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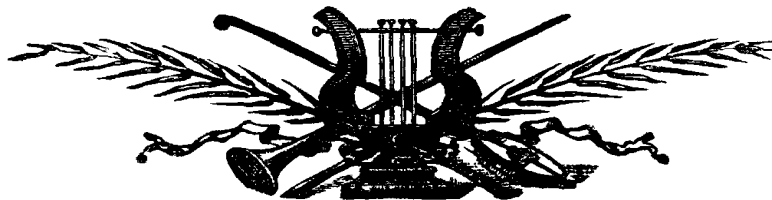
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# RIP

OPERA-COMIQUE EN QUATRE ACTES

Musique de **ROBERT PLANQUETTE**

**Partition complète — PIANO ET CHANT**



*Publié avec l'autorisation de*  
**CHOUDENS, Éditeur**

**J. TALLANDIER, Editeur**  
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# RIP

OPÉRA-COMIQUE en 3 ACTES et 7 TABLEAUX

Représenté au Théâtre de la Gaité, à Paris, le 18 Octobre 1894.

<i>Personnages.</i>	<i>Créateurs.</i>	<i>Personnages.</i>	<i>Créateurs.</i>
RIP.....	MM. SOULACROIX.	NELLY.....	M <sup>mes</sup> BERNAERT.
ICHABOD.....	— P. FUGÈRE.	KATE.....	— M. SULLY.
NICK.....	— DEKERNEL.	JACINTHE.....	— R. MARCELLE.
DERRICK.....	— MAUZIN.	LOWNA.....	<i>Petite</i> S. COLIN.
HUDSON.....	— NIVETTE.	PETIT JACQUES.	<i>Petit</i> F. ROUQUET.

JACQUES : M. ...

Pour toute la Musique, de la Mise en Scène, le droit de Représentation,  
S'adresser à M. CHOUDENS fils, Éditeur-Propriétaire de RIP, pour tous pays.

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# OUVERTURE

**Allegro risoluto.**

PIANO

The first system of the Overture consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The music begins with a piano (*p*) dynamic and quickly moves to a fortissimo (*ff*) dynamic. The notation includes chords, eighth notes, and sixteenth notes.

The second system continues the musical piece with two staves. It maintains the 6/8 time signature and key signature. The fortissimo (*ff*) dynamic is sustained throughout this system.

The third system continues the musical piece with two staves. The fortissimo (*ff*) dynamic is maintained. The notation features complex chordal textures and rhythmic patterns.

**Allegretto.**

The fourth system begins with two staves. The tempo changes to Allegretto. The key signature remains three sharps. The time signature changes to 2/4. The music starts with a piano (*p*) dynamic. The notation includes long notes and rests.

**leggiero.**

The fifth system continues with two staves. The tempo is marked leggiero. The piano (*p*) dynamic is maintained. The notation features light, flowing passages with long notes and rests.

II

RIP.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. There are some slurs and accents over the notes.

Second system of musical notation, continuing the piece. It includes a large slur over a phrase in the treble clef and a fermata over a note in the bass clef.

Third system of musical notation, featuring a piano (*p*) dynamic marking in the bass clef. The music continues with intricate melodic and harmonic patterns.

Fourth system of musical notation, showing further development of the musical themes. A fermata is present over a note in the bass clef.

Fifth system of musical notation, with complex rhythmic patterns and melodic lines in both staves.

Sixth system of musical notation, concluding the piece with a flourish (*ss*) in the bass clef.

OUVERTURE.

First system of musical notation, featuring a treble and bass staff. The key signature has three sharps (F#, C#, G#). The music includes various notes, rests, and dynamics such as *sf*.

Second system of musical notation, featuring a treble and bass staff. The key signature has three sharps. The music includes various notes, rests, and dynamics such as *p*.

Third system of musical notation, featuring a treble and bass staff. The key signature has three sharps. The music includes various notes, rests, and dynamics.

Allegro risoluto.

Fourth system of musical notation, featuring a treble and bass staff. The key signature has three sharps. The music includes various notes, rests, and dynamics such as *sf*.

Fifth system of musical notation, featuring a treble and bass staff. The key signature has three sharps. The music includes various notes, rests, and dynamics such as *sf*.

Tempo di Valse.

sans presser

Sixth system of musical notation, featuring a treble and bass staff. The key signature has three sharps and the time signature is 3/4. The music includes various notes, rests, and dynamics such as *sans presser*.

IV

RIP.

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

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and harmonic themes established in the first system.

Third system of musical notation. The tempo marking **Più animato** is written in the right-hand part of the staff. The music becomes more rhythmic and active.

Fourth system of musical notation, featuring more complex rhythmic patterns and dynamic markings such as accents and slurs.

Fifth system of musical notation, showing a continuation of the piece with various musical notations including slurs and dynamic markings.

Sixth system of musical notation, the final system on the page, concluding the piece with a sustained melodic line in the treble and a rhythmic accompaniment in the bass.

OUVERTURE.

**Più animato.**

**Mod con espress.**

VI

RIP.

The first system of music consists of two staves. The treble staff contains a melodic line with a triplet of eighth notes in the first measure, followed by a half note, a quarter note, and another triplet of eighth notes. The bass staff provides a simple accompaniment with quarter notes and rests.

The second system continues the melodic line from the first system. It features a half note, a quarter note, and a half note in the treble staff, with corresponding accompaniment in the bass staff.

The third system begins with a *rit.* (ritardando) marking. The treble staff has a triplet of eighth notes followed by a quarter note. A *b<sub>3</sub>* (tritone) is indicated below the notes. The system then changes to a 2/4 time signature with the tempo marking *Allegro.* The bass staff continues with accompaniment.

The fourth system includes the lyrics *-ma - to e cresc.* The treble staff shows a melodic line with a sharp sign above the first note. The bass staff features a strong dynamic marking *ff* (fortissimo) and consists of block chords.

The fifth system continues with a *ff* dynamic marking. The treble staff has a melodic line with eighth notes and a half note. The bass staff consists of block chords.

The sixth system is marked *Moderato quasi Allto*. The treble staff features a melodic line with eighth notes and a half note. The bass staff consists of block chords.



OUVERTURE.

The first system of the Overture features a treble and bass clef. The treble clef part consists of a series of chords, while the bass clef part has a more melodic line with some grace notes.

The second system continues the musical theme, with the treble clef part showing more complex chordal textures and the bass clef part providing a steady accompaniment.

The third system includes the instruction *Più* in the bass clef part, indicating a slight increase in tempo or intensity.

The fourth system is marked *animato* in the bass clef part, indicating a more lively and energetic tempo.

The fifth system continues the *animato* section, featuring a prominent melodic line in the treble clef and a supporting bass line.

The sixth system concludes the page with a trill (*tr*) in the treble clef, a fortissimo (*ff*) dynamic marking, and a *All<sup>to</sup>* tempo change. The bass clef part features a melodic line with a mezzo-forte (*mf*) dynamic marking.

VIII

RIP

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the right hand with a triplet of eighth notes in the third measure, and a steady accompaniment in the left hand.

The second system continues the piece. The right hand has a melodic line with some grace notes and accents. The left hand provides a consistent accompaniment. There is a small 'x' mark in the bass staff of the third measure.

The third system shows further development of the melodic and accompanimental themes. It includes a triplet in the right hand and accents on several notes.

The fourth system introduces a change in dynamics and tempo. The word "Animato" is written above the staff, and "rit" (ritardando) is written below the bass staff. The music becomes more rhythmic and intense.

The fifth system continues with the "Animato" section. The right hand features a series of chords and rhythmic patterns, while the left hand maintains a steady accompaniment.

The sixth system concludes the piece. It features a strong "ff" (fortissimo) dynamic throughout. The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar accompaniment.

**CHOEUR, SCENE ET COUPLETS**

KATE, JACINTHE, DERRICK, CHOEUR

**N 1**

*Allegro moderato*

**PIANO**

The first system of the piano accompaniment is written in 2/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes G4, A4, B4, C5, and D5, with dynamics markings *p*, *poco a poco*, *cres*, and *scen*. The bass staff provides a harmonic accompaniment with chords in the left hand.

The second system continues the piano accompaniment. The treble staff has a melodic line with notes E5, F#5, G5, and A5, with a dynamic marking *do*. The bass staff continues with harmonic accompaniment.

The third system of the piano accompaniment features a more complex melodic line in the treble staff with notes B5, C6, and D6, and a dynamic marking *p*. The bass staff continues with harmonic accompaniment.

The fourth system of the piano accompaniment includes a dynamic marking *p* and a section labeled "RIDEAU" in the treble staff. The treble staff has a melodic line with notes E5, F#5, G5, and A5. The bass staff continues with harmonic accompaniment.

The fifth system of the piano accompaniment concludes the piece with a final melodic line in the treble staff and a final chord in the bass staff. The piece ends with a double bar line and a common time signature (C).

Même mouvt

Sop  
Vi - ve le meilleur des rois! - - - - - Vive à jamais Georges

Ten  
Vi - ve le meilleur des rois! - - - - - Vive à jamais Georges

Basses  
Vi - ve le meilleur des rois! - - - - - Vive à jamais Georges

Même mouvt

trois! - - - - - De là-bas, de tout là - bas, Du fin fond -

trois! - - - - - De là-bas, de tout là - bas, Du fin fond -

trois! - - - - - De là-bas, de tout là - bas, Du fin fond -

*dolce*

de l'An-gle - ter - re Vers nous tous il tend ses

de l'An-gle - ter - re Vers nous tous il tend ses

de l'An-gle - ter - re

ACTE I. — CHOEUR, SCÈNE ET COUPLETS.

bras De là-bas, de tout là-bas, Cen'est pas  
bras De là-bas, de tout là-bas, Cen'est pas  
Il tend ses bras De tout là-bas,  
un roi c'est un père! Cen'est pas un roi, c'est un  
un roi c'est un père! Cen'est pas un roi, c'est un  
C'est un père! Cen'est pas un roi, c'est un  
père. Vi-ve le bon roi d'An-gle-ter-  
père. Vi-ve le bon roi d'An-gle-ter-  
père. Vi-ve le bon roi d'An-gle-ter-

*più animato*

-rel Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges  
 -rel Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges  
 -rel Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges

*più animato*

trois! Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges  
 trois! Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges  
 trois! Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges

rit. *Allto*  
 trois! Roi de l'An - gle - ter - - - re!  
 trois! Roi de l'An - gle - ter - - - re!  
 trois! Roi de l'An - gle - ter - - - re!

*Allto leggiero*  
 - re!  
 - re!  
 - re!

DERRICK

Où donc est

Detailed description: This system features a bass line for the character Derrick. The lyrics 'Où donc est' are written below the bass staff. The music is in G major and 4/4 time. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Rip? il va - ga - bon de Sans même au

Detailed description: This system continues the bass line for Derrick. The lyrics 'Rip? il va - ga - bon de Sans même au' are written below the bass staff. The piano accompaniment continues with the same rhythmic pattern.

plus grand roi du mon . de Por - ter, por - ter ses vœux, Sa -

Sop. C'est vrai

Ten. C'est vrai

Basses. C'est vrai

Detailed description: This system concludes the bass line for Derrick with the lyrics 'plus grand roi du mon . de Por - ter, por - ter ses vœux, Sa -'. It also includes vocal parts for Soprano (Sop.), Tenor (Ten.), and Basses (Basses.), each with the lyrics 'C'est vrai'. The piano accompaniment continues with the same rhythmic pattern.

Bass staff with musical notation in G major, C time signature.

vez vous ce qu'il fait? Je lui fe-rai pay - er un tel for-

Treble staff with musical notation.

Mais non!

Treble staff with musical notation.

Mais non!

Bass staff with musical notation.

Mais non!

Piano accompaniment with treble and bass staves, including *ff* dynamic marking and **1<sup>o</sup> Tempo** instruction.

Bass staff with musical notation.

fait.

Treble staff with musical notation.

Vi - ve le meil-leur des rois! Vive a ja-mais Geor-ges

Treble staff with musical notation.

Vi - ve le meil-leur des rois! Vive à ja-mais Geor-ges

Bass staff with musical notation.

Vi - ve le meil-leur des rois! Vive à ja-mais Geor-ges

Piano accompaniment with treble and bass staves, including *ff* dynamic marking and **1<sup>o</sup> Tempo** instruction.



trois! Vi - ve le mei\_lleur des rois! Vive à ja - mais Geor\_ges

trois! Vi - ve le mei\_lleur des rois! Vive à ja - mais Geor\_ges

trois! Vi - ve le mei\_lleur des rois! Vive à ja - mais Geor\_ges

rit

trois! Out, vive à ja - mais Geor\_ges trois!

trois! Oui, vive à ja - mais Geor\_ges trois!

trois! Oui, vive à ja - mais Geor\_ges trois!

DERRICK

Je pu - ni -

2. — Rip.

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Meno mosso.

JACINTHE.

-rai ce mi-sé-ra-ble Rip... Hé

Meno mosso.  
pp

-las! Ah! ne le pu-nis-siez

pas, Ay-ez pour lui de l'in-dul-gence Et pardon-nez a son ab

DERRICK.

Piu animato

-sen - ce. Non! ma-gis -

pomposo animato

D

-trat, moi, je veux être Le plus fi - dèle ap -

D

-pui du roi, Et, quand on ou - tra - ge mon

U

maî - tre, J'ap - pli - que sans pi - tié la loi!

D

Et quand on ou - tra - ge mon maî - tre J'ap - pli - que

cre # - - - - - scen - - - - - do.

*ad lib.*

D

sans pi - tié - la loi!

*suivez.*

**Tempo di Polka non troppo.**

**JACINTHE**

Soyez bon, Le par-don Est votre a - pa - na - ge,

*mf*

**Tempo di Polka non troppo.**

Dans vos yeux Plus joyeux J'en lis le pré - sa - ge.

Il flai-blit, Il sou-rit, Son cœur de- vient ter- dre.

*Più animato.*

Con- tre nous Son cour-poux Ne peut le dé- fen- dre.

*p*

**DERRICK.** **JACINTHE.**

Non, non, non! Si, si, mon- sieur, si, si, mon- sieur, si,

*f* *p*

**DERRICK** **JACINTHE.**

si, vous ê- tes bon! Non, non, non! Si, si, mon

*f* *p*

DERRICK,

J. \_sieur, si, si, mon sieur, si, si, vous ê - tes bon! Non, non,

JACINTHE

D. non! Ah! laissez moi vous dé - sar - mer Lais - sez moi vous cal - mer.

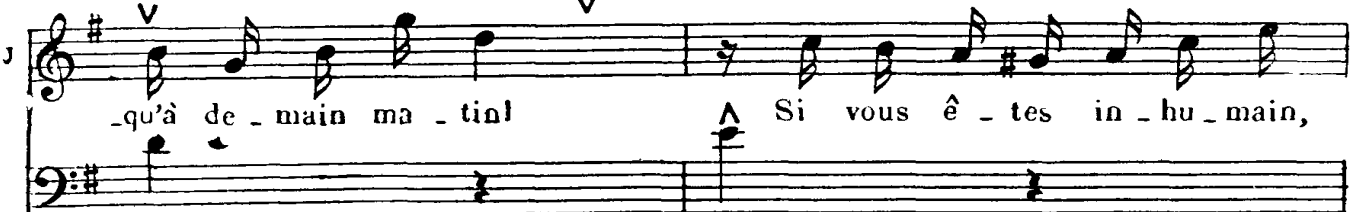

JACINTHE.

J. Si vous fai - tes le vi - lain, Si vous ê - tes in - hu - main, Je par - le - rai jus -

DERRICK

Non! non! non! non! non!



J. \_qu'à de - main ma - tin!  Si vous ê - tes in - hu - main,

non non



J  
Je par-le-rai, par-le-rai jus - qu'à de - main!

D  
non! non, non, non, non!

1<sup>o</sup> Tempo.

J  
Soy - ez bon, Le par - don Est votre a - pa -

D  
*p* avec les Basses  
Ahl! ahl! ahl! ahl!

Sop.  
Soy - ez bon, Le par - don Est votre a - pa -

Tén *p*  
Ahl! ahl! ahl! ahl! ahl! ahl!

Basses.  
Ahl! ahl! ahl! ahl!

1<sup>o</sup> Tempo.

J. 
 This system contains the first musical system. It features a vocal line with lyrics: "\_na - ge Dans vos yeux Plus joy - eux". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes chords and single notes.

J. 
 This system contains the second musical system. It features a vocal line with lyrics: "J'en lis le pré - sa - ge. Il fai - blit,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes chords and single notes.



Il sou - rit, Son coeur de - vient ten - dre,  
 Il sou - rit, Son coeur de - vient ten - dre,  
 ah! ah! ah! ah! ah! ah! ah!  
 ah! ah! ah! ah! ah! ah! ah!

**Piu animato**

Con - tre nous Son cour - roux Ne peut le dé -  
 Con - tre nous Son cour - roux Ne peut le dé -  
 Ah! ah! ah! ah! ah! ah! Ah! ah! ah!

**DERRICK avec les Bassés**

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

First system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics: *\_fen - dre, . Oui, son coeur de -*. The third and fourth staves are piano accompaniment with lyrics: *ah! ah! ah! Ah! ah! ah!*. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8.

Second system of musical notation. It consists of five staves. The top two staves are vocal lines with lyrics: *\_vient plus doux, de - vient ah! — plus doux!*. The third and fourth staves are piano accompaniment with lyrics: *ah! ah! ah! ah! ah! ah!*. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. A dynamic marking *f* is present in the piano accompaniment.

Piano introduction in G major, 6/8 time. The right hand features a triplet of eighth notes in the first measure. The left hand plays a simple bass line. Dynamics include *pp*.

Vive Georges trois!

Sop  
Tén  
Basses

Vive à ja - mais Geor - ges  
Vive à ja - mais Geor - ges  
Vive à ja - mais Geor - ges

(Parlé)

Tambour

*f*

Three vocal parts (Soprano, Tenor, Basses) and a drum part (Tambour) perform the chorus. The vocal parts enter with a *f* dynamic. The drum part has a *pp* dynamic and includes a spoken section marked *(Parlé)*.

trois, Vive à ja - mais Geor - ges trois! *cresc*

trois, Vive à ja - mais Geor - ges trois! *cresc*

trois, Vive à ja - mais Geor - ges trois! *cresc*

*mf* *f* *cre*

The vocal parts continue with the chorus, marked with *cresc* (crescendo). The piano accompaniment starts at *mf* and increases to *f* in the final measures, marked with *cre* (crescendo).

**a Tempo.**

Vi - ve le meil-leur des  
Vi - ve le meil-leur des  
Vi - ve le meil-leur des  
- scen - do.

**a Tempo.**

rois! Vive à ja - mais Geor- ges  
rois! Vive à ja - mais Geor- ges  
rois! Vive à ja - mais Geor ges  
ben marcato.

trois! De là - bas, de tout là -  
trois! De là - bas, de tout là -  
trois! De là - bas, de tout là -

*dolce*

-bas, Du fin fond de l'Angle-ter - re Vers nous

-bas, Du fin fond de l'Angle-ter - re Vers nous

-bas, Du fin fond de l'Angle-ter - re

tous il tend ses bras, De là-

tous il tend ses bras, De là-

Il tend ses bras,

-bas, de tout là - bas, Ce n'est pas un roi, C'est un

-bas, de tout là - bas, Ce n'est pas un roi, C'est un

De tout là - bas C'est un

pè - rel Ce n'est pas un roi, C'est un  
 pè - rel Ce n'est pas un roi, C'est un  
 pè - rel Ce n'est pas un roi, C'est un

pè - re. Vi - ve le bon roi D'An - gle - ter -  
 pè - re. Vi - ve le bon roi D'An - gle - ter -  
 pè - re. Vi - ve le bon roi D'An - gle - ter -

**Più animato.**

-rel Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges  
 -rel Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges  
 -rel Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges

**Più animato.**

trois! Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges

trois! Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges

trois! Vi - ve le meil - leur des rois! Vive à ja - mais Geor - ges

trois! Oui, Vive à ja - mais Geor - ges trois!

trois! Oui, Vive à ja - mais Geor - ges trois!

trois! Oui, Vive à ja - mais Geor - ges trois!

*rit.*

*mf*

*p*

*pp*

# SORTIE

No 1 bis

*Animato.*

SOPRANOS

Vi\_ve le meil\_leur des rois! Vive à ja\_mais Geor\_ges

TÉNORS

Vi\_ve le meil\_leur des rois! Vive à ja\_mais Geor\_ges

BASSES.

Vi\_ve le meil\_leur des rois! Vive à ja\_mais Geor\_ges

*Animato.*

PIANO

*ff*

trois! Vi\_ve le meil\_leur des rois! Vive à ja\_mais Geor\_ges

trois! Vi\_ve le meil\_leur des rois! Vive à ja\_mais Geor\_ges

trois! Vi\_ve le meil\_leur des rois! Vive à ja\_mais Geor\_ges



trois, Oui, Vive à ja - mais Geor - ges trois!

trois, Oui, Vive à ja - mais Geor - ges trois!

trois, Oui, Vive à ja - mais Geor - ges trois!

*rit.*

*mf*

*pp*

*ppp*

4. — Rip.

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J. TALLANDIER, ÉDITEUR, 8, rue Saint-Joseph, PARIS (2<sup>e</sup> arr<sup>e</sup>).

**AIR.**

AIR.

**No 2.**

*Mod<sup>to</sup> quasi All<sup>to</sup>*

**PIANO**

*mf* *dim.* *f*

Ped. Ped.

**RIP 1<sup>er</sup> COUPLET**

Vi - ve la pa - res - se Voi - là ma maî - tressel Je vais

*mf*

la ser - vant En la sui - vant Le nez au vent; J'ai - mē la mon - ta - gne

*rall.* **Tempo**

*rall.* **Tempo**

Ped. ⊕

Les près la cam - pa - gne, Je chan - te les bois A plei - ne

R

voix! J'ai-me le ton-ner-re Les cieux et la ter-re.

*dim.*

R

Mais il est un bien Qu'à tout je pré-fè-

*senza*

Ped.  $\oplus$

R

*misterioso.*

re C'est un rien, Un souffle un

Ten *p*

Quoi donc

Basses *p*

Quoi donc

*ritard*

*p*

*ben marcato.*

poco rit.

R

rien U - ne boucle d'or Sous le vent lé - gè - re C'est un

suivez.

Detailed description: This system contains the first two measures of the piece. The vocal line (soprano) starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are 'rien U - ne boucle d'or Sous le vent lé - gè - re C'est un'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A triplet of eighth notes is marked with a '3' above it in the second measure.

R

rien, un soufleur. rien, U - ne blanche main qu'on a dans sa

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'rien, un soufleur. rien, U - ne blanche main qu'on a dans sa'. The piano accompaniment continues with chords and moving lines.

R

main, C'est un rien, un soufleur rien, U - ne boucle

Tén. *p*

C'est un rien, un soufleur rien,

Basses. *p*

C'est un rien, un soufleur rien,

Detailed description: This system contains the final two measures and includes three vocal parts. The main vocal line (soprano) has the lyrics 'main, C'est un rien, un soufleur rien, U - ne boucle'. Below it are two parts: 'Tén.' (Tenor) and 'Basses.' (Basses), both starting with a piano (*p*) dynamic. The lyrics for these parts are 'C'est un rien, un soufleur rien,'. The piano accompaniment continues with chords and moving lines.

R

d'or sous le vent lé - gè - re, C'est un rien, un souffle un

suivez.

Detailed description: This system contains the first two staves of music. The vocal line (treble clef) begins with a triplet of eighth notes. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

R

rien, U - ne blan - che main qu'on a dans la main.

*ff* agitato molto

Detailed description: This system contains the next two staves. The vocal line continues with a melodic line. The piano accompaniment includes a dynamic marking of *ff* and the instruction *agitato molto* in the right hand.

R

2<sup>d</sup> COUPLET

Oui, dans

*dim.* *p*

Detailed description: This system contains the third and fourth staves. The vocal line has a rest followed by the word 'Oui, dans'. The piano accompaniment features a dynamic marking of *dim.* and *p*.

R

la pa - res - se Est tou - te sa - ges - se Pour el - le les gens ont

Detailed description: This system contains the final two staves. The vocal line continues with the lyrics 'la pa - res - se Est tou - te sa - ges - se Pour el - le les gens ont'. The piano accompaniment maintains the rhythmic accompaniment.

in-dul-gents In - tel-li-gents Sous le vert feuiLla-ge Sous le

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "in-dul-gents In - tel-li-gents Sous le vert feuiLla-ge Sous le".

frais om-bra-ge Pur de tous remords Moi je m'en - dors

The second system continues the musical piece with the lyrics: "frais om-bra-ge Pur de tous remords Moi je m'en - dors". The piano accompaniment includes some chords with a sharp sign (#) in the bass line.

J'ai - me tout le monde D'a - mi - tié pro-fon-de Mais il

The third system of music has the lyrics: "J'ai - me tout le monde D'a - mi - tié pro-fon-de Mais il". The piano accompaniment features a prominent bass line with a long note in the first measure.

est un bien Qu'à tout je pré - fè - - -

The final system on the page contains the lyrics: "est un bien Qu'à tout je pré - fè - - -". The piano accompaniment continues with a steady bass line.

*misterioso..*

re C'est un rien, un souffle un

Tén. *p*

Quoi. donc

Basses.

Quoi donc

*p*

ben marcato

R

rien U-ne bou cle d'or Sous le vent lé-gè-re C'est un

suivez.

R

rien, un souffle un rien, U-ne blanche main qu'on a dans sa

R

main C'est un rien un souffle un rien, U - ne boucle

Tén *p*

C'est un rien un souffle un rien,

Basses *p*

C'est un rien un souffle un rien,

R

d'or sous le vent. lé - gè - re, C'est un rien, un souffle un

suivez.

R

rien, U - ne blan - che main qu'on a dans sa main.

*f* agitato molto.

*dim.*



# CHANSON

NELLY

N° 3

All<sup>to</sup> grazioso.

PIANO.

1<sup>er</sup> COUPLET

NELLY

Quel chagrin, hé-las dans ma vi - e Et que mon sort est mal-heu -

-reux Je ne me sais — pas une a - mi - e Qui

5. — RIP

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ad lib. a Tempo.

N n'ait un ma - ri mer - veil - leux, Tous a - mou - reux, ten -

suivez. a Tempo.

N - dres, fi - dè - les Em - pres - sés, ga - lants et sou - mis Tous

marcato.

a piacere.

N en - fin des é - poux mo - dè - les On les ci - tait dans le pa -

suivez.

dim

N - ys. Un seul, que je suis mi - sé - ra - ble! Par -

più pp

mi tant d'ex - cel - lents ma ris \_\_\_\_\_ Uu

*dim.*

**Più mosso.**

seul, ne va - lait pas le dia - ble, Et c'est moi qui

**Più mosso.**

*f* *p*

l'ai, Ce n'est pas gai. Un seul ne va - lait pas le dia - ble, C'est

*f*

*suivez.*

moi qui l'ai Ce n'est pas gai

**All<sup>to</sup> grazioso**

*rit.* *f* *mf*

Musical notation for the first system, including vocal line and piano accompaniment.

2<sup>d</sup> COUPLET

J'en connais qui près de leurfem - me Res - tent tou - jours à la mai -

*p*

Ped. **marcato.**

- son, Qui sont tou - jours tout feu, tout flam - me Et

*ad lib.* **a Tempo.**

houillants en tou - te sai - son, Pas de soif, pas de

*ad lib.* **a Tempo.**

*ad lib.* **a Tempo.**

suivez

Ped.  $\oplus$

N  
fan-tai-si - e Ja - mais de fu-reur ni de cris - Par-

*marcato.*

Ped

N  
-fois un peu de ja - lou - si - e, Ce qui pour nous a bien son

*a piacere*

*p* suivez.

N  
prix Un seul é - tait in - sup - por ta - ble Par

*dim*

*più pp*

N  
-mi tant d'ex cel - lents ma - ris Un

*dim*

Ped.

**Più mosso**

seul ne va-lait pas le dia-ble Et c'est moi qui

*p*

**Più mosso.**

*f* *p*

l'ai, Cen'est pas gai, Un seul ne va-lait pas le dia-ble C'est

suivez.

*f*

moi qui l'ai, Ce n'est pas gai,

**Allto grazioso**

*rit.* *f* *mf*

*f*

LÉGENDE

RIP, NELLY.

N° 4

Tempo risoluto.

PIANO

The piano introduction consists of four measures. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It contains whole rests. The middle and bottom staves are grand staff notation. The middle staff starts with a forte (f) dynamic and features a trill (tr) on the first note of each measure. The bottom staff provides a simple harmonic accompaniment.

RIP

The first line of the vocal melody is in the treble clef, starting with a whole rest followed by a quarter note G4, then quarter notes F4, E4, D4, and C4. The piano accompaniment in the grand staff below features a bass line with quarter notes and a treble line with chords and quarter notes.

Aux mon - ta - gues de hats -

The second line of the vocal melody continues with quarter notes B3, A3, G3, and F3, followed by a half note E3. The piano accompaniment continues with similar rhythmic patterns.

- kil Ou voit quand la nuit est noi - te Un vain

The third line of the vocal melody starts with a quarter note D4, followed by quarter notes C4, B3, and A3, then a half note G3. The piano accompaniment continues. The word 'adlib' is written above the final note of the vocal line.

a - vec son ba - ril , Qui veut vous of - frir à moi -

R

-re! Tra la la ah! \_\_\_\_\_

R

Tra la la ah! \_\_\_\_\_ Et l'on en - tend des

R

voix, \_\_\_\_\_ Mur - mu - rant aux grands bois. rit.

**Mod<sup>to</sup> con misterioso.**

R

*le chant tres soutenu* Viens à nous, — tu ver - ras —



R

Les feux et les éclats

ad lib.

De l'or des diamants, des perles de Golconde De trésors qu'envie

NELLY

*dolcissimo con espress*

Fai - tes

un poco rit. ad lib.

raient tous les rois de ce monde

un poco rit. rit.

bien la sourde o  
*p* Fai - tes bien

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. It contains the lyrics "bien la sourde o". The middle staff is another vocal line, marked with a piano (*p*) dynamic, containing the lyrics "Fai - tes bien". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef) with a grand staff bracket. It features a complex rhythmic pattern with many beamed notes and rests.

- reil - - le Fuy - ez  
La sourde o - reil - le

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "- reil - - le Fuy - ez". The middle staff is another vocal line with the lyrics "La sourde o - reil - le". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef) with a grand staff bracket, continuing the complex rhythmic pattern from the first system.

con - ju - rez Le sort  
Fuy - ez, con ju - rez le

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "con - ju - rez Le sort". The middle staff is another vocal line with the lyrics "Fuy - ez, con ju - rez le". The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef) with a grand staff bracket, continuing the complex rhythmic pattern from the previous systems.

Pre - nez garde ! un  
sort ! Pre - nez

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The vocal line begins with the lyrics 'Pre - nez garde ! un' and continues with 'sort ! Pre - nez'. The piano accompaniment features a steady rhythmic pattern with chords and moving lines in both the right and left hands.

rien ré - veil - le  
gar - del un rien ré -

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics 'rien ré - veil - le' and 'gar - del un rien ré -'. The piano accompaniment maintains its accompanimental role, providing harmonic support for the vocal melody.

Le vieux Hol - lan - dais qui  
- veil - le Le vieux Hol - lan - dais qui

The third system of the musical score concludes the page. The vocal line features the lyrics 'Le vieux Hol - lan - dais qui' and '- veil - le Le vieux Hol - lan - dais qui'. The piano accompaniment continues with its characteristic accompanimental texture.

N  
-dort

R  
ad lib.  
-dort.

8 tr tr 8

tr tr f

Detailed description: This system contains the first musical phrase. It features two vocal staves, N and R, and a piano accompaniment. The vocal lines are in a B-flat major key and 4/4 time. The piano accompaniment includes trills in both hands, with a forte (f) dynamic marking. The lyrics are '-dort' for both voices.

2<sup>d</sup> COUPLET.

R  
La mort les a tous cou \_\_chés Les ma \_\_tins, le Ca-pi\_\_tai -

Detailed description: This system contains the second musical phrase, labeled '2d COUPLET'. It features a vocal line for R and piano accompaniment. The lyrics are 'La mort les a tous cou \_\_chés Les ma \_\_tins, le Ca-pi\_\_tai -'. The piano accompaniment consists of chords and single notes.

R  
-ne, Des mon - ceaux d'or sont ca - chés Dans leur

Detailed description: This system contains the third musical phrase. It features a vocal line for R and piano accompaniment. The lyrics are '-ne, Des mon - ceaux d'or sont ca - chés Dans leur'. The piano accompaniment continues with chords and single notes.

R. *ad lib.*  
 fu - nè - bre do - ma - ne. Tra la la ah!

R. Tra la la ah! Et

R. l'on en - tend des voix, Mur - mu - rant aux grands

*Mod<sup>o</sup> non misterioso*  
 bois: le chant bien soutenu Viens à

R

nous, — tu ver-ras — Les

R

feux et les é-clats De l'or des di-a-mants, des perles de Gol-

ad lib

R

-con - de, De trésors qu'envie-raient tous les rois de ce mou -

un poco rit. ad lib. rit.

un poco rit. rit.

NELLY  
dolcissimo con espress

Fai - tes bien la

- de Fai - tes

*p*

N  
sourde o - - reil - - le

R  
bien la sourde o - -

N  
Fuy - ez, con - ju - rez le

R  
-reil - le Fuy - ez, con - - ju -

N  
sott \_\_\_\_\_ Pre - uez gardel un

R  
- rez le sott Pre - uez

N rien ré - veil - le Le

R gar - del Un rien ré - veil - le Le

N vieux Hol - lan - dais qui dort.

R vieux Hol - lan - dais qui dort.

7. — Rip.

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# MUSIQUE DE SCÈNE

N° 4  $b^2$

Moderato con misterioso  
(On parle)

PIANO

*pp*

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a piano (*pp*) dynamic marking. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs. The fifth system concludes with a pianissimo (*ppp*) dynamic marking. The overall mood is mysterious and somber, as indicated by the tempo and performance instructions.

**DUETTO**

N<sup>o</sup> 5 (1)

'NELLY, RIP.

**Alla Barcarolla**

PIANO

RIP.

Il est un pa - ys où mou rê - ve Mal -

*Plegato.*

NELLY.

Quoi des

- gré moi me con - duit sans trê - ve J'y vois des fleurs,

*poco rit.*

N. fleurs, Quoi de l'or C'est un tré - sor Ah!

R. Des fruits de l'or, A cha - que pas un tré - sor J'y

*poco rit*

Ped.

a Tempo

R

vois la ri - chesse é - ter - nel - le Des per - les qui ren - dent plus

*p*

R

bel - le Oui c'est le pa - ys Où les a - mours

*ad lib.*

*cresc.*

NELLY.

Bien vite ou - bli - e Get - te fo -

R

Du - rent, du - rent tou - jours!

*dim.*

*legato.*

N.

- li - e C'est une er - reur Pauvre rê - veur

R.

Non je suis

a piacere.

S C'est un lu - tin qui rit de  
R sa - ge C'est un pié - sa - ge

Tempo.

N toi Il est un pa - ys ou men  
R E - cou - te - moi ! é - cou - te - moi


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

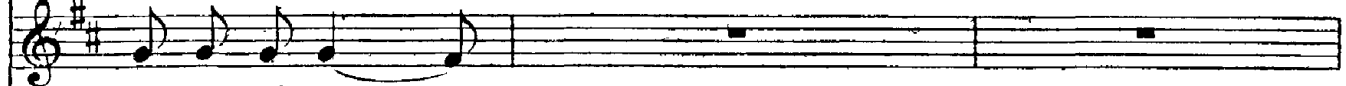
N. rê - ve Com - me toi me con - duitsans trê - ve

N.  J'y vois bonheur, Joie et plaisir, Pas u - ne pla - ce au

R.  Le bon - heur, le bon - heur,



N. *poco rit.*  dé - sir La rou - te se - ra bientôt fai - te C'est

R.  Pas un dé - sir

*poco rit.* *a Tempo.* 

Ped

N.  la dans no - tre mai - son - net - te Là - les a -

R.  Là - les a -



Ped.

*dim.*

N. *dim.*  
- mous ————— Peu - vent aus - si du - rer ————— tou -

R. *dim.*  
- mours ————— Peu - vent aus - si du - rer ————— tou -

*dim.* **suivez.**

⊕ Ped ⊕ Ped ⊕  
(imitant le balancement du canot)

N. *dim.*  
- jours ! E - cou - te

R. *dim.*  
- jours ! **più molto.** Quoi ————— le bou -

*p* *leggero.*

N. *dim.*  
moi ————— Le bon - heur le plus doux est tout près de nous

R. *dim.*  
————— Le plus doux se - rait près de nous près de nous

*cresc.* *dim.*

N. *Où* — le bon — heur Le bon — heur — le bon —

R. *Quoi* — le bon — heur Le bon — heur — le bon —

*a piacere.*

N. —heur le plus doux Se-rait près — de nous!

R. —heur le plus doux Se-rait près de nous!

*suivez.*

*mf* *f* *più animato.*

*f* *ff* *ff*

Ped. ⊕ Ped. ⊕

COUPLETS A 2 VOIX

KATE, ICHABOD

N° 6

ICHABOD.

Moderato.

COUPLET

PIANO.

Moderato.

L'ave-

Musical score for the beginning of the duet. It consists of three staves: a vocal line for Ichabod (treble clef), a vocal line for Kate (treble clef), and a piano accompaniment (grand staff). The tempo is marked 'Moderato.' and the key signature has one flat. The time signature is 2/4. The piano part starts with a mezzo-forte (*mf*) dynamic.

1. *p*  
- nir avec ses fée - ri - es Se pré - sente à mes yeux ra - vis Un dé -

Musical score for the first line of the duet. It includes the vocal line for Ichabod with lyrics and the piano accompaniment. The piano part starts with a piano (*p*) dynamic.

1. - lu - ge de ma - la - di - es Va s'a - bat - tre sur ce pa - ys Ça n'is pas

Musical score for the second line of the duet. It includes the vocal line for Ichabod with lyrics and the piano accompaniment.

1. gra - ve Je suis bon prin - ce, Ça s'ra peu d'chose, pres - que rien Mais n'y aura

Musical score for the third line of the duet. It includes the vocal line for Ichabod with lyrics and the piano accompaniment.

8. — Rip.

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1. pas dans la pro - vin - ce Un'seul' per - sonn'qui s'por - te

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the first measure. The piano accompaniment features a steady bass line and chords in the right hand.

(On parle) KATE. (ils toussent) ICHABOD.

1. bien... L'un'tousse - ra Ahlahlahlah! L'autr'boi - te -

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment includes some melodic flourishes in the right hand.

(ils boitent) KATE.

1. - ra Et f'ra comm' ça. L'autr'souf - fri -

The third system of music features a vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment has a more active right hand with eighth-note patterns.

(éternuements)

1. - ra Du co - ry - za.

The fourth system concludes the page with a vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a complex rhythmic pattern with changes in time signature (3/4 and 2/4).

K  
L'autr'en-fin au-ra l'mal de dents Et pouss'ra des cris dé-chi-

I  
L'autr'en-fin au-ra l'mal de dents Et pouss'ra des cris dé-chi-

K  
-rants Ho-la la la la la Ja ho la la la la la la la

I  
-rants Ho-la la la la la la ho la la la la la la la

*poco rallent.*  
K  
la la la la la la la la Et pen-dant c'temps là — Heureux,

*poco rallent.*  
I  
la la la la la la la la Et pen-dant c'temps là — Heureux,

*poco rallent.*

K. tri - omphants, Ri - ches, bien por - tants Au mi - lieu — des jé - ré -

I. tri - omphants, Ri - ches, bien por - tants Au mi - lieu — des jé - ré -

K. - mia - des, Oui, nous man - ge - rons Et puis nous boi - rons, Nous

I. - mia - des, Oui, nous man - ge - rons Et puis nous boi - rons, Nous

K. man - ge - rons Et nous boi - rons A la san - té à

I. man - ge - rons Et nous boi - rons A la san - té à

2.  
1.  
rit.  
la san - té à la san - té — de nos ma - la - des  
la san - té à la san - té — de nos ma - la - des  
rit. ff

2<sup>e</sup> COUPLET

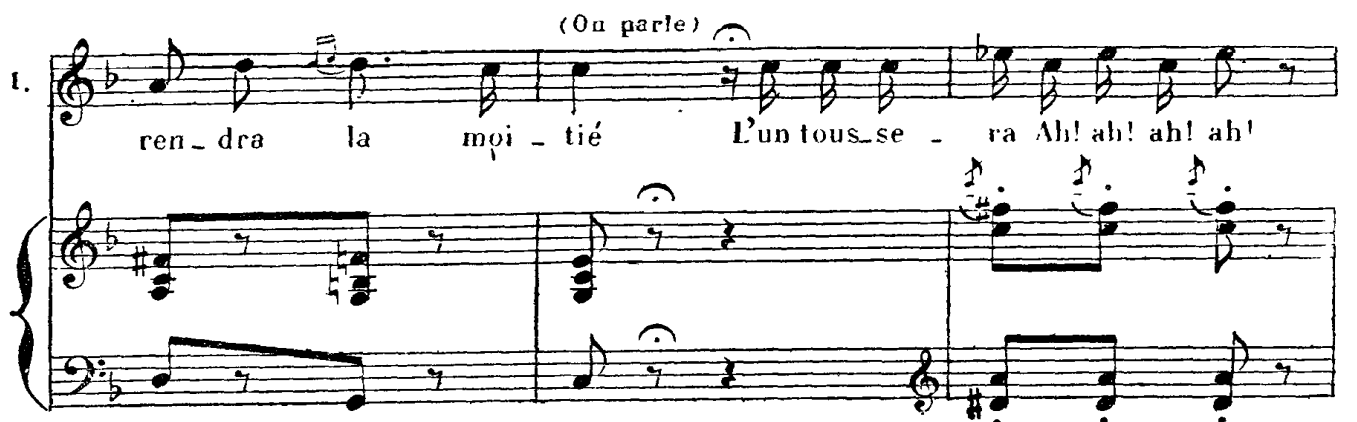
1.  
Si vous a - vez — quelqu'fan - tai - si - e, Quelque ca -  
p

1.  
- pri - ce, ô mon a - mour! Le bis - muth et la ma - gné -

1.  *- si - e En fe - ront les fraistour à tour Et du mêm'*

1.  *coup Nous pourrions fai - re, Pour lui prou - ver notre a - mi -*

1.  *- tié La for - tu - ne de l'a - po - thi - cai - te Mais il nous*

1.  *ren - dra la moi - tié L'un tous - se - ra Ah! ah! ah! ah!*

(On parle)

(ils toussent) (ils boitent)

L'autr' boi - te - ra Et f'ra comm' ça

This system contains the first musical system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "(ils toussent)" and "(ils boitent)" above the vocal line, and "L'autr' boi - te - ra Et f'ra comm' ça" below it. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with chords.

KATE.

L'autr' souffri - ra du co - ri - za

This system contains the second musical system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "KATE." above the vocal line, and "L'autr' souffri - ra du co - ri - za" below it. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with chords.

(éternuements)

L'autr' en fin au ra l'mal de

L'autr' en fin au ra l'mal de

This system contains the third musical system. It features two vocal lines (K. and I.) and a piano accompaniment. The lyrics are "(éternuements)" above the vocal lines, and "L'autr' en fin au ra l'mal de" below them. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with chords.

dents Et pouss'ra des cris dé - chi - rants Ho la la la la la la

dents Et pouss'ra des cris dé - chi - rants Ho la la la la la la

This system contains the fourth musical system. It features two vocal lines (K. and I.) and a piano accompaniment. The lyrics are " dents Et pouss'ra des cris dé - chi - rants Ho la la la la la la" below the vocal lines. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with chords.

*poco rall.*

K. Ho la la la la la la la la la la la la la la la la

I. Ho la la la la la la la la la la la la la la la la

*poco rall.*

K. *p* la Et pen\_dant c'temps là — Heu\_reux, tri\_omphants, Ri\_ches

I. *p* la Et pen\_dant c'temps là — Heu\_reux, tri\_omphants, Ri\_ches

K. bien por\_tants Au mil\_lieu — des jé\_ré\_mia des Oui nous

I. bien por\_tants Au mil\_lieu — des jé\_ré\_mia des Oui nous

K. man-ge-rons Et puis nous boi-rons, Nous man-ge-rons Et  
I. man-ge-rons Et puis nous boi-rons, Nous man-ge-rons Et

K. nous boirons à la san-té à la san-té à la san-té de nos ma.  
I. nous boirons à la san-té à la san-té à la san-té de nos ma.

K. - la - des.  
I. - la - des.

9. — R.P.



# COUPLETS

N<sup>o</sup> 7.

*Allegretto.*

1<sup>er</sup> COUPLET.

NICK

*Allegretto.*

E.cou-

PIANO

N. *tez, je vaistoutvous dire Je vaistoutvous di - re Je m'é-*

N. *-tais.cru jus- qu'à ce jour — As-sez fort pour bra-ver l'em-*

N. *-pi-re Oui bra-ver l'em- pi - re Du Dieu que l'on uom-me - l'a-*

N. *-mour* — Mais il fal\_lut chan\_ger de no\_te Et re\_con\_

N. *ad lib.* *rit*  
*-naît - tre* que j'ai - mais Et re\_con - naît - tre que j'ai -

N. *ad lib. (en frappant sur son cœur)*  
*-mais* Tais - toi donc Tais - toi donc Tais - toi

N. *(Parle)*  
donc — oh! — Quand je la vis — é\_plu\_

*suivez*

RIP.

1. *rit.*

\_cher des ca - rot . . . tes Quand je la vis é - plu - cher des na -

*rit.*

2. *Allegretto.* *rit.*

\_vets Quand je la vis é - plu - cher des ca -

*Allegretto.*

1. *f*

\_rot - tes Quand je la vis é - plu - cher des ua - vets

2<sup>e</sup> COUPLÉ.

Eh bien

N

oui, la! cel - le que j'ai - me Cel - le que j'ai - me

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor and begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment features a treble clef with a piano (p) dynamic marking. The right hand plays a sequence of chords: G4-Bb4, A4-C5, Bb4-D5, and C5-E5, with some notes beamed together. The bass line consists of a steady eighth-note accompaniment of G4, Bb4, and C5.

N

Est ser - van - te dans ma mai - son — C'est rai -

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with similar chordal patterns and eighth-note accompaniment in the bass.

N

del J'en con - viens moi mê - me J'en con - viens moi mê

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with similar chordal patterns and eighth-note accompaniment in the bass.

N

me Et j'en meurs de con - fu - si - on — C'est

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a half note G5. The piano accompaniment continues with similar chordal patterns and eighth-note accompaniment in the bass.

*ad lib.*

N  
 à se don-ner des ca - lot - tes Mais tu com - prends bien mes rai -

N  
 - sons, Oui, tu com - prends bien mes rai - sons ——— oh! la,

*rit.*

N  
 la, oh! la, la, oh! la, la, ——— oh!

*(Parlé)*

N  
 ——— Voi - là pour - quoi ——— J'é - plu -

*p* suivez.

N.  - e b e des ca - rot — — — — — tes Voi - la pour - quoi j'è - plu - che ses oi -

N.  - gnons *Allegretto.* Voi - là pour - quoi j'è - plu - che des ca - *Allegretto.*

N.  - rot - tes, Voi - la pour - quoi j'è - plu - che ses oi - gnons.



TRIO

LOWNA, JACQUES, RIP

N° 8

Mod<sup>to</sup> non troppo.

RIP.

PIANO

Mod<sup>to</sup> non troppo.

Mes en - fants, sa - chez qu'en me.

The first system of the musical score consists of three staves. The top staff is a vocal line for Rip, starting with a whole rest followed by a melodic phrase. The middle and bottom staves are piano accompaniment, with the right hand starting on a whole note chord and the left hand on a bass line. Dynamics include *f* and *p*.

The second system continues the vocal and piano parts. The vocal line for Rip includes the lyrics "- na - ge" and "Il faut s'ai -". The piano accompaniment features a more active bass line and dynamic markings of *f*.

The third system features vocal lines for Rip and Lowna. Rip's line includes the lyrics "- mer" and "Il faut s'ai -". Lowna's line includes the lyrics "à qui mieux mieux". The piano accompaniment continues with chords and a bass line.

The fourth system features vocal lines for Rip and L. Rip's line includes the lyrics "à qui mieux mieux" and "Aimons nous donc à qui mieux". L.'s line includes the lyrics "- mer -". The piano accompaniment features a prominent bass line and dynamic markings of *p*.

RIP-RIP.

mieux — La

rit.

Moderato quasi All<sup>to</sup>

femme doit être fort sage Et le mari très cou-ra-  
-geux.

Moderato quasi All<sup>to</sup>

*p*

LOWNA.

Je fe-rai tout pour être sa - ge

JACQUES.

-geux. — Eh

RIP. (à Jacques)

bien je se-rai cou-ra - geux. Mais si ta femme était lé -



(à Lowna)

JACQUES

R.  -gè - re Si ton é - poux é - tait lé - ger? On en

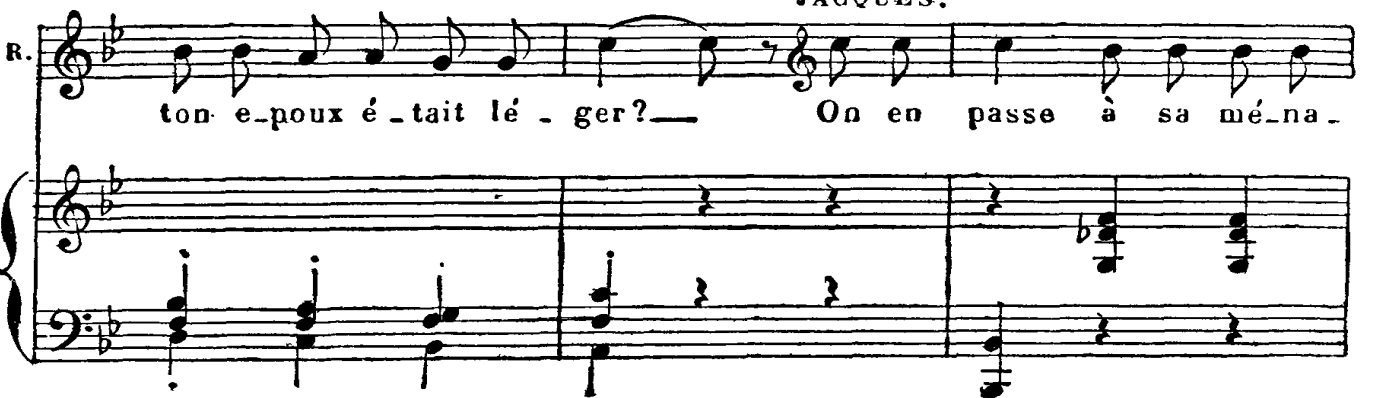
LOWNA.

J.  passe à sa mé - ua - gè - re. Un ma - ri peut - ê - tre lé -

RIP.

L.  -ger. Mais si ta fem - me é - tait lé - gè - re? Si

JACQUES.

R.  ton e - poux é - tait lé - ger? — On en passe à sa mé - na -

*p*

L. Un ma - ri peut ê - tre lé - ger Un ma -

I. -gè - re? Peut

RIP. Peut

*rit* *All<sup>o</sup> assai*

L. - ri peut ê - tre lé - ger. Pour un bon mé - na - ge

I. *rit.* ê - tre lé - ger

R. *rit.* ê - tre lé - ger. *All<sup>o</sup> assai*

*rit* *pp*

L. C'est tout ce qu'il faut, Vouloir da - van - ta - ge Se - rait

L un dé - faut. — Pour un bon mé - na - ge C'est tout ce qu'il

JACQUES

Pour un bon mé - na - ge C'est tout ce qu'il

RIP

Pour un bon mé - na - ge C'est tout ce qu'il

L faut Pour un bon mé - na - ge C'est tout ce qu'il faut,

J faut Pour un bon mé - na - ge C'est tout ce qu'il faut,

R faut Pour un bon mé - na - ge C'est tout ce qu'il faut,

L. Vouloir da - van - ta - ge Se - rait un dé - faut.

G. Vouloir da - van - ta - ge Se - rait un dé - faut.

B. Vouloir da - van - ta - ge Se - rait un dé - faut.

Mod<sup>lo</sup> non-troppo.

L. Vouloir da - van - ta - ge Se - rait un dé - faut.

J. Vouloir da - van - ta - ge Se - rait un dé - faut.

B. Vouloir da - van - ta - ge Se - rait un dé - faut. Et mainte-

R. -nant ô douces tête - s blon - des, Où pas - se - ront dans les jours é - prou.

R. *ad lib.*  
 -vés Biendes chi-mè . res va-ga-bon . des, Comprenez-

R. *3*  
 moi si vous pou-vez C'est malgré  
*3*  
 pressez. *ff*

**Mod<sup>to</sup> con espressione.**

R. *3*  
 moi si j'o-se, O chers pe-tits en -  
**Mod<sup>to</sup> con espressione.**

R. *3* *3*  
 -fants, Vous parler d'au-tre cho-se Que des beaux

R. *- jours pré - sents Et pour - tant ces jours*

R. *mê - me ces jours - là sont bien courts !.. Ai - mez -*

R. *vous, quand on s'ai - me on est jeu - ne tou -*  
*suivez.*

*rit*

LOWNA. *p*  
 Oui, nous nous ai - me - rons tou - jours — Oui, nous nous

JACQUES. *p*  
 Oui, nous nous ai - me - rons tou - jours — Oui, nous nous

R. *- jours. —*

C  
 ai - me - rons tou - jours.  
 I  
 ai - me - rons tou - jours  
 R  
 Du bon - heur de la

R  
 vi - e Si l'é - tait un se - cret, Oui mon

R.  
 â - me ra - vi - e Pour vous le cher - che - rait! Riez

R.  *do*nc, ri-*ez* mê-*me* Si les jours sont mau-*vais*... Aimez  
suivez.

L.  *Oui*, nous ne  
J. *Oui*, nous ne  
R. *vous* quand on s'ai-*me* On ne vieilli*t* ja-*mais*.  
suivez. *rit.* *p*

L. *vieilli*rons ja-*mais*. *Oui*, nous ne vieilli*rons* ja-*mais*,  
J. *vieilli*rons ja-*mais*. *Oui*, nous ne vieilli*rons* ja-*mais*.  
R. ja-*mais*.  




# FINALE

NELLY KATE JACINTHE ICHABOD RIP DERRICK NICK-CHOEUR

N<sup>o</sup> 8

All<sup>o</sup> Moderato.

NELLY. *pp*

NELLY

Musical staff for Nelly, treble clef, 2/4 time signature, key of D major. The staff contains a series of rests followed by a quarter note G4 and a quarter note F4.

Doux

RIP.

Musical staff for Rip, treble clef, 2/4 time signature, key of D major. The staff contains a series of rests followed by a quarter note G4 and a quarter note F4.

Doux

All<sup>o</sup> Moderato.

PIANO.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in 2/4 time, key of D major. The first staff starts with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. The second staff provides a harmonic accompaniment.

N.

Musical staff for Kate, treble clef, 2/4 time signature, key of D major. The staff contains a melodic line with eighth and quarter notes.

ins-tants de la vi - e si long-temps at-ten - dus

KATE.

Mau-

JACINTHE.

Musical staff for Jacinthe, treble clef, 2/4 time signature, key of D major. The staff contains a series of rests followed by a quarter note G4 and a quarter note F4.

Mau-

ICHABOD.

Musical staff for Ichabod, treble clef, 2/4 time signature, key of D major. The staff contains a series of rests followed by a quarter note G4 and a quarter note F4.

Mau-

R.

Musical staff for Nick, treble clef, 2/4 time signature, key of D major. The staff contains a melodic line with eighth and quarter notes.

ins-tants de la vi - e si long-temps et tan - dis

NICK.

Mau-

Musical staff for Nick, bass clef, 2/4 time signature, key of D major. The staff contains a series of rests followed by a quarter note G4 and a quarter note F4.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues in 2/4 time, key of D major, with various chordal textures.

N.  C'est

R.  -te\_nant à leur vi - e les beaux jours sont ren - dus

Ja.  -te\_nant à leur vi - e les beaux jours sont ren - dus

I.  -te\_nant à leur vi - e les beaux jours sont ren - dus

R.  C'est

N.  -te\_nant à leur vi - e les beaux jours sont ren - dus



N.  par vous qu'on ou - bli - é Tous les beaux jours per -

R.  par vous qu'on ou - bli - e Tous les beaux jours per -



N. *— dus . . . . . Doux*

K. *En s'aimant on ou - bli - e Tous les beaux jours per - dus.*

Ja. *En s'aimant on ou - bli - e Tous les beaux jours per - dus.*

I. *En s'aimant on ou - bli - e Tous les beaux jours per - dus*

R. *— dus . . . . . Doux*

N. *En s'aimant on ou - bli - e Tous les beaux jours per - dus.*

Piano accompaniment: Treble and Bass clefs, key signature of one sharp (F#).

*instants de la vi - e Si long-temps at - ten - dus C'est*

*instants de la vi - e Si long-temps at - ten - dus C'est*

Piano accompaniment: Treble and Bass clefs, key signature of one sharp (F#).

N. par vous qu'on ou - bli - e Tous les beaux jours per -

R. par vous qu'on ou - bli - e Tous les beaux jours per -

*dolce.*

N. - dus C'est par vous qu'on ou - bli - e Tous les beaux jours per -

R. En s'ai - mant on ou - bli - e Tous les beaux jours per -

Ja. En s'ai - mant on ou - bli - e Tous les beaux jours per -

I. En s'ai - mant on ou - bli - e Tous les beaux jours per -

R. - dus Tous les beaux jours per -

N. En s'ai - mant on ou - bli - e Tous les beaux jours per -

*dolce.*

*rit.* *pp* **A.T.<sup>o</sup>**

N. *\_dus — C'est par vous qu'on ou - bli - e Tous les beaux jours per - dus! Doux*

R. *\_dus — En s'aimant on ou - bli - e Tous les beaux jours per - dus!*

la. *\_dus — En s'aimant on ou - bli - e Tous les beaux jours per - dus!*

F. *\_dus — En s'aimant on ou - bli - e Tous les beaux jours per - dus!*

R. *\_dus — Beaux jours ————— per - dus! Doux* *pp*

N. *\_dus — En s'aimant on ou - bli - e Tous les beaux jours per - dus!*

*rit.* *pp*

N. *ins - tants de la vi - e Si long - temps at - ten -*

R. *ins - tants de la vi - e Si long - temps at - ten -*

N.  - dus \_\_\_\_\_ C'est

R.  Main - tenant à leur vi - e Les beaux jours sont ren - dus.

Ja.  Main - tenant à leur vi - e Les beaux jours sont ren - dus.

I.  Main - tenant à leur vi - e Les beaux jours sont ren - dus.

R.  - dus \_\_\_\_\_ C'est

N.  Main - tenant à leur vi - e Les beaux jours sont ren - dus



N.  par vous qu'on ou - bli - e Tous les beaux jours per -

R.  par vous qu'on ou - bli - e Tous les beaux jours per -



N. *\_* dus. C'est par vous qu'on ou - bli - e Tous les beaux jours per - dus.

K. En s'aimant on ou - bli - e Tous les beaux jours per - dus.

Ja. En s'aimant on ou - bli - e Tous les beaux jours per - dus.

L. En s'aimant on ou - bli - e Tous les beaux jours per - dus.

R. *\_* dus. C'est par vous qu'on ou - bli - e Tous les beaux jours per - dus.

N. En s'aimant on ou - bli - e Tous les beaux jours per - dus.

**All<sup>o</sup> Mod<sup>to</sup>**

ENTRÉE DE DERRICK.

Moderato.

DERRICK.

Enchan - té sur ma

12. — RIP.

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BIBLIOTHÈQUE MUSICALE ILLUSTRÉE

RIP

D.

foi De vous trouver en - sem.

NELLY, (à part)

Dieux! Je ne sais pour - quoi en le voy - ant je

- ble!

D.

RIP

N.

trem - ble! J'ai plai - sir à vous voir

(il lui offre à boire)

DERRICK

- ci! Non,

leggeramente.

B.



D. je vous re-mer - ci - e De vo-tre cour-toi -

D. - si - el Vous re - fu -

RIP

R. - sez! Oui! Voi - ci Un con-tre-

DERRICK.

RIP. animato. NELLY DERRICK. RIP.

-temps. Le-quel? Le-quel? Le-quel? Le-

cresc animato.

DERRICK

*ben misurato.*

D. *-quel? Le- quel? Pay-er les det-tes Que l'on a*

D. *fa-tes !Est un de- voir, Est un de- voir, Mais la jus- ti- ce Et la po-*

D. *-ti- ce Veul-ent sa- voir Veul-ent sa- voir D'ou la mou- naie Dont on les*

*rall.*

D. *pai- e Peut prove - nu, Peut pro - ve - nir Comment? comment?*

*RIP*

**a Tempo.**

R.

*ritard.*

Jen'ai pas à ré - pon

D.

Cher - che dans ton souve - nir!

**a Tempo.**

*ritard.*

**DERRICK**

R.

- die, Jen'ai pas à ré - pon - dre! Je te di - tai, moi, Car je veux te con -

D.

- fon - dre, Oui, cet ar - gent, toi, L'ennemi du roi — Tu le te

R.

C'est un men - son ge!

D.

- nais de l'é - tran - ger!

*f*

*ff*

*rit.*

TOUS, Ab!  
All<sup>o</sup> Mod<sup>o</sup>

DERRICK. (trionphant)

A mon tour      aujourd'hui

*mf*

(à Nelly)  
Mal - gré      le déses - poir      Où mon de - voir me

plon - ge,      Il me faut      or - don - ner

**Allegro.**  
(il sort)

Qu'on s'em - pa - rede lui

*ff*

All<sup>o</sup> deciso energico.

NELLY.

Quoi! lui, Rip, un traî - tre? Vous n'y cro - yez pas,

KATE.

Quoi! lui, Rip, un traî - tre? Vous n'y cro - yez pas,

JACIN

Quoi! lui, Rip, un traî - tre? Vous n'y cro - yez pas,

ICHOBAD.

Quoi! se - rait-ce un traî - tre? Dieu! quel em - bar - ras! —

RIP

Il faut se sou - met - tre, Ne ré - pon - dons, pas

NICK.

Quoi se rait-ce un traî - tre? Dieu! quel em - bar - ras! —

Sop

Quoi se rait-ce un traî - tre? Dieu! quel em - bar - ras!

Tén

Quoi se rait-ce un traî - tre? Dieu! quel em - bar - ras! —

Basses

Quoi se rait-ce un traî - tre? Dieu! quel em - bar - ras! —

All<sup>o</sup> deciso energico.

ff

N. Et vous de - vez, maî - tre, En ri - re tout bas!

K. Et vous de - vez, maî - tre, En ri - re tout bas!

Ja. Et vous de - vez, maî - tre, En ri - re tout bas!

I. Der-rick parle en maî - tre. Il ne ré - pond pas

R. De cet air de maî - tre, Oui, i - ons tout bas!

N. Der-rick parle en maî - tre, Il ne ré - pond pas!

Der-rick parle en maî - tre Il ne ré - pond pas!

Der-rick parle en maî - tre Il ne ré - pond pas!

Der-rick parle en maî - tre Il ne ré - pond pas!

Piano accompaniment with chords and bass line.

N.  
Fa - ta - le jour - né - e! Chan-ger sa mai - son,

K.  
Fa - ta - le jour - né - e! Chan-ger sa mai - son,

Ja.  
Fa - ta - le jour - né - e! Chan-ger sa mai - son

T.  
Fa - ta - le jour - né - e! Chan-ger sa mai - son,

R.  
Dans cet - te jour - né - e! Par ler de pri - son!

S.  
Fa - ta - le jour - né - e! Chan-ger sa mai - son, —

Fa - ta - le jour - né - e! Chan-ger sa mai - son,

Fa - ta - le jour - né - e! Chan-ger sa mai - son,

Fa - ta - le jour - né - e! Chan-ger sa mai - son, —

This musical score is for a choral piece with piano accompaniment. It consists of nine staves. The first seven staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Contralto (Ca.), each with a vocal line and lyrics. The lyrics are: "Quel - le des - ti - né - el Contre u - ne pri - son. —". The eighth staff is a piano accompaniment line for the vocalists, and the ninth staff is the piano accompaniment for the piano. The piano part features a series of chords with accents (^) and a final flourish. The key signature has one sharp (F#) and the time signature is 3/4.

S.  
Quel - le des - ti - né - el Contre u - ne pri - son. —

A.  
Quel - le des - ti - né - el Contre u - ne pri - son. —

T.  
Quel - le des - ti - né - el Contre u - ne pri - son. —

B.  
De la des - ti - né - el Ah! j'au - rai rai - son. —

Ca.  
Quel - le des - ti - né - el Contre u - ne pri - son. —

Quel - le des - ti - né - el Contre u - ne pri - son. —

Quel - le des - ti - né - el Contre u - ne pri - son. —

Quel - le des - ti - né - el Contre u - ne pri - son. —



Sop. *pp*  
Va, fuis, ne tar - de

én. *pp*  
Va, fuis, ne tar - de

Basses. *pp*  
Va, fuis, ne tar - de

*pp stacc.*

pas! Va, fuis, ne tar - de pas, Rip, voi - ci les sol -

pas! Va, fuis, ne tar - de pas, Rip, voi - ci les sol -

pas! Va, fuis, ne tar - de pas,

RIP.

-dats, Rip, voi - ci les sol - dats!

-dats, Rip, voi - ci les sol - dats!

Rip, voi - ci les sol - dats!

*Andte*  
*p*

(à Nelly)

R  
Quoi! pleu - rer! ———

*Andte espressivo.*

R  
Pour un seul jour d'ab - sen - ce Pourquoi donc cet ef - froi? ———

*p*

R.

Garde au cœur l'es pé - ran - ce Va, ne crains rien pour moi! — Ne crains

NELLY.

*un poco più animato.*

Que ton cœur soit fi - dè - le

R.

rien, — ne crains rien! — Va je se - rai fi - dè - le

N.

A sa Nel - ly tou - jours Car loin de toi pour el - le

R.

A ma Nel - ly tou - jours Mon cœur reste au près d'el - le

RIP.

N.  
Il n'est plus de beaux jours, — Il n'est plus — de beaux jours.

R.  
Au re-voirmes a - mours, — Au re-voir — mes a - mours

Tén.  
*f*  
Rip, voi - ci les sol - dats!

Bass.  
*f*  
Rip, voi - ci les sol - dats!

KATE.  
Les sol -

MARCHE.  
*pp*

K.

dats! \_\_\_\_\_

Les soldats! \_\_\_\_\_

Les soldats! \_\_\_\_\_

NELLY.

Oui,

Sau\_ve - toi! \_\_\_\_\_

Sau\_ve - toi! \_\_\_\_\_

Poco più.

N. sau\_ve - toi! Oui, sau ve toi, crois - moi!

RIP. (menaçant)

Poco più. Il se peut qu'on me

R

pren - ne, Mais, je le dis d'a - bord, Ce - la ne se - ra pas sans

R

(épaulant son fusil)

pei - ne, Car le premier qu'vient... Je l'étends rat - de

**Animato.**

*rit.*

1

mort! Mes a - mis, bon -

Sop. NELLY et KATE.

*pp* Il a raison!

Tén. ICHABOD.

*pp*

Il a raison!

Bass. NICK.

*pp*

**Animato.**

Non, il a tort! non, il a tort!

*pp*

suivez

(à Nelly.) Mod<sup>to</sup> assai.

R. 

soir, A de-main! au re-voir! Vi-ve la pa-res-se!

*p*

R. 

Voi-là ma maî-tres-se! Je vais la servant En la suivant, Le

R. 

nez au vent! J'ai-me la mon-ta-gne, Les prés la cam-pa-gne,

Ped

R. 

Je chan-te les bois A plei-ne voix! J'ai-me

*mf*

Ped.

R

le ton-ner-re, Les cieux et la ter-re, Mais il est un bien

*dim.*

Ped.

R

Qu'à tout je pré - fè

*senza rit.*

**Più mosso.**

R

-re.... C'est un rien, un souffle un rien u - ne boucle

Sop.

Fuis donc!

Tèn.

Fuis donc!

Bass.

Fuis donc!

**Più mosso.**

*p*



*stent.*

R. 

d'or sous le vent lé - gè - re C'est un rien un souffle, un

*colla parte.* 

NELLY. 

KATE. 

JACINTHE 

ICHABODE 



rien Une blanche main qu'on a dans sa main 

Sop. 

Tén 

Bassés. 



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

N.  
rien U\_ne boucle d'or Sous le vent lé\_gè\_

K.  
rien U\_ne boucle d'or Sous le vent lé\_gè\_re C'est un rien Un souffle un

Ja.  
rien U\_ne bouclè d'or Sous le vent lé\_gè\_re C'est un rien Un souffle un

t.  
rien U\_ne boucle d'or Sous le vent lé\_gè\_re C'est un rien Un souffle un

R.

avec les Basses

N.  
rien U\_ne boucle d'or Sous le vent lé\_gè\_

S.  
rien U\_ne boucle d'or Sous le vent lé\_gè\_re C'est un rien Un souffle un

T.  
rien U\_ne boucle d'or Sous le vent lé\_gè\_re C'est un rien Un souffle un

B.  
rien U\_ne boucle d'or Sous le vent lé\_gè\_re C'est un rien Un souffle un

Derrick revient  
suivis des soldats anglais

**rall**

K rien U-ne blan-che main Qu'on a dans sa main.

Ja rien U-ne blan-che main Qu'on a dans sa main.

I rien U-ne blan-che main Qu'on a dans sa main.

rien U-ne blan-che main Qu'on a dans sa main.

rien U-ne blan-che main Qu'on a dans sa main.

rien U-ne blan-che main Qu'on a dans sa main.

*martellato* **rall** *ff*

Rip les couche en joue, Nelly et les femmes s'élançant devant les soldats pour les empêcher de faire feu. Rip s'éloigne.

**RIDEAU.**

**rall.**

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

ACTE II

ENTR'ACTE

*Allegretto*

*PIANO.*

*ff*

*p*

*Valse lente*

*ben sostenuto.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps (F# and C#). The music features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes.

The second system of music continues the piece. It features similar melodic and harmonic textures to the first system, with a flowing right-hand melody and a supportive left-hand accompaniment. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

*Mouvt de Valse.*

The third system begins the waltz movement. The tempo and mood change, indicated by the 'Mouvt de Valse' instruction. The music is characterized by a light, dance-like feel. The right hand has a more active, rhythmic melody, while the left hand provides a steady accompaniment. The key signature remains three sharps.

The fourth system continues the waltz. It features intricate melodic patterns in the right hand and a consistent bass line in the left hand. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

The fifth system concludes the waltz movement. The music maintains its light and rhythmic character. The right hand melody is prominent, and the left hand accompaniment is steady. The system ends with a double bar line and a key signature change to one sharp (F#).

RIP.

ff

ff

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

Le rideau se lève.

(Rip entre comme s'il était poursuivi.)

Mod<sup>to</sup> assai.

(On parle)

15. — Rip

BIBLIOTHEQUE MUSICALE ILLUSTREE

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J. TALLANDIER, ÉDITEUR, 8, rue Saint-Joseph, PARIS (2<sup>e</sup> arr<sup>e</sup>)

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features a piano (*p*) dynamic marking. A specific instruction, "(On parle.)", is written above the upper staff in the third measure. The notation includes various note values and rests, with some notes beamed together.

The third system shows a continuation of the musical texture. The upper staff has a melodic line with eighth notes, and the lower staff has a steady accompaniment of chords and eighth notes.

The fourth system features a melodic line in the upper staff that includes some slurs and dynamic markings. The lower staff continues with a consistent accompaniment pattern.

The fifth system concludes the piece. It features a piano (*p*) dynamic marking in the first measure, followed by a piano-piano (*pp*) dynamic in the second measure, and a piano-pianissimo (*ppp*) dynamic in the third measure. The notation includes slurs and various note values, ending with a final cadence.



# CHOEUR DES LANTERNES et ROMANCE

NELLY, KATE, JACINTHE, CHOEUR DE FEMMES.

N° 9

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

PIANO

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'All<sup>to</sup> non troppo' and 'PIANO'. The piano part consists of two staves, with the right hand playing a rhythmic melody of eighth notes and the left hand providing a harmonic accompaniment. The key signature is one sharp (F#). The piano introduction is followed by four systems of piano accompaniment, each with two staves. The first system continues the rhythmic pattern. The second system introduces a melodic line in the right hand with slurs and accents. The third and fourth systems continue this melodic development. The piano part concludes with a final system. Above the final system, the vocal part is introduced with the text 'Soprani (Entrée de Kate et des paysannes avec des lanternes.)'. The vocal line is on a single staff, starting with a rest followed by a melodic phrase marked 'p'. Below the vocal line, the piano accompaniment continues with a bass line and a right-hand accompaniment, also marked 'p'. The vocal line ends with the lyrics 'Par monts et che...'.

mins, Lan-ter-nes en mains Nous fai-sons tout comme, Nous fai-sons tout

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "mins, Lan-ter-nes en mains Nous fai-sons tout comme, Nous fai-sons tout".

com-me Dio-gè-ne au-tre - fois, a travers les bois Nous cherchons un

The second system continues the musical piece. The lyrics are: "com-me Dio-gè-ne au-tre - fois, a travers les bois Nous cherchons un".

hom- me Nous cherchons un hom - me! Par montset che-

The third system includes dynamic markings *f* and *p* above the vocal line. The lyrics are: "hom- me Nous cherchons un hom - me! Par montset che-".

- mins, Lan-ter-nes en mains, Nous cherchons un homme, nous cherchons un

The fourth system concludes the page with dynamic markings *p* and *f*. The lyrics are: "- mins, Lan-ter-nes en mains, Nous cherchons un homme, nous cherchons un".

**Piu Moderato**

JACINTHE

hom me! Dans ces val\_lons té\_né\_

*Piu Moderato.*

-breux Cher-cher un bel a\_mou\_reux,

KATE

Lors-que ce n'est pas le nô\_tre,

*Sqp*

Lors-que ce n'est pas le nô\_tre,

*dolce*

C'est peut é\_tre le moy\_en De mieux ren-con-trer le

K. 

sten, En cherchant ce - lui d'une au tre .

Sop. 

En cherchant ce lui d'une au tre. Ap pe lous bien!

*dolce*

K. 

Ap pelous bien!

Hé! o hé! Rip, es-tu là?



Hé! o hé! Viens, nous voilà.

NELLY-

Moi-

KATE avec les Sop.

Ah! voi-ci Nel - ly

**Piu animato**

*dolce.*

N. -mê me! A - vez-vous vu ce - lui que j'ai - me?

N. Pour

Hé-las! Hé-las!

N.

moi, j'ai per-du mon che - min, Plus de cent fois.

JACINTHE.

Ah! je crois

Ja.

*Mod<sup>to</sup> quasi All<sup>to</sup>*

bien!.. Quoi! sans lan-ter-ne, Quand il fait noir.

*Mod<sup>to</sup> quasi All<sup>to</sup>*

*pp*

Ja.

Comment y voir? Comment y voir? On peut trou-ver u -

Ja. *ne ci - ter - re, Un pré - ci - pice, ah! c'est af - freux! Quand*

Ja. *il fait noir, Com - ment y voir, Com - ment y voir, sans lan -*

Ja. *- ter ne? Ah! ne crains rien, va*

**NEELY.** *rall.*

Ja. *ne crains rien! J'ai mieux qu'un flam - beau, mieux que mes*

### ROMANCE

Moderato.

N. yeux!

Moderato Pastorale.

*cresc.*

1<sup>er</sup> GOUPLET.

N. Pour mar - cher dans la nuit obs - cu - re Je sais un

*marcato il canto.*

N. gui - de plus cer - tain, Son but est droit, sa

*un poco rit.*

N. rou - te est sù - re, Il va tou - jours soir et ma - tin.



**Più animato.**

N. Pour cher - cher Pa - mi de mon â - me, Qu'ai-je be -

**Più animato.**

**rit. Meno mosso.**

N. - soin de la lu - eur D'u - ne faible et tremblan - te

**Meno mosso.**

**Tempo.**

N. flam me? Je n'au -

**Tempo.**

N. -rai qu'a sui - vre mon cœur — Où bat son cœur i -

ROMANCE.

*f* *pp*

*f* *pp*

*N.* - ra mon cœur, Où bat son cœur i - ra mon

*p* *a piacere.*

*N.* cœur, Où bat son cœur, i - ra mon cœur!

Sop. JACINTHE.

*p* *pp* *suivez.* **Tempo.**

Pour trou - ver l'a -

*N.* Oh! ouil —

- mi de son â - me, Il n'est be - soin d'au - cu - ne

N. *f* *pp* *pp*

Où bat son cœur i - ra mon cœur, Où  
 flamme, Où bat son cœur i - ra son cœur,

Detailed description: This system contains the first two lines of the vocal melody and the piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by piano (*pp*) dynamics. The piano accompaniment also features *f* and *pp* dynamics. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

N. *dim.* *p* *pp* **2<sup>e</sup> COUPLET**

bat — son cœur i - ramon cœur! A tra -  
 son cœur!

*pp* *pp* *marcato il canto*

Ped.

Detailed description: This system contains the second two lines of the vocal melody and the piano accompaniment. The vocal line includes a *dim.* (diminuendo) marking and a *p* dynamic. The piano accompaniment includes *pp* dynamics and a *marcato il canto* instruction. A *Ped.* (pedal) marking is present at the end of the system. The key signature and time signature remain the same as in the first system.

N.

-vers la route incer - tai - ne, Les — che - mins les plus

Detailed description: This system contains the third line of the vocal melody and the piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a long melodic line in the bass register. The key signature and time signature are consistent with the previous systems.

N. pé - ril - leux, Oui, c'est dans ses bras qu'il me

N. un poco rit. *pp* ad lib rit. mè - ne, Je le suis en fer - mant les yeux.

**Più animato.**  
N. Pour cher - cher l'a - mi de mon â - me, Qu'ai-jé be -  
**Più animato.**

N. rit. **Meno mosso.** - soin de la lu - eur D'u - ne faible et tremblan - te  
**Meno mosso.**

RIP.

N. *rit.* flam. - - - me? *Tempo.* Je n'au - *Tempo.*

N. - rat qu'a sui - vre mon cœur, - Où bat son cœur i -

N. - ra mon cœur, *f* Où bat son cœur *pp* i - ra mon

N. *p*, *a piacere.* cœur, Où bat son cœur - - - i - ramon cœur!  
SOP. JACINTHE.

Pour trou - ver l'a - *pp* *sivez.* *Tempo.*

N. Oh! oui!

-mi de son â - me, Il n'est be - soïn d'au - cu - ne

Ped.

N. *f* Où bat son cœur, *pp* i - ra mon cœur Où

flamme, *f* Où bat son cœur, *pp* i - ra son cœur

Ped

N. *dim.* mon - cœur!

bat — son cœur, i - ra mon cœur!

son - cœur!

*pp* *ppp*

# SORTIE DES PAYSANNES

N<sup>o</sup> 9 bis

Moderato.

SOPRANOS.

Al-lons, cher-chons! mar-chons! cher-

*mf*

-chons!

*dolce.*

Par monts et che-mins, Lan-ternes en mains, Nous faisons tout

*p*

com-me, Nous faisons tout com-me, Dio-gène au-tre-fois à travers les

bois Nous cherchons un hom - me! Nous cherchons un

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "bois Nous cherchons un hom - me! Nous cherchons un". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

hom - me! Par monts et che - mins, Lan - ter - nes en

*p*

The second system continues the musical score. The vocal line has the lyrics "hom - me! Par monts et che - mins, Lan - ter - nes en". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure. The musical notation continues with various note values and rests.

mains, Nous cherchons un homme, Nous cherchons un hom - me!

*p*

The third system of the score features the lyrics "mains, Nous cherchons un homme, Nous cherchons un hom - me!". The piano accompaniment includes a dynamic marking of *p* (piano) in the final measure. The music concludes with a final cadence.

*ppp* rit.

The fourth system shows the vocal line with a whole rest, indicating the singer is silent. The piano accompaniment continues with a dynamic marking of *ppp* (pianissimo) and a tempo marking of *rit.* (ritardando). The music ends with a final chord.



## COUPLETS

RIP

N<sup>o</sup> 10

Tempo animato.

rit.

PIANO.

R.

Si je la veux cette im - men - se ri - ches - se

R.

Si je la veux. c'est pour mieux te pa - rer,

R.

Pour te prou - ver en - cor mieux ma ten - dres - se

R. *p*  
 Pour te prou - ver si je sais t'a - do - rer! Je

R. *cre* *scen* *do.*  
 veux en te voy - ant que le ri - che t'en - vi - e, Et

R.  
 je fe - rai te - nir tant de joie en ta vi e

R. *dolce.* *rit.*  
 Tant de joie en ta vi - e,

*ff* *p* *rit.*

Mod<sup>to</sup> ben sostenuto.

*dolce.*

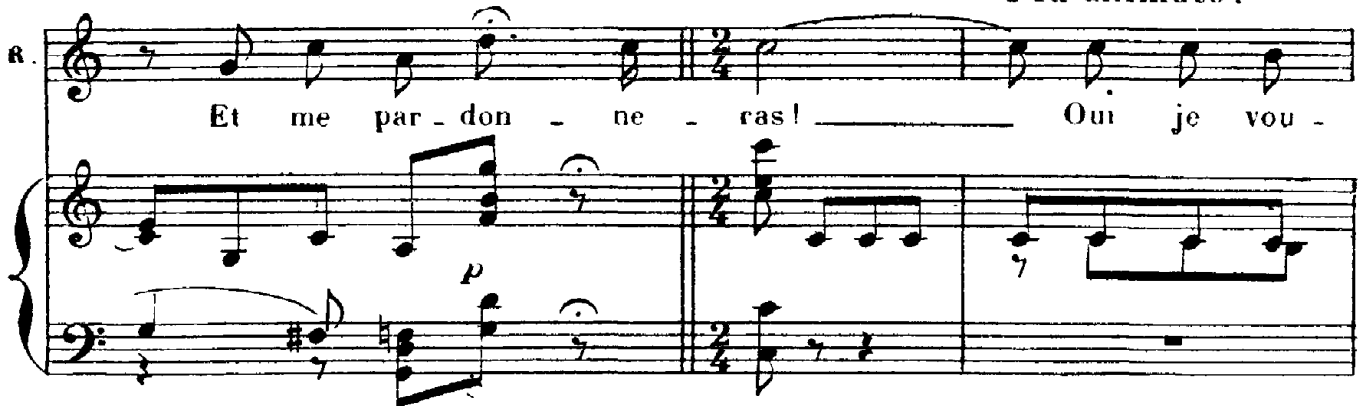
R. 

Que tu me sou - ri - ras

Mod<sup>to</sup> ben sostenuto.

*mf*

Più animato.

R. 

Et me par - don - ne - ras! ———— Oui je vou -

*p*

R. 

-drats, par donne à ma to - li -

R. 

-el Far - re d'un rê - ve u - ne ré - a - li -

R. *- té, Je gran-di - rais ce - lui qu'on hu - mi*

R. *- li - e Je chas - se - rais - par - tout la pau - vre.*

*ad lib.* *ma - ma*  
*- té! J'a - rais ou - vrant mon cœur à*  
*a - ni - ma*

*- to poco a poco*  
R. *tu - tes les dé - tres - ses Et je di - rais à tous pur -*  
*to poco a poco*

R. *ad lib.*

-sez dans mes ri - ches - ses, pui - sez, pui -

R. *ad lib.* *rit.*

-sez dans mes ri - ches ses

*f* *f* *rit*

**Mod<sup>to</sup> ben sostenuto** *dolce*

R. Et l'on vous ai - me - rait,

**Mod<sup>to</sup> ben sostenuto** *mf*

R. *ad lib.* *rit.* *f*

Et l'on vous bé - m - rait

*rit* 8

# CHŒUR DE LA PATROUILLE

N° 11

Tempo di Marcia.

PIANO

Piano introduction for the march, marked 'PIANO' and 'p'. It consists of two staves (treble and bass clef) in 2/4 time, featuring a rhythmic pattern of eighth and quarter notes.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is split into Tenor (Ten) and Bass (Bass) parts. The piano accompaniment is shown in two staves. The lyrics are: "Mar - quons le pas! mar - quons le pas! mar - quons le".

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics: "Mar - chons a - vec pru - den - ce, Mon - pas! Pru - den - ce, Mon -". The piano accompaniment continues with a similar rhythmic pattern.

RIP.

-trons de la vail - lan ce, Pour Rip, hé - las! hé -  
 -trons de la vail - lan - ce, Pour Rip, hé - las! hé -

-las! La  
 -las! Nous voi - là donc sol - dats!

nuit est un peu som - bre, Mais nous sommes en  
 Nuit som - bre, Mais nous sommes en

nom — bre, Si lence et garde à vous!

nom bre, Si lence et garde à vous! La vic toire

The first system consists of three staves. The top staff is a vocal line with lyrics "nom — bre, Si lence et garde à vous!". The middle staff is a bass vocal line with lyrics "nom bre, Si lence et garde à vous! La vic toire". The bottom staff is a piano accompaniment with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat).

est à nous!

est à nous!

est à nous!

est à nous!

The second system consists of four staves. The top two staves are vocal lines with lyrics "est à nous!". The bottom two staves are piano accompaniment. The key signature remains three flats. Dynamics include *p* (piano) and *f* (forte).

ciell là - bas une om bre!...

ciell là - bas une om bre!...

The third system consists of four staves. The top two staves are vocal lines with lyrics "ciell là - bas une om bre!...". The bottom two staves are piano accompaniment. The key signature remains three flats. Dynamics include *p* (piano).



(se remettant et riant)

Ah! c'est notre ombre à nous!.. Mar -

Ah! c'est notre ombre à nous!..

*pp*

-chons a - vec pru - den - ce, Mon - trons de la vail -

Pru - den - ce, Mon - trons de la vail -

-lan - ce, Pour Rip, hé - las! hé - las!

-lan - ce, Pour Rip, hé - las! hé - las! Nous voi - là

La nuit est un peu  
donc sol - dats! Nuit

som - bre, Mais nous som - mes en nom - bre, Du  
som - bre, Mais nous som - mes en nom - bre, Du

calme et du sang froid! Ah!  
calme et du sang froid! Allons par le flanc droit! Ah!

# SORTIE

N° 11<sup>bis</sup>

Tempo di Marcia.

TENORI

BASSI

PIANO.

Mar - quons le pas! mar - quons le pas!

Tempo di Marcia.

*p*

Mar - chons a - vec pru -

mar - quons le pas! Pru -

*pp*

-den ce, Mon - trons de la vail - lan - ce, Pour

-den - ce, Mon - trons de la vail - lan - ce, Pour

*f*

Rip - hé - las! hé - las! La

Rip hé - las! hé - las! Nous voi - là donc sol - dats!

nuît est un peu som - bre, Mais nous sommes en nom - bre, Du

Nuît som - bre, Mais nous - sommes en nom - bre, Du

calme et du sang froid! Ah!

calme et du sang froid! ALLONS par le flanc droit! Ah!

# QUATUOR

JACINTHE, KATE, ICHABOD, NICK

N<sup>o</sup> 12

*Allegretto.*

JACINTHE.

Musical staff for Jacinthe, treble clef, key signature of one sharp (F#), time signature of 2/4. The staff contains a whole rest followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4.

A -

KATE.

Musical staff for Kate, treble clef, key signature of one sharp (F#), time signature of 2/4. The staff contains a whole rest followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4.

A -

ICHABOD.

Musical staff for Ichabod, treble clef, key signature of one sharp (F#), time signature of 2/4. The staff contains a whole rest followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4.

A -

NICK

Musical staff for Nick, treble clef, key signature of one sharp (F#), time signature of 2/4. The staff contains a whole rest followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4.

A -

*Allegretto.*

8

PIANO.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment.

Ja.

Vocal staff for Jacinthe, treble clef, key signature of one sharp (F#), time signature of 2/4. The melody consists of quarter notes G4, A4, B4, G4, F#4, E4, D4, C4.

-mour! a - mour! a - mour! a - mour! a -

K.

Vocal staff for Kate, treble clef, key signature of one sharp (F#), time signature of 2/4. The melody consists of quarter notes G4, A4, B4, G4, F#4, E4, D4, C4.

-mour! a - mour! a - mour! a - mour! a -

I.

Vocal staff for Ichabod, treble clef, key signature of one sharp (F#), time signature of 2/4. The melody consists of quarter notes G4, A4, B4, G4, F#4, E4, D4, C4.

-mour! a - mour! a - mour! a - mour! a -

N.

Vocal staff for Nick, treble clef, key signature of one sharp (F#), time signature of 2/4. The melody consists of quarter notes G4, A4, B4, G4, F#4, E4, D4, C4.

-mour! a - mour! a - mour! a - mour! a -

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The music continues with a piano (*p*) dynamic, featuring arpeggiated chords and rhythmic accompaniment.

Ja. *p* *>* *>* *>*  
 \_mour — A\_mour! amour! a\_mour! douce i\_vres -

K. *p* *>* *>* *>*  
 \_mour — A\_mour! amour! a\_mour! douce i\_vres -

I. *p* *>* *>* *>*  
 \_mour — A\_mour! amour! a\_mour! douce i\_vres -

N. *p* *>* *>* *>*  
 \_mour — A\_mour! amour! a\_mour! douce i\_vres -

Ja. *>* *>* *>*  
 \_sel A\_mour! amour! a\_mour! douce i\_vres - sel Qu'on

K. *>* *>* *>*  
 \_sel A\_mour! amour! a\_mour! douce i\_vres - sel Qu'on

I. *>* *>* *>*  
 \_sel A\_mour! amour! a\_mour! douce i\_vres - sel Qu'on

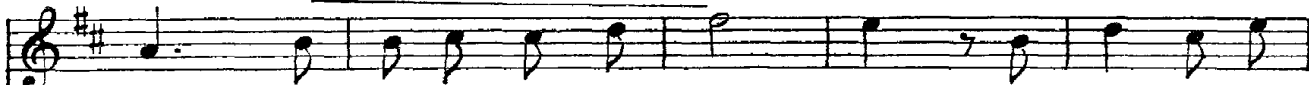
N. *>* *>* *>*  
 \_sel A\_mour! amour! a\_mour! douce i\_vres - sel Qu'on


19. — Rip.


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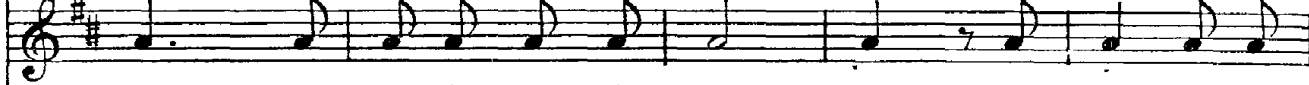
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Ja.  soit cui - si - nière ou prin - ces - se prin - ces - se, prin -


K.  soit cui - si - nière ou prin - ces - se prin - ces - se, prin -

I.  soit cui - si - nière ou prin - ces - se prin - ces - se, prin -

N.  soit cui - si - nière ou prin - ces - se prin - ces - se, prin -




Ja.  *p* - ces - se - Faut voir comment cha - cun re - con - naît ton pou -

K.  *p* - ces - se Faut voir comment cha - cun re - con - naît ton pou -

I.  *p* - ces - se Faut voir comment cha - cun re - con - naît ton pou -

N.  *p* - ces - se Faut voir comment cha - cun re - con - naît ton pou -



Ja. \_VOIR

K. \_VOIR

1. \_VOIR. S'ai - mer, se le

N. \_VOIR S'ai - mer, se le di - re et se le re.

Ja. S'ai - mer, se le di - re se le di - re S'ai-

K. S'ai - mer, se le di - re se le di - re

1. di - re S'ai - mer, se le di - re se le di - re

N. di - re S'ai - mer, se le di - re se le di - re

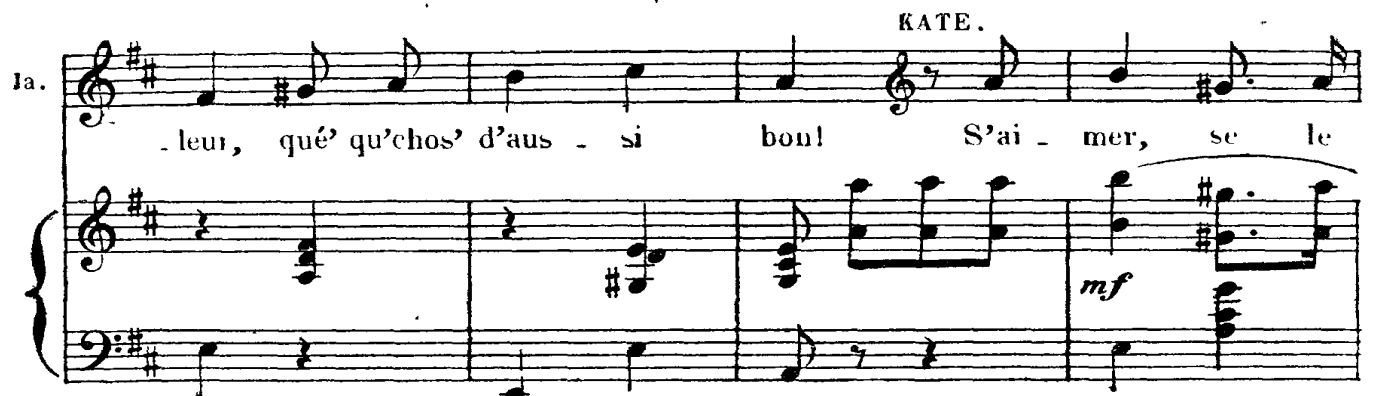


**Piu animato.**

1a.  *p*  
 -mer, se le di - re et se le re - di - re A n'en plus fi -

1a.   
 -nu ah! c'est du dé - li - rel Mais trou - vez - moi

1a.   
 donc — que' qu'chos' de meil - leur que' qu'chos' de meil -

1a.  **KATE.**  
 - leur, que' qu'chos' d'aus - si bon! S'ai - mer, se le *mf*

**KATE.**  
di - re Et se le re - di - re A n'en plus fi - nir — Ah!

**JACINTHE.**  
S'aimer, et se le di - re

**ICHABOD.**  
S'aimer, et se le di - re

**NICK.**  
S'aimer, et se le di - re

**K.**  
c'est du dé - fi - rel Mais trou - vez-moi donc Quelqu'

**Ja.**  
Et se le di - re

**I.**  
Et se le di - re

**N.**  
Et se le di - re

chos' de meil - leur Quelqu'chos' de meil - leur, Quelqu'chos' d'aus - si

Est - il rien d'aus - si

Est - il rien d'aus - si

Est - il rien d'aus - si

JACINTHE *un poco rit.*

bon, Mais trou - vez moi donc — Quelqu'chos' d'aussi bon,

KATE *pp*

bon, Mais trou - vez moi donc — Quelqu'chos' d'aussi bon, *un poco rit*

*pp*

bon, Mais trou - vez moi donc — Quelqu'chos' d'aussi bon,

*pp*

bon, Mais trou - vez moi donc — Quelqu'chos' d'aussi bon,

*pp* *pp* *poco rit.*

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

*p*

J. a. Mais trouvez-moi donc \_\_\_\_\_ Quelqu'chos' d'aussi bon, \_\_\_\_\_

*p*

K. Mais trouvez-moi donc \_\_\_\_\_ Quelqu'chos' d'aussi bon, \_\_\_\_\_

*p*

I. Mais trouvez-moi donc \_\_\_\_\_ Quelqu'chos' d'aussi bon, \_\_\_\_\_

*p*

N. Mais trouvez-moi donc trou vez moi donc \_\_\_\_\_ Quelqu'chos' d'aus\_ si

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

J. a. Mais trou\_ vez-moi donc Quelqu'chos' d'aus\_ si bon, \_\_\_\_\_

K. Mais trou\_ vez-moi donc Quelqu'chos' d'aus\_ si bon, \_\_\_\_\_

I. Mais trou\_ vez-moi donc Quelqu'chos' d'aus\_ si bon, \_\_\_\_\_

N. bon. Trou\_ vez-moi donc Quelqu'chos' d'aus\_ si bon, d'aus\_ si bon

Ja. Mais trou\_vez-moi donc ——— Quelqu'chos' d'aus\_ si bon, ———

K. Mais trou\_vez-moi donc ——— Quelqu'chos' d'aus\_ si bon, ———

I. Mais trou\_vez-moi donc ——— Quelqu'chos' d'aus\_ si bon, ———

N. Mais trou\_vez-moi donc ——— Quelqu'chos' d'aus\_ si

Ja. Mais trou\_vez-moi donc Quelqu'chos' d'aus\_ si bon, Trou\_ *p.*

K. Mais trou\_vez-moi donc Quelqu'chos' d'aus\_ si bon, Trou\_ *p.*

I. Mais trou\_vez-moi donc Quelqu'chos' d'aus\_ si bon, Trou\_ *p.*

N. bon! Trou\_vez-moi donc Quelqu'chos' d'aus\_ si bon, Trou\_ *p.*

Ja  
\_vez - moi donc Quelqu' chos' d'aus-si bon, — Trou -

K  
\_vez moi donc Quelqu' chos' d'aus-si bon, — Trou -

L  
\_vez - moi donc Quelqu' chos' d'aus-si bon, — Trou -

N.  
\_vez - moi donc Quelqu' chos' d'aus-si bon, Trou -

(baisers)

Ja  
\_vez - moi donc quelqu' chos' d'aus-si bon,

K  
\_vez - moi donc quelqu' chos' d'aus-si bon,

L  
\_vez - moi donc quelqu' chos' d'aus-si bon,

N.  
\_vez - moi donc quelqu' chos' d'aus-si bon,

Ia. *pprit.*  
 Quelqu'chos' d'aus\_si bon.  
 K. *pprit.*  
 Quelqu'chos' d'aus\_si bon.  
 I. *pprit.*  
 Quelqu'chos' d'aus\_si bon.  
 N. *pprit.*  
 Quelqu'chos' d'aus\_si bon.

KATE. Allegretto.  
 Ah! — ah! — ah! — di\_vine ex - ta -

K. — se! Qu'est-ce que!

K. **NICK.**  
qu'est-ce que j'sens là! le n'con\_nais pas d'phra



2. se Qui puis' rendr' ça!



**ICHABOD.**  
O ma\_de - moi\_sel - le!



1. C'est trop de bon - heur





Te\_nez je chan - cel - le, O ma\_demoui - sel - le, O ma\_demoui -

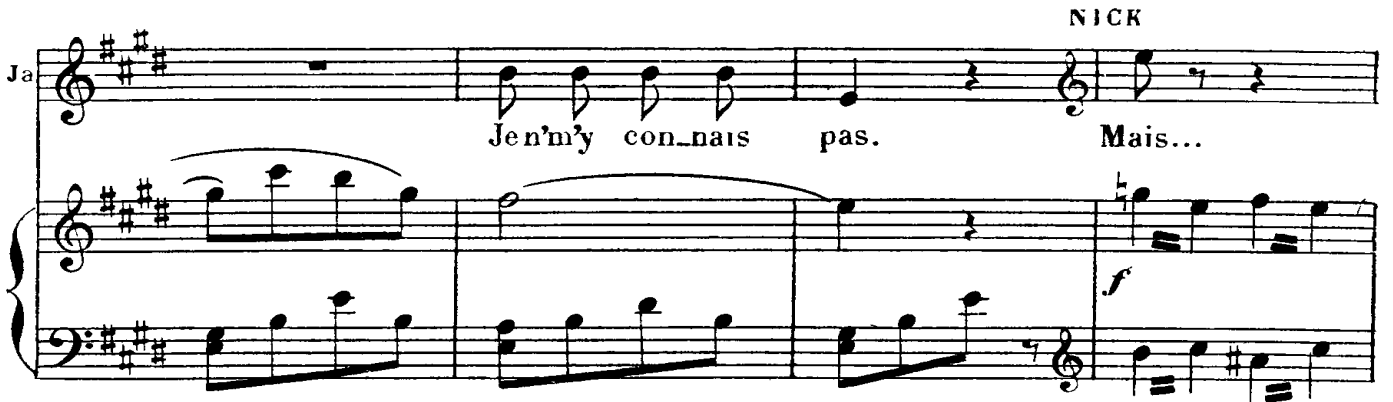
1. - sel - le, Je chan - cel - le, Prê - tez vo - tre

JACINTHE .

1. bras — On m'blam' - ra peut - ê -

Ja. - tre — Si c'est pas là

Ja.  sic'n'est pas là c'qu'on nomm' un bon maî - tre,

Ja.  Jen'm'y con.nais pas. Mais... **NICK**

Ja.  mais... qu'est-ce que c'est qu'ça?

**KATE.**  Mort de ma vi - e! il pleut! il pleut!

Ja.  Il pleut! il pleut! il pleut! il pleut! il

K.  Il pleut! il pleut! il pleut! il pleut! il

T.  Il pleut! il pleut! il pleut! il pleut! il

N.  Il pleut! il pleut! il pleut! il pleut! il



Ja.  pleut! il pleut! il pleut! il pleut! Sau-ve qui peut! Il

K.  pleut! il pleut! il pleut! il pleut! Sau-ve qui peut! Il

T.  pleut! il pleut! il pleut! il pleut! Sau-ve qui peut! Il

N.  pleut! il pleut! il pleut! il pleut! Sau-ve qui peut! Il




Ja pleut! il pleut! il pleut! Sau-ve qui peut!

K pleut! il pleut! il pleut! Sau-ve qui peut!

I pleut! il pleut! il pleut! Sau-ve qui peut! La

N. pleut! il pleut! il pleut! Sau-ve qui peut!



Ja Il pleut! il pleut! Il pleut! il pleut!

K Il pleut! il pleut! Il pleut! il pleut!

I plu - e En tom - bant Nous tra -

N. Il pleut! il pleut! Il pleut! il pleut!



Ja. Il pleut! il pleut! Il pleut! il pleut!

R. Il pleut! il pleut! Il pleut! il pleut!

I. ver - se Nos vê - te - ments. La

N. Il pleut! il pleut! Il pleut! il pleut!

Ja. Il pleut! il pleut! Il pleut, il pleut! Nous trans-

R. Il pleut! il pleut! Il pleut, il pleut! Nous trans-

I. plu - e En tom - bant - Nous trans-

N. Il pleut! il pleut! Il pleut, il pleut! Nous trans-

1a. *f* - per - se Et nous tra - ver - se *p* II

K. *f* - per - se Et nous tra - ver - se. *p* II

1. *f* - per - se Et nous tra - ver - se. *p* II

2. *f* - per - se Et nous tra ver - se. *p* II

1a. pleut! il pleut! il pleut! il pleut! Sau - ve qui peut! II

K. pleut! il pleut! il pleut! il pleut! Sau - ve qui peut! II

1. pleut! il pleut! il pleut! il pleut! Sau - ve qui peut! II

2. pleut! il pleut! il pleut! il pleut! Sau - ve qui peut! II

Ja. pleut! il pleut! il pleut! Sau - ve qui peut!

K. pleut! il pleut! il pleut! Sau - ve qui peut!

I. pleut! il pleut! il pleut! Sau - ve qui peut!

N. pleut! il pleut! il pleut! Sau - ve qui peut! Il

Ja. Il pleut! il pleut! il pleut! Il

K. Il pleut! il pleut! il pleut! Il

I. Il pleut! il pleut! il pleut! Il

N. pleut! il pleut! il pleut! Il

Vo. *pleut! Sau - ve qui peut!*

K. *pleut! Sau - ve qui peut!*

I. *pleut! Sau - ve qui peut!*

N. *pleut! Sau - ve qui peut!*

(Le théâtre reste vide)



# CHANSON DE L'ECHO

N° 13

All<sup>o</sup> non troppo

RIP.

PIANO.

The musical score is set in 6/8 time with a key signature of one flat (B-flat). It consists of three systems of music. The first system includes a vocal line (RIP.) and a piano accompaniment (PIANO.). The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *mf*, *ff*, and *f*. The second system continues the vocal line with lyrics and piano accompaniment, including a 'Ped.' (pedal) marking. The third system concludes the vocal line with lyrics and piano accompaniment.

Non non

non non Trem-blez — c'est fo- li- e Peut-

-on hé- si- ter un ins- tant Son- get — à sa

R. *vi - e* Quand la for - tu - ne vous at - tend ——— Quand

R. *poco rit.*  
la for - tu - ne vous at - tend - E - cho, ré - ponds - moi quel - que cho - se!

*poco rit.*

R. N'est - il pas un tré - sor en - foui? S'il sur -

Sop. (Echo) **CHOEUR DANS LA COULISSE.** *pp* O - se! Oui!

Ten. *pp* O - se! Oui!

Bass. *pp* O - se!

R

vient quelqu'en trave mé chau te? Chan - te!

Chan te! Chan te!

Chan te! Chan te!

Chan tel Chan tel

*f*

*pp*

*pp*

*pp*

*f*

The first system of the musical score features a vocal line starting with a treble clef and a key signature of one flat. The lyrics are "vient quelqu'en trave mé chau te? Chan - te!". The vocal line is followed by three instrumental staves (two treble and one bass) that provide accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *f* (forte) and *pp* (pianissimo).

**Vivace**  
riant

R

Tra la la la! La la la lala la la la la!

La la la la!

La la la la!

La la la la!

*pp*

*pp*

*pp*

The second system begins with the tempo marking "Vivace" and the mood "riant". The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "Tra la la la! La la la lala la la la la!". The vocal line is followed by three instrumental staves (two treble and one bass) that provide accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *pp* (pianissimo).

**Vivace**

*sp*

The third system of the musical score features a piano accompaniment. It starts with a grand staff (treble and bass clefs) and a key signature of one flat. The tempo marking "Vivace" is present. The piano part includes a grand staff with treble and bass clefs. Dynamics include *sp* (sforzando).

RIP.

R. *mf*

Tra la la la! ————— La la la la la la la la!

R. *f* *f*

Tra la la la! tra la la la!

Sop. *pp* *pp* *pp*

Ten. *pp* *pp* *pp*

Bass. *pp* *pp* *pp*

La la la la! Tra la la la tra la la!

La la la la! Tra la la la tra la la!

R. *f*

Tra la la la la la la ——— la la la! ———

pp  
Ti — la la la. —  
pp  
Ti — la la la. —  
pp  
Ti — la la la. —

(Hautbois) Echo (sur le théâtre)  
pp

Echo.  
pp

Echo  
pp

Echo.  
pp  
Echo  
pp

tr  
Echo  
tr  
pp rall

# MÉLODRAME

(CHANGEMENT A VUE)

No 13 bis

All<sup>o</sup> Moderato

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The first system is marked with a piano dynamic and includes a first ending bracket labeled '8'. The second system features a key signature change to one sharp (F#) and includes a second ending bracket labeled '8'. The third system continues with a first ending bracket labeled '8'. The fourth system includes a first ending bracket labeled '8' and a fermata over a measure. The fifth system concludes the piece with a first ending bracket labeled '8'. The notation includes various rhythmic values, chords, and articulation marks.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and contains a bass line with chords and single notes.

The second system of musical notation consists of two staves. The upper staff features a trill (tr) and an accent (^) over a note, followed by a slur and an 8-measure rest. The lower staff continues the bass line with chords and single notes.

The third system of musical notation consists of two staves. The upper staff has a slur over a melodic phrase. The lower staff features a series of chords in the right hand and a bass line in the left hand.

The fourth system of musical notation consists of two staves. The upper staff has a slur and an 8-measure rest. The lower staff continues the bass line with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff has a slur and an 8-measure rest. The lower staff features a series of chords in the right hand and a bass line in the left hand.

# MUSIQUE DE SCÈNE

(CHANGEMENT A VUE)

N° 13<sup>ter</sup>

Moderato.

PIANO.

Mouv<sup>t</sup> de la légende du 1<sup>er</sup> Acte.



First system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, including the dynamic marking *pp* (pianissimo) in the first measure.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, concluding the page with the dynamic marking *pp* and the tempo instruction *un poco rit.* (a little slower).

# SCÈNE, CHŒUR ET CHANSON

RIP, HUDSON, CHŒUR.

N<sup>o</sup> 14

All<sup>o</sup> agitato.

PIANO.

(Coup de pioche)

(pioche)

Musical score for piano introduction, measures 1-4. Treble and bass clefs, key signature of one sharp (F#), common time. Dynamics include sfz and sf.

(APPARITION DU 1<sup>er</sup> FANTÔME)

Musical score for piano introduction, measures 5-8. Treble and bass clefs, key signature of one sharp (F#), common time. Dynamics include sfz and pizz.

RIP (*Parle*) Oh! oh! qu'est-ce que c'est que cela? comprends pas...

(2<sup>e</sup> FANTÔME)

Hé! hé! c'est sans doute le frère de l'autre... Soyons poli! Bonjour l'ami! Comment ça va t-il?

Musical score for vocal introduction, measures 9-12. Treble and bass clefs, key signature of one sharp (F#), common time. Dynamics include sfz.

(3<sup>e</sup> FANTÔME)

Encore un?... C'est le cadet sans doute...  
Comment vous portez-vous Monsieur?  
(à part) C'est égal, c'est très curieux...

Musical score for vocal introduction, measures 13-16. Treble and bass clefs, key signature of one sharp (F#), common time. Dynamics include sfz.

4<sup>e</sup> FANTÔME

Apparition général de tous les fantômes. Au milieu d'eux, le

Encore?... quelle famille!...

RIP. Oh je rêve de plus en plus..

cre scen

le Capitaine Hudson et ses officiers  
et mon rêve se complique

Tous menacent Rip, le bras tendu

do

vers lui

(1) *ad libitum.*

*fff*

V V

**Largo.**

Sop. *p* a bouche fermée.

Ten. *p* Ah! à bouche fermée.

Bass. *p* Ah! a bouche fermée

Ah! ah!

**Largo**

*pp* *sfz* *sfz*

RIP.

Ah! ah! Ah! Ah! Ah!

ah! ah! Ah! ah! ah!

ah! Ah! ah!

(Rip fait de petits)

**Moderato quasi All<sup>to</sup>**  
Rip parcourant le théâtre.

bonjours amicaux aux fantomes qui restent immobiles et menacants)

**Moderato quasi All<sup>to</sup>**

poco rit. *p*

R.

J'ai bien l'honneur — J'ai l'honneur

Detailed description: This system contains the first two measures of the musical piece. The vocal line (marked 'R.') is in a treble clef with a key signature of two sharps (F# and C#). The lyrics 'J'ai bien l'honneur' are under the first measure, and 'J'ai l'honneur' are under the second measure. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both with two sharps. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

R.

Dè - tre ....

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'Dè - tre ....'. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

R.

vo - tre ser - vi - teur De

Detailed description: This system contains the next two measures. The vocal line has the lyrics 'vo - tre ser - vi - teur' and 'De'. The piano accompaniment continues.

R.

tout mon cœur! Les fantômes se penchent de plus en plus menaçants.

Detailed description: This system contains the final two measures. The vocal line has the lyrics 'tout mon cœur!' and 'Les fantômes se penchent de plus en plus menaçants.'. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

R. *Parlez!* *Mais quidone ê-tesvous?*

R. *ad lib* *Piu animato*  
*Quidone, qui donc* *ê - tes vous?* *Più animato*

R. *Que di-tes-vous?* *Que fai-tes-*

R. *-vous?* *Et \_\_\_\_\_ pourquidonce cou.*

(Parlé) Si vous ne répondez pas, je m'en vais...

All<sup>o</sup> con fuoco.

R

TOUX?

All<sup>o</sup> con fuoco

dim pp fff

Sop. et Ten. Les fantômes barrent le passage à Rip.  
(RIRE INFERNAL)

Bass.

Ha, ha, ha, ha! Ha, ha, ha, ha! Ha, ha, ha, ha!

Ha, ha, ha, ha! Ha, ha, ha, ha! Ha, ha, ha, ha!

HUDSON.

E - cou - te!

Ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

### CHANSON

**Con fuoco.**

On m'ap - pelle Hendrick Hud - son, Et je

me ris des o - ra - ges, Des flots et des nau -

... fra - ges Com me d'u - ne chan - son! Oui,



H.  sous la mer pro - fon - de, Ma - rins de l'au - tre


H.  mon - de, Nous na - vi - gu - ons en - cor, — Pro -

H.  - té - gés par la mort, Nous mar - chons

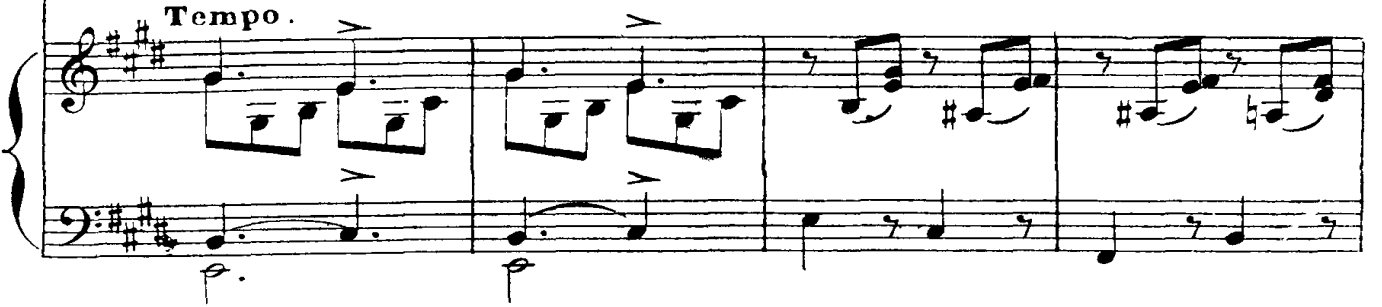
H.  droit, cher - chant toujours le port! — ah!

RIP.

**Tempo.**

H.  **Tempo.**

Bon vent, bon vent, Vi - re, vi - re, vi - re, vi - re,



H.  **Tempo.**

— Bon vent, bon vent, Vi - re, vi - re, au ca - bestant!



Sop.  **Tempo.**

Bon vent, bon vent, Vi - re, vi - re, vi - re, vi - re, Bon vent,

Ten.  **Tempo.**

Bon vent, bon vent, Vi - re, vi - re, vi - re, vi - re, Bon vent,

Bass.  **Tempo.**

Bon vent, bon vent, Vi - re, vi - re, vi - re, vi - re, Bon vent,



Vi - re, vi - re, Bon vent, Vire au ca - bes - tan!

bon vent, Bon vent, Vire au ca - bes - tan!

bon vent, Bon vent, Vire au ca - bes - tan!

bon vent, Bon vent, Vire au ca - bes - tan!

Ped

Detailed description: This system contains the vocal and piano parts for the first section. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are 'Vi - re, vi - re, Bon vent, Vire au ca - bes - tan!' repeated for each voice part. The piano part includes dynamic markings of *ff* and *p*, and a 'Ped' (pedal) instruction.

**Allegro**

Detailed description: This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music is in a rhythmic, dance-like style consistent with the 'Allegro' tempo marking.

Detailed description: This system shows the piano accompaniment for the third system, continuing the rhythmic pattern from the previous system.

Le nain lance la boule)

Detailed description: This system shows the piano accompaniment for the fourth system. The lyrics 'Le nain lance la boule)' are written above the right-hand staff. The music concludes with a final cadence.

4<sup>re</sup> Fois.

The first system of the 4th time through consists of two staves. The treble clef staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a series of chords and melodic fragments. The bass clef staff contains a continuous eighth-note accompaniment pattern.

The second system of the 4th time through continues the musical notation from the first system, maintaining the same key signature and time signature.

3<sup>e</sup> Fois.

The first system of the 3rd time through begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a more complex melodic line in the treble staff compared to the previous systems.

The second system of the 3rd time through continues the musical notation, showing a change in the bass line accompaniment.

The third system of the 3rd time through continues the musical notation, featuring a series of chords in the treble staff.

The fourth system of the 3rd time through concludes the piece with a final chord in the treble staff and a sustained bass note in the bass staff.

Enchaînez

# CHANSON A BOIRE ET FINALE

RIP, CHŒUR.

Nº 15

Allegro assai animato.

PIANO.

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment of chords. Dynamics include *mf* and *sf*. The piece concludes with a final chord marked with an accent (^).

RIP.

The first system shows the vocal line (RIP) and piano accompaniment. The vocal line begins with the lyrics "Ce n'est pas la bière qu'on van te". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *p* and *f*. The system ends with a fermata over the final note.

The second system continues the vocal line with the lyrics "Qu'il faudra pour ma soif arden te,". The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Dynamics include *p* and *f*. The system ends with a fermata over the final note.

The third system shows the vocal line with the lyrics "Cidre ai-gre - let Ni vin clai - ret." and the piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *p* and *f*. The system ends with a fermata over the final note.

24. — RIP.

BIBLIOTHEQUE MUSICALE ILLUSTRÉE

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R.  Non, pour que je me dé-sal-tè

R.  -re, Loin de moi bois-sons de la-ter-re, Je

R.  veux du vin de feu! Ver-sez, mor-bleu! Ver-sez, ver-  
*cre ad lib.*  
*rit.*

R.  -sez, ver-sez, mor-bleu! Ver-se, ver-se, **Più animato.**  
*scen do.*  
*rit. ff*

R  
ver - se, ver - se, ver - se! Ver - se, ver - se,

SOP  
Ver - se, ver - se, ver - se,

TEN Personages avec le Chœur  
Ver - se, ver - se, ver - se,

BASS  
Ver - se, ver - se, ver - se,

R  
ver - se, ver - se, ver - se! Ah! \_\_\_\_\_

SOP  
Ver - se, ver - se, ver - se!

TEN Personages avec le Chœur  
Ver - se, ver - se, ver - se!

BASS  
Ver - se, ver - se, ver - se!

**All<sup>o</sup> Vivo con fuoco.**

R.  **Qu'il soit blanc, rouge ou bleu,**  
**All<sup>o</sup> Vivo con fuoco.**

R.  **Je veux du vin de feu!**

R.  **Ver - se ver - se mor - bleu,** Je

R.  **veux du vin de feu!**



R

Qu'il soit blanc rouge ou bleu, Versez du vin de

Sop.

Ten.

Bass.

*ff*

R

feu! Qu'il soit blanc rouge ou bleu, Ver-

feu! Qu'il soit blanc rouge ou bleu, Ver-

feu! Qu'il soit blanc rouge ou bleu, Ver-

feu! Qu'il soit blanc rouge ou bleu, Ver-

R.

-sez, ver - sez, ver - sez, ver - sez, ver - sez mor - bleu!

-sez, ver - sez, ver - sez, ver - sez, ver - sez mor - bleu!

-sez, ver - sez, ver - sez, ver - sez, ver - sez mor - bleu!

-sez, ver - sez, ver - sez, ver - sez, ver - sez mor - bleu!

(On parle)

*pp*

*p*

8

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 3/4 time signature. It contains measures 8, 9, 10, and 11. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support for the upper staff.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains measures 12, 13, 14, and 15. The lower staff is in bass clef with the same key signature and time signature. The word "dolce" is written below the first measure, and "rall." is written below the fourth measure. The system concludes with a 3/4 time signature.

Je dors! Je dors!

Valse lente

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains measures 16, 17, 18, and 19. The lower staff is in bass clef with the same key signature and time signature. The lyrics "Je dors! Je dors!" are written above the first two measures, and "Valse lente" is written above the last two measures. The system concludes with a 3/4 time signature.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains measures 20, 21, 22, and 23. The lower staff is in bass clef with the same key signature and time signature. The system concludes with a 3/4 time signature.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains measures 24, 25, 26, and 27. The lower staff is in bass clef with the same key signature and time signature. The system concludes with a 3/4 time signature.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It includes various note values, rests, and dynamic markings such as *mf* and *f*.

Mouv! de Valse

Second system of musical notation, starting with the tempo marking "Mouv! de Valse". It includes a dynamic marking of *fff* in the bass clef. The notation continues with various note values and rests.

Third system of musical notation, featuring a dynamic marking of *ff* in the bass clef. The notation continues with various note values and rests.

Fourth system of musical notation, continuing the piece with various note values and rests.

Fifth system of musical notation, concluding the piece with various note values and rests.

First system of piano accompaniment. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The music consists of chords and melodic lines in both hands.

Second system of piano accompaniment. Treble clef, bass clef, key signature of two flats. Includes a fortissimo (*ff*) dynamic marking in the bass line.

Third system of piano accompaniment. Treble clef, bass clef, key signature of two flats. Includes a piano (*p*) dynamic marking in the bass line.

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

Vocal line and piano accompaniment for the first part of the lyrics. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Includes a *rall.* marking above the vocal line and a piano (*p*) marking in the bass line.

Viens à moi, douce en - chan - te - res - se, Viens plus

Vocal line and piano accompaniment for the second part of the lyrics. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Includes a piano (*p*) marking in the bass line.

près, plus près de mon cœur, Ton re - gard C'est l'i -

25. — RIP.

BIBLIOTHEQUE MUSICALE ILLUSTRÉE

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R

\_vres - se Ton sou - ri - re le bon - heur Trouble é -

R

- tran - gel Oui, tout chan - ge

R.

(Parlé) Je voudrais . *pp* <sup>portez la voix.</sup> Je

A mes yeux... un poeo rit

R.

veux! . HUDSON

Tu dor - mi - ras pen - dant vingt

And<sup>te</sup> assai.

Tu dormi - ras — pendant vingt ans! —

Tu dormi - ras — pendant vingt ans! —

Tu dormi - ras — pendant vingt ans! —

Tu dormi - ras — pendant vingt ans! —

(s'éveillant à demi)

Nel - ly! —

ans! — Oui, — pendant vingt ans! —

Tu dormi - ras — pendant vingt ans! —

Tu dormi - ras — pendant vingt ans! —

Tu dormi - ras — pendant vingt ans! —

And<sup>te</sup> assai

1<sup>er</sup> LIEUT.

Tu perdrastes a -

(presque parle)

Je rê - vel Nel - ly!

Ped

HUDSON.

1<sup>er</sup> L. \_ mis! Ta jeunesse et tes chants!

R. A moi! Les re-venants!..

Ped

1<sup>er</sup> LIEUT.

Tu perdras ta jeu - nes - se, Et ton ri - re, et tes

cre - scen

Ped



HUDSON. *stent.*

1<sup>er</sup> L. chants! Tu perdras tout sur terre, ou bli - é des vi -

R Nel - ly! ou - bli - é des vi -

*do. f stent*

*ad lib*

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

1<sup>er</sup> L. Dors! dors! Dors, dors,

2<sup>e</sup> L. Dors! dors! Dors, dors,

3<sup>e</sup> L. Dors! dors! Dors, dors,

4<sup>e</sup> L. Dors! dors! Do Dors,

H. Dors! dors! Dors, dors,

-vants! Dors! dors! Dors, dors,

Dors! dors! Ah! ah!

Dors! dors! Dors, dors,

-vants! Dors! dors! Dors, dors,

*ff* Ped. **1<sup>o</sup> Tempo** *p dolce*

Ped

1<sup>er</sup>  
L pau - vre Rip, Fer - me les yeux à la lu -

2<sup>e</sup>  
L pau - vre Rip, Fer - me les yeux à la lu -

3<sup>e</sup>  
L pau - vre Rip, Clos ta pau -

4<sup>e</sup>  
L pau - vre Rip, Clos ta pau -

8  
pau - vre Rip, Ah! *rit* clos ta pau -

pau - vre Rip, Ah! clos ta pau -

pau - vre Rip, Clos ta pau -

pau - vre Rip, Don, Don, Don,

*rit*

1<sup>re</sup> L.   
 -miè - re! Dors, dors, pau - vre Rip,

2<sup>e</sup> L.   
 -miè - re! Dors, dors, pau - vre Rip,

3<sup>e</sup> L.   
 -piè - rel Dors, pau - vre Rip,

4<sup>e</sup> L.   
 -piè - re! Dors, dors, pau - vre Rip,

B.   
 -piè - rel Dors, dors, pau - vre Rip, Closta pau.

-piè - rel Ah! - dors, pau - vre Rip,

-piè - rel Dors, dors, pau - vre Rip,

Dors, dors, dors, pau - vre Rip,

RIP.

*pp* *rit.*  
 Ah! ——— Dors dors

1<sup>re</sup> L. Clos ta — pau pière, Ah! dors! ——— *rit.*

2<sup>e</sup> L. Dors, ——— *rit. pp* Dors! dors! dors! ———

3<sup>e</sup> L. Pau vre Rip! *rit. pp* Dors! dors! dors! ———

4<sup>e</sup> L. Pau vre Rip! *rit. pp* Dors! dors! dors! ———

B. piè — re *rit. pp* Dors! dors! dors! ———  
 Pau vre Rip! *rit. pp* Dors! dors! dors! ———

Dors! ——— *rit. pp* Dors! dors! dors! ———  
 Dors! ——— *p rit. pp* Dors! dors! dors! ———

Pau vre Rip! *rit. pp* Dors! dors! dors! ———

Pau vre Rip! *rit. pp* Dors! dors! dors! ———

*rit.* *pp*

Ped. 

Les fantômes, toujours le bras tendu vers Rip, disparaissent lentement.

**Più Moderato**

*p leggieramente.*

La scène reste vide. Rip reste seul. Un rayon de lune eclaire son visage

*dolce.*

Le rideau tombe lentement.

8

*rit.*

*ppp*

FIN du 2° ACTE

# ENTR' ACTE

Moderato

PIANO.

*p*

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Moderato' and the dynamics are 'PIANO.' and 'p'. The music features flowing eighth-note patterns in the right hand and more rhythmic accompaniment in the left hand, often with rests. There are several slurs and phrasing marks throughout the piece.

un poco animato.

The first system of music consists of four measures. The treble clef staff begins with a whole note chord marked with an 'x'. The bass clef staff has a whole note chord. The second measure features a piano (*p*) dynamic marking. The music is in a key with three sharps (F#, C#, G#).

The second system consists of four measures. The treble clef staff has a series of eighth notes. The bass clef staff has a series of eighth notes. The music continues in the same key.

The third system consists of four measures. The treble clef staff has a series of eighth notes. The bass clef staff has a series of eighth notes. A dynamic marking of *sfz* (sforzando) is present. A measure rest of 8 is indicated above the treble staff in the third measure.

The fourth system consists of four measures. The treble clef staff features trills (*tr.*) over quarter notes. The bass clef staff has a series of eighth notes. A piano (*p*) dynamic marking is present in the fourth measure.

The fifth system consists of four measures. The treble clef staff features trills (*tr.*) over quarter notes. The bass clef staff has a series of eighth notes. Dynamic markings of *pp* (pianissimo) and *ppp* (pianississimo) are present.

ACTE III 1<sup>er</sup> TABLEAU  
**CHŒUR DES BŪCHERONS**<sup>(1)</sup>  
(Derrière la scène)

N<sup>o</sup> 16

Moderato.

TÉNORS

BASSES

PIANO

Musical score for Tenors, Basses, and Piano. The piano part includes the instruction "p RIDEAU (on aperçoit Rip endormi)".

All<sup>o</sup> risoluto.

Har - di la co - gne - et Va de ce grand  
Har - di la co - gne - et Va de ce grand

All<sup>o</sup> risoluto.

Piano accompaniment for the second system.

bois Dans  
bois Dans

Piano accompaniment for the third system.

(1) Ce chœur sera chanté s'il est possible sans accompagnement ou accompagné par des instruments placés derrière la scène



no - tre jour - né - e A - bat - tons les rois  
no - tre jour - ne e A - bat - tons les rois

Tra - vai - lons,  
Tra - vai - lons,

tra - vai - lons, Et chan - tons Ho!  
tra - vai - lons, — Et chan - tons Ho!

The musical score is written in G major (one sharp) and 3/4 time. It features a vocal line with two parts and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are in French and describe the birth of Jesus and the adoration of the kings.

ACTE III. CHŒUR DES BUCHERONS.

ho! ho!

ho! ho!

The first system consists of three staves. The top two staves are vocal parts with lyrics 'ho! ho!' written below them. The bottom two staves are piano accompaniment, with a brace on the left side.

Chê - nes fiers cour - bés vos fronts, ————— *p* Ho!

Chê - nes fiers cour - bés vos fronts, ————— Ho!

The second system consists of three staves. The top two staves are vocal parts with lyrics 'Chê - nes fiers cour - bés vos fronts, ————— Ho!' and 'Chê - nes fiers cour - bés vos fronts, ————— Ho!'. A dynamic marking '*p*' is placed above the first vocal line. The bottom two staves are piano accompaniment, with a brace on the left side.

oh! oh! oh!

oh! oh!

The third system consists of three staves. The top two staves are vocal parts with lyrics 'oh! oh! oh!' and 'oh! oh!'. The bottom two staves are piano accompaniment, with a brace on the left side.

Car voi - ci les - bû - che - rons.

Car voi - ci les - bû - che - rons.

Ahl

*p* *poco* *a* *poco* *crescendo*

*Più lento.* *pp* *pp rall.*

Ahl

*pp* *pp rall.*

*Più lento.* *rall.* *ppp*

# MUSIQUE DE SCÈNE

N<sup>o</sup> 16 bis

Lento.

(ou parle)

PIANO.

*pp con sordini.*

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time with a key signature of one flat. The treble staff begins with a piano (p) dynamic and contains a series of chords and eighth notes. A triplet of eighth notes is marked with a '3' in the second measure. The bass staff provides a simple accompaniment with eighth notes and rests.

The second system continues the musical piece. It features similar chordal textures in the treble and accompaniment in the bass. A triplet of eighth notes is again present in the second measure of the treble staff.

The third system shows the continuation of the piano accompaniment. The treble staff has a melodic line with chords, and the bass staff continues with its accompaniment. A triplet of eighth notes is marked in the second measure.

The fourth system concludes the piece. The tempo is marked 'rall.' (rallentando) in the final measure. The treble staff has a melodic line with chords, and the bass staff continues with its accompaniment.

27. — *RIP.*

*rall.*

*rall.*

Mouv<sup>t</sup> du I<sup>er</sup> Acte.

*p* *sf*

*f*

Enchainez avec le N<sup>o</sup> 17

ACTE III - 2<sup>e</sup> TABLEAU

CHŒUR

N<sup>o</sup> 17

All<sup>o</sup> pesante

PIANO.

The musical score is written for piano accompaniment. It consists of five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'All<sup>o</sup> pesante' and the dynamics are 'PIANO.'. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as accents (^) and hairpins (>). The first system includes a fermata over the final measure of the treble staff. The second system has a fermata over the final measure of the bass staff. The third system has a fermata over the final measure of the bass staff. The fourth system has a fermata over the final measure of the bass staff. The fifth system has a fermata over the final measure of the bass staff.

Sop.

rén.

Bass.

Fê - tons les nou\_veaux é - poux Pour leur

Fê - tons les nou\_veaux é - poux Pour leur

Fê - tons les nou\_veaux é - poux Pour leur

faire hon - neur et gloi - re Fê - tons

faire hon - neur et gloi - re Fê - tons

faire hon - neur et gloi - re Il faut boire et

Fê - tons Fê - tons les nou - veaux é -  
Fê - tons Fê - tons les nou - veaux é  
puis re hoi - re! Fê - tons les nou - veaux

-poux Fê - tons les nouveaux é - pour les nouveaux é - pour Pour leur  
-poux Fê - tons les nou - veaux é - pour Pour leur  
-poux Fê - tons les nou - veaux é - pour Pour leur



faire hon-neur et gloi-re Bu-vons pour eux

faire hon-neur et gloi-re Bu-vons pour eux Bu-

faire hon-neur et gloi-re Bu-vons pour eux Bu-

*f* *p* *f*

Bu-vons pour nous! Bu-vons pour eux Bu-

-vons pour nous! Bu-vons pour eux Bu-

-vons pour nous! Bu-vons pour eux Bu-

*p*

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are:   
Soprano: \_vons pour nous! Bu - vons pour nous!  
Alto: \_vons pour nous! Bu - vons pour nous! Ap - por - tez pin -  
Bass: \_vons pour nous! Bu - vons pour nous! Ap - por - tez pin -  
The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines.

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are:   
Soprano: Ver - sez que la  
Alto: .tes et pots Ver - sez la biè - re qui mous - se Ver - sez  
Bass: .tes et pots Ver - sez la biè - re qui mous - se Ver - sez  
The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. There is a *trium* marking in the bass line.

biè - re mous - se que la biè - re mous - se  
Ver - sez que la biè - re mous - se  
Ver - sez que la biè - re mous - se

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment line in bass clef with lyrics. The music is in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The piano part features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

Ap - por - tez pin - tes et pots — Ap - por - tez pin - tes et pots  
Ap - por - tez pin - tes et pots — Ap - por - tez pin - tes et pots

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment line in bass clef with lyrics. The music is in the same key and time signature as the first system. The piano part continues with a similar complex rhythmic pattern.

qu'on danse et qu'on se tré-mous ——— se qu'on danse et qu'on se tré-

Ver-sez nous de l'ale à grands flots

Ver-sez nous de l'ale à grands flots Ver-sez nous de

*p*

mous - se qu'on danse et qu'on se tré-

Ver - sez nous de l'ale à grands flots

l'ale à grands flots qu'on dan - se

mous \_\_\_\_\_ se

Qu'on danse et qu'on se tré - mous \_\_\_\_\_ se

qu'on se tré - mous \_\_\_\_\_ se

This system contains three vocal staves and a piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "mous \_\_\_\_\_ se", "Qu'on danse et qu'on se tré - mous \_\_\_\_\_ se", and "qu'on se tré - mous \_\_\_\_\_ se". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

*stent.*

*ff*

*sf*

This system shows the piano accompaniment for the second system. It includes dynamic markings: *stent.* (staccato), *ff* (fortissimo), and *sf* (sforzando). The music is in the same key and time signature as the first system.

Voi - là Derrick!

Voi - là Derrick!

Voi - là Derrick!

*sf*

*mf*

*dim.*

This system contains three vocal staves and a piano accompaniment. The lyrics are: "Voi - là Derrick!", "Voi - la Derrick!", and "Voi - là Derrick!". The piano accompaniment includes dynamic markings: *sf* (sforzando), *mf* (mezzo-forte), and *dim.* (diminuendo). The music is in the same key and time signature as the previous systems.

*p*  
Voi-là Nel - ly! Le ma-ri-  
*p*  
Voi-là Nel - ly!  
*p*  
Voi-là Nel - ly!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "Voi-là Nel - ly! Le ma-ri-" on the first staff, "Voi-là Nel - ly!" on the second staff, and "Voi-là Nel - ly!" on the third staff. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various dynamics and articulations.

-é n'est pas jo - li!  
La ma-ri-  
La ma-ri-

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "-é n'est pas jo - li!" on the first staff, "La ma-ri-" on the second staff, and "La ma-ri-" on the third staff. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various dynamics and articulations.

Il est tout  
 \_ée est un peu mû\_re  
 \_ée est un peu mû\_re

*mf*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef with the lyrics 'Il est tout' and a piano accompaniment in bass clef. The second system continues the vocal line with lyrics '\_ée est un peu mû\_re' and the piano accompaniment. The piano part includes a dynamic marking of *mf* and an 8-measure rest indicated by a dashed line.

jau\_ne de fi\_re  
 est un peu  
 La mari\_ée est un peu mû

Detailed description: This system contains the next two systems of the musical score. The top system features a vocal line in treble clef with the lyrics 'jau\_ne de fi\_re' and a piano accompaniment in bass clef. The second system continues the vocal line with lyrics 'est un peu' and the piano accompaniment. The piano part includes an 8-measure rest indicated by a dashed line.

mu - re!

mu re!

This system contains four staves. The top two staves are vocal lines for soprano and alto, both with the lyrics "mu - re!". The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melodic line with a long note followed by a series of eighth notes.

LES JEUNES FILLES.

*dolce*

Ça pa - rait drôle en - tre nous Quand on

This system contains four staves. The top two staves are vocal lines for soprano and alto, with the lyrics "Ça pa - rait drôle en - tre nous Quand on". The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The music is marked "dolce" and includes a piano dynamic marking "p".

n'est plus au jeune â - ge De - prendre un nou - vel é - poux, Mais on

This system contains four staves. The top two staves are vocal lines for soprano and alto, with the lyrics "n'est plus au jeune â - ge De - prendre un nou - vel é - poux, Mais on". The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The music continues with a similar melodic and harmonic structure.



voit par le veu - va - ge, Que les ma - ris ont du bon, Que les

ma - ris ont du bon Puis - qu'a -

- près le premier On en veut un se - cond!

Puisqu'a - près le pre - mier On en veut un se - cond

Piano introduction for the first system of the chorus, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various musical notations such as accents, slurs, and dynamic markings.

Vocal staves for the first system of the chorus. The lyrics are: Fê - tons les nou-veaux é - poux! Pour leur faire hon - neur et. The music is in a key with two flats and a 3/4 time signature. It includes various musical notations such as accents, slurs, and dynamic markings.

Piano accompaniment for the second system of the chorus. The music is in a key with two flats and a 3/4 time signature. It includes various musical notations such as accents, slurs, and dynamic markings.

Vocal staves for the second system of the chorus. The lyrics are: gloi - re — Fê - tons . Fê - tons. gloi - re — Fê - tons Fê - tons. gloi - re — Il faut hoire et puis re - boi - re!

Piano accompaniment for the third system of the chorus. The music is in a key with two flats and a 3/4 time signature. It includes various musical notations such as accents, slurs, and dynamic markings.

Fê-tons les nouveaux é - poux Fê-tons les nouveaux é poux les nouveaux é-

Fê-tons les nouveaux é - poux Fê - tons les nouveaux é-

Fê-tons les nouveaux é - poux Fê - tons les nouveaux é-

7

*f*

-poux Pour leur faire hon-neur et gloi-re Bu-

-poux Pour leur faire hon-neur et gloi-re Bu - vous pour eux

-poux Pour leur faire hon-neur et gloi-re Bu - vous pour eux

*f*

*p*

vous pour eux. Bu - vous pour nous Bu -  
Bu - vous pour nous Bu -  
Bu - vous pour nous Bu -

*f* *p*

-vous pour eux Bu - vous pour nous! Bu - vous pour nous  
-vous pour eux Bu - vous pour nous! Bu - vous pour nous  
-vous pour eux Bu - vous pour nous! Bu - vous pour nous

Bu vons, bu vons Bu vons pour eux, bu vons pour  
 Bu vons, bu vons Bu vons pour eux, bu vons pour  
 Bu vons, bu vons Bu vons pour eux, bu vons pour

*fff*  
*ad lib.*  
 eux Bu vons pour nous!  
*ad lib.*  
 eux Bu vons pour nous!  
 eux Bu vons pour nous!

*fff*

Musical score for piano accompaniment, including triplets and dynamic markings.

# MUSIQUE DE SCENE

## ENTRÉE DES ENFANTS

Nº 17 bis

Allegretto

PIANO

The first system of musical notation for 'Nº 17 bis' is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a piano (PIANO) dynamic and a forte (f) marking. The music is written for piano with a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

The second system continues the musical piece, maintaining the 2/4 time and two-flat key signature. The piano accompaniment remains consistent, with the right hand introducing more melodic movement.

The third system shows further development of the piano accompaniment. The right hand features a more active melodic line with some grace notes.

The fourth system continues the piano accompaniment. The right hand has a more active melodic line, and the left hand provides a steady accompaniment.

The fifth system concludes the piano accompaniment. The right hand has a more active melodic line, and the left hand provides a steady accompaniment. The system ends with a final chord in the right hand.

# COUPLETS

KATE

N° 18

All<sup>o</sup> Mod<sup>to</sup> Marcia.

1<sup>er</sup> COUPLET.

KATE.

PIANO.

Un' bonn' fois

*mf* *p*

K

pouï tout's ap - pre - nez Qu'on n' met pas ses coud's sur la

K.

ta - ble Qu'on n' fourr' pas

K

ses doigts dans son nez Sous per - ne d'être in - sup - poi -

ACTE III. — COUPLETS.

b.

-ta ble Il n'y a pas à perdre un mo -

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'ta' followed by a series of eighth and quarter notes for 'ble Il n'y a pas à perdre un mo -'. The piano accompaniment consists of a treble and bass clef part. The treble part has a few chords, and the bass part has a simple eighth-note accompaniment.

b.

-ment  
Bass.  
Il n'y a pas à perdre un mo - ment. — tr tr

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line starts with a half note '-ment' followed by a series of eighth notes for 'Il n'y a pas à perdre un mo - ment.' The piano accompaniment continues with the same bass line and treble accompaniment. There are trills (tr) marked above the final notes of the vocal line.

Sop  
Tou, ma - man! maman! ma-man!

Ten  
Tou, ma - man! maman! ma-man!

Bass  
Tou, ma - man! maman! ma-

*f*

Detailed description: This system features three vocal lines and piano accompaniment. The Soprano line starts with 'Tou, ma - man! maman! ma-man!'. The Tenor line starts with 'Tou, ma - man! maman! ma-man!'. The Bass line starts with 'Tou, ma - man! maman! ma-'. The piano accompaniment is in the treble and bass clefs, with a forte (*f*) dynamic marking. The bass line has a simple eighth-note accompaniment.



2<sup>e</sup> COUPLET

K. *-man!* *Mé - na - gez -*

K. *-vous sur les plats doux N'a - va - lez pas vosp'tit's cuil - lè -*

K. *-res Oûbien j'vous flanqu' le fouet à*

K. *tous Pour vous ap - prendr'lesbell's ma - niè - res Mais s'il en*

k.

é - tail au - tre - ment

Bass

Maiss'il en é - tail au - tre - ment.

This system contains the first two staves of music. The top staff is a vocal line with the lyrics "é - tail au - tre - ment". Below it is a bass vocal line with the lyrics "Maiss'il en é - tail au - tre - ment." The piano accompaniment is shown in a grand staff with treble and bass clefs.

Sop

Ten

Bass

Oui, ma - man! maman! ma - man!

Oui, ma - man! maman! ma - man!

Oui, ma -

This system contains the next two staves of music. It features three vocal lines: Soprano (Sop), Tenor (Ten), and Bass. All three sing the lyrics "Oui, ma - man! maman! ma - man!". The piano accompaniment continues in the grand staff below.

- man! maman! ma - man!

This system contains the final two staves of music. The vocal lines continue with the lyrics "- man! maman! ma - man!". The piano accompaniment concludes the piece with various musical markings and dynamics.

# MUSIQUE DE SCENE

(ENTRÉE DES ENFANTS)

N° 18 *hfs*

*Allegretto.*

*PIANO*

The musical score is written for piano and consists of six systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic marking and the instruction "On parle." in the middle of the first staff. The score concludes with a double bar line at the end of the sixth system.

# AIR DE LA LETTRE

LOWNA

N<sup>o</sup> 19

Mod<sup>to</sup> non troppo.

PIANO.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a melodic line with a trill on the first measure, while the left hand provides a rhythmic accompaniment. The dynamic marking is *mf*.

LOWNA.

The first system of the vocal line shows the beginning of the song. The vocal line starts with a whole rest followed by the lyrics "Oh! non pou". The piano accompaniment is in 3/4 time, key of B-flat major, with a dynamic marking of *pp* in the first measure and *p* in the second.

The second system continues the vocal line with the lyrics "les amours Il n'est que les beaux jours,". The piano accompaniment continues with a dynamic marking of *p*.

The third system concludes the vocal line with the lyrics "Car le bonheur ti - ma - de Fuit d'une ai - le ra -". The piano accompaniment continues with a dynamic marking of *p*.

30. — R.P.

BIBLIOTHÈQUE MUSICALE ILLUSTRÉE

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L. *- pi del Un seul mot le fait trembler*

*Più animato.*  
 t. *Par - fois s'en - vo - ler! Par la tendresse ex -*  
*Più animato.*

L. *- trê - me Il faut le ras - su - rer Ah! il*

*Più vivo* *rall.*  
 t. *faut trem - bler lorsque l'on ai - me! Ah! —*  
*Più vivo*  
*suives* *rall*

*dolce.*

Crois en comme au - tre - fois Le cœur fi - dè - le Qui

*marcato il melodia.*

se rap - pel - le Il par - le par ma voix crois

en ma voix comme au - tre - fois! Ah!

Comme au - tre - fois

*mf animato*

rit.

L.  *rit.*

Il par-le par-ma-voix Ah! crois-moi comme au-tre-fois!

Detailed description: This system contains the first musical phrase. The vocal line (marked 'L.') begins with a 'rit.' (ritardando) instruction. The lyrics are 'Il par-le par-ma-voix Ah! crois-moi comme au-tre-fois!'. The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand, with a 'rit.' instruction in the lower register.

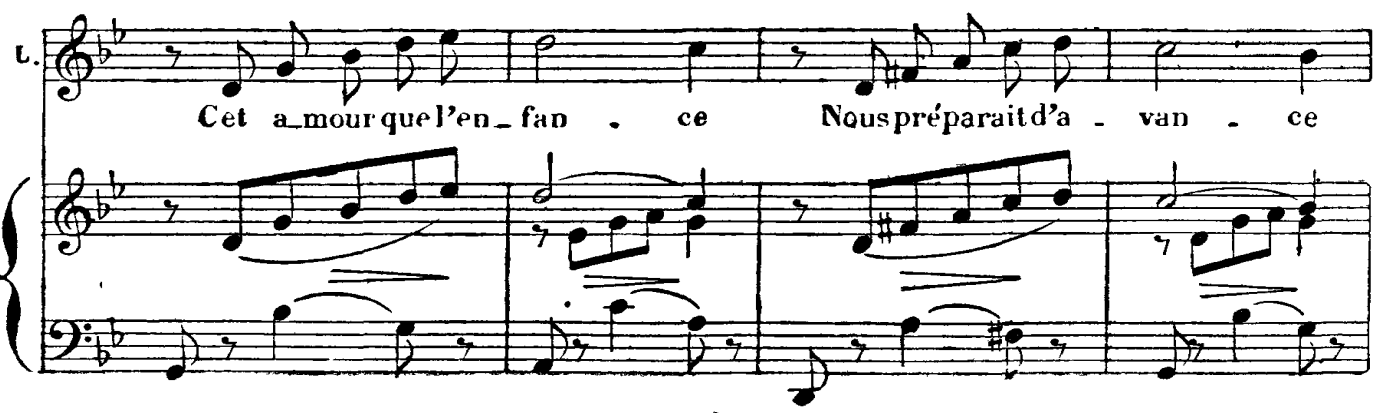
L. 

Detailed description: This system shows the continuation of the piano accompaniment. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment. A 'p' (piano) dynamic marking is present in the right hand.

L. 

Il faut le pré-ser-ver Et non pas l'é-prou-ver

Detailed description: This system contains the second musical phrase. The vocal line (marked 'L.') has the lyrics 'Il faut le pré-ser-ver Et non pas l'é-prou-ver'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

L. 

Cet a-mour que l'en-fan-ce Nous prépa-rait d'a-van-ce

Detailed description: This system contains the third musical phrase. The vocal line (marked 'L.') has the lyrics 'Cet a-mour que l'en-fan-ce Nous prépa-rait d'a-van-ce'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

L.  *Un pé-ri-l un danger Pour rait le chan-ger!*

**Più animato.**  
L.  *Mais non le ciel lui mê-me Sau-ra nous pro-té-*  
**Più animato.**

L.  **Più vivo.**  
*-ger Ah! — Il nous sou-rit lors-que l'on*  
*suivez.*

L.  **rall.**  
*s'ai — me Ah! — Crois en comme au-tre-fois Le*  
**rall.** *marcato la melodia.*



U.  *cœur fi - dè - le Qui se rappel - le Il par - le par ma voix, Crois*

U.  *en ma voix comme au - tre - fois Ah!*  
*mf animato.*

U.  *Comme au - trefois, Il par - le*

U.  *par ma voix Ah! crois moi comme au - tre - fois!*  
*p pp*

# DUETTO

N° 90

*Allegretto.*

NELLY

RIP

PIANO

*leggieramente.*

N. Mais r'gar-dez-le donc A-vec sa - fi - gu - re A-vec sa tour-

R. Mais r'gar-dez-la donc A-vec sa - fi - gu - re A-vec sa tour-

N. -nu re Il au-rait l'a-plomb Il aurait l'a-

R. -nu re Elle aurait l'a-plomb

-plomb De di - re qu'il est mon ma -

R. Elle au - rait l'a - plomb De sou - te - nu qu'elle est Nel -

*rit* a Tempo

N - ri Mais r'gar - dez - le donc, mais r'gar - dez - le donc A - vec sa fi -

R. - ly Mais r'gar - dez - la donc, re - gar - dez - la donc -

N - gu - re, A - vec sa tou - nu -

R. A - vec a - vec sa fi - gu - re Avec a - vec sa tou -

N. *-re* La la la la la la la la la la la la la la

R. *-nu - re* La la la la la la la la la la la la la la

N. *rit* la la la la la la la As-tu fi ni? As-tu fi ni? As-tu fi -

R. *rit* la la la la la la la As-tu fi - ni? As - tu fi ni? As-tu fi -

N. *-ni?* Je vous di - rai — pour vous con - fon - dre, Ce qu'é - tait

R. *-ni?*

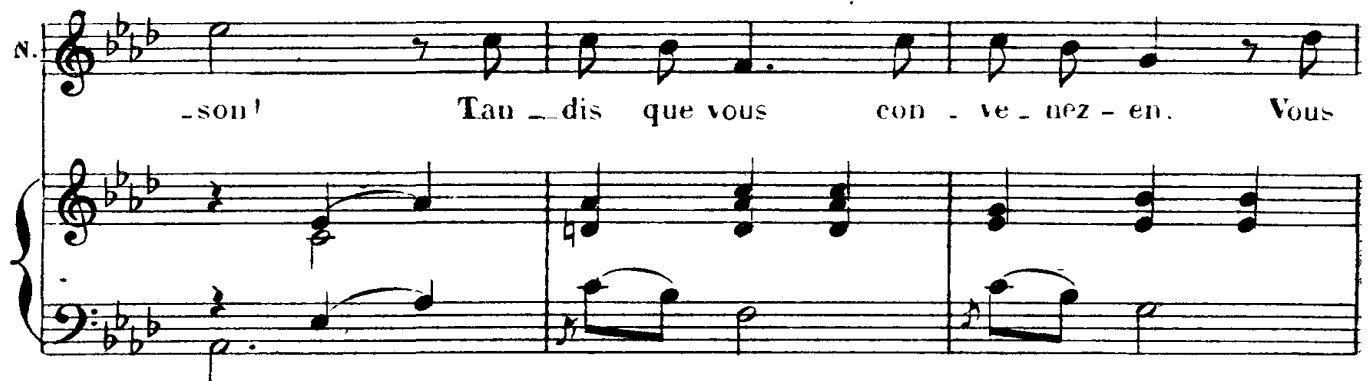
N. *RIP.*  
 Rip mon cher ma - ri Et je puis moi, — pour vous ré -

R. *Più animato*  
 — pon - dre Vous di - re ce qu'é - tait Nel ly *Più animato.*

NELLY *Mod<sup>to</sup> quasi allegretto*  
 Vous Rip! vous o - ser me le *Mod<sup>to</sup> quasi allegretto*

N. *di - re Mais Rip é - tait un beau gar - çon, Sa*

N.  **hou\_ che n'é\_ tait qu'un sou - ri - re Qu'un bai - ser et qu'u\_ ne chan -**

N.  **\_ son! Tau - dis que vous con - ve - nez - en. Vous**

N.  **n'a - vez rien de sé\_ dui\_ sant, Vous ê\_ tes vieux, vous**

N.  **ê\_ tes laid Vous ê\_ tes laid et con\_ tre - fait Nel\_** RIP.

R.

-ly, vous! pé\_core im\_pu - den - te Mais je vois en\_cor ses doux

Detailed description: This system contains the first line of the duet. The vocal line (marked 'R.') is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "-ly, vous! pé\_core im\_pu - den - te Mais je vois en\_cor ses doux". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

R.

yeux, Sa bou\_che sa taille é - lé gan - te Et

Detailed description: This system contains the second line of the duet. The vocal line (marked 'R.') continues with the lyrics: "yeux, Sa bou\_che sa taille é - lé gan - te Et". The piano accompaniment continues with similar harmonic support.

R.

ses che\_veux blonds et soy\_eux! Tan - dis que vous, con -

Detailed description: This system contains the third line of the duet. The vocal line (marked 'R.') continues with the lyrics: "ses che\_veux blonds et soy\_eux! Tan - dis que vous, con -". The piano accompaniment continues.

R.

-ve\_nez - en, Vous n'a\_vez rien de sé\_dui\_sant Vous

Detailed description: This system contains the fourth line of the duet. The vocal line (marked 'R.') concludes with the lyrics: "-ve\_nez - en, Vous n'a\_vez rien de sé\_dui\_sant Vous". The piano accompaniment concludes with a final chord.

un poco rit.

R. *a\_vez pris trop de prin\_temps trop de prin\_temps en cîn\_quante*

*suivez*

NELLY. rires

*leggieramente.*

*Mais r'gardez - le*

R. *rires.* *leggieramente.*

*ans* *Mais r'gardez - la*

N. *donc A - vec sa fi - gu - re A - vec sa tour -*

R. *donc A - vec sa fi - gu - re A - vec sa tour -*

*p*



N. *nu re Il au\_rait l'a\_plomb> Il au\_rait l'a\_*

R. *nu re Elle. aurait l'a\_plomb*

N. *\_plomb De di\_re qu'il est mon ma\_*

R. *Elle au\_rait l'a\_plomb De sou\_te\_nir qu'elle est Nel\_*

N. *rit. ri Mais r'gar\_dez - le donc, Mais r'gar\_dez - le*

R. *rit. ly Mais r'gar\_dez - la donc, Mais r'gar\_dez - la*

*rit. rit.*

N. *done* — *A - vec sa fi - gu* — — —

R. *done* — — — *A - vec a - vec sa - fi -*

N. — *re* *A vec sa tour nu* — — —

R. — *gu - re* *A vec a vec sa tour*

N. *re* *La la la la la la la la la la*

R. *nu re* *La la la la la la la la la la*

N.  
la la . la la la la la la la la

R.  
la la la la la la la la la la

rit.

N.  
la As-tu fi - ni? As-tu fi - ni? As-tu fi - ni?

R.  
la As-tu fi - ni? As-tu fi - ni? As-tu fi - ni?

Vivace.

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

# DUETTO

LOWNA, JACQUES

-N° 21

Mod<sup>to</sup> simplice.

PIANO

JACQUES.

*dolce.*

Tu sa - vais me dé - fen - dre

Quand j'é - tais tout en - fant

Oui, je veux te le ren - dre

Dans la version de la Gaîté on passe le N° 21

J.    
 A mon tour à pré\_sent, ————— D'u - ne -

J.    
 ta - çon bien ten - dre Dé - jà tu me par -

J.    
 -lais, ————— Il me semblait ————— com -

J.    
 -pren - dre Que dé - jà tu m'ai - mais

## LOWNA.

O doux sou - ve - nir C'é - tait l'a - ve - nir

Ja. O doux sou - ve - nir C'é - tait l'a - ve - nir

Qui par - lait à no - tre jeu - nes - se

Ja. Qui par - lait à no - tre jeu - nes - se

Dans notre in - no - cen - te ten - dres - se

Ja. Dans notre in - no - cen - te ten - dres - se

L. A\_lors tu me pro\_té\_geais, Dé\_jà tu me dé\_fen\_dais,

J. A\_lors tu me pro\_té\_geais, Dé\_jà tu me dé\_fen\_dais,

*poco rit*

L. Tu m'ai\_mais, tu m'ai\_mais Ah! c'est qu'en a\_mour C'est cha\_

J. Tu m'ai\_mais, tu m'ai\_mais Ah! c'est qu'en a\_mour C'est cha\_

*poco rit*

L. \_cun. son tour

J. \_cun son tour.

*p* *rit.*

# MELODRAME

N<sup>o</sup> 21 bis

Mod<sup>to</sup> pi<sup>u</sup> lento qu'au 1<sup>er</sup> acte

(Rip arrive à pas lents,

PIANO

*pp*

The first system of music is a piano accompaniment in 2/4 time, marked 'PIANO' and 'pp'. It consists of two staves: a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The melody in the treble staff features a series of descending eighth notes, while the bass staff provides a steady accompaniment of eighth notes.

traverse le pont, s'arrête, et regarde autour de lui avec étonnement. Il descend alors en scène.

The second system continues the piano accompaniment. The treble staff shows a continuation of the descending eighth-note melody, with some notes beamed together. The bass staff continues with its accompaniment, showing some chromatic movement.

A la dernière mesure il doit être arrivé près du puits.)

The third system of music shows the piano accompaniment. The treble staff has a more active melody with some sixteenth-note passages. The bass staff continues with eighth-note accompaniment.

The fourth system of music continues the piano accompaniment. The treble staff features a melodic line with some rests. The bass staff has a consistent accompaniment. Dynamics markings include *sfz* and *p*.

un poco rit

The fifth and final system of music on this page. The tempo marking 'un poco rit' is present. The treble staff has a melodic line with some chromaticism. The bass staff continues with eighth-note accompaniment. Dynamics markings include *sfz*.



# CHANSON

RIP

N<sup>o</sup> 22

Allegretto

1<sup>er</sup> COUPLET

RIP

PIANO.

Musical score for the first system. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part begins with a dynamic marking of *f* (forte) and later changes to *ff* (fortissimo). The vocal line starts with a fermata over a whole note, followed by a quarter note and an eighth note. The word 'Au' is written below the final note of the vocal line.

Musical score for the second system. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is marked 'R.' and contains the lyrics: 'setu des mers le so - leil, grand flam - beau, É -'. The piano accompaniment is marked 'p' (piano) and consists of chords in the right hand and a simple bass line in the left hand.

Musical score for the third system. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is marked 'R.' and contains the lyrics: '-teint sa gloi - re, É - teint sa gloi - re, Ain -'. The piano accompaniment continues with chords and a bass line.

R.  *si que lui, moi, je n'ai que de l'eau*

R.  *bot re, A bot - rel*

R.  *Ah! vraiment j'en ris, Ma cave est un puits,*  
*suivez*

R.  *Et je n'ai pour ver - re Rien qu'un seau!*

R

Moi, boi - re de l'eau, Voi - là du nou - veau,

R

Moi, boi - re de l'eau! Quel - le mi - sè - rel  
rall. un poco animato

R

(il regarde dans le seau et tressaille) Ha!.. ha!..

R

Qu'ai - je vu. là?.. Le vieux bon - hom - me que voi -

R. *l*à!... Non, pauvre Rip, ce n'est pas toi, ce n'est pas

R. *poco rit* *Tempo I<sup>o</sup>*  
 toi! Hal hal hal hal hal hal hal Mon vi-sage N'a pas  
*Tempo I<sup>o</sup>*

R. ces pâ-leurs, Va t'en, so-tte i-mage

R. *Più mosso.*  
 Aux re-flets men-teurs! *pp* Et ce-pen-dant on vous prou-ve,  
*Più mosso.* *pp*

R.  
On ré\_pète, en tous pa\_ys, Que la vé\_ri - té se trouve Au-



R.  
fond d'un puits.



**2<sup>e</sup> COUPLET.**  
R.  
Où,



R.  
.je sais bien que je vois en bu - vant Tout



F

- trou ————— ble, ————— Tout trou ————— ble, Qu'au

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'trou' followed by a dotted half note 'ble,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

R.

- tour de moi tout change et bien sou - vent Se

The second system continues the vocal line with a dotted half note 'tour' and a half note 'de moi'. The piano accompaniment maintains the same rhythmic pattern.

R.

dou ————— ble! Se dou - ble.

The third system features a vocal line with a dotted half note 'dou' and a half note 'ble!'. The piano accompaniment includes a key signature change to one sharp (F#) in the right hand.

R

J'ai trop bu, d'ac - cord! Je vois double en - cor!

The fourth system shows the vocal line with a dotted half note 'J'ai trop bu, d'ac - cord!' and a half note 'Je vois double en - cor!'. The piano accompaniment features a more active bass line and chords.

R.

J'ai deux fois mon âge, C'est un tort!

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

R.

Je n'ai que trente ans, Et j'ai là de... dans

The second system continues the musical piece. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

R.

Plus de soixante ans! Quel ba di ua... ge!  
rall. un poco animato.

Ped

The third system includes performance instructions. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a more active bass line. The instruction "rall." is placed under the first measure, and "un poco animato." is placed under the last measure. A "Ped" (pedal) instruction is located below the piano part.

(regardant de nouveau dans le seau)

Ha!... ba!...

The fourth system begins with the instruction "(regardant de nouveau dans le seau)". The vocal line is mostly silent, with a few notes. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The vocal line has "Ha!..." and "ba!..." written below it.

R.

Qu'ai - je vu là?.. Le vieux bon - hom - me que voi -

R.

- là!... Non, pau - vre Rip, ce n'est pas toi. ce n'est pas

R.

*poco rit* **Tempo I!**

toi! Ha! ha! ha! ha! ha! ha! Mon vi - sa - ge. N'a pas

ces pâ - leurs, Va t'en, solte i - mage



ACTE III. — CHANSON.

*pp* Piu mosso.

R.  *pp*

Aux re - flets men - teurs ! Et ce - pen - dant on vous prou - ve,  
Piu mosso.

R. 

On ré pète, en tous pa ys, Que la vé ri té se trouve Au

R.  *tr*

fond d'un puits



# TRIO

LOWNA, RIP, JACQUES

N<sup>o</sup> 23

**Allegro Moderato**

LOWNA

Non, non, je ne vous connais

**Allegro Moderato.**

PIANO

pas

RIP

Fou? moi,

JACQUES.

C'est clair, il a per-du la tête.

**Andante assai.**

non!

Lavieilles - se

**Andante assai.**

R.

a - pe - san - tit - mes pas — Mon en -

LOWNA.

*p* **Più mosso.**

Moi, vo - tre fille hé - las! — Non,

*ad lib.*

R.

- fant, je le ré - pè - te.

*rit.* **Più mosso.**

*p*

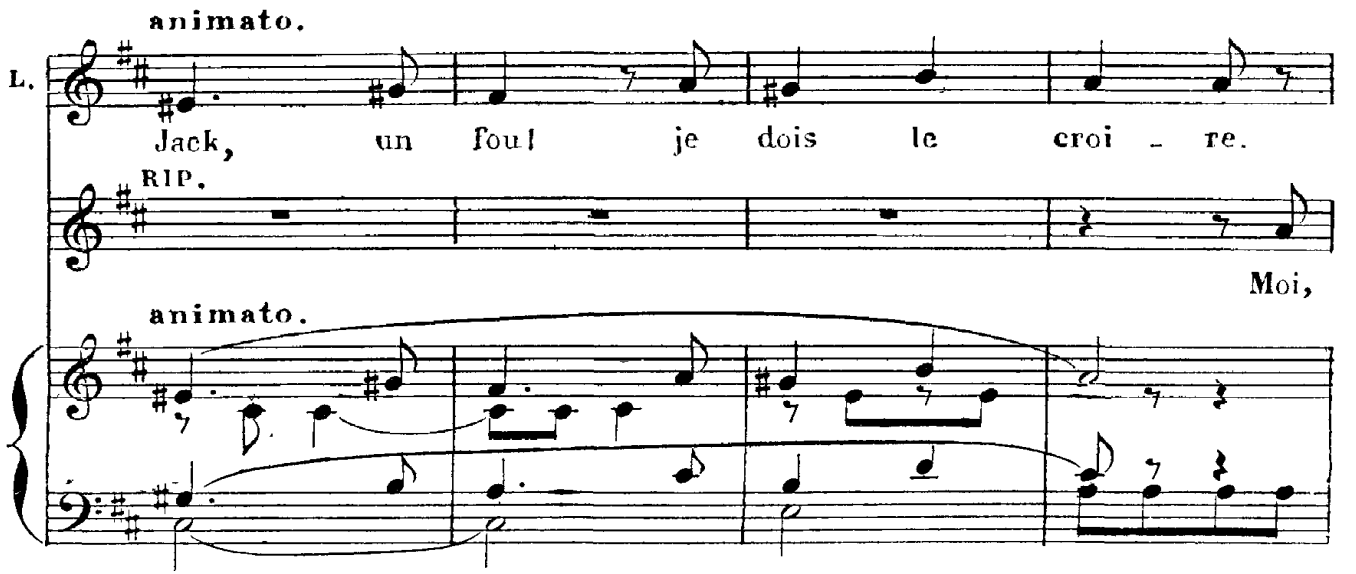
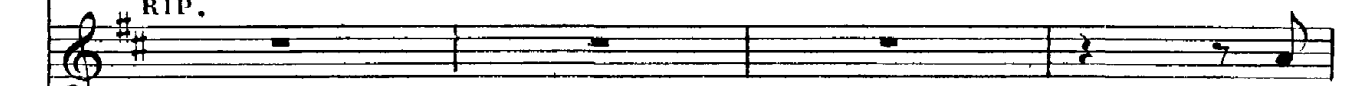

**rall.**

L.

non, vous vous trom - pez: Le temps ou les cha -

(à Jacques)

L.  -grins — trou - blent vo - tre mé - moi - re. Oui,

**animato.**  
L.  Jack, un fou! je dois le croi - re.  
RIP.  Moi,  
**animato.** 

L.  **JACQUES.**  II  
R.  fou! non! non! non, non! O  


L. n'a plus sa rai\_\_\_\_\_son Non,

J. n'a plus sa rai\_\_\_\_\_son Non,

R. sort cru\_\_\_\_\_el voi\_\_\_\_\_là ton

The first system of the musical score consists of four staves. The top three staves are for vocal parts: L. (left), J. (middle), and R. (right). The bottom staff is for piano accompaniment. The key signature is one sharp (F#) and one flat (Bb), and the time signature is 7/8. The lyrics are: L. n'a plus sa rai\_\_\_\_\_son Non,; J. n'a plus sa rai\_\_\_\_\_son Non,; R. sort cru\_\_\_\_\_el voi\_\_\_\_\_là ton.

L. non, non, non! \_\_\_\_\_ Pour. *p*

J. non, non, non! \_\_\_\_\_ Pour. *p*

R. der nier coup. \_\_\_\_\_ Non, *p*

The second system of the musical score consists of four staves. The top three staves are for vocal parts: L. (left), J. (middle), and R. (right). The bottom staff is for piano accompaniment. The key signature changes to two flats (Bb, Eb) and the time signature remains 7/8. The lyrics are: L. non, non, non! \_\_\_\_\_ Pour. *p*; J. non, non, non! \_\_\_\_\_ Pour. *p*; R. der nier coup. \_\_\_\_\_ Non, *p*.

un poco rit.

L. *quoi trou- bler son rê - ve Pour - quoi le dé - trom -*

J. *- quoi trou- bler son rê ve Pour - quoi le dé - trom -*

R. *ce n'est pas un rê - ve Tout va se dis - si -*

L. *-per ——— Si le songe est char - mant ——— Faut*

J. *-per ——— Si le songe est char - mant ——— Faut*

R. *-per ——— La lu - miè - re se lè - ve Et*

L. -il le dis - si - per? Pour - quoi, pour - quoi, le

J. -il le dis - si - per? Pourquoi,. pourquoi,

R. va les dé - trom - per Non, ce n'est pas un

L. dé - trom - per? Pour - quoi trou - bler son rê - ve, Pour -

J. pourquoi le dé - trom - per? Pour - quoi trou - bler son rê - ve, Pour -

R. rê - ve Non, ce n'est pas un rê - ve, Tout

*un poco rit.*

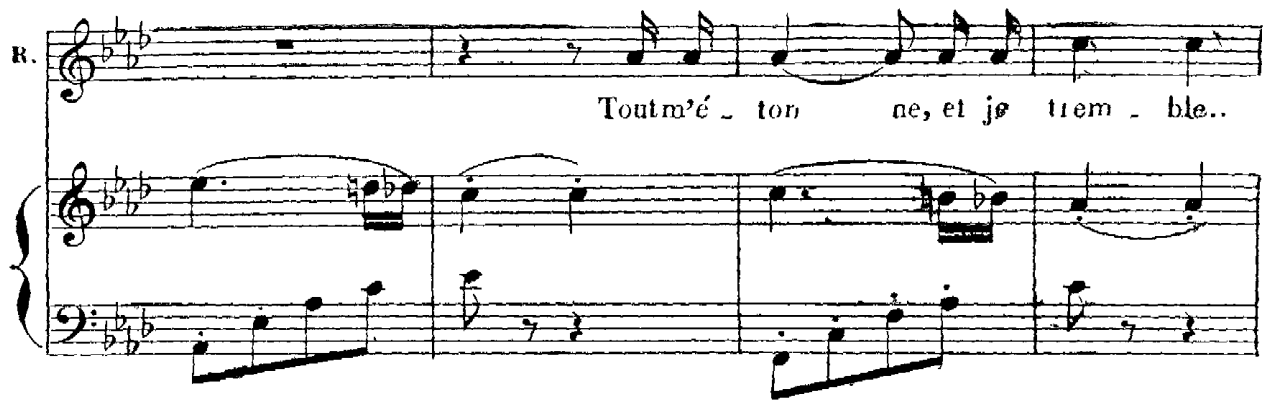
L. *un poco rit.*  
 \_quoi le dé - trom - per Si le songe est char - mant Pour -  
 J. *un poco rit.*  
 \_quoi le dé - trom - per Si le songe est char - mant Pour -  
 R. *un poco rit.*  
 va se dis - si - per La lu - miè - re se lè - ve Et


*un poco rit.*

L. *un poco rit.*  
 \_quoi le dé - trom - per?  
 J. *un poco rit.*  
 \_quoi le dé - trom - per?  
 R. *un poco rit.*  
 va les dé - trom - per?

*un poco rit.*



R.  *Tout m'é - ton ne, et jø trem - ble..*

R.  *Voy - ons!.. (il cherche) rappe - lez vous...*

R.  *Oui... cet air... sur mes ge - noux.. Que vous di -*

R.  *-siez tous deux... rit douce tous deux en - sem - ble!..*  
*p suivez.*

LOWNA.

Sur vos ge - noux — La folle his-

The first system of music for Lowna. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are "Sur vos ge - noux — La folle his-".

-toi-re!

The second system of music for Lowna, continuing the vocal line and piano accompaniment. The lyrics are "-toi-re!".

JACQUES.

Lais-sons - le di - va - guer!

The musical score for Jacques. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are "Lais-sons - le di - va - guer!".

RIP (à part)

rall.

Ehl quoi, dans ma mé - moi - re Tout est donc

The musical score for RIP (à part). It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are "Ehl quoi, dans ma mé - moi - re Tout est donc". The tempo marking "rall." is present above the second measure of the vocal line.

L.  Pau - vre vieil - lard! —

J.  Pau - vre vieil lard! —

R.  mort? —



**Lento.**

L.  Il parle, il rai - sonne au ha - sard.. —

J.  Il parle, il rai - sonne au ha - sard... —

R.  (essayant de se rappeler un air)  
C'est malgré <sup>3</sup>

**Lento**



*p*

L. Que dit-il là? . . . Que dit-il

J. Que dit-il là? . . . Que dit-il

R. moi... — C'est mal gré — moi! —

*p*

**Mod<sup>to</sup> con espressione .**

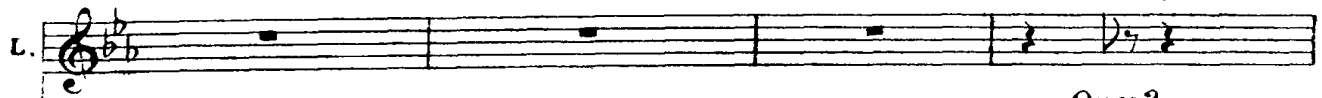
L. là? —

J. là? —

R. Oui... — c'est ce la, — c'est ce la! C'est mal gré

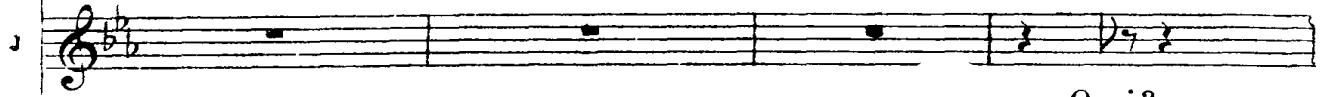
**Mod<sup>to</sup> con espressione**

(Parlé)

L. 

Quoi?

(Parlé)

J. 

Quoi?

R.   
moi si jo - se, O chers pe - tits en - fants, Vous parlez

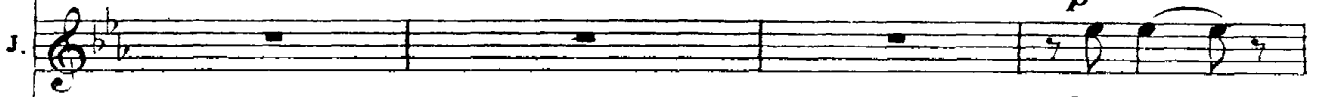


*p*

L. 

Cet air..

*p*

J. 

Cet air..

R.   
d'au tre cho - se Que des beaux jours pré - sents! Et pour



L. *p*  
Cet air... —

J. *p*  
Cet air .. —

R.  
tant ces jours mê me, Ces jours là sont bien

L.  
Qui nous ber- ça.. Ce chant

J.  
Qui nous ber- ça. Ce chant

R.  
courts!.. Ai- mez vous! quand on s'ai me On

*suivez*

*f con fuoco.* *ff* **Animato.**

L. Que j'ai-mais tant! Oui, nous nous ai-me-rons tou -

J. Que j'ai-mais tant! Oui, nous nous ai-me-rons tou -

R. est jeu-ne tou ——— jours! Oui, vous vous ai-me-rez tou -

*f* *ff* **Animato.**

L. -jours! Oui, nous nous ai-me-rons tou - jours!

J. -jours! Oui, nous nous ai-me-rons tou - jours!

R. -jours! Oui, vous vous ai-me-rez tou - jours!

*ff* *ff*

# FINALE

N° 24

Allegretto

DERRICK

PIANO

Allegretto. OÙ donc est-

*f*

Detailed description: This system contains the first three measures of the piece. It features a vocal line in the upper staff and piano accompaniment in two staves below. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a rest, followed by notes in the second and third measures.

-il, le bri - gand qui pré - tend s'appe - ler

Detailed description: This system contains measures 4 through 8. The vocal line continues with the lyrics '-il, le bri - gand qui pré - tend s'appe - ler'. The piano accompaniment consists of chords and single notes. A triplet of eighth notes is marked with a '3' above it in the eighth measure. The piano part includes vertical lines (v) indicating fingerings or accents.

Rip...

*ff* *p*

Detailed description: This system contains measures 9 through 12. It begins with the instruction 'Rip...' above the vocal staff. The piano accompaniment features a forte-forte (*ff*) dynamic in the first measure, which then transitions to piano (*p*) in the final measure. The piano part includes vertical lines (v) indicating fingerings or accents.



R. *C'est moi, Moi, Rip!*  
DERRICK.  
*Toi, Rip?*

D. *Cet hom - me est un co - quin Quel*

D. *par - te ou qu'on l'as - som - me!*

Sop. KATE et les ENFANTS . .

A grands coups de four - che, à coups de bâ - tou

Tén. CHABOD .

A grands coups de four - che, à coups de bâ - tou

Bass. DERRICK .

A grands coups de four - che, à coups de bâ - tou

Nous chas - se - rons ce va - ga - bond A grands coups de

Nous chas - se - rons ce va - ga - bond A grands coups de four -

Nous chas - se - rons ce va - ga - bond A grands coups de four -

four - che à coups de bâ - ton Chas - sons ce  
à coups de bâ - ton Nous chas - se - rons ce  
à coups de bâ - ton Nous chas - se - rons ce

The score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp (F#). The lyrics are: "four - che à coups de bâ - ton Chas - sons ce", "à coups de bâ - ton Nous chas - se - rons ce", and "à coups de bâ - ton Nous chas - se - rons ce".

DERRICK.

Va t'en ou crains no - tre co -  
va - ga - bond.  
va - ga - bond.  
va - ga - bond.

The score consists of three vocal staves and a piano accompaniment. The vocal parts are in bass clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp (F#). The lyrics are: "Va t'en ou crains no - tre co -", "va - ga - bond.", "va - ga - bond.", and "va - ga - bond.".

o. *lè* *rel!*

Va t'en ou crains no tre co - lè - rel Va

Va t'en ou crains no tre co - lè - rel Va

Va t'en ou crains no tre co - lè - rel Va

*ff*

Detailed description: This system contains the first vocal entry. It features a vocal line starting with a whole note 'lè' and a half note 'rel!' followed by a melodic phrase. Below it are three vocal parts (Soprano, Alto, and Bass) with identical lyrics. The piano accompaniment is in the bass clef, marked 'ff', and provides harmonic support with chords and moving lines.

t'en! va t'en! va t'en!

t'en! va t'en! va t'en!

t'en! va t'en! va t'en!

**Più lento.**

Detailed description: This system features a vocal triplet 't'en! va t'en! va t'en!' repeated in three parts. The piano accompaniment includes a triplet of chords in the right hand and a triplet of notes in the left hand. The tempo marking 'Più lento.' is placed above the piano part.

RIP. *ad lib* 3

Je suis Rip — votre a —

R. *rit.* 3

mi Je suis

R.

Rip vo - tre frè - re Je suis Rip votre a

R.

mi Je suis Rip, vo - tre frè - re,

KATE et les ENFANTS.

Allegretto.

*dolce.* 3 3

Sur l'é -  
votre a - mi vo - tre frè - re

*pp* *mf*

*pp*

*Allegretto*

-chi-ne du che - na - pan, A coups de bâ - ton, nous fe - rons pan,

pan, Pan, pan, pan, pan, pan, pan, pan, pan, Pan, pan, pan,

Tén.

Sur l'é - chi - ne du che - na - pan, Nous fe - rons pan,

Bass.

Pan, pan, pan.

RIP.

Au Dia-ble! ils n'é-coutent  
 pan, pan, pan, pan, pan!  
 pan, nous fe rons pan, pan!  
 pan, nous fe rons pan, pan!

*sfz p*

R. rien, Je crois que je fe-rai bien De  
 prendre au plus vi-te la fui-te

*sfz*

Tempo vivo.

Ban-dit, nous n'é-cou-tous rien,  
Ban-dit, nous n'é-cou-tous rien,  
Ban-dit, nous n'é-cou-tous rien,

Je crois que tu fe-ras bien De prendre au plus  
Je crois que tu fe-ras bien De prendre au plus  
Je crois que tu fe-ras bien De prendre au plus



vi - te la fui - te.

vi - te la fui - te.

vi - te la fui - te.

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics: "vi - te la fui - te." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Ban-dit nous n'é - cou\_tons rien, rien! Ban-dit nous n'é - cou\_tons

Ban-dit nous n'é - cou\_tons rien, rien! Ban-dit nous n'é - cou\_tons

Ban-dit nous n'é - cou\_tons rien, rien! Ban-dit nous n'é - cou\_tons

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "Ban-dit nous n'é - cou\_tons rien, rien! Ban-dit nous n'é - cou\_tons". The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

rien, rien! Ban-dit nous n'é - cou - tons rien, rien!

rien, rien! Ban-dit nous n'é - cou - tons rien, rien!

rien, rien! Ban-dit nous n'é - cou - tons rien, rien!

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment with two staves. The lyrics are: "rien, rien! Ban-dit nous n'é - cou - tons rien, rien!". The music is in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

Je crois que tu fe - ras

Je crois que tu fe - ras

Je crois que tu fe - ras

The second system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment with two staves. The lyrics are: "Je crois que tu fe - ras". The music is in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

bien De prendre au plus vi -

bien De prendre au plus vi -

bien De prendre au plus vi

*ff*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'bien De prendre au plus vi -'. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a rhythmic accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the piano part.

-te, la fui - te, la fui - te. **Largement.**

-te, la fui - te, la fui - te. **Largement.**

-te, la fui - te, la fui - te. **Largement.**

*fff* *ff*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are '-te, la fui - te, la fui - te.' followed by the instruction **Largement.** The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a rhythmic accompaniment of chords. Dynamic markings of *fff* (fortississimo) and *ff* (fortissimo) are present in the piano part.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system shows a simple harmonic accompaniment with a steady bass line. The second system introduces a more active bass line with eighth notes. The third system features a complex, rapid melodic line in the treble clef, while the bass line remains active. The fourth system continues with a similar complex melodic line. The fifth system concludes with a final chord and a fermata.

ACTE III - 3<sup>e</sup> TABLEAU

ENTR'ACTE

Moderato.

PIANO.

*fff* *pp* *fff*

*pp*

Timb.

*pp*

Cor.

*mg*

*md.* *p*

Detailed description of the musical score: The score is for a piano accompaniment in Act III, Tableau 3, Entr'acte. It is in 2/4 time and has a key signature of three sharps (F#, C#, G#). The tempo is marked 'Moderato.' and the dynamic is 'PIANO.'. The score is divided into four systems. The first system is for the piano, with dynamics *fff*, *pp*, and *fff*. The second system continues the piano part with *pp* and introduces the timpani ('Timb.') with *pp*. The third system introduces the cor anglais ('Cor.') with *mg*. The fourth system continues the piano part with *md.* and *p*.

All<sup>to</sup> grazioso.

con sordini

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a piano introduction in the bass staff, followed by a melody in the treble staff. The instruction "con sordini" is written in the treble staff.

The second system continues the musical piece with two staves. The treble staff features a melodic line with some rests, while the bass staff provides a steady accompaniment.

The third system shows further development of the melody in the treble staff and the accompaniment in the bass staff.

p

The fourth system includes the dynamic marking "p" (piano) in the treble staff. The music continues with melodic and harmonic progression.

sfz

The fifth system features the dynamic marking "sfz" (sforzando) in the treble staff. The piece concludes with a 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 three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Second system of musical notation. The treble clef melody has a half note G4, followed by a quarter rest, and then a quarter note A4. The bass clef accompaniment continues with eighth notes. A dynamic marking *sfz* (sforzando) is placed above the bass line in the third measure.

Third system of musical notation. The treble clef melody has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass clef accompaniment continues with eighth notes. A dynamic marking *sfz* is placed above the bass line in the third measure.

Fourth system of musical notation. The treble clef melody has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass clef accompaniment continues with eighth notes.

Fifth system of musical notation. The treble clef melody has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass clef accompaniment continues with eighth notes.

*più animato.*

et

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

*p*



RIP.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four sharps (F#, C#, G#, D#). The music features a series of chords in the upper staff and a melodic line in the lower staff. There are dynamic markings of *mf* and *f* in the lower staff. The system concludes with a fermata over the final chord in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four sharps. The music continues with chords in the upper staff and a melodic line in the lower staff. There are dynamic markings of *f* and *mf* in the lower staff. The system concludes with a fermata over the final chord in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four sharps. The music features chords in the upper staff and a melodic line in the lower staff. There are dynamic markings of *f* and *p* in the lower staff. The system concludes with a fermata over the final chord in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four sharps. The music features chords in the upper staff and a melodic line in the lower staff. There are dynamic markings of *f* and *pp* in the lower staff. The system concludes with a fermata over the final chord in the upper staff.

# CHŒUR

N° 25

Vivace

SOPRANI.

TÉNORS

BASSES

PIANO.

Vivace

Musical score for Soprano, Tenor, Bass, and Piano. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Vivace'. The Soprano, Tenor, and Bass parts are mostly rests. The Piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Vocal line with lyrics: O\_hé) Rip! as sez dor\_mir mon. The melody is in 2/4 time with a key signature of three sharps. The lyrics are written below the notes.

Piano accompaniment for the vocal line. It features a rhythmic accompaniment with eighth and sixteenth notes in both hands.

38. — RIP.

BIBLIOTHEQUE MUSICALE ILLUSTRÉE

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J. TALLANDIER, ÉDITEUR, 8, rue Saint-Joseph, PARIS (2<sup>e</sup> arr<sup>t</sup>).

hom - me, Il faut fi - nir ton som - me.

O - hé, Rip! Trop

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 three sharps (F#, C#, G#) and a common time signature. The lyrics 'hom - me, Il faut fi - nir ton som - me.' are written below the notes. The middle staff is a piano accompaniment line in treble clef, mostly containing rests. The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature. The lyrics 'O - hé, Rip! Trop' are written below the notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line.

Trop dor - mir est mal - sain, mal - sain,

dor - mir est mal - sain, Crois -

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 three sharps (F#, C#, G#) and a common time signature. The lyrics 'Trop dor - mir est mal - sain, mal - sain,' are written below the notes. The middle staff is a piano accompaniment line in treble clef, mostly containing rests. The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature. The lyrics 'dor - mir est mal - sain, Crois -' are written below the notes. The piano accompaniment continues with the same rhythmic pattern of eighth notes in the bass line.

Crois - en le mé - de - cin.  
O - hé, Rip, Puis  
en le mé - de - cin, crois - en

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It contains the lyrics "Crois - en le mé - de - cin." followed by a rest. The second staff is another vocal line in treble clef, containing the lyrics "O - hé, Rip, Puis". The third staff is a vocal line in bass clef, containing the lyrics "en le mé - de - cin, crois - en". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part features chords and moving lines in both hands.

Trop dor - mir est mal - sain  
si tu ne te lè - ves Ga -  
Crois - en le mé - de - cin, Trop dor - mir

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with the lyrics "Trop dor - mir est mal - sain". The second staff is a vocal line in treble clef with the lyrics "si tu ne te lè - ves Ga -". The third staff is a vocal line in bass clef with the lyrics "Crois - en le mé - de - cin, Trop dor - mir". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part continues with chords and moving lines in both hands.

RIP.

O hé! Rip! Tu dors sous les grands  
 -re les mau - vais rê - ves.. Tu dors sous les grands  
 Trop dor - mir est mal - sain, Tu

*poco rit*

bois Prends garde, en - tends nos  
 bois Prends garde, en - tends nos  
 dors sous les grands bois en - tends nos

*poco rit.*

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The key signature has three sharps (F#, C#, G#). The lyrics are: "voix, O-hé, Rip! o-hé,". The piano accompaniment features chords and moving lines in both hands. Dynamics include *ff* and accents (^).

Three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The key signature has three sharps (F#, C#, G#). The lyrics are: "Rip! o-hé, Rip! o-hé, Rip! —". The piano accompaniment features chords and moving lines in both hands. Dynamics include *ff* and accents (^).

# AIR DE LA JEUNESSE

N<sup>o</sup> 26

All<sup>o</sup> vivace.

RIP

PIANO

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, marked 'RIP', with a 6/8 time signature and a key signature of one flat. It begins with a whole rest followed by a series of eighth notes. The lower staff is a piano accompaniment in bass clef, marked 'PIANO', also in 6/8 time and one flat. It features a rhythmic pattern of eighth notes and chords, with some notes marked with accents (^).

O jeu-

The second system continues the musical score. The vocal line (marked 'R.') has the lyrics: *- nes - se! ô jeu - nes - se! ô jeu - nes*. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

The third system concludes the musical score. The vocal line (marked 'R.') has the lyrics: *se! Na -*. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

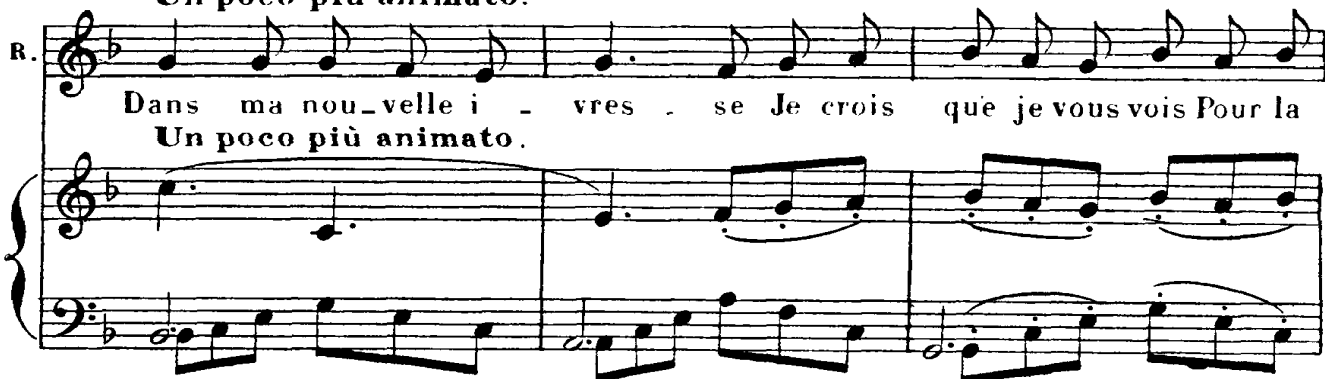
**Moderato.**

*dolce.*

R.   
- ture en chan - te - res - se, A - mis, plai - nes, grands

R.   
bois ——— A - mis, plai - nes, grands bois ———

**Un poco più animato.**

R.   
Dans ma nou - velle i - vres - se Je crois que je vous vois Pour la  
Un poco più animato.

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

R.   
pre - miè - re fois! Sois bé - ni - e ô jeu - nes - se, Sois bé -  
rit.



*rall rit.*

R. *-ni e, ô jeu- nesse, ô di- vi- ne jeu- nes.*

*suivez.*

*Più Moderato.*

R. *-se! Sous le poids de la vieil- les- se J'ai traî-*

*Più Moderato.*

*p*

*rit.*

R. *-né des pas trem- blants — Surmon front plein de, tris-*

*rit.*

*rit*

R. *-tes - se J'ai cru voir des che-veux blancs —*

*rit.*

**Piu animato**

R

Mais enfin tu me re - viens O premier de tous les biens — Tré

**Animato**

R

- sor sans prix qu'on i - gno - re Tant qu'on le possède en -

R

- co - re Ô jeu - nes - se ô jeu - nes - se ô jeu -

R

- nes - - - - - se! Na -

Moderato

*dolce*

- ture enchan - te - res - se A - mis, plai - nes, grands bois — A -

*pp* *p*

Un poco piu animato.

R - mis plai - nes, grands bois — Dans ma nouvelle i - vres - se je crois

Un poco piu animato

R que je vous vois pour la première fois! Sois bé - ni - e ô jeu - nes - se, Sois bé -

rit. rit. *ad lib*

R - ni - e ô jeunesse ô di - vi - ne jeu - nes - se! Vivace.

suivez *ff*

poco rit. e dim.

N° 27

FINALE

Moderato assai

PIANO

REP. Car le bonheur voyez vous...

RIP.

Sop Ten  
rien Un doux souve - nir une ombre <sup>3</sup> lé - gère C'est un rien un souffle un

Basses.  
rien Un doux souve - nir une ombre — lé - gère C'est un rien un souffle un

Sop  
rien U - ne maînd'en - fant qu'on a dans sa main

Ten.  
rien U - ne maînd'en - fant qu'on a dans sa main.

Basses.  
rien U - ne maînd'en - fant qu'on a dans sa main. RIDEAU

rit.  
*martellato* *sf*

rall. *fff*

FIN