

LA  
**Demoiselle du Téléphone**

Comédie-Opérette  
*en 3 Actes*

*Paroles de*

**Antony MARS & Maurice DESVALLIÈRES**

*Musique de*

**GASTON SERPETTE**

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**Partition Chant et Piano**

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# LA DEMOISELLE DU TÉLÉPHONE

VAUDEVILLE EN 3 ACTES

de MM. ANTONY MARS et MAURICE DESVALLIÈRES

*Musique de*

## GASTON SERPETTE

Représenté pour la première fois sur le théâtre des Nouveautés à Paris, le 2 Mai 1891

<i>AGATHE</i> .....	M <sup>me</sup> MILY-MEYER
<i>OLYMPIA</i> .....	— J. PIERNY
<i>M<sup>me</sup> MOZAMBIQUE</i> .....	— TASSILY
<i>M<sup>me</sup> PICARD</i> .....	— BILLY

<i>PONTARCY</i> .....	MM. COLOMBEY
<i>PICHARD</i> .....	— GERMAIN
<i>SIGISMOND</i> .....	— GUY
<i>BLACKSON</i> .....	— TABRIDE

*ATHÉNAÏS, M<sup>e</sup> AUMONT — ALINE, M<sup>e</sup> MARCIGNY — PALMYRE, M<sup>e</sup> DESAUT  
AUGUSTE, M<sup>e</sup> LAURENT — ÉMILE, M<sup>e</sup> CALVIN Fils — STERLING, M<sup>e</sup> BONIFACE*

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pour tous pays

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# OUVERTURE.

**Tempo di marcia.**

*PIANO.*



**Allegro.**



A musical score for piano, consisting of five staves. The top two staves are in common time (indicated by a 'C') and the bottom three staves are in 2/4 time (indicated by a '2/4'). The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the third staff.

The first staff starts with a dynamic of *p*. The second staff begins with *pp*.

The third staff is marked *un poco più mosso.* and features slurs over groups of notes. The dynamic *f* appears in the bass clef staff.

The fourth staff shows a transition to F# major with a key signature of two sharps.

The fifth staff concludes the section with a dynamic of *f*.



1<sup>o</sup> Tempo.



**Allegro.**

A musical score for piano, consisting of five staves of music. The top staff uses a treble clef and a common time signature. It starts with dynamic ***ff*** and features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The second staff also uses a treble clef and common time, starting with dynamic ***pp***. The third staff uses a treble clef and common time, continuing the eighth-note patterns from the first two staves. The fourth staff uses a treble clef and common time, showing a mix of eighth and sixteenth notes. The fifth staff uses a treble clef and common time, continuing the eighth-note patterns established earlier.

Musical score page 7, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat. Measures 1-3 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measure 4 begins with a single eighth note in the treble staff followed by sixteenth-note patterns.

Musical score page 7, measures 5-8. The top staff continues with eighth-note patterns in the treble clef. The bottom staff shows sixteenth-note patterns in the bass clef. Measures 7 and 8 feature eighth-note patterns in the bass staff.

Musical score page 7, measures 9-12. The top staff has eighth-note patterns in the treble clef. The bottom staff has sixteenth-note patterns in the bass clef. Measures 11 and 12 feature eighth-note patterns in the bass staff.

Musical score page 7, measures 13-16. The top staff has eighth-note patterns in the treble clef. The bottom staff has sixteenth-note patterns in the bass clef. Measures 15 and 16 feature eighth-note patterns in the bass staff. Measure 16 ends with a repeat sign and a '6' above it, indicating a change in measure length.

All' vivo.

Musical score page 7, measures 17-20. The top staff is in 6/8 time with eighth-note patterns in the treble clef. The bottom staff is also in 6/8 time with sixteenth-note patterns in the bass clef. Measure 18 includes a dynamic marking 'mf'. Measures 19 and 20 show eighth-note patterns in the bass staff.

A page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and includes the following measures:

- Staff 1 (Treble Clef):** Measures 1-2 show eighth-note chords. Measure 3 begins with a bass note followed by eighth-note chords.
- Staff 2 (Bass Clef):** Measures 1-2 show eighth-note chords. Measure 3 begins with a bass note followed by eighth-note chords.
- Staff 3 (Treble Clef):** Measures 1-2 show eighth-note chords. Measure 3 begins with a bass note followed by eighth-note chords.
- Staff 4 (Bass Clef):** Measures 1-2 show eighth-note chords. Measure 3 begins with a bass note followed by eighth-note chords.
- Staff 5 (Treble Clef):** Measures 1-2 show eighth-note chords. Measure 3 begins with a bass note followed by eighth-note chords.
- Staff 6 (Bass Clef):** Measures 1-2 show eighth-note chords. Measure 3 begins with a bass note followed by eighth-note chords.

Performance instructions include *mf* (mezzo-forte) in measure 3 of staff 4 and *ff* (fortissimo) in measure 5 of staff 4.

## ACTE I.

## CHŒUR.

No 1.

**Allegro.**

PIANO.

*f*

Soprano.

*f*

Al-lo! al \_ lo! al \_ lo! Té -

*ff*

lé \_ phonons Té \_ lé \_ phonons Don\_nons commu\_ni \_ ca \_ ti \_ ons. Té -

*mf*

lé \_ phonons! Té \_ lé \_ phonons Don\_nons commu\_ni \_ ca \_ ti \_ ons, Aux

a - bon - nés a - pho - nes Qui dans leurs té - lé - pho - nes  
 Souf - flent, souf - flent, à pleins pou - mons, Tou -  
 - te la ma - ti - né - e Et tou - te la soi -  
 - re - e. Sans ja - mais se lasser, Sans ja - mais s'ar - rêter. Al -

-lo! Al - lo! Al - lo! Té - lé - pho - nons! Té -  

  
 -lé - phonons Don - nous com - mu - ni - ca - ti - ons. Té -  
  
 -lé - phonons Té - lé - phonons! Don - nous com - mu - ni - ca - ti - ons. Don -  
  
 -nous com - mu - ni - ca - ti - ons. Té - lé - pho - nons!  


## BERCEUSE.

No 2.

Andante moderato.

PIANO.



Sop.

Musical score for soprano and piano, measures 1-3. The soprano part is in common time (indicated by '3/4') and A major (indicated by a sharp sign). The piano part consists of two staves: treble and bass. Measure 1: Soprano rests. Piano: Treble staff has notes 'A', 'C', 'E', 'G'. Bass staff has notes 'E', 'G', 'B', 'D'. Measure 2: Soprano rests. Piano: Treble staff has notes 'A', 'C', 'E', 'G'. Bass staff has notes 'E', 'G', 'B', 'D'. Measure 3: Soprano rests. Piano: Treble staff has notes 'A', 'C', 'E', 'G'. Bass staff has notes 'E', 'G', 'B', 'D'. Dynamics: 'Fer' (fermata) in measure 1, 'pp' (pianissimo) in measure 2, and a dynamic 'p' (piano) in measure 3.

mez ma - da - me Mo - zam - bi - que, Fer - mez vos beaux

Musical score for soprano and piano, measures 4-6. The soprano part is in common time (indicated by '3/4') and A major (indicated by a sharp sign). The piano part consists of two staves: treble and bass. Measure 4: Soprano has a continuous eighth-note pattern. Piano: Treble staff has notes 'A', 'C', 'E', 'G'. Bass staff has notes 'E', 'G', 'B', 'D'. Measure 5: Soprano has a continuous eighth-note pattern. Piano: Treble staff has notes 'A', 'C', 'E', 'G'. Bass staff has notes 'E', 'G', 'B', 'D'. Measure 6: Soprano has a continuous eighth-note pattern. Piano: Treble staff has notes 'A', 'C', 'E', 'G'. Bass staff has notes 'E', 'G', 'B', 'D'.

yeux, Dans un son - ge mé - lan - co li que, Mou -

Musical score for soprano and piano, measures 7-9. The soprano part is in common time (indicated by '3/4') and A major (indicated by a sharp sign). The piano part consists of two staves: treble and bass. Measure 7: Soprano has a continuous eighth-note pattern. Piano: Treble staff has notes 'A', 'C', 'E', 'G'. Bass staff has notes 'E', 'G', 'B', 'D'. Measure 8: Soprano has a continuous eighth-note pattern. Piano: Treble staff has notes 'A', 'C', 'E', 'G'. Bass staff has notes 'E', 'G', 'B', 'D'. Measure 9: Soprano has a continuous eighth-note pattern. Piano: Treble staff has notes 'A', 'C', 'E', 'G'. Bass staff has notes 'E', 'G', 'B', 'D'.

tez vers les cieux. Vo \_ tre beau \_ té mâle et plas -

ti - que, Doit char - mer les Dieux Res -

tez, ma \_ da \_ me Mo \_ zam \_ bi \_ que, Res - tez a \_ vec

eux, Res - tez a \_ vec eux.

## PETIT CHŒUR.

No 3.

Allegretto.

SOPRANI.



Allegretto.

PIANO.



done par un re - pas fru - gal De ré - pa - rer nos for - ces

- pui - sees. C'est ex - cel - lent aus - si pour le mo -

ral, Ça chasse au loin les fu - nes - tes pen - sé - es. Hâtons-nous

*p*

Hâtons-nous

*pp*

done, par un re - pas fru - gal, De ré - pa -

- rer nos for - ces é - pu - sées; C'est ex - cel -

- lent aus - si, c'est ex - cel - lent aus - si, c'est ex - cel - lent pour le mo -

- val!

## DUETTO.

AGATHE, SIGISMOND.

No. 4.

Allegretto.

SIGISMOND. *C'est pour mieux t'aimer*

**PIANO.** *Allegretto.*

s. *je te ju - re! Que je voudrais un gros magot.*

s. *Car c'est u - ne cho - se bien du - re, De vivre à la for -*

s. *- tun' du pot. Cer - tes c'est beau - coup pour un hom - me*

s. 

s. 

*rit.* **Tempo.**  
 s. 

*poco riten.*  
 s. 

2<sup>e</sup> COUPLET.

AGATHE.

S'il est besoin pour dev' nir ri - che De r'noncer

*p*

A.

aux autres plaisirs, Je le déclar' moi, je m'en fi - che!

Ça n'répond pas à mes dé - sirs. Je pré - fère à

tant de ri - ches - ses Quel - que cho - se qui vous tient là.

A.

Bai\_sers d'amour,      fol \_ les ca\_re\_sses      Tu \_ pourrais bien\_ me\_

don \_ ner \_ ça.      Bai\_sers d'amour,      fol \_ les ca\_re\_sses

SIGISMOND.

Baisers d'a \_ mour, \_\_\_\_\_ fol les ca \_ res \_ ses

Je pourrais bien\_ te\_ don\_ner \_ ça.

S.

Tu pourrais bien\_ me\_ don\_ner \_ ça.

## COUPLETS.

No. 5. Allegro.

PIANO.

*ff*

AGATHE.

1<sup>er</sup> COUPLET.

Ma fille, un jour me

A.

dit pa - pa, Pre - nant nn air de circonstance, Je ne se - rai pas

3                   3

tonjous là Pour veiller sur ton in\_no - cen - ce. C'est cha -

A.

jeun son tour De cé - der la pla ce C'est un tris -

(\*) 2<sup>e</sup> COUPLET.

A.

te jour, Mais faut qu'on y pas se. Tas

A.

seize ans du mois d'Fé - vri er, C'est l'ag' le gal pour u ne fille De

A.

son - ger à se ma - ri - er a fin d'former une autr' fa -

\* Au théâtre on passe au 3<sup>e</sup> Couplet.

A.C. 8651.

A.

mil - le A cha - cum son tour De pren -

A.

dre la pla - ce Et d'choisir le jour, Le jour qu'on y pas -

A.

3<sup>e</sup> COUPLET.

se Ton cou\_sin m'a d'man\_dé ta main,C'est

A.

un bon zig; un' na\_tur' gaie.J'ai ré\_pou\_ndu: Re - pass' de\_main Quand

A.

t'auras trou\_vé d'la mon \_ nai \_ e. Vrai, c'est pas ton

A.

tour De pren \_ dre la pla \_ ce Gar \_ de tou a \_ mour.

A.

4<sup>e</sup> COUPLET.

C'est un mal qui pas . se. Ce

A.

lui que j'te donn' pour é \_ poux De sou ar \_ deur four \_ nit la preuve En

A.

dé\_ po\_sant à tes ge\_noux Un fort sac, et tu se\_ras ve\_ue.

A.

Quand vien\_dra son tour De cé\_der la pla\_ce

A.

C'est p'etr' un beau jour, Le jour qu'on y pas\_se.

5<sup>e</sup> COUPLET.

A.

Bien\_tôt en ef\_fet l'pauvr'monsieur En eut as\_sez de

A.

l'e - xis - tence Je pri - ai pour lui le bon Dieu Et portai son denil en si .

A.

len - ce \_\_\_\_\_ Gus - tave à son tour vint pren -

A.

- dre la pla - ce Faut at - tendr' le jour Le jour qu'on v

A.

pas - - - se. f

## RONDEAU.

No 6.

PONTARCY. *Allegretto.*

PIANO.

Par un simple trou de ser -

ru - re, Que de cho - ses ne voit-on pas. On peut sur prendre les ap -

- pas Du ne beau - té ti - mide et pu - re. De - puis le haut jusques en

bas, Par un sim - ple trou de ser - ru - - re.

p.  
 On me di - ra, c'est in-dis - cret... Vous fri -

p.  
 - sez fin-dé-li-ca - tes - se Rien n'est plus vrai, je le cou -

p.  
 - fes - se, Forcer ain - si le lieu sa - cré Où se dé-ro-be la prè -

p.  
 - tres - se, Cer - tain - ne - ment c'est in - dis - cret. Je pour -

p) rais donner cette ex - cu - se, Que de tous temps un a - mou -

p) reux, Sur tout quand il est mal heu - reux U - se de

p) force ou bien de ru - se, Se - lon qu'il est brave ou peu -

p) reux; de pourrais donner cette ex - cu - - se.

p  
de vous di - rai ce que j'ai vu La

This page contains two staves of musical notation. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is one sharp (F#). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and some eighth-note patterns.

p  
clef n'é - tant pas sur la por - te, J'ai vu, non le diable uem -

This page contains two staves of musical notation. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is one sharp (F#). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and some eighth-note patterns.

p  
por - tel de nô - se pas... je suis é - mu... Pre - nez-vous v de même

This page contains two staves of musical notation. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is one sharp (F#). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and some eighth-note patterns.

p  
sor - te. Et vous ver - rez ce que j'ai vu. Met -

This page contains two staves of musical notation. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is one sharp (F#). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and some eighth-note patterns.

ez la clef sur la ser - ru - re, Car ma - dame il suf -

fit d'un coup Pour en - traî - ner un pau - yre fou Qui vous

ai - me, so - yez en - sû - re, A mettre l'œil au pe - tit trou au pe - tit trou de

la ser - ru - re.

# DUO BOUFFE.

M<sup>c</sup> PICHARD, PICHARD.

*M<sup>c</sup> 7.*

PICHARD.

Marziale.

PIANO.

M<sup>c</sup> PICHARD.

PIANO.

M<sup>c</sup> P.

PIANO.

M<sup>c</sup> P.

PIANO.

M<sup>c</sup>  
P.

si les cham - pe - nois. —————

Pd

Ma femme est un' ex can - ti -

w  
P.

L'ex can - tinier du ré - gi - ment, —————

Pd

niè - re, de

J'suis mi - litaire éga - le -

Pd

suis un'an - eien mi - li - tai - re,

M<sup>r</sup>  
P.

ment Rata - plan Rata - plan, rataplan plan

Pd.

Rataplan Rataplan, rata - plan, rataplan plan

dim.

pp

M<sup>r</sup>  
P.

plan plan plan rata - plan rataplan plan plan plan plan rata - plan rataplan plan

Pd.

plan plan plan rata - plan rataplan plan plan plan plan rata - plan rataplan plan

plan plan plan plan plan ra-ta-plan ra-ta - plan, La - la

plan plan plan plan plan ra-ta-plan ra-ta - plan, La - la

ff

c

We  
P.

1 2 3 4 5 6 7 8

la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

mf

la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la

M.<sup>p</sup>  
P.

la. Quell' bell' vill'

Pd la. Quel rich' pa - ys que la Cham - pa - gne!

M. 2  
P.  
que Vi - try l'Fran - cois!  
pd  
Quel fr - menux

M<sup>c</sup>  
P.

C'est des malins les eham-pe-

Pd.

vin que l'vin d'cham-pa-gne.

M<sup>c</sup>  
P.

-nois.

Pd.

C'est dans c'pa-ys qu'en tête à tête

M<sup>c</sup>  
P.

Sans nous fair de bil' tran-quill'ment

Pd.

Nous

M<sup>e</sup>  
P.  
Que nous fait le gouve... ne.

Pd  
v... gé-ton... avec la retrai... te

M<sup>e</sup>  
P.  
- ment La retrai... te. Plan ra ta ta ta

Pd  
La retrai... te. Plan ra ta ta ta

dim.  
M<sup>e</sup>  
P.  
pp

M<sup>e</sup>  
P.  
plan plan plan plan plan plan

Pd  
plan plan plan plan plan plan

Mf  
P.

plan ra ta - plan plan plan plan plan plan

plan ra ta - plan plan plan plan plan plan

plan La la

plan La la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la

## MUSIQUE DE SCÈNE.

N° 7bis

Allegro.

PIANO.

Nous allons rire                            RÉP.  
    Je suis malade

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

## ACTE II.

## ENTR' ACTE.

*Allegro.*

*PIANO.*

The musical score for the piano part of Acte II, Entr' Acte, is presented in ten staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes dynamic markings 'ff' and a tempo marking 'ff'. The subsequent staves switch to a bass clef, a key signature of one sharp, and common time. The music is organized into measures separated by vertical bar lines.

A musical score for piano, consisting of six staves of music. The music is in common time and uses a key signature of one sharp (F#). The top two staves are for the treble clef (right hand), and the bottom four staves are for the bass clef (left hand). The music features eighth-note patterns, sixteenth-note patterns, and various rests. Dynamic markings include *f* (fortissimo) and *ff* (fortississimo). The score is divided into measures by vertical bar lines.

## DUO

OLYMPIA, AGATHE.

N° 8.

OLYMPIA. *Andante moderato.*

*PIANO.*

de l'adorais, cel  
é - tre là, J'en é - tais ab - so - lument bê - - te, de  
ne voyais rien au de - là, Par moments j'en perdais la  
tê - - te, Re - cherchant son moindre dé - sir; Tou

0.      jours eraignant d'être impor - tu - ne, J'aurais é - té      Pour son plai -  
cresc.

0.      sir, j'aurais \_\_\_\_\_ é - té chercher la lu - - ne.  
 AGATHE.      C'est bien ain -

A.      si que je l'ai - mais. L'ingrat, le mons - tre, le per -

OLYMPIA.      Il ne vous ai - me-ra ja - mais, Il ne vous  
 A.      fi - - - de!

0.

ai - me - ra - ja - mais si vous gar - dez cet air can - di -

0.

de.

0.

Mais tout pas - - se, mê - me l'a - mour. Bien -

0.

tôt le temps qui tout em - por - - te, Reu -

0. 
  
dant mon cœur libre à son ton, Je
  
mis l'infini déle à la por-te. De
  
ma fe-né-tre, cha-que soir, Me
  
ri-ant de son in-for-tu-ne, Je le voy-ais sur le trot-

0. *toir, Pen\_sif \_\_\_\_\_ et rêvant à la lu\_*

- ne. AGATHE.

0. *Vous m'in\_di quez, je le vois bien, \_\_\_\_\_ Un prin\_*

0. *Sivous ai mez n'en di tes*

A. *ci \_ pe tout-à-fait sa \_ - ge.*

0. *rien, Si vous ai mez n'en di tes rien, On vous ai me\_ ca*

0. da\_van\_ta - - - gel Si vous ai \_ mez n'en di \_ tes  
 A. Si vous ai \_ mez n'en di \_ tes

0. rien, Si vous ai \_ mez n'en di \_ tez rien, On vous ai \_ me \_  
 A. rien, Si vous ai \_ mez n'en di \_ tez rien, On vous ai \_ me \_

0. ra\_da\_van\_ta - - - ge.  
 A. ra\_da\_van\_ta - - - ge.

## COUPLETS

AGATHE.

No 9.

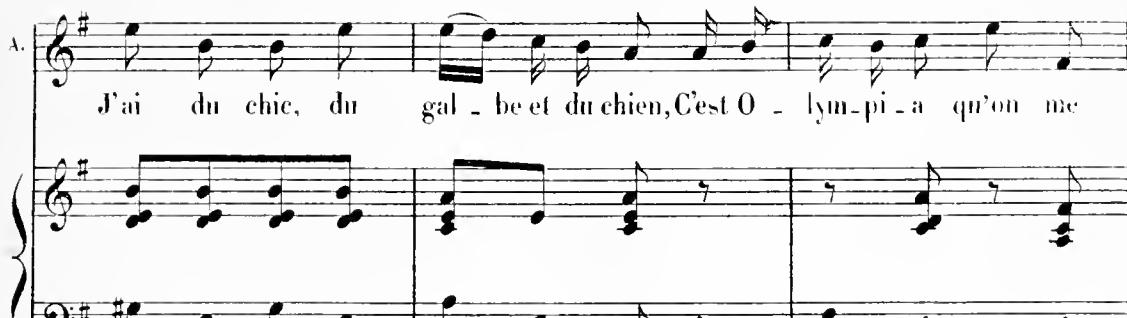
Allegro.

PIANO.



AGATHE.

J'ai maîne-nant e'qui plait à l'homme,



A. jour j'é - tais trop sot - te D'gar - der mon cœur comme un dra -

*pp léger.*

A. - gon, Mais à pré - sent que j'suis co - cot - te, Allez-y, allez-y, allez-y

8-----

A. done! Puisqu'à pré - sent je suis co - cot - te, cof cof' cof'

A. cof cof' cof' Al - lez-y done!

*f*

(2<sup>e</sup> COUPLET)

A.

Eh! n'faits donc pas

A.

au \_ tant d'manières,      Un d'plus un d'moins    ça n'compte pas. J'veux êtr'

A.

la dernièr' des der \_ niè \_ res; La ver \_ tu e'est trop d'embar \_

A.

\_ ras.      Tout comme une autr' je f'rai ma p'lote En m'moquant

A. du qu'en di - ra - t'on. Et mainte - nant que j'suis co - cot - te, Allez-y.

8-----

A. al - lez - y, al - lez - y done! Oui, mainte - nant que j'suis co -

8-----

A. cot - te, cot'cot'cot'cot' cot'cot'cot'cot' al - lez - y done!

*ff*

## CHANSON

PICHARD.

No 10.

Allegro.

**PIANO.**

PICHARD.

Allegro. (1<sup>e</sup> COUPLET)

1<sup>e</sup>

... las, brav' fan \_ tas \_ sin, A Saint-Cloud chez la femm' tor \_ pil \_ le Voulut pour

2<sup>e</sup>

s'a \_ muser un brin S'é\_lee \_ tri \_ ser à cett' bell' fil \_ le! Mais la se \_

Pd.

couss' qu'il é - prou - va, Dès qu'il eut tou - ché la d'moi -

Pd.

sel - le, Fut si for - te qu'il s'é - cri - a En voy - ant

**Allegro.**

Pd.

jail - fir l'é - fin - cel - - - le; Br - tzing v'lanc - ca

**Allegro.**

Pd.

yes! Drô - le de sys - tè - - - me! Ça fait, ça fait tout

p d

d'inème Un singu\_lier ef\_fet. Cré coquin! quel ef\_fet, quel ef\_fet ça vous

p d

fait!

**Allegro.** (2<sup>d</sup> COUPLET)

p d

Par ce coup de fondre sou\_

**Allegro.**

p d

dain, La tor\_pille ay\_ ant su\_hui plai\_re, Ni\_e co\_las

A musical score for 'La Vieille' by Georges Bizet. The top staff shows a soprano vocal line with lyrics: 'r'vent d'mander sa main En quit - tant F'ser - vie' mi - li -'. The bottom staff shows a piano accompaniment with bass and treble clef staves.

A musical score for a vocal piece. The top staff features a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "taï - re, Mais l'soir des noe's, quand il vou - lut D'sa p'tit' femme". The bottom staff shows harmonic progression with chords in G major (G, C, D, B) and A major (A, D, E, C#). The bass line provides harmonic support.

A musical score for piano and voice. The top staff shows a vocal line in G major with a key signature of two sharps. The lyrics are: "ô - ter la cein - tu - re, Au pre - mier con - tact il re -". The bottom staff shows the piano accompaniment in G major with a key signature of one sharp. The music consists of eighth-note chords.

- eut Un choc qui l'fit chan - ger d'pos - tu - - -

**Allegro.**

p.<sup>d</sup> 2/4

p.<sup>d</sup> 2/4

p.<sup>d</sup> 2/4

p.<sup>d</sup> 2/4

Allegro. (3<sup>e</sup> COUPLET)

Allegro.

p.<sup>d</sup> 2/4

p.d

crain - te d'ac - ci - dent Res - ter un frè - re pour sa

p.d

fem - me, Bra - ver ain - si les é - lé - ments, Ca n'é - tait

p.d

pas dans son pro - gram - me. Aussi ju - gez de sa stu -

p.d

peur, Quand un soir, l'é - pouse ho - no - rai - re Lui mur -

Pd

mu - ra: moncher sei - gneur, Bientôt je vais vous ren - dre pè -

ff

**Allegro.**

Pd

tre! Brr tzing v'l'an ca y est! Drô-le de sys -

**Allegro.**

p ff p

Pd

tè - - - me! Ça fait, ça fait tout d'même Un sin-gu-lier ef -

Pd

set. Crê coquin! quel ef - set, quel ef - set ça vous fait!

mf ff

**D U O**

AGATHE, BLACKSON.

No. 11.

**Allegro.**

AGATHE.

**Ah!****Ah! je ris****Allegro.**

PIANO.



de me voir si belle

en ce mi \_ roir.

Belle ainsi

qu'une demoiselle

en son bou \_ doir.

BLACKSON.

Je la

B.

trou - ve vraiment char - man - te; Mon cou - sin ne se trom-pait

B.

pas Quand il me ra - contait là - bas Combien elle é - tait sé - du -  
*trum*      *trum*

## AGATHE.

Si l'an - tre me voyait ain -  
san - - - te.

A.

asi, Quelle sur -prise et quelle ra - - - ge!

A.

BLACKSON.

A.

B.

A.

B.

A.

B.

A.

B.

A.

A.  
ah! ah! ab! \_\_\_\_\_ en \_\_\_\_\_

B.  
ah! ah! ab! \_\_\_\_\_ en \_\_\_\_\_

C.  
— son — bou - - doir!  
— son — bon - - doir!

Piano accompaniment (below staff C):

# MUSIQUE DE SCÈNE

*Sc. 11<sup>bis</sup>*

*PIANO.*

The musical score consists of five staves of piano music, each starting with a treble clef and a key signature of one flat. The first staff begins with a dynamic of *p*. The subsequent staves show various melodic and harmonic patterns, primarily consisting of eighth and sixteenth note figures. The music is in 2/4 time throughout.

The image displays six staves of musical notation, likely for two voices (soprano and basso continuo). The notation is in common time, with a key signature of one sharp (F# major or G minor). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns, with some notes beamed together. The basso continuo part (bottom staff) provides harmonic support with sustained notes and simple chords.

J'aime mieux croire que je rêve.



Oh! ou il  
s'y jettera. (ENTRÉE d'OLYMPIA)



mon américain oh!



All° vivo.



1

2

3

4

5

6

7

Fin du 2<sup>e</sup> Acte.

## ENTR'ACTE.

Mouvt de Gigue.

*PIANO.*

18                    24

ff                    p

Piano sheet music in G major, 4 staves, 68 measures.

Measure 1-7: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 8-14: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 15-21: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 22-28: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 29-35: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 36-42: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 43-49: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 50-56: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 57-63: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 64-70: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 71-77: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 78-84: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 85-91: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

Measure 92-98: Treble staff: eighth-note pairs. Bass staff: eighth-note chords.

## CHŒUR.

No 12.

Allegro.

PIANO.

*p*

SOPRANI.

Nous ar ri vons ex ac te men t A l'heu re

di-te, Sans sa voir pour quoi ni comment, On nous in vi te; Sans

or \_ ne \_ ment No \_ tre toi \_ lette est sim \_ ple \_ ment Fraîche et co \_ que \_ te,

*erese.* *f.*

Car à vingt aus Point de pa \_

- ru - re, A son prin - temps C'est la na \_

- tu - re. A nous a \_ mu \_ ser

fol - le \_ ment      Nons voi - là      prê - tes!      Ri - ons, chantons, dan -

-sons gai - ment!      Al - ler aux fê - tes      Ça n'empêch'

pas d'res - ter hon - nè - - - - -

-te.

*ff*

## PETIT CHŒUR.

N° 13.

SOPRANI.

Dans un quadrille é - che\_ye\_ le Al -

PIANO.

lons nous dé\_gour\_dir les jambes, Par un a\_vant - deux endiable

Montrons que nous sommes ingambes.

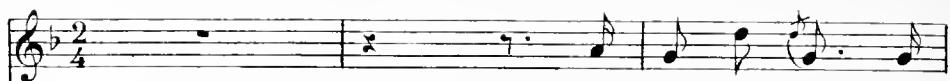
On parle.

A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of two flats. The music is divided into measures by vertical bar lines. The first staff shows a treble clef and bass clef, with dynamic markings *pp* and *p*. The second staff shows a treble clef and bass clef. The third staff shows a treble clef and bass clef. The fourth staff shows a treble clef and bass clef. The fifth staff shows a treble clef and bass clef.

## COUPLETS.

N<sup>o</sup> 14.

AGATHE.

*Allegretto.*

PIANO.

J'suis la d'moi, sell' du



A.

Chaque - un - rai - sonne à sa ma - niè - re Et

A.

moi, Ce n'est pas dans mes goûts, De gal - vau -

**Mouv<sup>e</sup> double.**

der le nom d'ma mè - re, Aus - si voi - là pour -

A.

quo, Quand de trop près on m'as - ti - co - te

V'ling! v'lan! un' calotte Ca jette un froid, mais dam' tant

A. pis c'est mal gré moi. V'lan! v'ling!

A. v'lan! Faut pas qu'on s'y frot - - - - -

A. - te.

*ff*



Tout comme un au \_ tre J'ap-pré \_ cie \_\_ Un

**Allegretto.**

(1)

*mf* A B

A.

mot ai \_ mable, un sen \_ timent, Et mê \_ me j'ac \_ cepte ai \_ sé \_ ment

A.

U \_ ne ga \_ lan\_te fa \_ cé \_ ti \_ - e; Mais je m'rap \_

A.

- pell' ce que maman Me dit à son heure derniè \_ re C'est

(1) Au théâtre on passe les 2 mesures marquées **A** **B**.

A. pas toujours sur l'océan Qu'on attrap

piano dynamics: *f*, *mf*

### Mouv<sup>t</sup> double.

A. - pe le mal de mè - re. Aus

A. - si voi - là pour - quoi, Quand de trop près on m'as - ti -

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and common time. The lyrics are written below the notes. The bottom staff is for the piano, showing bass and treble clefs, a key signature of one sharp, and common time. The piano part features sustained chords and occasional eighth-note patterns.

A. - eo - te Vling! vlan! nn' calotte.

The image shows two staves of musical notation. The top staff is for the voice, starting with a bass clef, followed by a sharp sign, and a common time signature. The lyrics "- eo - te Vling! vlan! nn' calotte." are written below the notes. The bottom staff consists of three staves for the orchestra: first violin, second violin, and cello/bass. Each staff has a bass clef, a sharp sign, and a common time signature. The music continues from the previous page, with measure 11 ending on a half note and measure 12 beginning with a whole note.

A musical score for voice and piano. The vocal line starts with a melodic line in G major, B-flat minor, and then shifts to F major. The piano accompaniment consists of harmonic chords in G major, B-flat minor, and F major.

A. Faut pas qu'on s'y frot - - - - te.

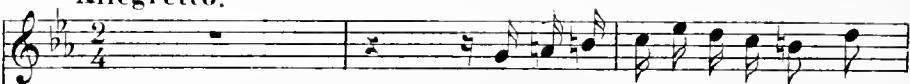
A musical score for piano, showing two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 starts with a half note in the bass, followed by a dynamic instruction 'p' (piano). Measure 12 begins with a sixteenth-note pattern in the treble staff, consisting of a eighth note followed by three sixteenth notes. This pattern repeats across the measures. The bass staff shows sustained notes throughout both measures.

## AIR.

No 15.

Allegretto.

SIGISMOND.



Allegretto.

PIANO.



Ah! ma si tu a - ti \_ on n'est pas

s. drô - le, Drô - le n'est pas ma si - tu a - ti \_ on. Je me de -

Musical score for Soprano part, first section. The soprano sings "drô - le, Drô - le n'est pas ma si - tu a - ti \_ on. Je me de -". The piano accompaniment provides harmonic support with eighth-note chords.

s. mande en vé - ri - té quel rô - le Je dois jou - er en cette oce\_a - si -

Musical score for Soprano part, second section. The soprano continues "mande en vé - ri - té quel rô - le Je dois jou - er en cette oce\_a - si -". The piano accompaniment continues with eighth-note chords.

s. on! Pour posséder celle que j'ai - me. Il me fau -

Un poco piú.

Musical score for Soprano part, third section. The soprano sings "on! Pour posséder celle que j'ai - me. Il me fau -". A dynamic instruction "Un poco piú." is placed above the vocal line. The piano accompaniment consists of eighth-note chords.

S. drait, l'é\_pée en main. Dans u\_ne ten\_ta\_tive ex\_

S. tré \_ me, La conqué \_ rir sur le ter \_ rain. Sa\_cri\_fiant mon ex\_is \_

S. - ten \_ - - ce, Je fais preu \_ ve d'un grand a \_

S. mour, mais où se\_ra ma récom \_ peu \_ - - se Lors que j'au \_

s.      rai per du le jour!      Ah!      Vit on ja .

s.      mais de l'un à l'autre pôle,      Un amoureux dans ma position .

s.      on!      Ah! ma si tuation n'est pas drôle,      Drôle n'est

s.      pas ma si tuati - - - on!

s.      pas ma si tuati - - - on!

f

## COUPLETS.

No 16.

**Allegro.****PIANO.****OLYMPIA.**

Je pos - sède un ex\_ce\_llent ca\_rac - tè - re,

Musical score for Olympia, measures 1-3. The vocal line begins with a short rest followed by eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords. Measure 3 includes a dynamic 'p' (piano).

0. Ai - mable et ne fai - sant pas d'embar - ras

Musical score for Olympia, measures 4-6. The vocal line continues with eighth-note patterns. The piano accompaniment maintains the harmonic structure with eighth-note chords.

Musical score for Olympia, measures 7-9. The vocal line continues with eighth-note patterns. The piano accompaniment maintains the harmonic structure with eighth-note chords.

0. Et pour vu qu'on ne me chif\_fonne pas, Je suis rar -

Musical score for Olympia, measures 10-12. The vocal line continues with eighth-note patterns. The piano accompaniment maintains the harmonic structure with eighth-note chords.

ment d'u\_ne ver\_tu sé\_vè - - - re, Quand un mon -

sieur me fait des ami\_tiés, Baissant les yeux j'réponds par un sou -

- vi - - - re. Ce que j'n'aim' pas, c'est qu'on m'marchi sur ses

pieds, Sauf ce pen\_dant quand c'est histoir de ri - - -

**Allegro.**

0. The score consists of two staves. The top staff has a treble clef, a key signature of four sharps, and common time. It contains six measures of music. The lyrics "De\_mau\_dez," and "Con\_sul\_tez" are written below the notes. The bottom staff has a bass clef, a key signature of four sharps, and common time. It contains five measures of music. The lyrics "re." and "Allegro." are written below the notes. A brace groups the two staves together.

**Tempo.**

0. The score consists of three staves. The top staff has a treble clef, a key signature of four sharps, and common time. It contains three measures of music. The lyrics "Le p'tit jeune homme ou bien l'pèr de fa\_mil\_le:" and "Ou vous di\_ra" are written below the notes. The middle staff has a bass clef, a key signature of four sharps, and common time. It contains three measures of music. The lyrics "rit." are written below the notes. The bottom staff has a bass clef, a key signature of four sharps, and common time. It contains three measures of music. The lyrics "Tempo." are written below the notes. A brace groups the three staves together.

0. The score consists of three staves. The top staff has a treble clef, a key signature of four sharps, and common time. It contains three measures of music. The lyrics "Qu'O\_lym\_pi\_a" and "A\_part ee\_la..." are written below the notes. The middle staff has a bass clef, a key signature of four sharps, and common time. It contains three measures of music. The lyrics "rit." are written below the notes. The bottom staff has a bass clef, a key signature of four sharps, and common time. It contains three measures of music. The lyrics "Tout e\_qu'on vou\_dra," are written below the notes. A brace groups the three staves together.

**Tempo.**

0. The score consists of two staves. The top staff has a treble clef, a key signature of four sharps, and common time. It contains five measures of music. The lyrics "Car c'est vrai \_ ment u\_ne si bonne fil \_ le;" are written below the notes. The bottom staff has a bass clef, a key signature of four sharps, and common time. It contains five measures of music. A brace groups the two staves together.

**Tempo.**

0. The score consists of two staves. The top staff has a treble clef, a key signature of four sharps, and common time. It contains five measures of music. The bottom staff has a bass clef, a key signature of four sharps, and common time. It contains five measures of music. A brace groups the two staves together.

0. A part ee la... Tent-e-qu'on vou ...

*f* *pp*

0. dra. Je ne suis

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

0. pas un' per - sonne ex - i - gean - te, Je fais grand

0. cas des plus pe - tits ca - deaux. Mais aux pe -

0.      -tits je pré - fè - re les gros,      Bien que je  
 suis d'u - ne na - ture ai - man - - - - te,      Car je veux  
 rire et fai - re du po - tin      Et me gri -  
 - ser en bu-vant du cham - pa - - - - gne.      Ce que j'n'aim'

0. pas c'est qu'on m'offre un la - pin Qui ne vient

0. pas tout droit de la cam - pa - - -

**Allegro.**

0. gne. De\_mau\_dez. Con\_sul\_fez

**Allegro.**

**Tempo.**

0. Le p'tit jeune homme ou bien l'pèr de fami\_le: On vous di\_ra  
rit.

**Tempo.**

Qu'Olym-pi - a      A part ce - la...      Tout c'qu'on vou - dra,

*rit.*

**Tempo.**

Car c'est vrai - ment u - ne si bon - ne fil - - -

**Tempo.**

- le;      A part ce - la...

*f*

Tout c'qu'on vou - dra.

*p*

*f*

*ff*

# COUPLET FINAL

17.

**Allegro.**

AGAËHE.

Châ... em... va... me... faire... un... ca... deau, C'est

**Allegro.**

PIANO.

Fu... sag' quand on... se... ma... rie, Mes... sieurs, mesdams... un... p'tit bra... vo, C'est

le seul... ca... deau que j'en... vi... e. — Gar... c'osi... vo... tre

Tour... de... dire... à... ma... pla... ce... Si... c'est... un

TUTTI.

*f*

beau jour Le jour qu'on y pas - se. Oui c'est vo - tre

tour de dire à not're place Si c'est un beau jour Le jour qu'on y

pas - se.

*f*

alle alle alle