

CENDRILLON

CONTE DE FÉES
en 4 Actes et 6 Tableaux
(d'après PERRAULT)

Poème de
HENRI CAIN

Musique de
J. MASSENET

CINDERELLA

A FAIRY TALE
in 4 Acts and 6 Tableaux
(after PERRAULT)

Poem by
HENRI CAIN

Music by
J. MASSENET

INTRODUCTION

Broadly.
Large. 76 = ♩

PIANO

The first system of the piano introduction features a grand staff with treble and bass clefs. The music is marked *ff* and includes various ornaments (marked with ^) and fingerings (3, 3). The bass line has several downward bow strokes (marked with v).

Harp

The second system continues the piano introduction with a grand staff. It includes trills (marked with tr) and various ornaments (marked with ^). Fingerings (3, 3, 3, 3) and bow strokes (v) are present.

The third system of the piano introduction continues with a grand staff, featuring ornaments (marked with ^) and fingerings (3, 3, 3, 3). Bow strokes (v) are used throughout the system.

The fourth system of the piano introduction concludes with a grand staff. It includes ornaments (marked with ^), fingerings (1 2, 2 3 4 1, 4), and bow strokes (v). The system ends with a final chord.

tr *tr* *tr* *tr*

ff *ff* *ff* *ff*

ff

3 3 6

This system features a piano introduction with trills in the right hand and chords in the left hand. The dynamics are marked *ff*. The right hand includes a triplet of eighth notes and a sixteenth-note figure.

1^o Tempo.

ff

6 3 3

This system begins the first tempo section with a sixteenth-note figure in the right hand and chords in the left hand. The dynamics are marked *ff*. The right hand includes a triplet of eighth notes.

6 6 6

This system continues the first tempo section with sixteenth-note figures in the right hand and chords in the left hand. The dynamics are marked *ff*. The right hand includes a triplet of eighth notes.

3 3 3 3 1 1 1 1

3 3 3 3 3 3

This system features a more complex rhythmic pattern with sixteenth-note figures in the right hand and chords in the left hand. The dynamics are marked *ff*. The right hand includes a triplet of eighth notes and a sixteenth-note figure.

ff

8 1

3 3

This system concludes the first tempo section with sixteenth-note figures in the right hand and chords in the left hand. The dynamics are marked *ff*. The right hand includes a triplet of eighth notes and a sixteenth-note figure.

First system of musical notation. The treble staff contains several trills (tr) and ornaments (A) with slurs. The bass staff features a series of triplets (3) and some doublets (2, 5). The music is written in a grand staff format.

Second system of musical notation. The treble staff continues with trills and ornaments, while the bass staff maintains the triplet pattern. The notation includes various slurs and accents.

Third system of musical notation. The treble staff features multiple trills and ornaments, followed by a descending passage. The bass staff continues with rhythmic patterns and slurs.

Fourth system of musical notation. The treble staff is marked *heavily. pesante.* and *ff*. It contains triplets (3) and sextuplets (6). The bass staff has a long, sustained note with a slur. The system ends with a trill and a final *ff* marking.

not too rigidly.
en cédant.

Broadly.
Large.

rall.

Fifth system of musical notation. The treble staff is marked *ff* and *rall.* It features a series of slurs and ornaments. The bass staff has a series of chords and slurs. The system concludes with a C-clef (C) on both staves.

8^{va} bassa

ACTE I

CHEZ MADAME DE LA HALTIÈRE

Vaste chambre ; à droite grande cheminée avec son âtre

ACT I

AT THE HOME OF MADAME DE LA HALTIÈRE

A great room ; on the right a large fireplace and chimney

SCENE I.

Suddenly, with great animation.
Subitement, avec une grande animation.

164 = DEUX SOPRANOS - TWO SOPRANOS

MAID SERVANTS
and
MEN SERVANTS

1st GROUP.
1^{er} GROUPE. DEUX TENORS - TWO TENORS

SERVANTES
et
SERVITEURS

DEUX SOPRANOS - TWO SOPRANOS

2nd GROUP.
2^d GROUPE DEUX BARYTONS - TWO BARITONES

Subitement, avec une grande animation.

RIDEAU - CURTAIN RISES

PIANO

1^{er} Gr.
1st Gr.

2^d Gr.
2nd Gr.

They are call - ing!
On' ap - pel - le!

They are call - ing!
On' ap - pel - le!

1st Gr.
1st Gr.

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

2d Gr.
2nd Gr.

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

1st Gr.
1st Gr.

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

2d Gr.
2nd Gr.

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

Coming, Ma'am! _____
on y va! _____

(to one another) (*entre elles*)1er Gr.
1st Gr.

(to one another) (*entre eux*)

f *dim.* *p*

My dear man! —
O mon cher!

p *pp*

O — dear me! — What a shrew is
O — mu — chère! C'est u. ne mé.

2d Gr.
2nd Gr.

(to one another) (*entre eux*)

f *dim.* *p*

My dear man! —
O mon cher!

(to one another) (*entre elles*)

p *pp*

O — dear me! — What a shrew is
O — ma — chère! C'est u. ne mé.

f *dim.* *p* *pp*

1er Gr.
1st Gr.

she, —
- gè - re,

pp

What a shrew is she, Is — this old Ma —
C'est u. ne mé - gè - re Que cet - te fem - me -

She's a har - ri - dan! —
C'est u. ne mé - gè - re,

2d Gr.
2nd Gr.

she, —
- gè - re, *pp*

What a shrew is she, Is — this old Ma —
C'est u. ne mé - gè - re Que cet - te fem - me -

She's a har - ri - dan! —
C'est u. ne mé - gè - re,

f *pp*

1st Gr.
1st Gr.

dame!
là!

O dear me! What a shrew is
O ma chère! C'est une mé.

My dear man!
O mon cher!

2nd Gr.
2d Gr.

dame!
là!

O dear me! What a shrew is
O ma chère! C'est une mé.

My dear man!
O mon cher!

f *dim.* *p* *pp*

1st Gr.
1st Gr.

she! - gè - re,

What a shrew is she, Is this old Ma -
C'est u - ne mé - gè - re Que cet - te fem - me -

She's a har - ri - dan! What a shrew is she, Is this old Ma -
C'est u - ne mé - gè - re, C'est u - ne mé - gè - re Que cet - te fem - me -

2nd Gr.
2d Gr.

she! - gè - re,

What a shrew is she, Is this old Ma -
C'est u - ne mé - gè - re Que cet - te fem - me -

She's a har - ri - dan! What a shrew is she, Is this old Ma -
C'est u - ne mé - gè - re, C'est u - ne mé - gè - re Que cet - te fem - me -

pp *f*

P.

find!
- l'il?

ff

1^{er} GROUPE
1st GROUP.

Sir
Mon_sieur,

We are all rea_dy to ad_mit you are
cha_cun pro_cla_me Que Monsieur est gen_

(All with assurance)
(Tous, avec assurance)

Sir
Mon_sieur,

We are all rea_dy to ad_mit you are
cha_cun pro_cla_me Que Monsieur est gen_

2^d GROUPE
2nd GROUP.

Sir
Mon_sieur,

We are all rea_dy to ad_mit you are
cha_cun pro_cla_me Que Monsieur est gen_

ff

Sir
Mon_sieur,

We are all rea_dy to ad_mit you are
cha_cun pro_cla_me Que Monsieur est gen_

p *ff*

(with a gesture of despair) (avec un geste désespéré)

1st Gr.
1^{er} Gr.

kind, ver_y kind, ver_y kind!
- til, très gen_til, très gen_til!

But'tis my La - dy!
Mais c'est Ma_da - mè!

più f

2nd Gr.
2^d Gr.

kind, ver_y kind, ver_y kind!
- til, très gen_til, très gen_til!

But'tis my La - dy!
Mais c'est Ma_da - mè!

più f

kind, ver_y kind, ver_y kind!
- til, très gen_til, très gen_til!

But'tis my La - dy!
Mais c'est Ma_da - mè!

più f

**Broadly.
Large.**

(All, with a hoarse cry followed by a melodramatic movement)
(tous, avec un cri rauque, suivi d'un grand mouvement mélodramatique)

1st Gr.
1er Gr.

Ah! My La - - dy!
Ah! Ma - da - - me!

(They take four majestic steps all together where indicated by the signs ★)
(ils font tous, ensemble, quatre pas majestueux, sur les signes indiqués ★)

2nd Gr.
2d Gr.

Ah! My La - - dy!
Ah! Ma - da - - me!

Large.

★ ★ ★ ★

Ah! My La - - dy!
Ah! Ma - da - - me!

**Not so broadly.
Moins large.**

PANDOLFE (wishing to appear severe)
(voulant paraître sévère)

(aside, changing his tone)
(à part, changeant de ton)

faster.
plus vite.

4th Mov^t animated.
1^{er} Mou^v animé.

f *p*

Eh! what does that mean?
Hein! qu'est-ce à di - re?

Fact is, They are quite right!
Au fond, ils ont rai - son!

Moins large.

1^{er} Mou^v animé.

f *p*

(aux domestiques)
(to the servants)

Be off! Be off! Be off! You're late al -
Al - lez! al - lez! al - lez! on vous ré -

(dismissing them) (*les congédiant*)

rea - dy!
- cla - me!

Enough!
C'est bon!

1st Gr.
1er Gr.
(with assiduity) *f* You, sir, are ver.y kind!
(avec empressement) *f* *Monsieur* est si gen - til! ver.y
si gen -

2nd Gr.
2d Gr.
(same manner) *f* You, sir, are ver.y kind!
(de même) *f* *Monsieur* est si gen - til! ver.y
si gen -

You, sir, are ver.y kind!
Monsieur est si gen - til! ver.y
si gen -

(impatiently) (*impatiente*)

Enough, e - nough, that's _____ e.nough!
c'est bon, c'est bon, oui, _____ c'est bon!..

1st Gr.
1er Gr.
kind!
- til!

2nd Gr.
2d Gr.
kind!
- til!

kind!
- til!

(the servants go off with many salutations)
(*les domestiques s'éloignent avec force salutations*)

più f *sf.*

p. that's _____ enough!
oui, _____ c'est bon!

dim. *pp*

(at the door they all turn and say together, suddenly)
(au moment de franchir la porte, ils se retournent, tous ensemble, brusquement)

fff *ff*

1st GROUP.
1^{er} GROUPE.

But my La - dy! Ah! my La - dy!
Mais Ma - da - me! ah! Ma - da - me!

fff *ff*

But my La - dy! Ah! my La - dy!
Mais Ma - da - me! ah! Ma - da - me!

fff *ff*

2nd GROUP.
2^d GROUPE

But my La - dy! Ah! my La - dy!
Mais Ma - da - me! ah! Ma - da - me!

fff *ff*

But my La - dy! Ah! my La - dy!
Mais Ma - da - me! ah! Ma - da - me!

f *p*

p *cresc.*

SCENE II

Broadly.
Large.

PANDOLFE.

f

On the side of the beard — lies all
Du côté de la barbe — est la

f

Larg.

a little a faster.
un peu plus vite.

sf

power and al-le-giance
tou-te puis-san-ce...

Ay, and to make this clear!
Oui, je de-vrais le fai-re
un peu plus vite.

p

need, And in-sist on get-ting from my wife, — a bit of — o
voir, Et sa-voir ob-te-nir de ma fem-me un peu d'bé-is-

p *crese.*

sf *p*

- be - dience. Worse luck! — The will is not — the — deed! —
- san - ce. Hé - las! — rou-loir n'est pas pou-voir!

sf *p*

Moderate, with calm.

Modéré, avec calme. 72 = ♩

P. *mf*

Oh, why did I — Good Lord, the
 Pourquoi, grands Dieux, veuf et tran.

Modéré, avec calme.

mf

pp

P. *p*

pit - y! Who had a home — far from the cit -
 - quil - le, Vi - vantez moi, — loin de la vil -

p

pp

P.

- y, A wid - ow - er without a care, — With my lit - tle girl sweet and civ -
 - le, Exempt de sou - cis et d'é - moi, — Près de ma fil - lette a - do - ra -

pp

Not quite so fast.
plus retenu.

(without breathing) (*sans respirer*)

P. *p*

- - - il, Why did I leave my fields, — my wood - land air! —
 - - - ble, Ai - je quit - té ma fer - me et mes grands bois! —

p plus retenu. *rall.* *pp*

p

(with bitterness and reproach)
(avec amertume et reproche)

Moderate, without slowness.

Modéré, sans lenteur.

rall.

P. *f*

Oh why? Oh why? Oh why? Oh why?
Pourquoi? Pourquoi? Pourquoi? Pourquoi?

Vite.

rall.

Modéré, sans lenteur. 88 =

f

P. *mf*

Why run away and tempt the devil, By getting married, Re-married
Pour m'en aller tenter le diable, En étant marié Re-marié,

p

P. *f*

And married by this same haughty countess whose temper is most
très mariée par cette comtesse fière et d'humeur redoublée.

f *p* *sf*

with great expression.
très expressif.

P. *sf*

evils, Whose wedding gift to me — Oh, — it is really fearful —
-table Qui m'apportait en dot, non! c'est épouvantable...

sf *p* *sf* *sf* *sf*

(with dismay) (avec effroi)

cresc.

P. *mf* *f*

was, two stepdaughters two! A-las! my lot is scarcely
Deux bel-les fil-les, deux! *Hé-las! mon sort est la-men-*

8

p *f*

(as if secretly troubled)
(avec trouble, comme en secret)

P. *sf* *pp*

cheer-ful! And to support them is my
-ta-ble, A les ché-rir je suis con-

pp

Slowly
Lent.

not too rigidly. (very sorry for himself)
eu cédaunt. (s'apitoyant beaucoup)

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

duty legally! my duty, legally! Pity me! O shade of Philemon! Pit-y
-damné par la loi! condamné par la toi! Ploignez-moi! om-bre de Phi-lé-mon! ploignez-

f *p*

eu cédaunt. Lent.

a Tempo.

P. *f*

me! What matter, were my distress mine a-
moi! En-co-re, si j'é-tais seul à gé-

a Tempo.

fp

not too rigidly.
en cédant.

P. *sf*

- lone! — 'Tis not; My darling daughter's lot, Oh, that is cru - el!
- mir, mais non, Pour toi c'est la - ban - don, ô ma fil - let - tel...
en cédant.

dim.

p

fp
Very moderate and tender.
Très modéré et tendre.

P. *p*

Ah! how I suf - fer, When thee I see, Lu - cet - te with - out a
Ah! que je souf - fre, en te voy - ant, Lu - cet - te, Sans af - fi -
Très modéré et tendre. 54 = ●

poco cresc.

pp

pp

P. *p* *dim.*

gown, without a jew - el! To hid thee, when to take a kiss thou hast the
- quets, ni col - le - ret - te... Te ca - cher pour ve - nir me don - ner un bai -

p

rather more animated.
un peu plus animé.

P. *poco cresc.*

chance, And nev - er one reproachful glance! And if at home I
- ser, Sans un re - gard... pour m'ac - cu - ser. Quand au lo - gis seu -
un peu plus animé

mf *sf* *p* *più f*

mf *sf* *p* *più f* bien chanté

P. *f*

leave thee So lone ly when there's a ball!
let - te de te lais - sé pen - dant le bal!

f *espressivo*
 en cédant.

1st Movel moderate.
1^{er} Mouv! modéré.

P. *pp* *più f cresc.* *sf* *f*

And when I see thee so, Ah! how I suf - fer! I would not grieve
En te voy - ant ain - si, ah! que je souf - fre! O ma Lu - cet.

1^{er} Mouv! modéré.

pp *p ben cantabile*

(with tearful voice) (des larmes dans la voix) *rall.*

expressif. *dim.*

thee! how I suf - fer!
te! que je souf - fre!

en serrant. *stringendo.* *rall.*

pp

1st Movel
1^{er} Mouv!

P. *f*

- fer!
fre!

1^{er} Mouv! 88 = ♩

It is wrong, I feel it
Que veut-tu, je sens que c'est

f *fp*

P. *A*

all, _____
mal, _____

But if my wife should rage and blus - - - ter
Mais, si ma fem - me gronde et ra - - - ge,

P. *p* *f*

I tremble at the storm and can no courage mus - - - ter!..
Je tremble et je ne peux ré - sis - ter à l'o - ra - - - ge!..
animating. en animant. - - - en cédant

1st Movet (without slowness)
1^{er} Mouvt (sans lenteur)

(with nervous agitation)
(avec agitation et nervosité)

P. *p*

1^{er} Mouvt (sans lenteur)

It will be per - haps no ea - sy
Ce se - ra peut - é - tre pé -

(to himself at first, then openly)
(en secret d'abord, puis, en dehors ensuite)

P. *f* *p*

mat ter, yet some day, I must, in my own house...
- nible, Il fau - dra bien qu'un jour, en - fin, chez moi...
Some day I
Il fau - dra

P. *f*

cer - tain - ly must fin - - - ish by be - ing mas - ter!
 bien que je fi - nis - - - se par é - tre maî - tre!

without dragging.

P. *f*

Some day, at last, some day in my own
 Un jour, en - fin, chez moi, je fi - ni -
 Saus retenir.

p

P. *f*

house I shall be mas - - - ter! Some day at last, some day, some day in
 - rai par é - tre maî - - - tre! Un jour, en - fin, chez moi, En - fin je

not too rigidly.

P. *f*

my - - - oun - house I'll - - - be the mas - - -
 fi - ni - rai par é - tre maî - - -
 en cédant un peu.

More animated.

Plus animé.

(recklessly)
(avec emportement)

V.

ter! At last I'll be the mas - - - ter! At last I'll be the mas - - -
 - tre! Enfin je se-rai maî - - - tre! En-fin je se-rai maî - - -

Plus animé.

animating.
en aimant.

P.

- ter! Mas - - - ter! Mas - - - ter! Mas - - -
 - tre! Maî - - - tre! Maî - - - tre! Maî - - -
 en aimant. - - -

SCENE III

Broadly.
Large.

(changing his tone in dismay)
(changeant de ton et avec épouvante)

P.

- ter!
- tre!

My wife! A-las! I'm
Ma femme! hé-las! par.

4 SOPR. AND 2 TENORS.

Madame!
Mada - - - me!

**2 BARITONES
2 BARYTONS**

Madame!
Mada - - - me!

Large. 80 = ♩

(he flees) (il s'enfuit)

off! The will is not the deed!
 - tons! Vou - loir n'est pas pou - voir!

The first system of the score features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics 'off! - tons!' and 'The will is not the deed! Vou - loir n'est pas pou - voir!'. The piano accompaniment includes a right-hand part with triplets and a left-hand part with a trill.

The second system continues the piano accompaniment from the first system, featuring complex rhythmic patterns and triplets in both hands.

(Enter Mme DE LA HALTIERE and her two daughters)
 (Entrée de Mme DE LA HALTIERE et de ses deux filles)

The third system shows the vocal line and piano accompaniment. The vocal line includes trills and is marked with a fermata. The piano accompaniment continues with a steady rhythmic accompaniment.

Più largo.
 en élargissant.

The fourth system features the piano accompaniment, which is marked 'Più largo. en élargissant.' and includes a fermata at the end of the system.

Mme DE LA HALTIERE. (to her daughters, emphatically)
 Mme DE LA HALTIERE. (à ses filles avec emphase)

Try ——— to look your
 Fai — . . . tes - rous très

follow.

The fifth system shows the vocal line and piano accompaniment. The vocal line includes the lyrics 'Try ——— to look your' and 'Fai — . . . tes - rous très'. The piano accompaniment features a trill and a fermata.

NOÉMIE.

DOROTHÉE.

Why so, mamma?
Pourquoi, Maman?

Why so, mamma?
Pourquoi, Maman?

M^{me}
de la
H.

best — to night, My hopes are bright.
bel - les, ce soir, J'ai bon es - poir.

N.

We should both like to know Why this should be so.
Nous vou - dri - ons sa - voir... que est votre espoir.

D.

We should both like to know Why this should be so.
Nous vou - dri - ons sa - voir... que est votre espoir.

M^{me}
de la
H.

How can one ever know!
Peut-on jamais sa - voir!...

You —
Fai -

(grandly) (avec ampleur)

(lightly, vivaciously)
(légèrement et vivement)

M^{me}
de la
H.

— must look your best — to night. —
- tes - rous très bel - les, ce soir. —

My hopes are
J'ai bon es -
en mesure.

Molto animato - con brio.
Bien animé - avec entrain.

(aside) (à part) p

Mme de la H.

bright. - *pôir.*
Bien animé - avec entrain.

No, nothing can oc-
Non, ce-la n'aurait

p léger
leggiero.

NOÉMIE. (aside, listening) (à part, écoutant)

What's that?
Quoi donc?

DOROTHÉE.

What's that?
Quoi donc?

(continuing to herself)

Mme de la H.

- eur to take me un - a - ware now, It is
rien qui me puis - se sur - pren - dre... Car c'est

(to their mother)
(à leur mère)

What's that, Mam -
Quoi donc, Ma -

What's that, Mam -
Quoi donc, Ma -

N.

D.

Mme de la H.

no new thing For me to see a King...
plus d'u - ne fois Que l'on a vu des Rois...

p *f*

N. ma? No new thing... What is this that's been
man? Plus d'u ne fois... qu'est-ce donc qu'ils ont

D. ma? No new thing What is this that's been
- man? Plus d'u ne fois... qu'est-ce donc qu'ils ont

animato.
en animant.

Più lento.
Plus lent.

N. done... by Kings?
fait... les Rois?

D. done... by Kings?
fait... les Rois?

Mme DE LA HALTIÈRE (seriously) (*gravement*)

For all things we ought to pre-
A tout nous de_vons nous at.

f

en animant. Plus lent.

cedere.
en cédant.

a Tempo 1°

N. To prepare for
Nous at_tendre à

D. To prepare for
Nous at_tendre à

Mme de La H. - pare ten -

now dre.
en cédant. *a Tempo 1°*

p

N. *all? tout? But, what thing? Mais pour-quoi?*

D. *all? tout? But, what thing? Mais pour-quoi? (accentuating each syllable) (en accentuant toutes les syllabes)*

M^{me} de la II. *Be-cause to-night you'll Par-ce qu'on va ce*

Un poco più allegro. Un peu plus gai.

N. *Oh! joy! oh, Ah! quel bon-*

D. *Oh! joy! oh, Ah! quel bon-*

M^{me} de la II. *be present-ed to the King! Roi! Un peu plus gai.*

(joyfully) (avec joie)

N. *joy! We're going to see the King! the King! the -heur! Nous al-lons voir le Roi! le Roi! le*

D. *joy! We're going to see the King! the King! the -heur! Nous al-lons voir le Roi! le Roi! le*

(clapping their hands with delight)
(frappant des mains avec gaité)

N. *ff* King, the King, the King, the King, the King!
 Roi! le Roi! le Roi! le Roi! le Roi!

D. *ff* King, the King, the King, the King, the King!
 Roi! le Roi! le Roi! le Roi! le Roi!

M^{me} DE LA HALTIÈRE.
 You'll be pre-sen-ted to the King!
 On va vous pré-sen-ter au Roi!

(to their mother) (à leur mère)

N. *p* Then tell us what we ought to
f A - lors, qu'est - ce qu'il fau-dra
p

D. *p* Then tell us what we ought to
sf A - lors, qu'est - ce qu'il fau-dra
p

M^{me} de L. II.
 I on-ly hope he'll no-tice you.
p Il vous re-mar-que-ra, j'es - pé - re.
dol.

rall. *Largo - maestoso - meto-dico.*
Avec largeur - majestueux - métho-dique.

N. do? 84 =
 fai - re?

D. do? *rall.* *Avec largeur - majestueux - métho-dique.*
 fai - re?

M^{me} DE LA HALTIÈRE.

(sweepingly) (*avec ampleur*)

Just co - py me in ev - 'ry thing!..
Il fau - dra fai - re com - me moi!..

NOÉMIE.

(astounded) (*stupéfaites*)

DOROTHÉE.

Why how, Mamma?
Comment? Ma - man!

Why how, Mamma?
Comment? Ma - man!

M^{me}
de la
H.

The ballroom is a field of bat - tle...
Le bal est un champ de ba - tail - le...
animato.
avec animation.

N.

The ballroom is a field of bat - - - tle!
Le bal est un champ de ba - tail - - - le!

M^{me}
de la
H.

104 =
avec animation.

The ballroom is a field of
Le bal est un champ de ba -

più f

DOROTHÉE. *più f*
 The ball-room is a field of bat - - tle!
 Le bal est un champ de ba - tail - - le!

f

M^{me} de la H.
 bat - tle! Field of bat - tle! Field of bat - - tle!
 - tail - le! de ba - tail - le! de ba - tail - - le!

(importantly)
(avec importance) **ritenuto.**

M^{me} de la H.
 Hold yourselves right; increase your height; Be on your met - -
 Te - nez - vous bien, Ne per - dez rien De vo - tre tail - -
 suivez

NOÉMIE. *a Tempo.*

DOROTHÉE. *f*
 So! *f* No, Mam -
 Bien! *f* Non, Ma -

f **M^{me} de la H.** *p*
 So! *f* No, Mam -
 Bien! *f* Non, Ma -

f **M^{me} de la H.** *pp*
 - tle!
 - le!
a Tempo, 84 = Do not have a nerv - ous air...
 Pas de mouvements trop nerveux...

N. *- mal - man!* *f* Yes, Mam. *f*
- mal - man! *f* Oui, Ma.

D. *- mal - man!* *f* Yes, Mam. *f*
- mal - man! *f* Oui, Ma.

Mme de la H. *p*
 Have they nicely curled your hair?
A-t-on bien frisé vos cheveux?

f *pp*

Più animato.
Plus animé.

N. *- mal - man!*

D. *- mal - man!*

Mme de la H. *(aside, rapidly as if speaking to herself)*
(à part, avec volubilité, comme en se parlant à elle-même)
 I don't believe, Now my hopes are all bright - 'ning, That you'll get only in a
Car je ne veux Ni ne puis me ré - sou - dre A croire qu'il existe seule -

Plus animé.
46 = *p* *crese.*

animato.
en animant.

più f

Mme de la H. *più f*
 play Or fai - ry tale, Why to be sure, I mean to say, Ex - cep - ting
ment Dans le ro - man, E - vi - dem - ment, oui seu - le - ment, Au - tre - ment

en animant. *sempre cresc.*

a Tempo animato.
a Tempo animé.

(astonished)
(stupéfiées)

NOÉMIE.

ff

Ah!
Ah!

DOROTHÉE.

ff

Ah!
Ah!

M^{mes}
de la
H.

cresc.

f

ff

in a fair - y tale, Your stroke of light - ning!
que dans le ro - man, Le coup de fou - dre!

a Tempo animé.

tr.

cresc.

follow.
suivez.

ff

ff *sec. secco.*

N.

ff

A stroke of lightning!
Le coup de foudre!

D.

ff

A stroke of lightning!
Le coup de foudre!

(ad libitum)
(à volonté)
(to her daughters) (à ses filles)

M^{mes}
de la
H.

A stroke of light - ning!
Le coup de fou - dre!

ff

follow.
suivez.

p

Vivace - Menuet allegro.
Alerte - Menuet gai. 144 = ♩

M^{me} DE LA HALTIÈRE

Alerte - Menuet gai.

Wear a gracious,
Prenez un main.

p

p léger. leggiero.

sf

M^{me} de la H.

sweet, pleasant air...
- tien gra - ci - eux...

While your lips
En ar - rondis.

dim.

p

sf

M^{me} de la H.

Slight - ly con - tract - ing...
- sant vo - tre bou - che...

Good! Don't be prudish or ex -
Bien! n'ay - ez pas l'air trop fa -

NOÉMIE.

DOROTHÉE.

Watch us, Mam - ma!
Voi - là, ma - man!

Watch us, Mam - ma!
Voi - là, ma - man!

M^{me} de la H.

- act - - - ing...
- rou - - - che...

That's right!
Par - fait!

f tr

f

p

(satisfied) (satisfaite)

M^{me} de la H.

That's ve - ry fair!
ou ne peut mieux!

And do not be ba -
Ne soy - ez pas ba -

ritenuto.
en retenant.

a Tempo. (light and amusing)
(léger et amusant)

NOÉMIE.

M^{me} de la H.

-nall.. Nor too o - ri - gi - nall -
-na - les! Ni trop o - ri - gi - na - les!

en retenant.

We'll look ver - y
Nous se - rons très

pp. follow.
suivez.

a Tempo.

N.

pret - - - ty to night! We'll look ver - y pret - - - ty to
bel - - - les, ce soir! Nous se - rons très bel - - - les, ce

DOROTHÉE.

We'll look ve - ry pret - ty!
Nous se - rons très bel - les!

(aside) (à part) p

We'll look ver - y pret -
Nous se - rons très bel -

M^{me} de la H.

What suc - cess!
Quel suc - cès!

What suc -
Quel suc -

N.
 night! We'll have a great success, all right, And now we know quite well, oh,
 soir! Quel suc.cès nous al.lons a . voir Et nous croy.ons dé . jà sa .

D.
 tyl And now we know quite well, oh,
 - les! Et nous croy.ons dé . jà sa .

M^{me}
 de la
 H.
 cess!
 - cès!

N.
 quite! Why your hopes are bright! We know quite well, oh,
 - voir Quel est votre es . poir! Mais nous croy.ons sa .

D.
 quite! Why your hopes are bright! We know quite well, oh,
 - voir Quel est votre es . poir! Mais nous croy.ons sa .

M^{me}
 de la
 H.
 Hopes — are bright Be.cause success I can fore.see!
 Quel — es . poir!..quel suc.cès nous al . lons a . voir!

p *crese.* *f*

Animato poco a poco..
 en aimant peu à peu..

p *cresc.*

N. *quite!* *hopes are bright—* *for to - night!..* *for to -*
- soir *voire es - poir* *pour ce soir!* *pour ce*

D. *quite!* *hopes are bright—* *for to - night!..* *for to -*
- soir *voire es - poir* *pour ce soir!* *pour ce*

M^{av} *p* *cresc.*
 H. — *Yes, that's right,..* *hopes are bright!..* *Yes, that's right,..*
 — *oui, c'est là* *mon es - poir!* *oui, c'est là*

en aimant peu à peu..

Più Presto con brio.
 Plus vite avec entrain.
 (laughing) (en riant)

N. *night!* *ha! ha! ha!* *ha!* *ah! ah! ah!* *ah!* *ha! ha! ha!*
soir! *ah! ah! ah!* *ah!* *ah!* *ah!* *ah! ah! ah!*

D. *night!* *ha! ha! ha!* *ha!* *ah! ah! ah!* *ah!* *ha! ha! ha!*
soir! *ah! ah! ah!* *ah!* *ah!* *ah!* *ah! ah! ah!*

M^{av} *f*
 H. *hopes are bright!* **Plus vite avec entrain.**
mon es-poir!

N.
ha!
ah!

D.
ha!
ah!

M^{me}
de la
H.
See you look your best for - to - night!
Faites-vous très bel - les - ce - soir!

N.
We'll look very pret - - - - - ty! So pret -
Nous serons très bel - - - - - les! très bel -

D.
We'll look very pret - - - - - ty! So pret -
Nous serons très bel - - - - - les! très bel -

M^{me}
de la
H.
To - night! to -
Ce soir! ce

N.
- ty! So pret - ty!
- les! très bel - - - les!

D.
- ty! So pret - ty!
- les! très bel - - - les!

M^{me}
de la
H.
night!
soir!
to - night!
ce soir!

(laughing) (men-servants and maid-servants come into the room — all very busy)
(en riant) (des groupes de servantes et de serviteurs envahissent la chambre — tous très affairés)

N.
ha! ha! ha!
ah! ah! ah!

D.
ha! ha! ha!
ah! ah! ah!

(Entering and shouting loudly) (en entrant et en criant à tue-tête)

4 SOPR.
Ma - da - me!
Ma - da - me!

(Same manner) (de même)

2 TENORS.
Ma - da - me!
Ma - da - me!

(Same manner) (de même)

2 BARITONES. 2 BARYTONS
Ma - da - me!
Ma - da - me!

THE SERVANTS
LES DOMESTIQUES

Allegro - senza troppo accelerare il tempo.

Gai - sans trop presser l'allure.

(assiduously) (avec empressement)

THE SERVANTS
LES DOMESTIQUES

These are the modistes!
Ce sont les mo - dis - tes!

Gai - sans trop presser l'allure.

(same manner) (de même)

f >

Coiffeur for the
Ce sont les coif -

f >

Coiffeur for the
Ce sont les coif -

(assiduously) (avec empressement)

f >

Tailors too are here!
Ce sont les tailleurs!

Ser
les Dom.

OSSIA

M^{me} DE LA HALTIÈRE. (pompously) (avec ostentation)

Then bring me in these ar -
Qu'on in - troduise ces ar - tis -

(sans retenir)

hair!
feurs!

hair!
feurs!

Ser.
les Dom.

un poco più largo.
en élargissant un peu.

follow
suivez

secco.
sec.

(As soon as they come in, the modists, tailors and hairdressers, with much assiduity, set about making the toilet of the three women.)
(Aussitôt entrés, les modistes, tailleurs et coiffeurs s'occupent avec empressement de la toilette et de la coiffure des trois femmes.)

M^{me}
de la
H.

- tists!
- tes! non lento.
a Tempo sans lenteur.

100 =

très rythmé.

in cadenza.

p

f

f *p*

f *p*

Mme DE LA HALTIÈRE (indicating DOROTHÉE to the modistes and dressers)
 (Designant DOROTHÉE aux modistes, aux habilleuses)
mf (avec prétention)

f *p*

You must make the folds of her
 De sa robe il faut que les

(to NOÉMIE) (a NOÉMIE)

M^{me} de la H.

dress Less stiff and hea_vy, oh, much less!.. What do you think?
 plis soient plus lé_gers, plus as_sou_plis... Qu'en di_tes-vous ?

(complacently admiring her)
 (l'admirant avec complaisance)

M^{me} de la H.

The lines are
 La ligne est

M^{me} de la H.

pure!
 pu - - - re!

Ser. les Dom.

Dorothea! Ha! ha! Oh,whata
 Do. rothée! Ah! ah! quel le tour.

Dorothea! Ha! ha! Oh,whata
 Do. rothée! Ah! ah! quel le tour.

Dorothea! Ha! ha! Oh,whata
 Do. rothée! Ah! ah! quel le tour.

NOÉMIE

(both, to their mother in astonishment)
(toutes deux, à leur mère, avec stupefaction)

(with a reassuring smile)
(avec un sourire rassurant)

What?..
Quoi?

Quite!
Rien.

DOROTHÉE

What?..
Quoi?

Quite!
Rien..

(turning suddenly to her daughters)
(se retournant d'un bond vers ses filles)

(questioning them) (les interrogeant)

M^{me}
de la
H.

Hein?..
Hein?..

Right?..
Rien?..

figure!
- nu-re!

Ser.
les Dom.

figure!
- nu-re!

figure!
- nu-re!

(the toilet-making ceases suddenly at the action of M^{me} DE LA HALTIÈRE)
(la toilette s'arrête brusquement dès le mouvement de M^{me} DE LA HALTIÈRE)

Stesso tempo.
Même mouv!

(astounded at first, she becomes reassured and the dressing proceeds)
(stupéfaite d'abord, elle se rassure et la toilette interrompue reprend son cours)

(to the dressers)
(aux habille ses)

Right!
Rien...

That's very
Tresbience

cedere.
en cédant.

a Tempo.

follow - suivez
dim.

M^{me}
de la
H.

nice. And this coif - fure, ls suit - ed to the face; l'm.
- la. Cet - te coif - fure est con - cor - dante à la fi.

p.

NOÉMIE.

And this coif - fure ———
Cet - te coif - fu - re...
DOROTHÉE

ls. suit - ed to ———
Est con - cor - dan - te...

M^{me}
de la
H.

sire!
- gu - rel

f > pp.

Real hair, all war - rant - ed as pure!
Che - veux ga - ran - tis sur fac - tu - rel...

Ser.
les Dom.

(the first syllable strongly accented as if by suppressed laughter)
(la première syllabe accentuée fortement comme par un rire aussitôt réprimé)

f > pp.

Real hair, all war - rant - ed as
Che - veux ga - ran - tis sur fac -

più f

tr

S
the face, I'm su - re!
à la fi - gu - re!

M^{me}
de la
H.

f

That's ver-y nice!
Très bien ce - la.

Empty musical staff

Ser.
les Dom.

f > pp

Real hair, all war-rant-ed as pure!
Che-veux gu-ran-tis sur fac-tu-re!

pure!
- tu - re!..

cresc.

tr

m.g.

Piano accompaniment with dynamic markings and ornaments.

DOROTHÉE.

(questioning each other)
(s'interrogeant mutuellement)

f

Do we look well like
Sommes-nous bien ain-

p

Piano accompaniment for Dorothee's entry.

NOÉMIE.

Yes, yes, why cer - tain - ly!
Oui, vé - ri - ta - ble - ment!

U.

Uns?
- si?

M^{me} DE LA HALTIÈRE.

(among themselves; convulsed with laughter)
(entre eux; secoués par le rire)

Yes, yes, why cer - tain -
Oui, vé - ri - ta - ble -

Ser.
les Dom.

Ha! ha!
Ah! ah!

ha! ha!
ah! ah!

Ha! ha!
Ah! ah!

ha! ha!
ah! ah!

Ha! ha!
Ah! ah!

ha! ha!
ah! ah!

cresc.

più f

p

No flat - ter - y, We look pret - ty!
Sans com - pli - ment, Oui, c'est char - mant!

We - look pret -
Oui - c'est char -

M^{me}
de la
H.

- ly, No flat - ter - y!
- ment Sans com - pli - ment!

Ver - y!
Char - mant!..

f pp

Ver - y!
Char - mant!..

Ser.
les Dom.

f pp

Pret - ty!
Char - mant!..

p

p

p

N. *mf* We look pret - ty! No - flat - ter - y!
mf Oui, c'est char - mant! Sans com - pli - ment!

D. - ty! No - flat - ter - y! Oh, yes, trans - cen - dent -
mf - mant! Sans com - pli - ment! Un é - mer - veil - le -

M^{me} de la H. *mf* We - look pret - ty! No - flat - ter - y!
mf Oui, c'est char - mant! Sans com - pli - ment!

Ser. les Dom. *f* *pp* Pret - ty!
f *pp* char - mant!
f *pp* Ye - ry!
f *pp* char - mant!

N. *f* Oh, yes, transplen - dant - ly!
f Un é - blou - is - se - ment!

D. - ly!
f - ment!

M^{me} de la H. *f* Oh, yes, transplen - dant -
f Un é - blou - is - se -

Ser. les Dom. *p* Isn't she a fright!
p Est-el - le fa - go - té - e!
p And Noémie!
p Et Noé - mi - e!
p And Dorothy!
p et Doro - thée - e!

Isn't she a fright!
 Est-el - le fa - go - té - e!
 And Noémie!
 Et Noé - mi - e!
 And Dorothy!
 et Doro - thée - e!

Isn't she a fright!
 Est-el - le fa - go - té - e!
 And Noémie!
 Et Noé - mi - e!
 And Dorothy!
 et Doro - thée - e!

f
N. No flat-ter-y! No flat-ter-y! They will talk of-us!
Sans com-pli-ment! Sans com-pli-ment! On en par-le-ra!

f
D. No flat-ter-y! No flat-ter-y! They will talk of-us!
Sans com-pli-ment! Sans com-pli-ment! On en par-le-ra!

M^{me}
de la
H. -ly!
ment! *f* They will talk of-
On en par-le-

f
They'll talk of-us as-sur-ed-ly, Cer-tainly!
On en par-le-ra sû-re-ment! sû-rement!

Ser.
les Dom. *f*
They'll talk of-us as-sur-ed-ly, Cer-tainly!
On en par-le-ra sû-re-ment! sû-rement!

f
They'll talk of-us as-sur-ed-ly, Cer-tainly!
On en par-le-ra sû-re-ment! sû-rement!

ff

f
N. They will talk of-us!
On en par-le-ra!

f
D. They will talk of-us!
On en par-le-ra!

M^{me}
de la
H. us! They will talk of-us!
-ra! On en par-le-ra!

cresc.

cresc.

cresc.

cresc.

N. *f* Cer - tain - ly! They'll talk of us as - sur - ed -
ff *sf* *ff* *sf* *ff*
 sil - re - ment! On en par - le - ra sû - re -

D. *f* Cer - tain - ly! They'll talk of us as - sur - ed -
ff *sf* *ff* *sf* *ff*
 sû - re - ment! On en par - le - ra sû - re -

M^{me} de la II. *f* Cer - tain - ly! They'll talk of us as - sur - ed -
ff *sf* *ff* *sf* *ff*
 sû - re - ment! On en par - le - ra sû - re -

Cer - tain - ly they'll talk a - bout them!
f *ff*
 Sû - re - ment on en par - le - ra!

Ser. les Dom. *f* Cer - tain - ly they'll talk a - bout them!
ff *sf* *ff*
 Sû - re - ment on en par - le - ra!

f *ff*
 Cer - tain - ly they'll talk a - bout them!
 Sû - re - ment on en par - le - ra!

N. *ff* - ly! Cer - tain - ly!
ff - ment! sil - re - ment!

D. *ff* - ly! Cer - tain - ly!
ff - ment! sû - re - ment!

M^{me} de la II. *ff* - ly! Cer - tain - ly!
ff - ment! sû - re - ment!

Would you look — oh, what a figure!
ff *sf* *ff*
 Voy - ez donc — quelle tour - nu - rel

Ser. les Dom. *ff* Would you look — oh, what a figure!
ff *sf* *ff*
 Voy - ez donc — quelle tour - nu - rel

tr *ff* Would you look — oh, what a figure!
ff *sf* *ff*
 Voy - ez donc — quelle tour - nu - rel

(The furnishers go out)
(les fournisseurs sortent)

p *m.g.*
dim. *p*

PANDOLFE (enters in full dress)
(entre en grande toilette)

Vivace animato
Alerte - avec animation.

rall. *tr* *f* 138 =

(with satisfaction and embarrassment)
(avec satisfaction et embarras)

PANDOLFE.

Please congratulate me, that I'm on hand so
Fé - li - ci - tez - moi donc de mon ex - ao - ti -

tr *f*

(dryly) (sechement)

NOÉMIE.

Yes, it is
Oui... ce n'est

DOROTHÉE.

Yes, it is
Oui... ce n'est

p *tr*

ear - tu - ly!...
- tu - de...

N.
not your custom, tru - ly,
pas votre ha - bi - tu - de,

D.
not your custom, tru - ly,
pas votre ha - bi - tu - de, (dry/y)
M^{me} DE LA HALTIÈRE.

Of course, we know, you're always late.
Vous é - tes tou - jours en re - tard, (answering) (repliquant)

P.
più f
Always
En re -

(asserting) (affirmant)
più f

N.
Always late.
En re - tard.

D.
più f
Always late.
En re - tard.

M^{me} de la Hal-
tière.
più f
Always late. This time, by some
En fin... cet - te

P.
late?
- tard?...

M^{me}
de
H.

strange — freak of fate...
fois — par ha - sard...

NOÉMIE. (to PANDOLFE) (a PANDOLFE)

mf

But would it not be kind of you success to wish us,
DOROTHÉE. Ne sau - riez - vous trou - ver un mot aimable à di - re

mf

But would it not be kind of you success to wish us,
Ne sau - riez - vous trou - ver un mot aimable à di - re

f

(Showing themselves off pretentiously) (se montrant, prétentieusement)

N.

When our beau - - ty you see? —
En roy - ant — nos beau - tés?..

D.

When our beau - - ty you see? —
En roy - ant — nos beau - tés?..

PANDOLFE. (abstractedly) (preoccupe)

Eh. par. don
Ex. cu. ser -

(aside) (a part)

p

me! De - li - cious! Ah - nev - er fear, I'll
 - moi... j'ad - mi - re... Ne di - sons rien, res -

tr

pp

Нар

keep still in my cor - ner here, Nor shall I,
 - tons tran - quille en no - tre coin, Ne rou - lant

whe - ther far or near, To them re - turn a single an - swer.
 de près ou de loin A - jou - ter même u - ne pa - ro - le...

più f

Hopes dear to me ——— sustain my soul, My acts con - trol, my heart con -
 Un doux es - poir ——— me sou - te - nant, Me ca - res - sant, me con - so -

1^o Tempo.
M^{me} DE LA HALTIÈRE. (to PANDOLFE, sharply)
 (to PANDOLFE, brusquement)

(jovially rubbing his hands) (still aside)
 (très jovial, en se frottant les mains) (toujours a part)

Well! — What is it
 En bien! qu'avez-vous

sole: We'll soon lock her up, as a ma - niac!..
 -lant... On va l'en - fer - mer, elle est fol - le!..

1^o Tempo.

now? There you stand like a stake In the
 donc? Vous res - tez comme un pieu Plan - té

tr

NOÉMIE. (to PANDOLFE, in the same tone) (à PANDOLFE, sur le même ton)

Come a - long!
 Ve - nez donc! (same manner) (de même)

DOROTHÉE.

Let us go!
 Et par - tons!

M^{me} de la H.

ground!
 là!

Come, I say
 Ve - nez vi - tel! (avec embarras)
 (with embarrassment)

PANDOLFE.

Right a -
 Tout de

N.
Come on!
Ve - nez!

D.
Come on!
Ve - nez!

M^{me}
de la
H.
Come on!
Ve - nez!

P.
way,
sui - te

right a - way,
tout de sui - te!

a - way!
de sui - te!

cresc.

N.
on! Or we shall all be late!
- nez nous se - rons en re - tard!

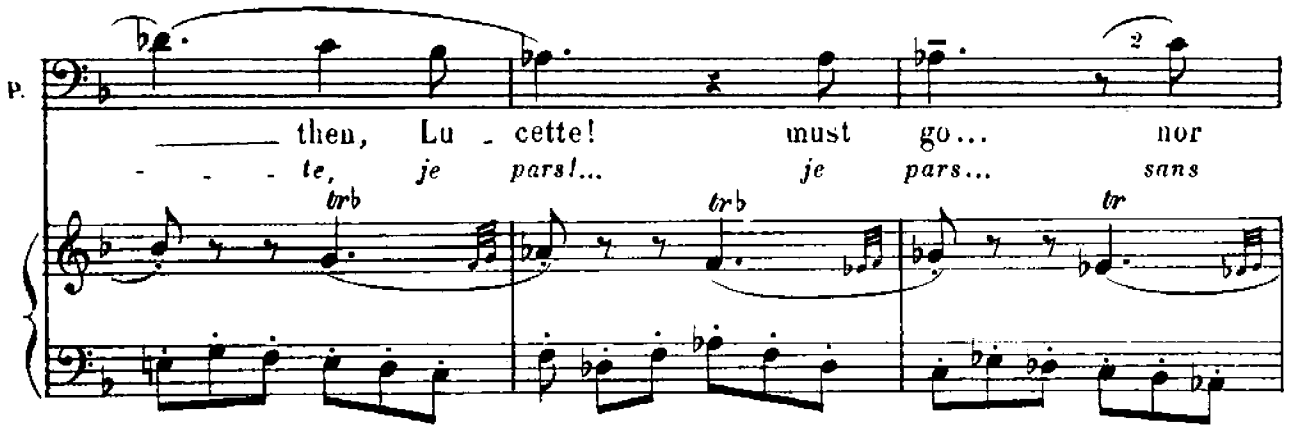
D.
on! Or we shall all be late!
- nez nous se - rons en re - tard!

M^{me}
de la
H.
on! Or we shall all be late!
- nez nous se - rons en re - tard!

(aside, much troubled) (*à part, très ému*) (in tears) (*en larmes*)

I _____ must go _____
Ma _____ Lu - cet _____

f *p* *tr*

P. 

then, Lu - cette! must go... nor
 - - - te, je pars!... je pars... sans
trb *trb* *tr*

P. 

e - ven leave can take!... I must
 t'a - voir dit a - dieu!... de te

(with feeling) (*tres sensible*)

P. 

leave you a lone, O my dear, while I'm
laisse en - cor seule, ó ma pau - vre pe -

P. 

gone! Nor dare, what
 - ti - tel... de pars sans
cantabile *più f*

P. *sf*

shame _____ is this _____ E'en to
même _____ o - ser _____ Te don .

P. *mf*

give thee a kiss! _____ Or re -
 - ner un bai - ser!... _____ Sans ber -

P. *espressivo e ben cantabile*

lieve thy de - jec - - tion With
 - cer ta tris - tes - - se D'un _____

più p

P. *dim.* *pp*

_____ one word of af - fec - - tion!...
 _____ *seul* mot de ten - dres - sel...
 _____ *cedere un poco.*
 _____ *en cédant un peu.*

pp

subito, 1^o Tempo.
subitement, 1^{er} Mouvt

NOÉMIE. (the three women returning, decisively)
(les trois femmes revenant et avec décision)

DOROTHÉE. *f* Come, come! *f* Let us Par -

M^{me} DE LA HALTIÈRE. *f* Come, come! *f* Let us Par -

f Come, come! *f* Let us Par -

PANDOLFE, (with pitiable submission) (avec une pénible obéissance) *f*

subitement, 1^{er} Mouvt 138 = ♩.

f Yes, Par -

N. *f* go! - tons!

D. *f* go! - tons!

(with spirit; swaggeringly) (avec crânerie et entrain)

M^{me} de la H. *f* We've po - si - tion, We have dis tinc - tion, And au -
De la ra - ce, De la pres - tan - ce, De l'au -

P. *f* go! - tons!

f *p* *cresc.*

NOÉMIE.

(same) (de même)

We've po - si - tion We have dis - tinc - - - - - tion, And am -
De la ra - ce, De la pres - tan - - - - - ce, De l'au -

DOROTHÉE.

We've po - si - tion We have dis - tinc - - - - - tion, And am -
De la ra - ce, De la pres - tan - - - - - ce, De l'au -

M^{me}
de la
H.

- bi - tion!
- da - ce! (avec ironie, désignant les 3 femmes)
PANDOLFE (ironically, indicating the three women)

They've, po - si - tion, They have dis - tinc - - - - - tion, And am -
De la ra - ce, De la pres - tan - - - - - ce, De l'au -

N.

- bi - tion!
- da - ce!

D.

- bi - tion!
- da - ce! (more conceitedly)
(renchérissant)

M^{me}
de la
H.

We've po - si - tion, We have re - fine - - - - - ment, And am -
De la ra - ce, De l'é - lé - gan - - - - - ce, De l'au -

P.

- bi - tion!
- da - ce!

N.
 We've po - si - tion, We have re - fine - ment, And am -
 De la ra - ce, De l'é - lé - gan - ce, De l'au -

D.
 We've po - si - tion, We have re - fine - ment, And am -
 De la ra - ce, De l'é - lé - gan - ce, De l'au -

M^{me}
 de la II.
 - bi - tion!
 - da - ce! And am -
 De l'au -

P.
 They've, po - si - tion, They have re - fine - ment, And am -
 De la ra - ce, De l'é - lé - gan - ce, De l'au -

f *p* *f* *cresc.*

Molto vivace, subito.
 Très vif, subitement.

N.
 - bi - tion! We are e - lu - sive, We are gra -
 - da - ce! De la fi - nesse En - sor - ce - lan -

D.
 - bi - tion! We are e - lu - sive, We are gra -
 - da - ce! De la fi - nesse En - sor - ce - lan -

M^{me}
 de la II.
 - bi - tion! We are e -
 - da - ce! De la fi -

P.
 - bi - tion! They are e - lu - sive, They are gra -
 - da - ce! De la fi - nesse En - sor - ce - lan -

f *p* *f* *p*

Très vif, subitement.
 $\frac{8}{\lambda} = 168 = \text{♩}$

N.
- - - cious, We are ex - clu - sive, We're au - da -
- - - te, U - ne sou - plesse Un peu trou - blan -

D.
- - - cious, We are ex - clu - sive, We're au - da -
- - - te, Il - ne sou - plesse Un peu trou - blan -

M^{me}
de la
H.
lu - sive, We - are gra - cious, We are ex -
- nesse En - sor - ce - lan - te, U - ne sou -

P.
- - - cious, They are ex - clu - sive, They're au - da -
- - - te, U - ne sou - plesse Un peu trou - blan -

N.
- - - cious. Rebellious lips So sweet and pret -
- - - te, Lèrre mu - tine Et dé - li - ca -

D.
- - - cious. Rebellious lips So sweet and pret -
- - - te, Lèrre mu - tine Et dé - li - ca -

M^{me}
de la
H.
clu sive And au - da - cious, Rebellious lips So sweet and pret -
plesse Un peu trou blan - te, Lèrre mu - tine Et dé - li - ca -

P.
- - - cious. Rebellious lips So sweet and pret -
- - - te, Lèrre mu - tine Et dé - li - ca -

N. *pp* *p* *f*
 - ty, And tongues so wit -
 - te, Le mot — qui flat -

D. *pp* *p* *f*
 - ty, And tongues so witty, And tongues so
 - te, Le mot — qui flatte, Le mot — qui

M^{re}
 de la H. *pp* *p* *f*
 - ty, And tongues so witty, And tongues so
 - te, Le mot — qui flatte, Le mot — qui

P. *pp* *p* *f*
 - ty, And tongues so
 - te, Le mot — qui

pp *p* *f dim.*

N. *p* *f*
 - ty, And eyes so cat -
 - te, Des yeux de chat -

D. *p* *f*
 wit. ty, And eyes so cat. ty, And eyes so
 flat. te, Des yeux de chat. te, Des yeux de

M^{re}
 de la H. *p* *f*
 wit. ty, And eyes so cat. ty, And eyes so
 fla. te, Des yeux de chat. te, Des yeux de

P. *p* *f*
 wit. ty, And eyes so
 flat. te, Des yeux de

p *f dim.*

N.
ty! All, all have we! The prince is ours, if taste has he!
- te! Nous a - rons tout! Le prince est pris s'il a - du goût!

D.
cat_ty! The prince is ours, if taste has he!
chat_te! Le prince est pris s'il a - du goût!

M^{me}
de la
II.
cat_ty! The prince is ours, in deed!
chat_te! Le prince est pris, ma foi!

P.
cat_ty! The prince is ours, in
chat_te! Le prince est pris, ma

(with an outburst) (avec explosion)

N.
Ah! _____ If he has an - y taste at all!
Ah! _____ Le prince est pris s'il a du goût!

D.
Ah! _____ If he has an - y taste at all!
Ah! _____ Le prince est pris s'il a du goût!

M^{me}
de la
II.
Ah! _____ If he has an - y taste at all! Hastaste at
Ah! _____ Le prince est pris s'il a du goût! s'il a du

P.
deed! _____ If he has an - y taste at all!
foi! _____ Le prince est pris s'il a du goût!

con un poco più brio.
encore un peu plus d'entrain.

N.
 Ah! For we have all, yes, tru - ly
 Ah! Nous a - rons tout, oui, vrai - ment

D.
 Ah! For we have all, yes, tru - ly
 Ah! Nous a - rons tout, oui, vrai - ment

M^{me}
 de la
 H.
 all! For they have all, yes, tru - ly
 goût! Et - les ont tout, oui, vrai - ment

P.
 Ah! For they have all, yes, tru - ly
 Ah! Et - les ont tout, oui, vrai - ment

N.
 all! Ah!
 tout! Ah!

D.
 all! Ah!
 tout! Ah!

M^{me}
 de la
 H.
 all! yes, tru - ly all!
 tout! oui, vrai - ment tout!

P.
 all! Ah!
 tout! Ah!

un poco meno presto.
un peu moins vite.

animato subito.
en animant de suite.

(avec coquetterie)
(coquettishly)

N. *p* *The Le*

D. *p* *The prince is*
Le prince est

M^{me} de la II. *p* *The prince is ours, If taste has*
(joyfully, quite aside) Le prince est pris s'il a du
(avec joie, bien à part)

P. *p* *We shall lock her up, she is cra-zy, cra-zy, cra-zy, cra-zy,*
On va l'en-fer-mer, elle est fol-le! fol-le! fol-le! fol-le!
un peu moins vite. en animant de suite.

N. *rall.* *a Tempo!* *p*
prince is ours! Hush!
prince est pris!... (to PANDOLFE, who tries to speak) Chut!
(à PANDOLFE, qui veut parler)

D. *p*
ours! Hush!
pris! Chut!

M^{me} de la II. *ad lib.* *(to PANDOLFE, impatiently)*
(spoken)(parle) (à PANDOLFE, avec impatience)
he! The prince is ours, if taste has he! Hush!
goût! Le prince est pris s'il a du goût! Chut!
(coming forward to protest)
(s'avançant pour protester)

P. *mf*
cra-zy! But!...
fol-le! Mais!...
rall. *a Tempo!*

senza ritenero.
sans ralentir.

Molto vivace, con brio.
Très vif, avec beaucoup d'entrain.

N.

Oh, he is ours! The prince is
Il est à nous! Le prince est

D.

Oh, he is ours! The prince is
Il est à nous! Le prince est

M^{me} de la H.

If taste has he!
s'il a du goût!

P.

Oh, he is ours! The prince is
Il est à nous! Le prince est

SOP.

Oh! see!
Voyez!

SERVANTS (among themselves, laughing)
LES DOMESTIQUES (entre eux, en riant)

TENORS.

Ha! ha! ha!
Ah! ah! ah!

BASSES.

Oh! see!
Voyez!

Très vif, avec beaucoup d'entrain.

sans ralentir.

176 =

N.
ours! Oh, he is ours! The prince is ours! The prince _____
pris! Il est à nous! Le prince est pris! Le prince _____

D.
ours! Oh, he is ours! The prince is ours! The prince is ours! is ours!
pris! Il est à nous! Le prince est pris! Il est à nous! à nous!

M^o de la II.
Oh, he is ours! The prince is ours! The prince _____
Il est à nous! Le prince est pris! Le prince _____

P.
ours! Oh, he is ours! The prince is ours! The prince is ours! is ours!
pris! Il est à nous! Le prince est pris! Il est à nous! à nous!

Oh, see! _____ what an old fright is
roy - ez! _____ comme elle est fa - go .

Ser les Dom.
ah! Ha! ha! ha! ha! what an old fright is
ah! ah! ah! ah! comme elle est fa - go .

Oh, see! _____ what an old fright is
roy - ez! _____ comme elle est fa - go .

cresc. - - - - - f

N. *f*
 _____ is ours! Ah!
 _____ est pris! Ah!

D. *f*
 For us the throne and all its powers! _____
 A nous le trône et ses gran-deurs! _____

M^{me} de la H. *f*
 _____ is ours! For us the throne and all
 _____ est pris! A nous le trône et ses

P. *f*
 For you the throne and all its powers! _____
 Pour vous le trône et ses gran-deurs! _____

f
 she! _____ Ah!
 té e!

And look, _____ look at their
 Voy - ez! _____ quel - les fi -

Ser. les Dom. *f*
 she! _____ Ah!
 té e!


And look, _____ look at their
 Voy - ez! _____ quel - les fi -


f
 she! _____ Ah!
 té e!

And look, _____ look at their
 Voy - ez! _____ quel - les fi -

sf *m. d.*
 Piano accompaniment with dynamic markings *sf* and *m. d.*


N. 
 all — is ours! For us the throne and all its powers! The
 est — à nous! A nous! le trône et ses gran.deurs! le


D. 
 its powers! For us the throne and all its powers! The
 gran . . . deurs! A nous! le trône et ses gran.deurs! le


M^{me} de la H. 
 its powers! For us the throne and all its powers! The
 gran . . . deurs! A nous! le trône et ses gran.deurs! le

P. 
 powers! For you the throne and all its powers! The
 deurs! Pour vous! le trône et ses gran.deurs! le

- es! Ha! ha! ha! ha! Ha! ha! ha!
 - res! Ah! ah! ah! ah! ah! ah! ah!

Ser. Dom 
 - es! Ha! ha! ha! ha! Ha! ha! ha!
 - res! Ah! ah! ah! ah! ah! ah! ah!


 - es! Ha! ha! ha! ha! Ha! ha! ha!
 - res! Ah! ah! ah! ah! ah! ah! ah!



Largo.

N.
trone and all its powers! Away!
trône et ses gran - deurs! Partons!

D.
trone and all its powers! Away!
trône et ses gran - deurs! Partons!

M^{me}
de la
H.
trone and all its powers! Away!
trône et ses gran - deurs! Partons!

P.
trone and all its powers! Away!
trône et ses gran - deurs! Partons!

hal
ah! Hurrab!
charmant!

Ser.
les Dom.
hal
ah! Hurrab!
charmant!

hal
ah! Hurrab!
charmant!

Largo, 80 =

(General exit) (*sortie generale*)

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and triplets, with accents (^) placed above several notes. The lower staff is in bass clef and features a steady accompaniment of eighth notes, also with accents (^) above the notes.

The second system continues the piece. The upper staff features a trill (tr) over a note and several triplets (3). The lower staff continues with eighth-note accompaniment, including some slurs and accents.

The third system is marked *più largo. en élargissant.* The upper staff shows a wide intervallic leap followed by a series of notes with a trill (tr) at the end. The lower staff has a few notes with accents (^).

The fourth system is marked *a Tempo.* and includes a piano (*p*) dynamic marking. The upper staff has a trill (tr) and several notes with slurs. The lower staff features a complex accompaniment with triplets (3) and slurs.

The fifth system is marked *dim.* (diminuendo). The upper staff has a series of notes with slurs. The lower staff continues with eighth-note accompaniment and slurs.

più p *pp*

SCENE V.

a tempo melanconico - non lento. 66 = ♩.
d'une allure mélancolique - sans lenteur.

CINDERELLA appears
 CENDRILLON parait

pp *mf* *dol.*
mystérieux et calme.
misterioso e placido.

mf *pp* *mf*

CINDERELLA
 CENDRILLON

(pensively) (pensive)
mf

Ah! But my sis - ters are
 Ah! que me's sœurs sont heu.
 Plus lent.
 Più lento.

dol. *mf*

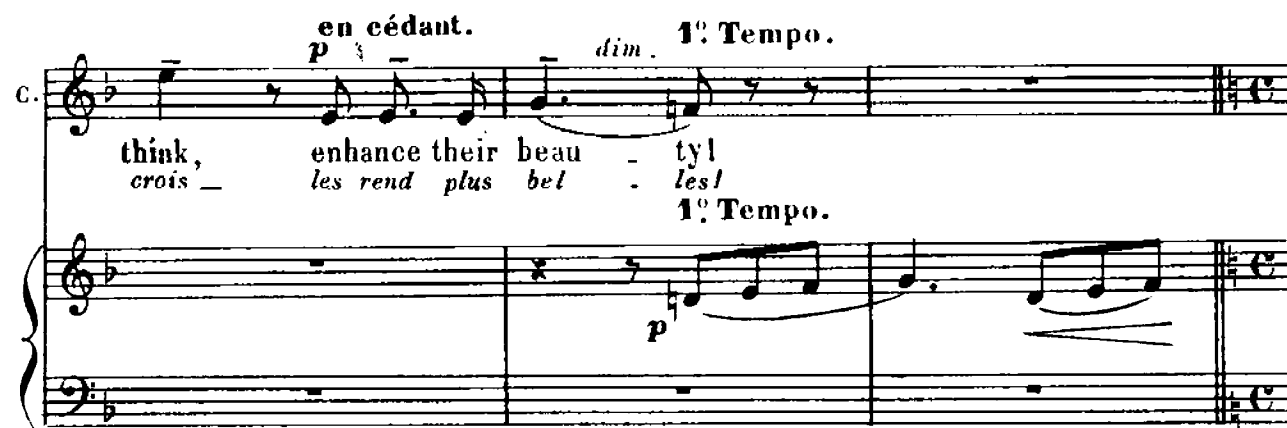
dim. *più f*

hap - - - py! No du - ty, but some new pleasure ev'ry day...
 - reu - - - sés! Pour el - les c'est cha - que jour nouveau plaisir...
 Più animato.
 Plus animé.

c. 

Not e ven time enough to make a wish have they... And their enjoyment must, I
 Et les n'ont pas le temps de former un dé - sir... Et le bonheur aus - si - je

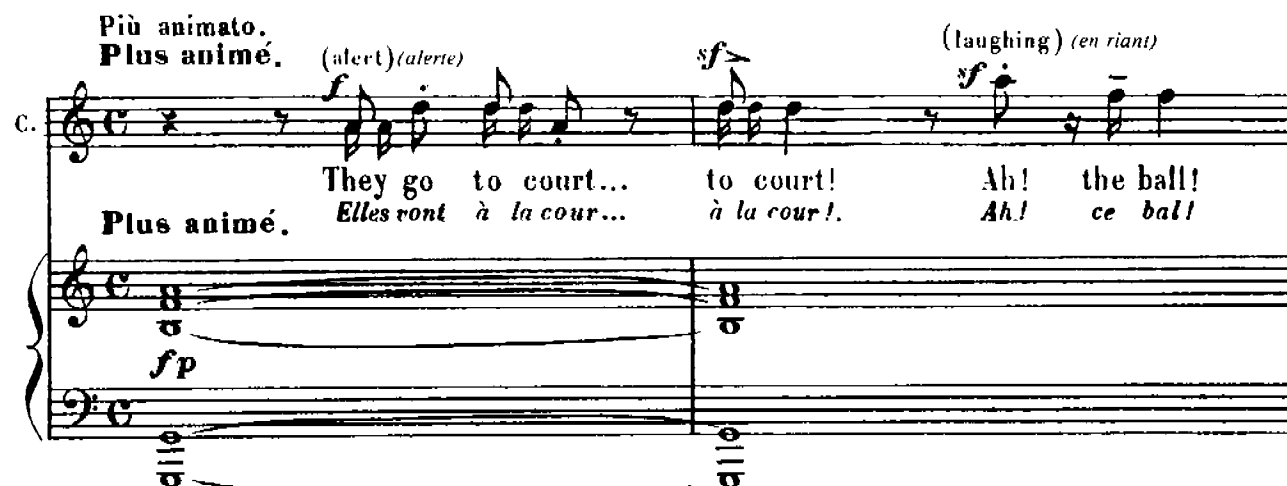
en cédant.
p *dim.* **1^o Tempo.**

c. 

think, enhance their beau - tyl
 crois - les rend plus bel - les!

1^o Tempo.

Più animato.
Plus animé. (*alért*) (*alerte*) *sf* (*laughing*) (*en riant*) *sf*

c. 

Plus animé. They go to court... to court! Ah! the ball!
 Elles vont à la cour... à la cour!. Ah! ce ball!

allegro *allegro*

lightly.
legèrement. *più f*

c. 

And ev'ry one from far and near will be there, Gather'd in the
 On y viendra de toutes les provin ces... En - tourant le

tempo vivace - senza troppo accelerare.
d'une allure vive - sans trop presser.

c. *f*

roy - al hall, No one below a marquis or a prince you'll see there...
trô - ne royal, Tous les Seigneurs seront au moins marquis ou prin - ces...

p *f*

c. *p* *più p*

And my sisters will be there, While I, in dreams, go
Et mes sœurs se - ront là... tan - dis que moi.. je

Un poco più calma *rall.*
Un peu plus calme

p *più p*

c. *più f* *p* *dolce.*

to it... But it's wrong, it is wrong Such dreams are wicked all!
ré - ve... Et j'ai tort, oui j'ai tort... ces ré - ves - là font mal!

sf *a Tempo.* *cedere.* *a Tempo.*
en cedant

monotono
tempo giusto *rall.*

For my work is here, and I have to do it.
Ma be - sogne est là qu'il faut que j'a - chè - ve...

follow. *ritenere.*
suivez. en retenant.

mf *f* *p* *dim.*
expressif.
espressivo.

78 tempo melanconico - non lento,
 d'une allure mélancolique - sans lenteur.

(Simply; in the manner of a folk-song) (simple - dans un caractère de chant populaire)

p

Stay by the hearth, poor cricket stay,
 Reste au foyer, petit grillon,
 d'une allure mélancolique - sans lenteur.

pp

mf \rightarrow *p*

All empty hopes resign ——— ing!
 Ré-signe-toi, Gen-dril ——— le... For not for
 Car ce n'est

più f

thee, for thee is shin - - - ing One in
 pas pour toi que bril - - - le Le su -

pp

mf \rightarrow *p*

dim. *p*

spir - - ing or cheer-ful ray... Should not the gay butterflies
 - perbe - et joy-eux ray-on... Ne vas-tu pas porter en-

pp

Molto più animato.
Beaucoup plus animé.
leggero.
p léger.

m.g. left hand.

mf

$\bullet = 100$
Beaucoup plus animé.

con anima.
très expressif.

(With a sad smile) (*avec un triste sourire*)

crese. *f* *f*

c. be jealous of thee? For what, my poor maid, are you
rie au pa-pil-lon... A *quoi penses-tu, pauvre*
passionato vivo.

mf *f* *f*

pp *f* *senza ritenere.*
sans retenir.

c. pin-ing? Come do not shirk! Cin d'rel - la, go to work!
fil-le? ré-si-gne-toi!... *Tra-vail-le, Gen-dril-lon!...*

pp *f* *sf* *sf*

pp *sans retenir*

Lento. *Lent.* *a Tempo 1º subito. 69 = ♩.*

c. Cin d'rel - la, go to work!...
travail - le, Gen-dril-lon!...

Lento. *a Tempo 1º subito.*

pp *f* *pp* *p*

mf *p* *rall.* *dim.*

c. Go to work!...
Gen-dril-lon!... *rall.*

f *p*

Moderato
Modéré.

mf

There is some pleasure too in
C'est u - ne joie aus - si de

Modéré. 76 =

f *p* *p*

do.ing what is right...
fai - re son de - voir...

So let us clear the ta - ble, Oh dear, what a
Débarrassons la table et rangeons ce dres -

f *p* *p*

sight!
- soir...

p *sf* *p*

mf *p*

Dear me, upon my word, I am la - zy to - night...
Je suis dé - ci - dé - ment pa - ressen - se ce soir...

più p *dim.* *p*

mf *più p* *p*

più f

c. It is no use, for I can hear the music strum - ming,
D'ai beau vouloir... j'entends tou - jours des bruits de fê - te...

legato. en liant. poco. rall.

c. The echoes of the ball in my poor head are hum - - ming...
Dont les é - chos troublants bourdonnent dans ma tête - - te...

1^o Tempo. (dans le même caractère mélancolique que précédemment)
 1^{er} Mouv! (in the same sad way as before)
 (not too slowly) (et sans lenteur)

c. Stay by the hearth, poor cricket, stay,
Resté au foyer, petit grillon,

1^{er} Mouv! 69 = ♩

Molto più animato.
 Beaucoup plus animé, 100 = ♩.
p léger - leggiero

c. — — — — —
 — — — — —

Alle empty hopes resign - - ing. Should not the gay butterflies
Ré - signe - toi, Cendrille!.. Ne vas-tu pas porter en
 Beaucoup plus animé.

*con anima,
très expressif.*

(with a sad smile)
(avec un sourire triste)

cresc. *f*

C. be jealous of thee? For what, my poor maid, art thou
- rie au pa-pil-lon... A quoi pen-ses-tu, pau-vre
appassionato vivo.

mf *f*

*senza ritenero.
sans retenir.*

pp *f*

C. pin-ing? Come, do not shirk! Cin-d'rel-la, go to work!
fil-le? ré-si-gue-toi!... Tra-vail-le, Gen-dril-lon!...

pp sans retenir *f* *sf*

*Lento.
Lent.*

a Tempo 1º subito.

p *sf* *p*

C. — Cindrel-la, go to work!
— tra-vail-le, Gen-dril-lon!..

Lento. *a Tempo 1º subito.*

pp *f* *pp* *p*

rall.

mf *p* *rall.*

C. — Go to work!
— Gen-dril-lon!..

f *p* *rall.*

Moderato.
Modéré.

(resolutely) (résolument)

C. *f* Come, come! I have
Vo-yons, j'ai bien

Modéré, 76 = ♩

f --- *p*

C. done ev'ry thing that needed do - - ing,
fait tout ce que j'a-vais à fai - - re,

p

p

C. *mf* And now, now I may rest.
p de puis me re-po - ser. *più p*

mf --- *p* *più p*

pp

C. *p* en retenant - - - - - *pp* *ppp*
p How bright the moon is
pp Com-me la nuit est *ppp*

ritenuto - - - - - Lento.
en retenant - - - - - Lent.

p *pp* *ppp*

2 Ped. *pp*

*ben cantabile.
bien chanté.*

mf *3* *3* *3* *dim.* *pp*

glow - ing! And up on me the stars seem to smile down from the skies! —
clai - ré! Les é - toi - les ont l'air de me sou - rire... aux cieux!

dim. *pppp*
dol.

(she comes back to the fireplace)
(elle revient près de la cheminée)

Moderato.
Moderé, 69 = ♩
pp like a whisper.
 comme un murmure.

Why, how
 C'est é . . .

strange!... One would think... I can't be sleep-y...
tran - ge... *on di - rait* *que le sommeil...* *m'ac...*

p *dim.*

sure - - - ly... It cannot be the Sand - man...
ca - - - ble... *de ne suis plus à l'a - ge...*

poco *dolcissimo.*

(wearily) (avec lassitude)

C. *has come a_ round so ear - - ly,*
où le marchand de sa - - ble *As when I was a child,*
Ve - nait si tôt, ja - dis,

C. *To close my eyes!...* *To*
fer - mer mes yeux.... *Dor -*

dim. *pp*

C. *sleep...* *How gay one sometimes seems When a -*
- mons... *sou - vent, on est heu - reux Quand on*

ppp

(en s'endormant) sleepily.

Lento.
a Tempo - *Lent.*

C. *sleep, and one dreamsthe won - - der - - ful - - lest dreams!..*
dort.. et qu'on fait des son - - ges... mer - veil - - leux l..

ppp *rall.* a Tempo - *Lent.*

follow. suivez. *pp*

(falling asleep) (*en dormant*) **pp** **rall.** **ppp** **Più lento.** **Plus lent, 56 = ♩**

All empty hopes... re - sign - ing...
Ré - si - gne - toi... Cen - dril - le... **Plus lent.** (*very sweetly and simply*)
(avec une grande douceur et simplicité)

rall. **ppp** **ppp** **2 Ped.**

rall. **poco. ppp**

a Tempo. **pppp** **rall.** **dim.**

Meno. lento. **Moins lent, 80 = ♩** **pp** **ppp**

rall. **ppp**

a Tempo.

sf *p* *dol.* *tr#*

tect thee. Ah! despair
- tè - ge. Ah! es - pè

1st and 2^d SOPR. 1^{er} et 2^d SOP.

— THE SIX SPIRITS. — LES SIX ESPRITS. De - spair not!
Es - pè - - rel!

3^d and 4th SOPR. 3^e et 4^e SOPR.

— AND THE CHORUS. — ET LE CHŒUR. De - spair not!
(in the distance - invisible) (au loin - invisible) Es - pè - - rel!

1st and 2nd CONTR. 1^{er} et 2^d CONTR.

a Tempo.

p

a Tempo *più animato.* (plus animé)

sf *p* *not!* *-rel!*

not! Come, fai, ries, sylphs and elves,
- rel! Syl - phes, Lu - tins, Pol - lets,

a Tempo (plus animé)

rapido 6 6 6 6

fp

sf *p*

My voice you must o - bey!..
à - cou - rez à ma voix.
animato
en animant -

sf *p*

cedere.
en cédant.

F.

From ev'ry quarter come, from near or distant pla - ces...
De tous les ho - ri - sons, à tra - vers les es - pa - ces...

suivez.
follow.

a Tempo. 80 =

sf

f laissez vibrer. vibrante.

m. d. right hand.

m. g. left hand.

f

dim.

pp

sf

laissez vibrer. vibrante.

—THE FAIRY (to the spirits and Elves) — LA FEE (aux Esprits et aux Follets)

(authoritatively) (avec autorité)

And do precisely what I say,
Sui-vez ex-actement mes lois,

So bring me hither all your tricks,
Ap-portez-moi tous vos ta-lents,

a Tempo. (non lento.)

F.

and all your gra - ces!...
tous vos grâ - ces!...

Molto moderato - con piacereza.
Très modéré - avec charme.

ben cantabile.
bien chanté.

1st and 2^d SOP. 1^{er} et 2^d SOP.

ben cantabile.
bien chanté.

Tell us what you de - sire!
Que nous or - don - nes - tu ?

3^d and 4th SOPR.
3^e et 4^e SOPR.

ben cantabile.
bien chanté.

Tell us what you de - sire!
Que nous or - don - nes - tu ?

1st and 2^d CONTR. 1^{er} et 2^d CONTR.

ben cantabile.
bien chanté.

Tell us what you de -
Que nous or - don - nes -

50 =

Très modéré - avec charme.

Tell us what you de -
Que nous or - don - nes -

THE SIX SPIRITS
LES SIX ESPRITS

8^{va} bassa

THE FAIRY
LA FEE

ben cantabile, carezzante, con piaccenza
(bien chanté, caressant, avec charme)

p *dol.*

It's my de sire this charming maiden
de veu: que cette en - fant charman - te

pp 6
— We await your commands. —
— *Nous é - cou - tons tes lois.* —

Six Sp.
les six Esp

pp 6
— We await your commands. —
— *Nous é - cou - tons tes lois.* —

pp 6
sire! We await your commands. —
tu? Nous é - cou - tons tes lois.

sost.

8^a bassa

you see there, Be this day forth without a care 'Tis my wish!
que voi - ci Soit au - jour - d'hui hors de sou - ci. de lé veur!

cedere.
en cédant.

a Tempo.

— 'Tis my will! And, that by you most gorgeously at - tired, She shall
— *de lé veur! Et que par vous, splen - di - de - ment pa - ré - e, Elle con -*
en cédant. a Tempo.

p *dim.* *pp*

cedere.
en cédant. a Tempo.

p *ten.* *dim.*

F. have at last — love and joy, af — ter all,
naïsse en-fin — le bon — heur — à son tour.

p *dim.* *mf* *pp*

eu cédant. a Tempo.

Un poco più animato.
Un peu plus animé.

f

F. Un peu plus animé. 72 = I wish — that at the palace
de reux — qu'aux fêtes de la

f *brillant.* *brillante.* *mf* *sf* *f* *f*

F. ball — She shall reign as the belle, — The most greatly ad —
Cour — Et . le soit la plus belle, — et la plus ad . mi .

mf *f*

p *f*

F. — mired. — As the belle, — as the
— ré — e. — La plus bel — le, — la plus

pp *pp*

THE FAIRY — LA FEE

p

THE SIX SPIRITS
LES SIX ESPRITS

1st and 2^d SOP.
1^{er} et 2nd SOP.

pp *pp*

Ah!
Ah!

3^d and 4th SOP.
3^e et 4^e SOP.

Cin-drel-la, you shall be the belle without a ri-val!
Cen-dril-lon; tu se-ras la beau-té sans pa-reil-le!

1st and 2^d CONTR.
1^{er} et 2nd CONTR.

pp *pp*
Cin-drel-la, you shall be the belle without a ri-val!
Cen-dril-lon; tu se-ras la beau-té sans pa-reil-le!

Cin-drel-la, you shall be the belle without a ri-val!
Cen-dril-lon; tu se-ras la beau-té sans pa-reil-le!

dol. *tr* *pp*
F. Distant voices (VOIX LOINTAINES) *pp*

Oh, marvel of mar-vels!
E-tou-man-te mer-reil-le!

Six Sp.
Les six Esp.

pp *pp*

Cin-drel-la, you shall be the belle with-out a
Cen-dril-lon, tu se-ras la beau-té sans pa-

pp *pp*

Cin-drel-la, you shall be the belle with-out a
Cen-dril-lon, tu se-ras la beau-té sans pa-

pp *pp*

Cin-drel-la, you shall be the belle with-out a
Cen-dril-lon, tu se-ras la beau-té sans pa-

DISTANT VOICES
VOIX LOINTAINES.

ah!
ah!

1st SOP.
1er SOP.

Oh mar - - - vel!
merveil - - - le!

ppp

2nd SOP.
2e SOP.

ri - - - val! Cinderel - la! Cinder - - ella!
-reil - - - le! Cendrillon! - - - Cendril - - ton!

ppp

3rd SOP.
3e SOP.

ri - - - val! Cinderel - la! Cinder - - ella!
-reil - - - le! Cendrillon! - - - Cendril - - ton!

ppp

4th SOP.
4e SOP.

ri - - - val! Cinderel - la! Cinder - - ella!
-reil - - - le! Cendrillon! - - - Cendril - - ton!

ppp

1st CONT.
1er CONT.

ri - - - val! Cinderel - la! Cinder - - ella!
-reil - - - le! Cendrillon! - - - Cendril - - ton!

ppp

2nd CONT.
2e CONT.

ri - - - val! Cinderel - la! Cinder - - ella!
-reil - - - le! Cendrillon! - - - Cendril - - ton!

ppp

ri - - - val! Cinderel - la! Cinder - - ella!
-reil - - - le! Cendrillon! - - - Cendril - - ton!

en cédant.

Vif (à un temps)

ppp

84 = ♩.

8^a bassa - t

(the Elves gather, attentively, near the Fairy)
(les Follets se groupent, attentifs, auprès de la Fée)

Six Sp.
les six Esp.

THE FAIRY (to the Elves)
LA FÉE (aux Follets)

mf

That a web you may weave, magical, silk - y
Pour en faire un tis - su ma - gi - que - ment soy -

p

(without taking breath)
(sans respirer)
cresc.

f

fine Of which her dresses you shall make,
- eur dont vous com - po - se - rez sa ro - be

p *sf* *p*

mf *p*

With skil - ful hand you first will have to take From
Que vo - tre main a - droi - te - ment dé - robe aux

f *p*

f

all the stars that shine What's il - lu - sive and
as - tres ra - di - eur La sub - ti - le splen -

F. *f*

fair in their bright rays di - vine!
 - deur de leurs ray - ons joy - eurs!

rall. a Tempo.

F. *p*

Of moon - beams pale take you al - so a share.
 Au clair de lune em - prun - tez ses pâ - leurs.
 suivez.

F. *mf*

en dehors, bien chanté et expressif. From the rain - bow
 Em - prun - tez à

F. *p*

bring the gems that flash and trem - ble,
 l'arc en - ciel ses har - mo - ni - es,

F. *p*
 And as for her bou - quet, be sure that
 Et que pour son bou - quet par vous soient

F. *tr*
 you as - sem - ble,
 ré - u - ni - es,

F. *mf*
 As a phil - - - - - ter of love,
 En un phil - - - - - tre d'a - mour,

F. *dim.* *p*
 all the sweet - - - - - est of per - - - - - fumes.
 les sen - - - - - teurs - - - - - les plus dou - - - - - ces!

(to a group of Elves) (à un groupe de Follets)

F. *f* And you, *f* Et vous, *f*

pp *pp* *de même*

F. *tr#* *f* *pp* *de même*

gomake read-y the car - riage!
 pré - pa - rez l'at - te - la - ge!

(to an Elf) (à un Follet)

A SPRITE. UN ESPRIT
 (quickly) (vivement)

F. You, *f* you shall drive the coach, *f* And I?
 Toi, *f* tu se - ras co - cher. *f* Et moi?

THE FAIRY (to the Sprite)
 LA FEE (à l'Esprit)

(to other Elves) (à d'autres Follets)

F. You'll be a page *f* Pos - tilions all
 Tu se - ras pa - ge! *f* Et vous se - rez

cresc.

F. *sf*

the rest may be!
les pos. til - lons!

cresc.

ff

Ped.

Même mouv! Vif. (à un temps)

bien chanté.

1st GROUP
1er GROUPE

1st SOP.
1er SOP.

p

Now all the lit - tle birds their swift - est wings shall
Tous les pe - tits oi - seaux nous pré - te - ront leurs

2nd SOP.
2d SOP.

p

Now all the lit - tle birds their swift - est wings shall
Tous les pe - tits oi - seaux nous pré - te - ront leurs

3rd SOP.
3e SOP.

p

Now all the lit - tle birds their swift - est wings shall
Tous les pe - tits oi - seaux nous pré - te - ront leurs

4th SOP.
4e SOP.

p

Now all the lit - tle birds their swiftest wings shall
Tous les pe - tits oi - seaux nous pré - te - ront leurs

1st CONT.
1er CONT.

p

Now all the lit - tle birds their swiftest wings shall
Tous les pe - tits oi - seaux nous pré - te - ront leurs

2nd CONT.
2d CONT.

p

Now all the lit - tle birds their swiftest wings shall
Tous les pe - tits oi - seaux nous pré - te - ront leurs

Même mouv! Vif. (à un temps)

2nd GROUP
2e GROUPE

p

1st Gr.
1st Gr.

send us, In - sects frail as our
ai - les, Les cour - siers se - ront

2nd Gr.
2d Gr.

send us, As our steeds there shall
ai - les, Les coursiers se - ront

send us, As our steeds there shall
ai - les, Les coursiers se - ront

send us, As our steeds there shall
ai - les, Les coursiers se - ront

1st Gr.
1st Gr.

steeds their speed shall lend us,
les in - sec - tes fré - les,

2nd Gr.
2d Gr.

steeds their speed shall lend us,
les in - sec - tes fré - les,

insects frail at tend us,
les in - sec - tes fré - les,

insects frail at tend us,
les in - sec - tes fré - les,

insects frail at tend us,
les in - sec - tes fré - les,

p

Moth, and midg - et, and hon - ey -
 Les pha - lê - nes, les pa - pil -

1st Gr.
1er Gr.

Moth, and midg - et, and hon - ey -
 Les pha - lê - nes, les pa - pil -

Moth, and midg - et, and hon - ey -
 Les pha - lê - nes, les pa - pil -

Moth and midg - et, but terflies,
 Les pha - lê - nes, pa - pil - lons,

2nd Gr.
2d Gr.

Moth and midg - et, but terflies,
 Les pha - lê - nes, pa - pil - lons,

Moth and midg - et, dragonflies,
 Les pha - lê - nes, pa - pil - lons,

- bee,
- lons,

1st Gr.
1er Gr.

- bee,
- lons,

- bee,
- lons,

They shall serve as our steeds.
 its se - ront les coursiers.

2nd Gr.
2d Gr.

as our steeds, as our steeds.
 les coursiers, les coursiers.

They shall serve as our steeds.
 its se - ront les coursiers.

p Al - so the spi - ders and the
 Et - les le - gé - res de - moi

1st Gr.
1er Gr.

p Al - so the spi - ders and the
 Et - les le - gé - res de - moi

p Al - so the spi - ders and the
 Et - les le - gé - res de - moi

mf Moth and midg-et,
 et pha - le - nes,

2nd Gr.
2d Gr.

p And the bee - tles,
 de - moi - sel - les,

mf Moth and midg-et,
 et pha - le - nes,

mf Moth and midg-et,
 et pha - le - nes,

p *sf* *p* *f*

p bee - tles.
 - sel - les.

dim.

1st Gr.
1er Gr.

p bee - tles.
 - sel - les.

dim.

p bee - tles.
 - sel - les.

dim.

2nd Gr.
2d Gr.

p dragonflies,
 pa - pil - lous,

pp butterflies.
 pa - pil - lous.

p butterflies,
 pa - pil - lous,

pp butterflies.
 pa - pil - lous.

p butterflies,
 pa - pil - lous,

pp butterflies.
 pa - pil - lous.

p *dim* *pp*

THE FAIRY
LA FÉE

mf

Ah! Ah!
Ah! Ah!

For skil - ful work - ers, you, Bring us your webs and
Ha - bi - les ar - ti - sans, Four - nis - sez - nous des

1st Gr.
1er Gr.

For skil - ful work - ers, you, Bring us your webs and
Ha - bi - les ar - ti - sans, Four - nis - sez - nous des

For skil - ful work - ers, you, Bring us your webs and
Ha - bi - les ar - ti - sans, Four - nis - sez - nous des

For skil - ful work - ers, you, Bring us your webs and
Ha - bi - les ar - ti - sans, Four - nis - sez - nous des

2nd Gr.
2d Gr.

For skil - ful work - ers, you, Bring us your webs and
Ha - bi - les ar - ti - sans, Four - nis - sez - nous des

For skil - ful work - ers, you, Bring us your webs and
Ha - bi - les ar - ti - sans, Four - nis - sez - nous des

en dehors, bien chanté et expressif.

f sonore.

mf

Ped.

* Ped.

*

3

3

3

3

F. *f*
 Ah!
 Ah!

mf *f*
 and vale and lea,
 dans les prai - ri - es,

1st Gr. *mf* *f* *p*
 and vale and lea, hop -
 dans les prai - ri - es, ci -

mf *f* *p*
 and vale and lea, Grass -
 dans les prai - ri - es, Coc -

mf *f*
 and vale and lea,
 dans les prai - ri - es,

2nd Gr. *mf* *f* *p*
 and vale and lea, hop -
 dans les prai - ri - es, ci -

mf *f* *p*
 and vale and lea, Grass -
 dans les prai - ri - es, Coc -

mf *f* *pp* *sf* *pp* *sf*
 8-
 Musical accompaniment with piano and bass staves, including triplets and dynamic markings.

F.

f p *p* *f p*

pers, And fire - flies bright.
- nel. les et vers lui. sants.

1st Gr.
1st Gr.

p *f p*

And fire - flies bright.
et vers lui. sants.

p *f p*

And fire - flies bright.
et vers lui. sants.

f p *p* *f p*

pers, And fire - flies bright.
- nel. les et vers lui. sants.

2nd Gr.
2nd Gr.

p *f p*

And fire - flies bright.
et vers lui. sants.

p *f p*

And fire - flies bright.
et vers lui. sants.

8

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

F. *p*

The humming-birds
Les mou-che-rons,

pp *sf*

Let the hum-ming-birds
Que les mou-che-rons,

1st Gr. *pp* *sf*

Let the hum-ming-birds
Que les mou-che-rons,

pp *sf*

Let the hum-ming-birds
Que les mou-che-rons,

pp

Hummingbirds,
Mou-che-rons,

2nd Gr. *sf*

Hummingbirds,
Mou-che-rons,

pp

Hummingbirds,
Mou-che-rons,

Нар *s* *pp* *s*

F. *p* *p*
 And beetles shine Like
les sca. ra. bé. es, *E.*

pp *sf* *p* *sf*
 and the beetles shine As bright as spark - ling
et les sca. ra. bé. es E. ga. lent des ru.

1st Gr. *pp* *sf* *p* *sf*
 and the beetles shine As bright as spark - ling
 1st Gr. *et les sca. ra. bé. es E. ga. lent des ru.*

pp *sf* *p* *sf*
 and the beetles shine As bright as spark - ling
et les sca. ra. bé. es E. ga. lent des ru.

pp
 And the beetles
Sca. ra. bé. es,

2nd Gr. *f* *f*
 And the beetles Diamonds white,
Sca. ra. bé. es, Di. a. mants,

pp *p*
 And the beetles Diamonds white,
Sca. ra. bé. es, Di. a. mants,

pp *f* *pp*
 Piano accompaniment with dynamic markings *pp*, *f*, and *pp*.

f rubies red and diamonds white!
- ga - lent les scin - til - le - ments!

p gems like gems of pur - est light.
- bis les purs scin - til - le - ments.

p gems like gems of pur - est light.
- bis les purs scin - til - le - ments.

p gems like gems of pur - est light.
- bis les purs scin - til - le - ments.

p Diamonds bright
Di - a - mants,
p Ruby bright.
scintil - lants.

f sparkling light.
scin - til - lants.

p purest light,
scintil - lants,

f *pp*

F.

pp *f*

Make ev' - ry tear of night shine with the light
 Aux lar - mes de la nuit don - nez l'é - clat

pp *f*

1st Gr.
 1st Gr.

Make ev' - ry tear of night shine with the light
 Aux lar - mes de la nuit don - nez l'é - clat

pp *f*

Make ev' - ry tear of night shine with the light
 Aux lar - mes de la nuit don - nez l'é - clat

pp *f*

2nd Gr.
 2nd Gr.

Make ev' - ry tear of night shine with the light
 Aux lar - mes de la nuit don - nez l'é - clat

pp *f*

Make ev' - ry tear of night shine with the light
 Aux lar - mes de la nuit don - nez l'é - clat

pp *f*

pp *pp* *de même* *f*

F. *p* And you must light
E . . . *clai* . . . *rez* *son*

p *dim.* *pp*
of diamond white! _____ And to il - lu - mi -
des di . *a* . . . *mants* . _____ *Et pour é - clai - rer*

1st Gr.
1er Gr.
p *dim.* *pp*
of diamond white! _____ And to il - lu - mi -
des di . *a* . . . *mants* . _____ *Et pour é - clai - rer*

p *dim.* *pp*
of diamond white! _____ And to il - lu - mi -
des di . *a* . . . *mants* . _____ *Et pour é - clai - rer*

p *dim.* *pp*
of diamond white! _____ And to il - lu - mi -
des di . *a* . . . *mants* . _____ *Et pour é - clai - rer*

2nd Gr.
2d Gr.
p *dim.* *pp*
of diamond white! _____ And to il - lu - mi -
des di . *a* . . . *mants* . _____ *Et pour é - clai - rer*

p *dim.* *pp*
of diamond white! _____ And to il - lu - mi -
des di . *a* . . . *mants* . _____ *Et pour é - clai - rer*

p *sf* 8^{va}
p

F.

her way, bright with many a
 che. min a rec des lu. ci.

- nate her way, You must con. ceal un. num. bered
 son che. min, Vous ca. che. rez des lu. ci.

1st Gr.
1er Gr.

- nate her way, You must con. ceal un. num. bered
 son che. min, Vous ca. che. rez des lu. ci.

- nate her way, You must con. ceal un. num. bered
 son che. min, Vous ca. che. rez des lu. ci.

- nate her way, You must con. ceal un. num. bered
 son che. min, Vous ca. che. rez des lu. ci.

2nd Gr.
2d Gr.

- nate her way, You must con. ceal un. num. bered
 son che. min, Vous ca. che. rez des lu. ci.

- nate her way, You must con. ceal un. num. bered
 son che. min, Vous ca. che. rez des lu. ci.

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

p

S
glow - o - worm - les.

p

A
glow - o - worm - les, In ev' - ry Au foud des

1st Gr.
1st Gr.
p

glow - o - worm - les, In ev' - ry Au foud des

p

glow - o - worm - les, In ev' - ry Au foud des

p

glow - o - worm - les, In ev' - ry Au foud des

2nd Gr.
2d Gr.
p

glow - o - worm - les, In ev' - ry Au foud des

p

glow - o - worm - les, In ev' - ry Au foud des

p

p

F.

p *f* *p*

tu - lip flow'r and jas - - - min - - - spray. _____
 tu - li - piers et du jas - - - min. _____

1st Gr.
1st Gr.

p *f* *p*

tu - lip flow'r and jas - - - min - - - spray. _____
 tu - li - piers et du jas - - - min. _____

p *f* *p*

tu - lip flow'r and jas - - - min - - - spray. _____
 tu - li - piers et du jas - - - min. _____

p *f* *p*

tu - lip flow'r and jas - - - min - - - spray. _____
 tu - li - piers et du jas - - - min. _____

2nd Gr.
2d Gr.

p *f* *p*

tu - lip flow'r and jas - - - min - - - spray. _____
 tu - li - piers et du jas - - - min. _____

p *f* *p*

tu - lip flow'r and jas - - - min - - - spray. _____
 tu - li - piers et du jas - - - min. _____

p *f* *p* *dim.*

Ped. ☆

THE FAIRY
LA FEE

mf
All ready there?
Tout est donc prêt.

pp *p* *pp*

(to Cinderella who is still asleep) (à Cendrillon, toujours endormie)

Now thou must wake, my dear - est!
E - veil - le - toi, pe - ti - te!

(to Cinderella.) (à Cendrillon)

1st Gr.
1er Gr.

p
It is thy god - mo -
C'est ta mar - rai - ne

p
It is thy god - mo -
C'est ta mar - rai - ne

p
It is thy god - mo -
C'est ta mar - rai - ne

p
It is thy god - mo -
C'est ta mar - rai - ne

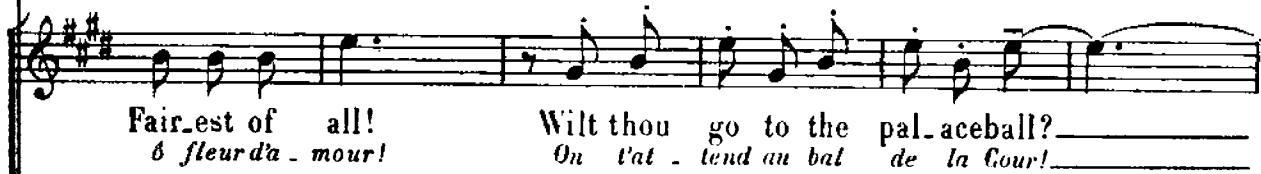
p
It is thy god - mo -
C'est ta mar - rai - ne

p
It is thy god - mo -
C'est ta mar - rai - ne

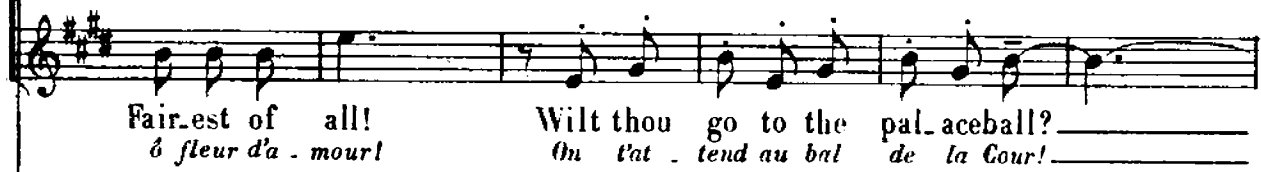
2nd Gr.
2d Gr.

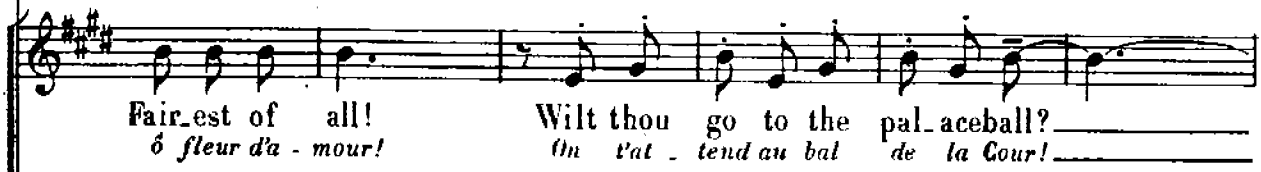
p *p* *mf*

F. 

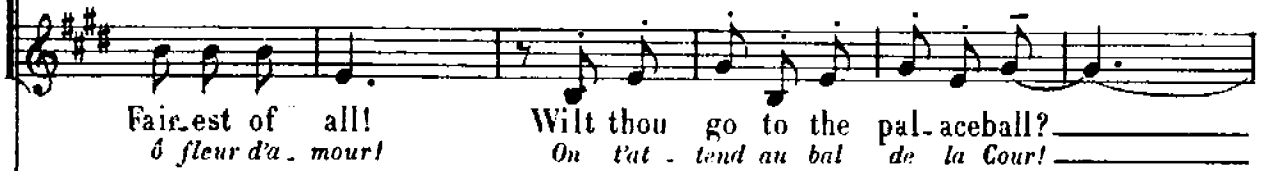


1st Gr.
 1er Gr. 





2nd Gr.
 2d Gr. 





2Ped. * Ped.

dim. *mf pp*

F.
The gods have heard thy prayers.
Tes vœux sont ex - au - cés.

dim. *mf pp*

The gods have heard thy prayers.
Tes vœux sont ex - au - cés.

dim. *mf pp*

1st Gr.
1er Gr.

The gods have heard thy prayers.
Tes vœux sont ex - au - cés.

dim. *mf pp*

The gods have heard thy prayers.
Tes vœux sont ex - au - cés.

dim. *mf pp*

The gods have heard thy prayers.
Tes vœux sont ex - au - cés.

dim. *mf pp*

2nd Gr.
2d Gr.

The gods have heard thy prayers.
Tes vœux sont ex - au - cés.

dim. *mf pp*

The gods have heard thy prayers.
Tes vœux sont ex - au - cés.

mf pp ppp p

mf - pp *ppp*

The gods have heard thy prayers. Therefore, a - wake! Awake, a -
 Tes vœux sont ex - au - cés. E - veil - le - toi! E - veil - le -

mf - pp *ppp*

The gods have heard thy prayers. Therefore, a - wake! Awake, a -
 Tes vœux sont ex - au - cés. E - veil - le - toi! E - veil - le -

mf - pp *ppp*

1st Gr.
1er Gr.

The gods have heard thy prayers. Therefore, a - wake! Awake, a -
 Tes vœux sont ex - au - cés. E - veil - le - toi! E - veil - le -

mf - pp *ppp*

The gods have heard thy prayers. Therefore, a - wake! Awake, a -
 Tes vœux sont ex - au - cés. E - veil - le - toi! E - veil - le -

mf - pp *ppp*

The gods have heard thy prayers. Therefore, a - wake! Awake, a -
 Tes vœux sont ex - au - cés. E - veil - le - toi! E - veil - le -

mf - pp *ppp*

2nd Gr.
2d Gr.

The gods have heard thy prayers. Therefore, a - wake! Awake, a -
 Tes vœux sont ex - au - cés. E - veil - le - toi! E - veil - le -

mf - pp *ppp*

The gods have heard thy prayers. Therefore, a - wake! Awake, a -
 Tes vœux sont ex - au - cés. E - veil - le - toi! E - veil - le -

mf *ppp*

8- - - 1

8^{va} basso

8^{va} basso

F.

-wake, my dear! Awake, a - wake!
toi! pe - tite! É-veil - le - toi!

-wake, my dear! Awake, a - wake!
toi! pe - tite! É-veil - le - toi!

1st Gr.
1st Gr.

-wake, my dear! Awake, a - wake!
toi! pe - tite! É-veil - le - toi!

-wake, my dear! Awake, a - wake!
toi! pe - tite! É-veil - le - toi!

-wake, my dear! Awake, a - wake!
toi! pe - tite! É-veil - le - toi!

2nd Gr.
2d Gr.

-wake, my dear! Awake, a - wake!
toi! pe - tite! É-veil - le - toi!

-wake, my dear! Awake, a - wake!
toi! pe - tite! É-veil - le - toi!

ppp

CINDERELLA (dreaming)
CENDRILLON (en rêvant)

en cédant. - - - Très lent.

At last...
En-fin...

pp

ppp

Moins lent.

I am to have some de lights, — af-ter all... —
Je con-naî-trai.. le bon-heur — à mon-tour... —

Moins lent. 80 = ♩.

pp

rall. - - -

But one can't go to court, to a ball, all in-tat-ters!
On ne va pas au bal... à la Cour, en — guenil-le...

più pp

sf

dim.

suivez

Animé vif. (avec entrain)

138 = ♩ 8

ff

sf

sf

sf

sf

CINDERELLA (waking.) CENDRILLON (s'éveillant)

f
 Good heav_ens! Ah! Am I
 Que vois - je? ah! suis - je
 toujours avec animation, fébrilement

(with amazement and delight at seeing herself so superbly dressed)
 (avec stupeur et joie en se voyant superbement parée)

sp
 mad? Can this be gold that glit_ters.. For the ug - ly smock that I
 fol - le? Est - ce de l'or qui bril_le?. A la pla - ce de mon hail -

(laughing aloud)
 (riant aux éclats)

(quickly, prettily)
 (vivement, gentiment)

wore? This magni - fi - cent dress! Hal Hal Hal Hal Cinder - el - la
 - lon... Get - te ro - be splen - di - de! Ah! ah! ah! ah! Je ne suis plus

(lightly and vivaciously, with volubility)
 (léger et vif, avec volubilité)

rall.

sf *p* *ten.*
 is no more Nor Lucette... I'm a princess... I'm a queen! oh! I'm a queen! a queen! some queen or ather!
 Cendrillon.. Ni Lucette.. Je suis princes - se. je suis rei - ne! je suis rei - ne! rei - ne! reine! reine!

p suivez

en cédant. *più f* *vivement sans respirer* *(with effusive tenderness) (avec effusion et tendresse)* *mf* **Lent.** *p* **rall.** *pp*

C. Ah! — my thanks! my thanks! Kind fair - y God - - -
 Ah! — mer - ci! mer - ci! Bon - ne mar - rai - - -

Lent. **rall.**

f suivez *mf* *p* *pp*

THE FAIRY (to CINDERELLA)
 LA FÉE (à CENDRILLON)

Animé vif. **Alerte modéré. f**

C. - mother!
 - ne! **Animé vif.** **Alerte modéré.** *f*
 Now hark-en well,
 É - cou - te bien. —

104 = *p*

F. When chimes the midnight peal, I wish that you should be back here a.
 Quand son - ne - ra mi - nuit, I - ci, je veux que tu sois re - ve.

F. - gain. — So, —
 - nu - e. Done, —

léger mystérieux bien rythmé. *pp*

pp

F. *no mat - ter what plea - sures there may be to de -
par quel - que plai - sir que tu sois re - te -*

F. *tain you, Now mind! back from the ball you steal.
- nu - e, Du bal tu par - ti - ras sans bruit.*

dim. p

F. *When chimes the midnight hour.
Quand son - ne - ra mi - nuit.*

pp

CINDERELLA (frankly)
CENDRILLON (franchement)

I'll be back ere the
Je se - rai re - ve -

1st and 2d SOPR.
1er et 2d SOPR.

THE SIX SPIRITS
LES SIX ESPRITS

*When chimes the midnight peal.
Quand son - ne - ra mi - nuit.*

pp

3rd and 4th SOPR.
3e et 4e SOPR.

*When chimes the midnight peal.
Quand son - ne - ra mi - nuit.*

pp

1st and 2nd CONTR.
1er et 2d CONTR.

*When chimes the midnight peal.
Quand son - ne - ra mi - nuit.*

F.

Remember wellt _____
 Souviens-toi bien. _____

C.

chime. _____
 nu . . . e.

1st SOPR.

Remember wellt _____
 Souviens-toi bien. _____

2nd SOPR.

Remember wellt _____
 Souviens-toi bien. _____

3rd SOPR.

Remember wellt _____
 Souviens-toi bien. _____

4th SOPR.

Remember wellt _____
 Souviens-toi bien. _____

1st CONTR.

Remember wellt _____
 Souviens-toi bien. _____

2nd CONTR.

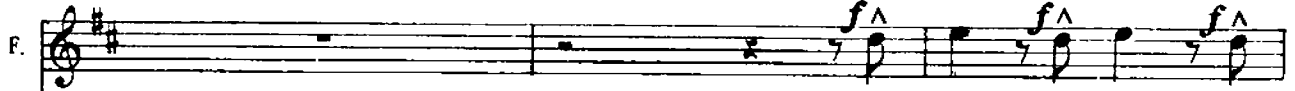
Remember wellt _____
 Souviens-toi bien. _____

1^{er} GROUPE
1st GROUP.

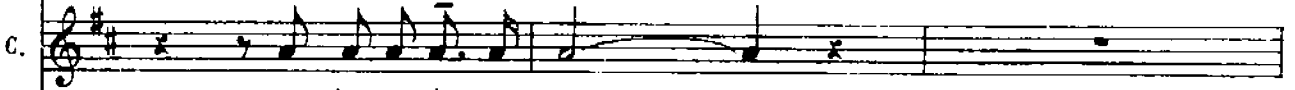
2^d GROUPE
2nd GROUP.

sf *sf* *sf* *p*

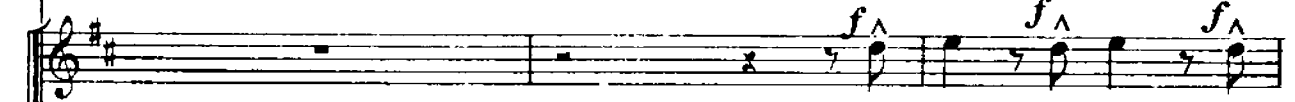
Plus animé.
Gai - clair - très rythmé.

F. 

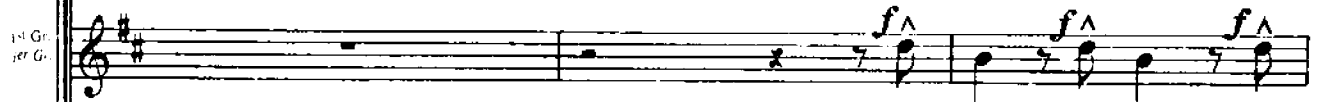
A - way, a - way, a -
Par - tez, par - tez, par -

C. 

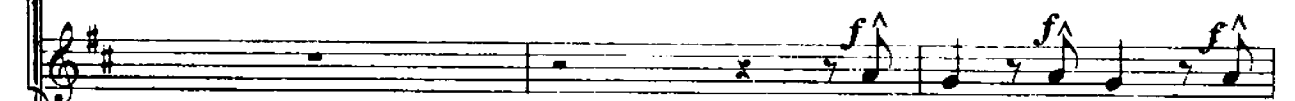
At the appoint-ed time! ———
A l'heu-re con-ve-nu - - - - e



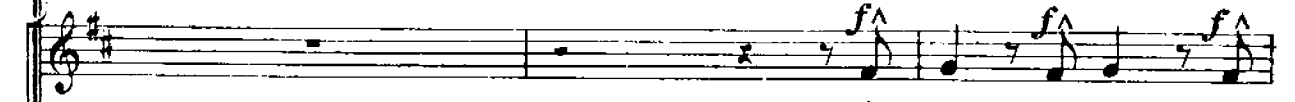
A - way, a - way, a -
Par - tez, - par - tez, par -

1st Gr. 

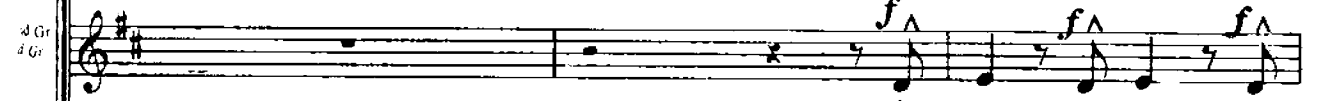
A - way, a - way, a -
Par - tez, par - tez, par -



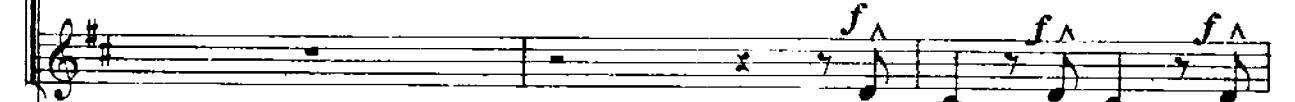
A - way, a - way, a -
Par - tez, par - tez, par -



A - way, a - way, a -
Par - tez, par - tez, par -

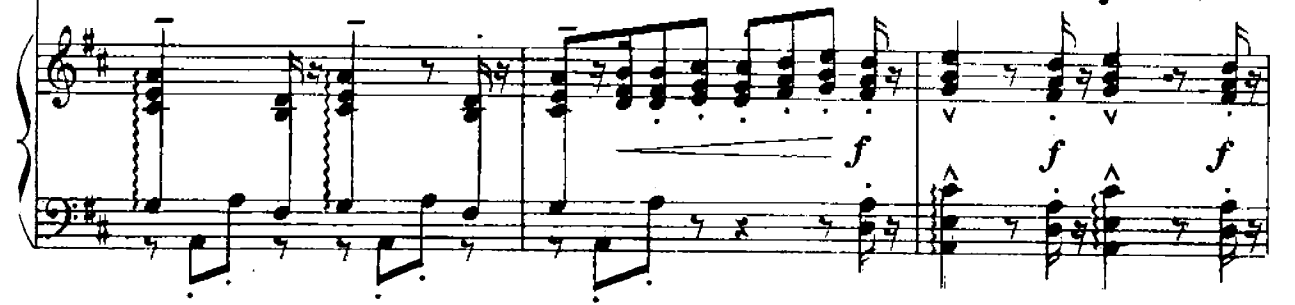
4th Gr. 

A - way, a - way, a -
Par - tez, par - tez, par -

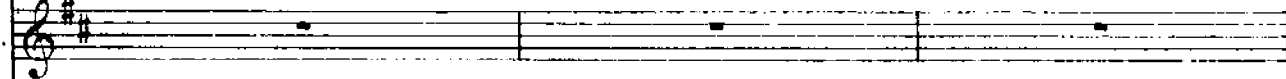


A - way, a - way, a -
Par - tez, par - tez, par -


Plus animé.
Gai - clair - très rythmé.



F.  *p*
 - way, my princess of princess - - es! Now go, and leave be - hind your tears - - and
 - tez, ma - da - me la princes - - se, Par - tez le cœur con - tent, le front - - joy -


C. 

p
 - way, my princess of princess - - es! Now go, and leave be - hind your tears - - and
 - tez, ma - da - me la princes - - se, Par - tez le cœur con - tent, le front - - joy -

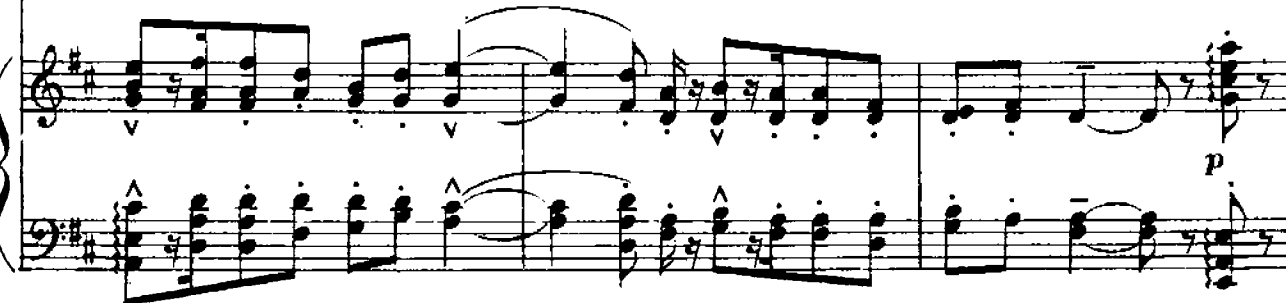
1st Gr.  *p*
 - way, my princess of princess - - es! Now go, and leave be - hind your tears - - and
 - tez, ma - da - me la princes - - se, Par - tez le cœur con - tent, le front - - joy -

p
 - way, my princess of princess - - es! Now go, and leave be - hind your tears - - and
 - tez, ma - da - me la princes - - se, Par - tez le cœur con - tent, le front - - joy -

p
 - way, my princess of princess - - es! Now go, and leave be - hind your tears - - and
 - tez, ma - da - me la princes - - se, Par - tez le cœur con - tent, le front - - joy -

2nd Gr.  *p*
 - way, my princess of princess - - es! Now go, and leave be - hind your tears - - and
 - tez, ma - da - me la princes - - se, Par - tez le cœur con - tent, le front - - joy -

p
 - way, my princess of princess - - es! Now go, and leave be - hind your tears - - and
 - tez, ma - da - me la princes - - se, Par - tez le cœur con - tent, le front - - joy -

p


Plus animé.

F. sighs!
- eux! (As CINDERELLA is about to go, she stops in sudden discouragement)
(CENDRILLON sur le point de partir, s'arrête et avec un découragement soudain)

C. But a las! 'tis no use, no use! What shall I
Mais, hélas! c'en est fait dé-jà de mes bon-

1st Gr. sighs!
- eux!

2nd Gr. sighs!
- eux!

3rd Gr. sighs!
- eux!

4th Gr. sighs!
- eux!

5th Gr. sighs!
- eux!

6th Gr. sighs!
- eux!

Plus animé. 132 = ♩

m.g. *m.d.* *m.g. (croisez)* *sp* *m.d.* *sost.*

THE FAIRY
LA FÉE

CINDERELLA
CENDRILLON

do! What is that? Mamma and those two, Are at the ball...
- heurs... Que dis-tu? Mère et mes soeurs Sont à ce bal...

sp *p*

Même mouv!

THE FAIRY. LA FEE

C. *mf*

Will they not recognize me? And... Calm all such triv - i al fears!
 Je se - rai recon - nu - e. Et... Cal - me tes vai - nes frayeurs.

Même mouv!

mf *p* *dim.*

F. *dim.* *f*

For here's a slip - per, my pretty, which I shall give you. 'Tis a talis -
 Cet - te pan - tou - fle, mi - gnonne, Que je te don - ne Est un ta - lis -

mf *p* *dim.* *f*

F. *mf* *dim.*

- man that I prize, That shall make my Lu - cete seem quite
 - man pré - ci - eux Qui ren - dra ma Lu - cete in - con -

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

F. *p* (gaily) (gaiement)

strange to their eyes. Be off now, and a -
 - nue à leurs yeux. En rou - te main - te -

pp *f*

en animant.

F. *f*

- way! Time press -
- nant. Le temps pres -

cresc. *più f*

revenir au mouv!

F. *f* *f* *f*

- - - es! A - way, a - way, a -
- - - se! Par - tez, par - tez, par -

1st Gr. *f* *f* *f*

A - way, a - way, a -
Par - tez, par - tez, par -

2nd Gr. *f* *f* *f*

A - way, a - way, a -
Par - tez, par - tez, par -

3rd Gr. *f* *f* *f*

A - way, a - way, a -
Par - tez, par - tez, par -

revenir au mouv! 132 = *f* *f* *f*

A - way, a - way, a -
Par - tez, par - tez, par -

sec. f

Plus animé.

F. *f*
 - way, my princess of princess - - es!
 - tez, ma-da-me la prin-ces - - se! And here is your
 Voici ton car.

- way, my princess of princess - - es!
 - tez, ma-da-me la prin-ces - - se!

1st Gr.
 1st Gr.
 - way, my princess of princess - - es!
 - tez, ma-da-me la prin-ces - - se!

- way, my princess of princess - - es!
 - tez, ma-da-me la prin-ces - - se!

- way, my princess of princess - - es!
 - tez, ma-da-me la prin-ces - - se!

2nd Gr.
 2d Gr.
 - way, my princess of princess - - es!
 - tez, ma-da-me la prin-ces - - se!

- way, my princess of princess - - es!
 - tez, ma-da-me la prin-ces - - se!

Plus animé.

f *f* *f* *p*
trb
sfp

CINDERELLA (with simple delight)
 CENDRILLON (avec une joie naïve)

F. *f* *p* *f* *p*
 car-riage, my prin-cess!
 -ros-se, princes-se! Is-'nt it sweet! is-'nt it
 Qu'il est jo-li!.. qu'il est pe-

f *p* *f* *p*
trb
sfp

THE FAIRY, LA FEE

léger.

small! Now all my staff of sprites and fays — will be at your
- tit!. *Tous les es- prits, Lu- tins, Fol- lets, — se- ront à tes*

f p f p f p

trq
sfp

OSSIA.

OF - - - - - der! der!
or - - - - - dres!

OSSIA. laugh! laugh!
ris! je ris! je

CINDERELLA
 CENDRILLON

Je laugh! Je
ris! ris! je

f f

un peu retenu.

(with unrestrained joy) (*avec une joie débordante*)

en cédant.

rall.

laugh! And though 'twere 'on - ly once, in all — my life but one hour! —
ris! Ne fût - ce qu'ù - ne fois, qu'ùne heu - re dans ma vi -

un peu retenu. **en cédant.** **rall.**

sf sf sf

a Tempo 1° sans retenir.THE FAIRY
LA FEE

f *sf*

You, — who till now con - tempt — of oth - ers
Toi — qui ne con_nais - sais — en_co - re

f *sf*

— I — who till now con - tempt — of oth - ers
- e! *Moi* — qui ne con_nais - sais — en_co - re

f *sf*

You, — who till now con - tempt — of oth - ers
Toi — qui ne con_nais - sais — en_co - re

1st Gr.
1er Gr.

f *sf*

You, — who till now con - tempt — of oth - ers
Toi — qui ne con_nais - sais — en_co - re

f *sf*

You, — who till now con - tempt — of oth - ers
Toi — qui ne con_nais - sais — en_co - re

f *sf*

You, — who till now con - tempt — of oth - ers
Toi — qui ne con_nais - sais — en_co - re


2nd Gr.
2d Gr.

f *sf*

You, — who till now con - tempt — of oth - ers
Toi — qui ne con_nais - sais — en_co - re

f *sf*

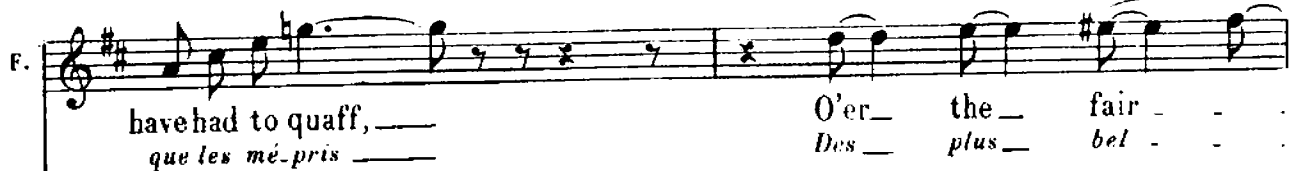
You, — who till now con - tempt — of oth - ers
Toi — qui ne con_nais - sais — en_co - re

a Tempo 1° sans retenir.132 = *bien chanté - expressif.**de même.*

f *sf*



en animant.

F.  *have had to quaff, — O'er the fair — — — — —
que les mépris — — — — — Des plus bel — — — — —*

C.  *have had — — — — — to quaff, — — — — — In the
que les — — — — — mépris, — — — — — Des plus*

 *have had — — — — — to quaff, — — — — — In the
que les — — — — — mépris, — — — — — Des plus*

1st Gr.  *have had — — — — — to quaff, — — — — — In the
que les — — — — — mépris, — — — — — Des plus*

 *have had — — — — — to quaff, — — — — — In the
que les — — — — — mépris, — — — — — Des plus*

 *have had — — — — — to quaff, — — — — — In the
que les — — — — — mépris, — — — — — Des plus*

2^d Gr.  *have had — — — — — to quaff, — — — — — In the
que les — — — — — mépris, — — — — — Des plus*

 *have had — — — — — to quaff, — — — — — In the
que les — — — — — mépris, — — — — — Des plus*

en animant.



F.

est you now have the pow - er!
les mé - ri - te l'en - vi - e!

C.

fair - est some en - vy to ex - cite l've pow - er!
bel - les j'au - rai pu mé - ri - ter l'en - vi - e!

fair - est some en - vy to ex - cite you've pow - er!
bel - les tu pour - ras mé - ri - ter l'en - vi - e!

1^{er} Gr.
1st Gr.

fair - est some en - vy to ex - cite you've pow - er!
bel - les tu pour - ras mé - ri - ter l'en - vi - e!

fair - est some en - vy to ex - cite you've pow - er!
bel - les tu pour - ras mé - ri - ter l'en - vi - e!

2^d Gr.
2nd Gr.

fair - est some en - vy to ex - cite you've pow - er!
bel - les tu pour - ras mé - ri - ter l'en - vi - e!

fair - est some en - vy to ex - cite you've pow - er!
bel - les tu pour - ras mé - ri - ter l'en - vi - e!

più f

Conserver le mouv! plus animé jusqu'à la fin.

F. *ff.* *f* Δ
 Gol A -
 Val Par.

C. (wildly) (avec ivresse) *cresc.* *f* Δ
 I laugh! I laugh! I laugh! I laugh! I cry and I laugh! I laugh!
 de ris! je ris! je ris! je ris! jepteure et je ris! de ris!

ff. *f* Δ
 Gol A -
 Val Par.

1st Gr. *ff.* *f* Δ
 Gol A -
 Val Par.

ff. *f* Δ
 Gol A -
 Val Par.

ff. *f* Δ
 Gol A -
 Val Par.

2^d Gr. *ff.* *f* Δ
 Gol A -
 Val Par.

ff. *f* Δ
 Gol A -
 Val Par.

Conserver le mouv! plus animé jusqu'à la fin.

ff *sec* *p* *cresc.* *f* *f*
ffp subito

F. *f* *f*
 - way, a way, a way, my princess of princess - - es!
 - tez, par-tez, par - tez, ma-da-me la prin-ces - - se!

C. *f*

f *f*
 - way, a way, a way, my princess of princess - - es!
 - tez, par-tez, par - tez, ma-da-me la prin-ces - - se!

1st Gr.

f *f*
 - way, a way, a way, my princess of princess - - es!
 - tez, par-tez, par - tez, ma-da-me la prin-ces - - se!

f *f*
 - way, a way, a way, my princess of princess - - es!
 - tez, par-tez, par - tez, ma-da-me la prin-ces - - se!

f *f*
 - way, a way, a way, my princess of princess - - es!
 - tez, par-tez, par - tez, ma-da-me la prin-ces - - se!

2d Gr.

f *f*
 - way, a way, a way, my princess of princess - - es!
 - tez, par-tez, par - tez, ma-da-me la prin-ces - - se!

f *f*
 - way, a way, a way, my princess of princess - - es!
 - tez, par-tez, par - tez, ma-da-me la prin-ces - - se!

f *f* *ppp*

sans reteuir.

(whispering to Cinderella, apart) (a Cendrillon, a part, à voix basse, en chuchotant)

PPP

S.
At midnight then, you will be back! you will be home a gain!
Mais à mi-nuit, sois de re-tour, de re-tour en ces lieux.

C.

C.

PPP

1st Gr.
At midnight then, you will be back! you will be home a gain!
Mais à mi-nuit, sois de re-tour, de re-tour en ces lieux.

PPP

2nd Gr.
At midnight then, you will be back! you will be home a gain!
Mais à mi-nuit, sois de re-tour, de re-tour en ces lieux.

PPP

1st Gr.
At midnight then, you will be back! you will be home a gain!
Mais à mi-nuit, sois de re-tour, de re-tour en ces lieux.

PPP

2nd Gr.
At midnight then, you will be back! you will be home a gain!
Mais à mi-nuit, sois de re-tour, de re-tour en ces lieux.

PPP

2nd Gr.
At midnight then, you will be back! you will be home a gain!
Mais à mi-nuit, sois de re-tour, de re-tour en ces lieux.

PPP

2nd Gr.
At midnight then, you will be back! you will be home a gain!
Mais à mi-nuit, sois de re-tour, de re-tour en ces lieux.

sans reteuir.

Piano accompaniment.

(with bursts of laughter)
(riant aux éclats)

pppp

F.
 At midnight then, you will be home here a - gain! Ha! Ha! Ha! Ha! Ha! Ha!
 Mais à mi - nuit, sois de re - tour en ces lieux. Ah! ah! ah! ah! ah! ah!

fff ^

pppp

G.
 At midnight then, I will be home here a - gain! Ha! Ha! Ha! Ha! Ha! Ha!
 Mais à mi - nuit, je se - rai là en ces lieux. Ah! ah! ah! ah! ah! ah!

fff ^
 (or with THE FAIRY)
 (ou bien avec LA FÉE)

pppp

At midnight then, you will be home here a - gain! Ha! Ha! Ha! Ha! Ha! Ha!
 Mais à mi - nuit, sois de re - tour en ces lieux. Ah! ah! ah! ah! ah! ah!

fff ^

pppp

1st Gr.
 1st Gr.
 At midnight then, you will be home here a - gain! Ha! Ha! Ha! Ha! Ha! Ha!
 Mais à mi - nuit, sois de re - tour en ces lieux. Ah! ah! ah! ah! ah! ah!

fff ^

pppp

At midnight then, you will be home here a - gain! Ha! Ha! Ha! Ha! Ha! Ha!
 Mais à mi - nuit, sois de re - tour en ces lieux. Ah! ah! ah! ah! ah! ah!

fff ^

pppp

At midnight then, you will be home here a - gain! Ha! Ha! Ha! Ha! Ha! Ha!
 Mais à mi - nuit, sois de re - tour en ces lieux. Ah! ah! ah! ah! ah! ah!

fff ^

pppp

2d Gr.
 2nd Gr.
 At midnight then, you will be home here a - gain! Ha! Ha! Ha! Ha! Ha! Ha!
 Mais à mi - nuit, sois de re - tour en ces lieux. Ah! ah! ah! ah! ah! ah!

fff ^

pppp

At midnight then, you will be home here a - gain! Ha! Ha! Ha! Ha! Ha! Ha!
 Mais à mi - nuit, sois de re - tour en ces lieux. Ah! ah! ah! ah! ah! ah!

fff ^

pppp *dim.* **fff**

8

en cédant (^{All} like a cry)

(toutes comme un cri)

F.

C.

1^{er} Gr.
1st Gr.

2^{il} Gr.
2nd Gr.

en cédant. a Tempo.

ACTE II

CHEZ LE ROI

La salle des fêtes, et les jardins du palais
Le tout brillamment illuminé.

ACT II

AT COURT

The hall of the festivities, and the palace gardens
All brilliantly illuminated.

Animé modéré. 116 = ♩

PIANO

ff

8

léger et rythmé

8

léger et rythmé.

dim.

p

p

più p

pp *dim.* *pp*

SCENE I.

en retenant peu à peu - - -

Très modéré — calme, mystérieux. 144 = ♩
(sans lenteur cependant)

ppp *p*

PRINCE CHARMING in a pensive attitude. — Near him are three Musicians. — The first plays the lute, the second a viole d'amour, the third a crystal flute. A quiet concert, calm and mysterious.

LE PRINCE CHARMANT, dans une attitude pensive. — Auprès de lui : trois joueurs d'instruments — le 1^{er} joue du luth, le 2^d de la viole d'amour, le 3^e de la flûte en cristal. — Concert discret, calme et mystérieux.

Flûte.

p

f

First system of a piano score. The right hand features a melodic line with a series of sixteenth-note runs, starting with a piano (*p*) dynamic. The left hand provides a steady accompaniment of chords.

Second system of a piano score. The right hand continues the melodic line, transitioning from piano (*p*) to a fortissimo (*f*) section with a trill, and then back to piano (*p*). The left hand has a section with a fortissimo (*f*) dynamic and a trill, followed by a piano (*p*) section with a sixteenth-note run. The text *Viole d'amour* is written below the system.

Third system of a piano score. The right hand continues with a melodic line, and the left hand provides a steady accompaniment of chords.

Fourth system of a piano score. The right hand features a melodic line with a piano (*p*) dynamic. The left hand has a fortissimo (*f*) section with a trill, followed by a piano (*p*) section with a sixteenth-note run.

Fifth system of a piano score. The right hand continues the melodic line, transitioning from fortissimo (*f*) with a trill to piano (*p*). The left hand has a fortissimo (*f*) section with a sixteenth-note run, followed by a piano (*p*) section with a melodic line.

THE MASTER OF CEREMONIES and small band of courtiers advance and bow obsequiously before the PRINCE.

LE SURINTENDANT DES PLAISIRS et un petit groupe de courtisans se sont avancés et s'inclinent obsequieusement devant le PRINCE.

Molto moderato.

Très modéré, 72 = ♩

THE MASTER OF CEREMONIES (to PRINCE CHARMING)
LE SURINTENDANT DES PLAISIRS (au PRINCE CHARMANT)

mf
Let your pleasant thoughts spring smiling forth up on your lips with glad -
Que les doux pen - sers vien - nent é - clo - re saur - ri - ants sur vos lê -

M. or C.
#5

mf
- ness!
- rres. (same manner) (de même)
TWO TENORS
DEUX TENORS
Put a way il - lu - so - ry cares, put a way all
Fuyez les cha - grins dé - ce - vants laissez là tris -

COURTIERS
COURTISANS
With glad - - - ness!
Sur vos lê - - - rres.

TWO BARITONES
DEUX BARYTONS
With glad - - - ness!
Sur vos lê - - - rres.

M. of C. le S.

SOR-ROW, all— sad - - - ness .
 - les - se et ses fiè - - - - - res.

C. les C.

all— sad - - -
 et ses fiè - - -

all— sad - - -
 et ses fiè - - -

p *f* *f*

M. of C. le S.

Noble prin - ce, Pray re-ply! Pray re-ply!
 Noble prin - ce, Ré-pon-dez! Ré-pon-dez!

C. les C.

- ness! Pray re-ply!
 - res. Ré-pon-dez!

- ness! Pray re-ply!
 - res. Ré-pon-dez!

p *pp* *pp*

(silence du PRINCE — Le concert recommence)

Tempo 1^o

1^{er} Mouvt 144 = ♩

p CONCERT

THE MASTER OF CEREMONIES.
(aghast) LE SURINTENDANT (ébahé)

(to the Courtiers)
(aux Courtisans)

p *f*

No! Non! (aghast) (ébahis) (among themselves) (entr'eux) My Mes -

No! Non! There's nothing we can do! Il ne nous ré-pond rien.

No! Non! There's nothing we can do! Il ne nous ré-pondrien.

p *lie* *p*

lords, we may as well go hence! There is no use in dragging
- sieurs, je crois qu'on nous é - rin - ce. Au - cum mo - yen De pro - lon -

There is no use in dragging
p Au - cum mo - yen De pro - lon -

There is no use in dragging
Au - cum mo - yen De pro - lon -

pp (they withdraw very much disappointed)
(ils s'éloignent fort désappointés)

out - ger this in - ter - view. cet en - tre - tien.

out - ger this in - ter - view. cet en - tre - tien.

out - ger this in - ter - view. cet en - tre - tien.

Musical score for piano introduction, featuring a treble and bass staff. The music is in G major and 4/4 time. It begins with a series of chords in the bass and a melodic line in the treble. A dynamic marking of *f* is present, along with a trill ornament (*tr*) on a note in the treble.

The DEAN OF THE FACULTY and several Doctors arrive and prepare to speak to the PRINCE.

Le DOYEN DE LA FACULTE et quelques Docteurs arrivent a leur tour et se preparent à adresser quelques paroles au PRINCE.

Musical score for piano accompaniment, featuring a treble and bass staff. The music is in G major and 4/4 time. It consists of a series of chords and melodic fragments, primarily in the bass staff.

(DEAN and Doctors bow deeply)
(Profonds saluts du DOYEN et des Docteurs)

Maestoso.

Avec majesté. 72 =

Musical score for orchestra, featuring a treble and bass staff. The music is in G major and 3/4 time. It begins with a dynamic marking of *f* (Orchestra) and includes a trill ornament (*tr*) on a note in the treble.

THE DEAN
LE DOYEN

(very positive, harsh, with a strong nasal accent) (forgetting)
(très fort, aigre, avec une voix nasale très accentuée) (perdant la mémoire)

Hip - po - cra - tes, and... and...
Par Hip - po - crate et... et...

Musical score for vocal solo, featuring a treble staff. The music is in G major and 3/4 time. It includes dynamic markings of *f* and *p*.

(same expression)
(même physionomie)

the D.
le D.

A GROUP OF DOCTORS
UN GROUPE DE DOCTEURS
THREE BASSES
TROIS BASSES

(prompting the words of
the DEAN in low voice)
(a voix basse, soufflant
les paroles au DOYEN)

docta lex...
doc.ta lex...

(same business)
(même jeu)

What?
Hein?

docta lex...
doc.ta lex...

Vo - lumus...
Vo - lu - mus...
vo - lu -
ro - lu -

Musical score for three basses, featuring a treble and bass staff. The music is in G major and 3/4 time. It includes dynamic markings of *f* and *p*.

the D
le D

f

vo - lu - mus vos aus... aus... aus - cul - ta -
ro - lu - mus vos aus... aus... aus - cul - ta -

Doc.

p

mus... aus - cul - ta - re...
- mus... aus - cul - ta - re...

The first system of music includes a vocal line for 'the D / le D' and a bass line for 'Doc.'. The vocal line starts with a forte (*f*) dynamic and contains the lyrics 'vo - lu - mus vos aus... aus...' and 'aus - cul - ta -'. The piano accompaniment features a treble and bass clef with various musical notations including slurs and a trill (*tr*) in the right hand.

the D
le D

- re, Gra - cious High - ness, at - que dro - ga - re, As is prescribed by the Co -
- re, Chère Al - tes - se, at - que dro - ga - re Su - vant les rè - gles du Co -

Doc.

p

f

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'Gra - cious High - ness, at - que dro - ga - re, As is prescribed by the Co -' and 'Chère Al - tes - se, at - que dro - ga - re Su - vant les rè - gles du Co -'. The piano accompaniment includes a piano (*p*) dynamic and a forte (*f*) dynamic.

the D
le D

- dex. No - ble prince, Will you hear?
- dex, No - ble prince, E - cou - tez. (to the PRINCE) (au PRINCE)

Doc.

p

Will you hear?
E - cou - tez.

f

p

tr

The third system concludes the vocal and piano parts. The vocal line includes the lyrics 'No - ble prince, Will you hear?' and 'No - ble prince, E - cou - tez. (to the PRINCE) (au PRINCE)'. The piano accompaniment includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a trill (*tr*) in the right hand.

FIRST MINISTER (to the PRINCE)
LE 1^{er} (au PRINCE)

The King has or - der'd, Prince, that all must
Aux ter - mes d'un dé - cret Roy - al Il

THE DEAN. LE DOYEN

DOCTORS. LES DOCTEURS

THE MASTER OF CEREMONIES. LE SURINTENDANT

THE MINISTERS. LES MINISTRES

TWO BARITONES. DEUX BARYTONS

TWO TENORS. DEUX TENORS

find amusement at this ball!
faut vous a - mu - ser au Bal.

più f
Pray con -
Con - sen -

più f
Pray con -
Con - sen -

f Noble Prince, Pray con -
No.ble prin - ce, Con - sen -

f Noble Prince, Pray con -
No.ble prin - ce, Con - sen -

f Noble Prince, Pray con -
No.ble prin - ce, Con - sen -

sec
più f
Pray con -
Con - sen -

f Noble Prince, Pray con -
Noble prin - ce, Con - sen -

f Noble Prince, Pray con -
Noble prin - ce, Con - sen -

C.
les C.

1st M
1^{er} M

the D.
le D.

- sent.
- tez.

(all : same manner)
(tous : de même)

p

No.
Non.

Doe.

- sent.
- tez.

p

No.
Non.

M. of C.
le S.

- sent.
- tez.

p

No.
Non.

C.
les C.

- sent.
- tez.

p

No.
Non.

(disappointedly) (desappointe)

p

No.
Non.

1st M.
1er M.

- sent.
- tez.

(they get the same reception)
(ils doivent le même accueil)

p

No.
Non.

(disappointedly)
(désappointé)

p

No.
Non.

M.
les M.

- sent.
- tez.

No.
Non.

f

tr

p

sf

(to the PRINCE) (au PRINCE)

well marked.
très en dehors.

the D.
le D.

Vo_lu_mus vos aus... aus...
Vo_lu_mus vos aus... aus...

Dec.

p

He will consent to naught!
Il ne consent à rien!

No!
Non!

(to the DEAN)
(au DOYEN) *f*

M. of C.
le S.

p

Naught!
rien!

No!
Non!

(to the DEAN)
(au DOYEN) *f*

C.
les C.

p

Naught!
rien!

No!
Non!

p

Naught!
rien!

No!
Non!

(all, suddenly interrupting the DEAN almost spoken)
(tous: coupant la parole au DOYEN, brusquement, et presque parlé)

1st M.
1er M.

p

He will consent to naught!
Il ne consent à rien!

No!
Non!

(to the DEAN)
(au DOYEN) *f*

p

He will consent to naught!
Il ne consent à rien!

No!
Non!

M.
les M.

p

He will consent to naught!
Il ne consent à rien!

No!
Non!

(to the DEAN)
(au DOYEN) *f*

p

(in astonishment:) (l'air ahuri :
to his compeers) à ses confrères)

The D.

(all : to the DEAN)
(with humour, positively)
(tous : au DOYEN)
avec humeur, affirmant)

To naught?
à rien...

(all : to the DEAN, still more positively,
(as though speaking to a deaf person)
(tous : au DOYEN, accentuant l'affirmation,
(comme s'ils s'adressaient à un sourd)

Doe.

He will consent to naught!
Il ne consent à rien!

To naught!
à rien!

M. of C.
le S.

He will consent to naught!
Il ne consent à rien!

To naught!
à rien!

C.
les C.

He will consent to naught!
Il ne consent à rien!

Naught!
rien!

1st M.
1er M.

He will consent to naught!
Il ne consent à rien!

To naught!
à rien!

M.
les M.

He will consent to naught!
Il ne consent à rien!

Naught!
rien!

He will consent to naught!
Il ne consent à rien!

To naught!
à rien!

(the groups scatter up stage — They go off)
(les groupes s'éparpillent dans le fond — Ils disparaissent) (same feeling) (même sentiment)

the D.
le D.

M. of C.
le S.

C.
les C.

1st M.
1er M.

M.
les M.

Poor Princel
Pauvre prince!

Poor Princel
Pauvre prince!

Poor Princel
Pauvre prince!

Poor Princel
Pauvre prince!

Poor Prince!
Pauvre prince!

Poor Princel
Pauvre prince!

Poor Prince!
Pauvre prince!

Poor Prince!
Pauvre prince!

(with deep feeling of pity)
(avec un profond sentiment de pitié)

(He goes out) (il s'éloigne)

THE DEAN
LE DOYEN

Poor Princel
Pauvre prin - ce!

Piano introduction for Scene II, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The music consists of a flowing melody in the treble and a harmonic accompaniment in the bass.

SCENE II.

Molto lento.
Très lent. 56 = ♩

Orchestra introduction for Scene II, marked *p* (piano) and *dim.* (diminuendo). It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a slow, atmospheric texture.

PRINCE CHARMING
LE PRINCE CHARMANT
(alone — wearily)
(seul — avec lassitude)

cedere un poco.
en cédant
un peu. Lento.
Lent.

Vocal and piano accompaniment for Prince Charming. The vocal line is marked *mf* and includes the lyrics: "Begone, leave me a - lone... so my dullness to fight... / Al-lez, lais-sez-moi - seul... seul a-rec-mes en-nuis...". The piano accompaniment is marked *pp* (pianissimo) and includes the instruction "follow. / suivez.".

Un poco meno lento.
Un peu moins lent.

Lento. 66 = ♩

(with feeling)
(avec un sentiment ému)

the P.
le P.

Vocal and piano accompaniment for the first song. The vocal line is marked *mf* and includes the lyrics: "Heart void of love, and Spring bare of flow - - ers! For sad are the / Cœur sans a-mour, prin-temps sans ro - - ses! Pour moi tous les". The piano accompaniment is marked *pp* (pianissimo).

the P.
le P.

Vocal and piano accompaniment for the second song. The vocal line is marked *più f* and includes the lyrics: "day's drear - y hours, - And - - yet sad - der the hours of / jours sont mé-ro-ses Et - - mo-ro-ses sont tou - - tes". The piano accompaniment is marked *più f* and includes the instruction *cresc.* (crescendo).

pp (feverishly) (*fébrilement*) *dim.* *f*

the P.
le P.

the night! And yet, at times sweet thrills will
les nuits! Pour tant de douce f'ris - sons glis -

dim. *p*

the P.
le P.

course thro'all my be - ing...Heart void of love, and Spring bare, of flow -
- sent par tout mon ê - tre...Cœur sans amour, prin - temps - sans ro -

molto espressivo. *très expressif.* *rall.* *a Tempo* *più agitato.* *plus agité.* 84 = ♩

the P.
le P.

- ers! Without a flow - er! Ah! If without stretched
- ses! printemps sans ro - ses: Si, me ten - dant les

a Tempo *plus agité.*

très expressif.

più f *animato.* *en animant.*

the P.
le P.

arms I had the joy of see - ing One whom my soul could
bras, je la royais pa - rai - tre, Cel - le que veut mon

en animant

the P.
le P.

più f

cher-ish, I should cease to re-pine, — with kisses I her hands would
à-me, En-i-tré, ra-di-eux, — de lui di-rai dans mon i-

(ardently)
(avec ardeur)

cedere.
en cédant.

sf

Нар.

follow.
suivez.

the P.
le P.

(feverishly) (avec fièvre) **rall.** Lento (and meditatively.)
Lent et recueilli.

cov-er, And I should say: Love, I am thine!
vres-se de lui di-rai: de suis à toi.

p

63 =

Lent et recueilli.

follow.
suivez.

p

the P.
le P.

(tenderly, passionately)
(ému, tendrement passionné)

mf *cresc.*

Love, I am thine, Take now thy lov-er, And
Je suis à toi. Prends ma jeu-nes-se, De

mf *cresc.* *f*

the P.
le P.

Molto lento.
Très lent.

love shall make us both di-vine! — For I am — thine!
nous l'a-mour fe-ra des Dieux! — de suis à — toi!...

mf *p*

Très lent.

1^o Tempo 66 = 

the P.
le P.

pp *p*

But I am lone - ly, sad — my life, — with cares — that
 Mais je ris tris - te, tris - . te et seul, — le cœur — bri -



the P.
le P.

p *piu f* *cresc.* *f* *dim.*

bruisse — and blight... — And — how drear - y, how drear - - y
 - sè — d'en - nuis... — Et — mo - ro - ses sont tou - . tes

dol

piu f *cresc.*



the P.
le P.

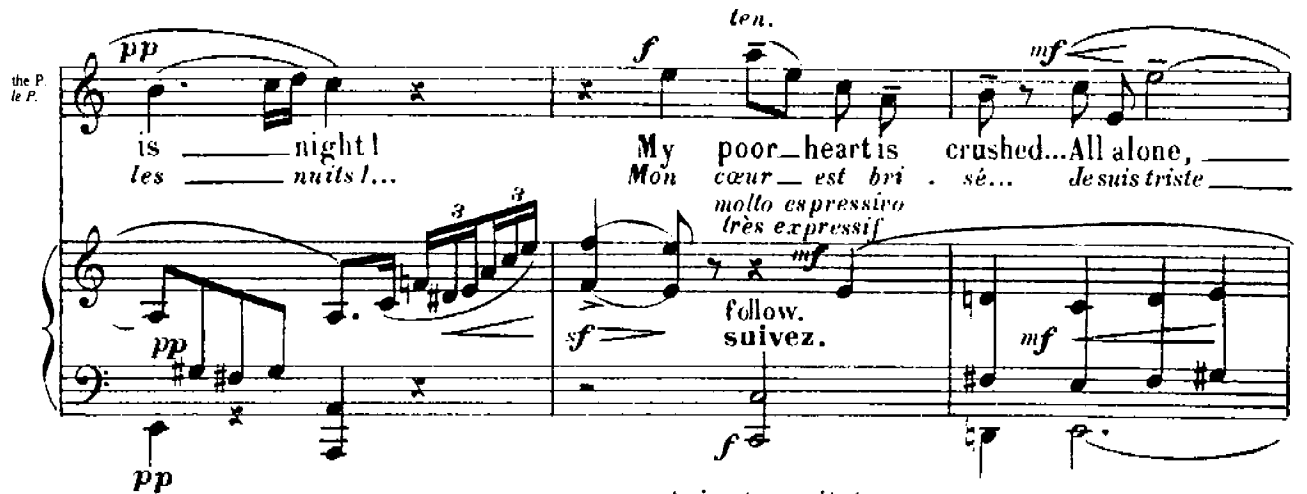
pp *f* *ten.* *mf*

is — night! My poor heart is crushed... All alone, —
 les — nuits!... Mon cœur — est bri - sè... desuis triste

molto espressivo
très expressif

pp *f* *mf*

follow.
suivez.



(with tears)
(avec des larmes)

f *f* *f*

— and — sad! — Ah! If she would but come... I'd for -
 — et — seul! — Ah! si je la voyais... ou - bli -

cedere
en cédant

(all of this recital to be in strict time)
(tout ce récit absolument en mesure)

84 = 



molto animato.
en animant beaucoup,

the P.
le P.

-get I was great, And despise all this splen - dor, With pit - y I should
-ant la gran - deur, Dé - daigneux des ri - ches - ses, Du trô - ne je pren -

with great exaltation.
très exalté.

rall.

the P.
le P.

look on all this royal state, And never care for aught save our deep love so ten - - der l
- drais en pi - tié la splendeur Pour ne plus rien goû - ter que nos chè - res ten - dres - - ses!.

SCENE III.

Entrance of the King
He is followed by the whole Court: Princes, Princesses, Courtiers, *Entrée du Roi*
Doctors, Ministers, etc... *Il est suivi de toute la Cour: Princes, Princesses, Courtisans, Docteurs, Ministres, etc...*

In stately measure, frank and gay. (common time.)
Allure pompeuse, franche et gaie. 69 = ♩. (à deux temps)

ff
sonore e in cadenza
sonore et rythmé

sempre. ff

First system of piano accompaniment for the King's song. It features a treble and bass clef with various musical notations including slurs, accents, and dynamic markings like *ff*.

Second system of piano accompaniment for the King's song. It includes a treble and bass clef with musical notations such as slurs, accents, and dynamic markings like *ff*.

**THE KING
LE ROI**

(to PRINCE CHARMING with)
(jovial good humor)
(au PRINCE CHARMANT avec rondeur)
(bonne humeur et bonhomie)

Third system of piano accompaniment for the King's song. It features a treble and bass clef with musical notations including slurs, accents, and dynamic markings like *p*.

K
le R.

son, my com_mands pray fulfil. — You're going to
fils il vous faut m'o_béir. — Vous al_lez

Vocal line and piano accompaniment for the first part of the King's lyrics. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs.

K
le R.

see, now at this ball, — The daughters of my no_bles!
voir à cet_te fé_te Les fil_les de No_bles se!..

Vocal line and piano accompaniment for the second part of the King's lyrics. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs.

sf *p*

K
le R.

So, you should choose with skill The one who turns your head the most among them
Or, vous de-vrez choisir Cel-le qui vous fe-ra le mieux tourner la

f *piu f*

K
le R.

all, ——— And marry her... and marry her... My
tê-te Et l'épou-ser... et l'épou-ser... Mon

(emphatically)
(lourdement)

K
le R.

son, such is my roy-al will.
fils, tel est mon bon plai-sir.

(with good humour)
(de bonne humeur)

SOP.

Such is the King's most roy-al will!
Tel est du Roi, le bon plaisir!

TRN.

Such is the King's most roy-al will!
Tel est du Roi, le bon plaisir!

BASSES.

Such is the King's most roy-al will!
Tel est du Roi, le bon plaisir!

8

THE CROWD
LA FOULE

8

Più animato.
SOP. **Plus animé.**

(joyfully) (*joyeux*)

Here come the
Voi - ci les

TRN. THE CROWD - LA FOULE

BASSES.

Here come the
Voi - ci les

Plus animé.

Here come the
Voi - ci les

ff Trumpets and Kettle-drums without

8^o basso

daughters of the no - bles!
fil - les de no - bles - se!

daughters of the no - bles!
fil - les de no - bles - se!

daughters of the no - bles!
fil - les de no - bles - se!

(Orchestra)

sf sec.

secco.

Cr.
la F.

LES FILLES DE NOBLESSE
THE DAUGHTERS OF THE NOBILITY

1st ENTRANCE.

1^{re} ENTRÉE.

Moderato.

Modéré, =76 ♩.

(cross above
the left hand/
croisez au dessus
de la m.g.)

mf

r.h.
m.d.

f

p molto leggiero e staccato.
très léger et détaché.

mf

p

molto sonoro.
très sonore.

sf

(cross above
the left hand/
croisez au dessus
de la m.g.)

mf

p

cross hands.
croisez.

mf

f

p

mf

p

SOP.
THE CROWD
LA FOULE

TEN.

BASSES.

Cr. la F.

Cr. la F.

Mar_ry, please,
Choi_sis_séz!

One of these!
E_pou_séz!

Such is the King's most roy_al will
Tel est du Roi le bon plai_sir!

Mar_ry, please,
Choi_sis_séz!

One of these!
E_pou_séz!

Mar_ry, please,
Choi_sis_séz!

One of these!
E_pou_séz!

*molto sonoro.
très sonore.*

Detailed description of the musical score: The score is for a choir with three parts: Soprano (SOP.), Tenor (TEN.), and Basses (BASSES.). It is accompanied by piano (Cr. la F.). The music is in G major and 4/4 time. The lyrics are in English and French. The first system shows the choir entering with 'Mar_ry, please, Choi_sis_séz!' and 'One of these! E_pou_séz!'. The second system features piano accompaniment with a forte dynamic. The third system has the choir singing 'Such is the King's most roy_al will / Tel est du Roi le bon plai_sir!'. The fourth system repeats the choir's entry. The fifth system includes the instruction 'molto sonoro. très sonore.' and features more piano accompaniment.

(cross above)
(the left hand)
(croisez au dessus)
de la m.g.

mf

p

leggiero.
léger.

This system shows the beginning of a piece. The right hand (treble clef) starts with a triplet of eighth notes. The left hand (bass clef) plays a series of chords. The tempo and dynamics are marked as *mf* and *p*, with the instruction *leggiero. léger.*

p

ben cantabile, forte e vibrante.
très chanté, fort et vibrant.

This system continues the piece. The right hand features a melodic line with a slur and a triplet. The left hand continues with chords. The tempo and dynamics are marked as *p*, with the instruction *ben cantabile, forte e vibrante. très chanté, fort et vibrant.*

mf

f

This system shows the right hand with a triplet of eighth notes and a slur. The left hand continues with chords. The dynamics are marked as *mf* and *f*.

f

This system continues the piece with a triplet of eighth notes in the right hand and chords in the left hand. The dynamic is marked as *f*.

f

This system concludes the piece with a triplet of eighth notes in the right hand and chords in the left hand. The dynamic is marked as *f*.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a triplet of eighth notes marked *mf* and an accent (^). The bass clef contains a supporting line with a *sf* dynamic marking.

Second system of musical notation, starting with a measure rest of 8 measures. The treble clef features a series of chords with accents (^) and a *ff* dynamic marking. The bass clef contains a rhythmic accompaniment with downward strokes (v).

ben cantabile, forte e vibrante
bien chanté, fort et vibrant *sf*

Third system of musical notation. The treble clef has a melodic line with a *f* dynamic marking and accents (^). The bass clef has a supporting line with a *p* dynamic marking.

Fourth system of musical notation. The treble clef has a melodic line with a *sf* dynamic marking and accents (^). The bass clef has a supporting line with a *f* dynamic marking.

(cross above)
(the left hand.)
(croisez au dessus)
de la m.g.) *mf*

Fifth system of musical notation. The treble clef has a melodic line with a *mf* dynamic marking and accents (^). The bass clef has a supporting line with a *p* dynamic marking.

First system of piano accompaniment. The right hand features a melodic line with slurs and fingerings (2, 1, 2, 1, 2). The left hand provides a harmonic accompaniment. Dynamics include *mf* and *p*.

Second system of piano accompaniment. The right hand continues the melodic line with slurs and fingerings (1, 2, 4, 5). The left hand accompaniment includes accents (*sf*) and dynamic markings (*p*).

Third system of piano accompaniment. The right hand has a more active melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment features accents (*sf*) and dynamic markings (*p*).

Fourth system of piano accompaniment. The right hand continues with slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment includes a *cresc.* marking and dynamic markings (*p*).

THE CROWD
LA FOULE

SOP.

(joyfully) (joyeux)

Marry please!
E-pou-sez!

TEN.

Marry please!
E-pou-sez!

BASSES.

Marry please!
E-pou-sez!

Fifth system of piano accompaniment. The right hand features chords and a melodic line. The left hand accompaniment includes dynamic markings *pp* (*très léger*) and *sf*.

LES FIANCES
THE BETROTHED

2nd ENTRANCE .
2^me ENTRÉE.

Lento.
Lent. 54 = ♩

p *sf* *p* *sf* *p*

bien chanté et expressif.
ben cantabile ed espressivo

pp *Ped.* ☆ *Ped.* ☆

cedere.
en cédant.

mf *mf* *f* *dim.* *pp*

Ped. ☆ *Ped.* ☆

a Tempo.

p *sf* *p* *sf* *p*

Ped. ☆ *Ped.* ☆

cedere.
en cédant.

Vivace . leggiro . animato .
(Twice as fast as the preceding mov^t)
Alerte . léger . animé . 108 = ♩
(le double plus vite du mouv^t précéd.)

mf *sf* *p* *pp* *léger. leggiro.*

cedere.
en cedant. *sf* *p*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and triplets, with a dynamic marking of *sf* followed by *p*. The lower staff is in bass clef and features a steady eighth-note accompaniment with dynamic markings of *sf* and *p*.

a Tempo.

The second system continues the piece at a moderate tempo. It features two staves with rhythmic patterns including triplets and eighth-note chords. The dynamics are not explicitly marked in this system.

The third system shows further development of the rhythmic motifs. It includes two staves with complex rhythmic figures and dynamic markings.

rapido.
rapide.

The fourth system is marked as 'rapido' and 'rapide'. It features two staves with more intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *pp*, *p*, and *ff*. The text *ff sonoro. sonoro. ff* is written below the system.

The fifth system is divided into two distinct parts. The upper part is labeled 'MAIN DROITE. RIGHT HAND.' and features a treble clef with notes marked *pp*, *p*, and *ff*. The lower part is labeled 'MAIN GAUCHE. LEFT HAND.' and features a bass clef with notes marked *p* and *pp*. The system concludes with a grand staff showing the final chords in both hands, with *ff* and *pp* markings.

8-

*M.D.
R.H.*

ppp *p* *f* *p* *mf* *rall.*

*M.G.
L.H.*

ff *p* *pp* *ppp* *dol.*

a Tempo 1^o 54 = ♩

p *sf* *p* *sf* *p*

p *pp* *Ped.* ***

*cedere.
en cédant..*

mf *sf* *p* *p*

*Più lento.
Plus lent.*

p *dim.* *pp* *ppp*

*arpégé soutenu.
arpeggio sostenuto.*

3rd ENTRANCE .
3^{me} ENTRÉE.

LES MANDORES
THE MANDORES

Moderato assai. (non lento.)
Assez modéré. (sans lenteur.) 120 = ♩

*les arpèges serrés.
arpeggio stretto.*

1^o Tempo.
1^{er} Mouvt

The first system of the first section consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a series of chords in the right hand, some with accents (^) and slurs. The left hand has a melodic line with eighth notes. Dynamics include *f* and *p*.

The second system continues the first section. It features similar chordal textures in the right hand and a melodic line in the left hand. Dynamics include *f* and *p*.

The third system shows a more melodic development in the right hand with slurs and accents. The left hand continues with a steady eighth-note pattern. Dynamics include *f*.

The fourth system concludes the first section with a *rall.* (rallentando) marking. The right hand has a melodic line with slurs and accents, while the left hand has a descending eighth-note line.

1^o Tempo.
1^{er} Mouvt

The first system of the second section begins with a *pp* (pianissimo) dynamic. It features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *f* and *pp*.

The second system of the second section continues with a *p* (piano) dynamic. It features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *f* and *p*.

*rapido.
rapide.*

The first system of music consists of two staves. The right staff contains a melodic line with eighth and sixteenth notes, while the left staff provides a harmonic accompaniment with chords and single notes. Dynamics are marked as *p* (piano) and *f* (forte).

The second system continues the musical piece with similar notation. It features a mix of *p* and *f* dynamics, with some notes marked with accents (^).

The third system includes a *rall.* (rallentando) marking at the end. The notation shows a transition in dynamics from *p* to *f*, with some notes marked with accents (^).

**1^o Tempo.
1^{er} Mouvt**

The fourth system is marked with **1^o Tempo. 1^{er} Mouvt**. It features a mix of *p* and *f* dynamics, with some notes marked with accents (^).

rall. - - - **1^o Tempo.
1^{er} Mouvt**

The fifth system begins with a *rall.* marking, followed by the **1^o Tempo. 1^{er} Mouvt** instruction. The notation includes *p* and *f* dynamics and notes with accents (^).

First system of a piano score. The right hand features a series of chords with accents (^) and slurs. The left hand has a steady accompaniment. Dynamics include *f* and *p*.

Second system of a piano score. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *f*.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *f* and *rall.*

1^o Tempo.
1^{er} Mouvt

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *f*, *p*, and *ff*.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *f*, *p*, *ff*, and *sec. serco.*

4th ENTRANCE .
4^{mo} ENTRÉE.

LA FLORENTINE
THE FLORENTINE

Animato.
Animé. 168 = ♩.

The first system consists of two staves. The upper staff is in treble clef with a 12/8 time signature. The lower staff is in bass clef. Both staves feature a steady eighth-note accompaniment. The upper staff begins with a dynamic marking of *p* (piano).

The second system continues the accompaniment. The upper staff has a melodic line with fingerings 1, 2, 4, 5, 1, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A text instruction is placed between the staves: *p très rythmé et léger. in cadenza e leggiero.*

The third system shows the continuation of the accompaniment. The upper staff has a melodic line with dynamics *f* and *p*. The lower staff continues the eighth-note accompaniment.

The fourth system continues the accompaniment. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff continues the eighth-note accompaniment.

The fifth system continues the accompaniment. The upper staff has a melodic line with dynamics *sf* and *p*. The lower staff continues the eighth-note accompaniment.

8

p *p* *sf*

This system contains the first two measures of the piece. The right hand features a melodic line with a slur over the first two measures and a dynamic marking of *sf* at the start of the second measure. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamic markings *p* and *sf* are placed above the right hand staff, and *p* is placed above the left hand staff.

sf *p* *sf* *p* *sf*

This system contains measures 3 and 4. The right hand continues the melodic line with slurs and accents. The left hand accompaniment remains consistent. Dynamic markings *sf* and *p* alternate between the two staves.

sf *p* *f* *p*

This system contains measures 5 and 6. The right hand has a long slur covering both measures. The left hand has a dynamic marking of *f* in measure 5 and *p* in measure 6.

sf *p*

This system contains measures 7 and 8. The right hand continues with slurs and accents. The left hand accompaniment is marked with *sf* in measure 7 and *p* in measure 8.

8

ben marcato, très marqué.

ben marcato, pesante e sostenuto, très marqué, lourd et soutenu.

f

This system contains measures 9 and 10. The right hand has a long slur over both measures. The left hand accompaniment is marked with *f* in measure 9. Performance instructions are written in French: *ben marcato, très marqué.* above the right hand and *ben marcato, pesante e sostenuto, très marqué, lourd et soutenu.* below the left hand.

First system of musical notation. The upper staff is in bass clef with a key signature of one flat (B-flat). It features a melodic line with slurs and accents, marked with *sf* (sforzando) at the beginning of each measure. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It maintains the same structure as the first system, with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The *sf* markings continue throughout.

Third system of musical notation. The melodic line in the upper staff continues with slurs and accents, while the lower staff provides a consistent eighth-note accompaniment. The *sf* dynamic is consistently applied.

Fourth system of musical notation. The upper staff continues with the melodic line. The lower staff has a more varied accompaniment, including some chords. A *cresc.* (crescendo) marking is present in the lower staff. The *sf* dynamic is still used in the upper staff.

Fifth system of musical notation. The upper staff is in treble clef and features a complex melodic line with slurs and accents, marked with *sf*. The lower staff is in bass clef and contains a rhythmic accompaniment. Dynamic markings *f* and *p* (piano) are present in the lower staff.

8

f

sempre f

This system shows the first two staves of a musical score. The top staff contains a complex melodic line with many sixteenth notes and slurs. The bottom staff provides a harmonic accompaniment with chords and rhythmic patterns. A dynamic marking of *f* (forte) is placed at the beginning, and *sempre f* (sempre forte) is written in the middle of the system. A dashed line with the number 8 above it spans the first two measures.

pp

pp

This system continues the musical score. The top staff features a melodic line with slurs and fingerings (1, 2). The bottom staff has a rhythmic accompaniment. Dynamic markings of *pp* (pianissimo) are present in both staves. The system concludes with a double bar line.

f

This system shows the third system of the score. The top staff has a melodic line with slurs. The bottom staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed in the middle of the system. The system ends with a double bar line.

ff

fff

p

p

This system shows the fourth system of the score. The top staff has a melodic line with slurs and fingerings (3 2 3 2). The bottom staff has a rhythmic accompaniment with slurs. Dynamic markings of *ff* (fortissimo), *fff* (fortississimo), *p* (piano), and *p* (piano) are present. The system ends with a double bar line.

8

ff

ff

This system shows the fifth system of the score. The top staff has a melodic line with slurs and fingerings (1). The bottom staff has a rhythmic accompaniment with slurs. Dynamic markings of *ff* (fortissimo) and *ff* (fortissimo) are present. A dashed line with the number 8 above it spans the first two measures. The system ends with a double bar line.

LE RIGODON DU ROI
THE RIGADOON OF THE KING

5th ENTRANCE.

5^{me} ENTRÉE.

*Cette fois, c'est M^{me} DE LA HALTIÈRE, ses deux filles,
PANDOLFE, LE DOYEN DE LA FACULTE,
LE SURINTENDANT DES PLAISIRS, et le 1^{er} MINISTRE.*

Here enter M^{me} DE LA HALTIÈRE, her two daughters,
PANDOLFE, THE DEAN OF THE FACULTY,
THE MASTER OF CEREMONIES, AND THE 1st MINISTER.

(a due tempi—in good time.)
Allegro vivace e con ampiezza.

Alerte—gai—avec une certaine ampleur. 108 = $\frac{2}{4}$
(à deux temps—très mesuré.)

All: (with lowered voices) *Tous: (comme à voix basse)*

NOÉMIE.

pp




Here we are now, here, in his pre - - - sence! All thro' our
 Ah! nous som - mes en sa pré - sen - - - ce! Par no - tre

(The three Women, among themselves) *(les trois femmes entre elles)*

DOROTHÉE.


pp



Here we are now, here, in his pre - - - sence! All thro' our
 Ah! nous som - mes en sa pré - sen - - - ce! Par no - tre

M^{me} DE LA HALTIÈRE.


pp



Here we are now, here, in his pre - - - sence! All thro' our
 Ah! nous som - mes en sa pré - sen - - - ce! Par no - tre

PANDOLFE. (to himself) *(à lui-même)*

pp




Here we are now, here, in his pre - - - sence! All thro' our
 Ah! nous som - mes en sa pré - sen - - - ce! Par no - tre

THE DEAN. (to the three women)

LE DOYEN. *(aux trois femmes)*

pp




Here you are now, here, in his pre - - - sence! All thro' your
 Ah! vous é - tes en sa pré - sen - - - ce! Par vo - tre

THE MASTER OF CEREMONIES (to the three women)

LE SURINTENDANT *(aux trois femmes)*

pp




Here you are now, here, in his pre - - - sence! All thro' your
 Ah! vous é - tes en sa pré - sen - - - ce! Par vo - tre

1st MINISTER (to the three women)

LE 1^{er} MINISTRE *(aux trois femmes)*

pp



Here you are now, here, in his pre - - - sence! All thro' your
 Ah! vous é - tes en sa pré - sen - - - ce! Par vo - tre



pp

N.
wonderful persistence, Let us all our charms display! We have our chance to - - -
su-per-be prestan-ce, Jouons de tous nos attraits! C'est l'ins-tant ou ja- - -

O.
wonderful persistence, Let us all our charms display! We have our chance to - - -
su-per-be prestan-ce, Jouons de tous nos attraits! C'est l'ins-tant ou ja- - -

Violon II
wonderful persistence, Let us all our charms display! We have our chance to - - -
su-per-be prestan-ce, Jouons de tous nos attraits! C'est l'ins-tant ou ja- - -

P.
wonderful persistence, Let us all our charms display! You have your chance to - - -
su-per-be prestan-ce, Jouons de tous nos attraits! C'est l'ins-tant ou ja- - -

the D.
le D.
wonderful persistence, All your charms you must display! You have your chance to - - -
su-per-be prestan-ce, Jou-ez de tous vos attraits! C'est l'ins-tant ou ja- - -

M. of C.
le S.
wonderful persistence, All your charms you must display! You have your chance to - - -
su-per-be prestan-ce, Jou-ez de tous vos attraits! C'est l'ins-tant ou ja- - -

1st M.
1er M.
wonderful persistence, All your charms you must display! You have your chance to - - -
su-per-be prestan-ce, Jou-ez de tous vos attraits! C'est l'ins-tant ou ja- - -

pp

rall.

f \rightarrow *pp*

N.
 day! We have our chance to day! Our charms let us dis - play! Dis - - -
 - mais! C'est l'ins - tant ou jamais! Jou - ons de nos at - traits! Jou - - -

D.
 day! We have our chance to day! Our charms let us dis - play! Dis - - -
 - mais! C'est l'ins - tant ou jamais! Jou - ons de nos at - traits! Jou - - -

M^{me}
 de la
 H.
f \rightarrow *pp*
 day! We have our chance to day! Our charms let us dis - play! 'Tis our chance, 'tis our
 - mais! C'est l'ins - tant ou jamais! Jou - ons de nos at - traits! C'est l'ins - tant, c'est l'ins -

P.
f \rightarrow *pp*
 day! — You have your chance to - day!
 - mais! — C'est l'ins - tant ou ja - mais!

the D.
 le D.
f
 day! —
 - mais! —

M. of C.
 le S.
f
 day! —
 - mais! —

1st M.
 1^{er} M.
f
 day! —
 - mais! —

rall.

f

Lento.
Lent.

a Tempo.

N.
play! All our charms we'll dis - play! 'Tis our chance, 'tis our
- ons! C'est l'ins - tant ou ja - mais! C'est l'ins - tant, cest l'ins -

D.
- play! All our charms we'll dis - play! 'Tis our chance, 'tis our
- ons! C'est l'ins - tant ou ja - mais! C'est l'ins - tant, cest l'ins -

M^{me}
de la
H.
chance now to day! All our charms we'll dis - play! 'Tis our chance, 'tis our
- tant - ou jamais! C'est l'ins - tant ou ja - mais! C'est l'ins - tant, cest l'ins -

P.
Yes, to - day! 'Tis your chance, 'tis your
ou ja - mais, C'est l'ins - tant, cest l'ins -

the D.
le D.
Yes, to - day! 'Tis your chance, 'tis your
ou ja - mais, C'est l'ins - tant, cest l'ins -

M. of C.
le S.
Yes, to - day! 'Tis your chance, 'tis your
ou ja - mais, C'est l'ins - tant, cest l'ins -

1st M.
1^{er} M.
Yes, to - day! 'Tis your chance, 'tis your
ou ja - mais, C'est l'ins - tant, cest l'ins -

Lento.
Lent.

a Tempo.

f pp

N.
chance now to day!
- tant ou ja-mais!

D.
chance now to day!
- tant ou ja-mais!

M^{me}
de la
II.
chance now to day!
- tant ou ja-mais!

P.
chance now to day!
- tant ou ja-mais!

the D
le D.
chance now to day!
- tant ou ja-mais!

M. of C.
le S.
chance now to day!
- tant ou ja-mais!

1st M.
1^{er} M.
chance now to day!
- tant ou ja-mais!

f *mf* *mf*

f *mf* *mf*

f *f*

f *f*

f *f*

Istesso Tempo.

Même mouv! $\text{♩} = \text{♩}$.

PANDOLFE (much disturbed) (aside, during the dance)
 PANDOLFE (très troublé) (à part, pendant la danse)

Même mouv!

mf Ah! how dis -
 Que je suis

mf same manner,
 de même.

turbed am I!
 donc é - mu!..

His Ma - jes - ty has caught my eye!
 Sa Ma - jes - té... ma re - con - nu!..

NOÉMIE. (frightened, as she dances) (effarée, tout en dansant)

Mamma!
 Ma - man!

DOROTHÉE. (frightened, as she dances) (effarée, tout en dansant)

Mam - ma!
 Ma - man!

(much upset)
 (très ému) *p* *f* *dim.*

Ah! my roy - al Mas - ter will speak to
 Mon au - gus - te Mai - tre va me par -

(as the couples cross)
(lorsque les couples se croisent)

N. *f* Mam - mal we are quite
Ma - man! nous som - mes *p* (breathlessly) (comme essouffées)

D. Mam - mal we are quite
Ma - man! nous som - mes

P. me... It may bel..
- ler... Peut ê - tre!..

f *p*

N. wild with fear!
an - gois - sé - es!

D. wild with fear!
an - gois - sé - es! (almost shouting) (presque crié)

Mme DE LA HALTIÈRE. (covertly : as she passes near them in the dance) (à la dérobée : en passant près d'elles, tout en dansant)

p You must not get em - bar - rassed, dear!
Ne soy - ez pas em - bar - ras - sé - es!.. (breathlessly) (comme essouffée)

de même.
same manner.

N. Mam - mal I shall
Ma - man! je dé -

D. - mal I shall faint!
- man! je dé - fail - le! (frightened) (effarée)
(running from one to the other) (courant de l'une à l'autre)

Mme de la Hal. II. *f* Ah!
ah!

N.
faint!
- fail. le! (same business) (même jeu)

M^{me}
de la
H.
Ahl
ah!

The time has come... the Prince is here!...
c'est le mo - ment... le prin - ce vient!... (aside) (à part)

PANDOLFE. *f*

Ahl
ah!

(almost shouted) (presque crié)

N.
Mamma!
Ma - man!

(almost shouted) (presque crié)

DOROTHÉE. *f*

Mam - ma!
Ma - man!

P.
I should be glad to go home!...
je rou - drais bien m'en al - ler!...

(all, exited to tears) (tous, émus jusqu'aux larmes)

pp *più f*
 N. The Prince is here... now is the timel...
 Le prin_ ce vient... c'est le mo_ ment!...

pp *più f*
 D. The Prince is here... now is the timel...
 Le prin_ ce vient... c'est le mo_ ment!...

M^{me} DE LA HALTIÈRE.
pp *più f*
 The Prince is here... now is the timel...
 Le prin_ ce vient... c'est le mo_ ment!...

pp *più f*
 P. The Prince is here... now is the timel...
 Le prin_ ce vient... c'est le mo_ ment!...

CINDERELLA is to appear — THE PRINCE, who seemed to be expecting her, gazes at her in ecstasy ; great astonishment on the part of all the guests ; dismay and disdain shown by the DE LA HALTIÈRE ladies.
 CENDRILLON va paraître — LE PRINCE qui semblait l'attendre la contemple de loin avec extase ; grand étonnement de toute l'assistance ; stupeur et dépit des dames DE LA HALTIÈRE.

un poco ritenuto, progressivamente al $\frac{12}{8}$ THE DEAN
 en retenant un peu progressivement jusqu'au $\frac{12}{8}$ LE DOYEN

più f
 Look! Look! —
 Voy - ez! —

THE MASTER OF CEREMONIES — LE SURINTENDANT *più f*
 Look! Look! —
 Voy - ez! —

THE 1st MINISTER — LE 1^{er} MINISTRE *più f*
 Look! Look! —
 Voy - ez! —

SOP. *p*
 Look! look! —
 Voy - ez! —

TEN. THE CROWD LA FOULE *più f*
 Look! Look! —
 Voy - ez! —

BASSES.
 See, see! —
 Voy - ez! —

en retenant un peu progressivement jusqu'au $\frac{12}{8}$ *più p*

(ironically) (avec ironie)

NOÉMIE.

Who knows!
per-son-ne!

DOROTHÉE.

Who knows!
per-son-ne!

M^{me} DE LA HALTIÈRE.

Who knows!
per-son-ne!

PANDOLFE.

più f

p

3

3

mf

THE KING
LE ROI

Behold!
Voyez!

The a.dor.a.ble Fair!
L'a.do.ra.ble beau-té!

Nothing dis-
Rien ne la

più f

p

3

3

the D.
le D.

mf

What is her name?
Qui la con-naît?

M. of C.
le S.

mf

What is her name?
Qui la con-naît?

1st M.
1^{er} M.

mf

What is her name?
Qui la con-naît?

più f

p

3

3

Behold!
Voyez!

The a.dor.a.ble Fair!
L'a.do.ra.ble beau-té!

Cr.
la F.

p

3

3

The a.dor.a.ble Fair!
L'a.do.ra.ble beau-té!

più f

p

3

3

Behold!
Voyez!

The a.dor.a.ble Fair!
L'a.do.ra.ble beau-té!

(all three : aside) (toutes trois : à part)
(furious — with irony) (furieuses — avec ironie)

rall. assai.
(dejectedly)
(abattues)

N.
The Prince is full of ec-sta-syl And the poor
Le prin-ce pa-raît transpor-té! Hé-las! le

D.
The Prince is full of ec-sta-syl And the poor
Le prin-ce pa-raît transpor-té! Hé-las! le

M^{or} de la H.
The Prince is full of ec-sta-syl And the poor
Le prin-ce pa-raît transpor-té! Hé-las! le

P.
turbs her... Behold! She is di-
trou-ble... Voy-ez! Elle est ex-

K. le R.
And what re-poses!.. Behold! She is di-
Rien ne l'é-ton-ne... Voy-ez! Elle est ex-

the D. le D.
Behold! She is di-
Voyez! Elle est ex-

M. of C. le S.
Behold! She is di-
Voyez! Elle est ex-

1st M. 1er M.
Behold! She is di-
Voyez! Elle est ex-

Ct. la F.
Behold! She is di-
Voyez! Elle est ex-

rall. assai.

pp 8^{va} bassa

Lento...molto sostenuto, bene cantabile.
Lent très soutenu, bien chanté.

f (overcome) (avec accablement)

N. Prince in ec-sta-syl Oh, what a hor-rid misad-ven-ture!
prince est transpor-té! O la dé-ce-vante a-ven-tu-re!

f (same manner) (de même)

D. Prince in ec-sta-syl Oh, what a hor-rid misad-ven-ture!
prince est transpor-té! O la dé-ce-vante a-ven-tu-re!

f (same manner) (de même)

M^{me} de la H. Prince in ec-sta-syl Oh, what a hor-rid misad-ven-ture!
prince est transpor-té! O la dé-ce-vante a-ven-tu-re!

f (with admiration) (avec admiration)

P. vine! Tru-ly she is! Oh, what a surpris-ing ad-ven-ture!
- quise en vé-ri-té! O la surpré-nante a-ven-tu-re!

f (same manner) (de même)

K. vine! Tru-ly she is! Oh, what a surpris-ing ad-ven-ture!
- quise en vé-ri-té! O la surpré-nante a-ven-tu-re!

f (same manner) (de même)

the D. vine, Tru-ly she is! Oh, what a surpris-ing ad-ven-ture!
le D. - quise en vé-ri-té! O la surpré-nante a-ven-tu-re!

f (same manner) (de même)

M. of C. vine, Tru-ly she is! Oh, what a surpris-ing ad-ven-ture!
le S. - quise en vé-ri-té! O la surpré-nante a-ven-tu-re!

f (same manner) (de même)

1st M. vine, Tru-ly she is! Oh, what a surpris-ing ad-ven-ture!
1^{er} M. - quise en vé-ri-té! O la surpré-nante a-ven-tu-re!

f (with admiration) (avec admiration)

Cr. vine, Tru-ly she is! Oh, what a surpris-ing ad-ven-ture!
la F. - quise en vé-ri-té! O la surpré-nante a-ven-tu-re!

f (same manner) (de même)

f (same manner) (de même)

vine, Tru-ly she is! Oh, what a surpris-ing ad-ven-ture!
- quise en vé-ri-té! O la surpré-nante a-ven-tu-re!

Lent très soutenu, bien chanté.

40 = ♩

8^{va} bassa

ppp *f* *sf* *pp*

N
Oh, what a horrid misadventure! Oh, that outlandish little creature!
O la dé-ce-vantea-ven-tu-re! O la bi-zar-re cré-a-tu-re!

ppp *f* *sf* *pp*

D.
Oh, what a horrid misadventure! Oh, that outlandish little creature!
O la dé-ce-vantea-ven-tu-re! O la bi-zar-re cré-a-tu-re!

ppp *f* *sf* *pp*

M^{me}
de la H.
Oh, what a horrid misadventure! Oh, that outlandish little creature!
O la dé-ce-vantea-ven-tu-re! O la bi-zar-re cré-a-tu-re!

ppp *f* *sf* *pp*

P.
Oh, what a surprising adventure! Oh, what a charming little creature!
O la sur-pre-nantea-ven-tu-re! O la charman-te cré-a-tu-re!

ppp *f* *sf* *pp*

K.
le R.
Oh, what a surprising adventure! Oh, what a charming little creature!
O la sur-pre-nantea-ven-tu-re! O la charman-te cré-a-tu-re!

ppp *f* *sf* *pp*

the D.
le D.
Oh, what a surprising adventure! Oh, what a charming little creature!
O la sur-pre-nantea-ven-tu-re! O la charman-te cré-a-tu-re!

ppp *f* *sf* *pp*

M. of C.
le S.
Oh, what a surprising adventure! Oh, what a charming little creature!
O la sur-pre-nantea-ven-tu-re! O la charman-te cré-a-tu-re!

ppp *f* *sf* *pp*

1st M.
ter M.
Oh, what a surprising adventure! Oh, what a charming little creature!
O la sur-pre-nantea-ven-tu-re! O la charman-te cré-a-tu-re!

ppp *f* *sf* *pp*

Cr.
la F.
Oh, what a surprising adventure! Oh, what a charming little creature!
O la sur-pre-nantea-ven-tu-re! O la charman-te cré-a-tu-re!

ppp *f* *sf* *pp*

Oh, what a surprising adventure! Oh, what a charming little creature!
O la sur-pre-nantea-ven-tu-re! O la charman-te cré-a-tu-re!

Meno lento.
Moins lent. 69 = ♩.

N.
p > *mf* *f*
 Is it she, is it she, Is this creature our future queen to be?
 Est-ce là, est-ce là, No-tre Rei-ne fu-tu-re que voi-là?

D.
p > *mf* *f*
 Is it she, is it she, Is this creature our future queen to be?
 Est-ce là, est-ce là, No-tre Rei-ne fu-tu-re que voi-là?

Mme de la H.
p > *mf* *f*
 Is it she, is it she, Is this creature our future queen to be?
 Est-ce là, est-ce là, No-tre Rei-ne fu-tu-re que voi-là?

P.
p > *mf* *f*
 This is she, this is she, Surely this is our future queen to be!
 C'est bien là... c'est bien là... No-tre Rei-ne fu-tu-re que voi-là!

K le R.
p > *mf* *f*
 It is she! It is she! Surely this is the future queen to be!
 La voi-là! La voi-là! C'est là Rei-ne fu-tu-re que voi-là!

the D. le D.
p > *mf* *f*
 This is she! This is she! Surely this is our future queen to be!
 C'est bien là... c'est bien là... No-tre Rei-ne fu-tu-re que voi-là!

M. of C. le S.
p > *mf* *f*
 This is she! This is she! Surely this is our future queen to be!
 C'est bien là... c'est bien là... No-tre Rei-ne fu-tu-re que voi-là!

1st M. 1er M.
p > *mf* *f*
 This is she! This is she! Surely this is our future queen to be!
 C'est bien là... c'est bien là... No-tre Rei-ne fu-tu-re que voi-là!

p > *mf* *f*
 This is she, this is she, this is she, Surely this is our future queen to be!
 La voi-là, La voi-là, La voi-là, No-tre Rei-ne fu-tu-re que voi-là!

Cr. la F.
p > *mf* *f*
 This is she, this is she, this is she, Surely this is our future queen to be!
 La voi-là, La voi-là, La voi-là, No-tre Rei-ne fu-tu-re que voi-là!

p > *mf* *f*
 This is she, this is she, this is she, Surely this is our future queen to be!
 La voi-là, La voi-là, La voi-là, No-tre Rei-ne fu-tu-re que voi-là!

Moins lent. 60 = ♩.

Empty musical staves for the next section.

mf secco. pp secco.

N.
A_ void her, wel
E - ri - - tons - la!

mf secco. pp secco.

D.
A_ void her, wel
E - ri - - tons - la!

M^o -
d^o la
H.
f (with anger) (avec rage)
Oh! what a horrid misadventure!
O la dé - ce - vante a - ven - tu - re!

mf secco. pp secco. più f p (with astonishment) (avec stupéfaction)

P.
Sa - lute her wel
Sa - lu - ons - la!

Oh! what a wonderful adventure!
O la sur - pre - san - te a - ven - tu - re!

mf secco. pp secco.

K.
le R.
Sa - lute her wel
Sa - lu - ons - la!

mf secco. pp secco.

the D.
le D.
Sa - lute her wel
Sa - lu - ons - la!

mf secco. pp secco.

M. of C.
le S.
Sa - lute her wel
Sa - lu - ons - la!

mf secco. pp secco.

1st M.
per M.
Sa - lute her wel
Sa - lu - ons - la!

mf secco. pp secco.

Cr.
la F.
Sa - lute her wel
Sa - lu - ons - la!

mf secco. pp secco.

Sa - lute her wel
Sa - lu - ons - la!

(with anger)(avec rage)

più ff \wedge *p*.

fff \wedge *p*

Oh, what a horrid misadventure! Oh, what a shocking misadventure!

O la décevante aventure! O la décevante aventure!

(same manner)
(de même)

più ff \wedge *p*.

fff \wedge *p*.

Oh, what a horrid misadventure! Oh, what a shocking misadventure!

O la décevante aventure! O la décevante aventure!

(same manner)
(de même)

più ff \wedge *p*.

fff \wedge *p*.

Oh, what a horrid misadventure! Oh, what a shocking misadventure!

O la décevante aventure! O la décevante aventure!

fff \wedge *p*

Oh, what a wonderful adventure!

O la surprenante aventure!

(with stupefaction) (avec stupéfaction)

ff \wedge *p*

fff \wedge *p*

Oh, what a wonderful adventure!

O la surprenante aventure!

Oh, what a wonderful adventure!

O la surprenante aventure!

fff \wedge *p*

Oh, what a wonderful adventure!

O la surprenante aventure!

(all three : with stupefaction)
(tous les trois : avec stupéfaction)

fff \wedge *p*

Oh, what a wonderful adventure!

O la surprenante aventure!

fff \wedge *p*

Oh, what a wonderful adventure!

O la surprenante aventure!

fff \wedge *p*

Oh, what a wonderful adventure!

O la surprenante aventure!

(the Crowd : with stupefaction)
(a Foule : avec stupéfaction)

fff \wedge *p*

Oh, what a wonderful adventure!

O la surprenante aventure!

fff \wedge *p*

Oh, what a wonderful adventure!

O la surprenante aventure!

p *f* *mf* *secco* *pp* *secco*.

V.
Can it be? She our queen herel Leave her a part!
Quoi, c'est là *No-tre Rei-ne!* *E-ri-tons-la!*

D.
Can it be? She our queen herel Leave her a part!
Quoi, c'est là *No-tre Rei-ne!* *E-ri-tons-la!*

Mus. de L. II.
Can it be? She our queen herel Leave her a part!
Quoi, c'est là *No-tre Rei-ne!* *E-ri-tons-la!*

P.
She it is will be queen herel Let us bow down!
C'est bien là *No-tre Rei-ne!* *Sa-lu-ons-la!*

K. R.
She it is will be queen herel Let us sa-lutel
La voilà *C'est la Rei-ne!* *Sa-lu-er-la!*

the D. le D.
She it is will be queen herel Let us bow down!
C'est bien là *No-tre Rei-ne!* *Sa-lu-ons-la!*

M. of C. le S.
She it is will be queen herel Let us bow down!
C'est bien là *No-tre Rei-ne* *Sa-lu-ons-la!*

1st M. 1er M.
She it is will be queen herel Let us bow down!
C'est bien là *No-tre Rei-ne!* *Sa-lu-ons-la!*

It is she! It is she! She our queen herel Let us bow down!
La voilà! *La voilà! No-tre Rei-ne!* *Sa-lu-ons-la!*

Cr. la F.
It is she! It is she! She our queen herel Let us bow down!
La voilà! *La voilà! No-tre Rei-ne!* *Sa-lu-ons-la!*

It is she! It is she! She our queen herel Let us bow down!
La voilà! *La voilà! No-tre Rei-ne!* *Sa-lu-ons-la!*

secco.

pp

— PANDOLFE, (delighted) (*en extase*)

(contemplating CINDERELLA)
(contemplant CENDRILLON)

f *p*

Oh, what a charming little creature!
O la charmante cré-a-tu-re!

trb
f *p*

all.

p

p

SCENE IV.

69 = *Lento assai.*
Assez lent.

rall. 60 = *Lento e molto cantabile.*
Lent et très chanté.

p

cresc.

f

dim.

p

PRINCE CHARMING (to CINDERELLA) (à CENDRILLON)
LE PRINCE CHARMANT (with adoration) (*en adoration*)

p

cresc.

Thou that strangely appear - est, Oh thou, most exquisite dream, More fair than earthly fairest,
Toi qu'imes ap-pa-ru - e, O beau rêve enchanteur, — beauté du Ciel ré-nu - e.

pp

cresc.

f

the P.
le P.

sf *dim.* *pp* *p* *(supplicatingly)* *(suppliant)* *più f*

Who so strangely ap-pear-est!... Ah! have the grace to tell to
 Toi qui m'es ap-pa-ru-el... Ah! par pi-tié dis-moi, dis-

f *pp*

the P.
le P.

f *più f* *pp*

me_ by what name, thee a_lone, O Queen _ of the realms a_bove! Do
 - moi- de quel nom te sa-lue, O Rei - ne, la Cé - les - te Cour Qui,

f *sf*

the P.
le P.

mf *animato.* *en animant.* *cresc.* *f*

souls in Pa-ra-dise in_voke with awe and love... By thy grace tell it me! By thy
 dans le Pa-ra-dis, t'in-roque a-vec a-mour... Par pi-tié, dis-le moi! Par pi-

pp *cresc.* *mf* *en animant.* *cresc.*

the P.
le P.

rall. *a Tempo 1^o* *Lentissimo.* *Très lent.*

grace! Thou! Thou! that strangely ap-pear-est!
 -tié! Toi! Toi! qui m'es ap-pa-ru-el!

pp *f* *f* *pp*

rall. *a Tempo 1^o* *Très lent.*

CINDERELLA. (simply and modestly)
CENDRILLON. (simplement et chastement)

THE PRINCE. (in ecstasy)
LE PRINCE. (en extase)

For you I shall be The Unknown!... More fair than earth. ly fair est, who
 Pour vous je se - rai L'in - con - nu - el... Beau - té du Ciel re - nu - e, Qui

a Tempo 1^o

then are you? For you I shall be The Un_know! Who then are you?
 donc es-tu?... Pour vous je se - rai L'in - con - nu - el, Qui donc es - tu?

CINDERELLA. (same manner)
CENDRILLON. (de même)

THE PRINCE
LE PRINCE

-The Unknown!... -The Unknown!... I shall be The Un_
 -L'in - con - nu - el... -L'in - con - nu - el... Je se - rai L'in - con -

CINDERELLA. (mysteriously)
CENDRILLON. (mystérieuse)

THE PRINCE. (repeating vaguely)
LE PRINCE. (répétant vaguement)

CINDERELLA.
CENDRILLON.
dol.

rall. dim. pp **Molto più animato. Beaucoup plus animé.**

-know!... The Un_know!...
 - nu - el... L'in - con - nu - el...

dim. pp **96 = ♩**

O celest.ial Un know!...
 O cé. leste lu. con - nu - el...

rall. dim. **Beaucoup plus animé.**

(brightly)
(vivement)

Lento.
Lent.

mf *p* *ten.*

c. 'Tis as you say, I am a dream,
Vous l'avez dit, je suis le ré - ve

sf *pp*

Animato — Vivace e leggiero.
Animé — Vif et léger. 96 = ♩.

pp *dol.*

c. and must flit by, And leave no trace behind... As you will
et dois pas.sér Sans qu'il en res - te tra - ce... Comme s'ef -

Animé Vif et léger.

ppp *p* *dol.*

r. h. m. d.
l. h. m. g.

c. find a reflect - ed gleam — of sunshine or sky — Slips by — where wind the
- face Un reflet — du ciel... — que l'on voit glis.sér Sur l'eau — que le - vent

ppp *pp*

senza ritenere.
sans retenir.

piu f *p* *rall.*

c. wa - ter toss - es... And in a twinkling van - ish es — a - mong the
ride — et pous - se... Et quibien - tôt — i - ra - se per - dre dans — la

rall.

Lento.
Lent.

Molto animato.
Avec une grande animation.

PRINCE CHARMING. (feverishly)
LE PRINCE CHARMANT. (avec fièvre)

pp

138 =

moos es... Must I then lose you?
mous se... de te per - drais, _____

Lento.

pp

f

"/>

the P.
le P.

I, must I then lose you? No... No... rather would I
moi, je te per - drais? Non... non... plu - tôt le tré.

f

the P.
le P.

die!... Who'er you be, wher-
pas... Qui que tu sois, par-

p

mf

f

CINDERELLA.
CENDRILLON.

the P.
le P.

e'er where'er you may go, there go Il Nay, I, a
tout, partout, je veux sui - vre les pas! Non, je vais

mf

p

mf

f

C. *f*
 - las, shall fly! We ne'er shall meet a gain for aye! For
 fuir, hé-làs! Et vous ne me re-verrez pas! Hé-

PRINCE CHARMING. — LE PRINCE CHARMANT.

f p.
 Ah!
 Ah!

C. *b2*
 aye!
 lus!

the P.
 le P.
 Those words so cru-el and heart-less, What should im-pel you to say them?
 cet-te pa-ro-le cru-el-le, Est-ce bien toi qu'il-as di-te?

the P.
 le P.
 Ah! why should lips—so love-ly, so
 Com-ment Tu dou-ce lè-vre peut-

p mf pp

the P.
le P.

dim.

art - - - less, Say such a - - - thing? - - - Your
et - - - le Là pro - - - non - - - cer? - - - Ton

pp

cedere.
en cédant.

dol. *rall.*

CINDERELLA
CENDRILLON

truth - - - ful eyes - - - such words de - - - ny! Prince
œil - - - can - - - di - - - de la - - - dément... Vous
en cédant.

dol. *pp*

follow.
suivez

Molto moderato.
Très modéré. 76 = ♩
simple and tender.
simple et tendre.

G.

Char - ming you are, oh, how true! - - - And had I my way I should
é - tes mon Prin - ce Char - mant, - - - Et si j'é - cou - tais mon en -

(imitating CINDERELLA) (en imitant CENDRILLON)

Très modéré.

pp

simple and tender.

espressivo.
expressif.

G.

real - - - ly Ver - y - glad - ly devote life - - - mere - ly logiv - ing
- ri - - e, Je vou - drais con - ser - ver ma - - vi - è A vous com -

espressivo.
expressif.

senza accelerare.
sans presser.

cedere.
en cédant.

C. *dim.* *p* *p* *dol.*

pleasure, Sir, to you... *pp* Prince Charming you are, it is
-plai - re seu - le - ment... *pp* Vous é - tes mon Prin - ce Char -

senza accelerare.
sans presser. *pp* en cédant. *pp*

follow.
suivez.

a Tempo 1º

espressivo.
expressif.

tender.
tendre.

C. *più f* *p*

true, And I trem - ble with a l e - - mo - - tion, And al - most -
-mant. Et mon â - me gé - mit, bles - sé - e Jusqu'à mou -

a Tempo 1º *più f* *espress.*

pp

senza accelerare.
sans presser.

C. *più f* *dim.* *p*

die, — yes, die! At the mere no - tion Of giving an - y - pain to you...
-rir, — mou -rir à la pen - sé - e De vous al - tris - ter seu - le - ment...
*espressivo.
et pressif.* *tender* *più f*

cedere.
en cédant.

C. *p* *pp* *p*

Prince Charming you are, it is true! Prince
Vous é - tes mon Prin - ce char - mant. Vous

senza accelerare.
sans presser. *pp* en cédant. *p*

follow.
suivez.

Lento
Lent

tenderly expressive. — *tendrement expressif.*

senza accelerare.
a Tempo 1° *sans presser.*

dol.



Charm - ing you are, yes, 'tis true!
é - tes - vous Prin - ce Char - mant!

PRINCE CHARMING. LE PRINCE CHARMANT.

(with tender passion)
(avec une tendre passion)



Lent.

a Tempo 1° *senza accelerare.*
sans presser.

Ah!
Eh!

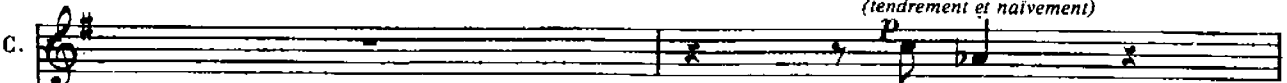
dim. *pp* *ben cantabile.* *bien chanté.*

pp *pp*

follow.
suivez.

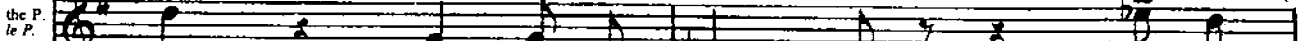


(tenderly and simply)
(tendrement et naïvement)



My hand?
ma main?.

the P.
le P.



well — then let your hand — Here in
bien... — lais - se ta main... Dans la

dolce *ben cantabile.* *bien chanté.*

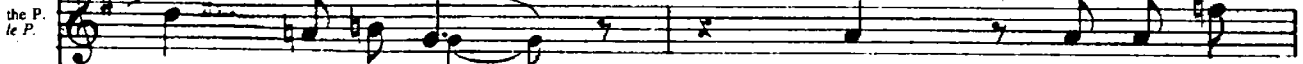


più f



Like this?...
ain - si?...

the P.
le P.



mine let it lie — Yes... for if from
mien . . ne pres - sé - e... Oui... car si de

cresc.



vibrante. vibrant. *sf*

the P.
le P.

me you should be torn by fate, Then should I
toi jé - tais a - ban - don - né, Lors, j' se -

Нар *più f*

CINDERELLA
CENDRILLON

animato. en animant. - (aside, as though exalted)
(à part, comme extasiée)

the P.
le P.

be your Prince Dis - con - so - late!
rais ton prin - ce in - for - tu - né... His Sa

ben cantabile. bien chanté. mf

più f

(by an unknown joy)
(par une joie inconnue)

C.

voice is like sweet har - mo - ny That doth
voix est comme une har - mo - ni - e Qui ra -

the P.
le P.

Go not!... Ah! be
Res - te!.. Prends pi -

mf *f*

con fuoco.
avec plus de chaleur encore.

C. *ff.*
rav - ish my ear and hold my
- rit mon o - reil - le et tient mon

the P.
le P. *ff.*
kind to this heart! Be kind! be
- tié de mon cœur! pi - tié! pi -

with transport.
avec élan. *avec plus de chaleur encore.*

più f *cresc.* *ff*

C. heart en - chained!
cœur char - mé!

the P.
le P. kind to this heart!
- tié de mon cœur!

senza ritenere.
sans retenir.

C. *rall. - dim.*
His voice holds my heart, my heart en - chained!
Sa voix tient mon cœur, mon cœur char - mé!
dim.

the P.
le P. *rall. - dim.*
Stay with me, be kind to this heart you've dis - dained!
Reste et prends pi - tié de mon cœur a - lar - mé!
rall. -

f *p*

più lento.
plus lent. 69 =

C. *p* *pp* *dim.*
By the mem - 'ry a - lone of this hour, till I
Oui, du seul sou - ve - nir de cette heu - re bé -

the P.
le P. *p* *pp* *dim.*
A - wake with - in my soul joy that nev - er can
E - veille en mon es - prit la dou - ceur in - fi -

*ben cantabile con anima.
plus lent. bien chanté, expressif.*

C. *p* *dim.* *rall.*
die, *molto espressivo.* Will my soul be re -
- ni - e, bien expressif. Mon es - prit res - te -

the P.
le P. *mf* *mf* *p* *dim.*
die, And the in - nocent charm of the Springtime un - stained Ah, for
- ni - e. Et le charme in - no - cent de l'A - vril em - bau - mé pour tou -

*ben cantabile espressivo.
bien chanté, expressif.* *rall.*

pp *pp* *rall.* *Ritornare a tempo.* *revenir au mouv!* 69 =

C. *pp* *pp* *f* *pp*
freshed and sus - tained! *(very much moved.)*
- ra... em - bau - mé!

the P.
le P. *pp* *pp* *f* *pp*
ev - er un - stained! I love you and
- jours... em - bau - mé! de t'aimé et

rall. revenir au mouv!

(bewildered) (surprised at the striking of the hour)
(avec égarément) (surprise par l'heure qui sonne)

(disengaging herself gradually
from the embrace of the PRINCE)
(se détachant peu à peu des
étreintes du PRINCE)

(aside) (à part)

C. *mf* Ah! How I tremble! *p* So soon! — so
Ah! je frís — son-ne!.. dé-jù! — dé-

the P.
le P. you'll always love! — No thing shall sever me from you!
tai-me-mi tou-jours!.. Rien ne m'é-loi-gue-ra de toi...

(I) (II) (III)
★ ★ ★
(Stroke) (timbre)

*ben cantabile,
bien chanté.*

C. soon! Lis-ten! 'Tis striking... Oh dear!
-jà! l'heu-re qui son-ne... Mon Dieu! (very urgently) (très pressant)

the P.
le P. What matters time! — To forget's what we
Qu'impor-te l'heu-re!.. il la faut ou-bli-

(IV) (V) (VI) (VII)
★ ★ ★ ★

più f

C. 'Tis o-ver! Ah!
C'est heu-re!.. Ah!

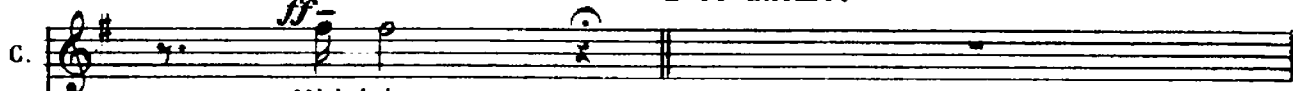
the P.
le P. need! Behold me at your feet, all the better to plead! I love you! stay!
-er! de suis à tes ge-noux pour te mieux suppli-er! de vai-me! res-tel..

(VIII) (IX) (X) (XI)
★ ★ ★ ★

cresc.

Molto animato.
Très animé.

(she runs off)
(elle s'enfuit)

C. 

Midnight!
Mi. nuit!..

(XII)

Très animé. 138 = ♩



8^{va} basso.

PRINCE CHARMING. (beside himself)
LE PRINCE CHARMANT. (avec saisissement et comme hors de lui)



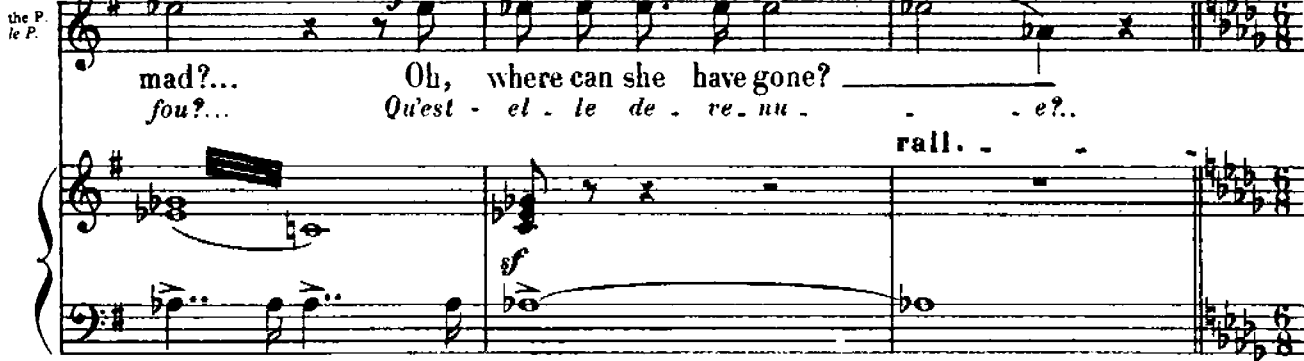
Am I mad?... Am I
Suis-je fou?... Suis-je

ff e vibrante.
et vibrant.

(in despair)
(avec désespoir)

rall. . . .

the P.
le P.



mad?... Oh, where can she have gone?
fou?... Qu'est - et - le de - ve - nu - e?.

rall. . . .

Molto moderato.
Très modéré. 56 = ♩.

(The dancing goes on as if nothing had happened... everything appears as though through a mist.)
(On danse comme si rien ne s'était passé... et tout s'aperçoit à travers un brouillard.)



2 Ped. Harps and flutes in the gardens.
Harpes et flûtes dans les jardins.

(to himself, with tenderness)
(à lui-même, attendri)

the P.
le P.

mf *sf* *mf*

My Un known! Oh, where can she have
In - con - nu - e!.. quest-el - le de - ve -

(sadly) (avec douleur)

the P.
le P.

gone? ah, my heav'nly Unknown!
- nu - e?.. O cé - leste In - con - nu -

the P.
le P.

- - - e!

In stately measure, frank and gay.
Allure pompeuse, franche et gaie. 69=.

ORCHESTRA
ORCHESTRÉ

f *ff*

End of the 2^d Act.
Fin du 2^{eme} acte

ACTE III

PREMIER TABLEAU

Comme au premier Acte

Vivace et agitato.
Vif et agité. 132 = ♩

ACT III

FIRST TABLEAU

As in first Act

PIANO.

SCENE I.

CURTAIN. — RIDEAU

(CINDERELLA appears)
(CENDRILLON parait)

sempre staccato e leggero.
toujours détaché et léger.

CINDERELLA. (breathless and troubled)
 CENDRILLON. (haletante et inquiète)

f *p*

At last, at last I'm
 En - fin, je suis i -

Senza ritenere — Istesso tempo.
 Sans reteuir — même mouv!

mf *dim.* *cresc.*

here... There is no one a - bout I have got back,
 - ci... La mai - son est dé - ser - te... A re - te - nir...

dim. *cresc.*

più f *f*

it would ap - pear, and no one's found me out! But —
 j'ai ré - us - si... Sans è - tre dé - cou - ver - te; Mais —

più f *dim.* *p*

cedere en cédant. *mf* *rall.* *dim.*

— oh, the wor-ry! oh, the wor-ry, and, oh, the fear!
 — que de pei-ne, que de pei-ne et de sou-ci!

cedere en cédant. *rall.* *p*

Lento. *ben marcato.* (vivaciously) (*avec vivacite*)
Leut. *bien chanté.*

p *mf* *p*

C. And while thro' the dark I was fly- ing Along the palaceterraces, while I ran
Fuy- ant dans la nuit so- li- tai- re, Par les ter- rasses du palais, en courant

Lento. un poco più animato.
un peu plus animé.

(feelingly) (*avec chaleur*)

C. on I lost, oh, I lost one glass slip- per! Godmo-ther! Godmo-ther! Ah! How can
d'ai per- du ma pantouf- fle de ver- re!... Mar-rai- ne! Mar-rai- ne! Ah!... voudrez-
cedere
en cé dant

f *f* *p*

più f *dim.*

dim. *p*

C. you ev-er forgive me this? — Vivace ed agitato — Tempo 1º
vous me par- don-ner ja- mais? — Vif et agité — 1º Mouvt 132 =

poco rall. *dim.* *p* *f*

(recounting with emotion and animation)
(*racontant avec émotion et animation*)

C. Up- on, the stroke of twelve I flew, flew, And I *più f*
A l'heure di- te je fuy- ais... je fuy- ais... Je voy-

f *de même*
same manner

c. *sf* *dim.* *sf* *dim.* *f*

saw on ev'ry gloomy av. e. nue... Sta. tu. es rise thro' the night. Oh, the
 - ais. parmi les noi. res a. re. nues... Se dres. ser des sta. tu. es... Quel ef.

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

fright! Oh, the fright! So tall, So white, there
 - froi! quel ef. froi! Si gran. des... si blan. ches, sous

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

in the moon's pale light... Their eyes, with out sight,
 des ray. ons de lu. ne!.. Leurs yeux sans re. gards

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

seemed at me to stare, And they pointed at me
 se fi. raient sur moi... Et. les me montraient du

(quickly and in fear)
 (vivement, avec effroi)

dim.

c. *p*

there, _____ And seemed to mock me in my plight. — Ah! —
doigt. _____ Se ri - ant de mon in - for - tu - ne. Ah! —

(laughing nervously) *(rire nerveux)* *f* (her laughter ends in sobs) *(son rire finit en sanglots)* *dim.*

ah! _____ ah! _____ ha! ha! ha! ha! ha! ha!
ah! _____ ah! _____ ah! ah! ah! ah! ah! ah!

cedere -

dim. *f* **a Tempo 1^o** *f* **a Tempo 1^o**

hal hal hal What a fright! What a
ah! ah! ah! *staccato e leggiero.* *Quel ef - froi!..* *quel ef -*
- rall. *détaché et léger.*

follow *pp* *p*
suivez

(changing her tone, and with warmth and conviction as if in ardent prayer) *(changeant de ton et avec ardeur et conviction, comme en une prière très émue)* (supplicatingly) *(suppliante)* *f* *f*

fright! Ah! you must have seen my dis - trac - - - tion, God - mo - ther! God -
- froi! Vous a - rez dû voir ma dé - tres - - - se, Mar - rai - se! Mar -
L'istesso tempo agitato senza ritenere.
Même mouvt agité sans retenir.

(with sentiment and emotion)
(avec sentiment et émotion)

c. *p*

mo - ther! To keep to your ex - ac - tion I did all that I could or
- rai - nel! Pour te - nir ma pro - mès - se, j'ai fait tout ce que je pou -

sf

p

(resuming her narrative)
(reprenant son récit)

c. *p*

can! How I ran!... Ah! but the
- vais!.. Je cou - rais... Dans les pro
staccato e leggiero.
détaché et léger.

p

f

p

c. *pp*

gar - den was so large, I lost my way... Dark field and
- fon - deurs du jar - din... Je m'é - ga - rais... Tout é - tait

pp

(as if out of breath)
(comme essoufflée)

c. *f*

mead - ow... And still I ran, and ran... and on, and on, and
som - bre... Et je courais tou - jours... tou - jours, toujours, tou -

(almost with a cry)
(presqu'avec un cri)

f *mf*

C. on!... then... had to
- jours!... puis... m'ar-ré -

f *secco. sec.* *f*

ritenuto. *a Tempo subito.* (s'empessant de
en retenant. - - - a Tempo de suite. supplier sa Marraine)
(urgently supplicating her Godmother)

C. stop... Then I... was a - fraid... was a - fraid... Ah! you must have seen my dis-
- tais... sou - dain... J'avais peur... j'avais peur... Vous a - vez dû voir ma dé -

en retenant. - - - a Tempo de suite.

p *pp* *f* *p*

agitato, subito.
a Tempo agité, de suite. (with sentiment and emotion) (avec sentiment et émotion)

(avec ferveur) (supplicatingly) (suppliante)

C. - trac - - - tion! God - mo - ther! God - mo - ther! To keep to your ex - action I did
- tres - - - se! Mar - rai - ne! Mar - rai - ne! Pour te - nir' ma pro - mes - se, j'ai fait

en cédant. - - - a Tempo agité, de suite.

sf *f* *f* *pp*

f *pp*

(resuming her narrative)
(reprenant son récit)

C. all that I could or can! Ah! I took
tout ce que je pou - vais!.. Ah! j'avais

pp *f* *p*

pp *p* *f*

c. *f* *p* *f*

fright! *f* fright at my shadow! *p* I
peur! *f* *peur* de mon om-bre... Et *f*

c. *mf* *mf* *p*

thought that I must drop! *mf* I looked and listened ev'ry-
je cou-rais tou-jours! *mf* In-ter-ro-geant les ho-ri-

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

-where, I feared some foe was lurk-ing there, Close
-zous, *f* *Crain-quant par-tout* *f* *des tra-hi-sons,* *p* *Je*

c. *mf* *f* *p*

un-der the hous-es I stole, ver-y near, Dar-ing
glis-se, je glis-se *f* *le long des mai-sons* *p* *No-sant*

C. *f*
 not on the square ex - pose me...
 pas tra - ver - ser la pla - ce...

C. CHIME — CARILLON *f*
 A great noise broke
 Un grand bruit é .

ff il canto ben marcato e sonore,
 le chant très en dehors et sonore.

fp

Ped.

C. *f*
 out, and it froze me So I trem - bled with fear...
 - clate et me gla - ce De si - nis - tres fris - sous...

(changing her tone and breaking into hearty laughter)
 (changeant de ton et riant de bon cœur et aux éclats)

ff *very gay, marked.*
très gai, en dehors.

C. Hal hal hal hal What was it but the
 Ah! ah! ah! ah! C'é - tait le ca - ril -

pp

ff il canto ben marcato e sonore.
 le chant très en dehors et sonore.

Ped.

*

(gaily, and with spirit)
(avec gaité et entrain)

c. chimes! It was the chimes in the tow'rl Ah!
lon, le Ca - ril - lon du Bef - froi! Ah!

tr

Chime alone well marked.
le chant seul, bien en dehors.

ppp

c. They com-fort-ed my Re - con - for - tant mon

mf ben cantabile, bien chanté.

pp

c. heart, They said to me in their own lan - guage:
cœur, Il me di - sait en son lan - ga - ge.

rall.

en cédant beaucoup.
cedere molto.

follow. suivez.

a Tempo

c. Ah! They
Ah! Il

a Tempo.

p

*ben cantabile.
bien chanté.*

*cedere molto.
en cédant beaucoup. rall.*

C. *p* (tenderly) (*tendrement*) *pp* *dim.*

said to me: We're watch - ing! We're watch - ing, We're
 me di - sait: je veil - le! je veil - le, je
 en cédant beaucoup.

mf *p* *pp*

dim. follow. suivez.

a Tempo 1° (with warmth) (*avec ardeur*)

C. watch - ing. Keep up your cour - age! Have
 veil - le. Re - prends cou - ra - ge! cou -

a Tempo 1°

più pp *f* *sf*

C. cour - age! cheer up!...
 - ra - ge! al - tous!

C. *ff* Have cour - age!
 cou - ra - ge!

ff

All^o vivo.

C. *ff* *mf*

Comel
Val

All^o vivo.

Meno presto.
Moins vite.
(suddenly discouraged) (*découragée, subitement*)

C. *mf*

But all is
Mais c'en est
Moins vite.

C. *più f* *f* *mf*

(looking sadly about her)
(*regardant tristement autour d'elle*)

o'er, a-las! Oh! splendid ball, a-dieu! And no more shall I hear an-y
fait, hé-las! du bal et des splendeurs! Et je n'en-ten-drai plus les pa-
cedere.
en cédant.

dim. *f* *p* *f*

m.g.
left hand.

sempre ritenuto.
en retenant toujours.

rall.
dol.

C. *f* *p* *p*

words sweet and ten-der, My heart to soothe with hopes un-
- ro - les si ten - dres Qui me ber - cuient d'es - poirs men -
en retenant toujours. rall.

follow.
suivez.

Lento. 60 = ♩ .
Lent.

(Instinctively she approaches the chimney-place, and pointing to the cold hearth)
(Machinalement elle se rapproche de la cheminée et montrant le foyer éteint)

C. *mf*

truel sad and calm. All my joy has gone
teurs!... triste et calme. Mon bonheur s'est é-

Lent. *p*

C. *dim.* *p*

out,... All is burnt to a cin der!... But let it
teint... il n'en res te... que cen dres!... Ré-si-gne-

dol.

m. g. left hand. *m. g. left hand.* *più p*

C. *dol.* *rall.* *Piu lento ancora.* *encore plus lent.* *pp*

go, Small cricket you, Yes, let it go!
toi, Pe-tit gril-lon, ré-si-gne-toi.

più p *pp* *encore plus lent.* *ppp*

Animato.
Animé.

(as if coming out of a dream, suddenly, frightened.)
(comme sortant d'un rêve, subitement, avec frayeur.)

C. 152 = ♩

Ah! but hark! they've come back, so a way will I
Ah! j'en-tends re-ve-nir mes parents et mes

Animé. *ad lib.*
à volonté.

(She escapes to her room)
(Elle se sauve dans sa chambre)

c.

fly! I must not let them see me cry...
steurs!... A tons il faut ca. chermes pleurs...
cedere.
en cedant.

152 = a Tempo.

SCENE II.

Molto animato _ cou brio.
Très aimé _ avec entrain.

NOÉMIE.

It's true!
C'est vrai!

DOROTHÉE.

It's true!
C'est vrai!

The entrance of M^{me} DE LA HALTIÈRE and her daughters is stormy. A great discussion is under way. PANDOLFE tries to defend himself, but he is overwhelmed by the three women.

L'entrée de M^{me} DE LA HALTIÈRE et de ses deux filles est tumultueuse. Une grosse discussion est déchaînée. PANDOLFE essaie de se disculper, mais il est accablé par les trois femmes.

M^{me} DE LA HALTIÈRE.

It's true!
C'est vrai!

152 =

PANDOLFE.

No!
Non!

Très aimé _ avec entrain.

N.
It's true!
c'est vrai!

D.
It's true!
c'est vrai!

M^{me}
de la
H.
true!
vrai! It's true!
c'est vrai! You are, I tell you to your face, An
Vous é - tes, je vous le dé - cla - re, Un

P.
No!
non!

M^{me}
de la
H.
ass,
sot, a ras-cal,
un fa-quin, a dis-grace, A car-ry-hod, a use-less clod, a
un i-guare, Un por-te-fair, Un grand da-dais, Un

(volubly) (*avec volubilité*)

M^{me}
de la
H.
cheap mi-lord,
pau-vre Si-re, Ay, that's the word! And here you have the face to
dô-se le di-re... Vous a-vez le front de ni-

f

sfp

M^{me}
de la
H.

say This lit tle mon key, This fe-male flunkey, This rag and tag, This rubbish
- er Que cet-te fil-le, Cet-te que-nil-le, Cet-te que-non, Cet-te chif-

(volubly) (avec volubilité)

M^{me}
de la
H.

bag, Now what more shall I say, this gawk! Gawkl is the word, and worse than
- son, Que vous di-rai-je en-co-re, Rien, Rien, en un mot, et moins que

(Both: admiringly) (toutes deux : avec admiration)

NOÉMIE.

Oh! Mam-ma! Oh! how well you talk! Oh! Mam-
Ah! ma-man! que vous par-lez bien! Ah! ma-

DOROTHÉE.

Oh! Mam-ma! Oh! how well you talk! Oh! Mam-
Ah! ma-man! que vous par-lez bien! Ah! ma-

M^{me}
de la
H.

gawk... and worse than gawk!
rien... et moins que rien...

(to PANDOLFE browbeating him)
(à PANDOLFE, en l'accablant)

N.
- ma! Oh! how well you talk! It's true!
- man! que vous parlez bien! C'est vrai!

D.
- ma! Oh! how well you talk! It's true!
- man! que vous parlez bien! C'est vrai!

M^{re}
de la
H.
Less than nix! Less than
moins que rien! moins que
PANDOLFE. (protesting) (protestant)

Nol
Non!

N.
It's true! It's true!
c'est vrai! c'est vrai!

D.
It's true! It's true!
c'est vrai! c'est vrai!

M^{re}
de la
H.
nix! Less than nix!
rien! moins que rien!

P.
Nol Nol
non! non! Why should you be so anger'd
Pourquoi tant vous mettre en co.

(to PANDOLFE) (à PANDOLFE)

M^{re}
de la
II.

Do you ex-pect that just to please
Es - pé - rez-vous que, pour vous plai -

P.

by it?
lè - re?

NOÉMIE.

The
Ah!

DOROTHÉE.

The
Ah!

M^{re}
de la
II.

più f (shouting) (à tue-tête)

you I shall keep qui - et?
re, de vais me tai - re!

N.

vile ad-ven-tur-ess, to try it!
la mau-dite a-ven-tu-riè - re!

D.

vile ad-ven-tur-ess, to try it!
la mau-dite a-ven-tu-riè - re!

M^{re}
de la
II.

What's more, the Prince was right e -
Aus - si, le Prince a fort bien

(with cynical joy) (avec une joie ironique)

N. Hal hal
Ah! ah!

D. Hal hal
Ah! ah!

M^{me}
de la
H. nough, To pack her off in the finest of
fait De la chas - ser, de la bel - le ma -

f *più f*

N. She got what she deserved! She got what she deserved!
C'é-tait si mé - ri - té! c'é-tait si mé - ri - té!

D. She got what she deserved! She got what she deserved!
C'é-tait si mé - ri - té! c'é-tait si mé - ri - té!

M^{me}
de la
H. fash - ions! Sure - ly! yes!
- nié - re! Cer - tes! oui!

più f

PANDOLFE . (timidly, venturing his opinion)
PANDOLFE . (timidement, risquant son opinion)

mf *dim.*

She had a gen - tle way... a charm which I've ob - served...
Elle a - vait l'air très doux... c'est u - ne qua - li - té...

p

M^{me} DE LA HALTIÈRE.

(regarding him with contempt) (*le toisant avec mépris*)

For shame, — Sir! And I de -
 Fi donc! mon_sieur. de te con -

cedere.
en cédant.

a Tempo.

NOÉMIE.

(the three women, imposing silence)
(*les trois femmes lui imposant silence*)

f *secco.*
sec.

Yes.
Oui.

DOROTHÉE.

f *secco.*
sec.

Yes.
Oui.

(dryly) (*sèchement*)

f *secco.*
sec.

M^{me}
de la
H.

- ny — it.
- tes — — — — — le,

(trying to protest)
(*voulant protester*)

Yes.
Oui.

PANDOLFE.

en cédant.

a Tempo.

(spoken) Ah!
(*parlé*) Ah!

f *secco*
sec

Animato — con ampiezza.
Animé — avec ampleur.

(very importantly)
(*avec une haute importance*)

M^{me}
de la
H.

108 = =
Animé — avec ampleur.

When twenty
Lors qu'on a

(each syllable very emphatic) (*chaque syllabe très prononcée*)

f *f* *f* *f* *f*

très rythmé.
in cadenza.

Mme de la H.

quar'trings one affords, As our fam'ly trees — attest,
 plus de vingt quartiers, Ain - si que notre ar - bre lat - tes - te,

Mme de la H.

(lightly) (*légèrement*)

And has, (not counting all the rest,) Four Chief
 Lorsqu'on a, sans compter le res - te, . Qua - tre

m. g. left hand.

m. d. croisez. r. h. cross.

Mme de la H.

(emphatically) (*avec emphase*)

Jus - tic - es, Mor tar - boards, A Dogel a - mong one's
 Pré - si - dents à mor - tiers, Un do - ge! par - mi ses an -
 cedere. a Tempo
 cédez.

Mme de la H.

cou - sius, And priests, and bishops by the doz - ens, An Admiral,
 - cé - tres, Et la dou - zai - ne d'ur - chi - pré - tres, Un A - mi - ral,

mf dim. p

M^{me}
de la
H.

A Cardinal, Six Ab-bess-es, and man-y a nun,
 Un Car-di-nal, Six Ab-bes-ses et trei-ze non-

p *mf* *dim.*

(changing her tone - lightly and playfully)
 (changeant de ton - légèrement et en badinant)

M^{me}
de la
H.

Two or three King's mis-tress-es Who all of them may more or
 nes, Deux ou trois Mal-tres-ses de Rois Qui, toutes deux ou tou-tes

p *pp*

M^{me}
de la
H.

less Be ranked as hav ing worn the crown,
 trois, Por-tè-rent pres-que des cou-ron-nes;

f *p*

M^{me}
de la
H.

Not mention ing the smaller fry, Such as prin-ces however
 Sans par-ler des me-nus fret-tins, Tels que prin-ces et ca-pu-

p (quickly) (vivement) *f* (lightly) (légèrement) *pp*

Mme de la H.

(emphatically) (*avec emphase*) *mf* *cresc.*

high, *p* One should take one's way *p* thro' the *cresc.*
 - cins, On doit s'a - van - cer dans la *cresc.*

Mme de la H.

mf *f*

mass - es Like some great ship that prowld - ly pass - es,
 fou - le Comme un vais - seau fen - dant la hou - le
mf *f*
sempre cresc.

Mme de la H.

cresc.

Se - rene and self con - tained and *cresc.*
 A - rec sa gloi - re pour sou -

Mme de la H.

grand, Dis - dain - ing tem - pests and their
 - tien, Dé - dai - gneux des bruits de tem -

a Tempo 1^o
avec entrain. NOÉMIE. (with admiration) (*avec admiration*)
 con brio.

152 =

Ah! Mamma! Ah! Mamma! What a noble
 Ah! ma.man! ah! ma.man! que vous parlez

DOROTHÉE.

a Tempo 1^o
avec entrain. Ah! Mamma! Ah! Mamma! What a noble
 Ah! ma.man! ah! ma.man! que vous parlez

thought!
 bien!

D. thought!
 bien!

PANDOLFE. (sorrowfully, resignedly) (*d'un ton lamentable et résigné*)

mf I'd rather have ob - scu - ri - ty, If I could have tran - quil - li - ty...
mf J'ai me rais mieux l'obs - cu - ri - té Si j'a - vais la tran - quil - li - té...

CINDERELLA. (who has just come in)
 CENDRILLON. (*qui vient d'entrer*)
 (Quickly) (*vivement*)

mf

What's the mat ter, dear fa ther, has something oc - curred?
 Il est donc ar - ri - vé quel que cho - se, mon père?

(with embarrassment) (*embarrassé*)

mf

a Tempo. No, not a thing,
 Non, rien vraiment,

a Tempo.

follow.
 suivez.

M^{me} DE LA HALTIÈRE
 (to PANDOLFE : with a fresh outburst)
 (à PANDOLFE : avec une nouvelle explosion)

Più animato.
Plus animé.

P. 

Just an ev'ry day word Ah! you're so calm, it's quite ab - surd...
 que de fort or-di - nai - re... Ah! vo - tre cal - me m'e - ras - - pé - re...

Plus animé.

NOÉMIE.

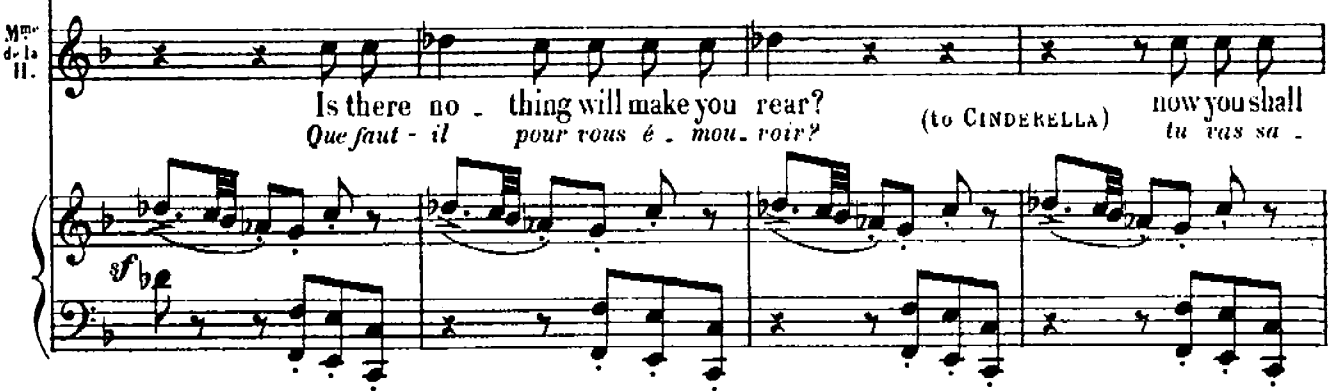
(to CINDERELLA eagerly)
 (à CENDRILLON avec empressement)

DOROTHEE.



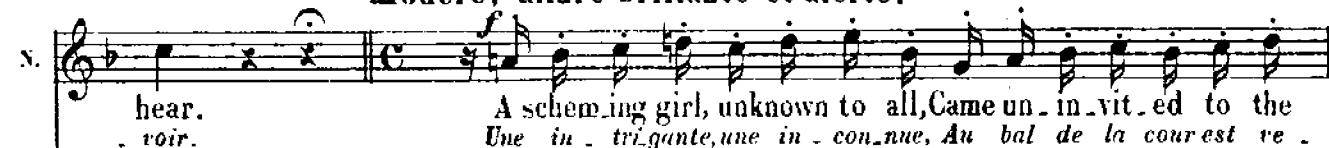
Just listen now and you shall
 E - cou - te - nous, tu ras sa -

Just listen now and you shall
 E - cou - te - nous, tu ras sa -

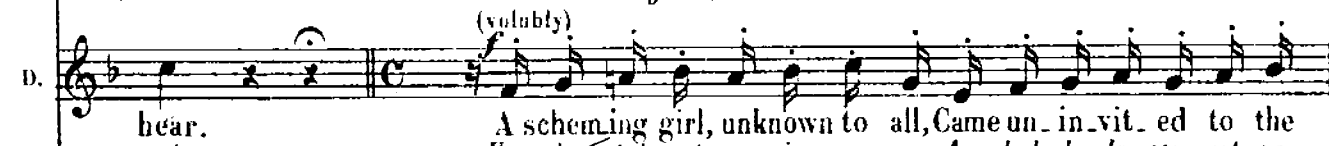
M^{me} de la H. 

Is there no - thing will make you rear?
 Que faut - il pour rous é - mou - voir? (to CINDERELLA) now you shall
 tu ras sa -

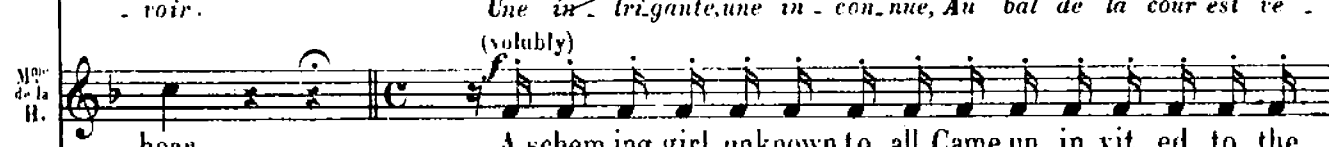
Moderato, vivace.
 Modéré, allure brillante et alerte.

S. 


hear. A scheming girl, unknown to all, Came un - in - vit - ed to the
 voir. Une in - tri - gante, une in - con - nue, Au bal de la cour est ve -

D. 

hear. A scheming girl, unknown to all, Came un - in - vit - ed to the
 voir. Une in - tri - gante, une in - con - nue, Au bal de la cour est ve -

M^{me} de la H. 

hear. A scheming girl, unknown to all, Came un - in - vit - ed to the
 voir. Une in - tri - gante, une in - con - nue, Au bal de la cour est ve -

Modéré, allure brillante et alerte. 104 = 

N. *ball.*
- nu - e. Dressed most untasteful-ly,
Mi - se sans au-cun goût,

D. *ball.*
- nu - e. And yet this no-bo.dy,
Et cet-te rien du tout,

M^{me} de la II. *ball.*
- nu - e. And yet this
Et cet-te

N. Had the ef_fron-ter-y
Dans son ef_fron-te-ri - e...

D. Had the ef_fron-ter-y
Dans son ef_fron-te-ri - e...

M^{me} de la II. no-bo.dy Had the ef_fron-ter-y
rien du tout Dans son ef_fron-te-ri - e... Please let us speak connected-ly!
Lais-sez-nous di-re, je vous pri-e!...

ff (turning suddenly upon PANDOLFE, impatiently)
(se retournant brusquement du côté de PANDOLFE, avec impatience)

(reprenant hâtivement leurs racontars du côté de CENDRILLON)

To dare converse with the King's son! We all were shaking ev'ry one.
O - sa par-ler au fils du Roi! Chacun en fut saisi d'effroi...

To dare converse with the King's son! We all were shaking ev'ry one.
O - sa par-ler au fils du Roi! Chacun en fut saisi d'effroi...

To dare converse with the King's son! We all were shaking ev'ry one. With horror
O - sa par-ler au fils du Roi! Chacun en fut saisi d'effroi... D^e.pouvante

N. With horror and dismay! and dismay!
d'é_pouvante et d'horreur, et d'horreur!

D. With horror and dismay!
d'é_pouvante et d'horreur, and dismay!
et d'horreur!

M^{me} de la H. and dismay!
et d'horreur, and dismay!
et d'horreur!

N. First of all,
Tout d'abord,

D. First of all,
Tout d'abord,

M^{me} de la H. We were up-set, 'tis true!
Ce fut un dé_sar-roil.. First of all,
Tout d'abord, by si-lence in-
un di-gne si-

(quickly and with surprise)
(vivement et avec surprise) *secco.*
pp. *seco.*

N. we put to shame
a con_dam_né

D. we put to shame
a con_dam_né

M^{me} de la H. - tense,
len - ce we put to shame
a con_dam_né this im - pu -
cette im - pu -

N. *f* this im pu dence! *p* The murmur
cette im - pu - den - ce! *On a mur -*

D. *f* this im pu dence! *p* The murmur
cette im - pu - den - ce! *On a mur -*

M^{me}
de la
H. *f* dence; *p* But be fore ver y long,
- den - ce; *Mais au bout d'un ins tant,*

N. *mf* grew so strong, *f* it grew so strong, *p* it grew so strong Th'intruder, in a
- mu - ré tant, *mur.mu. ré tant,* *mur.mu. ré tant* *Que l'intru. se, bien*

D. *mf cresc.* grew so strong, *f* it grew so strong, *p* it grew so strong Th'intruder; in a
- mu - ré tant, *mur.mu. - ré tant, mur.mu. - ré tant* *Que l'intru. se, bien*

M^{me}
de la
H. *p* it grew so strong, *mf cresc.* it grew so strong, *f* it grew so strong Th'intruder, in a
mur.mu. - ré tant, *mur.mu. - ré tant, mur.mu. - ré tant* *Que l'intru. se, bien*

f *pp*

N. fright, Ver-y quick-ly took flight — Turned out, just half-way thro' the ball,
vite, A dû pren-dre la fui-te, Chas-sée, au beau mi-lieu du bal,

D. fright, Ver-y quick-ly took flight — Turned out, just half-way thro' the ball,
vite, A dû pren-dre la fui-te, Chas-sée, au beau mi-lieu du bal,

M^{re} de la H. fright, Ver-y quick-ly took flight — Turned out, just half-way thro' the ball,
vite, A dû pren-dre la fui-te, Chas-sée, au beau mi-lieu du bal,

f *p* *léger*

rall. *a Tempo.*
(vivaciously) (vivement)

N. of us all
gé-né-ral!
(vivaciously) (vivement)

D. of us all
gé-né-ral!
(vivaciously) (vivement)

M^{re} de la H. *ff* (grandly) (avec ampleur) of us all
gé-né-ral!
(vivaciously) (vivement)

By the deep contempt of us all
Par no-tre mé-pris gé-né-ral!

PANDOLFE. (endeavouring to quiet them - in a reasonable tone)
(essayant de tout calmer - d'un ton raisonnable)

f

Ah! you ex-agge-rate! Now the
Ah! vous ex-a-gé-rez... et beau.

rall. *a Tempo.*

ff follow. *ff* *ff* *p*
suivez.

con brio.

Avec entrain.

(All three, to PANDOLFE, crossly) (Toutes les trois, à PANDOLFE, avec humeur)

N.
 Eh! just you let us, please, a lone; One can not say a word, not
 Eh! lais-sez-nous donc en re-pos; On ne peut pas pla-cer deux
 (volubly) (avec volubilité)

D.
 Eh! just you let us, please, a lone; One can not say a word, not
 Eh! lais-sez-nous donc en re-pos; On ne peut pas pla-cer deux
 (volubly) (avec volubilité)

M^{me} de la H.
 Eh! just you let us, please, a lone; One can not say a word, not
 Eh! lais-sez-nous donc en re-pos; On ne peut pas pla-cer deux

P.
 ques-tion is whether...
 - coup, ce me sem-ble. **Avec entrain.**

N.
 one! mots!

D.
 one! mots!

M^{me} de la H.
 one! mots! (growing irritated) (commençant à s'impatienter)

P.
 Well, if you all will shout togeth - - er, I am off... I am
 Si vous cri- ez tou- tes en- sem- - ble, - de m'en vais... de m'en

p
 cresc.

CINDERELLA (to the three women, timidly and anxiously)
 CENDRILLON (aux trois femmes, timide et anxieuse)

P.

off... Ah! But tell me, pray, What had the Prince him-self to
 vais... Ah! ra - con - tez - moi... Qu'u dit a - lors le fils du

M^{me} DE LA BAUTIERE (ironically)
 (ironique)

C.

say? That one could hardly be mis-tak-en That his eyes, for the
 Roi? Que l'on ne pou-rait s'y mé-pren-dre... Que ses yeux un mo-

(without taking breath) (sans respirer)

M^{me} de la H.

nonce led astray now could see - In fact, her looks proclaimed that
 - ment... a - bu-sés... voy-aient clair... Et que d'aïl-leurs, rien qu'à son

M^{me} de la H.

she... This un-known hus - sey, was a trol - lope fit for
 air... Cette in - con - nue é - tait drô - les - se bonne à

(joyfully)
(joyusement)

NOÉMIE.

Fit for hang - ing, fit for hang - ing!
bonne à pen - dre, bonne à pen - dre!

(joyfully) (joyusement)

DOROTHÉE.

Fit for hang - ing, fit for hang - ing!
bonne à pen - dre, bonne à pen - dre!

hang - - - ing!
pen: - - - dre!

fit for hang - ing!
bonne à pen - dre!

PANDOLFE (noticing that CINDERELLA is trembling and about to faint)
(s'apercevant que CENDRILLON chancelle et est prête à défaillir)

(to CINDERELLA, with affection and solicitude)
(à CENDRILLON, avec affection et inquiétude)

My poor daugh - ter looks pale... What's this? What's
Mais ma fil - - - le pâ - lit... qu'as - tu, qu'as -

espressivo e palpitante.
expressif et palpitant.

(to the three women authoritatively)
(aux trois femmes, avec autorité)

più f

this, my dar - ling child? Have done with all your noise...
tu, ma pauvre en - fant? As - sez de vos ca - quets...

M^{me} DE LA HALTIÈRE .

animato poco a poco.
en aimant peu à peu.

f

A man does drive me wild!
Qu'un homme est é - ner - vant!

(occupied only with CINDERELLA)
(tout à CENDRILLON)

Dear me! Why she can hardly
Mon Dieu! la for - ce l'a ban -

en aimant peu à peu.
cresc.

(in tears) (en larmes)

(to the three women with force)
(aux trois femmes, avec force)

stand! — My poor child! my poor child! Get out!
don - ne! Mon en - fant! mon en - fant! Sor - tez!

più f

M^{me} DE LA HALTIÈRE (turning, suffocating)
(suffoquée, se retournant)

stringendo ancora.
en serrant encore.

Hey! What? Ah! my daugh - ters! Come
Hein! quoi?.. Ah! mes fil - les! Ve -

(still more imperatively)
(plus accentué encore)

Go, I com - mand! — Begone! Be -
Je vous l'or - don - ne! Sor - tez! Sor -

en serrant encore.
f *cresc.*

Più animato.
Plus animé.

NOÉMIE.

(to PANDOLFE, all three, furiously)
(à PANDOLFE, toutes les trois en fureur)

Musical staff for Noémie with lyrics: You are a lout, my man!

DOROTHÉE.

Musical staff for Dorothee with lyrics: You are a lout, my man!

(to PANDOLFE)
(à PANDOLFE)

Musical staff for Pandolfe with lyrics: You are a lout, my man!

Musical staff indicator

gonel! It's too much! I will know you no more! You are a lout, my man!
-tez! c'en est trop! Je ne vous connais plus! Vous é - tes un rus - taud!

Musical staff for Pandolfe with lyrics: You are a lout, my man!

gonel! Go, quick - ly as you can!
-tez! Vous, sor - tez au plus tôt!

Plus animé, 132 = ♩

Piano accompaniment with triplets and dynamic markings.

(the three women have simultaneous nervous attacks)
(with a long sharp cry)
(les trois femmes ont en même temps trois attaques de nerfs)
(cri aigu et prolongé)

Musical staff for three women with lyrics: You're a lout and a clout!

You're a lout and a clout! Yes! a lout and a clout! Ah!
un rus.taud! un.lourdeau! un.rus.taud! un.lourdeau! Ah!

(with a long sharp cry)
(cri aigu et prolongé)

Musical staff for three women with lyrics: You're a lout and a clout!

You're a lout and a clout! Yes! a lout and a clout! Ah!
un.rus.taud! un.lourdeau! un.rus.taud! un.lourdeau! Ah!

(with a long sharp cry)
(cri aigu et prolongé)

Musical staff for three women with lyrics: You're a lout and a clout!

You're a lout and a clout! Yes! a lout and a clout! Ah!
un.rus.taud! un.lourdeau! un.rus.taud! un.lourdeau! Ah!

Begonel! begunel! begunel!
al - lez! al - lez! al - lez!

Piano accompaniment for the final section.

(same manner) (second and still more violent attack)
(de même) (2^e crise plus violente)

N.
O.
M^{me} de La H.
P.

Ah!
Ah!

Ah!
Ah!

Ah!
Ah!

Oh! you may stamp and rage!
Vous pou-vez tré-pi-gner!

M^{me} DE LA HALTIERE (violently, to PANDOLFE)
(violamment, à PANDOLFE)

P.

Take it
Ré-trac-

Leave the room, or I'll make you!
Je vous jette à la por-te.

8^{va} basso

M^{me} de La H.
P.

back!
tez,

Take it back!
in-so-lent!

cedere.
en cédant.

And may the dev-il
Le dia-ble vous em-

follow.
suivez.

8^{va} basso

sf secco. | sec. |

a Tempo.

(third attack)
(sharp and prolonged cry of the three women, who go off like furies)
(3eme crise)
(cri aigu et prolongé des trois femmes qui sortent comme des furies)

N.
Ahl
Ahl

D.
Ahl
Ahl

M.
Ahl
Ahl

P.
take youl
- por - - tel

a Tempo.

ff sfz

SCENE III.

dim. p p

dim. più p rall.

dim. pp

— PANDOLOLFE. (to CINDERELLA) (à CENDRILLON)

Moderato.

Modéré.

più f

dim. p

rall.

My poor, my darling child! — Ah! — be not so distressed! — **rall.**
Ma pauvre enfant ché-ri - e! Ah! — tu souffres donc bien... **espressivo.**
cedere.
eu cédant. **expressif.**

Modéré.

a Tempo.

con anima e bene cantabile.
très expressif et bien chanté.

più f

dim.

pp

There! — now com- fort your suf- fer- ing heart — on my breast, —
Va! — re- po - se ton cœur — dou- lou- reux — sur le mien... —
cedere.
eu cédant.

a Tempo.

Quasi lento.

Presque lent.

dolce.

rall.

63 = ♩

And let me hold you so in my arms, with contri-
Et lais - se - toi ber- cer dans mes bras, ma pe ti -

Presque lent.

rall.

Lento.

Lent.

Animato.

Animé. (tenderly) (attendri)

- tion! — For I sacrificed you when I came to the Court.
- te! de t'ai sa- cri - fi - ée en ve - nant à la Cour.

Lento.

Animé.

cedere.
en cédant. *dim.* *pp*

(with more animation and a smile mingled with tears)
(plus vivement et avec un sourire mêlé de larmes)

f *p*

But you'll forgive me, dear, The day when we make sport Of my accursed vain am.
Mais tu pardon - ne - ras, quand nous ri - rons un jour De mon ambi - ti - on mau.

rall.
dol.

Lento - simple e placide. (un lento moderato)

Lent - simple et calme. (un lent modéré)

p

- bi - tion. Come,
- di - te. Viens,

66 =

rall. Lent - simple et calme. (un lent modéré)

p *pp*

(tenderly)
(avec attendrissement)

cedere.
en cédant.
dol.

p

and we will leave this cit - y Were, I've seen
nous quit - te - rons cet - te ville Où j'ai vu

en cédant.
follow.
suivez.

pp *p* *poco.*

ben cantabile.
bien chanté.

a Tempo.

dim.

più p

p

fade away all the joys that were yours,
s'en - roler ta gai - té d'au - trefois,

a Tempo. *pp*

dim. *più p*

p *dol.*

And we'll go back once more _____ to those great, deepwoods of
 Et nous re-tour-ne-rons _____ au fond de nos grands

p *più p*

ppp *dol.* cedere en cédant.

p

ours _____ Up-on our farm so calm, so
 bois, _____ Dans no-tre fer-me si tran-en cédant.

p *dim.* follow. suivez

p

a Tempo.

f *p* *sf*

pret-ty. There!
 -quil -le... Là!

pp *sf*

cedere. en cédant. dol.

pp *poco.* *pp*

therel we'll live hap-pi-ly! _____ Hap-pi-ly! _____ You and
 là! nous se-rons heu-reux, _____ Bien heu-reux! _____ Tous les
 en cédant.

pp *dim.* follow. suivez.

a Tempo.

P. *deux.*

a Tempo.

p

Un poco più animato. (ma sempre placido)
 Un peu plus animé. (mais toujours calme)

P. *mf* *p*

80 = And at noon we shall
 Le ma - tin nous i .

Un peu plus animé. (mais toujours calme)

CINDERELLA (simply and prettily)
 CENDRILLON (gentiment et naïvement)

P. *p*

go as two lov - ers might do, and ga - ther dai - sies white and periwinkles
 nous com - me deux a - mou - reux Cueillir le blanc mu - guet... et les li - serons

un poco più animato. (senza troppo accelerare)
 en animant un peu. (sans trop presser)

C. *mf* *f*

blue, Just we two!.. Soon as the silv'ry
 bleus, Tous les deux!.. Dès que les cloches

en animant un peu. (sans trop presser)

p *f*

f ben cantabile.
 bien chanté.

(continuant la phrase de CENDRILLON, avec le même sentiment, presque enfantin)
(continuing CINDERELLA'S phrase in the same, almost childlike, spirit)

CINDERELLA
CENDRILLON

C. church bells fling ing Their notes abroad The matins ring - - - ing! The
ar - gen - ti - nes S'é - veil - leront... son,nant ma - ti - - - nes! Ma -

p *mf* *p*

dim. *mf*

p *marcato. en dehors.*

C. ma - - - tins! At eve - - - ning we shall
. ti - - - nes! Le soir nous en - ten -

mf *p*

pp *ben marcato en dehors* *ben marcato de même*

poco a poco cedere. en cédant un peu.

C. hear the night in gale — that sings at night in sweet est —
- drons du Ros - si - gnol — des nuits le chant si doux et —
en cédant un peu.
un poco marcato.
un peu en dehors.

dim. *dol.*

dim. *più p* *pp*

C. mood, In the depths of the wood,
frais... au - pro - fond des fo - rêts... *rall.*

p *dim.* *rall.*

pp *dim.*

Lento. (moderately slow)

cedere
en cédant.
dol.

1^o Tempo. - Lent. (un lent modéré)

C. *p* Yes, we will leave this cit - y, Where I've seen
 Nous quit - te - rons - cet - te ville Où j'ai vu

- PANDOLFE.

P. *pp* *p* Yes, we will leave this cit - y Where I've seen
 Nous quit - te rons - cet - te ville Où j'ai vu

1^o Tempo. - Lent. (un lent modéré)

en cédant.

C. *pp* follow.
 suivez.

P. *p* ben cantabile.
 bien chanté. *poco.*

a Tempo.

C. *mf* *dim.* *più p*
 fade away... all the joys... that were ours...
 s'en - voler... ma gai - té... d'au - tre - fois...

P. *dim.* *più p*
 fade away... all the joys... that were yours...
 s'en - voler... ta gai - té... d'au - tre - fois...

a Tempo.

C. *pp* *dim.* *più p*

(with feeling) (avec sentiment)

C. *pp*
 There! We'll live hap - pi - ly! Hap - pi -
 Là! Nous se - rons heu - reux! Bien heu -

P. *pp*
 There! We'll live hap - pi - ly! Hap - pi -
 Là! Nous se - rons heu - reux! Bien heu -

P. *pp*

rall. a Tempo.

pp dol.

C. *ly!* You and I at
reux! Tous les deux! là-

pp

P. *ly!* You and I at
reux! Tous les deux! là-

rall. a Tempo. senza ritenero. sans retenir.

dim. follow. suivez.

pp

rall. dim. a Tempo animato.

C. *mf* homel
-basl.,

mf dim.

P. *mf* homel
-basl.,

rall. a Tempo animé. 92 =

mf

p

p

8^{va} basso

CINDERELLA. — CENDRILLON.

(more lively)
(plus alerte)

mf

And now I feel well,
Maintenant, je suis mieux

mf

C. *mf*

and 'tis you that re-vive — me... I think you now may leave me.
 et je me sens re-nai - tre... Tu peux me lais-ser seu - le.

— PANDOLFE. (affectionately) (affectueusement)

più f

Yes, — if your word you'll give me That you will not be mourn - - ful,
 Oui, si tu veux pro-met-tre De ne plus ê-tre tris - - te

(comme un tendre reproche) *sf* *dim.* **Più animato. Plus animé** (with touching resolution) (avec une résolution attendrissante)

and that you will not cry, To fly a-way from here
 et de ne plus pleu - rer; Pour nous sau - ver d'i - ci

Plus animé

(going away gradually) (en s'éloignant doucement) *mf* *dim.* *p*

I'll make ready, will I.. Yes, we're going home — from the cit - y!
 je vais tout pré - pa - rer!.. Oui... nous quitte-rons — cet - te vil - le...
 cedere poco a poco.
 en cédant peu à peu.

Animé — avec ardeur
CINDERELLA (throwing herself into father's arms)
CENDRILLON (se jetant dans les bras de son père)

cedere.
en cédant.

Lento.
Lent.

There! there! we'll live hap-pi-ly! — Hap-pi-ly!
Là! là! nous se-rons heu-reux! — Bien heu-reux.

(PANDOLFE coming swiftly back to CINDERELLA)
(PANDOLFE revenant avec élan vers CENDRILLON)

Animé — avec ardeur. **Lento.**

più agitato e con molto anima.
a Tempo — plus agité et très expressif.

lyl — You and Il —
reux! — Tous les deux!

lyl — You and Il —
reux! — Tous les deux!

rall. **a Tempo — plus agité et très expressif.**

follow. suivez.

con agitazione progressivo.
avec une agitation progressive. same manner.
de même.

(CINDERELLA, alone, still gazing in the direction of her father's departure, appears troubled, undecided and oppressed)

SCENE IV
poco a poco più animato.
eu animant peu à peu.

(CENDRILLON, seule, regardant encore par où son père est parti semble oppressée, troublée, indécise)

Più animato. CINDERELLA (with sudden resolution)
 Plus animé. — CENDRILLON (avec une résolution subite)

Plus animé.

I shall go a lone, dear fa - ther
 Seu - le je par.ti - rai, mon pè - re;

più f *cresc.*

Senza ritardo. (tempo giusto)
 Sans retarder. (en mesure)

The load of my own griefs would be too much for thee
 Le poids de mon cha - grin se - rait trop lourd pour toi.

mf *f* *dim. p*

Sans retarder. (en mesure)

cedere poco a poco
 en cédant peu à peu.

espressivo
expressif.

I do not wish this grief of mine to make thee suf - fer!
 de ne veur pas te voir souffrir de ma mi - sè - rel...

en cédant peu à peu.

mf *rall.* *rall.* *pp*

Lento.
 Lent.

But my life is o - ver... For he mistrusted
 Mais... je ne peut plus ri - vre.. Il a dou.té de

f *sf*

Lento. 69 =

ppp *pp* *ben cantabile.*
bien chanté.

C. *sf* *p*

me,... He, my dear Mas - ter and my King!..
 moi,... Lui!.. mon doux Maître et mon seul Roi!..

Нар

C. *sf*

He whom I love has disowned and denied me!
 Lui que j'adore! il me re-nie... et me re-pous-se!

più f

C. *p* *dim.* *dol.* *mf*

Yet sweet his voice, when there be - side me... And yet his
 Pour-tant, sa voix é-tait bien dou-ce... Pour-tant, ses

pp

C. *dol.* *con anima. expressif et tendre* *f* *mf*

eyes were very sweet! Ah! my dreams of love, my dreams of
 yeux é-taient bien doux!.. O mes rê-ves d'a-mour, mes rê-ves d'a-

con anima. très expressif

p *sf* *p*

senza ritardo,
sans retarder,
leggiero,
léger.

p *mf* *dim.* *p* *dim.*

love! ——— A - las! ——— have flown so fleet!.,
- mour! ——— Hé - las! ——— en - ro - lez - vous!.,

f *dim.* *pp*

p 2 Ped.

pp *p*

Molto moderato, simply and sadly.
Très modéré. (simple et triste.)

80 = *pp* *p*

Très modéré. (simple et triste.) Fare - A -

(very simply and touchingly)
(très attendrie et simplement)

p *f* *pp*

well, ——— ye memo - ries of joy... ——— of joy and sor - row,
- dieu, ——— mes sou - ve - nirs de joi - e... et de souffran - ce

dim.

Which, ne'er the - less, promised hope for the mor - row!.,
Qui, mal - gré tout, me par - liez d'es - pé - ran - cel..

espressivo, espressif.

C. *f* *pp*

Compan - ions too and friends my lit - tle
 Té - moins et com - pa - gnons de mou si

C. *sf* *dim.*

life has seen!... Fare - well farewell, — my turtle —
 court des - tin!.. A - dieu!.. a - dieu, — mes tourte -

più f *dim.*

C. *p* *rall.* *a Tempo.* *dol.*

doyes, — For whom each day at morn I've sought — the lanes and groves,
 - rel - les Pour qui, cha - que ma - tin, J'al - lais, — par les ve - nel -

rall. *a Tempo.* *dol.*

p *follow. suivez.*

C. *pp* *simply and sadly. simple et triste.* *rall.*

— To gather plantain - green. I'll never see you more!...
 - les, Cueil - lir le vert plan - tin... je ne vous ver - rai plus!...

p *rall.* *dim.*

Lento.
Leut.

(going to the chimney place)
(allant à la cheminée)

C. *p*

60 = ♩.
Lento. *pp*

Nor you, my own fa-mil - iar place...
Ni toi, ma pla - ce fa - mi - liè - re...

(taking down a small branch, hung over the fire place)
(détachant la petite branche pendue à la cheminée)

Non troppo lento.
Sans trop de lenteur.

with simple faith.
simple et religieux.

C. *Sans trop de lenteur.*

This let me kiss once more, Wither'd now, like the
Que je t'em-brasse en - cor, tout sé - ché, tout jau -

C. *rall. pp*

rest!.. Ah! days that now are o'er, Poor little branch once blest.
. ni... Re-li - que d'un beau jour, hum - ble ra-meau bê - ni.

rall. pp

Largo.
Large.

(with deep sentiment)
(avec un sentiment très profond)

C. *Largo. 60 = ♩. con molto espressione. très expressif.*

Ah! ——— how we cher - ish what we re -
Ah! ——— comme on ai - me ce que l'on

rall. *dim.* *a Tempo 1^o* (simply and sadly) (simple et triste) *p*

lin - quit - quit! *And Et*
quit - quit! *tel.*
expressivo. rall. *80 = ♩* *a Tempo 1^o* (simple et triste)
expressif. *pp*

poco.

then the great armchair! *sf*
toi, le grand fauteuil *When I was lit_tle, there*
Ou, quand j'étais pe - ti - te,

p *p*

I would run, and would cov'r with fear... All trem_blingly... Upon my own dear mother's
de cou - rais me blot - tir... bien vi - te... Fri - lou - se - ment... Sur les ge - noux de ma ma -

cedere. en cedant. rall. dim.
(much affected) (très attendrie) *pp* *p* *dol.* *dim.*

knee... My mamma... My mamma... So beau - ti - ful and gen -
- man... *De maman... de maman...* *si bonne et si jo - li -*

en cedant. rall. expressivo. expressif.

Lento.
Lent.
dol.

(very fondly) (très caressant)

rall.

C. *zlel..*
Who sang the while she fondled me
- el... Qui fre - don - nait en me ber - çant:

Lent. 63 = *p* *rall.* *dim.*

2 Ped.

Le istesso tempo.
Même mouvt!

più p subito.

C. *pp*

The An - ge - lus! Sleep, my lit - tle an - gel, Sleep as Je - *più p subito.*
«C'est l'An - gé - lus, Dors, mon pe - tit an - ge, Dors com - me Je -

Même mouvt!

(Spoken while sobbing)

Parlé (en sanglotant)

Mamma! Mamma! Mamma!!

Maman! Maman! Maman!!

C. *rall.*

- sus Slept with in the man - - - ger.
- sus Dors, mait dans la gran - - - ge.

rall.

follow.
suivez.

— Peals of thunder and flashes of lightning. — (in sudden despair)

— Le tonnerre gronde, l'éclair brille. — (avec un subit désespoir)

Animé - agité, dramatique.

f *à volonté.* *sf*

C. *92 =*

Ah! since all joys have tak - en flight,
Ah! puis, que tout bonheur me fuit, *a Tempo.*

Animé - agité, dramatique.

follow.
suivez.

vall. *sp*

ad lib.
à volonté.

(più animato) 267
a Tempo. (plus animé)

C. *f* I'll climb o'er the rocks goblinhaut ed,
Mon tant par les roches sa-crées es,

8 - - - - - 8

fp follow. *ff*
suivez.

a Tempo. plus animé.

C. (bravely) (hardiment) *f* Undaunt ed I'll walk thro' the night, In
Sans crainte j'i - - rui dans la nuit, Mal . . .

8 - - - - - 8

senza ritenuto. *sf*
sans retenir.

sf *crese.* *f* *p*

C. (decisively) (avec décision) *f*
spite of sheet ed ghosts, Will o' the wisp, or sprite... And I shall die,
-gré les re-re nants et le follet qui luit... d'irai mourir,

follow. *f*
suivez.

cedere un poco.
en cédant un peu. *ff* *sf* (CINDERELLA runs quickly off)
(CENDRILLON s'enfuit rapidement)

— shall die'neath the oak tree en chant ed! 60 = *Molto largo.*
— mourir sous le chê - - ne des fé - - est. *Tres large.*

8 - - - - - 8

f follow. *fff*
suivez.

8^{va} Bassa

SECOND TABLEAU

CHEZ LA FEE

Un grand chêne au milieu d'une lande pleine de genêts en fleurs. Au fond : la mer — nuit claire — lumière très bleutée.

AT THE FAIRY'S HOME

A great oak in the middle of a heath covered with broom in flower. At the back : the sea — the night is clear, the light bluish.

SCENE I

Lentissimo.
Très lent.

INVISIBLE CHORUS
CHŒUR INVISIBLE

1st SOP.
1^{er} SOP.
(humming) (bouche fermée)

2nd SOP.
2^d SOP.
(humming) (bouche fermée)

CONT.
(humming) (bouche fermée)

VOICES OF SPIRITS
VOIX DES ESPRITS 1^s
1st TENORS - 1^{ers} TENORS
(humming) (bouche fermée)

2nd TENORS - 2^{ds} TENORS
(humming) (bouche fermée)


1st BASSES - 1^{res} BASSES
(humming) (bouche fermée)

2nd BASSES - 2^{des} BASSES
(humming) (bouche fermée)

VOICES OF SPIRITS — VOIX DES ESPRITS
Lentissimo.
Très lent. 56 = (humming) (bouche fermée)

* A distant and mysterious effect to be obtained from the combined arrangement of the voices, according to the gradation which shall be chosen by the Chorus Master.
* Effet lointain, mystérieux, à obtenir de l'ensemble des voix, selon la nuance qui sera choisie par le chef des chœurs.

VOICE OF THE FAIRY
LA VOIX DE LA FEE

Lento.
Lent. 63 = 

p *piu p* *p*




Ah! _____ ah! _____ Come, ye fu_gitive shin_mers,
Ah! _____ ah! _____ Fu_gi_tiveschi mè_res,

pp *ppp dim.* *pp* *ppp dim.* *pp* *ppp dim.* *pp* *ppp dim.* *pp* *ppp dim.* *pp* *ppp dim.*



S.
C.
T.
B.

Lento. 63 = 



pp dim. *ppp dim.* *pp*

INVISIBLE ORCHESTRA
ORCHESTRE INVISIBLE

piu f



Come, e_phem_e_ral glim_mers, Spir_its all and sprites,
O lu_eurs é_phé_mè_res, A_mes ou fol_lets,

piu f



cedere.
cédant.

cresc. *f* *dim.* *p*

Spirits all and sprites Come glide above the heath - er, Wing o'er the broom your flights.
A - mes ou fol - lets, Glis - sez sur les bruy.è - res, Flot - tez sur les ge - nêts.

cresc. *f* *dim.* *p* **cédant.**

follow.
suivez.

a Tempo.

ben cantabile.
bien chante.

pp

Come glide a - bove the heath - er, Come all and dance to - geth - er,
Fu - gi - ti - res chi - mè - res, O lu - eurs pas - sa - gè - res,

pp

Float ye! Glide ye! Glide ye!
Flot - tez! Glis - sez! Glis - sez!

pp

Float ye! Glide ye! Glide ye!
Flot - tez! Glis - sez! Glis - sez!

pp

Float ye! Glide ye! Glide ye!
Flot - tez! Glis - sez! Glis - sez!

pp

Float ye! Glide ye! Glide ye!
Flot - tez! Glis - sez! Glis - sez!

pp

Float ye! Glide ye! Glide ye!
Flot - tez! Glis - sez! Glis - sez!

pp

Float ye! Glide ye! Glide ye!
Flot - tez! Glis - sez! Glis - sez!

a Tempo.

cedere
en cédant. a Tempo.

F. *p* *f* *tr* *p* *dol.* *f*

Ahl
Ahl

S. *dol.*

Come, glide a - bove the heath - er, Wing o'er the broom your flight!
Glis - sez sur les bruy - è - res, Flot - tez sur les ge - nêts!

C. Come, glide, Slide and glide!
Glis - sez, Et flot - tez!

T. Come, glide, Slide and glide!
Glis - sez, Et flot - tez!

B. Come, glide, Slide and glide!
Glis - sez, Et flot - tez!

B. Come, glide, Slide and glide!
Glis - sez, Et flot - tez!

B. Come, glide, Slide and glide!
Glis - sez, Et flot - tez!

B. Come, glide, Slide and glide!
Glis - sez, Et flot - tez!

en cédant. a Tempo.

pp

*caressing.
caressant*

p *del.* *f* *p*

Ahl Ahl ahl ahl

pppp *pp*

(humming) (bouche fermée)

pppp *pp*

(humming) (bouche fermée)

pppp *pp*

(humming) (bouche fermée)

pppp *pp*

(humming) (bouche fermée)

pppp *pp*

(humming) (bouche fermée)

pppp *pp*

(humming) (bouche fermée)

pppp *pp*

(humming) (bouche fermée)

pppp *pp*

f *p* *piu f* *p* *cedere. cédez.*

ah! — ah! — ah! — come glide! come glide! Wing o'er the broom your flight!
 ah! — ah! — ah! — glis - sez! glis - sez! Flot - tez sur les ge - nets!

ppp *dol.* *dim.*

Come glide above the heath - er, Come glide!
 Glis - sez sur les bruy - è - res, Flot - tez!

ppp *dim.*

Come glide, Slide and glide!
 Glis - sez, Et flot - tez!

ppp *dim.*

Come glide, Slide and glide!
 Glis - sez, Et flot - tez!

ppp *dim.*

Come glide, Slide and glide!
 Glis - sez, Et flot - tez!

ppp *dim.*

Come glide, Slide and glide!
 Glis - sez, Et flot - tez!

ppp *dim.*

Come glide, Slide and glide!
 Glis - sez, Et flot - tez!

ppp *dim.*

Come glide, Slide and glide!
 Glis - sez, Et flot - tez!

ppp *dim.* *cédez.*

Come glide, Slide and glide!
 Glis - sez, Et flot - tez!

ppp *dim.* *follow. suivez.*

a Tempo.

pp (INVISIBLE ORCHESTRA) (ORCHESTRE INVISIBLE)

2 Péd. (obligato)

8

* mains supplémentaires ad lib.

VOICE OF THE FAIRY. — LA VOIX DE LA FEE.

Come glidel
Flot - tez!

S. (laughing) (*en riant*)
Ha! ha! ha! ha! ha! ha! ha!
Ah! ah! ah! ah! ah! ah! ah!

C. (laughing) (*en riant*)
Ha! ha! ha! ha! ha! ha! ha!
Ah! ah! ah! ah! ah! ah! ah!

T. Ah!
Ah!

B. Ah!
Ah!

8

pp

* The 2 hands at the octave above.
Les 2 mains à l'octava.

F. Come glidel
Flot - tez!

S. (laughing) (en riant) Halhalhalhalhalhalhal
Ah! ah! ah! ah! ah! ah! ah!

C. (laughing) (en riant) Halhalhalhalhalhalhal
Ah! ah! ah! ah! ah! ah! ah!

T. Ah!
Ah!
pp

B. Ah!
Ah!
pp

8

pp

F. 8

senza accelerare.
sans presser.
well marked.
bien en dehors.

p

Ah! _____
Ah! _____

ppp

Come, ye fu - gi - tive
Fu - gi - ti - ves chi -

pp

pppp

Ah! _____ Come, _____
Ah! _____ Flot

pp

pppp

Ah! _____ Come, _____
Ah! _____ Flot

pp

pppp

Ah! _____ Come, _____
Ah! _____ Flot

pppp

Come, _____
Flot

pp

pppp

Ah! _____ Come, _____
Ah! _____ Flot

pppp

Come, _____
Flot

sans presser.

pppp

F. *cresc.*
 Ah! Ah!

S. *shim - mers, Come e - phem - e - ral glim - mers,*
mè - res, O lu - eurs pas - sa - gè - res,

slide! Come glide! Come glide!
 .tez! Glis sez! Glis sez!

slide! Come glide! Come glide!
 .tez! Glis sez! Glis sez!

slide! Come glide! Come glide!
 .tez! Glis sez! Glis sez!

slide! Come glide! Come glide!
 .tez! Glis sez! Glis sez!

slide! Come glide! Come glide!
 .tez! Glis sez! Glis sez!

slide! Come glide! Come glide!
 .tez! Glis sez! Glis sez!

p

F. *ahl ahl ahl ahl*

S. *Spir.its all and sprites, Spir.its all and sprites, Come glide a bove the heath.*
A. mes ou fol.lets, A. mes ou fol.lets, Glis - sez sur les bruy - è -

C. *Spir.its, Spir.its, Come glide,*
A. mes, A. mes, Glis - sez

T. *Fai - ries, Fai - ries, Come glide,*
Fol - lets, Fol - lets, Glis - sez,

B. *Fai - ries, Fai - ries, Come glide,*
Fol - lets, Fol - lets, Glis - sez,

Fai - ries, Fai - ries, Come glide,
Fol - lets, Fol - lets, Glis - sez,

F. *p*
 Wing o'er the broom your flights!
 Flottez sur les grânes!

S. *mf* *pp*
 -er, Come float! Come glide!
 -res, Flottez! Glissez!

C. *mf* *pp*
 Come and float! Come glide!
 Et flottez! Glissez!

C. *mf* *pp*
 Come and float! Come glide!
 Et flottez! Glissez!

T. *mf* *pp*
 Come and float! Come glide!
 Et flottez! Glissez!

T. *mf* *pp*
 Come and float! Come glide!
 Et flottez! Glissez!

B. *mf* *pp*
 Come and float! Come glide!
 Et flottez! Glissez!

B. *mf* *pp*
 Come and float! Come glide!
 Et flottez! Glissez!

mf *pp*
 Musical accompaniment for piano.

un poco più largo.
un peu élargi. a Tempo.

F. *Ah!*
Ah!

S. Come glide! *Ah!*
Flot tez! *Ah!*

C. Come glide! *Ah!*
Flot tez! *Ah!*

T. Come glide! *Ah!*
Flot tez! *Ah!*

B. Come glide! *Ah!*
Flot tez! *Ah!*

un peu élargi. a Tempo.

p *ff* (Orchestra)

un poco più animato. (senza agitazione)
un peu plus animé. (sans agitation)

p *pp* *dol.* *ppp*

88 =

THREE SPIRITS (who have run up) TROIS ESPRITS. (qui ont accouru)

1st. GROUP.
1er GROUPE.

1st SOP. *mf* But behold!... *p* Out up on the darksome moor,
 2nd SOP. *mf* Mais, là-bas!... *p* au fond de la lande obs-cu-
 3rd SOP. *mf* But behold!... *p* Out up on the darksome moor,
 Mais, là-bas!... *p* au fond de la lande obs-cu-

ppoco
 - re, There comes where pathway there is none, O'er our springy car-pet of
 Par le che-min on voit re-nir, Sur le doux ta-pis de ver.
ppoco
 - re, There comes where pathway there is none, O'er our springy car-pet of
 Par le che-min on voit re-nir, Sur le doux ta-pis de ver.
 - re, There comes where pathway there is none, O'er our springy car-pet of
 Par le che-min on voit re-nir, Sur le doux ta-pis de ver.

mf
 ver-dure, A child who seems to
 - du - re, Une en-fant qui sem-ble gé-
mf
 ver-dure, A child who seems to
 - du - re, Une en-fant qui sem-ble gé-
mf
 ver-dure, A child who seems to
 - du - re, Une en-fant qui sem-ble gé-

moan...
- mir...

1^{er} Gr.
1st Gr.

moan...
- mir...

moan...
- mir...

4th SOP.

THREE SPIRITS (who have run up)
TROIS ESPRITS (qui accourent)

1st CONT.
1^{er} CONT.

2^d Gr.
2^d Gr.

2nd CONT.
2^d CONT.

Ah, see there! Out up on the darksome moor!..
Re-gar - dez! au fond de la lande obs - cu - re!..

Ah, see there! Out up on the darksome moor!..
Re-gar - dez! au fond de la lande obs - cu - re!..

Ah, see there! Out up on the darksome moor!..
Re-gar - dez! au fond de la lande obs - cu - re!..

The musical score consists of several staves. At the top, there are three vocal staves for the first group (1^{er} Gr. / 1st Gr.), each with a dynamic marking of *f* and the lyrics 'moan... - mir...'. Below these is a fourth vocal staff for the 4th Soprano (4th SOP.). The main vocal section features three parts: 'THREE SPIRITS (who have run up) / TROIS ESPRITS (qui accourent)', '1st CONT. / 1^{er} CONT.', and '2nd CONT. / 2^d CONT.'. Each part has a dynamic marking of *f* and the lyrics 'Ah, see there! Out up on the darksome moor!.. / Re-gar - dez! au fond de la lande obs - cu - re!..'. The piano accompaniment is shown at the bottom in grand staff notation.

THE FAIRY (from the branches of the oak)
LA FEE (dans les branches du chêne)

On the opposite side... Do you not see, my dears, That sor - row - ful
Et de l'autre côté... Voy - ez - vous pas, mes sœurs, Ce pau - vre gar -

The musical score for 'The Fairy' features a vocal staff with a dynamic marking of *f* and the lyrics 'On the opposite side... Do you not see, my dears, That sor - row - ful / Et de l'autre côté... Voy - ez - vous pas, mes sœurs, Ce pau - vre gar -'. Below the vocal staff is the piano accompaniment in grand staff notation.

BOTH GROUPS TOGETHER.
LES 2 GROUPES REUNIS

F. youth, all in tears?
- çon tout en pleurs?

f And see there! Out up_ on the darksome moor...
Re_ gar_ dez! au fond de la lande obs_ cu_ re...

f And see there! Out up_ on the darksome moor...
Re_ gar_ dez! au fond de la lande obs_ cu_ re...

f And see there! Out up_ on the darksome moor...
Re_ gar_ dez! au fond de la lande obs_ cu_ re...

1st & 2nd Gr.
1er & 2e Gr.

F. *f* Look you there! _____
Re_ gar_ dez! _____

p Two pret_ _ ty true lovers, I say... _____
Ce sont _____ *de jo_ lis amoureux...* _____

(The six Spirits: to each other)
(Les six Esprits : entre eux)

p Two pret_ _ ty true lovers, I say... _____
Ce sont _____ *de jo_ lis amoureux...* _____

p Two pret_ _ ty true lovers, I say... _____
Ce sont _____ *de jo_ lis amoureux...* _____

espressivo e ben cantabile.
expressif et bien chanté.

mf _____ *f* _____ *mf* _____ *f* _____

leggiero.
léger.

1st & 2nd Gr.
1er & 2d Gr.

più f

But, oh, how sad are they!
Comme ils sont mal - heu - reux!..

più f

But, oh, how sad are they!
Comme ils sont mal - heu - reux!..

più f

But, oh, how sad are they!
Comme ils sont mal - heu - reux!..

1st & 2nd Gr.
1er & 2d Gr.

mf Where shadows dark - en, Where their eyes cannot stray, My
D'om - bre roi - lé - es... In - vi - si - bles pour eux, Més

mf Where shadows dark - en, Where their eyes cannot stray, My
D'om - bre roi - lé - es... In - vi - si - bles pour eux, Més

mf Where shadows dark - en, Where their eyes cannot stray, My
D'om - bre roi - lé - es... In - vi - si - bles pour eux, Més

p *dol.* *p*

1st & 2nd Gr.
1er & 2d Gr.

cedere. *en cédant.* *rall.*

dears, to their dis - con - so - late laments we'll hark - - - en.
sœurs, é - cou - tons bien leurs plain - tes dé - so - lé - - es.

dears, to their dis - con - so - late laments we'll hark - - - en.
sœurs, é - cou - tons bien leurs plain - tes dé - so - lé - - es.

dears, to their dis - con - so - late laments we'll hark - - - en.
sœurs, é - cou - tons bien leurs plain - tes dé - so - lé - - es.

pp *m.g.* *left hand.* *right hand.* *m.d.* *right hand.* *rall.* *right hand* *m.d.*

Più lento.
Plus lent.

THE FAIRY (stretching out her hand authoritatively)
LA FEE (étendant le bras avec autorité)

63 =

That they may each oth - er not see, Give ear, — ye pretty flow'rs,
A - fin qu'ils ne puis - sent se voir, O fleurs, — o - bé - is - sez

to my ma - gic decreel Between this maid - en and her
au ma - gi - que pou - voir! En - tre le prince et son ai -

lov - er Let there rise — a wall of sweet clo - - vert! Ah!
mé - e, Fer - mez - vous, — muraille em - bau - mé - - e! Ah!

(THE FAIRY withdraws)
(LA FEE se retire)

(quietly among the branches and becomes invisible)
(doucement dans les branches et redevient invisible)

— Ah! — Ah! —

follow. *dim.* suivez, *piu pp* *dim.* *PPP* *rall.*

(CINDERELLA and the PRINCE approach each from their own side. — They kneel without seeing each other. They are separated by a hedge of flowers. — And they address their prayers to THE FAIRY)

(CENDRILLON et le PRINCE CHARMANT arrivent chacun de leur côté. — Ils s'agenouillent sans se voir. Ils sont séparés par une haie de fleurs. — Et ils adressent leur prière à LA FÉE)

SCENE II.

Moderato. (non troppo lento)

Modéré. (sans lenteur)

80 = *p*

mf p mf pp

CINDERELLA CENDRILLON
(simply and fervently) (simple et fervent)

Up on my knees, Fair-y God - mother, I come to you,
A deux ge - noux, Bon - ne Mar - rai - ne, à deux ge - noux,

PRINCE CHARMING. — LE PRINCE CHARMANT

I come to you, Most pow'rful Queen, for grace to sue,
Je viens à vous, Puis - san - te Rei - ne, je viens à vous,

p

C. For par - don here I come to sue, If ev - er I
d'im - plo - re mon par - don de vous, Si je vous ai

the P. And on my knees I pray that you Will ban - ish the
le P. Et vous de - mande à deux ge - noux De vou - loir ter -

pp

C. *mf*
 caused you to suf - - - fer. Up on my knees do I im -
fait moins de pei - - - ne. A deux ge - nous, je vous im -

the P.
le P. *mf*
 pain that I suf - - - fer. I come to you, and I im -
mi - ner ma pei - - - ne. Je viens à vous, je vous im -

C. *f*
 plore you, I come to you,
plo - re à deux ge - nous,

the P.
le P. *f*
 plore you, And pray that you,
plo - re à deux ge - nous,

cedere un poco.
 en cédant un peu.

a Tempo.

C. *p* *f* *p*
 If ev - er I caused you to suf - - - fer. Fai - ry God -
Si je vous ai fait moins de pei - - - ne. Bou - ne Mar -

the P.
le P. *f* *p*
 Will ban - ish the pain that I suf - - - fer. Most pow'r - ful
Vous - lez - vous ter - mi - ner ma pei - - - ne. Puis - san - te
 en cédant un peu. *a Tempo.*

Lento.
Lent.

C. *p* *pp*

the P.
le P. *p* *pp*

mo - ther! I come to you! ———
rai - ne! de riens à vous! ———

Queen! ——— I come to you! ———
Rei - ne! de riens à vous! ———

rall. **Lento.**

pp

a Tempo 1^o più animato agitato.
plus animé agité. 112 = ♩.

f *fp* *f* *espressivo.*
expressif.

PRINCE CHARMING (to THE FAIRY, with feeling)
LE PRINCE CHARMANT (à LA FÉE, avec âme)

f *f*

You that can all things see, ——— What.e'er it
Vous qui pou - rez tout voir ——— Et tout sa -

fp *f*

the P.
le P. *f*

be, Sure - ly you must know what I suf - fer...
- voir, Vous n'i - guo - rez pas ma souf - fran - ce...

the P.
le P.

sf

You surely must know how I, _____ How I, while one hour flew
 Vous n'i. guo. rez pas comment, _____ Pen. dant un trop court mo.

the P.
le P.

by, Con. ceived a heav'nly hope that this hour seemed to
 - ment, Du plus di. vin bon. heur j'ai con. çu les. pé. . .

istesso tempo.
Même mouv! ♩ = ♩. (with warmth and conviction)
 (avec chaleur et conviction)

ben cantabile, espressivo.
 bien chanté, expressif.

of - - - fer! And this joy I be -
 ran. - - - ce! Ce bonheur, je l'ai

Même mouv! (with warmth and conviction)
 (avec chaleur et conviction)

the P.
le P.

- held with my eyes! It came, a bright flash from the
 ru de mes yeux! Ce fut un é. clair ra. di.

the P.
le P.

sf

skiest Ah, and deep to the heart it pierced me!
- eu.x Dont mon â - me fut tra - ver - sé. - e...

the P.
le P.

By it my eyes were daz-zled then, A
Dont mon re - gard fut é - blou - i Hé

cresc. *più f*

cedere un poco.
eu cédant un peu.

a Tempo.

the P.
le P.

- las! For, like a flash, all
- las! En un ins - tant, tout

eu cédant un peu.

f

a Tempo.

p

più f

f ben cantabile.
bien chanté.

the P.
le P.

vanished once a gain All! A - las!
s'est é - va - nou - i... Tout! hé - las!

ben cantabile.
bien chanté.

dim.

senza ritenuto.
sans reteuir.

dim.

p

f

Ped.

Più animato.
Plus animé.

CINDERELLA (who has listened breathlessly)
CENDRILLON (qui a écouté palpitante)

the P.
le P.

p

All! ———
Tout! ———

mf

Oh, troubled soul, I weep for thee, — And
U. ne pauvre âme en grand é. moi — Est

Plus animé. 120 = ♩.

cresc. **più f**

here I pray ——— with deep con - vic - tion, ... Since naught is
là qui prie ——— et dé - ses - pe - re ... Puis qu'il n'est

sf **f**

con anima.
très expressif.

ppz. **f**

8^{va} basso

(fervently and deeply moved)
(très attendri et avec fièvre)

animato.
eu animant.

left for me, But de - spair and af - flic - tion, **eu animant.**
plus pour moi Que tris - tesse et mi - sè - re, **più espressivo ancora.**
encore plus expressif.

sf **sf** **più f**

8^{va} basso

with still more expression.
più f **encore plus expressif.**

That I suf - fert in ex - change for this poor, wounded
Que je souff - fre en ra - chat de ce cœur tant meur.

sf **sf** **sf**

p **p**

C. *sf* *f* *p* $\frac{2}{2}$

soul... tri. Godmother, break my heart, but let his
Mar-rai-ne, frap-pez-moi, mais que lui
eu cé-dant.

C. *pp* *rall.* *a Tempo* *più agitato.* *plus agité.* *f* *PRINCE CHARMING* (who has heard all : breathlessly)
LE PRINCE CHARMANT (ayant entendu et tout palpitant)

be made whole! Some poor Soul, some unknown be - ing, Sweet
soit gué - ri!... Pau - vre femme in - cou - nu - e, Doux

rall. *a Tempo plus agité.* $\frac{3}{4}$

the P. *le P.*

soul of char - i - ty, Whom some mys - te - rious pow'r - prevents me from
an - ge de bon - té Dont un en - chan - te - ment me dé - ro - be la

CINDERELLA (to THE FAIRY aside)
CENDRILLON (à LA FEE à part)

cedere un poco.
en cé-dant un peu.

On him some pi - - ty
Pi - tié pi - tié pour

see - ing My bless - ing take, My bless - ing
ru - e, de te bé - nis! de te bé -

cresc. *più f* *cresc.* *f*

eu cé-dant un peu.

Animato.
Animé.

(both ardently)
(tous deux avec ardeur)

più f

C. *f*

takel _____ Ah! pit - y me, Fai - ry God -
lui! _____ A - yez pi - tié! Bon - ne mar -

(to THE FAIRY) (à LA FÉE)

the P.
le P. *più f*

takel _____ Ah! pit - y me, O pow'rful
nis! _____ A - yez pi - tié! Puis - san - te

più f

f well marked.
f très en dehors.

rall.

C. *ff*

- mo - ther pit - y me! I pray to you on bended knee, on
- raine, a - yez pi - tié! de vous im - plore à deux ge - noux! à

the P.
le P. *ff*

Queen, ah, pit - y me! I pray to you on bended knee, on
Reine, a - yez pi - tié! de vous im - plore à deux ge - noux! à

rall.

ff

Lento.
Lent.

Molto animato agitato.
Très animé - agité.

C. *f*

bend - ed kneel _____
deux ge - noux! _____

(to CINDERELLA, still invisible to him)
(à CENDRILLON, toujours invisible pour lui)

(avec effusion) (effusively) *f*

the P.
le P. *f*

bend - ed kneel _____ Who so sad
deux ge - noux! _____ Suis - je as - sez

Lento. *ff* *f*

Très animé - agité. 144 = ♩

con fuoco. **avec ardeur.**
ben cantabile.
bien chanté.

the P.
le P.

as am I *malheureux!* But she whom I
Mais cel - le que

più dol.

dim. **avec ardeur.**

p

espressivo

the P.
le P.

love is so queen - - - ly, That if her
j'aime est si bel - - - le *Que tu di -*

the P.
le P.

eyes you should es - py, You'd say no star
- rais, voyant ses yeux: Pas une é - toi.

the P.
le P.

shines so se - rene - - ly, So pure - - - a bove in
- - le né - tin - cel - - le Plus pu - re au fir - ma -

(enthusiastically)
(avec élan)

the P.
le P.

f

all the skyl
ment des cieuv!

più f

138= (valiantly) (avec bravoure)

the P.
le P.

Tho' I o'er land and sea be hurled, To see her face,
As ser-vissant la terre et l'on-de, Pour la re-voir.

f

the P.
le P.

più f

her love restore, To win her back once more, I'll conquer all the world!
et la chérir, Pour la re-con-qué-rir, Je soumet-trai le mon-

f

cedere.
en cédant.

(proudly) (fièrement)

f

the P.
le P.

the world! le monde!
a Tempo.

CINDERELLA (breathlessly and eagerly) (senza ritenero)
CENDRILLON (palpitante et avec élan) a Tempo.

Ah! you the Prince charming must
Vous é-tes le Prin-ce Char-

Più animato. 4/4 = ♩
Plus animé.

C. *bel mant!..* (still more eagerly) (*plus palpitant encore*)

the P. *And you? you, who did pit - y*
le P. *Et toi? toi, qui as eu pi -*

Plus animé.

espressivo. expressif.

the P. *me, Ah! tell me, I im - plore*
le P. *tié de ma dé - tresse ex - tré -*

f sf

the P. *you, Say who are you, that question*
le P. *- me, Qui donc es - tu, m'in - ter - ro -*

cresc.

cedere poco a poco.
CINDERELLA (much moved) *en cédant peu à peu.*
CENDRILLON (toute émue)

the P. *me? I am Lu - cette, and I a dore*
le P. *- geant? Je suis Lu - cel - te qui nous ai -*

mf poco

dol.

p

cedere molto.
en cédant beaucoup. rall.

C. you... You are my Prince Charm. ing, are
 Vous é - tes mon Prin - ce Char -

(in ecstasy)
(avec ivresse) *mf* *dol.* *3* *dim.*

the P.
le P. Can it be? Can this all be true?
 I. neffa - - - ble ra - ris - sement!..

più f *dol.* *en cédant beaucoup. rall.* *più pp*

2Ped

Lento.
Lent.

C. you!
- mant!

(adoringly)
(en adoration) *p* *pp* *mf* *cresc.*

the P.
le P. And she has told the name! — the name I have so of - ten
 Tu me l'as dit, ce nom, — ce nom que je voulais con -

Lent. 48 = ♩.

pp

the P.
le P. asked her O Lucet - te, of your secret now — At last I am — the
 - nai - tre. O Lucet - te, de ton doux se - cret — En fin me voi - là

p *più f* *p* *f* *sf*

(warmly)
(avec chaleur)

the P.
le P.

mas ter. I have heard it! my soul
maî tre. De tes lè - vres mon â -

p *dol.* *poco* *pp*

cedere un poco. (non troppo lento) **CINDERELLA** *espressivo.*
en cédant un peu. **a Tempo.** (sans trop de lenteur) **CENDRILLON** *espressif.*

the P.
le P.

And his voice fills my
Et sa voix me pé -

dim. *f* *très expressif.*

has heard your lips confess... And your voice fills my be - ing,
me a re - cueilli l'a - veu... Et ta voix me pé - nè - tre,
en cédant un peu. **a Tempo.** (sans trop de lenteur)

più f

C.

be - ing With ecstatic e - mo - tion Yes, his voice fills my
nè - tre d'une ex - ta - se su - pré - me... oui, sa voix me pé -

the F.
le P.

With ecstatic e - mo - tion Yes, your voice fills my be - ing
d'une ex - ta - se su - pré - me... oui, ta voix me pé - nè - tre

f

poco a poco con più fuoco.
peu à peu plus chaleureusement.

C. *cresc.*
 be - ing... With ec - static e - mo - tion! Ec -
 nè - tre d'une ex - ta - se su - pré - me! su -

the P.
 le P. *sf*
 With ec - static e - mo - tion!... Your voice
 d'une ex - ta - se su - pré - me!... Ta voix

cresc.
sf
 peu à peu plus chaleureusement.

C. *cresc.*
 - stat - ic e - mo - tion!
 pré - me!... su - pré - me!...

the P.
 le P. *sf*
 fills my be - ing... With ec - stat - ic e -
 me pé - nè - tre!... d'u - ne ex - ta - se su -

sf *sf*

con anima.
très expressif.

C. *f*
 Ah! - kind Fai - ry - let me see him once
 Ah! - bon - ne fé - e, - laissez - moi le re -

the P.
 le P. *sf*
 - mo - tion!... Good Fai - ry,
 - pré - me!... Bon - ne fé - e...

sf

cedere.
eu cédant.

C. *morel*
re voir!

the P.
le P.

let me see her once more!
laissez-moi la re voir!
eu cédant.

dim. *p* *dim.*

a Tempo 1^o Lento.
Lent.

C. *p* *più f*

His voice fills my being But to hear him alone is too
Sa voix me pénètre! mais l'entendre, hélas, c'est trop

the P.
le P.

a Tempo 1^o Lent. *p* *sf*

poco a poco con più fuoco.
peu à peu plus chaleureusement.

(heartrendingly)
(déchirant)

C. *sf* *sf* *sf*

sad! Let me see him once more! ah! pit y me!
peu! Laissez-moi le re voir! ah! par pitié!

the P.
le P.

Let me see her once more! ah! pit y me!
Laissez-moi la re voir! ah! par pitié!

f *sf* *sf*

peu à peu plus chaleureusement.

cedere.
en cédant. rall.

the P.
le P.

Good — Fai — ry! let me see — him once
Bon — ne fé — e! laissez — moi — le re —

Good — Fai — ry! let me see — her once
Bon — ne fé — e! laissez — moi — la re —

en cédant. rall.

(non troppo lento)

a Tempo. (sans trop de lenteur)

C.

more! — Let — me see — him
- voir! — Lais — sez — moi — le

more! — Let — me see — her
- voir! — Lais — sez — moi — la

a Tempo. (sans trop de lenteur)

pp cresc. sf

più largo.
en élargissant.

a Tempo, ma meno lento.
a Tempo, mais moins lent.

C.

once more!
re. voir!

once more!
re. voir!

en élargissant.

63 =

a Tempo, mais moins lent.

8va basso

PRINCE CHARMING (making a vow in a loud voice)
LE PRINCE CHARMANT (faisant un serment à haute voix)

On the branch of this ma - gic oaktree, Good
À la bran - che du chêne enchan - té, Bonne

f 3 3 3 3

fff

Fai - - - ry, I'll hang my heart, I vow. Chaste, yet a bleed - ing
fé - - - e, de sus - pen - drai mon cœur... pur et sanglant tro -

f

THE FAIRY (reappearing among the branches)
LA FÉE (reparaissant dans les branches du chêne)

I take you at your word. Your wish is granted now. —
J'ac - cep - te ton ser - ment. J'ex - au - ce ton es - poir. —

tro - phyl
- phe - e!

p right hand.
m.g.
left hand.
pp

ppp

PRINCE CHARMING (beholding CINDERELLA, with a cry of joy)
 LE PRINCE CHARMANT (revoyant CENDRILLON, avec un cri de joie)

f

the tune well marked.
 le chant en dehors.

My Lu cet - - -
 Ma Lu.cet - - -

INVISIBLE CHORUS
 CHEUR INVISIBLE

1st SOP.
 1st SOP.

pp (humming) (bouche fermée)

2nd SOP. - 2^d SOP.

pp (humming) (bouche fermée)

CONTR.

pp (humming) (bouche fermée)

1st TENORS - 1^{ers} TENORS

pp (humming) (bouche fermée)

2nd TENORS - 2^{ds} TENORS

pp (humming) (bouche fermée)

1st BASSES - 1^{res} BASSES

pp (humming) (bouche fermée)

2nd BASSES - 2^{des} BASSES

pp (humming) (bouche fermée)

pp (Voices of the Spirits)
 (Voix des Esprits)

CINDERELLA (in the arms of PRINCE CHARMING)
CENDRILLON (dans les bras du PRINCE CHARMANT)

mf *sf*

O Prince Charm - ing, tis
O mon Prin - ce Char -

the P.
le P.

_tel I've found you at last!...
_tel je t'ai re-trou - vé - - el...

ppp

ppp

ppp

ppp

ppp

ppp

ppp

p
pp
(orchestra) (orchestre)

THE FAIRY (in the branches)
LA FÉE (dans les branches)

dol.

(much moved)
(très émue)

p *dol.* *dim.* *pp*

mf *dim.* *p* (tenderly) (tendrement)

pp *pp* 3 3 2 Ped.

dim. *pp*

p

dim. *pp*

p

you! Real. ly you, — Prince Charming, 'tis true! Ah! Ah!

- mant! C'est bien vous, — mon Prin. ce Char. mant!...

My Lucette! My Lucet. tel

Comel... I Viens!.. je

Ah! Ah! now love! Ah! now

Ah! ai. mez!.. ai.

(tenderly) (tendrement)

I shall give all my life to lov. ing de con. sa. cre ma rie à rous ai.

love you! All my life t'ai. me! Tou. te ma

(The Spirits and the Dewdrops reappear on all sides and come forward in silence)
(Les Esprits et les gouttes de Rosée reparaisent de tous côtés et s'avancent silencieusement)

trp

E. *level*
-mez!

C. *you,*
-mer most faith - ful - ly, most faith - ful -
fi - de - le - ment... *fi - de - le -*

the P.
le P. long shall I love you most faith - ful -
ri - e je t'ai - me - rai *fi - de - le -*

mf *dim.*

pp *dim.*

E. *P*
For an hour let it seem... That you love in a dream!...
ai - mez - vous; l'heure est brè - ve.. et croy - ez en un rê - ve..

C. *pp* *ppp*
- ly, most faithful - ly, for aye, ah! for aye!
- ment... fi - de - le - ment... toujours... ah! tou - jours...

the P.
le P. *pp* *ppp*
- ly, most faithful - ly, for aye, ah! for aye!
- ment... fi - de - le - ment... toujours... ah! tou - jours...

1st and 2nd SOP. — 1er et 2d SOP.

(A magic slumber steals over CINDERELLA and PRINCE CHARMING and they fall asleep, lulled by the voices of the Spirits)
(Un sommeil magique s'empare de CENDRILLOŃ et du PRINCE CHARMANT et ils s'endorment bercés par la voix des Esprits)

3d and 4th SOP.
3e et 4e SOP.

THE SIX SPIRITS. LES SIX ESPRITS

all the Gr.
les 2 Gr.

1st and 2nd CONTR. — 1er et 2d CONTR.

pp *pp* *pp* *pp* *pp* *pp*

Slum - Dor -
Slum - Dor -
Slum - Dor -

trb *dol.* *rall.*

Sleep, and dream! Ah!
dormez-l. ré - vez! Ah!

p dim. *pp*

-ber! and dream! Ah!
-mez! et ré - vez! Ah!

p dim. *pp*

-ber! and dream! Ah!
-mez! et ré - vez! Ah!

p dim. *pp*

-ber! and dream! Ah!
-mez! et ré - vez! Ah!

SOP. and CONT.

pp

Ah!
Ah!

THE VOICES — LES VOIX
(INVISIBLE CHORUS) (CHŒUR INVISIBLE)

TEN.

pp

Ah!
Ah!

BASSES.

pp

Ah!
Ah!

rall.

pp *ff* *ppp*
8^{va} bassa


all the Gr.
les 2 Gr.

ACTE IV

PREMIER TABLEAU

LA TERRASSE DE CENDRILLON

Matinée de printemps

Moderato.
Modéré. 60 = 

PIANO.

accelerando.
en pressant. - - - a Tempo.

(simple, placide e sostenuto)
a Tempo. (simple, calme et soutenu)

CURTAIN
RIDEAU

SCENE I.

ACT IV

FIRST TABLEAU

TERRACE OF CINDERELLA'S HOME

As spring morning

PANDOLFE (affectionately and with solicitude, in a low voice, while CINDERELLA sleeps)

PANDOLFE (*affectueusement, attentif et presque à voix basse, pendant que CENDRILLON sommeille*)

(slowly) Ah! my poorchild! E'er since the day when you were found
Beside the stream unconscions on the ground,
Where pale you lay, and cold, with rushes all around;

(*lentement*) *O pauvre enfant! depuis que l'on t'a ramenée
Des bords du ruisseau où nous t'avons trouvée...
Gisant près des roseaux, glacée, inanimée...*

What grief I've had to bear
Thro' many days and months of dreadful memory!
For had death taken you, he would have taken me...
And yet death did not dare, on seeing one so fair!..

*Voilà des jours... des mois! quel souvenir affreux,
Quelle angoisse cruelle!
En te prenant, la mort nous aurait pris tous deux...
Mais la mort n'osa pas en te voyant si belle... —*

(Follow the declamation, ritarding if necessary)
(*suivre la déclamation, en retardant s'il en est besoin*)

CINDERELLA (waking)
CENDRILLON (*s'éveillant*)

(softly to her father)
(*doucement à son père*)

rall. a Tempo. (*vaguely*) (*vaguement*)

I've been sleeping a - gain! And
Je m'étais rendor - mi - e... Et

C. *mf*

you your watch must keep, — Nor ev_er take a rest... Ah! my dear
toi, tu res - tais là... — Me soignant sans re pos... Ah! mon en .

Нар

P. *mf* *3*

child need nev_ er Grieve o_ver mel I'm gay as can be,
-fant ché - ri - e... Ne me plains pas: de suis bien heu.reux;

più espressivo.
plus expressif.

cresc.

(with good humor)
(avec bonne humeur)

P. *f* *3*

For you're growing strong_ er and you soon will be as well as ev_ er.
Te voi - là rail - lan - te main.te . nant et tout à fait gué.ri - e.

p

(CINDERELLA moves)
(mouvement de CENDRILLON)

P. *sf* *p*

Do not stir_ You must be a little careful yet_ _
Res.te cal - me... Il te faut en.co.re mé - na - ger.

placide et sostenuto.
calme et soutenu.

p *dim.*

CINDERELLA (questioning him gently, but resolutely)
CENDRILLON (l'interrogeant doucement mais gentiment et résolument)

PANDOLFE,
(embarrassed) (embarrassé)

Tell me the truth, I pray. Why question me like
Dis-moi la vé-ri-té. Pour-quoi m'in-ter-ro-

Un poco più animato.
Un peu plus animé.

p *dim.* *mf*

CINDERELLA (seriously)
CENDRILLON (sérieuse)

PANDOLFE (ill at ease)
PANDOLFE (géné)

that? I was fool-ish that day — What are you aim-ing
-ger? d'étais donc in-sen-sé-e... A quoi vas-tu sou-

pp

CINDERELLA
CENDRILLON

at? If so, Fa-ther, was it not just as tho' my thoughts Suddenly had all flown a-
-ger? A-lors, père, c'était com-me si ma pen-sé-e M'arait tout à coup dé-lais-

PANDOLFE (wishing to divert her mind, while, at the same time admitting the truth)
(voulant la distraire tout en lui avouant la vérité)

cedere. Moderato, vivace. (gaily) (gaiment) (feelingly) (attendri)
en cédant. Modéré, alerte. *f* *p*

-way?... Ah! you laughed... and you cried...
-sé-e?... Tu ri-ais... tu pleurais...

60 = ♩

en cédant. Modéré, alerte. *f* *p* *dim.* *dim.*

P. *Without cause, so 'twould seem, ———— And you*
Sans mo - tif et sans tré - - - re... Tu ri -

P. *lived as if in a dream; ———— And now and then you would re -*
-rais com - me dans un ré - - - re... Comme au hâ - sard tu mur - mu -

dol.

CINDERELLA (attentive)
 CENDRILLON (attentive)

P. *peat ———— some random words... ———— And what?... with expression.*
-rais ———— des mots cou - fus... Quoi donc? expressif.

legato. en liant.

C. *weak! ———— But I heard the least word you ut - ter'd, ———— Oh yes, you*
frâis! ———— d'é - pi - ais tes moindres pa - ro - les... Si tu par.

And what?... with expression.
Quoi donc? expressif.

And what?... with expression.
Quoi donc? expressif.

(anxiously) (anxieuse)

C. *f* spoke
de par-lais..

P. *f*

spoke!
-lais!

You talked of the ball,
Du bal de la Cour...

yes, no joke!
oui, vraiment!

(making fun of her, but very gently)
(en se moquant d'elle, mais très gentiment)

P. *p*

Al- so of Prince Charming you spoke, The Prince, on whom you've never e- ven laid your eyes!
Tu par-lais du Prin- ce Charmant, Du Prin- ce que tu n'as ja- mais vu seu- le- ment...

(gaily) (gaiement)

P. *f*

Of the fu- ture so bright, and of foolish promises you mutter'd;
Tu par-lais de bril- lant a- ve- nir, et de promes- ses fol- les...

(emphatically)
(avec emphase)

(changing his tone)
(changeant de ton)

P. *sf* *p* *dol.*

Of an en- chant- ed oak; ——— And of — a blood- ing
D'un grand chéne en- chan- té... ——— D'un pe- - tit cœur- san-

(quickly and as if remembering suddenly)
(vivement et comme se souvenant subitement)

(with a burst of laughter)
(éclatant de rire)

P. *più f*

heart Of slippers made of glass! Hal ha! ha! ha! ha!
-glant... D'u - ne pan - toufle en ver - rel Ah! ah! ah! ah! tu

P.

for your carriage elves, you said, composed the team!
roy - ais des lu - tins qui traî - naient la voi - tu - re!

CINDERELLA (with disenchantment)
CENDRILLON (avec désenchantement)

P. *mf* (good naturedly) (avec bonhomie)

What! No - thing of all this did really come to pass!..
Quoï! rien de tout ce - lu ne se - rait ar - ri - vé!..

No, my dar - ling
Rien, ma chè - re fil -

(distressed)
(inquiète)

C. *p*

A - las! 'twas all a dream! A -
Hé - las! j'ai donc rê - ré. Hé -

daugh - ter!..
- let - tel..

dol.
p subito.

rall.

a Tempo 1°

C. *pp*
 las! A _las!_ 'Twas all a dream!..
 las! Hé _las!_ j'ai donc rê - vé!..

(goodhumoredly)
 (de bonne humeur)

P. *f*

rall.

a Tempo 1°

How you laughed!...
Tu ri - ais!..

dim. *p*

P.

(astonished)
(étonnée)

C. *p*
 And I cried... Without cause...
 Je pleu.rais... Sans mo.tif...

P. *f* *p*

So'twould seem...
...et sans tré - ve...

P.

p *dol.*
 And I lived as if in a dream
 de vi - vais com - me dans un rê - ve...

C.

P. *p*

As if you were
Com.me dans un

P.

C. *And yet I spoke?..*
Et je parlais?..

P. dream - - - ing... Ah! yes, you spoke Of jewels and
ré - - - ré, et tu par - lais de ri - che pa.

(attentively) *cedere.*
(attentive) *en cédant. a Tempo,*

C. *And ___ of a bleeding heart...*
d'un ___ pe-tit cœur sa - glant...

P. *mar - riage!* *Al - so of Prince Charming you*
- ru - re, et sur-tout du Prin - ce Char -

en cédant. a Tempo.

(persisting, with good humor)
(insistant avec bonhomie)

(insisting)
(insistant)

C. *The Prince?..*
du Prin - - ce?..

P. *più* *(laughing) (en riant)*

spoke!.. *on whom you've nev_er e'en laid your eyes!*
- mant!... Que tu n'as ja-mais vu seu - le - ment!..

più *più f*

sharply.
sec.

C. I thought that there were elves
de croy - ais aux lu - tins...

I thought that there were elves!
de croy - ais aux lu - tins!

P. *f* *legato. en liant.*

Yes, elves to draw your car
qui traînaient ta voi - tu -

p *f* *tr* *sf*

più ritenuto e espressivo.
cedere. **plus retenu et expressif.**
en cédant. *p*

C. And none of this took place 'twould seem!
Rien de ce - la n'est ar - ri - ré... (quieting her) (la calmant)

P. *più f*

riagel.. No, all of this was but a dream!
rel.. Qui, tout ce - la tu l'as ré - rél..

en cédant. p mf p

sf p sf

ben cantabile. bien chanté.

più espressivo.
plus expressif.

Lento.
Lent.

C. And none of this took place 'twould seem! — A — —
Rien de ce - la n'est ar - ri - rél.. — Hé — —

P. *più f* *f*

No, all of this — was but a dream!
Qui, tout ce - la — tu l'as ré - rél

ancora più ritenuto.
encore plus retenu. *p mf p sf*

Lento.

sf

follow.
suivez.

ben cantabile.
bien chanté.

a Tempo 1°

C. *p* *p*
 - las! I did but dream!... A - las! a - las! I
 - las! j'ai donc rê - vé!... Hé - las! hé - las! j'ai

R.
 Yes, all of this you did but dream!...
 Oui, tout ce - la tu l'as rê - vé!...

a Tempo 1°

C. *p* *p*
 did but dream! Dear Pa - pa... 'twas a
 done rê - vé Mon pa - pa... j'ai rê -

R.
 you did but dream!
 tu l'as rê - vé

rall. a Tempo. (simply) (simplement)

C. *pp* *pp*
 did but dream! Dear Pa - pa... 'twas a
 done rê - vé Mon pa - pa... j'ai rê -

R.
 you did but dream!
 tu l'as rê - vé

rall. a Tempo.

C. *dim.* *pp* *pp*
 dream!...
 - ré...

R.
 Yes!... all!... (distint) (au loin)
 Oui... tout... *p*

C. *pp* *pp*
 dream!...
 - ré...

R.
 Yes!... all!... (distint) (au loin)
 Oui... tout... *p*

pp

SCENE II.

Moderato
Modéré.

(to be sung with full voices, the effect of distance)
(to be obtained by the position, behind the scene)
(chanter à pleine voix et obtenir, par la place
dans les coulisses, l'impression voulue du lointain)

1st SOP.

VOICES OF YOUNG GIRLS
VOIX DE JEUNES FILLES

(distant voices)
(voix au loin)

Ah!
Ah!

2nd SOP.

CONT.

Modéré. 66=♩

(same impression to be obtained)
(même impression à obtenir)

Ah!
Ah!

(in the distance)
(au loin)

Ah!
Ah!

Plus animé - gai.

(freshly and gaily, with well marked rhythm)
(avec fraîcheur et gaieté très rythmé)

Come, throw your doors and windows
Ou - vre ta porte et ta fe -

Come, throw your doors and windows
Ou - vre ta porte et ta fe -

Plus animé - gai. 84=♩

(in the distance)
(au loin)

Come, throw your doors and windows
Ou - vre ta porte et ta fe -
non lento - vivace.
sans lenteur - alerte.

f > p.

s. wide, O - pen wide and not half - way, Wide, so that kindly A - pril gay May come in -
 - nêtre, Ou - vre - les, mais pas à de - mi... Ou - vre pour que l'A - pril a - mi Chez toi pé -

c. wide, O - pen wide and not half - way, Wide, so that kindly A - pril gay May come in -
 - nêtre, Ou - vre - les, mais pas à de - mi... Ou - vre pour que l'A - pril a - mi Chez toi pé -

f *f > p.* *pp* *rall.*

s. sidel.. Wide, so that kindly A - pril gay May come in - sidel..
 - nè - tre!.. Ou - vre pour que l'A - pril a - mi Chez toi pé - nè -

c. sidel.. Wide, so that kindly A - pril gay May come in - sidel..
 - nè - tre!.. Ou - vre pour que l'A - pril a - mi Chez toi pé - nè -

pp *rall.*

a Tempo. (*nearer*) (*plus près*)

s. - tre!.. Wide throw the door, for April's here!
 Ou - vre ta por - te, c'est l'A - pril!

c. - tre!.. Wide throw the door, for April's here!
 Ou - vre ta por - te, c'est l'A - pril!

a Tempo. (*distant*) (*au loin*)

p *f*

(under the balcony of the terrace)
(sous le balcon de la terrasse)

più f *f*

Wide throw the door, for A-pril's here!
Ou - vre ta por - te, c'est l'A - vril!

più f *f*

Wide throw the door, for A-pril's here!
Ou - vre ta por - te, c'est l'A - vril!

più f *f*

Wide throw the door, for A-pril's here!
Ou - vre ta por - te, c'est l'A - vril!

f *f* *secco. sec.* *f* *f*

(Orch.)

CINDERELLA (to her friends from the balcony joyously)
CENDRILLON (du balcon, à ses amies, joyeusement)

f *well marked* *très accentuée*

Quite well, many thanks,
Mer - ci, je vais bien

f

How do you do to - day, Lu - cete?
Comment vas - tu ce ma - tin, Lu - cet - te?

f

How do you do to - day, Lu - cete?
Comment vas - tu ce ma - tin, Lu - cet - te?

f

How do you do to - day, Lu - cete?
Comment vas - tu ce ma - tin, Lu - cet - te?

rapido

cedere.
en cédant.
dol.

p

and pre - par - ing To - come down with Pa - pa to the
et m'ap - prête A - vec mon pè - re à des - cendre au jar -

follow.
suivez.

Molto vivace. (with grace and vivacity)
Très alerte. (à un temps) (happy and as if transfigured)
(avec vivacité et grâce) (heureuse et comme transfigurée)

c. *pp* *dol*
 gar - den. The Spring has - come, the Spring has -
dim. Prin - temps re - vient, Prin - temps re -

Très alerte. (à un temps)
(avec vivacité et grâce)

69 = ♩.

pp *leggiero.*
léger.

c. *p* *dim.* *mf*
 come, her fes - tal gar - ments wear - ing! We'll
 - vient en ses ha - bits de fê - te! Al -

p *dim.* *più f*

c. *p*
 go and pluck the mi - guon - ette, And Easter daisies
 - lons cueil - tir la - pâ - que - ret - te Et les muquets au

p

PANDOLFE.

c. *pp*
 in the grove... Deep in the grove.
fond du bois... *Au fond du bois.*

pp

CINDERELLA
CENDRILLON

p *mf* *f* *p*

Where the branch - es - gen - tly movel The Spring is comel The
 Les ra - mu - res sont en é - mois! Prin - temps re - vient! Prin -

cedere molto.
en cédant beaucoup. a Tempo.

C. Spring is comel
- temps re - - - vient!

S. (still off the stage)
(*toujours au dehors*) Fare thee well!
Bon es - poir!

S. Fare thee well!
Bon es - poir!

C. Fare thee well!
Bon es - poir!

eu cédant beaucoup. a Tempo.

p *f*

C. To charm our eyes, to
Char - més les yeux! char -

S. Fare thee well!
Bon es - poir!

S. (1st seconds)
Fare thee well!
Bon es - poir!

S. Fare thee well!
Bon es - poir!

pp *cresc.* *più f*

PANDOLFE.

without taking a breath.
sans respirer.

C. charm our hearts! To charm these eyes and hearts of
- més les - cœurs! Char - més les yeux! char - més les

The first system shows the vocal line for Pandolfe in treble clef and the piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *f* and *p*. The piano part features arpeggiated chords and moving lines in both hands.

CINDERELLA
CENDRILLON

P. ours! Bees and wasps are rob-bing the
cœurs! Les fre - lons bu - ti - vent les

The second system shows the vocal line for Cinderella in bass clef and the piano accompaniment in treble clef. Dynamics include *mf* and *più f*. The piano part continues with arpeggiated figures.

C. ros - es; The fields are all be-decked with flow'rs, be-decked with flow'rs,
ro - ses; Les prés semblent bro-dés de fleurs, bro-dés de fleurs,
PANDOLFE.

Yes, A - pril's come!
Voi - ci l'A - vril!

The third system shows the vocal line for Pandolfe in treble clef and the piano accompaniment in bass clef. Dynamics include *p* and *pp*. The piano part features a more active accompaniment.

C. Sweet mar-jo -
Les mar-jo -

P. Fes - tive the earth, for A - pril is come!
Tout est en fê - te, voi - ci l'A - vril!

The fourth system shows the vocal line for Cinderella in bass clef and the piano accompaniment in treble clef. Dynamics include *p*, *pp*, and *mf*. The piano part features a *dol* marking and continues with arpeggiated accompaniment.

cedere.
 en cédant. a Tempo.

(with spirit)
 (avec élan)

senza ritenere.
 sans reteuir.

C. *dol*
 ram — its buds un — clos — es! The Spring
 lai — nes sont é — clo — ses! Prin — temps

P. *p*

en cédant. a Tempo.

dim.

now
 qui
 sans retenir.

A — pril joy — ful time,
 C'est l'A — vril joy — eur

Treble and Bass clefs with piano accompaniment.

(to her friends)
 (à ses amies)

has come! Goodbye!
 re — vient! Au — revoir!

Treble and Bass clefs with piano accompaniment.

Tempo 1^o

(the voices should already sound distant)
 (les voix devront sembler déjà éloignées)

C. *f* *p*
 Come, throw your doors and windows wide, O — pen wide and not half — way!
 Ou — vre ta porte et ta fe — nêtre, Ou — vre — les, mais pas à de — mi!..

S. *f* *p*
 Come, throw your doors and windows wide, O — pen wide and not half — way!
 Ou — vre ta porte et ta fe — nêtre, Ou — vre — les, mais pas à de — mi!..

C. *f* *p*
 Come, throw your doors and windows wide, O — pen wide and not half — way!
 Ou — vre ta porte et ta fe — nêtre, Ou — vre — les, mais pas à de — mi!..

Tempo 1^o 84 = ♩

Piano accompaniment for the final section.

rall. a Tempo.

sf *p.* *pp*

s. Wide, so that kindly April gay May come in - side!
Ou - vre pour que l'Avril a - mi Chez toi pé - nè - tre!

c. Wide, so that kindly April gay May come in - side!
Ou - vre pour que l'Avril a - mi Chez toi pé - nè - tre!

pp

(distant) (au loin)

(further away)
(plus éloignés)

mf *pp*

s. Wide throw the door, for A - pril's here!
Ou - vre ta por - te, c'est l'A - vril!

c. Wide throw the door, for A - pril's here!
Ou - vre ta por - te, c'est l'A - vril!

(very far away)
(très éloignés)

p *ppp*

s. Wide throw the door, for April's here!
Ou - vre ta por - te, c'est l'A - vril!

c. Wide throw the door, for April's here!
Ou - vre ta por - te, c'est l'A - vril!

(still further)
(plus loin)

p *pp* *ppp*

Wide throw the door, for April's here!
Ou - vre ta por - te, c'est l'A - vril!

pp (Orch) *pp* *ppp*

molto leggiero.
très léger.

Animato.

Aimé.

PANDOLFE (in dismay)

(avec effroi)

Più moderato.

Plus modéré.

(with good humor)
(de bonne humeur)

f

Ah! Do I hear that wife of mine!... I will not hear her bawl and bellow, Come! Your com-
Ah! c'est ma fem-me que j'entends... Pour é-vi-ter cris et gour-mades, Viens! re-trou-

Aimé. **Plus modéré, 88 = ♩**

(he leads CINDERELLA gently away)
(il emmène doucement CENDRILLON)

p

- panions let us fol-low!.. Since the day is so fine...
- tous tes ca-ma-ra-des!.. Pro-fi-tons du beau temps...
calme et soutenu, placido e sostenuto.

CINDERELLA (while going off with him)
CENDRILLON (en sortant avec lui)

mf

No cares are trou-bling you now, tell me, are there?.. How good and kind you
Tous tes cha-grins sont fi-nis, je lès-pè-re... Com-me vous é-tes

rall.

(preoccupied aside)
(préoccupé à part)

p

are, dear fa-ther!.. A-las! 'twas a dream, 'twas a dream...
bon, mon pè-re!.. Hé-las! j'ai ré-vé.. j'ai ré-vé...
rall.

SCENE III.

Molto animato. (con brio)
Très animé. (avec entrain) 138 = ♩

Tumultuous entrance of M^{me} DE LA HALTIÈRE
and a group of attendants.
Entrée tumultueuse de M^{me} DE LA HALTIÈRE
et d'un groupe de serviteurs.

Piano introduction in D major, 2/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes.

M^{me} DE LA HALTIÈRE. (vivaciously)
(avec vivacité)

Ad -
A van -

Musical score for M. de la Haltière. The vocal line is mostly silent, with a few notes at the end of the phrase. The piano accompaniment continues with the same rhythmic pattern as the introduction.

M^{me} de la H. - vancel -
- ces! Re -
Re. cu -

Musical score for M. de la Haltière. The vocal line has a long note on 'vancel' and a short note on 'ces!'. The piano accompaniment continues.

M^{me} de la H. - cedel -
- les! cresc.

p

Musical score for M. de la Haltière. The vocal line has a long note on 'cedel' and a short note on 'les!'. The piano accompaniment continues, with a 'cresc.' marking in the bass line.

108 =

Moderato. (A march, with a gay movement)

Modéré. (Mouv^t de marche, mais avec une allure gaie)

Mme DE LA HALTIÈRE.

Modéré. (Mouv^t de marche, mais avec une allure gaie)

You must
Ap - pre -

Mme
4-1-11.

know that this day An or - der of the
- nez qu'au - jour d'hui L'or - dre de no - tre

M^{me}
de la
II.

King con - vokes a vast ar - ray Of un -
Roi con - vo - que près de lui Les prin -
leggiero.
léger.

M^{me}
de la
II.

- num - ber'd prin - cess - es, Who at his call have flown -
- ces - ses sans nom - bre, à son ap - pel te - nu - -

(vivaciously)
(avec vivacité)

M^{me}
de la
II.

From regions that are well, or ver - y lit - tle, known.
- es De ré - gi - ons qui sont ou ne sont pas con - nu - es.
tempo giusto e in cadenza.
très en mesure et exactement rythmé.

M^{me}
de la
II.

Some have come from Ja - pan, some from
Il en vient du Ja - pon, de l'Es -

(thinking to have noticed some incredulity, she repeats her words as tho' unanswerable)
 (croyant avoir remarqué de l'incredulité, elle affirme avec hauteur et comme n'admettant pas de réplique)

M^{me}
de la
H.

Spain — and from Tyre, yes, from Tyre!
 - pa - gue et de Tyr, oui, de Tyr,

(continuing the enumeration)
 (continuant l'énumération)

M^{me}
de la
H.

Some from the banks of Thames, — and from the Land of
 Des bords de la Ta - mi - se et du Gua - dal - qui -

M^{me}
de la
H.

Ire. And some are from Cambo - ja, There are some, there are
 - vir, Il en vient du Cam - bod - je, Il en vient, il en

M^{me}
de la
H.

some, there are some who are Rus - sian! And ver - y soon, past here, they will
 vient, il en vient de Nor - vè - ge! Et tout à l'heure, i - ci, pas - se.

tr *leggiere.* *tr*
léger.

(in strict time.)
(très mesuré.)

M^{re} de la H.

f *f* *f*

march in pro - ces - sion!
- ra le cor - tè - ge!

più p

(changing her tone)
(changeant de ton)

M^{re} de la H.

f *p*

Then... — as the clear blue sky appears when storms are
Puis... — comme le ciel clair suc.cède à l'ou - ra.

dim. *sp* *dim.* *p*

dim.

cedere .
en cédant. rall. a Tempo.

M^{re} de la H.

f *p* *3* *3* *3* *3* *3* *dol.* *3*

o'er, And breez.es gen - tly mur - mur when the
- gan, La sour - ce mur.mû - ran - te au fra -

en cédant. rall. a Tempo.

pp follow. *pp*
suivez.

M^{re} de la H.

dim.

winds cease to roar, With a fine, no - ble
- cas du tor - rent, Vous ver - rez, vers la

f *f*

(as if before a most agreeable apparition)
(comme devant la plus suave des apparitions)

più p

And then as you shall hear, a tremor will run past, For all the
A. lors rous en-ten-drez un long fré-mis-se-ment, Car le peu-

più f *dim.* *p*

cedere un poco.
eu cédant un peu. a Tempo.

subito mf

crowd will cry: "Behold these three un-knownl.. Who because of the
- ple di-ra: "Voy-ez ces in-con-nu-es... Pour le Prin-ce Char-

eu cédant un peu. a Tempo.

follow. suivez. *p*

dolce e sostenuto. doux et soutenu.

p pp

Prince from the skies have come down! "
- mant du ciel bleu des-cen-du-es?

p dim pp

(changing her tone)
(changeant de ton)

(with a gracious smile)
(avec un gracieux sourire)

più f p dol.

And they nev-er will dream 'tis my daugh-ters and I,
Sans pen-ser que ce sont mes deux fil-les et moi,

senza ritenere.
sans retenir.

M^{me} de la H.

f

Proceeding to the King, his wishes to o -
 Nous rendant au palais pour sa - lu - er le

cedere un poco. (in raptures) (en extase) *pp* **a Tempo.** (excitedly) (s'exaltant) *piu f*

M^{me} de la H.

bey! Behold! be. hold! tis
 Roi. Voy. ez! roy. ez! c'est

eu cédant un peu. **a Tempo.**

f *p dim.* *p* *pp*

(making a deep curtsey)
 (en faisant un grande révérence)

M^{me} de la H.

f *rall.*

we, tis I; his wishes we o - -
 nous, c'est moi; nous sa - lu - ous le

cresc. *sf* *rall.*

follow. suivez.

a Tempo 1^o

M^{me} de la H.

bey! *f* The herald this must
 Roi! *f* C'est le hé - raut du

a Tempo 1^o un poco più animato.
 un peu plus animé.

f *f* *f* *f* (drums without) (tambours à l'extérieur)

NOÉMIE.

(All rush to the balcony in confusion)
(Tous se précipitent au balcon : mêlée)

ff

The herald this must be!
C'est le hé-raut du Roi!

DOROTHÉE.

ff

The herald this must be!
C'est le hé-raut du Roi!

(elbowing those who get in her way)
(bousculant ceux qui encombrant)

M^{re}
de la
H.

bel
Roi!

How
Eh

2 TENORS.

ff

ATTENDANTS
SERVITEURS

The herald this must be!
C'est le hé-raut du Roi!

2 BARITONES.
2 BARYTONS.

ff

The herald this must be!
C'est le hé-raut du Roi!

(Trumpets without)
(Trompette à l'extérieur)

3

M^{re}
de la
H.

now! If you please, af-ter me!
bien! s'il vous plaît, a-près moi!

CINDERELLA enters without being seen by those present :
— she listens anxiously

CENDRILLON entre sans être aperçue des personnes présentes :
— elle écoute, anxieuse.

rall.

VOICE OF THE HERALD (in the street)

"Good people, you are apprised that this very day, the Prince will receive in person, in the great court of the Palace, the Princesses who have come to try on the glass slipper, lost by the unknown lady whose departure has torn the heart of the King's son and whose absence is bringing him to his death by languor and despair...."

LA VOIX DU HÉRAUT (dans la rue)

"Bonnes gens, vous êtes avertis qu'aujourd'hui même, le Prince va recevoir en personne, dans la grande cour du Palais, les Princesses qui viennent essayer la pantoufle de verre, perdue par la femme inconnue dont le départ a déchiré le cœur du fils du Roi et dont l'absence le fait mourir de langueur et de désespoir...."

CINDERELLA
(struck)
CENDRILLON
(frappée)

ad lib.
à volonté.

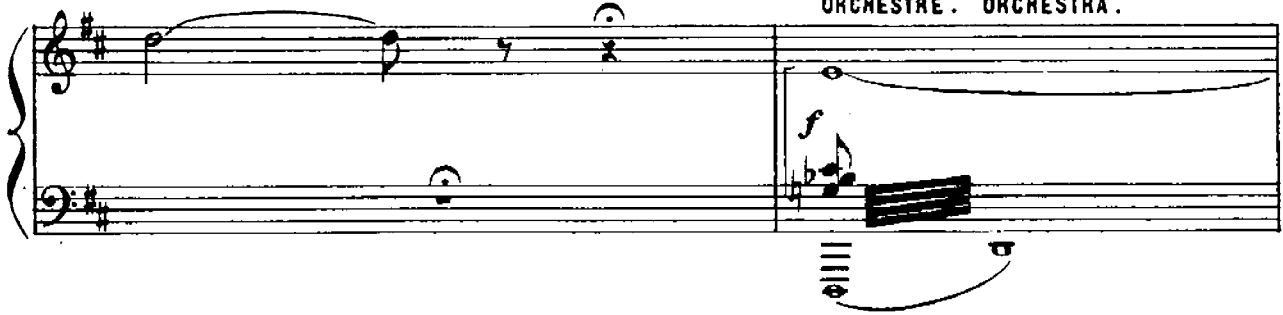


And so _____ my dream was
Mon rêve _____ é - tait donc

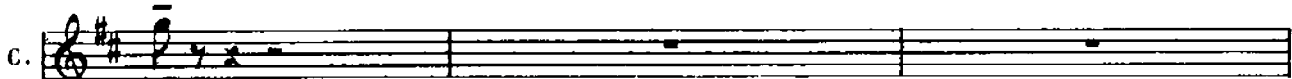
a Tempo.

(immediately after the last word of the HERALD)
(de suite, après le dernier mot du HÉRAUT)

ORCHESTRE . ORCHESTRA .



a Tempo.



truel
vrai!

SOP. and CONTR.

THE CROWD (in the street)
LA FOULE (dans la rue)

TENORS.

(Choruses without — the impression
of being without should be given)
(Les chœurs à l'extérieur —
impression du dehors à obtenir.)

BASSES.

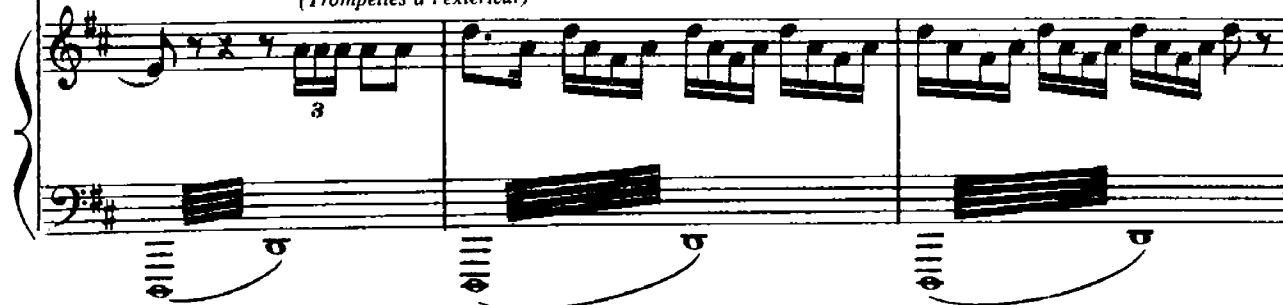
Hurrah! Hurrah! The pro.cession is com - - - ing!
Hourrah! Hourrah! le cor - tè - ge sa - van - - - ce!

Hurrah! Hurrah! The pro.cession is com - - - ing!
Hourrah! Hourrah! le cor - tè - ge sa - van - - - ce!

Hurrah! Hurrah! The pro.cession is com - - - ing!
Hourrah! Hourrah! le cor - tè - ge sa - van - - - ce!

a Tempo.

(Trumpets without)
(Trompettes à l'extérieur)



CINDERELLA (aside)
CENDRILLON (à part)

(with joy and conviction)
(avec conviction et joie)

(suffocated by her emotion)
(suffoquée par l'émotion)

Ah! now truly I believe — That if my love should see me here...
 Mainte- nant, j'en ai l'as- suran- ce, Si mon a- mi me re- voyait...

mf

pp

Right hand.
Orch. *pp*

Sweet hope, and dear... At sight of me he would revive...
 Chère es- pé- ran- ce... A mon aspect il re- vivrait...

cresc.

I know he loves me! He loves me! With his own lips... with
 de sais qu'il m'ai me! Il m'ai me! Il me l'a dit... il

più f

p

his own lips he told me... O God mo- - ther! I
 me l'a dit lui-mé- me... O Mar- rai- - ne, re-

(supplicatingly, in tears)
(suppliante, en larmes)

f

sempre p

p *ma tempo giusto.*
mais tres rythmé.

c. *più f*

call! Ah! hear me, I im - plorel And let me
 - nez à mon ap - pel fer - vent! Et lais - sez -

cresc. - - - *sempre.* *cresc.* - - -

c. *f*

see my Prince, my Prince Charm - ing, once
 - moi re - voir mon doux Prin - ce Char -

molto cresc.

c. *f*

more!
 - mant!

(demonstration without)
 (acclamations au dehors)

ff

ff

CURTAIN.

ff

CHEZ LE ROI

La cour d'honneur — grand soleil

AT THE KING'S PALACE

The court of honour — bright sunshine

MARCHE DES PRINCESSES. — THE MARCH OF THE PRINCESSES

Moderato, con tempo allegro.

Modéré, avec une allure gaie. 112 = ♩

8

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed eighth notes and some trills. The lower staff is in bass clef and provides a rhythmic accompaniment with eighth notes. The dynamic marking 'p' is placed at the beginning of the lower staff.

8

The second system continues the piece. The upper staff features a trill marked 'tr' and continues with beamed eighth notes. The lower staff has a dynamic marking of 'ff' (fortissimo) and continues with eighth notes. A dashed line with the number '8' above it spans the first two measures of this system.

8

The third system continues the piece. The upper staff has a dynamic marking of 'sempre f' (sempre forte) and continues with beamed eighth notes. The lower staff continues with eighth notes. A dashed line with the number '8' above it spans the first two measures of this system.

The fourth system continues the piece. The upper staff features a trill marked 'tr' and continues with beamed eighth notes. The lower staff has a dynamic marking of 'ff' and continues with eighth notes. A dynamic marking of 'sf' (sforzando) is also present in the lower staff.

8

The fifth system continues the piece. The upper staff has a dynamic marking of 'sempre f' and continues with beamed eighth notes. The lower staff has a dynamic marking of 'ff' and continues with eighth notes. A dashed line with the number '8' above it spans the first two measures of this system.

8

ff *p* *f*

This system contains the first two measures of a musical piece. The first measure is marked *ff* and features a complex, multi-voiced texture in the right hand with many beamed notes. The second measure is marked *p* and shows a more sparse texture. The third measure is marked *f* and returns to a dense texture. A dashed line with the number '8' above it spans the first measure.

p *f* *p*

This system contains measures 3 and 4. Measure 3 is marked *p* and measure 4 is marked *f*. The texture remains dense with many beamed notes in the right hand. A dynamic marking *p* appears at the start of measure 4.

f *p*

This system contains measures 5 and 6. Measure 5 is marked *f* and measure 6 is marked *p*. The right hand continues with dense, beamed textures.

8

f *p*

This system contains measures 7 and 8. Measure 7 is marked *f* and measure 8 is marked *p*. A dashed line with the number '8' above it spans the first measure. The right hand has a dense texture, while the left hand has a more active, rhythmic line.

8

f *p*

This system contains measures 9 and 10. Measure 9 is marked *f* and measure 10 is marked *p*. A dashed line with the number '8' above it spans the first measure. The right hand has a dense texture, while the left hand has a more active, rhythmic line.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a series of chords and eighth notes, with dynamic markings *f* and *p*. A dashed box labeled '8' spans the first two measures. The lower staff has a bass clef and contains a melodic line with eighth notes and rests.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a series of chords and eighth notes, with dynamic markings *p*, *f*, *p*, and *mf*. The lower staff has a bass clef and contains a melodic line with eighth notes and rests.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a series of chords and eighth notes, with dynamic markings *p*, *ff*, and *ff*. The lower staff has a bass clef and contains a melodic line with eighth notes and rests.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a series of chords and eighth notes, with dynamic markings *ff*, *ff*, *ff*, and *f*. A dashed box labeled '8 trb' spans the first two measures. The lower staff has a bass clef and contains a melodic line with eighth notes and rests.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a series of chords and eighth notes, with dynamic markings *f*, *ff*, and *f*. Trills are indicated by 'tr' above certain notes. The lower staff has a bass clef and contains a melodic line with eighth notes and rests.

8

sempre f *ff* *ff*

L'istesso tempo.
Même mouv!

ff *f*

leggiero, tempo giusto.
p léger, bien mesuré.

p *m.g. left hand.*

f *il canto molto sonoro et sostenuto.*
le chant très sonore et très soutenu.

f

sempre p e leggiero.

p *f*

cedere.
en cedant un peu.

The first system of music consists of two staves. The treble staff contains a series of chords and single notes, with a dynamic marking of *sf* (sforzando) and a fermata over the final measure. The bass staff features a melodic line with a dynamic marking of *p* (piano) and a fermata over the final measure.

a Tempo.

The second system of music consists of two staves. The treble staff has a dynamic marking of *p* (piano) and contains a series of chords. The bass staff has a dynamic marking of *f* (forte) and contains a melodic line. An annotation "m.g. left hand." is written above the bass staff in the final measure.

The third system of music consists of two staves. The treble staff contains a series of chords with a dynamic marking of *f* (forte). The bass staff contains a melodic line with a dynamic marking of *f* (forte).

The fourth system of music consists of two staves. The treble staff contains a series of chords with a dynamic marking of *f* (forte). The bass staff contains a melodic line with a dynamic marking of *p* (piano) and a fermata over the final measure.

cedere.
en cedant un peu.

The fifth system of music consists of two staves. The treble staff contains a series of chords and single notes with a dynamic marking of *sf* (sforzando) and a fermata over the final measure. The bass staff features a melodic line with a dynamic marking of *p* (piano) and a fermata over the final measure.

a Tempo.
pp.

pp

poco

116 = ♩
a Tempo (non lento.)
(sans lenteur.)

(distant bells)
right hand.
m.d.

p

pp

poco

cresc.

pp

più cresc.

pp

più f

pp

musical score system 1, first system. Treble clef, key signature of one sharp (F#). The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a bass line with a fermata. The instruction *molto cresc.* is written below the first measure.

musical score system 2, second system. The right hand continues with intricate patterns. The left hand has a fermata in the first measure and then a series of chords in the second measure. Dynamics *ff ff* are indicated.

musical score system 3, third system. The right hand has a trill marked *8 tr*. Dynamics *ff ff* and *sempre f* are present. The left hand has a fermata in the second measure.

musical score system 4, fourth system. The right hand has a trill marked *8 tr*. Dynamics *ff ff* and *ff* are present. The left hand has a fermata in the second measure.

musical score system 5, fifth system. The right hand has a trill marked *tr*. Dynamics *f* and *ff* are present. The left hand has a fermata in the second measure.

8

sempre f

ff ff

This system shows the first two measures of the piano accompaniment. The right hand features a complex, rhythmic pattern with many beamed notes. The left hand has a simpler accompaniment. Dynamics include *sempre f* and *ff*.

Animato
Et animant.

This system continues the piano accompaniment. The tempo and mood are marked **Animato** and **Et animant.**. The right hand continues with its intricate texture, while the left hand provides a steady accompaniment.

più ff tutta forza. il canto.

This system shows the piano accompaniment with a dynamic marking of *più ff tutta forza. il canto.*. The right hand has some rests, and the left hand continues with its accompaniment.

SOP. and CONT.

THE CROWD *ff* All hail! All hail! the Princess - es! All hail the Prin.
LA FOULE *ff* Sa.lut! Sa.lut! aux Princes. - ses! Sa.lut aux Al.

TENORS. *ff*

All hail! All hail! the Princess - es! All hail the Prin.
Sa.lut! Sa.lut! aux Princes. - ses! Sa.lut aux Al.

BASSES. *ff*

All hail! All hail! the Princess - es! All hail the Prin.
Sa.lut! Sa.lut! aux Princes. - ses! Sa.lut aux Al.

This system contains the vocal parts for Soprano, Tenors, and Basses. Each part has the same lyrics and melody. The lyrics are: "All hail! All hail! the Princess - es! All hail the Prin. Sa.lut! Sa.lut! aux Princes. - ses! Sa.lut aux Al." The dynamics are marked *ff*.

8

ff

This system shows the final two measures of the piano accompaniment. The right hand has a complex texture, and the left hand continues with its accompaniment. The dynamic is marked *ff*.

Cr.
la F.

cesses! All hail the Prin cesses! All hail the Prin - cess -
- tes_ses! Sa_lut aux Prin - ces_ses! Sa_lut aux Prin - ces -

cesses! All hail the Prin cesses! All hail the Prin - cess -
- tes_ses! Sa_lut aux Prin - ces_ses! Sa_lut aux Prin - ces -

cesses! All hail the Prin cesses! All hail the Prin - cess -
- tes_ses! Sa_lut aux Prin - ces_ses! Sa_lut aux Prin - ces -

8

fff

Molto largo.
Très large.

Cr.
la F.

- es! All hail! All hail!
- ses! Sa - lut! Sa - lut!

- es! All hail! All hail!
- ses! Sa - lut! Sa - lut!

- es! All hail! All hail!
- ses! Sa - lut! Sa - lut!

8

fff Très large.

PRINCE CHARMING (in a weak voice)
LE PRINCE CHARMANT (d'une voix faible)

Lento.
Leut.

p

Lent. 66= Set down within its shrine, up - on its flow'ry bed, The small
ben cantabile, molto espressivo. Po - sez dans son é - crin, sur un coussin de fleurs, La pan -
bien chanté, très expressif.

f m.g. left hand.

pp

poco *pp* senza gradazione.
sans nuances.

the P.
le P.

slipper of blue, all stained by tears I've shed.
- tou - fle d'a - zur dé - tein - te par mes pleurs.

(feverishly)
(avec fièvre)

mf

So there may now ap -
Qu'à mon re - gard a -
piu animato - agitato.
plus animé - agité.

the P.
le P.

- pear, before these eyes of mine, ...
- vide en - fin - elle ap - pa - rais - se ...

dim. rall.

Lento.
Lent.

p poco rall.

pp 66 =

Lento.

the P.
le P.

vine, Who thinks her ownership to prove For no more can I live, ... can I
- ces - se Qui croit pou - voir la ré - cla - mer. de ne puis vivre encor... vivre en -
en animant.

animato.
piu en animant. cresc.

the P.
le P.

live -
- cor... -

cedere.
en cédant.

rall.

Lentissimo.
Très large.

pp

dim.

pp

Très large.

unless I have her love!
que si je puis l'ai - mer!

rall. Très large.

(to the Princesses, sadly)
(aux Princesses, tristement)

the P.
le P.

Moderato.
Modéré.

p

You're all ve_ry love_ly I see... But I
Cha_cu_ne de vous est bien bel_le... Mais je

più *f* *p* rall. *p* Lento.
Leut.

search... and search... and it is not she!.. Then must it be that
cherche... je cherche... et ce n'est pas el_le!.. Il fau_dra donc que

rall. *p* *pp*

the P.
le P.

p

there is naught to ease my pain... Then must it be, that for sweet kiss - es my
rien n'a pai_se ma dou_leur... Il fau_dra donc que sans de ten_dres bai -

pp

un poco più agitato.
un peu plus agité.

cedere.
en cédant.

rall. *pp*

the P.
le P.

lips must wait for ev_er... They gave me not my_heart a_
sers res_te ma_lè_re... On ne m'a pas ren_du mon

un peu plus agité. en cédant. rall.

più *f* *cresc.* *f* *p*

a Tempo 1° un poco agitato.
un peu agité.

(he almost faints) (il est prêt à s'évanouir)

the P.
le P.

gain!...
cœur!...

THE KING (anxiously)
LE ROI (anxieux)

mf

f

SOP. and CONTR.

His eyes now close once more!..

Ses yeux vont se fer - mer. *pp*

Speak to me... my poor

par - le - moi, mon en -

See how sad he is now!..

Sur sa té - te pâ - li - e...

See how pale is his brow!

Quel - le mé - lan - co - li - e!..

TENORS. *p*

p pp

See how sad he is now!..

Sur sa té - te pâ - li - e...

See how pale is his brow!

Quel - le mé - lan - co - li - e!..

BASSES. *p*

p pp

See how sad he is now!..

Sur sa té - te pâ - li - e...

See how pale is his brow!

Quel - le mé - lan - co - li - e!..

THE CROWD
LA FOULE

a Tempo 1° un peu agité

sfp

animato.
en animant.

THE FAIRY.

Lento.
Lent.

(the voice of the FAIRY is heard in the distance)
(la voix de la FEE se fait entendre au loin)

le K.
le R.

child!..

- fant!.. *f*

child most dear!

mon en - fant!

più f

Ah!
Ah!

Cr.
la F.

Heav'n's pit-y we implore!

Nous im - plorons les Cieux!

Heav'n's pit-y we implore!

Nous im - plorons les Cieux!

Heav'n's pit-y we implore!

Nous im - plorons les Cieux!

en animant.

Lento. 63 = ♩

più

ppp

dol. *pp* *tr* *f* *p*

F. *ah!* *ah!* *ah!*

K. le R. *ah!* *ah!* *ah!*
(amazed) *pp* *p*

(in a whisper) *ppp* Oh wondrous sight! Oh! a
(comme un murmure) Enchan- te - ment! ô mer-

Cr. la F. (The crowd listens in amazement) *ppp* Oh won - drous sight! A mar - vell
(La foule écoute interdite) En.chan - - te - ment! merveil - le!

Oh won - drous sight! A mar - vell
ppp En.chan - - te - ment! merveil - le!

Oh won - drous sight! A mar - vell
En.chan - - te - ment! merveil - le!

pp

dol. *f*

F. *ah!* *ah!* *ah!* *ah!*

K. le R. *mar_vell* *Behold!...* *ah!* *Behold!*
veil_lel *roy.ez!* *ah!* *roy.ez!*
sempre ppp

Cr. la F. *ah!* *Behold ye the fair without ri_ - - vall* *Behold!*
sempre ppp *ah!* *roy.ez 'la beauté sans pa - reil_ - - le!* *roy.ez!*

ah! *Behold ye the fair without ri_ - - vall* *Behold!*
sempre ppp *ah!* *roy.ez 'la beauté sans pa - reil_ - - le!* *roy.ez!*

ah! *Behold ye the fair without ri_ - - vall* *Behold!*
ah! *roy.ez 'la beauté sans pa - reil_ - - le!* *roy.ez!*

sempre ppp

THE FAIRY (to PRINCE CHARMING)
LA FEE (au PRINCE CHARMANT)

PRINCE CHARMING (trembling in an ecstasy of joy on perceiving CINDERELLA)
LE PRINCE CHARMANT (tremblant, dans une joie d'extase et apercevant CENDRILLON)

Prince Charming see! Open your eyes! 'Tis she! 'Tis my Lu
Prin - ce Charmant, rouvrez les yeux! C'est elle! c'est ma Lu -

mf

p

espressivo. expressif.

dol. CINDERELLA (simply) CENDRILLON (simplement) *Molto moderato. Très modéré.* (simply and tenderly) (simple et tendre)

the P.
le P.

- cet - - tal Just the poor Cin - der - - el - - la!.. And
- cet - - te! Cen - dril - lon la pau - vret - - te!.. Vous

p

Très modéré. 76 = ♩

pp follow. suivez.

c. you are Prince Charm - ing, 'tis true... Would I could to health re -
é - tes mon Prin - ce Char - mant... Lais - sez - vous re - naître à la
(imitating Cinderella) (en imitant Cendrillon)

p simply and tenderly. simple et tendre.

pp *p*

c. - store you... O my prince, revive im -
ri - - e... O mon prin - ce, roi là, mon en -
espressivo. expressif.

espressivo. expressif.

(returning him his heart)
(lui rendant son cœur) *senza accelerare*

C. *f* *dim.* *p* *p*

plore you... I bring this bleeding heart to you!.. Ah!
ri - e... Re-pre-nez - le, ce cœur san-glant... Vous

f *sf* *dim.* *pp*

senza accelerare.
senza presser.

cedere.
eu cédant.

THE FAIRY (uniting them)
LA FEE (les unissant)

mf *Sweet*

C. you are Prince Charm - ing, 'tis true! é - tes mon Prin - ce Char - mant!

PRINCE CHARMING. - LE PRINCE CHARMANT *f*

(with tenderness) (avec tendresse) Ah! keep it then, my la - dy
Ah! gar - de - le, chère maî

eu cédant. *p*

follow. *pp*
suivez.

più f

Lento.
Lent.

F. *dim.* *pp* *rall.*

A - pril for them has flow' red a - gain! A - pril has flow' red a - gain!
- vril - pour eux a re - fleu - ri! A - vril a re - fleu - ri!

(happily) (heureuse) *dim.* *pp*

C. *pp*

the P. dear! A - pril has flow' red a - gain! A - pril has flow' red a - gain!
- tres - se! A - vril a re - fleu - ri!

Lento. *pp* *rall.*

follow. *pp*
suivez.

Molto animato.
Très animé.
THE KING
LE ROI

ff

SOP. and CONTR.
Bow down! — Bow down! be fore our fu ture Queen!
Honneur! — Hon neur! à vo tre sou ve rai.

THE CROWD (joyously)
LA FOULE (joyeuse)
TENORS.
Bow down! — Bow down! be fore our fu ture Queen!
Honneur! — Hon neur! à vo tre sou ve rai.

BASSES.
Bow down! — Bow down! be fore our fu ture Queen!
Honneur! — Hon neur! à vo tre sou ve rai.

132 =

Très animé.

PANDOLFE arrives with M^{me} DE LA HALTIERE and her daughters.
PANDOLFE arrive avec M^{me} DE LA HALTIERE et ses filles.

M^{me} DE LA HALTIERE.
(quickly pushes her husband aside and receives CINDERELLA in her arms: fondling her.)
(écarte vivement son mari et reçoit dans ses bras CENDRILLON, qu'elle câline.)

(runs toward CINDERELLA who hurries to him)
PANDOLFE. (se précipite vers CENDRILLON qui s'élance vers son père) My daugh ter!!
Ma fil le!!

Ye Gods! 'tis...
Grands Dieux! c'est...

K.
le R.

Cr.
la F.

ne!

ne!

ne!

ne!

NOÉMIE .

Ah! What a cool hand is she!
 Ah! quel a-plomb est le sien!

DOROTHÉE .

Ah! What a cool hand is she!
 Ah! quel a-plomb est le sien!

(much excited)
(très exaltée)

f

Mme de la H.
 Lu -
 Lu -

f
 Ah! What a cool hand is she!
 Ah! quel a-plomb est le sien!

THE DEAN. - LE DOYEN

Ah! What a cool hand is she!
 Ah! quel a-plomb est le sien!

MASTER OF CEREMONIES. - LE SURINTENDANT

f
 Ah! What a cool hand is she!
 Ah! quel a-plomb est le sien!

1st MINISTER. - LE 1er MINISTRE

Ah! What a cool hand is she!
 Ah! quel a-plomb est le sien!

f

cedere.
en cédant.

a Tempo.

Mme de la H.
 - cette whom I a - dore!
 - cet - te que ja - do - re!

(to the public - aside)
(au public - a part)

PANDOLFE.

mf

en cédant.

Here all ends well, you
I - ci tout fi - nit

a Tempo.

follow.
suivez.
p

Largo assai. (non lento)
Assez largement. (sans lenteur)
THE FAIRY (All. to the public) (Tous, au public)
LA FEE

CINDERELLA CENDRILLON And so we end our play. We have all done our

PRINCE CHARMING LE PRINCE CHARMANT La piè . . . ce est ter . mi . né . e . On a fait de son

NOÉMIE. And so we end our play. We have all done our

DOROTHÉE. La piè . . . ce est ter . mi . né . e . On a fait de son

M^{me} DE LA HALTIÈRE. And so we end our play. We have all done our

see. bien. And so we end our play. We have all done our

THE KING - LE ROI La piè . . . ce est ter . mi . né . e . On a fait de son

THE DEAN LE DOYEN And so we end our play. We have all done our

THE MASTER OF CEREMONIES LE SURINTENDANT La piè . . . ce est ter . mi . né . e . On a fait de son

THE 1st MINISTER LE 1^{er} MINISTRE And so we end our play. We have all done our

THE CROWD LA FOULE La piè . . . ce est ter . mi . né . e . On a fait de son

96 = And so we end our play. We have all done our

Assez largement. (sans lenteur)

rall.

F. best To en - tice you a - way In - to Fai - ry - land
 C. mieux Pour vous fai - re en - vo - ler par les beaux pa - ys
 the P. le P. best To en - tice you a - way In - to Fai - ry - land
 N. mieux Pour vous fai - re en - vo - ler par les beaux pa - ys
 D. best To en - tice you a - way In - to Fai - ry - land
 M^{no} de la II. mieux Pour vous fai - re en - vo - ler par les beaux pa - ys
 P. best To en - tice you a - way In - to Fai - ry - land
 K. le R. mieux Pour vous fai - re en - vo - ler par les beaux pa - ys
 the D. le D. best To en - tice you a - way In - to Fai - ry - land
 M. of C. le S. mieux Pour vous fai - re en - vo - ler par les beaux pa - ys
 1st M. 1^{er} M. best To en - tice you a - way In - to Fai - ry - land
 Cr. la F. mieux Pour vous fai - re en - vo - ler par les beaux pa - ys

rall.

F. blest!

C. bleus.

the P.
le P. blest!

N. bleus.

D. blest!

M^{me}
de la
H. bleus.

P. blest!

K.
le R. bleus.


the D.
le D. blest!

M. of C.
le S. bleus.

1st M.
er M. blest!

bleus.

Cr.
la F. blest!

bleus: Molto animato - allegro.
Bien animé - gai. 120 = 



the P.
le P.

M. of C.
le S.

1st M.
1^{er} M.

Cr.
la F.

нар

Très large.