

N^o 17.

AIR.

Allegretto. (132 = ♩)

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

FIGARINA.

The vocal line for Figarina is written on a single staff in treble clef. The lyrics are: "Non, je n'y croirais pas, si ce maudit é - crin, Pour m'ac - cuser en -". The melody is in 3/4 time and features a mix of quarter and eighth notes.

Andante. (66 = ♩)

The second system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and begins with an *Andante* tempo. The right hand has a melodic line with quarter notes, and the left hand has a bass line with quarter notes. There are some changes in the bass line indicated by the numbers 6 and 8.

The vocal line for Figarina continues with the lyrics: "- cor, n'était là sous ma main. Dix per - les, dix bai - sers... ô dé -". The melody is in 3/4 time and features a mix of quarter and eighth notes.

pour mon é - co - no - mi - e! Comptons... dans l'ombre,

un au sei - gneur Al - yar!.. I - tem à cet I - man...

au vieil A - li - ca - phar!.. Et ce vilain cor - sa - re...

en voi - là qua - tre hé - las!.. Qua - tre dé - jà!

Allegretto. (132 = ♩)

je ne me trompe pas!.. Ah! que de dangers en voy

- a - ge! De l'amour dé-lic les traits, Tou-jours veiller lorsqu'on est

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G minor (two flats). The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

sa - ge, Sur sa ver-tu, sur ses at-trait... Il fau-drait

The second system continues the musical score. The vocal line starts with a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a similar rhythmic pattern, featuring a steady eighth-note bass line and chords in the right hand.

ê - - tre a - vengle et sour - de! Et la tâ-che est bien

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

lour - de! A - vec un cœur ai - mant!

The fourth and final system of the musical score. The vocal line starts with a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment concludes with a steady eighth-note bass line and chords in the right hand.

Hé - las! je sais ce qu'il en con - te, Pour

voy - age. l'on trouve tant, De vo - leurs sur la rou - te, Envé - ri -

- té; c'est ef - fray - ant! Hé - las! il ne faut qu'un brigand, Pour pil -

cre

- ler bi - jeux, in - no - cen -

- scen - do.

p

ce, Et vous réduire à l'in-di-gen - ce! A l'in-di -

ce - seen - do.

- gen - ce!

Andante. (66 = ♩)

Quatre baisers! c'est

tout... non pas, et par sur-pri - se, Un au - tre à Don Al -

- var... et puis, dans sa mé - pri - se, Un à ce jo - li

pa - ge...hé - las! en voi - là six! Qua - tre à ses compa -

Allegretto. (132 = ♩)

- gnons... qua - tre, ce - la fait dix! Vrai -

- ment, c'est affreux quand j'y pen - se, Et j'en suis tremblante d'ef - froi... En

vo_y-age quelle dé_pen-se, Quand on a tant d'or_dre chez soi!

Que ne suis - je maussade et lai - de, La lai_deur vient en

ai - de, Au cœur qui se dé_fend!

Hé - las! je sais ce qu'il en cou - te, Pour

vo_y-ager l'on trouve tant, De vo - leurs sur la rou - te, Envéri-

- té, c'est ef - fray ant! Hé_las! il ne faut qu'un brigand, Pour pil -

cre - -

- ler bi - jous, in - no - cen -

- scen - do.

p

- ce, Et vous reduire à l'in - di - gen - ce! A l'in - di -

cre - scen - do.

- gen - ce!

tr