

ORPHÈES

aux

Enfants





# OPÉRA aux ENFERS

OPÉRA-FÉERIE  
en 4 Actes

Paroles  
d'HECTOR CRÉMETEUX

Musique de

# J. OFFENBACH

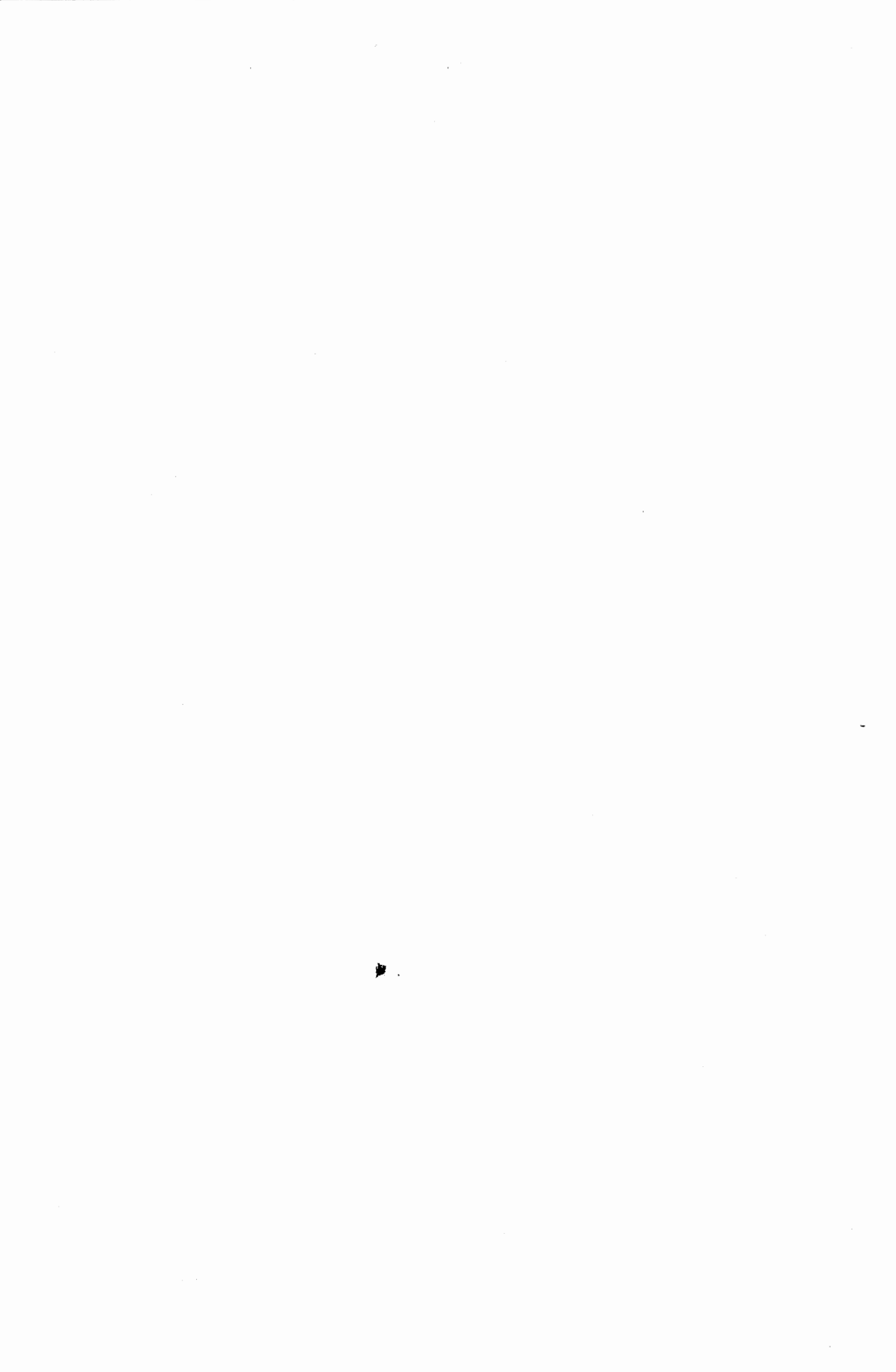
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THÉÂTRE DE LA GAITÉ

# ORPHÉE AUX ENFERS

OPÉRA-FÉERIE EN QUATRE ACTES ET DOUZE TABLEAUX

PAROLES DE

HECTOR CRÉMIEUX

MUSIQUE DE

J. OFFENBACH

Représenté pour la première fois aux Bouffes-Parisiens le jeudi 21 octobre 1858,

Repris en opéra-féerie sur le théâtre de la Gaité le 7 février 1874.

Chef d'Orchestre : M. A. VIZENTINI

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1er TABLEAU. — LA CAMPAGNE DE THÈBES  
*Faunes et Bergers*, bal et pastorale.

2me TABLEAU. — L'ENLÈVEMENT D'EURYDICE.

#### DEUXIÈME ACTE

Peint par MM. LAVASTRE jeune et DÉPLESCHIN.

3me TABLEAU. — LE SOMMEIL DES DIEUX.

4me TABLEAU. — L'HORLOGE CÉLESTE.

*Les Songes et les Heures*, ballet allégorique

5me TABLEAU. — LE LEVER DE L'AURORE.

6me TABLEAU. — L'OLYMPPE.

7me TABLEAU. — LE CHAR D'APOLLON.

Grand défilé des Dieux.

#### TROISIÈME ACTE

Peint par M. FROMONT.

8me TABLEAU. — LE BUEN RETIRO.

9me TABLEAU. — LA MÉTAMORPHOSE DE JUPITER

10me TABLEAU. — LES JARDINS DE PLUTON.

Grand Ballet des Mouches.

#### QUATRIÈME ACTE

11me TABLEAU. — LES ENFERS.

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# ORPHÉE AUX ENFERS

DE

## J. OFFENBACH

NOUVELLE PARTITION RÉDUITE POUR PIANO ET CHANT  
(AVEC INDICATIONS D'ORCHESTRE)

### CATALOGUE DES MORCEAUX

#### ACTE I

OUVERTURE. — PROMENADE AUTOUR D'ORPHÉE.....		1
1.	a. CHOEUR DES BERGERS : « <i>Voici la douzième heure.</i> ».....	17
	b. SCÈNE DU CONSEIL MUNICIPAL : « <i>Conseil municipal de la ville de Thèbes.</i> ».....	24
	c. MÉLODRAME : « <i>Strophes de l'opinion publique.</i> » par Mlle GILBERT.....	27
2.	COUPLETS DU BERGER JOLI : « <i>La Femme dont le cœur rêve,</i> » chantés par Mlle CICO.....	31
3.	DUO DU CONCERTO avec solo de violon : « <i>Ah! c'est ainsi!</i> » chanté par Mlle CICO et M. MEYRONNET.....	34
4.	BALLET PASTORAL.....	47
5.	CHANSON D'ARISTÉE : « <i>Moi, je suis Aristée,</i> » chantée par M. MONTAUBRY.....	63
5 bis.	SORTIS DES BERGERS.....	67
5 ter.	MÉLODRAME.....	68
6.	INVOCATION À LA MORT : « <i>La mort m'apparaît souriante,</i> » chantée par Mlle CICO.....	69
6 bis.	MÉLODRAME.....	71
7. FINAL	a. SCÈNE : « <i>Libre! ô bonheur!</i> » chantée par M. MEYRONNET.....	72
	b. CHOEUR : « <i>Anath me!</i> ».....	73
	c. COUPLETS DE L'OPINION : « <i>Où, l'opinion publique,</i> » chantés par Mlle GILBERT.....	80
	d. VALSE DES PETITS VIOLONISTES : « <i>Adieu me-tro.</i> ».....	86
	e. STRETTE FINALE : « <i>Viens, c'est l'honneur qui l'appelle.</i> ».....	93

#### ACTE II

8.	ENTR'ACTE ET CHOEUR DU SOMMEIL : « <i>Dormons, dormons.</i> ».....	101
9.	COUPLETS DE VÉNUS, CUPIDON ET MARS : « <i>Je suis Vénus,</i> » chantés par MMes ANGELE, MATZ-FERRARE et M. GRAYIER.....	104
10.	DIVERTISSEMENT DES SONGES ET DES HEURES.....	110
11.	RÉVEIL DES DIEUX ET COUPLETS DE DIANE : « <i>Quant Diane descend dans la plaine,</i> » chantés par Mlle PERRET.....	122
12.	RONDO-SALTARELLE DE MERCURE : « <i>Eh hop! eh hop! place à Mercure,</i> » chanté par M. GRIVOT.....	129
12 bis.	ENTRÉE DE PLUTON.....	138
13.	AIR EN PROSE DE PLUTON : « <i>Avec quelle volupté,</i> » chanté par M. MONTAUBRY.....	139
14.	CHOEUR DE LA RÉVOLTE.....	145
15.	RONDEAU DES MÉTAMORPHOSES : « <i>Pour séduire Alcène la fière,</i> » chanté par MMes MATZ-FERRARE, PERRET, ANGELE, CASTELLO, B. MERY, IRIART, MAURY et DURIEU.....	156
16.	GRAND FINAL. — SCÈNE, ENSEMBLE, CHOEUR et MARCHÉ.....	161

#### ACTE III

17.	ENTR'ACTE.....	194
18.	COUPLETS DES REGRETS : « <i>Ah! que le triste destin!</i> » chantés par Mlle CICO.....	196
19.	COUPLETS DU ROI DE BÉOTIE : « <i>Quand j'étais roi de Béotie,</i> » chantés par M. ALEXANDRE.....	200
19 bis.	MÉLODRAME.....	203
20.	SEPTUOR DU TRIBUNAL : « <i>Minos, Éaque et Rhadamante!</i> » chanté par MM. MONTAUBRY, CHRISTIAN, GRIVOT, ALEXANDRE, SCIPION, JEAN-PAUL et VIZENTINI.....	204
20 bis.	MÉLODRAME.....	211
21.	RONDO DES POLICEMEN : « <i>Nes au vent, ail au guet,</i> » chanté par MMes JULIA, B. MERY, MORINI, METTE, MAURY et IRIART.....	212
22.	RÉCIT ET COUPLETS DES BAISERS : « <i>Pour attirer du fond de sa retraite,</i> » chantés par Mlle MATZ-FERRARE.....	217
23.	PELITE RONDE DU BOURDON : « <i>Le beau bourdon que voilà!</i> » chantée par les Policemen.....	223
24.	DUO DE LA MOUCHE : « <i>Il m'a semblé sur mon épaule,</i> » chanté par Mlle CICO et M. CHRISTIAN.....	226
25.	SCÈNE ET BALLET DES MOUCHES.....	239

#### ACTE IV

26.	ENTR'ACTE ET CHOEUR INFERNAL.....	260
27.	HYMNE À BACCHUS : « <i>J'ai vu le Dieu Bacchus,</i> » chanté par Mlle CICO.....	273
28.	MENNET ET GALOP INFERNAL.....	279
29 et 30.	MÉLODRAME ET FINAL.....	292

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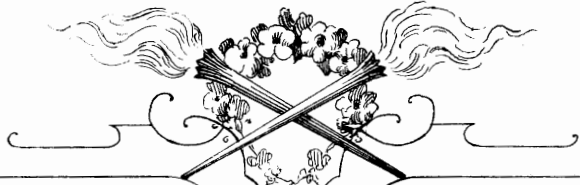
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M<sup>r</sup> CHRISTIAN



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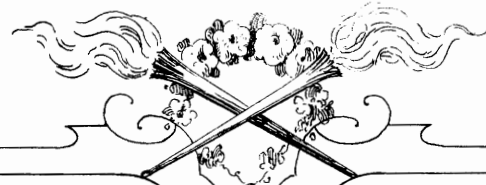


PLUTON  
M<sup>r</sup> MONTAUBRY



PLUTON  
ARISTÉE





L'OPINION  
M<sup>lle</sup> GILBERT



ORPHÉE  
M<sup>r</sup> MEYRONNET



EURYDICE  
M<sup>lle</sup> CICO



L'AMOUR  
M<sup>me</sup> MATZ-FERRARE





MERCURE  
M<sup>e</sup> GRIVOT



JOHN STYX  
M<sup>e</sup> ALEXANDRE



VÉNUS  
M<sup>elle</sup> ANGELE



DIANE  
M<sup>elle</sup> PERRET





MARS  
M<sup>r</sup> GRAVIER



JUNON  
M<sup>me</sup> LYON



MOUCHE  
DU BALLET



POLICEMAN  
DE L'AMOUR





# ORPHÉE AUX ENFERS

RÉPERTOIRE LYRIQUE  
du  
**THÉÂTRE de la GAÏTÉ.**

NOUVELLE PARTITION  
de  
**J. OFFENBACH.**

OPÉRA-FÉERIE  
en  
**4 ACTES, 12 TABLEAUX.**

Paroles d'HECTOR CRÉMIEUX.

## OUVERTURE

—PROMENADE AUTOUR D'ORPHÉE—

ORCH. COMPLET.

Clar. La.

Cors en La-Sol.

Pist. en La.

*Très large.*

PIANO.

*f* TUTTI.

The musical score is written for piano and consists of four systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The tempo is marked 'Très large.' and the dynamic is 'f TUTTI.'. The piano part features a steady accompaniment of chords in the bass and a melodic line in the treble. The second and third systems continue this accompaniment. The fourth system includes performance instructions for other instruments: 'Harm. Quat.' (Horn, Quartet), 'rit.' (ritardando), 'Oboe. Vp' (Oboe, Piano), and 'fvp' (fortissimo piano). The score ends with a double bar line and a repeat sign.

Allegretto.

Ob.  
f  
Cl.  
p

Fl.  
rit.  
f  
Ob.

p

Ob.  
rit.  
Cl.  
rit.

Moderato.  
Cl.  
più rit.  
p  
p  
1<sup>va</sup> Vln.  
Al.  
p  
2<sup>va</sup> Vln.  
C.B.

1<sup>va</sup> Vln.  
più rit.  
a tempo.  
Quat.  
2<sup>va</sup> Vln.

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A trill (tr) is marked above a note in the treble. The word "Curs." is written below the bass staff. On the right side, there are two downward-pointing chevrons (<) and the text "Vlle C.B." is written above the bass staff.

Second system of the musical score. It continues the grand staff notation. A trill (tr) is present in the treble. The word "TUTTI." is written in the right margin of the bass staff.

Third system of the musical score. The notation continues. On the right side, there are two downward-pointing chevrons (<) and the text "Bps Al. Vlle C.B." is written above the bass staff.

Fourth system of the musical score. The word "p Quat." is written in the left margin of the bass staff. The word "cresc." is written above the bass staff. On the right side, there are two downward-pointing chevrons (<) and the text "Ob. Cl. Bus" is written above the bass staff.

Fifth system of the musical score. The word "f rit." is written in the left margin of the bass staff. The word "Pist. Tromb." is written above the bass staff. The word "più rit." is written above the bass staff. The word "All' vivo." is written above the treble staff. The word "TUTTI." is written in the right margin of the bass staff. The number "11" is written above the bass staff. The word "f" is written above the bass staff.

Sixth system of the musical score. This system shows a dense texture of chords and rhythmic patterns in both the treble and bass staves, with many accents (^) placed above notes.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords with upward-pointing accents (^) above them, indicating a rhythmic pattern of accented chords.

Second system of musical notation. The treble clef part includes markings for "Harm." (Harmonics) and "Quat." (Quatuor). The bass clef part includes a "Quat." marking and a dynamic marking of *f* (forte).

Third system of musical notation, continuing the piece with various chordal textures and melodic lines in both staves.

Fourth system of musical notation, featuring a dynamic marking of *f* (forte) at the beginning of the system.

Fifth system of musical notation, including a dynamic marking of *f* (forte) and the instruction "TUTTI." (Tutti).

Sixth system of musical notation, concluding the page with dense chordal textures in both staves.

rit. *più rit.*

Mod<sup>lo</sup> très modéré.

Cl. Bass  
p

Quat.  
Cl. Bass  
p

Quat.

Ob.  
Cl.  
pp

Fl.  
Quat.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of a melodic line in the treble clef and a complex accompaniment in the bass clef, primarily using chords and eighth-note patterns.

Second system of musical notation, continuing the piece. It includes a dynamic marking *ff* (fortissimo) above the treble staff in the fourth measure. The notation remains consistent with the first system.

Third system of musical notation, showing further development of the melodic and harmonic material. The bass clef accompaniment continues with dense chordal textures.

Fourth system of musical notation, maintaining the established musical style and instrumentation.

Fifth system of musical notation, the final system on the page. It features a dynamic marking *pp* (pianissimo) in the bass clef and a *p* (piano) marking in the treble clef. The piece concludes with a final chord in the bass clef.

Fl. V

First system of a musical score in G major, 2/4 time. The piano part features a rhythmic accompaniment of eighth notes. The flute part has a melodic line with slurs and accents.

Animez un peu.

Fl. Ob. Vn

TUTTI *ff* *f*

Second system of the musical score. It includes the instruction "Animez un peu." and dynamic markings "TUTTI ff" and "f". The flute and oboe parts are indicated.

Third system of the musical score, continuing the piano accompaniment and flute melody.

Fourth system of the musical score, showing further development of the piano accompaniment and flute part.

6

11

Fifth system of the musical score, concluding with a key signature change to A major. The piano part has a complex texture with sixteenth notes.

First system of musical notation, featuring a treble clef and a bass clef. The music consists of piano accompaniment with chords and moving lines in both staves.

Second system of musical notation. It includes the tempo marking *più lento.* and instrument markings for *Pist. Tromb.* and *Cl.*. The piano part continues with chords, and the upper staff has a melodic line.

Third system of musical notation. It includes the tempo marking *All<sup>to</sup>* and instrument markings for *Fl. Ob. Cl.* and *Quat.*. The piano part features a rhythmic accompaniment, and the upper staff has a melodic line.

Fourth system of musical notation. It includes the instrument marking *Pist. Tromb.* and the marking *Al. lle C.B.*. The piano part continues with chords, and the upper staff has a melodic line.

Fifth system of musical notation. It includes the tempo marking *All<sup>to</sup>* and the instrument marking *Pist. Tromb.*. The piano part features a rhythmic accompaniment, and the upper staff has a melodic line.

Sixth system of musical notation. It includes the instrument marking *Pist. Tromb.*. The piano part continues with chords, and the upper staff has a melodic line.



Ob.  
Cl.  
Bass.

Alto.  
Vlle.

Musical score system 1, featuring piano accompaniment and woodwind parts. The piano part is in 3/4 time with a key signature of two sharps (F# and C#). The woodwind parts are in 3/4 time with a key signature of two sharps.

Tempo.  
Quat.

*mf*

Musical score system 2, featuring piano accompaniment. The tempo is marked "Tempo." and the texture is "Quat." (quartet). The piano part is in 3/4 time with a key signature of two sharps.

All<sup>to</sup>

All<sup>to</sup> Mod<sup>to</sup>  
Quat.

*f*

*mf*

Bass.  
Alto.  
Vlle.

Musical score system 3, featuring piano accompaniment and woodwind parts. The tempo is marked "All<sup>to</sup>" and "All<sup>to</sup> Mod<sup>to</sup> Quat." The piano part is in 2/4 time with a key signature of two sharps. The woodwind parts are in 2/4 time with a key signature of two sharps.

All<sup>to</sup>

Ob.  
Cl.  
Cours. 3

Bass.  
Alto.  
Vlle.

Alto.  
Vlle.

Musical score system 4, featuring piano accompaniment and woodwind parts. The tempo is marked "All<sup>to</sup>". The piano part is in 2/4 time with a key signature of two flats (Bb and Eb). The woodwind parts are in 2/4 time with a key signature of two flats.

All<sup>to</sup> Harm.  
Quat.

Musical score system 5, featuring piano accompaniment. The tempo is marked "All<sup>to</sup>" and the texture is "Harm. Quat." (harmonic quartet). The piano part is in 2/4 time with a key signature of two flats.

Allegretto.

Cuis.

*ff*

Musical score system 6, featuring piano accompaniment. The tempo is marked "Allegretto." and the texture is "Cuis." (cuisine). The piano part is in 3/4 time with a key signature of two flats. The dynamics are marked "ff".

*f* *Très modéré.*  
1<sup>re</sup> V<sup>o</sup>  
Quat. Cl. Bass. *p*

This system shows the beginning of the piece. The piano part starts with a forte (*f*) dynamic. The strings enter with a *Très modéré* tempo. The woodwinds are marked *p* (piano).

*Allegretto.*  
1<sup>re</sup> V<sup>o</sup> Fl. Ob. Cl.  
Pist. *ff* *ff* *ff*  
Alto V<sup>o</sup> C.B. *ff*

The tempo changes to *Allegretto*. The piano part features a *ff* (fortissimo) dynamic. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) also play fortissimo.

Cuiv. *ff*

The woodwinds (Corns) play fortissimo (*ff*) in this system.

*un peu moins vite.*  
Cors. *pp*

The tempo is marked *un peu moins vite* (a little less fast). The woodwinds (Corns) play *pp* (pianissimo).

*rit.*

The piece concludes with a *rit.* (ritardando) marking.

Allegretto.

très rall.

8<sup>va</sup>

Bass. Vlle. C. B. Tamb.

1<sup>va</sup> Vn

Quat.

Fl. Ob. Cl.

Cl. Cors. tr Bass

f

Bos.

Quat.

Ob.

f

f

1<sup>va</sup> Vn

f

dim.

First system of a piano score. The right hand features a melodic line with eighth-note patterns. The left hand provides harmonic support with chords. A dynamic marking of *p* is present. The tempo is marked *Alleg.* and the mood is *Vllo.*

Second system of the piano score. The right hand continues the melodic line. The left hand has a more active bass line. The tempo marking *rit.* is placed above the system, and *più rit.* is placed below the system.

Third system of the piano score. The right hand has a more complex melodic line with slurs. The left hand has a steady bass line. The dynamic marking *pp* is present. The tempo is *Alleg.* and the mood is *Vllo.*

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady bass line. The dynamic marking *pp* is present. The tempo is *Alleg.* and the mood is *Vllo.*

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady bass line. The dynamic marking *pp* is present. The tempo is *Alleg.* and the mood is *Vllo.*

Sixth system of the piano score. The right hand has a melodic line with slurs. The left hand has a steady bass line. The dynamic marking *ff* is present. The tempo is *Alleg.* and the mood is *Vllo.*

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and accents (^) above notes. The left hand provides a harmonic accompaniment with chords and eighth-note bass lines.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns and accents. The left hand features a series of chords with a *rall.* (rallentando) marking over measures 6-7, indicated by a hairpin symbol.

Third system of musical notation, measures 9-12. The right hand has a melodic line with a *tempo.* (tempo) marking at the start of measure 10. The left hand has a bass line with a *pp* (pianissimo) marking at the start of measure 11.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns and accents. The left hand provides a steady accompaniment with chords and eighth notes.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with eighth notes and accents. The left hand has a bass line with a *sf* (sforzando) marking at the start of measure 17.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with eighth notes and accents. The left hand has a bass line with a *cresc.* (crescendo) marking at the start of measure 21. The system concludes with a *ff* (fortissimo) marking and a change to common time (C) for the final two measures.

Fl. 1<sup>va</sup> 3 3 3

Ob.  
Cl.  
Bass.  
Quat.

This system features a grand staff with treble and bass clefs. The treble clef part contains complex rhythmic patterns with accents (^) and slurs. The bass clef part contains dense chordal textures with accents (^). A separate staff on the right is labeled with woodwind parts: Fl. 1<sup>va</sup> 3 3 3, Ob., Cl., Bass., and Quat.

This system continues the musical score. The treble clef part features a series of slurred triplets (3) with accents (^). The bass clef part consists of chords with accents (^).

*f*

This system begins with a dynamic marking of *f* (forte). The treble clef part contains slurred triplets (3) with accents (^). The bass clef part features dense chordal textures with accents (^).

This system continues the musical score. The treble clef part contains complex rhythmic patterns with accents (^) and slurs. The bass clef part contains dense chordal textures with accents (^).

This system continues the musical score. The treble clef part features slurred triplets (3) with accents (^). The bass clef part contains chords with accents (^).

Ob.  
Cl.

8

Vns  
Altos.

TUTTI.

This system shows the first two staves of a musical score. The top staff is for Oboe and Clarinet, and the bottom staff is for Violins and Alti. Both staves are in G major. The woodwinds play a melodic line with eighth notes and slurs. The strings play a rhythmic accompaniment. A 'TUTTI.' marking is present in the second measure of the woodwind staff. A fermata '8' is placed over the first measure of the woodwind staff.

8

Fl.  
Ob.  
Cl.

TUTTI.

This system shows the next two staves. The top staff is for Flute, Oboe, and Clarinet, and the bottom staff is for Violins and Alti. The woodwinds continue their melodic line. The strings provide a steady accompaniment. A 'TUTTI.' marking is present in the second measure of the woodwind staff. A fermata '8' is placed over the first measure of the woodwind staff.

8

This system shows the next two staves. The top staff is for Flute, Oboe, and Clarinet, and the bottom staff is for Violins and Alti. The woodwinds continue their melodic line. The strings provide a steady accompaniment. A fermata '8' is placed over the first measure of the woodwind staff.

*ff*

This system shows the next two staves. The top staff is for Flute, Oboe, and Clarinet, and the bottom staff is for Violins and Alti. The woodwinds continue their melodic line. The strings provide a steady accompaniment. A fortissimo (*ff*) marking is present in the first measure of the string staff. Accents (^) are placed over the first notes of the woodwind staff in the second and third measures.

*ff*

This system shows the final two staves. The top staff is for Flute, Oboe, and Clarinet, and the bottom staff is for Violins and Alti. The woodwinds continue their melodic line. The strings provide a steady accompaniment. A fortissimo (*ff*) marking is present in the first measure of the string staff. Accents (^) are placed over the first notes of the woodwind staff in the first, second, and third measures.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and eighth-note figures.

Second system of a piano score. The right hand continues the melodic line. The left hand includes a section marked *ff* (fortissimo) with the instruction "Pist. Bass. Tromb." (Pistons, Basses, Trombones) above the staff. Above the right-hand staff, there are markings "Harm. Quat" and three sets of double slurs.

Third system of a piano score. The right hand continues the melodic line. The left hand includes a section marked *ff* with the instruction "Pist. Bass. Tromb." above the staff. Above the right-hand staff, there are markings "Harm. Quat" and four sets of double slurs. The word "TUTTI." is written above the right-hand staff in the final measure of the system.

Fourth system of a piano score. The right hand features a melodic line with slurs. The left hand includes a section marked *ff* (fortissimo) with the instruction "Vivo." (Vivace) above the staff.

Fifth system of a piano score. The right hand features a melodic line with slurs. The left hand includes a section marked *ff* (fortissimo) with the instruction "Vivo." above the staff. The system concludes with a double bar line.



1<sup>re</sup> Flûte.  
 2<sup>e</sup> Flûte.  
 2 Hautbois.  
 2 Clar. en Ut.  
 2 Cors Sol.  
 2 Cors Ré.  
 2 Bassons.  
 2 Pistons La.  
 5 Trombones.  
 Timbales.  
 G<sup>88</sup> Caisse.  
 Quatuor.

N<sup>o</sup> 1.

CHŒUR DES BERGERS.

SCÈNE DU CONSEIL MUNICIPAL

et

MÉLODRAME.

Al<sup>to</sup>

SOPRANI.

TENORI.

LE CONSEIL.

PIANO.

Basses, Altos  
Timbales.

Violons.

Clttes  
Cors.  
Bassons.

Hautb.

Tromb.

Fl.

Pist.

TUTTI.

crescendo.

f

SOPRANI.

Clar.  
Cors.  
5<sup>e</sup> Tromb.

*p* Quat.

Voici voi\_

- ci la dou\_zième heu - - - re. Que chacun re\_tourne en sa de -

TENORI.

Voici voi\_ ci la dou\_zième heu\_

II.  
Hautb.

Tamb. de basque

- meure.

- re Retournons en notre de - meu - - - re.

Voici voi\_ ci la dou\_zième heu - - - re,

Voici voi\_ ci la dou\_zième

Que chacun re - tourne en sa de - meure,

heu - - - - - re, Retournons en no - tre de -

Fl.  
Hautb.

Tamb. de basque

Al - lons, ren - trons nos blancs mou - tons, Al -

- meure. Al - lons, ren - trons nos blancs mou - tons, Al -

Fl.  
Ob.

Quat.

- lons, ren - trons nos blancs mou - tons, Al - lons, ren -

- lons, ren - trons nos blancs mou - tons, Al - lons, ren -

Bassons.

TUTTI.

*dim.*

- trons, al - lons, ren - trons nos - blanes

*dim.*

- trons, al - lons, ren - trons nos - blanes

Ob.  
Clar.

Cors.  
Quat.

*p*

mou - tons. Voici voi - ci la dou - zième heu - re,

*p*

mou - tons. Voici voi - ci la dou - zième

1<sup>re</sup> Viol. Clar.

*p* 5<sup>e</sup> Tromb.

*f*

Que chacun re - tourne en sa de - meure, C'est la douzième heure, Al -

*f*

heu - re, la dou - zième heure, Al -

Fl.  
Ob.

TUTTI.

*f*

Cuivres.

- lons, ren - trons — nos blancs mou - tons, nos  
 - lons, ren - trons — nos blancs mou - tons, nos

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords. There are two 'x' marks above the right-hand piano staff.

blancs mou - tons, — nos — blancs — mou -  
 blancs mou - tons, — nos — blancs — mou -

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

- tons, Ren - trons — nos blancs mou - tons —  
 - tons, Ren - trons — nos blancs mou - tons —

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

ren - trons nos blancs mou - tons nos

ren - trons nos blancs mou - tons nos

*f*

8

blancs mou - tons.

blancs mou - tons.

8

All<sup>o</sup> maestoso.

UN LICTEUR.

All<sup>o</sup> maestoso. Pla\_cce pla\_cce

Clar. Bassons. Bassons. Pist.

*f* *p* *f*

Quat.

Pist. Tromb.

*f* Pla - ce  
*f* Pla - ce  
 au conseil mu - ni - ci - pal Qui pas - se qui pas - se! Pla - ce

*P* Quat.  
 Clar. *p* *f* Viol. *f*

pla - - - - ce!  
 pla - - - - ce!  
 pla - - - - ce!

Clar.  
 Cors.  
*P* ENTRÉE DU CONSEIL MUNICIPAL.  
 Bassons.  
 Tromb.  
 Basses.

## LE CONSEIL.

Bois.  
Cors.  
Quat.

Conseil muni\_c\_i\_

*p* *p col canto.*

Bassons.  
Basses.

\_pal de la vil\_ le de Thè\_ bes, Nous sommes les gardiens du bonheur\_ pasto\_

\_ral, Nous soignons les en\_fants, di\_ rigeons les é\_ phèbes, Bref nous som\_

*animez.*

Honneur\_ hon\_ neur à nos doy\_

*animez.*

Honneur\_ hon\_ neur à nos doy\_

\_mes un bon conseil muni\_c\_i\_ pal.

*f* *TUTTI.* *animez*

*tr* *tr* *tr* *tr*



Le cl.  
 -ens! Honneur, honneur à nos an - ciens!  
 -ens! Honneur, honneur à nos an - ciens!

Mer - ci, mer -

*Fl.*  
*tr tr*  
*3*  
*Quat. p*

Le cl.  
 -ci, mes chers en - fants, Vos an - ciens de vous sont con -

Le cl.  
 Honneur honneur à nos doy - ens! Honneur honneur à nos an -  
 Honneur honneur à nos doy - ens! Honneur honneur à nos an -

-tents.

*f TUTTI.*

-ciens!  
 -ciens! *rall: poco a tempo* *f*  
 Vos an\_ciens, de vous sont con\_tents! ah! \_\_\_\_\_ Con-  
 p *col canto.*  
 Quat.  
 Honneur \_\_\_\_\_ honneur!  
 Honneur \_\_\_\_\_ honneur!  
 -seil muni\_cipal de la vil\_le de Thè\_bes, Nous sommes les gar-  
*ff* **TUTTI.**  
 Quat.  
 Honneur \_\_\_\_\_ honneur! hon-  
 Honneur \_\_\_\_\_ honneur! hon-  
 -diens du bonheur pasto\_ral, Nous soignons les enfants, di\_rigeons les E-  
*ff* *p*

-neur — honneur!  
 -neur — honneur!  
 Le Cl. -phè - bes, Bref nous som - mes l'i - dé - al, D'un bon con-

*p* *rall.*

*rall.* *legato* *tr* **Maestoso.**  
 -seil d'un bon conseil mu - ni - ci - pal.  
 1<sup>rs</sup> Violons col canto. **Maestoso.**  
*p* **f TUTTI.**

8. *f* *ff* *f* Viol.

Quat. Basses.

*dim*

*p*

This system contains the first two staves of music. The upper staff features a melodic line with a *dim* (diminuendo) hairpin and a *p* (piano) dynamic marking. The lower staff provides a harmonic accompaniment with chords and moving lines.

Mod<sup>to</sup>

*tr* *(on parle)*

*pp*

This system contains the third and fourth staves. It begins with a *tr* (trill) marking and a *(on parle)* instruction. A *pp* (pianissimo) dynamic marking is present. The key signature changes to three sharps (F#, C#, G#).

This system contains the fifth and sixth staves, continuing the musical piece with various chordal textures and melodic fragments.

*p*

This system contains the seventh and eighth staves. A *p* (piano) dynamic marking is indicated. The music continues with complex harmonic structures.

*rall:*

This system contains the ninth and tenth staves. It features a *rall:* (rallentando) marking. The piece concludes with a final chord in the bass clef.

RÉP: Comme un Deus ex machina.

Tempo 1<sup>o</sup>

Conseil muni - ci -

LE CONSEIL. Conseil muni - ci -

Conseil muni - ci -

Tempo 1<sup>o</sup>

Bois

Quat.

TUTTI.

-pal de la vil - le de Thè - bes, Ce sont là les gardiens du bonheur pasto -

-pal de la vil - le de Thè - bes, Ce sont là les gardiens du bonheur pasto -

Le c. -pal de la vil - le de Thè - bes, Nous sommes les gardiens du bonheur pasto -

-ral, Ils soignent les en - fants, di - rigent les é - phè - bes, Bref ils

-ral, Ils soignent les en - fants, di - rigent les é - phè - bes, Bref ils

Le c. -ral, Nous soignons les en - fants, di - rigeons les é - phè - bes, Bref nous

for - ment l'i - dé - al D'un bon conseil d'un bon conseil muni - ci -

for - ment l'i - dé - al D'un bon conseil d'un bon conseil muni - ci -

for - mons l'i - dé - al D'un bon conseil d'un bon conseil muni - ci -

- pal d'un bon con - seil d'un bon conseil mu - ni - ci - pal.

- pal d'un bon con - seil d'un bon conseil mu - ni - ci - pal.

- pal d'un bon con - seil d'un bon conseil mu - ni - ci - pal.

*tr*

*rall* *f*

Harmonie.

*rall*

Quat.

Gors

*p*

Enchaînez.

N° 2.

COUPLETS DU BERGER JOLI.

Allegretto

EURYDICE.

Flûte. *tr*

*f* Ob. 8<sup>va</sup> bassa.

Quat.

E

La femme  
Chaque jour

Oboe seul. *tr*

*p*

E

dont le cœur rêve N'a pas de sommeil ;  
ain - si j'apporte Au ber-ger ga - lant

Cha - que  
De beaux

Fl. *tr*

Clar.  
Cors.

*retenez très peu.*

E

jour el \_ le se lè \_ ve A \_ vec \_ le so \_ leil. Le ma \_  
bleuets qu'à sa porte J'ac \_ croche en tremblant, Et mon

Fl. *tr*

Clar. Cor. Cor.

*rit:* a tempo.

E

\_tin, de fleurs plus bel \_ les Les prés sont bro \_ dés. Mais ces fleurs, pour qui sont  
pauvre cœur pal \_ pi \_ te A bonds sac \_ ca \_ dés. Pour qui donc bat - il si

Clar. Bassons. Oboe col canto.

*rit:*

E

el \_ les? Vous le de \_ man \_ dez? vous le de \_ man \_ dez? Pour  
vi \_ te?

Fl. *tr*

Fl. Solo. *rit:*

a tempo.

E

qui? ah! ah! ah! ah! N'en di \_ tes rien à mon ma \_

*rall:* *tr*

Quat:



E. *- ri, a mon ma - ri, — Car c'est pour le ber-ger jo - li Qui loge i -*

E. *- ci Qui loge i - ci Qui loge i - ci, N'en dites rien à mon ma - ri, N'en dites rien à mon ma -*

*più rit.* *très vite.* *rit.* *tr.*

8- Oboe. *Cl. suivez. Quat.* *rit. col canto.*

E. *- ri.*

Fl. *tr* *tr* *tr* *tr* *tr* *tr*

Oboe. *Cl. B♭. f* *Cors. p* *Cors.*

*rit.* *TUTTI.* *Cl. ff*

ORCH. COMP.  
Cl. LA.  
Corns MI et LA.  
Pist. LA.

Nº 5.

DUO DU CONCERTO.

CHANT ET VIOLON.

RÉP: Rien ne me séparera d'Aristée.

All<sup>o</sup> vivo.

EURYDICE.

ORPHÉE.

Ah! c'est ain\_si!

PIANO.

All<sup>o</sup> vivo.

Harm.

*f* Quat.

*p*

*f* Quat.

EUR.

ORP.

Oui, mon a\_mi.

- Tu me

Harm.

*p*

*f* Quat.

EUR.

trompes comme ma\_ri?

- Oui, mon a\_mi,

Oui, mon ma\_

Fl.  
Oboc.

Fl.col Vº 1º

*p*  
Corns.

*f*

*p* Quat.

ORP.

E. *mil...* — Tu me dé \_ daignes comme ar\_tis\_te?

Cl. *animato.* Bass.

EUR.

Oui, mon a \_ mi, Oui, mon a \_ mi!...

Oboe.

ORP.

EUR.

Tu n'ai \_ mes pas le vi \_ o \_ lo \_ nis \_ te? — Non mon a \_ mi,

*riten.*

E. Non mon a \_ mi, Le vi \_ o \_ lo \_ nis \_ te Me paraît tris\_te, L'instrumen\_tis\_te Est as\_som.

*rit.*

E  
 - mant, Et l'instru - ment Et l'instru - ment Me dé-plaît sou - ve - rai - ne -  
 8  
 TUTTI. *cresc.*

E  
 - ment. — Ah! de ton in - so - len - ce Je  
 8  
 ORP. *f*

O  
 dois ti - rer ven - gean - ce! — Et comment, Et comment, —  
 EUR. *f*

E  
 Comment, je vous pri - e?  
*f*

ORP. Moderato.  
 Je vais, ma tendre a - mi - e, Vous jou - er aus - si -  
*p* Quat.

EUR.

0 -tôt Une oeuvre de gé - ni - e, Mon der - nier con - cer - to! - Grâ - ce,

*p* très animé.

ORP.

E grâ - ce, je t'en sup - pli - e! - Non non pas de re - tard, C'est

EUR.

0 Mi - sé - ri -

le com - ble de l'art, Il dure une heure un quart!

E - cor - de, une heure un quart!

0 Une heure un quart! C'est

*cresc.*

E Je n'écouterai pas. Je n'écouterai

O le comble de l'art! Si tu m'écoutes,

*ff*

E pas. Non non non non non non non, Grâce

O Si tu m'écoutes,

Orphée joue du violon.

Si tu m'écoutes,

Si tu m'écoutes,

Si tu m'écoutes,

Si tu m'écoutes,

E grâce, Ah!

O

grâce,

Ah!

Allegretto.

Violon.

*p*

Oboe.

Tempo ad lib.

*rit.*

Oboe.

Cl.  
Cors.

*più riten.*

*suivz.*

*poco animato.*

E. C'est déplor\_a\_ble, C'est effroy\_a\_ble, C'est assomant, C'est irri\_tant, Ah! ah!

*poco animato.**riant.*

O. C'est a\_dora\_ble, C'est délec\_ta\_ble, C'est ravi\_sant, C'est entraînant, Ah! ah!

Fl. *poco animato.*  
Oboc.  
Cors. *p*  
Bps.  
Timb.

E. ah! ah! — C'est déplor\_a\_ble, C'est effroy\_a\_ble, C'est assomant, C'est irri\_tant, Ah! ah!

O. ah! ah! — C'est a\_dora\_ble, C'est délec\_ta\_ble, C'est ravi\_sant, C'est entraînant, Ah! ah!

*p*

E. — tant, Ah! ah! ah! ah! — C'est as\_somant, C'est irri\_tant, Ah! ah! ah! ah!

O. — nant, Ah! ah! ah! ah! — Violon.

*p*



E *- tant! Ah! C'est as\_sommant, C'est ir-ri-*

O *Ah! c'est char\_mant! c'est ra - vis - sant!*

Fl.

E *- tant! Ah! ah! ah! ah!*

O *Ah! c'est char\_mant, c'est ra - vis - sant! Ah! ra - vis -*

TUTTI. *p*

Cuivres *p*

E *ah! ah! ah! C'est as - sommant, C'est ir - ri -*

O *- sant! Ah! ah! ah!*

Tromb.

TUTTI. *cresc.*

Violon. *cresc.*

E  
 - tant, as - - - - - sommant!  
 O  
 rit.  
 Ecou-  
 a Tempo.  
 f rit. ff

O  
 Violon.  
 - tez enorce mo tif Langoureux, expressif!  
 Cl.  
 Cors.  
 poco rit.  
 Oboe.  
 Cors.

EUR.  
 Lala la la la la  
 O

EUR.

C'est assomant, C'est irri\_tant, \_\_\_\_\_ La la la la la

Cl.  
Ob.

la Non je ne veux rien en\_tendre!

animato.

animato.

Ah! c'est doux ah! c'est

animato. cresc.

Non non non non non non, C'est hor\_rible, C'est ter\_ri\_ble!

tendre!

Violon.

Cors.  
Buis.  
p

E Ah! ah!

C Violon. Quel tremo - lo! Presto! pre - sto!

Fl. Cl.

E ah! C'est ter -

C Violon. Lar - go, lar - go, pizz. Piz - zi - ca - to! Piz - zi - ca -

vp f

E - ri - ble, C'est ter - ri - ble. Ah!

C Violon. - to! Presto! pre - sto! Amo - ro - so! A - gi - ta - to!

E. *riten.* *f*  
 Ah! \_\_\_\_\_ ah! Seigneur, ah! quel sup\_pli - ce, C'est fi - ni! Le voi -

O. *riten.* *f*

*suivez.* 4<sup>es</sup> VUS Solo. *mf*

E. *rit.*  
 - là parti! O Vê - nus, sois-moi pro\_pice, Dé - li - vre-moi de mon - ma - ri.

O. *rit.*

*rit.*

E. Ah! — quel sup\_pli - - - ce, C'est — fi -

O.

*pù rit.*

E. *ni, Le voi-là par-ti — O Vè-us, dé-li-vre-moi*

O.

*pù rit.*

*suivez.*

*rit.* *a Tempo.*

E. *de mon ma-ri, dé-li-vre-moi de mon ma-*

O.

*rit.* *a Tempo.*

*rit.* *cresc.*

E. *ri! Ah! rit.*

O.

*rit.*

**TUTTI.**

*f* *suivez.*

*pressez.*

ORCH. COMP.  
Cl. en UT.  
Cors SOL et UT.  
Pist. en LA.

## N° 4.

## BALLET PASTORAL.

r p: Mais lui! Courons!

Allegretto.

PIANO.

Musical score for Piano, Oboe part, first system. The score is in 2/4 time and B-flat major. The Oboe part begins with a melodic line of eighth notes, while the piano accompaniment is mostly rests.

Musical score for Piano, Oboe part, second system. The Oboe part continues with a melodic line, and the piano accompaniment remains mostly rests. The system ends with a double bar line and the word "Quat." below the staff.

## ENTR E DES BERGERS.

Musical score for Piano, Cor Sol, Oboe, and Triang. part, first system. The score is in 2/4 time and D major. The Cor Sol part has a rhythmic accompaniment of eighth notes. The Oboe part has a melodic line with trills. The Triang. part has a rhythmic accompaniment of eighth notes. The piano accompaniment has a rhythmic accompaniment of eighth notes. The system starts with a piano dynamic marking *p*.

Musical score for Piano, Cor Sol, Oboe, and Triang. part, second system. The Cor Sol part continues with a rhythmic accompaniment. The Oboe part continues with a melodic line and trills. The Triang. part continues with a rhythmic accompaniment. The piano accompaniment continues with a rhythmic accompaniment. The system ends with a double bar line and a repeat sign.

Musical score for Piano, Cor Sol, Oboe, and Triang. part, third system. The Cor Sol part continues with a rhythmic accompaniment. The Oboe part continues with a melodic line and trills. The Triang. part continues with a rhythmic accompaniment. The piano accompaniment continues with a rhythmic accompaniment. The system starts with a forte dynamic marking *f* and the word "TUTTI." below the staff.

1<sup>a</sup> 2<sup>a</sup>  
*mf* > Fl.  
Oboe.  
Altos pizz. *mf* >

Cl. >  
Vibes pizz.  
*dimin.*

Oboe.  
*pp*

Triang.  
Quat.  
*tr*

*tr*  
*ff* TUTTI.

8- 1<sup>a</sup> 2<sup>a</sup>



Vous Fl.  
Ob. Clar.

pp Pist.

Altos. Bass. f

p Quat.

tr ff TUTTI

Animé

tr

PETITE MARCHÉ

Moderato.

PIANO

Fl. Clar. Von

Cors

Timb.

Quat. pizz.

Clar.

Bus

Cor.

Timb.

Haut. Quat.

f

Gordes.

Tromb.

Fl. Clar.

p

Clar.

Bus

Cors

Harm.

Quat. pizz.

Ob. Clar. Cors.

Von

Modéré.

Très modéré

Ob.  
*pp* Quat.

First system of music. Treble clef with a 3/4 time signature. The key signature has two sharps (F# and C#). The music features a melodic line for the Oboe (Ob.) and a piano accompaniment of chords in the bass. The piano part is marked *pp* Quat. (pianissimo quartet).

Second system of music. It includes first and second endings. The first ending is marked *f* (forte). The piano accompaniment continues with chords.

TUTTI  
*f* *p*

Third system of music. The word "TUTTI" is written above the staff. The music features a melodic line with accents and a piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

*p* *ff*

Fourth system of music. Dynamics include *p* (piano) and *ff* (fortissimo). The piano accompaniment features chords and some melodic movement.

*f* *f*

Fifth system of music. Dynamics include *f* (forte). The piano accompaniment features chords and some melodic movement.

Ob.  
Clar.

*dim*

Cors.  
Bns

*von*

Ob.

*p* Quat.

**TUTTI pp**

*poco animato e molto cresc.*

*poco a poco tutti cresc.*

**TUTTI f**

LES FAUNES

Allegro.

PIANO

Clar.  
Bop.  
Quat.

Ob.

Fl.  
Ob.

f Clar. Bus

Quat.

Andante

TUTTI.

P Fl. solo.

And<sup>no</sup>

rit.

Cl. solo. dolce.

Quat.

Detailed description: This system shows the beginning of a piece in 3/4 time. The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'And<sup>no</sup>' and the dynamics include 'rit.' (ritardando) and 'dolce.' (dolce). A clarinet solo is indicated for the right hand, and the string quartet (Quat.) is indicated for the left hand.

Detailed description: This system continues the piano accompaniment from the first system. The right hand features a series of eighth-note patterns, while the left hand provides harmonic support with chords and moving bass lines.

Cors. p

Detailed description: This system introduces the Cor Anglais (Cors.) into the texture. The instrument plays a melodic line in the right hand, while the piano accompaniment continues in the left hand. The dynamics are marked 'p' (piano).

Cors.

Bons

Altos pizz.

f TUTTI

Detailed description: This system features a more complex texture with woodwinds and strings. The Cor Anglais (Cors.) and Bassoons (Bons) play in the right hand, while the Alto Saxophones (Altos pizz.) play in the left hand. The dynamics are marked 'f' (forte) and 'TUTTI'.

1<sup>re</sup> Fl.

Quat.

Detailed description: This system features the first flute (1<sup>re</sup> Fl.) playing a melodic line in the right hand. The piano accompaniment continues in the left hand. The dynamics are marked 'p' (piano). The string quartet (Quat.) is also indicated.

2 Fl.

Ob.

*p*

8

Ob.

Fl. le contre chant de Flûte continue

Ob.

Ob.

3<sup>e</sup> Tromb.

Timb.

Pist. *cresc.*

*rall.*

8

*rit.*

*f TUTTI.*

Cuivres.

FINAL

Fl. Allegro.

Ob.

Harm.

PIANO

The first system of the piano part is written in 6/8 time. The right hand (treble clef) features a melodic line with slurs and accents, marked with a forte *f* dynamic. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. The key signature has one sharp (F#). The system includes markings for Flute (Fl.), Oboe (Ob.), and Horns (Harm.).

The second system continues the piano part. The right hand has a more active melodic line with slurs and accents, marked with a forte *f* dynamic. The left hand features a prominent quartet texture (*p* Quat.) with chords. The system includes markings for Flute (Fl.), Oboe (Ob.), and Horns (Harm.).

The third system is marked *agitato molto*. The right hand has a melodic line with slurs and accents, marked with a piano *p* dynamic. The left hand features a quartet texture (*p* Quat.) with chords. The system includes markings for Flute (Fl.) and Oboe (Ob.).

The fourth system continues the piano part with a melodic line in the right hand and a quartet texture in the left hand. The system includes markings for Flute (Fl.) and Oboe (Ob.).

The fifth system is marked *f TUTTI*. The right hand has a melodic line with slurs and accents, marked with a forte *f* dynamic. The left hand features a quartet texture (*f* Quat.) with chords. The system includes markings for Flute (Fl.) and Oboe (Ob.).



First system of a musical score. The upper staff features a melodic line with a fermata over the first measure, followed by a sequence of eighth notes. The lower staff provides a bass line with chords and eighth notes. A dynamic marking of *f* is present in the third measure. A bracket with the number '8' spans the first two measures of the upper staff.

Second system of a musical score. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with chords. A dynamic marking of *p* is present in the first measure. The tempo/mood marking *animé.* is written above the first measure.

Third system of a musical score. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with chords. A dynamic marking of *p* is present in the first measure. The tempo/mood marking *cresc: molto.* is written above the fourth measure.

Fourth system of a musical score. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with chords. A dynamic marking of *f* is present in the third measure. The tempo/mood marking *Pist.* is written above the third measure.

Fifth system of a musical score. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with chords. A tempo/mood marking of *Allegretto* is written above the first measure. Dynamic markings of *f* and *TUTTI.* are present in the second and fourth measures. The tempo/mood marking *Viol.* is written above the second measure, and *Von* is written above the fourth measure.

Sixth system of a musical score. The upper staff contains a melodic line with eighth notes. The lower staff features a bass line with chords. Dynamic markings of *ff* and *dim.* are present in the first and third measures. The tempo/mood marking *Von* is written above the first measure.

## Presqu'Allegro

Bois.

*p* Triang.

Quat.

*f* TUTTI.

8

8

von

Cuivres.  
G. caisse.

*p*

Detailed description of the musical score: The score is for a piece in G major and 2/4 time, marked 'Presqu'Allegro'. It begins with a piano introduction. The woodwinds (Bois.) play a melodic line with eighth-note patterns. The triangle (Triang.) and quartet (Quat.) provide rhythmic accompaniment. The introduction ends with a repeat sign. The main section starts with a forte (f) tutti section, where the woodwinds play a more active melodic line. The piano accompaniment features chords and rhythmic patterns. A section marked '8' indicates a repeat or first ending. The score concludes with a section for brass (Cuivres) and drums (G. caisse), marked piano (p).

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *p cresc.* and the instruction **TUTTI, cresc.** is placed above the right hand.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. The tempo instruction *Un peu moins vite.* is written above the right hand. The dynamic marking **ff TUTTI.** is placed above the left hand.

Fourth system of the piano score, featuring a **ff** dynamic marking above the right hand.

Fifth system of the piano score, including a first ending bracket with a repeat sign and a first ending mark (1).

Sixth system of the piano score, concluding with a *p* dynamic marking above the right hand.

First system of musical notation, piano (p).

Second system of musical notation, forte (f) and *animé.*

Third system of musical notation.

Fourth system of musical notation, **Allegro** and *von*. Includes parts for *Ob.* and *Bon.*

Fifth system of musical notation.

Sixth system of musical notation, first ending (*1<sup>a</sup>*) and second ending (*2<sup>a</sup>*) with *pp Harm.*

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment of chords, primarily triads and dyads, with some eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking *pp* (pianissimo) is present in the second measure of the bass staff.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a more active melodic line with sixteenth notes. The bass clef staff continues the harmonic accompaniment. A dynamic marking **TUTTI** is present in the first measure of the bass staff.

Fifth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A measure rest marked with the number 8 is present in the second measure of the treble staff.

First system of musical notation. The treble clef staff features a melodic line with eighth notes and a repeat sign. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the first measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and a repeat sign. The bass clef staff continues the harmonic accompaniment. A fermata is placed over the first measure of the treble staff.

Third system of musical notation. The treble clef staff features a dense texture of chords, while the bass clef staff continues with a simple harmonic accompaniment.

Fourth system of musical notation. The treble clef staff features a dense texture of chords, while the bass clef staff continues with a simple harmonic accompaniment.

Fifth system of musical notation. The treble clef staff features a dense texture of chords, while the bass clef staff continues with a simple harmonic accompaniment. The system concludes with a double bar line.

enchaînez

Clar. SI b.  
Cors. SOL.

Nº 5.

CHANSON D'ARISTÉE.

ARISTÉE. *Allegretto*

PIANO. *Allegretto*

Clar. *p*

Ob.  
Clar.  
Cors.

Recit.

Moi, je suis A\_ris\_tée, un berger d'Arca\_di\_e, un fabricant de

*p* Ob.

miel i\_vre de mélo\_di\_e, Sachant se con\_fen\_

Quat. *P*

*p* Ob.

\_ter Des plaisirs in\_no\_cents Queles Dieux ont per\_mis \_\_\_\_\_  
 Quat. Clar.  
*basses pizzi.*

A l'ha\_bitant des champs.  
*rall*  
*p*  
 Fl. Clar. 8<sup>e</sup> B<sup>2</sup>  
 Tempo un poco animato  
 Ob.

Allegretto  
 Ob.  
*p* Quat.

1<sup>e</sup> Coup.Voir vol\_tiger sous les treil\_les, En\_tre terre et ciel, — Les essaims de  
 2<sup>e</sup> Coup.Voir bondir de \_dans la plai\_ne Les pe\_tits mou\_tons, — Ae \_crochant leur



A.

mes a - beilles Bu - ti - nant leur miel, — Voir le lever de l'au - ro - re  
blanche lai - ne A tous les buis - sons, — Voir sommeiller la bergè - re,

A.

Et chaque ma - tin Se di - re: je veux enco - re  
Tandis qu'à pas lent Le berger qu'elle préfe - re

A.

Le revoir demain, le re - voir, le re - voir de - main Voilà - la  
Vient et la surprend, la surprend, vient et la sur - prend!

A.

fê - te, voilà - la fê - te D'une âme honnê - te, Le vrai bonheur, le vrai bon -

A

— heur D'un tendre cœur — Ah! — ah! — ah!

*p*

*pp*

A

ah!

A

ah! ah! ah! ah!

*pp* *Quat. pizz.*

A

Fl. Oboe

*f* *Quat. Cl.* *Cors*

*pp*

1<sup>a</sup> 2<sup>a</sup> TUTTI.

Oboe Solo. *dim.*

*f* *Quat.*

Detailed description of the musical score: The page contains six systems of music. The first system shows a vocal line with lyrics and a piano accompaniment starting with a *pp* dynamic. The second system continues the vocal line with 'ah!' and the piano accompaniment. The third system features a vocal line with four 'ah!' exclamations and a piano accompaniment that includes the instruction 'Quat. pizz.' and *pp*. The fourth system shows a vocal line with a long note and a piano accompaniment with *f* dynamics and 'Quat. Cl.' and 'Cors' markings. The fifth system includes a 'Fl. Oboe' part and a piano accompaniment with *f* dynamics. The sixth system features an 'Oboe Solo' with a *dim.* dynamic and a piano accompaniment with *f* dynamics, ending with a 'TUTTI.' section marked with 1<sup>a</sup> and 2<sup>a</sup> and a *f* dynamic.

N° 5 bis

SORTIE DES BERGERS.

RÉP: J'ai des bucoliques  
plein le cœur.

Allegretto.

TUTTI.

PIANO.

First system of the piano accompaniment. The right hand features a melodic line with trills and slurs, while the left hand provides a harmonic accompaniment of chords. The dynamic marking is *f*.

Second system of the piano accompaniment. The right hand continues the melodic line with trills. The dynamic marking changes to *dim.*

Third system of the score. The Oboe part is in the upper staff, and the Violins and Alto parts are in the lower staff. The dynamic marking is *p*.

Fourth system of the score. The Basses part is in the lower staff. The dynamic marking is *pp*.

Fifth system of the score. The Quartet part is in the upper staff. The dynamic marking is *pp*.

ORCH. COMP.

Clair. en LA.

Cors SOL et RÉ.

Pistons en LA.

N° 5<sup>ter</sup>

MÉLODRAME.

RÉP Je veux mourir avec  
toi. Allons donc!

Très vite.

désorganisons  
les éléments.

PIANO.

*f* 1<sup>re</sup> Vib. Altes.

TUTTI.

*f* Quat.

6<sup>me</sup> C<sup>me</sup>

Lento,  
voilà comment on désorganise les éléments.

*pp*

*p* Quat. (ou parle)

*p*

c'est logique.

Enchainez le N° 6

## N° 6.

## INVOCATION À LA MORT!

*Lento.*

EURYDICE. *Lento.*

La mort m'apparaît sou - ri -

PIANO. *pp*

*Alles pizz.*

- an - te, Qui vient me frapper près de toi... El - le m'attire, elle me

tente... Mort, je t'appelle, empor - te - moi! Mort, je t'ap -

- pel - le, em - por - te - moi! Mort

*rit.*

*pp Clar.*

E. ton i\_vres-se me pé\_nè - tre! Ton froid ne me fait pas souf-

8

Basses pizz.

E. -fir, Il sem - ble que je vais re\_nai - tre Oui

8

E. re - naître au lieu de mou - rir, Oui re -

8

E. -nai - tre re - naître au lieu de mou - rir!

8

Haem.

*f* TUTTI. *dim.*

*dim.*

N° 6<sup>bis</sup>

MÉLODRAME.

RÉP. Fi au mari!

Moderato.

PIANO. *pp* Quat. *pp* Quat. Clar. Cors.

BUS

ne fait pas le bonheur

aux sombres bords (TABLEAU)

*dim.*

ORCH. COMP.  
Clair en UT.  
Cora. Ré et UT.  
Fistons en SI 2.

N° 7.  
FINAL.

SCÈNE, CHŒUR. COUPLETS DE L'OPINION,  
VALSE DES PETITS VIOLONISTES ET STRETTO FINALE.

RÉP. Non personne! merci, Jupin!

L'OPINION.

ORPHÉE.  
Récit  
Li-bre! ô bonheur! ô joie ex - trê - me! Cou-

LES ENFANTS.  
Élèves d'Orphée

SOPRANI.

TENORI.

BASSI.

PIANO.  
Obac. Cl.  
B<sup>ps</sup> *ff* Récit. *suivrez.*

Mesuré et moins vite. Allegretto.

- rons, courons conter le fait à la nymphe que j'ai - me.

V<sup>ns</sup> et Altos. *p* Harm. *f* Basses. *p* Allegretto.



(Chœur dans la coulisse)

Anathè - me a\_nathè - me sur celui qui sans pi\_tié qui sans pi -

Anathè - me a\_nathè - me sur celui qui sans pi\_tié qui sans pi -

Quat. et Cors Quat. pizz.

G<sup>ss</sup> C<sup>ss</sup> sans cymb.

-tié A\_nathè - me a\_nathè - me refuse une lar\_me

-tié A\_nathè - me a\_nathè - me refuse une lar\_me

ORPHÉE.

E\_tranges cris! é\_tranges cris!

A\_nathè - -

mè - me à sa moi\_tié. A - na - thè - - me

mè - me à sa moi\_tié. A - na - thè - - me

Ob. Bons Fl. Harni

Timb. p

0.

En\_cor ces

\_me A\_nathè - - me sur celui qui sans pi\_tié qui sans pi -

Bon et Quat.

0.

voix!

\_tié a\_nathè - - me a\_nathè - - me refuse une larme

Encores voix!

mè - me à sa moi - tié. A\_nathè -

A\_nathè - - - - - me A\_nathè -

A\_nathè - - - - - me A\_nathè -

Cor

Quat.

*p*

De tous les cô - tés à la fois! Quel phéno -

- - - - - me

- - - - - me

- - - - - me

Fl. Ob.

*p* Quat.

0. *mè - ne da - cous - ti - que, quel phé - no - mè - ne da - cous -*

0. *-ti que!*

*A - na - thè - - - me*

*A - na - thè - me a - na - thè - - - me*

*A - na - thè - me a - na - thè - me a - na - thè - - - me*

Alto

Clar.

Timb. Bass.

Cor. 2<sup>d</sup> Viol.

1<sup>r</sup> Viol.

*A - na - thè - me a - na - thè - me sur ce - lui qui sans pi -*

*A - na - thè - me a - na - thè - me sur ce - lui qui sans pi -*

*A - na - thè - me a - na - thè - me sur ce - lui qui sans pi -*

**TUTTI**

*ff*

8

-tié Anathè - me anathè - me Anathè - me  
 -tié Anathè - me anathè - me A - na -  
 -tié Anathè - me anathè - me A - na -

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a forte (*f*) dynamic marking. The score is in a key with two flats and a 3/8 time signature.

anathè - me sur ce\_lui qui sans pi - tié a\_nathè - me  
 -thè - me sur ce\_lui qui sans pi - tié a - na -  
 -thè - me sur ce\_lui qui sans pi - tié a - na -

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part continues with a consistent accompaniment pattern.

a\_nathème re\_fuse une lar - me mè\_me à sa moi\_tié.  
 -thè - me re\_fu - se u - ne lar\_me à sa moi\_tié.  
 -thè - me re\_fu - se u - ne lar\_me à sa moi\_tié.

Musical score for the third system, featuring vocal lines and piano accompaniment. The piano part continues with a consistent accompaniment pattern.

A - na - thè - me! A - na - na -

A - na - thè - me! A - na - na -

A - na - thè - me! A - na - na -

8

*Maestoso*

- thè - me!

- thè - me!

- thè - me!

*Maestoso. TUTTI*

*ff* *f* *Quat.* *CRUC.*

ORPHÉE.

Ciel! l'Opinion publique qui me poursuit dé...

*Quat.* *p*

0. *-jà!* Ciel! l'Opinion pu-

*p*  
Ciel l'Opinion publique qui le poursuit dé-jà!

*p*  
Ciel l'Opinion pu-blique!

*p*  
Ciel l'Opinion pu-blique!

Ob.  
Clar.

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a fermata on '-jà!' and then singing 'Ciel! l'Opinion pu-'. The second staff is a vocal line starting with a piano (*p*) dynamic and singing 'Ciel l'Opinion publique qui le poursuit dé-jà!'. The third staff is a vocal line starting with a piano (*p*) dynamic and singing 'Ciel l'Opinion pu-blique!'. The fourth staff is a vocal line starting with a piano (*p*) dynamic and singing 'Ciel l'Opinion pu-blique!'. Below these are the staves for Oboe and Clarinet, and the grand piano accompaniment.

0. *-blique* qui me pour\_suit qui me poursuit dé-jà dé -

*pp* *rit.*  
Ciel l'Opinion pu\_blique qui le pour - suit dé -

*pp* *rit.*  
Ciel l'Opinion pu\_blique qui le pour - suit dé -

*pp* *rit.*  
Ciel l'Opinion pu\_blique qui le pour - suit dé -

B<sup>on</sup> Cor.  
*rall. pp*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line starting with a fermata on '-blique' and then singing 'qui me pour\_suit qui me poursuit dé-jà dé -'. The second staff is a vocal line starting with a pianissimo (*pp*) dynamic and a ritardando (*rit.*) marking, singing 'Ciel l'Opinion pu\_blique qui le pour - suit dé -'. The third staff is a vocal line starting with a pianissimo (*pp*) dynamic and a ritardando (*rit.*) marking, singing 'Ciel l'Opinion pu\_blique qui le pour - suit dé -'. The fourth staff is a vocal line starting with a pianissimo (*pp*) dynamic and a ritardando (*rit.*) marking, singing 'Ciel l'Opinion pu\_blique qui le pour - suit dé -'. Below these are the staves for Bassoon and Horn, and the grand piano accompaniment.

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Allegro



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and common time signature (C). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a series of eighth and sixteenth notes.

L'OPINION PUBLIQUE

1<sup>er</sup> Couplet. C'est l'o - pi - ni - on pu - bli - que Qui pro - clame ce qu'elle sait, Qui peut dans

2<sup>e</sup> Couplet. Epoux in - di - gne, ma co - lè - re Te sui - vrade toutes fa - çons, Je veux te

Musical staff with treble clef, key signature of three sharps, and common time signature. It contains a whole rest for the duration of the first measure.

-jà!

Musical staff with treble clef, key signature of three sharps, and common time signature. It contains a whole rest for the duration of the first measure.

-jà!

Musical staff with treble clef, key signature of three sharps, and common time signature. It contains a whole rest for the duration of the first measure.

-jà!

Musical staff with bass clef, key signature of three sharps, and common time signature. It contains a whole rest for the duration of the first measure.

-jà!

Allegro



Fl. col canto,  
Ob.

Musical staff with treble clef, key signature of three sharps, and common time signature. The melody consists of eighth notes and sixteenth notes.

BONS Bass.

Musical staff with bass clef, key signature of three sharps, and common time signature. The accompaniment consists of quarter notes and eighth notes.

Musical staff with treble clef, key signature of three sharps, and common time signature. The melody continues with eighth and sixteenth notes.

un sentier o - bli - que Saisir la tra - ce d'un for - fait, Qui dit à la main sacri -  
mettre en la mi - sè - re, Te fai - re perdre tes le - çons Et, du crépus - cule à l'au -

Musical staff with treble clef, key signature of three sharps, and common time signature. The melody features eighth notes and sixteenth notes.

Clar.  
Corns

Musical staff with bass clef, key signature of three sharps, and common time signature. The accompaniment features eighth notes and sixteenth notes.

p

Musical staff with treble clef, key signature of three sharps, and common time signature. The melody features eighth notes and sixteenth notes.

-lè - ge: Dans les - blés tu semas le piè - ge! Hal - te - là! - hal - te -  
-ro - re, Troublant tes nuits, cri - er en - co - re

Musical staff with treble clef, key signature of three sharps, and common time signature. The tempo changes to 'Tempo' and the melody features quarter notes.

Bons suivez

Tempo

Pist.

Picc.

Musical staff with bass clef, key signature of three sharps, and common time signature. The accompaniment features quarter notes and eighth notes.

p Cor.  
Tromb.

G<sup>5<sup>e</sup></sup> C<sup>5<sup>e</sup></sup> seule.  
Triang.



10. *lâl — ça n'peut pas s'passer non ça n'peut pas s'passer comm' ça! Hal\_te - lâl — hal\_te -*

*Hal\_te - lâl — hal\_te -*

*Hal\_te - lâl — hal\_te -*

*Hal\_te - lâl — hal\_te -*

Fl. 1<sup>re</sup> Von *Picc.*

Batterie.

10. *lâl — Ça n'peut pas s'passer non ça n'peut pas s'passer comm' ça!*

*lâl — Ça n'peut pas s'pas - ser comm' ça!*

*lâl — Ça n'peut pas s'pas - ser comm' ça!*

*lâl — Ça n'peut pas s'pas - ser comm' ça!*

*lâl — Ça n'peut pas s'pas - ser comm' ça!*

*TUTTI* 8

*cresc. et rall.*

*f*

10. *1<sup>re</sup> fois. 2<sup>e</sup> fois.*

8 *Époux in -*

Très modéré

1<sup>o</sup>.

Viens! à l'ô-pi-nion c'est en vain qu'on ré-sis-te!

Pars! à l'ô-pi-

Pars! à l'ô-pi-

Pars! à l'ô-pi-

Très modéré

1<sup>er</sup> Ven Clar. Qual. BOIS

*p*

1<sup>o</sup>.

ORPHÉE.

Pour te soustraire à ma sé-vé-ri-

Grâ-ce!

-nion c'est en vain qu'on ré-sis-te!

-nion c'est en vain qu'on ré-sis-te!

-nion c'est en vain qu'on ré-sis-te!

Très modéré

Ob. B<sup>us</sup> *pp*

10. *Et pour ser\_vir dex\_ emple à la pos\_té\_ri\_té, Un seul mo\_yen te*

10. *res\_te ORPHÉE. Bé\_da\_mec'est de cou\_rir a\_près ta*

*Et le\_quel, dis?*

10. *fem\_me! L'ex\_emple à tous yeux\_ N'en se\_*

*Mais je ne l'ai\_me pas!*

*Fl. Ob.*

*Tromb.*

10. *\_ra que plus glo\_ri\_eux!*

*rall.*

*Fut-il ja\_mais un sort\_ plus*

*suivez*

L'OPIN. PUB.

triste! Cours, cours a-près ta femme!

Cours, cours a-près ta

Cours, cours a-près ta

Cours, cours a-près ta

Clar. Bon

*p* Quat *f*

ORIHÉE.

Très large.

A ton implacable voix Il faut cé-

femme!

femme!

femme!

Très large

Harm.

*f*

3<sup>e</sup> Tromb. Bon

All<sup>o</sup> mod<sup>to</sup>

-der, je le vois. Mais a-avant d'être époux, je suis orphé-o-nis-te,

All<sup>o</sup> mod<sup>to</sup>

*p* Quat.

0. *A mes é\_lèves stud\_i\_eux Permetts qu'au moins permets qu'au moins je fas\_se mes a -*

L'OPIN. PUB.  
*C'est un bon sen - ti - ment, il ne peut que me plaire.*

*-dieux. Dans un pe\_tit mo -*

Clar. Bon  
*p Quat. léger*

0. *-ment j'au\_rais fait mon\_ af - - fai-re. A moimes amis! E -*

*All<sup>o</sup>*

Bois. Quat.  
*f Quat. p f*

0. *-contez un peu! Vo - tre professeur Veut*

Bois.  
*p f p f*

# ENTRÉE DES ÉLÈVES D'ORPHÉE

vous dire a - dieu.

**TUTTI**

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

(les élèves préludent sur leur violon)

Quelle at\_tention dé\_li\_ca\_te! C'est ma

**Tempo** **Harm.**

*rall* *ff* *rall* *f* *p*

der\_niè\_re can\_ta\_te! Vous

Quelle at\_tention dé\_li\_ca\_te! C'est ma

**Harm.**

*f*

# VALSE DES PETITS VIOLONISTES.

der\_niè\_re can\_ta\_te!

**Vous**

*p*

*p* **Vous**

L'OPIN. PUB.

Ah ces a - dieux — sont vrai - ment tou - chants, — Et ce sont

**TUTTI** *Et 1<sup>re</sup> Vop* **TUTTI**

*col soprano.*

là — de char - mants en - fants! — Ces a - dieux — sont

Ces a - dieux — sont

Ces a - dieux — sont

Ces a - dieux — sont

**TUTTI**

vraiment tou\_chants, \_\_\_\_\_ Il a\_vait là de charmantsen\_fants!

vraiment tou\_chants, \_\_\_\_\_ Il a\_vait là de charmantsen\_fants!

vraiment tou\_chants, \_\_\_\_\_ Il a\_vait là de charmantsen\_fants!

*vous*

This system contains three vocal staves and a piano accompaniment. The vocal lines are in a high register and feature a melodic line with a long horizontal line indicating a breath or a specific performance instruction. The piano accompaniment consists of a treble and bass clef with chords and melodic fragments.

2<sup>d</sup> VNS à la tierce.

This system shows the piano accompaniment for the second system. It features a treble clef with a melodic line and a bass clef with chords. A text box on the right side of the system reads "2<sup>d</sup> VNS à la tierce."

*p*  
La la la la la la la la

*p*  
La la la la la la la la

*p*  
La la la la la

*pp* Tamb.

This system contains three vocal staves and a piano accompaniment. The vocal lines are marked with a piano (*p*) dynamic and consist of a simple melodic line with the syllable "la". The piano accompaniment includes a treble clef with a melodic line and a bass clef with chords. A text box in the piano part reads "*pp* Tamb."



la la la la la la la la la la la la

la la la la la la la la la la la la

la la la la la la

This system contains three vocal staves and a piano accompaniment. The vocal parts consist of two soprano lines and one bass line, all singing 'la' notes. The piano accompaniment features a treble clef with a melodic line and a bass clef with block chords.

ORPHÉE

la la la la la la la la la

la la la la la la la la la

la la la la la

Cor Clar.

Altos, Basses

*p*

This system introduces the character 'ORPHÉE' in the vocal line. It includes two vocal staves and a bass line. The piano accompaniment is divided into three parts: a treble clef part with melodic lines, and two bass clef parts labeled 'Cor Clar.' and 'Altos, Basses'. A dynamic marking of *p* is present.

0. - dieu, mes chers en - fants, a - dieu, jeu - nes é -

Quat. pizz

*pp*

This system contains a vocal line with lyrics and a piano accompaniment. The lyrics are '- dieu, mes chers en - fants, a - dieu, jeu - nes é -'. The piano accompaniment includes a treble clef with a melodic line and a bass clef with block chords. A dynamic marking of *pp* and the instruction 'Quat. pizz' are included.

0. *l*è - ves, Les des - tins sont chan - geants, — Je pars pour

0. le pa - ys des rê - ves, On ne fait pas tou - jours ce qu'on

*pp* Quat.

0. veut, et voi - lât — Quand vous vous ma - ri - e - rez, vous com -

0. - pren - drez — ce - la, vous com - pren - drez ce -

Clar.  
Bassons

Tempo LES ENFANTS

0. - la A - dieu, Ma - es - tro, Partez donc, partez donc pres -

Ob. col. canto  
1<sup>re</sup> Viol.  
Clar. Quat.  
Basson

-to! A - dieu, ma - es - tro, Le temps est très beau,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics '-to! A - dieu, ma - es - tro, Le temps est très beau,'. The piano accompaniment features a steady bass line and chords in the right hand.

le temps est beau, N'al - lez pas là - haut ou - bli - er To -  
très léger  
Hautb.  
pp Quat.  
6<sup>SS</sup> 6<sup>SS</sup>

The second system continues the musical score. The vocal line has the lyrics 'le temps est beau, N'al - lez pas là - haut ou - bli - er To -'. The piano accompaniment includes a section marked 'très léger' and 'Hautb. pp Quat.' with a '6<sup>SS</sup> 6<sup>SS</sup>' instruction below the bass staff.

-to, Lo - lo, ni Co - co, ni To - to, ni Lo - lo, N'al - lez pas là -

The third system of the musical score features the vocal line with lyrics '-to, Lo - lo, ni Co - co, ni To - to, ni Lo - lo, N'al - lez pas là -'. The piano accompaniment is marked with a 'p' dynamic.

haut ou - bli - er To - to, ni Lo - lo, ni Co - co, ni

The fourth system continues the musical score with the vocal line lyrics 'haut ou - bli - er To - to, ni Lo - lo, ni Co - co, ni'. The piano accompaniment maintains its harmonic support.

To - to, ni Co - co, Oui par - tez donc pres - to! O grand ma - es -

The fifth and final system of the musical score on this page features the vocal line lyrics 'To - to, ni Co - co, Oui par - tez donc pres - to! O grand ma - es -'. The piano accompaniment is marked with a 'pp' dynamic.

0

Ah! mes en - fants, mes chers en - fants!

-tro!

Clar.  
Cors.

Quat.

0

A - dieu, ma - es - tro, Partez donc, partez

come prima

donc près - to Le temps est très beau.

Viol.

Nal - lez pas ou - bli - er To - to, ni Lo - lo, ni Lo -

Fl.  
Clar.

TUTTI

P

lo. ni Co - co, A - dieu donc, grand

ma - es - tro!

L'OPINION  
All<sup>o</sup> maestoso  
Cuivre  
Al - lons! c'est le mo - ment!

Trêve à l'attendrisse - ment!

C'est le mo - ment!

LES ENF. Col Sopr.  
C'est le mo -

C'est le mo - ment!

TUTTI

Basses  
allargando

a tempo marziale

L'OPINION

Viens!

-ment

*rit*

C'est le mo - ment!

C'est le mo - ment!

a tempo marziale

Cuivres.

*col canto*

*rit*

*p* Quat.

c'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'a - mour,

1<sup>o</sup> passe avant l'amour avant l'a\_mour, Viens! Je serai ton compagnon fi\_dè\_le, ton

1<sup>o</sup> com - pagnon fi\_dè\_le Pendant l'al - ler et le re\_tour.

OPINION col 2<sup>o</sup> Soprani

ORPHÉE col 1<sup>o</sup> Tenori

Va! C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'amour,

Va! C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'amour,

Va! C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'amour,

... passe a\_vant l'a\_mour. Va C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'a\_mour. Va C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'a\_mour. Va C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'a\_mour.

... passe a\_vant l'a\_mour. Va C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'a\_mour. Va C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'a\_mour. Va C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'a\_mour.

... passe a\_vant l'a\_mour. Va C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'a\_mour. Va C'est l'honneur qui t'appelle Et l'honneur passe a\_vant l'a\_mour.

...\_vant l'amour, a\_vant l'amour, l'honneur l'honneur l'honneur oui passe avant l'a\_

...\_vant l'amour, a\_vant l'amour, l'honneur l'honneur l'honneur oui passe avant l'a\_

...\_vant l'amour, a\_vant l'amour, l'honneur l'honneur l'honneur oui passe avant l'a\_

...\_vant l'amour, a\_vant l'amour, l'honneur l'honneur l'honneur oui passe avant l'a\_

\_mour. Qui te sui\_vra jusqu'au re -  
 \_mour. Bénis donc bénis donc le gui\_de fi\_de\_le Qui te sui -  
 \_mour. Bé\_nis bé\_nis le gui\_de Qui te sui -

\_tour. Qui te sui -  
 \_vra, Bénis donc bé\_nis donc le gui\_de fi\_de\_le Qui  
 \_vra, Bé\_nis bé\_nis le gui\_de Qui

\_vra jusqu'au re\_tour. Va! c'est l'honneur va! qui t'ap -  
 te sui\_vra. Va! c'est l'honneur va! qui t'ap -  
 te sui\_vra. Va! c'est l'honneur va! qui t'ap -



Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: *-pelle et l'honneur passe a\_vant l'a - mour!*

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

Piano accompaniment for the second system, including the instruction *très animé.*

Piano accompaniment for the third system, including the instruction *RIDEAU.* and trills (*tr*) in the right hand.

Piano accompaniment for the fourth system, including the instruction *sec.* and dynamic markings *ff* and *sf*.

ORCH. COMPLET.

# ACTE II.

Clar. La.  
Cors. Mi La.  
Pist. La.

N<sup>o</sup> 8.

## ENTR'ACTE ET CHOËUR DU SOMMEIL.

CHOËUR.

All<sup>o</sup> maestoso.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

All<sup>o</sup> maestoso.

*ff* TUTTI.

Mouv<sup>t</sup> de Valse.

TUTTI.

*f*

TUTTI.

*f*

BASS.

*f*

2<sup>o</sup> VI.

Alto.

TUTTI.

2<sup>o</sup> VI.

1<sup>o</sup> VI.

*f*

First system of musical notation. The treble clef staff features a melodic line with a slur and a dynamic marking of *p*. The bass clef staff provides harmonic support with chords and a dynamic marking of *p*. A *Quat.* marking is positioned above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues with harmonic accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues with harmonic accompaniment.

Fourth system of musical notation. The treble clef staff begins with the marking **TUTTI.** and contains a melodic line with a slur. The bass clef staff starts with a dynamic marking of *ff* and then changes to *p*. There are *mf* markings in the bass staff.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues with harmonic accompaniment, including a *p* dynamic marking.

Sixth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues with harmonic accompaniment, including a *ff* dynamic marking.

2<sup>de</sup> VI. à la tierce.

This system shows the first two staves of a musical score. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is a bass clef with the same key signature and time signature, containing a simple accompaniment of quarter notes. The text "2<sup>de</sup> VI. à la tierce." is written in the right-hand margin.

TUTTI.

*f*

6<sup>tes</sup>

This system continues the musical score. The upper staff features a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment of chords, primarily triads and dyads, in the bass clef. The dynamic marking *f* (forte) is placed in the left margin. The text "TUTTI." is at the top left, and "6<sup>tes</sup>" is at the bottom left.

This system continues the musical score. The upper staff has a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment of chords in the bass clef.

8

*animato.*

This system continues the musical score. The upper staff has a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment of chords in the bass clef. The dynamic marking *animato.* is in the right margin. A dashed line with the number "8" is above the staff.

8

This system continues the musical score. The upper staff has a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment of chords in the bass clef. A dashed line with the number "8" is above the staff.

8

This system continues the musical score. The upper staff has a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment of chords in the bass clef. A dashed line with the number "8" is above the staff.

Ob.  
*pp* V<sup>ns</sup>  
Tromb. Alto. *p* Quad.  
B<sup>2</sup>

Fl. Ob.  
*p* V<sup>ns</sup> Alto. B<sup>2</sup> Quad.

*f* *pp*

Oboe. Cl.  
*animato.* *pp* *cresc.*

Timb. Fl. Oboe. Cors. **TUTTI.** *ff* RIDEAU.

*p*  
Dor\_mons, dor\_mons,

Cl. col canto.  
Cl. Ob. *pp* 2 V<sup>ns</sup> *p*

que notre somme Ne vienne ja\_mais à fi\_nir,

(Bouche fermée.) ou

ou

Cor.  
B<sup>1</sup>

pp

Puisque le seul bonheur\_en somme Dans notre Olympe est de dor\_

ou

Cl. en alto.

\_mir. Dormons, dor\_mons, —

(Bouche fermée.) ou

ou

pp

que notre somme Ne vien - ne ja - mais — à fi - nir.

*p*

Ja - mais — à fi - nir.

Bas, col canto,  
Cl.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics 'que notre somme Ne vien - ne ja - mais — à fi - nir.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *p* is present. A section of the piano accompaniment is marked 'Bas, col canto, Cl.'.

(Bouche fermée.)

ou

(Bouche fermée.)

ou

(Bouche fermée.)

ou

Cors.

VI. trem.

Detailed description: This system continues the vocal and piano parts. The vocal lines are marked '(Bouche fermée.)' and consist of the syllable 'ou' on a long note. The piano accompaniment continues with similar textures. A section of the piano accompaniment is marked 'Cors.' and another 'VI. trem.'.

Oboe.

Cl.

Enchaînez

Detailed description: This system shows the piano accompaniment and the entry of woodwinds. The piano part continues with its characteristic textures. The Oboe and Clarinet (Cl.) enter with a melodic line. The system concludes with the instruction 'Enchaînez'.

ORCH. COMPLET.

Claret, Basson, en Si b

Corn, Sol et Mi b

COUPLETS.

de

VÉNUS, CUPIDON et MARS.

Allegretto.

VENUS.

Musical score for Venus and Piano introduction. The Venus part is a single staff with a treble clef, 3/4 time signature, and a key signature of one flat. The Piano part consists of two staves (treble and bass clefs) with a 3/4 time signature and a key signature of one flat. The piano part begins with a *p* dynamic and includes markings for *Cl.*, *Bps*, and *Oboe.*

Piano accompaniment for the first system, continuing from the previous system. It features two staves (treble and bass clefs) with a 3/4 time signature and a key signature of one flat. The piano part includes markings for *pp*, *Fl. Oboe.*, and *Cl.*

(Vénus entrant à petits pas.)

Musical score for the first vocal entry. The vocal line is on a single staff with a treble clef, 3/4 time signature, and a key signature of one flat. The lyrics are: "Je suis Vé\_nus! et mon amour A fait l'é\_co\_le buisson". Below the vocal line is the piano accompaniment with two staves (treble and bass clefs) and a 3/4 time signature. The piano part includes markings for *Cl. col canto.* and *p Quat. pizz.*

Musical score for the second vocal entry. The vocal line is on a single staff with a treble clef, 3/4 time signature, and a key signature of one flat. The lyrics are: "nie - re! Je reviens au lever du jour \_\_\_\_\_ D'un petit vo\_yage à Cy\_". Below the vocal line is the piano accompaniment with two staves (treble and bass clefs) and a 3/4 time signature. The piano part includes markings for *Cl.* and *Fl.*



v. *thè - re! Un profond mystère Ca-che mon re-*

Bassons.

Cello.

v. *-tour. Ils dorment tous! En dormons-nous,*

Hautb. col canto.

Fl.

v. *en dormons - nous,*

*tr*

v. *en dormons - nous, en dormons, en dor - - mons-nous!*

*tr*

*rit:*

Ob. col canto.

*p*

## CUPIDON.

Je suis Cupidon, mon amour a fait l'éco-le buisson-nière! Je

reviens au lever du jour D'un petit voyage à Cythère!

8 *tr*

Clar.

Un profond mystère Cache mon retour! Ils dorment

tous! En dormons-nous! en dormons-

- nous, en dormons-nous, en dormons, en-

*rit.*  
 -dor - mons-nous.  
 DIEUX et DÉESSES col Chœur. *pp*  
 Ah!  
 Ah!  
 Ah!

The first system of the score features a vocal line with a *rit.* marking and the lyrics "-dor - mons-nous." Below it, the instrumental parts for "DIEUX et DÉESSES col Chœur." are marked *pp*. The vocal line includes three "Ah!" exclamations. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

The second system continues the musical score. It features vocal lines and piano accompaniment. The piano part includes a *p* marking. The system concludes with the instruction "Basson." at the bottom right.

MARS.  
 Cuivre.  
 Je

The third system of the score includes the instruction "MARS." at the top right. The vocal line has the word "Je" at the end. The piano accompaniment features a *f* marking and includes the instruction "Cuivre." (Copper instruments). The system concludes with a final chord in the piano part.

M

suis le dieu Mars, à n'ontour Je viens d'chez ma parti\_eu\_liè\_re, Et

Quat. pizz.

M

je rentre au le\_ver du jour D'un pe\_tit vo\_yage à Cy-

Fl. Pist.

M

-thè\_re. La p'tit^canti\_niè\_re Cache mon re -

f Guivre. P Viol. et Cello col canto. Cl.

G. B. S<sup>no</sup>

M

-tour; Dans mon nu\_a\_ge, J'm'en va fi\_ler

Ob. Bass. Quat. Tromb.

M

Dans mon nu\_a\_ge J'm'en va fi -

Fl. tr. p

G. B. G. B.

M. *rit:*

-ler. Car la consigne est de ron\_fler!

*pp*

Ah!

*pp*

Ah!

*pp*

Ah!

H. et 1<sup>re</sup> Viol. *col canto.*

*pp*

Tromb. *pp*

*p*

Enchaînez

Bass.

Cl. Bass

ORCHESTRE COMPLET.

Clar. SI.

Cors FA UT.

Pist. SI b.

N° 10.

DIVERTISSEMENT

DES SONGES ET DES HEURES.

All<sup>o</sup> Mod<sup>to</sup>

MORPHÉE.

SOPRANI.

TÉNORS.

CHŒUR:

BASSES.

All<sup>o</sup> Mod<sup>to</sup>

PIANO.

MORPHÉE.

Tzing tzingtzing

Bassons.  
Basses.  
Altos.

111  
ENTRÉE DES  
SONGES BLEUS.

M. tzing Dans les célestes demeures Versons nos pavots sans bruit.

*pp*  
Ah!

*pp*  
Ah!

*pp*  
Ah!

Tromb. Quat.  
Basson.

M. Tzing tzing tzing tzing Bientôt les premières

Fl.  
Ob.

Altos et Bassons.

Basses.

M.  
heures S'en viendront chasser la nuit Tzing tzing tzing tzing

Ah!

Ah!

Ah!

Viol.  
Tromb. Ob.  
Quat.

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with lyrics. The second, third, and fourth staves are instrumental lines in treble and bass clefs, each with an 'Ah!' marking. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, with markings for Viol., Tromb. Ob., and Quat.

M.  
Tzing tzing tzing tzing tzing tzing tzing tzing

Harmonie.  
Quat.

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with lyrics. The second, third, and fourth staves are instrumental lines in treble and bass clefs. The fifth staff is a grand staff for piano accompaniment, with markings for Harmonie. and Quat.



*pp*

Ah!

*pp*

Ah!

*pp*

Ah!

Quat. tremolo.

Tromb.  
Cors.  
Clar.

Bons  
Basses.

Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah!

Ah! Ah! Ah! Ah!

Fl.  
Ob.

Pist.

Tutti

Timb.

Ah!

Ah!

Ah!

Bons et Basses.

## PREMIÈRE HEURE.

Moderato.

*p* Cloche, pte Fl. Ob.

Quat. et Bons

Fl. Cors Ob. Triangle.

Quat.

Quat.

# 2/4

## DEUXIÈME HEURE.

Allegretto.

Fl. Ob. 1e Vn

*p* Cloche. *p* Pist. Tromb.

Triangle.

Quat.

*p*

*p*

*p*

*p*

*p*

*p*

First system of a musical score. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The time signature is 2/8. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking *cresc.* is present in the treble staff.

Second system of the musical score. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The time signature is 2/8. The music continues with similar melodic and harmonic patterns. A dynamic marking **TUTTI ff** is present in the bass staff. The system concludes with a double bar line and a key signature change to two flats (Bb).

TROISIEME HEURE.

Third system of the musical score, titled "TROISIEME HEURE." It consists of two staves, treble and bass clef. The key signature has two flats (Bb). The time signature is 3/4. The tempo is marked *Andantino*. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamic markings include *p* and *tenuto*. Instrumentation includes *Fl. et Clar. soli.*, *Cloche.*, *Ob.*, and *Bon.*

Fourth system of the musical score. It consists of two staves, treble and bass clef. The key signature has two flats (Bb). The time signature is 3/4. The music continues with similar melodic and harmonic patterns. A dynamic marking *vous* is present in the treble staff.

Fifth system of the musical score. It consists of two staves, treble and bass clef. The key signature has two flats (Bb). The time signature is 3/4. The music continues with similar melodic and harmonic patterns.

Sixth system of the musical score. It consists of two staves, treble and bass clef. The key signature has two flats (Bb). The time signature is 3/4. The music continues with similar melodic and harmonic patterns. A dynamic marking *vous* is present in the treble staff.

Clar. B<sup>♭</sup>  
Ob.

Musical score for Clarinet (B<sup>♭</sup>) and Bassoon (Ob.). The score is in 2/4 time and features a melodic line with various articulations and dynamics.

QUATRIÈME HEURE.

All.<sup>to</sup> giocoso.

Glocke.  
TUTTI  
p

Musical score for Glockenspiel (Glocke.). The score is in 2/4 time and features a rhythmic pattern with a *TUTTI* marking and a *p* dynamic.

ff

Musical score for Glockenspiel (Glocke.). The score is in 2/4 time and features a rhythmic pattern with a *ff* dynamic.

sempre stacc: il basso.

a tempo  
rall.  
pp

Musical score for Glockenspiel (Glocke.). The score is in 2/4 time and features a rhythmic pattern with markings for *a tempo*, *rall.*, and *pp*.

Animé.

f cre

Musical score for Glockenspiel (Glocke.). The score is in 2/4 time and features a rhythmic pattern with a *f* dynamic and a *cre* marking.

-scen - do. ff

Musical score for Glockenspiel (Glocke.). The score is in 2/4 time and features a rhythmic pattern with markings for *-scen - do.* and *ff*.

CINQUIÈME HEURE.

All.<sup>o</sup> mod.<sup>o</sup>

Von Fl. Ob.

*ff* Cloche

This system shows the beginning of the piece. The piano part features a rhythmic pattern of eighth notes with a 'Cloche' (bell) effect, marked *ff*. The woodwind parts, including Flute and Oboe, play sustained notes.

4 Cors en Ré.

Bons

Fl. Vons Ob. et Triang.

The second system introduces the Horns (4 Cors en Ré) and other instruments. The piano part continues with the rhythmic pattern, while the woodwinds play melodic lines.

Quat. et Ob.

Vons

Pist. Tromb.

The third system continues the orchestration with Quartet Oboe, Flute, and Trombones. The piano part maintains its rhythmic accompaniment.

TRANSFORMATION.

TUTTI *p*

The 'TRANSFORMATION' section begins with a tutti piano (*p*) dynamic. The piano part features a dense texture of chords and moving lines.

*ff*

*rall.*

The fifth system features a fortissimo (*ff*) dynamic and a tempo change to *rall.* (rallentando). The piano part has a more complex, arpeggiated texture.

*allarg.*

The sixth system is marked *allarg.* (allargando), showing a further slowing of the tempo. The piano part continues with its intricate texture.

## L'AURORE

Très modéré presque And<sup>no</sup>2 G<sup>des</sup> Fl

*p* Fl<sup>1</sup> et Ob.  
*pp* Cuivres *pp*  
*pp*

**TUTTI** *pp*  
*pp* Pist.

*pp*

*pp*

Très animé presque allegro.  
*ff*  
**TUTTI**

**TUTTI**

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns and dynamic markings such as accents and slurs.

Second system of musical notation, continuing the piece with similar rhythmic and melodic structures.

Third system of musical notation, featuring the instruction *presserz* in the middle of the system.

Fourth system of musical notation, featuring the instruction *Plus modéré* above the staff and *ff grandioso* below the staff.

Fifth system of musical notation, showing a change in tempo and dynamics.

Sixth system of musical notation, concluding the page with complex rhythmic patterns.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. The right hand begins with a rapid sixteenth-note passage marked *animé*. The left hand has a dynamic marking of *p* (piano).

Fourth system of the piano score, featuring a continuation of the sixteenth-note pattern in the right hand.

Fifth system of the piano score, showing further development of the sixteenth-note figure in the right hand.

Sixth system of the piano score, concluding the page with a final melodic phrase in the right hand and a sustained harmonic accompaniment in the left hand.



*ppp*

Bois Quatuor.  
Cros Pistons.

très lent.

Detailed description: This system contains the first two staves of the score. The top staff is for the Woodwind Quartet (Bois Quatuor) and the bottom staff is for the Trumpets (Cros Pistons). The tempo is marked 'très lent.' and the dynamic is 'ppp'. The key signature has one sharp (F#) and the time signature is 3/4. The music features a slow, sustained melody in the woodwinds and a harmonic accompaniment of chords in the trumpets.

Cros Pistons.

Detailed description: This system contains the second and third staves. The top staff continues the woodwind part, and the bottom staff continues the trumpet part. The dynamic remains 'ppp'. The music continues with the same slow, sustained texture.

Flûtes et 4<sup>es</sup> Violons.  
Ten. Harmonie.

Detailed description: This system contains the third and fourth staves. The top staff is for Flutes and 4th Violins, and the bottom staff is for Tenor Harmonium. The dynamic remains 'ppp'. The music continues with the same slow, sustained texture.

Cuivres.  
*pp*

Detailed description: This system contains the fourth and fifth staves. The top staff is for the Brass (Cuivres), and the bottom staff continues the trumpet part. The dynamic changes to 'pp'. The music continues with the same slow, sustained texture.

G. C.

*rall.* *pp* TUTTI Enchaînez.

8

Detailed description: This system contains the fifth and sixth staves. The top staff continues the woodwind part, and the bottom staff continues the trumpet part. The tempo is marked 'rall.' and the dynamic is 'pp'. The word 'TUTTI' is written above the staff, and 'Enchaînez.' is written below. A measure rest of 8 measures is indicated above the staff. The music concludes with a final chord.

REVEIL DES DIEUX  
et  
COUPLETS DE DIANE.

Allegro.

JUPITER

SOPRANI

TENORS.

BASSES.

PIANO.

Allegro.

4 Cors, Solo, en re.

TUTTI.

*p*

*ff*

JUP.

Par Sa-tur-ne! quel est ce

*rall.*

Quat.

*p*

bruit Qui nous ré-veil-le au mi-lieu de la nuit?

*f* TUTTI.

1. *Qui nous ré-veille au mi-lieu de la nuit? C'est*

*p*

Cors. Pist.

1. *Diane, ma fille ché-ri - e, Qui nous sonne sa sonne-*

*tr.*

Pte fl. Clar.

1. *-rie! Sus! qu'on se ré-veil - le à l'ins - tant!* (baïllant)

*Ah!*

*Ah!*

*Ah!*

*tr.*

Grandioso.

Two treble staves and one bass staff. The music is in 2/4 time. The first measure of each staff contains a half note chord. A common time signature 'C' appears at the beginning of the second measure.

Two treble staves and one bass staff. The tempo is marked 'Lento.'. The music features a series of chords in the bass staff and melodic lines in the treble staves. Dynamic markings 'f' are present. Triplet markings '3' are used over groups of notes.

Two treble staves and one bass staff. This system continues the melodic and harmonic development from the previous system, featuring prominent triplet markings in the treble staves.

Two treble staves and one bass staff. The tempo is marked 'Animato molto.'. The music becomes more rhythmic and energetic. Dynamic markings 'ff' are used. Triplet markings '3' are still present.

Two treble staves and one bass staff. This system shows further rhythmic complexity and dynamic intensity, with many beamed notes and slurs.

Two treble staves and one bass staff. This system concludes the piece with a final dynamic marking 'ff'. The music features a mix of chords and melodic fragments.

Allegro.

Et sur - tout — pas de baîl-le-ment! D'un cri de joie — et d'allé-

Allegro. *Alto.*  
*p*

- grosse Il faut — sa-luer la Dé-es-se; O-béis-sons — au règle-

*Quat.*

- ment

DIEUX et DÉESSES artistes avec le Choeur selon les voix.

SOPRANI.

*rall. f* Sa-lut à Dia-ne chas-se - res-se! Sa-lut — à Dia -

TENORS.

*rall.* Sa-lut à Dia-ne chas-se - res-se! Sa-lut — à Dia -

BASSES.

*rall.* Sa-lut à Dia-ne chas-se - resse! Sa-lut à Dia -

TUTTI.

*rall.*

## VENUS. Lento.

Mais pourquoi cet air de tris\_tes\_se? Pourquoi cet air de tris-  
 Pourquoi cet air de tris-  
 -ne! Pourquoi cet air de tris-  
 -ne! Pourquoi cet air de tris-  
 -ne! Pourquoi cet air de tris-  
 -ne! Pourquoi cet air de tris-

Lento.

Quat. *p*

DIANE. *rall.* *rit.*  
 Ah! rien n'é\_ga\_le mon tourment, non rien n'é\_ga\_le mon tourment! mon tour -  
 -tesse?  
 -tesse?  
 -tesse?  
 -tesse?  
 -tesse?

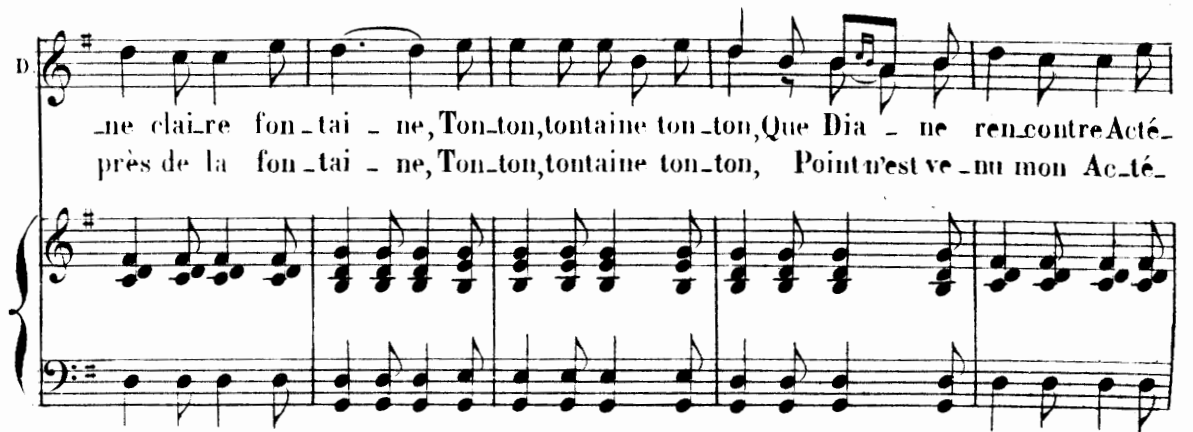
*poco ad libitum.*  
*pp* *suivez.*

All.

COUPLETS DE DIANE.

D. 
 -ment! Quand Diane descend dans la plai - ne, Ton\_ton tontaine ton -  
 Or, ce ma - tin, de - dans la plai - ne, Ton\_ton tontaine ton -  
 All. *légèr.* *p* *Cor col canto.* *Clar.*

D. 
 -ton, C'est pour y chercher Acté - on, — Ton\_ton tontaine ton\_ton. C'est près d'u -  
 -ton, Je m'en fus chercher Acté - on, — Ton\_ton tontaine ton\_ton, Mais hélas

D. 
 -ne clai - re fon - tai - ne, Ton\_ton, tontaine ton\_ton, Que Dia - ne ren - contre Acté -  
 près de la fon - tai - ne, Ton\_ton, tontaine ton\_ton, Point n'est ve - nu mon Ac - té -

D. 
 -on, — Ton\_ton tontaine ton\_ton — tontaine ton\_ton ton\_taine ton -  
*Clar.* *Bassons.* *stargando.* *tempo.*

DIANE

Lent.

Musical notation for DIANE, first system. Treble clef, key signature of one sharp (F#). The melody begins with a series of eighth notes, followed by a half note rest, and then a series of eighth notes with accents. Dynamics include *f* and *tr*.

ton tontaine ton ton

Que Dia<sup>ne</sup> rencontre Acté<sup>on</sup>.

Point n'est ve<sup>nu</sup> son Ac<sup>té</sup>on.

DIEUX et DÈESSES artistes avec le Chœur selon les voix.

SOPRANI

Lent.

Musical notation for SOPRANI, first system. Treble clef, key signature of one sharp. Dynamics include *pp* and *rall.*

Que Dia<sup>ne</sup> ren<sup>contre</sup> Acté<sup>on</sup>, Que Dia<sup>ne</sup> rencontre Acté<sup>on</sup>.

Point n'est ve<sup>nu</sup> son Ac<sup>té</sup>on, Point n'est ve<sup>nu</sup> son Ac<sup>té</sup>on.

TENORS.

Lent.

Musical notation for TENORS, first system. Treble clef, key signature of one sharp. Dynamics include *pp* and *rall.*

Que Dia<sup>ne</sup> ren<sup>contre</sup> Acté<sup>on</sup>, Que Dia<sup>ne</sup> rencontre Acté<sup>on</sup>.

Point n'est ve<sup>nu</sup> son Ac<sup>té</sup>on, Point n'est ve<sup>nu</sup> son Ac<sup>té</sup>on.

BASSES.

Lent.

Musical notation for BASSES, first system. Bass clef, key signature of one sharp. Dynamics include *pp* and *rall.*

Que Dia<sup>ne</sup> ren<sup>contre</sup> Acté<sup>on</sup>, Que Dia<sup>ne</sup> rencontre Acté<sup>on</sup>.

Point n'est ve<sup>nu</sup> son Ac<sup>té</sup>on, Point n'est ve<sup>nu</sup> son Ac<sup>té</sup>on.

Piano accompaniment, first system. Treble and bass clefs, key signature of one sharp. Dynamics include *pp*, *rall.*, *f*, and *ff*. The tempo marking *Lent.* is present.

*ff* tempo.

Tutti.

Piano accompaniment, second system. Treble and bass clefs, key signature of one sharp. Dynamics include *p*. The tempo marking *tempo.* is present. Performance instructions include *p Cor Solo.* and *Oboe.*

Piano accompaniment, third system. Treble and bass clefs, key signature of one sharp. Dynamics include *ff*. The tempo marking *tempo.* is present. Performance instructions include *1<sup>er</sup> Coupl*, *2<sup>e</sup> Coupl*, and *Tutti.*

D.C.



ORCHE. COMPLET.

Clar. Ut.  
Cora. Sol B $\flat$ .  
Pist. Si b.

N $^{\circ}$  12.

RONDO SALTARELLE.

de  
MERCURE.

All $^{\circ}$  vivo.

R $\acute{E}$ P. Vous m'avez si souvent tromp $\acute{e}$ .

MERCURE.

JUNON.

JUPITER.

PIANO.

*f* *Quat.*

M

Eh hop! eh hop! Place à Mercure! Ses

*f* *Fl.*

*p* *Cora.*

M

pieds ne tou-chent pas le sol, Un bleu nuage est sa voi-tu-re, Rien

M.  
ne l'ar\_rê - te dans son vol. Eh hop! Eh hop! Place à Mercure, ses

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "ne l'ar\_rê - te dans son vol. Eh hop! Eh hop! Place à Mercure, ses".

M.  
pieds ne tou - chent pas le sol, Un bleu nuage est sa voi\_ture, Rien

This system contains the next two measures. The vocal line continues with the lyrics: "pieds ne tou - chent pas le sol, Un bleu nuage est sa voi\_ture, Rien". The piano accompaniment continues with a steady eighth-note pattern.

M.  
ne l'ar\_rê - te dans son vol! Bouil\_let dans son dic - ti - on\_naire Vous

This system contains the next two measures. The vocal line has the lyrics: "ne l'ar\_rê - te dans son vol! Bouil\_let dans son dic - ti - on\_naire Vous". The piano accompaniment includes markings for "Fl." (Flute) and "Cl. B<sup>♭</sup> { tenuto." (Clarinet in B-flat, tenuto). Below the piano part, there are markings for "Pist." (Pistons) and "Triang." (Triangle).

M.  
di - ra mes ti\_tres nombreux: Je suis le com\_mis - si - onnai\_re Et

This system contains the final two measures. The vocal line has the lyrics: "di - ra mes ti\_tres nombreux: Je suis le com\_mis - si - onnai\_re Et". The piano accompaniment includes markings for "Hb." (Horn), "Hb. B<sup>♭</sup>" (Horn in B-flat), and "Triang." (Triangle). There are also dynamic markings like "p" and "f", and a section marked "8" with a repeat sign.

M.  
des Dées - ses et des Dieux, Pour leurs amours moi je travaille, Ac-

8-1  
Fl.  
Triang.  
*p*

M.  
-tif, a\_gi-le, in-tel - ligen,t Mon ca - ducée est ma médaille, U - ne médaille en

Hautb. col. canto.

M.  
vif argent. Eh hop! eh hop! Place à Mercure, Ses pieds ne touchent pas le sol, Un

*p*

Dist.  
Tromb.  
Timb.  
G♯ G♯

M.  
bleu nuage est sa voi\_ture, Rien ne l'arrê - te dans son vol. Eh hop! eh hop! Place

M. *a* Mercure! Ses pieds ne touchent pas le sol, Un bleu nuage est sa voiture, Rien ne l'arrête

The first system consists of a vocal line (M.) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for both treble and bass staves, featuring a rhythmic pattern of eighth notes and chords.

M. dans son vol, Je suis le Dieu de l'éloquence, Les a - vocats sont mes enfants, Ils

*Horn,*  
*mf* *Quat.*

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment includes a dynamic marking of *mf* and the instruction *Quat.* (Quatuor).

M. me sont d'un se - cours immense Pour flanquer les mor - tels de dans. Je dois comme Dieu

*Bois, 2*  
*12 Pis.*  
*mf*  
*Quat.*

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment includes dynamic markings of *mf* and *Quat.*, and the instruction *12 Pis.* (12 Piccolo).

M. du commerce. Détes - ter la fraude et le dol, Mais je sais par rai - son in - verse Les

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

M. ai - mer com - me Dieu du vol, Car j'ai la main fort in - direc - te Et

*B<sup>e</sup> ten.*  
*12 Viol. canto.*

The fifth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment includes dynamic markings of *B<sup>e</sup> ten.* (Basso Tenore) and *12 Viol. canto.* (12 Violins Cantabile).

M.  
 que l'que fois le bras trop long: Quand il était ber-ger d'Admète, J'ai chi-pé les bouci

M.  
 d'Ap-ollon. Tout en étant le Dieu des drôles, Je suis le plus drô-le des Dieux. J'ai

*Ubb.*  
*p* Cors. *1<sup>re</sup>*  
*sf* Timb. *1<sup>re</sup>* *sf*  
*sf*  
 TULLI.  
 Quad.

M.  
 des ailes sur les é-paules, Aux ta-lons et dans les cheveux. Ju-pin mon

*p*  
*sf*  
*sf*  
*sf*  
 Harm.  
 Quad.

M.  
 maî-tre, sait me met-tre A tou-te sau-ce, il

M.  
 fi-ni-ra Par me mettre par me met-tre dans un ba-ro-

TULLI.  
 Timb. *1<sup>re</sup>* *sf*  
*sf*

M.  
 mè-tre Pour sa-voir pour sa-voir le temps qu'il fe - ra pour sa-voir

Tutti.  
 Timb.

M.  
 le temps qu'il fe - ra. Eh hop!

JUNON.  
 Pour savoir le temps qu'il fe - ra.

JUPITER.  
 Eh hop!

Bois.

Cord. *dim.*

M.  
 Eh hop! eh hop! eh hop! Place à Mercu\_re!ses

JN.  
 eh hop! eh hop! eh hop! Place à Mercu\_re!ses

OP.  
 eh hop! eh hop! eh hop! Place à Mercu\_re!ses

Cuiv.  
 Timb.

M.  
pieds ne touchent pas le sol, Un bleu nuage est sa voiture, Rien ne l'arrête

JUN.  
pieds ne touchent pas le sol, Un bleu nuage est sa voiture, Rien ne l'arrête

JUP.  
pieds ne touchent pas le sol, Un bleu nuage est sa voiture, Rien ne l'arrête

M.  
dans son vol, Eh hop! eh hop! Place à Mercure! Ses pieds ne touchent pas le sol, Un

JUN.  
dans son vol, Eh hop! eh hop! Place à Mercure! Ses pieds ne touchent pas le sol, Un

JUP.  
dans son vol, Eh hop! eh hop! Place à Mercure! Ses pieds ne touchent pas le sol, Un

M.  
bleu nuage est sa voiture, Rien ne l'arrête dans son vol, Un bleu nuage est

JUN.  
bleu nuage est sa voiture, Rien ne l'arrête dans son vol, Un bleu nuage est

JUP.  
bleu nuage est sa voiture, Rien ne l'arrête dans son vol, Un bleu nuage est

M.  
sa voiture, Rien ne l'arrê - te dans son vol, non rien ne l'arrê - te

JUN.  
sa voiture, Rien ne l'arrê - te dans son vol, non rien ne l'arrê - te

JUP.  
sa voiture, Rien ne l'arrê - te dans son vol, non rien ne l'arrê - te

*f*

*cre -*

M.  
dans son vol dans son

JUN.  
dans son vol dans son

JUP.  
dans son vol dans son

*scen*

*do.*

M.  
vol!

JUN.  
vol!

JUP.  
vol!

8

*ff*

*dim.*



4<sup>VP</sup>  
Cl.

(On parle.) Quat, seul.

Harm.

*p*

*pp*

*pp*

Cette mesure se joue en se répétant jusqu'à la réplique

JUN. Et votre justification

(Mercure rentre en dansant)

*pp*

*f*

TUTTI al fine.

Timb.

G.C.

N° 12 bis

ENTRÉE DE PLUTON.

ORCH. COMPLET.

Clar. Fa.

Pist. La.

Cors. Mi et Si.

RÉP. Cette petite Eurydice  
est donc bien jolie.

Allegro.

2 Picc.

Bois.

*p*

Cymb. avec la baguette de fer.

PIANO.

Cuivres.

TUTTI.

*f*

*p*

TUTTI.

*f*

*p*

*f*

*p*

tr

Basses.

*f*

*f*

*p*

N 15.

ORCH. COMPLET.  
Clor. Ut.  
Cora. Sol-Ut.  
Pist. Sib.

AIR EN PROSE DE PLUTON.

rép. Je te fais grâce  
de la formule.

Allegro.

PLUTON.

Allegro. *Quat. seul.* **P** *P*

**P** *P*

PARLÉ à part.  
Comme il me regarde!..Est-ce qu'il se douterait?

Détournons les soupçons! Flagornons-le.

Ayons l'air de trouver son domicile agréable.

J'ai justement une belle tirade que j'ai lue quelque part..

*riant. Très vite.*

P.

Ah! a\_avec quelle vo\_lupté je m'ê\_ni\_vre des su\_a\_ves é\_ma\_na\_ti\_ons de cette

*All.<sup>to</sup>*

P.

atmosphère\_douceet vivi\_fian\_te de l'O - lym - - pe!

All.

Récit.

P. *11. III.*

Heu-reu-ses di-vi-ni-

P. *mesuré. rit.*

-tés qui fo-lâ-trez sans cesse sous des cieux - sous des cieux toujours

*sf* *Quat.* *suirez.*

All:

P. *cuivres.* *f* *pp Harm.*

bleus! Tan-dis que je suis con-dam-

*G.C. trom.* *Alto.* *Bass. tromb.*

P. *pp*

-né aux sombres clo-a-ques du roy-au-me du roy-au-me in-fer-

All<sup>to</sup>

P. *pp* *Quat. pizz.*

-nal, i-ci l'on respire une odeur de déesse et de

*Cymb. solo.*

P.

nym - phe, u - ne su - ave odeur de myrthe et de ver - veine, de nec -

Hb. Cl.

*p* (arco)

P.

- tar et d'ambroi - si - el

*rit* *All°*

Hb. Cl.

*p*

Fl. solo.

1° Cor. *suitez*

*p*

Tamb. de Basq.

P.

P.

On entend le rroucoulement des colombes des colom - bes, les chan -

*Fl. solo.*

*p*

Cl.

1° Cor.

Quat. Tamb. de basq.

P.

sons d'Apollon et la lyre de Lesbos, la lyre de Lesbos.

P.

Voi - ci les Nymphes, voi - ci les Mu - ses,

Fl. Hb. Cl. Basses pizz.

*mf* *p* *mf* *p*

P.

les Grâ - ces les Grâ - ce les Grâ - ces ne sont pas

Cl. Bass. Hb. Cl.

*f* *pp*

P.

loin non, non, non, non, les Grâces ne sont pas

Quat. pizz. Harm.

*f*

P. loin. Vous les verrez danser, calmes et bon-dis - san - - tes,

TUTTI.

G.C. et Cymb.

P. aux douces clartés de la lun' de la lun' de la lun' de la lu ne d'A -

P. -vril. On en - tend le rrou coulement des colombes des colom - -

*f* Timb. *p*

P. - - bes, les chansons d'Apol - lon et la ly - re de Lesbos,

*tr.*

P. la ly - re de Les - bos, Tous les parfums sont déchâ - nés,

*animé.*

*Ham.*

*Quat. animé.*

*P* Timb.

*pressez de plus en plus jusqu'à la fin.*

P. *tr*  
 Tous les parfums sont déchai\_nés, et les parfums de la nuit, et les parfums du

*tr*  
*pressez de plus en plus jusqu'à la fin.*

P. *tr*  
 jour, les parfums du ma\_tin, et les parfums du soir, et les parfums du

*tr*

P. *f* *cre*  
 ciel, et les parfums des grâces, et les parfums des muses et les parfums les par

*tr* *tr* *cre*

P. *scen* *do* *f* *rit.*  
 fums les parfums des Nym\_phes des

*scen* *do.* *f* *TUTTI al fine.* *rit.*

Timb.

P. *lento.*  
 Nym\_phes

*pù rit.* *ff*



ORCHESTRE COMPLET.

Clar. LA.  
Cors. BE. LA.  
Pist. LA.

N° 14.

RÉP: Qu'est-ce que  
cela? Une revolte.

CHŒUR DE LA RÉVOLTE.

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

DIANE et VENUS.

CUPIDON.

SOPR:

Les DIEUX et DÉESSES

Col Chœur selon les voix.

TEN:

MARS et BASSES.

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

Cuivres.

PIANO.

*f*

Tamb.

*f*

AUX

*f*

AUX

*f*

AUX

*f*

AUX

*f*

AUX

*f*

AUX

Quat.

Tromb.

D  
V

ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux!

C

ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux! A

ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux!

ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux!

ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux! A

TUTTI

E  
V

A\_battons cette ty\_ranni\_e,

C

\_battons cet\_te ty\_rannie, Ce régime est fastidi\_eux!

A\_battons cette ty\_ranni\_e,

A\_battons cette ty\_ranni\_e,

\_battons cet\_te ty\_rannie, Ce régime est fastidi\_eux!

Voicing: Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (P)

Lyrics: Ce régime est fastidieux! Aux ar - mes! aux

Key signature: One sharp (F#)

Time signature: 4/4

Tempo: Not explicitly marked, but the music is in a moderate, steady pace.

Dynamic markings: *f* (forte) is present in the piano accompaniment.

Voicing: Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (P)

Lyrics: ar - mes! aux ar -

Key signature: One sharp (F#)

Time signature: 4/4

Tempo: Not explicitly marked, but the music is in a moderate, steady pace.

Dynamic markings: *f* (forte) is present in the piano accompaniment.

mes! aux ar - mes! aux ar - mes! Ce ré\_gime est fasti\_di - eux!

mes! aux ar - mes! aux ar - mes! Ce ré\_gime est fasti\_di - eux! *ALF.* Une ré -

mes! aux ar - mes! aux ar - mes! Ce ré\_gime est fasti\_di - eux!

mes! aux ar - mes! aux ar - mes! Ce ré\_gime est fasti\_di - eux!

mes! aux ar - mes! aux ar - mes! Ce ré\_gime est fasti\_di - eux!

*p*

*PLC.* *(à part)* Une ré -

\_vol - te, une ré\_vol - te vrai - ment c'est eu - ri - eux!

*p*

Toutes les BÉESSES et CUP: Plus de nec -

\_vol - te chez les dieux! Sur mon âme! elle arrive au mieux!

*TUTTI.* *p*

les D.  
et C.

*f*  
\_tar! plus d'ambroi\_si\_e! Plus de nec\_tar, cet\_te li\_queur fait mal au\_cœur...

*f*  
Plus de nec\_tar!

*f*  
Plus de nec\_tar!

*f*  
Plus de nec\_tar!

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are vocal lines in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in bass clef, featuring a melodic line in the right hand and chords in the left hand. Dynamics include *f* and *p*.

les D.  
et C.

*f* *f*  
oui, mal au\_cœur. Assez de su\_ere et d'ambroi\_si\_e! Plus d'ambroi\_

*f* *f*  
oui, mal au\_cœur. Plus d'ambroi\_

*f* *f*  
oui, mal au\_cœur. Plus d'ambroi\_

*f* *f*  
oui, mal au\_cœur. Plus d'ambroi\_

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with lyrics. The second and third staves are vocal lines in treble clef with lyrics. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is a piano accompaniment in bass clef, featuring a melodic line in the right hand and chords in the left hand. Dynamics include *f* and *p*.

PLUT.

- si - e! - Ils ont - - - rai - son! ces a - li - ments - - - sont fa - des! - Par -  
 - si - e!  
 - si - e!  
 - si - e!  
*p*

DIANE.

VÉNUS.

CUPIDON.

- lez-moi de ce - ci, - de ce - ci, - ca - ma - ra - des!  
 Aux  
 Aux ar - -  
 Aux  
 Aux ar - -  
*cresc:*

D. *f* Aux ar - mes! *f* Aux  
V. ar - mes! *f* Aux  
C. - mes! *f* Aux  
Aux ar - mes! *f* Aux  
ar - mes! *f* Aux  
- mes! *f* Aux

D. ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux!  
V. ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux!  
C. ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux!  
ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux!  
ar - mes! dieux et demi-dieux! Aux ar - mes! dieux et demi-dieux! A\_

*f* TUTTI.

A\_battons cette ty\_ranni\_e!  
\_battons cette ty\_ranni\_e! Ce régime est fasti\_di\_eux!  
A\_battons cette ty\_ranni\_e!  
A\_battons cette ty\_ranni\_e!  
\_battons cette ty\_ranni\_e! Ce régime est fasti\_di\_eux!

Ce régime est fas\_ti\_di\_eux! Aux ar - mes! aux  
Aux ar - mes! aux  
Aux ar - mes! aux  
Aux ar - mes! aux  
Aux ar - mes! aux



*animato molto.*

Unis.

ar - mes! aux ar - mes! Plus de nec - tar! plus d'am - broi -  
 ar - mes! aux ar - mes! Plus de nec - tar! plus d'am - broi -  
 ar - mes! aux ar - mes! Plus de nec - tar! plus d'am - broi -  
 ar - mes! aux ar - mes! Plus de nec - tar! plus d'am - broi -  
 ar - mes! aux ar - mes! Plus de nec - tar! plus d'am - broi -  
 ar - mes! aux ar - mes! Plus de nec - tar! plus d'am - broi -

Vivo.

- si - e! A - bat - tons cet - te ty - ran -  
 - si - e! A - bat - tons cet - te ty - ran -  
 - si - e! A - bat - tons cet - te ty - ran -  
 - si - e! A - bat - tons cet - te ty - ran -  
 - si - e! A - bat - tons cet - te ty - ran -

S. V.  
 - ni - e! Ce ré - gi - me est fas - ti - di -  
 C.  
 - ni - e! Ce ré - gi - me est fas - ti - di -  
 T. 1.  
 - ni - e! Ce ré - gi - me est fas - ti - di -  
 T. 2.  
 - ni - e! Ce ré - gi - me est fas - ti - di -  
 B.  
 - ni - e! Ce ré - gi - me est fas - ti - di -

S. V.  
 - eux! Aux ar - mes! aux ar - mes! Plus  
 C.  
 - eux! Aux ar - mes! aux ar - mes! Plus  
 T. 1.  
 - eux! Aux ar - mes! aux ar - mes! Plus  
 T. 2.  
 - eux! Aux ar - mes! aux ar - mes! Plus  
 B.  
 - eux! Aux ar - mes! aux ar - mes! Plus

S.  
de nec - tar! plus de nec - tar!

A.  
de nec - tar! plus de nec - tar!

T.  
de nec - tar! plus de nec - tar!

B.  
de nec - tar! plus de nec - tar!

P.  
8

S.  
de nec - tar! plus de nec - tar!

A.  
de nec - tar! plus de nec - tar!

T.  
de nec - tar! plus de nec - tar!

B.  
de nec - tar! plus de nec - tar!

P.  
8

Clar. UT,  
CORS SOL.

## RONDEAU DES MÉTAMORPHOSES.

All<sup>ro</sup>

DIANE.

MINERVE.

CYBÈLE  
et  
POMONE.

VÉNUS.

FLORE  
et  
CÉRÈS.

PIANO.

(1<sup>er</sup> COUP!) Pour séduire

(2<sup>e</sup> COUP!) Est-ce de  
CYB:

(3<sup>e</sup> COUP!) A Da\_na\_

(4<sup>e</sup> COUP!) Ce cygne  
FL:

(5<sup>e</sup> COUP!) Tour à tour

Fl.  
Cl.  
Quat.  
f  
p

D.  
M.  
C.  
V.  
F.

Alemè - ne la fiè - re, — Tu pris les traits de son ma - ri! Je sais bien

la même enve - lop-pe — Que tu te ser - vis de nou - veau, Lorsque pour

— é, ton a - do - ré - e, — En pluie, un jour, tu te mon - tras; Mais cet - te

traqué par un ai - gle — Que Lé - da sau - va dans ses bras, C'était en -

bête, homme ou lé - gu - me, — Tout te fut bon pour t'habil - ler, Ah! quelle

POM:  
CÉRÈS.

*rall.*

D. des femmes sur ter-re, — Pour qui ça n'eût pas ré-us — si! —

M. en-le-ver Eu-ro-pe, — Tu pris les cor-nes d'un tau-reau! —

P. pluie é-tait do-ré-e: — Ça lui plut et tu l'a-do-ras. —

V. — cor vous, gros es-piè-gle! — J'étais l'ai-gle! ne ni-ez pas! —

C. no-te de cos-tu-me — Tu dus payer au cos-tu-mier! —

*rall.*

Viol.

D. Ah! ah! ah! — ah! ah! ah! — Ne prends plus l'air pa-te-lin: On connaît tes farces, Jupin!

M. Ah! ah! ah! — ah! ah! ah! —

CYB: et POM: Comme le 4<sup>e</sup> C!

V. Ah! ah! ah! — ah! ah! ah! —

FL: et GER: Comme le 4<sup>e</sup> C!

*pp*

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa-te-lin: On te connaît Jupin!

## DIEUX et DÉESSES Col Chœur.

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa-te-lin, On connaît tes farces, Jupin!

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa-te-lin,

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa-te-lin,

**TUTTI** *crese:*

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa-te-lin: On te connaît Jupin!

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa-te-lin.

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa-te-lin.

**TUTTI** *p*

CUP:

Que prouvent ces mé\_t\_a\_mor\_pho\_ses? C'est que tu te trouves si

O  
B

*p*

laid, Que pour te faire aimer, tu n'oses Te montrer tel que l'on t'a fait!

Ob.

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa\_te\_lin: On connaît tes farces, Jupin!

*pp*

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa\_te\_lin, On te connaît, Jupin!

JEUX O DÉESSES.

*p*  
 Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa\_te\_lin: On connaît tes farces, Jupin!  
 Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa - te - lin,  
 Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa - te - lin,  
 TUTTI. *p* *crese.*

*f*  
 Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa\_te\_lin: On te connaît, Jupin!  
 Ah! ah! ah! ah! ah! ah! On te con\_nait, on te connaît, Jupin!  
 Ah! ah! ah! ah! ah! ah! On te con\_nait, on te connaît, Jupin!  
*f* *f*



ORCH. COMPLET.

Clac. SI b

Cors. FA SI b

Pistons. SI b

RÉP: Qu'ils pénètrent! Non 161  
qu'ils entrent! Est-il taquin!

N° 16.

GRAND FINAL SCÈNE, ENSEMBLE CHŒUR et MARCHÉ.

All<sup>o</sup> moderato.

DIANE.  
CUPIDON.  
VÉNUS.

ORPHÉE.

PLUTON.

JUPITER.

MERCURE.

L'OPINION.

Les DIEUX et les DÉESSES artistes avec le Chœur selon les voix.

CHŒUR.

MARS col Basses.

All<sup>o</sup> moderato.

PIANO.

*f*

TUTTI.

*p*

Il ap - pro - che! il sa - van - ce! Le voi - là oui, c'est bien lui!

*p* Quat.

Cors.

Clac.

S.  
V.  
O.  
P.  
J.  
M.  
T.  
B.  
P.

*p*  
Il ap-pro-che!

*p*  
C'est mal-gré moi

Ah! sa-pris-ti! je commen-ce A bien-nemuy - er i - ci. *p* Il ap-pro-che!

*p*  
Il ap-pro-che!

*p*  
Il ap-pro-che!

*p*  
Il ap-pro-che!

*p*  
Il ap-pro-che!

*p*  
Il ap-pro-che!

*f*  
**TUTTI.**

D.  
C.  
V.

il sa\_van\_cel! Le voi\_là! oui, c'est bien lui. — L'on va prendre

O.

que j'a\_van\_cel! Et je suis tout a\_hu\_ri; — Ce voy\_a\_ge

P.

il s'a\_van\_cel! Le voi\_là! oui, c'est bien lui. — Ah! sa\_pris\_til!

J.

il s'a\_van\_cel! Le voi\_là! oui, c'est bien lui. — Je veux prendre

M.

il s'a\_van\_cel! Le voi\_là! oui, c'est bien lui. — L'on va prendre

10.

il s'a\_van\_cel! Le voi\_là! oui, c'est bien lui. — L'on va prendre

il s'a\_van\_cel! Le voi\_là! oui, c'est bien lui. — L'on va prendre

il s'a\_van\_cel! Le voi\_là! oui, c'est bien lui. — L'on va prendre

il s'a\_van\_cel! Le voi\_là! oui, c'est bien lui. — L'on va prendre

ta dé-fen-se, Hé-las! trop in-for-tu-né ma-ri. At-ten-  
 Uis-son

là com-men-ce A me don-ner beau-coup trop d'en-nui.

je com-men-ce Hé-las! à bien m'en-nuy-er i-ci. Le voi-là!

ta dé-fen-se, Hé-las! trop in-for-tu-né ma-ri. Le voi-là!

ta dé-fen-se, Hé-las! trop in-for-tu-né ma-ri. Le voi-là!

ta dé-fen-se, Hé-las! trop in-for-tu-né ma-ri.

ta dé-fen-se, Hé-las! trop in-for-tu-né ma-ri. At-ten-  
 Uis-son

ta dé-fen-se, Hé-las! trop in-for-tu-né ma-ri.

ta dé-fen-se, Hé-las! trop in-for-tu-né ma-ri.

*f* *p*

D. C. V.

- dons, Ob\_ser\_vons! Re\_gar

O.

La ven\_gean\_ce est bien près de moi!

P.

c'est bien lui! Le voi\_là!

J.

c'est bien lui! Le voi\_là!

M.

c'est bien lui! Le voi\_là!

i. O.

A\_vance! a\_vance! o\_bé - is - moi!

- dons! Ob\_ser\_vons! Re\_gar

*f* *p* *sempre. p* *f* *p*

The musical score is written in a key signature of one flat (B-flat) and a common time signature. It consists of several staves for different parts:

- Baritone (B.C.V.):** - dons! E\_cou\_tons! Oui,
- Orchestra (O.):** La ven\_gean\_ce est bien près de moi!
- Piano (P.):** c'est bien lui! Il approche!
- Jazz (J.):** c'est bien lui! Il ap-
- Musical (M.):** c'est bien lui! Il approche!
- Violin (V.):** La ven\_gean\_ce est bien près de toi! allons! \_\_\_\_\_
- Baritone (B.C.V.):** - dons! E\_cou\_tons! Oui,
- Orchestra (O.):** Oui,
- Bass (B.):** Oui,
- Piano (P.):** Accompaniment with dynamics *f* and *p*.

animato molto.

re - gar - dons, oui re - gar -

Dieu! \_\_\_\_\_ qu'il n'en - nue!  
Ah! \_\_\_\_\_ qu'il n'en -

il s'a\_van\_cel! il ap\_proche! il s'avan\_cel!

\_pro\_chel il s'a\_van\_cel! il ap\_proche! il Sa\_

il s'a\_van\_cel! il ap\_proche! il s'avance!

O\_bé\_is-moi! \_\_\_\_\_

re - gar - dons, oui, re - gar -

re - gar - dons, oui, re - gar -

re - gar - dons, oui, re - gar -

molto animato.

cresc.    pressez.

D.  
C.  
V.

- dons Oui re-gar - dons, oui re-gar - dons, oui re-gar - dons, même écou -

O.

- nue!                    Ah! ——— Qu'il m'ennue!                    Oui ——— il m'en

P.

Il approche!            il s'avance!            Il approche!            il s'avance!

J.

- vance!            Il ap-proche!            il s'avance!            Il ap-proche!            il s'a-

M.

Il approche!            il s'avance!            Il approche!            il s'avance!

l'o.

Marche toujours! ———                    Crains ma vengeance!

- dons, oui, re-gar - dons, oui re-gar - dons, oui re-gar - dons, même écou -

- dons, oui, re-gar - dons, oui re-gar - dons, oui re-gar - dons, même écou -

- dons, oui, re-gar - dons, oui re-gar - dons, oui re-gar - dons, même écou -

cresc.    pressez.



O C  
 - tons! Car on va pren\_dre ta dé - fen\_se, Trop in - for\_tu\_né ma - ri

O  
 - nue Ce damné jeune homme il com\_men\_ce A me donner de l'en\_nui.

P  
 Ah! sa pris - ti! oui je com\_men\_ce A bien nîemuy\_er i - ci.

J  
 - vance! L - ci je pren\_drai ta dé - fen\_se, Trop in - for\_tu\_né ma - ri.

M  
 Ah! l'on va pren\_dre ta dé - fen\_se, Trop in - for\_tu\_né ma - ri.

I' O  
 Si - non, si - non, crains la ven - gean\_ce, Prê - te à fondre sur toi!

- tons, Ah! l'on va pren\_dre ta dé - fen\_se, Trop in - for\_tu\_né ma - ri

- tons, Ah! l'on va pren\_dre ta dé - fen\_se, Trop in - for\_tu\_né ma - ri.

- tons, Ah! l'on va pren\_dre ta dé - fen\_se, Trop in - for\_tu\_né ma - ri:

pressez jusqu'à la fin. *f*

8-

Mod<sup>lo</sup>  
JUP. (à Orphée)

Que me veux-tu, fai\_ble mor\_tel?

Mod<sup>lo</sup>

*f* Quat.

Cl. Cors.  
B<sup>b</sup> Pist.  
Tromb. *p*

*f* Quat.

ÉOP. (bas à Orphée)

Voi\_ci le moment solennel! Tu vas, d'u\_ne voix atten\_dri\_e, Implo\_

Cl. Cors.  
B<sup>b</sup> Pist.  
Tromb.

*mf* Quat.

10

\_rer du grand Ju\_pi\_ter Le droit de reprendre à l'en\_fer

Cl. Cors.  
B<sup>b</sup> Pist.  
Tromb.

*f*

Guivres.

*f*

10

*p* Ton é\_pou\_se tendre et ché\_ri\_e! —Vous le vou\_lez —Allons!

ORP. ÉOP.

*f* TUTTI.

*p*

DIANE, CUP.  
et VENUS.

ORP. *And.<sup>no</sup>*

On m'a ra - vi mon Eu - ry - di - ce

Cl. *rall.*  
Cors. *p*

*And.<sup>no</sup>* Ob. Solo.  
Cl. B<sup>o</sup>

DIANE.

- ga - le son tour - ment, Rien n'é -

ORP. (prenant son violon et jouant)

Quat.

*rit.* Animato.

- ga - le sa dou - leur, Rien n'é - ga - le sa dou - leur.

CUP. et d'autres déesses.

*rit.*

Rien n'é - ga - le sa dou - leur.

VENUS et d'autres déesses.

*rit.*

Rien n'é - ga - le sa dou - leur.

*Animato.*  
Cl.

*f* *rit.* *p* Cor. B<sup>o</sup>

(avec force)

JUP. Et le ravis\_seur, \_\_\_\_\_ C'est Plu\_ton! \_\_\_\_\_

C'est? Quat. *ff*

DIANE, CUP. et VÉNUS.

ORP. C'est \_\_\_\_\_ Plu - ton! \_\_\_\_\_ C'est Plu - ton! \_\_\_\_\_

JUP. C'est \_\_\_\_\_ Plu - ton! \_\_\_\_\_ C'est Plu - ton! \_\_\_\_\_

MER. C'est \_\_\_\_\_ Plu - ton! \_\_\_\_\_ C'est Plu - ton! \_\_\_\_\_

EOP. C'est \_\_\_\_\_ Plu - ton! \_\_\_\_\_ C'est Plu - ton! \_\_\_\_\_

C'est \_\_\_\_\_ Plu - ton! \_\_\_\_\_ C'est Plu - ton! \_\_\_\_\_

C'est \_\_\_\_\_ Plu - ton! \_\_\_\_\_ C'est Plu - ton! \_\_\_\_\_

C'est \_\_\_\_\_ Plu - ton! \_\_\_\_\_ C'est Plu - ton! \_\_\_\_\_

TUTTI.

Più mod<sup>to</sup>

(presque parlé)

C'est Pluton!

*p*

C'est Pluton!

*p*

C'est Pluton!

*p*

C'est Pluton!

*p*

C'est Pluton!

Più mod<sup>to</sup>

Quat.

*rall. pp*

*p*

TUTTI.

(Haut, avec dignité)

- ton! Pu - nissant juste ment le crime et l'injus -

*f*

*f* Quat.

ORP. (à part)

J *- ti - ce, Je con - dam - ne Plu - ton à lui rendre Eu - ry - di - ce! - O*

PLU. (à part)

O *ciel! — ô ciel! — il me — la rend! — O ciel! — ô*

JUP.

P *ciel! — Il me la prend! Et pour faire — ob - ser -*

J *- ver — ma vo - lon - té su - prê - me, Aux en - fers, — au - jour -*

DIANE, CUP. VÉNUS et les déesses. *rall.*

Aux enfers! aux enfers!

- d'hui, Pluton, — j'i-rai moi-mê-me!

MER. *f*

Aux en\_fers! aux en \_ fers!

L'OP.

Aux enfers!

*rall. f*

Aux en\_fers! aux en \_ fers!

*rall. f*

Aux en\_fers! aux en \_ fers!

*rall. f*

Aux en\_fers! aux en \_ fers! aux enfers!

8

Allegretto.

Ju-pin, emmenez-nous avec vous, s'il vous plaît, Ju-pin, emmenez-nous avec vous, s'il vous

MER. *p*

Ju-pin, emmenez-nous avec vous, s'il vous plaît, Ju-pin, emmenez-nous avec vous, s'il vous

Allegretto.

Quat. *p* très léger.

Très animé.

plait, Emmenez-nous, Ju-pin,

plait, Emmenez-nous Emmenez-nous, Ju-pin,

plait, Emmenez-nous,

plait,

Animé et léger.

B<sup>♭</sup> Cl. Ob. Fl. B<sup>♭</sup> Cl.

*f* Ju-pin, Ju-pin, emme-nez-nous menez-nous a-vec vous.

*f* Ju-pin, emme-nez-nous menez-nous a-vec vous.

*f* Ju-pin, Ju-pin, emme-nez-nous menez-nous a-vec vous.

*f* Ju-pin, emme-nez-nous menez-nous a-vec vous. —Al—

Ob. Fl. Fl. Quat.

*f*



*ff*  
*MER. f*  
 Vi - ve vi - ve Ju -  
 - lons, — j'emmène - rai l'O - lympé — au grand com - plet. — Vi - ve vi - ve Ju -  
 Vi - ve vi - ve Ju -  
 Vi - ve vi - ve Ju -  
 Vi - ve vi - ve Ju -  
 Vi - ve vi - ve Ju -  
 Vi - ve vi - ve Ju -  
*TUTTI*

*rall.*  
 - pin! Vi - ve vi - ve Ju - pin!  
*JUP.*  
 - pin! Vi - ve vi - ve Ju - pin! — Venez tous, — Venez tous, — Venez tous.  
 - pin! Vi - ve vi - ve Ju - pin!  
*rall.*  
 - pin! Vi - ve vi - ve Ju - pin!  
 - pin! Vi - ve vi - ve Ju - pin!  
 - pin! Vi - ve vi - ve Ju - pin!  
*Ob. rall. Cl.*  
*Quat. f*  
*rit. a poco*  
*B<sup>o</sup>*

## Allo maestoso.

*f*

Gloi\_re gloire à — Ju — pi — ter! Gloire à ce dieu élé ment et

Gloi\_re gloire à — Ju — pi — ter! Gloire à ce dieu élé ment et

Gloi\_re gloire à — Ju — pi — ter! Gloire à ce dieu élé ment et

Gloi\_re gloire à — Ju — pi — ter! Gloire à ce dieu élé ment et

Les Dieux et les Déeses  
avec le Chœur selon les voix.

Gloi\_re gloire à — Ju — pi — ter! Gloire à ce dieu élé ment et

Gloi\_re gloire à — Ju — pi — ter! Gloire à ce dieu élé ment et

*f* *sempre* TUTTI.

doux, — Qui pour ce — sé\_mil\_lant en — fer N'a pas vou — lu par\_tir sans

doux, — Qui pour ce — sé\_mil\_lant en — fer N'a pas vou — lu par\_tir sans

doux, — Qui pour ce — sé\_mil\_lant en — fer N'a pas vou — lu par\_tir sans

doux, — Qui pour ce — sé\_mil\_lant en — fer N'a pas vou — lu par\_tir sans

doux, — Qui pour ce — sé\_mil\_lant en — fer N'a pas vou — lu par\_tir sans

doux, — Qui pour ce — sé\_mil\_lant en — fer N'a pas vou — lu par\_tir sans

doux, — Qui pour ce — sé\_mil\_lant en — fer N'a pas vou — lu par\_tir sans



*p*

ah! — Par tons, — partons, — partons, — la la la la la la Par tons, mar\_

la la la la la la Par tons, — partons, — partons, — la la la la la la Par tons, mar\_

la la la la la la Par tons, — partons, — partons, — la la la la la la Par tons, mar\_

la la la la la la Par tons, — partons, — partons, — la la la la la la Par tons, mar\_

la la la la la la Par tons, — partons, — partons, — la la la la la la Par tons, mar\_

la la la la la la Par tons, — partons, — partons, — la la la la la la Par tons, mar\_

la la la la la la Par tons, — partons, — partons, — la la la la la la Par tons, mar\_

la la la la la la Par tons, — partons, — partons, — la la la la la la Par tons, mar\_

*mp*

*f*

\_ chons, par tons, mar\_ chons, Ah! — Plus de nec\_ tar! plus de ciel bleu!

\_ chons, par tons, mar\_ chons, Ah! — Plus de nec\_ tar! plus de ciel bleu!

\_ chons, par tons, mar\_ chons, Ah! — Plus de nec\_ tar! plus de ciel bleu!

\_ chons, par tons, mar\_ chons, Ah! — Plus de nec\_ tar! plus de ciel bleu!

\_ chons, par tons, mar\_ chons, Ah! — Plus de nec\_ tar! plus de ciel bleu!

\_ chons, par tons, mar\_ chons, Ah! — Plus de nec\_ tar! plus de ciel bleu!

\_ chons, par tons, mar\_ chons, Ah! — Plus de nec\_ tar! plus de ciel bleu!

\_ chons, par tons, mar\_ chons, Ah! — Plus de nec\_ tar! plus de ciel bleu!

*f*

Oh! nous al - lons donc rire un peu, Mer - ci mon Dieu Mer - ci mon  
 Il faut en - cor mar - cher un peu, A dieu bon - heur a - mour a -  
 Oh! nous al - lons donc rire un peu, Mer - ci mon Dieu Mer - ci mon  
 Oh! nous al - lons donc rire un peu, Mer - ci mon Dieu Mer - ci mon  
 Il faut en - cor mar - cher un peu, Mer - ci mon Dieu Mer - ci mon  
 Oh! nous al - lons donc rire un peu, Mer - ci mon Dieu Mer - ci mon  
 Oh! nous al - lons donc rire un peu, Mer - ci mon Dieu Mer - ci mon  
 Oh! nous al - lons donc rire un peu, Mer - ci mon Dieu Mer - ci mon

*rit.* Dieu! Mer - ci - mon Dieu, Mer - ci mon Dieu!  
 - dieu! A - dieu a - dieu bon - heur a - dieu!  
 Dieu! Mer - ci - mon Dieu! Mer - ci mon Dieu!  
 Dieu! Mer - ci - mon Dieu! Mer - ci mon Dieu!  
 Dieu! Mer - ci - mon Dieu! Mer - ci mon Dieu!  
 Dieu! Mer - ci - mon Dieu! Mer - ci mon Dieu!  
 Dieu! Mer - ci - mon Dieu! Mer - ci mon Dieu!

*rit.*

*rit.*

Tempo.





D  
C  
V  
a nos at\_ri\_buts, Par - tons, n'he - si - n'he - si n'he\_si\_tons plus, Par - tons, par -

O  
a nos at\_ri\_buts, Par - tons, n'he - si - n'he - si n'he\_si\_tons plus, Par - tons, par -

P  
J.  
a nos at\_ri\_buts, Par - tons, n'he - si - n'he - si n'he\_si\_tons plus, Par - tons, par -

M  
a nos at\_ri\_buts, Par - tons, n'he - si - n'he - si n'he\_si\_tons plus, Par - tons, par -

IO  
a nos at\_ri\_buts, Par - tons, n'he - si - n'he - si n'he\_si\_tons plus, Par - tons, par -

a nos at\_ri\_buts, Par - tons, n'he - si - n'he - si n'he\_si\_tons plus, Par - tons, par -

a nos at\_ri\_buts, Par - tons, n'he - si - n'he - si n'he\_si\_tons plus, Par - tons, par -

a nos at\_ri\_buts, Par - tons, n'he - si - n'he - si n'he\_si\_tons plus, Par - tons, par -

*rall.* - - - *a Tempo.*

D  
C  
V  
\_ tons, n'he - si - tons plus.

O  
\_ tons, n'he - si - tons plus. la la la la la

P  
J.  
\_ tons, n'he - si - tons plus. la la la la la

M  
\_ tons, n'he - si - tons plus. Mer - ci mer - ci la la la la la

IO  
\_ tons, n'he - si - tons plus. Mer - ci mer - ci la la la la la

\_ tons, n'he - si - tons plus.

\_ tons, n'he - si - tons plus.

\_ tons, n'he - si - tons plus. Mer - ci mer - ci la la la la la

*pp rall.* - - - *a Tempo.*



a tempo

D. C. V. Partons, partons, partons, la la la la la la partons, partons, oui par -

O. la partons, partons, partons, la la la la la la partons, partons, oui par -

P. J. la partons, partons, partons, la la la la la la partons, partons, oui par -

M. la partons, partons, partons, la la la la la la partons, partons, oui par -

I. O. la partons, partons, partons, la la la la la la partons, partons, oui par -

Partons, partons, partons, la la la la la la partons, partons, oui par -

partons, partons, partons, la la la la la la partons, partons, oui par -

la partons, partons, partons, la la la la la la partons, partons, oui par -

*animato*

Più vivo

D. C. V. -tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

O. -tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

P. J. -tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

M. -tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

I. O. -tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

-tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

-tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

-tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

-tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

-tons, par - tons, par - tons, par - tons, plus de nec - tar! plus de ciel

*f* *Più vivo*

Presto

D. C. V. bleu! Ah! nous al - lons donc rire un peu, Mer - ci mer - ci mer -

O. bleu! Ah! nous al - lons donc rire un peu, Mer - ci mer - ci mer -

P. J. bleu! Ah! nous al - lons donc rire un peu, Mer - ci mer - ci mer -

M. bleu! Ah! nous al - lons donc rire un peu, Mer - ci mer - ci mer -

I.O. bleu! Ah! nous al - lons donc rire un peu, Mer - ci mer - ci mer -

bleu! Ah! nous al - lons donc rire un peu, Mer - ci mer - ci mer -

bleu! Ah! nous al - lons donc rire un peu, Mer - ci mer - ci mer -

bleu! Ah! nous al - lons donc rire un peu, Mer - ci mer - ci mer -

bleu! Ah! nous al - lons donc rire un peu, Mer - ci mer - ci mer -

Presto

Lent tempo I<sup>o</sup>

D. C. V. - ci mon Dieu!

O. - ci mon Dieu!

P. J. - ci mon Dieu!

M. - ci mon Dieu!

I.O. - ci mon Dieu!

- ci mon Dieu!

- ci mon Dieu!

- ci mon Dieu!

- ci mon Dieu!

Lent tempo I<sup>o</sup>

Large

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The right hand plays a series of chords and single notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The right hand features a melodic line with a long slur over the first few measures, and the left hand continues with its accompaniment.

(Orchestre militaire sur le théâtre

Third system of musical notation, with the instruction "(Orchestre militaire sur le théâtre" above the staff. The right hand has a more active melodic line, and the left hand accompaniment remains consistent.

doublant l'orchestre)

Fourth system of musical notation, with the instruction "doublant l'orchestre)" above the staff. The right hand has a melodic line with a long slur at the end, and the left hand accompaniment continues.

Fifth system of musical notation, showing further development of the melodic and accompanimental parts.

(Orchestre sur le théâtre)

Sixth system of musical notation, with the instruction "(Orchestre sur le théâtre)" above the staff. The piece concludes with a final melodic phrase in the right hand and a final accompanimental chord in the left hand.

First system of a piano score, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests.

Second system of the piano score. It includes a section marked *f* les 2 orchestres. A double bar line with repeat dots is present in the middle of the system.

Third system of the piano score, beginning with the section header **TRIO.** and a dynamic marking of *ff*. The music continues with dense chordal textures.

Fourth system of the piano score, continuing the dense harmonic language of the previous systems.

Fifth system of the piano score, featuring first and second endings marked *1<sup>a</sup>* and *2<sup>a</sup>*. A dynamic marking of *mf* is present.

Sixth system of the piano score, concluding the page with first and second endings marked *1<sup>a</sup>* and *2<sup>a</sup>*.

First system of musical notation. The treble clef staff begins with a dynamic marking of *ff* (fortissimo) and contains a series of eighth notes with accents. The bass clef staff features a steady eighth-note accompaniment. A dynamic marking of *f* (forte) appears in the second measure of the treble staff.

Second system of musical notation. The treble clef staff shows a melodic line with some rests and a dynamic marking of *f* in the final measure. The bass clef staff continues with a consistent eighth-note accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *p* (piano) in the second measure. The bass clef staff maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *ff* in the third measure. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *p* in the second measure and a slur over the final two measures. The bass clef staff continues with the eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *fz* (forzando) in the final measure. The bass clef staff continues with the eighth-note accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat) and a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The upper staff has a melodic line with some rests and a final cadence. The lower staff continues with a rhythmic accompaniment, ending with a double bar line and a fermata.

Third system of musical notation, showing a continuation of the melodic and harmonic themes. The upper staff has a steady eighth-note melody, and the lower staff has a consistent accompaniment.

Fourth system of musical notation, featuring a dynamic marking of *ff animato* in the middle of the system. The music becomes more intense and faster. The upper staff has a more active melodic line, and the lower staff has a busier accompaniment.

Fifth system of musical notation, including a section marked *CODA* with a double bar line and a repeat sign. The music concludes with a final chord in the upper staff and a strong *f* dynamic in the lower staff.

Sixth system of musical notation, featuring a dense texture of chords in both staves. The upper staff has a complex chordal structure, and the lower staff has a similar texture. The system ends with a *Tambour.* instruction and a graphic symbol of a tambourine.

Cuivre.  
Très large

1<sup>o</sup> Tempo.

Soprani.

Gloi\_re gloi\_re à Ju\_pi - ter! Gloire à ce Dieu charmant et doux, —

Ténors.

Gloi\_re gloi\_re à Ju\_pi - ter! Gloire à ce Dieu charmant et doux, —

Basses.

Gloi\_re gloi\_re à Ju\_pi - ter! Gloire à ce Dieu charmant et doux, —

1<sup>o</sup> Tempo.

*ff* les 2 orchestres.

CHOEUR GÉNÉRAL

*ff poco animato*

- lu par tir sans nous! Gloi - re gloi - re à

- lu par tir sans nous! *ff* Gloi - re gloi - re à

- lu par tir sans nous! *ff* Gloi - re gloi - re à

Ju - pi - ter! — Gloi - re à ce Dieu élé - ment et

Ju - pi - ter! — Gloi - re à ce Dieu élé - ment et

Ju - pi - ter! — Gloi - re à ce Dieu élé - ment et

8

doux! Gloi - re gloi - re à Ju - pi - ter! —

doux! Gloi - re gloi - re à Ju - pi - ter! —

doux! Gloi - re gloi - re à Ju - pi - ter! —



*très animé*

Gloi\_re à ce Dieu clé - ment et doux Gloi\_re à ce Dieu clé -

Gloi\_re à ce Dieu clé - ment et doux Gloi\_re à ce Dieu clé -

Gloi\_re à ce Dieu clé - ment et doux Gloi\_re à ce Dieu clé -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a grand piano accompaniment. The vocal lines are in a major key with a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- ment et doux.

- ment et doux.

- ment et doux.

Rideau.

*ff*

The second system continues the vocal lines and piano accompaniment. The vocal lines end with a fermata. The piano accompaniment includes a section marked "Rideau." (Curtain) with a forte dynamic (*ff*).

*rall.*

*f*

The third system shows the piano accompaniment concluding the piece. It features a section marked "rall." (rallentando) and a final section marked "f" (forte).

Fin du 2<sup>d</sup> Acte.

# ACTE III.

ORCH. COMPLET.

Clar. en L.A.

Pist. en L.A.

Cors. MI et SI.

N° 17

## ENTR'ACTE

*Allegretto*

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system is marked **PIANO** and **f TUTTI**. The second system is marked **p bois.** and **TUTTI**. The third system is marked **Cordes**. The fourth system is marked **ff TUTTI**. The score includes various musical notations such as trills (*tr*), dynamics (*f*, *p*, *ff*), and articulation marks.

La 2<sup>e</sup> fois  
al Coda.

This system shows the first five measures of a musical piece. The right hand features a continuous eighth-note pattern, while the left hand plays chords. A box labeled 'La 2<sup>e</sup> fois al Coda.' with a diamond symbol is placed over the final measure.

*p*

This system contains measures 6 through 10. The right hand continues with eighth notes, and the left hand plays chords. A dynamic marking of *p* (piano) is present in the sixth measure. A repeat sign is used at the end of the system.

This system contains measures 11 through 15. The right hand continues with eighth notes, and the left hand plays chords.

1<sup>a</sup> 2<sup>a</sup>

This system contains measures 16 through 20. It features first and second endings, indicated by '1<sup>a</sup>' and '2<sup>a</sup>' above the right-hand staff. The first ending leads back to the beginning of the system, and the second ending leads to the next system.

This system contains measures 21 through 25. The right hand continues with eighth notes, and the left hand plays chords.

*f*

This system contains measures 26 through 30. A dynamic marking of *f* (forte) is present in the first measure. The right hand continues with eighth notes, and the left hand plays chords.

CODA  
D.C.  $\frac{5}{4}$   
Rideau.

This system contains measures 31 through 35. It begins with a 'CODA' section, followed by a 'D.C.' (Da Capo) section with a  $\frac{5}{4}$  time signature. The piece concludes with the instruction 'Rideau.' and a diamond symbol.

COUPLETS DES REGRETS.

RÉP: Je m'ennuie épon -  
vamment ici.

EURYDICE.

1<sup>er</sup> COUPLET. - Ah!

E.

quel le tris - te des - ti - née Me fait i - ci le Dieu Plu - ton! Me

1<sup>er</sup> col canto.

Cor., Obois.

E.

lais - ser seule a - bandon - née! Que veut di - re cet a - ban - don! Lors -

1<sup>er</sup> V<sup>o</sup> col canto.

E.

- qu'a - vec lui je suis ve - nu - e, De tendresse il é - tait pé - tri! ah!

Obois.

Cl:

*a Tempo.*

E. Mais si ce la conti- nu — e Je vais regret-ter mon ma-ri — de

*Et col canto.*

*rall.* *col canto. — Car tento.*

E. vais regret-ter mon ma-ri — Ah! mais oui, — ah! mais

*Bois.*

E. oui, — ah! — Je vais regretter mon ma-

*Ohai.*

E. — ri, — Je vais regretter mon ma-ri, — Ah! mais oui, — ah! — mais

*f* *rall.*

*Bois.*

E. *oui!*

E. 2<sup>e</sup> COUPLÉ. L'amour des Dieux, disait le traître, Contient d'ineffables dou-

E. -ceurs! Je vais te les faire connaître... Les Dieux seraient-ils des lâ-

E. -cheurs! Ou donc est l'ivresse incon-nue Que je devais goûter l-

E. -ci! ah! Mais, si cela continue, je vais regretter mon ma-

*a Tempo.*

*rall.* *col canto.*

E. *-ri, — Je vais regretter mon ma - ri — Ah! mais oui, — ah! mais*

E. *oui, — ah! — Je*

E. *vais regretter mon ma - ri, — Je vais regretter mon ma - ri, — Ah! mais*

E. *oui, — ah! — mais oui!*

8

PETIT ORCH:

Cors: MI.

Clair: LA.

Pisc: LA.

### COUPLETS DU ROI DE BÉOTIE.

RÉP: Il te reste quelque chose de ta patrie.

*Allegretto*  
Cors. en LA

PIANO

JOHN STYX.

1<sup>er</sup> COUP! Quand j'étais roi de Bé-o - ti - e, J'avais des su - jets des sol -

2<sup>e</sup> COUP! Si j'étais roi de Bé-o - ti - e, Tu se - rais rei - ne sur ma

Fl. Hautb.  
Cl. en LA.

- dats. Mais un jour, en perdant la vi - e, J'ai per -

foi, Je ne puis plus qu'en ef - fi - gi - e T'of - frir ma

Cors  
B<sup>bb</sup>



\_du tous ces biens hé\_las! Et pour\_tant point ne les en\_  
 puis\_san\_cé de roi. La plus belle om\_bre, ma ché-

This system contains the first two lines of the vocal melody and the beginning of the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

\_vi\_e, Ce que je re\_gret\_te en ce jour, C'est de ne  
 \_ri\_e, Ne peut don\_ner que ce qu'elle a, Accep\_te

This system continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *Hautb.* (Hautbois) above the right-hand staff.

t'a\_voir pas choi\_si\_e Pour te don\_ner tout mon a\_mour!  
 donc, je t'en sup pli\_e, Sous l'enve\_lop\_pe que voi\_là

This system concludes the vocal melody and piano accompaniment. The piano part includes dynamic markings of *Cl.* (Clarinete) and *Cors.* (Corno) above the right-hand staff, and *Hautb.* above the left-hand staff.

*dim.*

Quand j'étais roi de Béoti e Quand j'étais  
Le cœur d'un roi de Béoti e Le cœur d'un

Bon Fl. *p*

Detailed description: This system contains the first two lines of the vocal score and the beginning of the piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is common time (C).

roi de Béoti  
roi de Béoti

Cl. *Bon cresc. dim.*

Detailed description: This system continues the vocal lines and piano accompaniment. The vocal parts have long notes with ties. The piano accompaniment includes a clarinet part (Cl.) and dynamic markings for the piano: *Bon cresc.* and *dim.*

*c.* *f* **TUTTI.**

Detailed description: This system concludes the page with the final vocal notes and piano accompaniment. The piano part features a forte (*f*) dynamic and the instruction **TUTTI.** indicating that all instruments should play. The system ends with a double bar line and repeat signs.

ORCH: COMPLET.

N° 19<sup>bis</sup>

Clar. UT.

Cors SOL et UT.

Pist. SI b.

MÉLODRAME.

RÉP: ce sont mes devoirs! Ah!

Allegro

PIANO

Harm. Batt. *sfz* *p* Quat. *sfz > p*

*sfz* *p*

*sfz* *p* Ob.

Clar.

RÉP: Tu me le païras.

TUTTI

Quat. *f*

ORCH: COMPLET.

Clair. SI b.

Pia. SI b.

Cora. SI b et FA.

## SEPTUOR DU TRIBUNAL.

RÉP: Messieurs, la cour!

Maestoso.

PLUTON.

JOHN STYX.  
MERCURE.

JUPITER.

MINOS.

EAQUE.

RADAMANTE.

CHŒUR.  
2 Ténors et 2 Basses

PIANO.

*f* TUTTI

M.

E.

R.

Quat

*p*

Cors. B<sup>2</sup>

Mi\_nos, E\_aque et Rhada\_

Mi\_nos, E\_aque et Rhada\_

Mi\_nos, E\_aque et Rhada\_

M. *- man - te! Rhada\_man\_te, E - aque et Mi - nos! Sous*

E. *- man - te! Rhada\_man\_te, E - aque et Mi - nos! Sous*

R. *- man - te! Rhada\_man\_te, E - aque et Mi - nos! Sous*

*VII Fl.* *mf* *Cymb.* *p*

*Cuiv.*

M. *les yeux de Thémis clé - men - te, Nous présidons les tri\_bunos les tribu\_*

E. *les yeux de Thémis clé - men - te, Nous présidons les tri\_bunos les tribu\_*

R. *les yeux de Thémis clé - men - te, Nous présidons les tri\_bunos les tribu\_*

*f*

M. *- nos in - fer - nos! Nul n'échappe à notre co\_*

E. *- nos in - fer - nos!*

R. *- nos in - fer - nos!*

*leggiéro.* *f* *Cymb.* *p* *Fl et Vcs*

M. *le - re!*

E. Rhada - mante en fait son af -

R. Ceux que Mi - nos ne punit pas,

PLUTON.

MINOS, EAQUE et RHADA.

J. STYX, MERC. et JUP.

MINOS, EAQUE et RHADA.

MINOS et EAQUE.

E. *- fai - re!*

R. E - aque est la dans tous les cas! MINOS, EAQUE et RHADA.

2 TÉNORS.

2 BASSES.

MINOS, EAQUE et RHADA.

MINOS, EAQUE et RHADA.

TUTTI.

P. *man - te! Rhada - man - te, E - aque et Mi - nos! Sous*

J.S. *man - te! Rhada - man - te, E - aque et Mi - nos! Sous*

M. *man - te! Rhada - man - te, E - aque et Mi - nos! Sous*

R. *man - te! Rhada - man - te, E - aque et Mi - nos! Sous*

*man - te! Rhada - man - te, E - aque et Mi - nos! Sous*

*man - te! Rhada - man - te, E - aque et Mi - nos! Sous*

P. *les yeux de Thémis clé - men - te, Tous trois pré - sident les tribu -*

J.S. *les yeux de Thémis clé - men - te, Tous trois pré - sident les tribu -*

M. *les yeux de Thémis clé - men - te, Tous trois pré - sident les tribu -*

R. *les yeux de Thémis clé - men - te, Nous pré - sidons*

*les yeux de Thémis clé - men - te, Tous trois pré - sident les tribu -*

*les yeux de Thémis clé - men - te, Nous pré - sidons*

Bois. 8

P. *rit.*  
 \_ nos les tri\_bu\_nos in\_fer\_nos!

J.S.  
 M. *rit.* *pp*  
 J. \_ nos les tri\_bu\_nos in\_fer\_nos! infernos infernos infer\_

M.  
 E. *rit.*  
 \_ nos les tri\_bu\_nos in\_fer\_nos!

R. *rit.*  
 les tri\_bu\_nos les tri\_bu\_nos in\_fer\_nos!

*rit.*  
 \_ nos les tri\_bu\_nos in\_fer\_nos!

*rit.*  
 8- les tri\_bu\_nos les tri\_bu\_nos in\_fer\_nos!

*rit.* *p* Pist.

P. *p*  
 la la la la la la la la la la la la la la la lestribunos

J.S.  
 M. *pp*  
 J. \_ nos infernos infernos infer nos infernos infernos infer nos infernos infernos infer\_

M.  
 E. *pp*  
 Nous pré - si - dons les tri\_bu - nos in - fer -

R. *pp*  
 Nous pré - si - dons les tri\_bu - nos in - fer -

*pp*  
 Nous pré - si - dons les tri\_bu - nos in - fer -

*pp*  
 Nous pré - si - dons les tri\_bu - nos in - fer -

*leggiero.*



P. *in - fer - nos* *la la la la la la la*

J.S. *\_ nos les tri\_bu\_nos les tri\_bu\_nos in\_fer - nos in\_fer\_nos in\_fer\_nos in\_fer -*

M. *\_ nos* *Nous pré - si -*

R. *\_ nos les tri - bu - nos, Nous pré - si -*

*\_ nos, Nous pré - si -*

*\_ nos les tri - bu - nos, Nous pré - si -*

*leggiero.*

P. *la la la la la la la in - fer -*

J.S. *\_ nos in\_fer\_nos in\_fer\_nos in\_fer - nos in\_fer\_nos in\_fer\_nos in\_fer -*

M. *\_ dons les tri - bu - nos in - fer -*

R. *\_ dons les tri - bu - nos in - fer -*

*\_ dons les tri - bu - nos in - fer -*



ORCH. COMPLET.

Cl. en Sib.

Pist. en Sib.

Cors en Fa et Sib.

N<sup>o</sup> 20<sup>bis</sup>

## MÉLODRAME.

RÉP. Un quart d'heure qu'il le bourre de galette!

Vivo.

PIANO. *pp* Quat.

*ff* TUTTI.

Cuiv.

(L'AMOUR apparait)

rall.

*pp* Harm.

*p* vllé

On parle.

Quat. pizz.

*pp*

ORCH. COMPLET.  
Cl. en UT.  
Cors en SOL.  
Pist. en LA.

N° 21.

RONDE DES POLICEMEN.

RÉP. = A moi les policemen de l'amour!

CHŒUR de POLICEMEN. *All<sup>o</sup> vivo.*

PIANO. Fl. *f* B<sup>♭</sup> *f* Quat.

Nez au vent, Oeil au guet, Clairvoy-

Cors *f* 1<sup>re</sup> V<sup>o</sup> col. canto. *p* Triang.

- ant Et dis - cret, Le li - mier De l'a - mour Doit veil - ler Nuit et

jour. Nez au vent, Oeil au guet, Clairvoy - ant Et dis - cret, Le li -

1<sup>er</sup> POLICEMAN

1<sup>er</sup> P. 

\_mier De l'a\_mour Doit veil-ler Nuit et jour\_ Aus\_si fin Qu'un re\_nard, Très-ma\_

1<sup>er</sup> P. 

\_lin, Pou ba\_vard, Sachant tout Dé\_cou\_vrir Et par\_tout Se blot\_

2<sup>e</sup> POLICEMAN.

1<sup>er</sup> P. 

\_tir! - A l'a\_mant, Au ma\_ri Ap\_por\_tant Son ap\_pui, Il sur\_

2<sup>e</sup> P. 

\_prend Tous les jours Plus de cent Jo\_lis tours. - Nez au vent, Oeil au

CHOEUR.

TUTTI.

pp G.C.

guet, Clair-voy-ant Et dis-cret, Le li-mier De l'a-mour Doit veil-ler nuit et

jour. Nez au vent, Oeil au guet, Clairvoy-ant Et dis-cret, Le li-

## 5. POLICEMAN.

-mier de l'a-mour Doit veil-ler nuit et jour.—Doux a-veux Dans un

B<sup>no</sup> et F#:

cœur Plein de feu Et d'ar-deur, De-mi-mots, Tendre a-mour Frais é-

## LE POLICEMAN.

\_clos, Plat du jour, — Tra-hi-son, Faux ser-ments, A-ban-don Des a-

4<sup>o</sup> P.

\_mants, Tout ce - ci, Sar-pe - jeu, Pour bi - 'i N'est qu'un jeu. — Nez au

CHOEUR.

vent, Oeil au guet, Clairvoy - ant, Et dis - cret, Le li - mier De là -

*TUTTI* *pp* *sempre cresc.*

-mour Doit veil - ler Nuit et jour. Nez au vent, Oeil au guet, Clairvoy -

- ant et dis - cret, Le li - mier De l'a - mour Doit veil - ler Nuit et

jour, Le li - mier De l'a - mour Doit veil - ler Nuit et jour, Le li -

- mier De l'a - mour Doit veil - ler nuit et jour!

Enchaînez.



MÊME ORCH:  
Clarin. LA.  
Cora. MI et LA.

N° 22.  
RÉCIT ET COUPLETS  
DES BAISERS.

Allegretto.

CUPIDON.

Al - lons, mes fins li - miers, Vi - si - tez et fouil - lez!

JUPITER.

CHŒUR  
des  
POLICEMEN

1<sup>re</sup> SOP:

2<sup>e</sup> SOP:

Allegretto.

PIANO.

Cordes.

c.

Ce que de vous l'on ré - cla - me, C'est de dé cou - vrir la fem -  
Bois.

Allegretto.

JUPITER.

c.

me, Cher - chez bien, cherchez bien! — Ne voyez vous rien!

Rien!

Allegretto.

Rien!


C.   
Vous ne trou\_vez rien!

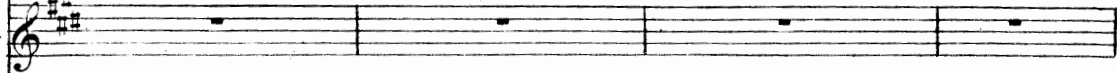
J.   
Vous ne trouvez rien!

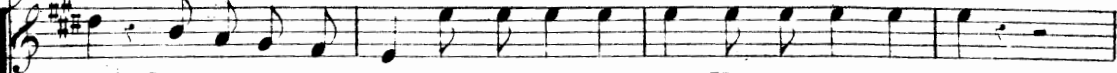
  
rien! Nous ne voyons rien! rien!

  
rien! Nous ne voyons rien! rien!



C.   
*rit.*  
Atten\_

J. 

  
rien! Nous ne trouvons rien,nous ne trouvons rien,Nous ne trouvons rien!

  
rien! Nousne trouvons rien,pous ne trouvons rien,Nousne trouvons rien!

  
*rall.*  
TUTTI.

C. *de z j'ai mon mo\_yen* *At\_ten\_dez at\_tendez*

J. *Voyons, vo\_yous ton mo\_yen,* *Voyons* *rall:*

Voyons, vo\_yous ton mo\_yen, *Voyons*

Voyons, vo\_yous ton mo\_yen, *Voyons*

*rall a poco.*

Quat.

*Allegretto.* \*

C. *1<sup>er</sup> COUPLET. \_Pour at\_tirer du fond*  
*2<sup>me</sup> COUPLET. \_Lors que l'on veut at\_tirer*

J. *voyons le mo\_yen.* \*

voyons le mo\_yen. \*

voyons le mo\_yen. \*

*Allegretto.* \*

*pp*

Quat. pizz.

*pp*

c. de sa re-trai-te U-ne souris qui ca-che son museau, Non loin du nez de la  
rer l'alouet-te, On fait briller un mi-roir à ses yeux Et sans retard on la

c. pe-ti-te bê-te, Il faut se-mer quelque friand morceau, Je sais un au-tre  
voit, la coquet-te, Envol-ti geant, ac-cou-ri-er à ses feux! U-ne femme c'est

Cl.  
Bass.

c. stra-ta-gè-mé Qui doit fai-re de souréduit Sor-tir u-ne fem-  
tout de mê-me, Par sa fai-bles-se on la séduit; Tout ce qu'elle veut,

*1<sup>re</sup> V<sup>o</sup> pizz.*

Obou.

c. -me qu'on ai-me; Ce stra-ta-gè-me, c'est un bruit; Mais il faut que ce jo-li  
c'est qu'on l'ai-me Et c'est ain-si qu'on le lui dit, Mais il faut que ce la soit

rall:

rall:

a tempo.

C. *bruit* Sois bien mi-*gnon* et bien gen-*til!* Ah! —  
dit D'un air mi-*gnon* et bien gen-*til!* Fl. Ob.

a tempo.

(imitant le bruit des baisers)

C. Allez - y, la p'tit bêt va ré-pondre au bruit —

Triangle.

*p*

(même jeu)

rall.

C. La p'tit bêt va ré - pondre au bruit!

*p sûrez.*

a tempo.

C. Allez - y, la p'tit bêt va ré -

(Choeur ad lib. des Policemen.)  
SOPRANI. (imitant les baisers.)

a tempo.

Tutti *pp*

*(même jeu).*

-pon - dre au bruit, \_\_\_\_\_

*(même jeu).*

-pon - dre au bruit, \_\_\_\_\_

*rall.*

La p'tit bèt' va ré - pondre au bruit.

*rall.*

La p'tit bèt' va ré - pondre au bruit.

*a tempo*

*p* suivez. *f* *p*

4<sup>e</sup>

Pour finir.

*f*

Clar. UT.

Corn. UT.

Pistons Si b.

# PETITE RONDE DU BOURDON.

REP: une! deux! trois!

CHOEUR des POLICEMEN.

1<sup>er</sup> SOP.

2<sup>d</sup> SOP.

PIANO.

All<sup>to</sup> Flûtes Quatuor.

*ff* Bassons Timb.

Cor. Timballes.

*pp* Le beau bourdon

*pp* Le beau bourdon

Flûtes Oboë.

Altos. Cello.

que voi-là, — Est-il jo-li comme ça! Le beau bour-don que voi-là, —

que voi-là, — Est-il jo-li comme ça! Le beau bour-don que voi-là, —

Est-il jo-li comme ça! — Bonne chan - ce, pa - pa, — Pas - se pas - se

Est-il jo - li comme ça! — Flûtes

2<sup>d</sup> SOP.  
1. S. pas - se là, — Bonne chan - ce, pa - pa, — Pas - se, pas - se, pas - se là, —

1<sup>re</sup> Violons.

1<sup>re</sup> SOP. 2<sup>d</sup> SOP.  
pas - se là, — pas - se là, — Et la belle y res - te - ra. — Pas - se pas - se

Flûtes.

pas - se Et la bel - le y res - te - ra. Bon - ne —

la — Et la bel - le y res - te - ra. Bon - ne —

Flûtes Violons. Timbales. Flûtes.



chan - ce, pa - pa, ——— pa - pa, ——— pa -

chan - ce, pa - pa, ——— pa - pa, ——— pa -

*Violous.*

*sempre diminuendo.*

- pa! ———

- pa! ———

*f* *Tutti.*

*rit.*

**TRANSFORMATION.**

*All<sup>o</sup> mod<sup>to</sup>*

*f*

Cl. en La.  
Cors en Mi.  
Pist. en La.

DUO DE LA MOUCHE.

Quasi lento

EURYDICE.

JUPITER.

PIANO.

Quasi lento.

Fl. Solo.

Fl.

Tutti. *p*

4<sup>e</sup> Viol. 8<sup>e</sup> B<sup>2</sup>

Quat.

8

Fl. Ob. 8<sup>e</sup> alta.

Tutti.

Clar.

velle

Alto solo B<sup>2</sup>

EURY.

Il m'a semblé sur mon épaule Sentir un doux

Fl.

*p* Clar.

Ob.

Cors.

JUP.

(à part)

frémissement!...

Il s'agit de jouer mon rôle, Plus un mot car

*p*

Fl.

Clar.

B<sup>2</sup>

Ob.

Cors.

J. <sup>3</sup>  
 dès ce moment Je n'ai droit qu'au bourdonnement! Je n'ai droit qu'au bourdonne-  
 ment!  
 Ob. Cl.  
 Quat. entre avec sourdines l'archet près le chevalet.  
 B<sup>m</sup>

animato. (imitant le bourdonnement de la mouche)  
 \_ment! animato.  
 Zi zi  
 Basses.  
 p

E. URRY.  
 Ah! — la bel — le mouche!  
 J. zi Zi  
 Fl. Clar.

E. Le jo — li fre — don, Ah! la bel — le  
 J. zi  
 Fl. Ob. Cl. Quat. cres.

E mou - che! Le jo - li fre - don!

J Zi ————— Ma chan - son la tou - che,

*ff* *Cuivres.* *f* *Tutti.*

J Chan - tons, chan - tons — ma chan - son! La bel - le mou - che! Ma chan -

*EURYD* *JUP*

*Timballes.*

J - son la tou - che, Chantons ma chanson! — Ah! la belle mou - che!

*rall.* *EURYD.*

*suites.* *p* *Quat.* *Ob.* *Cl.* *B<sup>on</sup>* *CO*

E Le jo - li - fre - don! Bel in - secte à l'ai - le do -

*All<sup>to</sup> moderato.* *All<sup>to</sup> moderato.*

*P* *Quat pizz.*

E. *ré - e, Veux - tu rester mon com - pa - gnon? — (imitant la mouche.)*

J. *Zi*

*pp*

E. *Ces lieux dont tu forças l'en - trée, Hé - las! me servent de pri -*

J. *Zi*

JUP. *- sou. — Zi*

*pp*

EUR. *Ne — me quit - te pas, je t'en pri - e, Res - te, on*

Fl. *tr*

E. pren - dra bien soin de toi Ah! je t'ai-me-rai, a tempo.

*rit.* Cl. *p*

ville

E. mou-che jo-li-e, Res-te avec moi, reste avec moi! Je t'ai-me-rai, mou-che jo-

Ob. Cl. *suivent.*

E. - li - el - Ah!

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

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

TUTTI. Quat.

JUP.

Quand on

J. veut se fai-re a-do- rer, Il faut se lais-ser dé-si-

Fl. *Vus*

EUR. (courant à lui)

J. JUP.

- rer — Je la tiens — par son ai - le d'or! — Pas en -

EUR. même mouv!

J. - cor! — pas en - cor! — Je la tiens — par son ai - le

JUP. (il saute sur un meuble.) EUR.

E. d'or! — Pas en - cor! — pas en - cor! — Fi la mé -

JUP.

E. - chante! la méchante la mé - chan - te! — J'ai pris des ai - les, ma charman - te, ma char -

EUR.

Fi la mé - chante, la méchan - te, la mé - chan - tel

- man - te, J'ai pris des

El - le ne cher - che qu'à me

ai - les ma charman - te, ma char - man - te, J'ai bien le droit de m'en ser -

TUTTI *crese.*

Meno vivo.

fuir, El - le ne cher - che qu'à me fuir! De cet -

- vir, J'ai bien le droit de m'en ser - vir!

Ob. Solo.

*pù ritenuto.*

Cl.  
B<sup>1</sup>



E. *te ga - ze lé - gè - re, Sans l'é - touf - fer, je puis*

Fl.  
Ob.

Elle s'approche sur la pointe des pieds. J.C.P.

E. *faire Un fi - let à pa - pil - lon. Atten - ti - on!*

Fl. Solo. *dim.*

Vivo.

E. *Ah! la voi - là pri - se! plus de ré - sis -*

J. *At - ten - ti - on!*

Vivo.

*très animé.*  
TUTTI.

E. *- tan - ce! La voi - là pri - se, la voi - là pri - se!*

*rit.*  
*rall.*

JUP. tempo I<sup>o</sup>

La plus pri - se des deux n'est pas cel - le qu'on pen -

V<sup>o</sup> Ob. tempo I<sup>o</sup>

Cl.

B<sup>o</sup>

*sempre. pp*

Cor entre.

- se, La plus pri - se des deux n'est pas cel -

B<sup>o</sup> entre.

JUP. EUR.

- le qu'on pen - se. Chan - te, chan - tel

Fl. Fl.

B<sup>o</sup> Ob. 8<sup>e</sup> B<sup>e</sup>

JUP. (imitant la mouche.) JUP. EUR.

Zi Chan - te, chan - te, Zi Zi

Fl. B<sup>o</sup> 8<sup>e</sup> B<sup>e</sup> Fl. Ob. 8<sup>e</sup> B<sup>e</sup>

(imitant la mouche) JUP. EUR. JUP. ECR. (imitant la mouche.)

Zi zi zi zi

*suivez.*

zi

zi

zi

All<sup>o</sup> mod<sup>o</sup>

E. Zi \_\_\_\_\_ zi \_\_\_\_\_

(imitant la mouche)

J. Zi \_\_\_\_\_ zi \_\_\_\_\_

All<sup>o</sup> mod<sup>o</sup>

*pp* Quatuor l'archet près le chevalet.

E. \_\_\_\_\_ zi \_\_\_\_\_

J. \_\_\_\_\_ zi \_\_\_\_\_

E. zi \_\_\_\_\_ zi \_\_\_\_\_ zi \_\_\_\_\_

J. \_\_\_\_\_ zi \_\_\_\_\_

E

zi

E

zi

zi

J

zi

zi

E

zi

zi

zi

J

zi

zi

Fl.  
Cl.

cre - scendo.

E. — Ah! je la tiens Ah! je la tiens, je la tiens, Ah! je la tiens, Ah! je la

J. — Ah! je la tiens Ah! je la tiens, je la tiens, Ah! je la tiens, Ah! je la

*f* TUTTI Quat.

E. tiens, Ah! je la tiens, je la tiens, Ah! je la tiens, je la

J. tiens, Ah! je la tiens, je la tiens, Ah! je la tiens, je la

8 — — — — — Cuiv.

Quatre compte ôtez les Sourdines.

E. tiens, Ah! — — — — — a tempo. c'est char\_mant!

J. tiens, — — — — — c'est char\_mant!

Quat. *ff* a tempo.

ORCH: COMPLET.

N° 25

Cl. en La.

Cors' en Mi-La.

Pist. en La.

# SCÈNE ET BALLET DES MOUCHES

REP. Oh! l'abruti! Mouche

Allegro.

LES ENFANTS.

Quad: seul.

B<sup>SS</sup>  
Cymb.

*p* Quad: seul.

Cl.  
Hb.

Cl.  
B<sup>SS</sup>

## LES ENFANTS,

Si j'étais  
Ciel canté.

Quat.

Cors.

B<sup>2</sup>

The first system of the score shows the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Roi de Bé-o-ti-e, Tu se-rais Roi-ne sur ma foi!

Fl.

Hb.

Cuv., Tamb. de basq., Cass. C&C et Cymb.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Roi de Bé-o-ti-e, Tu se-rais Roi-ne sur ma foi!". The piano accompaniment continues with the eighth-note pattern. The key signature and time signature remain the same.

Je ne puis plus qu'en ef-fi-gi-e To'ffrir ma puis-san-ce de

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Je ne puis plus qu'en ef-fi-gi-e To'ffrir ma puis-san-ce de". The piano accompaniment continues with the eighth-note pattern. The key signature and time signature remain the same.

Roi! La plus belle om-bre, ma ché-ri-e, Ne peut don-

Cl.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Roi! La plus belle om-bre, ma ché-ri-e, Ne peut don-". The piano accompaniment continues with the eighth-note pattern. The key signature and time signature remain the same.



les  
E.

\_ner que ce qu'elle a, \_\_\_\_\_ Accep\_te donc, je t'en sup-

Hb.  
Fl.

Cuv.  
Batt.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C1) with a key signature of two sharps (F# and C#). The lyrics are: "\_ner que ce qu'elle a, \_\_\_\_\_ Accep\_te donc, je t'en sup-". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the right hand and a more complex rhythmic pattern in the left hand. Instrumentation markings include "Hb. Fl." above the piano staff and "Cuv. Batt." below it.

les  
E.

-pli - e, Sous l'enve - lop - pe que voi - là \_\_\_\_\_ Le cœur d'un

Cor.  
B♭

Fl.  
Cl. col canto.

Cuv.  
G♯♯ C♯♯

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "-pli - e, Sous l'enve - lop - pe que voi - là \_\_\_\_\_ Le cœur d'un". The piano accompaniment continues with similar rhythmic patterns. Instrumentation markings include "Cor. B♭" and "Fl. Cl. col canto." above the piano staff, and "Cuv. G♯♯ C♯♯" below it.

les  
E.

Roi \_\_\_ de Bé\_o - ti - e, Le cœur d'un Roi \_\_\_ de Bé\_o - ti -

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Roi \_\_\_ de Bé\_o - ti - e, Le cœur d'un Roi \_\_\_ de Bé\_o - ti -". The piano accompaniment continues with similar rhythmic patterns.

les  
E.

TUTTI.

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "TUTTI.". The piano accompaniment continues with similar rhythmic patterns. The marking "TUTTI." is placed above the piano staff.



BALLET DES MOUCHES.

INTRODUCTION.

Moderato.

Fl. 6  
p Hb. 6

*p*

Alto  
Alto  
C.B.

*p*

Bus. Cl.

Fl. 6  
F.V. 6

*p*

Alto  
B.S.C.

Timb. Tromb.

cre - scen - do.

Pist.

Moderato.

Cordes.

*pp*

*p*

poco marcato.

Cl.

*p*

cre  
Bp

scen - do.  
Pist.

Tromb.

Musical score for the first system. The upper staff contains a melodic line with slurs and accents. The lower staff contains a piano accompaniment with chords and moving lines. Dynamics include *f* and *ff*. The word "Tomb." is written below the lower staff.

Musical score for the second system, marked **Moderato.** The upper staff features a melodic line with a *rit.* marking. The lower staff has a piano accompaniment starting with a *p* dynamic. The word "El Solo." is written above the upper staff.

Musical score for the third system, marked **ANDANTE.** The upper staff begins with a *rit.* marking and includes a trill (*tr.*) and a *Cl. Solo.* instruction. The lower staff starts with a *pp* dynamic and includes a *pp* *Corde pizz.* instruction. The word "dolce." is written above the lower staff. The lower staff also includes a *Cors. ten. BPS* instruction.

Musical score for the fourth system, continuing the piano accompaniment with rhythmic patterns in both staves.

Musical score for the fifth system, continuing the piano accompaniment with rhythmic patterns in both staves.

Musical score for the sixth system, continuing the piano accompaniment with rhythmic patterns in both staves.

*bien chanté*

Fl. 1<sup>re</sup> Vop.

*rit.*

Tromb. ten.

Timb.

Cl. B<sup>ou</sup>

2 Fl. Hautb.

1<sup>re</sup> Vop.

Clar. Cors. ten. B<sup>ou</sup>

*sf:*

Cordes trem. Tromb.

*pp*

G.C.

*pp* *sf:* *pp* *sf:* *pp* *sf:*

*rit.*

Clar. B<sup>ou</sup>

Hautb. *p* 12. Bon. 1<sup>re</sup> Viol. M.D. Fl. Hautb.

M.D. Velle

1<sup>re</sup> Viol. *tr* Basse. M.D.

M.D. *animé.* Harm. *tr* *tr* *tr* Quat. Cuiv. *cre*

*tr* *tr* *tr* *retenez un peu.* Fl. Hautb. *p* Bon.

*scen* *do*

Fl. Hautb. M.D. 1<sup>re</sup> Viol. Ob. Clar. ten. *pp* Cor. M.D. Velle Cordes.

*animé.*

Hautb. Fl. *cresc.*  
 Pist. *cresc.*  
 Bou

Harm. *f* Quat.

Cors. Pist. *ff* 3 *rit.*  
 Bass.

*tutta la forza*  
**TUTTI.** Timb. 3  
 Triang. G. C. Sse

3 *rit.*

3 *sec.*

VALSE

Mouvt de valse.

PIANO

Fl. *p* *pp* *pp* *f* *pp* *pp*

Hautb. Cl. *pp* *p* *f* *pp*

1<sup>re</sup> von *p* *f* *pp*

Cl. Bon ville *p* *pp*

2<sup>de</sup> von Alto. ville

Harm. 1<sup>re</sup> von *f*

Quat.

*tr.* *dim.* *f* *pp*

Clar. Bon ville *pp*

1<sup>re</sup> von *pp*

Hautb. Clar. 1<sup>re</sup> Cor. *pp*

Quat.



Fl.  
Hautb.

*tr*

Flute and Oboe part with piano accompaniment. The flute and oboe lines feature eighth-note patterns and trills. The piano accompaniment consists of chords in the bass line.

*tr*

*tr*

Continuation of the flute and oboe part with piano accompaniment, including trills in both the woodwind and piano parts.

Cors.

Pist. Triang.  
*pp*

Bois.  
Bon Cordes.

*cantando*  
Tromb.  
Vclle

Score for Horns, Percussion, and Strings. The horn part has a melodic line. Percussion includes triangle and cymbals. The string part has a rhythmic accompaniment.

*léger.*

*f* Harm.  
Pist.

*p*

Score for Percussion and Piano. The percussion part includes cymbals and triangle. The piano part has a melodic line.

*léger.*

Timb.

*sf*

*p*

Score for Percussion and Piano. The percussion part includes triangle and cymbals. The piano part has a melodic line.

*léger.*

*f*

*p*

Score for Percussion and Piano. The percussion part includes triangle and cymbals. The piano part has a melodic line.

*léger.*

Harm. *sf*  
Pist. *p*

This system shows the first two staves of a piano accompaniment. The right hand features chords and moving lines, while the left hand has a steady bass line. Dynamics include *sf* and *p*.

*léger.*

Timb.

*sf* *p*

This system continues the piano accompaniment. It includes a triangle (Timb.) part. Dynamics range from *sf* to *p*.

**TUTTI**

*f* *ff*

Triang. Tromb. G. Csse

This system marks the beginning of the **TUTTI** section. It features a triangle and trombones with euphonium (Tromb. G. Csse). Dynamics are *f* and *ff*.

*tr*

This system shows the piano accompaniment with trills (*tr*) in the right hand.

*tr*

This system continues the piano accompaniment with trills (*tr*) in the right hand.

*tr*

1<sup>a</sup> 8<sub>1</sub>

This system concludes the piano accompaniment with trills (*tr*) and first endings (1<sup>a</sup> 8<sub>1</sub>).

2<sup>a</sup>

2<sup>a</sup>

Fl. Hautb. 1<sup>o</sup> yon

*p*

*p* Quat.

B<sup>on</sup> Cor. Clar.

Cuiv. ten.

Cuiv.

**TUTTI**

*mf* Triang.

G. C<sup>SS</sup>

First system of a piano score. The right hand features a melodic line with some grace notes and a trill. The left hand plays a steady accompaniment of chords. A dynamic marking of *mf* is present in the second measure.

Second system of a piano score. The right hand has a rapid sixteenth-note passage. The left hand continues with chords. A dynamic marking of *f* is at the start, and *f Cordes.* is written above the right hand in the final measure. The word *Timb.* is written below the left hand in the first measure.

Third system of a piano score. The right hand has a melodic line with a trill. The left hand has a rhythmic accompaniment. A dynamic marking of *rit. et dim.* is written above the right hand. The text *1<sup>re</sup> Von* is written above the right hand in the third measure, and *G. Gr sans cymb.* is written below the left hand in the first measure.

Fourth system of a piano score. The right hand has a melodic line with a trill. The left hand has a rhythmic accompaniment. A dynamic marking of *più rit.* is written above the right hand in the first measure.

Fifth system of a piano score. The right hand has a melodic line with a trill. The left hand has a rhythmic accompaniment. A dynamic marking of *tr* is written above the right hand in the first measure.

Sixth system of a piano score. The right hand has a melodic line with a trill. The left hand has a rhythmic accompaniment. A dynamic marking of *tr* is written above the right hand in the third measure.

Harm.

*f*

Quat.  
Timb.

Moins vite.  
TUTTI

*rit.* *Pist. più rit.* *ff*

Triang.  
G. C<sup>es</sup>

a tempo.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a 2/4 time signature. It contains a melodic line with eighth-note patterns and triplets. The lower staff is in bass clef with the same key signature and time signature, containing a piano accompaniment with chords and a harp part. Labels include *p* Harm., Quat., and Triang. G. C<sup>te</sup>.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment. A section marked **TUTTI.** begins with a key signature change to three flats (B-flat, E-flat, A-flat) and a dynamic marking of *ff* Triang. G. C<sup>te</sup>.

Third system of musical notation. The upper staff continues the melodic line with a key signature change to three flats. The lower staff features a piano accompaniment with chords.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with chords.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with chords.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment. The system concludes with a final cadence in 2/4 time, marked *fff*.

# GALOP

Allegro

PIANO

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs) for the piano. The tempo is marked 'Allegro' and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic. The first system includes trills in the right hand. The second system introduces 'Timb.' (Tambourine) and 'Triang. G. Cass.' (Triangle and Gong). The third system adds 'Bois. Pist.' (Woodpecker) and 'Cordes.' (Corded). The fourth system features 'Harm. 1<sup>re</sup> Viol.' (Harp) and 'Cuiv. Batt.' (Cymbals). The fifth system includes 'Quat.' (Quadrant). The sixth system is marked '1<sup>a</sup>' and '2<sup>a</sup>' for first and second endings, and includes 'ff TUTTI' (fortissimo tutti) and 'Triang. G. Cass.'.

1<sup>re</sup> Violon  
Horn.  
Pist. ————— p Quat.

Cuv.  
Batt.

1<sup>re</sup>  
Bois 2<sup>de</sup>  
Pist. —————  
Timb.  
Cordes.

*f animé.*  
*ff*  
TUTTI  
Batt.  
2<sup>de</sup> Cor.  
Tromb. Basse.

*ff*





First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a rhythmic pattern of eighth notes in the treble and chords in the bass.

Second system of musical notation. The upper staff begins with the instruction **TUTTI** and a dynamic marking of *f*. The music continues with eighth notes in the treble and chords in the bass.

Third system of musical notation. The upper staff ends with the instruction **TUTTI al fine.** The lower staff includes the dynamic marking *ff animé.* and the percussion instruction **Timb. Triang. G. C&S**.

Fourth system of musical notation, continuing the grand staff with eighth notes in the treble and chords in the bass.

Fifth system of musical notation, concluding the page with eighth notes in the treble and chords in the bass.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note chords in the right hand and eighth-note chords in the left hand. The key signature has one flat (B-flat).

Second system of musical notation, continuing the grand staff with eighth-note chords in both hands. The key signature has one flat.

Third system of musical notation. The right hand has a fermata over a measure, with the number '8' above it. The instruction *tutta la forza.* is written above the staff. The instruction *fff* is written below the staff. The left hand continues with eighth-note chords.

Fourth system of musical notation, featuring a grand staff with eighth-note chords in both hands. The key signature has one flat.

Fifth system of musical notation, featuring a grand staff with eighth-note chords in both hands. The instruction *sec.* is written below the staff. The system concludes with a double bar line.

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

ORCH. COMPLET.  
Cl. en La.  
Cors en Mi-Si.  
Pist. en La.

# ACTE IV

## ENTR'ACTE.

Allegro.

PIANO

*f* TUTTI.

*mf*

*f*

Quat.

*p*

*rit.*

Allegretto.

TUTTI

*legg.*

*più rit.*

*f*

*p*

*leggero.*

*f* *p*

*f* *p*

*f* *p*

*p*

*très modéré.*

*f*

*f*

N° 26.

CHOEUR INFERNAL.

All<sup>o</sup> con fuoco.

SOPRANI.

TENORS.

BASSES.

CHOEUR.

All<sup>o</sup> con fuoco.

PIANO.

Fl.  
Hb.  
Cl.

3

3

Cors.  
Altos.  
Bas. Timb.

RIDEAU.

*f*

The first system of the piano accompaniment shows the right hand with a triplet of eighth notes in each measure, and the left hand with chords. The tempo is marked 'All<sup>o</sup> con fuoco'.

The second system continues the piano accompaniment with the same triplet pattern in the right hand and chords in the left hand.

The third system concludes the piano accompaniment with a final chord in the right hand and a sustained chord in the left hand.

Vi - ve le vin! vi -  
Vi -  
Vi -

*TUTTI.*

Detailed description: This system contains the first two systems of music. The first system has three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines begin with the lyrics 'Vi - ve le vin! vi -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the vocal lines and piano accompaniment, with the word 'TUTTI.' appearing in the piano part.

-ve Plu-ton! vi - ve vi - ve Plu - ton! Et nar - gue du qu'en  
-ve Plu - ton! Et nar - gue du qu'en  
-ve Plu - ton! Et nar - gue du qu'en

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics '-ve Plu-ton! vi - ve vi - ve Plu - ton! Et nar - gue du qu'en'. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocalists.

di - ra - ton! Vi - ve le vin! vi - ve Plu-ton! vi - ve, vi - ve Plu -  
di - ra - ton! Vi - ve Plu - ton!  
di - ra - ton! Vi - ve Plu - ton!

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines continue with the lyrics 'di - ra - ton! Vi - ve le vin! vi - ve Plu-ton! vi - ve, vi - ve Plu -'. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocalists.

ton! Et nar - gue du qu'en di - ra - t'on! La *p*

Et nar - gue du qu'en di - ra - t'on! La *p*

Et nar - gue du qu'en di - ra - t'on! La *p*

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano).

di - vi - ne co - hor - te Que ce vieux vin trans - por - te Que ce vieux vin trans -

di - vi - ne co - hor - te Que ce vieux vin trans - por - te Que ce vieux vin trans -

di - vi - ne co - hor - te Que ce vieux vin trans - por - te Que ce vieux vin trans -

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano).

-por - te Chan - te le Dieu qui porte La cou - ron - ne de

-por - te Chan - te le Dieu qui porte La cou - ron - ne de

-por - te Chan - te le Dieu qui porte La cou - ron - ne de

The third system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano).



fer, — La — cou — ron — ne de fer!

fer, — La — cou — ron — ne de fer!

fer, — La — cou — ron — ne de fer!

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a homophonic setting, with the lyrics "fer, — La — cou — ron — ne de fer!" written below each staff. The piano accompaniment features a steady bass line and chords in the right hand.

Chante le Dieu qui por-te La cou — ron — ne de

Chante le Dieu qui por-te La cou — ron — ne de

Chante le Dieu qui por-te La cou — ron — ne de

The second system continues the vocal and piano parts. The vocal lines now include the lyrics "Chante le Dieu qui por-te La cou — ron — ne de". The piano accompaniment provides harmonic support with a consistent rhythmic pattern.

fer, La cou — ron — ne de fer!

fer, La cou — ron — ne de fer!

fer, La cou — ron — ne de fer!

The third system concludes the piece with the lyrics "fer, La cou — ron — ne de fer!". The vocal lines and piano accompaniment maintain the same musical style as the previous systems.

*energico.*

*f* Sa de-meu - re - ché - ri - e Se - ra no -

*energico.*

*f* Sa de-meu - re - ché - ri - e Se - ra no -

The first system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains rests. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp and a dynamic marking of *f*.

Sa de-meu - re - ché - ri - e Se -

- tre pa - tri - e, Sa de-meu - re - che - ri - e Se -

- tre pa - tri - e, Sa de-meu - re - ché - ri - e Se -

The second system consists of four staves. The top staff is a treble clef with a key signature of one sharp and contains rests. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a piano accompaniment in grand staff with a key signature of one sharp.

- ra no - tre pa - tri - e. Si l'on com-prend la vi - e, A -

- ra no - tre pa - tri - e. Si l'on com-prend la vi - e, A -

- ra no - tre pa - tri - e. Si l'on com-prend la vi - e, A -

The third system consists of four staves. The top staff is a treble clef with a key signature of one sharp and contains rests. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a piano accompaniment in grand staff with a key signature of one sharp.

\_mis, c'est en en - fer; c'est en en - fer!  
 \_mis, c'est en en - fer; Si l'on com -  
 \_mis, c'est en en - fer; Si l'on com -  
*Trough.*  
*ff*

Si l'on com - prend la vi - e, A - mis, c'est  
 - prend la vi - e, A - mis, c'est en en - fer,  
 - prend la vi e, A - mis, c'est en en - fer,  
*ff*

en en - fer, si l'on com - prend la vi - e, A - mis, c'est  
 A - mis, si l'on com - prend la vi - e, A - mis, c'est  
 A - mis, si l'on com - prend la vi - e, A - mis, c'est

en en - fer c'est en en - fer A - mis!

en en - fer c'est en en - fer A - mis!

en en - fer c'est en en - fer A - mis!

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a homophonic setting, with the lyrics 'en en - fer c'est en en - fer A - mis!' repeated across the three parts. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Vi - ve de vin! vi - ve Pluton! vi - ve vi - ve Plu -

Vi - ve Plu - ton!

Vi - ve Plu - ton!

The second system continues the vocal and piano parts. The vocal lines now sing 'Vi - ve de vin! vi - ve Pluton! vi - ve vi - ve Plu -' followed by 'Vi - ve Plu - ton!' on the next line. The piano accompaniment becomes more active, with a prominent melody in the right hand and a supporting bass line. A dynamic marking of *ff* (fortissimo) is present in the piano part.

- ton! Et nar - gue du qu'en di - ra - ton! Vi -

Et nar - gue du qu'en di - ra - ton!

Et nar - gue du qu'en di - ra - ton!

The third system concludes the vocal and piano parts. The vocal lines sing '- ton! Et nar - gue du qu'en di - ra - ton! Vi -' followed by 'Et nar - gue du qu'en di - ra - ton!' on the next line. The piano accompaniment continues with its rhythmic and melodic patterns, ending with a final chord.

-ve le vin! vi - ve Plu - ton vi - ve vi - ve Plu - ton! et nar - gue  
 vi - ve Plu - ton! et nar - gue  
 vi - ve Plu - ton! et nar - gue

du qu'en di - ra - ton! vi - ve le vin! vi -  
 du qu'en di - ra - ton! vi - ve le vin! vi -  
 du qu'en di - ra - ton! vi - ve le vin! vi -

- ve Plu - ton, vi - ve le vin, vi - ve Plu -  
 - ve Plu - ton, vi - ve le vin, vi - ve Plu -  
 - ve Plu - ton, vi - ve le vin, vi - ve Plu -

- ton, vi - ve le vin, vi - ve Plu - ton, vi -  
 - ton, vi - ve le vin, vi - ve Plu - ton, vi -  
 - ton, vi - ve le vin, vi - ve Plu - ton, vi -

- ve le vin, vi - ve Plu - ton! *ff* vi - ve le  
 - ve le vin, vi - ve Plu - ton! *ff* vi - ve le  
 - ve le vin, vi - ve Plu - ton! *ff* vi - ve le

vin! vi - ve Plu - ton! Et nar - gue du qu'en -  
 vin! vi - ve Plu - ton! Et nar - gue du qu'en -  
 vin! vi - ve Plu - ton! Et nar - gue du qu'en -

di - ra - ton! vi - ve Pla -

di - ra - ton! vi - ve Pla -

di - rà - ton! vi - ve Pla -

*ff*

*ff*

*ff*

*ff*

*ff*

ton!

ton!

ton!

8

Moderato.

Ob.  
Cl.

*p*

Pist.

Trom.

CUPIDON.

Al\_lous, ma\_belle bac - chan - te,

Quat. *vns* *p*

Mor - tel - le é\_mu - le de Vé - nus,

*f* Ob. *Bu* *B<sup>nc</sup>*

*rall.*

Chan\_te - nous de ta voix char\_man - te, Chan\_te - nous - ton hymne à Bacchus!

Quat. *rall.*

**Large.**

Chan\_te chan - te, bel - le bac\_chan - te, chan\_te - nous ton hymne à - Bac -

Chan\_te chan - te, bel - le bac\_chan - te, chan - te - nous ton hymne à - Bac -

Chan\_te chan - te, bel - le bac\_chan - te, chan - te - nous ton hymne à - Bac -

Ob. *Cl.* **Large.** *B<sup>nc</sup>* **TUTTI**

Tromb. (Enchaînez)



MÊME ORCH.  
Cl. en LA.  
Cors en MI-LA.  
Pist. en LA.

N° 27.

HYMNE À BACCHUS.

Moderato. %

EURYDICE.  1<sup>er</sup> COUPLET. J'ai  
2<sup>e</sup> COUPLET. Lais\_

DIANE. 

CUPIDON. 

VÉNUS. 

CHEUR.  -chus! — %  
 -chus! — %  
 -chus! — %

PIANO.  Moderato. %  
 *f*  *p*

E.    
vu le Dieu Bac\_chus sur sa ro\_ che fer - ti - - le  
-sez, leur di- sait - il, les tristesses mo - ro - - ses,

 Cors. BPs  Pist. Tramb.

E. 

Donnant à ses su - jets ses joyeuses le - çons;  
Lais - sez les noirs sou - cis aux profanes hu - mains,

Cuivre.

E. 

Le Faune aupied de chè - vre et la nymphe do - ci -  
Et vous, cou - ron - nez - vous des pampres et des ro -

E. 

- le, Ré - pétaient ses chansons!  
- ses Qui tombent de mes mains!

DIANE et les DÉESSES artistes 1<sup>er</sup> SOPRANI.

rit. Ré - pétaient ses chansons!  
Qui tombent de mes mains!

CUPIDON et les DÉESSES artistes 2<sup>e</sup> SOPRANI.

Ré - pétaient ses chan -  
Qui tombent de mes

Cuivre. *suivent.*

E. *f* E - vo - é! E - vo - é! *p* E - vo - é! Bac - chus m'ins -

D. *f* E - vo - é! E - vo - é! Bacchus m'ins -

C. *f* - sons, mains! E - vo - é! E - vo - é! *p* Bacchus m'ins -

V. Bacchus m'ins -

SOPRANI.

*pp* E - vo - é! E - vo - é! Bacchus m'ins -

TENORS.

*pp* E - vo - é! E - vo - é! Bacchus m'ins -

BASSES.

*pp* E - vo - é! E - vo - é! Bacchus m'ins -

Cors et V<sup>o</sup>

*suivez*

TUTTI. *f*

*p* TUTTI. *pp*

*rall. a tempo.*

E. *- pi - re, E - vo - é! je sens en moi, E - vo - é! son saint dé - li - re, E - vo -*

D. *- pi - re, je sens en moi son saint dé - li - re,*

C. *- pi - re, je sens en moi son saint dé - li - re,*

V. *- pi - re, je sens en moi son saint dé - li - re,*

*- pi - re, je sens en moi son saint dé - li - re,*

*- pi - re, je sens en moi son saint dé - li - re,*

*- pi - re, je sens en moi son saint dé - li - re,*

*rall. a tempo. rall.*

E. *f*  
 \_ é, Bac - chus est roi, E - vo - é! Bacchus est roi! E - vo -

D. *f*  
 Bac - chus est roi, E - vo - é! Bacchus est roi! E - vo -

C. *f*  
 Bac - chus est roi, E - vo - é! Bacchus est roi! E - vo -

V. *f*  
 Bac - chus est roi, E - vo - é! Bacchus est roi! E - vo -

*f*  
 Bac - chus est roi, E - vo - é! Bacchus est roi!

*f*  
 Bac - chus est roi, E - vo - é! Bacchus est roi!

*f*  
 Bac - chus est roi, E - vo - é! Bacchus est roi!

*sempre*  
 8

E. *él Bacchus est roi! E - vo - él oui Bacchus est roi! Bacchus est roi!*

O. *él Bacchus est roi! E - vo - él oui Bacchus est roi! Bacchus est roi!*

C. *él Bacchus est roi! E - vo - él oui Bacchus est roi! Bacchus est roi!*

V. *él Bacchus est roi! E - vo - él oui Bacchus est roi! Bacchus est roi!*

Bacchus est roi est roi

Bacchus est roi est roi

8 Bacchus est roi est roi *Più vivo.*

8

Detailed description of the musical score: The score is for a piece titled 'Bacchus est roi'. It features four vocal parts: Soprano (E.), Alto (O.), Contralto (C.), and Tenor (V.). The lyrics are 'él Bacchus est roi! E - vo - él oui Bacchus est roi! Bacchus est roi!'. Below the vocal parts is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes a section starting at measure 8 with the lyrics 'Bacchus est roi est roi' and 'Più vivo.' The score contains various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 's' (sforzando). The key signature has two sharps (F# and C#), and the time signature is 4/4.

ORCHE. COMPLET

N° 28.

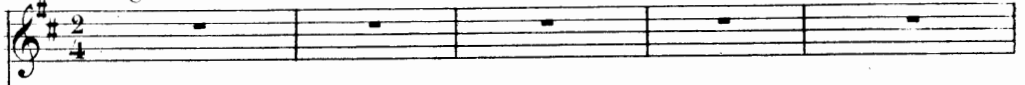
Clou. LA.  
Coss. en RÉ-LA.  
Pist. en LA.

MENUET ET GALOP INFERNAL.

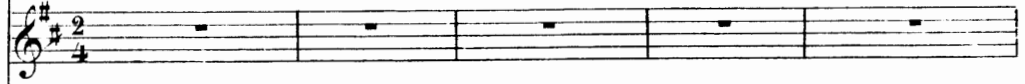
RÉP: C'est la loge infernale.

DIANE  
et les  
DÉESSES

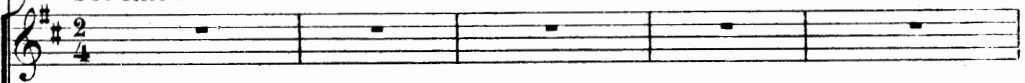
Allegretto.



JUPITER.

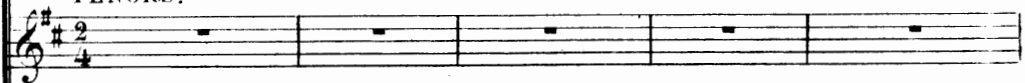


SOPRANI.

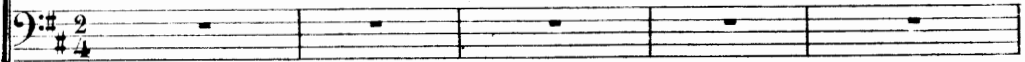


CHŒUR  
GÉNÉRAL.

TENORS.



BASSES.



Allegretto.

ENTRÉE DU BALLET.

PIANO.

*p*



Mod<sup>to</sup> quasi Andante.

JUPITER.

Musical score for Jupiter's first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Mod<sup>to</sup> quasi Andante'. The score includes dynamic markings *f* **TUTTI.** and *p* **Quat.**. The lyrics 'Main te nant je' are written above the vocal line.

Musical score for Jupiter's second vocal line and piano accompaniment. The vocal line continues with the lyrics 'veux, moi? qui suis mince et flu - et, Comme au temps du grand roi, dan -'. The piano accompaniment includes a dynamic marking *p* **Fl. Ob.**. The key signature and time signature remain the same.

Musical score for Jupiter's third vocal line and piano accompaniment. The vocal line continues with the lyrics 'ser un me\_nu - et.'. The piano accompaniment includes a dynamic marking *f* **TUTTI.**. The key signature and time signature remain the same.

Musical score for the Chœur Général and DIANE. It features five vocal staves: DIANE (top), CHŒUR GÉNÉRAL (SOP. - Soprano), CHŒUR GÉNÉRAL (TEN. - Tenor), CHŒUR GÉNÉRAL (BAS. - Bass), and a piano accompaniment. The DIANE part has the lyrics 'Ah!'. The Chœur Général parts have the lyrics 'Ah!' and 'ah'. The piano accompaniment includes a dynamic marking *pp*. The key signature and time signature remain the same.



Ah!

Ah!

Ob.  
Cl.

B<sup>ss</sup>

Cl.  
B<sup>ss</sup>

DÉFESSES ARTISTES.

Ah!

Ah!

Ah!

Ah!

Ob.  
Cl.

*p* Cors.

Quat.

S.  
A.  
T.  
B.  
P.

*pp*  
la la la la  
*pp*  
la la la la  
*pp*  
la la la la

*f* TUTTI.  
Cors.  
Alto.  
T.S.  
*pp*

DÉESSES ARTISTES et SOPRANI.

*pp*  
Le Menu et n'est vraiment Si charmant Que lorsque Jupin le dan - se.

*pp* TÉNORS.  
Le Menu et n'est vraiment Si charmant Que lorsque Jupin le dan - se.

*pp* BASSES.  
Le Menu et n'est vraiment Si charmant Que lorsque Jupin le dan - se.

Quat.  
*p*

accompl. ad libitum.

Timb.

Comme il tend d'un air coquet Le jarret, Comme il s'élançe en ca - den -

Comme il tend d'un air coquet Le jarret, Comme il s'élançe en ca - den -

Comme il tend d'un air coquet Le jar - ret, Comme il s'élançe en ca - den -

8-----

*f* TUTTI Oblige.

- ce! Le Menu et n'est vraiment Si charmant Que lorsque Ju - pin -

- ce! Le Menu et n'est vraiment Si charmant Que lorsque Ju - pin -

- ce! la la la la la Le Menu et n'est vraiment Si charmant Que lorsque Ju - pin -

8-----

Quat. ad libitum.

*p*

ad libitum.

O.A. *tr* *mf*  
 le dan - se, Terpsichore dans ses pas N'a pas plus d'ap - pas;

le dan - se,

*pp*  
 le dan - se, Ter - psi - cho - re dans ses pas

*pp*  
 le dan - se, Ter - psi - cho - re dans ses pas

*tr* *Ob.* *Cl.*  
*Cors.* *Quat.*  
*B<sup>es</sup>*

O.A. *tr* 1<sup>o</sup> 2<sup>o</sup>  
 Ter - psi - cho - re dans ses pas N'a pas plus d'ap - pas! pas!

Ter - psi - cho - re N'a pas plus d'ap - pas! pas!

Ter - psi - cho - re N'a pas plus d'ap - pas! pas!

Ter - psi - cho - re N'a pas plus d'ap - pas! pas!

— la

*tr* 1<sup>o</sup> 2<sup>o</sup>

DÉESSES et SOPRANE.

*pp*  
Le Me\_nu\_let n'est vraiment si charmant Que lorsque Jupin le dan -

*pp*  
Le Me\_nu\_let n'est vraiment si charmant Que lorsque Jupin le dan -

*pp*  
Le Me\_nu\_let n'est vraiment si charmant Que lorsque Jupin le dan -

Quat.

- se. *ff* Le Me\_nu\_let n'est vraiment Si charmant Que lorsque Jupin

- se. *ff* Le Me\_nu\_let n'est vraiment Si charmant Que lorsque Jupin

- se. *ff* Le Me\_nu\_let n'est vraiment Si charmant Que lorsque Jupin

TUTTI.

*ff*

*ff*

— lorsque Jupin — le dan — se.

— lorsque Jupin — le dan — se.

— lorsque Jupin — le dan — se.

TUTTI. *rit.*

Fl. Ob.

Cl. Bb Bb

All.

Quat. Harm.

Fl. Ob.  
Cl. Bb

Quat. Harm.

Ob.  
Quad.

This system shows the first two staves of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music consists of chords and eighth notes. The text "Ob. Quad." is written in the middle of the system.

All<sup>to</sup> mod<sup>to</sup>  
GALOP.  
*p* TUTTI.

Fl. *animato*  
Ob.  
Cl.  
Quad.

This system continues the musical score. It features a section marked "GALOP" with a dynamic marking of *p* and the instruction "TUTTI". Above the staff, there are notes for woodwinds: Fl. *animato*, Ob., Cl., and Quad. The music includes a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

This system shows a continuation of the musical score with a rhythmic accompaniment in the lower staff and a melodic line in the upper staff. The key signature remains one sharp.

1<sup>a</sup> 2<sup>a</sup> *ff*

This system features first and second endings, indicated by "1<sup>a</sup>" and "2<sup>a</sup>". The music concludes with a dynamic marking of *ff* (fortissimo).

1<sup>a</sup> 2<sup>a</sup>

This system continues with first and second endings, marked "1<sup>a</sup>" and "2<sup>a</sup>". The music concludes with a dynamic marking of *ff*.

ARTISTES et CHŒUR à l'émisson.

*f*

Ce bal est ori-gi-nal, D'un ga-lop in-fer-nal Don-  
orchestre militaire sur le théâtre.

ORCHESTRE.

-nons tous le si-gnal, Vi-ve le ga-lop in-fer-nal! Don-nons le si-gnal d'un

ga-lop in-fer-nal! A-mis, vi-ve le bal! vi-ve le bal! le bal!

1<sup>a</sup> 2<sup>a</sup>

TUTTI.



First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a steady harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment. The right hand continues the melodic line, and the left hand maintains the accompaniment. The word "cre" is written above the right hand staff in the final measure.

Third system of piano accompaniment. The right hand continues the melodic line. The left hand accompaniment includes the words "scen" and "do." written below the staff.

**CHŒUR GÉNÉRAL.**

Fourth system of music, featuring a chorus and piano accompaniment. The top three staves are vocal parts for the chorus, each with the lyrics "la la la la la la la la la la". The bottom two staves are piano accompaniment. The word "f" (forte) is written above the first vocal staff. A fermata is placed over the first measure of the vocal parts. A dynamic marking of "f" is also present in the piano accompaniment. A rehearsal mark "8" is located above the piano accompaniment staff.

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

8

This system contains the first system of music. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines consist of a series of 'la' syllables. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a chordal accompaniment. A dashed line with the number '8' is positioned between the vocal and piano staves.

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

8

This system contains the second system of music. It features three vocal staves and a piano accompaniment. The vocal lines continue with 'la' syllables. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a chordal accompaniment. A dashed line with the number '8' is positioned between the vocal and piano staves.

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la

8

1<sup>a</sup> 2<sup>a</sup>

This system contains the third system of music. It features three vocal staves and a piano accompaniment. The vocal lines include first and second endings, indicated by '1<sup>a</sup>' and '2<sup>a</sup>' above the staves. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a chordal accompaniment. A dashed line with the number '8' is positioned between the vocal and piano staves.



Quat. scul.

# N<sup>o</sup> 29. MÉLODRAME.

Mod<sup>lo</sup> quasi And<sup>to</sup>

RÉP. qui pourrait bien gêner Orphée.

ORPHÉE. Violon solo dans la coulisse.

PIANO.

The first system of the piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A 'Quat.' marking is present above the first measure.

The second system of the piano accompaniment, continuing the melodic and rhythmic patterns from the first system.

The third system of the piano accompaniment. A 'rit.' (ritardando) marking is placed above the first measure of the right hand.

The fourth system of the piano accompaniment, showing further development of the musical themes.

The fifth and final system of the piano accompaniment, ending with a double bar line and a fermata over the final chord.

ORCHE. COMP.  
Cl. LA.  
Cors LA-MI.  
Pis. LA.

N<sup>o</sup> 30.  
FINAL.

RÉP: J'ai dit:  
Dieu vous bénisse!

LES DÉESSES.

ORPHÉE.

PLUTON.

JUPITER.

L'OPINION.

SOPRANI.

TÉNORS.

BASSES.

CHOEUR.

Fl.  
Ob.  
Quat. *f*  
Cl.  
Bassons.

*pp* Quat.

10

-riè - re! A quinze pas fi - xe les yeux! A - mi, pense à la ter - re. Et le

DIANE, CUP, VÉNUS, JUNON, MIN: et les DÉESSES.

Pour un é - poux quel em - bar - ras! — Il se re -  
 nous attend tous les deux.

Pour un é - poux quel em - bar - ras! — Il se re -  
 Pour un é - poux quel em - bar - ras! — Il se re -  
 Pour un é - poux quel em - bar - ras! — Il se re -

Bassons.

- tourne\_ra, se retour\_ne\_ra pas, Pour un é - poux quel em - bar -  
 - tourne\_ra, se retour\_ne\_ra pas, Pour un é - poux quel em - bar -  
 - tourne\_ra, se retour\_ne\_ra pas, Pour un é - poux quel em - bar -  
 - tourne\_ra, se retour\_ne\_ra pas, Pour un é - poux quel em - bar -

les  
0.

-ras! Il se re - tourne - ra, se re - tourne - ra pas.

JUP:  
Sur sa curio - si -

-ras! Il se re - tourne - ra, se re - tourne - ra pas.

-ras! Il se re - tourne - ra, se re - tourne - ra pas.

-ras! Il se re - tourne - ra, se re - tourne - ra pas.

Fl.  
Ob.

*poco animato.*

J.

-té, Aurais-je donc en vain comp - té?

P. OP.

Nous triom - phons! ah! quel - le

Viol.

*pp*

J.

Il ne se tour - ne

10

joie! ah! quel - le joie!

Cors. Pressez beaucoup.

Bassons.

J. pas, tant pis, tant pis! je le fou-

Les DÉESSES.

Ah!

droie!

L'OPINION.

Récit.

Malheu-

Ah!

Ah!

Ah!

Recitativo.

8

ff

p



ORPHEE.

Récit.

Un mouvement in\_vo\_lon\_tai\_re!

PLUTON

\_reux! que viens-tu de fai\_re? Tu l'as per-

Tempo.

\_due et pour ja\_mais! El\_le me res\_te donc?

*un poco animato.*

*tr*

JUPITER.

Pas plus qu'à moi! Non, car j'en fais u\_ne Bac\_

Comment?

Allegro.

LES DÉESSES.

Musical staff for Les Déesses, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

U - ne Bac - chan - te!

ORPHÉE.

Musical staff for Orphée, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

U - ne Bac - chan - te!

PLUTON.

Musical staff for Pluton, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

U - ne Bac - chan - te!

L'OPINION.

Musical staff for L'Opinion, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

U - ne Bac - chan - te!

- chan - te

Musical staff for Les Déesses, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

U - ne Bac - chan - te!

Musical staff for Orphée, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

U - ne Bac - chan - te!

Musical staff for Pluton, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

U - ne Bac - chan - te!

Allegro.

Top staff of piano accompaniment, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

Middle staff of piano accompaniment, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

Bottom staff of piano accompaniment, featuring a bass line with a forte (*f*) dynamic and a 2/4 time signature.

EURYDICE.

Ah! ah! ah! Bac

Musical staff for Eurydice, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

Top staff of piano accompaniment for Eurydice, featuring a melodic line with a forte (*f*) dynamic and a 2/4 time signature.

Bottom staff of piano accompaniment for Eurydice, featuring a bass line with a forte (*f*) dynamic and a 2/4 time signature.

1<sup>o</sup> Tempo.

E. *p*

- chus, — Mon à — me lé — gè — re, Qui n'a pu se fai — re.

E. *rit.* Tempo.

Au bonheur sur terre, Aspire à toi, di — vin Bac — chus! — — — Reçois la priè —

*rit.* Tempo.

E.

- tres — se, Dont la voix sans ces — se Veut chanter l'i — vresse A tes é —

E.

- lus!

Artistes et Chœur à Puisse.

la la — — — la la la la la la la la la la la la

la la la la la la la la la la — la la la la la la

This system contains the first system of a musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line consists of eighth and quarter notes, with a long note on the word 'la'.

la la la la la la la la la la la la la la — la  
la la la la la la la la la la la la la la — la  
la la la la la la la la la la la la la la — la

This system contains the second system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment in the right hand features a rhythmic pattern of eighth notes and chords. The bass line provides harmonic support with chords and single notes.

la — la la la la la la — la la — la la la  
la — la la la la la la — la la — la la la  
la — la la la la la la — la la — la la la

*f*  
*ff*

This system contains the third system of the musical score. It includes dynamic markings *f* and *ff*. The piano accompaniment in the right hand has a more complex texture with chords and moving lines. The bass line continues with harmonic support.

la la la la la la la

la la la la la la la

la la la la la la la

RIDEAU.

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines, each with the syllable 'la' written below the notes. The notes are quarter notes in the first three measures, followed by half notes in the last measure. The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment of chords. The word 'RIDEAU.' is written above the piano treble staff in the fourth measure.

Vivace.

*mf*

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines, mostly containing rests. The piano accompaniment continues with a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment of chords. The tempo marking 'Vivace.' is written above the piano treble staff in the fifth measure. The dynamic marking '*mf*' is written above the piano bass staff in the sixth measure.

Detailed description: This system contains the final four staves of music. The top three staves are vocal lines, mostly containing rests. The piano accompaniment continues with a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment of chords. The system concludes with a double bar line.