

CENDRILLON

Violoncelle et C. Basse.

J. MASSENET.

INTRODUCTION.

Large.

The musical score is written for Violoncelle and C. Basse in a single system with two staves. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The tempo is marked "Large". The score consists of three systems of music. The first system begins with a forte (*ff*) dynamic and features a prominent bass line with eighth-note patterns and a more active upper line with quarter and eighth notes. The second system continues the melodic development, including trills in the upper line. The third system concludes the introduction with a first ending bracket and a repeat sign, ending on a whole note chord. The score includes various musical notations such as slurs, accents, and dynamic markings.

Rall. 1 **I^{er} mouv.^t**

ff UNIS. ff ff

sf UNIS.

sf sf sf

2 ff sf sf

3 UNIS.

En cédant. Très large. Rall. sf sf sf fff

ACTE I.

23 Avec une grande animation, subitement.

trb
p
ff

trb
Léger.
p
Cresc.
Léger.

f
ff
f
f

26

VIOLONCELLE et C. BASSE.

MEASURES 1-5: *pp*, *p*, *f*. *PIZZ.*, *ARCO.*

MEASURES 6-10: *p*, *ff*. *PIZZ.*, *ARCO.*, *Sec.*

MEASURES 11-15: *p*, *Dim*, *pp*. *UNIS.*, *Léger.*

MEASURES 16-21: *Cresc.*, *pp*, *p*, *DIV.*, *pp*. *DIV.*

MEASURES 22-26: *cresc.*, *p*. *PIZZ.*, *Un peu en dehors.*

MEASURES 27-30: *p*, *ff*. *ARCO.*

Mais c'est Madame

30 *Large.*

Moins large.

Ah! Madame! Qu'est-ce à dire? Au fond, ils ont rai.

31 *1^{er} mouv^t animé.*

32

Mais Ma - da -

- mel ahl Ma - da - mel

33 *Large.*

Un peu plus vite.

f p est la toute puissance UNIS. *f* Je devrais le faire

Léger.

voir, et savoir obtenir *p* Un peu d'obéissance!.. **1** hélas! *f pp*

34 *Modéré. (Avec ardeur.)*

DIV.

Dolce. Pourquoi, grands Dieux! veuf et tranquille, Vivant chez moi, loin de la vil.

Plus retenu.

SOLO.

UNIS. *ppp* le, Exempt de soucis et d'émoi *p* Près de ma fillette ado - *p* Bien chanté. *PIZZ.*

Vite.

35 *Modéré. (Sans lenteur.)*

UNIS.

Rall.

Rall. p *f* *PIZZ. p* *f* *p*

ARCO. #

Cresc. f p *f* *f* *PIZZ. f*

Sempre PIZZ.

Sempre PIZZ.

En cédant. 37 A tempo. Lent.

ARCO.

ARCO.

En cédant. 38 Très modéré et tendre.

PIZZ. p

1° SOLO.

En dehors. Cresc. sf

Bien chanté.

Plus animé.

ARCO.

En cédant.

39 1er mouv. modéré.

En serrant.

UNIS.

PIZZ.

ARCO.

40

En animant. En cédant.

ppp Ral.

p < f

f

41 I.^{er} mouv.^t (Sans lenteur.)

Sans retenir.

PIZZ. *p* *f* *p* *f* *p* *f*

PIZZ.

42 Plus animé.

1 Un jour, enfin, chez moi *fp* *sf* *sf* *sf*

v^{elle}

En animant.

43 Large.

mf *Cresc.* *ff* *f* *sf*

UNIS.

En élargissant. **44**

sf *f* *f*

1

Suivez.

Suivez. PIZZ.

p *f* *p* *f* *p* *f* *p*

p *f* *p* *f* *p* *f* *p*

PIZZ. PIZZ.

45 Bien animé.

En animant. Plus lent. En cédant. 46 A tempo I°

Un peu plus gai.

Rall. 47 Avec largeur.

Avec animation.

En retenant.

Très sec.

48 A tempo.

ARCO. *f* UNIS. *f*

Plus animé.

49 En animant.

PIZZ. *p* PIZZ *p*

Suivez. A tempo animé.

Suivez.

ARCO. *Più f Cresc - ff* PIZZ. *p* *Le coup de foudre!* *le coup de fou -* PIZZ.

50 Alerte. (Menuet gai.)

ARCO. *f* PIZZ. *p*

En retenant. 51 A tempo.

ARCO. *pp* **Suivez.** PIZZ. *p* UNIS.

UNIS.

52 En animant peu à peu.

ARCO.
f *p*

Plus vite. (Avec entrain.)

Cresc. *f* *sf* *sf*

sf *p* *f* **1** *p*

PIZZ.

PIZZ.

53

TIMP. *vclle* *ARCO.*

3 *p* **1** *ff*

ARCO.

1 *ff* **1** *ff* **1**

54 **Gai.** (Sans trop presser l'allure.)

3 *f*

En élargissant un peu.

A tempo. (Sans lenteur)

55 *f* *PIZZ.* **1**

f *UNIS.*

VIOLONCELLE et C. BASSE.

56

FL. ARCO. PIZZ. ARCO.

f f *f sf* *p* *f*

ARCO.

57

PIZZ. PIZZ. ARCO. PIZZ.

p *p* *f sf* *p*

Même mouv. PIZZ.

ARCO. PIZZ. ARCO. PIZZ.

f *p* hein? *f* Quoi? *f* Rien? *mf* Rien! *p*

ARCO. PIZZ.

En cédant. 58 A tempo.

Rien! *Dim.* ARCO. *f* *p* *pp*

ARCO.

pp *p* Très rythmé et en dehors.

PIZZ.

59

Cresc. *f f* *mf* *Più f* *f*

ARCO.

f Léger et rythmé.

60

f *ff UNIS.*

f *ff* *ff* *f Sempre.*

61 *Rall.* **62** *Alerte. (avec animation.)*

Dim. *p ARCO.* *Dim.* *f* *f* *UNIS.*

PIZZ.

p *f* *Dim.* *p*

f *Dim.* *p*

63

f *p*

UNIS. *f* *p* **1**

VIOLONCELLE et C. BASSE.

64

velles *f* > *p* **1** *pp* *Poco*

C. B. *pp* *Poco*

1 DIV.

65

velles *pp* UNIS. *Poco*

C. B. *pp* *Poco*

66

I^o tempo.

velles UNIS. **1** *PIZZ.* *f* **1** *ARCO.* *f* **1**

On va l'enfer - mer, elle est folle! Ehl bien qu'avez-vous

PIZZ. *ARCO.*

velles et C. B. UNIS.

p *f* *p*

67

Cresc. *f* *Dim.*

Bien soutenu et chanté.

Léger *p* *p* *p*

PIZZ.

SOLI. *En dehors.*

p *mf* *Più f* *sf* *pp*
 ARCO.

En cédant un peu. **68** Subitement I.^{er} mouv.^t

Dim. **1** *f*

PIZZ. *ARCO.* *PIZZ.* *ARCO.*
f *f* *f* *f* *f* *f*

69 Très vif, subitement.

PIZZ. *ARCO.* *PIZZ.* *ARCO.* *PIZZ.* *ARCO.*
f *f* *f* *p Léger.* *mf* *p*
 PIZZ.

70
PIZZ. *ARCO.* *PIZZ.* *ARCO.* *PIZZ.*
mf *p* *pp* *p*
 PIZZ. ARCO.

ARCO. *PIZZ.* *ARCO.* *PIZZ.*
f > p *p* *f > p* *f*

71 Encore avec plus d'entrain.

ARCO.

72 Un peu moins vite. En animant. Rall. Tempo 1°

73 Très vif. (Avec beaucoup d'entrain.)

En animant.

74 Large.

ff UNIS. *sf* tr

UNIS.

En élargissant. **75** A tempo.

sf 1 *p*

p *Più p* *p*

76 Sans lenteur.

PIZZ. 1 *pp* HAUSTR. Mettez la sourdine.

PIZZ. ARCO. *p* *mf* *pp* 2 PIZZ.

77 Plus lent.

p *mf* *pp* Ah! que mes sœurs sont heu Pour

PIZZ.

Plus animé.

Vlle

En cédant.

p *DIV.* *p* *Vlle* *En cédant.*

Vlle elles c'est cha.que jour nouveau plaisir.. Ôtez la sourdine. les' rend plus

C. B.

1^o tempo.

78 Plus animé.

f *pp* *PIZZ.* *ARCO.* *C*

Vlle UNIS. FL. bel - les! Elles vont à la cour... à la cour!.. ahl ce bal!

C. B.

Vif. (Sans presser.)

ARCO.

PIZZ.

f *p* *PIZZ.* *ARCO.*

On y viendra de toutes les provinces Entourant le trône royal *p*

79 Un peu plus calme. Rall.

A tempo.

En cédant.

f *p* *Dim.* *mf* *ARCO.* *PIZZ.*

Oui, j'ai tort, ces rêves-là font

A tempo.

En retenant.

80 Sans lenteur.

L

mf *pp* *PIZZ.* *VIOL.* *ARCO.* *Vlle* *mf* *pp* *L*

mal! Mettez la sourdine. Suivez.

PIZZ.

VIOLONCELLE et C. BASSE.

81 **Beaucoup plus animé.**

UNIS. *pp* *mf pp* *DIV. mf*

C. B.

Appass^{to} vivo.

Sans retenir.

UNIS. *f* *p* *f* *ppp* *f* *fp Dim.*

C. B. *f* *mf*

PIZZ. *ARCO.*

penses-tu, pauvre

Lent. 82 A tempo 1^o subito.

Rall.

UNIS. *pp* *f > ppp* *< f > pp* *Dim.*

C. B. *f*

83 **Modéré.**

UNIS. *p* *pp*

C. B.

Rall. 84 1^{er} mouv^t

UNIS. *pp* *mf pp*

C. B.

Beaucoup plus animé.

Appass^{to}
vivo.

vllle
vllle DIV. Ne vas-tu *mf* *mf* *f* *p* PIZZ. *f* spenses-tu, pauvre

UNIS.

C. B. PIZZ. *f* *f*

Sans retenir. Lent. A tempo 1° subito.

ARCO. *ppp* *f* *fp* *pp* *f* *pp* PIZZ. *f*

mf

85 Modéré.

mf *pp* *Dim.* *p* *f*

En retenant. Lent.

vllle DIV. *p* *p* *p* *Più p*

C. B.

86 Modéré.
TUTTI.

5 *pp* *Sempre pp*

87

Rall.

Vlle UNIS. DIV. *pp* <Poco> POCO.

C. B. *pp*

A tempo, lent. **Rall.** **Plus lent.**

88

Vlle UNIS.

1 Résigne-toi, Cendrille *pp* ARCO. *pp*

PIZZ.

Un peu en dehors. **Rall.** **A tempo.** **Rall.** **Moins lent.**

89 Vlle SOLO.

> POCO *sf* < ppp Dim. p < POCO

Un peu en dehors.

pp *ppp*

Ôtez la sourdine. Vlle SOLO. TUTTI.

PIZZ.

3 *mf* **Rall** *pp* PIZZ.

90 **Modéré.** **91** **Un peu plus retenu.** Vlle

PIZZ. ARCO. FL. PIZZ.

f **Très en dehors.** *mf* > *p* Dim. *p* **Un peu en dehors.** **A tempo.**

VIOLONCELLE et C. BASSE.

92

A tempo.

(Plus animé.)

En cédant.

A tempo.

Vlle

PIZZ.

Ahl es-pè - - - rel Un peu en dehors.

En animant.

En cédant.

De tous les horizons à travers les espa ces...

A tempo. 93

94 A tempo.

Suivez exactement mes lois

En cédant.

Apportez-moi tous vos talents, tou - les vos grâ ces!

Suivez. *sf* >

Très modéré.

95

En cédant

Vlles DIV. en 4.

Vlles UNIS.

A tempo.

En cédant. A tempo. 96

Un peu plus animé.

Léger.

En cédant.

A tempo. 97

VIOLONCELLE et C. BASSE.

Vlle **En cédant. A tempo 1^o**

Villes *p* *mf* *pp* DIV. *pp*
 C. B. *mf* Dim. PIZZ. ARCO. PIZZ.
 ARCO. *pp* *p* *pp*

En cédant. A tempo plus animé. [98]

Villes *pp* *ppp* 1 *pp* *ppp* 1
 C. B. 1 ARCO. 1
pp

Villes UNIS. **En cédant. [99] Vif.**

C. B. *pp* Mettez la sourdine. PIZZ. *pp*
p *p*

sf *pp* *p* *p* *sf*

p 1 *p* 5 *pp*
p *p*

100

Suivez.

f *p* **1** *p* **1** **3** *f* Avec charme et très lié.

Dim. p *< sf >* *pp*

p *Cresc. f* *pp*

101

mf *pp* *mf* *pp* *mf* *pp*

mf *mf* *mf*

102

pp *mf*

pp *mf*

f *pp* **1** **1** **1** **1**

VIOLONCELLE et C. BASSE.

1 2 3 4 5 6 7 *Cresc.* 1

103 *Même mouv.^t*

PIZZ. *pp* *p* *f*

104

p 1 *p* 5 *pp* *p* *p*

f *p* 1 *p* 1

105

p 3 *f* *Avec charme et lié.* *Dim.* *mf*

f *pp* *p* *mf*

106

Violoncelle (Vclles) and Contrabasse (C. B.) score for measures 106-107. The Vclles part starts with a *pp* dynamic and a *3* (triple) marking. The C. B. part starts with a *f* dynamic and *ARCO.* marking. Both parts feature a *3* (triple) marking and a *DIV.* (divisi) marking. The Vclles part ends with a *f* dynamic and a *PIZZ.* (pizzicato) marking. The C. B. part ends with a *f* dynamic.

Violoncelle (Vclles) and Contrabasse (C. B.) score for measures 108-110. The Vclles part features dynamics of *pp*, *mf*, *pp*, *mf*, *pp*, and *f*. The C. B. part features dynamics of *mf*, *mf*, and *f*. Both parts include a *2* (second) marking.

Vclles UNIS.

107

Violoncelle (Vclles) and Contrabasse (C. B.) score for measures 111-112. The Vclles part features a *pp* dynamic and a *1* (first) marking. The C. B. part features a *pp* dynamic and a *1* (first) marking.

Violoncelle (Vclles) and Contrabasse (C. B.) score for measures 113-114. The Vclles part features dynamics of *f*, *pp*, and *pp*. The C. B. part features a *PIZZ.* (pizzicato) marking and a *pp* dynamic.

Violoncelle (Vclles) and Contrabasse (C. B.) score for measures 115-116. The Vclles part features dynamics of *f*, *p*, and *p*. The C. B. part features dynamics of *f*, *p*, and *p*. Both parts include a *1* (first) marking and a *5* (fifth) marking.

108

Violoncelle (Vlles) and Contrebasse (C.B.) system for measures 108-110. The Violoncelle part includes dynamics *pp*, *UNIS.*, *p*, *pp*, *f*, *p*, and *pp*. It features trills (*tr*) and accents (*>*). The Contrebasse part includes dynamics *p* and *pp*. The system concludes with *DIV.* and *pp*.

109

Violoncelle and Contrebasse system for measures 109-111. The Violoncelle part includes dynamics *pp*, *DIV.*, and *p*. The Contrebasse part includes dynamics *p*. The system concludes with *p*.

Violoncelle and Contrebasse system for measures 111-113. The Violoncelle part includes dynamics *f*, *UNIS.*, and *pp*. The Contrebasse part includes dynamics *f*, *p*, and *pp*. The system concludes with a first ending bracket (**1**).

110

Violoncelle and Contrebasse system for measures 110-112. The Violoncelle part includes dynamics *pp*, *p*, *pp*, *p*, and *pp*. The Contrebasse part includes dynamics *p* and *pp*. The system concludes with a first ending bracket (**1**) and *pp*.

Violoncelle and Contrebasse system for measures 112-114. The Violoncelle part includes dynamics *ppp* and *1 ppp*. The Contrebasse part includes dynamics *ppp*. The system concludes with the lyrics "Éveil-le toi, pe." and *ppp*.

En cédant. **111** Très lent.

1^{er} VIOL.

V^{le} SOLO.

112 Animé, vif. (Avec entrain.)

V^{les} UNIS. v

Toujours avec animation.

PIZZ.

Più f

ARCO.

ARCO.

Rall.

Lent. Rall. Animé, vif. Alerté - Modéré.

113 PIZZ.

f p mf Dolce. pp f f f p

1 1 1

écoute bien: quand sonnera minuit, Ici, je veux que tu sois reve-

1 1 1

114

- nue. *mf* *p* Un peu en dehors.

p

p *p*

115 ARCO. V

f p f

VIOLONCELLE et C. BASSE.

Plus animé.
Gai, clair, et très rythmé.

116 Plus animé.

117 Même mouvt

118 En Revenir au mouvt
animant.

Plus animé. 119

120 Un peu retenu. En cédant.

A tempo. (sans retenir)

En animant.

121 Même mouv^t

122

En cédant. A tempo.

Fin du 1^{er} Acte.

ACTE II.

123 Animé, modéré.

TIMB. Vll^e

ff

Du talon.

PIZZ.

mf
Assez en dehors.

f *mf* *p* *più p*

En retenant peu à peu. Très modéré.

FL.(dans la coulisse.)

ARCO.

124

p *pp* **18**

125 Très modéré.

Violle 1 2 3

f UNIS. *fp* *fp* *fp* *fp*

4 5 6 7

fp *fp* *fp* *fp* *p*

126 1^{er} mouvt FL. (dans la coulisse)

PIZZ. *p* 11

127 Avec majesté.

ARCO. *f* ARCO.

2 *p* *mf* *p* *p*

p *f* 1 *p*

128 Tempo 1° 129

FL. (dans la coulisse.)

130 Très lent.

Vlle

Un peu moins lent.

131 Lent.

SOLO.

132

ARCO.

Rall. A tempo. Plus agité.

133

2 Violins SOLI.
1^{er} pupitre.

p *Poco* *mf* *p* *Dim.*

Les autres Violins

p *PIZZ.* *ARCO.* **Suivez.** *ARCO.*

C. Basses

p *p* *PIZZ.* **Suivez.** *p* *ARCO.* *p*

En animant.

En cédant.

Violins UNIS.

f *p* *sf* *p* *sf.* *f* *sf pp sf*

C. Basses

Suivez. 134 Lent et recueilli.

f *pp* *p* *f* *f* *mf* *Cresc.*

Très lent.

135 1^o tempo.

Dolce.

2 Violins SOLI
1^{er} pupitre.

mf *p* *pp* *p* *pp* *p* *pp* *pp*

Les autres Violins

mf *p* *pp* *pp* *pp* *pp* *pp*

C. Basses

pp *PIZZ.* *ARCO.* *pp* *pp*

1^{re} Vlle SOLO.

136

Lent.

Les autres Villes

f > *Dim.* *Dolce.* *f* > *p* *mf*

PIZZ. *ARCO.*

C. B^{sses}

p *p* *p* *f* > *p* *mf*

PIZZ. *ARCO.*

p *p* *p* *f* >

Villes UNIS. **En cédant. Animé, agité.**

137

Rall.

C. B^{sses} *f* *f*

Pour ne plus rien goûter que nos chères tendresses

138 Allure pompeuse, franche et gaie.

ff

UNIS.

139

ff p

Detailed description: This system contains measures 139 and 140. The upper staff features a complex rhythmic pattern with eighth and sixteenth notes, accented with 'v' marks and 'c' above. The lower staff has a simpler accompaniment. Dynamics range from fortissimo (ff) to piano (p).

UNIS.

Detailed description: This system contains measures 141 and 142. Both staves are marked with double slashes (//), indicating they are to be played unison. The upper staff has a melodic line with a fermata at the end.

f p

Detailed description: This system contains measures 143 and 144. The upper staff has a melodic line with a fermata at the end. The lower staff is marked with double slashes (//). Dynamics range from forte (f) to piano (p).

140

p 2 ff

Detailed description: This system contains measures 145 and 146. Measure 145 is marked with a '2' and 'p'. Measure 146 is marked with a '2' and 'ff'. The upper staff has a melodic line with a fermata at the end. The lower staff has a simple accompaniment.

Detailed description: This system contains measures 147 and 148. The upper staff has a complex rhythmic pattern with eighth and sixteenth notes, accented with 'v' marks and 'c' above. The lower staff has a simple accompaniment. A fermata is present at the end of measure 148.

141

Plus animé.

ff 3

Detailed description: This system contains measures 149 and 150. Measure 149 is marked with 'ff'. Measure 150 is marked with a '3' and 'Plus animé.'. The upper staff has a melodic line with a fermata at the end. The lower staff has a simple accompaniment.

Vlle **A tempo.**

Voici les fil - les de no - bles - sel

142 **Modéré.** *En dehors.*

mf Bien chanté et rythmé. *f* *mf*

PIZZ. *ARCO.*

p *f* Très en dehors. *sf* *mf* *Sec.*

PIZZ. *ARCO.*

f *mf* *p* *f* *ARCO.*

mf *f* *mf*

143

PIZZ. *p* ARCO. *ff*

PIZZ. ARCO.

Sec. *mf* *f* *mf*

144

PIZZ. *p* ARCO. *f* Très vibrant et lié. Glissez.

PIZZ. ARCO.

mf *p* *f* Très vibrant. Glissez.

Measures 138-141. The upper staff features a melodic line with triplets and slurs. The lower staff provides a rhythmic accompaniment with eighth notes.

Measures 142-145. Measure 145 is boxed. The upper staff includes triplets and slurs. The lower staff has a steady eighth-note accompaniment. Dynamics include *mf*, *p*, and *ff*. Performance markings include *PIZZ.* and *ARGO.*

Measures 146-149. The upper staff features slurs and accents. The lower staff has a steady eighth-note accompaniment. Dynamics include *p*. Performance marking includes *Léger.*

Measures 150-153. The upper staff features slurs and accents. The lower staff has a steady eighth-note accompaniment. Dynamics include *Cresc.*, *Più f*, *f*, *p*, and *f*. Performance marking includes *PIZZ.*

Measures 154-157. Measure 156 is boxed. The upper staff features slurs and accents. The lower staff has a steady eighth-note accompaniment. Dynamics include *mf* and *mf*. Performance marking includes *Sec.*

Measures 158-161. The upper staff features slurs and accents. The lower staff has a steady eighth-note accompaniment. Dynamics include *p* and *ff*. Performance markings include *PIZZ.* and *ARCO.*

147

ff *PIZZ.* *p* *f* *PIZZ.*

148 *Lent.* *PIZZ.*

ARCO. *ff* *ARCO.* *ff* *p* *p* *mf* *p* *PIZZ.*

Vlle SOLO. **149** *A tempo.*

mf *Très chanté et expressif.* *f* *p* *p* *C. Basse* *p*

Vlle SOLO. **150** *Alerte,*

mf *p* *mf* *f* *ARCO.* *PIZZ.* *PIZZ.* *pp* *p* *C. Basse* *p* *p*

Vlles UNIS. **151** *léger, animé.* **152** *A tempo.*

p *C. Basse* *p*

ARCO. **151**

pp
p

Dim. **152** *Rall. PIZZ.* **A tempo.**

p *mf* *p*

Sempre PIZZ.

Vlle SOLO. **En cédant.** **Plus lent.**

mf *f* *Rall.* *p* *Dim.* *ARCO.*

ARCO. pp *PIZZ. p* *pp*

C. Bses

pp *ARCO.*

Assez modéré. (sans lenteur.)
Vlles UNIS.

PIZZ. f *Très sec.* *sf pp* *p* *f* *sf pp*

p *pp* *sf pp* *f* *pp* *f*

1

Rall.

pp mf Più f f

1^{er} mouvt

f sf pp p

sf pp p mf Più f

Rall. 1^{er} mouvt

f Dim. pp sf pp pp

Sec.

152 bis

f sf 1 f f p ff p

Sec.

UNIS. ff p ff ff ff ff DIV. p ff

Rall. 1^{er} mouv^t

Violoncelle
C. Basse

Rall. 1^{er} mouv^t

Rall. 1^{er} mouv^t Sec.

Rall. ARCO.

Animé.

First system of the musical score, featuring a grand staff with two bass clefs. The music is in 12/8 time. It includes dynamic markings such as *f* and *PIZZ.* (pizzicato).

Second system of the musical score, including a first violin part (1^{re} VIOL.) and a cello/bass part. It features dynamic markings such as *f* and *PIZZ.*, and performance instructions like *Vlle ARCO.* (violin arco).

Third system of the musical score, including a first violin part (1^{re} VIOL.) and a cello/bass part. It features dynamic markings such as *f* and *PIZZ.*, and performance instructions like *Vlle ARCO.*

Fourth system of the musical score, including a first violin part (1^{re} VIOL.) and a cello/bass part. It features dynamic markings such as *f* and *ARCO.*, and performance instructions like *Vlle ARCO.* and a boxed section labeled "152 ter".

Fifth system of the musical score, featuring a grand staff with two bass clefs. It includes dynamic markings such as *sf* (sforzando) and *p cresc.* (piano crescendo).

Sixth system of the musical score, featuring a grand staff with two bass clefs. It includes dynamic markings such as *f* and *p cresc.*

First system of musical notation. The upper staff is for Cello/Bass and the lower staff is for Piano. The Cello/Bass line has dynamics *f*, *f*, and *mf*, with fingerings 3 and 1. The Piano line has a dynamic marking *f*.

Second system of musical notation. The upper staff is for Cello/Bass and the lower staff is for Piano. The Cello/Bass line has a dynamic marking *f*. The Piano line has a dynamic marking *ff* and the instruction *UNIS.*

Third system of musical notation. The upper staff is for Cello/Bass and the lower staff is for Piano. The Cello/Bass line has dynamics *ff*, *p*, *Dim.*, and *ff*. The Piano line has a dynamic marking *ff*.

153 *Alerte, gai.*

First system of exercise 153. The upper staff is for Cello/Bass and the lower staff is for Piano. The Cello/Bass line has dynamics *f* and *mf*. The Piano line has a dynamic marking *mf*.

Second system of exercise 153. The upper staff is for Cello/Bass and the lower staff is for Piano. The Cello/Bass line has dynamics *f* and *mf*. The Piano line has a dynamic marking *mf* and the instruction *Detaché.*

154

First system of exercise 154. The upper staff is for Cello/Bass and the lower staff is for Piano. The Cello/Bass line has dynamics *f* and *f*. The Piano line has dynamics *f* and *pp*, and the instruction *PIZZ.*

VIOLONCELLE et C. BASSE.

Vlle
PIZZ.

su - per - be pres - tan - ce, Jou - ons de tous nos at - traits, C'est l'ins - tant

pp
PIZZ.

Rall. - - - Lent. A tempo.

p **1** C'est l'ins - tant, c'est l'ins - tant ou jamais! C'est l'ins - tant *f pp*

155 Vlle

C'est l'ins - tant ou jamais!

f *mf*

ARCO. ARCO.

Détaché.

mf *f* *mf* *f*

156 Même mouv!

f *f* *f* *f* *pp* Sempres *pp*

Sost. *f* *pp* Sempres *pp*

C. Basse C. Basse D.V.

157

Vll^o 3 4 5 6 7 8 9 10 11 12 13 14 15 16

C. B^{se} 3 4 5 6 7 8 9 10 11 12 13 14 15 16

158

Vll^o 1 2 3 4 5

C. B^{se} 4 pp 1 2 3 4 5

pp *p* *f*

Même mouv^t

Vll^o

C. B^{se} *mf* *f* *p* *mf Dim*

mf

En retenant peu à peu.

p *Sempre p* UNIS.

PIZZ. *p*

Rall. assai. **159** Lent. **160** En animant. **161** Tempo 1°

3 6 2 2

La voilà! La voilà! notre Reine!

Vlle
ARCO.

Sa-lu-ons là!

f p

ARCO.

162

f p

pp

163

f pp

1

SOLI.

p Dolce. Bien chanté.

Dim.

164 Assez lent. Rall. Lent.

164 Assez lent. Rall. Lent.

p *f* *pp* *pp* *Cresc. mf*

PIZZ. *ARCO.*

165 DIV. UNIS. Dim. 166

165 DIV. UNIS. Dim. 166

pp *p* *p* *mf* *p* *pp*

PIZZ.

En animant.

Tempo 1° Très lent. 167 Tempo 1°

p *f* *ppp*

Rall. 1

ARCO.

Pour vous, je se-

168

pp *mf* *ppp*

1 *1*

PIZZ. *1* *PIZZ.*

rai l'inconnue!

Rall. PIZZ. 169 Beaucoup plus animé.

pp *ppp* *pp* *pp* *pp*

1 *1* *1*

PIZZ. *PIZZ.* *PIZZ.*

Vous l'avez dit,

VIOLONCELLE et C.BASSE

Animé, vif et léger.

Lent.

170 *vllle*
PIZZ.

Je suis le rê_ve

f *p* *pp*

Rall.

Più f *p* *pp* et qui bien - tôt i - ra se per - dre dans la

Lent.

171 Avec une grande animation.

ARCO La moitié.

Léger.

ppp *f* *p* *UNIS.*

La moitié.

f *UNIS.*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *DIV.* *pp*

Vllle *DIV.* *C. B. sse*

172

PIZZ. *p* ARCO. *tr.* *pp* PIZZ. *p* ARCO. *tr.* *pp* PIZZ. *p* ARCO. *tr.* *p*

PIZZ. *p* ARCO. *p* PIZZ. *p* ARCO. *p* PIZZ. *p* ARCO. *p*

PIZZ. *p*

173

PIZZ. *p* ARCO. *tr.* *p* PIZZ. *pp* ARCO. *tr.* *pp* PIZZ. *p* ARCO. *tr.* *p*

PIZZ. *p* ARCO. *p* PIZZ. *p* ARCO. *p* PIZZ. *p* ARCO. *p*

p *p* *p*

PIZZ. *p* ARCO. *p* *pp*

PIZZ. *p* ARCO. *p*

p *p*

En cédant.

Dim.

Rall.

174

Très modéré.

pp *Dim.* *1* *1* *1*

Mettez la sourdine. Vous êtes mon prince Char.

VIOLONCELLE et C.BASSE.

UNIS.

pp
PIZZ.

pp < > *poco*

175

En cédant. Tempo 1°

più pp

pp
PIZZ.

pp < >

176

En cédant.

Lent.

Tempo 1° (sans presser.)

poco. *più pp* *p* < > *p* *pp* *pp*

pp

pp

C. B^{sse} *PIZZ.* *DIV. moitié Pizz. moitié Arco.*

p *Dim.* *mf* *pp* *ARCO.*

pp

Vl^{es} divisés en 3.

pp *pp* *pp* Ôtez la sourdine.

pp *pp* *pp* Ôtez la sourdine.

pp *pp* *pp* Ôtez la sourdine.

C. B^{sse} *PIZZ.* *PIZZ.* *PIZZ.*

mf *ARCO pp* *mf* *ARCO pp* *mf* *ARCO pp*

Vl^{es} divisés en 3.

177 En animant.

Vlles UNIS.

Avec plus de chaleur encore.

C. B^{asse} *p*
ARCO.

Cresc.

f *sf*

UNIS.

piu f *f*

178 Sans retenir.

Rall.

p *f*

Sec.

sf *p* *pp*

f *sf* *f*

179 Plus lent.

Rall.

Rall.

pp *Dim.* *pp* *p* *Dim.* *pp*

PIZZ.

pp *pp*

-prit res-te-ra em-bau-
Les Vlles mettent la-sourdine.

180 Revenir au I^{er} mouv^t

Vlles divisés en 3.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

DIV. PIZZ. PIZZ. PIZZ.

ARCO. *pp* ARCO. *pp* ARCO. *pp*

181

Très animé.

v^les UNIS.

Ôtez la sourdine.

v^les divisés en 3.

UNIS.

Rall. 182 Très modéré.

Qu'est-elle de-ve-nue? Ô cé-lesté in-con-nu -

183 Allure pompeuse, franche et gaie.

Fin du 2^e Acte.

ACTE III.

I.^{er} TABLEAU.

184 Vif et agité.

First system of musical notation for measures 184-185. It consists of two staves. The upper staff begins with a forte (*f*) dynamic and a slur over the first two measures. A *Dim.* (diminuendo) marking is placed above the staff in the third measure. The lower staff continues the rhythmic accompaniment.

Second system of musical notation for measures 184-185. It consists of two staves. The upper staff features a series of slurs and accents, with dynamics alternating between *f* and *sf Dim.* (sforzando then diminuendo). The lower staff continues the accompaniment.

Third system of musical notation for measures 185-186. It consists of two staves. Measure 185 is marked with a box containing the number 185. Dynamics include *f*, *sf*, and *f Dim.*. A first ending bracket labeled '1' spans the final two measures of this system.

Fourth system of musical notation for measures 186-187. It consists of two staves. Measure 186 is marked with a box containing the number 186 and the text 'Même mouv.' (Same movement). Dynamics include *p*, *f*, and *sf*. Performance instructions *PIZZ.* (pizzicato) and *ARCO.* (arco) are indicated for both staves.

Fifth system of musical notation for measures 186-187. It consists of two staves. Dynamics include *pp* (pianissimo) and *p*. The lower staff features a series of slurs and accents.

VIOLONCELLE et C. BASSE.

En cédant.

Rall.

Vll^o
PIZZ.

et de sou-ci!

187

Lent.

Un peu plus animé. En cédant. Poco rall.

se fi

188

Vif et agité. (1^{er} mouv!)

189

ARCO.

190

se fi

ARCO.

Léger.

191

- xaient sur

Ab! Ab! Ab!

Vlle **En cédant. Rall. 192 Tempo I?**

PIZZ. *p* *Ab! ab! ab!* *ARCO.* *p* **1** *p f Dim.* *p* *Vous a*

Même mouv! Agité.

Vlle *f* *f* *pp*

vez dû voir ma dé-tres - se, Mar.

193

p **1** *p f Dim.* *pp*

pp

194

f *ff* *puis... f* **1** *m'arrétais... p*

PIZZ. *ARCO.*

PIZZ. *ARCO.*

En retenant. A tempo. Subito.

pp *Vous a - vez dû voir ma dé - tres - - se, Mar.*

En cédant.

A tempo agité. (de suite.)

195

First system of musical notation for measures 195-196. It consists of two staves. The upper staff has dynamics *f*, *f*, *pp*, and *p*. The lower staff has dynamics *f*, *pp*, and *p*. A first ending bracket labeled '1' spans the final two measures.

Second system of musical notation for measures 197-200. It consists of two staves. The upper staff has dynamics *f Dim.*, *p*, *f Dim.*, and *p*. The lower staff has dynamics *p*, *f*, and *p*. A first ending bracket labeled '1' spans measures 198 and 199. The word *PIZZ.* appears at the end of both staves.

196

Third system of musical notation for measures 201-204. It consists of two staves. The upper staff is marked *ARCO.* and has dynamics *pp*. The lower staff has dynamics *pp*. The music features a continuous sixteenth-note pattern in the upper staff.

Fourth system of musical notation for measures 205-208. It consists of two staves. The upper staff has dynamics *f* and *pp*. The lower staff has dynamics *pp*. The music features a continuous sixteenth-note pattern in the upper staff.

Fifth system of musical notation for measures 209-212. It consists of two staves. The upper staff has dynamics *f* and *pp*. The lower staff has dynamics *pp*. The music features a continuous sixteenth-note pattern in the upper staff.

197

Sixth system of musical notation for measures 213-216. It consists of two staves. The upper staff has dynamics *f* and *pp*. The lower staff has dynamics *pp*. The music features a continuous sixteenth-note pattern in the upper staff.

1^{re} FL.

gla - ce de si - nis - tres fris - sons. -

7

1

Ahl Ahl Ahl

Ahl C'è

198

ARCO.

ppp

PIZZ.

ARCO.

En cédant beaucoup. Rall. 199 A tempo.

1

Il me di - sait en son lan - ga - ge:

1^{re} FL.

PIZZ. p

Rall. En cédant beaucoup. Rall. 1^o tempo.

200

pp

fp

p

f

ARCO.

~~201 En cédant un peu. A tempo~~

~~201~~

p

f

fp

f

1

f

Ahl

~~En animant.~~

~~f~~

~~f~~

~~Ahl~~

~~Ahl~~

All^o vivo.

tr.

201

SOLI.

Dim. *p* Moins vite. *f* > 1

En cédant.

En retenant toujours.

vllle

Rall.

Et je n'en-tendrai plus les pa-ro-les si tendres Qui me ber-
pp

202

Lent.

Rall.

Encore plus lent.

p *pp* *pp* *pp* *pp* *PIZZ.* *p*

203

Animé.

ARCO.

vllle

ppp *f* J'en-tends re-venir mes parents et mes sceurs; *f* A tous il
ARCO.

En cédant. A tempo.

DIV.

UNIS.

p faut cacher mes *p* *f* *f* *f* *p*

Très animé. (Avec entrain.)

204

205

206

207

VIOLONCELLE et C. BASSE.

lère! *p* que pour vous plaire *p* *p* *f*

maudite aventure! *f* le Prince a fort bien fait De la chas-

de la belle ma- *f* *f* *f* Elle a - vait

208 *p* *Dim.* *f* *f* Fi donc! Monsieur, *f* Je le con-

En cédant. A tempo.

209 **Animé. (Avec ampleur.)**

les 1 - te! *f* Ah! 1 *f*

Lorsqu'on a plus de vingt quartiers, 1^e le reste, *p*

Cédez. A tempo.

parmi ses ancêtres, *mf* *Dim. p*

210

PIZZ.

f *f* *p* *Dim*

UNIS.

ARCO.

f *f* *p*

211

PIZZ.

ARCO.

Sans parler des menus frétins *p* *pp*

ARCO. PIZZ. ARCO.

Cresc *p* *pp*

212

p *f* *ff*

VIOLONCELLE et C. BASSE.

PIZZ. *f* *f* *f* **1** jusqu'au faite *f* ARCO. UNIS.

213 Même mouv^t **Rall.** **A tempo.**

et la tête, *f* A tous vos gens — de rien *f*

214 A tempo 1^o. (Avec entrain.)

1 *fp* *p* *p* *mf* PIZZ. ARCO.

215

DIV. *p* *p* Il est donc arri — vé quelque cho. se. Mon *pp* **A tempo.** Suivez. *vll^o* UNIS.

216 Plus animé.

f *p* *f* *p* PIZZ.

217 Modéré. (Allure brillante et alerte)

ARCO. *f* *Più f* *f* *p* *Sec.* *Sec.*

PIZZ. *ARCO.*

f f p f

Laissez-nous di-re, je vous pri-e!

218 *Vlle* *Sec.* *Sec.* *PIZZ.* *ARCO.*

f p f f p f

ARCO.

219 *Vlle*

Ce fut un désarroï!

UNIS. pp fp > pp fp > f

PIZZ. *ARCO.* *PIZZ.*

f p p mf f p

ARCO.

220 *Rall.* *A tempo.* **221** *tr.*

(Du talon.)

ff Notre mépris *ff p fp <*

Léger.

f Si vous criez toutes ensemble, *p* *pp* *p* que l'on ne pou-
-vait s'y mé-

VIOLONCELLE et C. BASSE.

222

prendre *pp*
PIZZ.
p
p
ARCO.

223

PIZZ.
ARCO.
p
f
f
p

224 En animant peu à peu.

sf *p*
sf
f *sf* *f*

En serrant encore. Plus animé.

225

f
sf
ff
f

ff
f

ff
Ré-trac -

226 **A tempo.**

-tez, in_solent / Le dia - ble vous em
Suivez.

ff

Dim

Più p **Rall.** 227 **Modéré. En cédant. Rall.**

Pizz. *Dim* *pp* **1** **1**

p **ARCU.**

Va. re - po - se ton cœur dou - lou - reux sur le mien!
A tempo. **En cédant.**

Animé.

228

Presque lent. Rall. Lent. Animé.

Je l'ai sacri-fi-ée ... en ve-

Vlles DIV. *ppp* *pp*

C. B^{se} **Rall. Lent. Animé.** *pp*

En cédant.

-nant à la cour, Mais tu par-don-ne-ras — quand nous ri-rons un jour de

Vlles UNIS. *PIZZ.* *ARCO.*

C. B^{se} *p* *pp* *ARCO.*

Rall. 229

mon ambi-li-on — mau-di-te!

Lent. En cédant

pp *ppp*

Rall. **2**

A tempo. 230

Rall. 231 Tempo.

3 *pp* *pp* *pp*

PIZZ. *ARCO.* *PIZZ.* *ARCO.*

En cédant. A tempo.

PIZZ. ARCO.

f PIZZ. *pp* ARCO. *pp* 1

PIZZ. ARCO.

232 Un peu plus animé.

233 En animant un peu.

p 1 *pp* 1 *p* 1 *f* Dim. 1

PIZZ. *p* *p*

p *pp* ARCO. PIZZ. ARCO. PIZZ. ARCO. PIZZ.

p *pp* *p* *pp* *p*

234 En cédant peu a peu.

Rall. 235 I^o tempo. (Lent.) En cédant. A tempo.

Dim. *pp* ARCO. 3

A tempo. animé.

236

Rall. A tempo.

Rall.

f *pp* *pp* *p* *ppp* *mf* 237

v.l'es DIV. PIZZ. PIZZ. PIZZ.

C. B. PIZZ. ARCO. PIZZ.

f *p* *pp* *ppp* *mf*

Villes UNIS.

238

ARCO. PIZZ. ARCO.

Plus animé.

En cédant peu à peu.

pour nous sauver d'ici

239

Animé.

(Avec ardeur.)

En cédant. Lent.

Rall.

A tempo. Plus agité.

PIZZ. ARCO. PIZZ.

Avec une agitation progressive.

240

En animant peu à peu.

Plus animé.

ARCO.

241

Mettez la sourdine.

En cédant peu à peu.

Rall.

Je neveux pas te voir souffrir de ma mise - re!

242 Lent.

Ôtez la
sourdine.

Vlles divisés en 3.

pp pp pp

pp pp pp

pp pp pp

C. B.^{se} PIZZ. moitié Pizz. moitié Arco. PIZZ. PIZZ.

DIV. ARCO. pp ARCO. pp ARCO. pp

243 V^les UNIS.

244

pp p pp f p pp < p f > pp

C. B.^{ses} PIZZ. PIZZ.

UNIS. p f

245 Très modéré.

pp pp UNIS. p

C. B.^{ses} PIZZ. PIZZ. p

DIV. ARCO.

246

pp pp p

Rall. A tempo.

Rall.

p pp ppp 1

247

Lent.

Sans trop de lenteur.

Musical score for measure 247. The upper staff (Cello/Bass) contains a melodic line with dynamics *p*, *pp*, *Dolce.*, and *ppp*. The lower staff (Cello/Bass) contains a rhythmic accompaniment. The time signature is 12/8.

248

Large

Rall.

Musical score for measure 248. The upper staff (Cello/Bass) contains a melodic line with dynamics *f*, *p*, *Poco.*, and *pp*. The lower staff (Cello/Bass) contains a rhythmic accompaniment with markings *ARCO.*, *PIZZ.*, and *ARCO Dim.*. The time signature is 12/8.

249

Tempo I°

Musical score for measure 249. The upper staff (Cello/Bass) contains a melodic line with dynamics *pp* and *p*. The lower staff (Cello/Bass) contains a rhythmic accompaniment with marking *PIZZ.*. The time signature is common time (C).

En cédant. Rall.

250

Lent.

Rall.

Musical score for measure 250. The upper staff (Cello/Bass) contains a melodic line with dynamics *pp*. The lower staff (Cello/Bass) contains a rhythmic accompaniment. The time signature is common time (C).

Même mouv!

Musical score for measure 250 with lyrics: C'est l'An-gé-lus, dors, mon pe-tit an-ge, Dors com-me Jé-.

Rall. 251 *v^{lle}* **Animé, agitato, dramatique.**

- sus dormait dans la grau - ge.

ff *ARCO.*

Suivez. *v^{lle}* **A tempo.** **Suivez.**

Ahl - puisque tout bonheur me Montant par les

ff

A tempo.
(Plus animé.) 252 **Sans retenir.**

roches sacrées,

ff *p* *f* *PIZZ.*

253 **En cédant un peu.**

J'irai mourir - mourir sous le

mf *p*

v^{lle} **Très large.**

chè - ne des fées!

ff *f* *f* *f*

ARCO.

Enchaînez.

Fin du 1^{er} Tableau.

VIOLONCELLE et C.BASSE.

2^e TABLEAU.

254 **Très lent.** 255 **Lent.** 256 257 258

Musical score for measures 254-258, Violoncelle and C. Basse. The score is in bass clef with a common time signature. Measure 254 starts with a forte (*f*) dynamic and a *Dim. pp* marking. The notes are: 254 (8), 255 (8), 256 (8), 257 (6), 258 (12).

259 260 LA FÉE. (dans la coulisse.)

Musical score for measures 259-260, LA FÉE. (dans la coulisse.). The score is in treble clef with a common time signature. Measure 259 has a forte (*f*) dynamic. Measure 260 contains the vocal line with the lyrics "Ahl Ahl Ahl Ahl".

261

Musical score for measure 261, Un peu élargi. The score is in treble clef with a common time signature. The notes are: flottez sur les genêts! Ahl. The dynamic is *pp*.

A tempo.

262 **Un peu plus animé.** 263

Musical score for measures 262-263, Un peu plus animé. The score is in bass clef with a common time signature. Measure 262 has a forte (*f*) dynamic. Measure 263 has a piano (*pp*) dynamic. The notes are: 262 (6), 263 (3).

264 1^{re} VIOL.

Musical score for measure 264, 1^{re} VIOL. The score is in treble clef with a common time signature. The notes are: Ce pauvre garçon tout en pleurs? The dynamic is *p*.

Vlle

Rall. 265 **Plus lent.**

Musical score for measures 265-266, Plus lent. The score is in bass clef with a common time signature. Measure 265 has a piano (*pp*) dynamic. Measure 266 has a piano (*p*) dynamic. The notes are: 265 (3), 266 (4).

266

COR ANGL.

267

Rall.

268

Villes UNIS. Modéré.

269

cédant un peu. A tempo. Rall. Lent.

270

A tempo. (Plus animé.)

271

PIZZ.

f **3** *f* **3** *f* **3** *f*

PIZZ.

272 **Même mouv^t**

SOLI. en dehors.

ARCO.

f *p* *mf* *p* *poco* *Dolce.*

ARCO.

f *Bien chanté.*

273

p *f* *mf* *p* *p*

PIZZ.

p

En cédant un peu. A tempo.

f *f* *sfz* *poco* *sfz* *p*

Sans retenir. 274 Plus animé.

f *pp* *p* *f* *f*

ARCO.

PIZZ.

ARCO. Expressif.

mf *f* *f* *f*

p

275 En animant.

PIZZ. *f* **1** *f* **1** *f* **3** *p* ARCO.

Rall. **276** A tempo plus agité.

pp En cédant. *ppp* *p* Sost. ARCO.

Cresc 6 6 12

En cédant un peu. **277** Animé.

Più f *f* **2** *f* PIZZ. PIZZ.

Rall. Lent. **278** Très animé, agité.

f *f* **1** Suis-je as-sez ARCO.

Avec ardeur.

malheureux *f* *sf* *p* **1** *p* **1** PIZZ. PIZZ.

279

Vlle SOLO.

ARCO.

Musical score for measures 279-280. The top staff is for Violoncelle (Vlle SOLO) and the bottom staff is for C. Bass (C. B^{SS}). The key signature has two flats (B-flat and E-flat). Measure 279 starts with a dynamic of *p* and the instruction "Bien chanté, un peu en dehors." The bottom staff is marked "PIZZ. *p*". Measure 280 features a dynamic change to "Poco *pp* subito." followed by "Dolce." in the top staff. The bottom staff continues with *p*.

280

Vlles UNIS.

Musical score for measures 280-281. The top staff is for Violoncelle (Vlles UNIS) and the bottom staff is for C. Bass. The key signature has two flats. Measure 280 starts with a dynamic of *f* and the instruction "Piu *f* Cresc. Piu *f*". The top staff is marked "ARCO. *f* UNIS." and the bottom staff with *f*. Measure 281 features a dynamic of *f* and the instruction "ARCO." in the top staff. The bottom staff continues with *f*.

En cédant. 281 A tempo.

Musical score for measures 281-282. The top staff is for Violoncelle (UNIS) and the bottom staff is for C. Bass. The key signature has two flats. Measure 281 starts with a dynamic of *f* and the instruction "UNIS." in the top staff. The bottom staff is marked with a double bar line. Measure 282 features a dynamic of *p* and the instruction "Vous êtes le Prince char -" in the top staff. The bottom staff continues with a double bar line.

Plus animé.

Musical score for measures 282-283. The top staff is for Violoncelle and the bottom staff is for C. Bass. The key signature has two flats. Measure 282 starts with a dynamic of *p* and the instruction "- mant. *p*" in the top staff. The bottom staff is marked "PIZZ.". Measure 283 features a dynamic of *p* and the instruction "Bien chanté, expressif." in the top staff. The bottom staff continues with *p*.

282

En cédant peu à peu.

En cédant beaucoup. Rall.

Musical score for measures 282-283. The top staff is for Violoncelle and the bottom staff is for C. Bass. The key signature has two flats. Measure 282 starts with a dynamic of *pp* and the instruction "pp Subito. Dolce." in the top staff. The bottom staff continues with *f*. Measure 283 features a dynamic of *pp* and the instruction "Rall." in the top staff. The bottom staff is marked "PIZZ." and ends with a double bar line.

283 **Lent.**

En cédant un peu. A tempo. **284**

Peu à peu plus chaleureusement.

285 **ARCO.**

En cédant. **286** **A tempo I^o Lent.** **Peu à peu plus chaleureusement.**

En cédant. Rall.

f *ff* *p* *Dim.* *ppp*

287 A tempo.

En élargissant.

ppp *PIZZ.* *Cresc* *mf* *f* *ff* *ARCO.* *ff*

A tempo, mais moins lent.

288

289

fff 7 1 O mon Prin - ce Char -

FL.

290

- mant! Ma Lucet. tel C'est bien *ppp* *Dolce* *PIZZ.* *p*

291

292

Rall.

4 Dormez! rêvez! Ah! *viol.* *ppp* *ff* *ppp*

Fin du 5^e Acte.

ACTE IV.

1^{er} TABLEAU.

293 **Modéré.** **En pressant.** **A tempo.** **294** **A tempo.**

Mettez la sourdine: 1 HAUTB. VIOL.

295

vllle pp 1 pp

Rall. **296** **A tempo.**

1 pp pp 1

pizz. mf Dim. p p mf p

297 **298** **Un peu plus animé.**

mf pp Dim. f ARCO. Ôtez la sourdine. J'étais donc insen... p f

En cédant. **299** Modéré, alerte.

First system of musical notation for measures 299-300. It features a grand staff with two bass clefs. The upper staff contains notes with dynamic markings *fp* and *p < f*. The lower staff is mostly rests. The system concludes with a *PIZZ.* marking and a dynamic *p*.

Second system of musical notation for measures 299-300. It features a grand staff with two bass clefs. The upper staff has notes with dynamic markings *pp* and *p*. The lower staff has notes with a *PIZZ.* marking. The system concludes with a dynamic *pp*.

First system of musical notation for measures 300-301. It features a grand staff with two bass clefs. The upper staff has notes with dynamic markings *p*, *p*, *Dim.*, *pp*, and *p*. The lower staff has notes with a *PIZZ.* marking. A box containing the number **300** is positioned above the staff.

First system of musical notation for measures 301-302. It features a grand staff with two bass clefs. The upper staff has notes with dynamic markings *p*, *f p*, *f*, and *p*. The lower staff has notes with a *PIZZ.* marking. A box containing the number **301** is positioned above the staff.

Second system of musical notation for measures 301-302. It features a grand staff with two bass clefs. The upper staff has notes with dynamic markings *f* and *p*. The lower staff has notes with a *PIZZ.* marking.

Third system of musical notation for measures 301-302. It features a grand staff with two bass clefs. The upper staff has notes with dynamic markings *f* and *p*. The lower staff has notes with a *PIZZ.* marking. Below the staff, the lyrics "Quoi! rien de tout ce la ne se-rait ar-ri-vé?.." are written.

302

Rall.

303

Tempo I°

Musical score for measures 302-303. The score is written for Violoncelle and C. Basse. It consists of two systems of two staves each. Measure 302 starts with *ARCO pp*. Measure 303 begins with *pp subito.* and includes *PIZZ.* markings. Dynamics include *pp*, *p*, and *PIZZ.* throughout the section.

En cédant. 304 A tempo.

Musical score for measure 304. It consists of two staves. The measure begins with *PIZZ. pp* and ends with *p*. Dynamics include *pp*, *p*, and *mf*.

En cédant. 305 Plus retenu.

Encore plus retenu.

Musical score for measure 305. It consists of two staves. The measure begins with *f* and *ARCO. V*. It includes the instruction *Doux et bien chanté.* and ends with *p*. Dynamics include *f*, *p*, and *mf*.

Lent. A tempo I°

Rall.

306

A tempo.

Musical score for measures 306-307. The score is written for Violoncelle and C. Basse. It consists of two systems of two staves each. Measure 306 starts with *mf* and *pp*. Measure 307 begins with *pp subito.* and includes *PIZZ.* markings. Dynamics include *mf*, *pp*, *p*, and *PIZZ.*

307

Modéré.

308

gai. Rall.

Musical score for measures 307-308. The score is written for Violoncelle and C. Basse. It consists of two systems of two staves each. Measure 307 starts with *p*. Measure 308 begins with *12* and ends with *1*. Dynamics include *p*.

VIOLONCELLE et C. BASSE.

A tempo.

HAUTB. dans la coulisse.

VOIX, dans la coulisse.

Ou - vre ta por - te, c'est l'A - vril!

HAUTB. VOIX. Ville PIZZ. > f f

Ou - vre ta por - te, c'est l'A - vril!

309

Mer - ci, je vais bien à des.

Ville ARCO. PIZZ. p Dim. p

310 Très alerte.

PIZZ.

- cendre 1 au jar - din.

PIZZ. pp p

pp p pp

311

En cédant beaucoup. A tempo. 312

mf pp mf p

pp mf pp

313

p pp

314 En cédant. A tempo.

Sans retenir.

f sf ARCO. ARCO.

315 A tempo. I^o tempo. Rall. HAUTB. dans la coulisse.

5 1

VOIX, dans la coulisse.

Ou - vre la por - te c'est l'A -

HAUTB. VOIX. velle PIZZ. *pp*

-vrill Ou - vre la por - te c'est l'A - vrill

316 Animé. Plus modéré. velle ARCO. *pp* Ah! c'est ma fem.me que j'entends! *p* ARCO. *f*

Rall. PIZZ. *p* 1 *p* Dim. 1 *pp* *p* PIZZ.

317 Très animé. (Avec entrain.) UNIS. ARCO.

318 *p*

Cresc. *f*

319 *sf* *sf* *sf*

320

Rall. **A tempo** **Modéré.**

1 TAMBU 1 Ap-pre. nez qu'aujourd'hui

L'or-dre de no-tre *p Léger.* *mf Léger.* *più p*

1 a son ap-pel, ve-nu - es de ré-gi-ons qui sont ou ne sont pas con-

321

vllé *PIZZ.*

p *PIZZ.* *p*

322

ARCO. *mf ARCO. sec.* *p Léger*

p *PIZZ.* *ARCO.* *p*

322^{bis}

First system of musical notation for the 322^{bis} section. It consists of two staves. The upper staff begins with a forte (*f*) dynamic, followed by a fortissimo (*fp*) dynamic, and then a piano (*p*) dynamic. The lower staff starts with a fortissimo (*fp*) dynamic and then a pianissimo (*pp*) dynamic. Both staves include dynamic markings for *Dim.* (diminuendo).

Second system of musical notation. It features two staves. The upper staff is marked *PIZZ.* (pizzicato) and *pp* (pianissimo). The lower staff is marked *ARCO.* (arco) and *f* (forte). Performance directions include **En cedant.**, **Rall.** (rallentando), and **A tempo.**

Third system of musical notation. It features two staves. The upper staff is marked *ARCO.* (arco) and *pp* (pianissimo). The lower staff is marked *PIZZ.* (pizzicato) and *p* (piano). Performance directions include **Un peu retenu.** (un peu retenu). Dynamic markings include *f* (forte) and *pp* (pianissimo).

Fourth system of musical notation. It features two staves. A first ending bracket labeled **1** spans the first two measures of the upper staff. Dynamic markings include *f* (forte) and *sf* (sforzando).

322^{ter}

Fifth system of musical notation. It features two staves. The upper staff is marked *ARCO.* (arco) and *pp* (pianissimo). The lower staff is marked *PIZZ.* (pizzicato) and *p* (piano). Performance directions include **En cedant un peu.** and **A tempo.**

Sixth system of musical notation. It features two staves. A first ending bracket labeled **1** spans the first two measures of the upper staff. The lyrics "mes deux filles et moi," are written below the upper staff, followed by a dynamic marking of *sf* (sforzando).

323

En cédant un peu. A tempo.

B^{on}

p *f* *ppp* *pp* *p*

Voyez, voyez, ville

p *pp* *p*

Rall. A tempo. I^o 328

nous saluons le UNIS.

f *f* *f* *f*

3

1^{re} VIOL.

323^{bis}

Ratons, Marquises, Comtes

f *f* *p* *p*

324 Un peu retenu.

325 En retenant peu à peu. A tempo subito.

pp *pp* *Dim.* *pp* *pp* *Dim.*

VIOLONCELLE et C. BASSE.

328 *A tempo.* *ff*

S'il vous plaît, a-près moi!

329 *A tempo.* *f*

TROMP. (dans la coulisse.) *Vlle PIZZ.* TROMP. (dans la coulisse.)

Rall.

330 *Vlle ARCO.* *pp*

C. Basse *pp*

331 *pp* *Bien rythmé.* *p* *pp*

p *UNIS. Cresc.*

332 *Cresc.* *f* *3* *ff* *ff*

Enchaîner

2^d TABLEAU.

333 Modéré.

First system of exercise 333. It consists of two staves in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a '4' indicating a four-measure rest. The music begins with a forte (ff) dynamic. The upper staff features a melodic line with accents and slurs, while the lower staff provides a harmonic accompaniment. The system concludes with a fermata over the final notes.

Second system of exercise 333. The upper staff continues with a melodic line, including a trill in the final measure. The lower staff continues with a steady accompaniment. The dynamic remains forte (ff).

334

First system of exercise 334. It consists of two staves in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a '2' indicating a two-measure rest. The music begins with a forte (ff) dynamic. The upper staff features a melodic line with accents and slurs, and includes a 'PIZZ.' (pizzicato) instruction. The lower staff provides a harmonic accompaniment. The system concludes with a fermata over the final notes.

Second system of exercise 334. The upper staff continues with a melodic line, including a trill in the final measure. The lower staff continues with a steady accompaniment. The dynamic changes to piano (p) in the final measure.

335

ARCO. *p*

ARCO. *p*

PIZZ. *p* *p* *f* *f*

PIZZ. *f*

336

ARCO. *mf* *p* *ff*

ARCO. *ff*

f *f*

ff *tr*

ff

337 Même mouvt

DIV. *UNIS.*
Bien chanté et très lié.
PIZZ. f

Lié.
mf *Dim.*
f *mf*

En cédant un peu.
sf *f* *sf* *pp*

338 A tempo.

mf *f* *Sempre f* *Lié.*
mf *f* *sf*

En cédant un peu.
Dim. *f* *f* *sf* *pp*

339 A tempo.

340 A tempo. (Sans lenteur.)

SOLI. *pp* *poco* *poco* *ARCO.* *p*

12 11 12 0 6

p *p* *mf*

Cresc - - - - - *mf* *Cresc*

341

Cresc - - - - - *f*

ff

342

2 *ff*

ff

2

En animant.

ff

343

Piu ff

Piu ff

p

fff

fff

fff

Très large.

344 Lent.

fff

f <> p 1

Plus animé, agité.

Bien chanté.

Rall.

pp Sans nuances. **1** *fp* *pp* <sf>

345

Lent.

En animant.

En cédant.

Rall.

pp *pp* *p* *f* **1** Que si je

346

Modéré.

Très lent.

PIZZ.

ppp *p* *f* Chacune de vous est bien belle... Mais je

PIZZ.

347

Lent.

Rall.

1^{er} v^{lle} SOLO. (1^{er} Pupitre.)

ARCO.

cherche... je cherche... et ce n'est pas *p* <> *p* <> *p* <> *p* <>

1^{er} v^{lle} SOLO. (1^{er} Pupitre.)

2^e v^{lle} SOLO. (1^{er} Pupitre.)

LES AUTRES v^{lles}

C. Basse

ARCO.

ARCO.

pp

pp

348 Un peu plus agité.

En cédant.

Rall.

Tempo I°
(Un peu agité)

En animant.

1^{er} **348** Un peu plus agité. En cédant. Rall. **349** Tempo I° (Un peu agité) En animant.

2^{de} *p sf Dim. UNIS. p pp p p fp*

LES AUTRES. *p UNIS.*

C. Basse *p*

350 Lent.

v^{lles} UNIS.

HAUTB.

v^{lle} ARCO.

351

350 Lent. v^{lles} UNIS. HAUTB. v^{lle} ARCO. **351**

Prince Charmant, rouvrez les yeux!

f PIZZ. f f PIZZ. ARCO.

Suivez. **352** Très modéré.

v^{lle} ARCO.

Suivez. **352** Très modéré. v^{lle} ARCO. **353**

Vous êtes mon Prince Charmant

f PIZZ. 1 pp PIZZ.

353 En cédant.

353 En cédant.

p <poco> <poco> pp mf Bien chanté.

Lent.

354 Très animé.

Lent. **354** Très animé.

p pp Rall. f ff f Ma

PIZZ. ARCO.

En cédant.

fillet **1** *f* *f* Lu - cet - te que ja.

355 *A tempo.* *Assez largement.*

-do - rel *p* *f*

f *f* *f*

Bien animé
Rall. gal. **356** *Avec entrain.*

f *ff*

Très large.

f *fff* *tr* *5* *5* FIN.