

4^o Mus. pr. 42055

LE

BARBIER DE TROUVILLE

BLUETTE BOUFFE EN UN ACTE

PAROLES DE

A. JAIME

MUSIQUE DE

CHARLES LECOCQ

PARTITION CHANT ET PIANO

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Prix net : 4 francs  
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Bluette Bouffe en 1 acte

PAROLES DE A. JAIME

MUSIQUE DE **Ch. LECOCQ**

Représenté pour la première fois le 9 Novembre 1871,
sur le Théâtre des Bouffes-Parisiens, à Paris

PERSONNAGES

POTARD.	MM. MONTBARS
GUSTAVE	- VICTOR
ANNA	M ^{mes} GUÉRIN
CAROLINE.	- J. RAMELLINI

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Gr. Fl.
P^{te} Fl.
Hautb.
Clar. en la.
Bas.
Pist. en la.
Corns en ré.
Tromb.
Timb. en ré.

LE BARBIER DE TROUVILLE.

Musique de
CH. LECOCQ.

OUVERTURE.

All^o
PIANO.
f TUTTI.

poco più lento.
Clar.
Quat.
p Fl.
Hautb.
Bas.
Hautb.

Tempo di bolero très animé.
Clar.
rall.
mf Castagnet.
Quat.

Handwritten text in a box, possibly a library or collection stamp.

Clar.

mf

Cor.

Musical score for Clarinet and Cor Anglais. The Clarinet part is in the upper staff, and the Cor Anglais part is in the lower staff. The music is in 2/4 time and features a melody with a slur over the first four measures. The dynamic marking is *mf*.

Fl.
Clar.
Bass.

Musical score for Flute, Clarinet, and Bassoon. The Flute part is in the upper staff, and the Clarinet and Bassoon parts are in the lower staff. The music is in 2/4 time and features a melody with a slur over the first four measures.

Bas.

Musical score for Bassoon. The music is in 2/4 time and features a melody with a slur over the first four measures.

Tamb. de basq.

Fl.
Clar.

Musical score for Flute and Clarinet with Tambourin. The Flute and Clarinet parts are in the upper staff, and the Tambourin part is in the lower staff. The music is in 2/4 time and features a melody with a slur over the first four measures.

Musical score for Flute and Clarinet. The music is in 2/4 time and features a melody with a slur over the first four measures.

Fl
Hautb.
Clar.

Quat.

f *p* *f* *p* *f*

Cor.

Pist.
Tromb.
Tamb. de basq.

p *f*

TUTTI

pp

Tromb.

Hautb. Clar. **1^o tempo.** Fl.

Cdr. Bas. Timb. Quat. *p* *cresc.* *cresc.*

Pist. Tromb. *sempre cresc.*

mouv^t de valse. Quat. *mf* Cors.

1^{er} V^{on} Fl. Ob. Bas. Clar. *p* Triangle.

Fl.
Clar.
1^{er} Pist.
Velle

First system of musical notation for Flute and Clarinet 1st Part. It consists of two staves: a treble clef staff for the flute and a bass clef staff for the clarinet. The music is in a key with one sharp (F#) and a 2/4 time signature. The flute part features a melodic line with slurs and accents, while the clarinet part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation for Flute and Clarinet 1st Part, continuing the melodic and harmonic material from the first system.

Fl.
Hautb.
Bas.

Third system of musical notation for Flute, Horn, and Bassoon. It consists of two staves: a treble clef staff for the flute and a bass clef staff for the horn and bassoon. The flute part has a melodic line with slurs and accents, and dynamic markings including *cresc.* and *p*. The horn and bassoon parts provide a harmonic accompaniment.

TUTTI.
sans Tromb.

Fourth system of musical notation for Flute, Horn, and Bassoon. It consists of two staves: a treble clef staff for the flute and a bass clef staff for the horn and bassoon. The flute part has a melodic line with slurs and accents, and dynamic markings including *mf* and *e cresc.*. The horn and bassoon parts provide a harmonic accompaniment.

Tromb.
Timb.

Fifth system of musical notation for Trombone and Timpani. It consists of two staves: a treble clef staff for the trombone and a bass clef staff for the timpani. The trombone part has a melodic line with slurs and accents, and a dynamic marking of *ff*. The timpani part provides a rhythmic accompaniment.

Sixth system of musical notation for Trombone and Timpani, continuing the melodic and rhythmic material from the fifth system.

1^{er} y^{on}
mf
Cor.

This system shows the first two staves of a musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with chords and single notes. The dynamic marking *mf* is placed in the middle of the system, and the instrument label 'Cor.' is in the right margin.

P^{te} Fl.
Clar.
Tamb. de basq.

This system continues the musical score. The top staff features a melodic line with slurs and accents, labeled 'P^{te} Fl.'. The bottom staff contains a bass line with chords, labeled 'Clar.'. A 'Tamb. de basq.' (bass drum) part is indicated by rhythmic markings in the middle of the system.

This system continues the musical score with two staves. The top staff has a melodic line with slurs and accents. The bottom staff has a bass line with chords and single notes.

Gr. Fl.
Hautb.
Clar.
staccato.

This system continues the musical score. The top staff has a melodic line with slurs and accents, labeled 'Gr. Fl.', 'Hautb.', and 'Clar.'. The bottom staff has a bass line with chords and single notes, with the instruction *staccato.* written above it.

This system continues the musical score with two staves. The top staff has a melodic line with slurs and accents. The bottom staff has a bass line with chords and single notes.

This system continues the musical score with two staves. The top staff has a melodic line with slurs and accents. The bottom staff has a bass line with chords and single notes.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a harmonic accompaniment in the bass.

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

Third system of musical notation, marked with **Tutti** above the staff and **ff** below the staff.

Fourth system of musical notation, marked with **p** below the staff.

Fifth system of musical notation, marked with **Tutti san. cresc.** above the staff and **mf** below the staff.

Sixth system of musical notation, marked with **Tutti usque in fin.** and **All.^o** above the staff, and **ff** below the staff. The system concludes with a double bar line and a 2/4 time signature.

7

First system of musical notation, consisting of two staves (treble and bass clefs) with a brace on the left. The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble staff with many slurs and a steady accompaniment in the bass staff.

Second system of musical notation, consisting of two staves. The key signature remains two sharps. A dynamic marking of *ff* (fortissimo) is placed between the staves. The treble staff continues with intricate melodic patterns, while the bass staff provides a rhythmic accompaniment.

Third system of musical notation, consisting of two staves. The key signature is two sharps. The treble staff shows a continuation of the melodic development, and the bass staff maintains its accompaniment.

Fourth system of musical notation, consisting of two staves. The key signature is two sharps. The treble staff features a series of chords and melodic fragments, while the bass staff continues with its accompaniment.

Fifth system of musical notation, consisting of two staves. The key signature is two sharps. The treble staff has a series of chords with some slurs, and the bass staff has a few notes. The system concludes with a double bar line and a final chord in the treble staff.

ORCHESTRE COMPLET

Cl: en LA.

Pist: en LA.

Cors en RE.

Timb en RE.

N° 1

RONDO - VALSE

REP: Une toqueade, quoi!

Animé.

CAROLINE.

Du thé -

1^{er} V^{on} col canto.

TUTTI.

PIANO.

- à - tre i - do - là - tre Sans plus hé - si - ter Je veux dé - bu - ter.

Triang: Bass:

Fl: Hautb: Cor.

pp

co - me - di - e Tra - gé - di - e Et grand o - pé - ra Pour moi

1^{er} V^{on}

Fl: Hautb: Cor...

tout me va — A - tha - lie ou Ro - si - ne Es - ther ou

Cl 1^{er} V^{on}

Fl: B^{on}

V^{lle} col canto.

arco.

Co - lom - bi - ne Clé - o - pâtre ou Ti - ti - - ne Je

vle cl: ser von

suis tout ce - la, Me voi - là! Du thé - â - tre I - do - lâ - tre

Hautb: Fl: Bon dolce. p Bsses pizz.

Sans plus hé - si - ter je veux dé - buter Co - me - di - e tra - gé -

Hautb: Fl: Cor. ser von

- di - e Et grand o - pé - ra Tout me va!

f TUTTI.

• Cha_cun su - bi - ra mon em - pi - re

Quat: 1er violon

Et que je chan_te ou que j'ex - pi - re Je vois u - ne

Cl: Cor. 1er violon Bon Cl:

sal - le en dé - li - re Soudain é - cla - ter en bra -

1er violon Cl: Cor. Cl: Cor.

- vos Et puis la fou - le à la sor - ti - e Mal - gré

Quat: 1er violon Cl: Cors

mon hum - ble mo - des - ti - e Pour me — prou - ver —

Fl

er von

Cl:
Bon

sa sym - pa - thi - e Viendra — dé - te - ler mes che - vaux

Cl:
Cor.

Ce jo - li rê - ve'

TUTTI.

Hautb.

f Triang.

Cl:
Quat: *dolce.*

f **TUTTI.**

ce doux es - poir

p

f

Ah qu'il s'a - ché - ve Et dès ce

p *f* *p*

soir, ah qu'il s'a - ché - ve et dès ce soir Ah!

Timb: sans tromb:
TUTTI. cresc. Tromb:

Du thé - â - tre I - do - lâ - tre

1^{er} von col canto.

dim. *Quat:* *p* *pesses pizz.*

sans plus hé - si - ter — Je veux dé - buter — co - mé - di - e tra - gé -

Fl: Hautb:
Cor:

di - e Et grand o - pé - ra tout me - va

TUTTI sans Timb:

Ce - jo - li rê - ve ce - doux es -

p Cors. Quat: *f* TUTTI. *p* Quat: Cors.

-poir Et qu'il - s'a - ché - ve dès - ce soir - Ah!

f *crsc.* Quat: sans C. B.

qu'il - s'a - che - ve dès ce soir -

TUTTI. *f* Timb:

ORCHESTRE COMPLET.

Cors: en R \acute{E} .

Cl: en L \acute{A} .

Pist: en L \acute{A} .

Tinb: en L \acute{A} .

N $^{\circ}$ 2

COUPLETS.

Allegro.

REP: Le lapin aux confitures.

POTARD.

TUTTI.

PIANO. *f*

1^{er} COUPLET.

Poco piu mod^{lo}

J'é-tais en bas de l'es-ca-lier Quand je sens u-ne o-deur su -

p Quat: Bass: pizz. Fl: Hautb:

- a - ve Je monte a - lors jus-qu'au pre-mier El-le sac - centue et sag -

Fl: Bon

- gra - ve, bon! Je fais un nou - vel ef - fort Je gra-vis les - te -

Cor: Fl:

-ment et j'ar-ri-ve au deu-xié-me Ça sen-tait de plus en plus

legato.

ad lib: a tempo.

fort Et soudain je me dis à part moi mê-me C'est du la-

Fl: Cl: Hautb: Bon Pist:

-pin, j'en suis cer-tain De son fu-met j'ai l'ha-bi-tu-de C'est du la-

Cors

PARLÉ

-pin, j'en suis cer-tain Ah! cette fois je tiens Ger-trude C'est du la-pin!

Cors. f TUTTI.

Peurtant pour

P Que.

en ê - tre plus sur Je vais tou - jours je monte en - co - re; Et plus jal -

Fl.
Hautb.

-lais plus c'é - tait pur Plus ça sen - tait ce que j'a - do - re Cris - til j'é -

Fl.
Bassons.
Cor.

-tais au sep - tiem^e ciel Quand en - fin j'ar - ri - vai jus - qu'au troi - sieme é -

Fl.

ad lib.

-ta - ge C'é-tait un beurre, un su - cre un miell Non! m'é - cri - ai - je a -

Fl.
Clar.
Basson.

a tempo.

- lors, plus de flot - ta - ge! C'est du la - pin j'en suis cer - tain De son fu -

Fl.
Clar.
Basson.

- met j'ai l'ha - bi - tu - de C'est du la - pin j'en suis cer -

parle.

- tain Ah! cet - te fois je tiens Ger - tru - de C'est du la - pin!

f TUTTI.

N^o 3.
BOLERO

REP: Oh! l'Espagne!

Allegro.



CAROLINE.

ANNA.

POTARD.

TUTTI.



PIANO

ff Castagnettes
et Tamb de basque.

Joy_eu_se vil - le Des bo - le - ros
O jeu_ne fil - le Toi dont l'œil noir

Joy_eu_se vil - le
O jeu_ne fi - le

Joy_eu_se vil - le
O jeu_ne fi - le

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Joy_eu_se vil - le Des bo - le - ros' and 'O jeu_ne fil - le Toi dont l'œil noir'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Ter're fer - ti - le En hi - dal - gos

Des bo - le - ros
Toi dont l'œil noir

Des bo - le - ros
Toi dont l'œil noir

The second system continues the musical score. It features a vocal line with the lyrics 'Ter're fer - ti - le En hi - dal - gos' and 'Des bo - le - ros Toi dont l'œil noir'. The piano accompaniment remains consistent with the first system, providing a harmonic and rhythmic foundation for the vocal parts.

C'est la que bril - le
Quand tu fré - til - les

Ter - re fer - ti - le En hi - dal - gos C'est la que bril - le
Sous ta man - til - le Bril - le le soir Quand tu fré - til - les

ad libitum.
bim bim

Ter - re fer - ti - le En hi - dal - gos
Sous ta man - til - le Bril - le le soir

Le tor - re - ro Sous la ré - sil - le De - Fi - ga - ro
Com - me l'on sait Et te tor til - les Dans ton cor - set

Le tor - re - ro Sous la ré - sil - le De - Fi - ga - ro
Com - me l'on sait Et te tor til - les Dans ton cor - set

bim bim bim bim bim bim bim bim

La qu'on sau-til le quel ver-ti-go Comme qua-dril-le
On se hous-pil-le Pour t'ad-mi-rer Et cha-cun gril-le

La qu'on sau-til - le quel ver-ti-go Comme qua-dril - le
On se hous-pil - le Pour t'ad-mi-rer Et cha-cun gril - le

bim bim bim bim bim bim bim bim bim

p
Le fan-dan-go Trou la la
De t'a-do-rer

p
Le fan-dan-go Trou la la la
De t'a-do-rer

ff
bim bim bim zing ba-la-boum zing ba-la-boum

p Trou la la la *p* Trou la la la *ff* zing zing zing zing

p Trou la la la *ff* Trou la la la zing zing zing zing

Zing ba la boum *ff* zing zing zing zing

f A - ranjuez Al - va - rès Mança - na - rès Do - lo - rès Co - co - d'ès

A - ranjuez Al - va - rès Mança - na - rès Do - lo - rès Co - co - d'ès

A - ranjuez Al - va - rès Mança - na - rès Do - lo - rès Co - co - d'ès

pp Et Gil - pé - rez *pp* A - ranjuez Al - va - rès Mança - na - rès

Et Gil - pé - rez *pp* A - ranjuez Al - va - rès Mança - na - rès

Et Gil - pé - rez *pp* A - ranjuez Al - va - rès Mança - na - rès

detaché sans presser.

Do - lo - res Co - co - dès Et Gil - pé - res Gi - braltar Tra - fal - gar

Do - lo - res Co - co - dès Et Gil - pé - res Gi - braltar Tra - fal - gar

Do - lo - res Co - co - dès Et Gil - pé - res Gi - braltar Tra - fal - gar
pizzic.

cresc.

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

cresc.

Cas - tel - la - mar Trombal - ca - zar

Cas - tel - la - mar Trombal - ca - zar

Cas - tel - la - mar Trombal - ca - zar

sf

This musical score is arranged in three systems. The top system contains three vocal staves, each with a treble clef and a key signature of one flat. The first two staves have a vocal line with a few notes and rests, while the third staff has a vocal line with a few notes and rests. The second system contains a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a melodic line in the right hand with slurs and a bass line with chords. The third system also contains a grand staff with piano accompaniment, continuing the melodic and harmonic development. Dynamic markings include *sempre ff* (sempre fortissimo) in the piano part. There are also some markings that look like asterisks or small symbols above the vocal staves.

N° 4
FINAL

CAROLINE

ANNA

GUSTAVE

POTARD

PIANO

mf
O jeu_ne fil - le toi dont l'œil noir

O jeu_ne fil - le

O jeu_ne fil - le

O jeu_ne. fil - le

Sous ta man_til - - le Bril_le le soir

toi dont l'œil noir

toi dont l'œil noir

toi dont l'œil noir

The first system consists of four vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal lines are in a single melodic line, with lyrics written below each staff.

Quand tu fré_til - les.

Sous ta man - til - le Bril_le le soir Quand tu fré_til - les

Sous ta man - til - le Bril_le le soir bim bim

Sous ta man - til - le Bril_le le soir bim bim

The second system continues the musical piece with four vocal staves and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system. The vocal lines include the lyrics 'Quand tu fré_til - les.' and 'Sous ta man - til - le Bril_le le soir' repeated. The system concludes with 'bim bim' on the vocal staves.



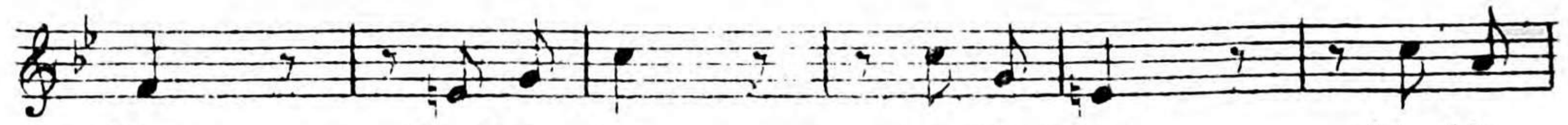
Comme l'on sait Et le tor_til le Dans ton cor_set



Comme l'on sait Et le tor_til le Dans ton cor_set



bim bim bim bim bim bim



bim bim bim bim bim bim



On se hous_pil le Pour l'ad_mi_rer Et cha_cun gril le



On se hous_pil le Pour l'ad_mi_rer Et cha_cun gril le



bim bim bim bim bim bim



bim bim bim bim bim bim



p
De t'a - do - rer Trou la la la

p
De t'a - do - rer Trou la la la

ff
bim bim bim Zing ba la boum Zing ba la boum

ff *ff*
bim bim bim Zing ba la boum Zing ba la boum

p *p* *ff*
Trou la la la Trou la la la Zing zing zing zing

p *ff*
Trou la la la Trou la la la Zing zing zing zing

ff
Zing ba la boum Zing zing zing zing

ff
Zing ba la boum Zing zing zing zing

p

A - ranjuez Al - va_rès Man_ça - na - res Do - lo_res Co - co_dès

A - ranjuez Al - va_res Man_ça - na - res Do - lo_res Co - co_dès

A - ranjuez Al - va_rès Man_ça - na - res Do - lo_res Co - co_dès

A - ranjuez Al - va_rès Man_ça - na - res Do - lo_res Co - co_dès

pp

Et Gil - pé - rez A - ranjuez Al - va_res Man_ça - na - res

pp

Et Gil - pé - rez A - ranjuez Al - va_res Man_ça - na - res

pp

Et Gil - pé - rez A - ranjuez Al - va_res Man_ça - na - res

pp

Et Gil - pé - rez A - ranjuez Al - va_res Man_ça - na - res

détaché sans presser

Do - lo - res Co - codes Et Gil - pe - rez Gi - bral - tar Tra - fal - gar

Do - lo - res Co - codes Et Gil - pe - rez Gi - bral - tar Tra - fal - gar

Do - lo - res Co - codes Et Gil - pe - rez Gi - bral - tar Tra - fal - gar

Do - lo - res Co - codes Et Gil - pe - rez Gi - bral - tar Tra - fal - gar

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

cresc

