

# LES FORAINS

Opérette  
en Trois Actes

DE

Maxime **BOUCHERON** & Antony **MARS**

Musique de

# LOUIS VARNEY

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Partition Chant et Piano

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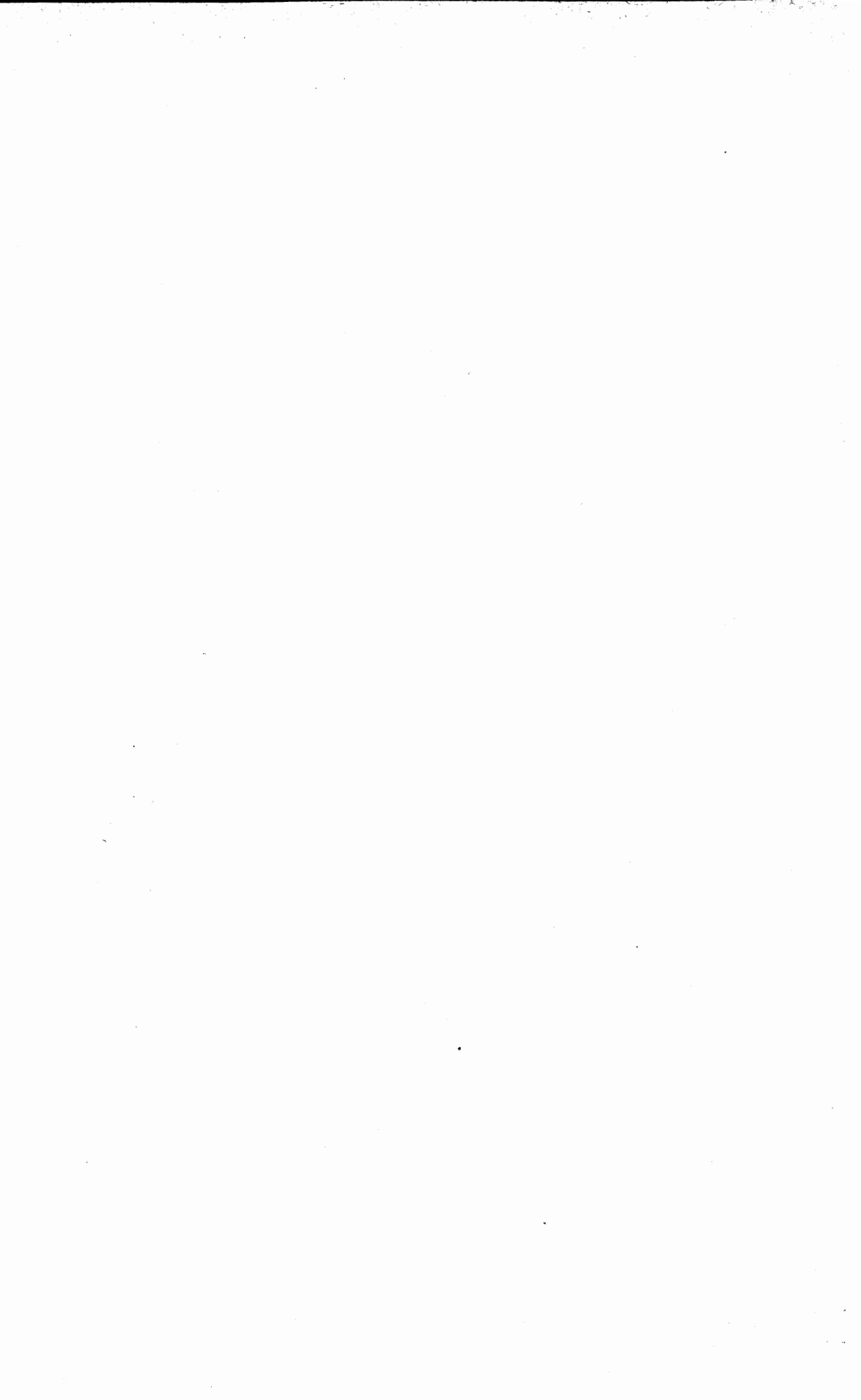
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## LES FORAINS

OPÉRETTE EN 5 ACTES

— Première représentation le 9 Février 1894 —

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# LES FORAINS

972  
11  
1416  
C. 2

## OUVERTURE.

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

PIANO.

*ff*

The first system of the piano introduction is written in 2/4 time and D major. The right-hand staff contains a series of eighth-note triplets, while the left-hand staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piano introduction. The right-hand staff features a sixteenth-note scale (F#4 to G#5) with a dynamic marking of *ff*. The left-hand staff continues with a steady accompaniment.

The third system shows the continuation of the piano accompaniment, with the right-hand staff playing chords and the left-hand staff providing a rhythmic base.

The fourth system continues the piano accompaniment, with the right-hand staff playing chords and the left-hand staff providing a rhythmic base.

*Andantino.*

*p*

The fifth system marks the beginning of the *Andantino* section. The right-hand staff starts with a melody in a new key signature (B major), and the left-hand staff provides a harmonic accompaniment. The dynamic marking is *p*.

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First system of a musical score. It features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and some sustained notes. A *rall.* (rallentando) marking is present at the end of the system.

1<sup>o</sup> Tempo.

Second system of the musical score, marked *1<sup>o</sup> Tempo.* The time signature changes to 2/4. The dynamics are *pp léger*. The right hand continues with a melodic line, and the left hand plays a steady accompaniment of eighth notes.

Third system of the musical score. The right hand features a melodic line with some slurs, and the left hand continues with a consistent eighth-note accompaniment.

Fourth system of the musical score. The dynamics are *pp*. The right hand has a melodic line with slurs, and the left hand maintains the eighth-note accompaniment.

Fifth system of the musical score. The dynamics are *p*. The right hand has a melodic line with a triplet of eighth notes marked with a '3'. The left hand has a more complex accompaniment with some sustained notes.

Sixth system of the musical score, marked *à volonté.* The right hand has a melodic line with slurs, and the left hand has a simple accompaniment with some sustained notes.



Andantino.

Musical notation for the first system of the Andantino section. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. Dynamics include piano (p) and pianissimo (pp).

Musical notation for the second system of the Andantino section. The right hand continues the melodic line with slurs. The left hand features a long, sweeping line. Dynamics include mezzo-forte (mf) and the instruction 'legato.'

Musical notation for the third system of the Andantino section. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include pianissimo (pp).

Musical notation for the fourth system of the Andantino section. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include piano (p) and the instruction 'dim.' (diminuendo). The instruction 'poco rall.' (poco rallentando) is also present.

Musical notation for the fifth system, marking the beginning of the 'Mouv! de Valse' section. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include pianissimo (ppp) and piano (pp). The instruction '2 Ped.' (two pedals) is present.

Musical notation for the sixth system of the 'Mouv! de Valse' section. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include piano (p) and the instruction 'cresc.' (crescendo).

First system of musical notation. Treble clef, 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The melody features a half note followed by a dotted half note, with a crescendo (*cresc.*) marking. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, 2/4 time signature. The melody is marked fortissimo (*ff*) and features a series of eighth-note runs. A decrescendo (*dim.*) marking is present towards the end of the system. The bass line continues with eighth-note accompaniment.

Third system of musical notation. Treble clef, 2/4 time signature. The tempo is marked *rall.* (rallentando) and then returns to *a Tempo*. The melody consists of dotted half notes. The dynamic is marked *pp* (pianissimo). The bass line has rests in the first two measures, followed by a simple accompaniment.

Fourth system of musical notation. Treble clef, 2/4 time signature. The melody is a simple line of quarter and half notes. The bass line provides a harmonic accompaniment with chords.

Fifth system of musical notation. Treble clef, 2/4 time signature. The melody is marked *cresc.* (crescendo). It features a series of eighth-note runs. The bass line continues with a steady accompaniment.

Sixth system of musical notation. Treble clef, 2/4 time signature. The melody is marked *mf* (mezzo-forte) and features a series of eighth-note runs. The bass line continues with a steady accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first four measures. The bass clef staff contains a rhythmic accompaniment of chords. The word *léger.* is written above the bass staff in the third measure.

Second system of musical notation. The treble clef staff features a more active melodic line with slurs and accents. The bass clef staff continues the accompaniment. The word *brillante.* is written above the treble staff in the fifth measure.

Third system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a steady accompaniment. The dynamic marking *ff* is written in the first measure of the treble staff.

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

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a steady accompaniment. The dynamic marking *ff* is written in the third measure of the treble staff.

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

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

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first five measures. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamic markings include *p* at the beginning and *pp subito.* in the fifth measure. The key signature has one sharp (F#).

The second system continues the piece. The upper staff has a melodic line with a slur. The lower staff has a harmonic accompaniment. The key signature changes to two flats (Bb, Eb).

The third system shows a more active melodic line in the upper staff, with slurs and accents. The lower staff continues with a harmonic accompaniment. The key signature remains two flats.

*pp*

The fourth system features a melodic line in the upper staff with a slur. The lower staff has a harmonic accompaniment. A dynamic marking of *pp* is present in the second measure. The key signature remains two flats.

*crese.*

The fifth system continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff. A dynamic marking of *crese.* (crescendo) is present in the sixth measure. The key signature remains two flats.

The sixth system concludes the piece with a melodic line in the upper staff and a harmonic accompaniment in the lower staff. The key signature changes to one flat (Bb).

ff

p

8

8

léger.

p

Presto.

f

pp

2/4

pp

First system of musical notation, featuring a treble and bass clef. The bass line contains a series of eighth notes with a dynamic marking of *pp*. The treble line has a melodic line with a dynamic marking of *pp* and a hairpin crescendo.

*p* *cresc.*

Second system of musical notation. The bass line continues with eighth notes. The treble line has a melodic line with a dynamic marking of *p* and a hairpin crescendo.

*mf*

Third system of musical notation. The bass line continues with eighth notes. The treble line has a melodic line with a dynamic marking of *mf* and a hairpin crescendo.

*cresc.* *f*

Fourth system of musical notation. The bass line continues with eighth notes. The treble line has a melodic line with a dynamic marking of *cresc.* and a hairpin crescendo, followed by a dynamic marking of *f*.

*ff* *p subito.*

Fifth system of musical notation. The bass line continues with eighth notes. The treble line has a melodic line with a dynamic marking of *ff* and a hairpin crescendo, followed by a dynamic marking of *p subito.*

*pp*

Sixth system of musical notation. The bass line continues with eighth notes. The treble line has a melodic line with a dynamic marking of *pp* and a hairpin crescendo.

*dolce.*

The first system of music consists of two staves. The treble staff begins with a half note chord (F#4, A4) followed by a half note (B4), then a half note chord (C#5, E5), and a half note (F#5). The bass staff has a half note chord (F#2, A2) followed by a half note (B2), then a half note chord (C#3, E3), and a half note (F#3). There are some markings in the bass staff that look like 'x' or asterisks.

*rit.*

The second system continues the piece. The treble staff has a half note chord (F#4, A4), a half note (B4), a half note chord (C#5, E5), and a half note (F#5). The bass staff has a half note chord (F#2, A2), a half note (B2), a half note chord (C#3, E3), and a half note (F#3). There are some markings in the bass staff that look like 'x' or asterisks.

*a Tempo.*

*p léger.*

The third system starts with a treble staff containing a half note chord (F#4, A4), a half note (B4), a half note chord (C#5, E5), and a half note (F#5). The bass staff has a half note chord (F#2, A2), a half note (B2), a half note chord (C#3, E3), and a half note (F#3).

The fourth system continues the piece. The treble staff has a half note chord (F#4, A4), a half note (B4), a half note chord (C#5, E5), and a half note (F#5). The bass staff has a half note chord (F#2, A2), a half note (B2), a half note chord (C#3, E3), and a half note (F#3).

The fifth system continues the piece. The treble staff has a half note chord (F#4, A4), a half note (B4), a half note chord (C#5, E5), and a half note (F#5). The bass staff has a half note chord (F#2, A2), a half note (B2), a half note chord (C#3, E3), and a half note (F#3). There is a *p* marking in the bass staff.

The sixth system continues the piece. The treble staff has a half note chord (F#4, A4), a half note (B4), a half note chord (C#5, E5), and a half note (F#5). The bass staff has a half note chord (F#2, A2), a half note (B2), a half note chord (C#3, E3), and a half note (F#3).

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and eighth notes. A dynamic marking of *pp* (pianissimo) is present in the second measure of the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff has a steady accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a steady accompaniment of eighth notes. A dynamic marking of *sf* (sforzando) is present in the first measure of the bass staff.

Sixth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a steady accompaniment of eighth notes. A fermata is present over the final chord in the treble staff.



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

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

Third system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a series of chords with slurs, indicating a sustained or arpeggiated texture.

Fourth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a series of chords with slurs. A dynamic marking of *ff* (fortissimo) is present in the bass clef.

Fifth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a series of chords with slurs. A dynamic marking of *ff* (fortissimo) is present in the bass clef.

Sixth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a series of chords with slurs. A dynamic marking of *sec.* (secco) is present in the bass clef.

## ACTE I.

## INTRODUCTION ET CHŒUR.

N<sup>o</sup> 1.All<sup>o</sup> assai.

PIANO. *ff*

Sop.

Tén.

Basses.

Oh! oh! oh! que la lutte

Oh! oh! oh! que la lutte

Oh! oh! oh! que la lutte

*ff*

est ar - dente Bra - vo! bra - vo! bra - vo! bra -  
 est ar - dente Bra - vo! bra - vo! bra - vo!  
 est ar - dente Bra - vo! bra - vo! bra - vo!

-vo! In - ter - ressan - te, Pas - si - on - nan - te. Bra -  
 bra - vo! In - ter - ressan - te, Pas - si - on - nan - te,  
 bra - vo! In - ter - ressan - te, Pas - si - on - nan - te,

-vo! bra - vo! bra - vis - si - mo!  
 Bra - vo! bra - vo! bra - vis - si - mo!  
 Bra - vo! bra - vo! bra - vis - si - mo!

8-7 *p*

(crié)

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

Piano accompaniment includes dynamics *ff* and *p*.

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

Piano accompaniment includes dynamic *ff*.

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

Piano accompaniment includes dynamic *ff*.

\_vo, bra \_ vo, bra \_ vis \_ - si \_ - mo.  
 bra \_ vo, bra \_ vo, bra \_ vis \_ - si \_ - mo.  
 bra \_ vo, bra \_ vo, bra \_ vis \_ - si \_ - mo.

(On parle.)

*pp*

RÉP. Ne bougez pas!

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

The first system consists of three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Le patron, le patron,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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

• On parle.  
*pp*

The second system continues the vocal parts with the lyrics 'le patron, le patron!'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a tempo change to 'On parle' (we speak).

The third system is primarily piano accompaniment, showing the continuation of the rhythmic and harmonic patterns established in the previous systems.

*RÉP.* Une fanfare  
pour Bamboula.

(Fanfare sur la scène)

## SORTIE.

N<sup>o</sup> 1. bisAll<sup>o</sup> assai.

PIANO. *ff*

*ff*

*p*

*pp*



## RONDEAU.

TOULOUSE.

N<sup>o</sup> 2. All<sup>o</sup> energico.

PIANO. *f*

TOULOUSE.

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

*ff* *p*


T. hom - mes, Des gens a - droits, forts et ma - lins, Ya pas d' er - reur possible à

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

*mf*

T.  - rains! Pour les fo - rains, maîtres du mon - de, En tous pa - ys la gloire a -

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

T.  - va - ge, Ils sont accla - més au pas - sa - ge! Vlà les fo -

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

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

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

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

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

T. *Plus lent.*  
On parle.

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

*Plus lent.*

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

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

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

*mf* *f*

*ff*

## COUPLETS.

CLORINDE.

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

CLORINDE.

All<sup>to</sup> moderato.

1. On ne choisit

PIANO.

*mf**pp*

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

*dolce.*

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

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

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

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

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

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

*rall.*

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

*pp* *suivez.*

a Tempo.

c. fau - - - - te.

a Tempo.

*mf*

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

*pp* *dolce.*

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

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

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

c. Je ne puis por - ter par mal - heur

*dolce.*  
*pp*

c. Sans que mon pe - tit cœur sur - sau - te



c. De far - deau, de far deau,

*cresc.*

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

*mf* *dim.* *pp*

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

*rall.* *suivez:*

c. - te.

*a Tempo.*

*a Tempo.* *mf* *pp*

## COUPLETS

CLORINDE.

N<sup>o</sup> 4.

Allegro marziale.

PIANO.

*ff*

CLORINDE.

Je ne suis qu'u\_ne fai-ble fem - me, Mais entre

nous, ne ten - tez pas ————— Pour m'expli -

- quer votre é-tat d'à - me De vous cam - per en fier à

bras; Au lieu de poser pour le torse Auprès de

moi, di - tes vous bien Que

pour triompher par la force Pas moyen, Pas moy -

- en.

0.  *p*

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

0.  *ff*

sa ti - mi - di - té Pour l'a - ve -

0.  *p*

- nir, pour la pa - tri - e, La fa - mille

0.  *f* *p*

et l'hu - ma - ni - té Je sau -

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

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

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

0. *-en.*

## DUETTO.

OLYMPIA, JULES CÉSAR.

N<sup>o</sup> 5.

**JULES CÉSAR.** *Largo*

Tomber votre pa - pa

**PIANO.** *f*

**OLYMPIA.**

re.dou.table entre - pri - se!

Ah! si quelque hé -

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

*rall.* *Aud<sup>no</sup> sans lenteur.*

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

*rall.* *Aud<sup>no</sup> sans lenteur.*

*mf*

*dolce.*

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

*dim.* *pp*

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

*dolce.*

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

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

*pp*

## Allargando.

0. C'est a - vec vous que je ga - gne Le bonheur d'û\_nir mon

Allargando.

*p dolce.*

## a Tempo.

0. sort; De join - dre mon des\_tin au

a Tempo.

*pp*

0. vô - tre Vous a - vez mon\_tre le dé -

*pp dolce.*

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

*pp*



0.

- sir \_\_\_\_\_ Au - tant ce - lui -

0.

là, celui - là qu'un au - - - tre! \_\_\_\_\_

JULES CÉSAR.

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

J.C.

Vous n'en de - vez pas moins fai - re Ce qu'il faut pour mon bon - heur.

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

*pp*

## Allargando.

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

Allargando.

*p dolce.*

## a Tempo.

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

a Tempo.

*pp* *p dolce.*

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

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

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

*pp dolce.*

*pp*

OLYMPIA. *pp* De join - dre mon destin - au

J.C. au - - - tre. *pp* Et si vous y - mettez - du

*ppp très doux.*

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

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

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

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

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

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

0. *au - - tre. —* *a Tempo.*

J.C. *au - - tre. —* *a Tempo.*

# DUETTO.

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

CLORINDE, PAUL.

PIANO.

The piano introduction is in G major and 2/4 time. It begins with a piano (*p*) dynamic and a half note G in the right hand. The left hand has a half note G. The melody then moves to a quarter note G, followed by a quarter note A, and then a quarter note B. The dynamics increase to fortissimo (*sfz*) as the melody continues with a quarter note C, a quarter note D, and a quarter note E. The piece ends with a quarter note F#.

CLORINDE.

Clorinde's first vocal line begins with a whole rest. The piano accompaniment starts with a half note G in the right hand and a half note G in the left hand. The dynamics are marked *rit.* (ritardando) and *pp* (pianissimo). The tempo is marked **Tempo.** The vocal line enters with a quarter note G, followed by a quarter note A, and then a quarter note B. The lyrics are "Ex - cu - sez -".

Ex - cu - sez -

Tempo.

*rit.*

*pp*

Clorinde's second vocal line begins with a quarter note G, followed by a quarter note A, and then a quarter note B. The piano accompaniment continues with a half note G in the right hand and a half note G in the left hand. The lyrics are "moi mon - sieur, si je ne puis rien di - re,".

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

PAUL.

Paul's vocal line begins with a whole rest. The piano accompaniment continues with a half note G in the right hand and a half note G in the left hand. The lyrics are "Compre - nez mon si - len - ce, . Hein!...".

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

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

P. Quoi?.. Comment

C. Vous savez pour\_ quoi?

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

P. - qué s - e s Ah! la pau - vre

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

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

*léger.* *p*

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

C. -qué - - e.  
PAUL. Et - le m'a - - gace é - nor - mé -

C. Car mon - sieur plus j'y sou - -  
P. -ment! —

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

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "reil — en — tre — tien Se — pro — lon — ge." The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

C. Et vous a\_vez rai\_

PAUL.

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

The second system includes a vocal line, a piano solo, and piano accompaniment. The vocal line has the lyrics "Et vous a\_vez rai\_". Below it, a piano solo is marked "PAUL." and "dolce." with a piano (*p*) dynamic. The piano accompaniment continues with the lyrics "Ma chère en\_fant, je ne vous retiens pas".

C. son — il ne se\_rait pas sa — ge — De

The third system features a vocal line and piano accompaniment. The vocal line contains the lyrics "son — il ne se\_rait pas sa — ge — De". The piano accompaniment provides harmonic support with a mix of chords and moving lines.

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

*p*

The fourth system includes a vocal line and piano accompaniment. The vocal line has the lyrics "vous e\_cou\_ter da\_van\_ta — ge Au re\_voir". The piano accompaniment features a piano (*p*) dynamic and includes a melodic line in the right hand.



C.

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

Adieu! ouf!

*sf* *pp*

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

*p. dolce.*

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

*pp* *p*

*pp* *morendo.* *ppp*

## MUSIQUE DE SCÈNE.

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

PIANO.

*f* *ff*

*ff*

*ff*

*ff*

# MUSIQUE DE SCÈNE.

N° 6.ter

All<sup>o</sup> assai.  
(Orchestre.)

PIANO.

*mf*

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first system shows a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The second system continues this pattern with some slurs. The third system introduces a piano (*p*) dynamic in the treble line. The fourth system features a piano (*p*) dynamic in the bass line. The fifth system is marked forte (*f*). The final system is marked fortissimo (*ff*) and concludes with a double bar line and repeat signs.

## MUSIQUE DE SCÈNE.

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

Fanfare sur la scène.

PIANO.

*f*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains chords and a melodic line, while the bass staff features a long note with a slur and a rhythmic accompaniment.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with a fermata over the final note, and the bass staff has a rhythmic accompaniment. The word "FIN." is written above the final measure.

Third system of musical notation, marked with a forte *f* dynamic. The treble staff features a rhythmic accompaniment of chords, and the bass staff has a melodic line with accents.

Fourth system of musical notation, marked with a piano *p* dynamic. The treble staff has a melodic line with a slur, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, marked with a forte *f* dynamic. The treble staff features a rhythmic accompaniment of chords, and the bass staff has a melodic line with accents.

Sixth system of musical notation, marked with a forte *f* dynamic. The treble staff has a melodic line with a slur, and the bass staff has a rhythmic accompaniment. A fermata symbol is present above the final measure.

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

## FINALE.

TOUS LES PERSONNAGES, CHŒUR.

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

PIANO.

TOULOUSE.

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

**Récit**  
(à volonté)

T. *ff*

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

T.

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

**Mouv! de valse.**

T.

- re A qui l'eal -

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

*p*

T.

- çon? A qui l'eal - çon?

T. 

Qui sans fa - çon



T. 

Pren - dra l'eal - çon?



T. 

*f*  
A qui l'eal - çon?

Sop. 

A qui l'eal - çon?

Tén. 

A qui l'eal - çon?

Basses. 

A qui l'eal - çon?





## Récit. (à volonté)

T. A qui l'cal - çon? Ar-rê - tez la mu - si - que! Her.

A qui l'cal - çon?

A qui l'cal - çon?

A qui l'cal - çon?

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

**Plus lent.**

*pp* (Orchestre.)

T. foi Pour me ré - pon - dre il n'est per - son - ne.

*p*

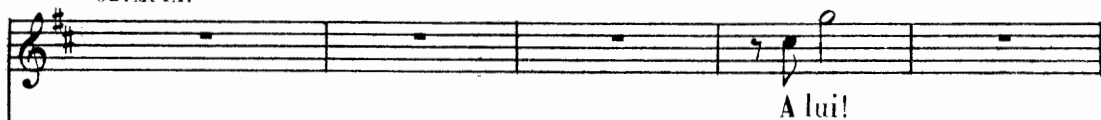
T. *p*  
A qui l'cal - çon?  
*p*  
A qui l'cal - çon?  
*p*  
A qui l'cal - çon?  
*p*  
A qui l'cal - çon?

The first system of the musical score consists of five staves. The top four staves are vocal parts: Tenor (T.), Soprano, Alto, and Bass. Each vocal line begins with a rest for the first two measures, followed by the lyrics 'A qui l'cal - çon?' in the third and fourth measures. The vocal lines are marked with a piano (*p*) dynamic. The fifth staff is the piano accompaniment, featuring a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

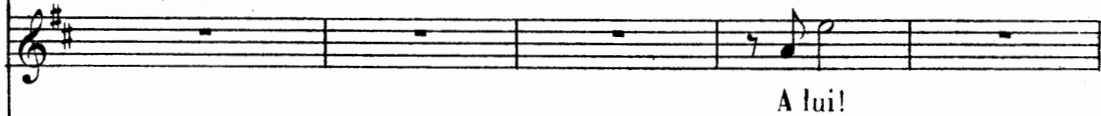
*presque parlé.*  
T. *p*  
A qui l'cal - çon?  
*p*  
A qui l'cal - çon?  
*p*  
A qui l'cal - çon?  
*p*  
A qui l'cal - çon?

The second system of the musical score also consists of five staves, following the same layout as the first system. The vocal parts (Tenor, Soprano, Alto, Bass) and piano accompaniment are present. The vocal lines are marked with a piano (*p*) dynamic. The piano accompaniment includes a *mf* (mezzo-forte) marking in the final measure of the right hand. The overall structure and lyrics are identical to the first system.

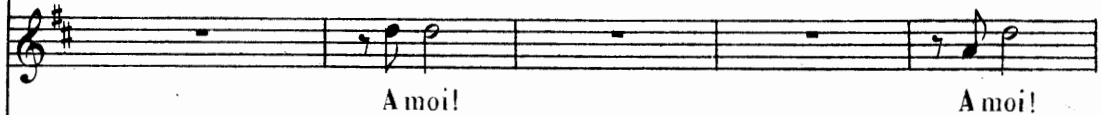
OLYMPIA.



CLORINDE.



PAUL.



(On parle)



(On lutte)

Musique sur la scène



First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

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

Third system of the piano score. The right hand has a more active melodic line with some grace notes, and the left hand continues with a steady accompaniment.

Fourth system of the piano score. The right hand returns to a melodic line with eighth-note patterns, and the left hand provides a consistent accompaniment.

Fifth system of the piano score, featuring a key signature change to two flats and a common time signature. It includes the instruction **Maestoso.** and dynamic markings *long.* and *ff*. The word **TOULOUSE.** is written above the first measure of the bass line, and the note **La** is written above the final measure of the treble line.

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

OLYMPIA.

*dolce.*

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

Sop. LES PERSONNAGES AVEC LE CHOEUR. *pp*  
 O surpri - se!

Tén. *pp*  
 O surpri - se!

Basses. *pp*  
 O surpri - se!

*pp dolce.*

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

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

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

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

*f*

Mouv! de valse.

0. *pp*

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

*pp*

0 mer - veil - le!

*pp*

0 mer - veil - le!

*pp*

0 mer - veil - le!

Mouv! de valse.

*pp*

*mf*

0. *p dolce.*

Il a tom - bé - pa -

*dim.* *pp*

0. - pa En plein dans la - pous - siè - re Ah!

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

0.  ter - re. Il a tom - bé — pa - pa

*pp*

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

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

*rit.*

*suivez.*

## a Tempo.

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

*pp léger.*

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

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

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



a Tempo.

0. *le..*  
**TOULOUSE.**

Il a tom\_bé ton pè

Sop.

*pp* En plein dans la pous\_sière  
Tén.

*pp* En plein dans la pous\_sière  
Basses.

*pp* En plein dans la pous\_sière  
a Tempo.

JULES CÉSAR.

Il a tom\_bé l'beau - pè re,

T. re, Il a tom\_bé ton

re Il a tom\_bé le pè

re Il a tom\_bé le pè

re Il a tom\_bé le pè

J. Il a tom\_bé l'beau - pè - re.

r. pè - - - - - re.

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans *cresc.*

re, Tom\_bé en plein dans *cresc.*

*f* *p* *cresc.*

OLYMPIA.

CLORINDE. *pp*

Il a tom - bé le pa -

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

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

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

*pp subito.*

Cepen\_

0. *avec les Sop.*  
 - dant au fond de mon cœur Je ne sau -  
 - pa  
 - pa En plein dans la — pous -  
 - pa En plein dans la — pous -  
 - pa En plein dans la — pous -

**Plus lent.**

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

0.  *poco a poco*

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

*pp*

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

0. 

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

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

0.  *ad libitum*

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

*suivez.*

0. 

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

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

*pp*

Il a tom - bé - pa - pa En plein dans

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

*pp*

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

— Pour l'é - ta - ler — par ter - re. II

Sop. et GLORINDE. *pp*

Tén. *pp*

Basses. *pp*

II

*p*

0. a tom - bé pa - pa En plein dans la - pous -  
PAUL.

Oui, j'ai tombé l'pa - pa.

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

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

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

The first system of music consists of six staves. The top staff is a vocal line with lyrics 'a tom - bé pa - pa En plein dans la - pous -' and the name 'PAUL.' below it. The second staff is a vocal line with the lyrics 'Oui, j'ai tombé l'pa - pa.' The next three staves are vocal lines with lyrics 'a tom - bé le pa - pa En plein dans la - pous -'. The bottom staff is a piano accompaniment with chords and a bass line.

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

Il a tombé ton pè - re,

*pp* (rises)

- siè - re. Ah! ah! ah! ah!

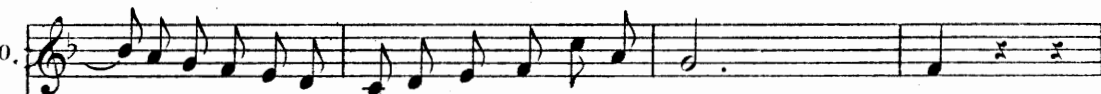
*pp* (rises)

- siè - re. Ah! ah! ah! ah!

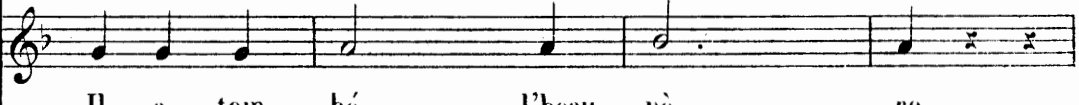
*pp* (rises)

- siè - re. Ah! ah! ah! ah!

The second system of music consists of six staves. The top staff is a vocal line with lyrics '- siè - re Il a tom - bé pa - pa, Il a tom - bé pa - pa, -' and the name 'TOULOUSE.' below it. The second staff is a vocal line with lyrics 'Il a tombé ton pè - re,'. The next three staves are vocal lines with lyrics '- siè - re. Ah! ah! ah! ah!'. The bottom staff is a piano accompaniment with chords and a bass line.

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

JULES CÉSAR.

 Il a tom - bé l'beau - pè - - re .

PAUL .

 Oui, j'ai tom - bé son pè - - re .

T.  Il a tom - bé ton pè - - re .

(rires contenus d'abord)

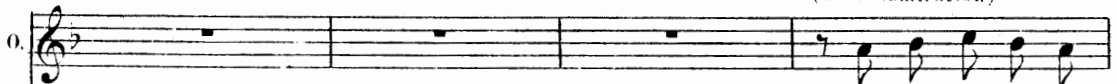
 Le pau - vre pè - - re! Ah! ah!  
*p très léger*

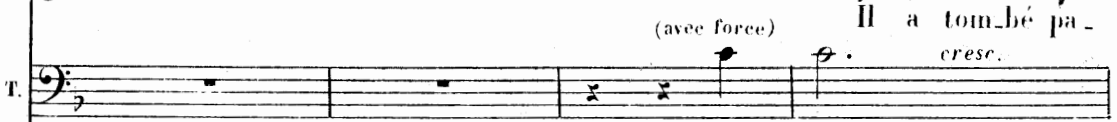
 Le pau - vre pè - - re! Ah! ah!  
*p*

 Le pau - vre pè - - re! Ah! ah!  
*p*

  
*p*

(avec admiration)

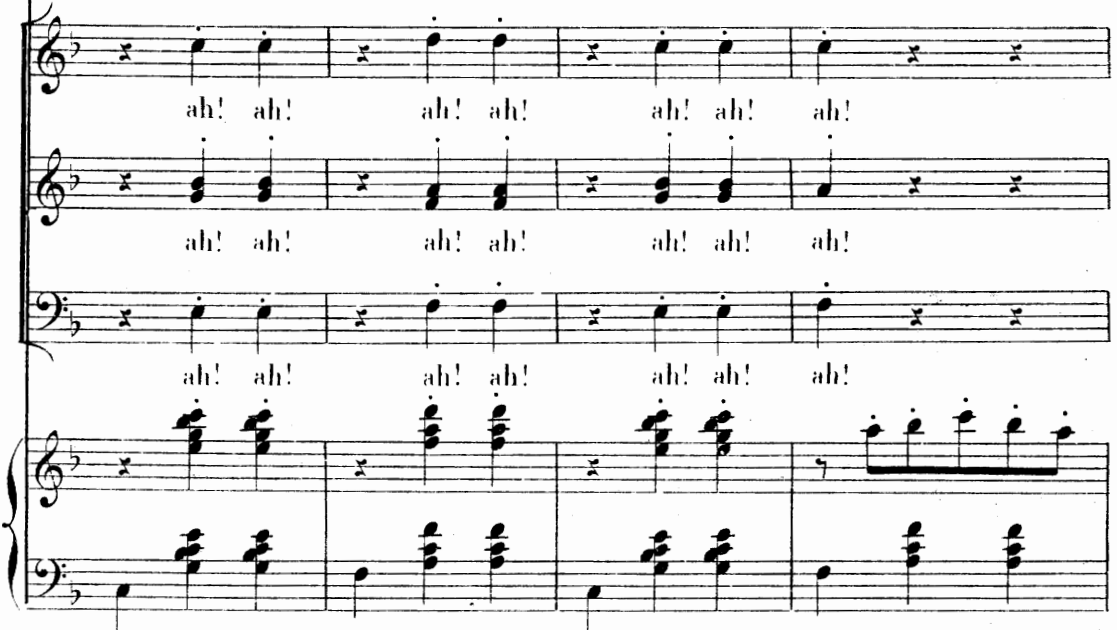
O. 

T. 

(avec force)

Il a tom\_bé pa -  
*cresc.*

La terre

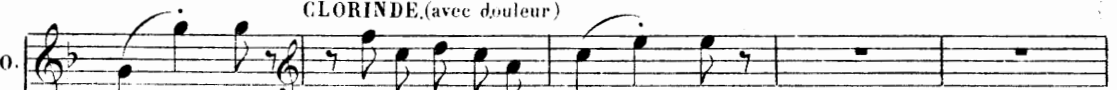


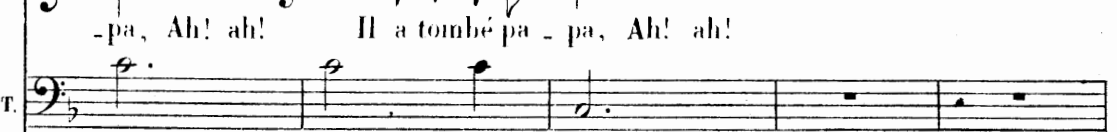
ah! ah! ah! ah! ah! ah! ah!

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

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

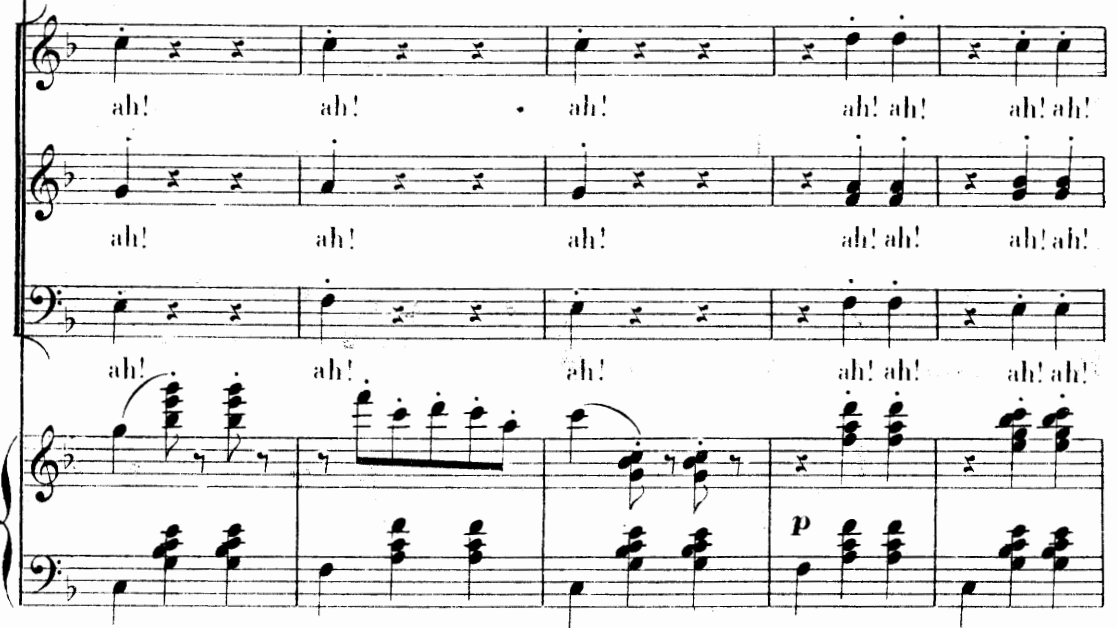
GLORINDE.(avec douleur)

O. 

T. 

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

en a trem - blé



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

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

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

*p*



## JULES CÉSAR.

(gai)

PAUL.

Il a tombé l'beau-père, Ah! ah!

Oui, j'ai tom - bé son

ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah!

ah! ah! ah! ah! ah!

*cresc.*

## OLYMPIA.

En plein dans la pous - sière.

pe - re.

*cresc.*

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

*cresc.*

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

*cresc.*

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

*mf*

*ff*

(rires fort)

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

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

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

OLYMPIA.

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

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

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

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

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

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

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

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

8

*ff*

O.  
\_siè - re Ah! comme il l'at - tra - pa. \_\_\_\_\_

C.  
\_siè - re Ah! comme il l'at - tra - pa. \_\_\_\_\_

J.  
\_siè - re Ah! comme il l'at - tra - pa. \_\_\_\_\_

P.  
\_siè - re Ah! ce — pauvre pa - pa. \_\_\_\_\_

T.  
\_siè - re Ah! comme il m'at - tra - pa. \_\_\_\_\_ La

ah! ah! Ah! comme il l'at - tra - pa. \_\_\_\_\_

ah! ah! Ah! comme il l'at - tra - pa. \_\_\_\_\_

ah! ah! Ah! comme il l'at - tra - pa. \_\_\_\_\_

8

*ff*

O. Pour l'é-ta - ler - par ter -

C. Pour l'é-ta - ler - par ter -

J. Pour l'é-ta - ler - par ter -

P. Je l'é-ta - lai par ter -

T. terre en a trem - blé - Il m'é-ta - la par ter -

Pour l'é-ta - ler - par ter -

Pour l'é-ta - ler - par ter -

Pour l'é-ta - ler - par ter -

*ff*

O.  
C.  
J.  
P.  
T.

re.  
re.  
re.  
re.  
re.

Detailed description: This block contains five vocal staves labeled O., C., J., P., and T. Each staff begins with a treble clef and a key signature of one flat. The music consists of a series of whole notes, each with a fermata above it. Below each note is the syllable 're.' with a horizontal line underneath. The staves are arranged vertically, with O. at the top and T. at the bottom.

Detailed description: This block shows the piano accompaniment for the first system. It features a grand staff with a treble and bass clef. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of chords. Dynamics markings include *f* and *ff*. A dashed line with the number '8' indicates the start of a new section.

8 **Pressez.**

Detailed description: This block shows the piano accompaniment for the second system. It continues from the first system. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics markings include *ff*. A dashed line with the number '8' is at the beginning.

Detailed description: This block shows the piano accompaniment for the third system. It features a grand staff with a treble and bass clef. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics markings include *f* and *ser.* at the end.

## ENTR'ACTE.

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

*PIANO.*

*f* *p*

*f* *p*

*f* *dim.* *mf* *dim.*

*cantabile.* *p*

*p*

First system of musical notation, featuring a treble and bass clef. The key signature is two flats (B-flat and E-flat). 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. It features a treble and bass clef with a key signature of two flats. The music includes a melodic line and a harmonic accompaniment.

Third system of musical notation, featuring a treble and bass clef. The key signature is two flats. The music includes a melodic line and a harmonic accompaniment. The dynamic marking *p dolce.* is present in the first measure.

Fourth system of musical notation, featuring a treble and bass clef. The key signature is two flats. The music includes a melodic line and a harmonic accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The key signature is two flats. The music includes a melodic line and a harmonic accompaniment. The dynamic marking *p* is present in the first measure, and *cresc.* is present in the fourth measure.

Sixth system of musical notation, featuring a treble and bass clef. The key signature is two flats. The music includes a melodic line and a harmonic accompaniment. The dynamic marking *dim.* is present in the second measure, and *pp* is present in the third measure.

pp dolce.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with a series of eighth-note chords, followed by a half-note chord. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The dynamic marking 'pp dolce.' is placed in the first measure.

The second system continues the piece. The upper staff features a more melodic line with slurs and ties, while the lower staff maintains its eighth-note accompaniment. The dynamics remain consistent with the first system.

pp

The third system shows a continuation of the eighth-note accompaniment in the lower staff. The upper staff has chords and rests. The dynamic marking 'pp' is placed in the first measure.

rall.

The fourth system is marked 'rall.' (rallentando). The upper staff features chords with accents and slurs. The lower staff continues with eighth-note accompaniment. The dynamic marking 'rall.' is placed above the first measure.

mf cresc. ff

Enchaînez.

The fifth system is marked 'mf' (mezzo-forte) and 'cresc.' (crescendo). The upper staff features chords with slurs and ties, ending with a fermata. The lower staff continues with eighth-note accompaniment. The dynamic marking 'ff' (fortissimo) appears in the final measure. The instruction 'Enchaînez.' is written at the bottom right.



MUSIQUE DE SCÈNE.

N<sup>o</sup> 8. Mouvt de Polka.

PIANO.

The musical score is written for piano in B-flat major and 2/4 time. It consists of five systems of music. The first system is marked 'f' and 'p'. The second and third systems are marked 'mf'. The fourth system is marked 'f'. The fifth system includes first and second endings, labeled '1a' and '2a'.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The treble staff features a series of chords with a 7-measure rest above them. The bass staff has a steady eighth-note accompaniment. Dynamics include *ff* and a hairpin crescendo.

Second system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff has a triplet of eighth notes. The bass staff continues the eighth-note accompaniment. Dynamics include *mf* and a hairpin crescendo.

Third system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff has a series of chords with a 7-measure rest above them. The bass staff continues the eighth-note accompaniment. Dynamics include *ff* and a hairpin crescendo.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats. The treble staff has a triplet of eighth notes. The bass staff continues the eighth-note accompaniment. Dynamics include *mf*, *cresc.*, and *ff*. The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, A-flat).

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats. The treble staff has a series of chords. The bass staff has a steady eighth-note accompaniment. Dynamics include *p*.

Sixth system of musical notation. Treble clef, bass clef, key signature of three flats. The treble staff has a series of chords. The bass staff has a steady eighth-note accompaniment.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The piece begins with a piano (*F*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords.

Second system of musical notation. Continuation of the first system, showing further development of the chordal textures in both hands.

Third system of musical notation. The instruction "(On parle)" is written above the treble clef. The dynamic is marked *pp* (pianissimo). The right hand has a melodic line with a slur and a fermata over the final two notes. The left hand continues with a steady accompaniment.

Fourth system of musical notation. Continuation of the melodic and accompanimental lines from the previous system.

Fifth system of musical notation. Continuation of the melodic and accompanimental lines from the previous system.

Sixth system of musical notation. The system concludes with two first endings, labeled "1<sup>a</sup>" and "2<sup>a</sup>". The first ending leads back to an earlier section, while the second ending provides an alternative conclusion.

First system of a piano score. The right hand features a series of chords with a 7-measure rest, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *ff*. A hairpin crescendo is shown in the right hand.

Second system of a piano score. The right hand has a triplet of eighth notes followed by a melodic line. The left hand continues with eighth notes. The dynamic marking is *mf*. A hairpin crescendo is shown in the right hand.

Third system of a piano score. Similar to the first system, the right hand has chords with rests and the left hand has eighth notes. The dynamic marking is *ff*. A hairpin crescendo is shown in the right hand.

Fourth system of a piano score. The right hand features a triplet of eighth notes and a melodic line. The left hand has chords. Dynamic markings include *mf*, *cresc.*, *f*, and *ff*. A hairpin crescendo is shown in the right hand.

Fifth system of a piano score. The right hand has chords and rests, while the left hand has chords and eighth notes. The system concludes with a final chord in the right hand and a melodic line in the left hand.

8<sup>a</sup> bassa - - - - -

# COUPLETS.

N<sup>o</sup> 9.

OLYMPIA, JULES CÉSAR.

PIANO.

First system of the piano introduction. The music is in 6/8 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The dynamic marking is *f*.

Second system of the piano introduction. It begins with a fermata and the instruction "(Ou parle)". The melodic line continues with eighth notes, and the accompaniment remains consistent. The dynamic marking is *f*.

OLYMPIA.

Il é\_tait savant en a\_mour

Vocal line for Olympia. The melody is in 6/8 time with a key signature of two flats. It features a fermata at the beginning and a melodic line with eighth notes and quarter notes. The dynamic marking is *pp léger*.

Elle é\_tait assez a\_guer\_ri

e Son

Piano accompaniment for the second line of the vocal part. The right hand has a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

berger la rencontre un jour Dans le pe\_tit bois en\_dor\_mi\_e Par

Piano accompaniment for the third line of the vocal part. The right hand has a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

bleu dit-il embrassons - là Pour voir un peu comment qu'ça f'ra.

Il l'embrassa cinq à six fois

*pp léger.*

Sans que la belle se ré - veil -

- le Vo - yant qu'un fichu sous ses doigts Lui cache u -

- ne double mer - veil - le O - tons dit-il ce fichu là.

J. peu comment qu'ça f'ra. Comme

J. el-le dort qui le croi - rait Rien ne

*pp léger.*

J. l'é - veille est ce pos - si - ble Mais

J. je connais certain en - droit Par où la ber - gère est sen - si - ble Il

J. faut toucher cet endroit là Pour voir un peu comment qu'ça f'ra!

## OLYMPIA.

Mal - gré qu'el le ronfla bien haut

*pp très léger.*

8<sup>va</sup>

La fil - let - te ri - ait sous ca

pe Il croit sans doute le ni - gaud, Se di - sait -

- el - le, qu'il m'at - trap - pe Sans bouger dormons toujours la Pour voir un

*à volenté.*

*suivez.*

peu comment qu'ça fra!

*a Tempo.*

*ff*



# DUETTO.

OLYMPIA, PAUL.

№ 10.

(On parle)

PIANO. *pp*

The musical score is written for piano and includes the following details:

- Instrumentation:** Piano (PIANO).
- Dynamic:** *pp* (pianissimo).
- Tempo/Character:** (On parle).
- Key Signature:** D Major (two sharps).
- Time Signature:** 4/4.
- Structure:** Six systems of two staves each, with a vocal line in the treble clef and piano accompaniment in the bass clef.

pp

tr

pp

**Largo** (On parle)

## OLYMPIA.

Je ne sais ce que j'é - prou - ve Devant

The first system of the musical score for 'OLYMPIA.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics are 'Je ne sais ce que j'é - prou - ve Devant'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a melodic line in the right hand and a more rhythmic, chordal line in the left hand. A dynamic marking of *pp* (pianissimo) is present in the piano part.

vous, sur le mo - ment. L'embar - ras où je me

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'vous, sur le mo - ment. L'embar - ras où je me'. The piano accompaniment continues with similar textures, including a melodic line in the right hand and a rhythmic line in the left hand.

rit. Un peu plus vite.  
 trou - ve Me - dé - monte ab - so - lu - ment! Mon ar - deur - à la ba -  
 Un peu plus vite.

The third system of the musical score features a change in tempo and dynamics. The tempo marking is *rit.* (ritardando) and the instruction is 'Un peu plus vite.' (a little faster). The lyrics are 'trou - ve Me - dé - monte ab - so - lu - ment! Mon ar - deur - à la ba -'. The piano accompaniment includes a section marked *p dolce.* (piano dolce) and a section marked *suivez.* (follow). The piano part features a more active, rhythmic accompaniment in the right hand and a steady bass line in the left hand.

- tail - le M'en - traî - ne, mais j'ai grand tort D'al -

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are '- tail - le M'en - traî - ne, mais j'ai grand tort D'al -'. The piano accompaniment continues with a melodic line in the right hand and a rhythmic line in the left hand.

0. *ler, n'étant pas de tail le, Bra ver\_ votre rude ef\_ fort; Ja*

**Plus vite.**  
0. *mais aucun\_ parte\_ nai\_ re Ne m'a\_ don\_ né\_ tant à fai\_ re, J'ai*

**Plus vite.**  
*pp*

0. *peine à tenir l'as\_saut, l'assaut, Il fait si chaud!*

*rit. molto.*

PAUL. *Il fait si chaud, il fait si chaud!*

*mf pp f*

0. *D'un tempéra\_*

**Pressez.** *Lento.*

0. *ment d'ar - tis - te, Si - tôt que l'on est en*

0. *train On marche, on lutte, on ré - sis - te, On dis -*

0. *pu - te - le ter - rain. Mais l'ar - deur - vi - te se*

*rit.* *a Tempo.*

*a Tempo.* *p dolce.*

*suivez.*

0. *las - se et l'on s'é - puise - à plai - sir, Il faut*

O. bien deman . der grâ - ce Dès que l'on se sent fai - blir

PAUL.

Al

P. - lons vous voilà re - mi - se Essay - ons d'u . ne re - pri - se Et

*pp*

OLYMPIA.

L'assaut, il fut trop chaud, il fut trop chaud.

P. re - commençons l'as - saut Il fut trop chaud.

*mf* *pp* *f*

*ff*

# CHŒUR.

## N<sup>o</sup> 11.

Allegretto.

PIANO.

First system of the piano introduction. The right hand starts with a melody in G major, 2/4 time, marked *mf*. The left hand provides a harmonic accompaniment of chords, marked *p*.

Second system of the piano introduction, continuing the melodic and harmonic development.

Third system of the piano introduction, concluding the instrumental part.

Vocal staves for Soprano (Sop.), Tenor (Tén.), and Basses. The lyrics are: "De tout notre cœur Nous offrons en". The music is marked *p*.

Piano accompaniment for the vocal part, marked *pp*.

choeur Un dernier hom - ma - - ge Aunouveau mé - na -

choeur Un dernier hom - ma - - ge Aunouveau mé - na -

choeur Un dernier hom - ma - - ge Aunouveau mé - na -

- ge Car dans un mo\_ment Très discrè - te -

- ge Car dans un mo\_ment Très discrè - te -

- ge Car dans un mo\_ment Très discrè - te -

*p léger.*

\_ment Les laissant tran - quil - - les, En nos do - mi - ci -

\_ment Les laissant tran - quil - - les, En nos do - mi - ci -

\_ment Les laissant tran - quil - - les, En nos do - mi - ci -



\_les Il faudrait tâ - cher D'aller nous cou cher.  
 \_les Il faudrait tâ - cher D'aller nous cou cher. C'est de  
 \_les Il faudrait tâ - cher D'aller nous cou cher. C'est de

*p* *p* *ff* *p*

la veil - lé - e Pour la ma - ri -  
 la veil - lé - e Pour la ma - ri -

é - e Pour l'heu - reux é - poux  
 é - e Pour l'heu - reux é - poux

l'ins - tant le plus

l'ins - tant le plus

The first system consists of three staves. The top staff is a vocal line with lyrics "l'ins - tant le plus". The middle staff is a vocal line with lyrics "l'ins - tant le plus". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic accompaniment in the bass.

*p* Pas be - so - in je pen -

doux

doux

The second system consists of three staves. The top staff is a vocal line with lyrics "Pas be - so - in je pen -" and a dynamic marking *p*. The middle staff is a vocal line with lyrics "Pas be - so - in je pen -" and a dynamic marking *doux*. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic accompaniment in the bass.

- se De no - tre pré - sen - ce

The third system consists of three staves. The top staff is a vocal line with lyrics "- se De no - tre pré - sen - ce". The middle staff is a vocal line with lyrics "- se De no - tre pré - sen - ce". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a harmonic accompaniment in the bass.

A - fin d'en fi - nir Et de de - ve - nir

*p* *mf*

Ma - ri de sa fem - me.

*p* *2<sup>ds</sup>* Bonne nuit ma -  
*p* Bonne nuit ma -

*crese.* *f* *p* *dolce.*

*1<sup>rs</sup>* *p* Bonne nuit ma - da - me.

- da - me *1<sup>rs</sup>* *p* Bonne nuit ma -  
- da - me

1<sup>er</sup> et 2<sup>ds</sup>

*p* Bonne nuit ma da - me De tout notre

da - me. De tout notre

De tout notre

*pp*

cœur Nous of\_frons en chœur Un dernier hom - ma -

cœur Nous of\_frons en chœur Un dernier hom - ma -

cœur Nous of\_frons en chœur Un dernier hom - ma -

-ge Au nouveau mé - na - ge.

-ge Au nouveau mé - na - ge.

-ge Au nouveau mé - na - ge.

Car dans un mo\_ment Très discrè - te - ment Les laissant tran - quil -

Car dans un mo\_ment Très discrè - te - ment Les laissant tran - quil -

Car dans un mo\_ment Très discrè - te - ment Les laissant tran - quil -

*p léger.*

*très léger.*

\_les En nos do\_mi - ci - les Il faudrait tâ - cher D'aller nous cou -

\_les En nos do\_mi - ci - les Il faudrait tâ - cher D'aller nous cou -

\_les En nos do\_mi - ci - les Il faudrait tâ - cher D'aller nous cou -

*p*

\_cher.

\_cher.

\_cher.

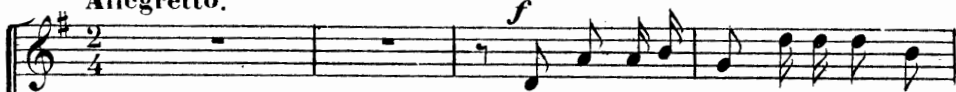
*f* *ff* *p* *ff*

## SORTIE.

N<sup>o</sup> 11<sup>bis</sup>

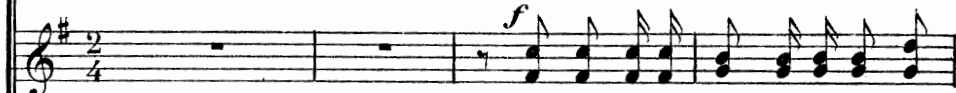
Allegretto.

SOPRANI.



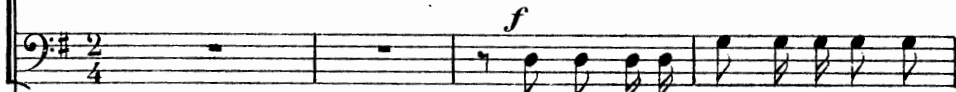
De tout notre cœur Nous offrons en

TÉNORS.



De tout notre cœur Nous offrons en

BASSES.



De tout notre cœur Nous offrons en

Allegretto.

PIANO.



Musical notation for Chorus and Piano accompaniment, second system. It includes vocal lines for Soprano, Tenor, and Bass, and piano accompaniment. The lyrics are: "choeur Undernier hom - ma - ge Au nouveau mé - na -". The piano part continues with chords and moving lines.

-ge \_\_\_\_\_ Car dans un mo\_ment, Très discrè\_te\_ ment, Les laissant tran\_quil -  
 -ge \_\_\_\_\_ Car dans un mo\_ment, Très discrè te\_ ment, Les laissant tran\_quil -  
 -ge \_\_\_\_\_ Car dans un mo\_ment, Très discrè\_te\_ ment, Les laissant tran\_quil -

*ff*

-les, En nos do\_mi - ci - les Il faudrait tâ\_ cher D'aller nous cou\_ cher.  
 -les, En nos do\_mi - ci - les Il faudrait tâ\_ cher D'aller nous cou\_ cher.  
 -les, En nos do\_mi - ci - les Il faudrait tâ\_ cher D'aller nous cou\_ cher.

*ff*

# TRIOLETS.

OLYMPIA.

N<sup>o</sup> 12.

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

OLYMPIA.

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

J'ai fait ce serment à cha - cun —

PIANO.

*p.*

*pp*

De ne tromper ni l'un ni l'au - tre Pour n'en fa.vori.ser au - cun —

J'ai fait ce serment à cha - cun Si pour l'au - tre je trompais

l'un Quel triste sort — serait le vô - tre Mais j'ai fait serment à cha -



0. *cun* De ne tromper ni l'un ni l'au - tre. Je se - rai fi - dèle à l'a -

0. - mour - Au moins autant qu'au mari - a - ge, Car c'est mon devoir en ce

0. jour - De res - ter fi - dèle à l'a - mour. Re - pous -

0. - sant cha - cun tour à tour Pour bien conserver mon cou - ra - ge,

0. Je reste fi - dèle à l'a - mour Étant fi - dèle au ma - ri - a - ge. -

## FINALE.

TOUS LES PERSONNAGES - CHŒUR.

N<sup>o</sup> 13.

Largo.

PIANO.

PAUL. (à mi-voix.)

*pp*  
 Oui, pour vous don - ner toute ga - ran - ti - e, De vous respec -

VALPERGIS.

*pp*  
 Oui, pour vous don - ner toute ga - ran - ti - e, De vous respec -

GAILLAC.

*pp*  
 Oui, pour vous don - ner toute ga - ran - ti - e, De vous respec -

*p*  
 - ter, cha\_cun fait ser - ment Ain - si vous pour - rez li\_bre\_ment par -

*v.*  
 - ter, cha\_cun fait ser - ment Ain - si vous pour - rez li\_bre\_ment par -

*G.*  
 - ter, cha\_cun fait ser - ment Ain - si vous pour - rez li\_bre\_ment par -

OLYMPIA.

A

P. *ti - e* Au mi\_lieu de nous vi\_vre chas\_te - ment.

V. *ti - e* Au mi\_lieu de nous vi\_vre chas\_te - ment.

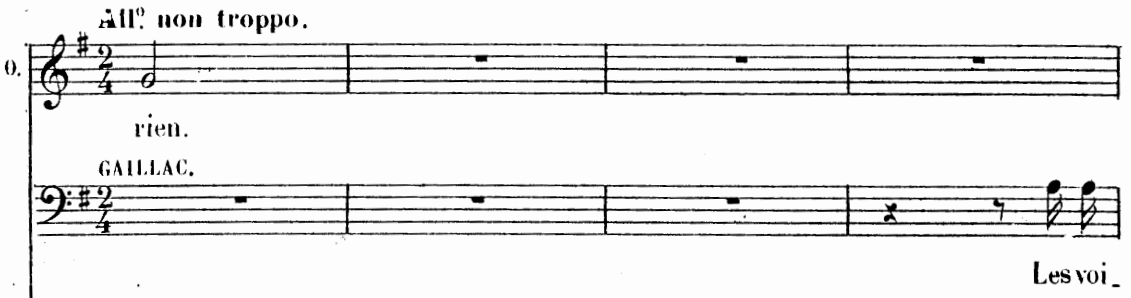
G. *ti - e* Au mi\_lieu de nous vi\_vre chas\_te - ment.

*dolce.*  
p

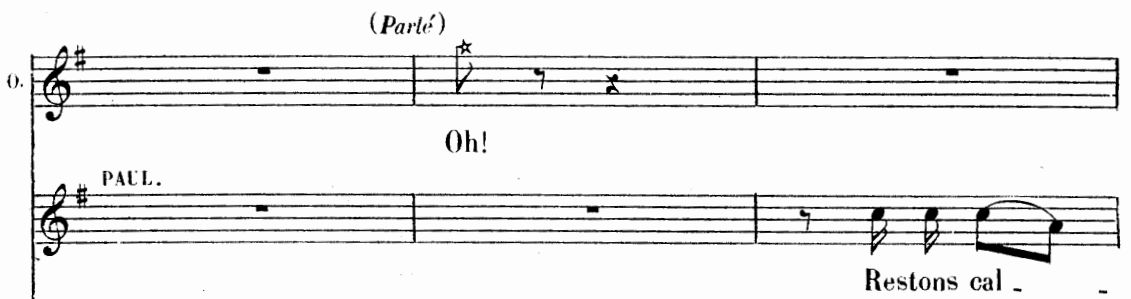
o. *-lors* c'en est fait! ce serment en

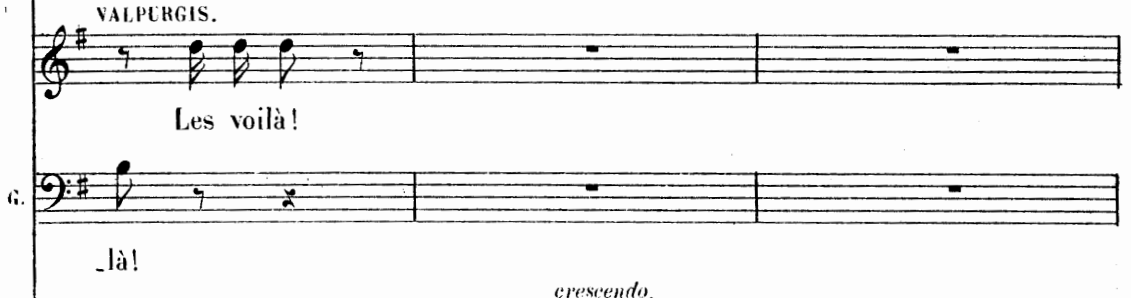
o. som - me Doit me ras - su - rer, Et tout i - ra

0.  *hien si pour voyager, J'ai peur d'un seul homme, Au milieu de trois je ne crains plus*

*All<sup>o</sup> non troppo.*  
 0.  *rien.*  
 GAILLAC. *Les voi*

*All<sup>o</sup> non troppo.*  
 *pp*

*(Parlé)*  
 0.  *Oh!*  
 PAUL. *Restons cal*

VALPURGIS.  
 *Les voilà!*  
 6. *là!*

*crescendo.*  
 *p*

P. *\_mes!* *Tou \_*

V. *Restons cal \_ \_ mes!*

G. *Restons cal \_ \_ mes!*

*mf*

P. *\_te la noce en cour\_ roux Pour le ma \_ ri prend les*

*cresc.* *f* *cresc.*

P. *armes, Pour le ma \_ ri prend les ar \_ \_ mes.*

VALPURGIS.

*Pour le ma \_ ri prend les ar \_ \_ mes.*

GAILLAC.

*Pour le ma \_ ri prend les ar \_ \_ mes.*

*ff*

OLYMPIA.

Vi - te, bar - ri - ca - dons - nous! —

GAILLAC.

Ils viennent!

PAUL.

Leur ardeur est gran - de Car Jules César les com - man - de

OLYMPIA (avec dédain)

Presto.

Ju - les Cé - sar les com - man - de.

Presto.

*p et léger.*

0. Comme une a - va - lanche, un tor - rent \_\_\_\_\_ Dont le flot bruyam -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat major). It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line in the left hand and chords in the right hand.

0. - ment s'é - cou - le, Le regard fier, l'air conqué -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a half note A4, and then quarter notes Bb4 and C5. The piano accompaniment continues with its rhythmic pattern, including some sustained chords in the right hand.

0. - rant, \_\_\_\_\_ Les fo - rains s'a - van - cent en fou -

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with its rhythmic pattern, including some sustained chords in the right hand.

0. - le Gymnastes, clowns, es - camo - teurs, \_\_\_\_\_ Les voi - là partis

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with its rhythmic pattern, including some sustained chords in the right hand. A *pp* (pianissimo) dynamic marking is present in the piano part.

0. pour la gloi - re, Et pourquoi ces no - bles fu -

0. - reurs? Pourquoi? c'est à ne pas le croi -

*p* *mf*

0. - re, Pour qu'un cana - ri, cana - ri de ma - ri, Cou -

*pp*

0. - ron ne son ar - den - te flam - me, Et l'âme aux a - bois, Pour la

*pp*



0. pre - mière fois Puisse embras - ser sa fem -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

0. - me. Pour qu'un ca - na - ri, ca - na - ri de ma - ri

PAUL.

Pour qu'un ca - na - ri, ca - na - ri de ma - ri

VALPURGIS.

Pour qu'un ca - na - ri, ca - na - ri de ma - ri

GAILLAC.

The second system features four vocal lines (PAUL, VALPURGIS, GAILLAC, and Sop.) and a piano accompaniment. The vocal lines are arranged in a descending order of pitch. The piano accompaniment continues with a similar rhythmic pattern to the first system.

Pour qu'un ca - na - ri, ca - na - ri de ma - ri

Sop. (dans la coulisse)

Au ma - ri prê - tant notre ai - de

Tén.

Au ma - ri prê - tant notre ai - de

Basses.

Au ma - ri prê - tant notre ai - de

*pp*

The third system features four vocal lines (Sop., Tén., Basses, and a fourth line) and a piano accompaniment. The vocal lines are arranged in a descending order of pitch. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and continues with a similar rhythmic pattern.

0.  
Cou - ronne son ar - den - te flam-me Et l'âme aux a - bois, Pour la

P.  
Cou - ronne son ar - den - te flam-me Et l'âme aux a - bois, Pour la

V.  
Cou - ronne son ar - den - te flam-me Et l'âme aux a - bois, Pour la

G.  
Cou - ronne son ar - den - te flam-me Et l'âme aux a - bois, Pour la

Pre-nons la cham - bre d'as - saut — A - fin que l'é -

Pre-nons la cham - bre d'as - saut — A - fin que l'é -

Pre-nons la cham - bre d'as - saut A - fin que l'é -

O.  
pre - mière fois puisse embras-ser sa fem - me.

P.  
pre - mière fois puisse embras-ser sa fem - me.

V.  
pre - mière fois puisse embras-ser sa fem - me.

G.  
pre - mière fois puisse embras-ser sa fem - me.

- pou - se Cè - de au plus tôt, Au plus tôt

- pou - se Cè - de au plus tôt, Au plus tôt

- pou - se Cè - de au plus tôt, Au plus tôt

*cresc.*

*f*

*ff*

(On parle)

Plus vite.

0.  *pp*  
 L'homme aimé, ten - dre - ment vain - queur, ———— A - lors mè - me qu'on

0.   
 lui ré - sis - te, Fait trouver le che - min d'un —

0.   
 cœur ———— Seul, sans que per - son - ne l'as -

0.  *pp*  
 - sis - te; Mais il faut qu'à Ju - les Cé -

0. *sar* ————— *Tout l'u - ni - vers* *prê - te main*

0. *for - - - te,* *Pour que jus - qu'i - ei,* *mais trop*

0. *tard,* ————— *Il — entre en défon - çant* *la por -*

0. *- te.* *Ah! le ca - na - ri, ca - na - ri de ma - ri,*

*Sop.* *pp* *Ou - - vrez! Ou - - vrez!*

*Tén.* *pp* *Ou - - vrez! Ou - - vrez!*

*Basses.* *pp* *Ou - - vrez! Ou - - vrez!*

*pp*

0.

Sans vi - gueur, sans feu, ni flam - me,

0.

Qui l'âme aux a - bois, Pour la pre - miè - re fois

Sop.  
Ou - - - vrez! Ou - - - vrez!

Tén.  
Ou - - - vrez! Ou - - - vrez!

Basses.  
Ou - - - vrez! Ou - - - vrez!

*pp*

0.

Laisse é - chap - per sa - fem - - - me.

O.  
C.  
P.  
T.

Ah! le ca-na - ri, ca-na - ri, De ma - ri, Sans vi - gueur, sans

Ah! le ca-na - ri, ca-na - ri, De ma - ri, Sans vi - gueur, sans

Ah! le ca-na - ri, ca-na - ri, De ma - ri, Sans vi - gueur, sans

Ah! le ca-na - ri, ca-na - ri, De ma - ri, Sans vi - gueur, sans

*p léger.*

Au ma - ri prê - tant notre ai - de, Pre - nons la cham -

*p léger.*

Au ma - ri prê - tant notre ai - de, Pre - nons la cham -

*p léger.*

Au ma - ri prê - tant notre ai - de, Pre - nons la cham -

*pp*

O.  
 feu ni flam - me, Et l'âme aux a - bois, Pour la pre - mière fois

C.  
 feu ni flam - me, Et l'âme aux a - bois, Pour la pre - mière fois

P.  
 feu ni flam - me, Et l'âme aux a - bois, Pour la pre - mière fois

T.  
 feu ni flam - me, Et l'âme aux a - bois, Pour la pre - mière fois

- bre d'as - saut — A - fin que l'é - pou - se cè - de

- bre d'as - saut — A - fin que l'é - pou - se cè - de

- bre d'as - saut — A - fin que l'é - pou - se cè - de



O.  
Laisse échap - per sa fem - me.

C.  
Laisse échap - per sa fem - me.

P.  
Laisse échap - per sa fem - me.

T.  
Laisse échap - per sa fem - me.

Au plus tôt, au plus tôt.

Au plus tôt, au plus tôt.

Au plus tôt, au plus tôt.

*cresc.*

*ff*

PAUL.

Un peu moins vite.

Vite, ou\_vrez la

Un peu moins vite.

*pp subito.*

P. *mar - che vous au - tres, Ai - dez O - lym - pia, Prê -  
dolce.*

OLYMPIA.  
P. *-tez lui bien la main. Il n'est pas be - soin*

O. *Ces jeux sont les nô - tres Mes - sieurs, montrez - moi le che -*

O. *- min.*

Sop. (crió)

Ou - vrez! Ou - vrez!

Tén.

Ou - vrez! Ou - vrez!

Basses.

Ou - vrez! Ou - vrez!

Ou - vrez! Ou - vrez!

Ou - vrez! Ou - vrez!

Ou - vrez! Ou - vrez!

*cresc.* *mf*

*cresc.*

1<sup>o</sup> Tempo.

Sop.

Ten.

Basses.

Sau - tez! Grim - pez! Sau - tez! Grim - pez! Ah! \_\_\_\_\_

Sau - tez! Grim - pez! Sau - tez! Grim - pez! Ah! \_\_\_\_\_

Sau - tez! Grim - pez! Sau - tez! Grim - pez! Ah! \_\_\_\_\_

Ah! \_\_\_\_\_ Ah! le ca-na - ri, ca-na - ri, De ma -

Ah! \_\_\_\_\_ Ah! le ca-na - ri, ca-na - ri, De ma -

Ah! \_\_\_\_\_ Ah! le ca-na - ri, ca-na - ri, De ma -

- ri, Sans vi - gueur, Sans feu ni

- ri, Sans vi - gueur, Sans feu ni

- ri, Sans vi - gueur, Sans feu ni

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment is in the left hand, with a treble and bass clef. The music is in a minor key and 3/4 time.

flam - me, Qui l'âme aux a - bois, Pour la pre - mière

flam - me, Qui l'âme aux a - bois, Pour la pre - mière

flam - me, Qui l'âme aux a - bois, Pour la pre - mière

The second system continues the vocal and piano parts. The lyrics are repeated for each voice part. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

fois Lais - se é - chap per sa fem - -

fois Lais - se é - chap per sa fem - -

fois Lais - se é - chap per sa fem - -

The third system concludes the vocal and piano parts. The lyrics are repeated for each voice part. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

## Toujours pressé.

-me. Mon - tez! Grim - pez! Au ma - ri prétons notre ai - de! Grim -  
 -me. Mon - tez! Grim - pez! Mon - tons! Grim - pons! Grim -  
 -me. Mon - tez! Grim - pez! Mon - tons! Grim - pons! Grim -  
 -pez! Pous - sez! A - fin que la fem - me cè - de. Mon -  
 -pez! Pous - sez! Grim - pons! Pous - sons! Mon -  
 -pez! Pous - sez! Grim - pons! Pous - sons! Mon -  
 -tez! Grim - pez vite a l'as - saut, A -  
 -tons! Grim - pons vite a l'as - saut, A -  
 -tons! Grim - pons vite a l'as - saut, A -

The musical score is arranged in three systems. Each system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piano accompaniment features a steady bass line with chords and melodic lines in the right hand, often using arpeggiated figures and slurs. The vocal lines are characterized by a driving, rhythmic quality consistent with the tempo marking 'Toujours pressé.'.

- fin — que l'é - pou - se cè - de Au

- fin que l'é - pou - se cè - de Au

- fin que l'é - pou - se cè - de Au

*ff*

plus tôt.

plus tôt.

plus tôt.

*ff*

*fff*

## ENTR'ACTE.

**Presto.**

*PIANO.* *ff*

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each. The first system is marked 'Piano' and 'ff'. The second system continues the piece. The third system continues. The fourth system is marked 'pp' and features a melodic line in the treble clef and a more active bass line. The fifth system continues the piece with a steady bass line and a melodic line in the treble clef.



First system of musical notation. Treble clef has a melodic line with a slur over the first two measures. Bass clef has a rhythmic accompaniment. A dynamic marking *p* is present in the third measure of the bass line.

Second system of musical notation. Treble clef has a melodic line with a slur over the last two measures. Bass clef has a rhythmic accompaniment. A dynamic marking *cresc.* is present in the first measure of the bass line.

Third system of musical notation. Treble clef has a melodic line with a slur over the first two measures. Bass clef has a rhythmic accompaniment. Dynamic markings *mf* and *cresc.* are present in the first and sixth measures of the bass line, respectively.

Fourth system of musical notation. Treble clef has a block chord progression. Bass clef has a rhythmic accompaniment. Dynamic markings *f* and *cresc.* are present in the third and fourth measures of the bass line, respectively.

Fifth system of musical notation. Treble clef has a block chord progression. Bass clef has a rhythmic accompaniment. A dynamic marking *ff* is present in the fourth measure of the bass line. The system concludes with the instruction *Enchaînez.*

## INTRODUCTION ET RONDEAU

M<sup>me</sup> BONIFACE — CHOEUR.

No 14.

Allegro giocoso

PIANO

*ff*

Sop.

Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Tén.

Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Basses.

Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Ce n'est

vous, Ce n'est pas tous les jours fê - te chez

vous, Ce n'est pas tous les jours fê - te chez

vous, Ce n'est pas tous les jours fê - te chez

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Ce n'est

vous, Ce n'est pas tous les jours fê - te chez nous.

vous, Ce n'est pas tous les jours fê - te chez nous.

vous, Ce n'est pas tous les jours fê - te chez nous.

All<sup>o</sup> moderato.  
très rythmé.

M<sup>me</sup> BONIFACE.

Au nom de mousieur le mai-re Pour le bonheur du pa - ys

M<sup>c</sup>  
B. Tous les plaisirs de la ter-re En ce lieu sont ré-u - nis.

M<sup>c</sup>  
B. En-tre la rouge et la noi-re On a l'em-bar-ras du choix,

M<sup>c</sup>  
B. Sau - tez sur la ba - lan - çoi - re Mon - tez les che - vaux de

M<sup>c</sup>  
B.

bois. Au tour-niquet l'on s'em-pres-se De pu-

Sop. *pp*  
Les chevaux de bois.

Tén. *pp*  
Les chevaux de bois.

Basses. *pp*  
Les chevaux de bois.

M<sup>c</sup>  
B.

- blic le cirque est plein A la cible avec a-

M<sup>c</sup>  
B.

- dres-se L'a-ma-teur gagne un la-pin.

Me.  
B.

Des jeux s'offrent à la foule,

Me.  
B.

Va - ri - és se - lon les goûts,

Me.  
B.

Les an - neaux, le pas - se bou - le

Me.  
B.

Où l'on ga - gne à tous les coups.

Sop.

Tén.

Basses.

Les an -

Les anneaux, le pas-se bou  
 Les anneaux, le pas-se bou  
 -neaux, le pas - se bou

le Où l'on — gagne à tous les  
 le Où l'on — gagne à tous les  
 le Où l'on — gagne à tous les coups, — à tous les

M<sup>me</sup> BONIFACE.

Où l'on — gagne à tous les coups. —  
 coups. Où l'on gagne à tous les  
 coups. Où l'on gagne à tous les  
 coups. Où l'on gagne à tous les

*pp*

M<sup>c</sup>  
B.

Au nom de monsieur le mai-re, Pour le

*pp*

coups. Au nom de monsieur le mai-re, Pour le

*pp*

coups. Au nom de monsieur le mai-re, Pour le

*pp*

coups. Au nom de monsieur le mai-re, Pour le

*pp*

M<sup>c</sup>  
B.

bonheur du pa - ys, Tous les plaisirs de la ter - re, En ce

bonheur du pa - ys, Tous les plaisirs de la ter - re, En ce

bonheur du pa - ys, Tous les plaisirs de la ter - re, En ce

bonheur du pa - ys, Tous les plaisirs de la ter - re, En ce



**Pressez.**

MC  
B.

lieu sont ré\_u - nis, Tous les plai - sirs de la ter - re, En ce

lieu sont ré\_u - nis, Tous les plai - sirs de la ter - re, En ce

lieu sont ré\_u - nis, Tous les plai - sirs de la ter - re, En ce

lieu sont ré\_u - nis, Tous les plai - sirs de la ter - re, En ce

**Pressez.**

*mf*

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

MC  
B.

lieu sont ré\_u - nis.

lieu sont ré\_u - nis.

lieu sont ré\_u - nis.

lieu sont ré\_u - nis.

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

*f* *ff*

M<sup>me</sup> BONIFACE avec les Sop.

Tout le pa - ys en toi - let - te, Se donne i - ci ren - dez -

Tout le pa - ys en toi - let - te, Se donne i - ci ren - dez -

Tout le pa - ys en toi - let - te, Se donne i - ci ren - dez -

*ff*

Ce n'est

vous, Ce n'est pas tous les jours fê - te chez

vous, Ce n'est pas tous les jours fê - te chez

vous, Ce n'est pas tous les jours fê - te chez

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

nous. Tout le pa - ys en toi - let - te Se donne i - ci ren - dez -

Ce n'est

vous, Ce n'est pas tous les jours fête chez nous.

vous, Ce n'est pas tous les jours fête chez nous.

vous, Ce n'est pas tous les jours fête chez nous.

*p*

*p*

*dim.*

*pp*

*pp*

**№ 14. bis** *All.<sup>to</sup>* **MUSIQUE DE SCÈNE.**

*PIANO.*

*f*

*f*

# SCÈNE ET PARADE.

OLYMPIA - PAUL - VALPURGIS - CHOEUR.

№ 15.

Allegretto.

PIANO.

*p*

The first system of the piano introduction consists of two staves. The right hand is in treble clef with a 2/4 time signature, starting with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The left hand is in bass clef, playing a steady eighth-note accompaniment of G2, A2, B2, C3, D3, E3, F3, G3.

*cresc.*

The second system continues the piano introduction. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues the eighth-note accompaniment.

*mf*

The third system continues the piano introduction. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues the eighth-note accompaniment.

GAILLAC.

Mes \_ da \_ mes et mes \_

The fourth system features the vocal line for Gaillac. The vocal line is in treble clef and begins with a whole rest, followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is in bass clef, playing a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The piano part includes a *f* dynamic marking and a triplet of eighth notes.

G.

\_ sieurs, vite faisons si \_ len \_ ce!

The fifth system features the vocal line for G. The vocal line is in treble clef and begins with a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is in bass clef, playing a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The piano part includes a *f* dynamic marking and a triplet of eighth notes.

## VALPURGIS.

Vers nous — la pa-tron-ne s'a — van — ce!

*cresc.*

## PAUL.

(très gaillard)

Je vous

*mf* *f*

## OLYMPIA.

li-vre ma-da-me, à vos ad-mi-rateurs. Ah! comment mé-ri-ter

*p*

ces murmures flat-teurs!

*ff* *rit.*

All?

*sf*

OLYMPIA.

Tous gens de France et

*p*

d'Al - gé - ri - e, Gros et me - nus, petits et grands,

En - trez et sans for - fan - te - ri - e Vous

*mf* *p*

vous en i - rez très contents. En -

*sf*

0. *trez no - tre spec - ta - cle a - bon - de En nu - mé - ros*

0. *très im - pré - vis, Vous y ver - rez ce qu'on n'a ja - mais vu.*

0. *En - trez et di - tes vous tout en sui - vant le mon -*

0. *de Al - lons, al - lons, allons, al - lons chez Apo! - lons,*  
*presque parlé.*

0. Ces hé - ros que nul ne sur - pas - se. Al - lons, al - lons, allons, al -

0. - lons Et prenons pla - ce pour ap - plau - dir les A - pol -

avec les Sop.

0. - lons.

Sop.

Ténors, PAUL, VALPURGIS, GAILLAC.

Basses.

Al - lons, al - lons, allons, al - lons, aux A - pol - lons

Al - lons, al - lons, allons, al - lons, aux A - pol - lons

Al - lons, al - lons, allons, al - lons, aux A - pol - lons



Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

- lons, allons, al - lons Et prenons pla - ce Pour ap - plau - dir les

- lons, allons, al - lons Et prenons pla - ce Pour ap - plau - dir les

- lons, allons, al - lons Et prenons pla - ce Pour ap - plau - dir les

OLYMPIA.

A - pol - lons. Nous

A - pol - lons.

A - pol - lons.

0. ar - ri - vons dans la car - riè - re Quand

0. nos ai - nés y sont en - cor, Et

0. cha - que jour no - tre ma - niè - re Leur

0. en - lève un nou - veau re - cord. En

0. *fz* *p* *fz* *p*

fants de la nou-velle é-co-le, Au pro-grès fai-

0. *p* *f*

-sant large part Nous voya-geons pour sauver le grand art.

0. *ff* *dim.*

Dont on voit sur nos fronts La bril-lante au-ré-o-

0. *pp*

*presque parlé.*

-le Al-lons, al-lons, allons, al-lons chez A-pol-lons

0. Ces hé - ros que nul ne sur - pas - se. Al - lons, al - lons, allons, al -

0. - lons Et prenons pla - ce Pour ap - plau - dir les A - pol -

avec les Sop.

0. - lons!

Sop.

Al - lons, al - lons, allons, al - lons aux A-pol - lons

Ténors. PAUL, VALPURGIS, GAILLAC.

Ai - lons, al - lons, allons, al - lons aux A-pol - lons

Basses.

Al - lons, al - lons, allons, al - lons aux A-pol - lons

8-7

*ff*

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

Ces hé - ros que nul ne sur - pas - se. Al - lons, al -

- lons, al lons, al - lons Et prenons pla - ce Pour ap - plau - dir les

- lons, al lons, al - lons Et prenons pla - ce Pour ap - plau - dir les

- lons, al lons, al - lons Et prenons pla - ce Pour ap - plau - dir les

A - pol - lons.

A - pol - lons.

A - pol - lons.

## SORTIE.

N<sup>o</sup> 15<sup>bis</sup>

OLYMPIA. *presque parlé.*

Al - lons, al - lons, al - lons, al - lons chez A - pol -

PIANO. *pp*

- lons Ces hé - ros que nul ne sur -

- pas - se Al - lons, al - lons, al - lons, al - lons Et prenons

pla - ce Pour ap - plau - dir les A - pol -

avec les Sop.

0.

- lons

Sop.

Al - lons, al - lons, al - lons, al - lons aux A - pol -

Ténors. PAUL, VALPURGIS, GAILLAC.

Al - lons, al - lons, al - lons, al - lons aux A - pol -

Basses.

Al - lons, al - lons, al - lons, al - lons aux A - pol -

8--1

*ff*

- lons, Ces hé - ros que nul ne sur - pas - se.

- lons, Ces hé - ros que nul ne sur - pas - se.

- lons, Ces hé - ros que nul ne sur - pas - se.

Al - lons, al - lons, al - lons, al - lons Et prenons pla - ce pour

Al - lons, al - lons, al - lons, al - lons Et prenons pla - ce pour

Al - lons, al - lons, al - lons, al - lons Et prenons pla - ce pour

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a high register, with the lyrics 'Al - lons, al - lons, al - lons, al - lons Et prenons pla - ce pour' repeated. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

ap - plau - dir les A - pol - lons.

ap - plau - dir les A - pol - lons.

ap - plau - dir les A - pol - lons.

The second system continues the vocal and piano parts. The vocal lines are in a lower register, with the lyrics 'ap - plau - dir les A - pol - lons.' repeated. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

*ff*

The third system consists of a piano accompaniment. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The dynamic marking *ff* (fortissimo) is present at the beginning of the system.



# DUETTO.

OLYMPIA, PAUL.

Moderato.

N<sup>o</sup> 16.

PIANO.

*sonore.*

*mf dolce.*

OLYMPIA.

Trop souvent le cœur s'hu - ma - ni - se

*p cantabile.*

Sous de ten - dres ten - ta - ti - ons.

PAUL.

Pour

le sau - ver d' - ne sur - pri - se

*p*

*sfz*

*dim.*

p. Il n'est point de di - ver - si - on.

*pp*

OLYMPIA.

*légèr.* Détrompez - vous, pre - nez à ta - che

*p*

o. De le - ver ce ru - de far -

o. - deau, Qu'il aille et vienne sans re - la - che

0. Et vous m'en di - rez du nou - veau. Un' deux

PAUL.

Un' deux

0. Un' deux Ten - tez - en

P. Un' deux Un' deux Un' deux Un' deux

*p* *pp*

0. done l'expé - ri - en - - - ce Près - de - ce sys - tème

P. Un' deux Un' deux Un' deux Un' deux Un' deux

O. il n'est rien, — Con- tre les nerfs, l'im- pa- ti - en - - -

P. Un' deux Un' deux Un' deux Un' deux Un' deux

O. - ce Ça fait grand bien.

P. Un' Ça fait grand

*pp*

O. Grand bien! Grand bien!

P. bien. Grand bien! - Grand bien!

*pp* *mf dolce.*

*p.*

En longs ef\_forts, je — me pro\_

*p cantabile.*

*p.*

\_ di - - - gue, Et lut\_te dé\_ses\_pé\_ré - ment.

OLYMPIA.

*p.*

Heu\_reux instants de — la fa - ti - - - gue,

*p* *f* *dim.*

*o.*

Du — calme et de l'a\_pai\_se - ment

*pp*

PAUL.

*léger.*

Dans ma ré\_sistan\_ce sté - ri - le

Me voi - là poussif a - bat - tu

OLYMPIA.

Ce - la vous rendra plus fa - ci - le

La pra\_tique de la ver -

- tu. Un' deux Un' deux

PAUL. Un' deux Un' deux

0. Et — quand fi — nit l'ex — pé — ri —

P. un' deux un' deux un' deux un' deux

*p* *pp*

0. — en — — ce Le mal dis — pa — raît —

P. un' deux un' deux un' deux un' deux

0. tout — va — bien — Plus de nerfs, — plus d'im — pa — ti —

P. un' deux un' deux un' deux un' deux

O. *en - - - ce* *On n'a plus rien!*

P. *un' deux un'*

*pp*

O. *Plus rien!*

P. *On n'a plus rien!* *Plus rien!*

O. *Plus rien!* *Rien!* *(Parlé)*

P. *Plus rien!* *Rien!* *(Parlé)*

*pp* *morendo.* *ppp*



## SORTIE.

N<sup>o</sup> 15. bis

Moderato.

PIANO.

*mf*

Ped.

☆ Ped.

Ped.

☆ Ped.

*pp*

## FINALE.

TOUS LES PERSONNAGES

N<sup>o</sup> 17.And.<sup>no</sup> sans lenteur.

OLYMPIA.

O Cé - sar je te pro - cla - me

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

Mon maître, mon beau vainqueur, En me touchant jusqu'à l'a-me.

Tu m'as pri-se par le cœur, Si ton ar-

-dente tendres-se Souffre d'avoir atten-du Je veux, crois

0. en ma prome - se Rattraper l'amour per - du. Nul bonheur, nul bon -

JULES CÉSAR.

Nul bonheur, nul bon -

*una corda.*  
*pp*

0. -heur ne vaudra - le nô - - - tre, Sois - prêt à

J. -heur ne vaudra - le nô - - - tre, Sois - prêt à

0. vi - vre d'heu - reux jours! Fièrè d'être à ton

J. vi - vre d'heu - reux jours! Fièrè d'être à ton

0. 
  
bras je re-di-rai tou-jours J'aim'mieux celui-
   
1. 
  
bras je re-di-rai tou-jours J'aim'mieux celui-

0. 
  
-là celui-là qu'un au-tre.
   
1. 
  
-là celui-là qu'un au-tre.

**Allegretto.**

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

Tous, gens des lo - ges, de for -

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

- ches - tre, Des bal - cons et du pa - ra - dis,

Nous vou - dri - ons pour un tri -

- mes - tre Res - ter sur les co - lonns Moïris.

Qu'i - ci vo - tre ga - lan - te - ri - e S'af -

0. *f* *p* *f*

\_ firme en bra - vos — é - cla - tants Montrez nous tous que vous ê - tes con -

0. *ff*

\_ tents, — Mes - dames et mes - sieurs c'est moi qui vous en -

(On parle) *presque parlé.*

0. *pp*

pri - - - e. Al - lons, al - lons, al - lons, al - lons tapez des

0.

mains, Don - nez nous un bru - yant suf - fra - ge

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

ap - plau - dir tous les Fo - rains.

1<sup>rs</sup> Sop. OLYMPIA et CLORINDE avec les 1<sup>rs</sup> Sop.

Al - lons, al - lons, al - lons, al - lons tapez des mains,

2<sup>ds</sup> Sop. M<sup>me</sup> BONIFACE et M<sup>me</sup> JUPITER avec les 2<sup>ds</sup> Sop.

Al - lons, al - lons, al - lons, al - lons tapez des mains,

Tén. PAUL et JULES avec les 1<sup>rs</sup> VALPURGIS et GAILLAC avec les 2<sup>ds</sup>

Al - lons, al - lons, al - lons, al - lons tapez des mains,

Basses. TOELOUSE avec les 1<sup>rs</sup> Basses.

Al - lons, al - lons, al - lons, al - lons tapez des mains,

*ff*

Don - nez nous un bru - yant suf - fra - ge

Don - nez nous un bru - yant suf - fra - ge

Don - nez nous un bru - yant suf - fra - ge

Don - nez nous un bru - yant suf - fra - ge

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

Al - lons, al - lons, al - lons, al - lons faites ta - pa - ge Pour

*pp*



ap - plau - dir tous les Fo - rains .

ap - plau - dir tous les Fo - rains .

ap - plau - dir tous les Fo - rains .

ap - plau - dir tous les Fo - rains .

*ff*

8

8

8

8