

Théâtre des Bouffes-Parisiens.

LE  
**BARBIER DE TROUVILLE**

The title 'LE BARBIER DE TROUVILLE' is rendered in a highly decorative, calligraphic font. The word 'LE' is at the top, followed by 'BARBIER' in a large, bold, serif font, and 'DE TROUVILLE' in a similar style. A lute is integrated into the design, positioned behind the word 'BARBIER'. The background features a detailed illustration of a cityscape with a prominent spire, likely representing the setting of the opera.

Bluette bouffe en 1 Acte.

Paroles de M. JALME

MUSIQUE  
DE  
**Ch. LECOCQ**

PARTITION CHANT et PIANO

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Gr. Fl.  
 P<sup>te</sup> Fl.  
 Hautb.  
 Clar. en la.  
 Bas.  
 Pist. en la.  
 Cors en ré.  
 Tromb.  
 Timb. en ré.

# LE BARBIER DE TROUVILLE.

Musique de  
**CH. LECOCQ.**

## OUVERTURE.

**Allegro**

PIANO. *f* **TUTTI.**

**poco più lento.**

Clar. Quat.  
 p Fl. Hautb. Bas. Hautb.

**Tempo di bolero très animé.**

Clar. *rall.* Castagnol. Quat.

Clar.

*mf*

Cor.

Musical score for Clarinet and Cor Anglais. The Clarinet part is in the upper staff, and the Cor Anglais part is in the lower staff. Both parts feature a melodic line with eighth and sixteenth notes, often beamed together. The Clarinet part starts with a dynamic marking of *mf*. The Cor Anglais part is marked with *Cor.*

Fl.  
Clar.  
Bass.

Musical score for Flute, Clarinet, and Bassoon. The Flute part is in the upper staff, and the Clarinet and Bassoon parts are in the lower staff. The Flute part features a melodic line with eighth and sixteenth notes. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines.

Pist.

Bas.

Musical score for Piston and Bassoon. The Piston part is in the upper staff, and the Bassoon part is in the lower staff. The Piston part features a melodic line with eighth and sixteenth notes. The Bassoon part provides harmonic support with chords and moving lines.

Tamb. de basq.

Musical notation for Tambour de basque, showing a rhythmic pattern of eighth notes.

Fl.  
Clar.

Musical score for Flute and Clarinet. The Flute part is in the upper staff, and the Clarinet part is in the lower staff. The Flute part features a melodic line with eighth and sixteenth notes. The Clarinet part provides harmonic support with chords and moving lines.

Musical score for Flute and Clarinet. The Flute part is in the upper staff, and the Clarinet part is in the lower staff. The Flute part features a melodic line with eighth and sixteenth notes. The Clarinet part provides harmonic support with chords and moving lines.

Fl.  
Hautb.  
Clar.

Quat.

Musical score for Flute, Oboe, Clarinet, and Quartet. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It features dynamic markings of *f* and *p* and includes the instruction 'Cor.'.

Pist.  
Tromb.  
Tamb. de basq.

TUTTI.

Musical score for Piston, Trombone, and Bass Drum. The score is written in treble and bass clefs with a key signature of two sharps. It features dynamic markings of *p* and *f*, and includes the instruction 'TUTTI.'.

Musical score for strings, written in treble and bass clefs with a key signature of two sharps. It features a dynamic marking of *pp*.

Musical score for strings, written in treble and bass clefs with a key signature of two sharps.

Musical score for Trombone, written in treble and bass clefs with a key signature of two sharps. It features a dynamic marking of *f*.

Hautb. Clar. **1<sup>o</sup> tempo.** Fl.

Clar. Bas. Fl.

*p* *cresc.* *cresc.*

Pist. Tromb.

*sempre cresc.*

*f*

**movt. de valse.** Quat. Cors.

*mf*

1<sup>er</sup> Viol. Fl. Ob. Bas. Clar. Triangle.

*p*

Fl.  
Clar.  
1<sup>er</sup> Pist.  
vclle

Musical score for Flute, Clarinet, and Violin I. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a harmonic accompaniment with chords and moving lines.

Musical score for Flute, Clarinet, and Violin I. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

Fl.  
Hautb.  
Bas.

Musical score for Flute, Oboe, and Bassoon. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a harmonic accompaniment. Dynamics include *cresc.* and *p*.

TUTTI.  
sans Tromb.

Musical score for Flute, Oboe, and Bassoon. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a harmonic accompaniment. Dynamics include *mf* and *e cresc.*

Tromb.  
Timb.

Musical score for Trombone and Timpani. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a harmonic accompaniment. Dynamics include *ff*.

Musical score for Trombone and Timpani. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a harmonic accompaniment.

1<sup>er</sup> Voa  
*mf*  
Cor.

This system features a grand staff with treble and bass clefs. The treble clef part contains a melodic line with eighth-note patterns. The bass clef part provides a harmonic accompaniment with chords and eighth notes. The key signature has two sharps (F# and C#).

2<sup>te</sup> Fl.  
Clar.  
Tamb. de basq.

This system continues the musical piece. The treble clef part has a melodic line with slurs. The bass clef part includes a drum part indicated by 'Tamb. de basq.' with rhythmic markings. The key signature remains two sharps.

This system shows the continuation of the melodic and harmonic lines in the grand staff. The treble clef part features a melodic line with slurs, and the bass clef part provides a steady accompaniment.

Gr Fl.  
Hautb.  
Clar.  
*staccato.*

This system introduces a new section. The treble clef part has a melodic line with slurs. The bass clef part includes a drum part and is marked with the instruction '*staccato.*'.

This system continues the musical piece with a focus on the bass clef part, which features a complex rhythmic pattern of chords and eighth notes.

This system concludes the page with a melodic line in the treble clef and a final accompaniment in the bass clef. The key signature remains two sharps.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with several slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a focus on the interaction between the treble and bass staves.

TUTTI

Third system of musical notation, marked **TUTTI** and **ff**. The music becomes more rhythmic and intense, with a prominent bass line and a more active treble line.

p

Fourth system of musical notation, marked **p**. The dynamics shift to piano, with a more delicate and flowing melodic line in the treble staff.

Tutti sans tromb.

mf e cresc.

Fifth system of musical notation, marked **Tutti sans tromb.**, **mf**, and **e cresc.**. The music builds in intensity and volume, with a more complex harmonic texture.

Tutti jusqu'à la fin.

All<sup>o</sup>

ff

Sixth system of musical notation, marked **Tutti jusqu'à la fin.**, **All<sup>o</sup>**, and **ff**. The piece concludes with a powerful and energetic final section, featuring a driving bass line and a soaring treble line.



First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with chords and eighth-note figures.

Second system of musical notation, continuing the piece. A dynamic marking of *sf* (sforzando) is present in the bass staff. The melodic and harmonic textures continue with similar rhythmic patterns.

Third system of musical notation, showing further development of the melodic and harmonic themes. The notation includes various note values and rests.

Fourth system of musical notation, characterized by dense chordal textures in both staves, particularly in the treble staff.

Fifth system of musical notation, concluding the page. It features a final melodic phrase in the treble staff and a bass line that ends with a double bar line and a fermata.

Cl: en LA.  
Pist: en LA.  
Cors en RE.  
Timp en RE.

N° 1  
RONDO - VALSE.

REP: Une toquade, quoi!

Animé.

CAROLINE.

Du thé -

TUTTI.

PIANO:

Co - lom - bi - ne Clé - o - père ou Ti - ti - - ne Je

*v<sup>lle</sup> cl:* *1<sup>re</sup> vez*

suis tout ce - la, Me voi - là! Du thé - â - tre I - do - lâ - tre

*Hautb:*  
*Fl:*

*B<sup>our</sup>* *dolce.* *p* *B<sup>ass</sup> pizz.*

Sans plus hésiter je veux dé - buter Co - mé - di - e tra - gé -

*Hautb:*  
*Fl:* *1<sup>re</sup> vez*

*Cor.*

- di - e Et grand o - pé - ra Tout me va!

*f* *TUTTI.* *ff*

Cha\_cun su - bi - ra mon em - pi - re

Quat: 1er violon

Et que je chan\_te ou que j'ex - pi - re Je vois a - ne

Cl: Cor. 1er violon non CC

sal - le en dé - li - re Soudain é - cla - ter en bra -

1er violon Cl: Cor. Cl: Cor.

- vos Et puis la fou\_le à la sor - ti - e Mal - gré

Quat: 1er violon Cl: Cors

mon hum - ble mo - des - ti - e Pour me — prou - ver

Fl.  
Cl.  
Bou.

sa sym - pa - thi - e Viendra — dé - te - ler mes che - vaux

Cl.  
Cor.

Ce jo - li rê - ve

**TUTTI.**

Hautb.

*f* Triang.

Cl.  
Quat.

*dolce.*

*f* **TUTTI.**

ce doux es - poir

*p*

*f*

Ah qu'il s'a - ché - ve Et dès ce

*p* *f* *p*

soir, ah qu'il s'a - ché - ve et dès ce soir Ah!

Timb: sans tromb: TUTTI. *cresc.* Tromb:

Du thé - â - tre I - do - lâ - tre

*1<sup>er</sup> violon en canto.*

*dim.* Quat. *p* *1<sup>es</sup> pizz.*

sans plus hé - si - ter — Je veux dé - bu - ter — co - mé - di - e tra - gé -

Fl. Hautb: Cor. *1<sup>er</sup> violon Cl:*

di e Et grand o pé - ra tout me va

TUTTI sans Timb.

Co - jo - li rê - ve ce - doux es -

*p* Cors. Quat. *f* TUTTI. *p* *p* Quat. Cors.

-poir Et qu'il s'a - ché - ve dès ce soir Ah!

*f* Quat. Cors. *cresc.* *Quat. sans C.B.*

qu'il s'a - ché - ve dès ce soir

TUTTI. Timb.

N° 2

COUPLETS.

REP: Le lapin aux confitures.

**Allegro.**

POTARD.

TUTTI.

PIANO.

*f*

1<sup>er</sup> COUPLET.

**Poco piu mod<sup>to</sup>**

Jé-tais en bas de l'es-ca-lier Quand je sens u-ne o-deur su-

*p* Quat: Bass: pizz. Fl: Hauts:

-a-ve Je monte a-lors jusqu'au pre-mier El-le sac-centue et sag-

Fl: B<sup>on</sup>

-gra-ve, bon! Je fais un nou-vel ef-fort Je gra-vis les-te-

Cors: Fl:



ment et j'ar-ri-ve au deu-xiè-me Ça sen-tait de plus en plus

*legato.*

ad lib: a tempo.

fort Et soudain je me dis à part moi mê-me C'est du la-

Fl:  
Cl:  
B♭

Cl: Hautb:  
Pist:

-pin, j'en suis cer-tain De son fu-met j'ai l'ha-bi-tu-de C'est du la-

Cors.

PARLÉ

-pin, j'en suis cer-tain Ah! cette fois je tiens Ger-trude C'est du la-pin!

Cors.

*f* TUTTI.

Pourtant pour

*P* Quat.

Bass  
plus

en ê - tre plus sur Je vais tou-jours je monte en - co - re; Et plus j'ai -

Fl.  
Hautb.

-lais plus c'é-tait pur Plus ça sen-tait ce que j'a - do - re Cris-ti j'é -

Fl

Bassons.

Cor.

-tais au sep - tiem<sup>e</sup> ciel Quand en - fin j'a - ri - vai jus - qu'au troi - sieme é -

Fl

ad lib.

- ta - ge C'é - ta un beurre, un su - cre un miel! Non! m'é - cri - ai - je a -

legato.

Fl.  
Clar.  
Basson.

a tempo.

- lors, plus de flot - ta - gel C'est du la - pin j'en suis cer - tain De son fu -

H.B.  
Clar.  
Fist.

Fl.  
Cors.

- met j'ai l'ha - bi - tu - de C'est du la - pin j'en suis cer -

parle.

- tain Ah! cet - te fois je tiens Ger - tru - de C'est du la - pin!

Cors.

f TUTTI.

# Nº 5. BOLERO.

REP: Oh! l'Espagne!

**Allegro.**

CAROLINE.

ANNA.

POTARD.

**TUTTI.**  
PIANO *ff* Castagnettes et Tamb de basque.

Joy\_eu\_se vil - le Des bo - le - ros  
O jeu\_ne fil - le Toi dont l'œil noir

Joy\_eu\_se vil - le  
O jeu\_ne fi - le

Joy\_eu\_se vil - le  
O jeu\_ne fi - le

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand.

Terre fer - ti - le En hi - dal - gos

Des bo - le - ros  
Toi dont l'œil noir

Des bo - le - ros  
Toi dont l'œil noir

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand.

C'est la que bril - le  
Quand tu fré - til - les

Ter-re fer - ti - le En hi-dal-gos C'est la que bril - le  
Sous ta man - til - le Bril-le le soir Quand tu fré - til - les

Ter-re fer - ti - le En hi-dal-gos *ad libitum.*  
Sous ta man - til - le Bril-le le soir bim bim

Le tor - re - ro Sous la ré - sil - le De Fi - ga - ro  
Com-me Pon sait Et te tor - til - les Dans ton cor - set

Le tor \* re - ro Sous la ré - sil - le De Fi - ga - ro  
Com-me Pon sait Et te tor - til - les Dans ton cor - set

bim bim bim bim bim bim bim bim

La qu'on sau\_til - le quel ver\_ti - go Comme qua\_dril - le  
On se hous\_pil - le Pour t'ad\_mi - rer Et cha - cun gril - le

La qu'on sau\_til - le quel ver\_ti - go Comme qua\_dril - le  
On se hous\_pil - le Pour t'ad\_mi - rer Et cha - cun gril - le

bim . bim bim bim bim bim bim bim bim bim

Le fan - dan - go Trou la la la  
De t'a - do - rer

Le fan - dan - go Trou la la la  
De t'a - do - rer

bim bim bim zing ba\_la\_boum zing ba\_la\_boum

*p* Trou la la la      *p* Trou la la la      *ff* zing zing zing zing

*p* Trou la la la      *ff* Trou la la la zing zing zing zing

*ff* Zing ba la boum      zing zing zing zing

*f* A - ranjuez Al - va-rès Mança - na - rès      Do - lo-rès Co - co-dès

A - ranjuez Al - va-rès Mança - na - rès      Do - lo-rès Co - co-dès

A - ranjuez Al - va-rès Mança - na - rès      Do - lo-rès Co - co-dès

*pp* Et Gil - pé - rez      *pp* A - ranjuez Al - va-rès Mança - na - rès

Et Gil - pé - rez      *pp* A - ranjuez Al - va-rès Mança - na - rès

Et Gil - pé - rez      *pp* A - ranjuez Al - va-rès Mança - na - rès



*détaché sans presser.*

Do - lo - rès Co - co - dès Et Gil - pé - rès Gi - braltar Tra - fal - gar

Do - lo - rès Co - co - dès Et Gil - pé - rès Gi - braltar Tra - fal - gar

Do - lo - rès Co - co - dès Et Gil - pé - rès Gi - braltar Tra - fal - gar

*pizzic.*

*cresc.*

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

Ma - da - gas - car zing zing Al - ca - zar Bo - li - var Mon - te - li - mar

*cresc.*

Cas - tel - la - mar Trombal - ca - zar

Cas - tel - la - mar Trombal - ca - zar

Cas - tel - la - mar Trombal - ca - zar

*ff*

This musical score consists of six systems of notation. The first three systems are vocal lines, each starting with a treble clef, a key signature of one flat, and a common time signature. Each vocal line begins with a melodic phrase followed by a rest. The fourth system is a piano accompaniment, starting with a grand staff (treble and bass clefs) and a brace on the left. It features a complex texture with triplets and slurs. The dynamic marking *sempre ff* is placed above the piano part. The fifth and sixth systems continue the piano accompaniment with similar rhythmic and melodic patterns. A circular library stamp is visible on the right side of the page, partially overlapping the fifth system.

N° 4  
FINAL

CAROLINE

ANNA

GUSTAVE

POTARD

PIANO

*mf*

O jeu\_ne fil - le toi dont l'œil noir

O jeu\_ne fil - le

O jeu\_ne fil - le

O jeu\_ne fil - le

Detailed description of the musical score: The score is for a piece titled 'N° 4 FINAL'. It features four vocal parts: CAROLINE, ANNA, GUSTAVE, and POTARD, each with a single staff. The piano accompaniment is shown in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The piano part begins with a dynamic marking of *sf* (sforzando) followed by *p* (piano). The vocal parts enter with the lyrics 'O jeune fille toi dont l'œil noir'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The lyrics 'O jeune fille' are repeated by the vocalists in a staggered fashion.



Sous ta man\_til - - le Brill\_e le soir



toi dont l'œil noir



toi dont l'œil noir



toi dont l'œil noir




Quand tu fré\_til - les



Sous ta man\_til - le Brill\_e le soir Quand tu fré\_til - les



Sous ta man\_til - le Brill\_e le soir bim bim



Sous ta man\_til - le Brill\_e le soir bin bim



Comme l'on sait Et te tor\_til - le Dans ton cor\_set

Comme l'on sait Et te tor\_til - le Dans ton cor\_set

bim - bim bim bim bim bim bim bim bim bim

bim bim bim bim bim bim bim bim bim bim

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some grace notes.

On se hous\_pil - le Pour l'ad\_mi - rer Et cha\_cun gril - le

On se hous\_pil - le Pour l'ad\_mi - rer Et cha\_cun gril - le

bim - bim bim bim bim bim bim bim bim bim

bim bim bim bim bim bim bim bim bim bim

The piano accompaniment continues with similar chordal textures and a bass line.

*p*  
 De ta - do - rer Trou la la /la

*p*  
 De ta - do - rer Trou la la la

*ff*  
 bim bim bim Zing ba la boum Zing ba la boum

*ff* *ff*  
 bim bim bim Zing ba la boum Zing ba la boum

*ff* *p* *ff*

*p* *p* *ff*  
 Trou la la la Trou la la la Zing zing zing zing

*p* *ff*  
 Trou la la la Trou la la la Zing zing zing zing

*ff*  
 Zing ba la boum Zing zing zing zing

*ff*  
 Zing ba la boum Zing zing zing zing

*ff* *ff*

*p*

A - ranjuez Al - va\_rès Man\_ça - na\_res Do - lo\_res Co - co\_dès

A - ranjuez Al - va\_rès Man\_ça - na\_res Do - lo\_res Co - co\_dès

A - ranjuez Al - va\_rès Man\_ça - na\_res Do - lo\_res Co - co\_dès

A - ranjuez Al - va\_rès Man\_ça - na\_res Do - lo\_res Co - co\_dès

*pp*

Et Gil - pé - rez A - ranjuez Al - va\_res Man\_ça - na\_res

*pp*

Et Gil - pé - rez A - ranjuez Al - va\_res Man\_ça - na\_res

*pp*

Et Gil - pé - rez A - ranjuez Al - va\_res Man\_ça - na\_res

*pp*

Et Gil - pé - rez A - ranjuez Al - va\_res Man\_ça - na\_res

*détaché sans presser*

Do - lo-res Co - codes Et Gil - pe-rez Gi-bral-tar Tra-fal-gar

Do - lo-res Co - codes Et Gil - pe-rez Gi-bral-tar Tra-fal-gar

Do - lo-res Co - codes Et Gil - pe-rez Gi-bral-tar Tra-fal-gar

Do - lo-res Co - codes Et Gil - pe-rez Gi-bral-tar Tra-fal-gar

*cresc*

Ma-da-gas-car zing zing Al-ca-zar Bo-li-var Mon-te-li-mar

Ma-da-gas-car zing zing Al-ca-zar Bo-li-var Mon-te-li-mar

Ma-da-gas-car zing zing Al-ca-zar Bo-li-var Mon-te-li-mar

Ma-da-gas-car zing zing Al-ca-zar Bo-li-var Mon-te-li-mar

*cresc*



