

BA-TA-CLAN

Chinoiserie Musicale

en un Acte

PAROLLES DE M

LUDOVIC HALEVY

Musique

DE

J. OFFENBACH

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MUSIC

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a Chinoiserie musicale.

J. Offenbach.

EN UN ACTE.

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INTRODUCTION.

All^o vivace.

PIANO.

The musical score is written for piano and consists of five systems. The first system is marked 'PIANO.' and 'f'. The tempo is 'All^o vivace'. The key signature is G major. The score features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The key signature changes to B minor in the fourth system. The piece concludes with a 'casse-caisse' effect, marked 'dim' and 'f'.

Moderato

pp *quasi*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *pp* and the tempo is *Moderato*.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, showing further melodic and harmonic progression.

Fourth system of the piano score, featuring a *p* dynamic marking and a long melodic line in the right hand.

Fifth system of the piano score, with a *Flute* part indicated above the right hand staff.

Sixth system of the piano score, concluding the page with a final melodic flourish in the right hand and a rhythmic accompaniment in the left hand.

First system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melody in the treble staff and a bass line in the bass staff. There are several measures with triplets and a dynamic marking of *f* (forte) in the final measure.

Marche. Flute.

Second system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is marked *p léger.* (piano, light). It features a melody in the treble staff and a bass line in the bass staff. There are several measures with triplets and dynamic markings of *f* (forte) and *p* (piano).

Third system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melody in the treble staff and a bass line in the bass staff. There are several measures with triplets and dynamic markings of *f* (forte) and *p* (piano). The system is divided into two parts labeled "1^{re} fois." and "2^{de} fois."

Fourth system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melody in the treble staff and a bass line in the bass staff. There are several measures with triplets and dynamic markings of *f* (forte) and *p* (piano).

p

Pistons.

Fifth system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melody in the treble staff and a bass line in the bass staff. The system is marked *p* (piano) and includes the instruction "Pistons." in the second measure.

Sixth system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melody in the treble staff and a bass line in the bass staff.

First system of a musical score. The upper staff is a treble clef with a complex melodic line featuring many beamed notes. The lower staff is a bass clef with a simpler accompaniment of chords and single notes.

Second system of a musical score. The upper staff is labeled "Violons" and contains a melodic line with triplets and a dynamic marking of *pp*. The lower staff has a bass clef accompaniment. A measure number "452" is written above the staff.

Third system of a musical score. The upper staff features a melodic line with triplets. The lower staff has a bass clef accompaniment with chords.

Fourth system of a musical score. The upper staff has a melodic line with triplets. The lower staff has a bass clef accompaniment. A dynamic marking of *cresc.* is present in the lower staff.

Fifth system of a musical score. The upper staff features a melodic line with triplets. The lower staff has a bass clef accompaniment with chords.

Sixth system of a musical score. The upper staff has a melodic line with triplets and a measure number "8" above it. The lower staff has a bass clef accompaniment with a dynamic marking of *f*.

N^o 1.

MARCHE, QUATUOR et CHOEUR.

FE-AN-NICH-TON.

KE-KI-KA-KO.

FÉ-NI-HAN.

LE CHEF DES
CONJURÉS.

CHOEUR
des conjurés.
Ténors.

Basses.

PIANO.

f

p

f

p

Quatuor

f

p léger.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of several parts: five vocal staves (FE-AN-NICH-TON, KE-KI-KA-KO, FÉ-NI-HAN, LE CHEF DES CONJURÉS, and a Chœur section for Tenors and Basses), and piano accompaniment. The piano part is divided into three systems. The first system includes a 'Quatuor' section with dynamics *f* and *p* léger. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with triplets and dynamic markings *f* and *p*.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) plays a steady accompaniment of chords, with dynamic markings of *f* and *p*. A triplet of eighth notes is also present in the left hand.

Second system of musical notation, continuing the piece with similar melodic and harmonic patterns in both hands.

Third system of musical notation, showing the continuation of the melodic and accompanimental lines.

Fourth system of musical notation, maintaining the established musical structure.

Fifth system of musical notation, featuring a more active melodic line in the right hand with slurs and ties.

Sixth system of musical notation, concluding the page with a melodic flourish in the right hand and a final accompanimental chord in the left hand.

Piano introduction with treble and bass staves. The treble staff features a complex, rhythmic melody with many beamed notes. The bass staff provides a steady accompaniment with quarter notes.

CHŒUR des conjurés.

Ten. *p* Cloe clock

Bass. *p* Cloe clock

Vocal staves for Tenor and Bass. The Tenor part begins with a rest followed by the notes for "Cloe" and "clock". The Bass part follows a similar pattern. Dynamics include *p*.

Piano accompaniment for the first vocal entry. The treble staff has a melodic line with some grace notes. The bass staff has a rhythmic accompaniment with triplets. Dynamics include *p* and *f*.

moe mock cloe clock

moe mock cloe clock

Vocal staves for the second vocal entry. The Tenor and Bass parts sing "moe mock cloe clock". Dynamics include *p*.

Piano accompaniment for the second vocal entry. Similar to the first entry, it features a melodic treble part and a rhythmic bass part with triplets. Dynamics include *p* and *f*.

moe mie loe noe eric erac

moe mie loe noe eric erac

Vocal staves for the third vocal entry. The Tenor and Bass parts sing "moe mie loe noe eric erac". Dynamics include *p*.

Piano accompaniment for the third vocal entry. The treble staff has a melodic line with grace notes. The bass staff has a rhythmic accompaniment with triplets. Dynamics include *p* and *f*.

eri quo lot erie erac

eri quo lot erie erac

p *f* *p* *f*

Detailed description: This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of quarter notes with lyrics 'eri quo lot erie erac'. The piano accompaniment has a steady bass line of chords and a treble line with eighth-note patterns. Dynamics are marked as *p* (piano) and *f* (forte) in alternating measures.

lo quo tot erie erie erac erac lie

lo quo tot erie erie erac erac lie

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics 'lo quo tot erie erie erac erac lie'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

lie loc loc erie erie erac erac lie

lie loc loc erie erie erac erac lie

Detailed description: This system contains the final four measures of the piece. The vocal line concludes with the lyrics 'lie loc loc erie erie erac erac lie'. The piano accompaniment follows the same pattern as the previous systems.

lie lie loe lie loe lie loe

lie lie loe lie loe lie loe

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

This system contains the third and fourth systems of music, which are piano accompaniment. The right hand continues with eighth-note patterns, while the left hand plays chords and moving lines.

Ten.
Bass.

Fe - ni - han ke ki ka

Fe - ni - han ke ki ka

f Tromb. & Caisse

This system contains the fifth and sixth systems of music. It includes vocal lines for Tenor and Bass with lyrics. The piano accompaniment includes a section for Trombone and Caisse (drum) marked with a forte *f* dynamic. The piano part features a triplet of eighth notes in the right hand.

ko ploc Fe - ni - han ko ko-ri-

ko ploc Fe - ni - han ko ko-ri-

This system contains the seventh and eighth systems of music. It includes vocal lines with lyrics. The piano accompaniment continues with chords and rhythmic patterns.

Musical score for the first system. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line has lyrics: "ko ki ki ki ki ki Fe - an -". The piano accompaniment includes dynamic markings *mf*, *p*, and *pp*. A "Ped." (pedal) marking is present below the piano part. The piano part features a sequence of chords and a triplet of notes (4 5 2 1) in the right hand.

Musical score for the second system. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line has lyrics: "- nich - ton Fe - ni - han Fe - an -". The piano accompaniment features a triplet of notes in the right hand.

Musical score for the third system. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal line has lyrics: "- nich - ton Fe - ni - han Fe - an -". The piano accompaniment features a triplet of notes in the right hand.

- nich - ton locq mic roe lie

- nich - ton locq mic roe lie

The first system consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

boc locq mic roe li

boc locq mic roe li

cresc.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A 'cresc.' (crescendo) marking is placed above the piano part. The piano part continues with the rhythmic pattern from the first system.

- boc Fe-an - nich-ton Fe-an - nich-

- boc Fe-an - nich-ton Fe-an - nich-

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A 'f' (forte) dynamic marking is present. The piano part includes a triplet of eighth notes in the right hand.

- ton ploc Fe - ni - han Fe - ni - han Koko-ri - ko

- ton ploc Fe - ni - han Fe - ni - han Koko-ri - ko

The fourth system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A 'ff' (fortissimo) dynamic marking is present. The piano part features a complex rhythmic pattern with many sixteenth notes and triplets.

Moderato.

FE-AN-NICH-TON.

Maxa - la - - - - - chapala -

Moderato.

p

Triang.

- xa - - - - - rapata - xa - - - - - rafa -

- xa - - - - - danara - xa - - - - - fanara -

Basso.

- xa - - - - - canara - ta - - - - - asana -

- xa - - - - - ah ah ah ah ah!

Allegro. KE-KI-KA-Ko tres detache.

Ri bi xi midis sis si

Allegro.

fi fi li ti grississis si ripitis si erimnis si fi fissi ti bidissis si

ri bi xi midissis si fi fi li ti grississis si ripitis si erimnis si

FE-NI-HAN. (Gaiment)

Tur nus sus su pu nu gussu pu nu gussu mur lu lus su

fi fissi ti bidissis si ri bi xi midissis si fi fi li ti grississis si

tur lu turlutu tur nus sus su pu nu gussu pu nu gussu

Le chef des conjurés. (Sombre)

Mol lo to to do do do

FÉ-AN NICH-TON.

Ma - xal - la

ripitis - si criminis - si fifissi - ti bidissis - si ri - bi - xi midissis - si

mur - lu - tus - su tur - lu - turlutu tur - nus - sus - su

do - no do - no lo - xo co - bo - lo mol - lo to - to

Detailed description: This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics. The middle staff is a keyboard accompaniment with triplets. The bottom staff is a bass line. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

cha - pa - la - xa ra - pa - ta - xa ra - fa - xa

fi - fi - li - ti - grississis - si ripitis - si criminis - si fifissi - ti bidissis - si

pa - nu - gussu pa - nu - gussu mur - lu - tus - su fu - nus - sussusu

do do do do - no do - no lo - xo co - bo - lo

Detailed description: This system contains the next three staves of the musical score. It continues the vocal line and keyboard accompaniment from the first system. The lyrics are repeated and then conclude with 'do do do do - no do - no lo - xo co - bo - lo'. The musical notation includes various rhythmic patterns and triplet markings.

K. *3* *3* *3* *3* *3*
 ri_bi_xi midississi fi_fi_li_ti grissississi ripitis_si eriminissi
 au tur_nus_sus_su pu_nugussu pu_nugus_su mur_lu_tus_su
 e mo_lo to_to do do do do_no dono lo_xo
 b. *3* *3* *3* *3* *3*
 dim - inuen - do.

3 *3* *3* *3* *3* *p* *3* *3* *3*
 fi_fissi_ti bidissis_si ri_bi_xi midississi fi_fi_li_ti grississis_si
 au fu_nussussusu
 e co_bo_lo mo_lo to_to do do do do
 b. *3* *3* *3* *3* *3* *p* *3* *3* *3*

FÉ-AN-NICH-TON. *anime.*
 Ma - - -
 ripitis_si eriminissi fi_fissi_ti bidississi ri_bi_xi midissis si
 au tur_nus_sus_su
 do_no dono lo_xo co_bo_lo mo_lo to_to
 b. *3* *3* *3* *3* *3* *anime*

xal - la cha - la - xa
 fi - fi - li - ti grissississi ripitis - si criminissi - fifissi - ti bidississi
 pu - nugussu pu - nu - gussu mur - tu - tus - su funussussussu
 do do do do no do no lo - xo co - bo - lo

ra - pa - ta - xa ra - fa - xa ma - xal - lal - la
 ri - bi - xi miris - si fi - li - ti grissis - si ri - bi - xi - xi
 tur - nus - sus - su pu - nu - gus - su tur - nus - sus - su
 mol - lo to - to mol - lo to - to

tres sec et pp

tres sec et pp

tres sec et pp

tres sec et pp

leger.

chapa la xa ra pa ta xa ra pa ta xa fa na fa na xa

mi ris sis si mi ris sis si ri bi xi xi mi ris sis sis si

pu nu gussu pu nu gussu mur lu tus su tus lu tur lu tu

mol lo to to do do do do do mo lo xo co bo co bo lo

The first system consists of five staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth staff is the piano accompaniment, split into right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: chapa la xa ra pa ta xa ra pa ta xa fa na fa na xa; mi ris sis si mi ris sis si ri bi xi xi mi ris sis sis si; pu nu gussu pu nu gussu mur lu tus su tus lu tur lu tu; mol lo to to do do do do do mo lo xo co bo co bo lo.

ma xa lal la cha pa la xa ra pa ta xa ra pa ta xa

ri bi xi xi mi ris sis si mi ris sis si ri bi xi xi

tur nus - sus - su pu nu gussu pu nu gussu mur lu tus su

mol lo to to mol lo to to do do do do do no lo xo

The second system consists of five staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth staff is the piano accompaniment, split into right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: ma xa lal la cha pa la xa ra pa ta xa ra pa ta xa; ri bi xi xi mi ris sis si mi ris sis si ri bi xi xi; tur nus - sus - su pu nu gussu pu nu gussu mur lu tus su; mol lo to to mol lo to to do do do do do no lo xo.

fa-na fa-na fa-na fa-na xa ma xal - la
 mi rissis si mi rissis sis - si ri bi - xi
 pu-nugussu pu pu nu gus-su tur - nus - su
 ma-lo to-to-mo lo mo lo - to mo - lo - to

cha pa la xa ra papa ta-xa da na ra xa sa na
 mi di ris si fi fi fi li ti ri pi tis si ri bi
 pu nu gus su mur la tus sus su tur lu tu tu fumus
 do no don no do nono lo-xo ro lo co-so ro co

3 3 3 3 3 3 3 3

cres.

Fe. *Xa ca na Xa sa na Xa sa na Xa sa na Xa Xa Xa Xa Xa Xa Xa Xa Xa Xa Xa*

Co. *xi fi fis si bi sis - si sa na Xa sa na Xa Xa Xa Xa Xa Xa Xa Xa Xa Xa Xa*

Con. *su bu tus su bu tus - su sa na Xa sa na Xa Xa Xa Xa Xa Xa Xa Xa Xa Xa Xa*

3 3 3 3 3 3 3 3

cres. 3

co do ro so ro co - co sa na Xa sa na Xa Xa Xa Xa Xa Xa Xa Xa Xa Xa Xa

f

Fe. *horn.*

Co. *horn.*

Con. *horn.* *Récit*

horn. *a xa xo Ta pio ca ma ca ro ni fri*

horn.

8

p *inf.*

rit

tu ra *prie ro la co polo co* *a* *a xa xo.*

f *p*

And^{te} non troppo.

avec tristesse.
dra dra dra dru dru dru tra tra tra tra tru tru tru

sec. avec tristesse.
p dra dra dra dru dru dru tra tra tra tra tru tru tru

sec. avec tristesse.
p dra dra dra dru dru dru tra tra tra tra tru tru tru

sec. avec tristesse.
p dra dra dra dru dru dru tra tru tru tru

p

era era era era eru eru eru dra dra dra dru dru dru

era era era era eru eru eru dra dra dra dru dru dru

era era era era eru eru eru dra dra dra dru dru dru

era era eru eru eru dra dra dra dru dru dru

p

Fe.
tra tra tra tra tru tru tru era era era era eru eru eru

Ke.
tra tra tra tra tru tru tru era era era era eru eru eru

Fon.
tra tra tra tra tru tru tru era era era era eru eru eru

tra tru tru tru era era era eru eru eru

Fe.
dra dra dra dru dru dru era era era era tru tru tru

Ke.
dra dra dra dru dru dru era era era era tru tru tru

Fon.
dra dra dra dru dru dru era era era era tru tru tru

.dru era

animé cresc. cen

era era era eru eru eru eru tra tra tra tru tru tru tru

era era era eru eru eru eru tra tra tra tru tru tru tru

era era era eru eru eru eru tra tra tra tru tru tru tru

era era era eru eru eru eru tra tra tra tru tru tru tru

animé cresc.

do 1^o tempo. *fp*

tra tru tru tru eru eru eru eru eru eru eru eru era

tra tru tru tru eru eru eru eru eru eru eru eru rib ibi si midi sis si

tra tru tru tru eru eru eru eru eru eru eru eru era

tra tru tru tru eru eru eru eru eru eru eru eru era

f

fi fi li ti grissississi ri pi tis si eri mi nis si fi fis si ti bi dipsis si

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features several triplet markings over the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features chords and triplets, with a dynamic marking of *p* (piano).

ri bi xi fi fi li ti fi fi li ti grissississi ri pi tis si erimi nissi

tur - nus - sus - su pu nu gussu pu nu gussu mur lu - tus - su

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ri bi xi fi fi li ti fi fi li ti grissississi ri pi tis si erimi nissi" and "tur - nus - sus - su pu nu gussu pu nu gussu mur lu - tus - su". The piano accompaniment features chords and triplets, with a dynamic marking of *p*.

fi fis si ti bi dipsis si ri bi xi midipsis si fi fi li ti grissississi

fu nus sus sus su tur nus sus su pu nu gussu pu nu gussu

mol - lo to to do do do

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "fi fis si ti bi dipsis si ri bi xi midipsis si fi fi li ti grissississi", "fu nus sus sus su tur nus sus su pu nu gussu pu nu gussu", and "mol - lo to to do do do". The piano accompaniment features chords and triplets, with a dynamic marking of *p*.

ma xal - la -

ripitissi criminiSSI fiSSI ti biDISSiSSI riBIxi miDISSiSSI fi fi li ti grISSiSSI

mur lu tus su funussussusu tur nus sus - su pu nu gussupu nu gussu

do no do no lo xo co bo lo mo - lo to to do do do

animé

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'ma xal - la -' and includes a melodic phrase with a '6' (hexachord) and a '3' (triple). The second staff is a vocal line with lyrics 'ripitissi criminiSSI fiSSI ti biDISSiSSI riBIxi miDISSiSSI fi fi li ti grISSiSSI' and features a rhythmic pattern of eighth notes with triplets. The third staff is a vocal line with lyrics 'mur lu tus su funussussusu tur nus sus - su pu nu gussupu nu gussu' and contains a melodic line with eighth notes. The fourth staff is a piano accompaniment line with lyrics 'do no do no lo xo co bo lo mo - lo to to do do do' and features a complex rhythmic pattern with many beamed notes.

cha la xa ra pa ta xa ra fa xa

ripitissi criminiSSI fiSSI ti biDISSiSSI ri BI xi miriSSI fi li - ti grISSiSSI

mur lu tus - su funussussusu tur nus - sus - su pu nu gus su

do no do no lo xo co - bo - lo mol - lo - to - to

cres.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'cha la xa ra pa ta xa ra fa xa' and includes a melodic phrase with a '6' (hexachord) and a '3' (triple). The second staff is a vocal line with lyrics 'ripitissi criminiSSI fiSSI ti biDISSiSSI ri BI xi miriSSI fi li - ti grISSiSSI' and features a rhythmic pattern of eighth notes with triplets. The third staff is a vocal line with lyrics 'mur lu tus - su funussussusu tur nus - sus - su pu nu gus su' and contains a melodic line with eighth notes. The fourth staff is a piano accompaniment line with lyrics 'do no do no lo xo co - bo - lo mol - lo - to - to' and features a complex rhythmic pattern with many beamed notes. The system includes dynamic markings such as 'cres.' (crescendo).

pp

ma xal lal la cha pa la xa ra pa ta xa ra pa ta xa

pp

ri bi xi xi mi ris sis si mi ris sis si ri bi xi xi

pp

tur nus sus su pu nu gus su pu nu gus su mur lu tus - su

pp

mol - lo to to mol lo to to do do do do do no lo xo

pp leger

Fa na fa na xa cha pa la xa cha pa la xa ra pa ta xa

Mi ris sis sis si ri bi - xi - xi mi ris sis si mi ris sis si

tur lu tur lu tu tur nus - sus - su pu nu gus su pu nu gus su

co bo co bo lo mol - lo - to - to mol lo to to do do do do

ra pa ta xa fa na fa na fa na xa ma la

ri bi - xi xi mi ris sis sis mi ris sis sis si ri bi

mur lu - tus su pu nu gussu pu nu gussus su tur nus

do no lo xo mo lo to to mo lo mo lo to mo lo

The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth-note accompaniment.

xa. cha pa la xa ra pa pa ta xa.

xi. mi di cis - si fi fi fi li - ti

su. pu nu gus - su mur lu tus su su

to. do - no do - no. do no no lo xo

The piano accompaniment continues with similar rhythmic patterns, including triplets in the right hand.

meine mein!

This musical score is for the piece "meine mein!". It is written in 9/4 time and consists of several systems of staves. The first system contains four vocal staves, each with a melodic line and the syllable "Na" written below it. The second system features a piano accompaniment with a strong dynamic marking of *f* (forte) and includes a double bar line. The third system continues the piano accompaniment with dynamic markings of *dim* (diminuendo), *poco* (poco ritardando), and *p* (piano). The fourth system shows further piano accompaniment with a *p* marking. The fifth system concludes the piece with a final piano accompaniment section marked *p* and a double bar line.

First system of a musical score, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the musical score, continuing the melodic and harmonic development. It includes a triplet of eighth notes in the bass line.

Third system of the musical score, featuring a dynamic marking of *pp* (pianissimo) and the instruction "quatuor" above the treble staff.

Fourth system of the musical score, showing a continuation of the melodic and harmonic patterns.

Fifth system of the musical score, including the instruction "Flûte." above the treble staff.

Sixth system of the musical score, featuring a dynamic marking of *Basso* in the bass line and a triplet of eighth notes.

Seventh system of the musical score, concluding with a final cadence and a double bar line. It contains several triplet markings.

N° 2.

ROMANCE

Chantée par M^{lle} DALMONT.

FRANZ LISZT

Moderato.
espressivo.

PIANO.

1^{re} Solo. *P*

2^e coup! Adieu, chants de ma jeu_ nesse, que ma voix
1^{er} coup! J'étais ai_ mable é_ légan_ te, et ja_ dis

2^e C. murmu_rait a_ vec i_ vresse aut_ re_ fois! Adieu, mes rêves d'enfan_ ce!
1^{er} C. je brillas jeune et charmante, a Pa_ ris! je re_ gnais en souve_ rai_ ne,

rit.

2^e C. Plus d'es-poir ! Je ne dois plus pauvre France te re-voir.
 1^r C. mes beaux yeux me donnant u... ne dou-zai- ne d'a- moureux. Ah! qui
 Clar Cor et Bassous.

V^o SOLO

me rendra le ciel de ma pa- tri- e qui me rendra ma gaî- té ma fo- li- e

rit. rall.

Et les amours de mes beaux jours? et les amours de mes beaux jours?

suivez

N° 5

DUO.

Chante par M^{lle} DALMONT et M^r BERTHELIER.

All vivo

RAN-NICH-TON.

KO-KO-BI KO.

All vivo.

PIANO:

mp (avec entrain.)

Te souviens tu de la mai-son do - ré - e ou s'è - ni - vrant de cham.

mp

Flûte
Cors

Clar:
Cors

pague et d'a - mour joyeux es - saim la pha - lan - ge sa - cré - e

p

Fea

Chantait dan - sait et sou - pait jus - qu'au jour Te souviens - tu

p

Fea

te souviens - tu ah - ah Ta - bleau ra - vis.

Ko

te souviens - tu ah - ah Ta - bleau ra - vis.

f

Fea

- sant d'u - ne vi - e Qui suivait gai - ment la fo - li - e C'é -

Ko

- sant d'u - ne vi - e Qui suivait gai - ment la fo - li - e C'é -

pp

Fea

- tait le bonheur et l'i - vresse C'é - tait pour le cœur la jeu -

Ko

- tait le bonheur et l'i - vresse C'é - tait pour le cœur la jeu -

pp

- nes - se Ah quel bon - heur —
 - nes - se Ah quel bon - heur —

Ah quel i - vres - se
 Ah quel i - vres - se Ah pour le

Ah pour le cœur —
 cœur — C'est la jeu - nes - se

Feu

C'est la jeu - nes - se Te souviens tu des Pol - kas de Ma - bil - le

Feu

Et de la Valse au bal de l'O - pé - ra - De la gai - té de no -

Feu

- tre vieux qua - drille De la Ma - zurk et de la Re - do - wa

Feu

Te souviens tu te souviens tu ah ah

f
Ta-bleau ra-vis-sant du-ne vi-e Qui suivait gai-ment

f
— Ta-bleau ra-vis-sant du-ne vi-e Qui suivait gai-

p
-ment la fo-li-e C'é-tait le bon-heur et l'i-

p
-ment la fo-li-e C'é-tait le bon-heur et l'i-

pp

vres-se C'é-tait pour le cœur la-jeu-nes-se

vres-se. C'é-tait pour le cœur la-jeu-nes-se

Fea
Ah quel bon-heur —

Ko
Ah quel bon-heur — Ah quelle i-

Fea
Ah quelle i - vres - se

Ko
- vres - se Ah pour le cœur —

Fea
Ah pour le cœur — c'est la jeu -

Ko
c'est la jeu - nes - se

nes _ _ se ah _____ C'est le bon _ heur _____
ah _____ C'est le bon _ heur _____
Instruments à vent
p

ah _____ ah _____ ah _____ ah _____
ah _____ ah _____ ah _____ ah _____
pp
p

ah _____ ah _____ ah _____ ah _____ ah _____
ah _____ ah _____ ah _____ ah _____ ah _____

Fea *cres* *f tr*

ah ah ah ah

Ko ah ah ah c'est pour le cœur la jeu

cres *f*

Fea *tr*

Ko nes se

ff

Fea *All^o*

Ko *p* de n'y tiens

quat *p*

plus le souve_nir De cette existen_ce per_du_e De bon_

-heur me fait tressail_lir Et de re_grets me tu_e Pour adou_

rit FEAN: f bas rit quat:

-cir notresouffran_ce Pour calmer lesmaux de l'ab_sen_ce Chan_

f

- tons les chansons du pa_ys Dansons les danses de Pa_ ris

KO: moins vite p ff

Fea Chantons chantons les chansons du pays

Ko - sons les danses de Pa_ris Dansons dansons les danses de Pa -

bass: suivez

Fea Chantons les chansons du pa_ys ah _____ les chan -

Ko - ris

rall

Fea - sons ah _____ du pa_ys la ronde de Florette Avec accomp. d'orchestre

Ko PARLÉ chinois! faute de mieux.

tres vite

fl. et bass: PARLÉ. f oboé clar.

ai - me Et es vous riche en bien de mè - me Prenez un
à - me Et des ar - deurs de vo - tre flam - me Passez pas -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a half note 'ai' followed by eighth notes for 'me'. The second staff is another vocal line, starting with a half note 'à' followed by eighth notes for 'me'. The piano accompaniment is on the bottom two staves, featuring a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

mor - ceau de mon cœur Mais point de tris - tesse en vos
- sez vo - tre che - min Je n'ai me pas le sen - ti -

The second system of the musical score consists of three staves. The top staff is a vocal line with a half note 'mor' followed by quarter notes for 'ceau de mon cœur'. The second staff is another vocal line with a half note '- sez' followed by quarter notes for 'vo - tre che - min'. The piano accompaniment continues with the same rhythmic pattern as the first system.

yeux Je vous ban - nis de mon em - pi - re Toujours chan -
- ment Et moi Flo - rette je pré - fè - re Le vin qui

The third system of the musical score consists of three staves. The top staff is a vocal line with a half note 'yeux' followed by quarter notes for 'Je vous ban - nis de mon em - pi - re'. The second staff is another vocal line with a half note '- ment' followed by quarter notes for 'Et moi Flo - rette je pré - fè - re'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

et tou - jours ri - re C'est la loi
 mous - se dans mon ver - re La chanson

rit

de nos amou_reux la loi la loi
 qui chante gai_ment oui la chanson

tr tr tr tr

Clochette

Sau_tons val_sons dan_sons pol_kons dan_sons pol_kons pour tou_jours
 léger

détaché

Sau_tons dan_sons val_sons pol_kons dan_sons pol_kons mes a_mours

F. ea
Sautons valsons dansons polkons dansons polkons mes amours Sautons dansons

R. o.
Sautons valsons dansons polkons dansons polkons mes amours Sautons dansons

crs

F. ea
valsons polkons dansons polkons pour tou - - jours

R. o.
valsons polkons dansons polkons pour tou - - jours

8

f

N^o.5.

DUO.

Maestoso

FENEHAN.

KEKIKA-KO

Maestoso

Morto

morto

Infamio

PIANO.

f

tr

tr

infamio morto

f

p

And^{te}

O Fenihan ke ki ka ko Fe - annichton

And^{te}

f

p

mor - to ah O Fenihan ke ki ka ko mor - to. Fe - anitch - ton

mor - to Ra - ca Mor - to Ra ca ra ca ra

f *p* *f*

- ca Mor - to Oh quel horri - ble personnage Avec sa lance et son lan -

- ga - ge Il me fait mou - rir de frayeur Ah! que j'ai peur Ah! que j'ai

peur Mais nex - ci - tons pas sa co - lè - re Et pour lui plaire Et pour lui

L. CH.

Mor - to

plai_re Par_lons lui sur le mèmeton Dansce jargon dansce jar gon Raca Raca

Morto Morto

Raca Raca Rrrrrrraca Rrrra - ca

Morto Morto Morrrrrrrto Morrrrrrrto

All^{to} Mod^{to}

Mor_to morto Poi_gnar_da_to E_tran_glato Dechi_ra_ - to

mf 6 6 6 6

Mor_to morto Poi_gnar_da_to E_tran_glato Dechi_ra_ - to

cuivre

mor_cel_lato em - pal - la - to ke ki ka ko mor_to

Pistons
rit:

mor_to morto poi - gnar - da - to é - traglato dé - chi - ra - to

ke ki ka

p

mor_cel_lato em - pal - la - to kekikakokekikako! ah!

ko ah!

rit:

mor_to morto poi - gnarda - to é - traglato dé - chi - ra - to

mor_to morto poi - gnarda - to é - traglato dé - chi - ra - to

morcel_lato em - pal - la - to — keki ka ko morto

morcel_lato em - pal - la - to — keki ka ko morto morto morto morto

sf

morto mor_to morto morto morto morto mor - to mor -

f p

legèrement.
morto morto morto morto morto morto morto morto morto mor -

- to

f p

to KO-KO-RI-KO. mor_ rit: to

mor_ rit: to

Tambour.

O Fe_ni _ han le ba_ta

p

le ba_ta _ clan chantez bien fort chan_tez ma

_ clan

mort ma pauvre vi - e vous fait en vi e eh

le bata _clan

f

bien ve - nez frap -

pez frap_pez Ra_ca ra_

oh Fe_ni_han oh Feni _han morto mor _ to

f tres animé.

to mor - to mor - to poi - gnar - do -

to mor - to mor - to poi - gnar - do -

f tres animé.

- to morto morto poignarda - to poi - gnar - ar ar da - to

- to morto morto poignarda - to poi - gnar - ar ar da - to

8

FENIHAN

KO-KO-RI-KO

Les affreuses gri - maces

Moderato. *p*

morte

Les horri_bles me_naces ils demandent leur mort

morto morto

FE-AN-NICH-TON.

À ce terrible sort je ne puis les soustrai - re Al

morto animé.

- fred ô mon a - mi pour nous tout est fi - ni

KI-KI-KA-KO.

L'épouvan

Sachons du

- ta - ble fê - te de notre mort s'ap - prê - te

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Sachons du - ta - ble fê - te de notre mort s'ap - prê - te'. The piano accompaniment consists of chords and moving lines in both hands, with a forte (f) dynamic marking.

moins mourir avec coura - ge à la har - be de ces chinois et dédai -

The second system continues the vocal line with the lyrics 'moins mourir avec coura - ge à la har - be de ces chinois et dédai -'. The piano accompaniment features a series of chords, with a forte (f) dynamic marking.

rit. rit: - gnant leur fureur et leur ra - ge chantons chan_tons chan_

The third system includes a 'rit.' (ritardando) marking above the vocal line. The lyrics are '- gnant leur fureur et leur ra - ge chantons chan_tons chan_'. The piano accompaniment starts with a forte (f) dynamic, then changes to piano (p) for the final measure. A long, sweeping melodic line is written across the vocal staff.

tons chantons pour la dernière fois chantons la ron - de de flo_

The fourth system continues the vocal line with the lyrics 'tons chantons pour la dernière fois chantons la ron - de de flo_'. The piano accompaniment features a forte (f) dynamic marking.

KI-KI-RA-KO.

- rette Chan_tez en ce moment af_freux quand le tre.

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics '- rette Chan_tez en ce moment af_freux quand le tre.' The piano accompaniment consists of chords and moving lines in both hands.

f FE-AN-NICH-TON. p

KI-KI-RA-KO.

pas est sur ma tè_te je suis fran_çai_se et je le veux quoi vous vou

Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature has two flats, and the time signature is 4/4. The vocal line begins with the lyrics 'pas est sur ma tè_te je suis fran_çai_se et je le veux quoi vous vou'. The piano accompaniment includes a piano (p) dynamic marking.

FE-AN-NICH-TON.

- lez ou je le veux je le veux je le veux je le

Alto

veux

Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature has two flats, and the time signature is 4/4. The vocal line begins with the lyrics '- lez ou je le veux je le veux je le veux je le'. The piano accompaniment includes a piano (p) dynamic marking and a section marked 'Alto'.

sau_tons dansons val_sons pol_kons

Musical score for the fourth system, featuring piano accompaniment. The key signature has two flats, and the time signature is 4/4. The lyrics 'sau_tons dansons val_sons pol_kons' are written above the piano part. The piano accompaniment consists of chords and moving lines in both hands.

polkons valsons pour toujours sautons dansons valsons polkons sautons dansons

Musical score for the fifth system, featuring piano accompaniment. The key signature has two flats, and the time signature is 4/4. The lyrics 'polkons valsons pour toujours sautons dansons valsons polkons sautons dansons' are written above the piano part. The piano accompaniment consists of chords and moving lines in both hands.

mes amours sautons dansons valsons polkons polkons valsons et toujours

sautons dansons valsons polkons polkons valsons et toujours

cr. esc.

sautons dansons valsons polkons sautons dansons valsons polkons dansons valsons

sautons dansons valsons polkons sautons dansons valsons polkons dansons valsons

f

sau_ tons polkons donc

FE-NI-BAN,

sau_ tons polkons donc très vite.

quoi vous par_ lez fran.

f

FE-AN-NICH-TON,

- çais

ciel il par_ le fran_ çais

f

Ciel il par_ le fran_ çais

Ciel il par_ le fran_ çais

FE-NI-HAN.

Oui je par_ le fran_ çais

Detailed description: This system contains the first four lines of music. The first two lines are vocal staves with lyrics 'Ciel il par_ le fran_ çais'. The third line is a vocal staff with the name 'FE-NI-HAN.' and the lyrics 'Ciel il par_ le fran_ çais'. The fourth line is a vocal staff with the lyrics 'Oui je par_ le fran_ çais'. Below these is a grand staff for piano accompaniment, featuring a complex texture with many beamed notes and dynamic markings like 'f' and 'p'.

p

chut ils sont en_ cor la ra_ ca

Detailed description: This system contains the fifth and sixth lines of music. The fifth line is a vocal staff with lyrics 'chut ils sont en_ cor la ra_ ca'. The sixth line is a grand staff for piano accompaniment, starting with a piano (*p*) dynamic marking and featuring block chords and some melodic movement.

ra_ ca ra_ ca

Detailed description: This system contains the seventh and eighth lines of music. The seventh line is a vocal staff with lyrics 'ra_ ca ra_ ca'. The eighth line is a grand staff for piano accompaniment, continuing the accompaniment with various textures and dynamics.

p

All^{to}

Detailed description: This system contains the ninth and tenth lines of music. The ninth line is a vocal staff with a piano (*p*) dynamic marking. The tenth line is a grand staff for piano accompaniment, marked 'All^{to}' (Allegretto) and featuring a more active, rhythmic accompaniment.

N 6 TRIO BOUFFE.

FI-AN-NICH-TON. Chanté par M^{me} DALMONT M^{lle} PRADELLE et BERTHELIER.

Allo

KO-KO-RI-KO. *pp* Il est français il est français et

FI-NIRAN *pp* Il est français il est français et oui nous sommes

suis français je suis français eh oui nous sommes tous français je

oui nous sommes tous français il est français il est français *f*

tous français il es fran_cais il est français il est français fran_

suis français je suis fran_cais eh oui nous sommes tous français fran_

ah! ah!

-cais fran_ çais *p*

-cais fran_ çais je

p Il est Français Il est, nous sommes tous Fran-
p Tu es Français Tu es nous sommes tous Fran-
 suis Français Je suis nous sommes tous Fran-

çais Oui Français oui Fran_çais oui Français oui Français
 çais Oui Français oui Fran_çais oui Français oui Français
 çais Oui Français oui Fran_çais oui Français oui Français

Il est Français il est Français Eh oui nous sommes
 Il est Français il est Français Eh oui nous sommes tous Français Il
 suis Français je suis Français Eh oui nous sommes tous Français je suis Français je

tu Français Il est Français il est Français il est Français Ah!
 est Français Il est Français il est Français il est Français Oui Fran-
 suis Français Eh oui nous sommes tous Français Je suis Français Oui Fran-

Il est Français, Ah! il est Français Il est Français Nous sommes tous Fran-
 çais Il est Français Oui Français il est Français Il est Français Nous sommes tous Fran-
 çais Je suis Français Oui Français Je suis Français Je suis Français Nous sommes tous Fran-

çais Oui Français, oui Français Oui Français oui Français Oui Français
 çais Oui Français, oui Français Oui Français oui Français Oui Français
 çais Oui Français, oui Français Oui Français oui Français Cu Français Je demande une

Il de-
chaise De bonheur je me sens mourir Et je pourrais m'évanouir

Il demande une chaise De bonheur il se sent mon-
-man - de une chaise De bon-heur il se sent mou - rir - Il pour-

rit. più rit.
- rir Il pour - rait s'é - va - nou - ir
- rait s'é - va - nou - ir
Tempo 1^o
Je demande u - ne
Tempo
rit. più rit. Leger

(avec passion.)

Il deman - - deu_ne chai_se

Il demande une chai_se

chaise, u ne chaise, u ne chai_se

Je demande une

Il de man - - deu ne chai_se

Il demande u ne chai_se

chaise u ne chaise, u ne chai se

Je demande u ne

Il de_ man - deu_ne chaise Il de_

Il demande u_ne chai_se Il demande une chaise

chaise, u ne chaise u ne chaise Je de_ man - de

- man - de u ne chaise Il demande u ne chaise Il demande
 Il deman.de, il de.mande u ne chaise il de.
 u - ne chaise Je demande u ne chaise

u ne chai_se, u ne chai_se rit.
 -mande u ne chai_se, u ne chai_se rit.
 Je demande u ne chaise Je suis

à son ai - se
 à son ai - se
 mal à mon ai - se Je

Animez

Tempo 1^o

Il est Français Il est Français Et
 Il est Français Il est Français Et oui nous sommes
 suis Français Je suis Français Eh oui nous sommes tous Français Je

Oui nous sommes tous Français Il est Français Il est Français
 tous Français Il est Français Il est Français Il est Français, Fran-
 suis Français Je suis Français Et oui nous sommes tous Français Fran-

Ah! Ah!
 -cais Français
 -cais Français Je
f *p*

Les 21 mesures entre les guillemets sont supprimées à la représentation

tous Français Il est Fran_çais Il est Fran_çais il est Français Ah!

est Français Il est Fran_çais Il est Fran_çais il est Français Oui Fran

suis Français Eh oui nous sommes tous Fran_çais Je suis Français Oui Fran

p

Il est Français Ah! — Il est Français Il est Français Nous sommes tous Fran

çais Il est Français Oui Français Il est Français Il est Français Nous sommes tous Fran

çais Je suis Français Oui Français Je suis Français Je suis Français Nous sommes tous Fran

f

çais Oui Français, Oui Français Oui Français, oui Français oui Français!

çais Oui Français, Oui Français Oui Français, oui Français oui Français!

çais Oui Français, Oui Français Oui Français, oui Français oui Français!

8

LE BATACLAN

Chanté par M^{lle} DALMONT

MM. PRADEAU BERTHELIER GUYOT et le CHOEUR

Allegro.

FE AN-NICH-TON.

RE-RI-KA KO.

FE-NI HAN.

KO-KO-RI-KO.

PIANO.

The first system of music features four vocal staves and a piano accompaniment. The vocal staves are for FE AN-NICH-TON, RE-RI-KA KO, FE-NI HAN, and KO-KO-RI-KO. The piano accompaniment is in G major and 2/4 time, marked 'PIANO' and 'Allegro'. It begins with a forte (f) dynamic and consists of a rhythmic melody in the right hand and a bass line in the left hand.

The second system continues the piano accompaniment. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady bass line with chords and single notes.

The third system continues the piano accompaniment with similar melodic and rhythmic patterns in both hands.

The fourth system concludes the piano accompaniment with a final melodic phrase in the right hand and a chordal bass line.

Fe Le cha - peau chi - nois, le trom - bou - ne Ding, ding ding ding ding

Ke Le cha - peau chi - nois, le trom - bou - ne tra de ra ta ta

Fe-ni Le cha - peau chi - nois, le trom - bou - ne Boum

Fe ding ding ding ding ding ding ding ding Le tri - an - gle,

Ke ta ta ta ta de ra ta ta ta Le tri - an - gle,

Fe-ni boum boum boum boum Le tri - an - gle,

Fe le tam - bou - rin Dingdingdingding dingdingding dingdingding dingdingdingding

Ke le tam - bou - rin ta de ra ta ta ta ta ta ta ta ta ta

Fe-ni le tam - bou - rin boum boum boum,

f

ding Le sax - horn et le sa - xo - pho - ne

ta Le sax - horn et le sa - xo - pho - ne

boum Le sax - horn et le sa - xo - pho - ne

p *f*

Ding ding ding ding ding ding ding ding ding ding Hur - lent

Tzing tzing tzing tzing Hur - lent

Boum boum boum boum Hur - lent

p léger. *f*

p

de Nan - kin à Pé - kin Ding ding ding ding ding ding ding ding

de Nan - kin à Pé - kin Tzing tzing

de Nan - kin à Pé - kin Boum boum

p léger.

Fe
ding ding ding ding ding Ba-ta-clan ra-tan-plan fe-ni-han fich-ton-khan

K
tzing tzing Ba-ta-clan ratan-plan fe-ni-han fich-ton-khan

Cl
boum boum Ba-ta-clan ratan-plan fe-ni-han fich-ton-khan

détaché

Fe
pp
Ba-ta-clan ra-tan-plan fe-ni-han

K
pp
Ba-ta-clan ra-tan-plan fe-ni-han

Cl
f *pp*
Ba-ta-clan ra-tan-plan fe-ni-han

Fe
fich-ton-khan ba-ta-clan ra-tan-plan fe-ni-han fich-ton-khan ba-ta-clan

K
imitant la trompette.
Ta ta ta ta ta ta

Cl
fich-ton-khan ba-ta-clan ra-tan-plan fe-ni-han fich-ton-khan ba-ta-clan

ra-tan plan fe ni han ba-ta-clan ba-ta-clan ra tan plan

ta ta tata tata ta ta tata ta ta ta ta ta ta tata tata ta ta tata tata

ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "ra-tan plan fe ni han ba-ta-clan ba-ta-clan ra tan plan". The second staff is a vocal line with lyrics: "ta ta tata tata ta ta tata ta ta ta ta ta ta tata tata ta ta tata tata". The third staff is a vocal line with lyrics: "ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

fe ni han bataclan ba-ta-clan ra-tan plan fe ni han bata-clan

ta tata tata ta ta ta ta tata tata ta ta tata tata ta tata ta tata ta tata

ba-ta-cla ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan

8

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "fe ni han bataclan ba-ta-clan ra-tan plan fe ni han bata-clan". The second staff is a vocal line with lyrics: "ta tata tata ta ta ta ta tata tata ta ta tata tata ta tata ta tata ta tata". The third staff is a vocal line with lyrics: "ba-ta-cla ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. A measure rest of 8 is indicated above the piano part.

ba-ta-clan ra ta plan ba-ta-clan ba-ta-clan ba-ta-clan

ta tata ta tata ta tata tata ta ta tata ta tata ta Ba-ta-clan fe ni

ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan

8

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "ba-ta-clan ra ta plan ba-ta-clan ba-ta-clan ba-ta-clan". The second staff is a vocal line with lyrics: "ta tata ta tata ta tata tata ta ta tata ta tata ta Ba-ta-clan fe ni". The third staff is a vocal line with lyrics: "ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan". The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. A measure rest of 8 is indicated above the piano part.

Fe ta ta ta ta ta ta ta ta ta ta ta ba - ta - clan ba - ta -

Ke ta ta ta ta ta ta ta ta ta ta ta ta ba - ta - clan ba - ta -

Fe ni ta ta ta ta ta ta ta ta ta ta ta ta ba - ta - clan ba - ta -

Fe - clan fe ni han ba - ta - clan ba - ta - clan

Ke - clan fe ni han ba - ta - clan ba - ta - clan

Fe ni - clan fe ni han ba - ta - clan ba - ta - clan

Fe *p* Ha - bi - tants du Ce - les - te em - pi - re Ding ding ding ding ding

Me *p* Ha - bi - tants du Ce - les - te em - pi - re ta de ra ta ta

Fe ni *p* Ha - bi - tants du Ce - les - te em - pi - re Boum

Fe ding ding ding ding ding ding ding Le - vez vo - tre an -

Me ta ta ta ta de ra ta ta ta Le - vez vo - tre an -

Fe ni boum boum boum boum Le - vez vo - tre an -

Fe ti que éten dard Ding ding ding ding ding ding ding ding ding ding

Ke ti que éten dard Ta de ra ta ta ta ta ta ta ta ta ta ta

Fe-ni ti que éten dard Boum boum boum

Fe ding Ce n'est pas le moment de ri - re

Ke ta Ce n'est pas le moment de ri - re

Fe-ni boum Ce n'est pas le moment de ri - re

Fe Douz douz douz douz douz douz douz douz douz douz douz Pre - nez

Ke Tring tring tring tring Pre - nez

Fe-ni Boum boum boum boum Pre - nez

p léger

Fe la tor - che et le poignard Ding ding ding ding ding ding ding.

Ke la tor - che et le poignard Tzing tzing

Fe-ni la tor - che et le poignard Boum boum

lég.
p

Fe ding ding ding ding. ding Ba-ta-clan ra-tan-plan Fe-ni-han fich-ten-

Ke tzing tzing Ba-ta-clan ra-tan-plan Fe-ni-han fich-ten-

Fe-ni boum boum Ba-ta-clan ra-tan-plan Fe-ni-han fich-ten-

detache

Fe -khan Ba-ta-clan ra-tan-plan *pp*

Ke -khan

Fe-ni -khan Ba-ta-clan ra-tan-plan *pp*

f *p*

Fe fe-ni-han fich-ton-khan ba-ta-clan ra-tan-plan fe ni han fich-ton-khan

Ke ta ta

Fe ni fe-ni-han fich-ton-khan ba-ta-clan ba-ta-clan ba-ta-clan fich-ton-khan

Fe ba-ta-clan ra-ta-plan fe ni han ba-ta-clan ba-ta-clan

Ke ta ta tata ta ta ta ta tata ta ta ta ta tata ta ta ta ta ta ta ta ta ta ta

Fe ni ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan

Fe ra-ta-plan fe ni han ba-ta-clan ba-ta-clan ra-ta-plan fe ni han

Ke ta ta tata ta ta ta ta tata ta ta ta ta tata tata ta ta tata tata

Fe ni ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan ba-ta-clan

Piano accompaniment for the first system, consisting of two staves with complex rhythmic patterns and chords.

Très vite

p Quatuor. Octo. Basson. Cuivre.

Piano accompaniment for the second system, marked "Très vite" and "p". It includes instrument markings for Quatuor, Octo., Basson, and Cuivre.

KE-KI-KA-KO. FE-NI-HAN.

E-cou .tez Les-voi .là

Vocal line and piano accompaniment for the third system, featuring the lyrics "E-cou .tez" and "Les-voi .là".

C'est mon heu - re der - nie - re Rien

Vocal line and piano accompaniment for the fourth system, featuring the lyrics "C'est mon heu - re der - nie - re Rien".

rien ne peut me sous - trai - re a ce tris - te tré - pas

Vocal line and piano accompaniment for the fifth system, featuring the lyrics "rien ne peut me sous - trai - re a ce tris - te tré - pas".

A ma mort ah! je le sens je ne survivrai pas

A ma mort je - le sens non, non, non, non, non, non, je

Même Mouvt! KE-KI-KA-KU FE AN-N
ne sur vi - vrai pas Il s'agit de montrer du toupet Du cou

FE AN-NICH-TON
-ra-ge
FE-NI-HAN
Que je voudrais m'échap - per de ces lieux Comme dans les Hugue...

Fe
K
n

Chantons
Chantons

-nots mes a_mis avec ra_ge chantons comme des furi_eux

Fe
K
n

f Ho_san_na! Mort je t'ai - - -
f Ho_san_na! Mort je t'ai - - -
f Ho_san_na! Mort je t'ai - - -

Fe
K
Fe n

-me Ho_san_na! Ter - -
-me Ho_san_na! Ter - -
-me Ho_san_na! Ter - -

- re ter - re a dieu

- re ter - re a dieu ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta

- re ter - re a dieu

8

Viens mort viens je... qu'entre vos

Viens mort viens je... C'est une let-tre

8 Viens mort viens je...

mains

il vient de re-mettre

(Lisant) à M^l Anastase Nourrisson, dit Fo-ni-han, en son Palais.

il sait son

il sait son

il sait mon

Ped.

And^{mo}

And^{mo}

nom il sait son nom des_tin fa_tal cemys_

p il sait son nom des_tin fa_tal une (Parlé)

p nom il sait mon nom des_tin fa_tal quel est donc une deux (Parlé)

p Oboï.

(Parlé) *f* tère une deux trois mys_tère infer_nal *p* in_fer_nal ah

f mys_tère infer_nal *p* in_fer_nal

f mys_tère infer_nal *p* in_fer_nal

Chef des CONJ: (Sortant du groupe des Conjurés)
(Parlé) une deux trois quatre in_fer_nal

très vite
Destin fatal fatal fatal

KE-RI-KA-KO.
Des_tin fa _ tal
FE-NI-HAN. *lento.*
Ba pa pa pa pa pa pa pa pa pa pa pa pa pa pa

tr fa - - - - tal
tr fa - - - - tal
FE-NI-HAN
fa - - - - tal
tr fa - - - - tal

Pause pendant la lecture de la lettre.

All.

sau_vés

sau_vés sau_vés sau_vés

sau_vés sau_vés

This system contains three vocal staves. The top staff has the lyrics "sau_vés". The middle staff has "sau_vés sau_vés sau_vés". The bottom staff has "sau_vés sau_vés". The music is in a common time signature with a key signature of one sharp (F#).

All.^o

p

f

This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is in common time with a key signature of one sharp. Dynamics include piano (*p*) and forte (*f*).

Maintenant avant le noble chant le noble chant du Bata-clan en a

This system contains three vocal staves. The middle staff has the lyrics "Maintenant avant le noble chant le noble chant du Bata-clan en a". The music is in common time with a key signature of one sharp.

p

cresc.

V

This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is in common time with a key signature of one sharp. Dynamics include piano (*p*) and crescendo (*cresc.*). There are also markings for *V* (ritardando).

- vant — le Ba-ta - clan en a - vant — le Ba-ta - clan le Ba-ta -
 en a - vant — le Ba-ta - clan le Ba-ta -
 le Ba-ta

le Ba-ta - clan De no - tre trom -
 - clan le Ba-ta - clan De no - tre trom -
 - clan le Ba-ta - clan De no - tre trom -
 - clan le Ba-ta - clan De no - tre trom -

FE-A NIS-TON et Sopran.
 KA-KI KA KO et 1^{er} Ténor.
 FE-NI-HAN et 2^e Ténor.
 KO-KO-RI-KO et Bassi.

pet - te é - cla - tan - te ding dingdingding ding ding dingdingdingdingdingdingding

pet - te é - cla - tan - te ta de ra ta ta de ra ta ta de ra ta ta

pet - te é - cla - tan - te dingdingdingdingding dingdingdingdingdingdingdingdingding

pet - te é - cla - tan - te boum boumboumboumboumboumboum boumboum

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: 'pet - te é - cla - tan - te ding dingdingding ding ding dingdingdingdingdingdingding', 'pet - te é - cla - tan - te ta de ra ta ta de ra ta ta de ra ta ta', 'pet - te é - cla - tan - te dingdingdingdingding dingdingdingdingdingdingdingdingding', and 'pet - te é - cla - tan - te boum boumboumboumboumboumboum boumboum'. A dynamic marking of *p* (piano) is present at the beginning of each vocal line.

ding En - ten - dez re - ten - tir le son dingdingdingdingding

ta En - ten - dez re - ten - tir le son ta de ra ta ta

ding En - ten - dez re - ten - tir le son dingdingdingdingding

boum En - ten - dez re - ten - tir le son boum boum boum

The second system continues with four vocal staves and piano accompaniment. The lyrics are: 'ding En - ten - dez re - ten - tir le son dingdingdingdingding', 'ta En - ten - dez re - ten - tir le son ta de ra ta ta', 'ding En - ten - dez re - ten - tir le son dingdingdingdingding', and 'boum En - ten - dez re - ten - tir le son boum boum boum'. Dynamic markings include *f* (forte) for the first part of each vocal line and *p* (piano) for the second part. The piano accompaniment features triplets in the right hand and chords in the left hand.

ding ding ding dingdingdingdingdingding Pre_nez la lance é_tince

de ra ra ta de ra ta ta ta Pre_nez la lance é_tince

ding ding ding dingdingdingdingdingding Pre_nez la lance é_tince

bounbounboun boum boumboumboum Pre_nez la lance e_tince

f

p
lan te dingdingdingdingdingdingdingdingdingdingdingdingdingdingding

p
lan te tzing tzing tzing tzing

p
lan te boum boum boum boum

p
lan te boum boum boum boum

p

En a - vant Dra - gons de car - ton dingdingdingdingdingdingding

En a - vant Dra - gons de car - ton tzing tzing

En a - vant Dra - gons de car - ton boum boum

En a - vant Dra - gons de car - ton boum boum

The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

dingdingdingding ding

tzing tzing

boum boum

boum boum

C'est le ca - non le caril -

(avec transport)

p

The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *p* (piano).

KA KI-KA-KO.

F U A

-len C'est heu - re de la dé - li - vran - ce En

rou - te pour la Fran - - - - - ce

En route en route en route

En route en route en route

À moi le trône et la puis - san - - - - - ce

FE-A: et Soprani.

Ba-ta-clan Ra-ta-plan Fe ni han Fischton khanBa-ta-clan Ra-ta-plan Fe ni han

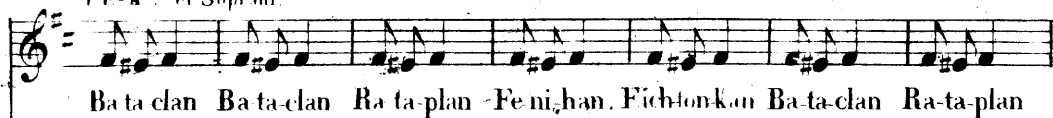
FE-NI: et Tenori.

Fischton khanRa-ta-plan Fe ni han Ba-ta-clanFischton khanRa-ta-plan Fe ni han

KOKO: et Bassi.

Ba-ta-clan Ra-ta-plan Fe-ni-han Ba-ta-clan FischtonkhanRa-ta-plan Fe ni han

F E - A et Soprani.



(imitant la trompette)



F E - NI HAN et Tenori.



KO KO RI KO et Bassi.



ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta Ba - ta - clan
 1. Tenor.
 ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta Ba - ta - clan
 2d Tenor.
 ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta Ba - ta - clan
 Basses,
 ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta Ba - ta - clan

8

Ba - ta - clan Fe - ni - han Ba - ta - clan Ba - ta - clan.
 Ba - ta - clan Fe - ni - han Ba - ta - clan Ba - ta - clan.
 Ba - ta - clan Fe - ni - han Ba - ta - clan Ba - ta - clan.
 Ba - ta - clan Fe - ni - han Ba - ta - clan Ba - ta - clan

8

8