

# CENDRILLON

Alto.

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## INTRODUCTION.

**Large.**

**ff**

**Cresc.**

**Rall.**

**1 1<sup>er</sup> mouvt**

**ff**

**2**

**ff**

**3**

**sf**

**pesante.**

**En Très large. Rall. cédant.**

**sf**

**fff**

ACTE I.

23 Avec une grande animation, subitement.

Musical notation for measure 23, starting with a treble clef and a common time signature. The melody begins with a half note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The dynamics are marked *f*, *ff*, and *sf*. Trills are indicated above the first and last notes.

24 Léger.

Cresc.

Musical notation for measures 24 and 25. Measure 24 continues the eighth-note pattern from measure 23, with dynamics *ff*, *sf*, *ff*, and *sf*. Measure 25 begins with a half note G4, followed by a dotted quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. Dynamics include *f*, *ff*, *sf*, *ff*, and *sf*. Trills are present above the first and last notes of both measures.

25

Musical notation for measure 26, featuring a complex rhythmic pattern with sixteenth and thirty-second notes. The dynamics are *f* and *ff*.

26

PIZZ.

ARCO.

Musical notation for measure 27, starting with a half note G4, followed by a dotted quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. Dynamics are *f*, *f*, *p*, and *f*.

27

PIZZ.

ARCO. ff

Musical notation for measure 28, featuring a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics are *f*, *f*, *p*, and *ARCO. ff*.

Dim.

1

Musical notation for measure 29, starting with a half note G4, followed by a dotted quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. Dynamics are *p* and *pp*. A fermata is placed over the final note.

Léger.

Musical notation for measure 30, featuring a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics are *pp*, *Cresc.*, *pp*, and *p*.

28

Dim.

Musical notation for measure 31, starting with a half note G4, followed by a dotted quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4, C4. Dynamics are *pp* and *Cresc.*

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

**29** *p* *ff*

**1**  
Mais, c'est Madame!

**30** *Large.* *Moins large.*  
*f* *Sec.* *Ab! Madame!* *hein! qu'est-ce à di-re?* *PIZZ.* *f*

**31** *1<sup>er</sup> mouv<sup>t</sup> animé.*  
*p* *ARC.* *p* *Léger.*

Au fond ils ont rai-son!

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

**1** **2** **32** **1**  
*p* *mf* *p*

Mais Ma-da-mel Ah! Ma-da-mel!

*f* *f* **2**

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

**33** *Large.*

Du côté de la bar-be est la tou-te puis-san-ce... *f* *f*

**Un peu plus vite.**

Oui, je de-vrais le fai-re voir, Et sa-voir ob-te-nir

de ma fem-me un peu d'o-bé-is-san-ce! hélas! vouloir n'est *Léger.* *p* *f* *pp*

**34** *Modéré, avec calme.*

pas-pou-voir! Pourquoi grands Dieux, veuf et tran- quille, Vivant chez *Dol.*

moi, loin de la vil-le, Exempt de soucis et d'émoi *ppp* Près de ma fillette adora-

-ble, *Dim.* **Plus retenu.** **Rall.** *f* **Vite.** **Rall.** Ai-je quitté ma fer-me et nos grands bois! Pourquoi? Pourquoi? Pourquoi? Pour-

**35 Modéré. (sans lenteur)**

*p* PIZZ.  $\langle f \rangle$  *p* *Cresc.*  $\langle f \rangle$  *p*  $\langle f \rangle$  *p*

*f* *p* *mf*  $\langle f \rangle$  *p* *f* **1**

**36**

**En cédant. Lent. 37 A tempo.**

*p* *sempre PIZZ.* *mf* *p* *f* ARCO. *pp* *f* *sf*

**En cédant. 38 Très modéré et tendre.**

*fp* *fp* *pp* *ppp*

**Un peu plus animé.**

*p* *mf* *Dim.*

Quand au lo-gis, seu-let-te

**En cédant. 39 1<sup>er</sup> mouv<sup>t</sup> modéré.**

**En serrant. Rall.**

PIZZ. *p* *pp* *f* *p* *ppp*

**40 1<sup>er</sup> mouv<sup>t</sup>**

**En animant.**

**41 1<sup>er</sup> mouv<sup>t</sup> (sans lenteur)**

*f* *p* *f* *p*  $\langle f \rangle$  *pp* PIZZ.

**Sans retenir.**

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

Un jour,

**42 Plus animé.**

enfin chez moi *fp* *sf* *sf* *sf* *sf*

**En animant.**

**43 Large.**

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

Musical notation for the first system, featuring a vocal line with various ornaments and piano accompaniment. The vocal line includes trills and slurs, with dynamic markings *sf* and *f*. The piano accompaniment consists of eighth-note patterns.

**En élargissant.**

44

Musical notation for the second system, including the instruction "En élargissant." and the lyrics "Fai - les vous très Suivez." The piano accompaniment features a trill in the right hand.

Musical notation for the third system, including the lyrics "bel - les, ce soir, j'ai bon es - poir. Pourquoi maman? Nous voudrions sa -". The piano accompaniment includes a piano (*p*) section followed by a forte (*f*) section.

Musical notation for the fourth system, including the lyrics "- voir quel est votre es - poir? Fai - les-vous très bel - les ce soir - J'ai bon es - Suivez." The piano accompaniment includes a forte (*f*) section followed by a piano (*p*) section and a pizzicato (*PIZZ.*) section.

**45 Bien animé.**

Musical notation for the fifth system, including the lyrics "- poir!". The piano accompaniment is marked piano (*p*) and features a rhythmic pattern of eighth notes.

**En animant. Plus lent.**

**En cédant. 46 A tempo I°**

A tout nous devons nous al - ten - dre...

*ARCO.*  
*f* *p*

**Un peu plus gai.**

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

*f* *ff*

*PIZZ.* *ARCO.* *Rall.*  
*f* *pp*

**47 Avec largeur.**

**Avec animation.**

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

**En retenant. 48 A tempo.**

*ff Très sec.* *ARCO.* *f*

**Plus animé.**

*PIZZ.* *f* *p*

**49 En animant.**

**Suivez. A tempo animé.**

*p Cresc.* *Più f Cresc.* *ARCO. ff*

**50** **Alerte. (Menuet gai)**

Le coup de foudre! Le coup de foudre!

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

**En 2** **retenant. Suivez.**

*p* *1* *ARCO. pp*

**51** **A tempo.**

*PIZZ.* *p*

*ARCO.* *f* **52**

**Plus vite. (avec entrain)**

*f*

Nous serons très bel

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

**53**

- les! très bel - les! très bel - les!

*tr* *tr* *PIZZ.* *p* **1**

*ARCO.* *ff* **1** *ff* **1** *ff* **1**



54 **Gai.**(sans trop presser.)

En élargissant un peu.

55 **A tempo**(sans lenteur)

Même mouvt!



**62** **Rall.** **Alerte.** (avec animation.) **Léger. V**

*ARCO.* *f* *p* *Un peu en dehors.*

*Dim.* *p*

*Dim.* *f* *p*

*f* *p*

**63** *f*

*mf* *f* *p*

**64** *pp* *Poco.*

**65** *Très léger.* *pp* *pp* *PIZZ.* *f*

On va l'enfermer, elle est fol - le!

**66** **1<sup>o</sup> tempo.** *ARCO.* *ff* *f* *Léger. v* *p*

Eh! bien, qu'avez-vous donc?

Musical staff with notes and dynamics: *f*, *mf*, *Dim.*, *p*

Musical staff with notes and dynamics: *Cresc.*, *f*, *Dim.*, *p*. Measure number **67** is boxed.

Musical staff with notes and dynamics: *PIZZ.*, **1**

Musical staff with notes and dynamics: **1**, **1**, **5**, *ARCO.*, *pp*

**En cédant un peu.** **Subitement 1<sup>o</sup> Tempo.**

Musical staff with notes and dynamics: *f*, *f*. Measure number **68** is boxed.

Musical staff with notes and dynamics: *f*, *f*, *f*, *p*, *PIZZ.*, *mf*, *f*, *f*, *p*, *ARCO.*, *PIZZ.*

Musical staff with notes and dynamics: *mf*, *f*, *f*, *f*, *p*, *ARCO.*, *PIZZ.*, *mf*

Musical staff with notes and dynamics: *f*, *f*, *p*, *ARCO.*, *PIZZ.*, *mf*, *f*, *f*

**69 Très vif, subitement.**

Musical staff with notes and dynamics: *ARCO.*, *f*, *p*, *Léger.*, *f*, **1** *PIZZ.*, *ARCO.*, *mf*, *p*

Musical staff with notes and dynamics: *f*, **1** *PIZZ.*, *ARCO.*, *mf*, *p*, *f*, **1**

Musical staff with notes and dynamics: *pp*, **70**, *PIZZ.*, *p*, **1**

ARCO.

First line of musical notation for exercise 71, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamics include *p*, *f*, and *ff*. A fermata is placed over the second measure. The word "ARCO." is written above the staff.

**71** Encore avec plus d'entrain.

Second line of musical notation for exercise 71, continuing the eighth and sixteenth note patterns. Dynamics include *f*, *ff*, *p*, and *ff*. Slurs and accents are used throughout.

Third line of musical notation for exercise 71, featuring a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamics include *p* and *ff*. A fermata is placed over the second measure.

**72** Un peu moins vite. En animant. Rall. Tempo I°.

First line of musical notation for exercise 72, featuring a treble clef and a 2/4 time signature. The music consists of quarter and eighth notes. Dynamics include *f* and *ff*. A fermata is placed over the second measure. The word "ARCO." is written above the staff.

Second line of musical notation for exercise 72, featuring a bass clef and a 2/4 time signature. The music consists of quarter and eighth notes. Dynamics include *p* and *ff*. A fermata is placed over the second measure.

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

First line of musical notation for exercise 73, featuring a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamics include *f* and *p*. The words "du" and "goût!" are written below the staff.

Second line of musical notation for exercise 73, featuring a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamics include *f*, *p*, *ff*, and *ff*. Slurs and accents are used throughout.

En animant.

Third line of musical notation for exercise 73, featuring a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamics include *f* and *ff*. Slurs and accents are used throughout.

**74** Large.

First line of musical notation for exercise 74, featuring a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamics include *f* and *ff*. Slurs and accents are used throughout.

Second line of musical notation for exercise 74, featuring a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes. Dynamics include *f* and *ff*. Slurs and accents are used throughout.

Musical staff with notes and accents.

**En élargissant.**

**75 A tempo.**

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Mettez la sourdine.

**76 Sans lenteur.**

Piano accompaniment for measure 76.

HAUTR.

**77 Plus lent.**

Piano accompaniment for measure 77.

Ah! Que mes sœurs sont heu-

**Plus animé.**

Piano accompaniment for measure 78.

- ren - - - ses! Pour el - les c'est chaque jour nouveau plai - sir...

Piano accompaniment for measure 79.

El - les n'ont pas le temps de for - mer un dé - sir... Et le bon - heur aus - si, je

DIV. *p*

*p*

Ôtez la sourdine.

**En cédant.** 1<sup>o</sup> tempo. **78** **Plus animé.**

crois, les rend plus bel - les. Elles vont à la cour... à la cour! ah! ce bal!

*FL.*

*PIZZ.*

*f*

*PIZZ.*

*f*

**Vif.** (Sans presser.)

On y viendra de toutes les provin - ces... Entourant le trône royal,

*DIV. f*

*ARCO.*

*UNIS.*

*PIZZ.*

*p*

**79** **Un peu plus calme.**

**Rall.**

Et mes sœurs se - ront là tan - dis que moi... je

*f*

**A tempo.**

**En cédant.**

**A tempo.**

rê - ve... Et j'ai tort, Oui, j'ai tort. Ces rêves-là font mal!

*PIZZ.*

*mf*

*mf*

**En retenant.**

Ma he - sogne est là qu'il faut que j'a - chè - ve... *Expressif.*

**Suivez.** *ARCO.*

*f* *Cresc.*

Mettez la sourdine.

80 Sans lenteur.

Reste au foy - er, pe-tit grill - lon, Ré-si-gne

DIV. *pp*

*mf* *p*  
Un peu en dehors.

UNIS.

toi, Cendril - le! Car ce n'est pas pour toi que bril - le Le su -

DIV. *pp*

*mf* *p*  
Un peu en dehors.

UNIS.

81 Beaucoup plus animé.

- perhe et joy - eux rayon... Ne vas-tu

DIV. *mf*

Appassionato vivo.

Sans retenir.

UNIS. PIZZ. ARCO. V

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

Lent. 82 A tempo 1° subito.

Rall.

*fp* Dim. *pp* *f* *pp* *pp* *pp*

83 Modéré.

Léger et égal.

*p* *f* *p*



*Dim. Rall.*

Musical staff with dynamics *mf*, *p*, *pp*, *sf*, *p*. A first ending bracket labeled "1" spans the final measures.

84

Vocal line: *Reste au foy - er, petit gril - lon, Ré - signe toi, Cendril -*  
 Piano accompaniment: *DIV. pp*, *mf*, *p*, *Un peu en dehors.*, *UNIS.*

**Beaucoup plus animé.**

Vocal line: *lel Ne vas-tu*  
 Piano accompaniment: *DIV. mf*, *mf*, *f*, *p*, *UNIS.*

**Appassionato vivo.**

**Sans retenir.**

**Lent.**

Musical staff with *PIZZ.*, *ARCO. V*, dynamics *f*, *ppp*, *f*, *fp*, *pp*.

**A tempo 1° subito.**

85 **Modéré.**

Musical staff with dynamics *f*, *pp*, *pp*, *pp*, *p*, *sf*.

**Lent.**

Vocal line: **En retenant.** *Comme la nuit est clai - re Les é - toi - les ont*  
 Piano accompaniment: *p*, *DIV p*

**86** *Moderé,*

*l'air de me sou-rire... aux cieux! —*

**1<sup>o</sup> SOLO.** *p* **TUTTI.** *p*

**2<sup>o</sup> SOLO.** *più p* **UNIS.**

*Dim.*

**87**

*pp* *pp sempre.*

**Rall. A tempo, lent.**

*En dehors.*

**88** *Plus lent.*

*Ré-signet toi, Cen-dril-le!...*

**Rall. A tempo.**

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

**89** *Moins lent.*

**90** *Moderé.*

**1<sup>re</sup> VIOL.** *Rall.* *pp*

*Dim.* *Ôtez la sourdine.* *pp*

ALTO.

91 Un peu plus retenu. En cédant. A tempo. 92 A tempo. (Plus animé.)

*ARCO.*  
*mf*  $\rightarrow$  *p* *Dim.*  
**A tempo.**  
Sylphes, lutins, follets,

En animant

En cédant.

ac-courez à ma voix! De tous les ho-ri-zons, à travers les es-pa-ces.  
**Suivez.**

A tempo. 93

94 A tempo.

*PIZZ.* **ff** **3** *ARCO.* **p** **pp**  
suivez ex-actement mes lois, apportez-moi tous vos ta-lents

En cédant.

Très modéré.

lou-les vos grâ-ces  
**Suivez.**

95

DIV. UNIS.

En cédant. A tempo.

**pp** **fp** **pp**

En cédant. A tempo. Un peu plus animé.

*Dim.* **pp** **f** **p Léger.** **f**

En cédant. A tempo.

97

*p* UNIS. *f* DIV. *pp* *pp* Sempres *p* 1

En cédant.

Ah! o ma pe - A tempo I° En cédant. *p* *mf* Dim. *pp* DIV. UNIS. *pp* A t° Plus animé.

98 A tempo.

En cédant.

98 A tempo. En cédant. *ppp* UNIS. 1 *pp* UNIS. *ppp* UNIS. 1 *pp* UNIS.

Mettez la sourdine.

99 Vif.

99 Vif. Léger. *pp* *sf* *pp* *p* UNIS. 6 1 *pp* 1 3 Suivez.

100

*Avec charme et très lié.*

Musical notation for measures 100-101, vocal line. Measure 100 starts with a forte (*f*) dynamic and a slur over the notes. It includes a dynamic marking of *Dim. p* and a crescendo leading to *pp*. Measure 101 continues with *pp* and includes a *Cresc.* marking. There are also *U* and *V* markings above the notes.

101

Piano accompaniment for measures 100-101. Measure 100 is marked *UNIS.* and *mf*. Measure 101 is marked *DIV.* and *mf*. There are *U* and *V* markings above the notes. The piano part includes a *pp* dynamic marking.

102

Piano accompaniment for measures 102-103. Measure 102 is marked *pp* and *mf*. Measure 103 is marked *pp* and *UNIS.*. There are *U* and *V* markings above the notes.

Vocal line for measures 102-103. Measure 102 is marked *mf* and *f*. Measure 103 is marked *pp*. There are *U* and *V* markings above the notes.

Vocal line for measures 103-104. Measure 103 is marked *pp*. Measure 104 is marked *1*. There are *U* and *V* markings above the notes.

103 *Même mouvt.*

Vocal line for measures 103-104. Measure 103 is marked *Cresc.* and *pp*. Measure 104 is marked *pp*. There are *U* and *V* markings above the notes.

Piano accompaniment for measures 103-104. Measure 103 is marked *UNIS.* and *f*. Measure 104 is marked *DIV.* and *p Léger.*. There are *U* and *V* markings above the notes.

104

UNIS. *pp*

PIZZ. *f* ARCO. *p*

UNIS. *f* DIV. *p* ARCO. *p*

105

UNIS. *pp* *f* *Dim. mf*

*Avec charme et lié.*

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

106

DIV. *pp* *f* *pp*

*mf* *pp* *mf* *pp* *f*

107

UNIS. *pp* *pp* *f*

1 *pp* UNIS. 1 *f* DIV. *p* 1

*p* 1 *pp* UNIS. 1 *pp* 108

1 *p* UNIS. *pp* *f* *p* DIV. *pp* 1 1 1

UNIS. 2 *p* DIV. *p* 109 1 1 1 1 1

*f* UNIS. DIV. *pp* *tr.* 6 *p* UNIS. 1 110

DIV. *pp* 1 *p* 1 *pp* 1 *ppp* 1 *ppp*

E-veil-le toi! pe - lite, éveil-le toi!

*ppp*

**En cédant. 111 Très lent.**

**Moins 112 Animé, vif. lent. (Avec entrain.)**

*1<sup>er</sup> VIOL.*

*ppp* *Dim. Ôtez la sourdine. ff*

**Toujours avec animation.**

Que vois-je? ah! suis-je

*PIZZ.*

*p*

fol - le? Est - ce de l'or qui bril - le? A la pla - ce de mon hail -

*più f*

lon... Cet.te ro - be splen - di - de! ah! ah! ah! ah! je ne suis plus

*ARCO.*

**Rall.**

Cendrillon, ni Lu - cet - te... Je suis prin - cesse, je suis rei - ne, je suis rei - ne, rei - ne! rei - ne! rei - ne!

**Suivez.**



Lent. Rall. Animé, vif.

Ah!... mer-ci! mer-ci! bon-ne mar-rai-ne!

*Dulce.*

*f p mf pp f f f*

113 Alerte, modéré.

E - cou-te bien: Quand son - nera mi-nuit, l - ci, je

*PIZZ. p*

114

veux que tu sois re-ve-nu-e.

*mf p*

115 Gai, clair, très rythmé.

Plus animé.

ARCO. V

*f p f p f*

116

*PIZZ. UNIS. pp f DIV. fp fp fp*

Plus animé.

117 Même mouvt.

Est un ta-lis-man pré-ci-eux Qui ren-dra ma la-cette in-con-nue à leurs yeux.

*pp Dim.*

**En animant. Revenir au mouv<sup>t</sup>**

118 **3**

**Plus animé.**

119

120 **Un peu retenu. En cédant.**

**Rall. A tempo. (Sans retenir.)**

**En animant.**

**Même mouv<sup>t</sup>.**

121

ARCO.

122

**En cédant. A tempo.**

Fin du I<sup>er</sup> Acte.

ALTO.

ACTE II.

123 Animé, modéré.

TIMB.

ALTO. *ff*

Du talon.

Léger et rythmé.

*più p* *pp*

124

Fl. dans la coulisse.

En retenant peu à peu.

Très modéré.

1 1 DIV. *pp* 19

125 Très modéré.

UNIS.

*f* *fp* *fp*

1 2 3 4  
5 6 7

126 1<sup>er</sup> mouvt.

FL. dans la coulisse.

PIZZ.

*p* *p*

11

127 Avec majesté.

*f* ARCO.

*p* *f* *f*

2 2 1

128 A tempo I<sup>o</sup>.

129

FL. dans la coulisse.

*p*

9 14

130 Très lent.

1<sup>re</sup> VIOL.

Un peu moins lent.

*p* *pp* *pp*

Dim.

Avec mesen.

Suivez.

131 Lent.

Dolce.

*p* *pp*

*poco*

2

**132** *ARCO.*  
*PIZZ.* *p* *f* *pp* *sf* *pp*

**133** *Plus agité.*  
*Rall. A tempo.* *PIZZ.* *ARCO. b*  
*p* *f* *pp*

**En animant.**  
*f* *pp* *f* *pp*

**En cédant.**  
*f* *pp* *f* *pp*

**134** *Lent et recueilli.*  
*Suivez.* *f* *pp* *p* *mf* *f* *mf* *Cresc.*

**135** *I<sup>o</sup> tempo.*  
*Très lent.* *p* *pp* *pp*

**136** *Lent.*  
*PIZZ.* *ARCO.* *p* *mf* *f* *f*

**137** *Animé, agité.* *Très exalté.* *Rall.*  
 Pour ne plus rien goû - ter que nos chères ten dres - ses!..

**138** *Allure pompeuse, franche et gaie.*  
*ff*

Musical notation for measures 128-138. The music is written for an alto voice and consists of a single melodic line with a complex rhythmic pattern of sixteenth notes. There are numerous slurs and accents throughout the passage. The dynamic marking *ff* (fortissimo) is present at the beginning of measure 138.

139

Musical notation for measures 139-140. Measure 139 begins with a *p* (piano) dynamic marking and contains several trills. Measure 140 includes a first ending bracket labeled '1' and a *ff* dynamic marking at the end.

140

Musical notation for measures 141-142. Measure 141 contains a trill and a first ending bracket labeled '1'. Measure 142 continues the melodic line with a *ff* dynamic marking at the end.

141

**Plus animé.**  
CHŒUR.

Musical notation for measures 143-144. Measure 143 features a piano accompaniment with a triplet of eighth notes and a *fff* (fortississimo) dynamic marking. Measure 144 contains the lyrics "Voici les filles de no..." and a first ending bracket labeled '3'.

ALTO.

A tempo. 142 Modéré.

-bles - se!

*f* *f* *f* PIZZ.

Dim. *p* *f* ARCO. Très en dehors. *sf*

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

Dim. *p* *ff* ARCO.

*f* *sf*

*f* *sf*

Sec. PIZZ. *p* *f* ARCO. *sf*

*f* *sf* Glissez.

*f* *sf* Glissez.

144 Très vibrant et lié.

145 *ff* *f* *Très vibrant.*

*Glissez.*

*Sec.*

146 *PIZZ.* *ARCO.* *ff*

147 *f* *ff* *PIZZ.* *3 DIV. p* *PIZZ.*

148 *HAUTB.* *ARCO.* *PIZZ.* *f* *ff* *p* *mf* *p* *UNIS.*

*En cédant.* *A tempo.* 149 *p* *p* *mf* *p*



En cédant. **150** Alerte, animé.

ARCO. Léger.

pp p

En cédant. A tempo.

**151**

**152** A tempo 1? Rall. PIZZ.

DIV. pp Dim. 2 1 p UNIS.

En cédant. Rall. Plus lent.

ARCO. PIZZ. ARCO.

mf p pp p pp pp

UNIS. 1 DIV. PIZZ. Dim. UNIS.

p

Assez modéré. (sans lenteur.)

PIZZ.

f Très sec. sf pp p f

sf pp p pp sf pp

f sf pp mf

1<sup>er</sup> mouvt

Rall.

Più f f f

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

*p* *mf* *Più f*

**Rall. I<sup>er</sup> mouv!**

*f* *Dim.* *pp* *sf pp*

152 bis

*f* *sf* *p* *f* *f* **UNIS.** **DIV. p**

*ff* *p* *ff* *p* *ff* *ff* *ff*

**Rall.**

*ff* *p* *fff* *fff*

**I<sup>er</sup> mouv!**

**Rall.**

*p* *ff* *p* *ff* *p*

**1<sup>er</sup> mouvt**

Musical staff with notes and dynamics: *f*, *sf pp*, *p*, *f*

Musical staff with notes and dynamics: *sf pp*, *p*, *mf*

**Rall. 1<sup>er</sup> Mouvt**

Musical staff with notes, dynamics, and "Sec." marking: *Più f*, *f*, *f*, *sf*, *p*

**Rall.**

Musical staff with notes, dynamics, and "1 ARCO" marking: *p*, *sf pp*, *p*, *ff*

**Animé.**

Musical staff with notes and dynamics: *f*, *f*

à la pointe.

à la pointe.

Musical staff with notes and dynamics: *p*, *f > p*

Gde Fl.

Piano accompaniment staff with notes and dynamics: *f*, *p*

Musical staff with notes and dynamics: *f > p*

Gde Fl.

Piano accompaniment staff with notes, dynamics, and "PIZZ." and "ARCO" markings: *f*, *PIZZ.*, *ARCO*, *p*

1<sup>re</sup> VIOL.

First system of the musical score. It consists of two staves. The upper staff is for the first violin, and the lower staff is for the piano accompaniment. The piano part begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and then returns to forte (*f*). There are several rests in the first violin part.

Second system of the musical score. The first violin part is active, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic.

152 ter

Third system of the musical score. The first violin part is marked "G<sup>re</sup> FL." and features a long, melodic line with a forte (*f*) dynamic. The piano accompaniment has a forte (*f*) dynamic.

Fourth system of the musical score. The first violin part continues with a melodic line, marked with a forte (*f*) dynamic.

Fifth system of the musical score. The first violin part continues with a melodic line, marked with a forte (*f*) dynamic.

Sixth system of the musical score. The first violin part continues with a melodic line, marked with a forte (*f*) dynamic.

Seventh system of the musical score. The first violin part is marked "1<sup>re</sup> VIOL." and features a melodic line with a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic.

*f* *sf* *p* *Cresc.*

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

Gde Fl. *f* *mf*

1<sup>re</sup> VIOL. *f*

*f* *ff*

*ff* *p* *Dim.* *ff* *fff*

**153** **Alerte, gai.** *f* *mf* *f*

*mf* *f*

*Détaché.*

*mf sf f*

154

*PIZZ.*

*pp*

Jouons de tous nos attraits! C'est l'instant

**1**

*Rall.*

*Lent.*

*A tempo.*

*PIZZ.*

*pp f p*

C'est l'instant, c'est l'instant ou jamais! C'est l'ins-

*PIZZ.*

*f pp*

-tant ou ja - mais! c'est l'instant, c'est l'instant ou ja-mais!

155

*ARCO.*

*f mf f*

*Détaché.*

*mf sf f*

156 **Même mouv!**

*Sost.*

1 2 3 4 5 6

*f mf pp Sempres pp*

157

7 8 9 10 11 12 13 14 15 4

*vd.*

ALTO.

1 2 5 4 5 **158** *Même mouv!*

*En retenant peu à peu.*

**1** **6** *PIZZ.* *Rall. assai.*

**159** *Lent.* **160** *En animant.* **161** *A tempo I°*

CHŒUR.

La voilà! La voilà! Notre Roi-  
ne! Sa - lu - ons -

là!

ALTO. *ARCO.*

**162**

**1**

O la charmante créa-tu-re!

163

*f* *pp* SOLI. *p* 1

164 Assez lent. Rall. Lent.

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

165

*Cresc.* *mf* *p* *ppp* *poco* *pp* *p* *più f*

166

En animant.

A tempo I° Rall. 1

*Dim.* *pp* *p* *Cresc.* *f*

Très lent. 167 A tempo I°

168

*ppp* UNIS. 2 *pp* 1 *mf* *pp* *ppp* DIV.

169

Beaucoup plus animé. Lent.

Rall. PIZZ.

*pp* *ppp* *pp* 1 *pp* UNIS. *p* 1 *ppp*

170 Animé, vif et léger.

*p* Avec le bois de l'archet. *pp* *pp*

Rall.

et qui bien tôt i - ra - se per - dre dans la

*f* *p* *pp*



Lent.

171 Avec une grande animation.

mous - se...  
La moitié.

UNIS.

*ppp* *p Léger.* *p* (de même)

*p* *p* *p*

*p* *p* *p*

172 1

*p* *p*

1

*p* *p*

173 1

*p* *p*

En cédant.

Expressif et doux.

Dim.

Rall.

UNIS. 2

PIZZ. ARCO.

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

DIV. 1

*pp*

Dim.

Mettez la sourdine.

174 Très modéré.

Vous ê - tes mon Prin. ce Char.

UNIS.

*pp* *pp* *poco* *pp*

175 En cédant. A tempo I°

Musical staff for measure 175, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *pp* and *pp* with hairpins. There are two fermatas at the end of the staff.

176 En cédant. Lent.

Musical staff for measure 176, continuing from the previous measure. It features a half note G4, quarter notes A4, B4, and C5, and a half note D5. Dynamics include *pp* and *pp*. A fermata is present at the end.

A tempo I° (sans presser)

Bien chanté, un peu en dehors.

Piano accompaniment for measures 175 and 176. It consists of two staves. Dynamics include *DIV. pp*, *pp*, *p*, *sf*, and *p*. There are first endings marked with a '1' and repeat signs. Labels 'SOLO.' and 'TOUS.' are placed above the staves.

Avec plus de chaleur encore.

177 En animant.

Piano accompaniment for measure 177. It features a more active accompaniment with eighth and sixteenth notes. Dynamics include *pp*, *p*, *sf*, *Expressif. p*, *UNIS.*, *Cresc.*, and *f*. There are repeat signs at the end of the staff.

178 Sans retenir.

Rall.

179 Plus lent.

Musical staff for measures 178 and 179. Measure 178 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 179 starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics include *p*, *f*, *sf*, *p*, *pp*, and *pp*. There are fermatas at the end.

180 Revenir au I<sup>er</sup> mouvt.

Rall.

pp Rall.

Piano accompaniment for measures 179 and 180. It features a more active accompaniment with eighth and sixteenth notes. Dynamics include *p*, *Dim.*, *pp*, *p*, *Dim.*, *pp*, and *pp*. There are first endings marked with a '1' and repeat signs. Labels 'UNIS.' and 'ALTOS DIV.' are placed above the staves. The lyrics '- prit res - te - ra em - ban -' are written below the staff.

Bien chanté, un peu en dehors.

181

Piano accompaniment for measure 181. It features a more active accompaniment with eighth and sixteenth notes. Dynamics include *pp*, *p*, *sf*, and *pp*. There are first endings marked with a '1' and repeat signs. The word 'Minuit!' is written below the staff.

ALTO.

**Très animé.**  
ALTOS UNIS.

*ff* *sempre f* **Sur le chevalet.**

**Rall.** 182 **Très modéré.**

*Sec.* **1** **4** **Qu'est-elle de-ve nu - e? () cé -**

183

**Allure pompeuse,  
franche et gaie.**

**ALTO.** *f* *ff* **- leste in - con-nu - e!**

**UNIS.** **DIV.** *ff*

*ff* **Fin du 2<sup>e</sup> Acte.**

ACTE III

1<sup>er</sup> TABLEAU.

184 **Vif et agité.**

Musical notation for measures 184 and 185. Measure 184 starts with a forte (*f*) dynamic and includes a *Dim.* marking. Measure 185 features a series of accents and dynamics including *sf*, *sf Dim.*, and *f*.

185

Musical notation for measure 185, continuing from the previous block with dynamics like *sf*, *sf Dim.*, *p*, and *f Dim.*

186 **Même mouvt!**

Piano accompaniment for measures 185 and 186. Measure 186 includes a *PIZZ. ARCO.* instruction and dynamics like *p*, *sf Dim.*, and *f*.

Vocal line for measures 185 and 186 with lyrics: "fin, je suis ici La maison est désertée, A re-ve-". Dynamics include *pp*.

Piano accompaniment for measures 186 and 187 with lyrics: "- nir J'ai réussi sans être découverté,". Dynamics include *p*.

**En cédant.**

**Rall.**

Vocal line for measures 187 and 188 with lyrics: "Mais que de peine, que de peine et de souci!". Dynamics include *pp*.

**187** **Lent.** **Un peu plus animé.** **En cédant.** **Poco rall.**

*PIZZ.* *ARCO.*

*p* *pp* *Dim.* *Più f* *p* *Dim.* *pp*

**188** **Vif et agité. (1<sup>re</sup> Mouv!)**

*sf Dim.* *sf Dim.* *f Dim.* *sf* *sf*

**189**

*sf* *sf* *f Dim.* *p* *f Dim.* *p* *Dim.*

(à la pointe.)

**1** **1** **1**

*p Léger.* *p* *p*

**190**

**1** **1** **1** **1**

*p* *p* *p* *p*

**191**

Ah! Ah! Ah! Ah! ah! ah!

*f Léger.* **6** *PIZZ.* *p*

**En cédant.** **Rall.** **192** **A tempo I<sup>o</sup>** **Même mouvt agité.**

*ARCO.* *Dim.*

*p* *f* *Dim.* *p* *f* *p*

Vous a - vez dû

voir ma dé - tres - se, mar -

*p* *pp*

193

A la pointe et sur la touche.

Musical staff 193: Treble clef, key signature of two flats. Dynamics: *p*, *f* Dim., *p*, *f* Dim., *pp*.

194

Musical staff 194: Treble clef, key signature of two flats. Dynamics: *pp*, *pp*, *f*. Includes a fermata over the first measure.

En retenant.

Musical staff with lyrics: Treble clef, key signature of two flats. Lyrics: "puis, m'ar-rè-lais... sou-dain... j'a-vais". Performance markings: *PIZZ.*, *ARCO.*. Dynamics: *ff*, *f*, *p*.

A tempo, subito.

Musical staff with lyrics: Treble clef, key signature of two flats. Lyrics: "peur... j'a-vais peur! Vous a-vez dû voir ma dé-tres-se, mar-". Dynamics: *pp*.

En cédant. A tempo agité. (de suite.)

195

Musical staff 195: Treble clef, key signature of two flats. Dynamics: *p*, *pp*, *p*, *f* Dim., *p*, *f* Dim.

Musical staff 195 continuation: Treble clef, key signature of two flats. Dynamics: *f* Dim., *f* Dim., *f*, *p*. Includes a *PIZZ.* marking.

196

Musical staff 196: Treble clef, key signature of two flats. Dynamics: *f*, *f*. Includes a *3* (triple) and *ARCO.* marking.

197

Musical staff 197: Treble clef, key signature of two flats. Dynamics: *p*, *f*, *f*. Includes a *PIZZ.* and *3* (triple) marking.

Musical staff 197 continuation: Treble clef, key signature of two flats. Dynamics: *ff*, *f*, *f*. Includes a *6* (sixteenth notes) and a *2* (second) marking.

De si - nis - tres fris - sons!..

*ff* *f*

**198**

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

**En cédant beaucoup. Rall. 199 A tempo.**

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

**1** *PIZZ.* *p*

**Rall. En cédant beaucoup. 1<sup>o</sup> tempo.**

**200** *ARCO.* *pp* *fp* *p* *f*

~~**200** En cédant un peu. A tempo.~~

**6** *Ah!* **En animant.**

**All<sup>o</sup> vivo.**

*tr* *ff*

201

Moins vite. En cédant.

Et je n'entendrai plus les pa-

Musical score for measures 201-202. The piano part features a melodic line with a fermata and a dynamic marking of *sf*. The vocal line begins with the lyrics 'Et je n'entendrai plus les pa-'.

En retenant toujours.

Rall. 202 Lent.

- ro - les si tendres Qui me bercaient d'espairs men - teurs!

Musical score for measures 202-203. The piano part includes dynamic markings of *pp*. The vocal line continues with the lyrics '- ro - les si tendres Qui me bercaient d'espairs men - teurs!'.

Encore plus lent.

203

Animé.

Ab! j'en-

Musical score for measures 203-204. The piano part features dynamic markings of *pp*, *ppp*, and *f*. The vocal line begins with the lyrics 'Ab! j'en-'.

- lends re-venir — mes parents et mes sœurs! A tous il faut cacher mes pleurs....

Musical score for measures 204-205. The piano part includes dynamic markings of *f* and *p*. The vocal line continues with the lyrics '- lends re-venir — mes parents et mes sœurs! A tous il faut cacher mes pleurs....'.

A tempo.

DIV.

UNIS.

204

Musical score for measures 204-205. The piano part features dynamic markings of *f* and *p*. The vocal line continues with the lyrics '- lends re-venir — mes parents et mes sœurs! A tous il faut cacher mes pleurs....'.

Très animé. (Avec entrain.)

Musical score for measures 205-206. The piano part features dynamic markings of *sf* and *f*. The vocal line continues with the lyrics '- lends re-venir — mes parents et mes sœurs! A tous il faut cacher mes pleurs....'.



205

Un grand dadais, un pauvre Si-re, j'ose le di-re... Vous a-vez le front de ni-

- er  
Que vous dirai-je en co-re? Rien,

206

rien. en un mot, et moins que rien, et moins que rien...

207

- quoi tant vous met-tre en co-lère? Es-pé-rez vous que, pour vous plai-

-re,  
Ah! la maudite a-ven-lu-riè-

- re! Le Prince a fort bien fait de la chas ser, Ah! ah! de la bel - le ma-

- niè - re!  
Elle a\_vait l'air très doux, c'est u-ne qua.li -

*Dim.*

208

En cédant.

tél Fi doncl Monsieur, je le con. tes

A tempo.

209 Animé. (Avec ampleur.)

- le. Ah!

Cédez. A tempo.

210

*fp p fp pp f*

*PIZZ. Dim. p*

Sans par-ler des menus frétins,

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

*ARCO.* *PIZZ.*

211 *tr* *tr* *tr* *Un peu en dehors.*

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

*ARCO.* *UNIS.*

*Cresc.* *DIV.* *f*

212 *UNIS.* *ff* *sf* *sf* *sf* *p*

*Cresc.*

de lever les

213 *Même mouv<sup>t</sup>* *Rall.* *A tempo.*

yeux et la tête, En laissant la dou-*ceur* à tous vos gens de rien!

*f* *f* *f*

214 *A tempo 1<sup>o</sup>* (Avec entrain)

*fp* *p* *p* *mf*

*PIZZ.* *ARCO.*

**215** **A tempo.**

Il est donc ar-ri - vé quelque cho-se, mon

*DIV.* *p* **Suivez.** *UNIS.* *pp*

**216** **Plus animé.**

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

**Moderé.** (Allure brillante et alerte.)

*f* *Più f* **217** *f* *Sec.* *p* *Sec.* *p* **PIZZ.** *f* *p*

*ARCO.*

*ARCO.*

Lais-sez-nous di - re, je vous pri - e!

**218**

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

**PIZZ.**

**219**

Ce fut un désarroi! Tout d'abord,

*pp* *fp* *pp* *fp* *f*

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

*ARCO.*

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

*ff* *ff* *ff* (du talon.) *p* *sf* *f*

*Léger.*

Que l'on ne pouvait s'y mé.

222

- prendre...

UNIS.

223 ARCO.

UNIS. PIZZ. ARCO.

224 En animant peu à peu.

En serrant encore. Plus animé.

225

Rétrac tez, in - so - lent! Le dia - - ble vous em -  
**Suivez.**

**226** A tempo.

- por - - tel

*ff*

*Dim.*

**227** Modéré. En cédant. Rall.

Va. — re - po - se ton.

*PIZZ.* **Rall.** *ARCO.* **1** **1** **A tempo.**

*p* *pp*

**228** Presque lent. Rall.

cœur douloureux sur le mien —

**En cédant.** *DIV.* *ppp*

**Lent.** **Animé.**

Je t'ai sacri - fi - ée, en ve - nant à la cour, Mais tu par - don - ne -  
**En cédant.**

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

**Rall.** **229** **Lent.**

- ras — Quand nous ri-rons un jour de mon ambi-ti-on — mau-di-te'

*ARCO.*  
*pp*

**ALTO SOLO.** *Un peu en dehors.* **A tempo.** **230** *v*

*p* *Avec la voix.* *Dim.* *Più p* *p*

*Bien chanté, soutenu.* *UNIS.*

**Rall** **231** **A tempo.**

*pp* *< Poco >* *Dim. pp*

**En cédant.** **A tempo.** **232** **Un peu plus animé.**

*1* *< Poco >* *Dim.* *pp*

**233** **En animant un peu.**

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

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

**234** **En cédant peu à peu.** **Rall**

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

**235** **I<sup>o</sup> tempo (Lent.)** **En cédant.** **A tempo.** **236**

*pp* *p* *Bien chanté.* *< Poco >* *Dim.* *Più p* *f*

ALTO.

A tempo.<sup>53</sup>  
animé.

Rall. A tempo. Rall. - -

237

UNIS. *pp* *pp* <Poco> *Dim. pp* DIV. <*p*> *ppp* PIZZ. *mf*  
UNIS. PIZZ.

UNIS.

238

PIZZ.

ARCO.

ARCO. *p* *p* *p* *fp*> *p* *fp*>

Plus animé.

pour nous sau ver d'i-ci Je vais tout pré-pa rer? Oui,  
PIZZ. ARCO. *f* *p*

En cédant peu à peu.

239

Animé (Avec ardeur.)

nous quit-terons — cette vil-le... En cédant. Lent.  
Dim. *pp* *f* <*pp* subito.

A tempo, plus agité.

Rall. Très expressif.

Avec une agitation

PIZZ. *pp* ARCO. *f* *f*> *f*> *f*> *f*> *f*> *f*> *f*> *f*>  
UNIS. DIV.

progressive.

240

En animant peu à peu.

Plus animé.

*f*> *f*> *p* *Più f* *Più f* *f*> UNIS. 3



**241** **Rall.** **242** **Lent.**

de ma misè rel

*pp* **ALTOS DIV.** *pp* **SOLO.** *p*

*En dehors.* **243** *Dim.* **244**

*Dol.* **TOUS** *pp* **DIV.** *pp* **UNIS.** *p* *pp* *f* *p*

**245** **Très modéré.**

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

*Expressif, sans dureté.*

*p* *p*

**246** *Dolce.* *Dolce.*

*p* *p*

**Rall. A tempo.** **1** *PIZZ.* **1** **Rall.**

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

**247** **Lent.** **Sans trop de lenteur.**

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

**1** **Rall.** **248** **Large.** **Rall.**

*pp* *ppp* *ppp* *f* *f* *p* *Poco.* *pp*

249 Tempo I°

En cédant. Rall.

250

Même mou!

Ange, dors com - me Jé -

Rall. 251 Animé, agité, dramatique.

- sus dormait dans la gran - ge.

Ah! — puisque tout bonheur me

Suivez.

252

fuit,

Montant par les rochessacrées

A tempo.

Suivez.

(Plus animé.)

Sans retenir.

253 En cédant un peu.

Mourir sous le ché - ne des fé - es.

Très large.

ARCO.

Enchaînez

Fin du I<sup>er</sup> Tableau.

2<sup>e</sup> TABLEAU.

**254** *f* **Très lent.** *Dim pp* **255** **Lent.** **256** **257** **258**

**259** **260** LA FÉE. (dans la coulisse.)

Ah! Ah! Ah! Ah!

**261** **A tempo.**

Flottez sur les genêts! Ah! Un peu élargi.

**262** **Un peu plus animé.**

*fp fp fp >* *pp*

**263**

FL. CLAR. **264** 1<sup>re</sup> VIOL.

*pp* *pp*

**Rall.** **265** **Plus lent.** **266**

*pp* **3** **4** COR ANGL.

267

ALTO.

Rall. 268 Modéré.

Musical score for measures 267-268. The top staff is for the Alto voice, and the bottom staff is for the piano accompaniment. Measure 267 features a piano accompaniment with dynamics *DIV. pp* and *Dim. ppp*. Measure 268 begins with a vocal entry marked *p* and *UNIS.* (unison). The piano accompaniment includes a first finger fingering (*1*) and a *V* (accents) marking.

Musical score for measures 268-269. The top staff is for the Alto voice, and the bottom staff is for the piano accompaniment. Measure 268 continues with dynamics *p*, *mf*, and *pp*. Measure 269 features a vocal entry marked *Bon* and *pp*. The piano accompaniment includes a first finger fingering (*1*) and a *V* (accents) marking.

Musical score for measures 269-270. The top staff is for the Alto voice, and the bottom staff is for the piano accompaniment. Measure 269 features a vocal entry marked *Bon* and *pp*. Measure 270 features a vocal entry marked *p*. The piano accompaniment includes a third finger fingering (*3*) and a first finger fingering (*1*).

En cédant un peu. A tempo.

Musical score for measures 270-271. The top staff is for the Alto voice, and the bottom staff is for the piano accompaniment. Measure 270 features a vocal entry marked *f*, *p*, and *pp*. Measure 271 features a vocal entry marked *2*. The piano accompaniment includes a first finger fingering (*1*).

Rall. Lent.

270 A tempo. (Plus animé agité.)

Musical score for measures 270-271. The top staff is for the Alto voice, and the bottom staff is for the piano accompaniment. Measure 270 features a vocal entry marked *1*, *DIV. pp*, and *fp UNIS.* Measure 271 features a vocal entry marked *sf > p* and *fp*. The piano accompaniment includes a first finger fingering (*1*).

271

Musical score for measures 271-272. The top staff is for the Alto voice, and the bottom staff is for the piano accompaniment. Measure 271 features a vocal entry marked *sf > p*, *fp*, and *sf > p*. Measure 272 features a vocal entry marked *sf > p*. The piano accompaniment includes a first finger fingering (*1*).

272 Même mouv!

Musical score for measures 272-273. The top staff is for the Alto voice, and the bottom staff is for the piano accompaniment. Measure 272 features a vocal entry marked *sf > p*. Measure 273 features a vocal entry marked *4*. The piano accompaniment includes a first finger fingering (*1*).

273

En cédant un peu. A tempo.

Musical score for measures 273-274. The top staff is for the Alto voice, and the bottom staff is for the piano accompaniment. Measure 273 features a vocal entry marked *PIZZ.* and *p*. Measure 274 features a vocal entry marked *f*. The piano accompaniment includes a first finger fingering (*1*).

Sans  
retenir. **274** Plus animé.

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

**275** En animant.

1 2 3 4 5 6 **1** PIZZ. **1**

*p* *f*

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

ARCO. *f* *p* *pp* *ppp* *p* Sost.

6 6 12

*Cresc.*

En  
cédant un peu. **277** Animé.

12 12 *Più f* *f* *p* *DIV. Cresc.*

UNIS.

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

*f* *f* *f* *f* *p* **4**

UNIS.

**279** velle SOLO.

280

Musical score for measures 280-281. The vocal line begins with the lyrics "Pour la re-con-querir,". The piano accompaniment features dynamic markings of *f* and *p*. Measure numbers 1 and 1 are indicated in the piano part.

281 A tempo.

Musical score for measures 281-282. The vocal line continues with the lyrics "je soumettrai le mon - de le mon - de! Vous ê - tes le Prince Char." and "En cédant." The piano accompaniment includes dynamic markings of *f* and *p*, and features triplet markings in the vocal line.

Plus animé.

282 En cédant peu à peu.

Musical score for measures 282-283. The piano accompaniment starts with a *p* dynamic and includes markings for *Cresc.*, *DIV. pp*, and *Dolce.*. The vocal line is marked "UNIS." and includes a fermata. A tempo change to 4/5 is indicated at the end of the section.

En cédant beaucoup. 283 Lent.

Musical score for measures 283-284. The piano accompaniment includes dynamic markings of *pp* and *UNIS.*, and a *Rall.* marking. The vocal line includes measure numbers 1, 1, and 2. A time signature change to 12/8 is indicated.

En cédant un peu. A tempo.

Peu à peu plus chaleureusement.

284

Musical score for measure 284. The piano accompaniment features dynamic markings of *mf* and *pp*. The vocal line consists of a single melodic phrase.

**285**

*mf* *Più f* *f* *mf* *p* *p*

**286** *En cédant.* **A tempo I<sup>o</sup> lent.**

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

**Peu à peu plus chaleureusement.**

**En DIV. cédant. Rall.**

**1 UNIS.**

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

**287** **A tempo.**

**En élargissant.**

**UNIS.**

*pp* *Cresc.* *ff* *ff*

**A tempo.**  
(mais moins lent)

**288**

**289**

**290**

**1<sup>er</sup> VIOL.**

*fff*

**von SOLO.**

*p* *Dolce.* *pp*

**291**

**292**

**Rall.**

dormez! rêvez! Ah!

*ppp* *ff* *ppp*

Fin du 3<sup>e</sup> Acte.

ACTE IV.

1<sup>er</sup> TABLEAU.

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

HAUTH.

Mettez la sourdine.

294 **A tempo.**

1<sup>er</sup> VIOL.

295

296 **A tempo.**

Rall. *pp*

297

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

298 **Un peu plus animé.**

J'étais donc in-sen-

Ôtez la sourdine



En cédant **299** Modéré, alerte.

Musical score for measures 299-302. The notation includes various dynamics such as *p*, *pp*, *f*, and *pp* Subito. Performance instructions include *ARCO.*, *PIZZ.*, and *Dim.*. Measure numbers 299, 300, 301, and 302 are boxed. The score features a mix of eighth and sixteenth notes with some slurs and accents.

Musical score for measure 302, including a vocal line with lyrics: "Quoi? rien de tout ce la ne serait ar-ri-vé?". The piano accompaniment includes dynamics like *pp* and *pp* Subito. The instruction *ARCO.* is present.

Rall - - **303** A tempo.

Musical score for measures 303-304. Measure 303 is marked *Rall* and *A tempo*. Measure 304 is marked *En cédant* and *A tempo*. Dynamics include *p*, *pp*, and *f*. Performance instructions include *ARCO.* and *PIZZ.*

Musical score for measure 304, marked *En cédant*. Dynamics include *mf*, *p*, and *f*. Performance instructions include *ARCO.*

**305** Plus retenu. Encore plus retenu. Lent. Tempo I°

Musical score for measure 305, marked *Plus retenu*, *Encore plus retenu*, and *Lent. Tempo I°*. Dynamics include *p*, *mf*, and *pp*. Performance instructions include *Subito pp*.

**306** *Rall.* *ARCO.* *PIZZ.*  
*Subito. p* *pp* *p*

**307** *Modéré.* **308** *Rall.* *HAUTB. dans la coulisse.*  
*Plus animé gal.* *A tempo.*  
 12 12 1

*VOIX, dans la coulisse.* *HAUTB.*  
 Ou - vre ta por - te, c'est l'A vril

*VOIX, dans la coulisse.* **309**  
 Ou - vre ta por - te c'est l'A - vril *PIZZ. >* *f* Comment vas -

- lu ce ma - tin, Lu - cet - te? Mer - ci, je vais bien

*En cédant.*  
 et m'ap - prête a - vec mon pè - re A des - cendre au jar -  
*ARCO.* *Dim.* *PIZZ.* *p*

**310** Très alerte.

ARCO.

*p* Léger et très vif. *pp* *mf* *pp*

*mf* *pp*

**311**

En cédant beaucoup.

A tempo.

**312**

*mf* *pp* *mf*

*p* *pp*

**313**  
*p* *pp*

*p* *pp*

**314**

En cédant. A tempo.

Sans retenir.

*mf* *f*

**315** *sf* **Tempo I°**

*1* **5** *1* **Rall.**

A tempo.

VOIX, dans la coulisse.

HAUTB. dans la coulisse.

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

HAUTB. VOIX.

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

**316 Animé.**

- vril! Ah! c'est ma fem - me que j'en - tends!...

*PIZZ.*  
*pp* *pp*

**Plus modéré**

Pour é - viter cris et gour - mades, Viens! retrou - vons tes ca - ma - ra - des!

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

hé -

*1* *ARCO.* *V* *p* *1*

**317 Très animé.**

(Avec entrain.)

**Rall.**

- las! j'ai rêvé!.. j'ai rê - vé!

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

318

*Cresc.*

Musical staff for measure 318, featuring a melodic line with a crescendo marking.

319

Musical staff for measure 319, featuring a melodic line with accents and dynamic markings.

320 *Modéré.*

Ap - pre nez qu'au jour d'hui

Musical staff for measure 320, including piano accompaniment and the vocal line with lyrics.

L'or - dre de no - tre Roi

*p Léger.*

*Più p*

Musical staff for measure 320 continuation, including piano accompaniment and the vocal line with lyrics.

321

de ré-gi-ons qui sont ou ne sont pas con-

*PIZZ. p*

Musical staff for measure 321, including piano accompaniment and the vocal line with lyrics.

322

*ARCO.*

*mf*

*p Léger.*

Musical staff for measure 322, including piano accompaniment and the vocal line with dynamic markings.

322<sup>bis</sup>

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

*p* *f* *f*

*Dim.* *PIZZ.* **En cédant.**

*p* *fp* *pp* *pp*

**Rall. A tempo.** **Un peu retenu.**

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

1

322<sup>ter</sup> **En cédant un peu.**

*ARCO.* *f* *pp*

**A tempo.**

*PIZZ.* *pp*

*Dim.*

323 **En cédant un peu. A tempo.**

1 *p* *f* *Voy - ez!* *Voy - pp*

**Rall. A tempo I°** 328

*Cresc.* *Più f* *ARCO.* *f* *f* *f*

4

TROMP. dans la coulisse. **Rall.**

**329** **A tempo.**

**330**

*B<sup>on</sup>*

Mainte - nant,

*ARCO.*

**331**

**332**

Enchaînez le 2<sup>e</sup> Tableau.

2<sup>e</sup> TABLEAU.

333 **Modéré.**

DIV. 4 *ff* (Du talon)

UNIS.

*ff*

334

UNIS. *ff* (Du talon.)

UNIS.

PIZZ.

*p*

335

ARCO.

*p*

PIZZ.

*p*



336  
ARCO

UNIS. *f* *mf* *p* *ff* (Du talon.)  
DIV. ARCO. *ff*

(Du talon.) *f* UNIS.

*f* tr.

337 Même mouv.

DIV. 2 *ff* (Du talon.) *f*

*f* Bien chanté et très lié. *f* lié.

Dim. *sf* *f* *f* 2 3 4 3

En cédant un peu. 338 A tempo.

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

*lié.*

*sf* *Dim.* *f* *f*

**En cédant un peu.** 339

*sf* *pp* **A tempo.**

340 **A tempo.** (sans lenteur)

*Bon*

*p* *p* *p*

341

*mf* *Cresc.* *f*

*DIV. ff* (Du talon.)

(Du talon.) 342

*tr* *of tr*

*ff* (Da talon) *sf* *f*

*ff* UNIS. 2

*ff* UNIS. UNIS. **En animant.**

343 *piu ff*

*fff* *fff* *fff* *fff* **Très large.**

344 **Lent.**

COR ANGL.

**Plus animé, agité.**

*f* *p* *fp* Qu'à mon regard a vide enfin elle appa.

Rall. 345 **Lent.**

**En animant.**

**En cédant.**

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

**Rall. Très lent. 346 Modéré.**

Que si je puis l'aimer!

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

*villes* **347 Lent.**

**Rall.**

*ARCO* *p*

**348 Un peu plus agité.**

**En cédant. Rall.**

**349 Tempo 1° (un peu agité)**

COR ANGL.

*p* *pp* *p*

**En animant. 350 Lent.**

HAUTB.

*p* *fp* *f* *f*

**3**

**351**

**352 Très modéré.**

Prince Charmant, rouvrez les yeux!

*p* *f*

**Suivez.**

Vous ê-les mon Prince Char.

**353** Sans presser. En cédant.

Lent. **354** Rall. Très animé.

En cédant.

Ma fil - le! Ah! quel aplomb est le sien! Lu - cet - - te que j'a -

**355** A tempo. Assez largement.

- do - re!.. I - ci, Tout fi - nit bien!

Rall. Bien animé gai.

**356** Avec entrain.

Très large.

FIN.