesvous?". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

R. *ad lib* Quidone, qui done *Piu animato* êtesvous? *Piu animato*

The second system continues the musical score. It includes the tempo marking "Piu animato" above the vocal line. The lyrics are "Quidone, qui done êtesvous?". The piano accompaniment features a change in time signature from 7/8 to 6/8. The tempo marking "Piu animato" is repeated below the piano part, and a dynamic marking of "ff" (fortissimo) is present.

R. Que di_tes-vous? Que fai_tes-

The third system shows the continuation of the piano accompaniment. The vocal line is not present in this system. The piano part continues with the same rhythmic and harmonic structure, maintaining the 6/8 time signature.

R. -vous? Et _____ pourquidonece cour.

The fourth system concludes the piano accompaniment. The vocal line is not present. The piano part continues with the same rhythmic and harmonic structure, maintaining the 6/8 time signature.

(Parlé) Si vous ne répondez pas, je m'en vais...

All^o con fuoco.

R.

TOUX?

All^o con fuoco

dim *pp* *fff*

Les fantômes barrent le passage à Rip.

Sop. et Ten. (RIRE INFERNAL)

Bass.

Ha, ha, ha, ha! Ha, ha, ha, ha! Ha, ha, ha, ha!

Ha, ha, ha, ha! Ha, ha, ha, ha! Ha, ha, ha, ha!

HUDSON.

E - cou - te!

Ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

CHANSON

Con fuoco.

H.  On m'ap - pelle Hendrick Hud - son, Et je

Con fuoco.

H.  me ris des o - ra - ges, Des flots et des nau -

flots et des nau -

H.  - fra - ges Com me d'u - ne chan - son! Oui,

B. *scen*

sous la mer pro - fon - de, Ma - rins de l'au - tre

B. mon - de, Nous na - vi - gu - ons en - cor, — Pro -

B. -té - gés par la mort, Nous mar - chons *cre*

B. *scen* droit, cher - chant toujours le port! — ah! *do.* *ff* *dim*

Tempo.

H. 
 Bon vent, bon vent, Vi - re, vi - re, vi - re, vi - re,

Tempo. 

H. 
 — Bon vent, bon vent, Vi - re, vi - re, au ca - bestant!



Sop. 
 Bon vent, bon vent, Vi - re, vi - re, vi - re, vi - re, Bon vent,

Ten. 
 Bon vent, bon vent, Vi - re, vi - re, vi - re, vi - re, Bon vent,

Bass. 
 Bon vent, bon vent, Vi - re, vi - re, vi - re, vi - re, Bon vent,



Vi - re, vi - ré, Bon vent, Vire au ca - bes - tan!
bon vent, Bon vent, Vire au ca - bes - tan!
bon vent, Bon vent, Vire au ca - bes - tan!
bon vent, Bon vent, Vire au ca - bes - tan!

ff *ff* *ff* *ff*

ff *p*

Ped

Allegro

Le nain lance
la boule)

1^{re} Fois.

3^e Fois.

Enchaînez

CHANSON A BOIRE ET FINALE

RIP, CHŒUR.

N° 15

Allegro assai animato.

PIANO.

Piano introduction in B-flat major, 2/4 time. The right hand features a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment of chords. Dynamics range from *mf* to *ff*. The piece concludes with a final chord marked with an accent (^).

RIP.

Vocal line for the first system. The melody begins with a rest, followed by the lyrics "Ce n'est pas la bière qu'on van te". The piano accompaniment consists of chords in the right hand and a rhythmic line in the left hand. Dynamics include *p* and accents (^).

Vocal line for the second system. The melody continues with the lyrics "Qu'il faudra pour ma soif arden te,". The piano accompaniment features a steady rhythmic pattern. Dynamics include *p* and accents (^).

Vocal line for the third system. The melody concludes with the lyrics "Cidre ai - gre - let Ni vin clai - ret." The piano accompaniment continues with chords and a rhythmic line. Dynamics include *p* and accents (^).

24. — RIP.

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R.  Non, pour que je me dé - sal - tè

R.  - re, Loin de moi boisons de la ter - re, Je

R.  veux du vin de feu! Ver - sez, mor - bleu! Ver - sez, ver -
 cre ad lib.
 rit.

R.  - sez, ver - sez, mor - bleu! Ver - se, ver - se,
 scen do. ff Più animato.
 Più animato.
 rit. ff

R.
 ver - se, ver - se, ver - se! Ver - se, ver - se,

SOP
 Ver - se, ver - se, ver - se,

TEN Personages avec le Choeur
 Ver - se, ver - se, ver - se,

BASS
 Ver - se, ver - se, ver - se,

R.
 ver - se, ver - se, ver - se! Ah! _____

SOP
 Ver - se, ver - se, ver - se!

TEN Personages avec le Choeur
 Ver - se, ver - se, ver - se!

BASS
 Ver - se, ver - se, ver - se!

All^o Vivo con fuoco.

R.  *Qu'il soit blanc, rouge ou bleu,*

All^o Vivo con fuoco.

R.  *Je veux du vin de feu!*

R.  *Ver - se ver - se mor - bleu, Je*

R.  *veux du vin de feu!*

R.

Qu'il soit blanc rouge ou bleu, ————— Ver - sez du vin de

Sop.

Qu'il soit blanc rouge ou bleu, ————— Ver - sez du vin de

Ten.

Qu'il soit blanc rouge ou bleu, ————— Ver - sez du vin de

Bass.

Qu'il soit blanc rouge ou bleu, ————— Ver - sez du vin de

ff

R.

feu! ————— Qu'il soit blanc rouge ou bleu, ————— Ver -

feu! ————— Qu'il soit blanc rouge ou bleu, ————— Ver -

feu! ————— Qu'il soit blanc rouge ou bleu, ————— Ver -

feu! ————— Qu'il soit blanc rouge ou bleu, ————— Ver -

R.

-sez, ver - sez, ver - sez, ver - sez, ver - sez moi - bleu!

-sez, ver - sez, ver - sez, ver - sez, ver - sez moi - bleu!

-sez, ver - sez, ver - sez, ver - sez, ver - sez moi - bleu!

-sez, ver - sez, ver - sez, ver - sez, ver - sez moi - bleu!

(On parle)

pp

8

p

8

Musical notation for the first system, measures 8-10. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and single notes.

Musical notation for the second system, measures 11-14. The tempo markings *dolce* and *rall.* are present. The system concludes with a 3/4 time signature. The upper staff continues the melodic development, and the lower staff features a bass line with some rests.

Musical notation for the third system, measures 15-18. The lyrics "Je dors! Je dors!" are written above the first two measures. The tempo marking "Valse lente" is placed above the third measure. The music is in 3/4 time with a key signature of two flats. The upper staff has a melodic line with a fermata over the first measure, and the lower staff has a bass line with chords.

Musical notation for the fourth system, measures 19-22. The music continues in 3/4 time with a key signature of two flats. The upper staff features a melodic line with a fermata over the first measure, and the lower staff has a bass line with chords.

Musical notation for the fifth system, measures 23-26. The music continues in 3/4 time with a key signature of two flats. The upper staff features a melodic line with a fermata over the first measure, and the lower staff has a bass line with chords.

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 two flats (B-flat and E-flat). The music features a melodic line in the treble with slurs and a bass line with chords and some melodic fragments. The system concludes with a double bar line and repeat signs.

Mouv! de Valse

Second system of musical notation, starting with the tempo marking "Mouv! de Valse". It features a grand staff with a treble clef and a bass clef. The key signature remains two flats. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment of chords. A dynamic marking of *fff* is present in the bass staff. The system ends with a double bar line and repeat signs.

Third system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature is two flats. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment of chords. A dynamic marking of *ff* is present in the bass staff. The system ends with a double bar line and repeat signs.

Fourth system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature is two flats. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment of chords. The system ends with a double bar line and repeat signs.

Fifth system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature is two flats. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment of chords. A dynamic marking of *ff* is present in the bass staff. The system ends with a double bar line and repeat signs.

First system of musical notation, featuring a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the bass staff, indicating a strong, loud passage.

Third system of musical notation, featuring a dynamic marking of *p* (piano) in the bass staff, indicating a soft, quiet passage.

RIP. rall. 1^o Tempo.

Fourth system of musical notation, including the lyrics: "Viens à moi, douce enchan-tes-se, Viens plus". The system features a *rall.* (rallentando) marking above the treble staff and a *p* (piano) marking in the bass staff.

Fifth system of musical notation, including the lyrics: "près, plus près de mon cœur, Ton re-gard C'est l'i-". The system begins with a *R.* (Ritardando) marking above the treble staff.

25. — RIP.

BIBLIOTHÈQUE MUSICALE ILLUSTRÉE

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J. TALLANDIER, ÉDITEUR, 8, Rue Saint-Joseph, PARIS (2^e arr^e).

R. *vres - se* Ton sou - ri - re le bon - heur *Trouble é-*

R. *- tran - ge!* *Oui, tout chan - ge*

R. *(Parlé) Je voudrais. pp* *portez la voix.*
A mes yeux... un pœo rit Je

R. *veux! HUDSON*
Tu dor - mi - ras pen - dant vingt

And^{te} assai.

1^{er} L

Tu dormi - ras — pendant vingt ans! -

2^e L

Tu dormi - ras — pendant vingt ans! -

3^e L

Tu dormi - ras — pendant vingt ans! -

4^e L

Tu dormi - ras — pendant vingt ans! -

R

(s'éveillant à demi)

Nel - ly! —

4

ans! — Oui, — pendant vingt ans! -

Tu dormi - ras — pendant vingt ans! -

Tu dormi - ras — pendant vingt ans! -

Tu dormi - ras — pendant vingt ans! -

And^{te} assai

p

1^{er} LIEUT.

(presque parle)

Tu perdras a -

Je ré - vel Nel - ly!

Ped

HUDSON.

1^{er} L.

mis! Ta jeunesse et tes chants!

R.

A moi! Les re - venants!..

Ped

1^{er} LIEUT.

Tu perdras ta jeu - nes - se, Et ton ri - re, et tes

cre - scen

Ped

HUDSON. *stent.*

1^{er} L. chants! Tu perdras tout sur terre, ou bli - é des vi -

R Nel - ly! ou - bli - é des vi -

do. f stent

ad lib *f* **1^o Tempo**

1^{er} L. Dors! dors! Dors, dors,

2^e L. Dors! dors! Dors, dors,

3^e L. Dors! dors! Do Dors,

4^e L. Dors! dors! Dors, dors,

H. -vants! Dors! dors! Dors, dors,

Dors! dors! Ah! ah!

Dors! dors! Dors, dors,

-vants! Dors! dors! Dors, dors,

ff Ped. **1^o Tempo** *p dolce*

Ped.

1^{er} L
pau - vre Rip, Fer - me les yeux à la lu -

2^e L
pau - vre Rip, Fer - me les yeux à la lu -

3^e L
pau - vre Rip, Clos ta pau -

4^e L
pau - vre Rip, Clos ta pau -

♭
pau - vre Rip, Ah! ——— clos ta pau -

pau - vre Rip, Ah! clos ta pau -

pau - vre Rip, Clos ta pau -

pau - vre Rip, Don, Don, Don,

rit

1^{re} L.
 _miè - re! Dors, ——— dors, pau - vre Rip,

2^e L.
 _miè - re! Dors, ——— dors, pau - vre Rip,

3^e L.
 -piè - rel Dors, pau - vre Rip,

4^e L.
 -piè - rel Dors, dors, pau - vre Rip,

B.
 -piè - rel Dors, dors, pau - vre Rip, Closta pau.

-piè - rel Ah! — dors, pau - vre Rip,

-piè - rel Dors, dors, pau - vre Rip,

Dors, dors, dors, pau - vre Rip,

The piano accompaniment at the bottom features a melody in the right hand and a bass line in the left hand, with triplets and slurs. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

RIP.

pp *rit.*
Ah! ——— Dors dors

1^{er} L. Clos ta — pau pière, Ah! dors! ———

2^e L. Dors, ——— Dors! dors! dors! ———

3^e L. Pau vre Rip! Dors! dors! dors! ———

4^e L. Pau vre Rip! Dors! dors! dors! ———

B. piè — re Dors! dors! dors! ———
Pau vre Rip! *rit. pp* Dors! dors! dors! ———

Dors! ——— Dors! dors! dors! ———
Dors! ——— *p rit. pp* Dors! dors! dors! ———

Pau vre Rip! *rit. pp* Dors! dors! dors! ———

Pau vre Rip! *rit. pp* Dors! dors! dors! ———

rit. *pp*
Ped. 



26. — Rip.

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Les fantômes, toujours le bras tendu vers Rip, disparaissent lentement.

Più Moderato

p. leggieramente.

La scène reste vide. Rip reste seul. Un rayon de lune éclaire son visage

dolce.

Le rideau tombe lentement.

8

rit.

ppp

FIN du 2° ACTE

ENTR' ACTE

Moderato

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piano introduction with two staves. The melodic line in the upper staff continues with eighth notes, and the bass line in the lower staff features a steady eighth-note accompaniment.

The third system of musical notation shows the continuation of the piano introduction. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment with chords.

The fourth system of musical notation continues the piano introduction. A piano (*p*) dynamic marking is present in the lower staff. The melodic line in the upper staff is more active, and the bass line continues with eighth notes.

The fifth and final system of musical notation on this page continues the piano introduction. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment with chords.

un poco animato.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature. It contains several measures of music, including a measure with an 'x' over a note and a measure with a 'p' dynamic marking. The bass staff starts with a bass clef and contains a series of chords and moving lines.

The second system continues the musical piece. The treble staff features a series of eighth-note patterns and chords. The bass staff continues with a steady accompaniment of chords and moving lines. Dynamics like 'p' are used throughout.

The third system includes a section with an 8-measure rest in the treble staff, indicated by a dashed line and the number '8'. The bass staff continues with a similar accompaniment. A 'f' dynamic marking is present in the middle of the system.

The fourth system features trills in the treble staff, indicated by wavy lines and 'tr' markings. The bass staff continues with chords and moving lines. A 'p' dynamic marking is present in the final measure.

The fifth system continues with trills in the treble staff. The bass staff features a 'pp' dynamic marking in the middle and a 'ppp' dynamic marking in the final measure. The system concludes with a final chord in the bass staff.

ACTE III 1^{er} TABLEAUCHŒUR DES BŪCHERONS⁽¹⁾

(Derrière la scène)

N^o 16

Moderato.

TÉNORS

BASSES

PIANO

p RIDEAU (on aperçoit Rip endormi)

Al^{to} risoluto.

Har - di la co - gné - el Va de ce grand
Har - di la co - gné - el Va de ce grand

Al^{to} risoluto.

bois Dans
bois Dans

(1) Ce chœur sera chanté s'il est possible sans accompagnement ou accompagné par des instruments placés derrière la scène

no - tre jour - né e A - bat - tons les rois

no - tre jour - né e A - bat - tons les rois

This system contains the first two systems of the musical score. The top system shows the vocal lines with the lyrics 'no - tre jour - né e A - bat - tons les rois'. The bottom system shows the piano accompaniment for the same section.

Tra - vai - lons,

Tra - vai - lons,

This system contains the second and third systems of the musical score. The top system shows the vocal lines with the lyrics 'Tra - vai - lons,'. The bottom system shows the piano accompaniment for the same section.

tra - vai - lons, Et chan tons. Ho!

tra - vai - lons, — Et chan tons Ho!

This system contains the fourth and fifth systems of the musical score. The top system shows the vocal lines with the lyrics 'tra - vai - lons, Et chan tons. Ho!'. The bottom system shows the piano accompaniment for the same section.

ho! ho!

ho! ho!

This system contains the first musical system. It features a vocal line with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line includes the lyrics "ho! ho!" on two lines. The piano accompaniment consists of rhythmic patterns in both hands.

Chê - nes fiers cour-bés vos fronts, ——— Ho!

Chê - nes fiers cour-bés vos fronts, ——— Ho!

p

p

p

This system contains the second musical system. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature and time signature remain the same. The vocal line includes the lyrics "Chê - nes fiers cour-bés vos fronts, ——— Ho!" on two lines. The piano accompaniment continues with rhythmic patterns. Dynamic markings include *p* (piano) above the vocal line and below the piano accompaniment.

oh! ——— oh! oh!

oh! ——— oh! oh!

This system contains the third musical system. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature and time signature remain the same. The vocal line includes the lyrics "oh! ——— oh! oh!" on two lines. The piano accompaniment continues with rhythmic patterns.

Car voi - ci les - bû - che - rons.

Car voi - ci les - bû - che - rons.

Ahl

p *poco* *a* *poco* *crescendo.*

pp *Più lento.* *pp rall.*

Ahl

pp *pp rall.*

pp *Più lento.* *rall.* *ppp*

MUSIQUE DE SCÈNE

N^o 16 bis

Lento.

(ou parle)

PIANO.

pp con sordini.

The musical score is written for piano in 2/4 time. It consists of four systems of two staves each. The first system includes the tempo 'Lento.', the dynamic 'pp con sordini.', and the instruction '(ou parle)'. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and triplets. The fourth system concludes with the instruction 'rall.'

27. — R.I.P.

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rall.

rall.

Mouv^t du 1^{er} Acte.

p *sfz*

f

Enchainez avec le N^o 17

ACTE III - 2^e TABLEAU

CHŒUR

N^o 17All^o pesante

PIANO.

The musical score is written for piano accompaniment in a 2/4 time signature and the key of B-flat major. It consists of five systems, each with a grand staff (treble and bass clefs). The tempo is marked "All^o pesante". The score begins with a piano (PIANO.) dynamic. The first system includes an accent (^) over the first measure. The second system has accents over the first and second measures. The third system features a tenuto mark (>) over the first measure and accents over the second and third measures. The fourth system has a tenuto mark over the first measure and accents over the second, third, and fourth measures. The fifth system has accents over the first, second, and third measures. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line provides a steady accompaniment with various rhythmic patterns.

Piano introduction consisting of two staves. The treble staff features a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and a steady bass line.

Sop. *f*
 Fé - tons les nou_veaux é - poux Pour leur
 rên. *f*
 Fé - tons les nou_veaux é - poux Pour leur
 Bass. *f*
 Fé - tons les nou_veaux é - poux Pour leur

Vocal staves for Soprano and Bass. The Soprano part begins with a fermata on the first measure. The lyrics are: "Fé - tons les nou_veaux é - poux Pour leur". The Bass part follows with the same lyrics. Dynamics include *f* and *rên.*

Piano accompaniment for the first vocal system, featuring treble and bass staves with chords and a melodic line.

faire hon - neur et gloi - re ——— Fé - tons
 faire hon - neur et gloi - re ——— Fé - tons

Vocal staves for the second system. The lyrics are: "faire hon - neur et gloi - re ——— Fé - tons".

faire hon - neur et gloi - re ——— Il faut boire et

Piano accompaniment for the second system, including the final measure with a *mf* dynamic marking.

Fê - tons Fê - tons les nou - veaux é -
 Fê - tons Fê - tons les nou - veaux é
 puis re boi - re! Fê - tons les nou - veaux

poux Fê - tons les nouveaux é - poux les nouveaux é - poux Pour leur
 -poux Fê - tons les nouveaux é - poux Pour leur
 -poux Fê - tons les nouveaux é - poux Pour leur

faire hon-neur et gloi-re Bu - vons pour eux

faire hon-neur et gloi-re Bu - vons pour eux Bu -

faire hon-neur et gloi-re Bu - vons pour eux Bu -

f *p* *f*

Bu - vons pour nous! Bu - vons pour eux Bu -

- vons pour nous! Bu - vons pour eux Bu -

- vons pour nous! Bu - vons pour eux Bu -

p

-vons pour nous! Bu - vons pour nous!

-vons pour nous! Bu - vons pour nous! Ap - por - tez pin -

Ver - sez que la

.tes et pots Ver - sez la biè - re qui mous - se Ver - sez

.tes et pots Ver - sez la biè - re qui mous - se Ver - sez

biè - re mous - se que la biè - re mous - se

Ver - sez que la biè - re mous - se

Ver - sez que la biè - re mous - se

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

Ap - por - tez pin - tes et pots — Ap - por - tez pin - tes et pots

Ap - por - tez pin - tes et pots — Ap - por - tez pin - tes et pots

This system contains three vocal staves and a piano accompaniment. The vocal parts continue in the same key and time signature as the first system. The piano accompaniment features a more active bass line and sustained chords in the treble.

qu'on danse et qu'on se tré-mous — se qu'on danse et qu'on se tré-

Ver-sez nous de l'ale à grands flots

Ver-sez nous de l'ale à grands flots Ver-sez nous de

p

mous - se qu'on danse et qu'on se tré-

Ver-sez nous de l'ale à grands flots

l'ale à grands flots qu'on dan-se

mous _____ se

Qu'on danse et qu'on se tré - mous _____ se

qu'on se tré - mous _____ se

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

stent.

ff

sf

This system shows the piano accompaniment for the second system. It includes dynamic markings such as *stent.*, *ff*, and *sf*. The music is characterized by a driving eighth-note rhythm in both hands.

Voi - là Derrick!

Voi - là Derrick!

Voi - là Derrick!

This system contains three vocal staves, each with the lyrics "Voi - là Derrick!". The vocal lines are in a B-flat major key signature and feature a rhythmic pattern of eighth notes.

mf

dim.

This system shows the piano accompaniment for the third system. It includes dynamic markings such as *mf* and *dim.*. The music continues with a driving eighth-note rhythm in both hands.

p
Voi-là Nel - ly! Le ma-ri.

p
Voi-là Nel - ly!

p
Voi-là Nel - ly!

p
f
p

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The first staff has lyrics 'Voi-là Nel - ly! Le ma-ri.' with a dynamic marking of *p*. The second staff has lyrics 'Voi-là Nel - ly!' with a dynamic marking of *p*. The third staff has lyrics 'Voi-là Nel - ly!' with a dynamic marking of *p*. The piano accompaniment consists of two staves (treble and bass clef) with a dynamic marking of *p* at the beginning, *f* in the middle, and *p* at the end.

-é n'est pas jo - li!

La ma-ri-

La ma-ri-

p

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The first staff has lyrics '-é n'est pas jo - li!' with a dynamic marking of *p*. The second staff has lyrics 'La ma-ri-' with a dynamic marking of *p*. The third staff has lyrics 'La ma-ri-' with a dynamic marking of *p*. The piano accompaniment consists of two staves (treble and bass clef) with a dynamic marking of *p* at the end.

Il est tout
 _ée est un peu mû-re
 _ée est un peu mû-re

s *mf*

8

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with the lyrics 'Il est tout' and a piano accompaniment. The second system continues the vocal line with the lyrics '_ée est un peu mû-re' and the piano accompaniment. The piano part includes dynamic markings *s* and *mf*, and a first ending bracket labeled '8'.

jau-ne de fi-gu-re
 est un peu
 La mari-ée est un peu mû

8

Detailed description: This system contains the next two systems of the musical score. The top system features a vocal line with the lyrics 'jau-ne de fi-gu-re' and a piano accompaniment. The second system continues the vocal line with the lyrics 'est un peu' and the piano accompaniment. The piano part includes a first ending bracket labeled '8'.

musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are in French, with the lyrics "mu - re!". The piano accompaniment consists of a treble and bass clef part.

mu - re!

mu - re!

LES JEUNES FILLES.

dolce.

musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines are in French, with the lyrics "Ça pa - rat drôle en - tre nous Quand on". The piano accompaniment consists of a treble and bass clef part.

Ça pa - rat drôle en - tre nous Quand on

musical score for the third system, featuring vocal lines and piano accompaniment. The vocal lines are in French, with the lyrics "n'est plus au jeune â - ge De - prendre un nou - vel é - poux, Mais on". The piano accompaniment consists of a treble and bass clef part.

n'est plus au jeune â - ge De - prendre un nou - vel é - poux, Mais on

voit par le veu - va - ge, Que les ma - ris ont du bon, Que les

ma - ris ont du bon Puis - qu'a -

- près le premier On en veut un se - cond!

Puisqu'a - près le pre - mier On en veut un se - cond

Piano introduction for the chorus, featuring treble and bass staves with chords and melodic lines.

Fê - tons les nou-veaux é - poux! Pour leur faire hon - neur et
 Fê - tons les nou-veaux é - poux! Pour leur faire hon - neur et

Fê - tons les nou-veaux é - poux! Pour leur faire hon - neur et

gloi - re — Fê - tons . Fê - tons
 gloi - re — Fê - tons Fê - tons
 gloi - re — Il faut boire et puis re - boi - re!

gloi - re — Il faut boire et puis re - boi - re!

Fê_tons les nouveaux é - poux Fê_tons les nouveaux é poux les nouveaux é.

Fê_tons les nouveaux é - poux Fê - tons les nouveaux é.

Fê_tons les nouveaux é - poux Fê - tons les nouveaux é.

The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes. A dynamic marking of *f* (forte) is present in the lower right of the piano part.

-poux Pour leur faire hon_neur et gloi_re Bu_

-poux Pour leur faire hon_neur et gloi_re Bu_vons pour eux

-poux Pour leur faire hon_neur et gloi_re Bu_vons pour eux

The piano accompaniment continues with two staves. The right hand features a melodic line with some grace notes, and the left hand plays chords. Dynamic markings include *f* (forte) and *p* (piano).

vous pour eux. Bu - vous pour nous Bu -

Bu - vous pour nous Bu -

Bu - vous pour nous Bu -

f *p*

_vous pour eux Bu - vous pour nous! Bu - vous pour nous

_vous pour eux Bu - vous pour nous! Bu - vous pour nous

_vous pour eux Bu - vous pour nous! Bu - vous pour nous

Bu vons, bu vons Bu vons pour eux, bu vons pour
 Bu vons, bu vons Bu vons pour eux, bu vons pour
 Bu vons, bu vons Bu vons pour eux, bu vons pour

fff

eux Bu vons pour nous!
 eux Bu vons pour nous!
 eux Bu vons pour nous!

fff

MUSIQUE DE SCENE

ENTRÉE DES ENFANTS

N^o 17 bis

Allegretto

PIANO

The first system of music is a piano accompaniment for the entrance of the children. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte dynamic marking 'f'. The treble staff features a series of chords and some eighth-note patterns, while the bass staff provides a steady accompaniment with chords and eighth notes.

The second system continues the piano accompaniment. The treble staff has a more active melodic line with eighth notes and chords, while the bass staff continues with a rhythmic accompaniment of chords and eighth notes.

The third system shows further development of the piano accompaniment. The treble staff features a melodic line with some chromatic movement, and the bass staff maintains the accompaniment with chords and eighth notes.

The fourth system continues the piano accompaniment. The treble staff has a melodic line with eighth notes and chords, and the bass staff provides a steady accompaniment with chords and eighth notes.

The fifth system concludes the piano accompaniment. The treble staff has a melodic line with eighth notes and chords, and the bass staff provides a steady accompaniment with chords and eighth notes. The system ends with a double bar line.

COUPLETS

KATE

N° 18

All^o Mod^{to} Marcia.

1^{er} COUPLET.

KATE.

All^o Mod^{to} Marcia.

Un' bonn' fois

PIANO.

K. pour tout's ap - pre - nez Qu'on n' met pas ses coud's sur la

K. ta - ble Qu'on n' fourr' pas

K. ses doigts dans son nez Sous pei - ne d'être in - sup - por -

E.

-ta ble Il n'ya pas à perdre un mo -

K.

-ment
Bass.

Il n'ya pas a perdre un mo - ment. — tr

Sop

Oui, ma - man! maman! ma - man!

Ten.

Oui, ma - man! maman! ma - man!

Bass.

Oui, ma - man! maman! ma -

2^e COUPLET

K. *-man!* Mé - na - gez -

K. -vous sur les plats doux N'a - va - lez pas vos p'tits cuil - le

K. - res Oû bien j'vous flanqu' le fouet à

K. tous Pour vous ap - prendr' les bell's ma - niè - res Mais s'il en

K. 
é - tail au - tre - ment.

Bass 
Mais'il en é - tail au - tre - ment.



Sop 
Oui, ma - man! maman! ma - man!

Ten 
Oui, ma - man! maman! ma - man!

Bass 
Oui, ma -




- man! maman! ma - man!



MUSIQUE DE SCENE

(ENTRÉE DES ENFANTS)

N° 18 ^{bfs}

Allegretto.

PIANO

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The second system includes the text "On parle." in the middle of the staff. The third system begins with a piano (*p*) dynamic. The fourth system continues the piano accompaniment. The fifth system begins with a forte (*f*) dynamic. The sixth system concludes the piece with a final cadence. The score includes various musical notations such as chords, single notes, and rests.

L. *- pi del Un seul mot le fait trembler*

Più animato.

L. *Par - fois s'en - vo - ler!* *Par la tendresse ex -*

Più animato.

L. *- tré - me Il faut le ras - su - rer Ah! il*

Più vivo

rall.

L. *faut trem - bler lorsque l'on ai . . . mel Ah! —*

Più vivo

suivez *rall*

dolce.

Crois en comme au - tre - fois Le cœur fi - dè - le Qui

marcato il melodia.

se rap - pel - le Il par - le par ma voix crois

en ma voix comme au - tre - fois! Ah!

Comme au - tre - fois

mf animato

rit.

L. *Il par_le par_mavoi_x Ah!crois-moi comme au_tre_fois!*

L.

L. *Il faut le pré_ser-ver Et non pas l'é_prou-ver*

L. *Cet a_mour que l'en_fan . ce Nous pré_pareit d'a_van . ce*

L.  *Un péril un danger Pour rait le chan - ger!*

Più animato.
L.  *Mais non le ciel lui mê - me Sau - ra nous pro - té -*

Più animato.

L.  *-ger Ah! — Il nous sou - rit lors - que l'on*

Più vivo.

suivez.

L.  *s'ai — me Ah! — Crois en comme au - tre - fois Le*

rall.

rall. *marcato la melodia.*

L. cœur fi - dè - le Qui se rappel - le Il par - le par ma voix, Crois



L. en ma voix comme au - tre - fois Ah! _____

mf animato.



L. Comme au - trefois, Il par - le



L. par ma voix Ah! crois moi comme au - tre - fois!

p *pp*



DUETTO

N° 90

Allegretto.

NELLY

RIP

PIANO

Musical score for the beginning of the duetto, featuring vocal staves for Nelly and Rip, and a piano accompaniment. The tempo is marked *Allegretto.* and the key signature has three flats. The piano part includes triplets and a *rit.* marking.

leggieramente.

N. Mais r'gardez-le donc A-vec sa - fi - gu - re A-vec sa tour.

R. Mais r'gardez-la donc A-vec sa - fi - gu - re A-vec sa tour.

Musical score for the vocal entries of Nelly and Rip, with piano accompaniment. The tempo is *leggieramente.* The lyrics are: "Mais r'gardez-le donc A-vec sa - fi - gu - re A-vec sa tour." and "Mais r'gardez-la donc A-vec sa - fi - gu - re A-vec sa tour."

N. -uu - re Il aurait l'a-plomb Il aurait l'a-

R. -uu re Elle aurait l'a-plomb

Musical score for the continuation of the vocal duetto, with piano accompaniment. The lyrics are: "...re Il aurait l'a-plomb Il aurait l'a-" and "...re Elle aurait l'a-plomb".

-plomb De di re qu'il est mon ma -

R. Elle au - rait l'a - plomb De sou - te nu qu'elle est Nel .

rit a Tempo

N -ri Mais r'gar - dez - le donc, mais r'gar - dez - le donc A - vec sa fi -

R. -ly Mais r'gar - dez - la donc, re - gar - dez - la donc -

N. -gu re, A - vec sa tour - nu

R. A - vec a - vec sa fi - gu - re A - vec a - vec sa tour -



31. — RIP

BIBLIOTHÈQUE MUSICALE ILLUSTRÉE

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J. TALLANDIER, ÉDITEUR, 8, rue Saint-Joseph, PARIS (2^e arr^e).

N. *re* La la la la la la la la la la la la la la

R. *nu - re* La la la la la la la la la la la la la la

N. *rit*
la la la la la la As-tu fi ni? As-tu fi ni? As-tu fi -

R. *rit*
la la la la la la As-tu fi - ni? As - tu fi ni? As-tu fi -

N. *ni?* Je vous di - rai — pour vous con - fon - dre, Ce qu'é-tait

R. *ni?*

N. *RIP.*
 Rip mon cher ma - ri Et je puis moi, — pour vous ré -

R. *Più animato*
 - pon - dre Vous di - re ce qu'é - tait Nel ly

Più animato.

NELLY *f* *Mod^{to} quasi allegretto*
 Vous Rip! vous o - ser me le

rit *Mod^{to} quasi allegretto*
p

N. *p*
 di - re Mais Rip é - tait un beau gar - çon, Sa

N.  *hou_ che n'é_ tait qu'un sou_ ri_ re Qu'un bai_ ser et qu'u_ ne chan_*

N.  *_ son! Tan_ dis que vous con_ ve_ nez_ en Vous*

N.  *n'a_ vez rien de sé_ dui_ sant, Vous ê_ tes vieux, vous*

N.  *ê_ tes laid Vous ê_ tes laid et con_ tre_ fait Nel_* RIP.

R. 
 -ly, vous! pé-core im-pu - den - te Mais je vois en-cor ses doux

R. 
 yeux, Sa bou-che sa taille é - lé gan - te Et

R. 
 ses che-veux blonds et soy - eux! Tan - dis que vous, con-

R. 
 -ve-nez-en, Vous n'a-vez rien de sé-duit-sant Vous

un poco rit.

R. *a_vez pris trop de prin_temps trop de prin_temps en cin_quante*

suivez

NELLY.

rires

leggieramente.

Maisr'gardez - le

rires.

leggieramente.

ans *Maisr'gardez - la*

N. *donc A - vec sa fi - gu - re A - vec sa tour -*

R. *donc A - vec sa fi - gu - re A - vec sa tour -*

p

N. *-nu - re Il au_rait l'a - plomb> Il au_rait l'a -*

R. *-nu - re Elle au_rait l'a_plomb*


N. *-plomb — De di - re qu'il est mon ma -*

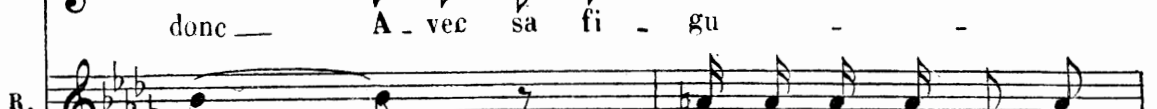
R. *Elle au_rait l'a - plomb De sou - te - nir qu'elle est Nel -*


N. *-ri Mais r'gar - dez - le donc, Mais r'gar - dez - le*

R. *-ly Mais r'gar - dez - la donc, Mais r'gar - dez - la*

rit.

N.  done — A - vec sa fi - gu

R.  done — A - vec a - vec sa fi -



N.  - re A vec sa tour nu

R.  - gu - re A vec a vec sa tour



N.  re La la la la la la la la la la

R.  nu re La la la la la la la la la la



N. *rit.*
 la la . la la la la la la la la

R. *rit.*
 la la la la la la la la la la

N. *Vivace.*
 la As-tu fi - ni? As-tu fi - ni? As-tu fi - ni?

R. *Vivace.*
 la As-tu fi - ni? As-tu fi - ni? As-tu fi - ni?

DUETTO

LOWNA, JACQUES.

N° 21**Mod^{to} simplice.****PIANO**

Piano introduction for the duetto, marked "PIANO" and "Mod^{to} simplice." The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a melody in the right hand and a supporting bass line in the left hand, both starting with a piano (*p*) dynamic.

JACQUES.*dolce.*

First vocal line for Jacques, marked "JACQUES." and "dolce." The lyrics are "Tu sa - vais me dé - fen - dre". The piano accompaniment is in 2/4 time with a key signature of three flats. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Second vocal line for Jacques, marked "J." The lyrics are "Quand j'é - tais tout en - fant". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

Third vocal line for Jacques, marked "J." The lyrics are "Oui, je veux te le ren - dre". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

Dans la version de la Gaité on passe le N° 21.

J. A mon tour à présent, ————— D'u - ne

J. fa - çon bien ten - dre Dé - jà tu me par -

J. -lais, ————— Il me semblait ————— com -

J. -pren - dre Que dé - jà tu m'ai - mais

LOWNA.

O doux sou_ ve - nir C'é_ tait l'a_ ve - nir

Ja. O doux sou_ ve - nir C'é_ tait l'a_ ve - nir

L. Qui par_ lait à no - tre jeu - nes - se

Ja. Qui par_ lait à no - tre jeu - nes - se

L. Dans notre in_ no - cen - te ten - dres - se

Ja. Dans notre in_ no - cen - te ten - dres - se

L. A_lors tu me pro_té_geais, Dé_jà tu me dé_fen_dais,

J. A_lors tu me pro_té_geais, Dé_jà tu me dé_fen_dais,

poco rit

L. Tu m'ai_mais, tu m'ai_mais Ah! c'estqu'en a - mour C'est cha -

J. Tu m'ai_mais, tu m'ai_mais Ah! c'estqu'en a - mour C'est cha -

poco rit

L. -cun. son tour

J. -cun son tour.

p *rit.*

MELODRAME

N° 21 bis

Mod^{to} più lento qu'au 1^{er} acte

(Rip arrive à pas lents,

PIANO

pp

The first system of music is a piano accompaniment in 2/4 time, marked 'pp'. It consists of two staves: a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The music features a series of chords and melodic lines, with some notes beamed together. The tempo is marked 'Mod^{to} più lento qu'au 1^{er} acte'.

traverse le pont, s'arrête, et regarde autour de lui avec étonnement. Il descend alors en scène.

The second system of music continues the piano accompaniment. It features a treble clef staff with a key signature of one flat and a bass clef staff. The music includes various chordal textures and melodic fragments, with some notes beamed together. The tempo remains 'Mod^{to} più lento qu'au 1^{er} acte'.

A la dernière mesure il doit être arrivé près du puits.)

The third system of music continues the piano accompaniment. It features a treble clef staff with a key signature of one flat and a bass clef staff. The music includes various chordal textures and melodic fragments, with some notes beamed together. The tempo remains 'Mod^{to} più lento qu'au 1^{er} acte'.

The fourth system of music continues the piano accompaniment. It features a treble clef staff with a key signature of one flat and a bass clef staff. The music includes various chordal textures and melodic fragments, with some notes beamed together. The tempo remains 'Mod^{to} più lento qu'au 1^{er} acte'.

un poco rit

The fifth system of music continues the piano accompaniment. It features a treble clef staff with a key signature of one flat and a bass clef staff. The music includes various chordal textures and melodic fragments, with some notes beamed together. The tempo remains 'Mod^{to} più lento qu'au 1^{er} acte'.

CHANSON

RIP

N° 22

Allegretto

1^{er} COUPLET

RIP

Musical score for the first system. It consists of a vocal line (RIP) and a piano accompaniment (PIANO.). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegretto'. The vocal line begins with a rest followed by a note on the word 'Au'. The piano accompaniment starts with a *f* dynamic and includes a *ff* dynamic marking in the second measure.

Musical score for the second system. The vocal line (R.) contains the lyrics: "sein des mers le so - leil, grand flam - beau, É_". The piano accompaniment continues with a *p* dynamic marking.

Musical score for the third system. The vocal line (R.) contains the lyrics: "_teint — sa gloi - re, É_ teint — sa gloi - re, Ain_". A fermata is placed over the first note of the second measure of the vocal line. The piano accompaniment continues with a *p* dynamic marking.

R.  - si que lui, moi, je n'ai que de l'eau A

R.  boi re, A boi - rel

R.  Ah! vraiment j'en ris, Ma cave est un puits, *suivez*

R.  Et je n'ai pour ver - re Rien qu'un seau!

R.

Moi, boi-re de l'eau, Voi-là du nou-veau,

R.

Moi, boi-re de l'eau! Quel-le mi-sè-re!
rall. un poco animato

R.

(il regarde dans le seau et tressaille) Ha!.. ha!..

R.

Qu'ai-je vu là?... Le vieux bon-homme que voi-

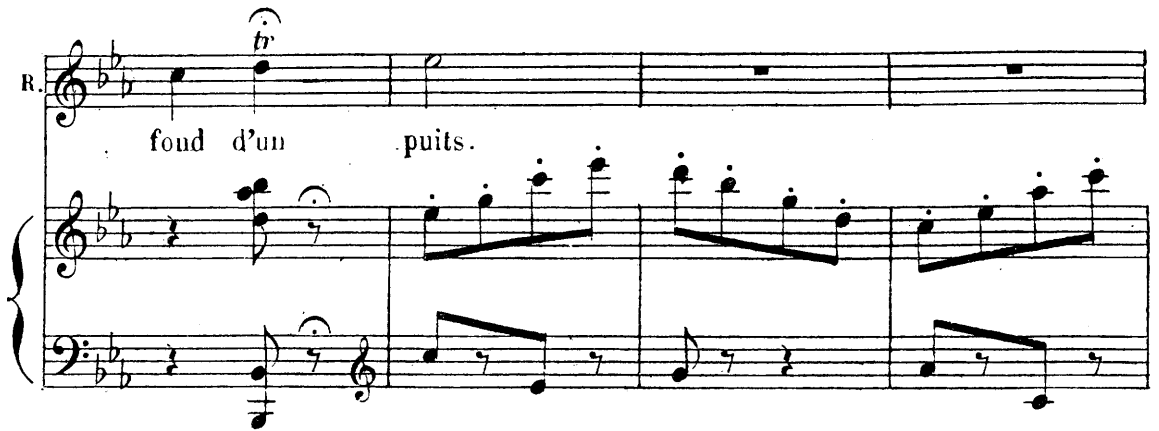
R. *l*à!... Non, pauvre Rip, ce n'est pas toi, ce n'est pas

R. *poco rit* *Tempo I^o*
 toi! Hal hal hal hal hal hal hal Mon vi - sa - ge N'a pas
Tempo I^o

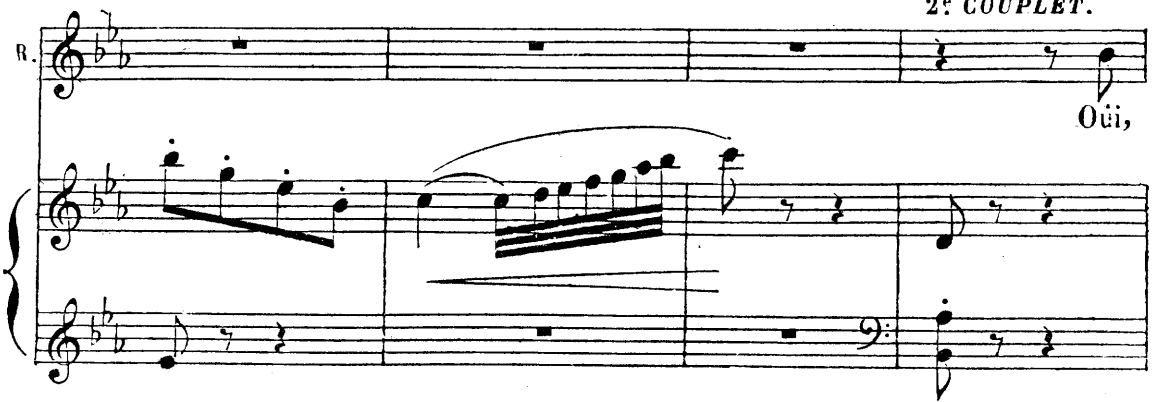
R. ces pâ - leurs, Va t'en, so - te i - mage

R. *Più mosso.*
 Aux re - flets men - teurs! *pp* Et ce - pen - dant on vous prou - ve,
Più mosso. *pp*

R.  On ré_pète, en tous pa_ys, Que la vé_ri_té se trouve Au-

R.  foud d'un puits.

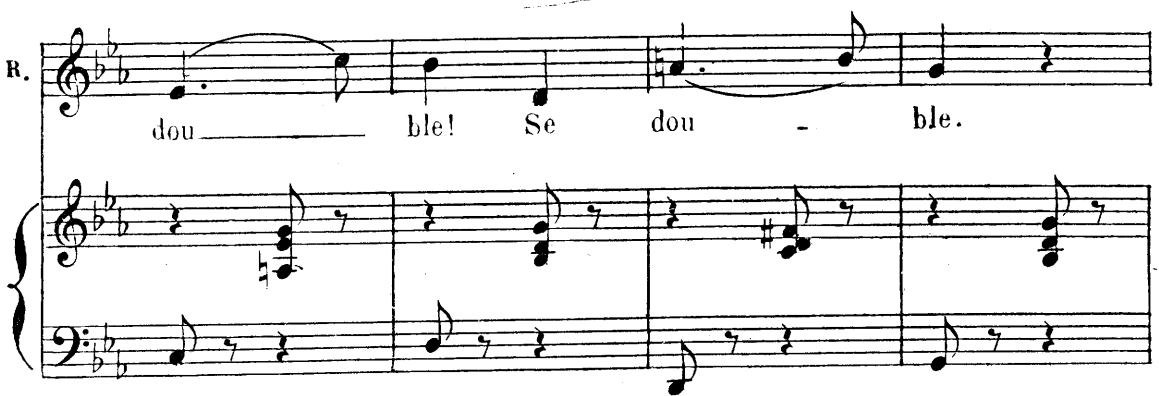
2^e COUPLET.

R.  Oûi,

R.  -je sais bien que je vois en bu_vant Tout

R.  *trou* *ble,* *Tout trou* *ble,* *Qu'au*

R.  *tour* *de* *moi* *tout change et bien sou* *vent* *Se*

R.  *dou* *ble!* *Se* *dou* *ble.*

R.  *J'ai trop bu, d'ac* *cord!* *Je* *vois double en* *cor!*

R.

J'ai deux fois mon âge, C'est un tort!

R.

Je n'ai que trente ans, Et j'ai là de dans

R.

Plus de soixante ans! Quel ba di na — ge!

rall. un poco animato.

Ped

(regardant de nouveau dans le seau)

Ha!.. ha!..

R.

Qu'ai - je vu là? Le vieux bon - hom - me que voi -

R.

- là!... Non, pau - vre Rip, ce n'est pas toi, ce n'est pas

poco rit **Tempo I^o**

R.

toi! Ha! ha! ha! ha! ha! ha! ha! Mon vi - sa - ge: N'a pas

ces pâ - leurs, Va t'en, sotte i - mage

pp Più mosso.

R.  *pp* *Più mosso.*

Aux re - flets men - teurs! Et ce - pen - dant on vous prou - ve,

R. 

On ré - pète, en tous pa - ys, Que la vé - ri - té se trouve Au

R.  *tr*

fond d'un puits.



TRIO

LOWNA, RIP, JACQUES

N° 23

Allegro Moderato

LOWNA.

Non, non, je ne vous connais

Allegro Moderato.

PIANO.

pas.

RIP.

Fou?... moi,

JACQUES.

C'est clair, il a per-du la tête.

Andante assai.

R.

non!

Lavieilles - se

Andante assai.

R.

a _ pe _ san _ tit mes pas — Mon en _

LOWNA.

p **Più mosso.**

Moi, vo _ tre fille hé _ las! — Non,

ad lib.

rit. **Più mosso.**

_ fant, je le ré _ pè _ te.

L.

rall.

non, vous vous trom _ pez: Le temps ou les cha _

(à Jacques)

L. *grins — trou - blent vo - tre mé - moi - re. Oui,*

animato.
L. *Jack, un fou! je dois le croi - re.*
RIP. *Moi,*

animato.

L. *JACQUES.* II

R. *fou! non! non! non, non! O* O

L. n'a plus sa .rai son Non,

J. n'a plus sa .rai son Non,

R. sort cru el voi là ton

L. non, non, non! Pour.

J. non, non, non! Pour.

R. der nier coup. Non,

un poco rit.

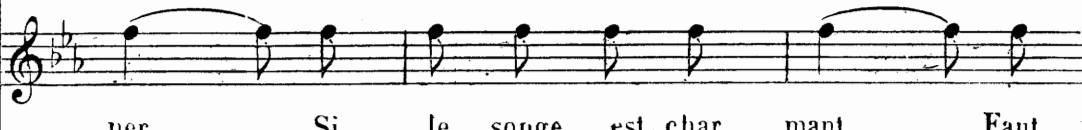
L. 
 quoi trou- bler son rê - ve Pour - quoi le dé - trom -


J. 
 - quoi trou- bler son rê ve Pour - quoi le dé - trom -

R. 
 ce n'est pas un rê - ve Tout va se dis - si -


p

L. 
 - per ——— Si le songe est char - mant ——— Faut

J. 
 - per ——— Si le songe est char - mant ——— Faut

R. 
 - per ——— La lu - miè - re se lè - ve Et



L.  -il le dis - si - per? Pour - quoi, pour - quoi, le

J.  -il le dis - si - per? Pourquoi, pourquoi,

R.  va les dé - trom - per Non, ce n'est pas un



L.  dé - trom - per? Pour - quoi trou - bler son rê - ve, Pour -

J.  pour - quoi le dé - trom - per? Pour - quoi trou - bler son rê - ve, Pour -

R.  rê - ve Non, ce n'est pas un rê - ve, Tout



un poco rit.

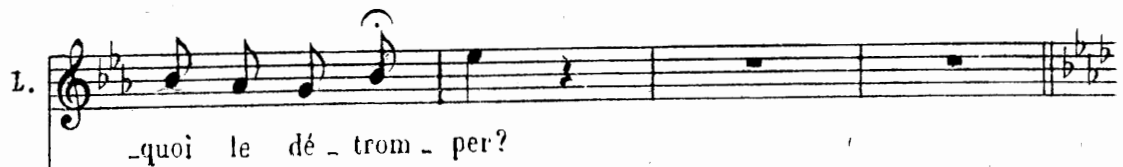
L. 

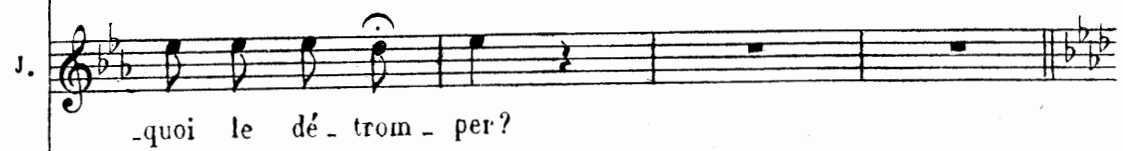
J. 

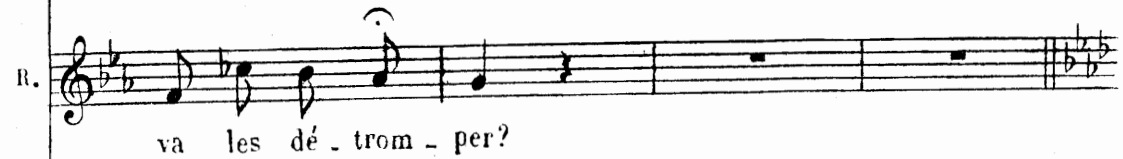
R. 

un poco rit.



L. 

J. 

R. 

un poco rit.



R.  *Tout m'é - ton ne, et je trem - ble..*

R.  *Voy - ons!... (il cherche) rappe - lez vous...*

R.  *Oui... cet air... — sur mes ge - noux.. Que vous di -*

R.  *—siez tous deux... — tous deux en - sem - ble!..*
rit dolce
p suivez.

LOWNA.

Sur vos ge - noux — La folle his.

L.
 _toi_re!

JACQUES.

Lais - sons - le di - va - guer!

RIP (à part)

rall.

Eh! quoi, dans ma mé - moi - re Tout est donc

L.  Pau - vre vieil - lard! —

J.  Pau - vre vieil lard! —

R.  mort? —



Lento.

L.  Il parle, il rai - sonne au ha - sard.. —

J.  Il parle, il rai - sonne au ha - sard... —

R.  C'est malgré



Lento

p

L. Que dit - il là? Que dit - il

J. Que dit - il là? Que dit - il

R. moi... — C'est mal gré - moi! —

p

Mod^{lo} con espressione.

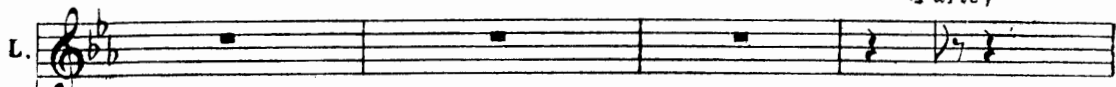
L. là? —

J. là? —

R. Oui... — c'est ce la, — c'est ce la! C'est mal gré

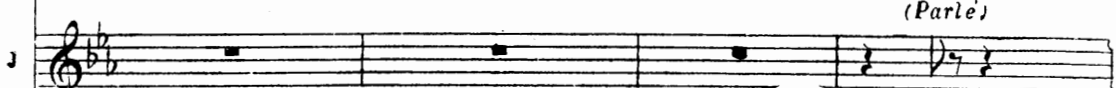
Mod^{lo} con espressione

(Parlé)


L. 

Quoi?

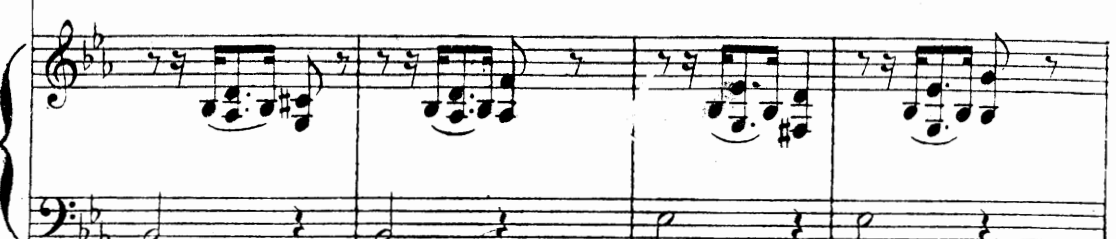
(Parlé)

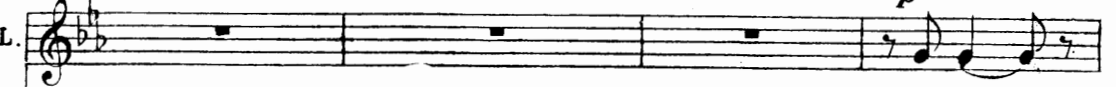
J. 

Quoi?

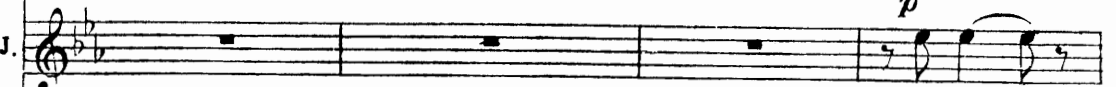
R. 

moi si j'o - se, O chers pe - tits en - fants, Vous parlez

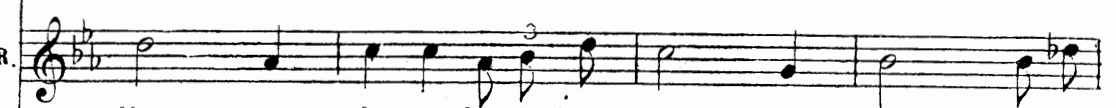


L. 

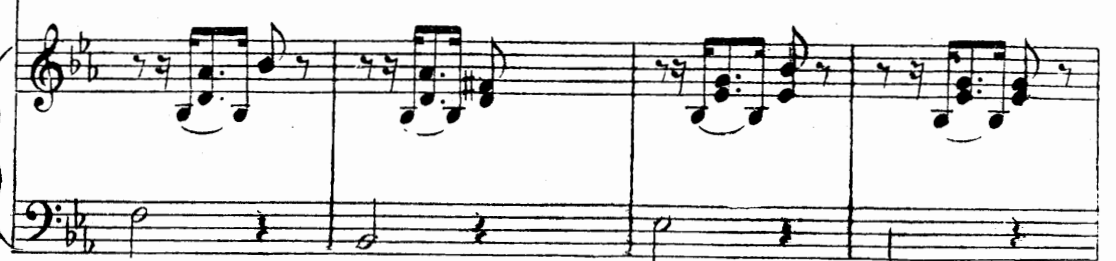
p
Cet air..

J. 

p
Cet air..

R. 

d'au tre cho - se Que des beaux jours pré - sents! Et pour.



p

L. Cet air... —

J. Cet air .. —

R. tant ces jours mê me, Ces jours là sont bien

L. Qui nous ber-ça.. Ce chant

J. Qui nous ber-ça. Ce chant

R. courts!.. Ai-mez vous! quand on s'ai me On

suivez

f *con fuoco.* *ff* **Animato.**

L. Que j'ai-mais tant! Oui, nous nous ai-me-rons tou -

J. Que j'ai-mais tant! Oui, nous nous ai-me-rons tou -

R. est jeu-ne tou ——— jours! Oui, vous vous ai-me-rez tou -

f *ff* **Animato.**

L. -jours! Oui, nous nous ai-me-rons tou - jours!

J. -jours! Oui, nous nous ai-me-rons tou - jours!

R. -jours! Oui, vous vous ai-me-rez tou - jours!

ff *ff*

FINALE

Nº 24

Allegretto

DERRICK

Allegretto. Où donc est-

PIANO *f*

Detailed description: This system contains the first three measures of the piece. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a rest followed by a melodic phrase.

-il, le bri - gand qui pré - tend s'appe - ler

Detailed description: This system contains measures 4 through 8. The vocal line continues with the lyrics '-il, le bri - gand qui pré - tend s'appe - ler'. A triplet of eighth notes is marked with a '3' above it in measure 8. The piano accompaniment consists of chords with downward-pointing 'v' marks, indicating vibrato or a specific articulation.

Rip...

ff *p*

Detailed description: This system contains measures 9 through 12. It begins with a vocal cue 'Rip...'. The piano accompaniment starts with a fortissimo (*ff*) dynamic and then transitions to piano (*p*) in measure 12. The piano part features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

R. C'est moi, Moi, Rip!

DERRICK. Toi, Rip?

D. Cet hom - me est un co - quin - Qu'il

D. par - te ou qu'on l'as - som - me!

Sop. KATE et les ENFANTS..

A grands coups de four - che, à coups de bâ - ton

Tén. CHABOD.

A grands coups de four - che, à coups de bâ - ton

Bass. DERRICK.

A grands coups de four - che, à coups de bâ - ton

ff

Nous chas-se-rons ce va-ga-bond A grands coups de

Nous chas-se-rons ce va-ga-bond A grands coups de four -

Nous chas-se-rons ce va-ga-bond A grands coups de four -



36. —RIP.

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four . che à coups de bâ . ton Chas . sons ce
à coups de bâ . ton Nous chas . se . rons ce
à coups de bâ . ton Nous chas . se . rons ce

The score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp. The lyrics are: "four . che à coups de bâ . ton Chas . sons ce", "à coups de bâ . ton Nous chas . se . rons ce", and "à coups de bâ . ton Nous chas . se . rons ce".

DERRICK.

Va t'en ou crains no . tre co .
va . ga . bond.
va . ga . bond.
va . ga . bond.

The score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (Bb). The piano accompaniment is in bass clef with a key signature of one flat. The lyrics are: "Va t'en ou crains no . tre co .", "va . ga . bond.", "va . ga . bond.", and "va . ga . bond.". The piano accompaniment features a prominent melodic line in the right hand.

0. *lè rel*

Va t'en ou crains no tre co - lè - rel Va

Va t'en ou crains no tre co - lè - rel Va

Va t'en ou crains no tre co - lè - rel Va

ff

t'en! va t'en! va t'en!

t'en! va t'en! va t'en!

t'en! va t'en! va t'en!

Più lento.

RIP. *ad lib.* 3

Je suis Rip votre a -

R. *rit.* 3

mi Je suis

R. Rip vo - tre frè - re Je suis Rip votre a

R. - mi Je suis Rip, vo - tre frè - re,

KATE et les ENFANTS.

Allegretto.

Sur l'é -

dolce. 3 3

R. votre a - mi vo - tre frè - re

pp *mf*

pp

Allegretto

_chi - ne du che - na - pan, A coups de bâ - ton, nous fe - rons pan,

pan, Pan, pan, pan, pan, pan, pan, pan, pan, Pan, pan, pan,

Tén.

Sur l'é - chi - ne du che - na - pan, Nous fe - rons pan,

Bass.

Pan, pan, pan.

f

RIP.

Au Dia-ble! ils n'é - coutent
 pan, pan, pan, pan, paul
 pan, nous fe rons pan, pan!
 pan, nous fe rons pan, paul

sfz p

R. rien, Je crois que je fe - rai bien De
 prendre au plus vi - te la fui - te

sfz

R. prendre au plus vi - te la fui - te

f

Tempo vivo.

ff
 Ban-dit, nous n'é - cou - tons rien,
ff
 Ban-dit, nous n'é - cou - tons rien,
ff
 Ban-dit, nous n'é - cou - tons rien,

Je crois que tu fe - ras bien De prendre au plus
 Je crois que tu fe - ras bien De prendre au plus
 Je crois que tu fe - ras bien De prendre au plus

vi - te la fui - te.

vi - te la fui - te.

vi - te la fui - te.

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in G major and follow the lyrics "vi - te la fui - te." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Ban-dit nous n'é - cou-tons rien, rien! Ban-dit nous n'é - cou-tons

Ban-dit nous n'é - cou-tons rien, rien! Ban-dit nous n'é - cou-tons

Ban-dit nous n'é - cou-tons rien, rien! Ban-dit nous n'é - cou-tons

The second system continues with three vocal staves and piano accompaniment. The lyrics are "Ban-dit nous n'é - cou-tons rien, rien! Ban-dit nous n'é - cou-tons". The piano accompaniment includes accents (^) over certain notes in the vocal lines and chords in the piano part.

rien, rien! Ban_dit nous n'é - cou_tons rien, rien!

rien, rien! Ban_dit nous n'é - cou_tons rien, rien!

rien, rien! Ban_dit nous n'é - cou_tons rien, rien!

Je crois que tu fe - ras

Je crois que tu fe - ras

Je crois que tu fe - ras

bien De prendre au plus vi

bien De prendre au plus vi

bien De prendre au plus vi

ff

Largement.

.te, la fui - te, la fui - te.

.te, la fui - te, la fui - te.

.te, la fui - te, la fui - te.

fff *ff*

Largement.

The image displays five systems of musical notation for a piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests and slurs. The first system shows a steady bass line with chords and a treble line with eighth and sixteenth notes. The second system continues this pattern with some melodic development in the treble. The third system features a more complex treble line with sixteenth-note runs and a bass line with chords. The fourth system has a very active treble line with rapid sixteenth-note passages and a bass line with chords. The fifth system concludes the piece with a final chord in the treble and a bass line with a few notes and a fermata.

ACTE III - 3^e TABLEAU

ENTR'ACTE

Moderato.

PIANO.

The musical score consists of four systems of staves. The first system is for the Piano, with dynamics *fff*, *pp*, and *fff*. The second system includes Timpani (*pp*) and Horns (*Cor.*). The third system is for the Horns (*Cor.*) with dynamics *m.g.* and *p*. The fourth system is for the Piano with dynamics *m.d.* and *p*. The tempo is *Moderato.* and the key signature is three sharps (F#, C#, G#).

All^{to} grazioso.

con sordini

p

sfz

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the third measure. The bass clef staff contains a bass line with a slur over the first two measures and a fermata over the third measure. There are 'x' marks above the bass line in the third and fourth measures.

Second system of musical notation. The treble clef staff has a slur over the first two measures and a fermata over the third measure. The bass clef staff has a slur over the first two measures and a fermata over the third measure. A dynamic marking *sfz* is present above the treble staff in the third measure. There are 'x' marks above the bass line in the third and fourth measures.

Third system of musical notation. The treble clef staff has a slur over the first two measures and a fermata over the third measure. The bass clef staff has a slur over the first two measures and a fermata over the third measure. A dynamic marking *sfz* is present above the treble staff in the third measure. There are 'x' marks above the bass line in the third and fourth measures.

Fourth system of musical notation. The treble clef staff has a slur over the first two measures and a fermata over the third measure. The bass clef staff has a slur over the first two measures and a fermata over the third measure.

Fifth system of musical notation. The treble clef staff has a slur over the first two measures and a fermata over the third measure. The bass clef staff has a slur over the first two measures and a fermata over the third measure.

più animato.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music is marked *più animato.* and includes a fermata over the final measure of the treble staff.

1^o Tempo

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music is marked **1^o Tempo** and begins with a dynamic marking of *p* (piano).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music includes a fermata over the final measure of the treble staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music includes a fermata over the final measure of the treble staff.

The first system of musical notation consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the treble clef and a supporting line in the bass clef. A large slur covers the first two measures of the treble staff. The bass staff has a 7-fingered chord in the first measure.

The second system of musical notation continues the piece. It features a melodic line in the treble clef and a supporting line in the bass clef. A large slur covers the first two measures of the treble staff. The bass staff has a 7-fingered chord in the first measure.

The third system of musical notation features a melodic line in the treble clef and a supporting line in the bass clef. A large slur covers the first two measures of the treble staff. The bass staff has a 7-fingered chord in the first measure. A dynamic marking of *p* (piano) is present in the third measure of the treble staff.

The fourth system of musical notation features a melodic line in the treble clef and a supporting line in the bass clef. A large slur covers the first two measures of the treble staff. The bass staff has a 7-fingered chord in the first measure. A dynamic marking of *pp* (pianissimo) is present in the third measure of the treble staff.

CHOEUR

N° 25

Vivace

SOPRANI.

TÉNORS

BASSES

PIANO.

Vivace

O_hé Rip' as sez dor_mir mon

33. — Rip.

BIBLIOTHÈQUE MUSICALE ILLUSTRÉE

Déposé selon les traités internationaux. Propriété pour tous pays, de CHODENS, Éditeur à Paris. Publié avec son autorisation.

J. TALLANDIER, ÉDITEUR, 8, rue Saint-Joseph, PARIS (2^e arr.).

hom - me, il faut fi - nir ton som - me...

O - hé, Rip! TROP

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "hom - me, il faut fi - nir ton som - me...". The piano accompaniment consists of two staves (treble and bass clefs) with chords and eighth notes. A dynamic marking of *f* (forte) is present above the bass line.

Trop dor - mir est mal - sain, mal - sain,

dor - mir est mal - sain, Crois -

This system contains the second vocal line and piano accompaniment. The vocal line continues in the same treble clef and key signature. The lyrics are "Trop dor - mir est mal - sain, mal - sain," and "dor - mir est mal - sain, Crois -". The piano accompaniment continues with chords and eighth notes.

Crois - en le mé - de - cin.

f O - hé, Rip, Puis

en le mé - de - cin, crois - en

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It contains the lyrics "Crois - en le mé - de - cin." followed by a rest. The second staff is another vocal line in treble clef, starting with a forte dynamic marking (*f*) and containing the lyrics "O - hé, Rip, Puis". The third staff is a bass line in bass clef with the lyrics "en le mé - de - cin, crois - en". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines.

Trop dor - mir est mal - sain

si tu ne te lè - ves Ga -

Crois - en le mé - de - cin, Trop dor - mir

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with the lyrics "Trop dor - mir est mal - sain". The second staff is another vocal line in treble clef with the lyrics "si tu ne te lè - ves Ga -". The third staff is a bass line in bass clef with the lyrics "Crois - en le mé - de - cin, Trop dor - mir". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines.

O hé! Rip! Tu dors sous les grands
 -re les mau - vais rê - ves.. Tu dors sous les grands
 Trop dor - mir est mal - sain, Tu

poco rit

bois Prends garde, en - tends nos
 bois Prends garde, en - tends nos
 dors sous les grands bois en - tends nos

poco rit.

VOIX, O-hé, Rip! o-hé,
VOIX, O-hé, Rip! o-hé,
VOIX, O-hé, Rip! o-hé,

ff *ff* *ff*

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The key signature has four sharps (F#, C#, G#, D#). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *ff* and accents (^).

Rip! o-hé, Rip! o-hé, Rip! _____
Rip! o-hé, Rip! o-hé, Rip! _____
Rip! o-hé, Rip! o-hé, Rip! _____

ff *ff* *ff*

This system continues the vocal and piano parts. The vocal parts have a melodic line with a final note that is held over. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *ff* and accents (^).

AIR DE LA JEUNESSE

N^o 26

All^o vivace.

RIP

PIANO

O jeu-

Detailed description: This system contains the first two measures of the piece. The vocal line (RIP) is on a single staff in 6/8 time, starting with a whole note rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (PIANO) is in two staves (treble and bass clef). The right hand starts with a quarter note G4, a quarter note A4, and a quarter note B4. The left hand starts with a quarter note G3, a quarter note A3, and a quarter note B3. The key signature has one flat (Bb) and the time signature is 6/8.

R.

- nes - se! ô jeu - nes - se! ô jeu - nes

Detailed description: This system contains the next three measures. The vocal line (R.) continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a quarter note G4, a quarter note A4, and a quarter note B4. The key signature has one flat (Bb) and the time signature is 6/8.

R.

sel Na -

Detailed description: This system contains the final two measures. The vocal line (R.) continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a quarter note G4, a quarter note A4, and a quarter note B4. The key signature has one flat (Bb) and the time signature is 6/8.

Moderato.
dolce.

R.  *pp*

-ture en chan - te - res - se, A - mis, plai - nes, grands

R. 

bois — A - mis, plai - nes, grands bois —

Un poco più animato.

R. 

Dans ma nou - velle i - vres - se Je crois que je vous vois Pour la
Un poco più animato.

rit

1^o Tempo

R. 

pre - miè - re fois! Sois bé - ni - e ô jeu - nes - se, Sois bé -
rit.

rall rit.

R. *-ni e, ô jeu - nesse, ô di - vi - ne jeu - nes*

suivez.

Più Moderato.

R. *-se! Sous le poids de la vieil - les - se J'ai traî -*

Più Moderato.

p

rit.

R. *-né des pas trem - blants — Surmon front plein de tris -*

rit.

rit.

R. *-tes - se J'ai cru voir des che - veux blancs —*

rit.

Piu animato

R
 Mais enfin tu me re - viens O premier de tous les biens — Tré

Animato

R
 - sor sans prix qu'on i - gno - re Tant qu'on le possède en -

f *cresc.*

R
 - co - re Ô jeu - nes - se ô jeu - nes - se ô jeu -

rit. **1^o T^o** *ad lib*

R
 - nes - - - se! Na -

Moderato

dolce

- ture enchan - te - res - se A - mis, plai - nes, grands bois — A -

pp *p*

Un poco piu animato.

R - mis plai - nes, grands bois — Dans' manouvelle i - vres - se je crois

Un poco piu animato

R que je vous vois pour la première fois! Sois bé - ni - e ô jeu - nes - se, Sois bé -

rit. *rit.* *ad lib*

R - ni - e ô jeunesse ô di - vi - ne jeu - nes se! **Vivace.**

suivez *ff* *ff*

poco rit. e dim.

N° 27

FINALE

Moderato assai

PIANO *p*

REP. Car le bonheur voyez vous...

RIP.

C'est un rien un souffle un rien Un doux souve -

p *ben marcato.*

R

... nir une ombre — lé-gè-re C'est un rien un souffle un rien U-ne main d'en -

suivez.

R

... fant qu'on a dans sa main.

Sop. Ten. *ff*

C'est un rien un souffle un

Basses. *ff*

C'est un rien un souffle un

ff

Sop. Ten.
rien Un doux souve - nir une ombre lé - gère C'est un rien un souffle un

Basses.
rien Un doux souve - nir une ombre — lé - gère C'est un rien un souffle un

Sop
rien U - ne main d'en - fant qu'on a dans sa main.

Ten.
rien U - ne main d'en - fant qu'on a dans sa main.

Basses.
rien U - ne main d'en - fant qu'on a dans sa main. RIDEAU

rit.
martellato

ff

rall.

fff

FIN