

LA

BEAUTÉ DU DIABLE



Opéra comique en un acte.

PAROLES DE M^{RS}**** ET DE MAJAC

MUSIQUE

DE

GIULIO ALARY

PRIX: 10^f NET.

Paris chez G. FLAXLAND Edit^r Place de la Madeleine, 4

Berlin, Bote et Bock.

Londres, Schott & C^{ie}

Imp. Bertaults, Paris.

1861

Ym. 1046.

A. e.

390

A SA GRÂCE

LE DUC DE HAMILTON

HOMMAGE DE RECONNAISSANCE.

Giulio Henry

LA BEAUTÉ DU DIABLE.

<i>Personnages.</i>	<i>Voix.</i>	<i>Artistes.</i>
JEAN LENOIR	BARYTON	MM^r TROY.
MAX	TÉNOR	WAROT.
FIDÈS	SOPRANO	M^{lles} BELIA.
LÉOPOLDINE	SOPRANO	BOUSQUET.

Paysans, Paysannes. etc. etc.

La scène se passe dans le Château de Ronsberg, dans les montagnes du Hartz.

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LA BEAUTE DU DIABLE.

OPERA-COMIQUE.

Paroles de
M^{rs} *** et de NAJAC.

Musique de
Giulio ALARY.

OUVERTURE.

Andante (♩ = 72)

PIANO.

Andantino (♩ = 88)

All (♩ = 92)

First system of musical notation. Treble clef, key signature of one sharp (F#), and 2/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a complex, flowing melodic line with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. A crescendo hairpin is visible in the middle of the system, and a forte (*f*) dynamic marking appears at the end.

Second system of musical notation. It continues the piece with a piano (*p*) dynamic. The melodic and accompaniment patterns are consistent with the first system. A mezzo-forte (*mf*) dynamic marking is present towards the end of the system.

Third system of musical notation. The piece starts with a pianissimo (*pp*) dynamic. The right hand continues its intricate melodic development. A crescendo hairpin spans across the system, leading to a fortissimo (*sf*) dynamic marking at the end.

Fourth system of musical notation. It begins with a pianissimo (*pp*) dynamic. The melodic line in the right hand remains highly active. The system concludes with a final chord in the right hand.

Fifth system of musical notation. The right hand continues with its melodic line, while the left hand features a series of chords, some marked with a '7' indicating a seventh chord. The system ends with a final chord in the right hand.

Sixth and final system of musical notation. It begins with a forte (*f*) dynamic. A 'Cresc.' (crescendo) hairpin is placed over the left hand, which plays a series of chords. The right hand continues with its melodic line. The system concludes with a fortissimo (*ff*) dynamic marking.

First system of musical notation, 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 complex texture with many beamed notes and slurs. A dynamic marking of *f* (forte) is present in the second measure of the bass staff.

Second system of musical notation, continuing the piece. It features similar complex textures. A dynamic marking of *pp* (pianissimo) is present in the third measure of the bass staff.

Third system of musical notation. It includes dynamic markings of *f* (forte) in the second measure and *pp* (pianissimo) in the third measure of the bass staff.

Fourth system of musical notation. It features a dynamic marking of *ff* (fortissimo) in the second measure of the bass staff. A dashed line with the number 8 above it spans across the system, indicating a first ending or repeat.

Fifth system of musical notation. It begins with a dashed line and the number 8, continuing the first ending or repeat from the previous system.

Sixth system of musical notation, the final system on the page. It features a dynamic marking of *p* (piano) in the second measure of the bass staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines, with several triplets marked with a '3' above the notes.

Second system of musical notation, continuing the piece with similar chordal and melodic textures, including triplets.

Third system of musical notation, featuring a 'Tamb.' (Tambourine) instruction in the bass line, indicating the addition of a rhythmic instrument.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material with triplets.

Poco più mosso.

Fifth system of musical notation, following the tempo change instruction. The music becomes more rhythmic and driving.

Sixth system of musical notation, concluding the page with dense chordal textures and melodic fragments.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The system contains six measures.

Second system of musical notation, continuing the piece. It includes a dynamic marking *Dol.* (Dolce) in the right hand. The notation shows a continuation of the melodic and harmonic themes from the first system.

Third system of musical notation, featuring more complex melodic passages in the treble clef and dense chordal textures in the bass clef. The system contains six measures.

Fourth system of musical notation, showing a continuation of the melodic line with some phrasing slurs and a dynamic marking *v* (accrescendo) in the right hand.

Fifth system of musical notation, beginning with the tempo marking *1^o tempo.* and a dynamic marking *mp* (mezzo-piano) in the left hand. The music transitions to a more active, rhythmic style.

Sixth system of musical notation, starting with a dynamic marking *p* (piano) in the left hand. The system concludes the page with a final cadence in the right hand.

Handwritten musical score, first system. Treble clef, bass clef. Dynamics: *p*. Includes a fermata in the treble staff.

Handwritten musical score, second system. Treble clef, bass clef. Dynamics: *p*. Includes a fermata in the treble staff.

Handwritten musical score, third system. Treble clef, bass clef. Includes a fermata in the treble staff.

Handwritten musical score, fourth system. Treble clef, bass clef. Dynamics: *f*. Includes a fermata in the treble staff.

Handwritten musical score, fifth system. Treble clef, bass clef.

First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many beamed notes and slurs. The lower staff (bass clef) contains a simpler accompaniment. A dynamic marking *pp* is placed in the middle of the system.

Second system of musical notation. Similar to the first system, with a complex upper staff and a simpler lower staff. A dynamic marking *p* is placed in the middle of the system.

Third system of musical notation. The upper staff continues with complex melodic patterns. The lower staff features a long, sustained note in the first measure, followed by a more active accompaniment. A dynamic marking *p* is present.

Fourth system of musical notation. Both staves show more complex rhythmic and melodic activity. The lower staff has a more active accompaniment.

Fifth system of musical notation. The upper staff features several triplet markings (indicated by the number '3' above groups of notes). The lower staff continues with a complex accompaniment.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a triplet of eighth notes. The bass staff features a similar rhythmic pattern, with a long note held over several measures. Both staves conclude with a triplet of eighth notes.

The second system continues the musical piece. The treble staff has a melodic line with several triplet markings. The bass staff provides a steady accompaniment with eighth notes and some triplet figures.

The third system includes a 'Tamb.' marking in the bass staff, indicating a tambores or similar percussion instrument. The treble staff continues with its melodic development, and the bass staff has a more active role with eighth notes and triplets.

The fourth system shows further development of the musical themes. The treble staff has a series of triplet markings, and the bass staff features a complex accompaniment with many triplet figures.

Poco più mosso.

The fifth system begins with a change in tempo indicated by the text 'Poco più mosso.' The treble staff has a more active melodic line, and the bass staff features a dense accompaniment of chords and eighth notes.

The sixth system concludes the page with a final melodic flourish in the treble staff and a strong accompaniment in the bass staff, featuring several chords and eighth notes.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The key signature has one sharp (F#). The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It includes a first ending bracket in the treble clef, indicated by a dashed line and the number '8'. The music continues with melodic and harmonic development.

Third system of musical notation, featuring the instruction *Dolce.* in the left hand. The music is characterized by a more delicate and slower feel. It includes a first ending bracket in the treble clef, marked with '8'.

Fourth system of musical notation, continuing the melodic and harmonic progression. It features a first ending bracket in the treble clef, marked with '8'.

Fifth system of musical notation, marked with the dynamic instruction *ff* (fortissimo) in the left hand. The music becomes more intense and powerful. It includes a first ending bracket in the treble clef, marked with '8'.

Sixth system of musical notation, concluding the piece. It features a first ending bracket in the treble clef, marked with '8', leading to the final notes of the composition.

8

First system of musical notation, featuring a treble and bass clef. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a measure marked '8'. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes dynamic markings such as 'p' (piano) and 'f' (forte), and features various articulations like slurs and accents.

Third system of musical notation, showing further development of the musical themes. The notation includes complex chordal structures and rhythmic patterns.

Fourth system of musical notation, characterized by dense chordal textures in both staves, with frequent use of slurs and accents.

Fifth system of musical notation, featuring a prominent bass line with sustained chords and moving eighth notes, while the treble staff continues with complex harmonic accompaniment.

Sixth system of musical notation, concluding the page with a final cadence. The notation includes a variety of rhythmic values and articulations, ending with a double bar line.

INTRODUCTION

Allegro (♩ = 108)

FIDÈS.

1^{re} et 2^{de} Dessus.

CHŒUR.

1^{re} et 2^{de} Ténors.

Basses.

PIANO.

The first system of music features five staves. The top four staves are for the choir: FIDÈS (Soprano), 1^{re} et 2^{de} Dessus (Alto and Tenor), 1^{re} et 2^{de} Ténors (Tenor and Bass), and Basses (Bass). The piano accompaniment is shown in a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

The second system continues the piano accompaniment. It consists of two staves (treble and bass clef). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with block chords in the left hand. A forte (*f*) dynamic marking is present at the end of the system.

The third system continues the piano accompaniment with similar rhythmic and harmonic patterns as the previous system. It consists of two staves (treble and bass clef).

The fourth system features three staves. The top two staves are for vocal soloists: Dess. (Soprano) and Tén. (Tenor). The piano accompaniment is on the bottom staff. The vocal parts have rests for the first three measures, followed by a half note. The Soprano part is marked '1^{re} Soli' and the Tenor part is marked '1^{re} Soli'. Both vocal parts end with the word 'Quoi!'. The piano accompaniment continues with eighth and sixteenth notes. A second '1^{re} Soli' marking is present above the piano staff. The system concludes with a '2^{de} Soli' marking and another 'Quoi!'.

p

Quoi!

ce château qu'on met en ven - te

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a whole rest, followed by a half note G4, and then a quarter note F4. The second staff is another vocal line in treble clef, starting with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3, and F3. The third staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

p

ce chà - teau don - ne le ti - tre de ba -

Don - ne le ti - tre de ba - ron!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a piano (*p*) dynamic. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3, and F3. The second staff is another vocal line in treble clef, starting with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3, and F3. The third staff is a piano accompaniment in grand staff, continuing the rhythmic pattern from the first system.

f *p*

- ron! C'est le plus ancien du can - ton, Le

C'est le plus an - cien du can - ton, C'est

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a piano (*p*) dynamic. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3, and F3. The second staff is another vocal line in treble clef, starting with a piano (*p*) dynamic. It begins with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3, and F3. The third staff is a piano accompaniment in grand staff, continuing the rhythmic pattern from the first system.

d
plus an - cien du can - ton.
c
le plus an - cien du can - ton.
b



This system contains three staves. The top staff (treble clef) has lyrics 'plus an - cien du can - ton.' The middle staff (treble clef) has lyrics 'le plus an - cien du can - ton.' The bottom staff (bass clef) has lyrics 'D'accord! mais le'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

D'accord! mais le



This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with chords and moving lines.

b
prix m'é - pou - van - te Et j'au -
8



This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs) with chords and moving lines. A measure rest '8' is present in the middle staff.

b
- rais per - du la rai - son Si j'a - che -



This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clefs) with chords and moving lines.

Non!

Non!

- fais ce vieux don - jon, Si j'a - che -

f *p*

Non, non, non,

Non, non, non, non, non,

Non, non, non,

Non, non, non, non, non,

- tais ce vieux don - jon.

f

non, non, non, non, non, non, non, non, non, non, non,

non, non, non, non, non, non, non, non, non, non,

non, non, non, non, non, non, non, non, non, non,

non, non, non, non, non, non, non, non, non, non,

d non, non

c non, non

b non, non, non, non, c'est perdre

d

c 1^{re} Soli. Non, non, c'est per-dre

b la rai-son Non, non, c'est per-dre

2^{de} Soli. Non, non, c'est per-dre

Cresc.

d la rai-son Que d'a-che-ter ce vieux don-jon! Non,

c la rai-son Que d'a-che-ter ce vieux don-jon! Non,

b la rai-son Que d'a-che-ter ce vieux, ce vieux don-jon! Non,

non, c'est perdre la raison Que d'ache-

non, c'est perdre la raison Que d'ache-

non, c'est perdre la raison Que d'ache-

8

-ter ce vieux donjon! Non!

-ter ce vieux donjon!

-ter ce vieux donjon! Non, non, c'est perdre

p Non!

Non, non, non, non, c'est perdre

4^o soli. Que d'acheter ce vieux donjon, Non, non, c'est perdre

la raison Non non c'est perdre

crise

d
la rai - son Que da - che - ter ce vieux don - jon! Non,
t
la rai - son Que da - che - ter ce vieux don - jon! Non.
b
la rai - son Que da - che - ter ce vieux don - jon! Non.



d
non, C'est per - dre la rai - son Que da - che -
t
non, C'est per - dre la rai - son Que da - che -
b
non, C'est per - dre la rai - son Que da - che -

p
p
p

Dolce.



d
- ter ce vieux don - jon!
t
- ter ce vieux don - jon!
b
- ter ce vieux don - jon!



FIDÈS.

Le châ - teau de Rons - berg est si vieux et si

tris - té Qu'on ne peut l'ac - qué - rir -

que pour le met - tre à bas. Pourquoi ton

Bassi Soli.

pè - re l'au - ber - gis - te, Le ri - chard du pa -

- ys Ne l'a - ché - te - til pas? Oui - dà! oui -

FID.

-dà! D'un tel pro - jet son â - me est a - lar -

- mé - e. Mon pè - re l'au - ber - gis - te est ri -

- che mais peu - reux, mais peu - reux Et le châ -

- teau n'a pas trop bon - ne re - nom - mé -

8

F - e. *f* *p* De père en

Vraiment! vraiment!

Vraiment! vraiment!

Vraiment! vraiment!

F fils on le dit en ces lieux. *And^{te}* (♩ = 100)

Marcato. *p*

F Dans le sou-ter-rain du châ-teau, Le jour, la nuit, pres-qu'à toute

trem.

F heu-re, Un hô-te terri-ble et nou-veau, Le dia-ble à fi-xé sa demeu-

- re, Et cha_cun dans l'effroi mor_tel D'avoit Sa.

_tan pour lo_cai re No_se ê_tre le pro_pri_

_tai re De ce re_douta_ble Cas_tel, Château ma_

All.^o brillante (♩ = 144)

- gi_ que Et dia_bo_li_ que, Qui doit por_ter mal_heur Au nou_

_vel ac_qué_reur! Il doit por_ter mal_heur, Mal_

F
 - heur! mal-heur! au nou-vel ac-qué-reur Mal-

F
 - heur! mal-heur! au nou-vel acqué-reur!

Ah! je

Ah! je

Ah! je

p unis
 trem-ble de peur! Ah! je tremble de peur! Mal-heur! mal-

p unis
 trem-ble de peur! Ah! je tremble de peur! Mal-heur! mal-

p
 trem-ble de peur! Ah! je tremble de peur! Mal-heur! mal-

F
 Malheur! malheur!

d
 _heur! Au nou _vel ac_qué _reur! Mal _heur! Au nou_

c
 _heur! Au nou _vel ac_qué _reur! Mai _heur! Au nou_

b
 _heur! Au nou _vel ac_qué _reur! Mal _heur! Au nou_

F
 malheur Au nou _vel ac_quéreur! Mal_heur! mal _heur! malheur!

d
 _vel ac_qué_reur! Mal_

c
 _vel ac_qué_reur! Mal_

b
 _vel ac_qué_reur! Mal_

malheur! malheur! Ah!

-heur! Au nou-vel ac-qué-reur, Au nou-

-heur! Au nou-vel ac-qué-reur, Au nou-

-heur! Au nou-vel ac-qué-reur; Au nou-

p *ff*

8-

mal - heur Ah! malheur!

-vel ac - qué - reur! malheur!

-vel ac - qué - reur! malheur!

-vel ac - qué - reur! malheur!

8- 8-

Andante.

F

Rall.

p

Si vous osez vous arrê - ter — Dans ce

F

lieu dont Satan est maî - tre, Si vous o - sez le consul - ter, Soudain il

f *p*

F

va vous apparâi - tre, Et chacun, dans l'effroi mor - tel D'avoir Sa -

F

- tan pour lo - ca - tai - re N'ose é - tre le pro - pri -

F

- tai - re De ce re - douta - ble Cas - tel Château ma -

All^o brillante. (♩ = 144)

F
- gi - que Et dia - bo - li - que Qui doit porter mal - heur Au nou -

F
- vel ac - qué - reur! Il doit por - ter mal - heur mal -

F
- heur! mal - heur! Au nou - vel ac - qué - reur Mal -

F
- heur, mal - heur, Au nou - vel ac - qué - reur!

d
c
b
Ah! je
Ah! je
Ah! je

ff

p unis. *f*

trem - ble de peur! Ah! je trem - ble de peur! Mal - heur! mal -

p unis. *f*

trem - ble de peur! Ah! je trem - ble de peur! Mal - heur! mal -

p

trem - ble de peur! Ah! je trem - ble de peur! Mal - heur! mal -

f

Malheur! malheur!

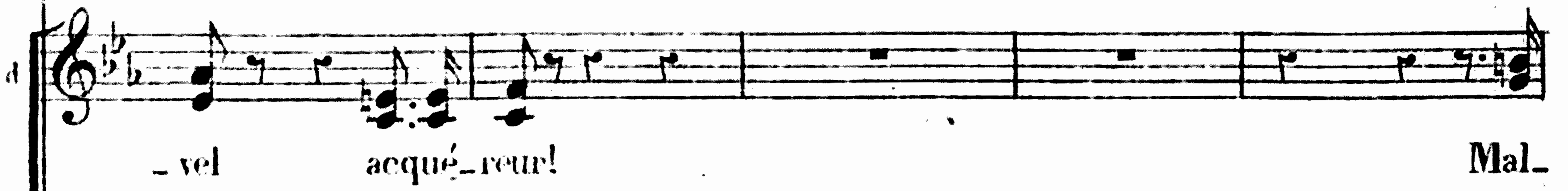
- heur Au nou - vel ac - qué - reur! Mal - heur Au nou -

- heur Au nou - vel ac - qué - reur! Mal - heur Au nou -

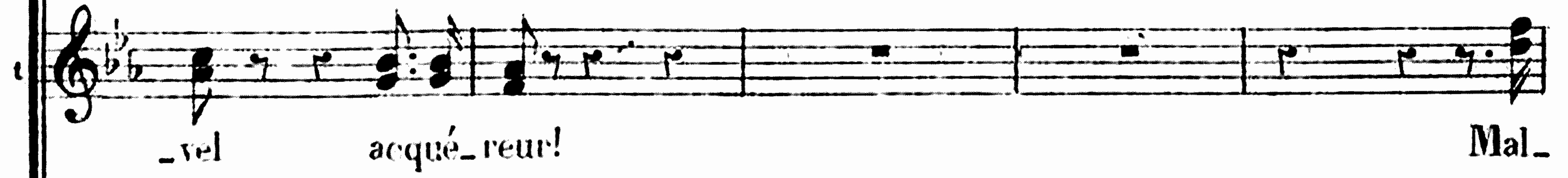
- heur Au nou - vel ac - qué - reur! Mal - heur Au nou -



malheur Au nou-vel acquéreur Malheur! mal-heur! malheur!



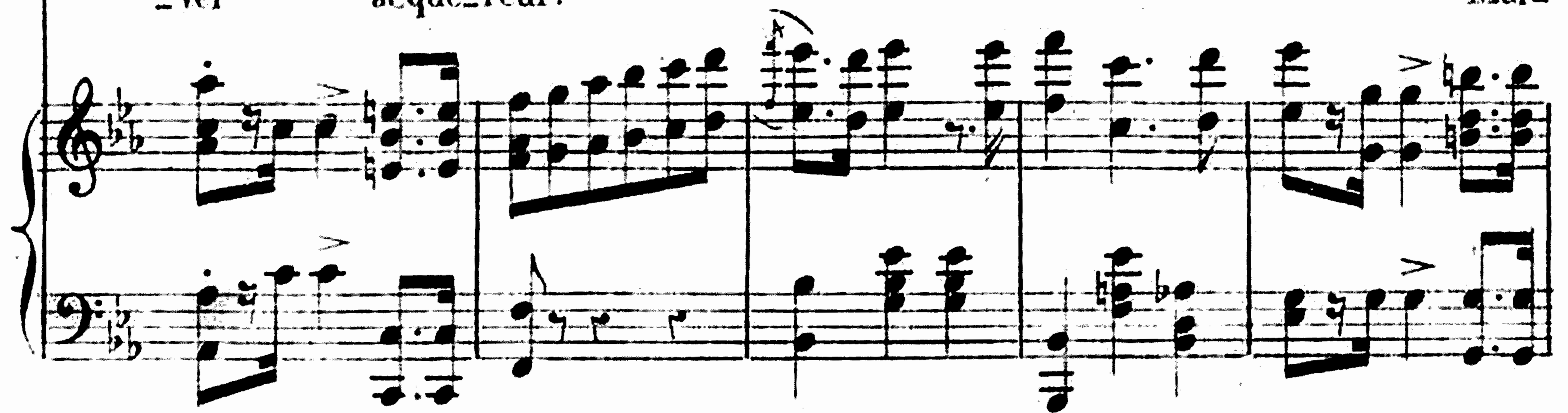
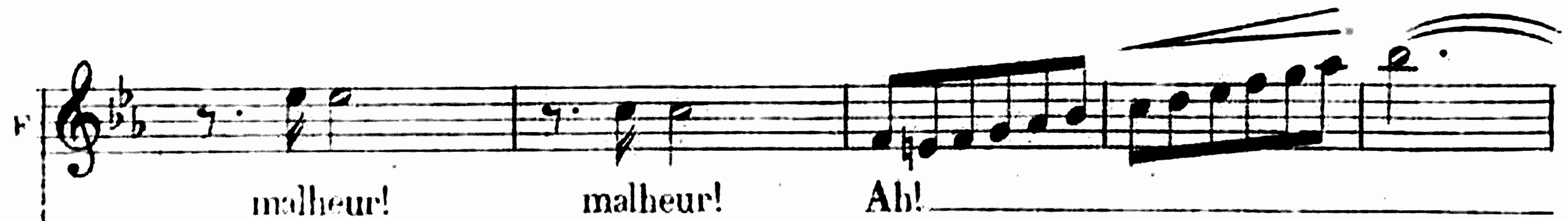
-vel acqué-reur! Mal-



-vel acqué-reur! Mal-



-vel acqué-reur! Mal-


malheur! malheur! Ah!



-heur Au nou-vel ac-quéreur, Au nou-



-heur Au nou-vel ac-quéreur, Au nou-



-heur Au nou-vel ac-quéreur, Au nou-



1^o tempo.

mal - heur Ah! mal - heur, Oui, mal -
 - vel ac - qué - reur Mal - heur, Oui, mal -
 - vel ac - qué - reur Mal - heur Ce châ -
 - vel ac - qué - reur Mal - heur! Ce châ -

8-

1^o tempo. *f*

- heur Non Le ti - tre et le nom
 - heur Le ti - tre et le nom
 unis. unis.
 - teau quel on met en ven - te, Vai - nement don - ne - rait, dit - on, Le ti - tre et le nom
 unis. unis.
 - teau quel on met en ven - te, Vai - nement don - ne - rait, dit - on, Le ti - tre et le nom

p *rit.*

S
de Ba-ron Jen é-prou-ve trop d'é pouvan - te Et j'au-

A
de Ba-ron Jen é-prou-ve trop d'é pouvan - te Et j'au-

B
de Ba-ron Jen é-prou-ve trop d'é pouvan - te Et j'au-

f

S
Non, non, non, n'a-che-tons

A
- rais per - du - la rai - son

B
- rais per - du - la rai - son Si j'a - che -

Doux.

p

Dolce

p

8

F
point ce vieux ce vieux don - jon! Non, non, non, non, n'a -

d
Non, non, non, non, na -

t
- fais ce vieux don - jon! Non -

b
- fais ce vieux don - jon! Non non non non n'a -

F
- che_tons point Na - che_tons point ce vieux don - jon!
Na - che_tons point ce vieux don - jon!

d
- che_tons point, Non, non, non, non, non, non,

t
Na - che tons point ce vieux don - jon! Non, non, non, non, non,

b
- che_tons point Na - che_tons point ce vieux don - jon! Non, non, non, non, non,

cresc. >

F

N'a - che - tons point ce vieux don -

Non non

d

non, N'a - che - tons point ce vieux don - jon! Non, non, non,

t

non, N'a - che - tons point ce vieux don - jon! Non, non, non,

b

non, N'a - che - tons point ce vieux don - jon! Non, non, non,

ff

F

- jon Non non N'a - che - tons point N'a - che - tons point ce vieux
point N'a - che - tons point ce vieux ce

d

non non non N'a - che - tons point N'a - che - tons point ce

t

non non non N'a - che - tons point N'a - che - tons point ce

b

non non non N'a - che - tons point N'a - che - tons point ce

F. don - jon! Non, non, non, non, n'achetons point,

D. vieux don - jon! N'achetons point ce vieux don.

T. vieux don - jon! N'achetons point ce vieux don.

B. vieux don - jon! N'achetons point ce vieux don.

F. n'a - che_tons point _____ ce

D. - jon! Non, non, non, non, n'a - che_tons point _____ ce

T. - jon! Non, non, non, non, n'a - che_tons point _____ ce

B. - jon! Non, non, non, non, n'a - che_tons point _____ ce

F. vieux don - jon!

D. vieux don - jon!

T. vieux don - jon!

B. vieux don - jon!

F.

D.

T.

B.

RÉP: Mais je le connais.

RÉCIT et AIR.

All^o giusto.

LÉOPOLDINE.

D'un rocher escar-

PIANO.

Récit.

L. - pé je gravissais la cime, Quand mon pied incertain, sur la neige glis-

L. -sa, Et voué à la mort, je roulais dans l'a-

All^o

L. - bîme Sans un an-ge sau-veur que le ciel m'en-vo-

dolce.

p sostenuto.

Andantino.

L. *-ya* *dolce.* Ce-

The first system of music features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 6/8. The vocal line begins with a long note on 'ya' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *dolce.*, *ff*, and *p*.

L. - lui dont la main intré-pi - de M'a vait arrachée au tré-pas Plus que

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment features a steady rhythmic pattern. Dynamics include *ff* and *p*.

L. moi tremblant et ti - mi - de, Me tenait pressée en ses

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a more active texture with chords and moving lines. Dynamics include *p* and *crese.*

L. bras, *avec énergie.* Pen_dant que le feu du cou - ra - ge, *doux.* Mal -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment has a steady rhythmic pattern. Dynamics include *mf* and *f*.

L. - gré son modeste main - tien, Brillait en son regard - sau -

The fifth system shows the vocal line and piano accompaniment. The piano accompaniment features a steady rhythmic pattern. Dynamics include *f*.

L. *ff* *p*

- va - - - ge Qui - - - sa - - - bais - - -

cresc.

L. *leggerissimo.*

- sait ah - - - - - qui s'abaissait de - vant le

All^o brillante. (♩ = 152)

L. mien.

L. Que mainte fil - let - te, Rail -

L. - leuse indis - cre - te, S'égaie en ca - chet - te Sur cette lai - deur,

L. *Oui, rail - leuse indis - cre - te, Sé - gaie en ca -*

L. *-chet - te Sur cet - te lai - deur; Moi, plus indul - gen - te*

L. *Ou reconnais - san - te, J'esti - meetje van - te Mon libé - ra -*

L. *-teur, J'es - ti - meetje van*

L. *-te Mon libéra - teur. Oui, re - connais - san - te J'es -*

L. *f*
 - time et je van - - - - - te Mon li - bé - ra -

L. *Même mouvt.*
 - teur. Satour.

L.
 - nu - re grossière et franche Lui donne un air o - ri - gi -

FIDÈS.
 L. - nal. Il suffit mê - me le Di - man - che De le

LÉOP.
 F. voir pour le trouver mal. Mais à l'en - ten - - - - - dre, il est très

FIDÈS.

LÉOP.

FIDÈS.

L. bien! Il est très mal! Il est très bien! Très

LÉOP.

FIDÈS.

1^o tempo.

LÉOP.

F. mal! Chacun son a-vis.. C'est le mien! Que mainte fil-let-te, Rail-

L. - leuse indis - crè - te, S'é-gaie en ca - chet-te Sur - cette lai - deur;

L. Oui, rail - leuse indis - crè - te, S'é-gaie en ca -

1. - chet - te Sur cet-te lai - deur; Moi, plus indul - gen - te

doux.

L. Ou re - connais - san - te, J'es - time et je van - te Mon li - bé - ra -

L. - teur, J'es - ti - me et van

rall. *a tempo.*

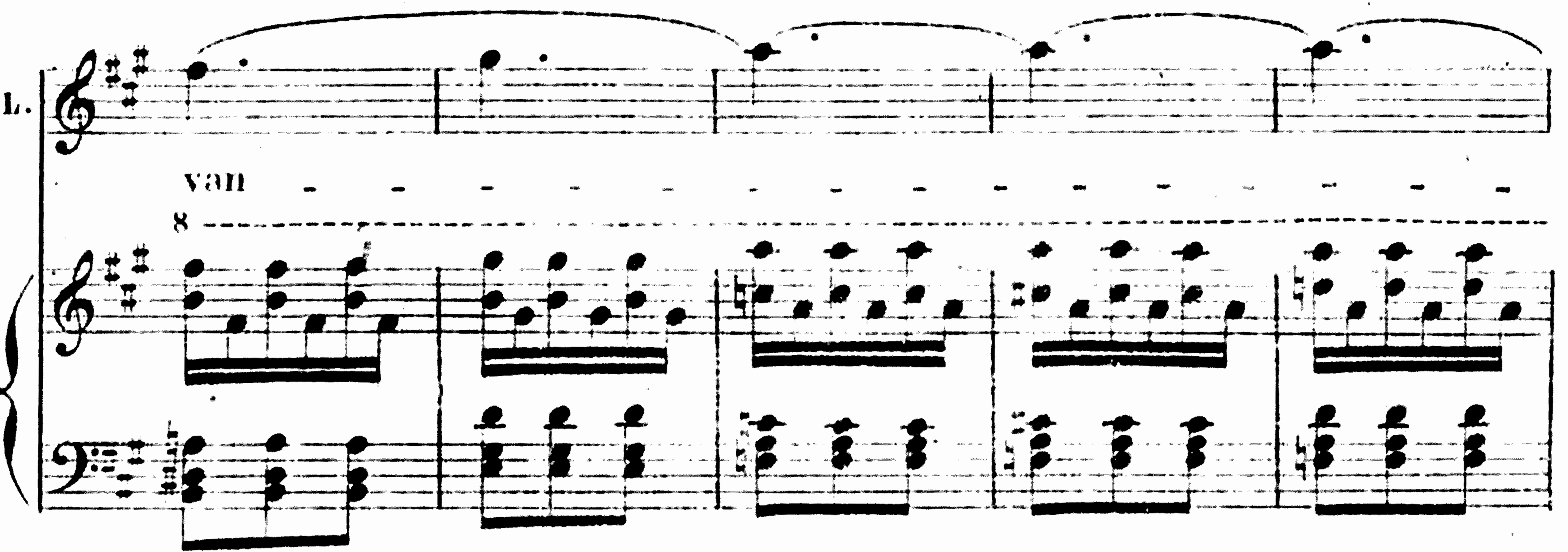
L. - te Mon libé - ra - teur! Oui, re - connais - sante, J'es -

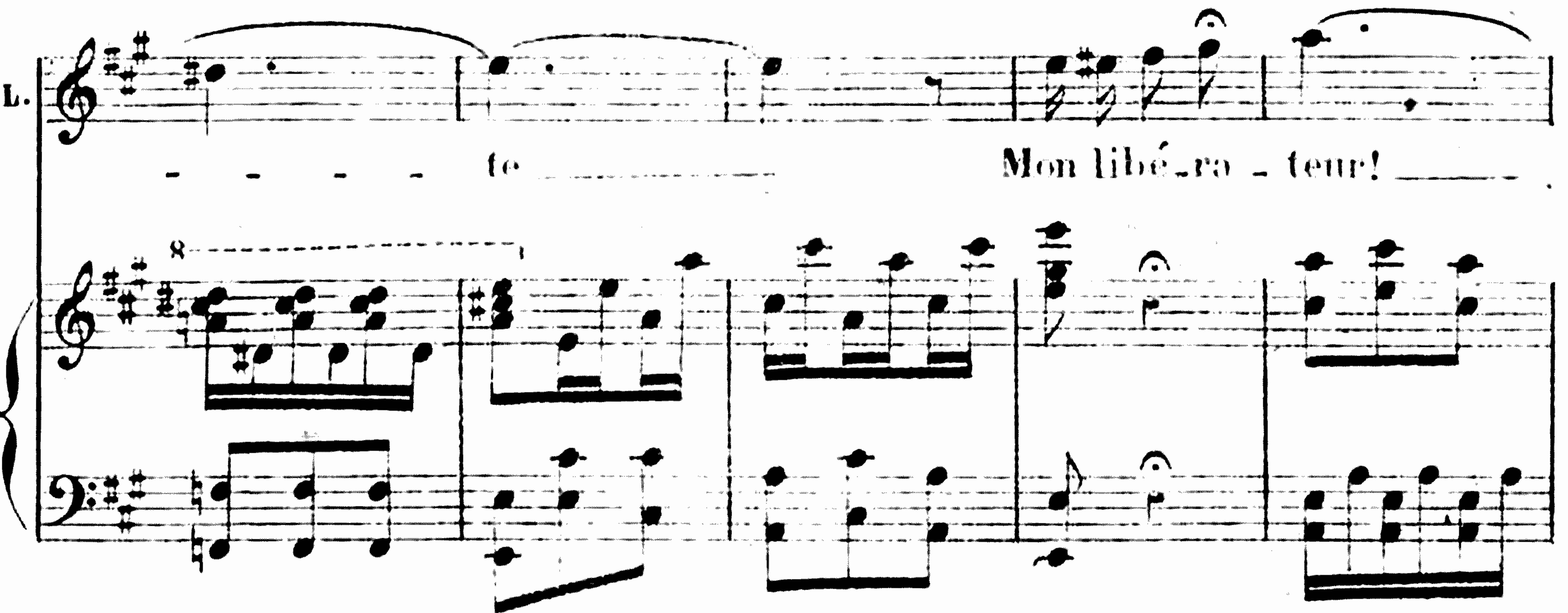
L. - time et je van - te Mon li - bé - ra -

Più mosso.

L. - teur, J'es - time et je van

L.  *te* Mon li - bé - ra - teur, J'es - time et je

L.  van

L.  *te* Mon libé - ra - teur!

L. 

RÉP: Vous quittez la maison
de mon père.

ROMANCE.

Andantino. (♩ = 69)

MAX.

PIANO.

Musical score for the first system. It consists of a vocal line for Max and a piano accompaniment. The piano part includes a 'pp tremolo' instruction. The key signature is B-flat major (two flats) and the time signature is 9/4. The tempo is marked 'Andantino' with a quarter note equal to 69 beats per minute.

M.

Ma Fi - dès

Musical score for the second system. It features a vocal line for M. and a piano accompaniment. The piano part includes a 'p' dynamic marking. The key signature remains B-flat major and the time signature is 9/4.

M.

se ma - ri - e * C'est pour - quoi je m'en vas!

Musical score for the third system. It features a vocal line for M. and a piano accompaniment. The piano part includes a 'p' dynamic marking. The key signature remains B-flat major and the time signature is 9/4.

M.

Je dois la fuir, et - Je ne m'aime

Musical score for the fourth system. It features a vocal line for M. and a piano accompaniment. The piano part includes a 'p' dynamic marking. The key signature remains B-flat major and the time signature is 9/4.

M. pas! Le pauvre Max ne fut rien dans sa vi - e...

M. Ah! j'ai bien peur qu'un jour elle m'ou - bli - e Et sans pleu -

M. - rer appren - ne mon tré - pas, Et sans pleurer apprenne montré.

M. - pas. Et ce - pendant mon a - mour, c'est ma vi -

M. - e; C'est en lui que j'ai mis mes rê - ves d'a - ve - nir!

M. *bb* *bb*

Celle que j'ai - me . . . A mon cœur est ravi - e . . . Seul sur la

M. *bb* *bb*

terre hélas! hé - las! j'en ai plus qu'à mou - rir!

Presto.

M. *bb* *bb*

1^o tempo.

p *tremolo.*

M. *bb* *bb*

M. *bb* *bb*

De lui par - ler un autre eut le se - cret. Je

M. n'o se pas lui dire que je l'ai - me!.. Pourtant mon cœur se

M. ledit à lui - mê - me; Je ne sais pas comment ce la se

M. fait, comment, comment, comment cela se fait! Et ce-pendant mon a-

M. -mour, c'est ma vi - e; C'est en lui que j'ai mis mes rêves

M. d'a - ve - nir Cel - le que j'ai - me A mon cœur

M. *est ra-vi-e... Seul sur la terre, hélas! hé-las!*

M. *je n'ai plus qu'à mourir! Ah je n'ai plus*

Piu mosso.

M. *qu'à mourir! Hélas! hé-las! seul sur la terre, hélas! je*

rall

M. *n'ai plus qu'à mourir, qu'à mourir!*

RÉP: Eh bien alors Mademoiselle.

DUO.

Allegro. (♩ = 120)

FIDÈS.

Musical staff for FIDÈS, treble clef, 2/4 time signature, key of D major.

MAX.

Musical staff for MAX, treble clef, 2/4 time signature, key of D major.

Navez-vous pas, dans

PIANO.

Piano accompaniment for the first system, grand staff, 2/4 time signature, key of D major.

M.

Musical staff for MAX, treble clef, 2/4 time signature, key of D major.

le vil - la - - - ge, Ce ma - tin, dès le point du

Piano accompaniment for the second system, grand staff, 2/4 time signature, key of D major.

M.

Musical staff for MAX, treble clef, 2/4 time signature, key of D major.

jour, En - ten - du, comme un grand ta - pa - - -

Piano accompaniment for the third system, grand staff, 2/4 time signature, key of D major.

M.

Musical staff for MAX, treble clef, 2/4 time signature, key of D major.

- ge, Le son du fi - fre et du tam - bour? Eh! si yrai-

Piano accompaniment for the fourth system, grand staff, 2/4 time signature, key of D major.

FIDÈS.

F. **MAX.**
 _ment! C'é - tait un ré - gi - ment, plan, plan, plan,

M. **MAX.**
 plan, plan, plan, Marchant tam - bour bat - tant, plan, plan,

M. **MAX.**
 plan, Et rien qu'en le voy - ant Il n'vint sou - dain

M. **FID:** **MAX.**
 u - ne i - dé - e... Et la quel - le? De par - tir a - vec

F. **FID:**
 eux et de ser - vir l'é - tat. Mais vous a - vez repous -

F. *- sé ce pro - jet?*

MAX. *Non, mais s' c'est pa - ra - phé: je suis sol -*

F. *Vous! et pour - quoi?*

M. *- dat. C'est une i - dée Dont mon â - me é -*

F. *ad libitum. C'est donc un é - tat qui vous plaît?*

M. *- tait pos - se - dé - e. Du tout:*

col canto. a tempo.

M. *ad lib: a tempo. mais c'est signé, c'est fait. A la gloi - re qui m'ap -*

col canto.

M. *pel - le, Malgré moi, je vais cou - rir.*

M. *A - dieu donc, ma - de - moi - sel - le; dès ce soir - ce soir*

M. *je dois par - tir. A - dieu, a - dieu donc, ma -*

M. *-de - moi - sel - le, Dès... ce soir. je vais par - tir*

F. *Sort fa_tal, dou_leur mor_tel - - le! Pourquoi donc,*

M. *A_dieu!*

F. *pourquoi par_tir? Pourquoi? Sort fa_tal, dou_*

M. *A_dieu! à la gloi_re*

F. *-leur mor_tel - le! Pourquoi donc, pourquoi par_tir? Pour_quoi,*

M. *qui m'ap - pel - le, Malgré moi, je vais cou_rir.*

F. pourquoi par - tir? La - mi - tié qui vous ap - pel - le

M. A - dieu donc, ma - de - moi - sel - le,

F. Veut en vain vous re - te - nir. *accel.* *p* La - mi - tié

M. Dès ce soir je dois par - tir! *p* A - dieu donc ma - de - moi -

F. *cresc.* qui vous ap - pel - le *f* Ne sau - rait donc vous re - te -

M. *cresc.* - sel le *f* Dès ce soir dès ce soir je dois par -

accell. *p* cresc.

F. - nir, L'a_m_i - tié qui vous ap - pel -

M. - tir! A - dieu donc ma_de - moi - sel le Dès ce

accell. *p* cresc.

F. - le Ne sau - rait donc vous re - te - nir vous re - te -

M. soir, dès ce soir je dois par - tir, je dois par -

F. - nir? S'en aller ain_si, c'est terri - ble!

M. - tir!

p

F.

Sans rien dir? sans rien écou - ter! Ne peut-on pas

F.

vous ra - che - ter? Me ra - che - ter? c'est impos-

M.

- si - ble! Mil - le flo - rins!... d'a - bord

M.

je n'les vau pas. Et dail - leurs, qui vou - drait me les don - ner? per-

FIDÈS

Qu'en savez - vous?

M. - son - ne. Au sort je m'a - ban - don - ne, ç'en est

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with the lyrics 'Qu'en savez - vous?' and a piano accompaniment. The second system continues with the vocal line 'son - ne. Au sort je m'a - ban - don - ne, ç'en est' and the piano accompaniment. The piano part features a prominent bass line with sustained notes.

M. fait, ç'en est fait! Ainsi donc n'ar - rê - tez pas Mes pas, ah!

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with 'fait, ç'en est fait! Ainsi donc n'ar - rê - tez pas Mes pas, ah!'. The piano accompaniment provides harmonic support, with some melodic movement in the right hand.

All.^o vivo. (♩=96), FIDÈS.

Je ne sau - rais moi - mê -

MAX O dé - ses - poir ex - trê - me! C'est en vain

Detailed description: This system contains the fifth and sixth systems of music. The tempo is marked 'All.^o vivo. (♩=96)'. The vocal line starts with 'Je ne sau - rais moi - mê -' and continues with 'MAX O dé - ses - poir ex - trê - me! C'est en vain'. The piano accompaniment is more rhythmic and active, with a steady bass line.

F. - me Lui di - re que je l'ai - me! Pour lui

M. que je l'ai - me Quand on va s'é - i - ler,

Detailed description: This system contains the seventh and eighth systems of music. The vocal line continues with 'F. - me Lui di - re que je l'ai - me! Pour lui' and 'M. que je l'ai - me Quand on va s'é - i - ler,'. The piano accompaniment features a steady bass line and some melodic fragments in the right hand.

F. j'ai beau trem-bler, ahl! Il ne veut pas par-ler!

M. A quoi sert de par-ler? Non, par de-

p

F. Non, je le vois, hé-las! Il ne

M. -voir, hé-las Je ne par-le-rai pas!

erese.

F. par-le-ra pas! hé-las!

M. Non par de-voir, hé-las! Je ne

p *erese.*

8-

F. *mp.* *f*

Il ne par-le-ra pas, Il ne par-le-ra pas!

M. par-le-rai pas, Je ne par-le-rai pas.

meno mosso.

F. Puis-que vous par-tez je vous pri - e

meno mosso. p

F. D'accep - ter, pour vous proté - ger, Cet-te chaî - ne, à

pp

F. l'au-tel bé - ni - e, Qui pré - ser - ve de tout dan-ger:

ad lib: a tempo.

col canto. a tempo.

F. *MAX.* *FID.*
 On me l'a dit, du moins Quoi vraiment! cette chaîne?.. N'est que d'a-

F. *MAX. Moderato.*
 -cier et min - ce est sa va - leur. De vous il suf - fit qu'elle

M.
 vien - ne; Je la garde - rai sur mon cœur toujours, toujours, tou-

F. *p*
 Que dit-il?... et pourquoi?

M.
 -jours! rien, rien, pardonnez-moi;

1^o tempo

F. Je ne sau-rais moi -

M. *pp* je n'ai rien dit O dé_ses_poir ex_tre_mel

All^o vivo

p

F. -mê - me Lui di - re que je l'ai - mel

M. C'est en vain que je l'ai - mel Quand on va s'e - xi -

F. Pour lui j'ai beau trembler, ah! Il ne veut pas par

M. - ler : A quoi sert de par - ler?

pp *p*

F. *ler!* Non je le vois hé - las

M. *p* Non, par de - voir, hé - las! *cresc.* Je ne par - le - rai

F. *p* *cresc.* Il ne par - le - ra pas, hé - las!

M. *p* *cresc.* pas! Non, par de - voir, hé - las! Je

F. *f* Il ne par - le - ra pas, Il ne par - le - ra

M. ne par - le - rai pas, Je ne par - le - rai

Presto.

F. pas. Il ne par_ le_ ra pas. Il ne

M. pas, Je ne par_ lerai pas. Je ne

Presto.

F. par_ le_ ra pas! Non, non, Il ne par_ le_ ra pas, — Il ne

M. par_ le_ rai pas! Non, non, Je ne par_ le_ rai pas, — Je ne

F. par - - lera pas!

M. par - - lerai pas!

dim.