

OPÉRA ET CONCERTS
DE GENÈVE

MAISON MUSICALE

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RÉPERTOIRE CHOUDENS



MOUCHERON

Opérette Bouffe en Un acte
DE

E. LETERRIER et A. VANLOO

MUSIQUE

DE

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MOUCHERON

OPERETTE BULFFE EN UN ACTE

Représentée pour la première fois au Théâtre de la Renaissance le 10 Mai 1881.

<i>Personnages.</i>	<i>Artistes.</i>
Berthe	M ^{elles} MILY-MEYER.
M^{me} Boulinaud	— DESCLAUZAS.
Gabrielle	— NORETTE.
Lucien	MM. JOLLY.
Belphégor	— BELLIARD.

Lisbeth, Loulou, Gertrude, Jenny.

Pensionnaires.

Pour toute la Musique, la Mise en Scène, le droit de représentations,
s'adresser à M^s CHOUDENS, FILS, Éditeur - Propriétaires de M^{lle} MOUCHERON, pour tous pays.

CATALOGUE DES MORCEAUX.

	Pages.	
OUVERTURE	1.	
1 COUPLETS..... <i>Autrefois j'étais plus ingambe</i> Belphégor, M ^{me} Boulinaud	10.	
2 CHŒUR ET COUPLETS	<i>Deux à deux du silence</i> Belphégor, M ^{me} Boulinaud	15.
3 RONDEAU..... <i>Ah! que c'est embêtant</i> Berthe.....	20.	
4 COUPLETS DU MOUCHERON .. <i>Il était plusieurs jeunes filles</i>	Berthe.....	50.
5 TRIO	<i>Allez, parlez!</i> Berthe, Gabrielle, Lucien	54.
6 DUO	<i>Le troupiér est unique</i> Berthe, Belphégor	45.
7 COUPLET FINAL..... <i>Puisque c'est la fête</i>	Berthe, Belphégor.....	65.

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DE LA VILLE DE GENÈVE

BIBLIOTHÈQUE MUSICALE

5, Promenade du Fin



OUVERTURE.

All.^o maestoso.

PIANO. *ff*

ff

p

più f

sf

sf

pp

rall.

p

a Tempo

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a steady eighth-note accompaniment in the bass and a melody in the treble with some chords.

Second system of musical notation. The bass line continues with eighth notes, and the treble line has chords and a melodic line. A dynamic marking of *mf* is present in the second measure.

Third system of musical notation. The bass line has a more active eighth-note pattern. Dynamic markings of *f* and *mf* are present in the first and second measures respectively.

Fourth system of musical notation. The bass line continues with eighth notes. Dynamic markings of *f*, *mf*, *f*, and *cresc.* are present in the first, second, third, and fourth measures respectively.

Fifth system of musical notation. The bass line has a steady eighth-note accompaniment. Dynamic markings of *cresc.* and *ff* are present in the second and third measures respectively.

Sixth system of musical notation. The bass line features triplets of eighth notes. Dynamic markings of *pp* and *leggiro.* are present in the second and third measures respectively. The treble line has chords and a melodic line.

a Tempo.

Cl. solo

The first system of music consists of two staves. The upper staff contains a series of triplets of eighth notes, with the first triplet marked with a '3' above it. The lower staff provides a harmonic accompaniment with chords and single notes. A 'rail.' marking is placed between the two staves in the second measure.

The second system continues the piece with similar melodic lines in the upper staff and accompaniment in the lower staff. The tempo remains 'a Tempo'.

The third system shows the continuation of the musical theme, with the upper staff featuring more complex melodic patterns and the lower staff providing a steady accompaniment.

The fourth system continues the piece, with the upper staff showing a melodic line that moves across the system, and the lower staff providing a consistent harmonic support.

Plus vite.

The fifth system is marked 'ff' (fortissimo) and 'Plus vite.' (faster). It features a more active melodic line in the upper staff with triplets, and a more rhythmic accompaniment in the lower staff.

The sixth system is marked 'pp' (pianissimo). It features a melodic line in the upper staff with triplets and a more delicate accompaniment in the lower staff.

First system of a piano score. The right hand features a complex rhythmic pattern of triplets and sixteenth notes. The left hand is mostly silent.

Allegro (mouv^t de Valse un peu modéré)

Second system of the piano score. It begins with a trill in the right hand and a *rall.* marking. The tempo then returns to *Allegro* with a *pp* dynamic. The right hand has a melodic line, and the left hand provides harmonic support with chords.

Third system of the piano score. The right hand continues with a melodic line, and the left hand has a steady accompaniment of chords.

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

Fifth system of the piano score. The right hand has a melodic line, and the left hand continues with a steady accompaniment. A *p* dynamic marking is present.

Sixth system of the piano score. The right hand has a melodic line with a *f* dynamic marking. The left hand continues with a steady accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and a dynamic marking of *p* (piano) in the second measure. The bass staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line with a dynamic marking of *f* (forte) in the third measure. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features a melodic line with a dynamic marking of *sf* (sforzando) in the fourth measure. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a dynamic marking of *sf* (sforzando) in the first measure. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a dynamic marking of *f* (forte) in the first measure. The bass staff continues the accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with a dynamic marking of *ff* (fortissimo) in the second measure. The system concludes with a double bar line and a key signature change to two sharps (F# and C#) and a time signature change to 2/4. The tempo marking **1° Tempo.** is placed above the final measure.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment of chords. The tempo marking *dolce.* is written in the first measure.

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

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

Fourth system of musical notation. The tempo marking *Plus vite.* is written above the treble staff. The dynamic marking *ff* is written in the bass staff. The treble staff features triplets and slurs.

Fifth system of musical notation. The dynamic marking *pp* is written in the bass staff. The treble staff continues with triplets and slurs.

Sixth system of musical notation. The treble staff ends with a trill marked *tr.* and a wavy line. The bass staff has a *rall.* marking. The system concludes with a double bar line and a 3/4 time signature.

1^o Tempo.

First system of musical notation. Treble clef, bass clef, 3/4 time signature. Dynamics include *pp*. The system contains six measures of music.

Second system of musical notation. Treble clef, bass clef, 3/4 time signature. The system contains six measures of music.

Third system of musical notation. Treble clef, bass clef, 3/4 time signature. Dynamics include *p*. The system contains six measures of music.

Fourth system of musical notation. Treble clef, bass clef, 3/4 time signature. Dynamics include *f*. The system contains six measures of music.

Fifth system of musical notation. Treble clef, bass clef, 3/4 time signature. Dynamics include *p*. The system contains six measures of music.

Sixth system of musical notation. Treble clef, bass clef, 3/4 time signature. Dynamics include *f*, *p*, and *sf*. The system contains six measures of music.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* is present in the second measure.

Second system of musical notation. The right hand continues with chords, and the left hand has a more active melodic line. A dynamic marking of *f* is in the second measure, and *ff* appears in the fourth measure. An 8-measure rest is indicated above the right hand in the fourth measure.

Third system of musical notation. The right hand features a rapid, ascending melodic line. A dynamic marking of *fff* is in the second measure. The instruction **Plus vite.** is written above the right hand in the third measure.

Fourth system of musical notation. The right hand has a melodic line with accents and slurs. The left hand continues with chords and a melodic accompaniment.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a steady accompaniment of chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with slurs and ties. The bass staff provides a steady accompaniment with chords.

Third system of musical notation. The treble staff features a melodic line with eighth-note runs and slurs. The bass staff continues with a harmonic accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs and an 8-measure rest indicated by a dashed line. The bass staff has a harmonic accompaniment.

Fifth system of musical notation. The treble staff begins with an 8-measure rest and continues with a melodic line. The bass staff has a harmonic accompaniment, including a double bar line and a repeat sign.

COUPLETS.

BELPHEGOR, M^r BOULINARD.N^o 1.

Allegro.

PIANO.

f

BELPHEGOR.

1. Au - tre - fois j'é - tais plus in -
2. Au - tre - fois j'é - tais plus in -

- gam - be J'ai vi - si - té le Ca - na - da, Ea - mé -
- gam - be J'ai pra - ti - qué plus d'un mé - tier, Je me fis

- rique et le Kamtscha - ka, Ce n'est pas là que j'ai per - du ma
d'a - bord pa - pe - tier,

jam - be. Puis je par -
Bientôt a -

M^c BOUL.

Ce n'est pas là qu'il a per-du sa jam - be

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "jam - be. Puis je par - Bientôt a -". The middle staff is a vocal line in treble clef with the same key signature and time signature, containing the lyrics "Ce n'est pas là qu'il a per-du sa jam - be". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

- cou - rus l'Ar - chi - pel, La cô - te de Co - ro - man -
- près in - gé - ni - eur, Je fi - nis par ê - tre dan -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "- cou - rus l'Ar - chi - pel, La cô - te de Co - ro - man -" on the first line and "- près in - gé - ni - eur, Je fi - nis par ê - tre dan -" on the second line. The middle staff is a vocal line in treble clef with the same key signature and time signature, containing the lyrics "- près in - gé - ni - eur, Je fi - nis par ê - tre dan -". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

- del, Ce n'est pas là que j'ai per-du, perdu ma jam - be.
- seur,

M^c BOUL.

Ce n'est pas

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "- del, Ce n'est pas là que j'ai per-du, perdu ma jam - be." on the first line and "- seur," on the second line. The middle staff is a vocal line in treble clef with the same key signature and time signature, containing the lyrics "- seur,". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

J'ai vu Pé - kin, j'ai vu Nan -
 A - près ce - la changeant d'é -
 là qu'il a per - du, perdu sa jam - be.

- kin J'ai vu Pa - ris pres de Pan - tin Ce n'és pas
 - tat Je m'enga - geai com - me sol - dat,

- là que j'ai per - du, - per - du ma jam - be.

M^r BOUL.
 Ce n'est pas

Bf
 Mais la
 M:
 B: là qu'il a perdu, perdu sa jam - be. Mais la où?

Bf
 où? Mais la où? ah! la où?

M:
 B: Mais la où?

Bf
 ah! la où? Ah! ma foi je n'en sais rien du tout,

B^r

Ah! la où? ah! la où? Ah! ma foi je n'en sais rien du tout.

B^r

la où? la où? Ah! ma foi je n'en sais rien du tout.

M^c BOUL.

Oui la où? oui la où? Ah! ma foi il n'en sait rien du tout.

mf

B^r

Ah! la la où? ah! la la où? Je n'en sais rien du tout.

M^c
B.

Ah! la la où? ah! la la où? Il n'en sait rien du tout.

f

f

CHŒUR
et
COUPLETS DES PENSIONNAIRES.
LES PENSIONNAIRES.

№ 2.

Maestoso.

PIANO. *p*

1^{re} Sop. LISBETH, LOULOU.

Deux à deux en si - len - ce Que — cha - cu - ne sa - van - ce

2^d Sop. GERTR. JENNY.

Deux à deux en si - len - ce Que — cha - cu - ne sa - van - ce

f

At - tenti - on au mou - vement, Dé - fi - lez à gauche En a - vant! Le

f

At - tenti - on au mou - vement, Dé - fi - lez à gauche En a - vant! Le

bus - te droit, bais - sons la - tête Al - lons souhai - tons lui la fête!

bus - te droit, bais - sons la tête Al - lons souhai - tons lui la fête!

f

p
At - tenti - on au mou - vement, Défi - lez à gauche En a - vant! en a - vant!

p
At - tenti - on au mou - vement, Défi - lez à gauche En a - vant! en a - vant!

p

f
En avant! en - vant!

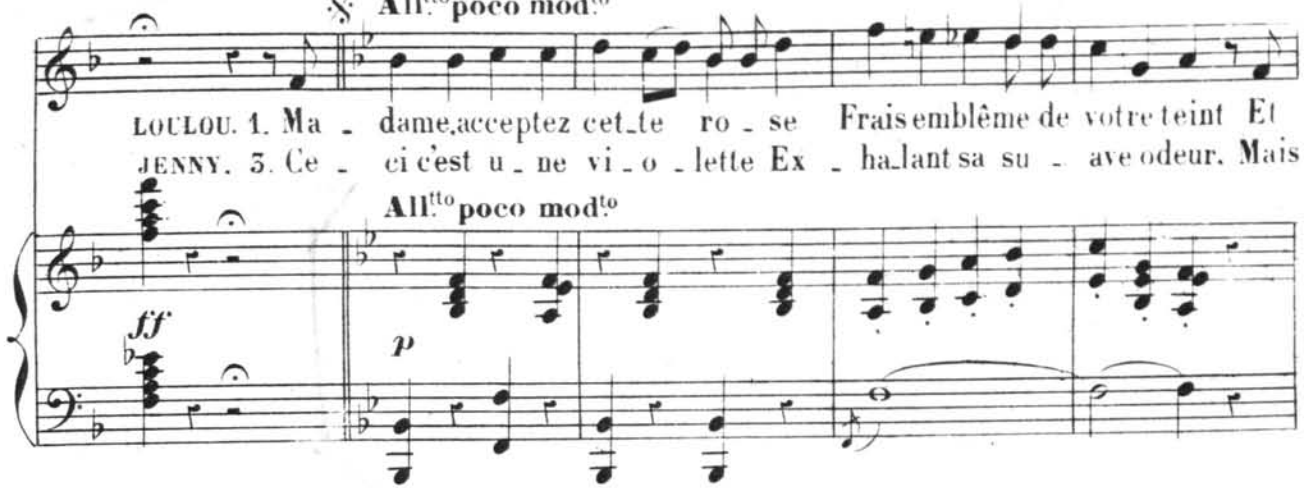
f
En avant! en a - vant!

p

♩ All^{to} poco mod^{to}

LOULOU. 1. Ma - dame, acceptez cet - te ro - se Frais emblème de votre teint Et
JENNY. 5. Ce - ci c'est u - ne vi - o - lette Ex - ha - lant sa su - ave odeur. Mais

All^{to} poco mod^{to}



LISBETH.
GERTRUDE.

Lo
J.
com - me vous a peine é - clo - se Aux premiers rayons du ma - tin 2. Pre -
se cachant et peu co - quette; Ac - cep - tez là, c'est vo - tre sœur 4. Doux



Li.
G.
- nez aus - si cet - te per - venche Dont la co - rol - le de sa - phir Com -
sym - bo - le de l'in - no - cence I - gnorant mè - me le dan - ger Pre -



Li.
G.
- me vo - tre tail - le se - penche Aux souffle lé - ger du zé - phir
- nez a - vec toute as - su - ran - ce Ce bouquet de fleur d'ò - ran - ger



TUTTI.

Puis_que c'est la fê - te de ma - dam' Bou - li - nard

Puis_que c'est la fê - te de ma - dam' Bou - li - nard De

mf *marcato.*

De madam'Bou-li_nard Qu'on crie à tue tê - te

madam'Bou-li_nard, De madam'Bou-li_nard Qu'on crie à tue tê - te

Et de tou.te part, Et de tou.te part:

Et de tou.te part, Et de tou.te part, Et de tou.te part:

marcato.

f

Vi - ve la saint Bouli - nard Vi - ve la saint Bouli - nard

f

Vi - ve la saint Bouli - nard Vi - ve la saint Bouli - nard

Vi - ve, vi - ve la saint Bouli - nard, Vi - ve la saint Bou - li -

Vi - ve, vi - ve la saint Bouli - nard, Vi - ve la saint Bou - li -

1^{re} fois. Pour finir.

_nard! - 3 Ce - nard! -

_nard! - nard! -

1^{re} fois. Pour finir.

ff *ff*

RONDEAU.

BERTHE, LES PENSIONNAIRES.

N^o 3. Allegro.

PIANO.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo) and *f* (forte).

BERTHE.

Berthe's first vocal entry is on a treble clef staff. The lyrics are: "Ah! que c'est em - bê - tant! Ah! que c'est". The piano accompaniment is on a grand staff. Dynamics include *p* (piano).

Berthe's second vocal entry is on a treble clef staff. The lyrics are: "é - ner - vant! Je ne puis plus, non, j'ai beau fai - re Vi - vre long -". The piano accompaniment is on a grand staff.

Berthe's third vocal entry is on a treble clef staff. The lyrics are: "- temps comme ce - la. Ah! que c'est em - bê - tant! Ah! que c'est". The piano accompaniment is on a grand staff. Dynamics include *p* (piano).

Be
é - ner_vant! La pen_si - on quelle ga - le - re Mes en -

Be
_fants j'en ai jusque la. A cinq ou six ans à pei - ne vite on vous

Be
(avec une grosse voix)
met en pen - sion En di_sant: Un enfant gè - ne tous les jours a la mai -

Be
_son, Alors a - dieu con - fi - tu - res, Gui - gnols et chevæux de

Be
bois. C'est le temps des é_cri - tu - res Qui vous noir - cis - sent les doigts. Hé -

retenez un peu

B: *retenez un peu*
 _las! quelle nourri - tu - re! Du bœuf, des œufs, des pru - neaux, Le
p
retenez un peu.

riten.

più riten.

a Tempo.

B: tout ar - ro - sé d'eau pu - re, j'ou - bli - ais les ha - ri - cots.
riten.
più riten.
a Tempo.

B: Ah! que c'est em - bê - tant! Ah! que c'est é - ner - vant
 1^{re} Sop.
 PENSIONNAIRES. C'est em - bê - tant C'est
 2^{de} Sop. C'est em - bê - tant C'est

B: Je ne puis plus non j'ai beau fai - re Vi - vre long -
 é - ner - vant C'est é -
 é - ner - vant C'est é -

Be

_temps comme ce - la. Ah! que c'est em - bê - tant! Ah! que c'est

_ner - - - vant! C'est em - bê - tant!

_ner - - - vant! C'est em - bê - tant!

Be

é - ner - vant! La pen - si - on quelle ga - le - re j'en

C'est é - ner - vant! De la pen - si - on j'en

C'est é - ner - vant! De la pen - si - on j'en

cresc.

Be

ai jus - que là. Ce n'est

ai jus - que là.

ai jus - que là.

f

B¹

A - lors sou - dain no - tre mè - re Ral -

B²

- lon - ge tous les ju - pons, Quand on vou - drait

B³

au - con - trai - re Les por - ter un peu moins longs.

B⁴

Les por - ter un peu moins longs. Ah!

B♭

Ah! que c'est em - bè - tant! que c'est é - ner - vant!

1^{rs} Sop.

C'est embè - tant! C'est

2^{ds} Sop

C'est embè - tant! C'est

p

B♭

Je ne puis plus, Non j'ai beau fai - re Vivre longtemps comme ce -

é - nervant! C'est é - ner - -

é - nervant! C'est é - ner - -

B♭

- la, Ah! que c'est em - bè - tant! Ah! que c'est

- vant! C'est em - bè - tant!

- vant! C'est em - bè - tant!

é - ner - vant! La pen - si - on! Quel - le ga -

1^{rs} et 2^{ds} Sop.

C'est é - ner - vant La pen - si - on! Quel - le ga -

cresc.

-lè - re! Mais en - fants! J'en ai jus - que là. La pen - si - on Quelle ga -

-lè - re! Mais en - fants! J'en ai jus - que là. La pen - si - on Quelle ga -

cresc.

Animé.

-lè - re, J'en ai jus - que là.

-lè - re, J'en ai jus - que là. La pen - si - on, la pen - si - on quel - le ga -

Animé.

f

29

Ah! — quel - le ga - lè - re
lè - re! Quel - le ga - lè - re! J'en ai jus - que

The first system consists of a vocal line in a soprano clef (B¹) and a piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment has a treble and bass staff with chords and moving lines.

Oui, — J'en ai jus - que là. Oui, J'en
là. Oui, J'en ai jus - que là. J'en ai jus - que là. Oui, J'en

The second system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment has a treble and bass staff with chords and moving lines.

ai jus - que là, jus - que là.
ai jus - que là, jus - que là.

ff

The third system continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment has a treble and bass staff with chords and moving lines. A dynamic marking of *ff* is present.

8

The fourth system is a piano accompaniment consisting of a treble and bass staff with chords and moving lines. It begins with a measure marked with a fermata and the number 8.

COUPLETS DU MOUCHERON.

BERTHE, LES PENSIONNAIRES

N^o 4.

All^o mod^{to}

tr *S* *tr*

PIANO. *ff*

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It consists of two systems of a grand staff. The first system features a treble clef with a melodic line containing trills and a bass clef with a strong, rhythmic accompaniment. The second system continues the accompaniment with a *ff* dynamic marking.

BERTHE.

1. Il é - tait
2. La pe - ti -

The first system shows the vocal line for Berthe, which is mostly silent, followed by two alternative lyrics. Below it, the piano accompaniment continues with a *p* dynamic marking.

plusieurs jeun - les Qui dans une ins - ti - tu - ti - on
- te n'é - tait pas bê - te Com - me si - gne par - ti - cu - lier

The second system contains the second vocal line and its piano accompaniment. The lyrics describe a group of young girls in an institution.

Dou - ces mi - gnon - nes et gen - til - les Gé - missaient sous l'op -
Tout ce qu'elle a - vait dans la tête El - le ne l'a - vait

The third system contains the third vocal line and its piano accompaniment. The lyrics describe the gentle nature of the girls and their suffering.

-pres. si - on. Un jour leur maîtresse un cer - bê - re Per.
 pas au pied A - lors vou - lant ti - rer ven - gean - ce De

-dant tout à coup la rai - son O - sa nommer dans
 l'in - juste et san - glant af - front El - le ra - mas - sa

sa co - lè - re La plus pe - ti - te Mou - che -
 cette of - fen - se Di - sant soit je suis

-ron. Moucheron!
 LES PENSIONNAIRES
 Hi! Moucheron! hi!

B[♭] Moucheron!

Mouche - ron! Ah! hi!

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat clef with lyrics "Moucheron!". The middle staff is a vocal line in B-flat clef with lyrics "Mouche - ron! Ah! hi!". The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

B[♭] Le Moucheron se ven - ge - ra Et ri - ra bien qui le dernier ri - ra

tr *tr* *tr* *tr*

pp

The second system of the musical score consists of three staves. The top staff is a vocal line in B-flat clef with lyrics "Le Moucheron se ven - ge - ra Et ri - ra bien qui le dernier ri - ra". The middle staff is a vocal line in B-flat clef with trills marked "tr". The bottom staff is a piano accompaniment with treble and bass clefs, marked "pp". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

B[♭] Le Mouche.ron se ven - ge - ra Et ri - ra bien qui le

tr *tr* *tr*

The third system of the musical score consists of three staves. The top staff is a vocal line in B-flat clef with lyrics "Le Mouche.ron se ven - ge - ra Et ri - ra bien qui le". The middle staff is a vocal line in B-flat clef with trills marked "tr". The bottom staff is a piano accompaniment with treble and bass clefs. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

B♭

der - nier ri - ra, Le Mou - che - ron hi!

hi! Le Mou - che - ron

B♭

se ven - ge - ra, se ven - ge - ra, hi!

hi, se ven - ge - ra, hi!

B♭

se ven - ge - ra.

se ven - ge - ra.

tr

TRIO.

BERTHE, GABRIELLE, LUCIEN.

N^o 5.

All^o vivo.

PIANO.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with a slanted line indicating a melodic contour. The left hand provides harmonic support with chords and single notes. The key signature has one sharp (F#) and the time signature is 2/4. The dynamic marking is *fp*.

BERTHE.

Berthe's first vocal line is on a single staff. The lyrics are: "Al-lez! Par-tez! Cou-rez! Fuy-ez!". The piano accompaniment continues with the same rhythmic pattern as the introduction. The dynamic marking is *pp*.

Berthe's second vocal line is on a single staff. The lyrics are: "Dé-cam-pez sans plus d'at-ten-te, Ou crai-gnez la tan-". The piano accompaniment continues. The dynamic marking is *ff*.

Berthe's third vocal line is on a single staff. The lyrics are: "-te! Al-lez! Par-tez! Cou-rez! Fuy-ez!". The piano accompaniment continues. The dynamic marking is *pp*.

GABRIELLE.

Gabrielle's vocal line is on a single staff. The lyrics are: "Al-lons! Par-tons! Cou-rons! Fuy-ons!". The piano accompaniment continues. The dynamic marking is *p*.

LUCIEN.

Lucien's vocal line is on a single staff. The lyrics are: "Al-lons! Par-tons! Cou-rons! Fuy-ons!". The piano accompaniment continues. The dynamic marking is *p*.

B[♭] Dé_campez sans plus d'at_ten_te. La

G. Dé_campons sans plus d'at_ten_te, La tan -

L. Dé_campons sans plus d'at_ten_te, Oui, crai_gnons la tan -

cre - - - - - sen -

B[♭] *crese.* tan - - - - - te! Et mainte_nant dé_pê_chez-

G. - - - - - te!

L. - - - - - te!

do. *p*

B[♭] -vous La pe_ti - te porte est ou_ver - - - - - te! Sans plus tar -

B^c 
 _ der Embras_sons-nous, embras_sons - nous, em -
 GABRIELLE.
 Em -
 LUCIEN.
 Embras_sons-nous, em -


B^c 
 _ bras - sons - nous! A - dieu _____ Ga_bri -
 G. 
 _ bras - sons - nous!
 L. 
 _ bras - sons - nous!


B^c 
 _ el - le! _____
 G. 
 A - dieu _____ Ber - the! _____


Be
A - dieu _____ Mon - sieur! _____

L.
A - dieu _____

Be
Aimez-la bien!

L.
Ber - the! Ah! ça dé -

L.
- ci - dé - ment je rê - ve! Voi - là que c'est moi qu'on en -

L.
- lè - ve Non, vrai - ment! je n'y comprends rien, Je n'y com -

B^e Al_lez! Par_tez! Courez! Fuy_ez!

G. Al_lons! Par_tons! Courons! Fuy_ons!

L. prends plus rien! Al_lons! Par_tons! Courons! Fuy_ons!

pp

B^e Dé_cam_pez sans plus d'at_ten_te Ou craignez la tan - - -

G. Dé_campons sans plus d'at_ten_te Ou craignons la tan - - -

L. Dé_campons sans plus d'at_ten_te Ou craignons la tan - - -

B^e - te! Al_lez! Par_tez! Cou_rez! Fuy_ez! Dé_cam_pez sans

G. - te! Al_lons! Par_tons! Cou_rons! Fuy_ons! Dé_cam_pons sans

L. - te! Al_lons! Par_tons! Cou_rons Fuy_ons! Dé_cam_pons sans

p

cresc.
 B^c plus d'at_ten_te Ou craignez la tan - te, la tan - te, la tan - te, la
 G. plus d'at_ten_te Ou craignons la tan - te, la tan - te, la tan - te, la
 L. plus d'at_ten_te Ou craignons la tan - te, la tan - te, la tan - te, la

cresc. *f*
 B^c tan - te, la tan - te, la tan - te, la tan - te, la tan - te, la tan - -
 G. tan - te, la tan - te, la tan - te, la tan - te, la tan - te, la tan - -
 L. tan - te, la tan - te, la tan - te, la tan - te, la tan - te, la tan - -

B^c - - - te!
 G. - - - te!
 L. - - - te!

Andante.

BERTHE.

Quand vous se-rez sur la rive é-trangè-re A-mis-songez à

Andante.

cel-le qui resta, Quand vous se-rez tout au

bout-de la ter-re Nou-bli-ez pas cel-le qui

vous ai - ma Ne pleu-rez

ritard.

GABRIELLE.

Ah! ah!

LUCIEN.

Ah! ah!

suivez *pp* *dolce.*

Très vite

pas! Ne pleurez pas! Ne pleurez pas!

ah! ah! ah! ah! Nous ne pleurons

ah! ah! ah! ah! Nous ne pleurons

dolce. *f.* **Très vite.**

Ne pleurez pas! Ne pleurez pas! Ne pleurez pas! Ne -

pas! Nous ne pleurons pas! Nous ne pleurons pas! Nous ne

pas! Nous ne pleurons pas! Nous ne pleurons pas! Nous ne

Lent.

pleu - - rez pas!

pleu - - rons pas!

pleu - - rons pas!

Allegro.

1^o Tempo.

B^c

Pre - nez sans per - dre de temps La

1^o Tempo.

pp

cre - *scen* -

B^c

f

clé des champs, La clé des champs. ———

GABRIELLE. *f*

La clé des champs. ———

LUCIEN. *f*

La clé des champs. ———

f

do. *di - mi - ni - en - do.*

B^c *pp*

Al - lez! Par - tez! Cou - rez! Fuy - ez! Dé - cam - pez sans plus d'at - ten - te

G. *pp*

Al - lons! Par - tons! Cou - rons! Fuy - ons! Dé - cam - pons sans plus d'at - ten - te

L. *pp*

Al - lons! Par - tons! Cou - rons! Fuy - ons! Dé - cam - pons sans plus d'at - ten - te

pp

B^e Ou craignez la tan - te! Al - lèz! Par - tez!

G. Ou craignons la tan - te! Al - lons! Par - tons.

L. Ou craignons la tan - te! Al - lons! Par - tons!

p legg.

B^e Cou - rez! Fuy - ez! Dé - cam - pez sans plus d'at - ten - te Ou crai - gnez la

G. Cou - rons! Fuy - ons! Dé - cam - pons sans plus d'at - ten - te Ou crai - gnons la

L. Cou - rons! Fuy - ons! Dé - cam - pons sans plus d'at - ten - te Ou crai - gnons la

crese.

B^e tan - te, la tan - te, la tan - te, la tan - te, la tan - te, la

G. tan - te, la tan - te, la tan - te, la tan - te, la tan - te, la

L. tan - te, la tan - te, la tan - te, la tan - te, la tan - te, la

B^r *f* tan - te, la tan - te, la tan - te, la tan - - - -

G. *f* tan - te, la tan - te, la tan - te, la tan - - - -

L. *f* tan - te, la tan - te, la tan - te, la tan - - - -

B^r -te! Par - tez! Fuy - ez! Al - lez! Cou - rez! Fuy - ez Par - tez!

G. -te! Par - tons! Fuy - ons! Al - lons! Cou - rons! Fuy - ons Par - tons!

L. -te! Par - tons! Fuy - ons! Al - lons! Cou - rons! Fuy - ons Par - tons!

ff

BUO.

BERTHE, BELPHEGOR.

N^o 6.

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand features a melody with triplets and a forte (*f*) dynamic. The left hand provides a simple harmonic accompaniment with a few notes.

BERTHE.

Le trou_pier est u_ni_queSoussa

This system shows the vocal line for Berthe and the piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a forte (*ff*) dynamic and includes triplet figures in both hands.

This system continues the vocal line for Berthe and the piano accompaniment. The vocal line includes the lyrics "bel - le tu_ni_que, Au doux son de la mu - si - que Rien as -". The piano accompaniment continues with a steady accompaniment.

This system concludes the vocal line for Berthe and the piano accompaniment. The vocal line includes the lyrics "- su - re - ment, N'est aus - si char - mant, — N'est aus - si char - mant! Le trou -". The piano accompaniment features a piano (*p*) dynamic and includes triplet figures.

B^c - pier est u - ni - que Sous sa bel - le tu - ni - que, Aux doux sons de la mu -

B^c - si - que Rien as - su - re - ment N'est aus - si char - mant

B^c N'est aus - si - char - mant!
BELPH.
Il - - - - - tour - ne les tê - tes par ses

B^c Il - - - - - tour - ne les tê - tes par ses airs vain - queurs,
B^c airs vain - queurs, II - - - - -

B^c Il fait des conquêtes et prend
 B^c fait des conquêtes et prend tous les cœurs,
 (Piano accompaniment)

B^c tous les cœurs,
 B^c Il tourne les têtes par ses airs vainqueurs,
 (Piano accompaniment)

B^c tourne les têtes par ses airs vainqueurs.
 B^c Il fait des conquêtes et prend
 (Piano accompaniment)

B^c Il prend tous les cœurs, tous les cœurs. Qu'il est
 B^c tous les cœurs.
 (Piano accompaniment)

B¹ beau dè - tre mi - li - tai - re Ah! si ce - la pou - vait se

B¹ fai - re Je voudrais è - tre gé - né - ral Ou bien seu -

B¹ - le - ment ca - po - ral, ou ca - po - ral Ça m'est é -
BELPH.
Général!

B¹ - ral.
B² Eh bien com - man - dez la ma - nœu -

Et vous al - lez me voir à l'œu -

mf *f*

BERTHE. *poco rall.*
Mais 'a - vant tout bu - vez un brin, bu - vez, bu - vez un pe - tit brin.

p *p*

Je le veux

At - ten - ti - on à la ba - guet - te. For -

bien.

(Elle fait le tour du théâtre suivie de Belphégor)

mez les rangs marchez au pas.

Fix! por_tez ar_me! ar_me bras! Pré_sen_tez ar_me! croi_séz ette!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Fix! por_tez ar_me! ar_me bras! Pré_sen_tez ar_me! croi_séz ette!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

Et maintenant mar_

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for the first two measures, followed by the lyrics "Et maintenant mar_". The piano accompaniment continues with similar rhythmic patterns, ending with a melodic flourish in the right hand.

chons! BELPH. Marchons à la ba_taille!

Marchons! mar_chons! A la ba_

The third system features a vocal line and piano accompaniment. The vocal line has a rest for the first two measures, then the lyrics "chons! BELPH. Marchons à la ba_taille!". The piano accompaniment features a prominent, rhythmic pattern of eighth notes in the right hand. The lyrics "Marchons! mar_chons! A la ba_" are written below the vocal line.

Dé_fi_lez vi_ve_ ment, Ma_

_taille Dé_fi_lons vi_ve_ ment,

The fourth system features a vocal line and piano accompaniment. The vocal line has a rest for the first two measures, then the lyrics "Dé_fi_lez vi_ve_ ment, Ma_". The piano accompaniment continues with rhythmic patterns, including a "cresc." marking. The lyrics "_taille Dé_fi_lons vi_ve_ ment," are written below the vocal line.

B^e -nœuvrons preste - ment. Et vi - ve

B^e Et vi - ve la mi - trail - le!

The first system of the score consists of two vocal staves (B^e and B^e) and a piano accompaniment. The vocal parts enter with the lyrics '-nœuvrons preste - ment.' and 'Et vi - ve'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

B^e la mi - trail - le (imitant la trompette) Ta ra ta ta ta ta

B^e Ta ra ta ta ta ta ta

The second system continues the vocal and piano parts. The vocal staves have lyrics 'la mi - trail - le' and 'Ta ra ta ta ta ta'. The piano accompaniment includes dynamic markings *f* and *p*. The right hand of the piano part has a melodic line with some grace notes, while the left hand provides harmonic support.

B^e - ta Ta ra ta ta ta ta ta ra ta ta ta ra ta ta

B^e Ta ra ta ta ta ta

The third system shows the vocal parts with lyrics '- ta' and 'Ta ra ta ta ta ta ta ra ta ta ta ra ta ta'. The piano accompaniment continues with a similar rhythmic texture. The vocal staves show some melodic movement in the upper voice.

B^e ta ra ta ta ta ra ta ta ta ra ta ta ta ra ta ta ta ta ta ta

The fourth system is dominated by the vocal staves, which feature a series of triplets of eighth notes with the lyrics 'ta ra ta ta ta ra ta ta ta ra ta ta ta ta ta ta'. The piano accompaniment is mostly silent, with some final chords visible at the end of the system.

B^c ta ra ta ta ta ra ta- ta ra ta ta ta ra ta ta La trom - pet - te

p

B^c son - - ne
BELPH. (imitant la trompette)

Ta ra ta ta ta ra ta ta ta ta ta ra ta

p

B^c (imitant la trompette)
Ta ra ta ta ta ra ta

B^c ta La trom - pet - te son - - ne

p

B^c ta ra ta ta ta ra ta ta La trom - pet - te son - - ne

p

B¹ Ta ra ta ta ta ra ta ta ra ta ta ta ja ta ta la trom - pet - te

BERTHE.

E¹ Et puis le tambour ra ta plan ra ta plan plan plan plan
son - - ne Et puis le

B¹ Boum boumboum boum boum boum boum

B² tambour ra ta plan ra ta planplanplanplanplan

B¹ et le canon tonne Pif! paf! pif!

B² Boum boum boum boum boum boum boum boum

B^e paf! la poudre dé - tonne.

E^e Pif! paf! pif! pouf! la poudre dé -

The first system of music consists of three staves. The top staff is for the soprano voice (B^e), the middle for the alto voice (E^e), and the bottom for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are 'paf! la poudre dé - tonne.' for the soprano and 'Pif! paf! pif! pouf! la poudre dé -' for the alto.

B^e Pif! paf! pif! paf! pif! paf! pif! paf! la trompette

B^e tonne. la trompette sonne

The second system of music consists of three staves. The top staff is for the soprano voice (B^e), the middle for the alto voice (B^e), and the bottom for the piano accompaniment. The lyrics are 'Pif! paf! pif! paf! pif! paf! pif! paf! la trompette' for the soprano and 'tonne. la trompette sonne' for the alto.

E^e sonne Ta ra ta ta ta ta ta ra ta ta ra ta

B^e Ta ra ta ta ta ta

The third system of music consists of three staves. The top staff is for the soprano voice (E^e), the middle for the alto voice (B^e), and the bottom for the piano accompaniment. The lyrics are 'sonne Ta ra ta ta ta ta ta ra ta ta ra ta' for the soprano and 'Ta ra ta ta ta ta' for the alto. There are triplets indicated by a '3' above the notes.

B^e ta ta ra ta ta ta ra ta ta ta ra ta ta ra ta ta ta ra ta

p

The fourth system of music consists of two staves. The top staff is for the soprano voice (B^e) and the bottom for the piano accompaniment. The lyrics are 'ta ta ra ta ta ta ra ta ta ta ra ta ta ra ta ta ta ra ta' for the soprano. The piano part includes a dynamic marking of *p* (piano).

ta La trom-pet-te son - ne Ta ra ta ta ra ta

La trom-pet-te son - ne Ra ta ta ta ta ta

ta ra ta ta ta ra ta ta La trom-pet-te son-ne! La trom-pette

ta ta ta ta ta ta ta La trom-pet-te son-ne! La trom-pette

son - ne La trom-pet-te son -

sonne La trom-pet-te sonne La trom-pet-te sonne La trom-pet-te

-ne Ta ra ta ta ta ta ta ra ta ta ta ta ta ta.

sonne Ra ta ta ta ta ta ta ta ta ta ta ta.

Andante.

B^c No_tre manoeuvre est termi -

Andante

B^c -née Re_po_sons-nous Allons je paie u_ne tour -

BELPH.

Re_po_sons - nous

B^c -né_e Et je ver-se garde à vous! (presque gris)

B^c U_ne tour_né_e! Je ne l'ai pas vo -

B^c Al_lons, bu_vez! — et garde à vous! Buvez à vo_tre gé_né -

B^c -lé_e!

mf

- ral! Bu - vez à vo - tre gé - né -

je bois, je bois - tout m'est é - gal!

mf

- ral!

rit. Je bois, je bois tout m'est é - gal! De -

Allegretto.

rit. *p*

Le voi - là gris!

- vant mes yeux tout danse Me voi - là gris! Me voi - là gris! Et

Il a trop pris! De

de ce rhum je pen - se Jen ai trop pris! Jen ai trop pris!

- vant ses yeux tout dan - se Le voi - là gris! Le
 Me voi - là gris!

voi - là gris! II
 Et de ce rhum je pen - se J'en ai trop pris!

a trop pris! Mais bah! tant pis au
 J'en ai trop pris Mais bah! tant pis au

animé.

p *animé.*

diable la mé_lan_co_lie! Al - lons, bu - vons et vi - ve, vi - ve la fo - lie! Ah!
 diable la mé_lan_co_lie! Al - lons, bu - vons et vi - ve, vi - ve la fo - lie! Ah!

B♭

bah! tant pis au diable la mé_lan_co_lie! Al_lons, buvons, al_lons buvons et

B♭

bah! tant pis au diable la mé_lan_co_lie! Al_lons, buvons, al_lons buvons et

B♭

vi_ve la fo_li_e!

B♭

vi_ve la fo_li_e! Ah! nom d'un nom ah! sa_pris_

B♭

ti! La crà_ne fem_me voi_là t'y! Ah! quel dom_

BERTHE.

B♭

- mage que vous ay_ez votre â_ge!

BELP.

Comment mon â_ge? comment mou â_ge?

B¹ Ah si vous n'é-tiez pas si vieux!

B² Moi vieux! c'est une calomni-e!

p *tr*

B¹ Ah! si vous n'é-tiez pas boiteux! Eh

B² Boi-teux, moi! mais jamais de la vi-e!

p *tr*

B¹ bien tous ces cheveux là

B² (Il jetté sa perruque)
Mes cheveux te - nez les voi -

crese.

B¹ BERTHE.
-là. Eh bien et cet-te jambe - là.

B² BERP.
Ma

p

Parlé
Allons donc! ça n'a pas

B^c jam - be te - nez la voi - là!

Un peu moins vite.

p *p*

été sans peine.

BERTHE.

Comment vous n'étiez pas un inva -

p

B^c - li - de

BELP.

In - va - li - de moi nul n'est plus so - li - de Je suis jeune et pim -

f

ritard.

B^c Il chante il

B^c - pant Vigoureux et pimpant vigoureux et pim - pant vigoureux et pim - pant.

rit.

dansel Ah! qu'le chan - ce! De - vant ses yeux tout dan - se Le
p

voi - là gris! Le voi - là gris! Et
 BELP.
 Me voi - là gris!

de ce rhum je pense Il en a trop pris! Il
 J'en ai trop pris!

a trop pris! De - vant ses yeux tout dan - se Le voi - là gris! Le
 De - vant mes yeux tout dan - se Me voi - là gris! Me
pp

presser peu à peu.

B^c voi - là gris! Le voi - là gris! Et de ce rhum il a trop

(se mettant à danser)

B^c voi - là gris! Me voi - là gris!

pressez peu à peu.

toujours plus animé.

B^c pris Il a trop pris! Il a trop pris!

B^c Regardez! regardez! Allons faites moi vis-à-

f

B^c - vis. Allons faites moi vis-à - vis.

f

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several trills (tr) marked above notes. The lower staff is in bass clef and contains a bass line with chords and some melodic movement. The key signature has two sharps (F# and C#).

The second system continues the piece with similar melodic and bass line patterns. Trills are still present in the upper staff. The bass line features chords and some eighth-note patterns.

The third system shows a change in the bass line, with more sustained chords and some longer note values. The upper staff continues with its melodic line and trills.

The fourth system features a more active bass line with eighth-note patterns and chords. The upper staff continues with its melodic line.

The fifth system continues the piece with similar melodic and bass line patterns. The bass line features chords and some eighth-note patterns.

The sixth system concludes the piece. The upper staff has a melodic line with some trills. The bass line features chords and some eighth-note patterns. A fermata is placed over the final notes of both staves.

COUplet FINAL.

LES PERSONNAGES, LES PENSIONNAIRES.

7

1^o Tempo.

1^{re} SOPRANI

2^d SOPRANI

PIANO.

ff

f

Puisque c'est la fê - te De

Puisque c'est la fê - te De

madam' Boulinard; De madam' Boulinard

madam' Boulinard, De madam' Boulinard, De madam' Boulinard

marcato.

Qu'on crie à tue tê - te Et de tou-te part.

Qu'on crie à tue tê - te Et de tou-te part, Et de tou te part,

marcato.

Et de toute part: *J* Vi - ve la Saint Boulinard Vi - ve

Et de toute part: *f* Vi - ve la Saint Boulinard Vi - ve

f

la Saint Boulinard Vi - ve, vi - ve la Saint Bouli - nard Vi - ve la Saint

la Saint Boulinard Vi - ve, vi - ve la Saint Bouli - nard Vi - ve la Saint

RIDEAU.

Bou - li - nard! —

Bou - li - nard! —

ff

FIN.