

Bouffes Parisiens.

M. CHOUFLEURI

restera chez lui le...

Opérette Bouffe

EN UN ACTE

*Paroles de M. *****

Musique de M. M.

DE STREMY ET J. OFFENBACH

Partition CHANT et Piano

PRIX: 5 FR. NET.

PARIS.

AU MÉNESTREL, 2 bis, r. Vivienne HEUGEL et C^{ie}

ÉDITEURS POUR LA FRANCE ET L'ÉTRANGER.

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46

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OPÉRETTE BOUFFE EN UN ACTE.

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Représenté pour la première fois à Paris, le Samedi 14 Septembre 1861, sur le Théâtre des

BOUFFES PARISIENS.

PERSONNAGES.

M ^r CHOUFFLEURI	1 ^{er} Comique	M. M. DESIRE,
CHRYSODULE BABYLAS.....	Ténor comique.(Coudere)	POTEL,
PETERMANN domestique de Chouffleuri	Trist	MARCIAND,
BALANDARD.....	Comique grime	BACHE,
M ^{lle} BALANDARD.....	id ou Dûque Comique.....	LÉONCE,
ERNESTINE fille de Chouffleuri.....	J ^{re} Chanteuse ou 1 ^{er} Dugazon	(M ^{lles} EUSE TAUTIN,
	Invités et Invitées.	AUGIER,

Catalogue des Morceaux.

OUVERTURE	1	
N ^o 1. COUPLETS	J'étais vraiment très ignorante	12
N ^o 2. BOLERO à 2 voix	Pedro possède une guitare	15
N ^o 2 ^{bis} LE MÊME à une voix		
N ^o 3. COUPLETS	En naissant chaque créature.....	21
N ^o 4. TRIO	Babyas, Babyas, Babyas	23
N ^o 5. ENSEMBLE	Le plaisir nous invite	40
N ^o 6. TRIO ITALIEN DE LA MALÉDICTION Italia la bella, mia hella patria, bona pasta frolla		45
N ^o 7. FANAL.....	Vraiment votre petite fête.....	64

S'adresser pour les parties d'orchestre aux Editeurs.

Pour la mise en scène à la regie du Théâtre des Bouffes Parisiens.

M. CHOUFLEURI

BESTERA CHEZ LUI LE.....

Paroles de M. ***

Musique de MM. de ST. RÉMY ET J. OFFENBACH.

Andante.

PIANO.

Quat.

p Cl.

Tutti.

Vⁿ

Cresc.

Quat. dim.

Cl.

p

A single musical staff featuring a series of triplets, each marked with a '3' above the notes. The notes are beamed together and have slurs above them, indicating a rhythmic pattern.

A piano accompaniment staff with two staves (treble and bass clef). The right hand plays a melodic line with slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

A musical staff with triplets in the upper voice and piano accompaniment in the lower voice. The triplets are marked with '3' and have slurs. The piano accompaniment consists of chords and moving lines in both hands.

A short musical staff containing a few notes with triplets, marked with '3' and slurs.

A musical staff with piano accompaniment. The right hand has a melodic line with slurs. The left hand has chords. There are markings 'Cl.' and 'Quat.' with a flat symbol, indicating instrument or ensemble parts.

A musical staff with piano accompaniment. The right hand has a melodic line with slurs. The left hand has chords. There is a 'dim.' (diminuendo) marking in the right hand.

A musical staff with piano accompaniment. The right hand has a melodic line with slurs and trills marked 'tr'. The left hand has chords. There is a 'Moderato.' tempo marking and a 'Tutti.' dynamic marking.

A musical staff with piano accompaniment. The right hand has a melodic line with slurs. The left hand has chords. There is a 'p' (piano) dynamic marking and a 'Quat.' marking.

Fl. H^b

Cl. Quat. B^b

p

Vn Quat. *p* Cor.

Fl. Cl.

1^o 2^o

dim. *f* Horn. Quat.

H^b Cl.

B^b Quat. *f* Horn. Quat.

Fl. Cl.

Cor. Quat. Vn Cl. Cor. B^b Quat.

Dim.

First system of a musical score. The upper staff contains a melodic line with a crescendo hairpin. The lower staff contains a bass line with chords. A dynamic marking *p* is present in the lower staff. Instrumentation markings *Fl.* and *Cl.* are located in the upper staff.

Second system of a musical score. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking *Dim.* is present in the lower staff. Instrumentation markings *Fl.*, *Cl.*, *Cors.*, and *Quat.* are located in the upper staff.

Third system of a musical score. The upper staff features a melodic line with a crescendo hairpin. The lower staff continues the bass line. A dynamic marking *Cresc.* is present in the upper staff. Instrumentation markings *Harm.* and *Quat.* are located in the lower staff.

Fourth system of a musical score. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking *f Tutti.* is present in the lower staff.

Fifth system of a musical score. The upper staff continues the melodic line. The lower staff continues the bass line.

Sixth system of a musical score. The upper staff continues the melodic line. The lower staff continues the bass line. Instrumentation markings *Fl.*, *Flb.*, *Pist.* are located in the upper staff, and *Cl.*, *B^b*, *Quat.* are located in the lower staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line in the bass. A dynamic marking of *f* (forte) is present, along with the instruction *Tutti*.

Second system of musical notation, continuing the grand staff. It includes a melodic line in the treble and a bass line. A dynamic marking of *f* is present. The instruction *Quat.* is written above the treble staff, and *H^b* and *Cl.* are written below the bass staff.

Third system of musical notation, continuing the grand staff. It includes a melodic line in the treble and a bass line. A dynamic marking of *f* is present. The instruction *Vn* is written above the treble staff.

Fourth system of musical notation, continuing the grand staff. It includes a melodic line in the treble and a bass line. A dynamic marking of *f* is present. The instruction *Vn* is written above the treble staff. Below the treble staff, the instructions *Fl.* and *H^b* are written. Below the bass staff, the instructions *Cl.*, *Quat.*, and *Pist.* are written. The system concludes with a 3/4 time signature.

Fifth system of musical notation, continuing the grand staff. It includes a melodic line in the treble and a bass line. A dynamic marking of *f* is present.

Sixth system of musical notation, continuing the grand staff. It includes a melodic line in the treble and a bass line. A dynamic marking of *mf* (mezzo-forte) is present. The instruction *Cl.* is written above the treble staff, and *Quat.* is written below the bass staff.

First system of a musical score, consisting of two staves (treble and bass clef). The music features chords and melodic lines in both hands, with some notes marked with an 'x'.

Second system of the musical score, continuing the two-staff arrangement with various chordal and melodic textures.

Third system of the musical score. The bass staff includes the instruction "Harm. Quat." in the fifth measure.

Fourth system of the musical score. The bass staff includes the instruction "Harm. Pist." in the third measure. The system concludes with a double bar line.

Fifth system of the musical score. The treble staff is labeled with "Fl. H^b Cl." and the bass staff with "Pist.".

Sixth system of the musical score, continuing the two-staff arrangement.

First system of musical notation. The right hand features a melodic line with eighth notes and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. Performance markings include *lutta.* and *Cresc.* in the second measure.

Second system of musical notation. The right hand continues the melodic line. The left hand features a series of chords and moving bass lines. A dynamic marking of *f* is present in the second measure.

Third system of musical notation. The right hand continues the melodic line. The left hand features a series of chords and moving bass lines, including some with flats.

Fourth system of musical notation. The right hand continues the melodic line. The left hand features a series of chords and moving bass lines, including some with flats and slurs.

Fifth system of musical notation. The right hand continues the melodic line. The left hand features a series of chords and moving bass lines. Performance markings include *Dim.* in the second measure and *Cl. Quat.* in the fifth measure.

Sixth system of musical notation. The right hand continues the melodic line. The left hand features a series of chords and moving bass lines. A dynamic marking of *Dim.* is present in the fourth measure.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords. The dynamic marking *p* is present. Instrumentation labels include *Vn. Quat.* and *Cor.*

Second system of musical notation. The upper staff continues the melodic line. The lower staff features chords. Dynamic markings include *Dim.* and *f*. A first ending bracket labeled *1!* and a second ending bracket labeled *2!* are present. Instrumentation labels include *Harm. Quat.*

Third system of musical notation. The upper staff features a melodic line with slurs. The lower staff features chords. Dynamic marking *f* is present. Instrumentation labels include *H^b Cl.*, *B^b Quat.*, *Harm. Quat.*, *Fl. Cl.*, and *Cor. Quat.*

Fourth system of musical notation. The upper staff features a melodic line. The lower staff features chords. Instrumentation labels include *Vn.*, *Cl. Cor.*, and *B^b Quat.*

Fifth system of musical notation. The upper staff features a melodic line. The lower staff features chords. Dynamic markings include *Cresc.* and *ff*. Instrumentation labels include *Cl. Quat.* and *Tutti.*

Sixth system of musical notation. The upper staff features a melodic line. The lower staff features chords. This system concludes the page.

Animato...

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains a series of eighth notes, some beamed together, and rests. The bass staff contains chords and single notes. A dynamic marking 'p' is present in the fourth measure of the treble staff.

Cres.
Pst.

The second system features a small treble staff at the top with a few notes. Below it is a grand staff with treble and bass staves. The treble staff continues with eighth notes and rests. The bass staff contains chords and single notes. A dynamic marking 'p' is present in the fourth measure of the treble staff.

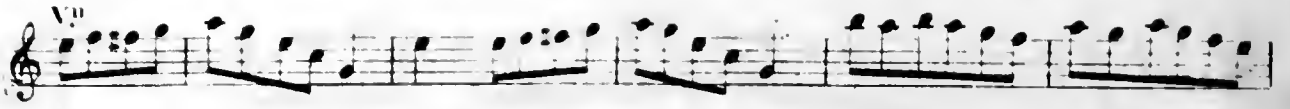
The third system is a grand staff with treble and bass staves. The treble staff contains eighth notes and rests. The bass staff contains chords and single notes.

The fourth system is a grand staff with treble and bass staves. The treble staff contains eighth notes and rests. The bass staff contains chords and single notes.

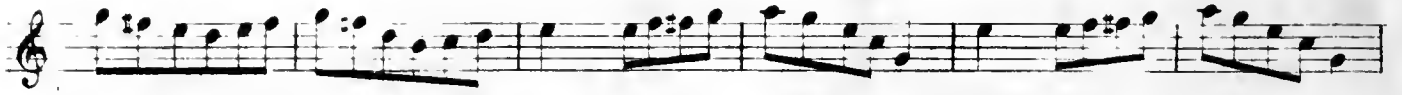
The fifth system is a grand staff with treble and bass staves. The treble staff contains eighth notes and rests. The bass staff contains chords and single notes. A dynamic marking 'Cresc.' is present in the fourth measure of the treble staff.

The sixth system is a grand staff with treble and bass staves. The treble staff contains eighth notes and rests. The bass staff contains chords and single notes.

VII



Fl.
H \flat
Ct.
p
Corns.
Pist.



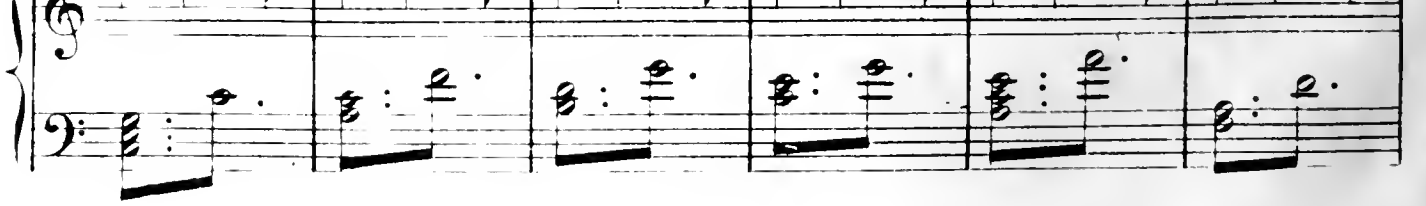
Fl.
H \flat



Cresc.



f Tutti.



First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and a dynamic marking of *f* (forte).

Second system of musical notation. The upper staff continues the melodic line. The lower staff features chords and a dynamic marking of *f*.

Third system of musical notation. The upper staff shows a melodic line with some accidentals. The lower staff consists of chords.

Fourth system of musical notation. The upper staff has a melodic line. The lower staff has chords and a dynamic marking of *ff* (fortissimo).

Fifth system of musical notation. The upper staff contains a melodic line. The lower staff features chords.

Sixth system of musical notation. The upper staff has a melodic line. The lower staff contains chords. A fermata is present over the final measure of the upper staff.

N^o 4.

COUPLETS.

REP. Je suis très avancée pour mon âge.

ERNESTINE. 

J'étais vrai-
En me met-

PIANO.  *f* Tutti. *p* Quat. *p* Quat.

- ment très i - gnorante Quand j'ai quit - té ma pen - si - on Mais de - puis j'ai su je m'en
- tant à la fe - nètre Par un ma - tin du mois de Mai Je le vis sou - dain ap - pa -




vante Finir mon é - du - ca - ti - on Je sais que tou - te fil - le honnête Doit a - voir
- raire Et tout aus - si - tôt je l'ai - mai Sous les toits dans u - ne man - sar - de Il tra - vail -




au moins un a - mant Et vi - te j'ai fait la con - què - te D'un jeune
- le mo - des - te - ment Mais il est jeune et le ciel garde un a - ve -




rit. *ritard.*

a Tempo.

acc.

homme amable et charmant
 - nir é - tin - ce - lant

C'est
 A mon voisin Ba-by-las

Cher Ba-by-las Hé-las

Pourquoi donc ne m'en tends-tu pas

H^b Vi

Cher Ba-by-las Ah! — cher Ba-by-las

4^e Fois.

f Tutti.

Pour Finir.

- las Cher Baby-las Cher Ba-by-las Ah!

Fl. H^b *Quat.*

cher Ba-by-las

f Tutti.

N^o 4 bis.

Andante.

BASSON
sur le théâtre.

PIANO.

RÉP. Répondons-lui

PIANO
sur le théâtre.

BASSON
sur le théâtre.

BASSON
sur le théâtre.

RÉP. Que mon père est sorti.

PIANO
sur le théâtre.

PIANO

Voluntas N° 2. BOLERO.

REP. Le voulez vous - Je veux bien.

Allegro.

ERNESTINE.

BABYLAS.

PIANO.

Allegro.

f Tutti.

p Quat.

BAB

Pé_dro possède u_ne gui - ta - re U_ne gui_ta_re bien bi - zar - re

Fl.
H^b

F

Bing - - - - Bing - - - - Bing

B

Bing - - - - Bing - - - - Bing - - - - Bing

Qui jusques au fond des fa mil les Sen va troubler les jeunes fil les

The first system of the score consists of a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics 'Qui jusques au fond des fa mil les Sen va troubler les jeunes fil les'. The piano accompaniment features a rhythmic pattern of chords in the right hand and a steady bass line in the left hand.

Bing - - - Bing - - - Bing - - - Bing

Bing - - - Bing - - - Bing - - - Bing Lors-

The second system continues the musical piece. The vocal line has two parts: the first part repeats 'Bing' four times with long dashes, and the second part repeats 'Bing' four times followed by 'Lors-'. The piano accompaniment continues with the same rhythmic pattern as the first system.

- que sur sa mu - le A tra - vers Ma - drid cir - cu - le No - tre beau P

The third system shows the vocal line with the lyrics '- que sur sa mu - le A tra - vers Ma - drid cir - cu - le No - tre beau P'. The piano accompaniment includes a violin part (labeled 'vn') and a horn part (labeled 'Fl. Hb').

Chan - tant sa mu - si - que Sursa gui - ta - re ma - gi - que L'ef - fet est com -

- dro

The fourth system continues the vocal line with the lyrics 'Chan - tant sa mu - si - que Sursa gui - ta - re ma - gi - que L'ef - fet est com -' and '- dro'. The piano accompaniment includes a violin part (labeled 'vn') and a horn part (labeled 'Fl. Hb').

rall

-plet Ah! Pé-dro possède une gui - ta - re Une gui - ta - re bien bi -

Pé-dro possède une gui - ta - re Une gui - ta - re bien bi -

Cl. Cl.

Cors. Pist. Quat.

- zar - re U - ne gui - ta - re bien bi - zar - re

- zar - re U - ne gui - ta - re bien bi - zar - re la la la

Cors. Pist.

Ah! ah! la la la la la la

la la la ah la la la la la ah! la la la la la la

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

This system contains the first two staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of chords and moving lines.

This system contains the piano accompaniment for the second system, continuing the rhythmic pattern from the first system.

2^e. Couplet.

Les jeunes filles tout é - mu - es Les nivent à travers les en - es

This system contains the second couplet. It includes vocal lines with lyrics and piano accompaniment. A dynamic marking 'p' is present in the piano part.

Bing - - - Bing - - - Bing - - - Bing

This system contains a section of music where the vocal lines consist of the word 'Bing' repeated. The piano accompaniment continues with its rhythmic accompaniment.

BAR.

Tou - tes les duegnes à l'al - ca - de Se sont plaintes de l'alga - ra - de

This system contains the 'BAR.' section. It includes vocal lines with lyrics and piano accompaniment.

Bing - - - - Bing - - - - Bing - - - - Bing

Bing - - - - Bing - - - - Bing - - - - Bing

ERN.

- ca - de bar - ba - re A con - fisque la gui - ta - re Et de - puis ce

p *Fl. H^b*

E.

jour

B.

Il en fait u - sa - ge Pour ra - mener dans son mé - na - ge Un

pp

pen - da - mour! Ali! Pé - dro possède u - ne gui - ta - re

Ali! Pé - dro possède u - ne gui - ta - re

Une guitare bien bi_zar - re U - ne gui_ta - re bien bi_zar

Une guitare bien bi_zar - re - ne gui_ta - re bien bi_zar

Cor.
Pist.

- re Ah ah

- re la la la la la ah la la la la la ah

la la la la la la la la la la la

la la la la la la la la la la la

f

ff

N° 3.

COUPLETS.

RÉP. C'est trop il faut que ça finisse.

Allegro.

PETERMAN.

PIANO.

Musical notation for the first system, featuring a vocal line for Peterman and a piano accompaniment. The piano part includes dynamic markings *f* and *Quat.*

chaque créa - ture A reçu des mains d'la na - tu - - - re
 - tir bon que la rose Aux feux du so - leil est é - clo - - - se

Musical notation for the second system, including lyrics and piano accompaniment. A cor Anglais part is also indicated.

Les fa - cul - tés et le moy - en De suffire à son en - tre - tien
 Pour voler le ciel fit en gros Les cui - sini - ers et les oi - seaux

Musical notation for the third system, including lyrics and piano accompaniment. A cor Anglais part is also indicated.

Mais il n' faut pas con - fon - dre un hom -
 Moi c'est pour ser - vir je m'en pi -

Musical notation for the fourth system, including lyrics and piano accompaniment. A cor Anglais part is also indicated.

N. 4. TRIO.

RÉP. Regardez et ne bougez pas.

Moderato.

ERNESTINE.

BABYLAS.

CHOUFLEURI.

PIANO.

F.

B.

B.

CHOUF.

E Je ne vous di _ rai :

B ciel le pè_re

C Ernes _ ti _ ne tu me di _ ras

(cresc.)

E rien pa - pa C'est un mys_tè _ re

C C'est un mys_tè _ re

(cresc.)

H
Cl

B?

E C'est un mys _ tè _ re pas un

C mais en _ cor

mot C'est
Son nom son nom

First system of a musical score. It consists of three staves: a vocal line (Soprano), a vocal line (Bass), and a piano accompaniment. The vocal lines have lyrics: "mot C'est" and "Son nom son nom". The piano accompaniment includes a key signature change to one flat and a time signature change to 3/4.

Andante.
c'est C'est Ba-by-las
Oui Ba-by-las

Second system of the musical score. It features the same three staves. The tempo is marked "Andante.". The vocal lines have lyrics: "c'est C'est Ba-by-las" and "Oui Ba-by-las". The piano accompaniment includes a key signature change to two flats and a time signature change to 3/4. A dynamic marking "p Quat." is present.

C'est Ba-by-las C'est Ba-by-las
Oui Ba-by-las
Quoi Ba-by-las

Third system of the musical score. It features the same three staves. The vocal lines have lyrics: "C'est Ba-by-las C'est Ba-by-las", "Oui Ba-by-las", and "Quoi Ba-by-las". The piano accompaniment continues with the same key signature and time signature.

Musical score for the first system, featuring vocal parts (Soprano, Alto, Bass) and piano accompaniment. The lyrics are: "Ba-by Oui Baby_las Ba-by_las" (Soprano), "Baby Ba-by ba-by_las Que me vent-on" (Alto), and "Baby Ba-by_las" (Bass). The piano part includes a Flute (Fl.) and Clarinet in B-flat (Cl. Bb) line.

Musical score for the second system, featuring vocal parts and piano accompaniment. The lyrics are: "est ce Ba-by_las que je ne con_nais pas" (Soprano). The piano part includes a Flute (Fl.) and Violin (Vn) line.

Musical score for the third system, featuring vocal parts and piano accompaniment. The lyrics are: "Pas de ques_tion On si_non la vi_si_on dis_pa_rai_" (Soprano). The piano part includes a Flute (Fl.) and Violin (Vn) line.

Musical score for the fourth system, featuring vocal parts and piano accompaniment. The lyrics are: "-tra Si-len - ce pa - pa Si - len - ce pa -" (Soprano), "Si - len - ce pa - pa Si - len - ce pa -" (Alto). The piano part includes a Violin (Vn) line with a *cresc.* marking.

E -pa Si - len - ce pa - pa
B -pa Si - len - ce pa - pa

Fl.
H^b
Cl.
f
Tutti.

E C'est Baby-las C'est Baby-las
B Oui Baby-las

All.
vllle
Bⁿ
C-B.
p
Vⁿ
H^b
Cl.

E C'est Baby-las
B Oui Baby-las
C Quoi Baby-las

Ba-by Oui Ba-by - las Ba-by-las C'est Ba - by-las
 Ba-by Ba-by Ba-by-las Oui Ba - by-las
 Ba-by Ba-by-las C'est Ba - by-las

Fl. *legg.*
 Harm. *8*
 Pist. Tr.

C'est Ba-by-las Ba - by Ba - by Ba - by -
 Oui Ba-by-las Oui Ba-by-las Oui Ba - by -
 C'est Ba-by-las C'est Ba-by-las C'est Ba - by -

8
 p Quat.
 Hp Cl. Cor. Bt. *p*

- las Ba - by Ba - by Ba - by - las Ba - by -
 - las Ba - by Ba - by Ba - by - las Ba - by -
 - las C'est Ba - by - las Ba - by -

f
f
f
 p Harm. Quat. *mf* Quat.

E las Baby_las Asmo_dé_e ou

B las

C las

f Tutti. *f* *vn*

E tout autre démon Sais-tu ce que je veux de toi

B non non

f Tutti. *f* Quat. Tutti.

E Apprends donc que ce soir i-ci devait chan

Cl. Cors.

Allegro.

p Quat. *p* *vn*

Bar.
- ter Tam_bu_ri_ni Tam_bu_ri - ni?

CHOUF.
Tam_bu_ri - ni

p Harm. *vⁿ* Pist. Cors. Bⁿ Tr. *pp*

Et puis a - vec Tam - bu_ri_ni Et la Son - tag Et Ru - bi_ni

p

B Et Ru - bi - ni

C

Et Ru - bi - ni *vⁿ* Pist. Cors. Bⁿ Tr. *p*

Hé - las trois fois hé - las voi - ci Que nous perdons Tam_buri_ni

BAR. Tam - bu_ri -

vⁿ

E Et puis que nous per-

B - ni

C Tamburi - ni

Vn Pist. Cors

Tr

p Harm.

Vn

E - dons aus-si et la Sontag et Ru-bi-ni

B Et Ru-bi-ni

C Et Ru-bi-

Harm. Pist. Tr Fl. Vn

pp

E C'est à ton pouvoir in-fi-ni De re-trou-ver Tam-buri-ni

B - ni

Vn

f Tutti. p

Tambu_ri - ni

Tambu_ri - ni

p Harm. *v^o*

Pist. Cors. *pp*

Ne peux-tu pas sauver l'honneur des choufleuri Ne peux-tu

des choufleuri

p *Hib* *Cl.*

pas sau_ver l'honneur des Choufleuri

(à part)

Ah! je comprends

des Choufleu_ri

v^o

Harm. Quat. *Cresc.*

par - le par - le

Ah! je comprends Eh!

par - le par - le

Fl. H^b Harm. Quart Cresc. p

Il va sau -

bien je vais sau - ver les Chou - fleu - ri

Il va sau -

Vn^o Pist. Tr. Cresc.

- ver les Chou - fleu - ri Soy - ez bé - ni Soy - ez hé -

- ver les Chou - fleu - ri Soy - ez bé - ni Soy - ez hé -

ni Quel bon tourquel bon tour O

ni Quel bon tourquel bon tour O

- ni Quel bon-heur quel bonheur O

Harm. Quat. *f* Tutti. *ff* Cl.

moment d'i - vres - se Doux es - poir qui sou - dain re - nait dans nos

moment d'i - vres - se Doux es - poir qui sou - dain re - nait dans nos

moment d'i - vres - se Ce jeu - ne homme in - con - nu me rend à l'hon -

Cresc. Fl. Hb. Cl. Cors. Quat.

coeurs Pour ga - gner i - ci la main de sa prin - ces - se Ba -

coeurs Pour ga - gner i - ci la main de ma prin - ces - se Je

- neur Que chez moi le pu - blic à pré - sent se pres - se Il

Tr. Est. *p*

E - by - las dou - blerait tren - te six chan - teurs Ah! quel

B - saurais i - mi - ter tren - te six chan - teurs Ah! quel bon -

C - ne me man - que - ra pas un seul chanteur Ah! quel bon -

Fl. Hautb. Clar. Bn. Quat. p

a tempo.

E - quel bon - heur E es - poir, l'es - poir re - nait en mon

B - heur Ah! quel bon - heur E es - poir, l'es - poir re - nait en mon.

C - heur Ah! quel bon - heur E es - poir, l'es - poir re - nait en mon.

von Ham. Pist. rit. mf

E - cœur E es - poir, l'es - poir re - nait en mon cœur

B - cœur E es - poir, l'es - poir re - nait en mon cœur

C - cœur E es - poir, l'es - poir re - nait en mon cœur von Alto.

Fl. cresc. Tull. p

CHOUF

Ain - si donc tu me comprends bien J'au - rai mon con -

p
Bn Bass

BAB.

Rien ne se - ra plus i - ta - lien

cert i - ta - lien

ERN.

Rien ne se - ra plus i - ta - lien

C'est que moi je

ne connais rien En mu - sique hors l'i - ta - li - en En

Hautb.
Clar.
mf Bn
Quat.

crest.

ERN.

Ah!

mu_sique, en mu_sique hors l'i_fa_li_en

f Tutti.

Quel bon_tour, quel bon_tour ô moment d'i_vres_se Doux

BAB.

Quel bon_tour, quel bon_tour ô moment d'i_vres_se Doux

CHOUF.

Quel bon_tour, quel bon_tour ô moment d'i_vres_se Ce

es_poir qui soudain re_nait dans nos cœurs Pour ga_guer i_

B.

es_poir qui soudain re_nait dans nos cœurs Pour ga_guer i_

C.

jeune homme in_con_nu me rend à l'honneur Que chez moi le

Quat. *p* Cors. Pist.

Fl. Hautb. Clar.

Cors. Quat.

Pist. Tromb.

p

- ci la main de sa prin - ces - se Ba - by - las don - ble - rait tren -
 - ci la main de ma prin - ces - se Je sau - rais i - mi - ter tren -
 pu - blic a pré - sent se pres - se Il ne me man - que - ra pas

Fl. Hautb. Cl.
 Cors. Quat.

cresc.

- te six chanteurs Ah! quel quel bon -
 - te six chanteurs Ah! quel bon - heur Ah! quel bon -
 un seul chanteur Ah! que bon - heur Ah! quel bon -

Fl. Hautb. Clar. Bⁿ.
 Bⁿ Quat.

rit. a tempo.

- heur Les - poir, Les - poir re - nait en mon cœur Les -
 - heur Les - poir, Les - poir re - nait en mon cœur Les -
 - heur Les - poir, Les - poir re - nait en mon cœur Les -

Von.
 Harm. PIST. Fl.

mf

E - poir, l'es - poir re - nait en

B - poir, l'es - poir re - nait en

C - poir, l'es - poir re - nait en

cresc. *f Tutti.*

E — mon cœur

B — mon cœur

C — mon cœur

N° 5.

ENSEMBLE.

Re p Et maintenant me voila chez lui.

Allegro.

M BALANDARD.

BALANDARD.

PETERMANN.

Dessus.

Ténors. CHOEUR.

Basses.

PIANO.

f Tutti.

p Qual. Harm.

Le plaisir nous in-vi-te La fê-te

Le plaisir nous in-vi-te La fê-te

Le plaisir nous in-vi-te La fê-te

PET.

Ma.

nous sou-rit Ac-cou-rons donc bien vite Chez ce bon Chouf-leuri

nous sou-rit Ac-cou-rons donc bien vite Chez ce bon Chouf-leuri

nous sou-rit Ac-cou-rons donc bien vite Chez ce bon Chouf-leuri

Harm. p Pist. Tromb.

... dan' Sainte Heé - mio - ne Et Mon - sieur Fort Ca -

- non Et, puis u - ne autr' per - son - ne

von. Harm. Pist. Tromb. *p*

Dont j'n'ai pas r't'nu le - nom

f Tutti. Quat. Harm. *p*

Ac - courons vi - te chez Choufleu - ri

Ac - courons vi - te chez Choufleu - ri

Ac - courons vi - te chez Choufleu - ri

f Tutti.

Moderato.

BALANDARD.

Sa - lut salut noble Mé -

Harm. Quat.

p Bⁿ Quat.

M^{me} BALANDARD.

Con - nu de puis la ru^e de

- cé - ne Sa - lut cher, protecteur des arts

von

Fl.

M^{me} B.

Sei - ne Jus - ques au bout des boulevards

Nous arrivons

Nous arrivons

Pist. Cors. Tromb. p

von

p Tutti

nous arrivons, nous ar - rivons a - vec empressement Pour assister

nous arrivons, nous ar - rivons a - vec empressement Pour assister

pour assister tous deux à ce concert charmant BALANDARD.
 pour assister tous deux à ce concert charmant Sa - lut à vous dont l'âme ex

FL. *p*

M. BALANDARD.
 Vous al - lez di - re une bé -
 - qui - se Est comme un phare étincelant

M^oB
 - ti - se Sa - lu - ez donc tout simple - ment Nous arrivons,
 B
 Nous arrivons,

Pist.
 Cors.
 Tromb.
p

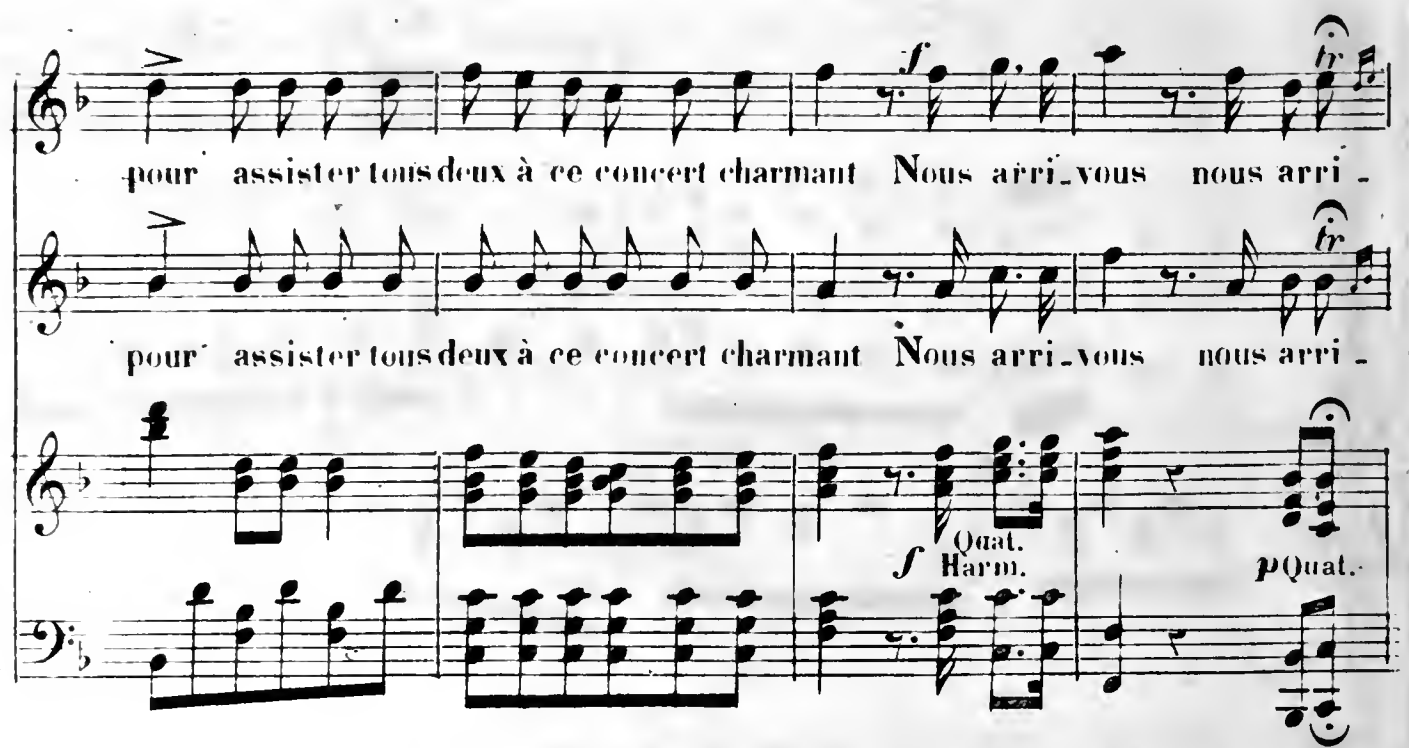
Von
p Tutti.

nous ar-rivons, nous ar-rivons a - vec empressement Pour assister,
nous ar-rivons, nous ar-rivons a - vec empressement Pour assister,



pour assister tous deux à ce concert charmant Nous arri- vous nous arri -
pour assister tous deux à ce concert charmant Nous arri- vous nous arri -

f Quat. Harm. *p* Quat.



- vous
- vous

f Tutti. *ff*



N° 6.

TRIO ITALIEN.

Récit.

ERNESTINE.  I - ta - li - a la bel - la mia bella patria

BABYLAS 

CHOUFLEURY 


PIANO. 

E  bona pasta frolla cam - pa - gna di Roma Je suis ò Pamé - la



E  Del Doginó fi - gla Na - ti - va Montmartro questa Bati - gnollas De -



E  - puis l'annexione C'est moins loin que l'Odé - o - ne



Lento.

Andante.

Il mi-o ca-ro Ar-tu-ro per me grillotto d'a

p Quat.

mo-re lo de-mando pas mieux Que cedar

Fl. Hautb. Clar. *p* Quat. Bⁿ

à ses vœux

Hautb. Clar. Bⁿ BAB. Ma tuo crude le

Clar. Quat. Cor.

pa-dre Vou-dra-t'il don-na-re la ma-no de sua

Clar.

fi-glia a l'ini-mi-co — della pa-tri - a

Clar.
Cor.
Bⁿ

ERN.

O momen-to — so - len - nel -

BAB.

O momen-to — so - len - nel -

CHOUF.

Je sou le padre crudele, ter-ri-bi-le, in-ex-o-ra-bi-le

Qual.
pp Qual.
p Cor.
Vlle
C B.

E

- lo — que va di - re — nostro pa - dre O mo -

B

- lo — que va di - re — nostro pa - dre O mo -

C

Je sou le padre crudele, ter-ri-bi-le, in-ex-o-ra-bi-le Je sou le padre crudele ter-

Fl.
Hautb.
p Clar.

men - to so - len - nel - lo ah! ah! ah! ah! ah!

men - to so - len - nel - lo ah! ah! ah! ah! ah!

ri - bile, in - ex - tra - bi - le pa pa pa pa pa pa pa pa pa pa

Tutti cresc. *f*

ah! *dim.* *rit.* mo - men - to so - len - nel - lo

ah! mo - men - to so - len - nel - lo momen -

crude - le, crude - le cru - de - le, ter - ri - bi - le.

dim. *rit.* *f* *Clar. Cors.*
Quat. Harm.

so - len - nel - lo ah!

to

crude - le

f *Clar. Cors.* *Pist.* *P Quat.* *f* *P Quat.* *Bⁿ* *Tromb.*

tr. *ah!* — *ecco le momento solennel - lo*

ah! — *ecco le momento solennel - lo*

ah! — *ah! je soule padre terribi - le*

Harm. Quat. *f* *Tutti.*

Allegro. **CHOUF**

Que vois-jo que vois-jo

f *Quat.* *f*

ERN.

Mio pa - dre (on parle.)

BAB.

mio beau pa - dre

Ezini, mi-co della patria

f *Quat.* *p*

All^o vivo.

Ah! mi - o - pa - dre

Fl. Clar.

Quat. Cors. Pist. Tromb.

f Tutti. p

mi - o pa - dre par ce que vous avez de più sacré io vous con-ju-ra

mi - o pa - pa mi - o pa - pa ah pie-ta pie-ta pour vostra

fi - glia

BAB.

Fl. Woodb. Clar. Fl. Clar.

Ah! mi - o pa - dre mi - o pa - dre par ce que vous avez de più

Quat. Cors. Pist. Tromb.

1) A la représentation on passe de ce Signe ⊕ au signe ⊕ correspondant page 56.

B. sacré io vous conju - ra mi - o pa - pa mi - o pa - pa

Hautb.
Clar.

B. ah don - na - te mi vo - stra fig - lia

CHOUF

Jama - ia ja - ma - ia ja - ma - ia ja -

Pist.
Timb. *pp*

Von
Quat
Harm.

ERN Ah!

BAB. par grazia, par grazia par grazia, par grazia

CHOUF. - ma - ia ja - ma - ia ja - ma - ia ja -

Ah!

par gra - zia par grazia par grazia par

- ma - ia ja - ma - ia ja - ma - ia ja - ma -

Ah!

grazia par gra - zia par grazia par

- ia ja - ma - ia ja - ma - ia ja - ma - ia ja - ma - ia

mio padre mio padre mio padre mio

grazia par grazia par grazia son padre son padre son padre son

ja - ma - ia ja - ma - ia ja - ma - ia ja - ma - ia ja -

cresc. Tutti.

Un peu moins vite.

E
padre A vos - tra pauvre en -

B
padre

C
- maia!

Un peu moins vite.

E
- fant Don - na - - te le - con - sen - te -

E
- ment A vos - tra pau - vre en -

BAB.

Cl.
Bns

Qual.

B
- fant Don - na - te le - con - sen - te -

Cl.
Bns

ment Récit.

CHOEUR.

Tout ce que je peux vous donner C'est ma maledicti.

Quat. Harm. Bⁿ Basses. Quat. *f*

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with the lyrics 'ment Récit.' and a bass line with the lyrics 'CHOEUR.' and 'Tout ce que je peux vous donner C'est ma maledicti.'. The piano accompaniment consists of two staves. The right-hand staff has chords and some melodic lines, with markings 'Harm.' and 'Quat. f'. The left-hand staff has a bass line with markings 'Bⁿ Basses.' and 'Quat. f'. There are some fingerings like '6' and 'mf' indicated.

ERN.

Mon pa_dre (Parlez donc Italien.)

o_ue Soyez mau_dit mau_dit maudi_

Fl. Harm. Quat. *f*

Bⁿ Bass.

Detailed description: This system contains the third and fourth systems of music. The top system shows a vocal line with the lyrics 'ERN. Mon pa_dre (Parlez donc Italien.)' and a bass line with the lyrics 'o_ue Soyez mau_dit mau_dit maudi_'. The piano accompaniment consists of two staves. The right-hand staff has chords and some melodic lines, with markings 'Fl. Harm. Quat. f'. The left-hand staff has a bass line with markings 'Bⁿ Bass.' and '6'. There are some fingerings like '3' and '5' indicated.

lungo assai.

Ah! ah!

BAB.

ta to Ah! ah!

f *ff* Tutti.

Detailed description: This system contains the fifth and sixth systems of music. The top system shows a vocal line with the lyrics 'Ah! ah!' and a bass line with the lyrics 'BAB.' and 'ta to Ah! ah!'. The piano accompaniment consists of two staves. The right-hand staff has chords and some melodic lines, with markings '*f*' and '*ff* Tutti.'. The left-hand staff has a bass line with markings '*f*' and '*ff* Tutti.'. There are some fingerings like '6' indicated.

E
ah! —

B
ah! —

This system contains two vocal staves (Soprano and Alto) and two piano staves. The vocal lines feature melodic phrases with slurs and fermatas, each beginning with the exclamation 'ah!'. The piano accompaniment consists of chords and arpeggiated figures.

E

B

This system continues the vocal and piano parts from the previous system, showing further development of the melodic and harmonic material.

CHOUFLEURY.

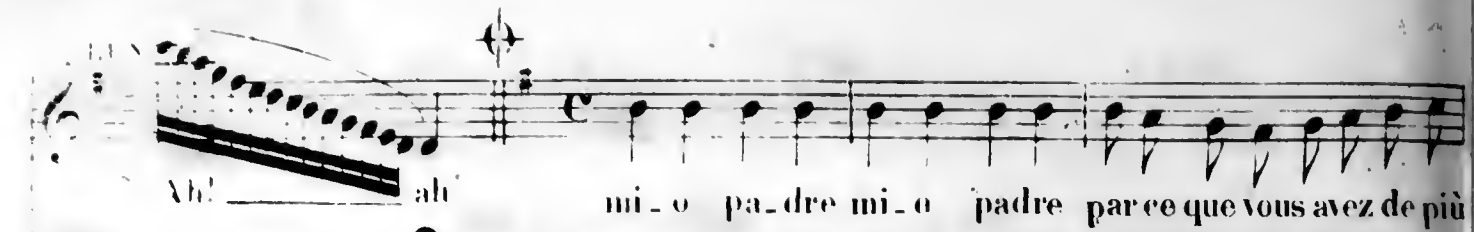
Les pères de famille devraient maudire leurs filles quand elles veu-

This system introduces the character Choufleury. It features a vocal line in the bass clef and piano accompaniment. The lyrics are: 'Les pères de famille devraient maudire leurs filles quand elles veu-'.

-lent épouser des hommes de lettres, des peintres, ou autres musici-

This system continues the vocal and piano parts for Choufleury. The lyrics are: '-lent épouser des hommes de lettres, des peintres, ou autres musici-'.

Ah! ah! mi - o pa - dre mi - o pa - dre par ce que vous avez de più



Fl. Clar.



sacre to vous conjura mi - o pa - pa mi - o pa - pa ah! pieta pieta pour vostra



fi - glia

BAB.

Ah! mi - o pa - dre mi - o pa - dre par ce que vous avez de più



Fl. Clar.

Quar. Cors. Pist. Tromb.



sacre to vous conjura mi - o pa - pa mi - o pa - pa dona - te mi vostra figli.



E. mio padre mio padre mio padre mio padre

B. - a

C. pata - ti pata - ta pata - ti pata -

Cl. *p* Qual. Cols. *fin.*

E. mio pa - dre mio pa - dre mio pa - dre mio pa - dre

B. Pata - ti pata - ta pata - ti pata - ta

C. - ta pata - ti pata - ta pata - ti pata -

Fl. *cresc.*

E. ah! pa - ta - ti ah! pa - ta - ti ah! pa - ta - ta

B. pa - ta - ti Bel - li - ni pa - ta - ti Ros - si - ni pa - ta - ti Ha - lé -

C. - ti Bel - li ni pa - ta - ti Ros - si - ni pa - ta - ta Ha - fé - vy pa - ta -

p *cresc.*

ah! pa-ta-ta Oui, Po-niatowski, Davi-di-ni, Heroldi-ni, Wagne-
 -vy pa-ta-ta Aube-ri Po-niatowski, Davi-di-ni, Heroldi-ni, Wagne-
 -ti Aube-ri pa-ta-ti pa-ta-ta pa-ta-ti pa-ta-ta pa-ta-

-ri-ni, Poniatowski, Davi-di-ni He-roidini Ha-lé-vy — Quel dou-
 -ri-ni, Poniatowski, Davi-di-ni He-roidini Ha-lé-vy — Quel dou-
 pa-ta-ta pa-ta-ti pa-ta-ta pa-ta-ti — Quel dou-

-lour Quel mal - hour Ah! — quel mal - hour Quel mal - hour
 -lour Quel mal - hour Ah! — quel mal - hour Quel mal - hour
 -lour Quel mal - hour Ah! — quel mal - hour Quel mal - hour

ah quel mal - hour miò Padre miò Padre mio Padre
 ah quel mal - hour ah ah
 ah quel mal - hour pata - ti pata - ta pata -
 Bra - vo bra - vo C'est beau
 Bra - vo bra - vo C'est
 Bra - vo bra - vo C'est

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a rhythmic accompaniment with chords and a melodic line in the right hand.

miò Padre miò Pa - dre miò Pa - dre
 ah Pa - ta - ti pa - ta - ta
 - ti pa - ta - ta pa - ta - ti pa - ta -
 c'est beau Ah! bravo ah! bravo
 beau c'est beau Ah! bra - vo ah! bra -
 beau c'est beau Ah! bra - vo ah! bra -

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with a similar rhythmic accompaniment, featuring a *p* (piano) dynamic marking in the first measure and a *f* (forte) dynamic marking in the second measure.

mio Pa - dre mio Pa - dre Ah pa - ta - ti
 pa - ta - ti pa - ta - ta pa - ta - ti Belli -
 - ta pa - ta - ti pa - ta - ti Belli - ni pa - ta -
 Que c'est beau que c'est beau Ah bravo bra -
 - vo que c'est beau que c'est beau bra - vo Ah bra -
 - vo que c'est beau que c'est beau bra - vo Ah bra -
p

Ah pa - ta - ti ah pa - ta - ta Ah pa - ta - ta
 - ni pa - ta - ti Rossi - ni pa - ta - ti ah Ver - di pa - ta - ta Aube -
 - ti Rossi - ni pa - ta - ti Ah Verdi pa - ta - ta Au - be - ri pa - ta -
 - vo Ah bravo bra - vo que c'est beau c'est beau que c'est beau c'est
 - vo bra - vo Ah bra - vo bra - vo Ah bra - vo bra - vo que c'est
 - vo bra - vo Ah bra - vo bra - vo Ah bra - vo bra - vo que c'est
 cres

Oui Ponia_towski Davi - dini Do_ni_zetti Wagne - ri_ni Ponia_towski Davi -
 - ri Ponia_towski Davi - dini Do_ni_zetti Wagne - ri_ni Ponia_towski Davi -
 - ti pa-ta-ta pa-ta - ti pa-ta-ta pa-ta - ti pa-ta-ta pa-ta-
 beau C'est trop beau c'est trop beau c'est trop beau c'est trop beau c'est trop beau c'est trop
 beau C'est trop beau c'est trop beau c'est trop beau c'est trop beau c'est trop beau c'est trop
 beau C'est trop beau c'est trop beau c'est trop beau c'est trop beau c'est trop beau c'est trop

- dini Do_ni_zet-ti Ha_lé - vy quel dou - leur quel mal - hour ah
 - dini Do_ni_zet-ti Ha_lé - vy quel dou - leur quel mal - hour ah
 - ti pa-ta-ta pa-ta - ta quel dou - leur quel mal - hour ah
 beau c'est trop beau c'est trop ah! c'est trop beau c'est trop beau c'est trop
 beau c'est trop beau c'est trop ah! c'est trop beau c'est trop beau c'est trop
 beau c'est trop beau c'est trop ah! c'est trop beau c'est trop beau c'est trop

ah - quel mal - hour quel mal - hour — Ah quel malhour ah

ah - quel mal - hour quel mal - hour — Ah quel malhour ah

quel mal - hour quel mal - hour — Ah quel malhour ah

beau c'est trop beau c'est trop beau c'est trop beau c'est trop beau ah

beau c'est trop beau c'est trop beau c'est trop beau c'est trop beau ah

beau c'est trop beau c'est trop beau c'est trop beau c'est trop beau ah

8. — Animé.

ff

quel mal - hour Ah quel mal - hour ah — ah — ah

quel mal - hour Ah quel mal - hour ah — ah — ah

quel mal - hour Ah quel mal - hour ah — ah — ah

quel mal - hour Ah quel mal - hour ah — ah — ah

quel mal - hour Ah quel mal - hour ah — ah — ah

quel mal - hour Ah quel mal - hour ah — ah — ah

quel mal - hour Ah quel mal - hour ah — ah — ah

quel mal - hour quel mal - hour

quel mal - hour quel mal - hour

quel mal - hour quel mal - hour

que c'est beau Ah! bra - vo

que c'est beau Ah! bra - vo

que c'est beau Ah! bra - vo

Nº 7.

FINAL.

REP. Et l'on reprend pour finir le motif favori de l'Opéra.

Allº

ERNESTINE

BABYLAS.

M^{lle} BALANDARD.

BALANDARD.

CHOUFLEURI.

Les Sopranos.

Les Mezzos.

Les Basses.

PIANO.

M^{lle} BAL.

Vraiment votre petite fête était ravissante et complète

Fl. *Hautb.*

Cl. *p*

E.
 Ling - - - - - Bing - - - - - Bing - - - - - Bing
 Bal.
 Ping - - - - - Bing - - - - - Bing - - - - - Bing
 M^oD.
 Bing - - - - - Bing - - - - - Bing - - - - - Bing
 Bal.
 Bing - - - - - Ping - - - - - Bing - - - - - Bing
 G.
 Bing - - - - - Bing - - - - - Bing - - - - - Bing
 1^{re}S.
 Ling - - - - - Bing - - - - - Ping - - - - - Bing
 1.
 Bing - - - - - Bing - - - - - Bing - - - - - Bing
 2.
 Ping - - - - - Bing - - - - - Bing - - - - - Bing

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

BAL.

Cher Monsieur Cheutleury bien vi - te Nous demandons qu'on nous rin - vi - te
 Bing

The piano accompaniment continues with chords and melodic lines.

Bing - - - - - bing - - - - - bing - - - - - bing Si

Bing - - - - - bing - - - - - bing - - - - - bing Si

Bing - - - - - bing - - - - - bing - - - - - bing

Bing - - - - - bing - - - - - bing - - - - - bing

Bing - - - - - bing - - - - - bing - - - - - bing

Bing - - - - - bing - - - - - bing - - - - - bing

Bing - - - - - bing - - - - - bing - - - - - bing

Bing - - - - - bing - - - - - bing - - - - - bing

FRN. - I. RAB:

ça peut vous plai_re Vous en_tendrez souvent jes_pè_re Et la Son_tag et Rubi_

Hautb.

CHOEUR

E.ri - ni Sa - pris - ti j'en dou - te Car je sais ce qu'il en cou - te A res - ter chez

Bab. - ni

tr *pp*

F. Ah! Vraiment votre pe - ti - te fê - te Etait ravissante et com -

B. Vraiment votre pe - ti - te fê - te Etait ravissante et com -

M^e B.1 Vraiment votre pe - ti - te fê - te Etait ravissante et com -

B.1 Vraiment votre pe - ti - te fê - te Etait ravissante et com -

C.1 lui Vraiment cette pe - ti - te fê - te Etait ravissante et com -

Cl. Cl.

Von

Quat. Cors. Pist. Quat.

plè - te E - tait ravis_sante — et com_plè - - te

- plè - te E - tait ravis_sante — et com_plè - - te la la la

ple - te E - tait ravis_sante et com_plè - - te la la la

plè - te E - tait ravis_sante et com_plè - - te la la la

plè - te E - tait ravis_sante et com_plè - - te la la la

Bing - - - -

Bing - - - -

Bing - - - -

Cors.
Pist.

This musical score is for a choir and piano. It consists of nine staves. The vocal parts are: E (Soprano), Bab (Alto), M'D (Tenor), Bal (Bass), C (Bass), 1st (Tenor), t (Tenor), and b (Bass). The piano accompaniment is at the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are 'La' and 'Bing'.

E: La _____ La _____

Bab: la la la la _____ la la la la la la la la _____

M'D: la la la la _____ la la la la la la la la _____

Bal: la la la la la la la la _____ la la la la la la la la la la _____

C: la la la la la la la la la la la la la la _____

1st: Bing - - - - - Bing - - - - - Bing - - - - -

t: Bing - - - - - Bing - - - - - Bing - - - - -

b: Bing - - - - - Bing - - - - - Bing - - - - -

la - - - la - - - la

la - - - la - - - la

la - - - la - - - la

la - - - la - - - la

la - - - la - - - la

Bing - - - la

Bing - - - la

Bing - - - la

ff