

CENDRILLON

1^{er} et 2^e Cors.

J. MASSENET.

INTRODUCTION.

Large.

En FA.

ff

Rall 1 1^{er} mouv^t

mf p

2

Cresc. ff

3

En cédant, Très large. Rall.

ff fff

ACTE I.

23 Avec une grande animation, subitement.

En FA.

à 2. *tr* *f* En cuivrant. *sf* En cuivrant.

tr *sf* **24** *tr* *sf*

tr **25** *f* *sf*

sf COL. 1^{re} *sf* *sf*

26 1^{er} VIOL. *f*

27 CORS. *ff* **28** CLAR. *f*

HAUTB. 1^{er} VIOL. ALTO.

29 CORNS.

30 Large.

ff COL 1^{er} Madame! sf

Sec. Moins large. p Suivez. 31 1^{er} mouvt animé. COR.

Ah! madame! f Qu'est-ce à dire? 1 4 1^{er} VIOL. f

32 VIOL. p Ah! Ma - da - me!

COR. Très en dehors. f 33 Large. Un peu plus vite. Suivez. 6 3 5 1

34 Modéré. (Avec calme.) CLAR. 1^{er} COR. pp Plus retenu. Rall. 2 1 pp

Vite. 35 Modéré. (Sans lenteur.) Rall. 3 COR.

Très marri d'une Comtesse fière et d'humeur redoublée Qui m'apport-

36 En cédant. Lent. 37 A tempo. 2 2 plaignez moi, ombre de Philémon! plaignez f 2

En **38** Très modéré. 1^{er} et 2^e CORS. En **39** 1^{er} mouvt modéré. cédant. Un peu plus animé.

Musical notation for measures 38-39. Includes dynamics *p*, *Dim.*, *mf*, and *p*. Includes the instruction "pendant le bal" and "Bien chanté et expressif."

En serrant. Rall. **40** 1^{er} mouvt CORS.

Musical notation for measures 40-41. Includes dynamics *f* and *f*. Includes the instruction "Que je souf..."

En animant. En cédant. **41** 1^{er} mouvt (Sans lenteur.) Sans retenir. **42** Plus animé.

Musical notation for measures 41-42. Includes dynamics *f*. Includes the instruction "Enfin, je serai mal..."

CORS.

43 Large.

Musical notation for measures 43-44. Includes dynamics *mf*, *Cresc.*, and *ff*. Includes the instruction "trel Enfin je serai mal..."

Musical notation for measures 44-45. Includes dynamics *f*.

En élargissant. **44** Suivez. **45** Bien animé,

Musical notation for measures 44-45. Includes dynamics *f* and *f*. Includes the instruction "COL 1^{re}" and "6 6".

avec entrain.

CLAR.

En animant. CORS. Plus lent. En cédant.

Musical notation for measures 45-46. Includes dynamics *f*. Includes the instruction "1^{er} VIOL." and "1 1".

46 A tempo I^o 1^{er} VIOL.

Un peu plus gai.

Rall.

47 Avec largeur.

Avec animation. En retenant.

48 A tempo. FL.

1^{er} VIOL.

FL.

Plus animé.
CORS.

49

Suivez

A tempo, animé.

Suivez.

50

Alerte. (Menuet gal.)

CORS.

**En
retenant.**

Suivez. 51 A tempo.

Plus vite. (Avec entrain.)

52

53

Viol. HAUTB. CORS.

54 Gai. (Sans presser.) **En élargissant un peu.**

55 **A tempo.**
(Sans presser.)

FL.

56 CORS.

57 CORS.

Même mouvt!

FL.

En cédant. **58** A tempo.

VIOL.

Musical score for Violin, measures 58-60. The score is written on a grand staff with two staves. Measure 58 starts with a dynamic of *f*. Measure 59 has a **3** (triple) marking. Measure 60 has a **3** (triple) marking and a dynamic of *p*.

59

vll^e

CORS.

60

Musical score for Violin and Horns, measures 59-60. The score is written on a grand staff with two staves. Measure 59 has a **3** (triple) marking and a dynamic of *p*. Measure 60 has a **3** (triple) marking and a dynamic of *mf*.

Musical score for Violin and Horns, measures 60-61. The score is written on a grand staff with two staves. Measure 60 has a dynamic of *f*. Measure 61 has a dynamic of *ff* and a *Cresc.* (Crescendo) marking.

61

Musical score for Violin and Horns, measures 61-62. The score is written on a grand staff with two staves. Measure 61 has a dynamic of *f*. Measure 62 has a dynamic of *fff* and a **1** marking.

1^{er} VIOL.

Rall.

62

Alerte. (avec animation:)

CORS.

Musical score for Violin and Horns, measures 62-63. The score is written on a grand staff with two staves. Measure 62 has a dynamic of *f*. Measure 63 has a dynamic of *Dim.* (Diminuendo).

Musical score for Alto, measures 62-63. The score is written on a grand staff with two staves. Measure 62 has a dynamic of *p* and a **1** marking. Measure 63 has a **7** marking.

ALTO.

1^{er} VIOL. CORS. **63** **64** *B^{es}*

65 CORS.

66 I^o tempo. CORS.

On va — l'enfer — mer elle est fol — le! *f* Eh bien! **1** qu'avez-vous *f* *Dim.*

BOIS **67** CORS.

pp **1** **1** **1** *mf* **11** d'un — seul mot de ten-

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

- dres - se BOIS. *f* *f* **3**

69 Très vif, subitement.

71 Encore avec plus d'entrain.

72 Un peu moins vite.

En animant. Rall.

A tempo I^o

Suivez.

73 Très vif. (avec beaucoup d'entrain.)
CORS.

Musical score for measures 73-76. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music is marked *fp* (fortissimo piano) and *f* (forte). It features a series of eighth-note patterns with accents and slurs.

En animant.

Musical score for measures 77-80. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music is marked *ff* (fortissimo). It features a series of eighth-note patterns with accents and slurs.

74 Large.

Musical score for measures 81-84. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The time signature is common time (C). The music is marked *ff* (fortissimo). It features a series of eighth-note patterns with accents and slurs.

Musical score for measures 85-88. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music is marked *ff* (fortissimo). It features a series of eighth-note patterns with accents and slurs.

En élargissant.

Musical score for measures 89-92. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music is marked *ff* (fortissimo). It features a series of eighth-note patterns with accents and slurs.

75 A tempo.

Musical score for measures 93-96. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music is marked *p* (piano). It features a series of eighth-note patterns with accents and slurs.

76 D'une allure mélancolique.

Musical score for measures 97-100. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat. The music is marked *p* (piano). It features a series of eighth-note patterns with accents and slurs.

77 Plus lent. Plus animé. En cédant. I^o tempo.

78 Plus animé. D'une allure vive. (Sans presser.)

79 Un peu plus calme. A tempo.

En cédant. A tempo. En retenant. **80** D'une allure mélancolique.

81 Beaucoup plus animé. Appass^{to} vivo.

82 A tempo I^o subito.

83 Modéré.

Rall. **84** **1^{er} mouv^t** **Beaucoup plus animé.** **Appass^{to} vivo.**

1 1 2 1 3 5 5

Lent. A tempo I^o subito. **85** **Modéré.**

1^{er} VIOL. CORS.

f *>* *p*

En retenant.

p 1 2

Lent.

Com-me la nuit est clai-re! Les é-toi-les ont l'air de me sou-ri-re... aux

COR SOLO. **86** **Modéré.** **87** **Rall. A tempo lent.**

cieux! *p* 6 4 1 1 1

88 **Plus lent.** **Rall.** **89** **Moins lent.** **Rall.**

6 1 5 2

90 **Modéré.**

VIOL. FL. COR.

Son bouché.

Un peu plus retenu.

A tempo. VIOL.

91

FL.

En cédant.

A tempo. COR SOLO.

COR.

pp < > < >

Ta marraine te voit — et te pro — tège! *p* Son bouché.

A tempo. (plus animé.)

En animant. Suivez.

92

Molto cresc.

Changez en Mi \flat .

1 2 1

A tempo. 93

94 A tempo.

Suivez ex_actly mes lois, Apportez moi tous vos talents.

1 3

En cédant.

Très modéré. (avec charme.)

lou - tes vos grâ - - - - - ces!

FL. et COR ANGL.

CORS SOLI.

95

En cédant.

Ed Mi \flat . *p* < > *pp* Sost. *Poco sf* > *pp* 1

A tempo.

Un peu plus animé.
En cédant. A tempo. 96

Musical score for measures 94-95. The first system shows two staves with dynamics *pp*, *f*, *p*, and *pp*. The second system shows two staves with dynamics *mf*, *sf*, *pp*, and *pp*. There are first endings marked with a '1'.

En cédant. A tempo.

97

Musical score for measures 96-97. The first system shows two staves with dynamics *f* and *sf*, and includes the lyrics "je le veux! je le veux!". The second system shows two staves with dynamics *f* and *sf*, featuring triplet markings.

En cédant. A tempo I^o.
CORS.

Musical score for measures 98-99. The first system shows two staves with dynamics *pp* and *poco sf*, and includes the lyrics "Ah!" and "O ma pe-". The second system shows two staves with dynamics *pp* and *poco sf*.

En cédant. A tempo. 98
(Plus animé)

Musical score for measures 99-100. The first system shows two staves with dynamics *pp* and *pp*, and includes the number '8'. The second system shows two staves with dynamics *pp* and *pp*, and includes the number '8' and the marking 'FL. 1^o'.

CORS. En cédant. 99 Vif. (a un temps.)

Musical score for measures 100-101. The first system shows two staves with dynamics *ppp* and includes the lyrics "Ah!". The second system shows two staves with dynamics *ppp* and includes the number '27' and the lyrics "La sub-ti-le splen-deur".

Rall.

de leurs rayons joyeux! Au clair de lune emportez ces pâ-

A tempo 100 CORS.

- leurs. *p* Bien chanté. *sf* *Dim.* *p*

pp *En dehors.* *p* *Cresc.* *f* 4 12

102 15 Tu se-ras pa-ge! 1 Et vous se-rez les pos-til-lons!

TIMBRE. 103 Même mouv^t vif. (à un temps.)

p 1 *p* 9 1^{er} VIOL.

104 CORS. *p* 1 *p* 10

105 CORS.

mf Bien chanté. *< sf >* Dim. *p* Cresc.

Un peu en dehors. **106**

f *mf* *mf* *f* **4**

Un peu en dehors. **107** HAUTR.

p **16**

CORS. 1er VIOL.

p *f* *p* Dim. **1** *pp* **9**

108 CORS.

p **1** *p* **4** *fp* *pp*

109

p Cresc. *f* *p* **9**

1^{er} VIOL. **110** FL. 1^{er} VIOL. CORS. *ppp* **3**

Changez en FA. **En cédant. 111** Très lent. Moins lent. FL. *ppp* **13** **3** **4**

1^{er} VIOL. **112** Animé, vif. (avec entrain.) CORS. En FA. *ff*

en guenil - le!

SOLO. Bouché et cuivré. *Dim.* **2** Est-ce de l'or qui brille? *f* à la place de mon hail.

Suivez. lon... Cette robe splen - dide **1** **1** Ah! merci! merci! Bon ne mar.

Lent. Rall. Animé, vif. CORS. **113** Alerte modéré. SOLO. *p* Quand

ne!

1^{er} VIOL.

114

En peu en dehors.

Musical score for measures 114-115. The top staff contains the vocal line with lyrics: "sonnera minuit, Ici, je veux que tu sois reve - nu - e". The bottom staff contains the piano accompaniment. Dynamics include *poco.* and *pp*.

Musical score for measures 116-117. The top staff contains the vocal line. The bottom staff contains the piano accompaniment. Dynamics include *p*. A fermata is present over the final measure.

En peu en dehors.

Musical score for measures 118-120. The top staff contains the vocal line. The bottom staff contains the piano accompaniment. Dynamics include *p* and *pp*.

Plus animé.

115 **Gai, clair, très rythmé.**

Musical score for measures 121-123. The top staff contains the vocal line. The bottom staff contains the piano accompaniment. Dynamics include *p* and *f*. A fermata is present over the final measure.

116 **Plus animé**

Musical score for measures 124-126. The top staff contains the vocal line. The bottom staff contains the piano accompaniment. Dynamics include *p*, *sf*, *mf*, *p*, and *pp*.

117 **Même mouv^t**
 VIOL. SOLO. HAUTB. CORS.

6 *pp* 1 *p*

118 **En animant.** 1^{re} VIOL.

En route, mainte - nant, le temps pres - se!

5

CORS. **Plus animé.** **119**

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

mf *f* *f*

120 **Un peu retenu.** **En cédant.** **Rall.**

Ne fût - ce qu'u - ne fois, qu'une heu - re... dans ma vi -

mf *f*

A tempo. (sans presser.)

CORS.

En animant.

Musical score for horns, measures 120-121. The score is written for two staves. The first staff contains the melody with dynamics *f*, *p*, *f*, *p*, *mf*, *Cresc.*, *Piu f*, and *Dim.*. The second staff contains the accompaniment. The key signature has one sharp (F#).

121 **Même mouv^t**

Musical score for horns, measure 121. The score is written for two staves. The first staff contains the melody with dynamics *Cresc.*, *SOLI. mf*, and *f*. The second staff contains the accompaniment with *SOLI.* markings. The key signature has one sharp (F#).

122 **Sans retenir.**

Musical score for horns, measure 122. The score is written for two staves. The first staff contains the melody with dynamics *p*, *sf*, and *f*. The second staff contains the accompaniment with dynamics *p* and *f*. The key signature has one sharp (F#).

En cédant. A tempo.

Musical score for horns, measures 123-124. The score is written for two staves. The first staff contains the melody with dynamics *ff*. The second staff contains the accompaniment. The key signature has one sharp (F#).

Musical score for horns, measures 125-126. The score is written for two staves. The first staff contains the melody with dynamics *ff*. The second staff contains the accompaniment. The key signature has one sharp (F#).

Fin du 1^{er} Acte.

ACTE II.

123 Animé, modéré.

TIMB. CORS.

1^{er} VIOL.

1^{er} COR. En retenant un peu.

Très modéré, Très 1^{er} mouv.^t Avec majesté. Tempo I^o
 calme mystérieux. modéré. 1^{er} mouv.^t Avec majesté. Tempo I^o
 22 10 13 15 9

Un peu

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

17 5 2 1

Cœur sans a-mour, prin-

- temps sans ro - ses, Pour moi tous les jours sont mo-ro-ses. Et mo-ro-ses sont tou - tes

1^{er} VIOL. **132** *pp* *3* *3* *vle SOLI.*

Rall. Tempo. **Plus agité.** **133** **CORS.** **En animant.** **En cédant.**
pp *pp* *p* *Cresc.* *f* *f*

Suivez. **134** **Lent et recueilli.** 1^{er} VIOL. *pp*

CORS. **Très lent.** **135** **I^o tempo.** **136** **Lent.** **En cédant.**

137 **Animé, agité.** **En animant beaucoup.**
 Ah! si je la voyais, Ou-bli - ant la grandeur, Dé-dai-gneux des ri-ches-ses, Du trône je pren-

Rall.

- drais en pi-tié La splendeur Pour ne plus rien goû-ter que nos chè-res tendres - - ses!

138 Allure pompeuse, franche et gaie.

ff

139

ff

14

140

VIOL. *p*

CORS. *mf*

ff

1

141

ff

Plus animé.

7

VIOL. *A tempo.*

142 **Modéré.**

FL. *f* 9 *p* *f* 5 *ff* CORS.

144

145

146 FL. *p* *ff* *ff* CORS.

147 *p* **1** *ff* *p*

< *mf* *f* **1** *mf* *ff*

148 *Lent. En cédant.* **149** *A tempo.*

4 HAUTB.

En cédant. **150** *Alerte, léger, animé.*

CORS. *pp* *pp* **1**

En cédant. *A tempo.*

p *f* *pp* *p* *f* *f* **151** *En cuivrant.*

En cuivrant.

Sans presser. *En cuivrant* *En cuivrant.*

1

Musical notation for the first system. The top staff is for the 1^{er} and 2^e Horns, and the bottom staff is for the 1^{er} Trumpet. Dynamics include *f*, *COL 1^o*, *f > f > f >*, *f > f > f >*, and *pp*. There are first endings marked with a '1'.

Rall. **152** I^o tempo. Rall. 1^{er} Plus lent.

Musical notation for the second system. The top staff is for the 1^{er} Violin. Dynamics include *p*, *pp*, and *pp*. There are first endings marked with a '1' and a '3'.

Assez modéré. (sans lenteur.)

Musical notation for the third and fourth systems. The top staff is for the right hand and the bottom staff is for the left hand of the piano. Dynamics include *f*, *sf*, *pp*, *p*, *sf*, *f*, *pp*, *f*, *pp*, *f*, *Très chanté.*, *sf*, *pp*, *pp*, *sf*, *f*, *sf*, *pp*, and *pp*. There are first endings marked with a '1'.

Musical notation for the first system, featuring piano (*p*) and pianissimo (*pp*) dynamics.

Rall. 1^{er} mouvt
CORS.

Musical notation for the second system, including the instruction "HAUTB." and dynamics like *pp* and *sf*.

Musical notation for the third system, including "Sec.", "152bis", and first endings marked with "1".

Rall. 1^{er} mouvt

Musical notation for the fourth system, including "Fl.", "Rall.", and "CORS." instructions.

Musical notation for the fifth system, including dynamics like *p*, *pp*, and *f*, and the instruction "Bien chanté."

Musical notation for the sixth system, including dynamics like *Più f* and *sf*.

Rall.

1^{er} mouvt *Sec.* **Rall.**

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

pp

This system contains two staves of music. The first staff begins with a piano (*f*) dynamic and a tempo marking of **1^{er} mouvt**. It includes a section marked *Sec.* with a forte (*ff*) dynamic, followed by a section with a mezzo-forte (*sf*) dynamic and a first ending bracket labeled **1**. The tempo then changes to **Rall.** with a forte (*ff*) dynamic. The second staff starts with a piano (*p*) dynamic and includes a section with a pianissimo (*pp*) dynamic. The system concludes with a double bar line and a repeat sign.

Animé.

This system consists of two staves of music. The tempo is marked **Animé.** The music features a consistent piano (*f*) dynamic throughout. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The system ends with a double bar line.

This system consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The music is marked with a piano (*f*) dynamic. It includes first and second ending brackets labeled **1** and **2** respectively. The system ends with a double bar line.

This system consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The music is marked with a piano (*f*) dynamic. The system ends with a double bar line.

1^{er} VIOL.

f *p*

This system consists of two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one flat (Bb). The music is marked with a piano (*f*) dynamic, followed by a section with a piano (*p*) dynamic. The system ends with a double bar line.

152 ter

First system of musical notation. The upper staff contains a melodic line with eighth notes and accents. The lower staff contains a bass line with eighth notes and accents, followed by a section of chords marked with a forte *f* dynamic and a crescendo hairpin.

Second system of musical notation. The upper staff is mostly empty. The lower staff contains a bass line with eighth notes and accents, followed by a section of chords marked with a forte *f* dynamic and a crescendo hairpin.

Third system of musical notation. The upper staff contains a melodic line with eighth notes and accents. The lower staff contains a bass line with eighth notes and accents, followed by a section of chords marked with a forte *f* dynamic and a crescendo hairpin. A first ending bracket labeled "1" is present.

Fourth system of musical notation. The upper staff contains a melodic line with eighth notes and accents. The lower staff contains a bass line with eighth notes and accents, followed by a section of chords marked with a forte *f* dynamic and a crescendo hairpin.

Fifth system of musical notation. The upper staff contains a melodic line with eighth notes and accents. The lower staff contains a bass line with eighth notes and accents, followed by a section of chords marked with a forte *f* dynamic and a crescendo hairpin.

Musical score for horns, measures 1-4. The score is written for two staves. Measure 1 starts with a forte (*f*) dynamic. Measure 2 contains a triplet of eighth notes. Measure 3 features a fortissimo (*ff*) dynamic followed by a piano (*p*) dynamic. Measure 4 returns to fortissimo (*ff*) and includes a fortissimo fortissimo (*fff*) dynamic. The key signature has one sharp (F#).

153 Alerte, gai.

Musical score for horns, measures 5-8. The score is written for two staves in 2/4 time. The music is marked forte (*f*). Measures 5 and 7 contain a '2' indicating a second ending. The key signature has one sharp (F#).

154

Musical score for horns, measures 9-12. The score is written for two staves in 2/4 time. The music is marked forte (*f*). Measures 10 and 12 contain a '2' and a '9' respectively, indicating second endings. The key signature has one sharp (F#).

Rall. Lent. A tempo.

Vocal score with lyrics. The score is written for two staves. The lyrics are: "C'est l'instant ou ja - mais! C'est l'instant, c'est l'ins - tant ou jamais!". The first measure is marked with a '1'. The tempo markings are Rall., Lent., and A tempo.

155 CORNS.

Musical score for horns, measures 13-16. The score is written for two staves in 2/4 time. The music is marked forte (*f*). Measures 14 and 16 contain a '2' indicating a second ending. The key signature has one sharp (F#).

156 Même
mouv.†

157
1^o COR. (*La nuance, assez accentuée, sans dureté*)

158 1^{er} VIOL. CORS. Même mouv.†

**En retenant
un peu.**

Rall: assai.

159 Lent. **160** En animant. **161** T^o I^o

162 1^{er} VIOL.

pp > pp

163 CORS. >

O la charman.te cré.a.lu.rel

f < sf

4

164 Assez lent. HAUTB. Rall. Lent. CORS.

Cresc. f f < sf >

165 mf > pp

4 4 pp

166 En animant. 1^{er} VIOL. CORS. Rall. Tempo I^o Très lent.

1 1 1

f

167 Tempo I^o 1^o COR SOLO. Bien chanté et doux.

Pourvous je se rai l'in.con.nu.e!

p pp

168 Rall.

2 4

169 Beaucoup plus animé. Lent. **170** Animé, vif et léger.

2 1 2

12 8

1^{er} VIOL. pp

Rall.

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

Lent. **171** Avec une grande animation.
CORS.

mous - se... *fp* **1** *fp* **1** *fp* **1**

172 SOLO. Toujours en dehors.

fp **1** *p* *p*

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

En cédant. Rall. **174** **Très modéré.**

p **7** **2** **1** **8**

175 FL. **176** En cédant. 1^{er} VIOL. *p*

mf **4** *p*

Lent. **VIOL. SOLO.** **1^{er} COR Bien chanté. SOLO.** *Dolce.*

A tempo. (sans presser.) *Un peu en dehors.*

SOLO. *Dolce.* **177 En animant.**

Un peu en dehors.

Avec plus de

Cresc. *Più f* *f*

chaleur encore. **178 Sans retenir.** **Rall.**

p *f* *sf*

179 Plus lent. **HAUTB.** **Rall** **180** **1^{er} VIOL.** **1^{er} COR SOLO.**

pp **Rall.** **Revenir au 1^{er} mouv^t.** *p*

SOLO. **181**

poco sf *p* *Dolce.* *p* *poco sf* *Dolce.* **Minuit!**

Un peu en dehors. *Un peu en dehors.*

Très animé.

ff *fff* Sons bouchés
En cuivrant.

Son naturel.

Rall.
Dim.

182 **Très modéré.**

SOLO. 1

In - con - nu - el Qu'est-el - le de - ve - nu - e? O cé -

183 **Allure pompeuse, franche et gaie.**

VIOL. *f* *ff*

- leste in - connu - - el

f

Fin du 2^e Acte.

ACTE III.

1^{er} TABLEAU.

184 Vif et agité.

En FA.

f *sf* 5 *f* 1 *f* 1

185

f 1 *f* 1 *sf Dim.*

186 En cédant.

2 *sf Dim.* 1 *p* 17 4

Rall. 187 Lent.

Un peu plus animé.

3 12 8

Fuyant dans la nuit so-li - tai - re, Par les terrasses du palais, Encourant

COR. Un peu en dehors. En cédant. Poco rall. 188 Vif et agité. (1^{er} mouv.) COR.

SOLO. *p* *Cresc. f* *Dim. p* 1 6

189 CORNS.

f Dim. 2 *f Dim.* 1

190 191

f \wedge \triangleright \wedge \triangleright \wedge \triangleright

Son bouché et cuivré. 1 de même. 1 de même. 3 15 1

f \wedge \triangleright \wedge \triangleright \wedge \triangleright

FL.

1^{er} VIOL. En cédant. Rall. 192 A tempo. CORS.

ah! ah! ah! *f* Dim. \triangleright

Même mouv^t agité.

3 Vous a- *fp* \triangleright *pp* *fp* \triangleright *pp* 4 tout ce que je pou-

193 CORS. 194 1^{er} VIOL. CORS.

vais! *f* Dim. \triangleright 14 8-
ff 3

En retenant. A tempo subito. CORS. En cédant.

J'avais peur... j'avais peur... Vous a- *fp* \triangleright *pp* *fp* \triangleright *pp* 2

A tempo, agité. 195 CORS.

1 J'ai fait tout ce que je pou- vais *f* Dim. \triangleright 2

196 HAUTB.

f *Dim.* *f*

2 4

HAUTB. CORS. 197

f *p* *f* *p*

4 2

f *p*

2

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

CORS. *Un peu en dehors.*

f *p* *Dim.* *mf*

Chaque attaque un peu cuivrée et diminuée.

198 En cédant beaucoup. Rall. 199 Atempo. CORS.

5 *p^{te} FL.* Ah! *pp* *ppp*

En cédant beaucoup. Rall. Tempo I: 200

Poco *Dim.* 1 1 *f* 1

En cédant beaucoup. **CORS.** **En animant.**

f Cal-me ta frayeur *sf* Ah!

All^o vivo. **CORS.**

ff Ah! Ah!

201 bis **Moins vite. En cédant.**

4 2

En retenant toujours. Rall. 202 Lent. Rall. 203 Animé. En cédant. **1^{er} VIOL.**

4 1 4 2 2

A tempo. **204** **CORS.** **Très animé.** (Avec entrain.)

f *f*

205 **206** **FL.** 8-

10 10

8

1^{er} VIOL. CORS. *f*

207

1^{re} FL. 1^{er} VIOL. CORS. *f* En cuivrant.

1^{er} VIOL. CORS.

1^{er} VIOL. CORS. *f* Elle a_vait

208 CORS.

l'air très doux... C'est u_ne quali té *f* *sf* Fi doncl monsieur! Je le con.

A tempo.

Animé. (Avec ampleur.)

En cédant.

CORS.

209 *pes*

CORS.

-les - te. *f* Ah! Oui! *f*

Cédez. A tempo.

210

1 *f* 2 1 *f* 2 5

1^{re} FL. CORS.

211

212

213 Même mouv^t

A tempo I^o (Avec ardeur)

Rall.

A tempo. CORS.

214 215

Suivez.

A tempo. COR.

216 Plus animé.

217 **Modéré.**

218

219 **CORS.**

p *f* **3** **4** *f* **1**
Ce fut un désarroi!

220 **Rall. tempo.**

f *f* **1** *p* *<* *>* **1** *ff* *ff*
SOLI.

221

ff **2** **1** *p* **1**
Si vous criez toutes ensem-

222

FL. 1^{er} VIOL.

223

CORS.

3 **6** *pp* COL I^o **1** *p*

224 **En animant peu à peu.**

En serrant encore. Plus animé.

225

1 *mf* *f* *sf* *sf*

sf **1** *sf* *sf* **1** Rétrac-

226 CORS.

-tez insolent! Le dia - ble vousem - porte *ff*

Rall. **227** **Modéré.** **En cédant.** **Rall.** **A tempo.**

2 1 2 1 1 1

En cédant. **228** **Presque lent.** **Rall.** **Lent.** **Animé.** **En cédant.**

2 2 1 1 2 3

Rall. **229** **Lent.** **En cédant.** **A tempo.** **230** **Rall.** **231** **A tempo.**

1 4 1 3 5 1 1

HAUTB.

Là!.. là, nous se - rons heu - reux, — bien heu -

En cédant. **A tempo.** **HAUTB.** **COR.** **232** **Un peu**

- reux, — tous les deux! *pp* *p <>*

plus animé. **233** **En animant un peu.**

3 *p <>* *f*

1 *mf* \wedge *A* Un peu en dehors. 1 *mf* \wedge *A* de même. 1 *pv* \vee *V* de même. 1

234 En cédant peu à peu.

pv \vee *V* Un peu en dehors, mais pas trop; chaque note un peu indiquée. *Rall.* 1

235 I^o tempo, lent.

p Bien chanté. *En cédant.* *A tempo.* **236** *f* *Expressif.* En dehors. *pp* 1

Rall. *A tempo.* *Rall.* **237** *p* \vee *ppp* *A tempo. (Animé)* *p* 1

238 CLAR. 3^e et 4^e CORS.

mf \vee *f* *Plus animé. En cédant peu à peu.* 3

239 *Animé (Avec ardeur.) En cédant.* *f* \vee *CORS.* 1

Nous quitterons - cette vil-le...

Lent. Rall. A tempo, plus agité.

Avec une agitation progressive.

1 1 Tous les deux!
COLI

f sf Dim f sf

240 En animant peu à peu. Plus animé. 241

4 6 8

En cédant peu à peu.

242 Lent. Rall. VIOLSOLO. COR SOLO.

Je neveux pas te voir souffrir de ma misè rel..

p

Dolce. Pocosf p Poca sf Dolce.

2 3 5

245 Très modéré. 246 Rall. A tempo. Rall. 247 Lent.

8 3 1 3 1 12 2

Sans trop de lenteur.

1 Que je t'embrasse encor, tout séché, tout jauni, Reliqued'un beau jour, humble rameau

f

Rall. **248** **Large.** **CORS.** **Rall.** **249** **A tempo I^o**

bé-ni. *f sf p Dim. pp*

En cédant. Rall. **250** **Lent.** **Rall.** **Même mouvement.**

5 1 1 1 C'est l'Angé-lus, dors, mon petit

Rall.

an-ge, Dors com-me Jésus Dor-mait dans la gran-ge

251 **Animé, agité, dramatique.** **Suivez.** **A tempo.** **Suivez.**

ff 1 Puisque tout bonheur me fuit, *ff* Montant par les

A tempo. **252** **253** **En cédant** **CORS.** **un peu.**

roches sacrées, *ff* 3 j'i-rai mourir, *f*

Très large.

f fff 1 *f*

Enchaînez.
avec le 2^d Tableau.

2^e TABLEAU.

254 **Très lent.** 255 **Lent** 256 257 258 259

260

261 **Un peu élargi.** **A tempo.** 262 **Un peu plus animé.**

CORNS.

263

264

En cédant

f > p > pp *f > p > pp* *pp* **1**

Rall. **265** Plus lent.

266

1 *pp Sost.* *pp* **1** *mf* *pp* *p* *ppp Subito.* *p*

Modéré.

En cédant un peu.

> Dim. pp *Dim.* **267** **2** **1** **268** **20** **8** **269** **2**

A tempo.

A tempo.

Rall. Lent.

270 (Plus animé)

HAUTB. Je viens à vous! **CLAR.**

COR.

CLAR.

f > p **3**

COR.

271

HAUTB.

f > p **3**

COR. **272** **Même mouv!** **273** 1^{er} VIOL.

En cédant un peu. **A tempo.** **274** **Plus animé.**

f COR. **2** *p* **1** **2** *mf* *p*

275 **En animant**

2 *f* *pp* **1** **2** **3** **4** **5** **6** **10**

En cédant. Rall. **276** **A tempo, plus agité.**

2 **1** **1** Pauvre femme in con nu.e, doux **2^e COR**

En cédant un peu. **277** **Animé.**

p *p* **1** *Più f* *Cresc* *sf* *f* **Même m^t agité.**

Rall. **Lent.** **278** **Très animé.** **CORS.**

5 *f* *sf* **2** *f* **Expressif**

Avec ardeur. **279** **280** CORN.

sf **4** **4** *vile* *f* *f*

Pour la revoir *f* **1** Je soumettrai le mon-

f **1** *f*

En cédant. **281** **A tempo.** **Plus animé.**

CORN. *p* *f* le Prince Charmant *mf* *mf* *mf*

p *f* le Prince Charmant *mf* *mf* *mf*

più f *p* *Cresc.*

più f *p* *Cresc.*

282 **En cédant peu à peu.** **En cédant beaucoup.** **Rall.**

pp **1** *mf* *pp* **1** **1**

Subito. *pp*

pp **1** *mf* *pp* **1** **1**

Subito. *pp*

283 Très Lent.

Musical score for measures 283-284. The music is in 12/8 time and consists of two staves. The first staff begins with a piano (*pp*) dynamic. The second staff includes a fortissimo (*sf*) dynamic. The piece concludes with a first ending bracket labeled '1'.

En cédant un peu. **A tempo.** **284**

Peu à peu **CORS**

Musical score for measure 284. It features a vocal line with lyrics: "Oui, ta voix me pé-né Oui, sa voix me pé-nêtre". The piano accompaniment is marked with a piano (*p*) dynamic. The measure is divided into three parts, with the first two parts labeled '1' and '2'.

plus chaleureusement.

285

Musical score for measure 285. The piano accompaniment is marked with piano (*p*), mezzo-forte (*mf*), and forte (*f*) dynamics. The piece concludes with a first ending bracket labeled '1'.

En cédant. **286** A tempo I^o (Lent.)

Musical score for measure 286. It features a vocal line with lyrics: "3 la revoir!". The piano accompaniment is marked with piano-pianissimo (*pp*) dynamics. The measure is divided into three parts, with the first part labeled '3'.

Peu à peu plus chaleureusement.

En cédant **Rall.**

Musical score for the final part of the page. The piano accompaniment is marked with forte (*f*) Crescendo (*Cresc.*), forte (*f*), and fortissimo (*sf*) dynamics. The piece concludes with a first ending bracket labeled '1'.

287 A tempo.

En élargissant.

pp *Cresc - - f* *ff*

A tempo.

(Mais moins lent.)

288

En dehors.

fff *ff Sosten.* *En dehors.*

SOLI.

Bien chanté.

289

pp poco. *ppp Sost.* *p* *6* C'est bien vous, mon Prince Char.

290

291

Dim. *ppp Dim.* *1* *4*

292

HR. CLAR. CORS. Rall.

dormez, rêvez *ppp < ff > ppp*

Fin du 5^e Acte.

ACTE IV.

1^{er} TABLEAU.

A tempo.

En FA. **293** **Modéré. En pressant. A tempo.** **294** 1^{er} VIOL.

CORS.

295

Rall. 296 A tempo. CLAR.

297

4 *ppp* 1 7

Reste calme,

Un peu En Modéré

298 plus animé. cédant. **299** alerte.

CORS.

Il le faut encore ménager

pp 5 1 4

1^{er} VIOL.

COR. 300 301

p *pp* *Bien chanté.* 3 5 Tu parlais de brillant a ve...

3^e et 4^e CORS. HAUTB. 1^{er} Cor

- nir et de promesses folles!... *pp* *f* *Expressif.* 5

302 HAUTB. COR. **Rall.** 303 **A tempo 1^o**

2 *p* 5

En **304** **A tempo.** SOLI. **En** **305** **Plus retenu.**

p 3 1 *p* 2 *f* 2

Encore plus retenu. **Lent.** **A tempo 1^o FL.** **Rall.** 306 **A tempo.** CORS.

pp 3 *pp* *ppp*

307 **Modéré, gai.** **308** **gai.** **Rall.** **A** **En**

2 12 12 1 8 7 1

310 Très alerte.

En cédant beaucoup. A tempo.

FL. et CLAR.

311

312

Musical score for measures 310-312. The top staff is for Flute and Clarinet. The bottom staff is for piano accompaniment. Measure numbers 22, 5, 2, 2, and 6 are written below the piano staff. The tempo is marked 'Très alerte.' and 'A tempo.'.

313

3^e COR.

Musical score for measure 313. The top staff is for 3rd Horn. The bottom staff is for piano accompaniment. The tempo is marked 'A tempo.'.

1^{er} COR.

314

En cédant.

Musical score for measure 314. The top staff is for 1st Horn. The bottom staff is for piano accompaniment. Dynamics include *p*, *Dim.*, *pp*, and *poco.*. The tempo is marked 'En cédant.'.

A tempo. Sans retenir.

Musical score for measures 315-316. The top staff is for piano accompaniment. The bottom staff is for piano accompaniment. Dynamics include *f*. The tempo is marked 'A tempo. Sans retenir.'.

315

Tempo I^o

Rall. A tempo.

316

Animé.

Musical score for measures 315-316. The top staff is for piano accompaniment. The bottom staff is for piano accompaniment. Measure numbers 5, 1, and 7 are written below the piano staff. The tempo is marked 'Tempo I^o', 'Rall. A tempo.', and 'Animé.'.

Ah! c'est ma femme que j'entends.

Plus modéré.

1^{er} VIOL.

Musical score for measures 317-318. The top staff is for 1st Violin. The bottom staff is for piano accompaniment. The tempo is marked 'Plus modéré.'.

Pour éviter cris et gourmandes, Viens! retrouvez les camarades!

CORS. **Rall.**

mf
COL 19
mf *p* *mf* *p* Dim. *pp*

317 Très animé.

1 *f* *f*

318

319

320

FL. **Modéré.**

321

CORS.

HAUTB.

CORS.

Musical score for measures 321-322. The top system shows the Cors and Hautbois parts. Measure 321 features dynamics *mf* and *sf* with a triplet of eighth notes. Measure 322 features dynamics *f* and *f* with a triplet of eighth notes. The bottom system shows the piano accompaniment with a triplet of eighth notes in measure 321.

322

FL.

Musical score for measure 322, Flute part. The top system shows the Flute part with dynamics *f* and *f* and first/second endings. The bottom system shows the piano accompaniment with a triplet of eighth notes.

8

CORS.

Musical score for measures 322-323, Cors part. The top system shows the Cors part with dynamics *mf*, *sf*, *p*, *sf*, and *p*. The bottom system shows the piano accompaniment with a triplet of eighth notes.

322bis

En cédant. Rall.

Musical score for measure 322bis, Cors part. The top system shows the Cors part with dynamics *Dim.*, *f*, and *Dim.* and first/second endings. The bottom system shows the piano accompaniment with a triplet of eighth notes.

A tempo.

Musical score for measures 322-323, Piano accompaniment. The top system shows the piano part with a triplet of eighth notes. The bottom system shows the piano part with a triplet of eighth notes.

322ter

En cédant un peu.

Musical score for measure 322ter, Cors part. The top system shows the Cors part with dynamics *p* and *Dim.* and first ending. The bottom system shows the piano accompaniment with a triplet of eighth notes.

A tempo. ^{B^{on}} 323 COR. *p* *Dim.*

En cédant un peu. A tempo. Rall. **A tempo I^o.** (Un peu plus anime.) VIOL.

CORS. 323 bis

f quelques Al - lées... *f*

1^{er} FL. 1^{er} VIOL. CORS. *Cresc.*

324 Un peu En retenant peu à peu retenu. *f* TROMB.

325 *f* *f* *f* *f*

A tempo subito. **En animant.** CORS.

326 A tempo I^o Avec entrain.
(Un peu rétro.)

En cédant un peu. **327** A tempo I^o Avec entrain.

Tres rythmé. sf *Tres rythmé. f*

En cédant. A tempo. **328**

TROMP. sur le théâtre. **329** A tempo. Suivez. A tempo.
COR SOLO.

Rall. *f* Mon rêve était donc vrai! **2**

330 CLAR. et Bops *Pte FL.* **331** COR.

4 *p* **2**

332

p *Più f* *Cresc.* *f* **3** *ff*

Fin du 1^{er} Tableau.
Enchaînez

2^e TABLEAU.

333 Modéré.

Musical score for measures 333-334. The piece is in common time (C) and marked 'Modéré'. It features two staves. Measure 333 starts with a dynamic of *ff* and a tempo marking of '4'. Measure 334 has a dynamic of *f* and a tempo marking of '2'. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

Musical score for measures 334-335. Measure 334 continues with a dynamic of *ff* and a tempo marking of '2'. Measure 335 has a dynamic of *f* and a tempo marking of '1'. The music continues with eighth and sixteenth notes and various articulations.

Musical score for measures 335-336. Measure 335 has a dynamic of *f* and a tempo marking of '1'. Measure 336 has a dynamic of *p* and a tempo marking of '1'. The music features a mix of eighth and sixteenth notes with accents and slurs.

Musical score for measures 336-337. Measure 336 has a dynamic of *p* and a tempo marking of '1'. Measure 337 has a dynamic of *f* and a tempo marking of '2'. The music continues with eighth and sixteenth notes and various articulations.

Musical score for measures 337-338. Measure 337 has a dynamic of *ff* and a tempo marking of '2'. Measure 338 has a dynamic of *f* and a tempo marking of '1'. The music consists of eighth and sixteenth notes with various articulations.

Musical score for measures 338-339. Measure 338 has a dynamic of *ff* and a tempo marking of '2'. Measure 339 has a dynamic of *ff* and a tempo marking of '1'. The music continues with eighth and sixteenth notes and various articulations.

337 *Bon* *CORS.* *mf*

En cédant un peu. 338 **A tempo.** *Bon*

CORS. **En cédant un peu.** 339 **A tempo.** *mf*

340 **A tempo.** CLAR. et BASS (Sans lenteur) *pte FL.*

3^e et 4^e CORS. *CORS.* 341 *f Cresc* *Più f*

342 *ff*

ff f

ff ff

En animant.

COL I: ff

343

Tutti forza.

Piu ff COL I: fff

Très large.

fff fff fff

344

Lent. Plus animé, agité.

Rall.

345

Lent.

1^{er} VIOL.

En animant.

5 2 1

En cédant.

Rall.

Très lent.

346

Modéré.

Rall.

347

Lent.

f 1 1 4 1 4

1^{er} et 2^e CORNS

Un peu plus

348 agité.

COR ANGL.

En cédant. Rall. **349** A tempo 1^o. En Un peu agité. animant. **350** Lent.

Musical score for measures 348-350. Measure 348: COR ANGL. Un peu plus agité. Measure 349: A tempo 1^o. Measure 350: En Un peu agité. animant. Dynamics: p, mf, f.

351

Suivez. **352** Très modéré.

Musical score for measures 351-352. Measure 351: Prince charmant, rouvrez les yeux. Measure 352: Très modéré. Dynamics: f, p.

353 En cédant.

1^{er} VIOL.

Lent.

354 Très animé.

CORS.

Musical score for measures 353-354. Measure 353: En cédant. 1^{er} VIOL. Lent. Measure 354: Très animé. CORS. Dynamics: f, ff.

En cédant. **355** A tempo. Assez largement.

Musical score for measures 355-356. Measure 355: A tempo. Assez largement. Lci, tout finit bien. Measure 356: Gai. Dynamics: f, ff.

Rall. Bien animé, **356** Gai. (Avec entrain.)

Musical score for measures 356-357. Measure 356: Gai. (Avec entrain.) Measure 357: Très large. Dynamics: f, ff.

Très large.

FIN.

Musical score for measures 357-358. Measure 357: Très large. Measure 358: FIN. Dynamics: fff.