

RÉPERTOIRE CHOUDENS

LES

# FORAINS

Opérette en trois Actes

MAXIME BOUCHERON  
ET ANTONY MARS

MUSIQUE  
DE

# LOUIS VARNEY

Partition Chant et Piano

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Opérette  
en Trois Actes

DE

Maxime BOUCHERON & Antony MARS

Musique de

# LOUIS VARNEY

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LES FORAINS

OPÉRETTE EN 3 ACTES

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# LES FORAINS

## OUVERTURE.

All<sup>o</sup> ma non troppo.

PIANO.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a series of eighth-note triplets, each marked with a '3' above the notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piano introduction. The upper staff features a melodic line with a long slur over a series of notes, including a triplet of eighth notes. The lower staff continues the harmonic accompaniment with chords and moving lines.

The third system shows further development of the piano introduction. The upper staff has a melodic line with slurs and accents. The lower staff maintains the harmonic accompaniment with chords and moving lines.

The fourth system continues the piano introduction. The upper staff has a melodic line with slurs and accents. The lower staff maintains the harmonic accompaniment with chords and moving lines.

Audantino.

The fifth system concludes the piano introduction. The upper staff has a melodic line with slurs and accents. The lower staff maintains the harmonic accompaniment with chords and moving lines. The tempo marking 'Audantino' is placed above the system.

First system of a musical score. 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 sharps (F# and C#). The time signature is 2/4. 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 harmonic support with chords and some bass notes. A *rall.* (rallentando) marking is placed above the final measure of the system.

1° Tempo.

Second system of the musical score, marked "1° Tempo." and "pp léger." (pianissimo léger). The time signature changes to 2/4. The upper staff continues with a melodic line, and the lower staff features a steady eighth-note accompaniment. The dynamics are *pp* (pianissimo).

Third system of the musical score. The upper staff has a melodic line with some rests, and the lower staff continues with the eighth-note accompaniment. The dynamics remain *pp*.

Fourth system of the musical score. The upper staff has a melodic line with a long note in the first measure. The lower staff continues with the eighth-note accompaniment. The dynamics are *pp*.

Fifth system of the musical score. The upper staff has a melodic line with a triplet of eighth notes. The lower staff continues with the eighth-note accompaniment. The dynamics are *p* (piano).

à volonté.

Sixth system of the musical score, marked "à volonté." (ad libitum). The upper staff has a melodic line with a long note in the first measure. The lower staff continues with the eighth-note accompaniment. The dynamics are *p*.

Andantino.

The first system of the Andantino section consists of two staves. The right staff (treble clef) begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns and slurs. The left staff (bass clef) starts with a pianissimo (*pp*) dynamic and provides a harmonic accompaniment of chords. The system concludes with a fermata over the final notes.

The second system continues the Andantino section. The right staff features a melodic line with a *legato* marking. The left staff provides a harmonic accompaniment. The system ends with a *mf* dynamic marking.

The third system of the Andantino section shows the right staff with a melodic line and the left staff with a harmonic accompaniment. The system includes a *pp* dynamic marking and concludes with a fermata.

The fourth system of the Andantino section includes the instruction *poco rall.* and *en ralentissant peu à peu.* The right staff has a melodic line with a *p* dynamic, and the left staff has a harmonic accompaniment with a *dim.* marking.

The fifth system marks the beginning of the *Mouv! de Valse.* section. It features a change in tempo and meter. The right staff starts with a *ppp* dynamic and includes a *2 Ped.* instruction. The left staff has a harmonic accompaniment with a *pp* dynamic. The system ends with a star symbol.

The sixth system of the *Mouv! de Valse.* section continues the piece. The right staff has a melodic line with a *cresc.* marking. The left staff has a harmonic accompaniment. The system concludes with a fermata.

First system of musical notation. The right hand (treble clef) features a melodic line with a *mf* dynamic marking and a *cresc.* instruction. The left hand (bass clef) plays a steady accompaniment of eighth notes. A key signature change to one sharp (F#) is indicated.

Second system of musical notation. The right hand has a more active melodic line with *ff* dynamics and *dim.* markings. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand has a slower, more spacious feel with *rall.* and *a Tempo.* markings. The left hand has rests followed by chords. A *pp* dynamic marking is present.

Fourth system of musical notation. The right hand has a melodic line with a *b#* note. The left hand has a steady accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a *cresc.* instruction. The left hand has a steady accompaniment.

Sixth system of musical notation. The right hand has a melodic line with a *mf* dynamic marking. The left hand has a steady accompaniment.



First system of musical notation. The right hand (treble clef) features a melodic line with a long slur over the first four measures. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo marking *léger.* is placed above the right hand in the third measure.

Second system of musical notation. The right hand continues with a melodic line, marked with accents and slurs. The left hand accompaniment includes some rests in the final measures. The tempo marking *brillante.* is placed above the right hand in the fourth measure.

Third system of musical notation. The right hand features a rapid, repetitive melodic pattern. The left hand accompaniment consists of steady chords. The dynamic marking *ff* is placed at the beginning of the system.

Fourth system of musical notation. The right hand has a melodic line with various accidentals. The left hand accompaniment includes rests in the final measures.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand accompaniment includes rests in the first two measures. The dynamic marking *ff* is placed in the third measure.

Sixth system of musical notation. The right hand has a melodic line with a slur. The left hand accompaniment includes rests in the first two measures.

*dolce.*  
*p*  
*pp subito.*

*pp*

*cresc.*

sf

p

8

8

léger.

p

Presto.

f

pp

pp

First system of musical notation, featuring a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with a series of eighth notes and a final half note. The lower staff contains a rhythmic accompaniment of eighth notes. A dynamic marking of *pp* is present in the first measure.

*p* *cresc.*

Second system of musical notation, continuing the grand staff from the first system. The upper staff has a melodic line with a dynamic marking of *p* in the second measure. The lower staff continues the rhythmic accompaniment. A *cresc.* marking is placed in the fifth measure.

*mf*

Third system of musical notation. The upper staff continues the melodic line, which transitions to a treble clef in the final measure. The lower staff continues the rhythmic accompaniment. A dynamic marking of *mf* is present in the second measure.

*cresc.* *f*

Fourth system of musical notation. The upper staff contains a series of chords, with a dynamic marking of *cresc.* in the first measure and *f* in the third measure. The lower staff continues the rhythmic accompaniment.

*sf* *p subito.*

Fifth system of musical notation. The upper staff features chords with a dynamic marking of *sf* in the first measure. The lower staff continues the rhythmic accompaniment. A dynamic marking of *p subito.* is present in the sixth measure.

*pp*

Sixth system of musical notation. The upper staff contains a melodic line with a dynamic marking of *pp* in the fifth measure. The lower staff continues the rhythmic accompaniment. A first ending bracket with the number 8 is shown above the first measure.

*dolce.*

*a Tempo.*  
*p léger.*

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur over the final two measures. The bass clef staff contains a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a series of chords, with the dynamic marking *pp* (pianissimo) appearing in the third measure.

Third system of musical notation. The treble clef staff continues with melodic phrases. The bass clef staff continues with a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff continues with melodic phrases. The bass clef staff features a steady eighth-note accompaniment, with the dynamic marking *mf* (mezzo-forte) appearing in the first measure.

Sixth system of musical notation. The treble clef staff continues with melodic phrases. The bass clef staff continues with eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

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

Second system of musical notation. The treble clef part continues with a melodic line, and the bass clef part features a rhythmic accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the final measure of the system.

Third system of musical notation. The treble clef part has a melodic line with some slurs. The bass clef part features a rhythmic accompaniment with slurs and accents.

Fourth system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part features a rhythmic accompaniment with slurs and accents. A dynamic marking of *ff* is present in the final measure of the system.

Fifth system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part features a rhythmic accompaniment with slurs and accents. A dynamic marking of *ff* is present in the final measure of the system.

Sixth system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part features a rhythmic accompaniment with slurs and accents. A dynamic marking of *sec.* (secco) is present in the final measure of the system.

(crié)

(crié) Bra - vo! bra - vo!  
 (crié) Bra - vo! bra - vo!  
 Bra - vo! bra - vo!

The piano accompaniment consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

Bra - vo! bra - vo! bra -  
 Bra - vo! bra - vo!  
 Bra - vo! bra - vo!

The piano accompaniment continues with similar melodic and harmonic patterns, including *ff* dynamics.

\_vo, bra - vo, bra - vis - si - mo! bra -  
 bra - vo, bra - vo, bra - vis - si - mo!  
 bra - vo, bra - vo, bra - vis - si - mo!

The piano accompaniment includes a *ff* dynamic and concludes with a melodic flourish in the right hand.



Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: *...vo, bra - vo, bra - vis - si - mo.*

The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *pp* is present in the first system. An 8-measure rest is indicated in the piano part.

(On parle.)

Piano accompaniment for the section labeled "(On parle.)". The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking is *pp*. The music consists of a melodic line in the right hand and a bass line in the left hand.

Piano accompaniment for the section labeled "(On parle.)". The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a melodic line in the right hand and a bass line in the left hand.

Piano accompaniment for the section labeled "(On parle.)". The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a melodic line in the right hand and a bass line in the left hand.

**RÉP. Ne bougez pas!**

Le patron, le patron,  
Le patron, le patron,  
Le patron, le patron,

le patron, le patron!  
le patron, le patron!  
le patron, le patron!

On parle.  
*pp*

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a half note and a quarter note. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A *pp* (pianissimo) dynamic marking is present in the third measure of the bass staff.

The third system shows a treble staff with a melodic line and a bass staff with accompaniment. A crescendo hairpin is visible in the third measure of the treble staff.

*RÉP.* Une fanfare pour Bamboula.

The fourth system continues the musical piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A *pp* (pianissimo) dynamic marking is present in the third measure of the bass staff.

(Fanfare sur la scène)

The fifth system features a treble staff with a fanfare accompaniment consisting of chords and a bass staff with a simple accompaniment line.

The sixth system concludes the musical piece. It features a treble staff with a melodic line and a bass staff with accompaniment. The piece ends with a final chord in the treble staff.

# SORTIE.

No 1<sup>bis</sup>

All<sup>o</sup> assai.

PIANO.

*ff*

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked *ff*. The second system has a *p* dynamic marking. The third system has a *p* dynamic marking. The fourth system has a *pp* dynamic marking. The fifth system has a *pp* dynamic marking. The sixth system has a *pp* dynamic marking. The score includes various musical notations such as notes, rests, and slurs.

# RONDEAU.

TOULOUSE.

**№ 2.** All<sup>o</sup> energico.

**PIANO.** *f*

TOULOUSE.

*ff* *p*

Dans c'te fin d'siècle où s'que nous sommes, Pour trou-ver en corquelques

T. *ff* *p*

hommes, Des gens a - droits, forts et ma - lins, Ya pas d'er-reur possible à

T. *mf*

fai - re, Faut chercher ça dans no - tre sphè - re, Chez les fo -

F. *rains! Pour les fo-rains, maîtres du monde, En tous pa-ys la gloire a-*

T. *bon-de Jusqu'à la cour des sou-ve-rains. Dans chaqu' ville à leur ar-ri-*

R. *-va-ge, Ils sont accla-més au pas-sa-ge! V'là les fo-*

T. *-rains! Tra-vail-lant, malgré fortun' fai-te, Sur les pieds, les mains ou la*

T.  *tê - te Pour dis - trair' leurs contempo - rains; Ils d'vienn't de gros propri - é -*

T.  *- tai - res, Des paten - tés syndi - ca - tai - res, Tous les fo - rains! Plus d'bo -*

T.  *- hèn' plus d'pauv' saltim - ban - que, On - a ses ca - pitaux en ban - que, Au*

T.  *fond des coffres souter - rains, Car ils font, pour do - ter - leurs fil - les, Rien qu'des plac'*

T. *On parle. Plus lent.*

- ments d'pèr' de fa - mil - le, Les brav's fo - rains! De l'a - ve -

*Plus lent.*

T. - nir — seule espè - ran - ce Qui donc pour - rait — sans concur - ren - ce Pro - té -

T. - ger ses concitoy - ens, Et mieux qu'bien des homm's po - li - ti - ques S'oc - cu -

T. - per des affair's pu - bli - ques C'est les fo - rains —

*mf* *f*

*ff*



## COUPLETS.

CLORINDE.

N<sup>o</sup> 3.All<sup>to</sup> moderato.

CLORINDE.

1. Ou ne choisit

PIANO. *mf* *pp*

c. pas ses en - fants ——— Il est de pau - vres jeu - nes

*dolce.*

c. fil - - les Qui dé - ses - pè - rent leurs pa -

c. - rents ——— Et sont la hon - te des fa -

c. *mil - les* *Ce - pen - dant* *lorsqu'un*  
*doce.*  
*pp*

c. *sort in - grat* *A - leur am - bi - ti - on* *trop*

c. *hau - te* *Dé - fend,* *dé -*  
*cresc.*

c. *- fend,* *Défend les* *ac - ti - ons* *d'é - clat*  
*mf* *dim.*

*rall.*

c. — C'est pas ma fau - te, C'est pas ma fau - te, C'est pas ma

*pp* *suivez.*

a Tempo.

c. fau - te.

a Tempo.

*mf*

c. Pour no - tre race il se - rait mieux

*pp* *dolce.*

c. — Que j'eus se plus bel - le pres - tan - - ce,

A - vec des bi - ceps glo - ri - eux,

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 half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, with various chords and intervals.

Du muscle et de la ré - sis - tan - ce

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment maintains its rhythmic pattern, with some rests in the vocal line during the piano accompaniment's active periods.

Je ne puis por - ter par mal - heur

*dolce.*  
*pp*

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment is marked *dolce.* and *pp* (pianissimo), with a more static, chordal texture compared to the previous systems.

Sans — que mon pe - tit cœur sur - sau - te

The fourth system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment returns to a more active, rhythmic pattern, mirroring the first two systems.

c. De far - deau, de far - deau,

*cresc.*

c. — de fardeau plus lourd qu'u - ne fleur, — C'est pas ma

*mf* *dim.* *pp*

c. fau - te, C'est pas ma fau - te, C'est pas ma fau -

*rall.* *suivez:*

c. - te.

*a Tempo.*

*a Tempo.* *mf* *pp*

## COUPLETS

OLYMPIA.

No 4.

Allegro marziale.

PIANO.

*ff*

OLYMPIA...

Je ne suis qu'une faible femme, Mais entre

nous, ne tentez pas — Pour m'expli -

- quer votre état d'âme De vous camper en fier à

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction marked 'Allegro marziale' and 'PIANO.' with a fortissimo (*ff*) dynamic. The piano part features a rhythmic accompaniment of eighth notes. The vocal line enters with the lyrics 'Je ne suis qu'une faible femme, Mais entre nous, ne tentez pas — Pour m'expli -'. The piano accompaniment then shifts to a more active role with sixteenth-note patterns in the bass line and chords in the treble line. The lyrics continue: '- quer votre état d'âme De vous camper en fier à'. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo).

0. *bras; \_\_\_\_\_ Au lieu de poser pour le tor - se Auprès de*

0. *moi, di - tes vous bien \_\_\_\_\_ Que*

0. *pour triompher par la for - ce Pas moyen, Pas moy -*

0. *- en. \_\_\_\_\_*

9. La pauvre en - fant qui - se ma - ri - e Doit perdre

0. sa - ti - mi - di - té — Pour l'a - ve -

0. - nir, pour — la pa - tri - e, La fa - mille

0. et l'hu - ma - ni - té — Je sau -



0. *rai de ce sa - cer - do - ce Mac - quit - ter sans négli - ger*

0. *rien Mais n'y con - traindre a - vant la*

0. *no - ce Pas moyen, Pas moy -*

0. *- en.*

## DUETTO

OLYMPIA, JULES CÉSAR.

N<sup>o</sup> 5.

**Largo**

JULES CÉSAR

Fomber votre pa - pa

**Largo**

PIANO.

*f*

OLYMPIA.

re.dou.table entre - pri - se!

Ah! si quelque hé -

*pp*

ros en fut sorti vain-queur, De ce bel in-con - nu su-hi-tement é -

*rall.*

**And<sup>no</sup> sans lenteur.**

- pri - se En lui donnant ma main, J'aurais donné mon cœur!

*rall.*

**And<sup>no</sup> sans lenteur.**

*mf*

*dolce.*

Hé - las, ce n'é - tait qu'un rê - ve,

*dim.* *pp*

Rê - ve charmant, i - dé - al, Et le voi -

*dolce.*

- là qui s'a - chè - ve Dans un pot au feu ba - nal,

Au lieu d'ê - tre la compa - gne D'un ê - tre noble et bien fort,

*pp*

**Allargando.**

C'est a - vec vous que je ga - gne Le bonheur d'u - nir mon

**Allargando.**

*p dolce.*

**a Tempo.**

sort; De join - dre mon des - tin au

**a Tempo.**

*pp*

vô - tre Vous a - vez mon - tré le dé -

*pp dolce.*

- sir, Pour moi, j'ai dit: Mon Dieu, si ça lui fait plai -

*pp*

0. *pp*

- sir — Au — tant ce — lui —

0. *pp*

là, celui — là qu'un au — — — — — tre! —

JULES CÉSAR.

*pp*

De vous charmer, devez plai\_re, Certes, je n'ai pas l'hon - neur,

1. c.

Vous n'en de\_vez pas moins fai\_re Ce qu'il faut pour mon bon\_heur.

J.C. Vo - tre froide in - dif - fé - ren - ce Pourrait me le rendre a -

*pp*

**Allargando.**

J.C. - mer, Mais c'est en - cor de la chan - ce, En ménage on n'est pas

**Allargando.**

*p dolce.*

**a Tempo.**

J.C. fier Et - si - vous y - mettez - du vô -

**a Tempo.**

*pp* *p dolce.*

J.C. - tre Bien qu'au fond j'eu - se le dé - sir

J.C. De rencontrer en vous un plus ardent plai -

J.C. - sir, Au tant ce - lui - là, celui - là qu'un

*pp dolce.* *pp*

OLYMPIA. *pp*

J.C. De join - dre mon destin - au

au - - - - - tre. Et si vous y - mettez - du

*pp* *ppp très doux.*

O. vô - - - - - tre Vous a - vez mon - tré le dé -

J.C. vô - - - - - tre Bien qu'au fond j'eu - se le dé -

0. *— sir. —* Pour moi j'ai dit: mon Dieu si ça lui fait plai.

J.C. *— sir. —* De rencon.ter en vous un plus ardent plai.

0. *— sir —* Au - tant ce - lui - là, celui - là qu'un *rall.*

J.C. *— sir —* Au - tant ce - lui - là, celui - là qu'un *rall.*

0. *a Tempo.* au - - tre. —

J.C. *a Tempo.* au - - tre. —



**DUETTO.**  
CLORINDE, PAUL.

**№ 6.** All<sup>to</sup> ben mod<sup>to</sup>

PIANO.

*p* *sfz*

CLORINDE.

Ex - cu - sez -

*rit.* **Tempo.** *pp*

C. moi mon - sieur, si je ne puis rien di - re,

PAUL.

C. Compre - nez mon si - len - ce, Hein!...

C. Et souf - frez, que je me re - ti - re

P. Quoi?.. Comment

C. Vous savez pour\_quoi?

P. donc! Oui, non, si jeune et dé - ja si to -

P. - qué e Ah! la pau - vre

*mf* Allargando. *ff* Appassionato. *dim.*

P. fil - le, la pau - vre fil - le!

*léger.* *p*

c. Et vrai - - ment je crois m'être as - sez ex - pli -

c. - qué - - e.  
PAUL.

El - - le m'a - - gace é - nor - mé -

c. Car mon - sieur plus j'y son - -

P. - ment!

c. - ge Et moins je trou - ve bien Qu'un pa -

c. *reil — en — tre — tien Se — pro — lon — ge.*

c. *Et vous a\_vez rai\_*

PAUL.

*dolce.*  
*p* *Ma chère en\_fant, je ne vous retiens pas*

c. *\_son il ne se\_rait pas sa\_ — ge De*

c. *vous e\_cou\_ter da\_van\_ta — ge Au re\_voir*

*p*

C. *(brusque)* *(Parlé)* Un dernier mot tout

P. Adieu! ouf!

*sf* *pp*

C. bas Pour ce que votre cœur es - pè - - re!

*p dolce.*

C. A - dressez vous donc à mon pè - - re!

*pp* *p*

*pp* *morendo.* *ppp*

## MUSIQUE DE SCÈNE.

N<sup>o</sup> 6 bisAll<sup>o</sup> assai.  
(Fanfare sur la scène.)

PIANO.

## MUSIQUE DE SCÈNE.

No 6<sup>ter</sup>All<sup>o</sup> assai.  
(Orchestre.)

PIANO.

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. The key signature has one sharp (F#). The piece is marked 'All<sup>o</sup> assai.' and '(Orchestre.)'. The score is divided into six systems, each with a grand staff. The first system is marked 'PIANO.' and 'mf'. The second system has a dynamic marking of 'mf'. The third system has a dynamic marking of 'p'. The fourth system has a dynamic marking of 'p'. The fifth system has a dynamic marking of 'f'. The sixth system has a dynamic marking of 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings.

## MUSIQUE DE SCÈNE.

N<sup>o</sup> 6<sup>quater</sup>All<sup>o</sup> vivo.

§ Fanfare sur la scène.

PIANO.

The musical score is written for piano in G major and 2/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic and a repeat sign. The melody in the treble clef features eighth-note patterns, while the bass clef provides a steady accompaniment. The second system includes triplets in the treble clef. The third system continues the melodic and harmonic development. The fourth system features a long melodic line in the treble clef. The fifth system has a forte (f) dynamic marking and includes a fermata in the bass clef. The sixth system concludes the piece with a final cadence.



First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

Second system of musical notation, ending with a double bar line and the word "FIN." above it.

Third system of musical notation, showing a treble clef with a melodic line and a bass clef with accompaniment.

Fourth system of musical notation, starting with a piano (*p*) dynamic marking.

Fifth system of musical notation, showing a treble clef with a melodic line and a bass clef with accompaniment.

Sixth system of musical notation, ending with a double bar line and a fermata symbol.

D.C.

(\*) Au théâtre le  $\text{\textcircled{X}}$  se fait à volonté selon les besoins de la scène.

## FINALE.

TOUS LES PERSONNAGES, CHŒUR.

N<sup>o</sup> 7.All<sup>o</sup> moderato.

PIANO.

TOULOUSE.

Et mainte - nant mes - sieurs, C'est l'heure so - len - nel - le

T. - Dap-pe-ter au ta-pis le robuste a\_ma - teur! Puis à ma no-ble cli - en -

T. - tè - le Jof - fre pré - sen - te - ment un ca - le -

Récit  
(à volonté)

T. *p*

- çon d'hon - neur! Son - nez la fan - fa - re guer.

T.

- riè - re Tan - dis qu'un combattant en - tre dans la car - riè -

Mouv! de valse.

T.

- re. A qui l'cal -

Mouv! de valse. (Fanfare sur la scène.)

*p*

T.

- çon? A qui l'cal - çon?

T.  *p*  
Qui sans fa - çon

T.  *mf*  
Pren - dra l'ea - çon?

*f*  
T.  *f*  
A qui l'ea - çon?  
Sop.  
A qui l'ea - çon?  
Tén.  
A qui l'ea - çon?  
Basses.  
A qui l'ea - çon?

## Récit. (à volonté)

T. *p*

A qui l'cal - çon? Ar-rê - tez la mu - si - que! Her.

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

T.

- cu - le me par - don - ne, Mais i - ci par ma

**Plus lent.**

*pp* (Orchestre.)

T.

foi Pour me ré - pon - dre il n'est per - son - ne.

*p*

*p*

A qui l'cal - çon?

*p*

A qui l'cal - çon?

*p*

A qui l'cal - çon?

*p*

A qui l'cal - çon?

*presque parlé.*

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

*mf*

OLYMPIA.

A lui!

CLORINDE.

A lui!

PAUL.

A moi!

A vous!

(On parle)

*pp*

(On lutte)  
Musique sur la scène

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. A diamond-shaped performance instruction symbol is located above the first measure.

Second system of the piano score. The right hand continues the melodic line, and the left hand accompaniment includes a dynamic marking of *f* (forte) in the fourth measure.

Third system of the piano score. The right hand has a more active melodic line with some accidentals, and the left hand accompaniment features chords and rests.

Fourth system of the piano score. The right hand returns to a melodic line with eighth notes, and the left hand accompaniment consists of chords and single notes.

TOULOUSE.

*long.* **Maestoso.**

**Maestoso.** La

*long.* *ff*

Fifth system of the piano score. The right hand continues the melodic line. The left hand has rests in the first two measures, followed by a section marked *long.* and *ff* (fortissimo). The system concludes with a double bar line and a fermata over the final note.

◆ Cette reprise se joue ad libitum suivant les besoins de la scène.



## OLYMPIA.

*dolce.*

O sur - pri - se! ô mi -  
 ter - re en a trem - blé!

Sop. LES PERSONNAGES AVEC LE CHŒUR.

Tén. *pp* O surpri.se!

Basses. *pp* O surpri.se!

*pp dolce.*

- ra - - cle! ô pro - di - ge! ô mer - veil - le! Nul en -

O mira - cle! ô prodige! ô - merveil - le!

O mira - cle! ô prodige! ô - merveil - le!

O mira - cle! ô prodige! ô - merveil - le!

*f*

## Mouv! de valse.

0. *pp*

- co - re n'a pu voir u-ne lut-te pa-reil - le!

*pp*

O mer - veil - le!

*pp*

O mer - veil - le!

*pp*

O mer - veil - le!

## Mouv! de valse.

*pp*

*mf*

0. *p dolce.*

Il a tom - bé - pa -

*dim.* *pp*

0. - pa En plein dans la - pous - sière Ah!

0. Comme il at - tra - pa pa - pa — Pour l'éta - ler — par

0. ter - re. Il a tom - bé — pa - pa

*pp*

0. En plein dans la — pou - siè - re, Il a tom - bé pa - pa,

0. il a tom - bé pa - pa, — il a tombé pa - pa En plein dans la pou -

*rit.*

*suivez.*

## a Tempo.

0. *siè - - re. Du hé - ros — dont je suis la*  
*a Tempo.*

*pp léger.*

0. *fil - - le, La chute a - moin - drit*

0. *le re - nom, C'est u - ne ta - che sur le*

0. *nom, C'est un af - front pour la fa - mil - -*

*rit.*

*rit.*

## a Tempo.

0. *le.*  
TOULOUSE.

Sop.  
*pp* En plein dans la pous - siè  
Tén.  
*pp* En plein dans la pous - siè  
Basses.  
*pp* En plein dans la pous - siè

*a Tempo.*

## JULES CÉSAR.

Il a tom\_bé l'beau - pè - - - re,  
re, Il a tom\_bé ton  
re Il a tom\_bé le pè - -  
re Il a tom\_bé le pè - -  
re Il a tom\_bé le pè - -

*f* *p* *p*

J. Il a tom\_bé l'beau - pè - re.

T. pè - - - - re.

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans

*f* *p* *cresc.*

## OLYMPIA.

Cepen-

CLORINDE. *pp*

Il a tom - bé le pa -

la pous - siè - re.. *pp* Il a tom - bé le pa -

la pous - siè - re. *pp* Il a tom - bé le pa -

la pous - siè - re. *pp* Il a tom - bé le pa -

*pp subito.*

0. *avec les Sop.*  
 - dant au foud de mon cœur Je ne sau -  
 - pa

- pa En plein dans la — pous -  
 - pa En plein dans la — pous -  
 - pa En plein dans la — pous -

**Plus lent.**

0. -rais dois-je le di - - re, — Trou - ver la  
 - siè - re, Ah! comme il l'at - trap - pa.  
 - siè - re, Ah! comme il l'at - trap - pa.  
 - siè - re, Ah! comme il l'at - trap - pa.

**Plus lent.**

*sfz*

0. *for - ce de mau - di - re L'ex - ploit d'un su - per - be vain - queur.*

*pp* *poco a poco*

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

0. *Ah! c'est qu'il me tom - ba moi - même En tom - bant*

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

*ad libitum*

0. *l'au - teur de mes jours Et je sens bien que pour tou -*

*suivez.*

0. *- jours - C'en est fait, car l'homme que j'ai - me*



1<sup>o</sup> Tempo.

*pp*

Il a tom - bé - pa - pa En plein dans

1<sup>o</sup> Tempo.

*pp*

la - pous - sié - re Ah! comme il at - trap - pa - pa

— Pour l'éta - ler — par ter - re. Il

Sop. et CLORINDE. *pp*

Tén. *pp*

Basses. *pp*

Il

*p*

0. a tom - bé pa - pa En plein dans la - pous -  
 PAUL.  
 Oui, j'ai tombé l'pa - pa.


a tom - bé le pa - pa En plein dans la - pous -  
 a tom - bé le pa - pa En plein dans la - pous -  
 a tom - bé le pa - pa En plein dans la - pous -

0. - siè - re Il a tom - bé pa - pa, Il a tom - bé pa - pa, -  
 TOULOUSE.  
 Il a tombé ton pè - re,

*pp* (rires)  
 - siè - re. Ah! ah! ah! ah!

*pp* (rires)  
 - siè - re. Ah! ah! ah! ah!

*pp* (rires)  
 - siè - re. Ah! ah! ah! ah!

O.    
 — Il a tombé pa - pa En plein dans la pous - siè - re .

JULES CÉSAR.

   
 Il a tom - bé l'beau - pè - re .

PAUL .

   
 Oui, j'ai tom - bé son pè - re .

T.    
 Il a tom - bé ton pè - re .

(rires contenus d'abord)

*p* très léger

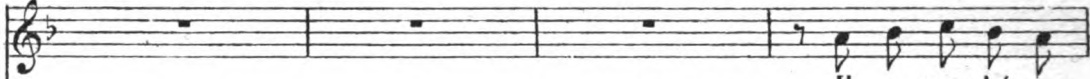
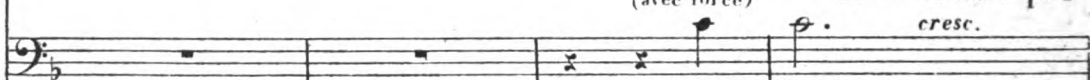
   
 Le pau - vre pè - re! Ah! ah!

   
 Le pau - vre pè - re! Ah! ah!

   
 Le pau - vre pè - re! Ah! ah!

   
*p*   
*p*

(avec admiration)

O.    
 T. 


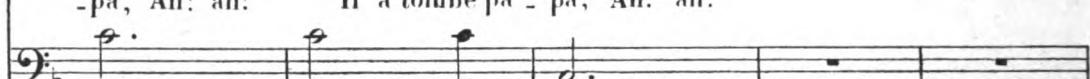
(avec force) Il a tom\_bé pa -   
*cresc.*

La terre

   
 ah! ah! ah! ah! ah! ah! ah!   
 ah! ah! ah! ah! ah! ah! ah!   
 ah! ah! ah! ah! ah! ah! ah!



CLORINDE.(avec douleur)

O.    
 T. 

-pa, Ah! ah! Il a tombé pa - pa, Ah! ah!

en a trem - blé

   
 ah! ah! ah! ah! ah! ah!   
 ah! ah! ah! ah! ah! ah!   
 ah! ah! ah! ah! ah! ah!



## JULES CÉSAR.

(gai)

PAUL.

Il a tombé l'beau-père, Ah! ah!

Oui, j'ai tom - bé son

ah! ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah! ah!

*cresc.*

## OLYMPIA.

En plein dans la pous - siè - re.

pè - re.

*cresc.*

ah! ah! ah! ah! ah! ah!

*cresc.*

ah! ah! ah! ah! ah! ah!

*cresc.*

ah! ah! ah! ah! ah! ah!

*mf*

*ff*

(rires fort.)

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

OLYMPIA.

*ff* Il a tom - bé pa - pa, En plein dans la - pous-

CLORINDE.

*ff* Il a tom - bé pa - pa, En plein dans la - pous-

JULES CÉSAR.

*ff* Il a tom - bé le pa - pa, En plein dans la - pous-

PAUL.

*ff* Oui j'ai tom - bé le pa - pa. En plein dans la - pous-

TOULOUSE.

*ff* Il a tom - bé le pa - pa, En plein dans la - pous-

*ff* Il a tom - bé le pa - pa. Ah! ah! ah! ah! ah! ah!

*ff* Il a tom - bé le pa - pa. Ah! ah! ah! ah! ah! ah!

*ff* Il a tom - bé le pa - pa. Ah! ah! ah! ah! ah! ah!

*ff* Il a tom - bé le pa - pa. Ah! ah! ah! ah! ah! ah!

S. *- siè - re Ah! comme il l'at - tra - pa.*  
 C. *- siè - re Ah! comme il l'at - tra - pa.*  
 T. *- siè - re Ah! comme il l'at - tra - pa.*  
 P. *- siè - re Ah! ce — pauvre pa - pa.*  
 T. *- siè - re Ah! comme il m'at - tra - pa. La*  
 ah! ah! Ah! comme il l'at - tra - pa.  
 ah! ah! Ah! comme il l'at - tra - pa.  
 ah! ah! Ah! comme il l'at - tra - pa.  
 8  
*ff*

O. Pour l'é-ta - ler — par ter -  
 C. Pour l'é-ta - ler — par ter -  
 J. Pour l'é-ta - ler par ter -  
 P. Je l'é-ta - lai par ter -  
 T. terre en a trem - blé — Il m'é-ta - la par ter -  
 Pour l'é-ta - ler — par ter -  
 Pour l'é-ta - ler par ter -  
 Pour l'é-ta - ler par ter -  
*ff*

Detailed description of the musical score: The score is for a vocal ensemble (Soprano, Contralto, Tenor, Bass) and piano. It consists of 11 staves. The vocal parts (O., C., J., T.) have lyrics in French. The piano accompaniment (P.) includes chords and a section marked *ff* (fortissimo) with dense chordal textures. The lyrics are: "Pour l'é-ta - ler — par ter -", "Je l'é-ta - lai par ter -", "terre en a trem - blé — Il m'é-ta - la par ter -", "Pour l'é-ta - ler — par ter -", "Pour l'é-ta - ler par ter -", "Pour l'é-ta - ler par ter -".



The musical score consists of several systems. The first system includes staves for Soprano (S.), Contralto (C.), Tenor (T.), and Piano (P.). Each vocal staff begins with a fermata over a whole note 're.' followed by a series of rests. The piano accompaniment starts with a series of chords and a melodic line. A second system of piano accompaniment begins with a measure marked '8' and includes dynamic markings *f* and *ff*. A third system is marked '8' and 'Pressez.' and features a *ff* dynamic. The final system includes a *sec.* marking and concludes with a fermata.