



e Papa de Francine

THÉÂTRE CLUNY

Direction de M. Léon MARX

3921

LE

PAPA DE FRANCINE



OPÉRETTE EN 4 ACTES ET 7 TABLEAUX

DE MM.

V. DE COTTENS & P. GAVAULT

Musique

DE

LOUIS VARNEY

Partition Piano et Chant, Prix net : 12 francs.

PARIS

AU MÉNESTREL, 2 bis, rue Vivienne, HEUGEL & C^{ie}

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DIRECTION DE M. LÉON MARX.

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AU 6^{me} TABLEAU : LES CAMBRIOLEURS

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La scène de nos jours.

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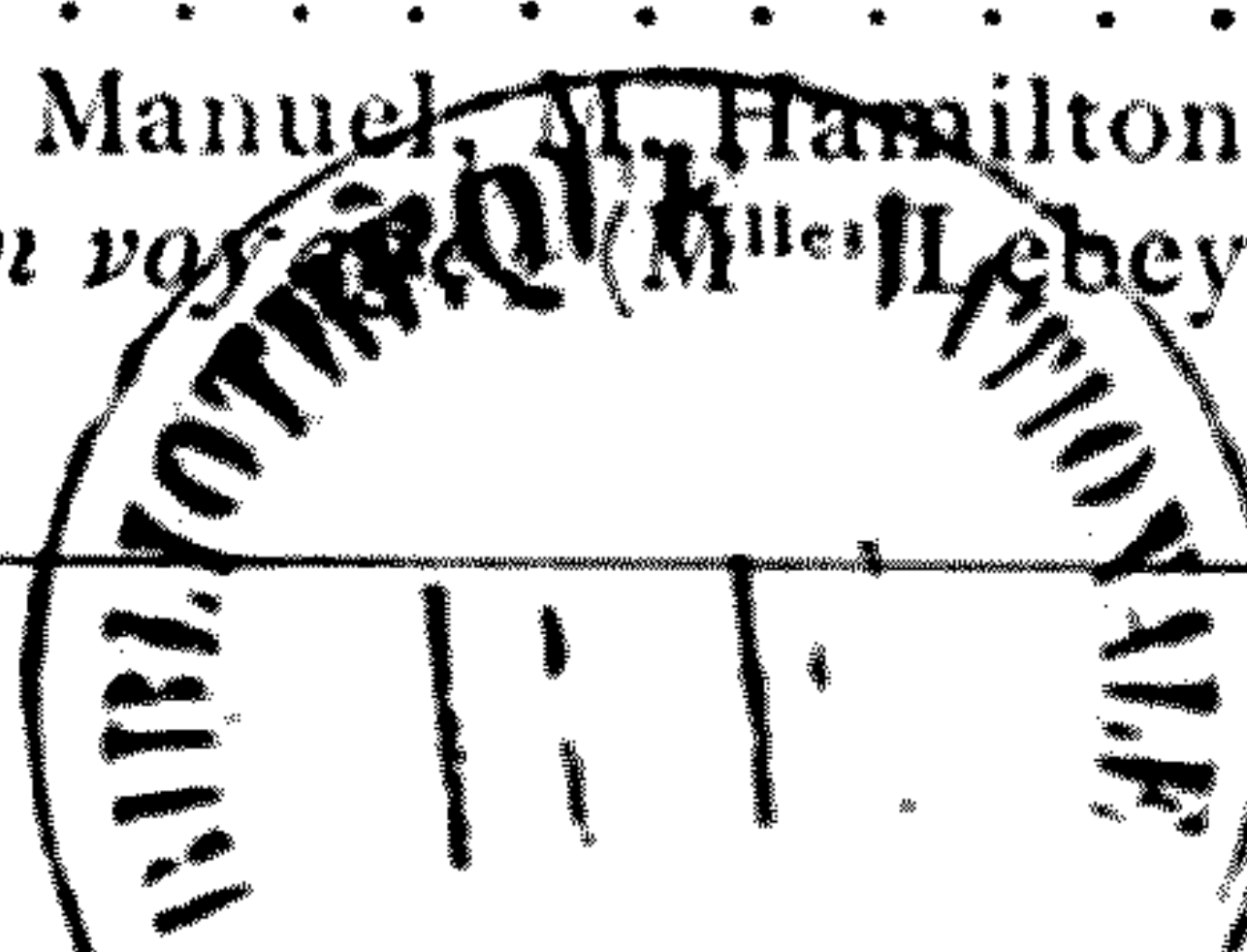
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OUVERTURE

Mouv! de Marche.

PIANO.

ff

The musical score is written for piano and consists of four systems of music. The first system is marked 'PIANO.' and 'ff' (fortissimo). It begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The melody in the treble clef is rhythmic and march-like, while the bass clef provides a steady accompaniment of chords. The second and third systems continue this march-like theme with similar rhythmic patterns and chordal accompaniment. The fourth system is marked 'Lent.' (Lento) and '1^{er} Mouv!' (First Movement). It features a change in tempo and dynamics, with a 'p' (piano) dynamic marking. The melody in the treble clef is more melodic and slower, while the bass clef continues with a steady accompaniment. The score concludes with a 'pp' (pianissimo) dynamic marking.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and the same key signature, featuring a mix of eighth and sixteenth notes and rests.

Lent

1^{er} Mouvement.

The second system continues with two staves. The treble staff has a treble clef and a key signature of two sharps. It features a melodic line with a slur over the first three measures, followed by a dynamic marking of *dolce.* and a *p* (piano) marking in the fourth measure. The bass staff has a bass clef and two sharps, with chords and rests.

Plus lent.
avec expression.

The third system consists of two staves. The treble staff has a treble clef and a key signature of one flat (Bb). It features a melodic line with a slur over the first three measures and a dynamic marking of *sf* (sforzando) in the fourth measure. The bass staff has a bass clef and one flat, with chords and rests.

Andantino.

bien chanté.

The fourth system consists of two staves. The treble staff has a treble clef and a key signature of one flat. It features a melodic line with a slur over the first three measures and a dynamic marking of *p* (piano) in the fourth measure. The bass staff has a bass clef and one flat, with chords and rests.

cresc.

p

The fifth system consists of two staves. The treble staff has a treble clef and a key signature of one flat. It features a melodic line with a slur over the first three measures and a dynamic marking of *p* (piano) in the fourth measure. The bass staff has a bass clef and one flat, with chords and rests.

dolce.

p *cresc.*

Ral - len - ten - do.

p

Mouv! de Valse lente.

p

Ral - len -

dim.

- ten - do. Tempo.

pp dolce.

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. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a melodic line in the treble staff with various note values and rests, and a harmonic accompaniment in the bass staff consisting of chords and single notes. A large slur spans across the first two measures of both staves.

The second system of musical notation continues the piece. It features similar melodic and harmonic structures to the first system. The treble staff contains a melodic line with some grace notes, and the bass staff provides a steady accompaniment. A slur is present over the first two measures of the treble staff.

The third system of musical notation includes a dynamic marking of *p* (piano) in the second measure of the bass staff. The melodic line in the treble staff continues with a mix of eighth and sixteenth notes. The bass staff accompaniment remains consistent with the previous systems.

The fourth system of musical notation shows further development of the melodic and harmonic themes. The treble staff has a melodic line with some ties, and the bass staff accompaniment continues. A slur is visible over the first two measures of the treble staff.

The fifth system of musical notation concludes the page. It features a dynamic marking of *mf* (mezzo-forte) in the fourth measure of the bass staff. The melodic line in the treble staff ends with a final chord, and the bass staff accompaniment concludes with a few final notes. A slur is present over the first two measures of the treble staff.

First system of musical notation. Treble clef, bass clef, and piano (*p*) dynamic marking. The music consists of chords and melodic lines in both staves.

Second system of musical notation. Treble clef, bass clef. The music continues with chords and melodic lines in both staves.

Third system of musical notation. Treble clef, bass clef. Includes the instruction *crese.* (crescendo) and a crescendo hairpin. The music features chords and melodic lines.

Fourth system of musical notation. Treble clef, bass clef. Includes the dynamic marking *f* (forte) and a crescendo hairpin. The music consists of chords and melodic lines.

Fifth system of musical notation. Treble clef, bass clef. Includes the instruction *Elargissez.* (ritardando), the dynamic marking *ff* (fortissimo), and the instruction *A tempo.* The music features chords and melodic lines.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a melodic line in the treble clef with a long slur over the first two measures and a fermata over the final note. The bass clef contains a series of chords and single notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* and *sfz*, and articulation marks like accents and slurs. The bass clef has a fermata at the end of the system.

Animé.

Third system of musical notation, marked **Animé.** The treble clef features a more active melodic line with slurs and accents. The bass clef continues with harmonic support.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo). The bass clef has a prominent melodic line with slurs and accents, while the treble clef provides harmonic accompaniment.

Elargissez.

Fifth system of musical notation, marked **Elargissez.** (Ritardando). The tempo slows down, and the music concludes with a final cadence in 2/4 time. The bass clef has a fermata at the end.

Mouv! de Galop.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte (*ff*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment of chords. The system concludes with a *dim.* (diminuendo) marking.

Second system of musical notation. It continues the piece with a piano (*p*) dynamic. The upper staff has a more active melodic line with slurs and ties, while the lower staff continues with chordal accompaniment. The system ends with a piano (*p*) dynamic marking.

Third system of musical notation. The upper staff features a melodic line with a prominent slur and a fermata over a note. The lower staff continues with chordal accompaniment. The system concludes with a fermata over the final chord.

Fourth system of musical notation. It includes a piano (*p*) dynamic marking and a first ending bracket labeled '(b)'. The upper staff has a melodic line with slurs and ties, and the lower staff has chordal accompaniment. The system ends with a piano (*p*) dynamic marking.

Fifth system of musical notation. The upper staff features a melodic line with a slur and a fermata. The lower staff continues with chordal accompaniment. The system concludes with a fermata over the final chord.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music is marked *mf* (mezzo-forte). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It is marked *ff* (fortissimo). This system features more complex textures, including triplets and sixteenth-note runs in both staves. Dynamic markings *V* are present above and below the staves.

Third system of musical notation, continuing the piece. It features a melodic line in the treble staff and a supporting bass line in the bass staff, maintaining the two-sharp key signature.

Fourth system of musical notation, continuing the piece. The treble staff shows a series of sixteenth-note patterns, while the bass staff continues with a steady accompaniment. Dynamic markings *V* are present.

Fifth system of musical notation, continuing the piece. It is marked *p* (piano). The treble staff features a melodic line with some rests, while the bass staff has a more active accompaniment. Dynamic markings *V* are present.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a harmonic accompaniment in the bass. A crescendo hairpin is present, with the word "cresc." and a dynamic marking "f" (forte) appearing in the fourth measure. A fermata is placed over a note in the treble staff in the third measure.

Second system of musical notation. It continues the piece with similar melodic and harmonic textures. A fermata is placed over a note in the treble staff in the third measure. A dashed line with the number "8" is positioned above the treble staff, indicating an octave transposition for the subsequent system.

Third system of musical notation. The treble staff features a more active melodic line with eighth notes. The bass staff continues with a steady accompaniment. A dynamic marking "ff" (fortissimo) is present at the end of the system.

Fourth system of musical notation. The treble staff has a melodic line with some rests, while the bass staff provides a consistent accompaniment. There are two accents (>) marked above the first two notes of the treble staff.

Fifth system of musical notation. The treble staff continues with a melodic line, and the bass staff maintains the accompaniment. The system concludes with a final chord in both staves.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). 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 includes a dynamic marking of *ff* (fortissimo) in the middle of the system. There are also some articulation marks above the treble staff.

Third system of musical notation, showing further development of the melodic and harmonic themes.

Fourth system of musical notation, continuing the musical progression.

Fifth system of musical notation, the final system on this page, ending with a double bar line.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The right hand plays a series of chords and single notes, while the left hand plays a steady accompaniment of chords. A fermata is placed over a note in the right hand towards the end of the system.

Second system of musical notation. It includes a crescendo hairpin and a forte (*f*) dynamic marking. A first ending bracket with a repeat sign (∞) is shown above the right hand. A second ending bracket with a repeat sign (∞) is shown below the right hand. A fermata is placed over a note in the right hand at the end of the system.

Third system of musical notation. It features a fortissimo (*ff*) dynamic marking. A first ending bracket with a repeat sign (∞) is shown above the right hand. The right hand continues with complex chordal textures, and the left hand provides a rhythmic accompaniment.

Fourth system of musical notation. The right hand features a series of chords with a fermata over each. The left hand plays a sequence of notes with vertical accents (*v*) under each note.

Fifth system of musical notation. The right hand has a series of chords with vertical accents (*v*) above each. The left hand has a series of notes with vertical accents (*v*) below each. The system concludes with a fermata over a chord in the right hand.

ACTE I.

1^{er} TABLEAU.

CHŒUR ET SCÈNE.

SOPHIE, FLORINE, GONTRAN, LÉOPOLD, CHŒUR.

N^o 1.

All^o giocoso.

PIANO.

LES DANSEUSES.

A nous l'éter-

LES GOMMEUX.

A nous l'éter-

les D.
-nel - le fê - te, A nous la bon - ne ga - let - te, La dernière gi - go-

les G.
-nel - le fê - te, A nous la bon - ne ga - let - te, La dernière gi - go-

les D. *let te, Rayon d'or, Ni ni Trom-pet te! O-hé! o-*

les G. *let te, Rayon d'or, Ni ni Trom-pet te! O-hé! o-*

cre

les D. *hé! o-hé! o-hé! Ai-mons fol-le-ment Et vi-*

les G. *hé! o-hé! o-hé! Ai-mons fol-le-ment Et vi-*

scen do.

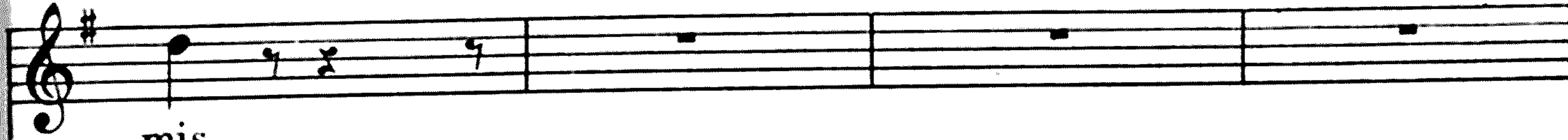
FLORINE.

Pourquoi sont toutes nos ten-dres - ses? Pour vous, mes a-

les D. *-vons gai - ment.*

les G. *-vons gai - ment.*

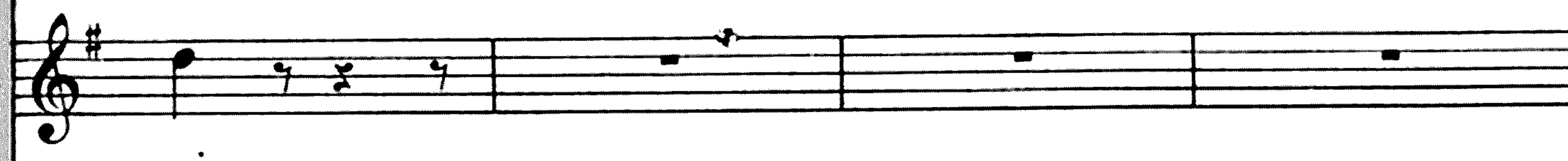
p

R. 
 - mis.

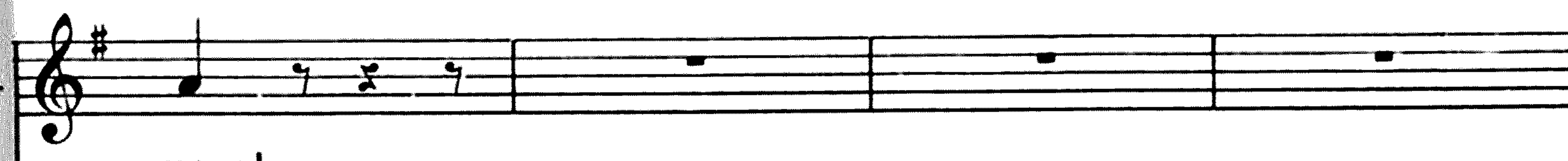
LÉOPOLD. 
 Nul mieux que nous de vos ca - res - ses, Ne connaît le



SOPHIE. 
 Par des sé - duc - ti - ons nou - vel - les Nous vous al - lu -

I. 
 prix.



S. 
 - mons!

GONTRAN. 
 Vous nous al - lu - mez tant, mes bel - les, Que nous é - clai -



G. *_ rons .*
LES DANSEUSES.
 Nous sommes les pe_tit's fem - mes.

les G. *LES GOMMEUX.*
 Nous sommes les bons fê -

f *mf* *cresc.*

les D. Les pe - tit's fa - fa, les p'tit's fem - mes .

les G. *_ tards .* Les jo - yeux fê -

f

les D. A nous l'é - ter - nel - le fê - te,

les G. *_ fê , les joyeux fê - tards .* A nous l'é - ter - nel - le fê - te,

ff

les D.
les G.

A nous la bon - ne ga - let - te, La dernière gi - go - let - te,

A nous la bon - ne ga - let - te, La dernière gi - go - let - te,

p

les D.
les G.

Rayon d'or, Ni - ni Trom - pet - te! O - hé! o - hé!

Rayon d'or, Ni - ni Trom - pet - te! O - hé! o - hé!

cre - seen

les D.
les G.

o - hé! o - hé! Ai - mons fol - le - ment Et vi - vons gai -

o - hé! o - hé! Ai - mons fol - le - ment Et vi - vons gai -

do. *f*

les D.
_ment. Tra la la la la la la!

les G.
_ment. Tra la la la la la la!

SORTIE

No 1^{bis}

PIANO.

di - mi - nu - en - do poco

a poco. pp morendo. ppp

COUPLETS

MONGRAPIN.

N^o 2.

Allegretto. misterioso.

MONGRAPIN.

p La-gen-ce, son ti-tre l'indi-que, Doit at-ti-er

Allegretto

PIANO.

Pat-tenti-on. Elle a com-me de-vise u-ni-que: Cé-lé-ri-té, discrét-i-

-on. Psst! Voulez-vous, ma bonne da-me, Retrouver votre petit

chien? Psst! Et vous? Je cherche ma fem-me.

M. Parfait! je comprends mon an - cien, Vous vou - lez ne re - tron - ver

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Parfait! je comprends mon an - cien, Vous vou - lez ne re - tron - ver". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M. rien. Fort bien! Psst! Psst! Ve -

The second system continues the vocal line and piano accompaniment. The lyrics are "rien. Fort bien! Psst! Psst! Ve -". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The vocal line has a long note for "rien." followed by a series of eighth notes.

M. - nez, ve - nez à l'a - gence Psst! A - vec in - tel - li - gence, A -

The third system continues the vocal line and piano accompaniment. The lyrics are "- nez, ve - nez à l'a - gence Psst! A - vec in - tel - li - gence, A -". The piano accompaniment features a consistent eighth-note bass line and chords.

M. - vec cé - lé - ri - té, Le cli - ent se - ra conten - té. Ve - nez, ve - nez, ve -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "- vec cé - lé - ri - té, Le cli - ent se - ra conten - té. Ve - nez, ve - nez, ve -". The piano accompaniment includes a *cresc.* (crescendo) marking and a *pp* (pianissimo) marking. The vocal line ends with a long note for "Ve - nez, ve - nez, ve -".

M. *nez* à l'a - gen - ce Psst!

M. C'est dans l'in - té -

M. - rêt des famil - les Que l'a - gence o - pè - re toujours. Mais des femmes

M. jeu - nes, gen - til - les, El - le pro - tè - ge les a - mours.

M. Psst! Mon mari part en voy - a - ge; Voyez donc s'il prendra le

M. train? Psst! On suit l'homme et son ba - ga - ge,

M. On l'embarque, puis on re - vient; Ça y est, Elle é - crit au cou -

M. - sin Qui vient. Psst!

M. Psst! Ve - nez, venez à l'a - gen - ce Psst! A -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (D major). The lyrics are "Psst! Ve - nez, venez à l'a - gen - ce Psst! A -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

M. - vec intelligence, A - vec célé - rité, La cli - ente se - ra conten - té! — Ve -

cresc.

The second system of music continues the vocal line and piano accompaniment. The lyrics are "- vec intelligence, A - vec célé - rité, La cli - ente se - ra conten - té! — Ve -". The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

M. - nez, venez, ve - nez — à l'a - gen - ce Psst!

pp

The third system of music continues the vocal line and piano accompaniment. The lyrics are "- nez, venez, ve - nez — à l'a - gen - ce Psst!". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

sf

The fourth system of music features a piano accompaniment. It includes a dynamic marking of *sf* (sforzando) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand. The system concludes with a double bar line and a fermata over the final chord.

COUPLETS DE LA BACCHANTE

DIANE.

N^o 3.Allegro mod^{to}

DIANE.

PIANO.

Allegro mod^{to}

Voyez, ma taille est é - lé -

*mf**p*

D. - gan - te Et dans l'en - sem - ble tout se tient. Si la

D. jambe est af - fri - o - lan - te, Cet - te poi - trine a du main -

D. - tien. Ad - mirez le galbe et la li - gne Et du sous -

poco cresc.

D. sol jusqu'au gre - nier, _____ Comp - tez les trésors que sou-

p

D. - li - gne L'art dé - li - cat du cou - tu - rier. Plus d'un ai - mable

leggiero.

dolce.

D. fau - - - ne M'a dit par té - lé - pho - - -

à volonté.

suivez.

D. - ne: Al - lo! Al - lo! Allo! Al - lo! O Bac -

Tempo. **Rit.**

Tempo. **Suivez.**

f *mf* *dim.*

Tempo di Valse.

D.  - chan - te Pro - vo - can - te, Qui met mon cœur

Tempo di Valse.



p *cresc.*

D.  aux a - bois, Ba - ya - dè - re, Viens, ma



Rit. *Tempo.*

D.  chère, Nous ai - mer au fond d'un bois... Le



Rit. *Tempo. legg.* *cresc.* *Suivez. Tempo.*

D.  bois d'Boulogn' bien en - ten - du, qu'en dis - tu? O Bac -



Rit molto. *Rit molto.* *p* *f* *Suivez.*

Tempo.

D. *chan - te!*

Tempo.

ff

I^o tempo.

D. *Je plais a - vec et sans toi - let - te; Mais; faut-*

I^o tempo.

p

D. *- il l'avou - er i - ci, D'esprit je suis — un peu sim-*

D. *-plet - te Et jen'en prends aucun sou - ci. On peut don -*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is D major (two sharps). The vocal line begins with a fermata over the word 'plet'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D. *- ner — le coup de fou - dre, Nul ne sau - rait s'en é - ton -*

The second system continues the musical piece. The vocal line has a fermata over 'ner'. The piano accompaniment includes the instruction *poco cresc.* (poco crescendo) and a dynamic marking of *p* (piano).

D. *- ner, — Sans avoir inventer la pou - dre Que l'on se*

The third system shows the vocal line with a fermata over 'ner,'. The piano accompaniment features a dynamic marking of *p* (piano) and a hairpin crescendo.

D. *met — au bout du nez. Plus d'un ai - mable fau -*

The fourth system concludes the page. The vocal line has a fermata over 'met'. The piano accompaniment includes the instruction *legg.* (leggiero) and a dynamic marking of *dolce.* (dolce).

à volonté.

D. *ne M'a dit par té - lé - pho - - - ne. Al -*

suivez. *f*

Rit.

Tempo di Valse.

D. *- lo! Al - lo! Allo! Al - lo! Ô Bac - chan - te Pro - vo -*
Suivez. Tempo di Valse.

mf *dim.* *p*

Rit.

D. *- can - te, Dont - - les char - mes sont trou - blants,*

Rit.

Tempo.

D. *- Ba - ya - de - re, Viens, ma chè - re, Viens nous ai -*
Tempo.

p *crese.*

Rit. **Tempo.** *legg.*

D. *- mer* dans les champs... Champs é - ly - sées,

Rit. **Tempo.**

p

Rit molto.

D. bien en - ten - du, qu'en dis - tu? O Bac - chan - -

Rit molto.

f **Suivez.**

Tempo.

D. - - - te?

Tempo.

ff

CHŒUR ET CHANSON DU PETIT JOCKEY

FRANCINE (STELLA) CHŒUR.

N° 4.

Mouv! de Marche.

PIANO.

ff

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and common time (C). The music features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings including *ff* and accents.

TOUTES.
TOUS.

Plan, - - - - plan, - - - - plan, - - - -

The lower section of the page contains musical notation for the chorus and tutti. It includes two staves for 'TOUTES.' and 'TOUS.' with lyrics 'Plan, - - - - plan, - - - - plan, - - - -'. Below these are two staves for the piano accompaniment, showing the rhythmic accompaniment for the chorus. The notation includes rests and notes, with a final double bar line.

plan.

plan.

p

cre - scen - do.

3

Dieu qu'elle est bien!

3

Dieu qu'elle est bien!

ff

3

Qu'elle a du chien! Et quel maintien chic, Oh! com.

3

Qu'elle a du chien! Et quel maintien chic, Oh! com.

8

bien, Quand elle est sur la scè - ne. Elle ap - paraît,

bien, Quand elle est sur la scè - ne. Elle ap - paraît,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "bien, Quand elle est sur la scè - ne. Elle ap - paraît,". The piano accompaniment is in G major and features a melodic line in the right hand and a bass line in the left hand. There are trill ornaments above some notes in the piano part. A first ending bracket is present over the final two measures of the piano part, marked with a '1' and a '3' above it.

Et son cachet A cha - cun plaît, Succès com -

Et son cachet A cha - cun plaît, Succès com -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Et son cachet A cha - cun plaît, Succès com -". The piano accompaniment continues with similar melodic and harmonic patterns, including trill ornaments and a first ending bracket with a '3' above it.

-plet! Du mou - lin c'est la Rei - ne! Plan, plan, plan, plan, plan.

-plet! Du mou - lin c'est la Rei - ne! Plan, plan, plan, plan, plan.

The third system of the musical score concludes the page. The lyrics are: "-plet! Du mou - lin c'est la Rei - ne! Plan, plan, plan, plan, plan." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking. The system ends with a first ending bracket and a '3' above it.

UNE VOIX SEULE.

Voulez-

Plan, - - - plan, - - - plan.

Plan, - - - plan, - - - plan.

v. s. vous ê - tre très ai - ma - - ble, Stel - la, chan -

legg.

v. s. - tez nous, s'il vous plaît, La chan - son du pe - tit jockey.

mf

FRANCINE. (STELLA.)

Plus lent.

Ma foi pour vous être a - gré -

Plus lent.

dim.

F. - a - - - ble, Je ne puis re - fu - ser ce -

léger.

F. - la Et cet - te chan -

F. - son - - - la - - - voi - là!

ff

Allegro mod^{to}

F.

1. — Tom Pouc' é - tait un p'tit joc - key; Un jour, il

2. — Le p'tit joc - key s'trouv'fa - ti - gué. Il dit à

Allegro mod^{to}

F.

vit sur la pe - lou - se Un' bell'dam' qui le re - lu -
son r'tour du pe - sa - ge: Si je re - mont' j'vas êtr' cla -

F.

- quait, Il la choi - sit pour son é - pou - se. Il fut ra -
- qué, J'vais me r'po - ser, ce s'ra plus sa - ge. Quoi, dit-elle,

F.

- vi de cette u - nion, Et tout heu - reux d'être en mé -
as - tu re - non - cé A cou - rir aus - si la deu -

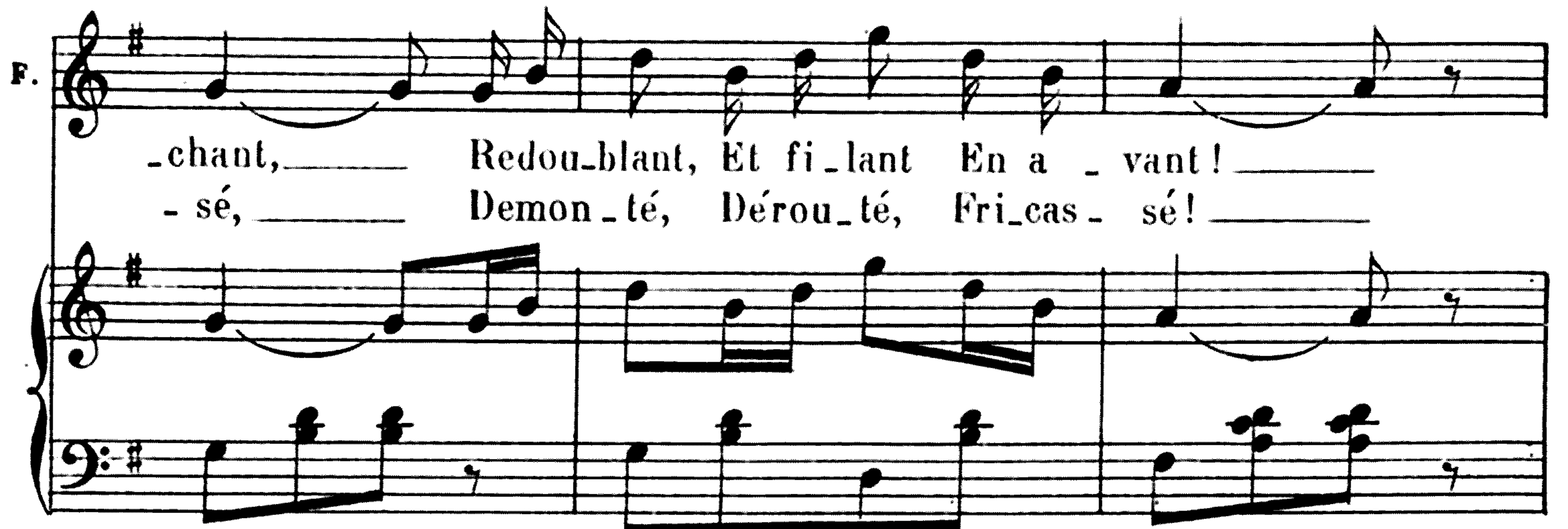
F. *- na - ge, Il fit, sans craind' le sur - me - na - ge, Trois cours' en - xiè - me; Va, mon pe - tit, pars tout de mê - me Et tâ - che*

F. *un' seul' ré - u - nion. La pre - mièr' d'ar - ri - ver pla - cé. La deu - xièm'*

cantabile.

F. *fois, l'air é - lé - gant, Le p'tit joe - fois, très sur - me - né, Le p'tit joe -*

F. *- key par - tit frin - gant, Galo - pant, Décampant, Chevau - key par - tit van - né, Oppressé, Ha - ras - sé, Dé - pas -*

F. 

_chant, _____ Redou-blant, Et fi_lant En a_vant! _____
 - sé, _____ Demon_té, Dérou_té, Fri_cas - sé! _____

F. 

Il pre_nait d'a_van_cé Et de la dis_tan_cé, Si_
 Il per-dit d'a_van_cé Et de la dis_tan_cé, Si_

F. 

bien qu'sa femm' a_vec or_gueil _____ Di_sait, tant sa joie était
 bien qu'sa femm' l'air ab_sor_bé, _____ Ré_pé_tait d'u_ne voix plain_

F. 

vi - ve: C'est su - perb'! Il ar - ri - ve Les mains
 - ti - ve: Ça n'va plus! Il ar - ri - ve Qu'le p'tit joe_

F.  *bas_ses, dans un fau-teuil!*
- key s'est dé-ro-bé.

F.  3. - Tom se sen-tait a-né-an-

F.  -ti, La cours' n'a-vait pas é-té belle. Mais la cloche ayant re-ten-

F.  -ti, Il fal-lait se re-mettre en sel-le. Ne pourrait -

F.  - on m'en dis - pen - ser? Je suis rom - pu, di - sait, Tom

p

F.  Pou - ce. Mais sa fem - me d'u - ne voix dou - ce Lui dit: Il

F.  faut re - commen - cer. — La troi - sièm' fois, l'air

p

cantabile.

F.  in - qui - et, — Par - tit tout d'mêm' le p'tit joc -

F.  - key ——— Commençant Savamment, Douce - ment, ——— Sti-mu -

F.  - lant Et poussant tout le temps. — Il maint'nait l'a - van - ce

F.  Sans trop d'écouil - lan - ce, Si — bien qu'sa femm' trem blant un

F.  peu ——— Di - sait: Son al-lur' nest pas vi - ve, Mais pour -

F. *- tant il ar - rive — A la cra - vache comm' il peut!*

SORTIE

N°4 bis.

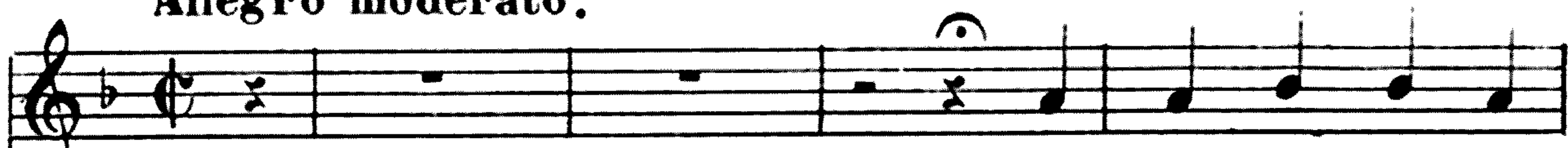
PIANO. *ff*

DUETTO

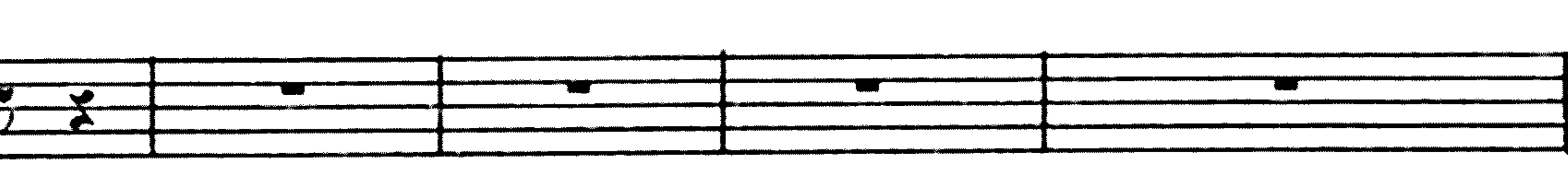
FRANCINE, BOB.

N° 5.

Allegro moderato.

FRANCINE. 

D'a-bord, monsieur je

BOB 

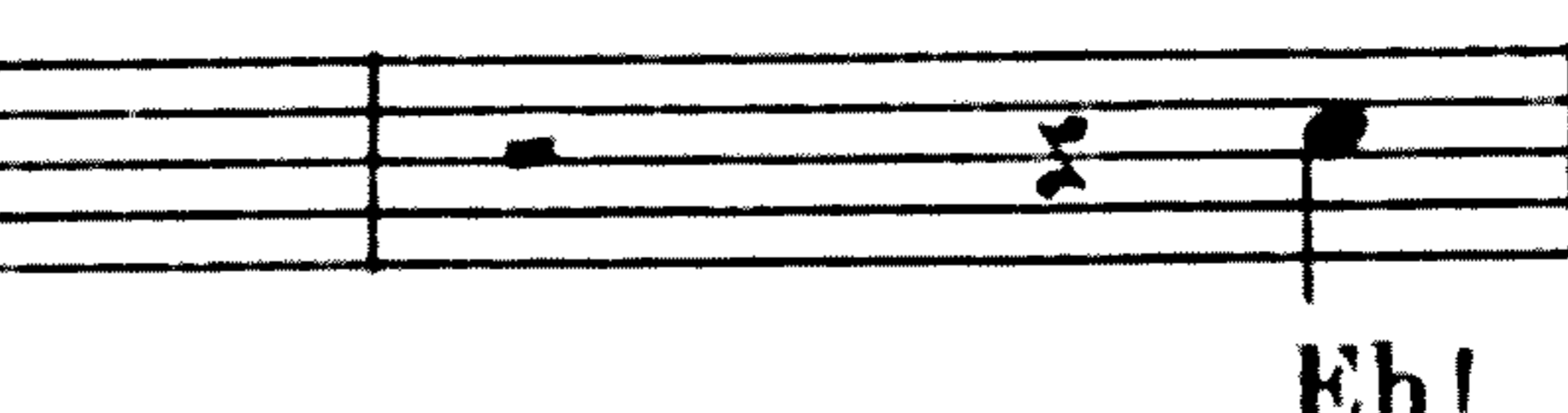
Allegro moderato.

PIANO.  *mf* *pp*

F. 

vous con-fi-e Que je sais très mal o-bé-ir! _____

BOB.



Eh!



B. 

quoi! Monsieur... que si-gni-fi-e Mon-sieur? ce-la se dit: My



FRANCINE.

My_dear.. oh! non vraiment je n'o - se. My dear...Je ne saurai ja -

dear.

p

- mais .

Très bien! Di - tes la mê - me cho - se Que votre professeur d'An -

cresc.

(Répétant.)

I love

-glais: I love you!

mf

F. *you!* Mais tra-dui-sez, car c'est un thème. Ce-la veut di-re...

B. Je vous

Suivez.

Plus lent.

F. *Rall.* *Tempo.* *pp* I love you, I love you,

B. ai - - me. — *pp* I love you, I love you,

Rall. *Tempo.* *pp*

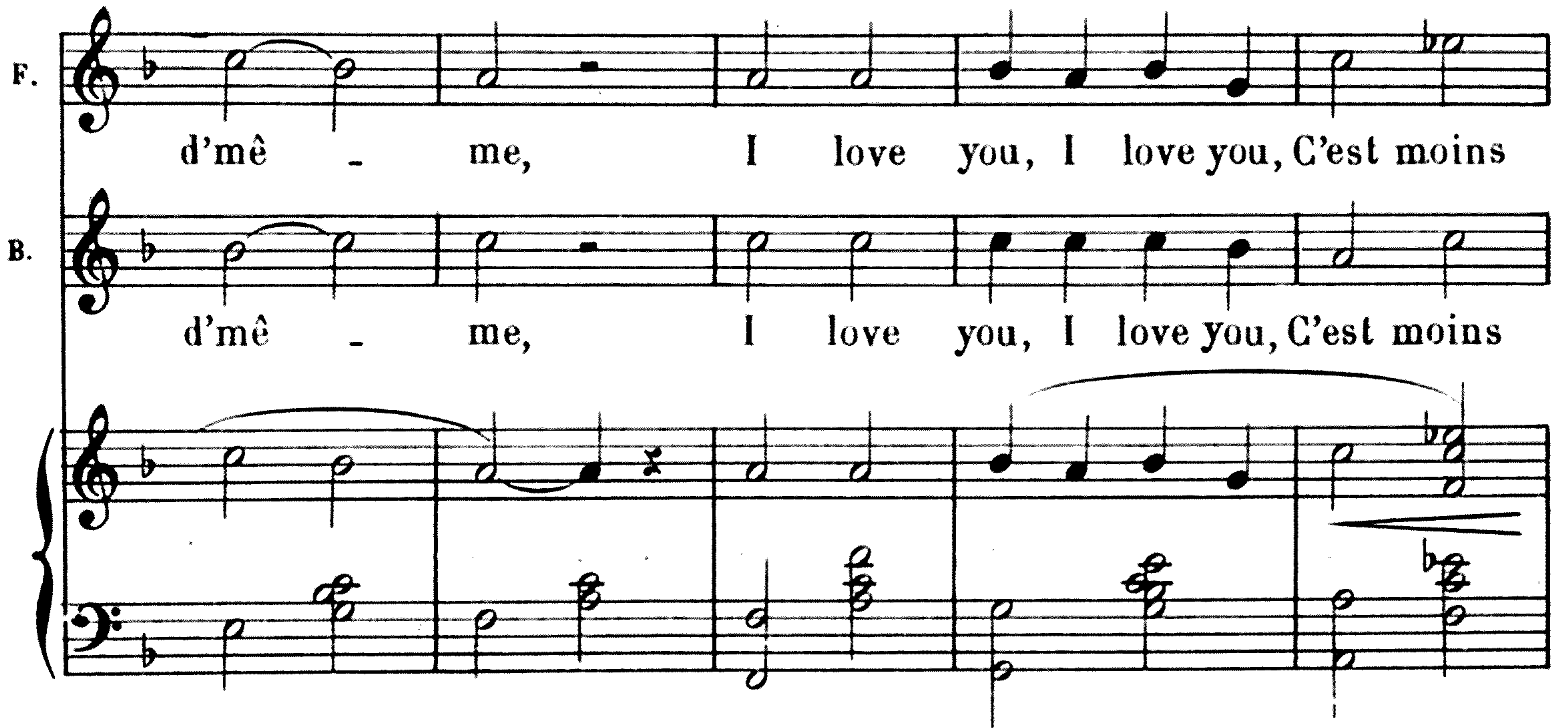
dim.

F. C'est fort doux, Mais tout d'mê - me, tout

B. C'est fort doux, Mais tout d'mê - me, tout

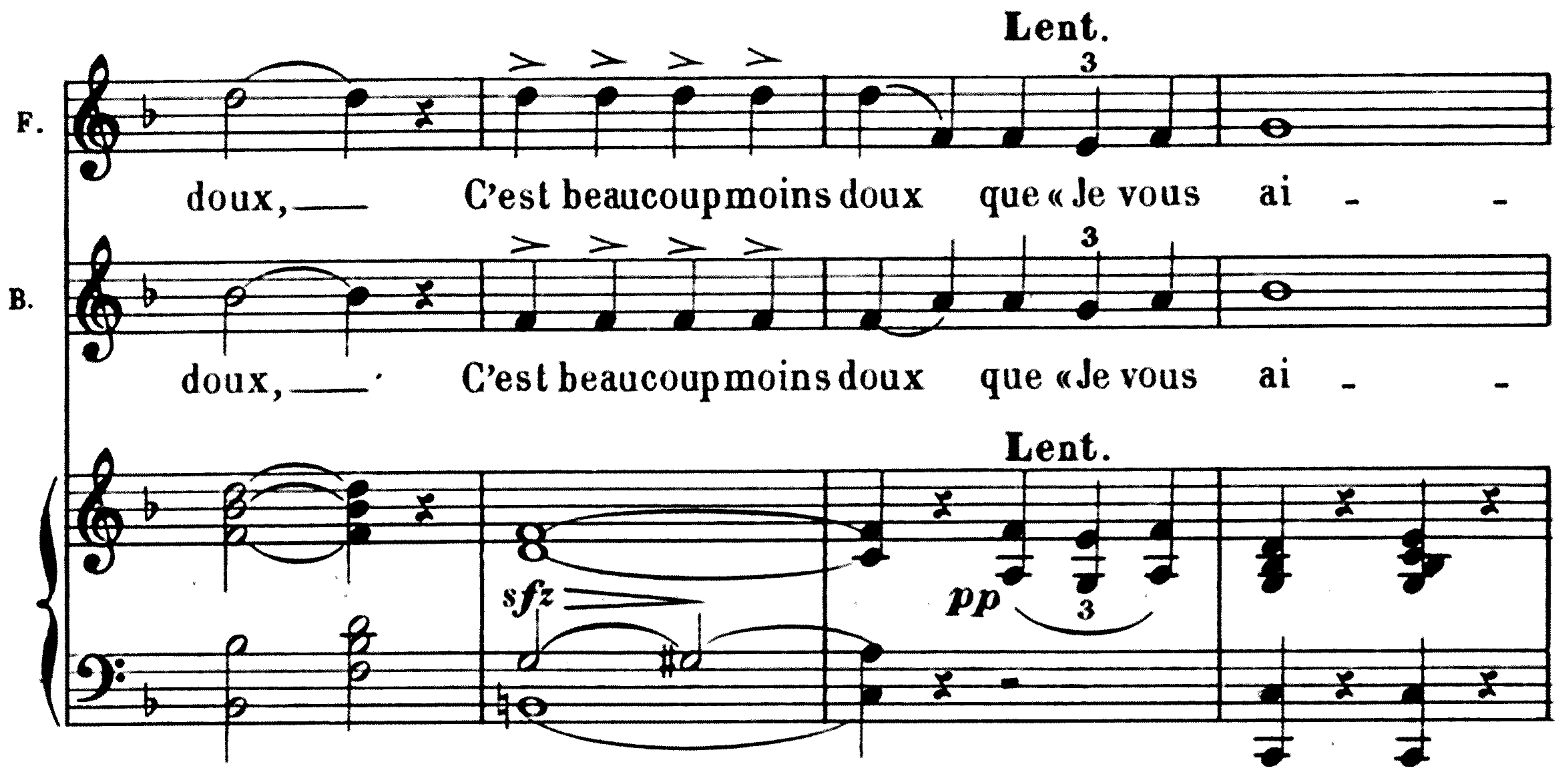
F. d'mê - me, I love you, I love you, C'est moins

B. d'mê - me, I love you, I love you, C'est moins



F. *Lent.* doux, — C'est beaucoup moins doux que « Je vous ai - -

B. *Lent.* doux, — C'est beaucoup moins doux que « Je vous ai - -



F. *1^o Tempo.* - me l»

B. *1^o Tempo.* - me l»

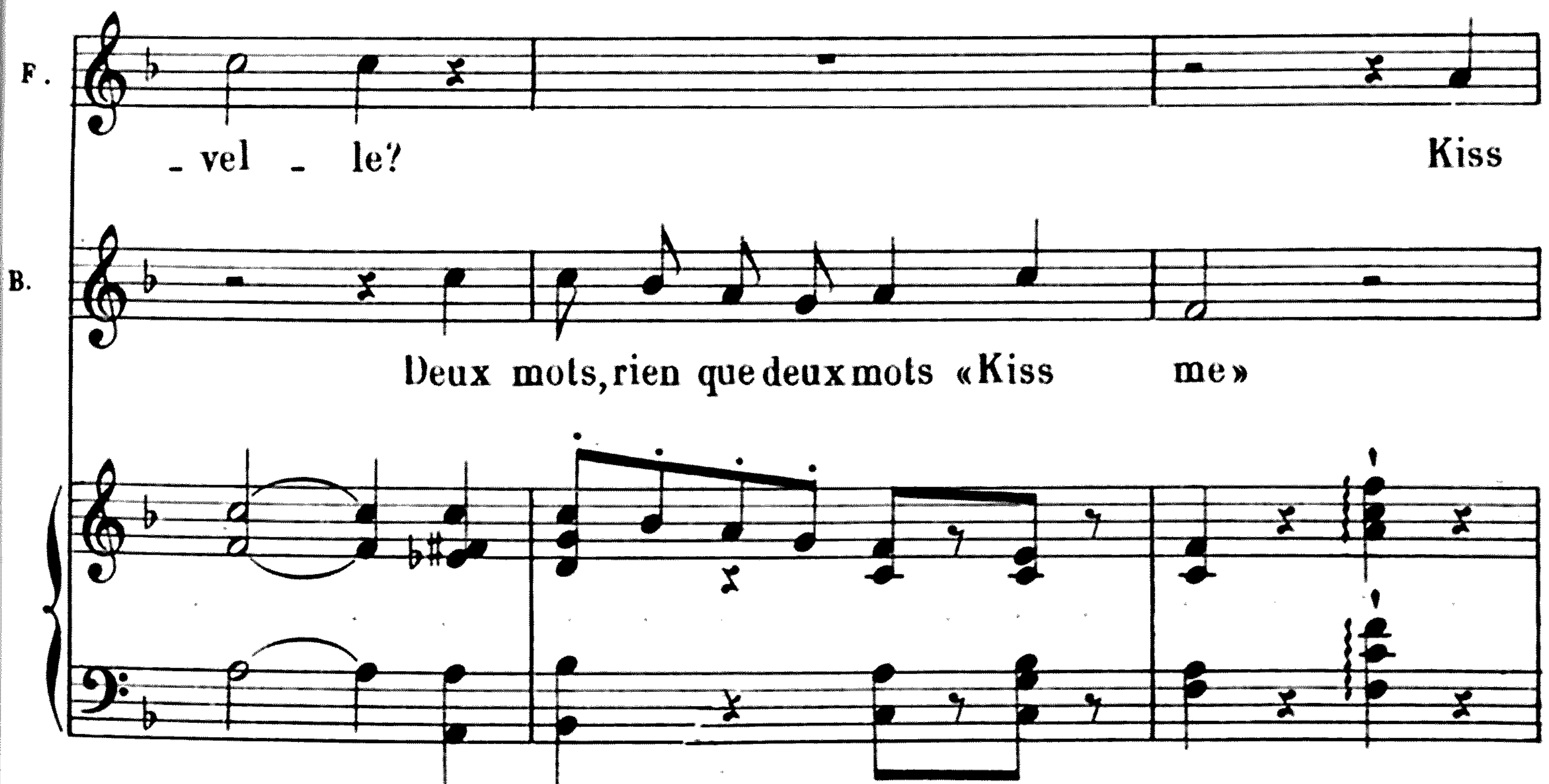



B.  Mais poursui_vons, Ma demoi_sel - le, Voi_

p *pp*

F.  Quoi! c'est u - ne leçon nou_

B.  - cideux petits mots ex - quis.

F.  - vel - le? Kiss

B.  Deux mots, rien que deux mots « Kiss me »

F. *me!* C'est bien ce-la, j'es - pè - re?

B. Kiss *me!* veut dire embrassez-

p

(avec vivacité.)

F. Reprenons la le-çon pre-miè - re, Je la sais sur le bout du

B. - moi!

cresc.

F. doigt. I love you!

B. I love

mf

(tendrement.)

F. Je vous

B. you! Mais tra-duit-sez, car c'est un thème, ce - la veut di-re... Suivez.

F. - ai - me! I love you, I love you, C'est fort

B. I love you, I love you, C'est fort

Rall. *pp* *Tempo.*

F. doux! Mais tout d'mê - me, tout d'mê - me,

B. doux! Mais tout d'mê - me, tout d'mê - me,

F. *I love you, I love you, C'est moins doux,*

B. *I love you, I love you, C'est moins doux,*

Lent. **1^o Tempo.**

F. *C'est beaucoup moins doux que je vous ai me! —*

B. *C'est beaucoup moins doux que je vous ai me! —*

Lent. **1^o Tempo.**

MUSIQUE DE SCÈNE.

N^o 5^{bis}

Même mouv!

PIANO.

p dolce.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a half note chord, followed by a series of eighth notes and a final sixteenth-note flourish. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and some melodic lines.

Rit.

Tempo.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with a series of eighth notes and a half note. The lower staff provides harmonic support with chords and some melodic fragments. The tempo marking 'Tempo.' is placed above the second measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff features a series of eighth notes and a half note. The lower staff continues with chords and melodic lines.

Rit.

The fourth system of musical notation consists of two staves. The upper staff includes a triplet of eighth notes. The lower staff features chords and melodic lines.

Rit.

The fifth system of musical notation consists of two staves. The upper staff includes a triplet of eighth notes and a final flourish. The lower staff continues with chords and melodic lines.

FINALE.

FRANCINE, CHŒUR.

N° 6.

Cloche.

PIANO. *ff*

TOUTES.
Pourquoi ces cris et ce va-car-me? I-ci que se

TOUS.
Pourquoi ces cris et ce va-car-me? I-ci que se

ff

pas-se-t'il donc! — Pourquoi cet-te clo-che d'a-lar-me?

pas-se-t'il donc! — Pourquoi cet-te clo-che d'a-lar-me?

Ce ta - page et ces ding din don, — Et ces ding din
Ce ta - page et ces ding din don, — Et ces ding din

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below them. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

don! —
don! —

The second system consists of two vocal staves. The lyrics are "don! —" on both staves. The musical notation shows a few notes followed by a long rest.

(ON PARLE)
pp

The third system is a piano accompaniment. It begins with the instruction "(ON PARLE)" and a dynamic marking of "pp" (pianissimo). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The fourth system continues the piano accompaniment from the previous system, maintaining the same rhythmic and melodic patterns.

cresc.

The fifth system continues the piano accompaniment. It includes a dynamic marking of "cresc." (crescendo) and a hairpin symbol indicating an increase in volume.

ENTRÉE DE STELLA A CHEVAL.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*ff*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece. It maintains the same key signature and dynamic intensity. The melodic line in the upper staff continues with various rhythmic patterns, and the bass line in the lower staff provides a steady accompaniment.

The third system of notation shows further development of the musical themes. The upper staff has several measures with slurs, indicating a continuous melodic flow. The lower staff continues with its accompaniment, featuring some chordal textures.

The fourth system includes a dynamic shift to piano (*pp*) and a performance instruction "(ON PARLE.)" above the upper staff. The music becomes more delicate and sparse in texture, with fewer notes in both staves.

The fifth system continues the piano section. The upper staff has some measures with slurs, and the lower staff maintains a consistent accompaniment pattern.

Plus lent.

The sixth and final system on the page is marked "Plus lent." (slower). The tempo is noticeably reduced. The upper staff features a more prominent melodic line with slurs, and the lower staff has a more active accompaniment with chords and moving bass lines.

ppp

(CRIS.) Vive Stella!

ff

Allegro vivo. FRANCINE.



Allegro vivo.
léger.

1. - A - vec beaucoup d'é - lé - gan - ce
2. - Ma vic - toire est très com - plè - te



dim. *pp*

F. Quand lé - gè - re je mé - lan - ce Sur — mon che - val —
Pres - to, je fais la con - quê - te D'un tas de jo - lis —

cresc.

F. *a - le - zan!* *J'entends la fou - le ra - vi - e*
mes - - sieurs. *Je vois du haut de ma sel - le,*

F. *s'é - cri - er: Qu'elle est jo - li - e* *Et qu'elle a l'air*
Je vois u - ne ri - ban - bel - le *De ga - lants et*

cantando.

F. *sé - dui - sant!* *On ap - plau - dit la chanteu - se,*
d'a - mou - reux. *Tournant au - tour de la ru - che,*

Pressez peu

F. *On fê - te la vol - ti - geu - se, Qui sou - rit de*
Ils dressent plus d'une em - bû - che A la ver - tu

à peu.

F. 
 ci, de là. Un peu d'assiette et de sty-le,
 de Stel-la. Mais nul moy-en qu'on y mor-de

F. 
 Ce n'est pas plus dif-fi-ci le Que
 Et Stel-la ne leur ac cor de Pas

F. 
 ça! Hop! Hop! Hop! à gauche, à
 ça!
f *p*

F. 
 droit' demi tour. Hop! Hop! Hop! mesdam's et

F. *messieurs, bonjour!* *Hop! Hop! Hop! Hop!*
eres - - - cen - - -

F. *bonjour! bonjour!*
TOUS. Hop! Hop! Hop! à gauche, à droit' demi tour.
Hop! Hop! Hop! à gauche, à droit' demi tour.
do. f f

Hop! Hop! Hop! mesdam's et messieurs, bonjour!
Hop! Hop Hop! mesdam's et messieurs, bonjour!

§



Hop! Hop! Hop! Hop! bonjour, bon-jour.



Hop! Hop! Hop! Hop! bonjour, bon-jour.



Hop! Hop! Hop! à gauche, à droit' demi tour.



Hop! Hop! Hop! à gauche, à droit' demi tour.

PARLÉ.

(En scène pour le Finale)



Hop! Hop! Hop! Mesdam' et messieurs, bonjour!



Hop! Hop! Hop! Mesdam' et messieurs, bonjour!



Hop! Hop! Hop! Hop! bonjour, bon_jour.

Hop! Hop! Hop! Hop! bonjour, bon_jour.

ff

Fin du 1^{er} Acte.

Detailed description: This is a page of a musical score, page 48. It features two vocal parts and a piano accompaniment. The vocal parts are written in treble clef and contain the lyrics "Hop! Hop! Hop! Hop! bonjour, bon_jour." The piano accompaniment is written in grand staff (treble and bass clefs). The first system includes a dynamic marking of *ff* (fortissimo). The score consists of six systems of music. The first two systems are for the vocalists, and the remaining four are for the piano. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

ENTR'ACTE

Allegretto.

PIANO.

f

p léger

The musical score is written for piano in a 6/8 time signature with a key signature of two sharps (D major). It consists of four systems of two staves each. The first system includes dynamic markings *f* and *p léger*. The score features a mix of eighth and sixteenth notes, often beamed together, and includes various articulation marks such as accents and slurs. The bass line is characterized by block chords and rhythmic patterns that support the melodic lines in the treble clef.

Rit. Tempo.

Rit. Mouvt de Valse.

mf

mf cresc.

Rit.
cresc.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with a long slur over the first two measures. The lower staff has a bass clef and contains a harmonic accompaniment. The tempo marking 'Rit.' is placed above the third measure, and 'cresc.' is placed below the third measure. There are 'x' marks above notes in the third and fourth measures of both staves, and 'v' marks above notes in the fifth measure of both staves.

Tempo.
ff

The second system continues the piece. The upper staff features a melodic line with several slurs. The lower staff provides a steady harmonic accompaniment. The tempo marking 'Tempo.' is placed above the first measure, and the dynamic marking 'ff' is placed below the first measure. There are 'v' marks above notes in the third and fourth measures of the upper staff.

Pressez.

The third system shows an increase in tempo. The upper staff has a melodic line with slurs and 'x' marks above notes in the third and fourth measures. The lower staff continues the accompaniment. The marking 'Pressez.' is placed above the third measure.

v

The fourth system features a melodic line in the upper staff that includes a sixteenth-note run in the third measure. The lower staff continues the accompaniment. An accent 'v' is placed above the first note of the upper staff in the first measure.

v

The fifth system features a melodic line in the upper staff with slurs and accents 'v' above notes in the second, third, and fourth measures. The lower staff continues the accompaniment with accents 'v' above notes in the second, third, and fourth measures.

Enchaînez.

CHŒUR DES CANOTIERS ET DES BICYCLISTES.

N^o 7. Moderato

(PARLÉ.)

CONTRAN.

Une! Deux! O - hé! du ca - not! Joyeux ca - no -

HOMMES.

LES CANOTIERS.

O - hé! du ca - not! Joyeux ca - no -

Moderato.

PIANO.

- tiers, - le cœur plein d'i - vres - se, Bien vite en ba - teau, A ramer gai -

- tiers, - le cœur plein d'i - vres - se, Bien vite en ba - teau, A ramer gai -

Allegretto.

- ment - - Que chacun s'empres - se Et quand on au - ra remonté la

- ment - - Que chacun s'empres - se Et quand on au - ra remonté la

Allegretto.

(Avec emphase.)

(Avec emphase.)

G. Sei - ne. On ri - go - le - ra comme u - ne ba - lei - ne. La - i -

les C. Sei - ne On ri - go - le - ra comme u - ne ba - lei - ne. La - i -

(Tristement.)

Allegretto.

(Tristement.)

Allegretto.

G. - tou, La - i - tou la - la, — O - hé! du ca - not!

les C. - tou, La - i - tou la - la, — O - hé! du ca - not!

UNE BICYCLISTE. (SOP)

Sur la bicyclette, machi - ne co - quet - te, On va tout d'un'trai - te,

pp

une B.

Brûlant le chemin Et quand on s'arrête Près d'une gri-sette

une B.

On fait sa conquête En un tour de main. Viv' la bi-cy-clet

une B.

- - - te Pour conter fleu-ret-te! Viv' la bi-cy-

une B.

- clet - - te

LES BICYCLISTES. (SOP.)

Viv' la Bi-cy-clet

mf

les
B.

- te Pour con-ter fleu - ret - te! Viv' la bi - cy -

GONTRAN.

Agitato.

Entendez - vous, — Entendez -

les
B.

- clet - - - - te!

Agitato.

G.

- vous, — des bi - cy - clis - tes le ta - pa - ge? A leur chan -

G.

- son — ré-pondons tous — Par le re - frain du ca - no - ta -

Rit.

Suivez.

1^o tempo.

G. *ge. O hé! du ca-not! Joyeux ca-no-*

1^{rs} SOP. *Sur la bi-cy-clet-te, Machi-ne - co -*

LES BICYCLISTES.

2^{ds} SOP. *Sur la bi-cy-clet-te, Machi-ne - co -*

LES CANOTIERS.

O hé! du ca-not! Joyeux ca-no-

1^o tempo.

G. *- tiers — Le cœur plein d'i - vres - - se, Bien vite en ba-*

les B. *-quet - te, On brûl' le chemin*

-quet - te, On brûl' le chemin

les C. *- tiers — Le cœur plein d'i - vres - - se, Bien vite en ba -*

tr.
 -teau A ra_mer gaî_ment que chacun s'em_

les
 B.
 Et quand on s'arrê_te Pour conter fleu _ ret _ te,

les
 C.
 -teau A ra_mer gaî_ment que chacun s'em_

Allegretto.

tr.
 -pres - se Et quand on au - ra re_mon_té la

les
 B.
 En un tour de main On fait la con - què -

les
 C.
 -pres - se Et quand on au - ra re_mon_té la

Allegretto.

Sei - ne, On ri - go - le - ra Comme u - ne ba -

te De quel - que gri - set - -

te De quel - que gri - set - -

Sei - ne, On ri - go - le - ra Comme u - ne ba -

- lei - ne La - i - tou, La - i - tou, La la! Ah! O -

(se moquant.)

- te. La - i - tou, La - i - tou, La la! Ah!

- te. La - i - tou, La - i - tou, La la! Ah!

- lei - ne La - i - tou, La - i - tou, La la! Ah! O -

Allegro.

G.
_ hé! _____ du ca - not!

les
B.
Viv' la bi_cyclet _ te!

Viv' la bi_cyclet _ te

les
C.
_ hé! _____ du ca - not!



Allegro.



SORTIE.

N° 7 bis.

Moderato.

PIANO.



MADRIGAL.

MONGRAPIN.

N^o 8.

Moderato.

MONGRAPIN.

Moderato.

Vous ê - tes la rose embau -

PIANO.

mf

p

M.

- mé - e, Je - suis le papillon lé - ger. Frou, - Frou - Et

M.

près de vous, ma bien ai - mé - e, J'aime à mé - battre et vol - ti -

M.

- ger, et vol - ti - ger. Belle fleur qu'a - gi - te la bri - se, Dont le par -

p

pp

M. *- fum vient me gri - ser, Sur vos co - rol - les, if you*

(faites
sonner l'S)

M. *plea - se, Ah! laissez - moi me po - ser, Sur vos corolles, if you*

M. *please, Laissez-moi me po - ser! Frou, Frou, Frou Laissez-moi me poser, Frou, Frou,*

All^o

à volonté.

M. *frou, Laissez-moi, Ah! laissez-moi me po - ser!*

suivez. f *tr* *ff*

ENSEMBLE, COUPLETS ET FINALE.

FRANCINE, DIANE, M^{me} PLUMÉT, MONGRAPIN, BOB, GONTRAN, CHŒUR.N^o 9.Mouv.^t de Marche.

(ON PARLE.)

PIANO.

The musical score is written for piano and consists of five systems of staves. The first system is marked *pp* (pianissimo) and the third system is marked *ff* (fortissimo). The score is in G major (one sharp) and 2/4 time. The first system includes a treble clef, a key signature of one sharp, and a time signature of 2/4. The music features a melody in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line. The third system is marked *ff* and features a more complex melody in the treble clef. The fourth system continues the melody and bass line. The fifth system concludes the piece with a final chord in the treble clef and a bass line.

TOUTES.

En yo - le, comme en périssoi - re, Ad - hémar se

TOUS.

En yo - le, comme en périssoi - re, Ad - hémar se

ff

cou - vre de gloi - re. Hur - rah! Hurrah! il a bien ca - no - té. Hur -

cou - vre de gloi - re. Hur - rah! Hurrah! il a bien ca - no - té. Hur -

-rah! Hurrah! Bu - vons, buvons à sa san - té.

-rah! Hurrah! Bu - vons, buvons à sa san - té.

Plus lent.

GONTRAN.

p

Que le punch qui lui fut vo-té, I - ci soit ap-por - té.

Plus lent.

p

Plus large.

TOUTES.

f

Que le punch qui lui fut vo-té, I - ci soit ap-por - té.

f

Que le punch qui lui fut vo-té, I - ci soit ap-por - té.

Plus large.

ff

f

1^o tempo.

En — yo - le, comme en péris-soi-re, Ad - hémar se

En — yo - le, comme en péris-soi-re, Ad - hémar se

> 1^o tempo.

cou - vre de gloi - re, Hur - rah! Hurrah! il a bien ca - no - té! Hur -

cou - vre de gloi - re, Hur - rah! Hurrah! il a bien ca - no - té! Hur -

Plus lent.

- rah! Hurrah! Bu_vons, bu_vons à sa san - té!

- rah! Hurrah! Bu_vons, bu_vons à sa san - té!

Plus lent.

DIANE.

pp
A cet - te lu - eur flamboy - an - te, Per - met - tez que je

p

D. vous pré-sen - te Un excellent voi - sin, Mon a - mi Mongra -

D. - pin. C'est mon grap -

TOUTES.
C'est son grap - pin, C'est son grappin!

TOUS.
C'est son grap - pin, C'est son grappin!

D. - pin. C'est mon grap -

C'est son grap - pin, C'est son grappin!

C'est son grap - pin, C'est son grappin!

D. *- pin.*
GONTRAN.
 Sa_lut mon_sieur son grap-pin, Vous ê-tes des nô-tres, j'es-

G. - pè - re, Mon cher a - mi, prenez ce ver - re.

MONGRAPIN.

Boire en - core, Oh! non, Oh!

DIANE.

M. non, C'est as - sez. Pour me fai - re plai -

MONGRAPIN. All^o

- sir. Versez! Ver-sez!

All^o

Mouv! de marche.

ff

DIANE. Animato.

1. - Qu'on fas -

Animato.

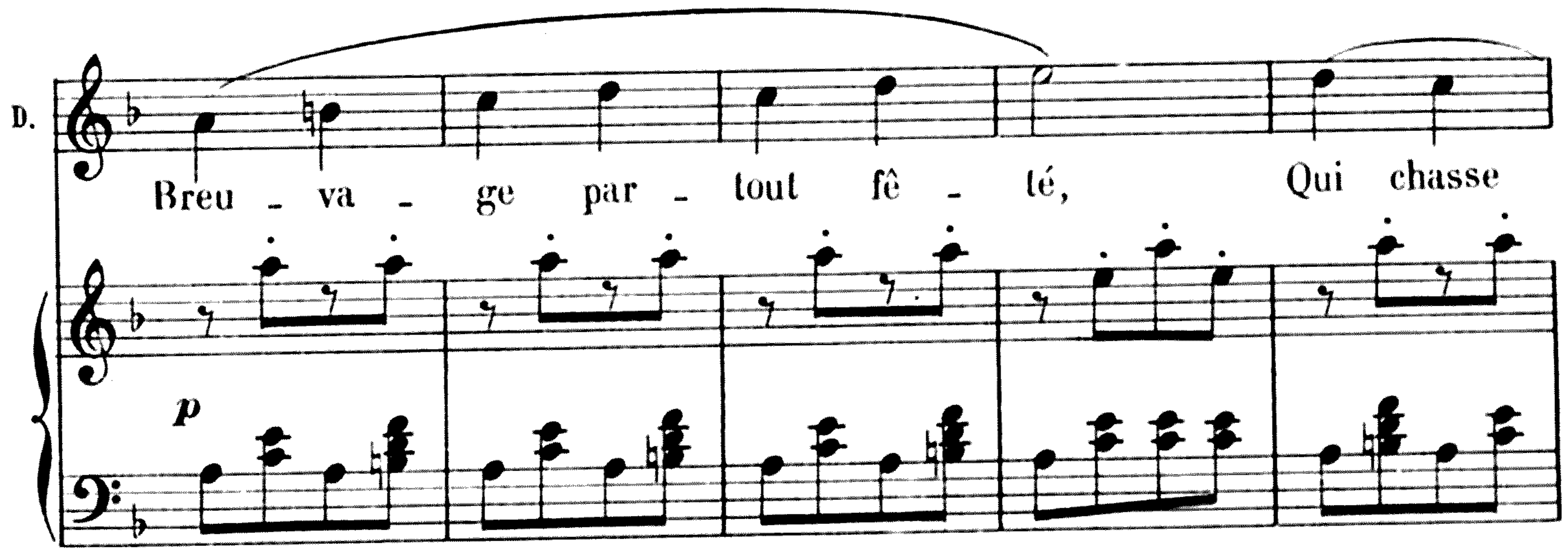
p dolce.

D.

- se, flam - ber l'al - cool, Que sa flam - me,

D. 
 Musical notation for the first system. The vocal line (treble clef) contains the lyrics "vive, a - ler - te, Prenne en sor - tant de ce". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

D. 
 Musical notation for the second system. The vocal line (treble clef) contains the lyrics "bol U - ne belle couleur ver - te.". The piano accompaniment (grand staff) continues with a melody in the right hand and a bass line in the left hand, including a crescendo hairpin.

D. 
 Musical notation for the third system. The vocal line (treble clef) contains the lyrics "Breu - va - ge par - tout fê - té, Qui chasse". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

D. 
 Musical notation for the fourth system. The vocal line (treble clef) contains the lyrics "au loin l'hu - meur tris - te, Tu met - trais de". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking and the instruction "léger.".

Rit.

D. la gai - té dans l'â - me d'un sym - bo - lis -

Suivez.

(on boit en mesure.)

Mouv! de marche très rythmé.

D. - te. Tempo. Punch éti - ce - lant, Joyeux

Mouv! de marche.

mf *ff* *p*

D. et bru - lant, Qu'on boit sans y prendre gar -

D. - de, Pif! paf! en deux temps et trois mou - ve - ments,

p

D. Tu nous tap's sur la co-car de.

TOUTES.

TOUS.

Punch é-tin-ce.

Punch é-tin-ce.

- lant, Joyeux et bru - lant, Qu'on boit sans y prendre

- lant, Joyeux et bru - lant, Qu'on boit sans y prendre

gar - de, Pif! paf! en deux temps et trois mou - ve -

gar - de, Pif! paf! en deux temps et trois mou - ve -

_ ments, Tu nous tap's sur la co_car de.

_ ments, Tu nous tap's sur la co_car de.

8-

Animato.
DIANE.

2. O li - qui - de mer - veil - leux, A - do -

Animato.
p dolce.

D.

- ré de nos sou - peu - ses, Tu fais bril - ler

D.

de doux yeux Et des lèvres a_mou - reu -

D. *- ses. Foin de la fleur d'o - ran - ger,*

D. *Blond nec - tar, lors - qu'on te flu - te, Voi - lez*

Rit.
D. *- vous, ô Bé - ren - ger, La ver - tu fait la cul -*

Suivez.

Rit. (On boit en mesure.) *Mouv! de Marche.*

D. *- bu - te. Tempo. Punch é - tin - ce -*

Mouv! de Marche.

D. *- lant, joyeux et brû - lant* *Qu'on boit sans y prendre gar -*

D. *- de,* *Pif paffen deux temps et trois mou - ve - ments,*

D. *Tu nous tap's sur la co - car - de.*

TOUTES.

Punch é - tin - ce - lant, Joyeux et brû - lant, Qu'on boit
TOUS.

Punch é - tin - ce - lant, Joyeux et brû - lant, Qu'on boit

sans y prendre gar - - de, Pif! paffen deux temps et trois

sans y prendre gar - - de, Pif! paffen deux temps et trois

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "sans y prendre garde, Pif! paffen deux temps et trois". The piano accompaniment features a melody in the right hand and chords in the left hand, with a dynamic marking of *f* (forte).

mou - ve - ments, Tu nous tap's sur la co -

mou - ve - ments, Tu nous tap's sur la co -

The second system continues the vocal and piano parts. The vocal staves have lyrics: "mou - ve - ments, Tu nous tap's sur la co -". The piano accompaniment continues with a similar texture, including a dynamic marking of *f*.

- car - de .

- car - de .

The third system shows the vocal parts with lyrics: "- car - de .". The piano accompaniment features a melody in the right hand and chords in the left hand, with a dynamic marking of *ff* (fortissimo).

Piano introduction for 'MONGRAPIN' in 7/4 time, featuring a complex arpeggiated texture in both hands.

MONGRAPIN.

Même mouv! Des fleurs, du punch! O ma bac-

Vocal line and piano accompaniment for the first line of lyrics. The piano part is marked *p*.

M. -chan - te, Buons,aimons,Femme é - pa - tan -

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues the accompaniment.

M. Mouv! de Valse lente. Rit. Tempo. - te! Femme épa - tan - te!

Vocal line with tempo markings: *Mouv! de Valse lente.*, *Rit.*, and *Tempo.*

TOUTES. Il est paf!

TOUS. Il est paf!

Piano accompaniment for the phrase 'Il est paf!' in 7/4 time, marked *pp*.

Mouv! de Valse lente. Rit. Tempo. Il est paf!

pp dolce.

Piano accompaniment for the final phrase 'Il est paf!' in 7/4 time, marked *pp* and *dolce.*

Il est paf! Il dort comme u - ne mar_

Il est paf! Il dort comme u - ne mar_

- mot - te. Plus de taf! Il est paf!

- mot - te. Plus de taf! Il est paf!

Rit. Ah! la su_per-be cu - lot - te! Il est paf! **A tempo.**

Ah! la su_per-be cu - lot - te! Il est paf! **A tempo.**

Rit. **Suivez.** **p**

DIANE.

Il a sa cui - te, Par - tons bien vi - le,

D. Al - lons-nous en — bien douce - ment, — Al - lons-nous

D. en — bien dou - ce - ment. — Il a sa cui - -
rots. (presque parlé.)

Il a sa cui - -

D. - te, Partons bien vi - - te. *p* Al - lons-nous
 - te, Partons bien vi - - te. *p* Al - lons-nous

- scen - - do. *f* *p*

dim. **Rit molto.** **Tempo.**

D. en — bien dou — ce — ment.

dim. **Rit molto.** **Tempo.** *pp*

en — bien dou — ce — ment. Plus de taf!

dim. **Rit molto.** **Tempo.** *pp*

Il est paf! Il dort comme u — ne mar — mot

— te. Plus de taf! Il est paf! Ah!

Rit. **A tempo.**

la su — per — be cu — lot — te, Il est paf!

Rit. **A tempo.** *p*

Suivez.

Plus lent.

pp

All^{to} agitato.

BOB.

La porte est fer - mée, Entrons par i -

All^{to} agitato.

p

FRANCINE.

Entrons par i - ci.

M^{me} PLUMET.

Entrons par i - ci.

B.

ci.

Venez, suivez

FRANCINE.

B. *moi!* Et te-nez, c'est lui!

F. *ppp* Monsieur Mongra-pin! Enfin vous voi-ci! *Lento.*

M^{me} PLUMET. *p*

BOB. Monsieur Mongra-pin! Enfin vous voi-ci!

Enfin vous voi-ci!

sf *Lento.* *dim.*

F. *Il dort!* *Que veut*

M^{me} P. *Il dort!*

B. *Il dort!*

pp

F. di - re ce - ci Sa figure est é - car - la - - - te!

F. *Allegretto.* Ah! ma -

M^{me} PLUMET.

Il a l'air d'u - ne to - ma - - - le!

Allegretto.

p léger.

F. - man, il est gris! Il est gris!

M^o P. Il est gris! Il est gris!

BOB.

Il est pris dans leurs fi - lets, Il est

All^o

F. Il est gris ! Il est gris. Réveil - lez - vous ! Debout ! De-

M. P. Il est gris.

B. gris Il est gris.

p

F. - bout ! Ré - veil - lez - vous, Debout ! De - bout !

M. P. Ré - veil - lez - vous, Debout ! De - bout !

B. Ré - veil - lez - vous, Debout ! De - bout ! De_

MONGR.

f

(à peine parlé.) (se raidissant.) Mod^{to}

M. - bout... Debout... De - bout... Debout... Vous ê - tes la rose embau.

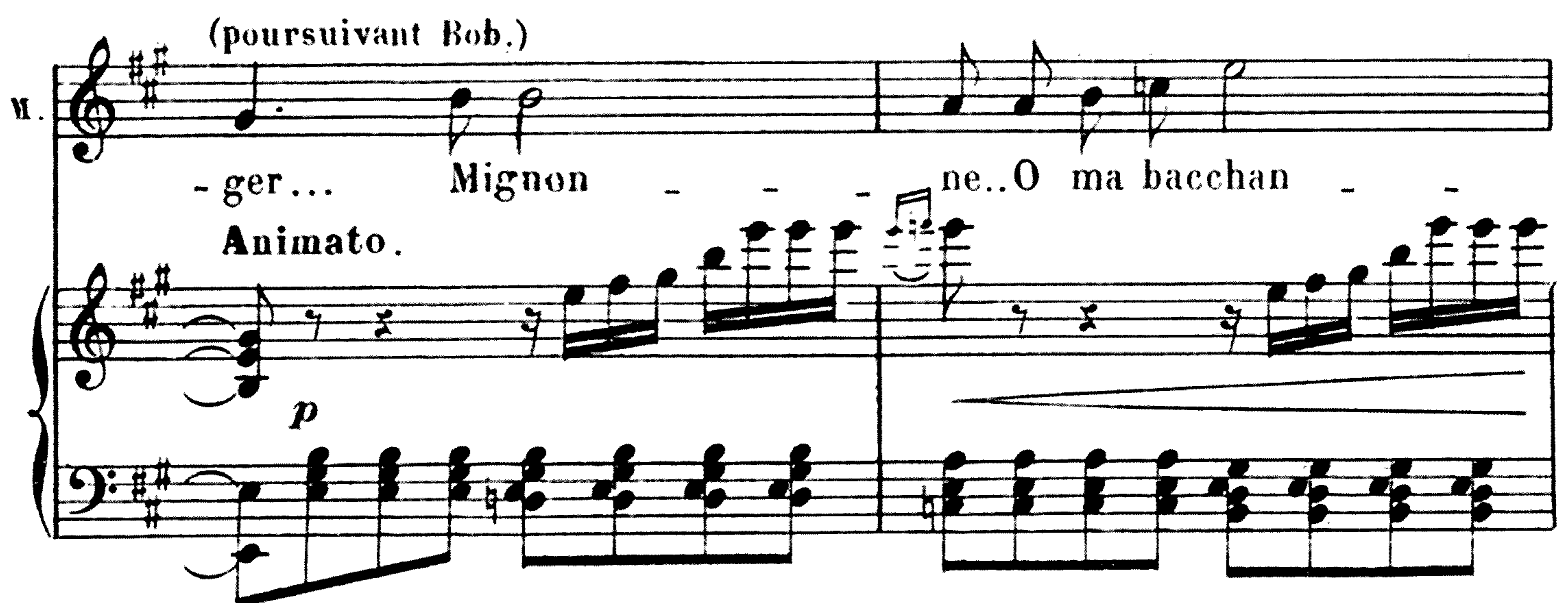
Mod^{to}

f *p*

M. 

- mé - - - e, Je — suis le pa - pil - lon lé -

(poursuivant Bob.)

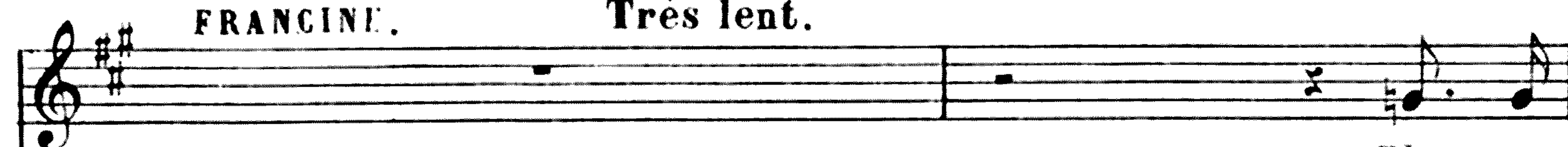
M. 

- ger... Mignon - - - ne..O ma bacchan -

Animato.

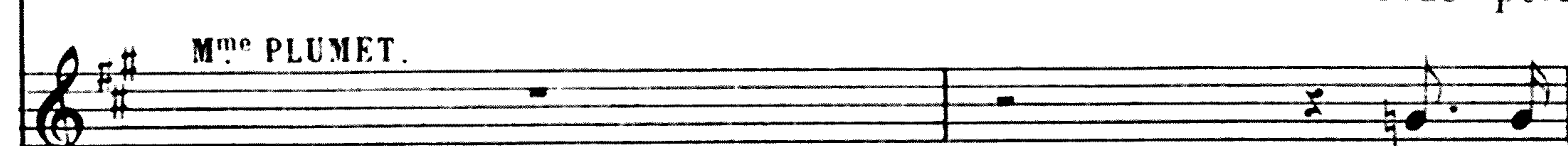
p

FRANCINE. **Très lent.**



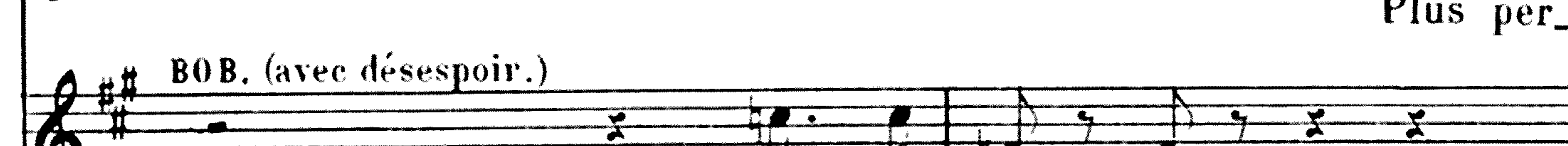
Plus per-

M^{me} PLUMET.

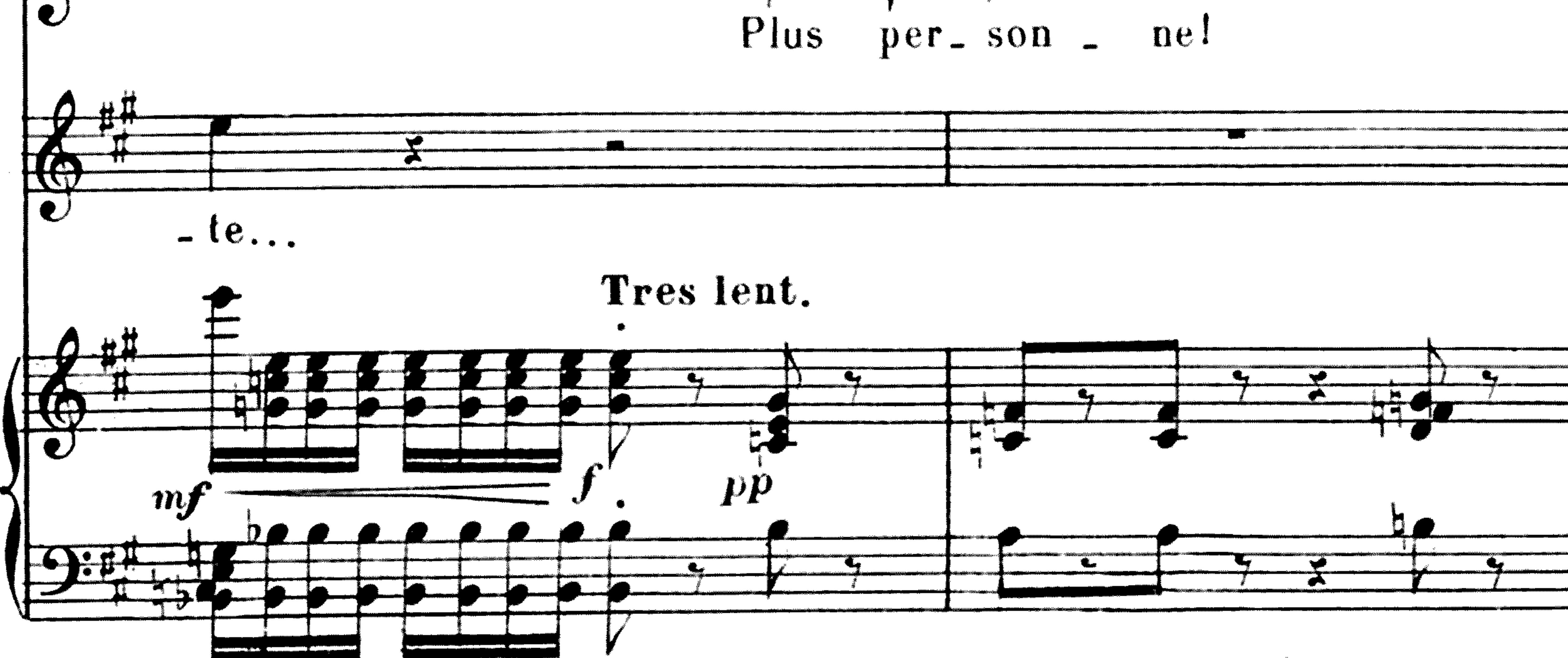


Plus per-

BOB. (avec désespoir.)



Plus per - son - ne!

M. 

- te...

Tres lent.

mf *f* *pp*

Rit molto.

F. *-son - ne!* Hélas! nous restons en che -

M.
P. *-son - ne!* Fini, bonsoir, le Mongrapin!

Rit molto.

1^o tempo.

F. *-min!*

DIANE. (dans la coulisse.)

Punch é - tin - ce - lant, Joyeux et brû - lant,

MONGRAPIN.

1^o tempo.

pp

O ma bac -

F. Plus de Mongra -

D. Qu'on boit sans y pren - dre gar - - -

M. - chan - - - te.

F. - pin, Hé - las!

D. de... Pif, paf, en deux temps et trois mou - ve -

M^{me} PLUMET.
Hé - las!

BOB.
Hé - las!

(colère.)

F. Nous restons en che - min . Hé -

D. - ments, Tu - nous - tap's sur la co - car -

M^{me} P. Hé -

B. Hé -

RIDEAU.

F. - las!

D. - de!

M^c P. - las!

B. - las!

Piano accompaniment system 1, featuring treble and bass staves with chords and melodic lines. A dynamic marking of *ff* is present.

Piano accompaniment system 2, continuing the musical texture with various chordal and melodic elements.

Piano accompaniment system 3, showing further development of the piano part.

Piano accompaniment system 4, concluding the musical passage on this page.

CHŒUR DES NANTERROIS.

M^{me} CRIQUEBOEUF, CRIQUEBOEUF, CHŒUR.

N^o 10.

Allegretto.

PIANO. *ff*

TOUTES.

TOUS.

dim. *p*

Cha - que pa - ys a le sien, C'est au - jourd'hui que Nan - ter - re

Cha - que pa - ys a le sien, C'est au - jourd'hui que Nan - ter - re

Va couronner sa ro - siè - re. Fai - son tous nos compliments

Va couronner sa ro - siè - re. Fai - son tous nos compliments

mf

Aux es - ti - ma - bles parents De la d'moi - sel' vir - gi -

Aux es - ti - ma - bles parents De la d'moi - sel' vir - gi -

cresc.

- nal'Qui décroch'la tim - ba - - le.
 - nal'Qui décroch'la tim - ba - - le.

Mod^{to} TOUS.
 fous nos compliments, Mon - sieur

Cri-quebœuf, Vos' fill'a la rose, Et ça signi - fi - e Que son petit

CRIQUEBŒUF.
 Chers voi - sins, Jevous re - mer -
 cœur est encor tout neuf.

c. - ci - e Au nom de tout' la phar - ma - ci

c. - e.

TOUS. *TOUTES.*

Tous nos

Tous nos compliments, Monsieur Cri - que - bœuf.

ff *ff* *p douce.*

compli - ments, Ma - dam' Cri - quebœuf, Vo - tre aimable

fill' est nommé ro - siè - re, Pour vous en ce jour, C'est un suc - cès.

M^{me} CRIQUEBOEUF.

Quel plai - sir pour un'ten - dre mè - re, Vous m'envoy -
boeuf.

M^{me} C.

- ez heureuse et fiè - re!

TOUTES.

Tous nos compliments, Madam' Crique -

(on parle.)

bœuf.

ff *ppp*

Molto rit.

Rall.

1^o tempo.

p dolce. *f*

TOUTES.

Sui - vant un u - sage ancien, Cha - que pa - ys a le sien, C'est

TOUS.

Sui - vant un u - sage ancien, Cha - que pa - ys a le sien, C'est

p

aujourd'hui que Nan-ter-re Va couronner sa ro-siè-re.

aujourd'hui que Nan-ter-re Va couronner sa ro-siè-re.

Fai-son tous nos compliments Aux es-ti-ma-bles parents De

Fai-son tous nos compliments Aux es-ti-ma-bles parents De

mf *cresc.*

la d'moisel'vir-gi-nal'Qui décroch'la tim-ba-le.

la d'moisel'vir-gi-nal'Qui décroch'la tim-ba-le.

f

Très vite.

ff

QUARTETTO

FRANCINE, M^{me} PLUMET, BOB, MONGRAPIN.

N^o 11.

All^o non troppo.

FRANCINE.

Musical staff for Francine, treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a whole rest followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a whole rest.

Démontés!

M^{me} PLUMET.

Musical staff for Mme Plumet, treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a whole rest followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a whole rest.

Démontés!

BOB.

Musical staff for Bob, treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a whole rest followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a whole rest.

Démontés!

MONGRAPIN.

Musical staff for Mongrapin, treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a whole rest followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a whole rest.

Démontés!

PIANO.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

F.

Musical staff for Francine, treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a whole rest followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a whole rest.

Erein_tés! Rou - lés dans plus d'une or -

M^{me} P.

Musical staff for Mme Plumet, treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a whole rest followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a whole rest.

Erein_tés! Rou - lés dans plus d'une or -

B.

Musical staff for Bob, treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a whole rest followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a whole rest.

Erein_tés! Rou - lés dans plus d'une or -

M.

Musical staff for Mongrapin, treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a whole rest followed by a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and a whole rest.

Erein_tés! Rou - lés dans plus d'une or -

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

F. *p* - niè - re. Esquintés!

Me. *p* - niè - re. Esquintés!

P. *p* - niè - re. Esquintés!

B. *p* - niè - re. Esquintés!

M. *p* - niè - re. Esquintés!

pp

F. Cahotés! Nous — ar-ri-vons à Nan -

Me. P. Cahotés! Nous — ar-ri-vons à Nan -

B. Cahotés! Nous — ar-ri-vons à Nan -

M. Cahotés! Nous — ar-ri-vons à Nan -

crese. *f*

Plus lent.
(Fatigués)

F. ter - re. Nous ar - ri -

M^e P. ter - re. Nous ar - ri -

B. ter - re. Nous ar - ri -

M. ter - re. Nous ar - ri -

Plus lent.

pp *mf*

Allegretto.

F. -vons à Nan - ter re.

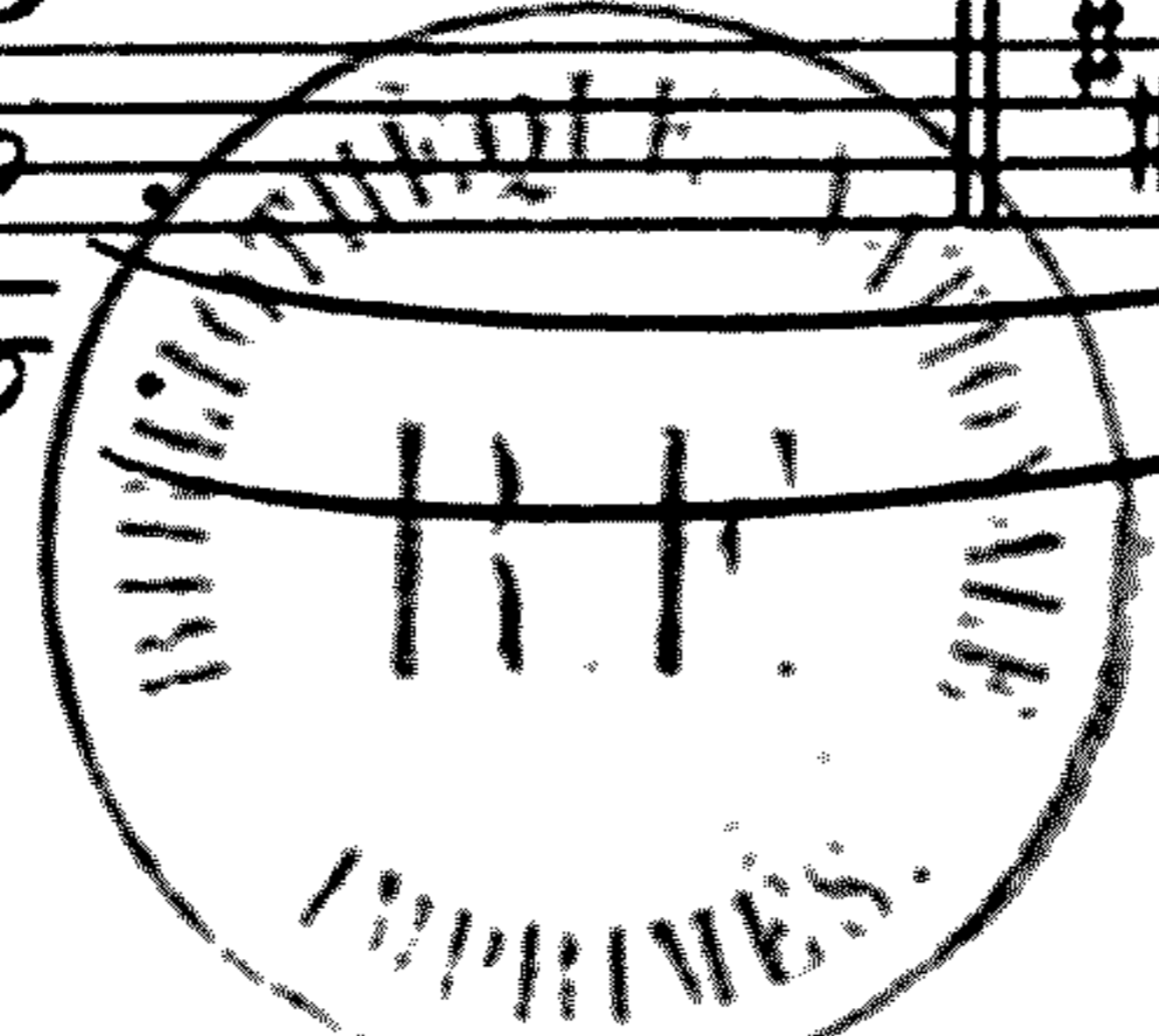
M^e P. -vons à Nan - ter re.

B. -vons à Nan - ter re.

M. -vons à Nan - ter re.

Allegretto.

p



M^{me} PLUMET.

Le — long du ch'min que de ca — hots...

p léger.

M^c.
P.
J'ai les reins — en ca — pi — lo — ta

M^c.
P.
— de.
MONGRAPIN.
Que — de heurts, que de sou — bre — sauts!

M.
— Moi, je suis — comme en mar — me — la

FRANCINE.
léger.

Que de poussière et que de vent, _____ Mes cheveux volaient en de -

M.
P.

- de ...

F.

- sor - dre .

BOB. *gracioso.*

Ils m'cha_touil_laient dé_li_cieu_s'ment _____

B.

Et j'a_vais presqu'en_vi'd'les mor - -

FRANCINE.

Ah! Ah!

M^{me} PLUMET.

Ah!

B.

dre.

MONGRAPIN.

Et j'a-vais presqu'en vi' d'les

Ah! Ah!

F.

Ah! Ah!

Ah!

M^{me} P.

Ah!

Ah!

B.

mordre,

Et j'a-vais presqu'en vi' d'les mordre. Ah!

M.

Ah! Ah!

Ah!

Rit. **Tempo.**

p legg.

F. Ah! cristi, cristi, cris -

M^o P. Ah! cristi, cris -

B. Ah! cristi, cris -

M. Ah! cristi, cris -

dim. **Rit.** **Tempo.**

p legg.

F. -ti, sapis-ti, Bon Dieu qu'elle é - tait du - re, A - vec son cour -

M^o P. -ti, sapis-ti, Bon Dieu qu'elle é - tait du - re, A - vec son cour -

B. -ti, sapis-ti, Bon Dieu qu'elle é - tait du - re, A - vec son cour -

M. -ti, sapis-ti, Bon Dieu qu'elle é - tait du - re, A - vec son cour -

tr

F. *- sier, La maudi - te voi - tu - - re De cet é - pi - cier.*

M^{re} P. *- sier, La maudi - te voi - tu - - re De cet é - pi - cier.*

B. *- sier, La maudi - te voi - tu - - re De cet é - pi - cier.*

M. *- sier, La maudi - te voi - tu - - re De cet é - pi - cier.*

M^{re} PLUMET.

De — gros o - gnons pour mé - ta - yer —

p

p léger.

Me.
P.

M'en-tou-raient ——— comme u-ne guir-lan ———

Me.
P.

- de.
MONGRAPIN.

Sous ma tête en guis'—d'o-reil-ler, ———

M.

J'a - vais un fro - mag' de Hol - lan ———

FRANCINE.
legg

Tous les quat'nous é-tions pres-sés ——— Com' des harengs l'un contre

M.

- de.

F. *l'au - tre.*
BOB. *grazioso.*
 Nous n'é - tions pas en - cor as - sez,

F. *C'est mon a - vis si c'est pas l'ô*

FRANCINE.
Ah! Ah!
M^{me} PLUMET.
Ah!
B.
MONGRAPIN. *tre; C'est mon a - vis si c'est pas*
Ah! Ah!

F. Ah! Ah! Ah!

M.
P. Ah! Ah!

B. l'vôtre, C'est mon a_vis si c'est pas l'vôtre. Ah!

M. Ah! Ah! Ah!

tr

f

Rit. Tempo. *legg.*

F. Ah! Cristi, Cristi, Cris-

M.
P. Ah! Cristi, Cris -

B. Ah! Cristi, Cris -

M. Ah! Cristi, Cris -

Rit. Tempo.

dim.


p legg.

F. ti, Sapis-ti, Bon Dieu qu'elle é - tait du - re, A - vec son cour -

M^o P. ti, Sapis-ti, Bon Dieu qu'elle é - tait du - re, A - vec son cour -

B. ti, Sapis-ti, Bon Dieu qu'elle é - tait du - re, A - vec son cour -

M. ti, Sapis-ti, Bon Dieu qu'elle é - tait du - re A - vec son cour -




Très léger.

F. - sier, La maudi - te voi - tu - - - re De cet é - pi - cier .

M^o P. - sier, La maudi - te voi - tu - - - re De cet é - pi - cier .

B. - sier, La maudi - te voi - tu - - - re De cet é - pi - cier .

M. - sier, La maudi - te voi - tu - - - re De cet é - pi - cier .



DÉFILÉ, SCÈNE ET CHANSON DE LA ROSIÈRE.

FRANCINE, LE DÉLÉGUÉ, CHŒUR.

N° 12.

All^o marziale.

(Fanfare au lointain se rapprochant peu à peu.)

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat) and the time signature is 2/4. The piece is marked "All^o marziale" and includes the instruction "(Fanfare au lointain se rapprochant peu à peu.)". The score begins with a piano (*pp*) dynamic. The first system includes a first ending bracket. The second system includes a crescendo (*cresc.*) and a piano (*p*) dynamic. The third system includes another crescendo (*cresc.*). The fourth system includes a first ending bracket, a mezzo-forte (*mf*) dynamic, and a forte (*f*) dynamic. The fifth system concludes the piece with a final chord.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Second system of musical notation. It includes dynamic markings *p* (piano) and *dolce.* (dolce). The key signature changes to three flats (B-flat, E-flat, and A-flat) in the second measure of the system.

Third system of musical notation, continuing the piece with a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Fourth system of musical notation, featuring a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Fifth system of musical notation, including the dynamic marking *cresc.* (crescendo) and *f* (forte). The key signature changes to one flat (B-flat) in the second measure of the system.

Sixth system of musical notation, concluding the page with a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

First system of musical notation, consisting of a treble and bass staff. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff features a more active melodic line with sixteenth-note patterns. The bass staff continues with a steady accompaniment. A dynamic marking *p* (piano) is placed in the middle of the system.

Third system of musical notation. The treble staff has a melodic line with some longer note values. The bass staff accompaniment remains consistent. A dynamic marking *cresc.* (crescendo) is placed in the middle of the system.

Fourth system of musical notation. The treble staff shows a melodic line with some rests. The bass staff accompaniment is active. A dynamic marking *mf* (mezzo-forte) is placed in the middle of the system.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff accompaniment is active. A dynamic marking *cresc.* (crescendo) is placed in the middle of the system.

Sixth system of musical notation. The treble staff has a melodic line with some rests. The bass staff accompaniment is active. A dynamic marking *f* (forte) is placed in the middle of the system.

Un peu plus lent.
(ORCHESTRE)

LE DÉLEGUÉ (très bon enfant, et très gai.)

p > Pour cher - cher la ro - siè - - - re, C'est

D. moi qu'on a choi - si.

TOUS. C'est lui qu'on a choi - si.

C'est lui qu'on a choi - si.

LE DÉLEGUÉ.

Pour la con - duire au Mai - re, Je

le D. viens la prendre i - ci. Et

Il vient la prendre i - ci.

Il vient la prendre i - ci.

le D. gué, gué, gué, Et gué, gué, gué, Je suis le dé - lé - gué. Et

p léger.

le
D.

gué, gué, gué, Et gué, gué, gué! Le dé - lé - gué, très

le
D.

gai, Et gué, gué, gué, gué, gué, gué, gué, C'est
TOUTES.

TOUS. Et gué, gué, gué, gué, gué, gué, gué, C'est

Et gué, gué, gué, gué, gué, gué, gué, C'est

le
D.

moi le dé - lé - gué, Et gué, gué, gué, Et gué, gué, gué, Le

lui le dé - lé - gué, Et gué, gué, gué, Et gué, gué, gué, Le

lui le dé - lé - gué, Et gué, gué, gué, Et gué, gué, gué, Le

le
D.

dé - légué très gai. Placez-vous i - ci, ca - pi - tai

dé - légué très gai.

dé - légué très gai.

f *p*

le
D.

- - - ne; Mettez-vous là, parrain, mar-

f *p*

le
D.

Plus lent.

- rai - - - ne; A ma gau - che, cô - té du

f *p*

Suivez.

1^o tempo.

1.
D.

cœur, Lesdeux demoi - sel - les d'hon - neur. — Et gué, guégué, gué,

p léger.

le
D:

gué, gué, gué, Je suis le dé - lé - gué! —

Et
LES DEUX DEMOISELLES D'HONNEUR
(baissant les yeux.)

Et

1.
2.
D.

gué, gué, gué, Et gué, gué, gué, Le — dé - lé - gué très

gué, gué, gué, Et gué, gué, gué, Le — dé - lé - gué très

les
2
D.

gai. Et gué, gué, gué, gué, gué, gué, C'est lui le dé - lé -

gai. Et gué, gué, gué, gué, gué, gué, C'est lui le dé - lé -

TOUTES.
Et gué, gué, gué, gué, gué, gué, C'est lui le dé - lé -

TOUS.
Et gué, gué, gué, gué, gué, gué, C'est lui le dé - lé -

les
2
D.

- gué, — Et gué, gué, gué, Et gué, gué, gué, Le — dé - légué très

- gué, — Et gué, gué, gué, Et gué, gué, gué, Le — dé - légué très

- gué, — Et gué, gué, gué, Et gué, gué, gué, Le — dé - légué très

- gué, — Et gué, gué, gué, Et gué, gué, gué, Le — dé - légué très

LE DÉLÉGUÉ.

les
2
D.

Et mainte_nant qu'ons'égo_sil_le; Notre ro-

gai.

gai.

gai.

gai.

le
D.

_sière est là, Ap-pe-lons la.

TOUTES.

Ap-

TOUS.

Ap-

LE DÉLÉGUÉ.

Eh!Criqueboeuf! Eh!Criqueboeuf! Amè - ne -
 - pe - lons la.
 - pe - lons la.

le
 D.
 nous ta fil - le.
 TOUTES.
 Eh!Criqueboeuf, Eh!Criqueboeuf, Amè - ne
 TOUS.
 Eh!Criqueboeuf, Eh!Criqueboeuf, Amè - ne

nous ta fil - le.
 nous ta fil - le.

Rall.
 dim.

Mod^{to}
FRANCINE.

Mod^{to}
dolce.
pp

Me voici! Me voi - ci!

TOUS.

pp

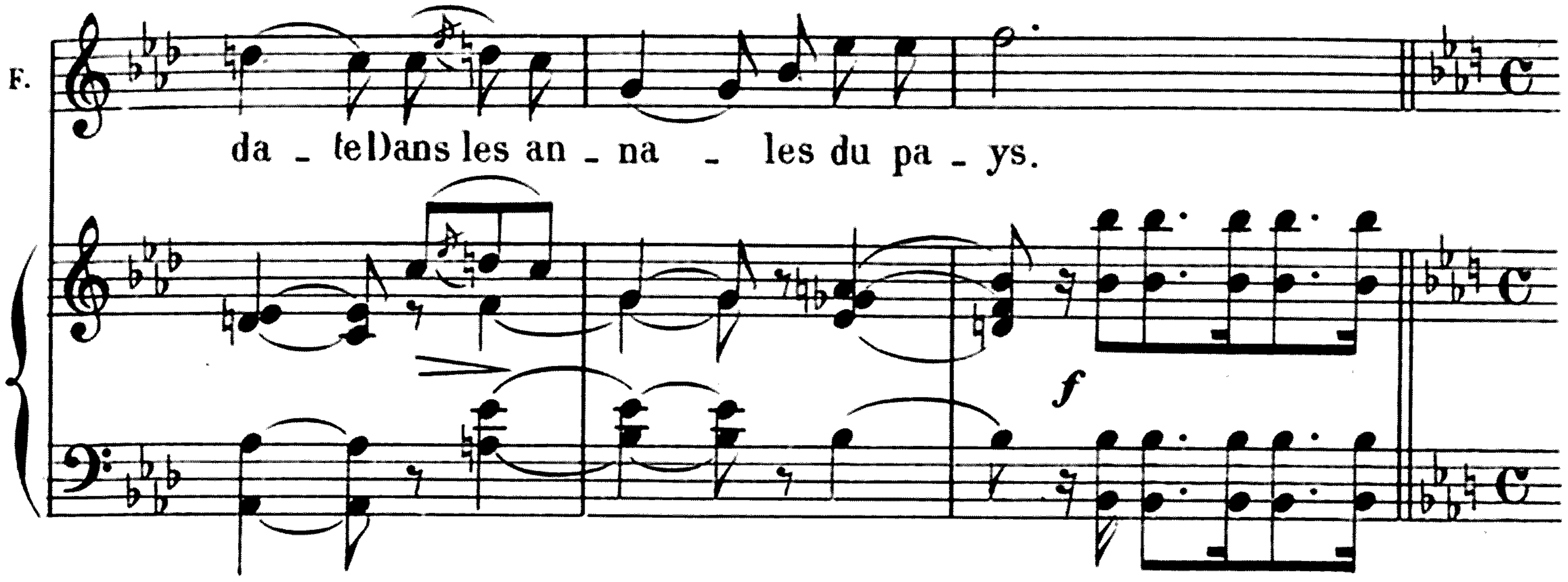
Elle est charmante ain_

FRANCINE.

Votre ac - cueil me tou - che et me flat - te, Mer - ci, mer -
- si.

p

F.
- ci, — Mes bons a - mis, Ce — jour est u - ne grande

F.  *da - te* Dans les an - na - les du pa - ys.

All^o marziale.



FRANCINE.

Plus animé.



1. La bonne vil - le
Plus animé.
p

F.  *de Nan - ter - re* Est cé - lè - bre dans - l' monde en - tier,

F. Car — chacun connaît sa ro — siè — re. Et chacun connaît son pom-

The first system of music features a vocal line in F major with a treble clef and a piano accompaniment in F major with a grand staff. The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

F. - pier. Pour la rosier'c'est un'vrai chance, Car sisoncœurs'al -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest before the word 'pier'. The piano accompaniment includes a dynamic marking 'p' (piano) and features a melodic line in the right hand and a bass line in the left hand.

F. - lume un peu Im — médiat'ment l'pompier s'é — lan — ce

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter rest before 'lume'. The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure.

F. Et s'empres'd'éteindre le feu, (crié.) Zim laï la, Zim laï la,C'est

The fourth system concludes the page. The vocal line includes a dynamic marking '(crié.)' above the notes. The piano accompaniment features a dynamic marking 'mf' (mezzo-forte) and includes a crescendo hairpin.

F. cho - se sin - gu - liè - re, Zim la - ï - la,

F. zim la - ï - la, j'peux bien vous le con - fier.

Mouv! de Marche.
 F. Pour con - ser - ver la rose à la ro -
Mouv! de Marche.

F. - siè - re, Y'a rien de tel que la pomp' du pom - pier, Pour conser -

F. *ver* la rose à la ro - siè - re, Y'a rien - de tel que la pomp' du pom -

cresc.

F. - pier .

TOUTES. f

TOUS. f

Pour conser - ver la rose à la ro - siè - re, Y a rien de

Pour conser - ver la rose à la ro - siè - re, Y a rien de

ff

tel que la pomp' du pom - pier, Pour conser - ver la rose à la ro -

tel que la pomp' du pom - pier, Pour conser - ver la rose à la ro -

All^o

-siè - re, Ya rien de tel que la pomp'du pom - pier.

-siè - re, Ya rien de tel que la pomp'du pom - pier.

ff *ff*

All^o

FRANCINE.

Mais, faut l'avouer la Pro-vi-dence,

p

F. Dont c'est l'mé-tier de tout pré-voir, Dans les questions d'incandes-

F. -cen - ce Hé-las!a manqué de sa-voir, Car il peut bien un

p

F. 
 jour se fai - re Que les rô - les chan - gent un peu

F. 
 Et que dans l'cœur de la ro - siè - re Ce soit l'pompiér qui met' le

(Crie)
 feu. _____ Zim la-ï-la, zim la-ï-la, C'est cho - se sin - gu -



F. 
 -liè - re, Zim la-ï-la, zim la-ï-la, fau - drait pas trop s'y

Mouv! de Marche.

F. fier. Car pour chip - per le cœur à la ro -
 Mouv! de Marche.

F. - siè - re Ya rien de tel que la pomp' du pom - pier, Oui, pour chip -

F. - per le cœur à la ro - siè - re Ya rien de tel que la pomp' du pom -

F. - pier.
 TOUTES.
 tous. Car pour chip - per la rose à la ro - siè - re Ya rien de
 Car pour chip - per la rose à la ro - siè - re Ya rien de

tel que la pomp'du pom-pier, Car pour chip-per la rose à la ro-

tel que la pomp'du pom-pier, Car pour chip-per la rose à la ro-

-siè-re, Ya rien-de tel que la pomp'du pom-pier.

-siè-re, Ya rien-de tel que la pomp'du pom-pier.

Allegro.

ff

Récit.
LE DÉLÉGUÉ.

Jeune et char-man-te Si-do-ni-e, Digne en tout

le D. points d'un honneur sans é - gal, _____ Par - tons partons pour la Mai -

The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase in a minor key, followed by a rest and then the lyrics 'Par - tons partons pour la Mai -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

le D. - ri - e Où vous at - tend le corps muni - ci - pal.

TOUTES.

TOUS.

Par - tons, partons, par -
Par - tons, partons, par -

The second system features a vocal line for the soprano part and two vocal lines for 'TOUTES' and 'TOUS' (chords). The piano accompaniment continues with harmonic support. Dynamics include *p* and *f*. The lyrics are '- ri - e Où vous at - tend le corps muni - ci - pal.' followed by 'Par - tons, partons, par -'.

- tons pour la Mai ri - - e.

- tons pour la Mai ri - - e.

The third system shows the continuation of the vocal lines and piano accompaniment. The lyrics are '- tons pour la Mai ri - - e.' repeated for both vocal parts.

ORCHESTRE.

FANFARE.

The fourth system is an orchestral fanfare, consisting of a single melodic line in the treble clef and a bass line in the bass clef. The lyrics 'FANFARE.' are written below the staff.

The musical score is arranged in five systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The vocal line is in a key with two flats and consists of eighth and sixteenth notes. The first two systems include the dynamic marking *ff*. The score concludes with a final cadence in the fifth system.

The first system of music features a treble clef staff with a melodic line of eighth and sixteenth notes. The piano accompaniment is in the bass clef, starting with a fortissimo (*ff*) dynamic. It consists of chords in the right hand and a moving bass line in the left hand, with a slur over the first two measures.

The second system continues the piece. The treble staff has a more active melodic line with many sixteenth notes. The piano accompaniment includes chords and a bass line with slurs and accents (*>*) over specific notes.

The third system shows a melodic line in the treble staff with a mix of eighth and sixteenth notes. The piano accompaniment in the bass clef features a steady rhythm of chords and a moving bass line.

The fourth system concludes the page with a melodic line in the treble staff and a piano accompaniment in the bass clef. The piano part includes chords and a bass line with some slurs.

TOUTES.

ff

Pour recon - duir' la charmante ro - siè - re, Yà rien de

TOUS.

Pour recon - duir' la charmante ro - siè - re, Yà rien de

ff

tel que la pomp'du pompier, Pour recon - duir' la charman.te ro -

tel que la pomp'du pompier, Pour recon - duir' la charman.te ro -

- siè - re Yà rien de tel que la pomp'du pom - pier.

- siè - re Yà rien de tel que la pomp'du pom - pier.

(Fanfare)

p

En diminuant jusqu'à la fin.

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat). The music features a series of chords and melodic lines, with a prominent eighth-note pattern in the right hand.

Second system of musical notation, piano accompaniment. It continues the piece with similar chordal textures and melodic fragments in both hands.

Third system of musical notation, piano accompaniment. The music concludes this section with sustained chords and a final melodic phrase.

(ORCHESTRE SEUL.)

Fourth system of musical notation, marked "(ORCHESTRE SEUL.)". It features a piano part with a *pp* dynamic marking. The right hand has a melodic line with some rests, while the left hand provides a harmonic accompaniment.

Fifth system of musical notation, orchestral solo. It includes dynamic markings *dim.* and *ppp*, and the instruction *marcato.* above the staff. The music shows a transition in dynamics and articulation.

Sixth system of musical notation, orchestral solo. It concludes the piece with a *pppp* dynamic marking. The right hand has a melodic line that ends with a fermata, while the left hand provides a final accompaniment.

TERZETTO DES CAMBRIOLEURS

LA PUCE, GALOPPE-CHOPINE, LILAS-BLANC.

N° 13.

And^{no} sans lenteur.

GALOPPE-CHOPINE

Fai_re la montre et la chaî - ne

PIANO.

mf pp

G.

A_vec chic et précaution,
LA PUCE.

LILAS-BLANC.

A_vec chic et précaution,

A_vec chic et précaution,

G.

Ce n'est pas ça qui nous gê - - ne,

G. On a de l'in_du_cation, _____

la P. On a de l'in_du_cation.

L. On a de l'in_du_cation.

G. Aus-si lorsque avec a_dres_se On travail_le tout le

G. jour, _____ Dans les bras de sa maî_tres_se

cresc.

LA PUCE.

Rall.

On s'endort a_vec amour.

On s'endort a_vec amour,

On s'endort a_vec amour.

LILAS-BLANC.

On s'endort a_vec amour.

Rall.

Tempo di Valza.

Char - mante ex - is - ten

Char - mante ex - is - ten

Char - mante ex - is - ten

Tempo di Valza.

pp dolce e misterioso.

la P. *ce, Rien ne vaut, je pen - se, Le mé.*

G. *ce, Rien ne vaut, je pen - se, Le mé.*

.. *ce, Rien ne vaut, je pen - se, Le mé.*

la P. *- tier d'fi_lou. Ceux faire sonner l'x.*

G. *- tier d'fi_lou. Ceux faire sonner l'x.*

L. *- tier d'fi_lou. Ceux faire sonner l'x.*

la P. qui nous de - bi - nent,

G. qui nous dé - bi - nent,

L. qui nous dé - bi - nent,

dim.

la P. Cont' nous qui ful - mi - nent, C'est tous des ja -

G. Cont' nous qui ful - mi - nent, C'est tous des ja -

L. Cont' nous qui ful - mi - nent, C'est tous des ja -

pp

la
P.

pp

_loux, Sans qu'ça nous ef_fleu - re, Bar - bo - tons par -

ti.

pp

_loux, Sans qu'ça nous ef_fleu - re, Bar - bo - tons par -

L.

pp

_loux, Sans qu'ça nous ef_fleu - re, Bar - bo - tons par -

pp

la
P.

_tout, Faisons no_tre beur - re Et mo - quons - nous

ti.

_tout, Faisons no_tre beur - re Et mo - quons - nous

L.

_tout, Faisons no_tre beur - re Et mo - quons - nous

la P. *pp*
 d'tout, De tout, de tout, de tout, de tout!

G. *pp*
 d'tout, De tout, de tout, de tout, de tout!

I. *pp*
 d'tout, De tout, de tout, de tout, de tout!

pp

la P. *I^o tempo.*
 De tout!

G. *I^o tempo.*
 De tout! J'ai du flair et d'la ma - li - ce,

I. *I^o tempo.*
 De tout!


ppp *f* *pp*


G.  J'fais ma besogn' a_vec art.

la P.  Sa be_sogn' c'est de l'art.

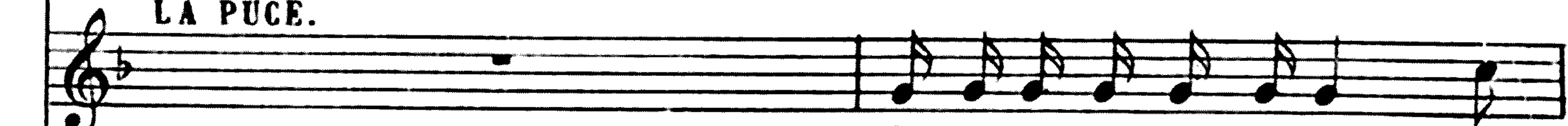
L.  Sa be_sogn' c'est de l'art.




G.  Et dans les mains d'la po - li - - ce,



G.  Je glisse comme un lé_zard:
LA PUCE.

LILAS-BLANC.  Il glis_se comme un lézard. Un

 Il glis_se comme un lézard.



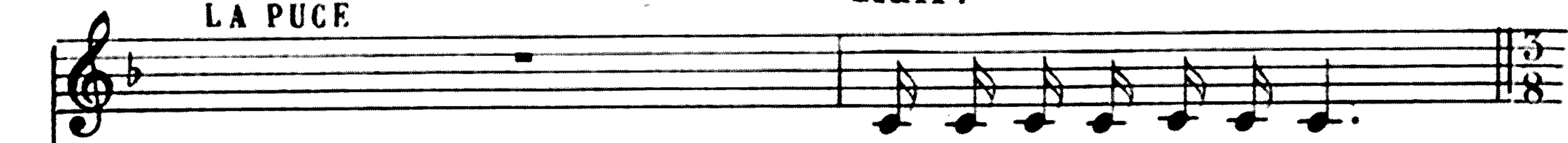
G.  *doux po_ète à l'âme ex_ qui - se Som_meille en tout cambri_o -*

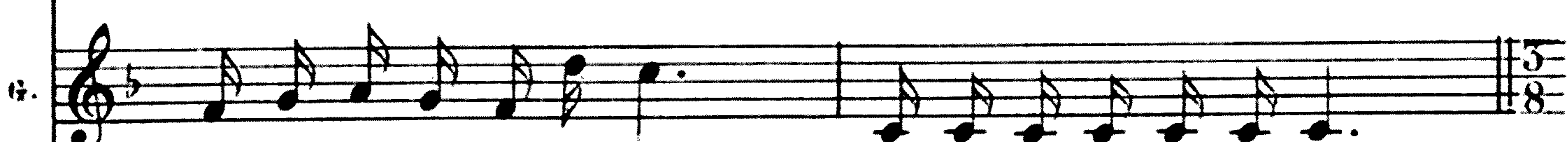
G.  *_leur Et, pen - dant mêm'qu'il dé - va - li - se, Il*

cresc.

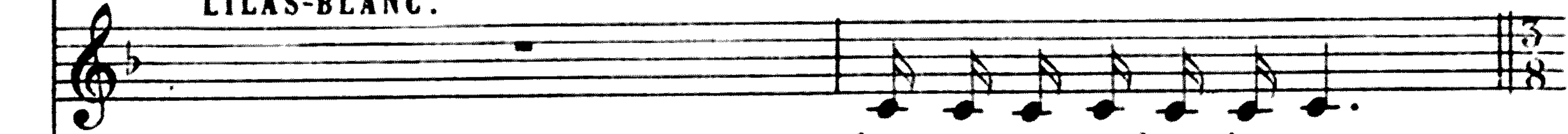
LA PUCE

Rall.

 *Vas y du rythme berceur.*

G.  *module un rythme berceur. Vas y du rythme berceur.*

LILAS-BLANC.

 *Vas y du rythme berceur.*

Rall.



GALOPPE-CHOPINE siffle l'air.
LA PUCE et LILAS-BLANC font les gestes .
Tempo di Valse.

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 3/8. The tempo is marked 'Tempo di Valse'. The first system includes the instruction 'pp' (pianissimo) and 'dolce e misterioso.' The piano accompaniment features a rhythmic pattern of eighth notes and chords. The vocal line consists of a melodic line with some slurs. The second system continues the piano accompaniment with some changes in chord voicing and includes a 'pp' marking. The third system includes 'pp' and 'dim.' (diminuendo) markings. The fourth system concludes with a 'dim.' marking and a hairpin indicating a decrease in volume.

ppp

la P. *pp*
 Sur cet_ te belle ai - re Tra_vail - lons par -

G. *pp*
 Sur cet_ te belle ai - re Tra_vail - lons par -

L. *pp*
 Sur cet_ te belle ai - re Tra_vail - lons par -

la P.
 - tout, Chacun son af - fai - re Et mo - quons - nous

G.
 - tout, Chacun son af - fai - re Et mo - quons - nous

L.
 - tout, Chacun son af - fai - re Et mo - quons - nous

la
P.
d'tout, De tout, de tout, de tout, de tout!

G.
d'tout, De tout, de tout, de tout, de tout!

L.
d'tout, De tout, de tout, de tout, de tout!

pp.

la
P.
De tout!

G.
De tout!

L.
De tout!

ppp *f* *ff*

FINALE

TOUS LES PERSONNAGES, CHŒUR.

N^o 14.

Allegro.

PIANO.

pp

cre

scen

do.

mf

cresc.

f

ff

The musical score consists of five systems of piano accompaniment. Each system has a treble clef staff on top and a bass clef staff on the bottom. The first system includes a *pp* dynamic marking. The second system has a *cre* marking above the treble staff. The third system has *scen* and *do.* markings below the treble staff. The fourth system has *mf*, *cresc.*, and *f* markings. The fifth system has a *ff* marking. The music is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The melody in the treble staff is primarily eighth-note and sixteenth-note patterns, often with slurs. The bass staff provides harmonic support with chords and moving lines.

ff con fuoco.

TOUTES.
On nous a jou - és, Jou - és, ba - fou - és, On s'est mo -

TOUS.
On nous a jou - és, Jou - és, ba - fou - és, On s'est mo -

ff

- qué de la Mai - ri - - e; Mais l'on va sai - sir

- qué de la Mai - ri - - e; Mais l'on va sai - sir

ff

Et l'on va pu - nir l'au - teur de cet - te du - pe -

Et l'on va pu - nir l'au - teur de cet - te du - pe -

ff

DIANE et ADHÉMAR. Un peu plus lent.

A - gis - sez vite, el - le doit

- ri - e .

- ri - e .

Un peu plus lent.

ff *p*

D. Mouv! de Polka.

A. è tre là . (très animé)

LE DÉLÉGUÉ.

Mouv! de Polka. En - trez, fouil - lez, sai -

f *p*

le D.
 - sis - sez - là, Qui - ci de - vant tous on l'a - mè - ne.
TOUTES.
TOUS. En -

The first system of music features a vocal line for 'le D.' with lyrics '- sis - sez - là, Qui - ci de - vant tous on l'a - mè - ne.' Below the vocal line are two staves for 'TOUTES' and 'TOUS', both starting with 'En -'. The piano accompaniment is in the bottom two staves, marked 'mf'.

- trez, fouil - lez, sai - sis - sez - là, Qui - ci de - vant tous on l'a - mè -
 - trez, fouil - lez, sai - sis - sez - là, Qui - ci de - vant tous on l'a - mè -

The second system continues the vocal lines with lyrics '- trez, fouil - lez, sai - sis - sez - là, Qui - ci de - vant tous on l'a - mè -' repeated on two lines. The piano accompaniment is in the bottom two staves, marked 'f'.

M^{me} PLUMET. (à part) Animé.
 Trop tard, mon bon, tu perds ta
 - ne.
 - ne.
Animé.

The third system features a vocal line for 'M^{me} PLUMET. (à part) Animé.' with lyrics 'Trop tard, mon bon, tu perds ta - ne.' repeated on two lines. The piano accompaniment is in the bottom two staves, marked 'ff' and 'p'.

Me
P.

pei - - ne . - -
LE DÉLÉGUÉ. **Mouv! de Polka.**

On ver-ra de quel bois, On ver-ra
Mouv! de Polka.

p

le
D.

de quel bois On se chauffe à Nan - ter - - re, Quand il s'a-

le
D.

Sans ralentir.

- git, quand il s'a- git, quand il s'a- git - - De fai-re respecter les
Sans ralentir.

mf *ff* *p*

le
D.

Allegretto.

lois. - - El gué, guégué, gué, gué, guégué, Je suis le dé - lé-
Allegretto.

(b)

le D. - gué. Eh! bien! Eh! bien!

LES POMPIERS.

Per-sonne ab - so - lu -

mf

le D. Comment? com - ment?

les P. ment. Elle est dé - ja hors de la

DIANE. **Allegro.**

Te - nez, re - gar - dez,

les P. vil - - le.

Allegro.

p

D. *bien là bas, ————— La voi — là qui*
ere — scen — do.

D. *fi — — le, qui fi — le d'un bon pas. —————*
ten.
mf
f *crese.*

D. *— Ah! ————— Ah! —————*
TOUTES.
TOUS.
ff

D.

LE DÉLÉGUÉ. Rall.

Vo - yons, ne nous dé - so - lons pas,

Rall.

le D.

All^o marziale.

Car si nous per - dons au - jourd'hui la ro -

All^o marziale.

le D.

- siè - re, Nous con - ser - vons le beau corps des pom - piers, Si nous per -

le
D.

_dons au_jour_d'hui la ro - siè - re Nous con - ser -

le
D.

-vons le beau corps des pompiers. —

TOUTES.

TOUS. Si nous per - dons au jour d'hui la ro -

Si nous per - dons au jour d'hui la ro -

ff

- siè - re, Nous con - ser - vons le beau corps des pom - piers, Si nous per -

- siè - re, Nous con - ser - vons le beau corps des pom - piers, Si nous per -

Two vocal staves and a piano accompaniment. The vocal lines are in French. The piano accompaniment consists of two staves.

-dons aujourd'hui la ro - siè - re, Nous con - ser

-dons aujourd'hui la ro - siè - re, Nous con - ser -

Vivo.

Two vocal staves and a piano accompaniment. The vocal lines are in French. The piano accompaniment consists of two staves.

-vons le beau corps des pom - piers.

-vons le beau corps des pom - piers.

Vivo.

ff

Piano accompaniment consisting of two staves.

Piano accompaniment consisting of two staves.

Fin du 2^e Acte.