

Paroles
HECTOR CRÉTEUX
et
LUDOVIC HALÉVY
Musique de

J. OFFENBACH

Pour Chant et Piano, net: 15^f avec musique de ballet.

Paris, AU MÉNESTREL, 2^{bis}, Rue Vivienne, HEUGEL et C^{ie}

THÉÂTRE DE LA GAITÉ

ORPHÉE AUX ENFERS

OPERA-FÉRIE EN QUATRE ACTES ET DOUZE TABLEAUX

PAROLES DE

HECTOR CRÉMIEUX et LUDOVIC HALÉVY

MUSIQUE DE

J. OFFENBACH

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

Repris en opera-féerie sur le théâtre de la Gaite le 7 février 1874.

Chef d'orchestre : M. A. VIZENTINI

DISTRIBUTION

ARISTEE-PLUTON	MM. MONTAUBRY.	EURYOICE	MM. M. CICO.
JUPITER	CHRISTIAN.	CUPIQON	MATZ-FERRARE.
ORPHEE	MEYRONNET.	DIANE	PEBBET.
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MERCURE	GRIVOT.	L'OPINION PUBLIQUE	E. GILBERT.
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UN LECTEUR	SAELLES.	ÉHATO	CAPIT.

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Sous la direction de M. BOURDEAU.

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Peint par MM. CAMBOY et LAVASTRE aîné.

1^{er} TABLEAU. — LA CAMPAGNE DE THÈRES
Faunes et Bergers, ballet pastoral.

2^e TABLEAU. — L'ENLÈVEMENT D'EURYDICE.

DEUXIÈME ACTE

Peint par MM. LAVASTRE jeune et DUPLECHIN.

3^e TABLEAU. — LE SOMMEIL DES DIEUX.

4^e TABLEAU. — L'HORLOGE CÉLESTE.

Les Songes et les Heures, ballet allégorique.

5^e TABLEAU. — LE LEVER DE L'AURORE.

6^e TABLEAU. — L'OLYMPÉ.

7^e TABLEAU. — LE CHAR D'APOLLON.

Grand défilé des Dieux.

TROISIÈME ACTE

Peint par M. FROMONT.

8^e TABLEAU. — LE BIEN RETIRO.

9^e TABLEAU. — LA MÉTAMORPHOSE DE JUPITER.

10^e TABLEAU. — LES JARDINS DE PLUTON.

Grand Ballet des Mouches.

QUATRIÈME ACTE

11^e TABLEAU. — LES ENFERS.

Ménet et Galop infernal.

12^e TABLEAU. — APOTHÉOSE.

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chez MM. HEUGEL et C^{ie}, éditeurs de l'ancienne et de la nouvelle partition d'*Orphée aux Enfers*.

ORPHÉE AUX ENFERS

DE

J. OFFENBACH

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

CATALOGUE DES MORCEAUX

ACTE I

OUVERTURE. — PROMENADE AU TOUR D'ORPHEE	1
a) CHŒUR DES BERGERS : « <i>Voici la douzième heure.</i> »	17
1. b) SCÈNE DE CONSEIL MUNICIPAL : « <i>Conseil municipal de la ville de Thebes.</i> »	24
c) MÉLODRAME : « <i>Strophes de l'opinion publique</i> », par M ^{lle} GILBERT	27
2. COUPLÉTS DU BERGER JOLI : « <i>La Femme dont le cœur rêve</i> », chantés par M ^{lle} CICO	34
3. DUE DE CONCERTO avec solo de violon : « <i>Ah! c'est ainsi!</i> » chanté par M ^{lle} 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. SORTIE DES BERGERS	65
5 ter. MÉLODRAME	68
6. INVOCATION A LA MORT : « <i>La mort m'apparaît souriante</i> », chantée par M ^{lle} CICO	69
6 bis. MÉLODRAME	71
a) SCÈNE : « <i>Libre! à bonheur!</i> » chantée par M. MEYRONNET	72
b) CHŒUR : « <i>Anathème!</i> »	73
7. FINAL { c) COUPLÉTS DE L'OPINION : « <i>Où, l'opinion putique</i> », chantés par M ^{lle} GILBERT	80
d) VALSE DES PETITS VIOLONISTES : « <i>Adieu maestro</i> »	86
e) STRETE FINALE : « <i>Viens, c'est l'honneur qui t'appelle</i> »	93

ACTE II

8. ENTR'ACTE ET CHŒUR DE SOMMEIL : « <i>Dormons, dormons</i> »	101
9. COUPLÉTS DE VÉNUS, CUPIDON ET MARS : « <i>Je suis Vénus</i> », chantés par M ^{mes} ANGÈLE, MATZ-FERRARE et M. GRAVIER	104
10. DIVERTISSEMENT DES SONGES ET DES REVERIES	110
11. RÉVEIL DES DIEUX ET COUPLÉTS DE DIANE : « <i>Quand Diane descend dans la plaine</i> » chantés par M ^{lle} 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. CHŒUR DE LA RÉVOLTE	145
15. RONDEAU DES MÉTAMORPHOSES : « <i>Pour séduire Alcène la fière</i> », chanté par M ^{mes} MATZ-FERRARE, PERRET, ANGÈLE, CASTELLO, B. MÉRY, IRIART, MAURY et DURIEU	156
16. GRAND FINAL. — SCÈNE, ENSEMBLE, CHŒUR ET MARCHÉ	161

ACTE III

17. ENTR'ACTE	194
18. COUPLÉTS DES REGRETS : « <i>Ah! quelle triste destinée!</i> » chantés par M ^{lle} CICO	196
19. COUPLÉTS DU ROI DE BÉOTIE : « <i>Quand j'étais roi de Béotie</i> », chantés par M. ALEXANDRE	200
19 bis. MÉLODRAME	203
20. SEPTICOR DU TRIBUNAL : « <i>Minos, Éaque et Rhodamante!</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 quel</i> », chanté par M ^{mes} JULIA, B. MÉRY, MORINI, METTE, MAURY et IRIART	212
22. RECIT ET COUPLÉTS DES BAISERS : « <i>Pour attirer du fond de sa retraite</i> », chantés par M ^{me} MATZ-FERRARE	217
23. PETITE RONDE DU BOURDON : « <i>Le beau bourbon que voilà!</i> » chantée par les Policemen	223
24. DUE DE LA MOUCHE : « <i>Il m'a semble sur mon épaule</i> », chanté par M ^{lle} CICO et M. CHRISTIAN	226
25. SCÈNE ET BALLET DES MOUCHES	230

ACTE IV

26. ENTR'ACTE ET CHŒUR INFERNAL	260
27. HYMNE A BACCHE : « <i>J'ai vu le Dieu Bacchus</i> », chanté par M ^{lle} CICO	273
28. MENUET ET GALOP INFERNAL	279
29 et 30. MÉLODRAME ET FINAL	292

PRIX NET : 15 FRANCS

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PARIS. — AU MÊNESTREL, 2 bis, RUE VIVIENNE, HEUGEL et C^{ie}, ÉDITEURS
PROPRIÉTÉ POUR TOUTS PAYS, SAUF L'ALLEMAGNE

LONDRES, BOOSEY & C^o

ORPHÉE AUX ENFERS

1

RÉPERTOIRE LYRIQUE
du
THÉÂTRE de la GAITÉ. NOUVELLE PARTITION de OPÉRA-FÉRIE
en
J. OFFENBACH. 4 ACTES, 12 TABLEAUX.

Paroles d'HECTOR CRÉMIEUX et LUDOVIC HALÉVY

ORCH. COMPLET.

OUVERTURE

Clar. La.

— PROMENADE AUTOUR D'ORPHÉE —

Cors en La-Sol.

Très large.

Pist. en La.

PIANO.

f TUTTI.

The first system of the musical score shows the piano accompaniment in the lower register and woodwind parts in the upper register. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. The woodwind parts include Clarinet in A, Horns in A, and Trumpets in A. The tempo is marked 'Très large'.

The second system continues the piano accompaniment and woodwind parts. The piano part features a steady harmonic accompaniment in the left hand and a melodic line in the right hand. The woodwind parts continue their respective parts.

The third system continues the piano accompaniment and woodwind parts. The piano part features a steady harmonic accompaniment in the left hand and a melodic line in the right hand. The woodwind parts continue their respective parts.

The fourth system includes string parts (Violins I and II, Violas, Cellos, and Double Basses) and woodwind parts (Flute, Oboe, Clarinet, and Horn). The piano part continues with a steady harmonic accompaniment. The woodwind parts feature melodic lines. The tempo is marked 'rit.' (ritardando).

Allegretto.

Ob
f
Cl. *p*

Fl. *rit.* *f*
Ob.

p

Ob. *rit.*
Cl. *rit.*

Moderato.
Cl. *piu rit.*
Vns. Al. *p*
Bns. Vlle. C.B. *p*

piu rit. *a tempo.*
Quat.

First system of musical notation. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff contains a bass line with chords and a woodwind part labeled "Cors." with a downward-pointing triangle. A dynamic marking "vll^e C.R." is present in the lower right.

Second system of musical notation. Similar to the first system, it features a melodic line and a bass line. A woodwind part labeled "TUTTI." is visible in the lower right.

Third system of musical notation. The upper staff shows a woodwind part with notes and slurs. The lower staff contains a bass line with chords. A woodwind part labeled "Bos. Al. vll^e C.B." is in the lower right.

Fourth system of musical notation. The upper staff has a woodwind part labeled "Ob. Cl." with a dynamic marking "p Quat.". The lower staff has a bass line with a dynamic marking "cresc." and a woodwind part labeled "Bos." in the lower right.

Fifth system of musical notation. The upper staff features a melodic line with triplets and slurs, with a dynamic marking "f rit." and a tempo change to "All^o vivo.". The lower staff has a woodwind part labeled "Pist. Tromb." with a dynamic marking "più rit." and a woodwind part labeled "TUTTI." in the lower right.

Sixth system of musical notation. The upper staff contains a melodic line with accents. The lower staff contains a bass line with chords and accents.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines with accents (^) above several notes.

Second system of musical notation. It includes a grand staff with treble and bass clefs. The system contains markings for "Harm." (Harmonics) and "Quat." (Quartal) in both staves. A dynamic marking of *f* (forte) is present at the end of the system.

Third system of musical notation, continuing the grand staff format. It features complex chordal textures and melodic lines. A dynamic marking of *f* is visible at the beginning of the system.

Fourth system of musical notation. The grand staff continues with intricate harmonic and melodic development. A dynamic marking of *f* is present at the start.

Fifth system of musical notation. This system includes the marking "TUTTI" in the bass staff, indicating a change in performance style. The music continues with complex textures.

Sixth system of musical notation, the final system on the page. It maintains the grand staff format with dense harmonic and melodic content.

rit. *più rit.*

Mod^{lo} très modéré.

vllc

Cl.
Bns

Quat.

p

Cl.
Bns

Quat.

Cl.

Ob.

Cl.

Bn

Fl.

Quat.

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Second system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes. The label "Fl. Cl." is written above the treble staff.

Third system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Fourth system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

Fifth system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes. The label "Pist." is written above the treble staff, and "Bn" and "p" are written below the bass staff.

Fl.

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The bass staff contains a rhythmic accompaniment of chords and single notes. There are dynamic markings like *mf* and *f* throughout the system.

Animez un peu.

Fl.
Ob.
V^o

TUTTI. *ff*

Second system of the musical score. It features two staves. The treble staff has a more active melodic line with slurs and accents. The bass staff continues with a steady accompaniment. The text "Animez un peu." is written above the treble staff. "TUTTI. *ff*" is written below the bass staff. The dynamic *f* is also present. The key signature remains two flats.

Third system of the musical score. It consists of two staves. The treble staff shows a melodic line with slurs and accents. The bass staff has a consistent accompaniment. The key signature is still two flats.

Fourth system of the musical score. It consists of two staves. The treble staff has a melodic line with slurs and accents. The bass staff has a consistent accompaniment. The key signature is still two flats.

Fifth system of the musical score. It consists of two staves. The treble staff has a melodic line with slurs and accents, including a sixteenth-note figure with a '6' above it. The bass staff has a consistent accompaniment. The key signature changes to three sharps (F#, C#, G#) in the final measure. There are also some 'x' marks above notes in the treble staff.

Ob.
Cl.
Bass.

Alto.
Vll^o

This system shows the beginning of a musical piece. The top staff is for woodwinds (Ob., Cl., Bass.) and the bottom staff is for strings (Alto, Vll^o). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes with accents.

Tempo.
Quat.

mf

tr

This system continues the piece with a tempo change to 'Tempo. Quat.' and a dynamic marking of *mf*. The woodwind part includes a trill (*tr*) in the final measure. The string part continues with rhythmic accompaniment.

All^{to}

All^{to} Mod^{to}
Quat.

mf

Bass.
Alto.
Vll^o

This system features a change to 'All^{to} Mod^{to} Quat.' and a dynamic marking of *mf*. The string part is specifically labeled 'Bass. Alto. Vll^o'. The woodwind part continues with rhythmic patterns.

All^{to}

Ob.
Cl.
Cors.³

Alto.
Vll^o

This system continues with a tempo of 'All^{to}'. The woodwind part now includes the Cor Anglais (Cors.³). The string part continues with rhythmic accompaniment.

All^{to} Harm.
Quat.

This system shows a woodwind part with a tempo of 'All^{to} Harm. Quat.' and a dynamic marking of *f*. The music consists of a series of chords and single notes.

Univ.

Allegretto.

ff

This system begins a new section with a tempo of 'Allegretto.' and a dynamic marking of *ff*. The string part is labeled 'Univ.' (Universal). The music features a change in key signature to one flat (Bb) and a 6/8 time signature. It includes triplet markings (3) in both staves.

Musical score system 1. It features a piano accompaniment with a treble and bass clef. The tempo is marked "Très modéré." and the dynamic is "p". The instrumentation includes "1^{re} Vn" (First Violin), "Quat. Cl. Bass." (Quartet Clarinet Bass), and "Bass." (Bass). The key signature has one flat and the time signature is 6/8.

Musical score system 2. The tempo is marked "Allegretto." and the dynamic is "ff". The instrumentation includes "1^{re} Vn" (First Violin), "Fl. Ob. Cl." (Flute, Oboe, Clarinet), "Pist." (Pistons), "Altos ville C. B." (Alto Saxophone, Contrabass), and "Bass." (Bass). The key signature changes to two sharps and the time signature is 6/8.

Musical score system 3. The instrumentation includes "Cuiv." (Cymbals). The dynamic is "ff". The key signature has two sharps and the time signature is 6/8.

Musical score system 4. The tempo is marked "un peu moins vite." and the dynamic is "pp". The instrumentation includes "Cors." (Horns). The key signature has two sharps and the time signature is 6/8.

Musical score system 5. The tempo is marked "rit." (ritardando). The key signature has two sharps and the time signature is 6/8.

très rall. Allegretto. 8^{va} 1^{re} Vn

Bass. vcl. C. B. Tamb. Quat.

The first system of the score shows a piano accompaniment with a right-hand part featuring a triplet of eighth notes and a left-hand part with a steady eighth-note bass line. Above the piano part, a woodwind staff contains a melodic line with a triplet of eighth notes. The tempo is marked 'Allegretto' and the performance instruction is 'très rall.'. Instrumentation includes Bassoon, Violoncello, Contrabasso, Tambourin, and Violin I.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands. The woodwind parts continue with their respective melodic lines.

The third system continues the piano accompaniment. The woodwind parts continue with their respective melodic lines.

Fl. Ob. Cl. Cl. Cors. tr. Bass. Fl. Quat. Ob.

The fourth system introduces woodwind parts. The Flute, Oboe, Clarinet, Cor Anglais, Bassoon, and another Flute part are shown with melodic lines. The piano accompaniment continues. Performance instructions include 'f' (forte) and 'tr' (trill).

1^{re} Vn

The fifth system introduces the first violin part with a melodic line. The piano accompaniment continues. Performance instructions include 'f' (forte).

dim.

The sixth system concludes the page with a melodic line in the piano part. The performance instruction is 'dim.' (diminuendo).

Musical score system 1, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth-note patterns in the treble clef and chords in the bass clef. A dynamic marking of *p* is present. Instrumentation labels include Bass, Altos, and Violle.

Musical score system 2, continuing the grand staff notation. It includes the dynamic marking *rit.* and *più rit.* at the end of the system.

Musical score system 3, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth-note patterns in the treble clef and chords in the bass clef. A dynamic marking of *pp* is present. Instrumentation labels include Fl., Cl., Cors., Bass., Pist., Tromb., and Quat.

Musical score system 4, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth-note patterns in the treble clef and chords in the bass clef.

Musical score system 5, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth-note patterns in the treble clef and chords in the bass clef.

Musical score system 6, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of eighth-note patterns in the treble clef and chords in the bass clef. A dynamic marking of *ff* is present. The word *TUTTI* is written in the bass clef.

First system of musical notation, consisting of two staves (treble and bass clef). The music features piano accompaniment with various chords and melodic lines. Accents (^) are placed above several notes in both staves. A slur is present over the right-hand staff in the final measure.

Second system of musical notation. The right-hand staff begins with a *rall.* (rallentando) marking and a decrescendo hairpin. The left-hand staff continues with piano accompaniment. Accents (^) are present above notes in both staves.

Third system of musical notation. The right-hand staff begins with a *tempo.* (tempo) marking. The left-hand staff starts with a *sf* (sforzando) marking and a crescendo hairpin, followed by a *pp* (pianissimo) marking. The music features piano accompaniment with slurs and accents.

Fourth system of musical notation, continuing the piano accompaniment with various chords and melodic lines. Slurs and accents are used throughout the system.

Fifth system of musical notation. The left-hand staff begins with a *sf* (sforzando) marking and a crescendo hairpin. The system continues with piano accompaniment and slurs.

Sixth system of musical notation. The right-hand staff begins with the instruction *Très animé.* (Very animated). The left-hand staff starts with a *cresc.* (crescendo) marking and a *ff* (fortissimo) marking. The system concludes with a double bar line and a common time signature (C).

Fl. 1^{ra} V^{na} 3 3 3

Ob.
Cl.
Bass.
Quat.

This system features a grand staff with treble and bass clefs. The treble clef part contains a melodic line with eighth-note triplets and accents. The bass clef part contains a rhythmic accompaniment of chords. A woodwind section is indicated by the text 'Fl. 1^{ra} V^{na} 3 3 3' and 'Ob. Cl. Bass. Quat.'.

This system continues the musical piece. The treble clef part features a series of eighth-note triplets with accents. The bass clef part continues with a steady accompaniment of chords.

f

This system begins with a forte (*f*) dynamic marking. The treble clef part has eighth-note triplets with accents. The bass clef part features a more complex accompaniment with some sixteenth-note patterns.

This system continues the musical piece. The treble clef part has eighth-note triplets with accents. The bass clef part features a steady accompaniment of chords.

This system continues the musical piece. The treble clef part has eighth-note triplets with accents. The bass clef part features a steady accompaniment of chords.

Ob.
Cl.

vns
Altos.

TUTTI.

Fl.
Ob.
Cl.

TUTTI.

ff

First system of a musical score, consisting of a grand staff with a treble and bass clef. The music features a complex, rhythmic melody in the treble clef and a supporting bass line in the bass clef. The key signature has one sharp (F#).

Second system of the musical score. It includes dynamic markings *pp* and *ff*. Above the treble staff, there are notes with a circled cross symbol, labeled "Harm. Quat". Below the bass staff, there are notes with a circled cross symbol, labeled "Pist. Bass. Tromb.". The music continues with intricate rhythmic patterns.

Third system of the musical score. It features dynamic markings *pp* and *ff*. Above the treble staff, there are notes with a circled cross symbol. The word "TUTTI." is written in the right margin of the system. The music maintains its complex rhythmic structure.

Fourth system of the musical score. It begins with the tempo marking "Vivo." and a dynamic marking *ff*. The music is characterized by dense, rhythmic textures in both the treble and bass staves.

Fifth system of the musical score. It features dynamic markings *ff* and *pp*. The music concludes with a final cadence, marked by a double bar line and a repeat sign.

N° 1

CHOEUR DES BERGERS.

SCÈNE DU CONSEIL MUNICIPAL

et

MÉLODRAME.

- 1^{re} Flute.
- 2^e Flute.
- 2 Hautbois.
- 2 Clar. en Ut.
- 2 Cors Sol.
- 2 Cors Ré.
- 2 Bassons.
- 2 Pistons La.
- 3 Trombones.
- Timbales.
- Gr^{nde} Caisse.
- Quatuor.

All^{to}

SOPRANI.

TENORI.

LE CONSEIL.

PIANO.

p

Basses, Altos
Timbales.

Violons.

p

H^{tes}.
C^{ors}.
Bassons.

Hautb.

Tromb.

Fl.

Pist.

TUTTI.

crescendo.

f

SOPRANI.

Clar.
Cors.
3^e Tromb.

Voici voi_

p Quat.

_ci la dou_zième heu - - - re, Que chacun re_tourne en sa de -

TENORI

Voici voi _ci la dou_zième heu - - -

Fl.
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 - blancs

dim:

- trons, al - lons, ren - trons nos - blancs

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^{er} Viol. Clar.

p 3^e 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.

Cuivres.

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system continues the vocal and piano parts. The vocal staves show the continuation of the lyrics. The piano accompaniment maintains its rhythmic and harmonic structure.

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

The third system concludes the page with the final vocal lines and piano accompaniment. The piano part includes a dynamic marking of *f* (forte) at the beginning of the system.

ren - trons - nos blancs mou - tons - nos

ren - trons - nos blancs mou - tons - nos

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'ren - trons - nos blancs mou - tons - nos'. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with eighth-note patterns and slurs. The bass staff has a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present in the piano part. A fermata with the number '8' is placed over the final notes of the piano part.

blancs - mou - tons.

blancs - mou - tons.

The second system continues the vocal and piano parts. The vocal lines are in a soprano and alto register, with lyrics 'blancs - mou - tons.'. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with eighth-note patterns and slurs. The bass staff has a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present in the piano part. A fermata with the number '8' is placed over the final notes of the piano part.

All^o maestoso.

The third system begins with the tempo marking 'All^o maestoso.' in a large font. The vocal lines are in a soprano and alto register, with lyrics 'blancs - mou - tons.'. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with eighth-note patterns and slurs. The bass staff has a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present in the piano part.

UN LICTEUR.

Pla - ce pla - ce

The fourth system features a vocal line in a tenor register with the lyrics 'UN LICTEUR.' and 'Pla - ce pla - ce'. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with eighth-note patterns and slurs. The bass staff has a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present in the piano part.

All^o maestoso.

Clar. Bassons. Bassons. Pist.

Quat.

Pist. Tromb.

The fifth system features instrumental parts for Clarinet (Clar.), Bassoons (Bassons.), and Pistons (Pist.). The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with eighth-note patterns and slurs. The bass staff has a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present in the piano part. A dynamic marking of *p* (piano) is present in the Clarinet part. A dynamic marking of *f* (forte) is present in the Bassoons part. A dynamic marking of *f* (forte) is present in the Pistons part. A dynamic marking of *f* (forte) is present in the Piano part. A dynamic marking of *f* (forte) is present in the Trombones part.

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 - - - - cel
 pla - - - - cel
 pla - - - - cel

Clar.
 Cors.
p
 ENTRÉE DU CONSEIL MUNICIPAL.
 Bassons.
 Tromb.
 Basses.

LE CONSEIL.

Bois.
Cors.
Quat.

Conseil muni-ci-

p *p col canto.*

Bassons.
Basses.

Le
cl.

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

Le
cl.

-ral, Nous soignons les en - fants, di - rigeons les é - phèbes, Bref nous sor

animez

Honneur — hon - neur à nos doy -

animez.

Honneur — hon - neur à nos doy -

Le
cl.

- mes un bon conseil muni-ci - pal.

f TUTTI. *animez*

tr tr tr tr

-ens! Honneur, — honneur à nos an — ciens!

-ens! Honneur, — honneur à nos an — ciens!

Le
Cl.

Mer — ci, mer —

Fl.

Quat.
p

-ci, mes chers en — fants, Vos an — ciens de vous sont con —

Le
Cl.

Hon — neur honneur à nos doy — ens! Honneur honneur à nos an —

Hon — neur honneur à nos doy — ens! Honneur honneur à nos an —

Le
Cl.

-tents.

f TUTTI.

- ciens!

- ciens! *rall* *poco a tempo* 1^o

Vos an - ciens, de vous sont con - tents! ah! _____ Con -

p *col canto.*

Quat.

Honneur _____ honneur!

Honneur _____ honneur!

- seil muni - ci - pal 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!
 -phè - bes, Bref nous som - mes l'i - dé - al, D'un bon con-

rall:

p *rall:*

rall: *legato.* *tr* **Maestoso.**
 - seil d'un bon conseil mu - ni - ci - pal.

1^{rs} Violons col canto. **Maestoso.**

p *f* **TUTTI.**

f *ff* *f* Viol.

Quat.
Basses.

dim.

p

This system contains the first four measures of the piece. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with chords and eighth-note figures. A decrescendo hairpin is shown in the first measure, and the dynamic is marked *p*.

Mod^{to}

tr

(On parle)

pp

This system contains measures 5 through 8. Measure 5 features a trill in the right hand. Measure 6 is the start of a modulation to a new key signature, indicated by the *Mod^{to}* marking. The key signature changes to two sharps (D major). The dynamic is marked *pp*. The right hand has a melodic line with a fermata over the final note, and the left hand has a sustained bass line.

This system contains measures 9 through 12. Both hands play sustained chords, with the right hand moving through a sequence of chords in the new key signature. The left hand provides a steady harmonic foundation with sustained notes.

p

This system contains measures 13 through 16. The right hand has a melodic line with a fermata over the final note, and the left hand has a bass line with a fermata over the final note. The dynamic is marked *p*.

rall:

This system contains measures 17 through 20. The right hand has a melodic line with a fermata over the final note, and the left hand has a bass line with a fermata over the final note. The dynamic is marked *p*. A *rall:* marking is present in the fifth measure of this system, indicating a slowing down of the tempo.

RÉP: Comme un Deus ex machina.

Tempo I^o

Conseil muni - ci -

LE CONSEIL.

Conseil muni - ci -

Conseil muni - ci -

Tempo I^o

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
Cl.
-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
Cl.
-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 -

Le
C!
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.

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

tr *tr* *tr* *tr*

rall. *f*

Harmonie. *rall.* *Quat.* *Gors.* *P*

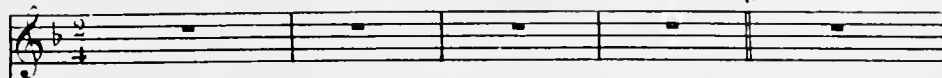
Enchaînez.

N^o 2.

COUPLETS DU BERGER JOLI.

Allegretto.

EURYDICE.

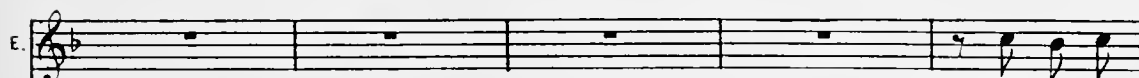


PIANO.

Flûte. *tr*

f Ob: 8^a bassa.
Quat:

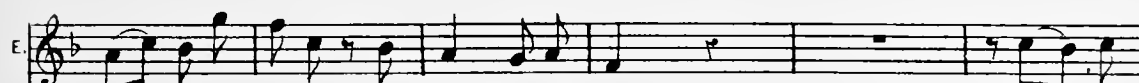
Fl. *tr*



La femme
Cha-que jour

Oboe seul. *tr*

p



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.

reprenez 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.

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

rit: a tempo.

Clar. Bassons.

Oboe col canto.

E

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

Fl. *tr*

Fl. Solo. *rit:*

E

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

rall:

Quat:

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

8- *tr tr tr tr tr*

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 Fl. tr

Cl. B♭ f Cors. Cors. Cors.

tr tr tr TUTTI. Cl. ff

rit.

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

N° 5.

DUO DU CONCERTO

CHANT ET VIOLON.

RÉP: Rien ne me séparera d'Aristée.

All^o vivo.

EURYDICE.

ORPHÉE.

PIANO.

All^o vivo.

Harm.

f Quat.*p**f* Quat.

Ah! c'est ain-si!

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 V^o 1^o*p*

Cors:

*f**p* Quat.B^u

ORP.

E. *mi!...* — Tu me dé - daignes comme ar_tis_te?

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 violo - nis_te Me parait tris_te, L'instrumen_tis_te Est as_som.

rit.

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

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

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

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

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

EUR.

o. *tôt* Une œu-vre 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.

o. Mi - sé - ri -

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

E. — cor - de, une heure un quart!

o. Une heure un quart! — C'est

cresc.

E. Je n'écouterai pas. Je n'écouterai

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

ff

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

O. Si tu m'écoute_ras, Orphée joue du violon.

E. grâce, Ah!

O.

Allegretto.

Violon.

Musical notation for the Violon part, first system. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes with various slurs and accents.

Allegretto.

p Oboe.

Musical notation for the Oboe part, second system. It features a treble clef, a key signature of two sharps, and a 6/8 time signature. The part consists of chords and rhythmic patterns. A dynamic marking of *p* is present.

Tempo ad lib.

rit.

Musical notation for the Violon part, third system. It features a treble clef, a key signature of two sharps, and a 6/8 time signature. The tempo is marked *Tempo ad lib.* and the dynamics include *rit.*

Oboe.

rit. Cl. Cors.

Musical notation for the Oboe part, fourth system. It features a treble clef, a key signature of two sharps, and a 6/8 time signature. The dynamics include *rit.* and the instrument is labeled Cl. Cors.

Musical notation for the Violon part, fifth system. It features a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody continues with various slurs and accents.

Musical notation for the Oboe part, fifth system. It features a treble clef, a key signature of two sharps, and a 6/8 time signature. The part consists of chords and rhythmic patterns.

più riten.

Musical notation for the Violon part, sixth system. It features a treble clef, a key signature of two sharps, and a 6/8 time signature. The dynamics include *più riten.*

suivrez.

Musical notation for the Oboe part, sixth system. It features a treble clef, a key signature of two sharps, and a 6/8 time signature. The dynamics include *suivrez.*

poco animato.

E. C'est dépla_ble, C'est effroy - a_ble, C'est assomant, C'est ir_ri - tant, Ah! ah!

poco animato.

O. C'est a_dora_ble, C'est délec - ta_ble, C'est ravis_sant, C'est entraînant, Ah! ah!

Fl. Oboe *p* *poco animato.*

Cors. B[♭]

Timb.

E. ah! ah! — C'est dépla_ble, C'est effroy - a_ble, C'est assomant, C'est irri -

O. ah! ah! — C'est a_dora_ble, C'est délec - ta_ble, C'est ra_vissant, C'est entraî

p

E. - tant, Ah! ah! ah! ah! — C'est as_somant, C'est ir_ri -

O. - nant, Ah! ah! ah! ah! — Violon.

p

E. *— tant! Ah! ————— C'est as_somnant, C'est ir-ri-*

O. *Violon.*
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*

Guivres *p*

E. *ah! ————— ah! ————— ah! ————— C'est as - somnant, C'est ir - ri -*

O. *Violon.*
— sant! Ah! ah! ah!

Tromb.

Tutti. *cresc.*

f. *rit.*

- tant, as - - - sommant!

tr. *rit.* *f.* *ff*

a Tempo.

f. *rit.* *ff*

Ecou_

Violon.

- tez encor ce mo - tif Langoureux, expressif!

Cl. *Cors.* *poco rit.* *Oboe.*

Cors.

EUR.

Lala la la la la

EUR.

C'est assomant, C'est ir-ri tant, _____ La la la la la

Cl.
Ob.

la Non je ne veux rien en tendre!

animato.

animato.

Ab! 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.
B^{ns}

E. *Ah!* *ah!*

O. *Violon.*
Quel tremo - lo! *Presto! pre - sto!*

Fl. Cl.

E. *ah!* *C'est ter -*

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

vp *f*

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

O. *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^{es} VUS Solo. *mf*

E. *rit.*
 - là parti! O Vé - 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.

più rit.

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

O.

più rit.

suivez.

E. *rit.* *a Tempo.*
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.
Corns SOL et UT.
Pist. en LA.

N° 4.

BALLET PASTORAL.

RÉP: Mais lui! Courons!

Allegretto.

PIANO.

Oboe.

Quat.

ENTRÉE DES BERGERS.

Oboe.

Cor Sol.

Triang.

p >

1^a

2^a

f TUTTI.

1^a 2^a
mf > Fl. Oboe. Altos pizz. *mf*

This system features a grand staff with treble and bass clefs. The right hand contains melodic lines with slurs and accents, while the left hand provides a rhythmic accompaniment of chords. A first ending bracket labeled '1^a' spans the first two measures, and a second ending bracket labeled '2^a' spans the last two measures. Performance instructions include *mf* (mezzo-forte) and *Altos pizz.* (Alto strings pizzicato).

Cl. *dimin.*
Vllos pizz.

This system continues the grand staff notation. The right hand has melodic passages with slurs. The left hand has a steady accompaniment. Performance instructions include *Cl.* (Clarinets), *dimin.* (diminuendo), and *Vllos pizz.* (Violins pizzicato).

Oboe. *pp*

This system continues the grand staff notation. The right hand has melodic passages with slurs. The left hand has a steady accompaniment. Performance instructions include *Oboe.* and *pp* (pianissimo).

tr tr tr
Triang. Quat.

This system continues the grand staff notation. The right hand has melodic passages with slurs and trills marked 'tr'. The left hand has a steady accompaniment. Performance instructions include *Triang.* (Triangle) and *Quat.* (Quadruple bass drum).

ff TUTTI.

This system continues the grand staff notation. The right hand has melodic passages with slurs and trills marked 'tr'. The left hand has a steady accompaniment. Performance instructions include *ff* (fortissimo) and *TUTTI.* (Tutti).

8- 1^a 2^a

This system continues the grand staff notation. The right hand has melodic passages with slurs and trills marked 'tr'. The left hand has a steady accompaniment. Performance instructions include *8-* (8-measure rest), *1^a*, and *2^a*.

Vous Fl.
Ob., Clar.

pp Pist.

First system of musical notation. The upper staff contains woodwind parts for Flute, Oboe, and Clarinet. The lower staff contains the piano accompaniment, marked *pp* Pist. (pizzicato).

Second system of musical notation. The upper staff continues the woodwind parts. The lower staff continues the piano accompaniment. A section for Alto and Bass is introduced, marked *f* and *p*. The woodwind part includes a trill (*tr*) and a dynamic marking *p*.

Third system of musical notation. The upper staff features woodwind parts with trills (*tr*) and a dynamic marking *p*. The lower staff continues the piano accompaniment, marked *Quat.* (quatuor).

Fourth system of musical notation. The upper staff features woodwind parts with trills (*tr*). The lower staff continues the piano accompaniment, marked *ff* TUTTI.

Fifth system of musical notation. The upper staff features woodwind parts with trills (*tr*) and a dynamic marking *Animé*. The lower staff continues the piano accompaniment.

Sixth system of musical notation. The upper staff features woodwind parts with trills (*tr*). The lower staff continues the piano accompaniment.

PETITE MARCHE

Moderato.

PIANO

Fl. Clar. Von

p Cors. *p* Clar.

Timb. Quat. pizz. B^{ns}

Cors. *p* Cors.

Timb.

Haut. Quat. *f*

Cordes.

Tromb. *p* Fl. Clar.

p Clar. B^{ns}

Gors Modéré. Von

Harm. Quat. pizz. Ob. Clar. Cors.

Très modéré

Ob.

pp Quat.

1^a

2^a

f

TUTTI.

f

p

p

ff

f

f

Ob.
Clar.

ven Ob.

dim

Cors.
Bⁿ

p Quat.

TUTTI *pp*

poco animato e molto cresc.

poco a poco tutti cresc.

TUTTI *f*

LES FAUNES

Allegro.

PIANO.

p Clar.
B^{on}
Quat.

Ob.

Fl.
Ob.

f Clar. B^{us}

Quat.

Andante

TUTTI.

p Fl. solo.

And^{no}

rit.

Cl. solo, *dolce.*

Quat.

Cors *p*

Cors

Cors.

f TUTTI

Bous

Altos pizz.

1^{re} Fl.

f

p

Quat.

2 Fl.

Ob.

p

Ob.

Fl.

Ob.

le contre chant de Flûte continue

Ob.

Ob.

3^e Tromb.

Timb.

Pist. *crese.*

rall.

rit.

f TUTTI.

8

1

Cuivres.

FINAL

Fl. Allegro.
Ob. Harm.

PIANO

B^{ns}

f

p Cordes.

f Harm.

p Quat.

f Harm.

p Quat.

f

agitato molto.

p

Fl. Ob.

f

f

Quat.

f TUTTI

f Fl. et Quat.

First system of a musical score. The upper staff features a melodic line with a trill-like figure and a slur. The lower staff has a bass line with a dynamic marking of *f*. A bracket with the number '8' spans across the first two measures of the upper staff.

Second system of a musical score. The upper staff is marked *anime'*. The lower staff has a dynamic marking of *p*. The system consists of five measures.

Third system of a musical score. The upper staff has a dynamic marking of *p*. The lower staff has a dynamic marking of *p*. The system ends with a *cresc. molto.* marking.

Fourth system of a musical score. The upper staff has a dynamic marking of *f*. The lower staff has a dynamic marking of *f*. The system includes a *Pist.* marking.

Fifth system of a musical score. The tempo is marked *Allegretto.*. The upper staff has a dynamic marking of *f*. The lower staff has a dynamic marking of *f*. The system includes *Viol.*, *Viol.*, and *TUTTI.* markings.

Sixth system of a musical score. The upper staff has a dynamic marking of *ff*. The lower staff has a dynamic marking of *dim.*. The system includes a *Von* marking.

Presqu' Allegro

Bois.

p Triang.

Quat.

The first system of the score consists of two staves. The upper staff is for woodwinds (Bois.) and the lower staff is for piano accompaniment. The piano part includes markings for 'Triang.' (triangle) and 'Quat.' (quadrant). The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo is 'Presqu' Allegro'. The system begins with a piano (*p*) dynamic.

f TUTTI.

The second system continues the musical piece. It features woodwinds and piano accompaniment. A dynamic marking of *f* TUTTI. appears in the middle of the system, indicating a change in volume and the entry of all instruments. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The third system shows the continuation of the woodwind and piano parts. The piano accompaniment maintains its rhythmic pattern, while the woodwinds play a melodic line with some grace notes. The system concludes with a measure marked with an '8' above the staff, indicating the start of a new section.

8 von

The fourth system begins with a measure marked '8' above the staff, followed by the word 'von'. The piano accompaniment continues with its characteristic rhythmic accompaniment. The woodwinds play a melodic line with some grace notes. The system concludes with a measure marked with an '8' above the staff, indicating the start of a new section.

Guivres.
G. caisse.

p

The fifth system introduces new instruments: 'Guivres.' (whistles) and 'G. caisse.' (snare drum). The piano accompaniment is marked with a piano (*p*) dynamic. The woodwinds continue their melodic line, and the snare drum provides a rhythmic accompaniment. The system concludes with a measure marked with an '8' above the staff, indicating the start of a new section.

The sixth system continues the musical piece. It features woodwinds and piano accompaniment. The piano accompaniment maintains its rhythmic pattern, while the woodwinds play a melodic line with some grace notes. The system concludes with a measure marked with an '8' above the staff, indicating the start of a new section.

p cresc. **TUTTI.** *cres.*

This system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The word **TUTTI.** is written above the lower staff towards the end of the system, followed by another *cresc.* marking.

This system continues the musical piece with two staves. The upper staff has a more active melodic line with frequent sixteenth-note patterns. The lower staff maintains a steady accompaniment with chords and eighth-note bass lines.

Un peu moins vite.

***ff* TUTTI.**

This system begins with the tempo instruction *Un peu moins vite.* (A little less fast). The upper staff shows a melodic line with some rests and eighth notes. The lower staff features a dense accompaniment with many chords. A dynamic marking of ***ff* TUTTI.** is placed above the lower staff in the middle of the system.

ff

This system continues with two staves. The upper staff has a melodic line with eighth notes and some rests. The lower staff has a rhythmic accompaniment with chords and eighth notes. A dynamic marking of ***ff*** is placed above the lower staff towards the end of the system.

This system consists of two staves. The upper staff has a melodic line with eighth notes and some rests. The lower staff has a rhythmic accompaniment with chords and eighth notes. A dashed line with an 'x' above it spans across the top of the system.

p

This system consists of two staves. The upper staff has a melodic line with eighth notes and some rests. The lower staff has a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *p* is placed above the lower staff at the beginning of the system.

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** tempo, *von* marking, and *Ob.* / *Bou.* markings.

Fifth system of musical notation.

Sixth system of musical notation, first ending (1^a) and second ending (2^a) markings, and *pp Harm.* marking.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef with slurs and a harmonic accompaniment in the bass clef consisting of chords.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *pp* (pianissimo) in the bass clef. The melodic and harmonic parts continue with similar phrasing.

Third system of musical notation, showing further development of the melodic and harmonic themes. The notation remains consistent with the previous systems.

Fourth system of musical notation, featuring a **TUTTI** marking in the bass clef. The melodic line in the treble clef becomes more active with sixteenth-note patterns, while the bass clef provides a steady accompaniment.

Fifth system of musical notation, continuing the *Tutti* section. The melodic line in the treble clef is highly rhythmic, and the bass clef accompaniment features some chromatic movement.

Sixth system of musical notation, the final system on the page. It includes a first ending bracket marked with an '8' above it, indicating an eighth-measure repeat. The piece concludes with a final chord in the bass clef.

First system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and slurs, with a fermata over the first measure. The bass clef staff provides a harmonic accompaniment with chords and eighth-note figures. A dashed line with the number '8' spans the first two measures of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns and slurs, with a fermata over the first measure. The bass clef staff continues the harmonic accompaniment. A dashed line with the number '8' spans the first two measures 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.

enchainez

Clar. SI b.

Cors SOL.

CHANSON D'ARISTÉE.

Allegretto

ARISTÉE.

PIANO.

p Ob.

Clar. *p*

Ob.

Clar.

Cors.

Récit.

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_ten_

Quat. *p*

p Ob.

-ter Des plaisirs in_no_cents Que les Dieux ont per_mis

Quat. Clar.

basses pizzi.

A l'ha_bitant des champs.

rall. *p* Fl. Clar. 8^a B? Ob.

Tempo un poco animato

Allegretto.

Ob. *p* Quat.

1: Coup.Voir vol_tiger sous les treilles, En_tre terre et ciel, — Les essaims de
 2: Coup.Voir bondir de_dans la plai_ne Les pe_tits mou_tons, — Ac_crochant leur

A.

mes a - beilles Bu - ti - nant leur miel, — Voir le lever de l'auro - 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 — préfé - 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 -

mf *dim.*

heur D'un tendre cœur Ah! ah! ah!

pp

A. ah!

A. ah! ah! ah! ah!

Quat. pizz. *pp*

A.

Fl. Oboe. Quat. Cl. Cors. Bus.

Oboe Solo. *dim.* Quat. TUTTI.

1a 2a

N^o 5 bis

SORTIE DES BERGERS.

RÉP: J'ai des bucoliques
plein le cœur.

Allegretto.

TUTTI.

PIANO.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4.

- System 1:** Piano part. Starts with a forte (*f*) dynamic. The right hand features a melodic line with trills (*tr*) and slurs. The left hand provides a harmonic accompaniment.
- System 2:** Continuation of the piano part. The dynamic shifts to *dim.* (diminuendo). Trills (*tr*) are present in the right hand.
- System 3:** Introduction of the Oboe part (*Oboé.*) in the treble clef, starting with a piano (*p*) dynamic. The string parts are marked *Vns et Altos pizz.* (Violins and Alti playing pizzicato).
- System 4:** Continuation of the Oboe and string parts. The string parts are marked *Basses pizz.* (Basses playing pizzicato) with a *pp* (pianissimo) dynamic.
- System 5:** Continuation of the Oboe and string parts. The Oboe part is marked *Quat:* (Quarta).

ORCH. COMP.

Clar. en LA.

Cors SOL et RÉ.

Pistons en LA.

N° 5^{ter}

MÉLODRAME.

RÉP Je veux mourir avec toi. Allons donc!

désorganisons les éléments.

Très vite.

PIANO.

f V^{ns} Altos.

TUTTI.

f Quat.

C^{ns} C^{ns}

Lento.

voilà comment on désorganise les éléments.

pp *p* Quat. (on parle)

p

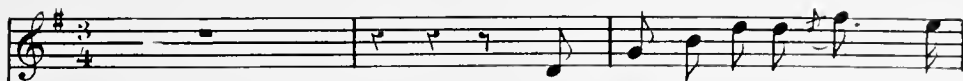
c'est logique.

N° 6.

INVOCATION À LA MORT!

Lento.

EURYDICE.



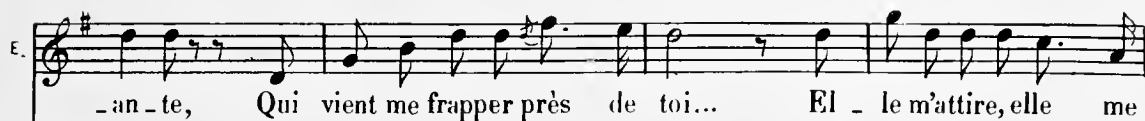
La mort m'apparaît sou - ri -

Lento.

PIANO:

pp

Vlles 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, empor - te - moi!.. — Mort



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 - naî - tre Oui

8 -

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

8 -

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

Harm. $\frac{2}{4}$ $\frac{3}{4}$

f TUTTI. *dim.* *dim.*

N° 6^{bis}

MÉLODRAME.

RÉP. Fi au mari!

Moderato.

PIANO.

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

BUS

The first system of the musical score shows the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked *pp* (pianissimo) and includes dynamic markings like *pp* Quat. and *pp* Quat. Clar. Cors. There are various musical notations including notes, rests, and slurs.

The second system of the musical score includes vocal lines. It features a treble clef staff with a vocal line and a bass clef staff with piano accompaniment. The lyrics "ne fait pas le bonheur" are written below the vocal line. The music is marked *pp* and includes dynamic markings like *pp* Quat. and *pp* Quat. Clar. Cors. There are various musical notations including notes, rests, and slurs.

The third system of the musical score includes piano accompaniment. It features a treble clef staff and a bass clef staff. The music is marked *pp* and includes dynamic markings like *pp* Quat. and *pp* Quat. Clar. Cors. There are various musical notations including notes, rests, and slurs.

aux sombres bords (TABLEAU)

The fourth system of the musical score includes piano accompaniment. It features a treble clef staff and a bass clef staff. The music is marked *dim.* (diminuendo) and includes dynamic markings like *pp* Quat. and *pp* Quat. Clar. Cors. There are various musical notations including notes, rests, and slurs.

ORCH. COMP.
Clar en UT.
Cors RÉ et UT.
Pistons en SI ♯

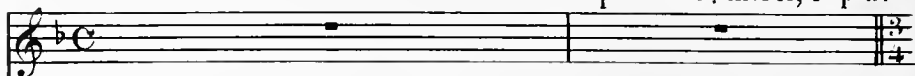
N^o 7.

FINAL.

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

RÉP. Non personne! merci, Jupin!

L'OPINION.



Récit.

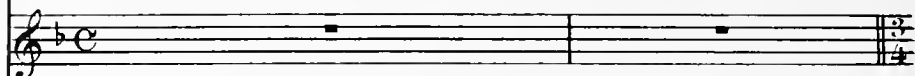
ORPHÉE.



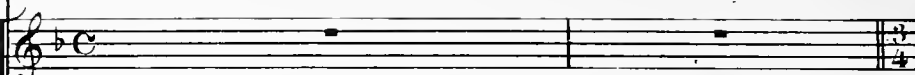
Li-bre! ô bonheur! ô joie ex - trê - me! Cou -

LES ENFANTS.

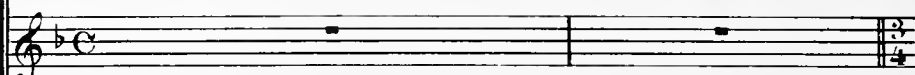
Elèves d'Orphée



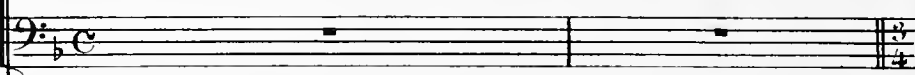
SOPRANI.



TENORI.

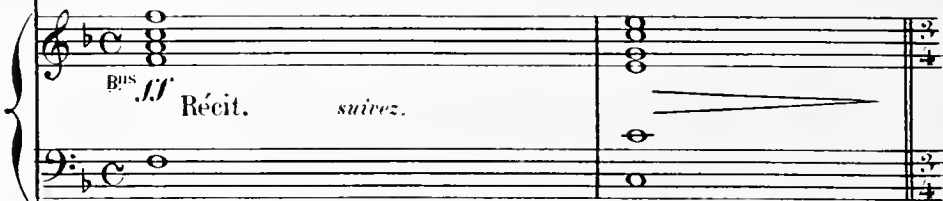


BASSI.



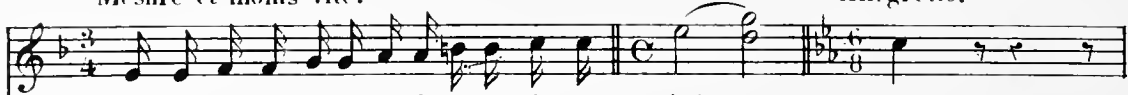
Oboé. Cl.

PIANO.

*f*

Mesuré et moins vite.

Allegretto.



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

VPS et Altos.

Harm.



(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.

Gsse Gsse sans cymb

-tié A_nathè - me a_nathè - me refuse u_ne lar_me

-tié A_nathè - me a_nathè - me refuse u_ne 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. Bous Fl. Harm. Timb. p

0.

En_cor ces

_me A_nathè - - me sur celui qui sans pi_tié qui sans pi -

B^{on} et Quat.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one sharp) with a treble clef, starting with a whole rest followed by a half note G4, quarter notes A4 and B4, and a quarter rest. The second staff is a vocal line in G major with a treble clef, containing the lyrics: "_me A_nathè - - me sur celui qui sans pi_tié qui sans pi -". The third staff is a vocal line in G major with a treble clef, containing a whole rest. The fourth staff is a piano accompaniment in G major with a bass clef, featuring a descending eighth-note pattern in the left hand and a series of chords in the right hand. The tempo marking "B^{on} et Quat." is placed above the piano accompaniment.

0.

voix!

_tié a_nathè - - me a_nathè - - me refuse une larme

The second system of the musical score consists of four staves. The top staff is a vocal line in G major with a treble clef, starting with a whole rest followed by a half note G4, quarter notes A4 and B4, and a quarter rest. The second staff is a vocal line in G major with a treble clef, containing the lyrics: "_tié a_nathè - - me a_nathè - - me refuse une larme". The third staff is a vocal line in G major with a treble clef, containing a whole rest. The fourth staff is a piano accompaniment in G major with a bass clef, featuring a descending eighth-note pattern in the left hand and a series of chords in the right hand, including some with fermatas.

En_corees voix!
mê - me à sa moi_tié! A_nathè -
A_nathè - - - - - me A_nathè -
A_nathè - - - - - me A_nathè -

Cor
Quat.
p

Detailed description: This system contains the first vocal entry. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The piano accompaniment includes parts for Horn (Cor) and Clarinet in B-flat (Quat.), marked with a piano (*p*) dynamic.

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

Fl.
Ob.
p Quat.

Detailed description: This system continues the vocal entry. It features four vocal staves and a piano accompaniment. The vocal lines continue with the lyrics "De tous les cô - tés à la fois! Quel phéno -" followed by "me" on the next line. The piano accompaniment includes parts for Flute (Fl.) and Oboe (Ob.), marked with a piano (*p*) dynamic.

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

o. *- 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

Altos *Clap.*

Timb. Bass. *Cor. 2^d Ven* *1^r Ven*

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 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 3/8 time signature.

a_nathème re_fuse une lar - me mê_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 3/8 time signature.

A - na - thè - me! A - - na - -

A - na - thè - me! A - - na - -

A - na - thè - me! A - - na - -

8

Maestoso

- thè - - - - me!

- thè - - - - me!

- thè - - - - me!

Maestoso. TUTTI

ff *Quat.* *crusc.*

ORPHÉE.

Ciel! l'opinion publique qui me poursuit dé-

Quat. *p*

0. *p* -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 and the syllable '-jà!'. The second staff is a vocal line with lyrics 'Ciel l'Opinion publique qui le poursuit dé-jà!'. The third staff is a vocal line with lyrics 'Ciel l'Opinion pu-blique!'. The fourth staff is a vocal line with lyrics 'Ciel l'Opinion pu-blique!'. Below these are the piano accompaniment staves, with 'Ob.' and 'Clar.' written above the treble clef staff.

0. -blique qui me pour_suit qui me poursuit dé-jà dé -

pp Ciel l'Opinion pu_blique qui le pour - suit dé -

pp Ciel l'Opinion pu_blique qui le pour - suit dé -

pp Ciel l'Opinion pu_blique qui le pour - suit dé -

B^{on} Cor.
rall. pp

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics '-blique qui me pour_suit qui me poursuit dé-jà dé -'. The second staff is a vocal line with lyrics 'Ciel l'Opinion pu_blique qui le pour - suit dé -'. The third staff is a vocal line with lyrics 'Ciel l'Opinion pu_blique qui le pour - suit dé -'. The fourth staff is a vocal line with lyrics 'Ciel l'Opinion pu_blique qui le pour - suit dé -'. Below these are the piano accompaniment staves, with 'B^{on}' and 'Cor.' written above the treble clef staff, and 'rall. pp' written below the bass clef staff.

COUPLETS DE L'OPINION PUBLIQUE.

Allegro $\text{\textcircled{S}}$

L'OPINION PUBLIQUE

1^{er} Couplet. C'est l'o - pi - ni - on pu - bli - que Qui pro - clame ce qu'elle sait, Qui peut dans

2^e Couplet. Epoux in - di - gne, ma co - lè - re Te sui - vradetoutes fa - çons, Je veux te

-jà!

-jà!

-jà!

-jà!

Allegro $\text{\textcircled{S}}$

Fl. col canto.
Ob.

BONS Bass.

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

Clar.
Cors.

p

p

p

Tempo

BONS suitez

1^{er} vr.

Pist.

Picc.

p Cor.
Tromb.

G^{SS} C^{SS} seule.
Triang.

The musical score is written for a vocal soloist and a full orchestra. It consists of three systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment, with woodwind parts (Flute, Oboe, Clarinet, Horn) and a dynamic marking of *p*. The third system features a vocal line with lyrics, a piano accompaniment, and woodwind parts (Pistole, Piccolo, Horn, Trombone) with a dynamic marking of *p*. The score is marked with 'Allegro' and 'Tempo' and includes various performance instructions such as 'BONS Bass.', 'BONS suitez', and 'G^{SS} C^{SS} seule. Triang.'

10. *là! — ca n'peut pas s'passer non ca n'peut pas s'passer comm'ça! Halte - là! — halte -*

Fl. 1^{re} Von

Batterie.

Halte - là! — halte -

10. *là! — Ca n'peut pas s'passer non ca n'peut pas s'passer comm' ca!*

là! — Ca n'peut pas s'pas - ser comm' ca!

là! — Ca n'peut pas s'pas - ser comm' ca!

là! — Ca n'peut pas s'pas - ser comm' ca!

TUTTI

cresc. e rall.

cresc.

cresc.

cresc.

cresc. et rall.

10. *1^{re} fois. 2^e fois.*

8

Epoux in -

Très modéré

Vo. Viens! à l'opi_nion c'est en vain qu'on ré_sis_te!

Pars! à l'opi_

Pars! à l'opi_

Très modéré

Clav. Quat. Bons f

p

Vo. Pour te soustraire à ma sé_vé_ri_

ORPHÉE.

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

Ol. B^{us} pp

10. *te* Et pour ser_vir d'ex_emple à la pos_té_ri_té, Un seul mo_yen te

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "te Et pour ser_vir d'ex_emple à la pos_té_ri_té, Un seul mo_yen te". The piano accompaniment features a steady eighth-note bass line and a more melodic upper line.

10. res_te BÉ-da-me c'est de cou_rir a_près ta
ORPHÉE.

Et le_quel, dis?

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "res_te BÉ-da-me c'est de cou_rir a_près ta ORPHÉE. Et le_quel, dis?". The piano accompaniment continues with similar rhythmic patterns.

10. fem_me! L'ex_em-ple à tous yeux — N'en se_

Mais je ne l'ai_me pas!

Fl. Ob.

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "fem_me! L'ex_em-ple à tous yeux — N'en se_ Mais je ne l'ai_me pas!". The piano accompaniment includes a woodwind part for Flute and Oboe, indicated by the "Fl. Ob." marking.

Tromb.

10. -ra que plus glo_ri_eux!

rall.

Fut-il ja_mais un sort — plus

suivez

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "-ra que plus glo_ri_eux! Fut-il ja_mais un sort — plus". The tempo marking "rall." is present. The piano accompaniment includes a Trombone part, indicated by the "Tromb." marking.

L'OPIN. PUB.

0. *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.

ORPHÉE.

Très large.

A ton implacable voix Il faut cé-

femme!

femme!

femme!

Très large

Harm.

f

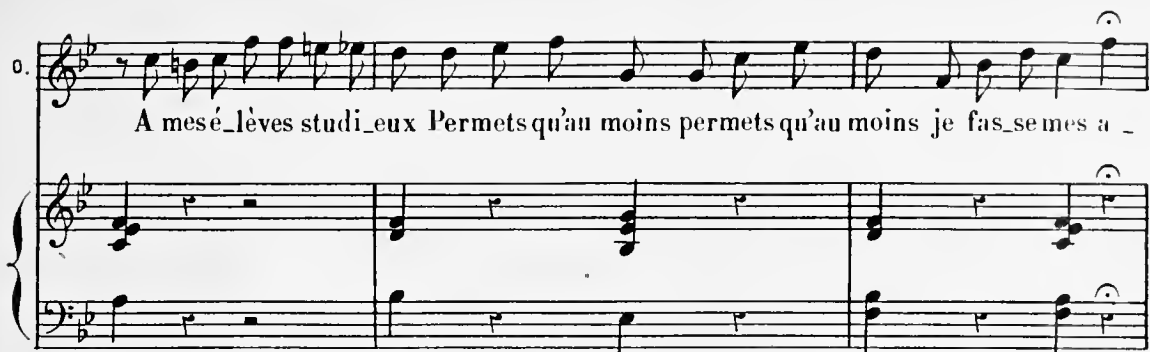
3^e Tromb. Bon

All.^o mod^o

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

All.^o mod^o

p Quat.

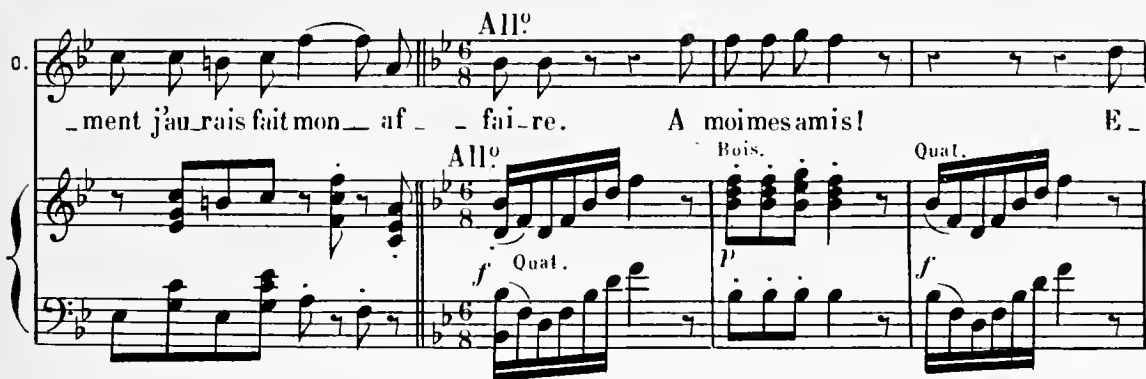
0.  *A mes é_lèves studi_eux Per mets qu'au moins per mets qu'au moins je fas_se mes a _*

L'OPIN. PUB.

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

- dieux. *Clar. Bon* Dans un pe_tit mo -

p Quat. léger

0.  *_ment j'au_rais fait mon_ af - _ fai_re. A moimes amis! E -*

All^o

All^o *Bois.* Quat.

f Quat. *p* *f*

0.  *_contez un peu! Vo_ tre professeur Veut*

p *f* *p* *f*

Bois.

ENTRÉE DES ÉLÈVES D'ORPHÉE

vous dire a dieu.

TUTTI

p. *f.* *f.*

(les élèves préludent sur leur violon)

Tempo

Quelle at_tention dé_li_ca_te! C'est ma

rall *ff* *rall* *f* Harm.

der_niè_re can_ta_te!

vous

Quelle at_tention dé_li_ca_te! C'est ma

f Harm.

VALESE DES PETITS VIOLONISTES.

der_niè_re can_ta_te!

vous

vous

L'OPIN. PUB.

Ah! ces a - dieux — sont vraiment tou - chants, — Et ce sont

TUTTI

Fl. et 1^{re} Viol

TUTTI

10.

col soprano.

là — de charmants 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

2^d 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.

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 and bass clef with chords and melodic lines.

ORPHÉE

A -

la 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' and includes a section marked 'A -'. It features vocal lines and piano accompaniment, along with parts for Cor, Clarinet, and Alto/Bass instruments. A dynamic marking of *p* is present.

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

Quat. pizz

pp

This system contains the lyrics and piano accompaniment for the final part of the page. The piano part includes a section marked 'Quat. pizz' and *pp*.

0

- lè - 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 - là! - 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 -

Fl. *col canto*

Ob.

Clar.

Quat.

pp 1^{er} Viol.

Basson

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

le temps est beau, N'al - lez pas là - haut ou - bli - er To -
très léger
Hautb.
pp Quat.
G^{se} G^{se}.

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

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

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

pp

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 pres - to! Le temps est très beau,

Viol.

N'al - 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' maestoso.

Cuivre

Al - lons! c'est le mo - ment!

1^o. Trêve à l'attendrisse - ment!

0. 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.

rit.

p

p *Quart.*

col canto.

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

1^o passe avant l'amour avant l'a_mour, Viens! _____ Je serai ton compagnon fi_dè_Le, ton

1^o com - pagnon fi_dè_Le Pendant l'al - ler et le re_tour.

f

f

OPINION col 2^o Soprani

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

ORPHEE col 1^o 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,

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

8

8

animato

avant l'amour, a vant l'amour, l'honneur l'honneur l'honneur oui passe avant l'a -

cresc

avant 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 -

Detailed description: This system contains the first three lines of the musical score. The top line is the vocal melody in G major, starting with a half rest followed by a quarter note G, then a quarter rest, and finally a quarter note G. The second line is the piano accompaniment in the right hand, starting with a half rest followed by a quarter note G, then a quarter rest, and finally a quarter note G. The third line is the piano accompaniment in the left hand, starting with a half rest followed by a quarter note G, then a quarter rest, and finally a quarter note G.

_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

Detailed description: This system contains the next three lines of the musical score. The top line is the vocal melody in G major, starting with a half rest followed by a quarter note G, then a quarter rest, and finally a quarter note G. The second line is the piano accompaniment in the right hand, starting with a half rest followed by a quarter note G, then a quarter rest, and finally a quarter note G. The third line is the piano accompaniment in the left hand, starting with a half rest followed by a quarter note G, then a quarter rest, and finally a quarter note G.

_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 -

Detailed description: This system contains the final three lines of the musical score. The top line is the vocal melody in G major, starting with a half rest followed by a quarter note G, then a quarter rest, and finally a quarter note G. The second line is the piano accompaniment in the right hand, starting with a half rest followed by a quarter note G, then a quarter rest, and finally a quarter note G. The third line is the piano accompaniment in the left hand, starting with a half rest followed by a quarter note G, then a quarter rest, and finally a quarter note G.

-pelle et l'honneur passe a_vant l'a - mour! _____
 -pelle et l'honneur passe a_vant l'a - mour! _____
 -pelle et l'honneur passe a_vant l'a - mour! _____

ff

très animé.

RIDEAU.

tr *tr* *tr* *tr*

ff

sec.

ORCH. COMPLET.

Clar. La.

Cors Mi La.

Pist. La.

ACTE II

N° 8

ENTR'ACTE ET CHŒUR DU SOMMEIL.

All^{to} maestoso.

SOPRANI.

TÉNORS.

BASSES.

CHŒUR.

All^{to} maestoso.

ff TUTTI.

PIANO.

Mouv^t de Valse.

1^{re} VI.

TUTTI. *f*

1^{re} VI.

B^{es} *f*

2^e VI. *Allos.*

1^{er} VI. *f*

2^e VI.

4^e VI.

First system of musical notation. The treble clef staff contains a melodic line starting with a piano (*p*) dynamic. The bass clef staff provides harmonic support. A slur labeled "Quat" spans across the first two measures of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff continues with block chords.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues with block chords.

Fourth system of musical notation. The treble clef staff begins with the instruction "TUTTI." and a forte (*ff*) dynamic. The bass clef staff starts with a piano (*p*) dynamic. The system includes slurs and dynamic markings.

Fifth system of musical notation. The treble clef staff continues with slurs. The bass clef staff includes a piano (*p*) dynamic marking.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues with block chords. A Roman numeral "VI." is present above the treble staff.

2^a VI. à la tierce.

This system shows the first two staves of a musical score. The upper staff contains a melodic line with slurs and accents, while the lower staff is mostly empty. The key signature has two sharps (F# and C#).

TUTTI.
f
G⁵C⁵

This system begins with the instruction "TUTTI." and a dynamic marking of "f". The upper staff continues with melodic lines, and the lower staff features a rhythmic accompaniment of chords. A "G⁵C⁵" marking is present at the start.

This system continues the musical score with melodic lines in the upper staff and chordal accompaniment in the lower staff. The key signature remains two sharps.

8
animato.

This system includes a measure rest of 8 measures in the upper staff. The lower staff continues with the accompaniment. The instruction "animato." is written in the middle of the system.

8

This system features a measure rest of 8 measures in the upper staff. The lower staff continues with the accompaniment.

8
f

This system includes a measure rest of 8 measures in the upper staff. The lower staff continues with the accompaniment, marked with a dynamic of "f". The system concludes with a double bar line and a repeat sign.

Ob. *pp* vns Tromb. Alto. *p* Quat. B³^e

Fl. Ob. *p* vns Alto. Bns Quat.

f *pp*

Oboe. Cl. *animato.* *pp* *crese.*

Timb. Fl. *animé.* Oboe. *TUTTI.* Cors. *f* RIDEAU.

p
Dor_mons, dor_mons,

Cl. Ob. *pp* Cl. col canto. vns *p*

que notre somme Ne vienne ja - mais à fi - nir,

(Bouche fermée.) ou

ou

Cor.
Bⁿ

pp

Puisque le seul bonheur - en somme Dans notre Olympe est de dor -

Cl. col canto.

- mir. Dormons, dor - mons, -

(Bouche fermée.) ou

ou

pp

que notre somme Ne vien - ne ja - mais a 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 single staff with lyrics. The piano accompaniment consists of two staves. The right hand plays a series of chords, and the left hand plays a melodic line. A dynamic marking 'p' is present above the piano part. The key signature has one flat (B-flat).

(Bouche fermée.)

ou

(Bouche fermée.)

ou

(Bouche fermée.)

ou

Cors.

Vi. trem.

Detailed description: This system contains three vocal lines and piano accompaniment. Each vocal line is marked with '(Bouche fermée.)' and has the word 'ou' below it. The piano accompaniment consists of two staves. The right hand plays chords, and the left hand plays a melodic line. The key signature has one flat (B-flat).

Oboe.

Enchaînez

Cl.

Detailed description: This system contains two instrumental staves. The top staff is for Oboe and the bottom staff is for Clarinet. The Oboe part is marked 'Enchaînez' and features a melodic line with a fermata. The Clarinet part has a similar melodic line. The key signature has one flat (B-flat).

ORCH. COMPLET.

Clar. et Pist. en Si

Cors Sol et Mi b

COUPLETS.

de

VÉNUS, CUPIDON et MARS.

Allegretto.

VENUS.

Allegretto.

PIANO.

(Vénus entrant à petits pas.)

v. *thè - re! Un profond mystère Cache 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_niè_ — re! Je

reviens au lever du jour. — D'un petit vo_yage à Cy_thè_ — re!

Clar.

Un profond mys_tè_ — re Ca_che mon re_ — tour! — 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!
pp
Ah!
pp
Ah!

p
Basson.

MARS.
Je
Cuivre.
f

suis le dieu Mars, _____ à montour Je viens d'chez ma parti - cu - liè - re, Et

Quat. pizz.

je rentre au le-ver du jour _____ D'un pe-tit vo-yage à Cy-

Fl.

Pist.

-thè' - re. La p'tit' canti - niè - re Cache mon re -

Cl.

f *3* *Cuivre.*

p *Viol. et Cello col canto.*

C. B. sse

tour; _____ Dans mon nu - a - ge, J'm'en - va fi - ler

Ob. Bass. Quat.

Tromb.

Dans mon nu - a - ge J'm'en va fi -

Fl.

p

f

C. B.

C. B.

C. B.

M. *rall:*
 -ler, Car la consigne est de ron_fler!
 Ah!
 Ah!
 Ah!

pp
pp
pp

Fl. et 1^{er} Viol.
pp
col canto.
p
 Tromb. *pp*

Enchaînez

Cl.
 Bass.
 Bass.

ORCHESTRE COMPLET.

Clar. Si.

Cors FA UT.

Pist. Si b.

N° 10.

DIVERTISSEMENT

DES SONGES ET DES HEURES.

All^o Mod^{to}

MORPHÉE.

SOPRANI.

TÉNORS.

CHOEUR :

BASSES.

All^o Mod^{to}

Fl.

PIANO.

Fl.

MORPHÉE.

Tzing tzing tzing

Fl. et Ob.

Bassons.
Basses.
Altos.

ENTRÉE DES
SONGES BLEUS.

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

pp
Ah!

pp
Ah!

pp
Ah!

Tromb. Quat.
Basson.

Detailed description: This system contains the first vocal entry. The vocal line (marked 'M.') begins with the lyrics 'tzing Dans les célestes demeures Versons nos pavots sans bruit.' The piano accompaniment consists of three staves: two treble clefs and one bass clef. The first two staves have rests until the end of the phrase, where they play a melodic line marked 'pp' with the exclamation 'Ah!'. The piano accompaniment is in a key with two flats and a 3/4 time signature.

M. *Tzing tzing tzing tzing* Bientôt les premières

Fl.
Ob.

Altos et Bassons.

Basses.

Detailed description: This system contains the second vocal entry. The vocal line (marked 'M.') begins with the lyrics 'Tzing tzing tzing tzing Bientôt les premières'. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The first two staves have rests until the end of the phrase, where they play a melodic line marked 'pp' with the exclamation 'Ah!'. The piano accompaniment is in a key with two flats and a 3/4 time signature.

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

Ah!

Ah!

Ah!

Viol.

Tromb. Ob.

Quat.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'heures S'en viendront chasser la nuit Tzingtzingtzing tzing'. The second, third, and fourth staves are also vocal lines, each with an 'Ah!' lyric. The fifth staff is a piano accompaniment with labels for 'Viol.', 'Tromb. Ob.', and 'Quat.'.

M. Tzingtzingtzing tzing tzingtzingtzing tzing

Harmonie.

Quat.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'Tzingtzingtzing tzing tzingtzingtzing tzing'. The second, third, and fourth staves are vocal lines. The fifth staff is a piano accompaniment with labels for 'Harmonie.' and 'Quat.'.

pp Ah! Ah! 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!

Ah!

Bons et Basses.

PREMIERE HEURE.

Moderato.

P Cloche. p^{te} Fl. Ob.
 Quat. et Bois
 Fl. Cors Ob. Triangle.

Quat.

DEUXIEME HEURE.

Allegretto.

Fl. Ob. 1^{re} V^{ou}
 p
 Gloche. p
 Pist. Tromb.
 Triangle.

Quat.

p

p

p

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A *cresc.* (crescendo) marking is present in the middle of the system.

Second system of a piano score. The right hand continues the melodic development with more complex rhythmic patterns. The left hand maintains a steady accompaniment. The system concludes with a key signature change to two flats and a time signature change to 6/4. The marking **TUTTI ff** is written in the lower left corner.

TROISIÈME HEURE.

First system of the 'TROISIÈME HEURE' section. The tempo is marked *Andantino*. The piano part is marked *p* and includes the instruction *Gloche.* The solo part is for *Fl. et Clar. soli.* and includes the instruction *Von tenuto.* The key signature is two flats and the time signature is 3/4.

Second system of the 'TROISIÈME HEURE' section. The piano part continues with a steady accompaniment. The solo part features a melodic line with slurs and accents. The instruction *Vons et Ob.* is written above the solo line.

Third system of the 'TROISIÈME HEURE' section. The piano part continues with a steady accompaniment. The solo part features a melodic line with slurs and accents.

Fourth system of the 'TROISIÈME HEURE' section. The piano part continues with a steady accompaniment. The solo part features a melodic line with slurs and accents. The instruction *Vons* is written above the solo line, and *Vons Fl.* is written in the lower right corner.

Clar. *non*
Ob.

Musical score for Clarinet and Oboe. The Clarinet part is marked *non* and the Oboe part is marked *Ob.*. The music is in a key with two flats and common time.

QUATRIÈME HEURE.

All^{to} giocoso.

Gloche. **TUTTI**
p

Musical score for Glockenspiel. The part is marked *p* and **TUTTI**. The music is in common time.

ff

Musical score for Glockenspiel. The music is in common time. The dynamic *ff* is indicated.

sempre stacc; il basso.

rall. *pp* *a tempo*

Musical score for Glockenspiel. The music is in common time. Dynamics include *rall.*, *pp*, and *a tempo*.

Animé.

f *cresc.*

Musical score for Glockenspiel. The music is in common time. Dynamics include *f* and *cresc.*

scen *do.* *ff*

Musical score for Glockenspiel. The music is in common time. Dynamics include *scen*, *do.*, and *ff*.

CINQUIÈME HEURE

All.^o mod^{to}

Von
Fl.
Ob.

First system of musical notation. The piano part is in the bass clef with a 6/8 time signature. It features a series of chords with a downward motion. The woodwind part is in the treble clef and includes notes for Flute and Oboe. A dynamic marking of *ff* is present, along with the instruction "Cloche".

4 Cors en Ré.

Second system of musical notation. The piano part continues with chords. The woodwind part includes notes for Flute, Oboe, and Triangle. The brass part is indicated by "4 Cors en Ré" and "Bons". A dynamic marking of *ff* is present, along with the instruction "Fl. Von Ob. et Triang."

Third system of musical notation. The piano part continues with chords. The woodwind part includes notes for Oboe and Flute. The brass part is indicated by "Pist. Tromb.". A dynamic marking of *ff* is present, along with the instruction "Quat. et Ob. von Pist. Tromb."

TRANSFORMATION.

Fourth system of musical notation. The piano part features a dense texture of chords. A dynamic marking of *TUTTI p* is present.

Fifth system of musical notation. The piano part continues with chords. A dynamic marking of *ff* is present, along with the instruction "rall.".

allarg.

Sixth system of musical notation. The piano part features a dense texture of chords. A dynamic marking of *ff* is present, along with the instruction "allarg."

L'AURORE.

Très modérée presque And^{no}2 G^{des} Fl.

p Violon et Ob. *Cuivres pp*
pp

TUTTI pp Pist.

Très animé presque allegro.

ff
TUTTI

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. It includes various rhythmic patterns and dynamic markings.

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

Third system of musical notation, featuring the instruction *pressez* 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, continuing the piece with various rhythmic patterns.

Sixth system of musical notation, concluding the piece with various rhythmic patterns.

120

animé
p

ppp

Bois très lent. Quatuor.

Cors Pistons.

This system shows the beginning of the piece. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of two sharps (D#). The tempo is marked 'très lent.' and the dynamics are 'ppp'. The woodwinds are labeled 'Bois Quatuor' and 'Cors Pistons'.

Cors Pistons.

This system continues the musical score with the same instrumentation and dynamics as the first system.

Flûtes et 1^{rs} Violons.

Ten. Harmonic.

This system introduces the flutes and first violins. The dynamics remain 'ppp'. The tenor part is marked 'Ten. Harmonic'.

Guivres. *pp*

G. C.

This system features the trumpets ('Guivres') with a dynamic marking of 'pp'. The conductor's position is indicated as 'G. C.'.

rall. *pp* TUTTI Enchaînez.

This final system includes the instruction 'rall.' (ritardando), followed by 'pp' and 'TUTTI' (tutti). The piece concludes with the instruction 'Enchaînez.' (chainé). A measure rest of 8 measures is indicated above the staff.

RÉVEIL DES DIEUX
et
COUPLETS DE DIANE.

Allegro.

JUPITER.

SOPRANI.

TENORS.

BASSES.

Allegro.

4 Cors, Solo.
en ré.

TUTTI.

PIANO.

JUP.

Par Sa_tur.ne! quel est ce

bruit Qui nous ré_veil_le au mi_lieu de la nuit?

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

p

Cors.
Pist.

Diane, ma fille ché-ri - e, Qui nous son-ne sa son-ne-

tr.

P^{te} fl. Clar.

-rie! Sus! qu'on se ré-veil - le à l'ins - tant!

(baïllant)

Ah! _____

Ah! _____

Ah! _____

tr.

Grandioso.

Allegro.

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

Allegro. *Alto.*
p

- gresse Il faut — sa_luer la Dé-es-se; O-béis-sous — au règle-

Quat.

- ment

DIEUX et DÉESSES artistes avec le Chœur 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-tes-se?

Pourquoi cet air de tris-tes-se?

Pourquoi cet air de tris-tes-se?

Pourquoi cet air de tris-tes-se?

Pourquoi cet air de tris-tes-se?

Quat. p

Lento.

DIANE. *rall.* Ah! rien n'é_ga_le mon tourment, non rien n'é_ga_le mon tourment, ah! mon tour-tesse?

-tesse?

-tesse?

-tesse?

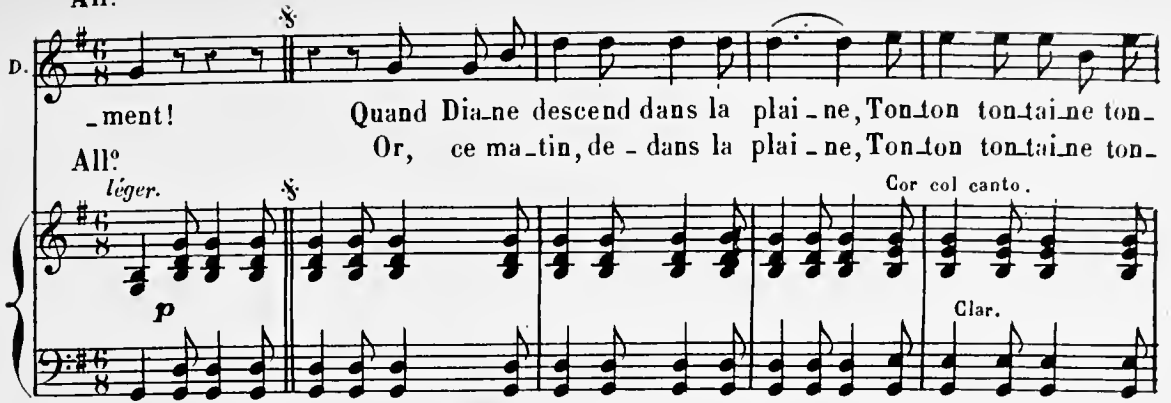
-tesse?

-tesse?

poco ad libitum. pp *suivez.*

All^o

COUPLETS DE DIANE.

D. 

_ment! Quand Dia-ne descend dans la plai-ne, Ton-ton ton-tai-ne ton-
 Or, ce ma-tin, de - dans la plai-ne, Ton-ton ton-tai-ne ton-
 All^o léger. Cor col canto. Clar.

D. 

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

D. 

_ne claire 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-tai-ne ton-
slargando. *tempo.*
 Clar. Bassons.

DIANE

ton tontaine ton ton

Que Diaⁿe rencontre Acté^on.
Point n'est veⁿu son Ac^{té}-oⁿ.

Lent. *f*

DIEUX et DÉESSES artistes avec le Chœur selon les voix.

SOPRANI

Que Diaⁿe ren^{co}ntre Acté^on, Que Diaⁿe rencontre Acté^on.
Point n'est veⁿu son Ac^{té}-oⁿ, Point n'est veⁿu son Ac^{té}-oⁿ.

Lent. *pp* *rall.* *f*

TENORS.

Que Diaⁿe ren^{co}ntre Acté^on, Que Diaⁿe rencontre Acté^on.
Point n'est veⁿu son Ac^{té}-oⁿ, Point n'est veⁿu son Ac^{té}-oⁿ.

Lent. *pp* *rall.* *f*

BASSES.

Que Diaⁿe ren^{co}ntre Acté^on, Que Diaⁿe rencontre Acté^on.
Point n'est veⁿu son Ac^{té}-oⁿ, Point n'est veⁿu son Ac^{té}-oⁿ.

Lent. *pp* *rall.* *f*

pp *rall.* *f* Lent. *ff*

ff tempo.

Tutti.

p Cor Solo. Oboë.

1^{er} Coup! 2^e Coup!

ff Tutti.

D.C.

ORCH. COMPLET.

N° 12.

Clár. Ut.

RONDO SALTARELLE.

Cors Sol Ré.

de

Pist. Si b.

MERCURE.

All^o vivo.

RÉP. Vous m'avez si souvent trompé.

MERCURE.

JUNON.

JUPITER.

PIANO.

Hb.
Cl.
Bon

All^o vivo.

f Quat.

M.

Eh hop! eh hop! Place à Mercure! Ses

Fl.

Hb.
1^{re} VI.

p Cors.

M.

pieds ne touchent 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

Cors.

M.
pieds ne tou - chent pas le sol, Un bleu nuagé est sa voi_tu_re, Rien

M.
ne l'ar_rê - te dans son vol. Bouil_let dans son dic_ti - on_naire Vous

Fl. Col canto.
Cl. B^{on} tenuto.
Pist. Triang.

M.
di - ra mes ti_tres nombreux: Je suis le com_mis - si - onnai_re Et

Hb. 1^{re} Vl. 8^{va} Fl. Hb. B^{on} Triang. Cors.

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

8-7, Fl. Triang. *p*

M.
-tif, a-gi-le, in-tel - ligent, 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

Pist.
Tromb.

Timb.
Cse Cse

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 is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "a Mercure! Ses pieds ne touchent pas le sol, Un bleu nuage est sa voiture, Rien ne l'arrête".

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

Harm.

mf Quat.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "dans son vol, Je suis le Dieu de l'éloquence, Les a - vocats sont mes enfants, Ils". The piano accompaniment includes the marking "Harm." above the treble staff and "*mf* Quat." below the bass staff.

M. me sont d'un secours immense Pour flanquer les mortels dedans. Je dois comme Dieu

Bois. 2

1^o Pis.

Quat.

mf

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "me sont d'un secours immense Pour flanquer les mortels dedans. Je dois comme Dieu". The piano accompaniment includes the marking "Bois. 2" above the treble staff, "1^o Pis." below the bass staff, and "*mf*" below the bass staff.

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

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

1^o Vl. col canto.

B^o ten.

The fifth system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "ai - mer com - me Dieu du vol, Car j'ai la main fort in - di - rec - te Et". The piano accompaniment includes the marking "1^o Vl. col canto." above the treble staff and "B^o ten." below the bass staff.

M.
 queLque fois le bras trop long: Quand il était ber- ger d'Admete, J'ai chi-pé les boeufs

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

ff. **TUTTI.**

p Cors. 1^{re} 2^{es} 3^{es} 4^{es} 5^{es} 6^{es} 7^{es} 8^{es} 9^{es} 10^{es} 11^{es} 12^{es}
sfz Timb. 1^{re} 2^{es} 3^{es} 4^{es} 5^{es} 6^{es} 7^{es} 8^{es} 9^{es} 10^{es} 11^{es} 12^{es}
sfz *sfz* *sfz* *sfz*

Quat.

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

p *sfz* *sfz* *sfz* *sfz* Harm. Quat.

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 -

TUTTI.

Timb. 1^{re} 2^{es} 3^{es} 4^{es} 5^{es} 6^{es} 7^{es} 8^{es} 9^{es} 10^{es} 11^{es} 12^{es}

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.

JUN. eh hop! eh hop! eh hop! Place à Mercu-re! ses

JUP. eh hop! eh hop! eh hop! Place à Mercu-re! ses

p
Cuiv.
Timb.

M.
pieds ne touchent pas le sol, Un bleu nu_a_ge est sa voiture, Rien ne l'arrê - te

JUN
pieds ne touchent pas le sol, Un bleu nu_a_ge est sa voiture, Rien ne l'arrê - te

JUP.
pieds ne touchent pas le sol, Un bleu nu_a_ge est sa voiture, Rien ne l'arrê - te

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'arrê - te dans son vol, Un bleu nu_a_ge est

JUN
bleu nuage est sa voiture, Rien ne l'arrê - te dans son vol, Un bleu nu_a_ge est

JUP.
bleu nuage est sa voiture, Rien ne l'arrê - te dans son vol, Un bleu nu_a_ge est

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

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

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

ff *dim.*

1^{re} Vn^a
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

TUTTI al fine.

f

Timb.

G.C.

N° 12^{bis}

ENTRÉE DE PLUTON.

ORCH. COMPLET.

Clar. La.

Pist. La.

Cors Mi et Si.

RÉP. Cette petite Eurydice
est donc bien jolie.

Allegro.

2 Picc.

Bois.

PIANO.

p

Cymb. avec la baguette de fer.

Cuivres.

TUTTI.

f

p

TUTTI.

f

p

f

p

Basses.

f

f

N° 15.

ORCH. COMPLET.

Clar. Ut.

Cors Sol-Ut.

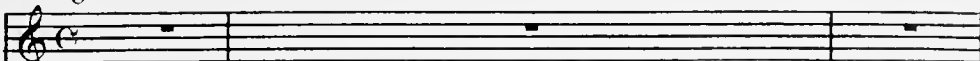
Pist. Si b.

AIR EN PROSE DE PLUTON.

RÉP. Je te fais grâce
de la formule.

Allegro.

PLUTON.



Allegro.

Quat. seul.

PARLÉ à part.

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

PIANO.

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-vec quelle vo-lupté je m'e-ni-vre des su-a-ves é-ma-na-ti-ons de cette

All^{to}

P.

atmosphère douce et vivi-fian-te de l'O-lym-pe!

All^o

Récit.

P. Fl. Hb. *P* 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. *suivrez.*

All^o

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

f *cuivres.* *Alto.* *pp* Harm. *Bass. tromb.*

G.C. trem.

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

All^{to}

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

Cl. *All^{to}* *pp* *Quat. pizz.*

Cymb. solo

P.

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

Hb. Cl.

p (arco)

P.

rit *All^o*

_tar et d'ambroi - si - e! -

Hb. Cl.

All^o *p* Fl. solo.

1^{re} Cor. *suivez*

p bns. Tamb. de Basq.

P.

P.

On entend le rroucoulement des colombes des colom - bes, leschan -

Fl. solo.

p Cl.

1^{re} Cor.

Quat. tamb. de basq.

P. *tr*

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

P. *tr*

Voici les Nymphes, voici les Muses,

Fl. Hb. 1^{re} VP Fl. Hb.

mf Cl. *p* *mf* *p*

Basses pizz.

P.

les Grâces les Grâces les Grâces ne sont pas

Cl. *sf* *pp*

B^b Bass. Hb. Cl.

P.

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

Quat. pizz. *sf*

Harm.

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 - bôs, Tous les parfums sont déchâ - nés,

animé.

Harm. *p* *Quat. animé.* Timb.

pressez de plus en plus jusqu'à la fin.

P. *tr* *tr*
 Tous les parfums sont déchai_nés, et les parfums de la nuit, et les parfums du

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

P. *tr* *tr* *tr*
 jour, les parfums du ma_tin; et les parfums du soir, et les parfums du

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

tr *tr* *cre*

P. *f* *rit.*
 _fums les parfums des Nym - phes des

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

Timb.

P. *lento.*
 Nym - phes. —

più rit. *ff*

CHŒUR DE LA RÉVOLTE.

All^o impetuoso.

DIANE
et
VÉNUS.

CUPIDON.

SOPR:

Les DIEUX
et DÉESSES

TEN:

Col Chœur
selon les voix.

MARS et BASSES.

All^o impetuoso.

Cuivres.

PIANO.

Tamb.

D.
V.

C.

f

Aux

f

Aux

f

Aux

f

Aux

f

Aux

Quat.

Tromb.

o. 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

o. 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!

O.
V.
C.

Ce régime est fasti_dieux! Aux ar - mes! aux

Aux ar - mes! aux

Aux ar - mes! aux

Aux ar - mes! aux

Aux ar - mes! aux

Aux ar - mes! aux

This system contains the first system of a musical score. It features five vocal staves (O., V., C., and two unlabeled staves) and a piano accompaniment. The lyrics are: "Ce régime est fasti_dieux! Aux ar - mes! aux". The piano part includes dynamic markings like *f*.

O.
V.
C.

ar - mes! aux ar -

ar - mes! aux ar -

ar - mes! aux ar -

ar - mes! aux ar -

ar - mes! aux ar -

ar - mes! aux ar -

This system contains the second system of the musical score. It features five vocal staves and a piano accompaniment. The lyrics are: "ar - mes! aux ar -". The piano part includes dynamic markings like *f*.

D.
V.

mes! aux ar - mes! aux ar - mes! Ce ré - gime est fasti - di - eux!

C.

mes! aux ar - mes! aux ar - mes! Ce ré - gime est fasti - di - eux! — Une ré -

JUP.

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!

mes! aux ar - mes! aux ar - mes! Ce ré - gime est fasti - di - eux!

p

PLU. (à part)

Une ré -

J.

- vol - te, une ré - vol - te vrai - ment c'est cu - ri - eux!

Toutes les DÉESSES et CUP:

Plus de nec -

P.

- 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 un au cœur...

f
Plus de nec_tar!

f
Plus de nec_tar!

f
Plus de nec_tar!

f *p*

les D.
et C.

f *f*
oui, mal au cœur. Assez de su_cre 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_

f *p* *f*

PLUT.

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

si - e!

si - e!

si - e!

p

DIANE.

VÉBUS.

CUPIDON.

Aux

Aux ar -

lez-moi de ce - ci, de ce - ci, ca - ma - ra - des!

Aux

Aux ar -

f

cresc.

f Aux ar - mes! Aux *f*
 ar - mes! Aux *f*
 mes! Aux *f*
 Aux ar - mes! Aux *f*
 ar - mes! Aux *f*
 mes! Aux *f*

f 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
 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.

O.
V.

A_battons cette ty_ranni_e!

C.

_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

Aux ar - mes! — aux

animato molto.

Unis.

O.
V.

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

C.

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 -

animato molto.

Vivo.

O.
V.

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

C.

- 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 -

Vivo

D.
V.
C.

- ni - e! Ce ré - gi - me est fas - ti - di -
 - ni - e! Ce ré - gi - me est fas - ti - di -
 - ni - e! Ce ré - gi - me est fas - ti - di -
 - ni - e! Ce ré - gi - me est fas - ti - di -
 - ni - e! Ce ré - gi - me est fas - ti - di -
 - ni - e! Ce ré - gi - me est fas - ti - di -

D.
V.
C.

- eux! Aux ar - mes! aux ar - mes! Plus
 - eux! Aux ar - mes! aux ar - mes! Plus
 - eux! Aux ar - mes! aux ar - mes! Plus
 - eux! Aux ar - mes! aux ar - mes! Plus
 - eux! Aux ar - mes! aux ar - mes! Plus
 - eux! Aux ar - mes! aux ar - mes! Plus

D. V. de nec - tar! plus de nec - tar!

C. de nec - tar! plus de nec - tar!

de nec - tar! plus de nec - tar!

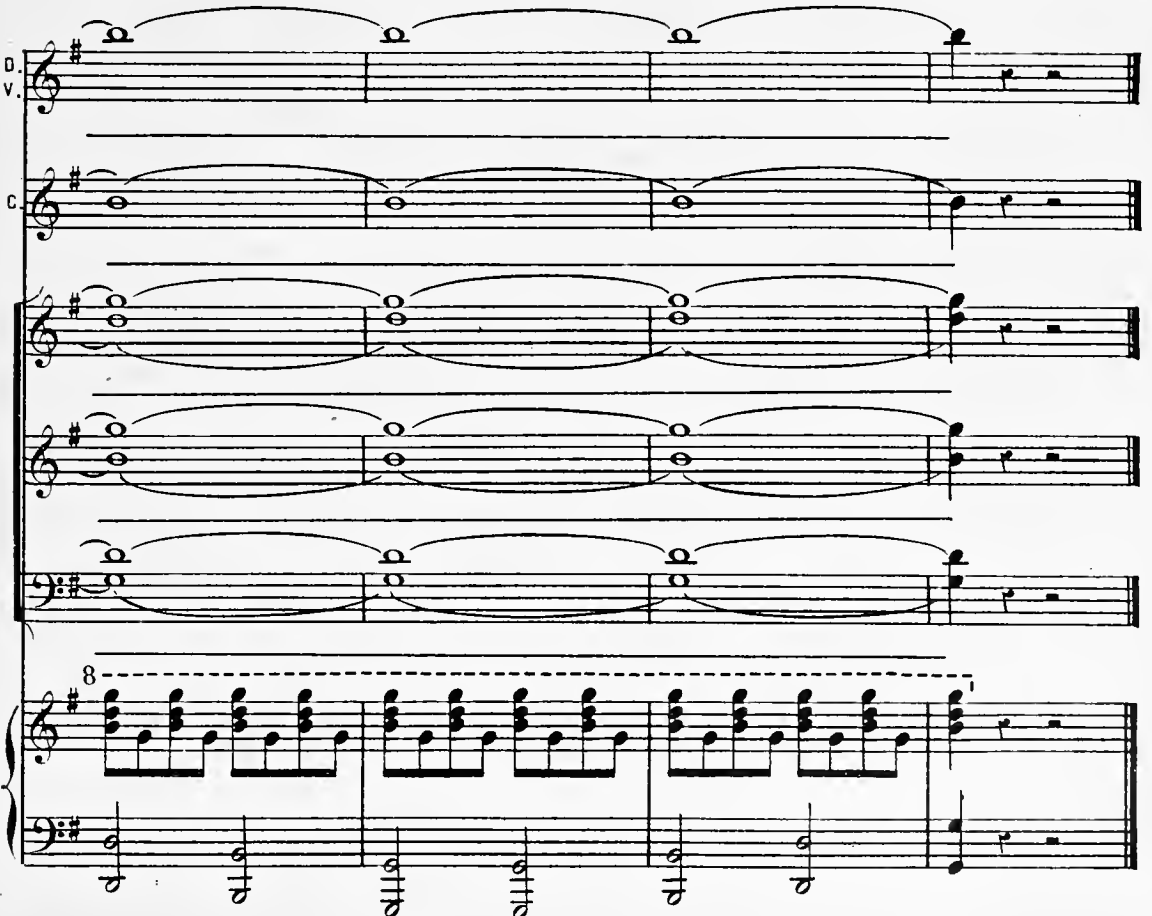
de nec - tar! plus de nec - tar!

de nec - tar! plus de nec - tar!



D. V.

C.



RONDEAU DES MÉTAMORPHOSES.

All^{to}

DIANE. (1^{er} COUP!) Pour séduire

MINERVE. (2^e COUP!) Est-ce de

CYBÈLE
et
POMONE. CYB: (3^e COUP!) A Da-na-

VÉNUS. (4^e COUP!) Ce cygne

FLORE
et
CÉRÈS. FL: (5^e COUP!) Tour à tour

PIANO

All^{to}

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

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

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

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

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

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 1^{er} C!

V. Ah! ah! ah! — ah! ah! ah! —

FL: et CER: Comme le 1^{er} C!

pp

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

DIEUX et DÉESSES Col Chœur.

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

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

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

TUTTI p *cresc.*

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

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

p 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!

DIEUX et 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 *cresc.*

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 connaît, on te connaît, Jupin!

Ah! ah! ah! ah! ah! ah! On te connaît, on te connaît, Jupin!

f *f*

N° 16.

GRAND FINAL SCÈNE, ENSEMBLE CHŒUR et MARCHÉ.

All^o 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^o moderato.

PIANO.

f

TUTTI.

p

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

p Quat.

Cors.

Clar.

p Il ap_proche!
p C'est mal gré moi
 Ah! sa_pris_ti! je commen_ce A bien m'ennuy - er i - ci. *p* Il ap_proche!
p Il ap_proche!
p Il ap_proche!
p Il ap_proche!
p Il ap_proche!
p Il ap_proche!
p Il ap_proche!
f *p* TUTTI.

O.
C.
V.

il s'a_van_cel Le voi_là! oui, c'est bien lui. — L'on va pren_dre

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 pren_dre

M.

il s'a_van_cel! Le voi_là! oui, c'est bien lui. — L'on va pren_dre

I.O.

il s'a_van_cel! Le voi_là! oui, c'est bien lui — L'on va pren_dre.

il s'a_van_cel! Le voi_là! oui, c'est bien lui. — L'on va pren_dre

il s'a_van_cel! Le voi_là! oui, c'est bien lui. — L'on va pren_dre

il s'a_van_cel! Le voi_là! oui, c'est bien lui. — L'on va pren_dre

Unisson

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

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

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

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

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

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

Unisson

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

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*

Mit

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*

S. - dons! E_cou_tons! Oui,
 A. La ven_gean_ce est bien près de moi!
 T. c'est bien lui! Il approche!
 B. c'est bien lui! Il ap-
 P. c'est bien lui! Il approche!
 S. La ven_gean_ce est bien près de toi! allons! _____
 S. - dons! E_cou_tons! Oui,
 A. Oui,
 B. Oui,
 P. *f* *p*

animato molto.

O. C. V. re - gar - dons, oui re - gar -
 O. Dieu! _____ qu'il m'en - nue! Ah! _____ qu'il m'en -
 P. il s'a_van_cel! il approche! il s'avancel
 J. -pro_che! il s'a_van_cel! il ap_proche! il s'a_
 M. il s'a_van_cel! il approche! il s'avance!
 O. O_béis-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 é-cou-

O.

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

P.

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

J.

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

I.

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

ro.

Marche toujours! ——— Crains ma vengeance!

-dons, oui, re-gar - dons, oui re-gar - dons, oui re-gar - dons, même é-cou -

-dons, oui, re-gar - dons, oui re-gar - dons, oui re-gar - dons, même é-cou -

-dons, oui, re-gar - dons, oui re-gar - dons, oui re-gar - dons, même é-cou -

cresc. pressez.

D. C. V.
 - tons! Car on va pren-dre ta dé - fen-se, Trop in - for-tu-né ma - ri.

O.
 - nuie 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 m'ennuy-er i - ci.

J.
 - vance! I - 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.

presser jusqu'à la fin. *f* 8-

Mod^{to}
JUP.

(à Orphée)

Que me veux-tu, fai-ble mor-tel?

Mod^{to}

f Quat.

Cl. Cors.
Bⁿ Pist.
Tromb. *p*

f Quat.

L'OP. (bas à Orphée)

Voi-ci le moment solennel! Tu vas, d'u-ne voix atten-dri - e, Implo-

Cl.
Cors B^{ns}
Tromb.

mf Quat.

z f

z f

-rer du grand Ju-pi-ter Le droit de reprendre à l'en-fer

Guivres.

f

p

ORP.

L'OP.

Ton é-pou-sé tendre et ché-ri - el - Vous le vou-lez - Al-lons!

f TUTTI.

p

ORP. And^{no}

DIANE, CUP.
et VENUS.

On m'a - vi mon Eu - ry - di - ce - Rien n'é -

Cl.
rall.
Cors.
1^{re} v^o
And^{no}
Ob. Solo.
Cl. B^o

DIANE.

- ga - le son tour - ment, Rien n'é -

ORP. (prenant son violon et jouant)

Quat.

Animato.

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

CUP. et d'autres déesses.

Rien n'é - ga - le sa dou - leur;

VENUS et d'autres déesses.

Rien n'é - ga - le sa dou - leur.

Animato.
Cl.
p Cor.
B^o

(avec force)

JUP.

Et le ra_vis_seur, _____ C'est Plu_ton! _____

C'est? Quat.

ff

DIANE, CUP. et VÉNUS.

ORP.

JUP.

MER.

L'OP.

TUTTI.

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! _____

C'est _____ Plu_ton! _____ C'est Plu_ton! _____

C'est _____ Plu_ton! _____ C'est Plu_ton! _____

C'est _____ Plu_ton! _____ C'est Plu_ton! _____

(presque parlé)

D. C. V.

C'est Pluton!

D.

C'est Plu.

J.

M. *p*

C'est Pluton!

I. O.

p

C'est Pluton!

p

C'est Pluton!

p

C'est Pluton!

Più mod^{to}

Quat.

rall. pp

p

TUTTI.

(Haut, avec dignité)

J.

f

FI. col canto:

f Quat.

J. ORP. (à part)

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



Bⁿ *p* Ob.

O. PLU. (à part)

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



P. JUP.

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



8-----
Ob. *p* très léger.

J.

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



8-----

DIANE, CUP. VÉNUS et les déesses.

rall.

Aux enfers! aux enfers!

- d'hui, Pluton, — j'irai moi-même!

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.

p
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.

D. plaît, Emmenez-nous, Ju-pin,

C. plaît, Emmenez-nous Emmenez-nous, Ju-pin,

V. plaît, Emmenez-nous,

M. plaît,

Animé et léger.

B^o Cl. -Ob. Fl. B^o Cl.

D. Ju-pin, Ju-pin, emme-nez-nous menez-nous a-vec vous.

C. Ju-pin, emme-nez-nous menez-nous a-vec vous.

V. Ju-pin, Ju-pin, emme-nez-nous menez-nous a-vec vous.

M. Ju-pin, emme-nez-nous menez-nous a-vec vous. —Al— JUP.

Ob. Fl. Fl. Quat.

ff

MER. f

Vi - ve vi - ve Ju -

- lons, — j'emmène - rai l'O - lynpe — 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!

Ol. rall. Cl.

Quat. f

rit. a poco.

All.^o maestoso.

D. Gloi-re gloire à— Ju—pi—ter! Gloire à ce dieu clément et

C. V. Gloi-re gloire à— Ju—pi—ter! Gloire à ce dieu clément et

M. Gloi-re gloire à— Ju—pi—ter! Gloire à ce dieu clément et

I.O. Gloi-re gloire à— Ju—pi—ter! Gloire à ce dieu clément et

Les Dieux et les Déesses
avec le Chœur selon les voix. Gloi-re gloire à— Ju—pi—ter! Gloire à ce dieu clément et

Gloi-re gloire à— Ju—pi—ter! Gloire à ce dieu clément et

Gloi-re gloire à— Ju—pi—ter! Gloire à ce dieu clément et

All.^o maestoso.

f sempre TUTTI.

D. doux, — Qui pour ce—sé—mil—lant en — fer N'a pas vou — lu par—tir sans

C. V. doux, — Qui pour ce—sé—mil—lant en — fer N'a pas vou — lu par—tir sans

M. doux, — Qui pour ce—sé—mil—lant en — fer N'a pas vou — lu par—tir sans

I.O. 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

pp

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!

- 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
 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!
rit. 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. Dieu! Mer - ci - mon Dieu! Mer - ci mon Dieu!

Tempo.

D. C. V. Ah! ————— partons, partons, partons, la la la la la la Partons, mar-
 O. la la la la la la Partons, partons, partons, la la la la la la Partons, mar-
 P. J. la la la la la la Partons, partons, partons, la la la la la la Partons, mar-
 M. la la la la la la Partons, partons, partons, la la la la la la Partons, mar-
 I. O. la la la la la la Partons, partons, partons, la la la la la la Partons, mar-
 la la la la la la Partons, partons, partons, la la la la la la Partons, mar-
 la la la la la la Partons, partons, partons, la la la la la la Partons, mar-
 la la la la la la Partons, partons, partons, la la la la la la Partons, mar-
 la la la la la la Partons, partons, partons, la la la la la la Partons, mar-
 pp

D. C. V. — chons partons, mar- chons, Ah! ————— ah! ————— partons, partons, partons,
 O. — chons partons, mar- chons, Ah! la la la la la la Partons, partons, partons,
 P. J. — chons partons, mar- chons, Ah! la la la la la la Partons, partons, partons,
 M. — chons partons, mar- chons, Ah! ————— la la la la la la Partons, partons, partons,
 I. O. — chons partons, mar- chons, Ah! ————— la la la la la la Partons, partons, partons,
 — chons partons, mar- chons, Ah! ————— la la la la la la Partons, partons, partons,
 — chons partons, mar- chons, Ah! ————— la la la la la la Partons, partons, partons,
 — chons partons, mar- chons, Ah! ————— la la la la la la Partons, partons, partons,
 — chons partons, mar- chons, Ah! ————— la la la la la la Partons, partons, partons,
 pp

Animato.

la la la la la la la la la la la la la la la la Nos at tri -

la la la la la la la la la la la la la la la JUP. seul. Nos at tri -

la la la la la la la la la la la Pre - nous nos a nos a nos at tri -
PLUT. avec MER.

la la la la la la la la la la la la la la la Nos at tri -

la la la la la la la la la la la la la la la Nos at tri -

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

Animato.

pp *f*

Très animé.

-buts! *f* N'hési_tons plus, Pre - nous nos a nos

-buts! *f* N'hési_tons plus, Pre - nous nos a nos
PLU. avec JUP.

-buts! Par - tons, n'hé - si n'hé - si n'hési_tons plus, Pré - nous nos a nos

-buts! *f* N'hési_tons plus, Pre - nous nos a nos

-buts! *f* N'hési_tons plus, Pre - nous nos a nos

Pre - nous nos a nos

Pre - nous nos a nos

Pre - nous nos a nos

p *f* Très animé.

D. C. V. a nos at_ri_buts, Par - tons, n'hé - si - n'hé - si n'hé_si_tons plus, Par - tons, par -

C. a nos at_ri_buts, Par - tons, n'hé - si - n'hé - si n'hé_si_tons plus, Par - tons, par -

P. J. a nos at_ri_buts, Par - tons, n'hé - si - n'hé - si n'hé_si_tons plus, Par - tons, par -

M. a nos at_ri_buts, Par - tons, n'hé - si - n'hé - si n'hé_si_tons plus, Par - tons, par -

10. a nos at_ri_buts, Par - tons, n'hé - si - n'hé - si n'hé_si_tons plus, Par - tons, par -

a nos at_ri_buts, Par - tons, n'hé - si - n'hé - si n'hé_si_tons plus, Par - tons, par -

a nos at_ri_buts, Par - tons, n'hé - si - n'hé - si n'hé_si_tons plus, Par - tons, par -

a nos at_ri_buts, Par - tons, n'hé - si - n'hé - si n'hé_si_tons plus, Par - tons, par -

rall. - - - *a Tempo.*

D. C. V. - tons, n'hé - si - tons plus.

O. - tons, n'hé - si - tons plus. la la la la la

P. J. - tons, n'hé - si - tons plus. la la la la la

M. - tons, n'hé - si - tons plus. *rall. dim. e a Tempo.* Mer - ci mer - ci la la la la la

10. - tons, n'hé - si - tons plus. Mer - ci mer - ci la la la la la

- tons, n'hé - si - tons plus.

- tons, n'hé - si - tons plus.

- tons, n'hé - si - tons plus. Mer - ci mer - ci la la la la la

pp rall. - - - *a Tempo.*

a tempo

animato

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

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 -

Presto

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 1^o

First system of musical notation. The treble clef staff contains a melodic line with notes and rests, marked with a *p* dynamic. The bass clef staff contains a rhythmic accompaniment with chords and single notes, marked with a *ff* dynamic.

Second system of musical notation. The treble clef staff features a melodic line with a long slur over the first two measures. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with notes and rests. The bass clef staff has an accompaniment. The text "(Orchestre militaire sur le théâtre)" is written above the treble staff.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the final two measures. The bass clef staff has an accompaniment. The text "doublant l'orchestre)" is written above the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with notes and rests. The bass clef staff has an accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with notes and rests. The bass clef staff has an accompaniment. The text "(Orchestre sur le théâtre)" is written above the treble staff.

First system of a piano score. It consists of two staves, treble and bass clef. The music features a complex texture with many sixteenth and thirty-second notes, creating a dense, shimmering effect. The key signature has one flat (B-flat).

Second system of the piano score. It continues the dense texture from the first system. A dynamic marking of *f* (forte) is present. The text "les 2 orchestres." is written above the right-hand staff, indicating that the music is intended for two orchestras. A repeat sign is visible at the end of the system.

Third system of the piano score, marked "TRIO." above the staff. The dynamic marking is *ff* (fortissimo). The texture remains dense but with some longer note values and rests. The key signature has one flat.

Fourth system of the piano score. The texture continues with intricate rhythmic patterns. The key signature has one flat.

Fifth system of the piano score. It includes first and second endings, labeled "1^a" and "2^a". The dynamic marking is *mf* (mezzo-forte). The key signature has one flat.

Sixth system of the piano score. It also includes first and second endings, labeled "1^a" and "2^a". The key signature has one flat.

First system of a piano score. The right hand (treble clef) features a melodic line with dotted rhythms and sharp signs. The left hand (bass clef) provides a steady accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte).

Second system of a piano score. The right hand continues with a melodic line, showing some chromatic movement. The left hand accompaniment is consistent. A dynamic marking of *f* is present.

Third system of a piano score. The right hand has a more active melodic line with eighth notes. The left hand accompaniment remains steady. Dynamics are not explicitly marked in this system.

Fourth system of a piano score. The right hand features a complex texture with many beamed notes. The left hand accompaniment is active. A dynamic marking of *ff* is present.

Fifth system of a piano score. The right hand has a melodic line with a long slur over several notes. The left hand accompaniment is steady. Dynamics are not explicitly marked in this system.

Sixth system of a piano score. The right hand has a melodic line with some chromaticism. The left hand accompaniment is steady. Dynamics are not explicitly marked in this system.

First system of piano music, featuring a treble and bass clef staff. The music consists of a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of piano music, continuing the melodic and harmonic lines from the first system.

Third system of piano music, showing further development of the musical themes.

Fourth system of piano music, marked with *ff animato* in the middle of the system.

Fifth system of piano music, marked with *f* and *CODA* at the end of the system.

Sixth system of piano music, featuring a dense texture of chords and a final flourish. The word *Tambour.* is written above the final notes.

Piano accompaniment for the first system, featuring a brass section (Cuivre) and a woodwind section (Veu). The music is in 3/4 time and consists of two systems of staves.

CHŒUR GÉNÉRAL

1^o 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^o Tempo.

ff les 2 orchestres.

Vocal and piano accompaniment for the second system. It includes three vocal staves (Soprani, Ténors, Basses) and a piano accompaniment. The lyrics are: "Qui pour ce sé-mil-lant en-fer N'a pas vou-".

ff poco animato

- lu par tir sans nous! ———— Gloi - - re gloi - re à
 - lu par tir sans nous! ———— Gloi - - re gloi - re à
 - lu par tir sans nous! ———— Gloi - - re gloi - re à

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo marking is *ff poco animato*.

Ju - pi - ter! ———— Gloi - re à ce Dieu clé - ment et
 Ju - pi - ter! ———— Gloi - re à ce Dieu clé - ment et
 Ju - pi - ter! ———— Gloi - re à ce Dieu clé - ment et

The second system continues the vocal and piano parts. The vocal lines have the lyrics "Ju - pi - ter! ———— Gloi - re à ce Dieu clé - ment et". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

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! ————

The third system concludes the vocal and piano parts. The vocal lines have the lyrics "doux! Gloi - re gloi - re à Ju - pi - ter! ————". The piano accompaniment continues with the same rhythmic and harmonic structure.

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-

-ment et doux.

-ment et doux.

-ment et doux.

Rideau.

ff

rall.

Fin du 2^d Acte

ACTE III

ORCH: COMPLET.

Clar: en LA.

Pist: en LA.

Cors MI et SI.

N° 17

ENTR'ACTE

♩ Allegretto

PIANO

f TUTTI

tr

p Bois.

Guiv.

TUTTI

tr

Cordes

f

p

f

f

tr

ff TUTTI

tr

tr

tr

tr

La 2^e fois
al Coda.

This system shows the first five measures of a musical piece. The right hand features a complex, rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of chords. A diamond-shaped Coda symbol is located at the end of the fifth measure.

p

This system contains measures 6 through 10. The right hand continues with eighth-note patterns, and the left hand has a more active role with moving lines. A piano (*p*) dynamic marking is present in the third measure.

This system covers measures 11 through 15. The right hand has a melodic line with some grace notes, and the left hand continues with chordal accompaniment.

1^a 2^a

This system includes measures 16 through 20. It features first and second endings, indicated by '1^a' and '2^a' above the right-hand staff. The first ending leads back to an earlier section, while the second ending concludes the phrase.

This system contains measures 21 through 25. The right hand has a melodic line with some grace notes, and the left hand continues with chordal accompaniment.

f

This system covers measures 26 through 30. The right hand has a melodic line with some grace notes, and the left hand continues with chordal accompaniment. A forte (*f*) dynamic marking is present in the first measure.

CODA
D.C.
Rideau.

This system includes measures 31 through 35. It begins with a Coda section marked 'CODA' and 'D.C.' (Da Capo). The right hand has a melodic line with some grace notes, and the left hand continues with chordal accompaniment. The piece concludes with the word 'Rideau.' (Curtain).

PETIT ORCH:

Clar: en LA.

Cors en LA.

Pist: en LA.

N° 18

COUPLETS DES REGRETS.

RÉP: Je m'ennuie épou -
vamment ici.

EURYDICE.

PIANO.

1^{er} COUPLET. - Ah!

f

pp Cl:

Quat:

E.

queLle tris - te des - ti - née Me fait i - ci le Dieu Plu - ton! Me

Fl: col canto.

Cor. Oboe.

E.

lais - ser seule a - bandon - née! Que veut di - re cet a - ban - don! Lors -

1^{er} Von col canto.

E.

- qu'a - vec lui je suis ve - nu - e, De tendresse il é - tait pé - tri! ah!

Oboe.

Cl:

a Tempo.

E. Mais si ce la con-ti-nu - e Je vais regret-ter mon ma-ri - Je

Fl. col canto.

rall. col canto. Cor tenuto.

E. vais regret-ter mon ma-ri - Ah! mais oui, - ah! mais

Bois. ♪

E. oui, - ah! - Je vais regretter mon ma-

Oboé.

E. - ri, - Je vais regretter mon ma-ri, - Ah! mais oui, - ah! - mais

Fl. Bois.

f rall:

E. *oui!* _____

E. 2^e COUPLET. 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 inconnue Que je dois 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 M1.

Clar: LA.

Pist: LA.

COUPLETS DU ROI DE BÉOTIE.

RÉP: Il te reste quelque
chose de ta patrie.

Allegretto.

Cors en LA

Bon *p*

PIANO.

JOHN STYX.

1^{er} couplet Quand j'étais roi — de Bé-o - ti - e, J'avais des su - jets des sol2^e couplet Si j'étais roi — de Bé-o - ti - e, Tu se-rais rei - ne sur ma

-dats, — Mais un jour, en perdant la vi - e, J'ai per-

foi, — Je ne puis plus — qu'en ef - fi - gi - e Tôffrir ma

Fl. Haut.

Cl. en LA.

Cors

Bon

_du tous ces biens hé_las! Et pour_tant point ne les en_
 puis_san_ce de roi. La plus belle om_bre, ma ché_

The first system of the musical score consists of three staves. The top two staves are vocal lines in a treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in a bass clef with the same key signature. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The lyrics are: "_du tous ces biens hé_las! Et pour_tant point ne les en_ puis_san_ce de roi. La plus belle om_bre, ma ché_".

_vi_e, Ce que je re_gret_te en ce jour, C'est de nie
 _ri_e, Ne peut don_ner que ce qu'elle a, Accep_té

The second system of the musical score consists of three staves. The top two staves are vocal lines in a treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in a bass clef with the same key signature. The piano part continues with the same rhythmic pattern as the first system. The lyrics are: "_vi_e, Ce que je re_gret_te en ce jour, C'est de nie _ri_e, Ne peut don_ner que ce qu'elle a, Accep_té".

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

The third system of the musical score consists of three staves. The top two staves are vocal lines in a treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in a bass clef with the same key signature. The piano part continues with the same rhythmic pattern. The lyrics are: "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".

dim.

Quand j'étais roi de Béoti e Quand j'étais
Le cœur d'un roi de Béoti e Le cœur d'un

Bon *p* Fl.

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The lyrics are: "Quand j'étais roi de Béoti e Quand j'étais" on the first staff, and "Le cœur d'un roi de Béoti e Le cœur d'un" on the second. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It includes the instruction "Bon" and a dynamic marking "p". A first flute part is indicated by "Fl." above the piano staff.

roi de Béoti
roi de Béoti

Cl. *Bon cresc. dim.*

The second system continues the vocal and piano parts. The vocal lines are: "roi de Béoti" on the first staff and "roi de Béoti" on the second. The piano accompaniment includes the instruction "Cl." above the treble staff, and "Bon cresc." and "dim." below the piano staff.

e.
e.

f TUTTI.

The third system concludes the page. The vocal lines end with "e." on both staves. The piano accompaniment features a section marked with a double bar line and a repeat sign, followed by a dynamic marking "f" and the instruction "TUTTI." in all caps.

ORCH: COMPLET.
Claf. UT.
CORS SOL et UT.
Pist. SI b.

N° 19^{bis}

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 paîras.

TUTTI

Quat. *f*

ORCH: COMPLET.

Clar. SI b.

Pist. SI b.

Cors SI b et FA.

SEPTUOR DU TRIBUNAL.

RÉP: Messieurs, la cour!

Maestoso.

PLUTON

JOHN STYX
MERCURE.

JUPITER

MINOS

EAQUE.

RADAMANTE.

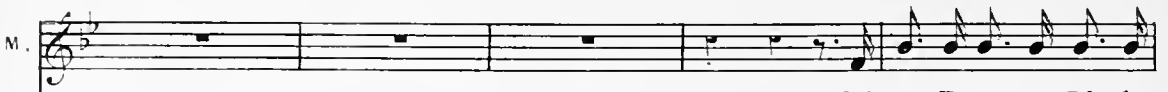
CHŒUR.

2 Ténors et 2 Basses

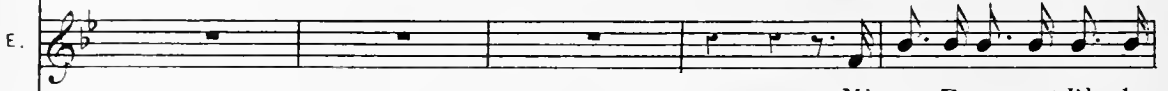
Maestoso.

PIANO.

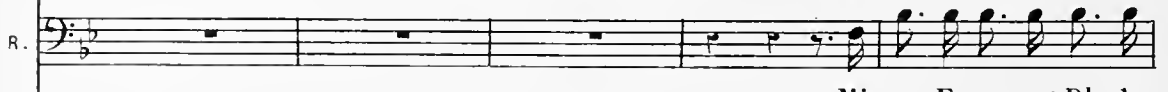
f TUTTI

M. 

MI_nos, E_aque et Rhada_

E. 

MI_nos, E_aque et Rhada_

R. 

MI_nos, E_aque et Rhada_



Quat.

p Cors. B^{ns}

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*

VP
Fl. *mf* Cymb. *p*

Chiv.

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!*

f Cymb. *p* *leggero.* Fl. et Vps

M. *- lè - re!*

E. *Rha - da - mante en fait son af -*

R. *Ceux que Mi - nos ne punit pas,*

PLUTON.
Mi nos, Eaque et Rhada.

J. STYX, MERC. et JUP.
Mi nos, Eaque et Rhada.

MINOS et EAQUE.
Mi nos, Eaque et Rhada.

E. *- fai - re!*

R. *E... aque est la dans tous les cas!*

2 TENORS:
Mi nos, Eaque et Rhada.

2 BASSES.
Mi nos, Eaque et Rhada.

f 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

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.
 les tri - bu - nos les tri - bu - nos in - fer - nos!

8- *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 -

leggiro.

P. *in - fer - nos* — — — — — *la la la la la la la*

J.S.
M.J. *_ nos les tri - bu - nos les tri - bu - nos in - fer - nos in - fer - nos in - fer - nos in - fer -*

M.
E. *_ 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 -

lrggiero.

P. *la* — — — — — *la* — — — — — *la* — — — — — *la la la la la la la in - fer -*

J.S.
M.J. *_ nos in - fer - nos in - fer - nos in - fer - nos in - fer - nos in - fer - nos in - fer -*

M.
E. *_ dons les tri - bu - nos in - fer -*

R. *_ dons les tri - bu - nos in - fer -*

_ dons les tri - bu - nos in - fer -

_ dons les tri - bu - nos in - fer -

P. *pp*
 - nos Ils pré - sident les tri - buns les tri - bu -

J. S. *pp*
 - nos Ils pré - sident les tri - buns les tri - bu -

M. *pp*
 - nos Nous pré - sidons les tri - buns les tri - bu -

E. *pp*
 - nos Nous pré - sidons les tri - buns les tri - bu -

R. *pp*
 - nos Nous pré - sidons les tri - buns les tri - bu -

f *pp* *f* *pp*
 - nos Nous prési - dons les tri - buns les tri - bu - nos tri - buns les tri - bu -

f *pp* *f* *pp*
 - nos Nous prési - dons les tri - buns les tri - bu - nos tri - buns les tri - bu -

f *pp* *f* *pp*
 - nos Nous prési - dons les tri - buns les tri - bu - nos tri - buns les tri - bu -

f *pp* *f* *pp*
 - nos in - ferno!
 - nos in - fer - nos!
 - nos in - fer - nos!
 - nos in - fer - nos!
 - nos in - fer - nos!
 - nos in - fer - nos!
 - nos in - fer - nos!
 - nos in - fer - nos!

pp *ff* *ff*
 TULLI.

ORCH. COMPLET.

Cl. en Sib.

Pist. en Sib.

Cors en Fa et Sib.

N^o 20^{bis}

MÉLODRAME.

Vivo.

RÉP. Un quart d'heure qu'il le bourre de galette!

PIANO.

pp Quat.

ff TUTTI.

Cuiv.

(L'AMOUR apparaît)

*rail.**pp* Harm.*p* *v*lle

On parle.

Quat. pizz.

pp

ORCH. COMPLET.
Cl. en 1 T.
Corns en SOL.
Pist. en LA.

N° 21.

RONDE DES POLICEMEN.

RÉP. = A moi les policemen de l'amour!

CHŒUR
de
POLICEMEN.

All^o vivo.

PIANO.

Fl.

f

Bp

f

Quat.

Nez au vent, Oeil au guet, Clairvoy-

f *v*^o col canto.

Cors. *f*

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^{er} POLICEMAN.

_mier De l'a_mour Doit veil_ler Nuit et jour_ Aus_si fin Qu'un re_nard, Très-ma_

Fl:
p

_lin, Peu ba_vard, Sachant tout Dé_cou_vrir Et par_tout Se blot_

2^{er} POLICEMAN.

_tir! - A l'a_mant, Au ma_ri Ap_por_tant Sou ap_pui, Il sur_

CHŒUR.

_prend Tous les jours Plus de cent Jo_lis tours._ Nez au vent, Oeil au

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 -

3^e POLICEMAN.

_mier de l'a_mour Doit veil_ler nuit et jour. — Doux a_veux Dans un

Bⁿ et Fⁱ:

3^e P.
cœur Plein de feux Et d'ar_deur, De_mi - mots, Tendre a_mour Frais é -

4^e POLICEMAN.

- clos, Plat du jour, — Tra - bi - son, Faux ser - ments, A - ban - don Des a -

CHŒUR.

4^e P. - mants, Tout ce - ci, Sar - pe - jeu, Pour bi - bi N'est qu'un jeu. — Nez au

vent, Oeil au guet, Clairvoy - ant, Et dis - cret, Le li - mier De là -

TUTTI. *pp* e sempre cresc:

- mour Doit veil - ler Nuit et jour. Nez au vent, Oeil au guet, Clairvoy -

- ant et dis - cret, Le li - mior De l'a - mour Doit veil - ler Nuit et

joué, Le li - mior De l'a - mour Doit veil - ler Nuit et jour, Le li -

- mior De l'a - mour Doit veil - ler ——— nuit et jour!

ff

ff

Enchaînez.

MÊME ORCH:
Clar. en LA.
Cors 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.

[Musical staff with rests]

1^o SOP:

[Musical staff with rests]

CHŒUR

des

2^d SOP:

[Musical staff with rests]

POLICEMEN

Allegretto.

PIANO.

Cordes.
[Piano accompaniment]

C. Ce que de vous l'on ré - cla - me, C'est de dé cou - vrir la fem -
Bois.
[Musical score for C. and Bois]

Allegretto.

JUPITER.

C. me, Cher - chez bien, cherchez bien! — Ne voyez vous rien!

Rien!

Allegretto.

Rien!

[Piano accompaniment]

C.  *Vous ne trou_vez rien!*

J.  *Vous ne trouvez rien!*

 *rien! Nous ne voyons rien! rien!*

 *rien! Nous ne voyons rien! rien!*

 *tr tr*

C.  *rit.*
Atten -

J. 

 *rien! Nous ne trouvons rien,nous ne trouvons rien,Nous ne trouvons rien!*

 *rien! Nousne trouvons rien,nous ne trouvons rien,Nous ne trouvons rien!*

 *rall.*
TUTTI.

C. *-dez j'ai mon mo-yen* *At_ten_dez at_tendez*

J. *Voyons,vo-yons ton mo-yen,* *Voyons* *rall:*

Voyons,vo-yons ton mo-yen, *Voyons*

Voyons,vo-yons ton mo-yen, *Voyons*

rall a poco.

Quat.

Allegretto. *

C. *1^{er} COUPLET. Pour at-ti-rer du fond*
2^{me} COUPLET. Lors-que l'on veut at-ti-

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 bril-ler 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, En vol-ti geant, ac-cou-rrir à ses feux! U-ne femme c'est

Cl:
arco. Bas:

c. stra-ta-gè-me Qui doit fai-re de son réduit Sor-tir u-ne fem-
tout de mè-me, Par sa fai-bles-se on la séduit; Tout ce qu'elle veut,
1^o *v^{on} pizz.*

Oboë.

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:

1 Ob.

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 *suivez.* *p*

a tempo.

c. _____
(Choeur ad lib. des Policemen.)
SOPRANI. (imitant les baisers.) _____
Allez-y, la p'tit' bêt' va ré-
Allez-y, la p'tit' bêt' va ré-

a tempo.

Tutti *pp*

(même jeu).

-pon - dre au bruit, _____

(même jeu).

-pon - dre au bruit, _____

rall.

c. 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*

1^a *8* *8* *8* *8* *8* *8* *8* *8*

f *Pour finir.*

Clar. UT.

Cors UT.

Pistons SI b.

PETITE RONDE DU BOURDON.

RÉP: une! deux! trois!

CHOEUR des POLICEMEN.

All^{to} 1^{er} SOP.

2^d SOP.

All^{to} Flûtes Quatuor.

PIANO. *ff* Bassons. Timb.

Cor. Timballes.

pp Le beau bour-don

pp Le beau bour-don

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 com-me çal — Bonne chan - ce, pa - pa, — Pas - se pas - se

Est-il jo - li comme çal — Flûtes.

2^d SOP.

pas - se là. — Bonne chan - ce, pa - pa, — Pas - se, pas - se, pas - se là, —

1^{er} Violons.

1^{er} SOP.

pas - se là, — pas - se là, — Et la belle y res - te - ra. — Pas - se pas - se

2^d SOP.

Flûtes.

pas - se Et la bel - le y res - te - ra. Bon - ne —

là — Et la bel - le y res - te - ra. Bon - ne —

Flûtes Violons. Timballes. Flûtes.

chan - ce, pa - pa, ——— pa - pa, ——— pa -

chan - ce, pa - pa, ——— pa - pa, ——— pa -

Violons.

sempre diminuendo.

- pa! ———

- pa! ———

Tutti.

rit.

All° mod^{to} TRANSFORMATION.

f

8

DUO DE LA MOUCHE.

Quasi lento.

EURYDICE.

JUPITER.

Quasi lento.

Fl. Solo.

Fl.

PIANO.

Tutti. *p*

1^{re} Vols 8^{va} B^{na}

Quat.

x

Fl. Ob. 8^{va} alta.

Tutti.

Clar.

vclle

Alto solo B^{on}

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

Clar.

Fl.

Clar.

B^{os}

Ob.

Cors.

J. ³
 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^{on}

animato. (imitant le bourdonnement de la mouche)
 _ment! Zi zi
 animato.
 p
 Basses.

EURY.
 Ah! — la bel — le mouche!
 zi Zi
 Fl.
 Clar.

E.
 Le jo — li fre — don, Ah! la bel — le
 zi
 Fl.
 Ob.
 Cl.
 Quat. *cres.*

E. mou - che! Le jo - li fre - don!

J. Zi _____ Ma chan - son la tou - che,

ff *mf* *f* *Tutti.*

Cuivres.

J. Chan - tons, chan - tons — ma chan - son! La bel - le mou - che! Ma chan -

EURYD. JUP.

Timballes.

J. *rall.* - son la touche, Chantons ua chanson! — Ah! la belle mou - che!

EURYD.

suiv. *p* Quat

Ob. Cl. B^{on}

E. Le jo - li — fre — don! Bel in - secte à l'aide de —

All^{to} moderato.

f Quat pizz.

E. *ré - e, Veux - tu rester mon com - pa - gnon? — (imitant la mouche.)*

J. Zi

pp

E. *Ces lieux dont tu forçes l'en - trée, Hé - las! me servent de pri -*

J.

E. *JUP.*
son. — Zi

pp

EUR.
Ne — me quit - te pas, je t'en pri - e, Res - te, on

Fl.

E. pren - dra bien soin de toi Ah! je t'ai-me-rai, a tempo
ville

rit. Cl. p

E. mon-che jo-li-e, Res-te avec moi, reste a-vec moi! Je t'ai-me-rai, mon-che jo -

Ob. Cl. suivez.

E. - li - el - Ah!

All^{to}

TUTTI. Quat.

JUP. Quand on

J. vent - se fai-re a-dō - rer, Il faut se lais - ser dé - si -

Fl. vns

EUR. (courant à lui)

JUP.

J. 

- 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 - tel — J'ai pris des ai - les, ma charman - te, ma char -

EUR.

Fi la mé - chante, la mechan.te, la mé - chan - te!

- man - te, J'ai pris des

The first system consists of three staves. The top staff is a vocal line in G major with lyrics 'Fi la mé - chante, la mechan.te, la mé - chan - te!'. The middle staff is another vocal line with lyrics '- man - te, J'ai pris des'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note melody in the right hand and block chords in the left hand.

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. *cresc.*

The second system consists of three staves. The top staff is a vocal line with lyrics 'El - le ne cher - che qu'à me'. The middle staff is another vocal line with lyrics 'ai - les, ma charman.te, ma char - man.te, J'ai bien le droit de m'en ser -'. The bottom staff is a piano accompaniment. A section marked 'TUTTI. cresc.' begins in the middle of the system, with a crescendo line above the staff.

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.

Gr.
B!!

The third system consists of three staves. The top staff is a vocal line with lyrics 'fuir, El - le ne cher - che qu'à me fuir! De cet -'. The middle staff is another vocal line with lyrics '- vir, J'ai bien le droit de m'en - ser - vir!'. The bottom staff is a piano accompaniment. A section marked 'Meno vivo.' begins at the start of the system. A section marked 'Ob. Solo.' begins in the middle of the system, with a 'pù ritenuto.' instruction below the staff. The system ends with a double bar line and the markings 'Gr.' and 'B!!'.

E. *te ga - ze lé - gè - re, Sans l'é - touf - fer, je puis*

Fl.
Ob.

Elle s'approche sur la pointe des pieds. JUP.

E. *faire Un fi - let à pa - pil - lon. At - ten - 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 - cel La voi - là pri - se, la voi - là pri - se!*

rit.

rall.

JUP. tempo, 1^o

La plus pri - se des deux n'est pas cel - le qu'on pen -

vⁿ ob. tempo 1^o

p .Cl.

p Bⁿ

sempre. pp

Cor entre.

- se, La plus pri - se des deux n'est pas cel -

Bⁿ entre.

EUR.

- le qu'on pen - se. Chan - te, chan - tel

Fl.

Bⁿ

Ob. 8^e B^e

JUP. (imitant la mouche.) JUP. EUR.

Zi Chan - te, chan - te, Zi Zi

Fl. Bⁿ 8^e B^e

Fl.

Ob. 8^e B^e

(imitant la mouche.) JUP. EUR. JUP. EUR. (imitant la mouche.)

Zi zi zi zi

suivez.

zi

zi

zi

All^o mod^{to}

E. Zi _____ zi _____

J. (imitant la mouche)
Zi _____ zi _____

All^o mod^{to}
pp. Quatuor. l'archet pres 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

Quat. *Quat: compte ôtez les Sourdines.*

E. tiens, Ah! c'est char_mant! a tempo.

J. tiens, c'est char_mant!

Quat. *ff* a tempo.

ORCH: COMPLET.
Cl. en La.
Cors' en Mi-La.
Pist. en La.

N° 25

SCÈNE ET BALLET DES MOUCHES

REP. Oh! l'abruti! Mouche

Allegro.

LES ENFANTS.

PIANO.

Allegro.

Fl.
Cl.

Quat; seul.

Fl.
Cl.

B^{us}
Cymb.

p Quat; seul.

Fl.
Hb.

Cl.
B^{us}

The musical score is arranged in five systems. Each system consists of a vocal line for 'LES ENFANTS' (treble clef, 3/4 time) and a piano accompaniment (grand staff, 3/4 time). The tempo is marked 'Allegro.' in two places. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Various instruments are indicated by labels: 'Fl. Cl.', 'Fl. Hb.', and 'Cl. B^{us}'. Dynamics include 'p' (piano) and 'p Quat; seul.'. The score includes repeat signs and fermatas.

LES ENFANTS.

Si j'étais

Quat. Cl: col canto.

p

Cors. B⁰

les E. Roi de Bé - o - ti - e, Tu se - rais Rei - ne sur ma foi!

Fl.

Hb.

p

Cuv. Tamb de basq: G⁸ C⁸ et Cymb.

les E. Je ne puis plus qu'en ef - fi - gi - e T'offrir ma puis - san - ce de

sf

les E. Roi! La plus belle om - bre, ma ché - ri - e, Ne peut don -

Cl.

les
E.

_ner que ce qu'elle a, _____ Ac-cep-te donc, je t'en sup-

H^b.
Fl.

Cuiv.
Batt.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "_ner que ce qu'elle a, _____ Ac-cep-te donc, je t'en sup-". The piano accompaniment consists of two staves: a right-hand staff with chords and moving lines, and a left-hand staff with a steady bass line of chords. Above the piano part, the instrumentations "H^b. Fl." and "Cuiv. Batt." are indicated.

les
E.

_pli - e, Sous l'enve - lop - pe que voi - là _____ Le cœur d'un

Cor.
B^b

Fl.
Cl.
col canto.

Cuiv.
G^{se} G^{se}

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "_pli - e, Sous l'enve - lop - pe que voi - là _____ Le cœur d'un". The piano accompaniment continues with similar textures. Above the piano part, the instrumentations "Cor. B^b", "Fl. Cl. col canto.", and "Cuiv. G^{se} G^{se}" are indicated.

les
E.

Roi — de Bé-o - ti - e, Le cœur d'un Roi — de Bé-o - ti -

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics "Roi — de Bé-o - ti - e, Le cœur d'un Roi — de Bé-o - ti -". The piano accompaniment continues with similar textures.

les
E.

_____ e

TUTTI.

f

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line continues with the lyrics "_____ e". The piano accompaniment continues with similar textures. Above the piano part, the instruction "TUTTI." is written, followed by a dynamic marking "*f*".

PLUTON « disparaissez!

CUPIDON « Tu veux des mouches, en voilà!

Andante.
Cordes.

pp
1^o Cor Solo, en Si b haut.
p
f B^o Cuiv.

Cl. Solo en LA.
p
f
1^o Pist: Solo en LA.
p
Timb.

Fl. Hb.
Tromb.
cre - - - - - scen - - - - -

- do. - - - - - f

Cordes.

BALLET DES MOUCHES.

INTRODUCTION.

Moderato.

Fl. Hb. 6 6

p

Alto vllle C.B.

This system shows the beginning of the introduction for Flute and Bassoon. The Flute part (Fl. Hb.) features a melodic line with sixteenth-note patterns and rests, marked with a forte dynamic (*p*). The Bassoon part (Alto vllle C.B.) provides a rhythmic accompaniment with eighth-note patterns.

6 6

p 6 6

The second system continues the musical material. The Flute part has a melodic line with sixteenth-note patterns, and the Bassoon part continues its rhythmic accompaniment. Dynamics include *p* and *f*.

p 6 6

BBS Cl.

This system is for Bassoon (BBS) and Clarinet (Cl.). The Bassoon part has a melodic line with sixteenth-note patterns, and the Clarinet part provides a rhythmic accompaniment. Dynamics include *p* and *f*.

6 6

f Moderato.

cre - scen - Pist. do.

Altos. Bsse

Timb. Tromb.

This system is for Trombone (Tromb.) and Bass Drum (Timb.). The Trombone part has a melodic line with sixteenth-note patterns, and the Bass Drum part provides a rhythmic accompaniment. Dynamics include *f* and *pp*. The tempo marking *Moderato.* is present.

Cordes.

pp

p

poco marcato.

This system is for the String section (Cordes.). The strings play a rhythmic accompaniment with sixteenth-note patterns. Dynamics include *pp* and *p*. The tempo marking *poco marcato.* is present.

Cl.

cre - scen - do.

Bp Pist.

Tromb.

This system is for Clarinet (Cl.) and Trombone (Tromb.). The Clarinet part has a melodic line with sixteenth-note patterns, and the Trombone part provides a rhythmic accompaniment. Dynamics include *f* and *pp*.

Musical score for Trombone. The piece is in 2/4 time with a key signature of one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a series of eighth-note patterns in the treble and a steady accompaniment of eighth notes in the bass. Dynamics include *f* and *ff*.

Moderato.

Fl. Solo.

Musical score for Flute Solo. The piece is in 2/4 time with a key signature of one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The flute part features a melodic line with slurs and a trill. Dynamics include *p* and *rit.*

ANDANTE.

Cl. Solo.

pp Quat.

pp Corde pizz.

Musical score for Clarinet Solo. The piece is in 2/4 time with a key signature of two flats (Bb). The score consists of two staves: a treble clef staff and a bass clef staff. The clarinet part features a melodic line with a trill and a *dolce.* marking. Dynamics include *pp* and *rit.* The piano accompaniment is marked *pp* Corde pizz. The section concludes with a *rit.* marking.

Musical score for Piano. The piece is in 2/4 time with a key signature of two flats (Bb). The score consists of two staves: a treble clef staff and a bass clef staff. The piano part features a steady accompaniment of eighth notes in the bass and a melodic line in the treble.

Musical score for Piano. The piece is in 2/4 time with a key signature of two flats (Bb). The score consists of two staves: a treble clef staff and a bass clef staff. The piano part features a steady accompaniment of eighth notes in the bass and a melodic line in the treble, including a triplet.

Musical score for Piano. The piece is in 2/4 time with a key signature of two flats (Bb). The score consists of two staves: a treble clef staff and a bass clef staff. The piano part features a steady accompaniment of eighth notes in the bass and a melodic line in the treble, including a triplet.

Fl. 1^{re} Von

rit.

Tromb. ten.

Timb.

This system contains three measures of music. The top staff is for Flute 1 (1^{re} Von) with a melodic line. The middle staff is for Tenor Trombone (Tromb. ten.) with a rhythmic accompaniment. The bottom staff is for Timpani (Timb.) with a rhythmic accompaniment. A *rit.* (ritardando) marking is present in the first measure.

Cl. B^{on}

This system contains three measures of music. The top staff is for Clarinet Bass (Cl. B^{on}) with a melodic line. The middle and bottom staves continue the rhythmic accompaniment from the previous system.

2 Fl. Hautb.

1^{re} Von

Clac. Cors. B^{on}

Cors. ten. B^{on}

Cordes trem. Tromb. *pp*

G.C.

This system contains three measures of music. The top staff is for Flute 2 (2 Fl. Hautb.) with a melodic line. The middle staff is for Clarinet Bass (Clac. Cors. B^{on}) with a melodic line. The bottom staff is for Clarinet Horn (Cors. ten. B^{on}) with a melodic line. A *pp* (pianissimo) marking is present in the first measure. A *rit.* marking is present in the second measure. A *sf* (sforzando) marking is present in the third measure. A *pp* marking is present in the bottom staff of the third measure. A *G.C.* (Cadenza) marking is present in the bottom staff of the third measure.

pp *sf* *pp* *sf* *pp* *sf*

This system contains three measures of music. The top and bottom staves feature a complex rhythmic accompaniment with triplets. The dynamics *pp* and *sf* alternate between measures.

rit.

Clar. 2^o B^{on}

This system contains three measures of music. The top staff features a melodic line with a *rit.* marking in the second measure. The bottom staff features a rhythmic accompaniment. A *Clar. 2^o B^{on}* marking is present in the third measure.

Hautb. 1^o Bon. *p* 1^{er} Von M.D. Hautb.

M.D. velle

1^{er} Von *tr* Basse. M.D.

M.D. *animé.* Hautb. *tr* Quat. *cre* Cuiv.

tr *tr* *tr* *retenez un peu.* Fl. Hautb. *p* Bon *scen* *do.*

Fl. Hautb. M.D. Ob. Clar. ten. 1^{er} Von *pp* Cor. M.D. velle Cordes.

anime.

Hautb.

Fl.

Pist.

cresc.

Bon

Harm.

f Quat.

Cors.
Pist.

ff 3

rit.

Bass.

tutta la forza

TUTTI.

Timb.

Triang.
G. Csse.

sec.

VALSE

Mouv! de valse.

Fl. *p* von $b^{\flat}b$

PIANO. *p* *pp* Alto. vlle

Hautb. Cl.

pp *p* 1^{te} von

Cl. Bon vlle *p* 2^d von Alto. vlle

Harm. 1^{te} von *f*

Quat.

tr. *f* Hautb. Clar. 2^d von Alto.

tr. *dim.* Clar. Bon vlle *pp*

tr. *pp* 1^{te} von Hautb. Clar. 1^{te} Cor. Quat.

Fl.
Hautb.

tr

Musical score for Flute and Hautbois. The top staff contains melodic lines with trills and slurs. The bottom staff contains a bass line with chords and single notes.

tr

tr

Musical score for Flute and Hautbois. The top staff contains melodic lines with trills and slurs. The bottom staff contains a bass line with chords and single notes.

Cors.

Pist. Triang.

pp

Bois.
Bon Cordes.

♩ cantando.
Tromb.
Vlle

Musical score for Cors, Piston, Triangle, and Woodwinds. The top staff contains melodic lines for Cors and Piston. The bottom staff contains a bass line with chords. A section for Woodwinds is indicated by a double bar line.

léger.

Musical score for Horn and Piston. The top staff contains melodic lines for Horn. The bottom staff contains a bass line with chords. Dynamics include *sf* and *p*.

Horn.
Pist.

p

léger.

Timb.

Musical score for Timpani. The top staff contains melodic lines for Timpani. The bottom staff contains a bass line with chords. Dynamics include *sf* and *p*.

léger.

Musical score for Timpani. The top staff contains melodic lines for Timpani. The bottom staff contains a bass line with chords. Dynamics include *sf* and *p*.

léger.

First system of musical notation. The upper staff contains chords and melodic fragments. The lower staff contains a bass line with chords. Dynamic markings include *sf* and *p*. Instrumentation labels include *Harm.*, *Pist.*, and *Timb.*

léger.

Second system of musical notation. Similar to the first system, it features chords and a bass line. Dynamic markings include *sf* and *p*.

TUTTI.

Third system of musical notation. The upper staff has a melodic line with a trill-like figure. The lower staff has a bass line. Dynamic markings include *f* and *ff*. Instrumentation labels include *Triang.* and *Tromb. G. Cse.*

Fourth system of musical notation. The upper staff features a melodic line with trills (*tr*). The lower staff has a bass line with chords.

Fifth system of musical notation. The upper staff features a melodic line with trills (*tr*). The lower staff has a bass line with chords.

Sixth system of musical notation. The upper staff features a melodic line with trills (*tr*) and a first ending bracket labeled *1^a*. The lower staff has a bass line with chords.

2^a

Fl.
Hautb.
1^{re} Violon

p

p Quat.

B^{on} Cor.
Clar.

Cuiv. ten.

Cuiv.

TUTTI

mf Triang.

G. C^{SS}

First system of a piano score. The right hand features a melodic line with a trill-like figure, while the left hand plays a steady accompaniment of chords. A dynamic marking of *mf* is present.

Second system of the piano score. The right hand has a more active melodic line. The left hand continues with chords. A dynamic marking of *f* is shown, and the instruction *f Cordes.* is written above the right hand. The word *Timb* is written below the left hand.

Third system of the piano score. The right hand has a melodic line with a trill-like figure. The left hand has a more active accompaniment. A dynamic marking of *f* is shown, and the instruction *f Cordes.* is written above the right hand. The word *Timb* is written below the left hand. The instruction *G. C^o sans cymb.* is written below the left hand.

Fourth system of the piano score. The right hand has a melodic line with a trill-like figure. The left hand has a more active accompaniment. A dynamic marking of *f* is shown, and the instruction *f Cordes.* is written above the right hand. The word *Timb* is written below the left hand. The instruction *G. C^o sans cymb.* is written below the left hand. The instruction *rit. et dim.* is written above the right hand.

Fifth system of the piano score. The right hand has a melodic line with a trill-like figure. The left hand has a more active accompaniment. A dynamic marking of *f* is shown, and the instruction *f Cordes.* is written above the right hand. The word *Timb* is written below the left hand. The instruction *G. C^o sans cymb.* is written below the left hand. The instruction *rit. et dim.* is written above the right hand.

Sixth system of the piano score. The right hand has a melodic line with a trill-like figure. The left hand has a more active accompaniment. A dynamic marking of *f* is shown, and the instruction *f Cordes.* is written above the right hand. The word *Timb* is written below the left hand. The instruction *G. C^o sans cymb.* is written below the left hand. The instruction *rit. et dim.* is written above the right hand.

Harm.

Quat.
Timb.

Moins vite.

TUTTI

a tempo.

First system of musical notation. The upper staff contains a melodic line with eighth notes and triplets. The lower staff contains a piano accompaniment with chords and eighth notes. Labels include *p* Harm., Quat., Triang. G. C^{se}, and Cuiv.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with chords. Labels include **TUTTI.**, *ff* Triang., and G. C^{se}.

Third system of musical notation. The upper staff continues the melodic line. 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 with chords. The system concludes with a double bar line and a change in time signature to 2/4.

GALOP

Allegro

PIANO

Timb.

Triang. G. Cisse

Bois. Pist.

Cordes.

Harm. 1. Violon

Guiv. Batt.

Quat.

1^a

2^a

TUTTI

Triang. G. Cisse

1^{re} von

Harm.

Pist. ————— pQuat.

Detailed description: This system shows the first two staves of a musical score. The top staff is a grand staff with a treble clef and a key signature of one flat. It contains a complex rhythmic pattern of chords and single notes. The bottom staff is a bass staff with a bass clef and the same key signature, featuring a simpler rhythmic accompaniment. Labels include 'Harm.' above the top staff and 'Pist. ————— pQuat.' below the bottom staff. The number '1^{re} von' is written in the upper right corner.

Cuiv. Batt.

Detailed description: This system continues the musical score with two staves. The top staff has a treble clef and contains a melodic line with accents. The bottom staff has a bass clef and contains a rhythmic accompaniment. The label 'Cuiv. Batt.' is positioned to the left of the top staff.

1^a

Bois. 2^a

Pist. —————

Timb. Cordes.

Detailed description: This system features two staves. The top staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a rhythmic accompaniment. There are two boxed sections: the first is labeled '1^a' and the second is labeled 'Bois. 2^a'. Below the second box, the label 'Pist. —————' is written. At the bottom right, the label 'Timb. Cordes.' is present.

TUTTI.

f animé.

ff

1^{re} Cor. Tromb. Basse.

Batt.

Detailed description: This system shows two staves. The top staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a rhythmic accompaniment. The word 'TUTTI.' is centered above the staves. The dynamic marking 'f animé.' is on the left, and 'ff' is in the middle. At the bottom left, the label '1^{re} Cor. Tromb. Basse.' is written, and at the bottom right, 'Batt.' is written.

Detailed description: This system continues the musical score with two staves. The top staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a rhythmic accompaniment.

ff

Detailed description: This system shows the final two staves of the score. The top staff has a treble clef and contains a melodic line. The bottom staff has a bass clef and contains a rhythmic accompaniment. The dynamic marking 'ff' is written at the beginning of the top staff.

TUTTI.
8

f

Batt.

8

8

8

p Quat.

3^e Tromb.
Triang.
G. C⁸⁵

Cor.
Bon.

Hautb. cre - - - - - scen - - - - - do.

Timb.



TUTTI



TUTTI al fine.

ff animé.

Timb.
Triang.
G. C^{se}



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes in both hands, with various accidentals (flats and naturals) and dynamic markings.

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

Third system of musical notation, marked with *tutta la forza.* and *fff*. It includes a fermata over a measure in the treble clef and a dynamic marking of *fff* in the bass clef.

Fourth system of musical notation, showing a more active melodic line in the treble clef with many sixteenth notes.

Fifth system of musical notation, ending with a double bar line. The word *sec.* is written in the bass clef.

Fin du 3^e Acte.

ORCH. COMPLET.
Cl. en La.
Cors en Mi-Si.
Pist. en La.

ACTE IV

ENTR'ACTE.

Allegro.

PIANO.

f TUTTI. *mf*

f

mf *p* Quat.

rit.

Allegretto.

più rit. TUTTI *legg.*

First system of musical notation. The treble clef staff contains a continuous sixteenth-note pattern. The bass clef staff contains a sequence of chords and eighth notes. The tempo marking *leggiero.* is positioned above the treble staff. Dynamic markings *f* and *p* are placed above the bass staff.

Second system of musical notation, continuing the patterns from the first system. Dynamic markings *f* and *p* are present.

Third system of musical notation. Dynamic markings *f* and *p* are present.

Fourth system of musical notation. Dynamic marking *p* is present.

très modéré.

Fifth system of musical notation. Dynamic marking *f* is present.

Sixth system of musical notation, concluding the page with a final cadence.

Enchaînez.

N° 26.

CHOEUR INFERNAL.

All^o con fuoco.

SOPRANI.

TENORS.

CHOEUR.

BASSES.

All^o con fuoco.

Fl.

Hb.

Cl.

3

3

PIANO.

Cor.
Altos.
Bas. Timb.

RIDEAU.

f

Vi - ve le vin! vi -
Vi
Vi

TUTTI.

-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

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!

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*

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 -

- 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

fer, — La — cou — ron — ne de fer!

fer, — La — cou — ron — ne de fer!

fer, — La — cou — ron — ne de fer!

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

fer, La cou_ron_ne de fer!

fer, La cou_ron_ne de fer!

fer, La cou_ron_ne de fer!

energico.

Sa de-meu - re - ché - ri - e Se - ra no -

energico.

Sa de-meu - re - ché - ri - e Se - ra no -

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a fermata. The second staff is another vocal line, marked *energico.* and *f*, with lyrics "Sa de-meu - re - ché - ri - e Se - ra no -". The third staff is a bass vocal line, also marked *energico.* and *f*, with the same lyrics. The bottom staff is a piano accompaniment in G major, marked *f*, featuring a rhythmic pattern of eighth notes and chords.

Sa de-meu - re - ché - ri - e Se -

- tre pa - tri - e, Sa de-meu - re - ché - ri - e Se -

- tre pa - tri - e, Sa de-meu - re - ché - ri - e Se -

The second system of the musical score continues the vocal lines and piano accompaniment. The top staff has lyrics "Sa de-meu - re - ché - ri - e Se -". The second staff has lyrics "- tre pa - tri - e, Sa de-meu - re - ché - ri - e Se -". The third staff has lyrics "- tre pa - tri - e, Sa de-meu - re - ché - ri - e Se -". The piano accompaniment continues with the same rhythmic pattern.

- 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 of the musical score continues the vocal lines and piano accompaniment. The top staff has lyrics "- ra no - tre pa - tri - e. Si l'on com-prend la vi - e, A -". The second staff has lyrics "- ra no - tre pa - tri - e. Si l'on com-prend la vi - e, A -". The third staff has lyrics "- ra no - tre pa - tri - e. Si l'on com-prend la vi - e, A -". The piano accompaniment continues with the same rhythmic pattern.

- 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 —
 Tromb. *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, —

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!

Vi - ve le vin! vi - ve Pluton! vi - ve vi - ve Plu -

Vi - ve Plu - ton!

Vi - ve Plu - ton!

- ton! Et nar - gue du qu'en di - ra - t'on! Vi -

- Et nar - gue du qu'en di - ra - t'on!

Et nar - gue du qu'en di - ra - t'on!

- 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 - t'on! vi - ve le vin! vi -
 du qu'en di - ra - t'on! vi - ve le vin! vi -
 du qu'en di - ra - t'on! 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! *ff* vi - ve Plu -
 - di - ra - ton! *ff* vi - ve Plu -
 - di - ra - ton! *ff* vi - ve Plu -

This system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal lines are in a major key with a key signature of one sharp (F#). The lyrics are "di - ra - ton!" followed by a long line and then "vi - ve Plu -". The piano part features a rhythmic accompaniment with chords and moving lines. The dynamic marking *ff* (fortissimo) is present in the vocal parts.

ton!
 ton!
 ton! 8-

This system continues the vocal lines and piano accompaniment. The vocal parts have rests for the first part of the system, with the word "ton!" appearing at the beginning of each line. The piano accompaniment continues with a rhythmic pattern. A dashed line with the number "8" above it indicates an octave transposition for the piano part.

Moderato,
 Ob.
 Cl.
p
 Pist.
 Trom.

This system shows the piano accompaniment and instrument markings. The tempo is marked "Moderato,". The instruments listed are Oboe (Ob.), Clarinet (Cl.), Piano (Pist.), and Trombone (Trom.). The piano part continues with a rhythmic accompaniment. The dynamic marking *p* (piano) is present.

CUPIDON.

Al_lons, ma belle bac - chan - te,

Quat. vns p

Mor - tel - le é_mu - le de Vé - nus,

Cordes f Ob. Bns

Isse

rall.

Chan - te - nous de ta voix char - man - te, Chan - te - nous ton hymne à Bacchus!

Quat. *rall.*

Large.

CHAN - TEUR GÉNÉRAL.

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. Bns

Tromb.

TUTTI

(Enchainez)

MÊME ORCH.
Cl. en LA.
Cors en MI-LA.
Pist. en LA.

N° 27.

HYMNE À BACCHUS.

Moderato. %

EURYDICE.

DIANE.

CUPIDON.

VÉNUS.

CHŒUR.

PIANO.

1^{er} COUPLET. J'ai
2^e COUPLET. Lais_

_chus! — %

_chus! — %

_chus! — %

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.
Bns

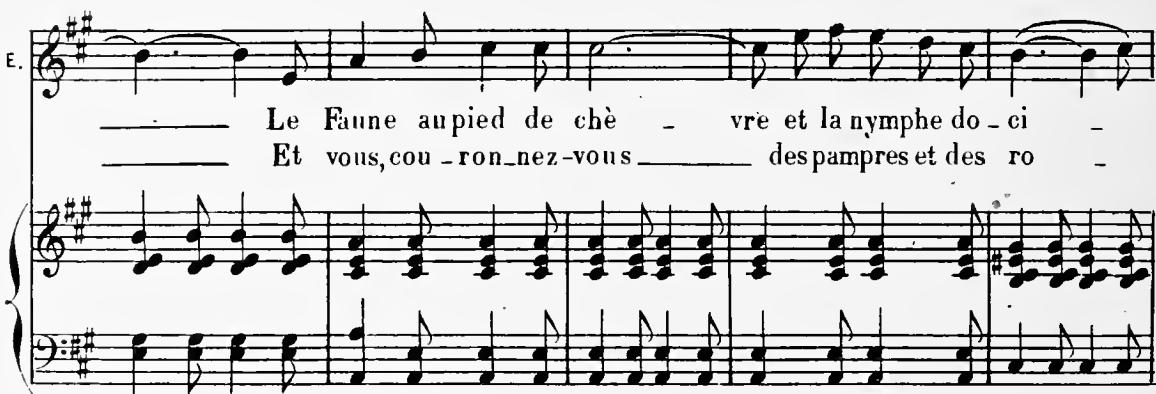
Pist.
Tromb.

Batt.

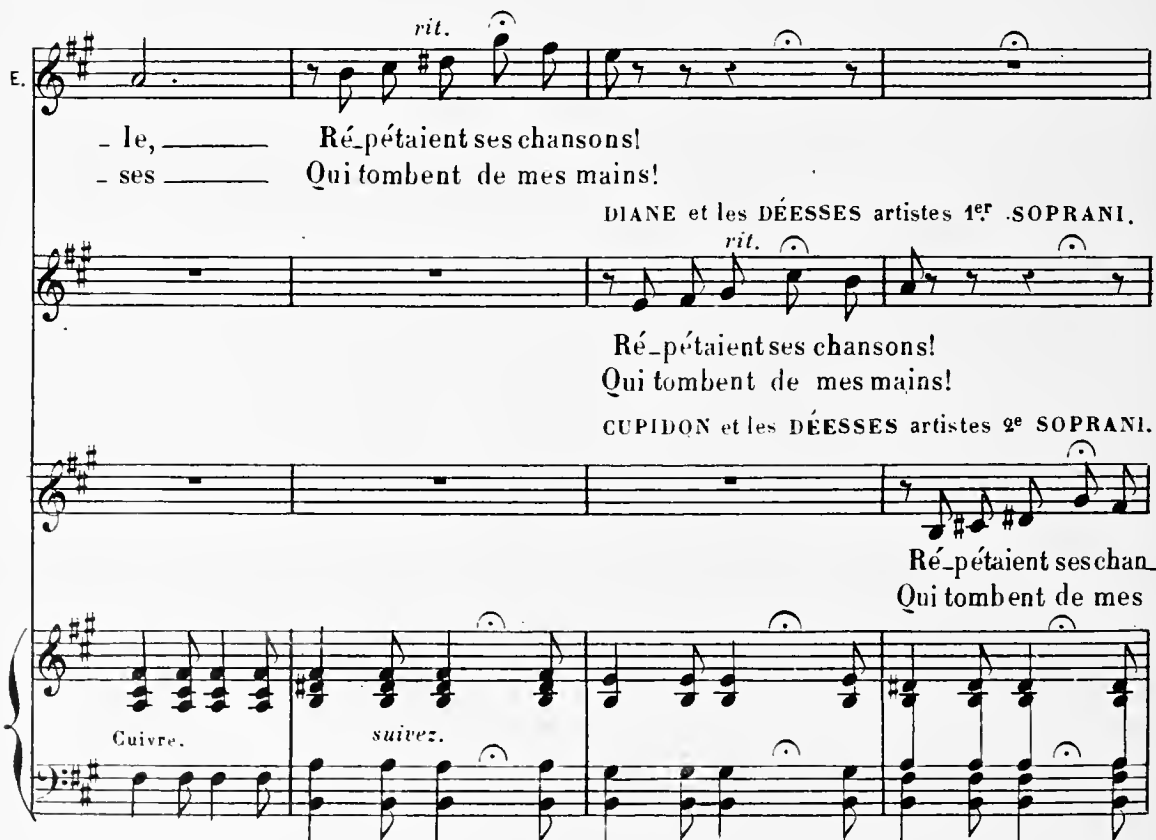
E. 

Don_nant à ses su_jets _____ ses joyeuses le_çons; _____
 Lais_ssez 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^{er} SOPRANI,
 rit. _____
 Ré_pétaient ses chansons!
 Qui tombent de mes mains!

CUPIDON et les DÉESSES artistes 2^e SOPRANI,
 Ré_pétaient ses chan_ _____
 Qui tombent de mes _____

Cuivre. suivez.

E. *f* *p*
 E - vo - é! E - vo - é! E - vo - é! Bac - chus m'ins -

D. *f*
 E - vo - é! E - vo - é! Bacchus m'ins -

C. *f* *p*
 - sons, E - vo - é! E - vo - é! Bacchus m'ins -
 mains!

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 -

CHŒUR

Cors et VI^{II}

f *p* *TUTTI. pp*
suivez

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 -

O. *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-----
f

E. *é! Bacchus est roi! E - vo - é! oui Bacchus est roi! Bacchus est roi!*

D. *é! Bacchus est roi! E - vo - é! oui Bacchus est roi! Bacchus est roi!*

C. *é! Bacchus est roi! E - vo - é! oui Bacchus est roi! Bacchus est roi!*

V. *é! Bacchus est roi! E - vo - é! 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

ORCH: COMPLET.

N° 28.

Cl. en LA.
Cor^s en RÉ-LA.
Pist. en LA.

MENUET ET GALOP INFÉRNAL.

RÉP: C'est la loge infernale.

DIANE
et les
DÉESSES

Allegretto.

JUPITER.

SOPRANI.

CHŒUR
GÉNÉRAL.

TENORS.

BASSES.

Allegretto. **ENTRÉE DU BALLET.**

PIANO.

p

The first system of piano accompaniment for the ballet entrance. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and eighth notes.

The second system of piano accompaniment for the ballet entrance. It continues from the first system with two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment with chords and eighth notes. The system concludes with a 3/4 time signature change.

Mod^{lo} quasi Andante.

JUPITER.

Main te nant je

f TUTTI.

p Quat.

veux, moi? qui suis mince et flu - et, Comme au temps du grand roi, dan -

p Fl. Ob.

ser un me nu - et.

TUTTI.

DIANE.

Ah!

CHŒUR GÉNÉRAL.

SOP.

TEN.

Ah!

ah

BAS.

Ah!

ah

pp

D. Ah! Ah!

Ob.
Cl.
B♭
Cl.
B♭

D. Ah!

DÉESSES ARTISTES.

Ah!

Ah!

Ah!

Ah!

Ob.
Cl.
Corns.
Qual.

S.
A.
T.
B.
P.

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

f TUTTI.
pp

Cors.
Alto.
B's

DÉESSES ARTISTES et SOPRANI.

pp
Le Menu et n'est vraiment Si charmant Que lorsque Jupin le danse.

pp TÉNORS.
Le Menu et n'est vraiment Si charmant Que lorsque Jupin le danse.

pp BASSES.
Le Menu et n'est vraiment Si charmant Que lorsque Jupin le danse.

Quat.
p

accomp! ad libitum.

Timb.

f Comme il tend d'un air coquet Le jarret, Comme il s'élançe en ca - den -

f Comme il tend d'un air coquet Le jarret, Comme il s'élançe en ca - den -

f Comme il tend d'un air coquet Le jarret, Comme il s'élançe en ca - den -

8-----

f TUTTI Obligé.

p - ce! Le Menu et n'est vraiment Si charmant Que lorsque Ju-pin -

p - ce! Le Menu et n'est vraiment Si charmant Que lorsque Ju-pin -

p - ce! la la la la Le Menu et n'est vraiment Si charmant Que lorsque Ju-pin -

8--1

Quat. ad libitum.

p

ad libitum.

O. A. *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

Ob. Cl.
 Cors. Quat.
 B^{ns}

O. A. *1^a* *2^a*
 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!

— la la la la la la la la la la la la la la la la la!

1^a *2^a*

DÉESSES et SOPRANI.

pp

Le Me_nu_et n'est vraiment si charmant Que lorsque Jupin le dan -

pp

Le Me_nu_et n'est vraiment si charmant Que lorsque Jupin le dan -

pp

Le Me_nu_et n'est vraiment si charmant Que lorsque Jupin le dan -

Quat.

ff

_ se. *ff* Le Me_nu_et n'est vraiment Si charmant Que lorsque Jupin

ff

_ se. *ff* Le Me_nu_et n'est vraiment Si charmant Que lorsque Jupin

ff

_ se. *ff* Le Me_nu_et 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.

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "— lorsque Jupin — le dan — se." The piano accompaniment is in bass clef and features a melodic line in the left hand and a dense chordal texture in the right hand. A dynamic marking of *TUTTI. rit.* is placed above the piano part.

All^o Fl. Ob. Cl. 8^{va} B² B¹^s

Detailed description: This system shows the piano accompaniment for the second system. It is in bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A dynamic marking of *All^o* is present. Instrumentation markings include "Fl. Ob." and "Cl. 8^{va} B² B¹^s".

Quat. Harm.

Detailed description: This system shows the piano accompaniment for the third system. It is in bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. An instrumentation marking of "Quat. Harm." is present.

Fl. Ob. Cl. B¹^s Quat. Harm.

Detailed description: This system shows the piano accompaniment for the fourth system. It is in bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Instrumentation markings include "Fl. Ob. Cl. B¹^s" and "Quat. Harm."

Ob.
Quat.

All^{to} mod^{to}
GALOP.
Fl. *animato*
Ob.
Cl.
Quat.
p TUTTI.

1^a 2^a
ff

1^a 2^a

ARTISTES et CHŒUR à l'unisson.

Ce bal est o - ri - gi - nal, D'un ga - lop in - fer - nal Don -
Orchestre militaire sur le théâtre

ORCHESTRE.

- nous tous le si - gnal, Vi - ve le ga - lop in - fer - nal! - Donnons le si - gnal d'un

ga - lop in - fer - nal! A - mis, vi - ve le bal! vi - ve le bal! le bal!

TUTTI.

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

Second system of the piano accompaniment. The right hand continues the melodic line. The left hand features a series of chords, with the word "cre" written above the final measure.

Third system of the piano accompaniment. The right hand continues the melodic line. The left hand features a series of chords, with the words "scen" and "do." written above the first two measures.

CHŒUR GÉNÉRAL.

First vocal line of the chorus. The melody starts with a forte dynamic and includes a long note. The lyrics are: la la _____ la la la la la la la la la la

Second vocal line of the chorus. The melody is identical to the first line. The lyrics are: la la _____ la la la la la la la la la la

Third vocal line of the chorus. The melody is identical to the first two lines. The lyrics are: la la _____ la la la la la la la la la la

Piano accompaniment for the chorus. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include piano (p) and forte (f). An 8-measure rest is indicated in the right hand.

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

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^a 2^a

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

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

The first system consists of four staves. The top three staves are vocal lines in treble and bass clefs, each with the syllable 'la' written below the notes. The bottom staff is a grand staff for piano accompaniment, with a treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

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

The second system continues the vocal and piano parts. The vocal lines end with a fermata over the final 'la'. The piano accompaniment continues with a rhythmic pattern of eighth notes.

The third system concludes the piece. It features a grand staff for piano accompaniment. The music ends with a final chord and a fermata over the last note.

MÉLODRAME.

Mod^{to} quasi And^{to}

RÉP. qui pourrait bien gêner Orphée.

ORPHÉE. Violon solo dans la coulisse.

PIANO.

Quat.

The musical score is written for piano and consists of five systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system continues the piano accompaniment. The third system includes a vocal line with a *rit.* marking and piano accompaniment. The fourth system continues the piano accompaniment. The fifth system concludes the piano accompaniment with a final chord.

ORCH: COMP:
Cl: LA.
Cors LA-MI.
Pist: LA.

N^o 50.
FINAL.

RÉP: J'ai dit:
Dieu vous bénisse!

LES DÉESSES.

ORPHÉE.

PLUTON.

JUPITER.

L'OPINION

Ne regard pas en ar.

SOPRANI.

CHOEUR. TÉNORS.

BASSES.

Fl. Ob.
Quat. *f*
Cl. Bassons.
pp Quat.

1^o. - riè - re! A quinze pas fi - xe les yeux! A - mi, pense à la ter - re. El - le

DIANE, CUP, VÉNUS, JUNON, MIN: et les DÉESSES.

10

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
O.

-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?

L'OP.

Nous triom-phons! ah! quel - le

Viol.

pp

J.

Il ne se tour - ne

1^o

joie! ah! quel-le joie!

Cors. Bassons.

Pressez beaucoup.

pas, tant pis, tant pis! ————— je le fou-

The first system shows a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Les DÉESSES.

Ah! —————

—droie!

The second system contains the vocal line for 'Les DÉESSES'. It begins with a long note for 'Ah!' followed by a rest and then the syllable '-droie!'.

L'OPINION.

Récit.

Malheu-

Ah! —————

Ah! —————

Ah! —————

The third system shows the piano accompaniment for 'L'OPINION'. It features three long notes, each marked with a forte (*f*) dynamic, corresponding to the vocal 'Ah!' exclamations.

Recitativo.

ff ————— *p*

The fourth system shows the piano accompaniment for the 'Recitativo' section. It begins with a forte (*ff*) dynamic and transitions to a piano (*p*) dynamic. The piano part consists of chords and moving lines in both staves.

ORPHÉE.

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_maîs!

El - le me res - te donc? _____

un poco animato.

JUPITER.

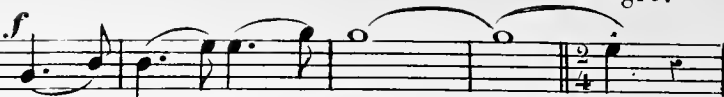
Pas plus qu'à moi!

Non, car j'en fais u - ne Bac -

Comment?

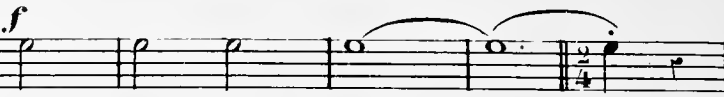
Allegro.

Les DÉESSES.



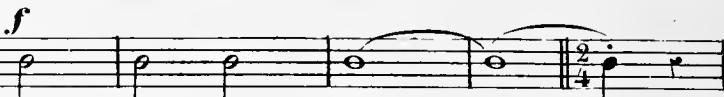
U - ne Bac - chan - te!

ORPHÉE.



U - ne Bac - chan - te!

PLUTON.



U - ne Bac - chan - te!

L'OPINION.

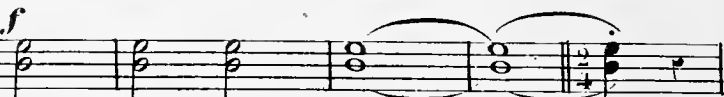


U - ne Bac - chan - te!

- chan - te



U - ne Bac - chan - te!



U - ne Bac - chan - te!



U - ne Bac - chan - te!

Allegro.



EURYDICE.

Ah! ah! ah! Bac.



1^o Tempo.

E. *p*

_ chus. Mon â - 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 pré -

Tempo.

E.

- tres - se, Dont la voix sans ces - se Veut chanter l'i - vresse A tes é -

E.

- lus!

Artistes et Chœur à l'unisson.

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 line of music. It features a vocal line with lyrics and a piano accompaniment with two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of chords in the right hand and single notes in the left hand.

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 la la

This system contains the second and third lines of music. It features three vocal lines with lyrics and a piano accompaniment with two staves. The piano part continues 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 la la la la la la la la la la la la

f
f
f
ff

This system contains the fourth and fifth lines of music. It features three vocal lines with lyrics and a piano accompaniment with two staves. The piano part includes dynamic markings: *f* (forte) and *ff* (fortissimo).

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 three vocal staves and a piano accompaniment. The vocal parts consist of a melody of 'la' notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word 'RIDEAU.' is written above the piano staff.

Vivace.

mf

Detailed description: This system contains piano accompaniment for the second system. It includes a grand staff with treble and bass clefs. The tempo marking 'Vivace.' is placed above the right-hand staff. A dynamic marking '*mf*' is placed above the right-hand staff. The piano part consists of a series of chords and melodic lines.