

THÉÂTRE DE L'ELDORADO

*A mon Ami
FRANCK GÉRALDY*

ON
demande
un

ARLEQUIN

Opérette en un Acte

Représentée pour la 1^{ère} fois à l'ELDORADO

Poème de

MM. PÉRICAUD & DELORMEL



FIRMIN BERNICAT

PARTITION, PIANO ET CHANT

Réduite par l'Auteur avec les indications pour la conduite de l'Orchestre

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ON DEMANDE UN ARLEQUIN

Opérette en Un Acte

Paroles de MM.

PÉRICAUD et DELORMEL.

Musique de

FIRMIN BERNICAT.

Représentée pour la 1^{re} fois à l'Eldorado

Le théâtre représente un salon chez Beaudruchon — Portes au fond et portes latérales — Un piano à droite — 1^{er} plan.

PERSONNAGES

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H:
 Hb.
 Cl: LA
 B[♭]
 Pist: LA
 Cors: BÉ
 Tromb:
 Timb: RÉ LA MI
 Cordes.

ON DEMANDE UN ARLEQUIN.

OPÉRETTE EN UN ACTE

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FIRMIN BERNICAT.

OUVERTURE

Allegro.

PIANO. *ff* *p Bois.* *ff*

TUTTI. TUTTI.

p Bois. *ff* Cor.

Andante.

rit. n. *canto espressivo.*

Bois. *1^{re} Alt. Ville pp*

First system of musical notation. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#). The timpani part is indicated by a 'Timb.' label and a set of five lines.

Allegro.

G^{de} Fl:
F^{re} V^{cl}

Second system of musical notation. The piano part is written in treble and bass clefs. The dynamics are marked *p* (piano) in both staves.

Third system of musical notation. The piano part continues with treble and bass clefs.

Fourth system of musical notation. The piano part continues with treble and bass clefs.

Fifth system of musical notation. The piano part continues with treble and bass clefs. The dynamics are marked *ff* (fortissimo) in the bass staff.

First system of a piano score. The right hand features a continuous eighth-note accompaniment. The left hand plays a steady eighth-note bass line. The music is in 2/4 time and G major.

Second system of the piano score, continuing the eighth-note accompaniment in both hands.

Third system of the piano score. The right hand begins a melodic line with a crescendo hairpin. The left hand continues with eighth notes. The instruction *pù presto sin' al fine* is written above the right hand.

Fourth system of the piano score. The right hand plays a series of chords, each marked with an accent (^). The left hand continues with eighth notes.

Fifth system of the piano score. The right hand plays chords with accents. The left hand features a *fff* (fortissimo) dynamic marking with a tremolo effect on the bass notes.

N^o 1.
ENSEMBLE.

RÉP: Mon enfant, à tout à l'heure

Vivace.

COLOMBINE.

BEAUDRUCHON.

PIANO.

Ah! quoique cette af_

C'est u_ne grave af_fai

_ fai _ _ re Sois grave as_su_ré_ ment, Ne sois pas trop sé _

_ re, Fort grave as_su_ré_ ment, Et je se_rai sé _

_vère Envers mon pré_ten_dant. Ne sois pas trop sé _vère Envers mon pré_ten_

_vère Envers ton pré_ten_dant. Et je se_rai sé _vère Envers ton pré_ten_

Detailed description of the musical score: The score is for an ensemble piece in 6/8 time. It features three parts: Colombine (soprano), Beaudruchon (tenor), and Piano. The tempo is marked 'Vivace'. The key signature has one flat (B-flat). The piano part begins with a forte (f) dynamic and consists of rhythmic chords and moving lines in both hands. The vocal parts have lyrics in French. The lyrics are: 'Ah! quoique cette affaire, C'est une grave affaire. Sois grave assurément, Ne sois pas trop sévère. Sois grave assurément, Et je serai sévère. Sois grave assurément, Ne sois pas trop sévère. Sois grave assurément, Et je serai sévère.' The score is divided into three systems, each with vocal staves and piano accompaniment.

C. *-dant, Ah! quoique cette af - fai - re Sois grave as - su - ré - ment, Ne sois pas trop sé -*

B. *-dant. C'est u - ne grave af - fai - re, Fort grave as - su - ré - ment, Et je se - rai sé -*

C. *-vère En - vers mon pré - ten - dant, C'est u - ne grave af - fai -*

B. *-vère En - vers ton pré - ten - dant, C'est u - ne grave af - fai -*

C. *- re, Ne sois pas trop sé - vè - re .*

B. *- re, Et je se - rai sé - vè - re .*

N^o 2.
ENSEMBLE. ⊕

RÉP: C'est qu'il accepte mes conditions

Allegro

BAPTISTE.

JULES.

PIANO.

f *f* *p*

TUTTI.

B.

J.

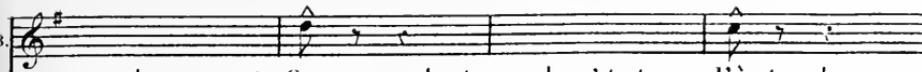
Bois.

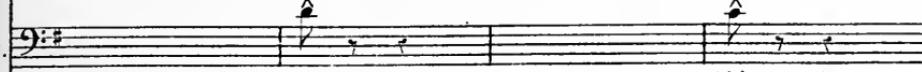
f *p* *f* *p*

plus in-fi-me Peut par la pan-to-mi-me, Se fai-re com-

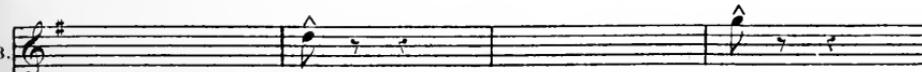
plus in-fi-me Peut par la pan-to-mi-me, Se fai-re com-

⊕ Bien accuser la note marquée et mimer le reste

B.  prendr' par-tout, Car ce grand art em-brass' tout. L'ê-tre le

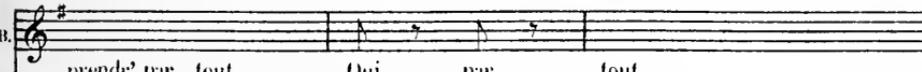
J.  prendr' par-tout, Car ce grand art em-brass' tout. L'ê-tre le

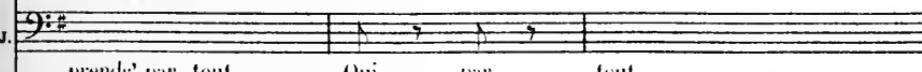
 *f* *p* *f* *p*

B.  plus in-fi-me Peut par la pan-to-mi-me, Peut se fair' com-

J.  plus in-fi-me Peut par la pan-to-mi-me, Peut se fair' com-

 *f* *p* *f* *p* *Fl.* *Cl.* *6^o*

B.  - prendr' par-tout, Oui, par-tout.

J.  - prendr' par-tout, Oui, par-tout.

 *ff* **TUTTI.**



Fl:
 Hb:
 Cl: SI b
 B⁹
 2 Pist: SI b
 2 Cors: MI b
 Tromb:
 Triangle:
 Timb: MI b & SI b
 Cordes.

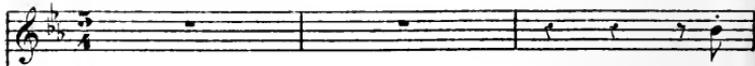
N^o 5.

DUO BOUFFE.

RÉP: Il n'y a plus à reculer.

All^o non troppo.

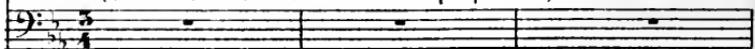
BEAUDRUCHON.



Vous

(Beaudruchon et Jules se saluent réciproquement)

JULES.



PIANO.



B.

voyez en moi Beau-dru - chon, Le plus cé - le - bre des Cas -



B.

- san - dres; Je veux re - naî - tre de mes ceu - dres, Comme

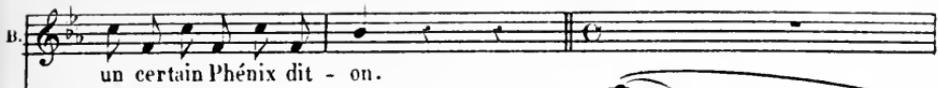


Haru.

cordes pizz.

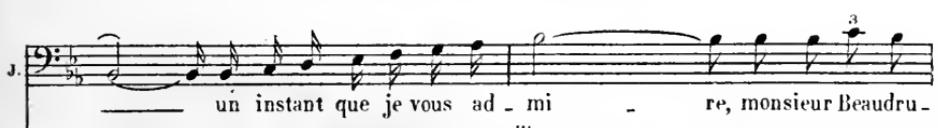
arco.

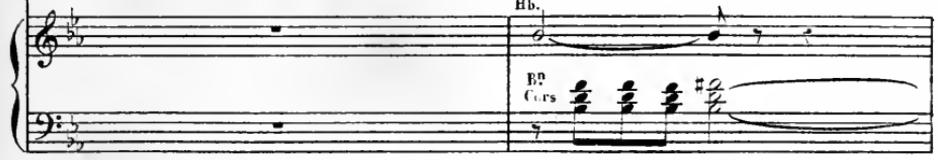
Même mouvt!

B.  un certain Phénix dit - on.

J.  Permet - tez - moi

 **f** **TUTTI.**

J.  un instant que je vous ad - mi - re, monsieur Beaudru -

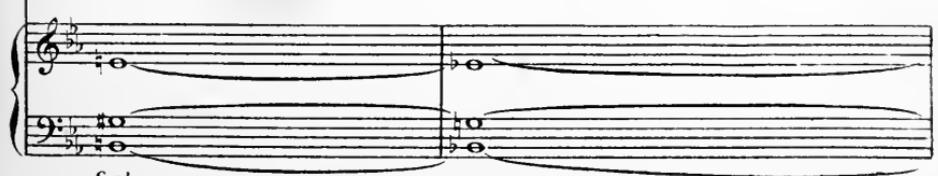
 Hb.
Bⁿ
Corns

J.  -chon, Vous pos - sé - dez

 **TUTTI.**

B.  Je ne saurais vous contre -

J.  un si grand nom, un si grand nom,

 **Cordes.**

B. di - re

J. Vous possédez un bien grand nom, Mon -

Bais. *f* **TUTTI.**

J. - sieur Beau-dru - chon, Mon - sieur Oui monsieur Beau-dru -
 (Ils se saluent.) *sec.*

Cordes. *f* *sec.*

BEAUD: (Parlé) Où veut-il en venir?

J. - chon - Oui vo - tre nom est fort con - nu est très con -

f **TUTTI.** Cors B² Fl: Cl: Cordes

J. - nu Oui vo - tre nom est fort con - nu Dans le mon - de des pan - to - mi - mes,

Mouv! de Valse.

De - bureau, le plus grand des mimes, La plus d' - ne fois re - con - nu.

f TUTTI.

Pour attrapper la gif - fle,

Hb:
1^{re} VP

Cl:
2^{de} VP
1^{er} Cor.

Triangle.

Ou bien le coup de pied, Ou quel'au - tre mor -

- nif - fle, Nul ne la dé - go - té.

J. Y'en a qu'à dé-sho - no - re; Vous ê - tes prêt tou -

Fl:

J. - jours à les r'cevoir en - co re, Comm' sou - v'nir des beaux

J. jours Pif! paf! v'li! v'lan! Vous êt's prêt toujours à

1^{re} Pist. *dolce.* 1^{re} Cor. Cordes pizz. 2^{de} C.B.

J. les re.c'voirenco.re, Pif! paf! v'li! v'lan! Comm' souv'nir des beaux

J. 

_ jours Il ai - me r'ce - voir, il aim' par der - rièr' Re - ce - voir les coups

Cordes

pp

Hk
Cl:
Bⁿ

2^e Cor.
Timb:

cre - scen - do - poco

J. 

d'pieds de la bonn' ma - niè - re, Com - me voi - là, — Et des souf -

a - poco.

Vivace BEAUD:

Ah! —

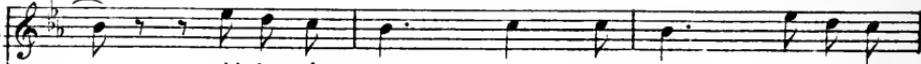
J. 

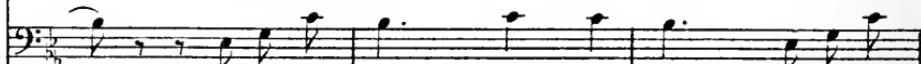
_ flets, — Com - me ceux - là. Ah! —

Vivace

f

TUTTI sans Timb:

B.  ah! c'est char - mant je re - nais, Je ra - jeu -

J.  ah! c'est é - tran - ge il pa - rait Que cha - que



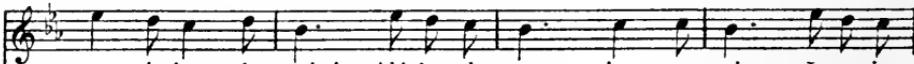
1^{er} Cor.
Cl.
B^o

2^e Cor.

B.  - uis à ces souf - flets, Qu'il se - rait doux d'en re - ce - voir Ainsi du

J.  coup le sa - tis - fait, Ain - si, du ma - tin jus - qu'au soir, Voudrait - il



B.  ma - tin jus - qu'au soir ! Ah! c'est char - mant je re - nais, Je ra - jeu -

J.  donc en re - ce - voir ! Ah! c'est é - tran - ge il pa - rait que chaque



1^{er} Pist. avec le chant.

B. *nis à ces souf-flets, Qu'il se-rait doux d'en re- ce-voir Ain-si du*

J. *-coup le sa - tis - fait, Ain-si, du ma-tin jusqu'au soir,Voudrait-il*

Bois.
1^{er} Cor.
C. vob.

B. *ma-tin jusqu'au soir! Je ra - jeu - nis à ces souf-flets.*

J. *donc en re- ce - voir! Oui cha- que coup le sa - tis - fait.*

riten.

riten.

TUTTI.

TUTTI.

MUSIQUE DE SCÈNE

RÉP: Maintenant ne parlons plus.

Mouv! de Valse un peu retenu.

PIANO.

Quatuor avec sordines

The musical score consists of six systems of staves. Each system contains a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in 3/8 time and features a waltz-like melody. The tempo is marked 'Mouv! de Valse un peu retenu'. The piano part is marked 'PIANO' and 'Quatuor avec sordines'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

REPR: non. GUY Il a compris, il est mon beau père DC.

N^o 4.
ENSEMBLE.

RÉP. Suivez-moi.

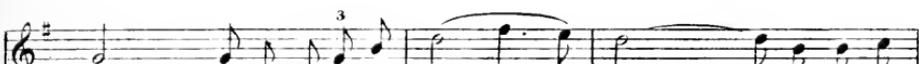
All^o maestoso.

COLOMBINE.  Sui - vez - moi ——— sui - vez -

JULES.  Sur ma foi ——— oui ma

All^o maestoso.

PIANO.  *f*

C.  moi, ——— Par ce stra - ta - gè - me, ——— Que Ju - les

J.  foi, ——— Par ce stra - ta - gè - me, ——— Je veux lui

PIANO. 

c me prou - ve qu'il m'aime, Que Ju - les me prou - ve qu'il m'aime, En cher - chant
 J prou - ver que je l'aime, Je veux lui prou - ver que je l'aime, En sui - vant

c à ga - gner ma foi! Sui - vez -
 J ma belle et sa loi! Sui - vez -

c moi sui - vez - moi, par ce stra - ta -
 J moi sui - vez - moi, par ce stra - ta -

Allegro.

C - gè - - - me, Que Ju - les me prou - ve qu'il
 J - gè - - - me, Je veux lui prou - ver que je

Allegro.

ff

C m'aime En cherchant à ga - gner ma foi! En cher -
 J l'aime En sui - vant ma belle et sa loi! En sui -

C - chant à ga - gner ma foi!
 J - vant ma belle et sa loi!

MUSIQUE DE SCÈNE.

RÉP. Et vous réussirez.

Mouv! de Valse, un peu retenu.

PIANO

Quel, avec sursis

The musical score consists of six systems of music, each with a grand staff (treble and bass clefs). The music is in 3/8 time and features a waltz-like melody in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat). The first system includes the instruction "PIANO" and "Quel, avec sursis". The music is characterized by flowing eighth-note patterns and chords.

(RÉP. non fin) Bravo, bravo.

D.C.

N^o 5.
ENSEMBLE.

rép. J'y vole, beau père, j'y vole.

Presto.

BAPTISTE.

Quel - le vei - ne, Quelle au -

BAUDRUCHON.

Quel - le vei - ne, Quelle au -

Presto.

PIANO.

ff *mf*

B

- bai - ne, Quel coup du sort, mais c'est é - gal,

B^a

- bai - ne, Que c'est un

B Sur mon â - - me, Je pro -
 B^u gendre o - ri - gi - nal, Sur mon â - - me, Je pro -

The first system consists of three staves. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Piano (P). The key signature has one sharp (F#) and the time signature is 4/4. The vocal lines are in a homophonic setting, with the piano accompaniment providing harmonic support through chords and moving bass lines.

B - cla - me, Que c'est un fier o - ri - gi - nal, Que c'est un fier o - ri - gi -
 B^u - cla - me, Que c'est un gendre o - ri - gi - nal, Que c'est un gendre o - ri - gi -

The second system continues the vocal lines and piano accompaniment. The piano part features more complex rhythmic patterns and chordal textures, including some triplets and sixteenth notes. The vocal lines remain in a homophonic style, with the piano accompaniment providing harmonic support.

B - nal.
 B^u - nal.

The third system concludes the vocal lines and piano accompaniment. The piano part features a *ff* (fortissimo) dynamic marking. The vocal lines end with a final note on a whole note. The piano accompaniment provides a strong harmonic foundation for the final cadence.

G^de Fl.
H^b
Cl. en L.A.
B²
Cor. M¹;
Timb. M¹; S¹;
Cordes.

N^o 6.

ROMANCE BOUFFE

RÉP. Et ma femme m'a lâché.

Allegro.

PIANO.

Qual. pizz.
1^{er} Cor.
Triang.

Moderato.

CADOCHÉ. (voix de tête)

p Comme les blés elle était blon - de, Elle avait des grands

espress.

vns
B² Alt. vllé
Cl.
1^{er} Cor. H^b

yeux d'azur, Un pied di - vin, — la tail - le ron - de, La lè - vre

Cord. pizz.

1^{er} Cor.
vllé
Fl. Cl. en l'alto.

Pressez un peu.

C

ro - se, et le front pur. Et lors-que le soir à la

4^e Cor.

Cord. pizz.

dolce.

C B

C

bru - ne, Et - le m'ap-pe-lait son Fer - nand! J'èroy-

poco ritard.

suitez.

1^o tempo.

- ais manger, en lé-cou - tant, Des brioch's d'la ru'd'la Lu - (voix de tête)

H^b

Fl.

Cl.

B^o

pleurant

suitez.

C

ne. Mais hé -

Cord. pizz.

vous
Ah,
fl.

- las! — mais hé - las! — elle a fui comme une om - bre lé -

Bois.

- gè re, En me lais - sant, — à moi Fer - nand, — Ce ra - te -

M D M G Ped.

- lier chéri qui lui vient de sa mè - re. Mais hé - las! — mais hé - las! — elle a

Cord.

TUTTI

fui elle a fui comme une om - bre lé - gè - re.

Bois. Vus Alt. sf Cl. B¹ Vlle

Timb. Cors.

Timb.

N. 7.
QUATUOR

RÉP. Tu vas voir.

All' vivo.

COLOMBINE. Les voi-

BEAU DRUCHON. Les voi-là!

BAPTISTE. Pierrot paraît. Nous voi-là!

JULES. Arlequin paraît. Nous voilà!

All' vivo.

PIANO. *Cres.* *cres - cen - do.*

TUTTI.

C. - là!

B^u

B

J. Nous ar-rivons l'al - lu - re pres-te, Lé-gers de la tête

V. os

*B^u All. *pp* V^{le}*

TUTTI.

J

et du ges-te, Jam-be sou-ple et main les-te, Nous sommes là! Nous voi-

BAPT.

Nous ar-rivons l'al-lu-re pres-te, Lé-gers de la tête
- là! Nous voi-là!

B

et du ges-te, Jam-be sou-ple et main les-te, Nous sommes là! Nous voi-

Cl. en ten.

COL.

BAUD.

Il_s ar_ri_vent l'al_lu_re pres_te,

Il_s ar_ri_vent l'al_lu_re pres_te,

- là! Nous voi_là! Nous voi_là!

- là! Nous ar_ri_vons l'al_lu_re pres_te,

f TUTTI

Lé_gers de la tête et du ges_te, Jam_be sou_ple et main les_te,

Lé_gers de la tête et du ges_te, Jam_be sou_ple et main les_te,

Jam_be sou_ple et main les_te,

Lé_gers de la tête et du ges_te, Jam_be sou_ple et main les_te,

C
Ils sont bien là! Les voi - là! Les voi - là! Ils ar - ri - vent l'al -

M^o
Ils sont bien là! Les voi - là! Les voi - là! Ils ar - ri - vent l'al -

B
Nous sommes là! Nous voi - là! Nous voi - là! Nous ar - ri - vons l'al -

J
Nous sommes là! Nous voi - là! Nous voi - là! Nous ar - ri - vons l'al -

C
- lu - re pres - te, Légers de la tête et du ges - te, Ils sont bien là!

M^o
- lu - re pres - te, Légers de la tête et du ges - te, Ils sont bien là!

B
- lu - re pres - te, Légers de la tête et du ges - te, Nous sommes là!

J
- lu - re pres - te, Légers de la tête et du ges - te, Nous sommes là!

C
Ils sont bien là! Ils sont bien là! Oui les voi - là!

1^{re}
Ils sont bien là! Ils sont bien là! Oui les voi - là!

B
Nous sommes là! Nous sommes là! Oui nous voi - là!

J
Nous sommes là! Nous sommes là! Oui nous voi - là!

dimin. p

sf

mf 1^{re} V^o

Fl. 1^{re} V^o

J
De man dez Ar le quin, Pier

BAPT.

p

sf

H^b

JULES.

B
- rot vif et ma - lin, Or - né de ma

B
Moi ru -

J
bat - te, Cam - bré, je m'en flat - te.

V^o Alt. pizz.
1^o Cor

B
- sé, Moi ru - sé, moi nar - quois, Et bête à la

J
Moi cam - bré, A - vec ma bat -

allarg.
Cord.

Allegro.

Poco largo.

B
fois.

Ah! — croyez mes

J
- te.

Allegro.

f TUTTI.

p

H^b Cl.

Poco largo.

Cuiv.

seurs, — que j'ai l'hon - neur, — D'ê - tre votre hum - ble ser - vi -

v^{lle} c B

1^o tempo.

COL.

Ils sont bien là! Oui les voi - là! Ils sont bien là! Oui les voi -

B^u
- teur.

BAPT.

Nous som - mes là! Oui nous voi - là! Nous som - mes là! Oui nous voi -

JULES.

Nous som - mes là! Oui nous voi - là! Nous som - mes là! Oui nous voi -

2^o tempo.

Bois.

Cors. Triang.

Cord. pizz.

Cord. arco.

C
- là Les voi_ là! Les voi_ là!

B^a
Ils sont là! Ils sont là!

B
- là Nous voi_ là Nous voi_ là

J
- là No s voi_ là Nous voi_ là

TUTTI.

1^o tempo.

C
Les voi_ là! Ils ar_ri.vent l'al_ lu_re pres.te

B^a
Ils sont là! Ils ar_ri.vent l'al_ lu_re pres.te

B
Nous voi_ là! Nous ar_ri.vons l'al_ lu_re pres.te

J
Nous voi_ là! Nous ar_ri.vons l'al_ lu_re pres.te

1^o tempo.

C
Lé-gers de la tête et du ges-te Jam-be sou-ple et main les-te

B¹
Lé-gers de la tête et du ges-te Jam-be sou-ple et main les-te

B
Lé-gers de la tête et du ges-te Jam-be sou-ple et main les-te

J
Lé-gers de la tête et du ges-te Jam-be sou-ple et main les-te

C
Ils sont bien là Les voi - là Les voi - là Ils ar-ri-vent l'al -

B¹
Ils sont bien là Les voi - là Les voi - là Ils ar-ri-vent l'al -

B
Nous sommes là Nous voi - là Nous voi - là Nous ar-ri-vons l'al -

J
Nous sommes là Nous voi - là Nous voi - là Nous ar-ri-vons l'al -

C
- lu - re pres - te Lé - gers de la tête et du ges - te

Uⁿ
- lu - re pres - te Lé - gers de la tête et du ges - te

B
- lu - re pres - te Lé - gers de la tête et du ges - te

J
- lu - re pres - te Lé - gers de la tête et du ges - te

C
Ils sont bien là! Ils sont bien là Ils sont bien

Uⁿ
Ils sont bien là! Ils sont bien là Ils sont bien

B
Nous som_mes là! Nous som_mes là Nous som_mes

J
Nous som_mes là! Nous som_mes là Nous som_mes

C
là Oui les voi - là Ils sont bien là Ils sont bien

B^a
là Oui les voi - là Ils sont bien là Ils sont bien

B
là Oui nous voi - là Nous som_mes là Nous som_mes

J
là Oui nous voi - là Nous som_mes là Nous som_mes

TUTTI.

C
là Ils sont bien là Ils sont bien là Oui les voi - là!

B^a
là Ils sont bien là Ils sont bien là Oui les voi - là!

B
là Nous sommes là Nous sommes là Oui nous voi - là!

J
là Nous sommes là Nous sommes là Oui nous voi - là!

Fl.
H^b.
Cl. F.A.
B[♭].
Pist. L.A.
Cors M^l.
Tromb.
Timb. MSL.
Crd.

N^o 8.

PANTOMIME.

RÉP. (Dans la coulisse Cassandre frappe les 3 coups traditionnels)

Moderato. ENTRÉE D'ARLEQUIN par la porte du fond

PIANO.

il regarde si Colombine est là ; ne la voyant pas il va

frapper à la porte de gauche en se cachant ensuite

ENTRÉE DE COLOMBINE qui n'aperçoit

pas d'abord Arlequin: C'est étonnant, semble - t - elle se dire; je croyais

avoir reconnu son signal. Elle se retourne et le voit.

Musical score for the first system, featuring piano accompaniment and woodwind entries. The piano part consists of a rhythmic accompaniment in the right hand and a more active line in the left hand. The woodwinds enter with a melodic line. Labels include "Bois." and "Cord.".

Allegro.

Musical score for the second system, marked **Allegro.** It features a *cresc.* (crescendo) in the piano part leading into a *f* (forte) section. The woodwinds play a melodic line with a **TUTTI.** section. A measure number "10" is indicated above the woodwind staff.

Largo. Ils se jettent dans les bras l'un de l'autre. **All^o vivo.**

Musical score for the third system, marked **Largo.** It features a *f* (forte) **TUTTI.** section. The tempo then changes to **All^o vivo.** The piano part has a more active accompaniment, and the woodwinds play a melodic line. Labels include "Bois." and "p".

Arlequin explique à Colombine qu'il va la demander

Musical score for the fourth system, featuring piano accompaniment and woodwind entries. The piano part has a rhythmic accompaniment. The woodwinds play a melodic line. Labels include "4^e Cordi." and "Cord.".

en mariage à son père; elle repond qu'il ne voudra pas.

Musical score for the fifth system, featuring piano accompaniment and woodwind entries. The piano part has a rhythmic accompaniment. The woodwinds play a melodic line. Labels include "p".

Arlequin réplique qu'il vaincra tous les obstacles.

Musical score for the first system. The piano part is in the lower register with a rhythmic accompaniment. The Horn part (Horn) is in the upper register, playing a melodic line. Dynamics include *mf*.

On entend tousser Cassandre.

Musical score for the second system. The piano part continues with a rhythmic accompaniment. Woodwind parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), and Cor Anglais (Cor.) are present. Dynamics include *s* and *dim*. The word "TUTTI." is written below the piano part.

Colombine renvoie

Musical score for the third system. The piano part continues with a rhythmic accompaniment. Woodwind parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), and Cor Anglais (Cor.) are present. Dynamics include *nuendo.*, *p*, and *<sf>*. The word "Timb. vol." is written below the piano part.

Arlequin.

Allegro.

Cassandre entre de gauche

Musical score for the fourth system. The piano part continues with a rhythmic accompaniment. Woodwind parts for Clarinet (Cl.), Bassoon (B.), and Cor Anglais (Cor.) are present. Dynamics include *p* and *<sf>*.

sans voir Colombine qui sort aussitôt par la même porte

Musical score for the fifth system. The piano part continues with a rhythmic accompaniment. Woodwind parts for Clarinet (Cl.), Bassoon (B.), and Cor Anglais (Cor.) are present. Dynamics include *p* and *<sf>*.

sans être vue de son père.

Cassandre exprime qu'il fait beau temps,

Musical score for the first system, featuring piano accompaniment and woodwind parts. The piano part is in the left hand, and the woodwind parts (Flute and Clarinet) are in the right hand. The tempo is marked *mf*.

et qu'il va sortir.

Musical score for the second system, featuring piano accompaniment. The piano part is in the left hand, and the woodwind parts are in the right hand. The tempo is marked *mf*.

Il appelle Pierrot son domestique

Musical score for the third system, featuring piano accompaniment and woodwind parts. The piano part is in the left hand, and the woodwind parts are in the right hand. The tempo is marked *un poco rit.* and *mf*.

pour qu'il lui fasse la barbe.

Musical score for the fourth system, featuring piano accompaniment and woodwind parts. The piano part is in the left hand, and the woodwind parts are in the right hand. The tempo is marked *mf*.

ENTRÉE DE PIERROT en baillant

Musical score for the fifth system, featuring piano accompaniment and woodwind parts. The piano part is in the left hand, and the woodwind parts are in the right hand. The tempo is marked *Largo.* and *mf*.

ritard.

ff TUTTI, sans Timb.
sosten

Sur un nouvel appel de Cassandre Pierrot qui était resté dans

1^o tempo.

sf *p*

le fond s'avance et en s'étirant les bras flaque une giffle à Cassandre.

sf *p*

sf

Il veut être rasé,

sf *un poco rit.*

coiffé et frisé.

sf pp

Pierrot lui retire son Pet-en-l'air

sf pp Cascades

SCÈNE DE LA TOILETTE Pierrot va chercher une chaise quil

Moderato.

retire après l'avoir offerte à Cassandre qui tombe; puis il l'assied et lui

Fl.
Cl. B^b en ten.

passe une serviette autour du cou en l'étranglant; il va ensuite chercher du

Cord.
Fl.
Cor. Cl. B^b

savon et un blaireau. Pendant qu'il savonne Cassandre, Arlequin entre et

Musical score for the first system. It consists of a grand staff with piano accompaniment and two woodwind parts. The piano part has a treble and bass clef. The woodwind parts are labeled 'Bois.' and '1^{er} Cor.'. The music is in a key with two sharps (D major) and a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The woodwind parts have melodic lines with some grace notes.

frappe Pierrot sur le derrière avec sa batte, ce qui fait faire un faux

Musical score for the second system, primarily piano accompaniment. It continues the rhythmic pattern from the first system. The piano part has a treble and bass clef. The music is in a key with two sharps (D major) and a 2/4 time signature.

mouvement à Pierrot qui fourre son blaireau dans l'œil de Cassandre ;

Musical score for the third system, primarily piano accompaniment. It continues the rhythmic pattern from the second system. The piano part has a treble and bass clef. The music is in a key with two sharps (D major) and a 2/4 time signature.

cette cascade est deux fois répétée, la seconde fois il lui met son blaireau

Musical score for the fourth system. It consists of a grand staff with piano accompaniment and two woodwind parts. The piano part has a treble and bass clef. The woodwind parts are labeled 'Bois.' and 'Cord.'. The music is in a key with two sharps (D major) and a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The woodwind parts have melodic lines with some grace notes.

dans la bouche; ensuite Pierrot passe une grande lanière de cuir autour du

Musical score for the fifth system. It consists of a grand staff with piano accompaniment and two woodwind parts. The piano part has a treble and bass clef. The woodwind parts are labeled 'Vns pizz.' and 'Altos.'. The music is in a key with two sharps (D major) and a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The woodwind parts have melodic lines with some grace notes.

14
cou de Cassandre et repasse dessus un énorme rasoir.

Musical score for the first system, featuring a piano accompaniment with a treble and bass staff. The treble staff contains a melodic line with eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Pendant qu'il repasse

Musical score for the second system, featuring a piano accompaniment with a treble and bass staff. The treble staff continues the melodic line, and the bass staff provides a steady accompaniment with chords.

Arlequin frappe Pierrot de sa batte, Pierrot lâche le cuir et Cassandre

Musical score for the third system, featuring a piano accompaniment with a treble and bass staff. The treble staff includes a section marked "Bois." (Wood) and the bass staff includes a section marked "Cord." (Cord). The music depicts a dramatic scene with various rhythmic patterns.

et lui vont rouler de chaque côté de la scène.

Musical score for the fourth system, featuring a piano accompaniment with a treble and bass staff. The treble staff consists of a series of chords, and the bass staff provides a rhythmic accompaniment with eighth notes.

Pierrot prend Cassandre par le bout du

Musical score for the fifth system, featuring a piano accompaniment with a treble and bass staff. The treble staff consists of a series of chords, and the bass staff provides a rhythmic accompaniment with eighth notes.

nez, il le rase. Nouveau coup d'Arlequin qui fait couper le nez de

The first system of music shows a piano accompaniment. The right hand consists of a series of chords, primarily triads and dyads, in a major key with two sharps (F# and C#). The left hand features a melodic line with eighth and sixteenth notes, often beamed together, and some longer note values.

Cassandre. Cris de ce dernier.

The second system continues the piano accompaniment. The right hand maintains the chordal texture, while the left hand's melody becomes more active with sixteenth-note passages and some grace notes.

Pierrot met des papillottes à Cassandre, dont une sur le bout

The third system continues the piano accompaniment. The right hand has a steady stream of chords, and the left hand's melody includes some triplet-like rhythms and rests.

du nez, puis va chercher un fer à papillottes qui est tout rouge.

The fourth system continues the piano accompaniment. The right hand's chords are consistent, and the left hand's melody features some sixteenth-note runs. A small annotation 'Cory. 111.' is visible in the lower right of the system.

Effroi de Cassandre. Pierrot frise Cassandre et le brûle.

The fifth system continues the piano accompaniment. The right hand has a more rhythmic chordal pattern, and the left hand's melody is more melodic and expressive. A dynamic marking 'p' (piano) is present in the middle of the system.

Il apporte ensuite le peigne, lui passe son habit et lui donne

Cascades

son chapeau et sa canne en le faisant tomber.

Il vont pour sortir

quand ils aperçoivent au fond Pierrot et Colombine qui s'embrassent.

First system of a piano score. It consists of two staves, treble and bass. The music features a complex texture with many beamed notes and chords. There are several dynamic markings, including accents and hairpins, and some notes are marked with a 'V' above them.

Second system of a piano score. The treble staff has a melodic line with some slurs. The bass staff has a more rhythmic accompaniment. Above the treble staff, the text "V^{us} pizz." is written. Below the bass staff, the text "V^{lle} B^u" is written. There are also some dynamic markings.

Third system of a piano score. The treble staff has a series of beamed notes, possibly a tremolo or a fast scale. The bass staff has a steady accompaniment. There are some dynamic markings.

Fourth system of a piano score. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. There are some dynamic markings.

Fifth system of a piano score. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. There are some dynamic markings.

First system of a musical score. The upper staff is a grand staff with treble and bass clefs. The lower staff is a bass clef staff. The music features chords and melodic lines. A dynamic marking *pp* is present in the lower staff. A *tr* (trill) is indicated above a note in the upper staff. The text "Cord. pizz." is written below the lower staff.

pp

Cord. pizz.

Second system of the musical score, continuing the composition with similar chordal and melodic textures.

Third system of the musical score. It includes dynamic markings *f* and *p*. The upper staff features a woodwind part with a trill marked *tr*. The lower staff has a woodwind part with a trill marked *tr*. The text "Fl." and "Cl." are written above the respective staves. The text "H^b" is written below the upper staff.

f

p

Fl.

H^b

Cl.

Fourth system of the musical score, featuring a woodwind part with a trill marked *tr* and a woodwind part with a trill marked *tr*.

Fifth system of the musical score. The upper staff has a woodwind part with a trill marked *tr*. The lower staff has a woodwind part with a trill marked *tr*. The text "H^b" is written below the upper staff.

H^b

Sixth system of the musical score, concluding the page with a woodwind part featuring a trill marked *tr*.

mf TUTTI sans Trombani C. B.

legger. mf

Cors.
 Cord.
 Fl. mf
 Hb. *legger.*
 Cl.

First system of a musical score. The upper staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). The lower staff is a grand staff with a bass clef and the same key signature. The music consists of chords in the upper staff and a rhythmic accompaniment in the lower staff. The text "Cord: pizz." and a dynamic marking "p" are present.

Cord: pizz.
p

Second system of the musical score, continuing the chordal and rhythmic patterns from the first system.

Third system of the musical score. The upper staff features a melodic line with dynamics "sec." and "pp". The lower staff continues the accompaniment. Instrumentation markings include "Hb. Fl." and "Cl." with a dynamic marking "p".

Hb. Fl.
Cl.
sec. pp
p

Fourth system of the musical score. The upper staff has a melodic line with dynamics "Cor." and "Bos.". The lower staff has a bass line with dynamics "B!" and "F! Cor.". Instrumentation markings include "Cl." and "B!".

Cor. Bos.
Cl. B!
B! F! Cor.

Fifth system of the musical score. The upper staff has a melodic line with dynamics "Bos." and "p". The lower staff has a bass line with dynamics "Cord." and "p".

Bos.
p
Cord. p

Sixth system of the musical score, featuring dense chordal textures in both the upper and lower staves.

First system of a piano score. The right hand features a series of chords with a melodic line on top. The left hand has a bass line with a long slur. The word *cresc.* is written above the right hand.

Second system of a piano score. The right hand continues with chords and a melodic line. The left hand has a bass line with a long slur. The word *p* is written above the right hand.

Third system of a piano score. The right hand continues with chords and a melodic line. The left hand has a bass line with a long slur.

Fourth system of a piano score. The right hand continues with chords and a melodic line. The left hand has a bass line with a long slur. The word *f* is written above the right hand.

Fifth system of a piano score. The right hand has a melodic line with some grace notes. The left hand has a bass line with a long slur. The word *p grazioso.* is written above the right hand.

Sixth system of a piano score. The right hand has a melodic line with some grace notes. The left hand has a bass line with a long slur.

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady accompaniment of chords. A *cresc.* marking is present in the right hand.

Second system of the piano score. The right hand continues the melodic line with some grace notes. The left hand accompaniment remains consistent.

Third system of the piano score. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment continues.

Fourth system of the piano score. The right hand features a melodic line with grace notes. A *cresc.* marking is present in the right hand.

Fifth system of the piano score. The right hand has a melodic line with grace notes. The left hand accompaniment continues.

Sixth system of the piano score. The right hand has a melodic line with grace notes. The left hand accompaniment continues.

Un poco marcato il canto.

Musical score for the first system, featuring a treble and bass clef with various notes and chords.

Musical score for the second system, including a *rit.* marking and a *au signe* instruction.

All! Pierrot saisit Colombine et l'entraîne à l'avant

ff **TUTTI.**

Musical score for the third system, starting with *All!* and *ff TUTTI.* markings.

scène de droite, Colombine lui donne une giffle qui la rend

Musical score for the fourth system, corresponding to the text above.

à Cassandre, la giffle re - vient à Pierrot par le même

Musical score for the fifth system, corresponding to the text above.

moyen qui la relance à sa gauche au moment où le notai-

Musical score for the first system, featuring a treble and bass clef with a piano accompaniment of chords and a vocal line.

-re entre par la droite du public, le no - taire reçoit la

Musical score for the second system, featuring a treble and bass clef with a piano accompaniment of chords and a vocal line.

gifle et se sauve effrayé. — Pierrot et Cassandre vont
très serré.

Musical score for the third system, featuring a treble and bass clef with a piano accompaniment of chords and a vocal line.

pour saisir Colombi - ne, Arlequin leur donne des coups de

Musical score for the fourth system, featuring a treble and bass clef with a piano accompaniment of chords and a vocal line.

batte et entraî - ne Colombine par le fond - Pierrot et Cas -

Musical score for the fifth system, featuring a treble and bass clef with a piano accompaniment of chords and a vocal line. The score includes the markings "Pist." and "Tomb.".

_ sandre les poursuivent, Cassandre tombe et se re_lève en boitant_

Pierrot descend la scène avec lui en imitant sa marche et lui don_

_ ne une poussée qui fait chanceler Cassandre; à ce moment le

notaire va pour entrer de droite, Cassandre tombe sur lui, le notaire

disparaît en poussant un cri. Cassandre et Pierrot sortent par le fond.

RENTÉE D'ARLEQUIN et de COLOMBINE.

H.
H^b
Cl. en LA.
B^{ou}
Pist. en LA.
Cors en EE.
Tromb.
Tamb.
Cord.

PAS DE DEUX⁽¹⁾

COLOMBINE et ARLEQUIN.

Arlequin invite Colombine à danser.

Allegro.

PIANO.

TUTTI.

1^{er} Cor.

TUTTI.

(1) Les artistes qui ne sauraient pas danser pourraient remplacer cette danse par la scène très connue de la bouderie et du raccommodement.

Musical score for the first system, featuring a treble and bass clef with various notes and chords. The key signature is one sharp (F#) and the time signature is 2/4. The music includes a melodic line in the treble and a harmonic accompaniment in the bass. A 'sec.' (second ending) is indicated in the final measure of the system.

Largo.

Musical score for the second system, marked **Largo.** The treble clef part features trills (*tr*) and a fermata. The bass clef part includes several measures with a pedal point, indicated by 'Ped' and a circled plus sign. The system concludes with a double bar line and a repeat sign.

Moderato. Colombine rentre chez elle,

Musical score for the third system, marked **Moderato.** The treble clef part features a melodic line with a piano dynamic (*p*) and a 'Cord.' (Cordone) marking. The bass clef part provides a steady accompaniment. The system concludes with a double bar line.

Arlequin l'accompagne

Musical score for the fourth system, featuring a treble and bass clef with various notes and chords. The key signature is one sharp (F#) and the time signature is 2/4. The music includes a melodic line in the treble and a harmonic accompaniment in the bass.

jusqu'à la porte de gauche.

Musical score for the fifth system, featuring a treble and bass clef with various notes and chords. The key signature is one sharp (F#) and the time signature is 2/4. The music includes a melodic line in the treble and a harmonic accompaniment in the bass. A mezzo-forte (*mf*) dynamic is indicated in the first measure.

Nouvelles protestations d'amour, puis tous deux sortent.

Pierrot et Cassandre entrent au fond, ils sont très

fatigués.

Cassandre va chercher Colombine et ramène Arlequin

en croyant tenir sa fille par la main, il est

furieux en reconnaissant Arlequin et veut le battre —

Pierrot les

sépare et fait comprendre à Cassandre qu'il faut qu'Ar-

-lequin épouse Colombine vu qu'il l'a compromise —

Cassandre ordonne à

Pierrot d'apporter une table et ce qu'il faut pour

Fl. cresc.
Cor.
B^{II}

Bos.
1^{re} Cor.

p
Cord.

écrire puis va chercher Colombine et lui annonce

qu'il consent à son mariage avec Arlequin —

Colombine le remercie et

Bos.
1^{re} Cor.

se jette dans les bras d'Arlequin —

Cord.

1^{re} 2^{de} 3^e pizz.

p

Al
Vll.
B^{II} *marcato il canto.*

On cherche le notaire

qui apparaît à droite au même instant —

Et qui se sauve de suite craignant

d'être encore mystifié —

On le rattrape par les pans de son habit qui se dé —

- chirent -

musical score for the first system, featuring a piano accompaniment with chords and a melodic line in the bass clef. The right hand plays a series of chords, while the left hand has a melodic line with a long slur. The word *crese.* is written above the right hand.

Et on l'asseoit de force, LA PIÈCE CONTINUE.

musical score for the second system, continuing the piano accompaniment. The right hand continues with chords, and the left hand has a melodic line with a slur.

musical score for the third system, continuing the piano accompaniment. The right hand continues with chords, and the left hand has a melodic line with a slur.

musical score for the fourth system, continuing the piano accompaniment. The right hand continues with chords, and the left hand has a melodic line with a slur. The word *Cur.* is written above the right hand. The letter **B!** is written below the left hand.

musical score for the fifth system, continuing the piano accompaniment. The right hand continues with chords, and the left hand has a melodic line with a slur.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a steady accompaniment of chords and eighth notes.

Second system of a piano score. The right hand continues with melodic patterns. The left hand accompaniment is consistent. A *crusc.* (crescendo) marking is present in the right hand towards the end of the system.

Third system of a piano score. The right hand has a more complex texture with some sixteenth-note passages. The left hand accompaniment includes some chords with a fermata.

Fourth system of a piano score. The right hand returns to a melodic line with eighth notes. The left hand accompaniment remains steady.

Fifth system of a piano score. The right hand features a melodic line with some grace notes. The left hand accompaniment concludes the piece with a final chord.

First system of musical notation. The right hand features a complex, rapid chordal texture with many notes beamed together. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is present. The system concludes with the instruction "Cord."

Second system of musical notation. The right hand continues with a melodic line, marked "pizz." (pizzicato). The left hand has a bass line with some chords. A dynamic marking of *f* is present. The system concludes with the instruction "Cord."

Third system of musical notation. The right hand features a dense, rapid chordal texture. The left hand has a bass line with some chords. A dynamic marking of *f* is present.

Fourth system of musical notation. The right hand features a dense, rapid chordal texture. The left hand has a bass line with some chords. A dynamic marking of *f* is present.

Fifth system of musical notation. The right hand features a melodic line with some chords. The left hand has a bass line with some chords. A dynamic marking of *p* is present. The system concludes with the instruction "Cord pizz."

Sixth system of musical notation. The right hand features a melodic line with some chords. The left hand has a bass line with some chords. A dynamic marking of *f* is present.

4/7
pp

Fl.
Haut.
Cl.
très léger.

mf
TUTTI sans Tromb. ni C. B.

mf
TUTTI sans Tromb. ni C. B.

TUTTI sans Tromb. ni C. B.

66

Fl. *3* *3* *3*

Haut. *leger*

Clar.

B^b

Cordes pizz.

sec *pp* *f*

Haut. *p*

Fl. *p*

Cl.

B^b

Detailed description: This is a page of a musical score, page 66. It features a piano accompaniment and woodwind parts. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The woodwind parts include Flute (Fl.), Horn (Haut.), Clarinet (Clar.), and Bassoon (B^b). The score is divided into several systems. The first system shows the piano accompaniment and the Flute part with triplets. The second system continues the piano accompaniment and the Flute part. The third system shows the piano accompaniment and the Flute part. The fourth system shows the piano accompaniment and the Flute part. The fifth system shows the piano accompaniment and the Flute part. The sixth system shows the piano accompaniment and the Flute part. The seventh system shows the piano accompaniment and the Flute part. The eighth system shows the piano accompaniment and the Flute part. The ninth system shows the piano accompaniment and the Flute part. The tenth system shows the piano accompaniment and the Flute part. The eleventh system shows the piano accompaniment and the Flute part. The twelfth system shows the piano accompaniment and the Flute part. The thirteenth system shows the piano accompaniment and the Flute part. The fourteenth system shows the piano accompaniment and the Flute part. The fifteenth system shows the piano accompaniment and the Flute part. The sixteenth system shows the piano accompaniment and the Flute part. The seventeenth system shows the piano accompaniment and the Flute part. The eighteenth system shows the piano accompaniment and the Flute part. The nineteenth system shows the piano accompaniment and the Flute part. The twentieth system shows the piano accompaniment and the Flute part. The twenty-first system shows the piano accompaniment and the Flute part. The twenty-second system shows the piano accompaniment and the Flute part. The twenty-third system shows the piano accompaniment and the Flute part. The twenty-fourth system shows the piano accompaniment and the Flute part. The twenty-fifth system shows the piano accompaniment and the Flute part. The twenty-sixth system shows the piano accompaniment and the Flute part. The twenty-seventh system shows the piano accompaniment and the Flute part. The twenty-eighth system shows the piano accompaniment and the Flute part. The twenty-ninth system shows the piano accompaniment and the Flute part. The thirtieth system shows the piano accompaniment and the Flute part. The thirty-first system shows the piano accompaniment and the Flute part. The thirty-second system shows the piano accompaniment and the Flute part. The thirty-third system shows the piano accompaniment and the Flute part. The thirty-fourth system shows the piano accompaniment and the Flute part. The thirty-fifth system shows the piano accompaniment and the Flute part. 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The seventy-fifth system shows the piano accompaniment and the Flute part. The seventy-sixth system shows the piano accompaniment and the Flute part. The seventy-seventh system shows the piano accompaniment and the Flute part. The seventy-eighth system shows the piano accompaniment and the Flute part. The seventy-ninth system shows the piano accompaniment and the Flute part. The eightieth system shows the piano accompaniment and the Flute part. The eighty-first system shows the piano accompaniment and the Flute part. The eighty-second system shows the piano accompaniment and the Flute part. The eighty-third system shows the piano accompaniment and the Flute part. The eighty-fourth system shows the piano accompaniment and the Flute part. The eighty-fifth system shows the piano accompaniment and the Flute part. The eighty-sixth system shows the piano accompaniment and the Flute part. The eighty-seventh system shows the piano accompaniment and the Flute part. The eighty-eighth system shows the piano accompaniment and the Flute part. The eighty-ninth system shows the piano accompaniment and the Flute part. The ninetieth system shows the piano accompaniment and the Flute part. The hundredth system shows the piano accompaniment and the Flute part.

Cors. Bois.

1^{er} Cor.
Basson.

67

This system shows the beginning of the piece for the Cors and Bois sections. The Cors part is in the upper staff, and the Bois part is in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Cors part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bois part starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The 1^{er} Cor. and Basson part is in the lower staff, starting with a quarter note G3, followed by quarter notes A3, B3, and C4.

Bois.

p
Cordes.

This system shows the beginning of the piece for the Bois and Cordes sections. The Bois part is in the upper staff, and the Cordes part is in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Bois part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The Cordes part starts with a quarter note G3, followed by quarter notes A3, B3, and C4.

This system continues the piece for the Bois and Cordes sections. The Bois part is in the upper staff, and the Cordes part is in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Bois part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The Cordes part starts with a quarter note G3, followed by quarter notes A3, B3, and C4.

cresc.

This system continues the piece for the Bois and Cordes sections. The Bois part is in the upper staff, and the Cordes part is in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Bois part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The Cordes part starts with a quarter note G3, followed by quarter notes A3, B3, and C4.

p

This system continues the piece for the Bois and Cordes sections. The Bois part is in the upper staff, and the Cordes part is in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Bois part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The Cordes part starts with a quarter note G3, followed by quarter notes A3, B3, and C4.

This system continues the piece for the Bois and Cordes sections. The Bois part is in the upper staff, and the Cordes part is in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The Bois part starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The Cordes part starts with a quarter note G3, followed by quarter notes A3, B3, and C4.

First system of a musical score. The right hand (treble clef) plays a series of chords and moving lines. The left hand (bass clef) plays a bass line. A *cresc.* marking is present above the right hand, and a *f* dynamic marking is present above the right hand in the second measure.

Second system of a musical score. The right hand (treble clef) plays a melodic line. The left hand (bass clef) plays a bass line. A *dimin.* marking is present above the right hand, and a *p* dynamic marking is present above the right hand in the second measure.

Third system of a musical score. The right hand (treble clef) plays a series of chords and moving lines. The left hand (bass clef) plays a bass line.

Fourth system of a musical score. The right hand (treble clef) plays a melodic line. The left hand (bass clef) plays a bass line.

Fifth system of a musical score. The right hand (treble clef) plays a series of chords and moving lines. The left hand (bass clef) plays a bass line. A *mf* dynamic marking is present above the right hand in the second measure.

Sixth system of a musical score. The right hand (treble clef) plays a series of chords and moving lines. The left hand (bass clef) plays a bass line.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff features a melodic line with a *Cordes* marking above it. The bass clef staff has chords and a *sfz* (sforzando) marking. The key signature is two sharps.

Third system of musical notation. The treble clef staff has a melodic line starting with a *p* (piano) dynamic. The bass clef staff has a bass line with a *marcato il canto* marking below it. The key signature is two sharps.

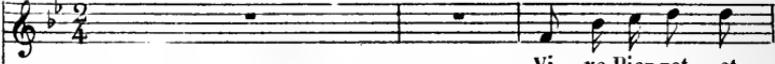
Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a bass line with chords. The key signature is two sharps.

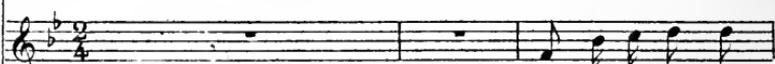
Fifth system of musical notation. The treble clef staff has a melodic line with a *sfz* marking. The bass clef staff has a bass line with chords and a *sfz* marking. The key signature is two sharps.

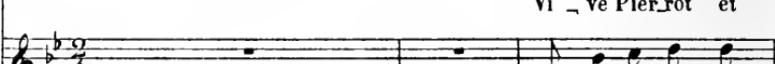
N^o 9.
FINAL.

REP. Merci, je sors d'en prendre.

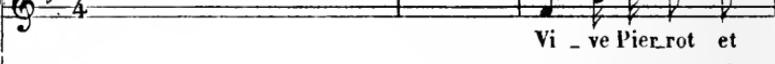
Allegro.

COLOMBINE.  Vi - ve Pier_rot et

CADOUCHE.  Vi - ve Pier_rot et

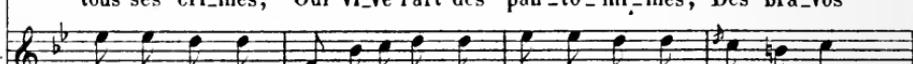
BAPTISTE.  Vi - ve Pier_rot et

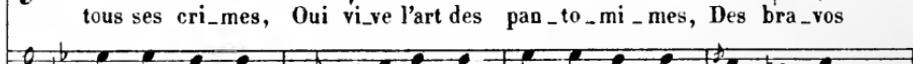
BEAUDRUCHEON.  Vi - ve Pier_rot et

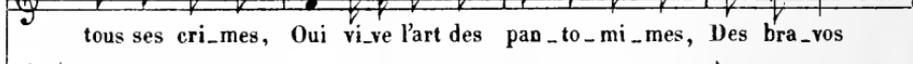
JULES.  Vi - ve Pier_rot et

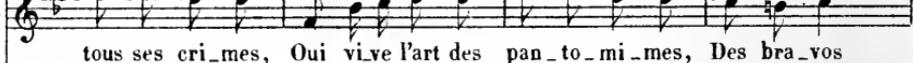
PIANO.  *sf.* **TUTTI.** **TUTTI.**

Co.  tous ses cri_mes, Oui vi_ve l'art des pan_to_mi_mes, Des bra_vos

Ca.  tous ses cri_mes, Oui vi_ve l'art des pan_to_mi_mes, Des bra_vos

Ba.  tous ses cri_mes, Oui vi_ve l'art des pan_to_mi_mes, Des bra_vos

Bc.  tous ses cri_mes, Oui vi_ve l'art des pan_to_mi_mes, Des bra_vos

J.  tous ses cri_mes, Oui vi_ve l'art des pan_to_mi_mes, Des bra_vos



Co. à ses mi_mes Ils sont tous là ils sont là les voi_là.

Ca. à ses mi_mes Ils sont tous là ils sont là les voi_là.

Ba. à ses mi_mes Ils sont tous là ils sont là les voi_là.

Be. à ses mi_mes Ils sont tous là ils sont là les voi_là.

J. à ses mi_mes Ils sont tous là ils sont là les voi_là.

Co. Vi_ve l'art des pan_to_mi_mes, Des bra_vos à tous ses mi_mes

Ca. Vi_ve l'art des pan_to_mi_mes, Des bra_vos à tous ses mi_mes

Ba. Vi_ve l'art des pan_to_mi_mes, Des bra_vos à tous ses mi_mes

Be. Vi_ve l'art des pan_to_mi_mes, Des bra_vos à tous ses mi_mes

J. Vi_ve l'art des pan_to_mi_mes, Des bra_vos à tous ses mi_mes

Co. *Ils sont bien là! Ils sont bien là Oui les voi - là Ils sont tous*

Ca. *Ils sont bien là! Ils sont bien là Oui les voi - là Ils sont tous*

Ba. *Ils sont bien là! Ils sont bien là Oui les voi - là Ils sont tous*

Be. *Ils sont bien là! Ils sont bien là Oui les voi - là Ils sont tous*

J. *Ils sont bien là! Ils sont bien là Oui les voi - là Ils sont tous*

Co. *là Oui les voi - là oui les voi - là oui les voi - là oui les voi -*

Ca. *là Oui les voi - là oui les voi - là oui les voi - là oui les voi -*

Ba. *là Oui les voi - là oui les voi - là oui les voi - là oui les voi -*

Be. *là Oui les voi - là oui les voi - là oui les voi - là oui les voi -*

J. *là Oui les voi - là oui les voi - là oui les voi - là oui les voi -*

Co. *là Ils sont tous là!*

Ca. *là Ils sont tous là!*

Ba. *là Ils sont tous là!*

Be. *là Ils sont tous là!*

J. *là Ils sont tous là!*

Presto al fine.

ff

fff