

LE  
VOYAGE DE SUZETTE

Opérette en 3 Actes  
à grand spectacle

DE

A. DURU & H. CHIVOT

Musique de

LÉON VASSEUR

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*A mon excellent Ami*

**LOUIS DEBRUYÈRE**

**LÉON VASSEUR**

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# LE VOYAGE DE SUZETTE

— OPÉRETTE EN 3 ACTES À GRAND SPECTACLE —

DE A. DURU ET H. CHIVOT

Musique de

**LÉON VASSEUR**

Représentée pour la première fois sur le théâtre de la Gaîté, à Paris, le 20 Janvier, 1890.

— Direction de M<sup>r</sup> DEBRUYÈRE — Mise en scène de M<sup>r</sup> RIGA —

V. E. LAUWERYNS,  
Musique, Piano  
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Rue Saint-Jean,

Personnages:	Artistes:	Personnages:	Artistes:
<b>Suzette</b> .....	M <sup>lles</sup> SIMON-GIBARD.	<b>Verduron</b> .....	M <sup>rs</sup> MESMACKER.
<b>Paquita</b> .....	— GÉLABERT.	<b>Pinsonnet</b> .....	— SIMON-MAX.
<b>Cora</b> .....	— BURTY.	<b>André</b> .....	— ALEXANDRE.
<b>La Rosalba</b> .....	— FAILLE.	<b>Girafior</b> .....	— BÉLLOT.
<b>Général Zéphyris</b> — M <sup>r</sup> RIGA.			

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# INTRODUCTION.

Allegro mod<sup>to</sup>

PIANO.

*ff*

Enchaînez.

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ACTE I

1<sup>er</sup> TABLEAU.

INTRODUCTION, CHŒUR ET SCÈNE.

CORA, MENDIANTES ET MENDIANTS.

N<sup>o</sup> 1. Moderato.

PIANO.

First system of piano introduction. Treble and bass clefs, 2/4 time signature. Dynamics include *f* and *tr*.

Second system of piano introduction. Dynamics include *p* and *ff*.

Third system of piano introduction. Dynamics include *tr* and *p*.

RIDEAU.

Fourth system of piano introduction, marked "RIDEAU". Dynamics include *cresc.* and *f*.

MENDIANTES ET MENDIANTS

Sop.

Soprano vocal line. Dynamics include *f*. Lyrics: Honneur! honneur! à ce - lui qui sou.

Tén.

Tenor vocal line. Dynamics include *f*. Lyrics: Honneur! honneur! à ce - lui qui sou.

Basses.

Bass vocal line. Dynamics include *f*. Lyrics: Honneur! honneur! à ce - lui qui sou.

Piano accompaniment for the chorus. Dynamics include *ff*.

- la - ge la mi - sè - re Et que son nom soit bé - ni sur la ter - re toute en -  
 - la - ge la mi - sè - re Et que son nom soit bé - ni sur la ter - re toute en -  
 - la - ge la mi - sè - re Et que son nom soit bé - ni sur la ter - re toute en -

- tiè - re Honneur! honneur! à ce - lui qui sou - la - ge la mi -  
 - tiè - re Honneur! honneur! à ce - lui qui sou - la - ge la mi -  
 - tiè - re Honneur! honneur! à ce - lui qui sou - la - ge la mi -

- sè - re Et que son nom soit bé - ni, sur la  
 - sè - re Et que son nom soit bé - ni,  
 - sè - re Et que son nom soit bé - ni,

ter - re toute en - tiè - re!

Son nom soit bé - ni!

Son nom soit bé - ni!

The first system consists of four staves. The top two staves are vocal lines in G major (one treble, one alto). The bottom two staves are piano accompaniment in G major (one treble, one bass). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

CORA.

Tendez la main, voi - ci du pain, voi - ci des

*p.*

The second system consists of two staves. The top staff is a vocal line in G major. The bottom staff is piano accompaniment in G major, starting with a piano (*p.*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Co.

fruits dans ces cor - beil - les, De beaux fruits

*p*

The third system consists of two staves. The top staff is a vocal line in G major, marked 'Co.'. The bottom staff is piano accompaniment in G major, marked with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Co.

aux couleurs ver - meil - les et plus en - cor Voi - ci de

The fourth system consists of two staves. The top staff is a vocal line in G major, marked 'Co.'. The bottom staff is piano accompaniment in G major. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.



Co. l'or!

*f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de l'or?

*f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de l'or?

*f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de l'or?

*f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de l'or?

*f* *tr.* *p*

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

Prenez, je vous le don - ne!

*col canto*

Co. Pre - nez, je vous le don - ne!

*p*

Co. Je vous le don - ne!

Co. Et cette au - mô - ne Vient de la part du Sei -

Co. -gneur Blan - chard!

Sop. *f*

Tén. Hon - neur au Sei - gneur Blan -

Basses.

*sans ralentir.*

-chard!

*f*

Hon - neur au Sei - gneur Blan - chard!

*f*

Hon - neur au Sei - gneur Blan - chard!

*ff* *fp*

CORA.

Grâce à ses immenses ri - ches - - ses De tous il est le bien-fai-

-teur! Pro - fi - tez donc de ses lar - ges - - ses Et pri-

-ez pour ce bon Sei - gneur Et pri - ez pour ce bon Sei -

*rit.*

1<sup>o</sup> Tempo.

- gneur! Ten - dez la main, voi - ci du pain

voi - ci des fruits dans ces cor - beil - - les, de beaux

Co. fruits aux couleurs ver- meil - les et plus en - cor Voi -

Co. - ci de l'or!

Sop. *f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de

Ten. *f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de

Basses. *f* Quoi vraiment c'est de l'or? Quoi vraiment c'est de

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

For? Honneur! honneur! à ce -

For? *f* Honneur! honneur! à ce -

For? *f* Honneur! honneur! à ce -

\_lui Qui sou\_la\_ge la mi\_sè\_re Et que son nom soit bé\_ni Sur la  
 \_lui Qui sou\_la\_ge la mi\_sè\_re Et que son nom soit bé\_ni Sur la  
 \_lui Qui sou\_la\_ge la mi\_sè\_re Et que son nom soit bé\_ni Sur la

terre toute en\_tière Honneur! honneur à ce\_lui Qui sou\_la\_ge la mi\_  
 terre toute en\_tière Honneur! honneur à ce\_lui Qui sou\_la\_ge la mi\_  
 terre toute en\_tière Honneur! honneur à ce\_lui Qui sou\_la\_ge la mi\_

\_sè\_re Et que son nom soit bé\_ni Sur la terre toute en\_tière  
 \_sè\_re Et que son nom soit bé\_ni Sur la terre toute en\_tière  
 \_sè\_re Et que son nom soit bé\_ni Sur la terre toute en\_tière

Oui que son nom soit bé - ni! Oui

Oui que son nom soit bé - ni! Oui

Oui que son nom soit bé - ni! Oui

que son nom soit bé - ni.

que son nom soit bé - ni.

que son nom soit bé - ni.

*ff*

RÉP. «Taisez vous le voici»

## ENTRÉE D'ANDRÉ.

№ 1<sup>bis</sup>

Moderato.

PIANO.

## DEUX COUPLETS EN DUETTO.

CORA, ANDRÉ.

№ 2.

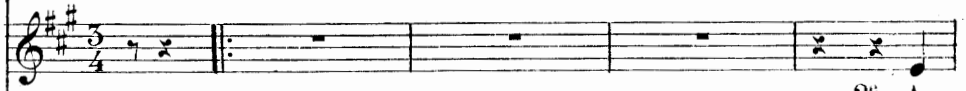
Allegro.

CORA.



1<sup>er</sup> Dans

ANDRÉ.



2<sup>e</sup> A

PIANO.

Allegro.



re-poser est plein d'ap - pas Par cet - te cha - leur sans pa - reil - le Et le  
 plait, ça march' à grands pas On suit le flot qui vous en - traî - ne Et

2<sup>e</sup> Ct. (s. ule)  
 cœur bien calme som - meille, Il dort lorsque l'on n'aime pas! Mais quand on  
 1<sup>er</sup> Ct. (seul)  
 l'on s'adore u - ne se - mai - ne C'est ain - si lorsque l'on n'aime pas! Mais quand on

*pp* *mf*

1<sup>er</sup> Ct  
 ai - me? Mais quand on ai - me? Alors, ah! c'est bien  
 2<sup>e</sup> Ct  
 ai - me? Mais quand on ai - me? Alors, c'est comme en

dif - fé - rent Les ray - ons d'un so - leil brûlant Pé - nè - trent, pé - nè - trent  
 tous pa - ys Si deux beaux yeux vous ont soumis, Si par le cœur



Co. no - tre cœur ar\_dent L'a\_mour est ex\_trê\_me, L'amour est ex\_trê\_me

A. on est bien pris L'a\_mour est ex\_trê\_me, L'amour est ex\_trê\_me

ENSEMBLE. *a piacere.*

Co. Lors\_que l'on ai - - - me! Lors\_que l'on ai - - -

A. Lors\_que l'on ai - - - me! Lors\_que l'on ai - - -

*segue.*

1<sup>a</sup> 2<sup>a</sup>

Co. - me! - me!

A. - me! - me!

*sf sf f*

RÉP. «Te voilà fixée»

### MUSIQUE DE SCÈNE.

№ 2<sup>bis</sup>

Moderato.

PIANO.

*f rit.*

CHŒUR DES SEIGNEURS.

N<sup>o</sup> 3.

Marziale.

PIANO.

ff

ff

Ténors.  
Basses.

Dans nos pa\_ys, dans nos pa\_ys du ciel bé - ni Rien ne rempla - ce

Dans nos pa\_ys, dans nos pa\_ys du ciel bé - ni Rien ne rempla - ce

Si belle chas\_se, si bel\_le chas - se Mais si tu veux, mais si tu veux

Si belle chas\_se, si bel\_le chas - se Mais si tu veux, mais si tu veux

è - tre vainqueur Du tigre al - tier plein de fu -  
 è - tre vainqueur Du tigre al - tier pleir de fu -

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "è - tre vainqueur Du tigre al - tier plein de fu -" on the first line and "è - tre vainqueur Du tigre al - tier pleir de fu -" on the second. The piano accompaniment is on the bottom staff, featuring a bass line with triplets and chords in the right hand.

-reur, Har - di chas - seur Il faut du cœur Hardi chas -  
 -reur, Har - di chas - seur Il faut du cœur Hardi chas -

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "-reur, Har - di chas - seur Il faut du cœur Hardi chas -" on the first line and "-reur, Har - di chas - seur Il faut du cœur Hardi chas -" on the second. The piano accompaniment is on the bottom staff, featuring a bass line with triplets and chords in the right hand.

-seur Il faut du cœur, il — faut du cœur!  
 -seur Il faut du cœur, il — faut du cœur!

The third system consists of three staves. The top two staves are vocal lines in G major, with lyrics: "-seur Il faut du cœur, il — faut du cœur!" on the first line and "-seur Il faut du cœur, il — faut du cœur!" on the second. The piano accompaniment is on the bottom staff, featuring a bass line with triplets and chords in the right hand, ending with a double bar line and a fermata. A dynamic marking of *ff* is present in the piano part.



### MUSIQUE DE SCÈNE.

N<sup>o</sup> 3<sup>bis</sup>.

Moderato. (On parle)

PIANO. *pp*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The lower staff is in bass clef and starts with a quarter note G2, followed by a quarter note A2, and a quarter note Bb2. The piece is marked 'PIANO' and 'pp'.

The second system continues the piece. The upper staff features a quarter note C5, a quarter note D5, and a quarter note E5. The lower staff continues with a quarter note C3, a quarter note D3, and a quarter note E3. The music maintains a steady, moderate pace.

*pp*

The third system shows the continuation of the melody. The upper staff has a quarter note F#5, a quarter note G5, and a quarter note A5. The lower staff features a triplet of eighth notes in the bass line. The piece is marked 'pp'.

*estinto.*

The fourth system concludes the piece. The upper staff has a quarter note B5, a quarter note C6, and a quarter note D6. The lower staff has a quarter note G3, a quarter note A3, and a quarter note Bb3. The piece ends with a fermata over the final notes. It is marked 'estinto.'.

RÉP. « Où est Sélim »

### ENTRÉE DE SÉLIM.

N<sup>o</sup> 3<sup>ter</sup>

All<sup>o</sup> giocoso

PIANO. *ff*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It begins with a quarter note G4, then a quarter note A4, and a quarter note Bb4. The lower staff is in bass clef and starts with a quarter note G2, followed by a quarter note A2, and a quarter note Bb2. The piece is marked 'PIANO' and 'ff'.

*pp*

The second system continues the piece. The upper staff has a quarter note C5, a quarter note D5, and a quarter note E5. The lower staff continues with a quarter note C3, a quarter note D3, and a quarter note E3. The piece is marked 'pp'.



## 2<sup>e</sup> CHŒUR DES SEIGNEURS.

N<sup>o</sup> 4.

All<sup>o</sup> moderato.

TÉNORS.

BASSES.

PIANO.

ta - ble, vite à ta - ble Ah! pour nous quel heureux destin Un

seigneur très af - fa - ble Nous offre un fes - tin A

ta - ble, vite à ta - ble Ah! pour nous quel heureux destin Un

ta - ble, vite à ta - ble Ah! pour nous quel heureux destin Un

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics in French. The piano accompaniment is in treble and bass clefs, with a key signature of one sharp (F#) and a 2/4 time signature. The music features a mix of eighth and quarter notes, with some chords and rests.

seigneur très af - fa - ble Nous offre un fes - tin. Pour fê -

seigneur très af - fa - ble Nous offre un fes - tin. Pour fê -

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are "seigneur très affable Nous offre un festin. Pour fê-". The piano accompaniment includes a piano (*p*) dynamic marking. The musical notation includes various note values and rests, with some notes beamed together.

-ter cet hôte ai - ma - ble A - yons tous le verre en main. Pour fê -

-ter cet hôte ai - ma - ble A - yons tous le verre en main. Pour fê -

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are "-ter cet hôte aimable A-yons tous le verre en main. Pour fê-". The piano accompaniment includes a forte (*f*) dynamic marking. The music ends with a final chord and a fermata over the last note.

ter cet hôte ai - ma - ble A - yons tous le verre en main! A

ter cet hôte ai - ma - ble A - yons tous le verre en main! A

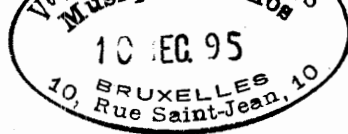
*sf* *sf* *sf*

ta - ble! à ta - ble! à ta - - -

ta - ble! à ta - ble! à ta - - -

-ble!

-ble!



# MUSIQUE DE SCENE.

N<sup>o</sup> 4<sup>bis</sup>

Lento. (On parle)

PIANO.

pp

The musical score is written for piano in G major (one sharp) and common time (C). It consists of six systems of staves. The first system shows the beginning with a piano (pp) dynamic. The score features several triplet figures in the right hand, often accompanied by chords in the left hand. The second system includes a first ending (1<sup>a</sup>) and a second ending (2<sup>a</sup>). The piece concludes with a final triplet figure in the right hand.



D. C. § puis =  
à la RÉP. « Ah! cette jeune fille »

Enchaînez.

RÉP. « A Mademoiselle Suzette »

**CHANGEMENT.**N<sup>o</sup> 4<sup>ter</sup>

PIANO.

*ff*

RIDEAU pour le 2<sup>e</sup> Tableau.

*p*

Enchaînez.

Reprise D.C. à volonté du 4<sup>bis</sup> et du 4<sup>ter</sup> au signe § la dernière fois suivez.

V<sup>o</sup> E. LAUWÉRYNS, FILS  
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 BRUXELLES  
 10 EG. 95

CHŒUR DES ENFANTS.

5. Moderato.

ENFANTS.

PIANO.

Deux et deux font

quatre quatre et quatre font huit huit et huit font seize seize et seize trent'

VERDURON (Parlé)

deux trent'deux et trent' deux ça fait... Eh bien trent'deux trent'deux et trent' et trente deux?

VERDURON (Parlé)

PAQUITA.

ça fait? Ça fait soixante quatre

deux ça fait Ça fait six cent quatre.

# SCÈNE

et

## COUPLETS DES CONFITURES.

### N<sup>o</sup> 6.

SUZETTE.

Quel va -

PIANO. *f*

Su. - car-me et quel-le dis-pu-te!

VERDURON.

Ces gre-dins vont m'extermi-

Même mouv!

Su. Com-ment, un com-bat, u-ne lut-

v. -ner!

Même mouv!

Même mouv!

All<sup>o</sup>

te Lorsque j'apporte à déjeu - ner, Lorsque j'ap - porte à déjeu - ner.

LES ENFANTS

*(guiment)*

LES ENFANTS

Même mouv!

All<sup>o</sup>

A déjeu -

Su Des tar -

E. -ner, à déjeu - ner, Qu'appor - tez vous pour dé - jeu - ner?

E. -ner, à déjeu - ner, Qu'appor - tez vous pour dé - jeu - ner?

Su ti - nes de confi - tu - res. Des tar -

E. Donnez-nous - en, donnez-nous - en.

E. Donnez-nous - en, donnez-nous - en.

Su. *ti nes de confi tu res*

E. *Donnez-nous-en, donnez-nous-en.*

VERDURON.

Que c'est na-

The first system of music includes four staves. The Soprano staff (Su.) has a treble clef and a key signature of one sharp (F#). The Alto staff (E.) has a treble clef and the same key signature. The Bass staff (VERDURON) has a bass clef and the same key signature. The Piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "ti nes de confi tu res" under the Soprano staff, "Donnez-nous-en, donnez-nous-en." under the Alto staff, "VERDURON." under the Bass staff, and "Que c'est na-" under the Piano staff.

Su. *Ap-prochez-*

V. *-tu re les voi là calmés sur le champ.*

*p soutenu.*

The second system of music includes four staves. The Soprano staff (Su.) has a treble clef and a key signature of one sharp. The Alto staff (V.) has a bass clef and the same key signature. The Bass staff has a bass clef and the same key signature. The Piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "Ap-prochez-" under the Soprano staff, "-tu re les voi là calmés sur le champ." under the Alto staff, and "*p soutenu.*" under the Piano staff.

Su. *-vous trou-pe mu-tine et cha-cun au-ra sa tar-ti-*

The third system of music includes two staves. The Soprano staff (Su.) has a treble clef and a key signature of one sharp. The Piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "-vous trou-pe mu-tine et cha-cun au-ra sa tar-ti-" under the Soprano staff.

Y. E. LAUWER. Pianos  
Musique  
10 EG. 95  
BRUXELLES  
10, Rue Saint-Jean, 10

## COUPLETS DES CONFITURES.

Mouv! de valse.

SUZETTE.

Mouv! de valse.

PIANO.

1. En voi - ci pour tous les  
2. Vous ré - cla-mez, chers en -

su

goûts J'en ai plein cette cor - beil - le Ain - si donc con - ten - tez -  
- fants, Ces tar - ti - nes si fri - an - des Plus tard quand vous se - rez

su

vous Choisis - sez prune ou gro - seil - le Con - ten - tez -  
grands Vous fe - rez d'autres de - man - des Quand vous s' rez

su

vous, con - ten - tez - vous, Choi - sis -  
grands, quand vous s' rez grands, Vous fe -

Tempo.  
*pp*

Su. *pp*

- sez prune ou gro - seil - le! Ah! Ap - pro - chez,  
- rez d'autres de mau - des! Ah! Sans sou - ci,

Su.

mes pe-tits chéris, Ay - ez joy - eu - ses fi-gu-res Et pre - nez,  
mes pe-tits chéris, Des ex - i - gen - ces fu-tu-res Au - jour - d'hui,

Su.

mes pe-tits a-mis, Ces ex - qui - ses con-fi-tu-res. Oui pre - nez  
mes pe-tits a-mis, Pre - nez donc ces con-fi-tu-res.

Su.

mes pe - tits ché - ris ces ex - qui - ses con - fi - tu - res. Oui pre -

Su. *nez ces confi - tu - res, ces confi - tu - res!*

Su. *2. Vous ré -*

RÉP. *«Allez vous amuser à la fête»*

### SORTIE.

№ 6<sup>bis</sup>

Même mouv!

PIANO.



RÉP. «Messieurs de l'Estudiantina  
arrivés donc avec vos jambonneaux»

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# ENTRÉE DE L'ESTUDIANTINA.

(MOTIF POPULAIRE ESPAGNOL, REQUEILLI)

7.

PIANO.

CHŒUR. (ESTUDIANTINA)

Au près de ton doux maître, Si tu daignes pa-

-raître Tu comble ras les vœux De son cœur amoureux, Par

un mot, un sourire A brève le martyre Du

tendre Girafleur qui t'offre ici sa fleur. Dzing.

GIRAFLOR.

Pa - rais ma bel - le Lors - que ma voix t'ap - pel - le,

ENSEMBLE.

Donne à mon cœur L'i - vresse et le bon - heur, Tra la la

tra la la tra la la tra la la tra la la. Au -

Sop. GIRAFLOR.

- près de ton doux maî - tre Si tu dai - gnes pa - raî - tre. Tu Tén.

li, di, li, di, ling, li, di, li, di, ling,

Basses. li, di, li, di, ling, li, di, li, di, ling,

com.ble.ras les vœux De son cœur a-mou - reux Par

li, di, li, di, ling, li, di, li, di, ling,

li, di, li, di, ling, li, di, li, di, ling,

un mot, un sou - ri - re A - brè - ge le mar - ty - re Du

li, di, li, di, ling, li, di, li, di, ling,

li, di, li, di, ling, li, di, li, di, ling,

ten - dre Gi - ra - flor Qui t'offre i - ci sa flor! Bing!

Qui t'offre i - ci sa flor! Bing!

Qui t'offre i - ci sa flor! Bing!

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# SCÈNE ET COUPLETS.

N<sup>o</sup> 8.

(Suzette entrant)

SUZETTE. *All<sup>o</sup> mod<sup>o</sup>*

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

PIANO. *mf*

C'est tout à fait char.

Su. - mant! C'est tout à fait char - mant! De vo - tre courtoi -

*pp*

Su. - si - e Suzette en ce mo - ment, Messieurs, Suzette vous remer -

*pp*

PAQUITA.

Su. - ci - e Moi je vais en a - vant Pour pré - ve - nir ma

*mf*

**Allegro.**

Pa. *-tan\_te.*

GIRAFLOR

Très bien et mainte - nant Par - tons sans plus d'at -

**VERDUCRON**

G. *-tente. Oui, par-tons! oui, par-tons, par - tons sans plus d'at - ten - te.*

COMMÈRES

*mf*

Oui, par -

*-tez, oui, par-tez, par - tez sans plus d'at - ten - te.*

**Allegro**

*f*

Euchaïaez.

COUPLETS.

(MOTIF POPULAIRE ESPAGNOL, RECUEILLI)

**Moderato.**

PIANO *ff*

SUZETTE.

1. A ce si - gnal joyeux —  
2. En moi vous trou - ve - rez —

— qui nous ap - pel - le — Partons tous deux, partons tous  
— u - ne ser - van - te — A vos dé - sirs vous me ver -

deux pour la cha - pel - le Par - tons mais es - pérons —  
— rez o - bé - is - san - te Mais pour - tant, mon a - mi, —

Su. char- mant pré - sa - ge Que nous fe - rons tres bon mé -  
je ne veux fai - re Rien que ce qui pourra me

REFRAIN

Su. - na - ge! Cher Monsieur de la Houspiè -  
plai - re!

Su. - ra Prête à vous sui - vre me voi - là, Prenez ma main puisque ce -

Su. - la Fait plai - sir à mon - p'tit pa - pa! Cher Mon - sieur

de la Hous piè - ra Prête à vous sui - vre me voi - là Prenez ma

*f* ENSEMBLE  
de la Hous piè - ra Prête à vous sui - vre la voi - là Prenez sa

main puisque ce - la Fait plai\_sir à mon p'tit pa - pa!

main puisque ce - la Fait plai\_sir à son p'tit pa - pa!

Su. - pa!

Su. - pa!

*ff*

suivez.



**SORTIE.**

**№ 8bis**

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

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Au - près de ton doux maî - - - tre Si  
(imitation de mandoline) Li, di, li, di, ling,  
Li, di, li, di, ling,

tu dai - gnes pa - raî - - - tre Tu com - ble - ras les  
li, di, li, di, ling,  
li, di, li, di, ling,

veux De son cœur a - mou - reux Par un mot un sou -  
li, di, li, di, ling, li, di, li, di, ling,  
li, di, li, di, ling, li, di, li, di, ling,

ri - - - re A - brè - ge le mar - ty - re Du ten - dre Gi - ra -  
 li, di, li, di, ling, li, di, li, di, ling,  
 li, di, li, di, ling, li, di, li, di, ling,

- flor Qui l'offre i - ci sa flor! *ff* Cher Monsieur de la Houspiè -  
 Qui l'offre i - ci sa flor! *ff* Cher Monsieur de la Houspiè -  
 Qui l'offre i - ci sa flor! *ff* Cher Monsieur de la Houspiè -

- ra Prête à vous sui - vre la voi - là, Prenez sa main puisque ce -  
 - ra Prête à vous sui - vre la voi - là, Prenez sa main puisque ce -  
 - ra Prête à vous sui - vre la voi - là, Prenez sa main puisque ce -

- la Fait plai - sir à son - p'tit pa - pa! Cher Monsieur de la Houspiè -

- la Fait plai - sir à son - p'tit pa - pa! Cher Monsieur de la Houspiè -

- la Fait plai - sir à son - p'tit pa - pa! Cher Monsieur de la Houspiè -

- ra Prête à vous sui - vre la voi - là, Prenez sa main puisque ce -

- ra Prête à vous sui - vre la voi - là, Prenez sa main puisque ce -

- ra Prête à vous sui - vre la voi - là, Prenez sa main puisque ce -

- la Fait plai - sir à son p'tit pa - pa! Cher Monsieur - pa!

- la Fait plai - sir à son p'tit pa - pa! Cher Monsieur - pa!

- la Fait plai - sir à son p'tit pa - pa! Cher Monsieur - pa!

*ad libitum*      **Pour finir**

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3<sup>e</sup> TABLEAU

CHŒUR.

N<sup>o</sup> 9.

Allegro.

PIANO.

*ff*

Sop. *f*

C'est au-jourd'hui fê - te Filles et gar-çons Chantons à tue - tê - te

Ten. *f*

C'est au-jourd'hui fê - te Filles et gar-çons Chantons à tue - tê - te

Basses *f*

C'est au-jourd'hui fê - te Filles et gar-çons Chantons à tue - tê - te

Chantons et dan\_sons C'est au\_ jourd'hui fê\_ te Filles et gar\_

Chantons et dan\_sons C'est au\_ jourd'hui fê\_ te Filles et gar\_

Chantons et dan\_sons C'est au\_ jourd'hui fê\_ te Filles et gar\_

\_cons Chantons à tue tê\_ te Chantons et dan\_sons! Chantons! dan\_

\_cons Chantons à tu tê\_ te Chantons et dan\_sons! Chantons! dan\_

\_cons Chantons à tue tê\_ te Chantons et dan\_sons! Chantons! dan\_

\_sons! Chantons! dan\_sons!

\_sons! Chantons! dan\_sons!

\_sons! Chantons! dan\_sons!

*ff*

Enchaînez.

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# BALLET ESPAGNOL

## SEGUIDILLE.

All<sup>o</sup>

I

INTRODUCTION.

Musical notation for the introduction, measures 1-4. The piece is in 3/8 time with a key signature of one sharp (F#). The music is marked *ff* (fortissimo). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady accompaniment of chords.

Musical notation for the introduction, measures 5-8. The right hand continues with eighth-note patterns and chords, and the left hand maintains the accompaniment. The piece concludes with a final chord in the right hand.

SEGUIDILLE.

Musical notation for the beginning of the Seguidille, measures 1-4. The music is marked *mf* (mezzo-forte). The right hand plays a series of chords, and the left hand plays a simple eighth-note accompaniment.

Musical notation for the Seguidille, measures 5-8. The right hand features a melodic line with triplets and slurs, while the left hand continues with the accompaniment.

Musical notation for the Seguidille, measures 9-12. The right hand continues with melodic lines and triplets, and the left hand maintains the accompaniment.

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 3/4. The notation includes various rhythmic figures, such as eighth-note patterns, triplets, and sixteenth-note runs. Dynamics are indicated by *mf* (mezzo-forte) and *p* (piano). The piece concludes with first and second endings, labeled 1<sup>a</sup> and 2<sup>a</sup>.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with a forte (*f*) dynamic marking. The bass staff begins with a bass clef and contains a supporting bass line. Both staves are connected by a brace on the left.

The second system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and contains a melodic line with a piano (*p*) dynamic marking. The word "MAJEUR." is written above the staff. The bass staff begins with a bass clef and contains a supporting bass line. Both staves are connected by a brace on the left.

The third system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and contains a melodic line. The bass staff begins with a bass clef and contains a supporting bass line. Both staves are connected by a brace on the left.

The fourth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and contains a melodic line. The bass staff begins with a bass clef and contains a supporting bass line. Both staves are connected by a brace on the left.

The fifth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and contains a melodic line. The bass staff begins with a bass clef and contains a supporting bass line. Both staves are connected by a brace on the left.

The sixth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and contains a melodic line. The bass staff begins with a bass clef and contains a supporting bass line. Both staves are connected by a brace on the left.



First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of musical notation, continuing the piece with similar chordal textures and a moving bass line.

Third system of musical notation, showing more complex chordal structures and melodic development.

Fourth system of musical notation, beginning with the instruction *MINEUR.* in the treble clef and *p* in the bass clef. It features triplets in the right hand.

Fifth system of musical notation, marked with *ff più moto.* in the bass clef. It continues with triplets and dynamic changes.

Sixth system of musical notation, marked with *tutta forza.* in the bass clef. It features more triplets and ends with a final chord marked *sf*.

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# BOLERO.

**II.** *Allegro.* *ff*

*BOLÉRO. Moderato.* *mf*

*1<sup>re</sup> fois.* *tr.* *sf* *2<sup>e</sup> fois.*

*p*

*p*

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). Bass clef with a key signature of two sharps. Dynamics include *f* and *cresc.*. The system contains four measures of music.

Second system of musical notation. Treble clef with a key signature of two sharps. Bass clef with a key signature of two sharps. Dynamics include *ff*. The system contains four measures of music.

Third system of musical notation. Treble clef with a key signature of two sharps. Bass clef with a key signature of two sharps. Dynamics include *fff*. The system contains four measures of music.

Fourth system of musical notation. Treble clef with a key signature of two sharps. Bass clef with a key signature of two sharps. Dynamics include *fff*. The system contains four measures of music, ending with a double bar line and the word **FIN**.

**TRIO.** *cédez.*

Fifth system of musical notation, the beginning of the Trio section. Treble clef with a key signature of two sharps. Bass clef with a key signature of two sharps. Dynamics include *p*. The system contains four measures of music, with triplets indicated by a '3' over the notes.

Sixth system of musical notation, continuing the Trio section. Treble clef with a key signature of two sharps. Bass clef with a key signature of two sharps. Dynamics include *p*. The system contains four measures of music, with triplets indicated by a '3' over the notes.

MOUVEMENT DE SCÈNE ET GALOP.

All<sup>o</sup> Tempo di Galop.

III.

First system of musical notation, marked *p*. It consists of a grand staff with a treble clef and a bass clef, both in 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes with rests, and some chords.

Second system of musical notation, marked *mf*. It continues the rhythmic and melodic patterns from the first system, with some changes in the bass line.

Third system of musical notation, marked *ff*. The music becomes more dynamic and features more complex rhythmic patterns and chords.

Fourth system of musical notation, marked *ff*. The music continues with a strong, driving rhythm and complex harmonic structures.

Fifth system of musical notation. The music features a series of chords and rhythmic patterns, maintaining the galop character.

Sixth system of musical notation, ending with a double bar line. The music concludes with a final chord and a few notes.

Enchaînez au Galop.

GALOP.

The musical score is written for piano and treble clef. It begins with a treble clef staff containing a melodic line with slurs and accents, and a bass clef staff with a rhythmic accompaniment of chords and eighth notes. The first system includes a dynamic marking of *p*. The second system continues the melodic and rhythmic patterns. The third system features a dynamic marking of *ff* and a key signature change to two flats. The fourth system continues with a dynamic marking of *f*. The fifth system shows a key signature change to one flat. The sixth system concludes with a double bar line and a final dynamic marking of *f*.

First system of musical notation. The upper staff features a melodic line with slurs and accents, starting with a piano (*p*) dynamic marking. The lower staff provides a harmonic accompaniment with chords and moving lines.

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

Third system of musical notation. It concludes with a Coda symbol (a circle with a cross) and the instruction "2<sup>e</sup> fois à la Coda." indicating a repeat of the section.

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

**TRIO.**  
Sans ralentir.

Fifth system of musical notation, marking the beginning of the Trio section. It is marked *mf* (mezzo-forte) and *louré.* (loure). The upper staff has a melodic line, and the lower staff has a steady accompaniment.

1<sup>a</sup>

First system of a piano score. It consists of a grand staff with a treble clef and a bass clef. The music is in a key with one flat (B-flat). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. A first ending bracket labeled '1<sup>a</sup>' spans the final two measures.

2<sup>a</sup>

Second system of the piano score. It continues the piece with similar melodic and harmonic textures. A second ending bracket labeled '2<sup>a</sup>' is present over the final two measures.

Con fuoco.

*ff*

Third system of the piano score, marked 'Con fuoco.' and 'ff' (fortissimo). The tempo and dynamics are significantly increased. The right hand has a more active, rhythmic role, and the left hand features a driving bass line. A first ending bracket labeled '1<sup>a</sup>' is at the end.

1<sup>a</sup>

Fourth system of the piano score. The music continues with the 'Con fuoco' character. A first ending bracket labeled '1<sup>a</sup>' is at the end.

2<sup>a</sup>

*mf*

Fifth system of the piano score, marked 'mf' (mezzo-forte). The dynamics are reduced. A second ending bracket labeled '2<sup>a</sup>' is at the end.

Sixth system of the piano score, concluding the piece. It features a final melodic flourish in the right hand and a steady accompaniment in the left hand.

00 03: 01

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble clef part shows a melodic phrase ending with a fermata and a dynamic marking of *sf*. The bass clef part continues with a steady accompaniment.

CODA.

Third system of musical notation, marked as the CODA. It begins with a 2/4 time signature. The treble clef part has a melodic line with a *ff* dynamic marking. The bass clef part features a rhythmic accompaniment.

Fourth system of musical notation, showing further development of the melodic and harmonic themes. The treble clef part has a melodic line with a *p* dynamic marking. The bass clef part continues with a steady accompaniment.

Fifth system of musical notation, featuring a more active melodic line in the treble clef with a *p* dynamic marking. The bass clef part provides a consistent accompaniment.

Sixth system of musical notation, the final system on the page. It concludes with a final cadence in both staves, marked with a double bar line and repeat dots.



# BOLÉRO CHANTÉ.

**N<sup>o</sup> 11.** *Allegro.*

**PIANO** *ff*

**MINEUR.** **PAQUITA.**


1. Voy - ez ce -  
2. Prés d'I - né -

**Pi.**

pi - ca - dor Cha - - ma - ré d'or, dont la  
- - sille ar - dent Et tout brû - lant de - - ten -

**Pi.**

mi - - ne de plai - sir sil - lu - mi - ne de plai -  
- dres - - se en ses bras il la pres - se en ses

Pa.  *mf*

\_sir s'il lu - mi - ne un ren - dez-vous ga -  
bras il la - pres - se Puis se - calmant bien.

Pa.  *mf*

-lant ce - soir l'at - tend près d'I - né - sil - le  
- tôt: mon - ange il faut, dit - il bien vi - te

Pa.  *mf*

char - mante et bonne fil - le, char - mante et bon - ne  
qu'à l'ins - tant je vous quit - te, qu'à l'ins - tant je vous

Pa.  *mf*

fil - le! Ap - prê - tez - mon cour - sier, Oui - mon cour -  
quit - te! Ap - prê - tez - mon cour - sier, Oui - mon cour -

*col canto*

Pa. sier, ma ca - vale I - sa - bel - le ten - dez - moi l'é - tri -  
 sier, ma ca - vale I - sa - bel - le ten - dez - moi l'é - tri -

Pa. - er oui — l'é - tri - er car je vais voir ma bel\_le Ol\_lé!  
 - er oui — l'é - tri - er A.dieu, bon - soir ma bel\_le Ol - lé!

*f presque parlé*

Pa. ol\_lé! Je vole où l'amour m'ap - pel - le! Ol\_lé ol\_lé  
 ol\_lé! Au loin le devoir m'ap - pel - le! Ol\_lé ol\_lé

*chanté* *presque parlé*

Pa. Je vole où l'amour m'ap - pel - le! Ah! — Ah! — Ah!  
 Au loin le devoir m'ap - pel - le! Ah! — Ah! — Ah!

*f*

Com-me le vent, comme le ton-ner-re j'accours  
Com-me le vent, — comme un lièvre a-gile il court

Ah! c'est ton a-mant qui ju-re de t'ai-mer tou-jours! — c'est  
Ah! ce tendre a-mant n'est fi-dèle hé-las qu'un seul jour! — ce

ton amant qui ju-re de t'aimer tou-jours — tou-jours Ah! —  
tendre amant n'est fi-dèle hé-las qu'un seul jour — un seul jour Ah!

parlé 1<sup>a</sup> et 2<sup>a</sup> 3<sup>a</sup> pour finir

ol-lé! — lé!  
ar-ré! — ré!

Enchaînez avec le N<sup>o</sup> 41<sup>a</sup>

# ENTRÉE DE LA TARTANE.

N<sup>o</sup> 11<sup>a</sup>

Allegro mod<sup>lo</sup>

PIANO.

*p* (On parle)

6/8

6/8

1<sup>re</sup>

2<sup>a</sup>

D.C. pour finir.

RÉP. «Oui, le plus vite possible»

# MUSIQUE DE SCÈNE.

N<sup>o</sup> 11<sup>b</sup>

Moderato. (On parle)

PIANO.

*pp*

2/4

2/4

*Vive la mariée*

**CHOEUR.**

**N° 11<sup>e</sup>**

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

SOPRANOS.

TÉNORS.

BASSES.

PIANO.

*ff* Cher Mon - sieur

*ff* Cher Mon - sieur

*ff* Cher Mon - sieur

*ff* Cher Mon - sieur

de la Hous - pié - ra Prête à vous sui - vre la voi -

de la Hous - pié - ra Prête à vous sui - vre la voi -

de la Hous - pié - ra Prête à vous sui - vre la voi -

- là Pre - nez sa main puisque ce - la Fait plai - sir

- là Pre - nez sa main puisque ce - la Fait plai - sir

- là Pre - nez sa main puisque ce - la Fait plai - sir

à son p'tit pa - pa! Cher Mon - sieur de la Hous - pié -

à son p'tit pa - pa! Cher Mon - sieur de la Hous - pié -

à son p'tit pa - pa! Cher Mon - sieur de la Hous - pié -

-ra Prête à vous sui - vre la voi - là Pre - nez sa

-ra Prête à vous sui - vre la voi - là Pre - nez sa

-ra Prête à vous sui - vre la voi - là Pre - nez sa

main puisque ce - la Fait plai - sir à son p'tit pa - pa!

main puisque ce - la Fait plai - sir à son p'tit pa - pa! (Parté)  
Arrêtez!

main puisque ce - la Fait plai - sir à son p'tit pa - pa!

RÉP. 9 Lis rite papa, lis rite »

### MUSIQUE DE SCÈNE.

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ANNO.

*Lento.*

*rit.*

RÉP. a Le navire nous attend »

### MUSIQUE DE SCÈNE.

N° 11<sup>e</sup>

*Allegro moderato.*

PIANO.

*p* (On parle)

1<sup>a</sup> 2<sup>a</sup> D.C. pour finir.



# COUPLETS ET FINAL.

SUZETTE, CHŒUR.

N<sup>o</sup> 12.

Allegro.

PIANO.

The piano introduction is in G major, 2/4 time, marked 'Allegro'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The right hand starts with a series of eighth notes, while the left hand plays chords and single notes. The piece concludes with a final chord in the right hand.

SUZETTE.

Moderato.

The vocal introduction for Suzette is in G major, 2/4 time, marked 'Moderato'. It begins with a whole rest, followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The piano accompaniment starts with a series of chords in the right hand and a bass line in the left hand. The tempo changes to 6/8 time after the first measure.

1. Sur le pont de cet - te Tar -  
2. L'époux que jeu - ne fil - le

Su.

- ta - ne Em-barquons-nous, mes chers a - mis, Vo - guons  
rè - ve Si je dois le trouver là - bas Que le

The first couplet features a vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is in G major, 2/4 time, with lyrics in French.

Su.

vers la ri - ve per - sa - ne, Vo - guons tous vers ce beau pa -  
flot bien vi - te m'en - lè - ve I - ci ne nous at - tar - dons

The second couplet continues the vocal and piano accompaniment. The piano part maintains the eighth-note accompaniment. The vocal line is in G major, 2/4 time, with lyrics in French.

Su. -ys! pas! I - ci plus rien ne nous enchaîne E - loignons-nous le  
 Au ter - me de ce long voya - ge Je voudrais être en

Su. cœur content Là - bas sur la terre loin - tai - ne C'est le bon - heur qui nous at -  
 un instant Pour voir accourir sur la pla - ge Le gentil ma - ri qui m'at -

Su. -tend. Ah! oui, partons, par\_tons bien vi - te,  
 -tend. Sop.  
 Ten. Allons al - lons partons  
 Basses. Allons al - lons partons

*long.*  
*pp*

Su. Dé - ja la voi - le sa - gi - te, Par - tons, tous par - tons gaiement Pour

avec les 1<sup>rs</sup> Sop.

Su. *Is - pahan, Pour Is - pahan.* *f*

*Oui partons, par - tons bien vi - te, Dé -jà la voi -*

*Oui partons, par - tons bien vi - te, Dé -jà la voi -*

*Oui partons, par - tons bien vi - te, Dé -jà la voi -*

*-le s'a - gi - te, Partons, tous par - tons gaïment Par - tons, partons pour Is - pahan.*

*-le s'a - gi - te, Partons, tous par - tons gaïment Par - tons, partons pour Is - pahan.*

*-le s'a - gi - te, Partons, tous par - tons gaïment Par - tons, partons pour Is - pahan.*

*- tons pour Is - pa - han.* *2<sup>a</sup>*

*- tons pour Is - pa - han.*

*- tons pour Is - pa - han.*

*ff*

3<sup>a</sup> *f*

- tons pour Is - pa - han Par - tons, par - tons, partons gai - ment, partons gai -

- tons pour Is - pa - han Par - tons, par - tons, partons gai - ment, partons gai -

- tons pour Is - pa - han Par - tons, par - tons, partons gai - ment, partons gai -

*f*

- ment Pour Is - pa - han. Par - tons, par -

- ment Pour Is - pa - han. Par - tons, par -

- ment Pour Is - pa - han. Par - tons, par -

1<sup>a</sup>

- tons pour Is - pa - han Par - tons, par - tons Oui, par -

- tons pour Is - pa - han Par - tons, par - tons Oui, par -

- tons pour Is - pa - han Par - tons, par - tons Oui, par -

- tons, par - - - tons, oui par - tons par  
 - tons, par - - - tons, oui par - tons par  
 - tons, par - - - tons, oui par - tons par

- tons par - tons gai - ment Pour Is - pa - han Par - tons gai -  
 - tons par - tons gai - ment Pour Is - pa - han Par - tons gai -  
 - tons par - tons gai - ment Pour Is - pa - han Par - tons gai -

- ment Pour Is - pa - han. Par - - -  
 - ment Pour Is - pa - han. Par - - -  
 - ment Pour Is - pa - han. Par - - -

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano part begins with a *ff* dynamic and a tempo change to *1<sup>o</sup> Tempo.* The score includes a section marked **RIDEAU** with a melodic line in the right hand and a bass line in the left hand. The piece concludes with a final cadence.

- tons!  
- tons!  
- tons!

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

**RIDEAU**

Fin du 1<sup>er</sup> Acte.

ACTE II.

4<sup>e</sup>. TABLEAU.

Vo E. LAUWER  
Musique, P  
PO. EG. 95  
40 RUE  
BRUXELLE  
Rue Saint-Jea

ENTR' ACTE.

Mouv<sup>t</sup> de Polka.

PIANO. *ff*

Plus vite.

LAUWERIN, Pianos  
Musique, Pianos  
10 JEC 95  
BRUXELLES  
10, Rue Saint-Jean, 10

# CHOEUR DU CRIEUR PUBLIC.

N° 13.

Moderato.

PIANO.

*ff* RIDEAU.

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece ends with a final chord.

Sop.

*ff*

Tén.

Ap -

Basses.

The vocal staves are empty for the first system, indicating that the vocalists enter later in the piece. The Soprano staff has a dynamic marking of *ff* at the end, and the Tenor staff has a dynamic marking of *Ap*.

The piano accompaniment for the first vocal system continues with a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocalists.

- pro - chons - nous pour mieux en - ten - dre

*ff*

Ap - prochons-nous pour mieux en - ten - dre

*ff*

Ap - prochons-nous pour mieux en - ten - dre

The second system shows the vocalists entering with the lyrics. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocalists. The lyrics are: - pro - chons - nous pour mieux en - ten - dre. The vocal staves have dynamic markings of *ff* and *Ap*.



Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Du cri - eur nous al - lons ap - pren - - - dre Quelle est la

Du cri - eur nous al - lons ap - pren - - - dre

Du cri - eur nous al - lons ap - pren - - - dre

The second system continues the vocal and piano parts. The piano accompaniment has a more active role with sixteenth-note patterns in the right hand.

nou - vel - le du jour, Quelle est la nou - vel - le du jour.

Quelle est la nou - vel - le du jour.

Quelle est la nou - vel - le du jour.

The third system concludes the page with the vocal lines and piano accompaniment. The piano accompaniment features a melodic line in the right hand and chords in the left hand.

Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a homophonic setting, with the lyrics "Ac - cou - rons au bruit du tam - bour!" written below each staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

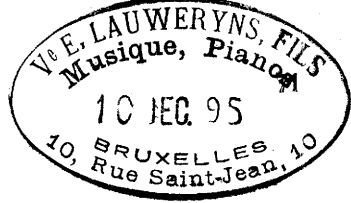
Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

Ac - cou - rons au bruit du tam - bour!

The second system continues the vocal and piano parts. The vocal lines remain homophonic. The piano accompaniment includes a section with a fermata over a chord in the right hand, indicating a moment of musical suspension.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with eighth notes, while the left hand provides harmonic support with chords. The system concludes with a final chord in the right hand.



N<sup>o</sup> 13<sup>bis</sup> Moderato.

SOPRANOS.

TÉNORS.

BASSES.

PIANO.

- loignons-nous sans plus at - ten - dre Et par - tons

É - loignons-nous sans plus at - ten - dre

É - loignons-nous sans plus at - ten - dre

au bruit du tam - bour! Du cri - eur nous venons d'ap -

Et partons au bruit du tam - bour! Du cri - eur nous venons d'ap -

Et partons au bruit du tam - bour! Du cri - eur nous venons d'ap -

- pre - dre Quelle est la nouvel - le du jour, Quelle est la nouvel - le du  
 - pre - dre Quelle est la nouvel - le du  
 - pre - dre Quelle est la nouvel - le du

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in French, with lyrics: "- pre - dre Quelle est la nouvel - le du jour, Quelle est la nouvel - le du". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

jour! Et par - tons au bruit du tam - bour! Et par -  
 jour! Et par - tons au bruit du tam - bour! Et par -  
 jour! Et par - tons au bruit du tam - bour! Et par -

The second system continues the vocal lines and piano accompaniment. The lyrics are: "jour! Et par - tons au bruit du tam - bour! Et par -". The piano accompaniment includes a prominent sixteenth-note figure in the right hand.

- tons au bruit du tambour!  
 - tons au bruit du tambour!  
 - tons au bruit du tambour!

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "- tons au bruit du tambour!". The piano accompaniment features a final cadence with a sixteenth-note flourish in the right hand.

RÉP. «Voici la caravane»

# QUINTETTE.

SUZETTE, PAQUITA, PINSONNET, ANDRÉ, VERDURON

V. E. LAUWERYS,  
Musique, Pian.  
107 EG. 95  
10, BRUXELLES  
Rue Saint-Jean

№ 14. Allegro. ENTRÉE DE LA CARAVANE.

PIANO. *mf*



*ff* *Moderato.* *a Tempo.* *pp*



SUZETTE. *pp*  
Nous venons du fin fond de l'Es - pa - - - gne,

PAQUITA. *pp*  
Nous venons du fin fond de l'Es - pa - - - gne,

PINSONNET. *p*  
Du fin fond de l'Es - pa - - - gne,

ANDRÉ. *p*  
Du fin fond de l'Es - pa - - - gne,

VERDURON. *pp*  
Nous venons du fin fond de l'Es - pa - - - gne,



Su. Nous avons la gaité pour com - pa - - gne! Nous bravons les

Pa. Nous avons la gaité pour com - pa - - gne! Nous bravons les

P. La gaité pour com - pa - gne! Mal - gré les *mf*

A. La gaité pour com - pa - gne! Mal - gré les *mf*

V. Nous avons la gaité pour com - pa - - gne! Nous bravons les

Su. vagues in - cer - tai - nes Et tou - chons enfin le sol d'A - *mf*

Pa. vagues in - cer - tai - nes Et tou - chons enfin le sol d'A -

P. vagues in - cer - tai - nes Ils touchent, touchent le sol d'A - *cresc.*

A. vagues in - cer - tai - nes Ils touchent, touchent le sol d'A - *cresc.*

V. vagues in - cer - tai - nes Et tou - chons enfin le sol d'A -

Su. *- thè - nes! Nous venons du fin fond de l'Es - pa -*

Pa. *- thè - nes! Nous venons du fin fond de l'Es - pa -*

P. *- thè - nes! du fin fond de l'Es -*

A. *- thè - nes! du fin fond de l'Es -*

V. *- thè - nes! Nous venons du fin fond de l'Es - pa -*

Su. *- gne, Nous avons la gai.té pour com - pa - gne!*

Pa. *- gne, Nous avons la gai.té pour com - pa - gne!*

P. *- pa - gne Ah!*

A. *- pa - gne Ah!*

V. *- gne, Nous avons la gai.té pour com - pa - gne!*

S.  
 Nous venons du fin fond de l'Es - pa - gne de l'Es - pa -  
 T.  
 Nous venons du fin fond de l'Es - pa - gne de l'Es - pa -  
 P.  
 Ils viennent du fin fond de l'Es - pa - gne de l'Es - pa -  
 A.  
 Ils viennent du fin fond de l'Es - pa - gne de l'Es - pa -  
 V.  
 Nous venons du fin fond de l'Es - pa - gne de l'Es - pa -

S.  
 - gne! \_\_\_\_\_ Sur le port Tout d'a - bord On ar - ri -  
 T.  
 - gne! \_\_\_\_\_ Sur le port Tout d'a - bord On ar - ri -  
 P.  
 - gne! \_\_\_\_\_  
 A.  
 - gne! \_\_\_\_\_  
 V.  
 gne! \_\_\_\_\_



Su. *p* -ve On y vend aux pas - sants maintes

Pa. *p* -ve On y vend aux pas - sants maintes

P. *mf* Ver - te ri - ve!

A. *mf* Ver - te ri - ve!

V. *mf* Ver - te ri - ve!

Su. cho - ses, On y prend les - te ment en gens

Pa. cho - ses, On y prend les - te ment en gens

P. *p* Fraîches ro - ses!

A. *p* Fraîches ro - ses!

V. *p* Fraîches ro - ses!

*pp*  
 Su. crâ - nes Qui trot - tant, trot -  
 Pa. crâ - nes Qui trot - tant, trot -  
 P. Jo - lis â - nes! Qui trot - tant, trot -  
 A. Jo - lis â - nes! Qui trot - tant, trot -  
 V. Jo - lis â - nes! Qui trot - tant, trot -

Su. - tant, trot - tant, Vont gai - ment, gai - ment, gai - ment  
 Pa. - tant, trot - tant, Vont gai - ment, gai - ment, gai - ment  
 P. - tant, trot - tant, Vont gai - ment, gai - ment, gai - ment  
 A. - tant, trot - tant, Vont gai - ment, gai - ment, gai - ment  
 V. - tant, trot - tant, Vont gai - ment, gai - ment, gai - ment

Su. vers la vil - le Lon - gue fi - le

Pa. vers la vil - le Lon - gue fi - le

P. Vers la vil - le,

A. Vers la vil - le,

V. Vers la vil - le,

*mf*

Su. C'est vrai - ment un char - mant pa - y - sa - ge

Pa. C'est vrai - ment un char - mant pa - y - sa - ge

P. Longue, lon - gue fi - le C'est vrai - ment un char - mant pa - y - sa - ge

A. Longue, lon - gue fi - le C'est vrai - ment un char - mant pa - y - sa - ge

V. Longue, lon - gue fi - le

*f*

Su. *p* Un peu sau - va - - - - - ge! *f* Mais en - fin c'est la fin du voy -

Pa. *p* Un peu sau - va - - - - - ge! *f* Mais en - fin c'est la fin du voy -

P. *p* Un peu sau - va - - - - - ge! *f* Mais en - fin c'est la fin du voy -

A. *p* Un peu sau - va - - - - - ge! *f* Mais en - fin c'est la fin du voy -

V. *p* Un peu sau - va - - - - - ge!

Su. - a - ge, du voy - a - - - - - ge! Nous y voi - ci

Pa. - a - ge, du voy - a - - - - - ge! Nous y voi - ci

P. - a - ge, du voy - a - - - - - ge!

A. - a - ge, du voy - a - - - - - ge!

V. *f* du voy - a - - - - - ge!

Su. N i ni

Pa. N i ni

P. Dieu mer-ci! C'est fi-ni!

A. Dieu mer-ci! C'est fi-ni!

V. Dieu mer-ci! C'est fi-ni!

*diminuendo.* *pp*

Su. Oui! Nous venons du fin fond de l'Es.

Pa. Oui! Nous venons du fin fond de l'Es.

P. Oui!

A. Oui!

V. Oui! Nous venons du fin fond de l'Es.

*pp*

- pa - - - gue Nous avons la gaité pour com - pa - - -  
 - pa - - - gue Nous avons la gaité pour com - pa - - -  
*p* Du fin fond de l'Es - pa - - gue La gaité pour com -  
*p* Du fin fond de l'Es - pa - - gue La gaité pour com -  
 - pa - - - gue, Nous avons la gaité pour com - pa - - -

- gue Nous bravons les vagues in - cer - tai - nes Et tou -  
 - gue Nous bravons les vagues in - cer - tai - nes Et tou -  
*mf* - pa - - gne! Mal - gré les vagues in - cer - tai - nes Ils  
*mf* - pa - - gne! Mal - gré les vagues in - cer - tai - nes Ils  
 - gue! Nous bravons les vagues in - cer - tai - nes Et tou -

Su. *\_ chons en fin le sol d'A - thè - nes!*

Pa. *\_ chons en fin le sol d'A - thè - nes!*

P. *touchent, tou- chent le sol d'A - thè - nes!*

A. *touchent, tou- chent le sol d'A - thè - nes!*

V. *\_ chons en fin le sol d'A - thè - nes!*

Su. *Nous venons du fin fond de l'Es - pa - - - - - gne,*

Pa. *Nous venons du fin fond de l'Es - pa - - - - - gne,*

P. *Du fin fond de l'Es - pa - - - - - gne*

A. *Du fin fond de l'Es - pa - - - - - gne*

V. *Nous venons du fin fond de l'Es - pa - - - - - gne*

Su. Nous avons fa gaité pour com - pa - - gne! Nous venons du

Pa. Nous avons la gaité pour com - pa - - gne! Nous venons du

P. Ah! Ils viennent du

A. Ah! Ils viennent du

V. *mf* Nous avons la gaité pour com - pa - - gne! Nous venons du

Su. fin fond de l'Es - pa - gne, de l'Es - pa - - gne!

Pa. fin fond de l'Es - pa - gne, de l'Es - pa - - gne!

P. fin fond de l'Es - pa - gne, de l'Es - pa - - gne!

A. fin fond de l'Es - pa - gne, de l'Es - pa - - gne!

V. *mf* fin fond de l'Es - pa - gne, de l'Es - pa - - gne!



*pp*

Su. La la la la la la la la la la la la la la

Pa. La la la la la la la la la la la la la la

P. La la la la la la la la la la la la la la

A. La la la la la la la la la la la la la la

V. la la la la

*pp*

*f*

Su. Nous ve - nons de l'Es - pa - - - - gne!

Pa. Nous ve - nons de l'Es - pa - - - - gne!

P. Nous ve - nons de l'Es - pa - - - - gne!

A. Nous ve - nons de l'Es - pa - - - - gne!

V. Nous ve - nons de l'Es - pa - - - - gne!

*f*

*ff*

REP «Ah! si tu savais!»

ROMANCE.



N<sup>o</sup> 15. All<sup>o</sup> mod<sup>o</sup>

PIANO.

*mf* *dim.* *p*

ANDRÉ. (1<sup>er</sup> COUPLET)

*mf* Je l'attendais tout é - mu, C'é - tait pour moi l'in - con - nu

Je souhaitais sa pré - sen - ce Et la re - doutais d'a - van - ce

*suivent.*

a Tempo.

Ah! cher Né - zib! quel bonheur! Et quel spec - tacle enchanteur!

A. *mf*

Elle est séduisante et vi - ve, Sa grâce est simple et na - i - ve Un é -

A. *sostenuto.*

- clat mys - té - ri - eux fait bril - ler ses jo - lis yeux Et —

A.

rien ne saurait te di - re Le char - me de son sou - ri - re!

A. *con calore.*

En elle i - ci tout me ravit, tout me ra - vit et ni en chan - te!

*mf*

A. *rit. a piacere.*

Je suis joyeux et radieux Car Su - zette est char - man - te

*pp* *suivrez.*

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

*mf* *dim.* *p*

ANDRÉ. (2<sup>e</sup> COUPLET)

Aussi\_tôt qu'elle a pa - ru Mon cœur soudain a bat - tu

J'ai senti comme une flam - me Qui pénétrait dans mon â - me!

*suivez.*

a Tempo.

Ces cho - ses là, vois-tu bien, Ça n'a pres - que l'air de rien

Et ce rien sans qu'on y pen - se C'est tou - te notre exis - ten - ce Pourquoi

*mf*

A.

donc en ce mo-ment près d'elle é - tais-je trem-blant? D'où ve-

*sostenuto.*

A.

-nait ce trouble ex-trê-me Ah! Né-zib C'est que je l'ai - me! En elle i-ci

*sans retenir.* *con calore.*

*mf*

A.

tout me ravit, tout me ra - vit et m'en.chan - te! Je suis joyeux.

*mf*

A.

et ra-dieux Car Su - zette est char-man - te!

*rit. a piacere.*

*pp* *suivrez.* *f*

UWERYNS, BILS  
Musique, Piano  
REP.  
10 EQ 95  
BRUXELLES  
10, Rue Saint-Jean, 10

Votre main dans la mienne c'est dit!

# ENTRÉE DU CARROSSE.

15. bis

Allegro.

PIANO.

RÉP: «Au palais du Gouverneur»

# SORTIE DU CARROSSE.

15. ter

Allegro mod<sup>to</sup>

PIANO.

RÉP. Je suis natif de Batignolle  
tout près de la place Moncey

V. E. LAUWERYS, FILS  
Musique, Piano  
10 EG 95  
10, BRUXELLES  
10, Rue Saint-Jean, 10

### COUPLETS.

N<sup>o</sup> 16.

**Moderato.**

PINSONNET.

PIANO.

(1<sup>er</sup> COUPLET) En cet en-

P. droit l'air qui cir - cu - le In flu - sur le tem - pé - ra - ment Mon

P. cœur est comme une cap - su - le Qui de par - tir craint le mo - ment! Si près de

P. vous, belle Espa - gno - le, Vous me voy - ez ti - mi - de, c'est: Que j'suis na -

*a piacere.*

*suivrez.*

\_tif de Ba\_ti - gnol - le, Tout près, tout près de la pla\_ee Mon\_cey! Que j'suis na\_

This system contains the first line of music. The vocal line is in G major and begins with a treble clef. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The lyrics are: "\_tif de Ba\_ti - gnol - le, Tout près, tout près de la pla\_ee Mon\_cey! Que j'suis na\_".

\_tif de Ba\_ti - gnol - le tout près, tout près de la place Mon\_cey!

Tempo.

This system contains the second line of music. The vocal line continues with a treble clef. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte), *f* (forte), *mf*, and *f*. The lyrics are: "\_tif de Ba\_ti - gnol - le tout près, tout près de la place Mon\_cey!". The word "Tempo." is written above the vocal line.

(2<sup>e</sup> COUPLÉ.) Mais sa - chez, ô di - vi - ne

This system contains the third line of music. The vocal line has a rest for the first two measures, followed by the lyrics: "(2<sup>e</sup> COUPLÉ.) Mais sa - chez, ô di - vi - ne". The piano accompaniment includes a dynamic marking of *p* (piano).

bru - ne. Que tous les gens de mon pa - ys, sont sans ex - cepti - on au\_

This system contains the fourth line of music. The vocal line continues with a treble clef. The piano accompaniment continues with chords and a bass line. The lyrics are: "bru - ne. Que tous les gens de mon pa - ys, sont sans ex - cepti - on au\_".



P. *-cu - ne, Fi - déles, ga - lants et sou - mis, Vous pouvez donc, belle Espa -*

P. *- gnol - le, Vous pouvez me prendre à l'es - sai Car j'suis na - tif de Ba - ti -*

*a piacere.*

P. *- gnol - le Tout près, tout près de la place Mon - ce y! Car j'suis na - tif de Ba - ti - gnol -*

*suivrez.*

**Tempo.**

P. *- le tout près, tout près de la place Mon - ce y!*

### CHANGEMENT.

#### N<sup>o</sup> 17. Lento.

**PIANO.** *ff*

#### Moderato.

*f*

§  
**MAZURKA.** (On parle)

*p*

Musical notation system 1, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a harmonic accompaniment. The system concludes with a double bar line and the word "FIN." in the upper right corner.

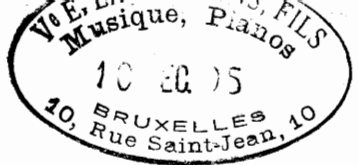
Musical notation system 2, continuing the piece with similar melodic and harmonic structures in both staves.

Musical notation system 3, showing further development of the musical themes.

Musical notation system 4, continuing the melodic and harmonic progression.

Musical notation system 5, the final system on the page, ending with a double bar line and a repeat sign. The word "D.C." is written in the upper right corner.

Les reprises à volé



# MUSIQUE DE SCÈNE.

## N° 17bis

Mouv! de Valse.

(On parle)

PIANO.

*p*

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a piano introduction marked 'PIANO.' and 'p'. The second system is marked '(On parle)'. The third system is marked 'FIN.'. The fourth system is marked 'D.C.'. The fifth, sixth, and seventh systems continue the musical piece.

Cette Valse s'arrête à la Réplique «Je n'en puis plus»

RÉP. «Depuis le moment où je vous ai vue  
et que je vous aime»

**DUETTO.**  
SUZETTE et ANDRÉ.

N<sup>o</sup> 18.

**Allegro.**

SUZETTE. 

PIANO. 

1. Ah! plus un  
2. Mon - sieur par

Su. 

mot, qu'avez vous dit? son-gez que l'on peut nous en - ten - dre  
grâce épar-gnez moi! Vous voy - ez bien qu'elle est ma pei - ne



Su. 

Et sa - chez qu'il n'est in-terdit d'é-cou-ter un a-veu si  
Je ne puis vous don-ner ma foi, mon cœur ac-cepte me au-tre



ANDRÉ. 

ten - dre! Non! ma Su - zet - - te si gen - til -  
chai - ne Non! ma Su - zet - - te si gen - til -



- let - - - te Je veux en ce jour par - ler de mon a -  
 - let - - - te Je n'è - coute rien ce cœur est mon seul

*a piacere.* SUZETTE.

- mour par - ler de mon a - mour! Ne di - tes  
 bien ce cœur est mon - - - seul bien! Ce bonheur

*segue.*

ANDRÉ.

pas ce mot si doux Je veux le dire, O ma Su -  
 n'est pas fait pour nous Vous vous trom - pez, chère Su -

SUZETTE. ANDRÉ.

- zet - te Je vous en pri - - e, Ah! tai - sez - vous! Je vous aime  
 - zet - te Je vous en pri - - e, Ah! tai - sez - vous! Non, je l'aime

*mf*

SUZETTE.

a Tempo.

et j'en perds la tête Ah!

et j'en perds la tête Ah!

*sf* *cresc.*

Su. — ce mot si doux — met sou\_dain le trouble en mon â - me

A. — ce mot si doux — met sou\_dain le trouble en mon â - me

*p*

Su. Ah! tai-sez-vous! Ah! tai-sez-vous!

A. J'es\_père en vous J'es\_père en vous

*rit.*

Soprano: Je ne puis être votre fem -

Alto: Je veux que vous soy - ez ma fem - me, que vous soy - ez ma fem -

Piano: *f col canto.* *segue.*

1<sup>a</sup> *pp* 2<sup>a</sup> *sans ralentir.*

Soprano: - me! - me! Ah! tai - sez - vous! Ah!

Alto: - me! - me! J'es - père en vous! J'es -

Piano: *pp*

*estinto.*

Soprano: tai - sez - vous! tai -

Alto: - père en vous! en

Piano: *mf*

Soprano: - sez - vous!

Alto: vous!

Piano: *mf* *f*



RÉP. «Où est donc ma danseuse»

N<sup>o</sup> 18bis

MUSIQUE DE SCÈNE.

PASTOURELLE.

(On parle)

The first system of musical notation for 'Pastourelle'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a piano (p) dynamic. The melody in the treble clef is simple and rhythmic, while the bass clef provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the piece and includes a double bar line with the word 'FIN.' written above it, indicating the end of the section.

The third system of musical notation, continuing the melody and accompaniment.

The fourth system of musical notation, continuing the melody and accompaniment.

The fifth system of musical notation, continuing the melody and accompaniment.

The sixth and final system of musical notation. It concludes with a double bar line and the initials 'D.C.' (Da Capo) written above it.

## CHŒUR DES INVITÉS.

N<sup>o</sup> 19.

Moderato.

PIANO.

Scp. *f* 3

La belle fê - te que voilà! Quelle heu\_reu\_se chan - ce!

Tén. *f* 3

La belle fê - te que voilà! Quelle heu\_reu\_se chan - ce!

Basses. *f* 3

La belle fê - te que voilà! Quelle heu\_reu\_se chan - ce!

3

C'est un concert que l'on aura, Le chant suit la dan - se. La belle fê -

3 3

C'est un concert que l'on aura, Le chant suit la dan - se. La belle fê -

3 3

C'est un concert que l'on aura, Le chant suit la dan - se. La belle fê -

te que voilà Le chant suit la dan - se, C'est un concert que l'on aura.

te que voilà Le chant suit la dan - se, C'est un concert que l'on aura,

te que voilà Le chant suit la dan - se, C'est un concert que l'on aura.

que l'on au - ra! C'est un con - cert que l'on au - ra! C'est un con -

que l'on au - ra! C'est un con - cert que l'on au - ra! C'est un con -

que l'on au - ra! C'est un con - cert que l'on au - ra! C'est un con -

- cert que l'on au - ra!

- cert que l'on au - ra!

- cert que l'on au - ra!

RÉP. «Je suis à vos ordres, Général»

### MUSIQUE DE SCÈNE.

N<sup>o</sup> 19<sup>bis</sup>

Allegro mod<sup>to</sup>

PIANO.

RÉP. «Il faut que je parle au Général»

### MUSIQUE DE SCÈNE.

N<sup>o</sup> 19<sup>ter</sup>

Allegro.

PIANO.

First system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of the musical score. The treble staff contains a complex melodic passage with many beamed notes. The bass staff features a steady accompaniment of chords, with a dynamic marking of *ff* (fortissimo) in the first measure.

Third system of the musical score. The treble staff continues with the melodic line. The bass staff has a consistent accompaniment. The text "(On parle)" is written in the right margin of the system.

Fourth system of the musical score. The treble staff features a melodic line with a dynamic marking of *pp* (pianissimo) in the first measure. The bass staff provides a steady accompaniment.

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

Sixth system of the musical score. The treble staff features a melodic line with a dynamic marking of *pp* in the first measure. The bass staff provides a steady accompaniment.

CHANGEMENT.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a melodic line of eighth notes, followed by a series of sixteenth notes. A slur covers the first two measures, with the instruction *sans ralentir.* written below it. The third measure contains a dynamic marking of *ff*. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a melodic line with a slur over the first two measures. The lower staff continues with its accompaniment, showing some dynamic markings like *mf* and *f*.

The third system shows the continuation of the melody and accompaniment. The upper staff has a slur over the first two measures. The lower staff maintains the harmonic support.

The fourth system continues the musical development. The upper staff has a slur over the first two measures. The lower staff continues with its accompaniment.

The fifth system continues the musical development. The upper staff has a slur over the first two measures. The lower staff continues with its accompaniment.

The sixth and final system of the page. The upper staff begins with a melodic line, followed by a series of notes. A slur covers the first two measures, with the instruction *stargando.* written below it. The lower staff continues with its accompaniment. The system concludes with a double bar line and some final notes in both staves.

# MUSIQUE DE SCÈNE.

## LEVER DE LA TENTE.

№ 19 quater

**Maestoso.**

*PIANO.*

*ff*

The first system of the musical score is for piano. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef has a key signature of two sharps (F# and C#). The music consists of chords and short melodic fragments in both hands.

**Allegro.**

*fff*

The second system continues the piano accompaniment. The tempo is marked Allegro. The treble clef part shows a more active melodic line with eighth notes, while the bass clef part provides harmonic support with chords and moving lines.

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

The third system is marked 1<sup>o</sup> Tempo. It shows a change in the piano's texture, with more sustained chords and a slower melodic flow in the treble clef.

The fourth system concludes the piano accompaniment. It features a final melodic flourish in the treble clef and sustained chords in the bass clef, ending with a double bar line.

RÉP. « Que la fête commence »

### CHOEUR DE BRIGANDS.

N<sup>o</sup> 20.

Moderato.

PIANO.

(Sep. *sf*)  
 Heu - reux brigands de la mon -

Tén. *sf*  
 Heu - reux brigands de la mon -

Basses. *sf*  
 Heu - reux brigands de la mon -

- ta - gue Nous al - lons suivant nos dé - sirs, En sablant du vin *mf*

- ta - gue Nous al - lons suivant nos dé - sirs, En sablant du vin *mf*

- ta - gue Nous al - lons suivant nos dé - sirs, En sablant du vin *mf*



de champa - gne Sa\_vourer de nou\_veaux plaisirs! En sablant du vin

de champa - gne Sa\_vourer de nou\_veaux plaisirs! En sablant du vin

de champa - gne Sa\_vourer de nou\_veaux plaisirs! En sablant du vin

de champa - gne Goû - ter de nouveaux plai - sirs! Pour que sa fê - te

de champa - gne Goû - ter de nouveaux plai - sirs! Pour que sa fê - te

de champa - gne Goû - ter de nouveaux plai - sirs! Pour que sa fê - te

Soit plus complè - te, Zé - phi - ris veut lut - ter en\_vain

Soit plus complè - te, Zé - phi - ris veut lut - ter en\_vain

Soit plus complè - te, Zé - phi - ris veut lut - ter en\_vain

Car la plus belle Est en - cor cel - le Qu'on nous don -

Car la plus belle Est en - cor cel - le Qu'on nous don -

Car la plus belle Est en - cor cel - le Qu'on nous don -

*ff* - ne dans ce ra - vin, Heu - reux bri - gands de la mon - ta - gne Nous al -

*ff* - ne dans ce ra - vin, Heu - reux bri - gands de la mon - ta - gne Nous al -

*ff* - ne dans ce ra - vin, Heu - reux bri - gands de la mon - ta - gne Nous al -

*mf* - lons sui - vant nos dé - sirs, En sa - blant du vin

*mf* - lons sui - vant nos dé - sirs, En sa - blant du vin

*mf* - lons sui - vant nos dé - sirs, En sa - blant du vin

de champagne Savourer de nouveaux plaisirs! En sablant du vin

de champagne Savourer de nouveaux plaisirs! En sablant du vin

de champagne Savourer de nouveaux plaisirs! En sablant du vin

*p* *mf* *p* *mf*

de champagne Gouter de nouveaux plaisirs!

de champagne Gouter de nouveaux plaisirs!

de champagne Gouter de nouveaux plaisirs!

*f*



# GRAND DIVERTISSEMENT DANS LA MONTAGNE

## INTRODUCTION

et

### ENTRÉE DU CORPS DE BALLET.

№ 21.

I

*a volonté.*

*p*

**Mouv! de marche.**

*écho.*

*pp*

*p*

*cresc.*

*ff*

*sf*

*à volonté.*

Musical notation for the first system, featuring a piano (*p*) dynamic and a melodic line in the right hand.

**Mouv: de Marche.**

*écho.*

Musical notation for the second system, featuring a pianissimo (*pp*) dynamic and a melodic line in the right hand.

*cresc.*

*mf*

Musical notation for the third system, featuring a crescendo (*cresc.*) and mezzo-forte (*mf*) dynamics.

*f*

*sf*

Musical notation for the fourth system, featuring forte (*f*) and fortissimo (*sf*) dynamics.

*tutta forza.*

Musical notation for the fifth system, featuring a *tutta forza* dynamic.

Musical notation for the sixth system, featuring a complex texture with many notes in both hands.

ADAGIO

II

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked 'ADAGIO'. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various dynamic markings: *mf*, *p*, *pp*, *f*, and *cresc.*. There are also slurs, accents, and articulation marks throughout the piece. The notation includes chords, single notes, and melodic lines with slurs and ties.

8

*ff* *tutta forza.*

x

8

This system features a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. A first ending bracket with a double bar line and a repeat sign spans the first two measures. A measure rest is indicated by an 'x' above the staff. A second ending bracket with a double bar line and a repeat sign spans the last two measures.

8

*f*

This system continues the piano accompaniment. The treble clef staff has a measure rest in the first measure. The bass clef staff features a series of chords and moving lines. A first ending bracket with a double bar line and a repeat sign spans the first two measures.

*pp*

*p*

This system shows a dynamic shift from piano (*p*) to pianissimo (*pp*). The treble clef staff has a melodic line with some grace notes. The bass clef staff has a steady accompaniment.

*mf*

This system features a dynamic shift to mezzo-forte (*mf*). The treble clef staff has a melodic line with some grace notes. The bass clef staff has a steady accompaniment.

*mf* *cresc.*

*cresc.*

This system shows a dynamic shift to mezzo-forte (*mf*) with a crescendo (*cresc.*) marking. The treble clef staff has a melodic line with some grace notes. The bass clef staff has a steady accompaniment.

*ff*

This system features a dynamic shift to fortissimo (*ff*). The treble clef staff has a melodic line with some grace notes. The bass clef staff has a steady accompaniment.

PAS DE SIX

III

*a piacere.*

Mouv: de Polka Moderato.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bass clef staff contains a supporting bass line with chords and single notes. Dynamic markings include *mf*, *stacc.*, *dim.*, and *p legg.*.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation, continuing the melodic and bass lines.

Fourth system of musical notation, continuing the melodic and bass lines.

Fifth system of musical notation. The treble clef staff features several triplet markings (indicated by '3' over groups of notes). The bass clef staff continues the bass line. A dynamic marking of *mf* is present.

Sixth system of musical notation. The treble clef staff has a *stacc.* marking. The bass clef staff features dynamic markings of *f* and *ff*. The system concludes with a double bar line.

MOUVEMENT DE SCÈNE.

**IV** *All<sup>o</sup> moderato.* *Allegro.*

*ff* *mf*

*All<sup>o</sup> moderato.* *Allegro.*

*Andantino.*

*f* *p*

**PAS DES SABRES.**

*Moderato.* *accel.*

Moderato.

*accel.* Moderato. *p*

*en pressant.* *f*

Vivo. *ff*

Molto moderato:

The first system of music is in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of chords and eighth notes. A crescendo hairpin is visible in the middle of the system.

The second system continues the piano (*p*) dynamics. The right hand has a more active melodic line with slurs and accents, while the left hand maintains a consistent accompaniment. A crescendo hairpin is also present in this system.

The third system is marked *Moderato*. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. A piano (*p*) dynamic marking is placed in the middle of the system.

The fourth system is marked *accel.* (accelerando). The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

The fifth system is marked *Moderato*. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment.

*accel.*

**Moderato.**

*p*

*en pressant*

**Vivo**

*f*

*ff*

## PAS DE CARACTÈRE.

Moderato

V

*p*

*leggierissimo p*

Tempo giusto

*staccato*

*mf*

First system of a piano score. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note figure. The left hand provides a harmonic accompaniment with chords and single notes. The tempo marking *sans presser* is present.

Second system of the piano score, continuing the melodic and harmonic development in the right and left hands.

Third system of the piano score, showing further progression of the musical themes.

Fourth system of the piano score, maintaining the intricate texture of the previous systems.

Fifth system of the piano score, concluding with a final cadence. The right hand ends with a series of sixteenth notes, and the left hand provides a final harmonic support. Dynamic markings *f* and *sf* are visible.

SOLO

All<sup>o</sup> vivo

VI

*sf* *sfz* *sf* *sf*

MAZURKA LENTE

*p*

*mf* *f* *pp subito*

*legg.*



## Più moto

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamics include *sf* (fortissimo) and *p* (piano). The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *p* (piano). The key signature has three sharps.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The key signature has three sharps.

Fourth system of musical notation. The treble clef staff features a complex melodic line with a sixteenth-note run and a sixteenth-note chord marked with a '6'. The bass clef staff continues the harmonic accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). The key signature has three sharps.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The key signature has three sharps.

**Allegro moderato.**

Musical notation for the first system, featuring a piano (*p*) dynamic marking. The piece is in G major and 2/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Musical notation for the second system, including a **Vivo** tempo change and *legg.* and *f* dynamic markings. The right hand features a rapid sixteenth-note passage. The left hand continues with a steady accompaniment. A time signature change to 2/4 is indicated at the end of the system.

Musical notation for the third system, showing a consistent rhythmic pattern. The right hand plays a steady eighth-note melody, and the left hand provides a simple harmonic accompaniment with chords.

Musical notation for the fourth system, featuring a melodic line with slurs. The right hand plays a series of eighth-note chords, and the left hand continues with a simple accompaniment.

Musical notation for the fifth system, including a repeat sign and *ff* and *sf* dynamic markings. The right hand plays a melodic line with slurs, and the left hand provides a simple accompaniment. The system concludes with a repeat sign.

VALESE ET GALOP FINAL.

INTRODUCTION

Allegro

VII

ff

sf p

Enchaînez

VALESE

Moderato.

p

sf

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment of chords. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a harmonic accompaniment. A dynamic marking of *cresc.* is placed above the bass staff in the third measure.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a harmonic accompaniment. A dynamic marking of *p* is placed above the bass staff in the second measure.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a harmonic accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a harmonic accompaniment. A dynamic marking of *crescendo* is placed above the bass staff in the fourth measure.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. A dynamic marking of *ff* is present in the middle of the system.

TRIO.

Second system of musical notation, beginning the Trio section. The treble clef staff features a melodic line with slurs. The bass clef staff has a steady accompaniment. A dynamic marking of *p* is at the start.

Third system of musical notation. The treble clef staff has a melodic line with slurs and some rests. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a dynamic marking of *ff subito.*. The bass clef staff has a steady accompaniment with a dynamic marking of *p* later in the system.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment with a dynamic marking of *mf*.

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a quarter note, followed by a half note and a quarter note. The bass clef staff contains a piano accompaniment with chords and a bass line. A dynamic marking *p* is present in the first measure.

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

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

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes and quarter notes. The bass clef staff continues the accompaniment with chords and a bass line. Dynamic markings *f* and *sf* are present.

Fifth system of musical notation. The treble clef staff continues the melodic line with eighth notes and quarter notes. The bass clef staff continues the accompaniment with chords and a bass line. A dynamic marking *sf* is present.

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

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various note values and rests, including some beamed eighth notes and sixteenth notes. The key signature has one sharp (F#).

**Allegro.**

Second system of musical notation, marked **Allegro.** It features a treble and bass clef. The treble clef part has a rhythmic pattern of eighth notes, while the bass clef part has a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Third system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a rhythmic pattern of eighth notes, while the bass clef part has a steady accompaniment of eighth notes. The key signature has one sharp (F#).

**GALOP FINAL.**

Fourth system of musical notation, marked **GALOP FINAL.** It features a treble and bass clef. The treble clef part has a rhythmic pattern of eighth notes, while the bass clef part has a steady accompaniment of eighth notes. The key signature has one sharp (F#). The dynamic marking **ff** is present.

Fifth system of musical notation, continuing the galop. It features a treble and bass clef. The treble clef part has a rhythmic pattern of eighth notes, while the bass clef part has a steady accompaniment of eighth notes. The key signature has one sharp (F#).

Sixth system of musical notation, concluding the galop. It features a treble and bass clef. The treble clef part has a rhythmic pattern of eighth notes, while the bass clef part has a steady accompaniment of eighth notes. The key signature has one sharp (F#).

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a dynamic marking of *ff*. The upper staff contains a melodic line with some grace notes, while the lower staff features a bass line with chords and a descending eighth-note pattern.

Second system of musical notation. The upper staff continues the melodic line with some rests, and the lower staff continues the bass line with chords and a descending eighth-note pattern.

Third system of musical notation. The upper staff features triplets of eighth notes, with a *b* (flat) marking under the second triplet. The lower staff continues the bass line. The instruction *en pressant.* is written in the right margin.

Fourth system of musical notation. The upper staff has eighth-note chords with slurs. The lower staff has chords with slurs and a *#* (sharp) marking.

Fifth system of musical notation. The upper staff has eighth-note chords with slurs. The lower staff has chords with slurs. The instruction *tutta forza.* is written in the right margin.



RÉP. «Faites entrer la divine Rosalba»

## ENTRÉE DE LA ROSALBA.

N<sup>o</sup> 21<sup>bis</sup>

Moderato.

PIANO.



# VALE CHANTÉE.

SUZETTE, CHŒUR.

N<sup>o</sup> 22.

Allegro.

PIANO.

*ff*

SUZETTE.

O Nec.

*p*

Su. - tar qui scin - til - le Au - fond du pur cris -

*p*

Su. - tal, Vin joy - eux qui pé - til - le Tu - n'as

Su. pas — ton é — gal! — Lors — que de

Su. la bou — teil — le Le bou — chon a sau —

Su. — té — Tout aus — si — tôt s'é — veil — le

Su. U — ne fran — che gai — té!

Su. I — ci dans tout mon é — — — tre

su. E - ni - van - te li - queur ————— Que ta

The first system of music consists of a vocal line (soprano) and a piano accompaniment. The vocal line begins with a long note on 'E' followed by a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand.

su. cha - leur pé - né - tre Et ré - chauff - fe mon

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment maintains its harmonic support.

u. cœur! ————— Dans ta mous - se qui trem -

The third system shows a vocal line (alto) and piano accompaniment. The vocal line starts with a long note on 'cœur!' followed by a melodic phrase. The piano accompaniment continues with its characteristic texture.

su. - ble Et ré - jou - it les yeux ————— O mi -

*col canto.*

The fourth system features a vocal line (soprano) and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment includes the instruction 'col canto.' in the left hand.

- racle! il me sem - ble Que j'en - tre - vois — les

The fifth system shows a vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment continues with its characteristic texture.

Su. cieux! Par — toi le plus ti —

*f* Bu — vons! Bu — vons! Bu — vons! *pp* Ah! —

*f* Bu — vons! Bu — vons! Bu — vons! *pp* Ah! —

*f* Bu — vons! Bu — vons! Bu — vons! *pp* Ah! —

Su. — mi — — de Pris du — ne folle ar — deur, — — — De —

Ah! —

Ah! —

Ah! —

su. - ve - nant in - tre - pi - de Se - trans - for - me en vain -

Ah! Ah!

Ah! Ah!

Ah! Ah!

The first system of the musical score consists of five staves. The top staff is a vocal line in soprano clef (su.) with lyrics: "- ve - nant in - tre - pi - de Se - trans - for - me en vain -". Below it are three staves, each starting with "Ah!" and containing a melodic line with a long horizontal line underneath, indicating a sustained note or breath. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

- queur. Par - toi plus d'u - ne bel - le Aux re -

*sotto voce.* Par toi plus d'u - ne bel - le

*sotto voce.* Par toi plus d'u - ne bel - le

*sotto voce.* Par toi plus d'u - ne bel - le

*pp*

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "- queur. Par - toi plus d'u - ne bel - le Aux re -". The following three staves are vocal lines, each with the lyrics "Par toi plus d'u - ne bel - le" and the instruction "*sotto voce.*" written above them. The bottom staff is a piano accompaniment in bass clef, starting with a *pp* (pianissimo) dynamic marking. It features a steady eighth-note bass line and chords in the right hand.

Su. *mf*  
 -gards lan - gou - reux ——— Ces - se d'è - tre cru -  
*mf*  
 Aux re - gards langou - reux ——— De - - vient  
*mf*  
 Aux re - gards langou - reux ——— De - - vient  
*mf*  
 Aux re - gards langou - reux ——— De - - vient

Su.  
 - el - - le Pour son bel a - mou - reux! ———  
 moins cru - - el - - - le.  
 moins cru - - el - - - le.  
 moins cru - - el - - - le.

Su. *Quando* je lè - ve mon ver - re Rem - pli

Su. de ce bon vin, Dans la na - tu - re en -

Su. - tie - re Tout me pa - rait di - vin!

Su. Donc en ce jour de fê - te Chan - tant

Su. à plei - ne voix A - mis, je le ré -



Su. - pè - te, C'est à vous que je bois! \_\_\_\_\_

Sop. \_\_\_\_\_ *f* Bu -

Ten. \_\_\_\_\_ *f* Bu -

Basses. \_\_\_\_\_ *f* Bu -

Su. \_\_\_\_\_ *f* Ah! \_\_\_\_\_ *ff* O nec -

\_\_\_\_\_ *ff* \_vons! Bu - vous! Ah! \_\_\_\_\_ O nec -

\_\_\_\_\_ *ff* \_vons! Bu - vous! Ah! \_\_\_\_\_ O nec -

\_\_\_\_\_ *ff* \_vons! Bu - vous! Ah! \_\_\_\_\_ O nec -

## ENSEMBLE GÉNÉRAL.

*ff*

-tar qui scin\_til - le Au - fond du pur cris\_tal,

-tar qui scin\_til - le Au - fond du pur cris\_tal,

-tar qui scin\_til - le Au - fond du pur cris\_tal,

Vin joy - eux qui pé - tille Tu n'as pas ton é -

Vin joy - eux qui pé - tille Tu n'as pas ton é -

Vin joy - eux qui pé - tille Tu n'as pas ton é -

SUZETTE.

-gal! Lors - que de la bou - teil - le le bou -

-gal! Lorsque de la bouteil - le

-gal! Lorsque de la bouteil - le

-gal! Lorsque de la bouteil - le

Su  
 - chon a sau - té ——— Tout aus - si - tôt s'é - veil -  
 Le bou - chon a sou - dain sau - té Dans nos cœurs s'é - veil -  
 Le bou - chon a sou - dain sau - té Dans nos cœurs s'é - veil -  
 Le bou - chon a sou - dain sau - té Dans nos cœurs s'é - veil -

The first system of music consists of five staves. The top staff is a vocal line starting with a soprano clef and a key signature of two flats (B-flat major). It contains the lyrics: "- chon a sau - té ——— Tout aus - si - tôt s'é - veil -". The second, third, and fourth staves are instrumental parts for voice or instruments, each with the lyrics: "Le bou - chon a sou - dain sau - té Dans nos cœurs s'é - veil -". The fifth staff is a piano accompaniment in B-flat major, featuring chords and melodic lines in both hands.

Su  
 - le U ne fran - che gai - té Bu - -  
 - le La ——— gai - té Bu - -  
 - le La ——— gai - té Bu - -  
 - le La ——— gai - té Bu - -

The second system of music consists of five staves. The top staff is a vocal line starting with a soprano clef and a key signature of two flats (B-flat major). It contains the lyrics: "- le U ne fran - che gai - té Bu - -". The second, third, and fourth staves are instrumental parts for voice or instruments, each with the lyrics: "- le La ——— gai - té Bu - -". The fifth staff is a piano accompaniment in B-flat major, featuring chords and melodic lines in both hands. The dynamic marking *ff* (fortissimo) is present in several measures of the piano accompaniment.

Su  
- vons! bu - - - vons tou - - jours! —  
- vons! bu - - - vons tou - - jours! —  
- vons! bu - - - vons tou - - jours! —  
- vons! bu - - - vons tou - - jours! —

The first system of music consists of five staves. The top four staves are vocal parts, each with the lyrics '- vons! bu - - - vons tou - - jours! —'. The bottom staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a minor key and features a steady accompaniment with some melodic lines in the vocal parts.

Su

The second system of music consists of five staves. The top four staves are vocal parts, each with a long note followed by a rest. The bottom staff is a grand staff for piano accompaniment, with a treble and bass clef. The music continues with a similar accompaniment style as the first system.

RÉP. «Enlevez le colis français»

## MUSIQUE DE SCÈNE.

N<sup>o</sup> 22 bis Allegro.

PIANO.

A

RÉP. «Au son d'let»

PIANO.

B

Allegro.

RÉP. «Reprenez mes toutes belles  
votre gracieux ballet»

PIANO.

C

Moderato.

RÉP. «N'enlevez rien»

PIANO.

D

Allegro.

RÉP «A Smyrne! A Smyrne»

FINAL.

№ 25.

PIANO. *ff*

GALOP FINAL.

*ff*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass clef contains a rhythmic accompaniment of chords and single notes.

Second system of musical notation. The treble clef features a triplet of eighth notes marked with a '3' and a flat sign. The instruction *en pressant.* is written above the staff. The bass clef continues with a steady accompaniment.

Third system of musical notation. The treble clef shows a sequence of chords and eighth notes. The bass clef features a more active accompaniment with eighth notes and chords.

Fourth system of musical notation. The instruction *tutta forza.* is written above the treble staff. The treble clef contains a series of chords and eighth notes. The bass clef has a rhythmic accompaniment of eighth notes.

Fifth system of musical notation, the final system on the page. It concludes with a final cadence in both staves, marked with a double bar line and repeat dots.

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

ENTR' ACTE.

№ 24.

Allegro.

PIANO.

*ff*

BOLERO. Moderato.

*mf*

1<sup>re</sup> fois.

2<sup>e</sup> fois.



First system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *p*.

Second system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *f* and a *cresc.* instruction.

Third system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *sf*.

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *fff*.

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

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

## CHŒUR DES SULTANES.

N<sup>o</sup> 25.Allegro mod<sup>to</sup>

PIANO. *f*

1<sup>ers</sup> Soprani.

*f* Quel plai\_sir! quel bonheur! Quel \_ le fête a\_mu \_ san \_ te!

2<sup>ds</sup> Soprani.

*f* Quel plai\_sir! quel bonheur! Quel \_ le fête a\_mu \_ san \_ te!

Notre ai\_ma \_ ble Seigneur D'u \_ ne soi\_rée char\_man \_ te Nous

Notre ai\_ma \_ ble Seigneur D'u \_ ne soi\_rée char\_man \_ te Nous

pro-met la fa - veur Grâce à l'es-ca - mo - teur! Nous

pro-met la fa - veur Grâce à l'es-ca - mo - teur! Nous

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "pro-met la fa - veur Grâce à l'es-ca - mo - teur! Nous".

pro-met la fa - veur Grâce a l'es - ca - mo - teur! (elles sortent)

pro-met la fa - veur Grâce a l'es - ca - mo - teur!

The second system continues the vocal and piano parts. The vocal staves have the lyrics: "pro-met la fa - veur Grâce a l'es - ca - mo - teur!" with the instruction "(elles sortent)" above the final note. The piano accompaniment continues with chords and moving lines.

The third system shows the piano accompaniment for the third system, featuring a melodic line in the right hand and a harmonic line in the left hand.

The fourth system shows the piano accompaniment for the fourth system, continuing the melodic and harmonic development.



ROMANCE.

Moderato.

PIANO.

SUZETTE.

1. Quand la fleur à peine é -  
2. Quand la jeu - ne tourne -

Su.

- clo - se — Se pen - che au gré du zé - phir, — Voy - ez cet - te fraîche  
- rel - le — Par un beau soir de l'é - té, — A - fin d'es - sayer son

Su.

ro - se — Qui va — bientôt s'épanou - ir ! — Qu'à  
ai - le — S'en - vo - le au cri de liber - té ! — Ad -

Su. *con calore*  
 distance on la re\_gar\_de — C'est — un spec — ta\_cle char\_mant! Mais que  
 — mirant de loin la bel\_le — Gar — dez-vous de l'appro\_cher; Si vous

Su. *dim.*  
 l'on prenne bien gar — de De l'ef-feuil — ler brus — que\_ment, De l'ef-  
 é — tiez trop près d'el — le Vous pour\_riez l'ef\_fa — rou\_cher, Vous pour-

Su. *p*  
 — feuil — ler brus — que\_ment! Beaux galants sachez at — ten — dre, Ce mot que l'on dit un  
 — riez l'ef\_fa — rou\_cher!

Su. *rit. a piacere* *con calore*  
 jour, Ce mot si doux et si ten — — dre! A\_mour! — — A —

*segue* *mf*

Su. *f* *1<sup>a</sup>* *Pour finir*  
 — mour! A — mour! — mour!  
*a Tempo* *p* *sf*

# MUSIQUE DE SCÈNE.

## DUEL.

№ 26bis

Allegro

PIANO.

*mf*

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble staff and a bass staff. The first system begins with a treble clef, a common time signature (C), and a dynamic marking of *mf*. The tempo is marked 'Allegro'. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some complex fingering indicated by the number '7'. The second system continues the melodic and harmonic development. The third system shows a change in key signature to one sharp (F#) and a change in time signature to 3/4. The fourth system continues in 3/4 time. The fifth system concludes with the instruction 'Pour finir' and ends with a double bar line.

### VALESE POUR L'ESCAMOTEUR!

N<sup>o</sup> 26<sup>ter</sup> § On parle

PIANO. *p*

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece, maintaining the same key signature and time signature. The melodic line in the right hand continues with similar rhythmic patterns, and the left hand accompaniment remains consistent.

The third system shows further development of the melody and accompaniment. The right hand has some longer note values, and the left hand continues with its rhythmic accompaniment.

The fourth system includes a first ending (1<sup>a</sup>) and a second ending (2<sup>a</sup>). The first ending leads back to an earlier part of the piece, while the second ending concludes the section. The notation includes repeat signs and first/second ending brackets.

The fifth system continues the piece, featuring more intricate melodic passages in the right hand and a steady accompaniment in the left hand.

The sixth system concludes the piece with a final melodic flourish in the right hand and a final chord in the left hand. A double bar line and a repeat sign are present at the end of the system.

D C

RÉP: «En chassé»

# SORTIE GÉNÉRALE ET CHANGEMENT.

♩ 26 quater      Gai

PIANO.      *ff*

tr.

Pour finir



# DUETTO.

All<sup>o</sup> moderato.

N<sup>o</sup> 27.

PIANO.

PAQUITA

Que j'aime vo-tre vive al

PINSONNET

Que j'aime vos yeux ve-lou-tés!

Pa.

- lu - re!

PINSONNET

Que j'aime vo-tre pe-tit

PAQUITA

Que j'ai-me vo-tre che-ve-lu-re!

P.

nez!

Pa. Que j'aime votre gai vi - sa - - - ge!

P. Que j'aime vos bras po - te - lés!

Pa. Que j'aime votre beau plu - ma - - ge!

P. Que j'aime vos pieds ef - fi - lés!

a Tempo

segue *pp*

*f* J'aime J'aime J'aime tout en vous! J'aime J'aime J'aime tout en vous!

*f* J'aime J'aime J'aime tout en vous! J'aime J'aime J'aime tout en vous!

*p*

Taisez-vous! taisez-vous!

Votre taille si mi - gnon - ne Et tout ce que je soup - çon - ne

Pa. *f* J'ai-me J'ai-me J'aime tout en vous, Oui, j'ai-me tout en vous!

P. *f* J'ai-me J'ai-me J'aime tout en vous, Oui, j'ai-me tout en vous!

*ff*

Pa. Que j'aime votre fiè-re mi - - - ne!

P. Que j'aime votre aspect fringant!

*col canto*

Pa. Que j'aime votre jambe fi - - - ne!

P. Que j'aime votre air é-lé-gant!

a. Que j'aime vos pe-ti-tes mou - - es!

P. Que j'aime vo-tre ri-re frais!

Pa. Que j'aime vos deux grosses jou -

P. Que j'ai-me vos di-vins at - traits!

Pa. - es! J'ai - me J'ai - me J'aime tout en vous!

P. J'ai - me J'ai - me J'aime tout en vous!

Pa. J'ai - me J'ai - me J'aime tout en vous!

P. J'ai - me J'ai - me J'aime tout en vous! Vo-tre tail-le si mi -

*segue* *pp*

*a Tempo* *p* *f*

Pa. Taisez-vous taisez-vous,

Pi. gnon - - ne Et tout ce que je soup - çon - - ne

Pa. J'aime, j'aime, j'aime tout en vous, Oui j'aime tout en vous.

Pi. J'aime, j'aime, j'aime tout en vous, Oui j'aime tout en vous.

RÉP. « Par ici, par ici Mademoiselle »

### MUSIQUE DE SCÈNE.

#### ENTRÉE DE SUZETTE.

№ 27. bis

Allegro.

PIANO. *pp* *mf*

*f*

THE BUTCHERS SHOP.

PANTOMIME ET CHANGEMENT.

GALOP.

N<sup>o</sup> 28.

Allegro.

PIANO.

*ff*

*f*

The first system of music consists of two staves. The treble staff begins with a forte (*f*) dynamic marking. The music features a series of chords and melodic lines in both hands, with some notes marked with accents.

The second system continues the musical piece. It includes a first ending bracket labeled "1<sup>a</sup>" at the end of the system, indicating a repeat or a specific ending.

The third system features a piano (*p*) dynamic marking. It includes a second ending bracket labeled "2<sup>a</sup>" at the end of the system.

The fourth system includes a mezzo-forte (*mf*) dynamic marking and a crescendo hairpin indicating an increase in volume over the course of the system.

The fifth system continues the piece, featuring a treble clef and a triplet of eighth notes in the upper voice.

The sixth and final system of music concludes with a double bar line and the word "FIN." written above the staff.

GALOP.

The first system of the Galop piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody of eighth and sixteenth notes with various ornaments and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment of eighth notes and chords.

The second system continues the piece with two staves. The upper staff shows a continuation of the melodic line with some slurs and ornaments. The lower staff maintains the rhythmic accompaniment with chords and eighth notes.

The third system of the Galop piece consists of two staves. The upper staff features a more active melodic line with many sixteenth notes and slurs. The lower staff continues the rhythmic accompaniment with chords and eighth notes.

The fourth system of the Galop piece consists of two staves. The upper staff continues the melodic development with slurs and ornaments. The lower staff provides the rhythmic accompaniment with chords and eighth notes.

The fifth system of the Galop piece consists of two staves. The upper staff shows a melodic line with slurs and ornaments. The lower staff continues the rhythmic accompaniment with chords and eighth notes.

The sixth and final system of the Galop piece consists of two staves. The upper staff features a melodic line with slurs and ornaments, including a triplet of eighth notes. The lower staff continues the rhythmic accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is present in the lower staff.



1<sup>a</sup> 2<sup>a</sup>

The first system of music features a treble and bass clef. The treble clef part begins with a series of chords and eighth notes, followed by a first ending (1<sup>a</sup>) and a second ending (2<sup>a</sup>) marked with repeat signs. The bass clef part provides a steady accompaniment of chords.

The second system continues the piece with similar rhythmic patterns in both hands, including eighth-note runs and chordal accompaniment.

The third system shows a continuation of the musical themes, with the treble clef part featuring more complex melodic lines and the bass clef part maintaining the harmonic foundation.

The fourth system introduces some melodic variation in the treble clef while the bass clef accompaniment remains consistent.

The fifth system continues the development of the piece, with both hands showing intricate rhythmic and melodic details.

6.C. al fine.

The final system concludes the piece with a clear ending. The notation includes a double bar line and the instruction "6.C. al fine." indicating the end of the section.

# CHANGEMENT

pour le Tableau final.

N<sup>o</sup> 28<sup>bis</sup>

Maestoso.

PIANO.

Musical notation for the first system, marked *Maestoso.* and *sf*. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music features a series of chords and rhythmic patterns.

Allegro.

Musical notation for the second system, marked *Allegro.* and *sf*. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music features a series of chords and rhythmic patterns.

1<sup>o</sup> Tempo.

Musical notation for the third system, marked *1<sup>o</sup> Tempo.* It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music features a series of chords and rhythmic patterns.

Musical notation for the fourth system, ending with a double bar line. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music features a series of chords and rhythmic patterns.

CHŒUR.

№ 29.

Allegro moderato.

PIANO.

*ff*

Sop. *ff*

Ten. *ff*

Basses. *ff*

E - cou - tez au lointain —

E - cou - tez au lointain —

E - cou - tez au lointain —

Cet or - ches - tre bi - zar - re, A - mis c'est la fan - fa - re Au

Cet or - ches - tre bi - zar - re, A - mis c'est la fan - fa - re Au

Cet or - ches - tre bi - zar - re, A - mis c'est la fan - fa - re Au

cirque Améri - cain De ce brillant ma\_nè - ge  
 cirque Améri - cain De ce brillant ma\_nè - ge  
 cirque Améri - cain De ce brillant ma\_nè - ge

Par la fou - le sui - vi Nous al - lons voir i -  
 Par la fou - le sui - vi Nous al - lons voir i -  
 Par la fou - le sui - vi Nous al - lons voir i -

-ci Dé - fi - ler le cor - tè - ge!  
 -ci Dé - fi - ler le cor - tè - ge!  
 -ci Dé - fi - ler le cor - tè - ge!

*p*

É - cou - tez au loin\_tain Cet or -

*p*

É - cou - tez au loin\_tain Cet or -

*p*

É - cou - tez au loin\_tain Cet or -

*f*

- chestre bi - zar\_re, A - mis, c'est la fan - fa - re Du

*f*

- chestre - bi - zar\_re, A - mis, c'est la fan - fa - re Du

*f*

- chestre bi - zar\_re, A - mis, c'est la fan - fa - re Du

cirque amé - ri - cain!

cirque amé - ri - cain!

cirque amé - ri - cain!

# GRANDE CAVALCADE.

PAS REDOUBLÉ.

DÉFILÉ.

№ 30.

PIANO.

The musical score is written for piano and consists of six systems of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins with a first ending bracket over the first two measures of the first system, marked with a forte dynamic (*ff*). The second system continues the piece with a piano dynamic (*p*). The third system features a first ending bracket over the final two measures, marked with a forte dynamic (*f*) and a trill (*tr*). The fourth system begins with a second ending bracket over the first two measures. The fifth system continues the piece. The sixth system concludes the piece with a final cadence, marked with a forte dynamic (*f*) and the word "FIN." above the final measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

TRIO.

*mf*

The musical score consists of six systems of music. The first system is labeled 'TRIO.' and 'mf'. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The score features a piano accompaniment with chords and a melodic line with triplets. The piece concludes with first and second endings and a D.C. (Da Capo) instruction.

**N. B.** Ce pas redoublé se joue avec toutes les Reprises jusqu'à la fin du défilé.

## COUPLETS

du

## CIRQUE AMÉRICAIN.

N<sup>o</sup> 31. Allegro mod.<sup>to</sup>

PIANO. *ff*

The piano introduction is in 3/8 time, marked *ff*. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

SUZETTE.

1. Voi - ci Mes - da - mes et Mes - sieurs La  
2. Ve - nez et nous vous montre - rons Des

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked *p* and continues with a rhythmic pattern of eighth notes.

troupe mi - ri - fi - que A - fin d'é - merveil - ler vos yeux El - le vient d'a - mé -  
choses surpre - nan - tes, Des jongleurs chinois, des hu - rons Et des bê - tes sa -

The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic accompaniment.

- ri - que Vous ver - rez nos clowns gra - ci - eux Nos belles é - cuy -  
- van - tes! Il s'rait à sou - hai - ter vrai - ment En voyant not' sou -

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.



Su.  
- è-res Qui pour vous charmer de leur mieux Se-ront des plus lé-gè-res!  
- plesse Que dans plus d'un gou-ver-ne-ment On ait la même a-dresse!

REFRAIN.  
Su.  
Ja-mais vous n'a-vez vu rien De plus beau sur ter-re Que le Cirque  
*p*

Su.  
A-méricain De Blackson et frè-re Pif! paf! pouf! d'zim! boum!

*f* CHŒUR. SZETTE.  
Pif! paf! pouf! d'zim! boum! Goû-tez-en car c'est vrai-ment é-pa-  
*f* *p*

*ff* CHŒUR. Pour finir.  
Su.  
- tant! Goû-tez-en car c'est vrai-ment é-pa- tant!

RÉP. «Le plus redoutable de tous»

## COUPLET FINAL.

N° 32.

PIANO. *f*

SUZETTE.

En pa - ys é - tranger — Pau - vre Su -

*p* *col canto.*

su. - zet - te — J'ai par - cou - ru bien des dan - gers sans perdr' la

Su. - tè - - te Pourtant vous me vo - yez — tou - te peu -

Su.    
 - reu - se ——— Mais vous pou - vez Me rendre heu - reu -

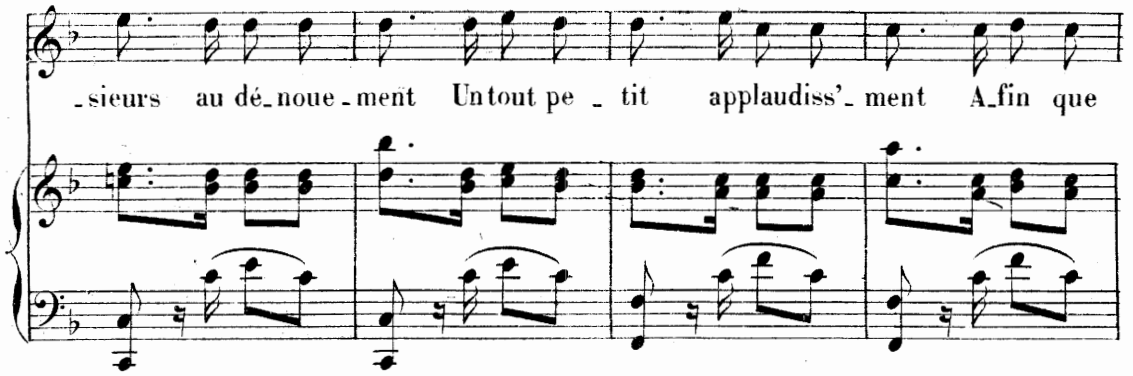
Su.    
 - se Allons Mes - sieurs un bon mouv' -

Su.    
 - ment un tout pe - tit applau - diss' - ment A - fin que

Su.    
 je puiss' dir' gai - ment J'ai fait un voy - age d'a - gré - ment Allons, Mes -

CHŒUR.

*ff*


 \_sieurs au dé\_noue - ment Un tout pe - tit applaudiss' - ment A\_fin que


 'je puiss' dir' gai - ment J'ai fait un voy\_ age d'agré - ment

*Allegro.*

*ff*



RIDEAU.



