

PRÉLUDE - MENUET.

Allègre et majestueux.

PIANO.

The first system of the musical score is in G major and 3/4 time. It begins with a piano (*p*) dynamic. The right hand plays a series of chords and dyads, while the left hand provides a steady accompaniment. A forte (*f*) dynamic marking is present in the first measure of the right hand.

The second system continues the piece with piano (*p*) dynamics. It features several accents (*>*) over notes in both hands, adding rhythmic emphasis to the melody.

The third system maintains the piano (*p*) dynamic. The right hand continues with a melodic line of chords, and the left hand provides a consistent accompaniment.

The fourth system includes a fortissimo (*ff*) dynamic marking. A notable feature is a rapid ascending scale in the right hand, marked with a fermata and a hairpin crescendo.

The fifth system concludes the piece with piano (*p*) dynamics. It features trills (*tr*) in the right hand and accents (*>*) in both hands, leading to the final chords.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains five measures. The first measure has a fermata over the treble staff. The second measure has a trill (tr) over the treble staff. The fifth measure has a trill (tr) over the treble staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains five measures. The first measure has a trill (tr) over the treble staff. The fifth measure has a piano (p) dynamic marking.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains five measures. The fifth measure has a forte (f) dynamic marking.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains five measures. The second measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains five measures. The second measure has a forte (f) dynamic marking.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains five measures. The first measure has a piano (pp) dynamic marking. The second measure has a piano (pp) dynamic marking. The third measure has a trill (tr) over the treble staff. The fifth measure has a trill (tr) over the treble staff.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, including a trill (tr) in the final measure. The left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. The right hand continues with chords and includes trills (tr) in the first and third measures. The left hand maintains the accompaniment. The dynamic marking *toujours pp* is present in the right hand.

Third system of musical notation. The right hand features sustained chords with some grace notes. The left hand continues with quarter notes. The dynamic marking *p* is present in the right hand.

Fourth system of musical notation. The right hand consists of sustained chords. The left hand continues with quarter notes. The dynamic marking *toujours p* is present in the right hand.

Fifth system of musical notation. The right hand features a series of chords, some with tremolos. The left hand continues with quarter notes. The dynamic marking *f* is present in the right hand.

Sixth system of musical notation. The right hand features chords with tremolos. The left hand continues with quarter notes. The dynamic marking *rit.* is present in the right hand, and *f* is present in the left hand. The system concludes with a double bar line.

DEUXIÈME TABLEAU.

Même décor, mais on ne voit que les musiciens et quelques personnages penchés en avant des coulisses.
On a, aux escaliers de marbre, mis des ouvertures de grottes et de bocages. —

N^o 1. ENTRÉE DANSANTE ET CHANTANTE
DES BERGERS ET DES BERGÈRES.

Allègre.

PIANO.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a dynamic marking of *mf* (mezzo-forte). The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. It features a dynamic marking of *pp* (pianissimo) in the lower staff. The melodic line in the upper staff includes a trill-like figure. The bass line continues with a rhythmic accompaniment.

The third system shows the continuation of the musical theme. The upper staff has a dynamic marking of *f* (forte) for a brief passage. The bass line maintains the accompaniment with some harmonic shifts.

The fourth system includes a dynamic marking of *pp* (pianissimo) in the lower staff. The upper staff features a sequence of notes with fingerings '1' and '5' indicated above them. The bass line provides a steady accompaniment.

The fifth and final system of the page shows the music concluding with a dynamic marking of *f* (forte) in the lower staff. The upper staff ends with a melodic flourish, and the bass line provides a final accompaniment.

ARDÉLISE est en Bergère.

Sopr. BERGÈRES.

Ah! que les grands sont mal - heu - - reux Dans leurs

Contr. BERGERS.

Ah! que les grands sont mal - heu - - reux Dans leurs

p

ri - ches de - meu - res!

ri - ches de - meu - res!

Ils ont la gloire et l'or pour enchanter leurs

Ils ont la gloire et l'or pour enchanter leurs

heu - res, Mais nous, nous som - mes a - mou - reux!

heu - res, Mais nous, nous som - mes a - mou - reux!

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The lyrics are: "heu - res, Mais nous, nous som - mes a - mou - reux!".

Ah! que les grands sont mal - heu - - reux!

Ah! que les grands sont mal - heu - - reux!

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, and the piano accompaniment is in a grand staff. The music is in a minor key and 4/4 time. The lyrics are: "Ah! que les grands sont mal - heu - - reux!". A dynamic marking of *mf* is present in the piano accompaniment.

The third system consists of a piano accompaniment in a grand staff. The music is in a minor key and 4/4 time. It features a complex harmonic structure with many chords and moving lines in both the treble and bass staves.

ARDÉLISE, en Bergère.

Quel plai - sir é - - ga - - - le Ce - lui d'ou - -

pp

Ar. - - ir dans le lu - - - meau Tir - cis dont le

Ar. cha - lu - - meau Al - - terne a - vec la ci - ga - - -

Ar.

tr

VI. *le!*

BERGÈRES.

Ah! que les grands sont mal-heu - reux Dans leurs ri - ches de - meu - res!

BERGERS.

Ah! que les grands sont mal-heu - reux Dans leurs ri - ches de - meu - res!

p

Ils ont la gloire et l'or pour

Ils ont la gloire et l'or pour

p

en chanter leurs heu - res; Mais nous, nous sommes a - mou - reux!

en chanter leurs heu - res; Mais nous, nous sommes a - mou - reux!

Ah! que les grands sont mal - heu - reux!

Ah! que les grands sont mal - heu - reux!

p

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both in a key with two flats (B-flat major or D minor). The piano accompaniment is in a grand staff (treble and bass clefs). The first vocal line has the lyrics "Ah! que les grands sont mal - heu - reux!". The second vocal line has the same lyrics. The piano accompaniment begins with a series of chords in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

The second system of the musical score continues the piano accompaniment. It features a more active right hand with eighth-note patterns and chords, while the left hand maintains a steady bass line. The dynamic remains *p*.

The third system of the musical score continues the piano accompaniment. The right hand features a prominent eighth-note melody, and the left hand continues with a steady bass line. A dynamic marking of *f* (forte) is placed above the piano part.

The fourth system of the musical score continues the piano accompaniment. The right hand features a prominent eighth-note melody, and the left hand continues with a steady bass line. A dynamic marking of *p* (piano) is placed above the piano part.

Retenu.

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines. The music is in a minor key and common time.

Modéré.

ÉGLÉ, en Bergère.

p
 Dans cette fo-rêt obs-cu-re, Qui s'ap-pro-che?

BERGERS et BERGÈRES.

C'est Mer-

Modéré.

Piano accompaniment for the second system, featuring treble and bass staves with sustained chords. The music is in a minor key and common time.

Retenu.

p

Vocal line for LE POÈTE, starting with a rest followed by a melodic phrase.

LE POÈTE, au Comte.

C'est Mer-cu - re!

Vocal line for LE POÈTE, continuing the melodic phrase.

A vous, Com - te!

Vocal line for LE POÈTE, continuing the melodic phrase.

- cu - re.

C'est Mer-cu - re!

Vocal line for LE POÈTE, continuing the melodic phrase.

Retenu.

Piano accompaniment for the third system, featuring treble and bass staves with chords and melodic lines. The music is in a minor key and common time.

N^o 2. ENTRÉE ET AIR DE MERCURE.
(CHŒUR DE BERGERS ET DE BERGÈRES)

Gai.

LE COMTE
ou
MERCURE.

PIANO.

Gai.

mf rythmé

le C.

gai

Dans

f

le C.

l'u - ni - vers en - tier, J'ai fait plus d'un mé - tier Pour ser -

le C.

- vir la troupe immor - tel - - - le.

f

mf

Chez maint sei - gneur, chez mainte

p

bel - - le, Mer - cure a fait par - ler de lui;

Mais c'est aux ber - gers au - jour - d'hui Qu'il ap - por - - te u - ne nou -

augm.

- vel - - le.

BERGÈRES. *p léger*

BERGERS. *p léger*

U - ne nou - vel - le? La - quel - le?

U - ne nou - vel - le? La -

p

U - ne nou - vel - le? La - quel - le? La - quel - le? La -
 - quel - le? U - ne nou - vel - le? La - quel - le? La -

LE COMTE.

Modéré.

mf gracieux

Mil - le nymphes, a - yant ou -

- quel - le?
 - quel - le?

Modéré.
p *tr*

le C.

- ï Que tout le monde est é - blou - ï D'un mo - narque a - do -

tr

1. 1. *tr*
 - rable - aux ver - tus non pa - - - reil - - - les,
p

doux
 Quit - tent leurs a - mants — Les
tr *tr* *tr* *tr*

1. 1. plus — char - mants, Pour voir ce pa - ran - gon de
tr *tr*

1. 1. tou - tes les mer - veil - les, Pour voir — ce pa - ran -
f *f*

1^{re} C.

- gon

p

1^{re} C.

de

1^{re} C.

tr 1^{er} Mouv!

tou - tes les merveil - les!

1^{er} Mouv!

f

LE MUSICIEN.

Ah! Monsieur! Tous mes compli - ments!

LE POÈTE.

Ah! Monsieur! Tous mes compli - ments!

p

f

N^o 3. ENTRÉE DANSANTE ET CHANTANTE
DES FAUNES ET DES NYMPHES DES MONTS.

Modéré.

PIANO

p

p

NYMPHES.

Sopr.

FAUNES.

1^{er} Tén. *p léger*
Vieux sa - ty - res, petits fau - nes.

2^{ds} Tén. *p léger*
Petits fau - nes, vieux sa - ty - res.

4 Basses. *p léger*
Vieux sa - ty - res, pe - tits

p

p

Nym - - - phes des lacs voi - lés

Que le jour fuie ou s'ap - pro - che,

Que le jour fuie ou s'ap - pro - che,

fau - nes, Que le jour fuie ou s'ap -

p *pp*

d'au - - - nes, Nous sau - tons, Nous flû -

Nous flûtons... Nous sautons...

Nous sautons... Nous flûtons...

- pro - che, Nous flû - tons... Nous sau -

- tons, Nous sau - - tons...

Nous flûtons... Nous sautons...

Nous sautons... Nous flûtons...

- tons... Nous flû - tons...

pp léger
 Dans la grot - te... sur la
pp léger
 Sur la ro - che, dans la grot - te.
pp léger
 Dans la grot - te, sur la ro - che,

The first system of the musical score consists of four staves. The top staff is a blank treble clef. The second and third staves are vocal lines with lyrics. The second staff begins with the dynamic marking *pp léger*. The lyrics are: "Dans la grot - te... sur la" on the first line, and "Sur la ro - che, dans la grot - te." on the second line. The third staff continues the lyrics: "Dans la grot - te, sur la ro - che,". The fourth staff is the piano accompaniment, featuring a flowing sixteenth-note melody in the right hand and a bass line in the left hand.

ro - che...
p doux
 Que le jour fuie ou s'ap - pro - - che,
p doux
 Que le jour fuie ou s'ap - pro - - che.

The second system of the musical score consists of four staves. The top staff is a blank treble clef. The second and third staves are vocal lines with lyrics. The second staff begins with the dynamic marking *p doux*. The lyrics are: "ro - che..." on the first line, and "Que le jour fuie ou s'ap - pro - - che," on the second line. The third staff continues the lyrics: "Que le jour fuie ou s'ap - pro - - che.". The fourth staff is the piano accompaniment, featuring a flowing sixteenth-note melody in the right hand and a bass line in the left hand.

pp
 Nous flûtons... Nous sautons...
pp
 Nous sautons... Nous flûtons...
pp
 Nous flû - tons... Nous sau-

The first system consists of four staves. The top staff is a vocal line with a whole rest. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line with lyrics. The piano part features a melodic line with slurs and a bass line with chords.

p
 Tan - dis que la nymphe E-
 Nous flûtons...
 Nous sautons...
 - tons... Nous flû - tons...
p

The second system continues the musical score. It features four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line with lyrics. The piano part features a melodic line with slurs and a bass line with chords.

cho, Amou - reu - se du prin - ce Narcis - sus

The first system consists of a vocal line in a soprano clef and a piano accompaniment in grand staff. The vocal line has a melodic line with a slur over the first four notes. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand.

Amou - reu - se du prin - ce Narcis - sus... Pleu -

The second system continues the vocal and piano parts. The vocal line has a slur over the first four notes. The piano accompaniment continues with the same rhythmic pattern. The word "Pleu -" is written above the vocal line at the end of the system.

re jus - qu'au Ma - tin... Pleu - re...

The third system continues the vocal and piano parts. The vocal line has a slur over the first four notes. The piano accompaniment continues with the same rhythmic pattern. The words "re jus - qu'au Ma - tin..." and "Pleu - re..." are written above the vocal line.

1^{er} Tén. pp
2^d Tén.
Basses.

Qui nous é -

The fourth system features three vocal parts: 1^{er} Tén., 2^d Tén., and Basses. The 1^{er} Tén. part has a melodic line with a slur and the dynamic marking "pp". The 2^d Tén. and Basses parts are mostly rests. The words "Qui nous é -" are written below the 1^{er} Tén. part.

The fifth system features a piano accompaniment in grand staff. The right hand has a complex melodic line with many slurs and ties. The left hand has a bass line with chords and single notes.

FAUNES.

-vin-ce... qui nous é - vin-ce
pp léger
 qui nous é - vin-ce... qui nous é - vin-ce
pp léger
 qui nous é - vin-ce... qui nous é -

The first system consists of five staves. The top staff is empty. The second staff contains the vocal line with lyrics. The third and fourth staves contain the vocal line with lyrics and dynamic markings. The fifth staff is the piano accompaniment, featuring a continuous sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand.

pp léger
 Dans la grot - te... sur la ro - che...
pp léger
 Dans la grot - te... sur la
 -vin-ce Sur la ro - che... dans la grot - te...

The second system consists of five staves. The top staff is empty. The second and third staves contain the vocal line with lyrics and dynamic markings. The fourth staff contains the vocal line with lyrics. The fifth staff is the piano accompaniment, featuring a continuous sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand.

pp *doux.*

Que le jour fuie ou s'ap - pro - che.

ro - che.

pp *doux.*

Que le jour fuie ou s'ap - pro - che.

NYPHES. *pp*

Nym - phes des

p

lacs voi - lés d'au - nus...

pp léger

Nous flû - tons... Nous sau -
pp Petits fai - nes... Nous flûtons...
pp Vieux sa - ty - res... Nous sautons...
pp Petits fai - nes, Nous flû -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 3/4 time and features a light, delicate texture. The lyrics are: "Nous flûtons... Nous sautons... Nous flûtons... Nous sautons...". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

sans ralentir.

- tons... Nous flû - tons!
 Nous sautons... Nous flû - tons!
 Nous flûtons, Nous sau - tons!
 - tons... Nous sau - tons!
sans ralentir.

The second system continues the vocal and piano parts. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 3/4 time and features a light, delicate texture. The lyrics are: "- tons... Nous flûtons! Nous sautons... Nous flûtons! Nous flûtons, Nous sautons! Nous sautons!". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines. The system concludes with a double bar line and a key signature change to one flat.

N^o 4. RÉCIT. (CHŒUR DE BERGERS ET DE FAUNES.)

Modéré, presque lent.

*expressif*ACTÉ.
en Nymphe
ECHO.

Modéré, presque lent.

PIANO.



Ac.

-sus.

Mais je cher-che, brûlant d'une ardeur sans se - con-de, Le plus beau Roi du



Ac.

monde! Où donc est-il, le plus beau Roi du mon - de!

Retenu.

Vif.

Sopr.

BERGÈRES et BERGERS.

Contr.

Ténors. BERGERS, FAUNES.

Basses. FAUNES.



Retenu.

Vif.



p

done! Nous le savons bien! Nous le savons bien!

p

done! Nous le savons bien! Nous le savons bien!

Où done! Nous le savons bien! Nous le savons

Où done! Nous le savons bien! Nous le savons

p

Mais nous n'en di - rons rien! nous le savons

Mais nous n'en di - rons rien! nous le savons

bien! Mais nous n'en di - rons rien! nous le savons bien!

bien! Mais nous n'en di - rons rien! nous le savons bien!

p

p

bien! nous le savons bien! Mais nous n'en di - rons
bien! nous le savons bien! Mais nous n'en di - rons
nous le savons bien! Mais nous n'en di - rons
nous le savons bien! Mais nous n'en di - rons

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key and 4/4 time. The lyrics are: *bien! nous le savons bien! Mais nous n'en di - rons*. The piano accompaniment features a steady bass line and chords in the right hand.

rien. Ah! Ah! Ah! Ah! Nous - n'en
rien. Ah! Ah! Ah! Ah! Nous - n'en
rien. Ah! Ah! Ah! Ah! Nous - n'en
rien. Ah! Ah! Ah! Ah! Nous -

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are: *rien. Ah! Ah! Ah! Ah! Nous - n'en*. The piano accompaniment includes dynamic markings such as *p* (piano) and *v* (accent).

pp
 di - rons rien. Rien! Rien! Nous n'en di_rons
pp.
 di - rons rien. Rien! Rien! Nous n'en di_rons
pp
 di_rons rien. Rien! Rien! Nous n'en di_rons
pp.
 n'en di_rons rien. Rien! Rien! Nous n'en di_rons

pp
 rien! Rien! Rien!
pp
 rien! Rien! Rien!
pp *pp*
 rien! Rien! Rien! Rien!
pp *pp*
 rien! Rien! Rien! Rien!

dim.

Animé.

LES NYMPHES.

Pressez.

Mes sœurs! Mes sœurs! Trouvons le Roi — qu'on nous dé-ro-be. **Pressez.**

Animé.

Dans le Mouv!ÉGLÉ. *p*

Mais qui vient là, l'arc à la main, a recedes

Dans le Mouv!

as - tres dans sa ro - be!

détaché. *tr*

LE DUC, en Sylvain.

C'est Di - a - ne dont l'arc dans l'om - bre é-tin-ce-lu.

LE MUSICIEN, s'arrachant les cheveux.

Eh! bien! Qu'arrive

Le Roi s'avance.

t'il? Qu'est-ce? Quoi donc? Du zè - le! Du zè - - le!

LE ROI.

(à Louise)

La Reine ne vient pas. Al - lez, mademoisel - lé...

Louise hésite. On lui met un carquois dans la main, et un croissant au front.

Un peu moins vite.

Elle s'incline;

elle consent;

elle s'avance.

dim.

N^o 5. AIR DE DIANE.
(CHŒUR DES BERGERS.)

Assez vif.

LOUISE
en
DIANE.

Assez vif.

PIANO. *p*

The first system of the score shows the vocal line for Louise en Diane and the piano accompaniment. The vocal line is in a treble clef with a 2/4 time signature and contains four measures of rests. The piano accompaniment is in a grand staff (treble and bass clefs) with a 2/4 time signature and contains four measures of music. The piano part begins with a piano (*p*) dynamic marking.

Le rôle à la main.

1..

Syl-vains bo - ca - gers, ——— Nym- phes bo - ca - gè - - res,

The second system of the score shows the vocal line and piano accompaniment for the first line of the chorus. The vocal line is in a treble clef with a 2/4 time signature and contains four measures of music. The piano accompaniment is in a grand staff with a 2/4 time signature and contains four measures of music.

1..

Troupeaux lé - gers, ——— Troupes lé - gè - - res, Quit -

tr

The third system of the score shows the vocal line and piano accompaniment for the second line of the chorus. The vocal line is in a treble clef with a 2/4 time signature and contains four measures of music. The piano accompaniment is in a grand staff with a 2/4 time signature and contains four measures of music. A trill (*tr*) is indicated above the second measure of the vocal line.

1..

- tez en dan - sant ces beaux lieux: ——— Tel est

p

The fourth system of the score shows the vocal line and piano accompaniment for the third line of the chorus. The vocal line is in a treble clef with a 2/4 time signature and contains four measures of music. The piano accompaniment is in a grand staff with a 2/4 time signature and contains four measures of music. A piano (*p*) dynamic marking is present in the final measure of the piano part.

1. *p*

Sopr. BERGÈRES. *pp.*

Contr. BERGERS. *pp.*

Ténors. BERGERS. *pp.*

l'or - dre des Dieux. Quit - tez en dan - sant ces beaux
 Quit - tez, quit - tez, troupe im - por - tu - - ne, ces
 Quit - tez, quit - tez, troupe im - por -
 Quit - tez! quit - tez! quit -

1. *mf*

lieux, *mf* Tel est l'or - dre des Dieux.

pp.
 bords en - chan - tés! quit - tez! quit - tez!

pp.
 - tu - - ne, quit - tez! quit - tez! quit - tez!

pp.
 - tez! quit - tez! quit - tez! quit - tez!

L. *Nymphes des monts noirs, — Fau - nes du val som - me -*

L. *Voix dans les soirs, — Flû - tes de l'om - bre, Quit -*
tez

L. *- tez en dan - sant ces beaux lieux, — Tel est l'or - dre des*

L. *Dieux! Quit - tez en dan - sant ces beaux lieux! —*
BERGÈRES.
Sopr. pp.

Quit - tez, quit - tez, troupe im - por - tu - ne ces bords en - chan -
Contr. BERGÈRES. **pp.**

Quit - tez, quit - tez, troupe im - por - tu - ne, quit -
Ténors. BERGÈRES. **pp.**

Quit - tez! quit - tez! ces bords en - chan -

-tés *pp* Par les si - - len - ces de la lu - ne. *pp*
 -tez!
 -tés *pp* Par les si - - len - ces de la lu - ne. *pp*

dim. *p* *court.*
 Tel est l'or - - dre des Dieux! _____
ppp
 Quit - tez! quit - tez!
ppp
 Quit - tez! quit - tez!
ppp
 Quit - tez! quit - tez!
pp

Lent, gracieux.

First system of piano introduction. Treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes in the right hand and block chords in the left hand.

Second system of piano introduction. The right hand continues with flowing eighth-note patterns, while the left hand provides harmonic support with chords. A piano (*p*) dynamic marking is present at the end of the system.

Third system of piano introduction. The right hand features a triplet of eighth notes. Above the system, the text "LE MUSIÇIEN." is written. The system concludes with a fermata over a chord.

Vocal entry system. The vocal line begins with a piano (*pp*) dynamic. The lyrics "Qu'on croie entendre La lu - ne." are written below the notes. The piano accompaniment is minimal, with a few chords in the bass clef.

Second system of the vocal entry. The lyrics "LE POÈTE. Si - re, à vous!.." are written below the notes. The piano accompaniment continues with chords in the bass clef.

Third system of piano accompaniment. The piano (*pp*) dynamic is indicated. The right hand has a few chords, and the left hand has a more active line with eighth notes. The system ends with a fermata over a chord.

Assez lent. (Même mouvt)*(Le rôle à la main.)
avec grâce et sentiment.*

LE ROI.

Sommes-nous pas trop heu-reux, — Ó Nym-phe, que vous en

Assez lent.

PIANO.

*pp calme*1^{re} B.

sem - ble? Nous voi - là tous deux en - sem - ble Et nous

1^{re} B.

nous par-lons tous deux. — La nuit, de ses sombres

1^{re} B.

voi - les, Couvre nos dé-sirs ar - dents; — Et la

le R.

lune et les é - toi - - les Sont nos secrets confi - dents. —

Sopr. BERGÈRES. *pp*

Contr. BERGERS. *pp*

Ténor . BERGERS. *pp*

Et la

Et la

Et la

tr

Piano accompaniment with treble and bass staves.

le R.

Les é - toi - - les Sont nos secrets confi - dents. —

pp *p*

lune et les é - toi - - les Sont vos secrets confi - dents. —

pp

lune et les é - toi - - les Sont vos secrets confi - dents.

pp

lune et les é - toi - - les Sont vos secrets confi - dents.

pp *pp* Suivez. *pp*

Piano accompaniment with treble and bass staves.

LOUISE.

Ah! Sei - gneur, que vo - tre ten - dres - se Me

Tempo.

pp

cau - se de l'ef - froi! — Et qu'il sert peu —

p.

d'é - tre dé - es - se, Au - près d'un si grand

p

Roi! —

LE ROI. *p*

Mon — cœur est sous vo - tre loi Et n'en

pp
m.d.

lié.

le R.
 pent ai - mer une au - tre: Laissez-moi voir dans le

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "pent ai - mer une au - tre: Laissez-moi voir dans le". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

le R.
 vó - tre Ce qui s'y pas - se pour moi! — La

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "vó - tre Ce qui s'y pas - se pour moi! — La". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The music continues with similar rhythmic patterns and melodic lines.

le R.
 nuit est calme et pro - fon - de, Nul ne vient mal à pro -

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "nuit est calme et pro - fon - de, Nul ne vient mal à pro -". The piano accompaniment includes a *très exp.* (très expressif) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

le R.
 - pos; — Le re - pos de tout le mon - de As -

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "- pos; — Le re - pos de tout le mon - de As -". The piano accompaniment includes an *exp.* (expressif) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

le R.

pp

- su - re no - tre re - pos. — Il as - su -

Sopr. BERGÈRES. *pp*

Le re - pos de tout le monde As - su -

Contr. BERGERS. *pp*

Le re - pos de tout le mon - - de As - -

Ténors. BERGERS. *pp*

Le re - pos de tout le monde As - su -

tr

le R.

Le Roi, jetant le rôle et avec passion.

p *f*

- re no - tre re - pos! — Non!

LE MUSICIEN.

Plus doux encor!

ppp

- - re leur - re - - pos! —

ppp

- su - re leur re - - pos! —

ppp

- - re leur - re - - pos! —

pp

Un peu moins lent, mais avec ampleur.

le R.
 Res - te! Res - te! En - fant cé - les - te!
 avec stupéfaction.

le M.
 Que dit - il? LE POÈTE.
 Ce n'est plus le

Sopr. *p*
 Que dit - il?

Contr. *p*
 TOUT LE MONDE.
 Que dit - il?

Ténors. *p*
 Que dit - il?

Basses. *p*
 Que dit - il?

Un peu moins lent, mais avec ampleur.

le R.
 Tous se regardent stupéfaits.
 Tout mon cœur dans mes yeux mon - te et s'em -

le P.
 rô - le!

chanté.
f

pressez. plus animé.

1^{er} R.
 - brase aux tiens! Ah! Fa - rouche ou do -

LE MUSICIEN, timidement.

Si - - re!..

pressez. plus animé.

1^{er} R.
 - ci - - le, Je te veux, je te

1^{er} R.
 veux... et tu m'ap - par - -

Très animé.

LOUISE.

p

A vocal line in treble clef, key of D major, 3/4 time. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a triplet of eighth notes B4, C5, B4. The music ends with a quarter rest.

Ah! je me meurs!

1^e R.

A vocal line in treble clef, key of D major, 3/4 time. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter rest.

tiens!

LE MUSICIEN.

A vocal line in treble clef, key of D major, 3/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Mais, Si - - - re!

LE COMTE, au Musicien, parlé.

f

A vocal line in bass clef, key of D major, 3/4 time. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3.

Con.ti.nue, im.

Très animé.

Piano accompaniment in treble and bass clefs, key of D major, 3/4 time. The right hand plays a continuous eighth-note pattern. The left hand plays a similar eighth-note pattern. Dynamics include *mf*.

Il bat la mesure.

1^e M^o

A vocal line in treble clef, key of D major, 3/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Au fi.nal!

Tous!

1^e C.

A vocal line in bass clef, key of D major, 3/4 time. It begins with a quarter note G3, followed by a quarter note A3, and a quarter note B3.

bé.cile!

Piano accompaniment in treble and bass clefs, key of D major, 3/4 time. The right hand plays a continuous eighth-note pattern. The left hand plays a similar eighth-note pattern.

Retenu.

Allègre, un peu moins vite.

Sopr.

Fuy - - ez, pu - deurs, fuy - ez, pru -

Contr.

Fuy - - ez, pu - deurs, fuy - ez, — pru -

Ténors.

Fuy - - ez, pu - deurs, fuy - ez, — pru -

Basses.

Fuy - ez, pu - deurs, fuy - ez, — pru -

Allègre, un peu moins vite.

Retenu.

f *tr*

- den - ces, Et fé - tons, — en ce beau jour,

- den - ces, Et — fé - tons, — en ce beau jour,

- den - ces, Et fé - tons, — en ce beau jour,

- den - ces, Et — fé - tons, — en ce beau jour,

tr *tr*

Par des chan - sons et des dan - ses,

Par des chan - sons et des dan - ses,

Par des chan - sons et des dan - ses,

Par des chan - sons et des dan - ses,

tr

Le tri - om - phe de l'A - mour!

Le tri - om - phe de l'A - mour!

Le tri - om - phe de l'A - mour!

Le tri - om - phe de l'A - mour!

p

LE ROI, penché sur Louise, défaillante.

Comme elle est pâ - - - le!

Mais son œil — se rou - - vre et bril -

p *toujours p*

LOUISE. *ardent, chaste, expressif*

Pré-ser-vez-

le Dans les pleurs! —

moi, — mon Dieu! des cou - pa - - bles bon-heurs!

L.

Sopr.
f Fuy - ez, pu - deurs, fuy - ez, pru - den - ces Et - fè -

Contr.
f Fuy - ez, pu - deurs, fuy - ez, pru - den - ces Et - fè -

Ténors.
f Fuy - ez, pu - deurs, fuy - ez, pru - den - ces Et - fè -

Basses.
f Fuy - ez, pu - deurs, fuy - ez, pru - den - ces Et - fè -

- tons - en ce beau jour, Par des chan - sons -

- tons - en ce beau jour, Par des chan - sons -

- tons - en ce beau jour, Par - des chansons -

- tons - en ce beau jour, Par - des chansons -

et des dan - ses, Le tri - om - phe de l'A -

et des dan - ses, Le tri - om - phe de l'A -

et des dan - ses, Le tri - om - phe de l'A -

et des dan - ses, Le tri - om - phe de l'A -

tr

- mour! Fé - tons le tri - om -

- mour! Fé - tons le tri - om -

- mour! Fé - tons, Fé - tons le tri - om -

- mour! Fé - tons le tri - om -

f

- - - - - phe de l'A - mour!
 - - - - - phe de l'A - mour!
 - - - - - phe de l'A - mour!
 - - - - - phe de l'A - - - - - mour!

ff

ff

ff

ff

ff

f

ff

Retenu.

ff

ff

Fin du 1^{er} Acte.