

Maurice RAVEL

L'Enfant et les Sortilèges

The Bewitched Child

FANTAISIE LYRIQUE

EN DEUX PARTIES

Poème de COLETTE

TEXTES FRANÇAIS ET ANGLAIS

English translation by Katharine WOLFF



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MADE IN FRANCE
IMPRIMÉ EN FRANCE

L'Enfant et les Sortilèges

PERSONNAGES

CHARACTERS

| | | |
|--------------------------------------|------------------------------|---|
| <i>L'Enfant</i> | The Child | <i>mezzo-soprano.</i> |
| <i>Maman</i> | Mama | <i>contralto.</i> |
| <i>La Bergère</i> | The Bergère | <i>soprano.</i> |
| <i>La Tasse Chinoise</i> | The Chinese Cup | <i>mezzo-contralto.</i> |
| <i>Le Feu</i> | The Fire | <i>soprano léger.</i> |
| <i>La Princesse</i> | The Princess | <i>soprano léger.</i> |
| <i>La Chatte</i> | The White Cat | <i>mezzo-soprano.</i> |
| <i>La Libellule</i> | The Dragonfly | <i>mezzo-soprano.</i> |
| <i>Le Rossignol</i> | The Nightingale | <i>soprano léger.</i> |
| <i>La Chauve-Souris</i> | The Bat | <i>soprano.</i> |
| <i>La Chouette</i> | The Screech-owl | <i>soprano.</i> |
| <i>L'Ecureuil</i> | The Squirrel | <i>mezzo-soprano.</i> |
| <i>Une Pastourelle</i> | A Country Lass | <i>soprano.</i> |
| <i>Un Pâtre</i> | A Herdsman | <i>contralto.</i> |
| <i>Le Fauteuil</i> | The Armchair | <i>basse chantante.</i> |
| <i>L'Horloge Comtoise</i> | The Comtoise Clock | <i>baryton.</i> |
| <i>La Théière (Wedgwood noir).</i> | The Teapot (black Wedgwood) | <i>ténor.</i> |
| <i>Le Petit Vieillard</i> | The Little Old Man | <i>trial.</i> |
| <i>Le Chat</i> | The Black Cat | <i>baryton.</i> |
| <i>Un Arbre</i> | A Tree | <i>basse.</i> |
| <i>La Rainette</i> | The Tree Frog | <i>ténor.</i> |
| <i>Le Banc</i> | The Bench | <i>chœur d'enfants.</i> <i>chorus of children.</i> |
| <i>Le Canapé</i> | The Sofa | |
| <i>Le Pouf</i> | The Stool | |
| <i>La Chaise de Paille</i> | The Wicker Chair | <i>chœur d'enfants.</i> <i>chorus of children.</i> |
| <i>Les Chiffres</i> | The Numbers | |
| <i>Les Pastoures</i> | The Shepherds | <i>chœur.</i> <i>chorus.</i> |
| <i>Les Pâtres</i> | The Herdsmen | |
| <i>Les Rainettes</i> | The Tree Frogs | <i>chœur.</i> <i>chorus.</i> |
| <i>Les Bêtes</i> | The Animals | |
| <i>Les Arbres</i> | The Trees | |

| | | |
|------------------------------|---|---|
| LE FEU | } | <i>doivent être chantés par la même personne.</i> |
| LA PRINCESSE | | |
| LE ROSSIGNOL | } | <i>doivent être chantés par la même personne.</i> |
| L'ARITHMÉTIQUE | | |
| LA RAINETTE | } | <i>peuvent être chantés par la même personne.</i> |
| MAMAN | | |
| LA TASSE CHINOISE | } | <i>peuvent être chantés par la même personne.</i> |
| LA LIBELLULE | | |
| LA BERGÈRE | } | <i>peuvent être chantés par la même personne.</i> |
| LA CHOUETTE | | |
| LA CHATTE | } | <i>peuvent être chantés par la même personne.</i> |
| L'ÉCUREUIL | | |
| L'HORLOGE COMTOISE | } | <i>peuvent être chantés par la même personne.</i> |
| LE CHAT | | |
| LE FAUTEUIL | } | <i>peuvent être chantés par la même personne.</i> |
| L'ARBRE | | |

Les soli de Bêtes, à l'avant-dernière scène, doivent être chantés par des premiers rôles.



Première Représentation : AU THÉÂTRE DE MONTE-CARLO, Mars 1925

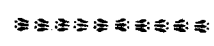
Directeur : M. RAOUL GUNSBURG



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L'Enfant et les Sortilèges

The Bewitched Child



Tranquillo ♩ = 112

PIANO *pp*

CURTAIN RIDEAU

Une pièce à la campagne (plafond très bas), donnant sur un jardin. Une maison normande, ancienne, ou mieux: démodée; de grands fauteuils, housés; une haute horloge en bois à cadran fleuri. Une tenture à petits personnages, bergerie. Une cage ronde à écureuil, pendue près de la fenêtre. Grande cheminée à hotte, un reste de feu paisible, une bouilloire qui ronronne. Le Chat aussi. C'est l'après-midi.

The scene presents a room in the country (ceiling very low) opening on a garden. A Normandy house, old, or rather, old-fashioned; large arm-chairs covered with cloth, a tall wooden clock with a decorated dial. Wallpaper depicting pastoral scenes. A round cage with a squirrel in it, hanging near the window. A large fireplace where a small fire burns peacefully. A teakettle purrs, the cat also. It is afternoon.

The Child, six or seven years old, is seated before a task which he has just begun. He is extremely lazy. He bites his penholder, scratches his head and sings softly.

L'Enfant, six ou sept ans, est assis devant un devoir commencé. Il est en pleine crise de paresse, il mord son porte-plume, se gratte la tête et chantonne à demi-voix.

pp un peu en dehors

THE CHILD
L'ENFANT

p

J'ai pas envie de faire ma pa - ge,
I do not want to learn my les - son,

l'En. J'ai en - vie d'al - ler me promener. J'ai en - vie de manger tous les gâ -
I'd much rath - er go for a walk. And I wish I might eat up all the

l'En. - teaux. cakes. J'ai envie de ti - rer la queue du chat Et de cou -
Oh, how I'd like to pull the cat's tail ver - y hard And

l'En.

- per cel - le de l'E - cureuil! — J'ai envie de gronder tout le mon - de! J'ai envie de met -
cut off the squirrel's too! — I wish I might growl at every - bod y. Oh, how I'd like to

l'En.

- tre Maman en pé - ni - ten - ce. *make Ma - ma feel ver - y sor - ry.*

The door opens. Enter Mama (or rather as much as can be seen with the ceiling very low and the entire scale of all the furnishings and all the objects in exaggerated dimensions in order to make more striking the smallness of the Child) that is to say a skirt, the lower part of a silk apron, a steel chain from which hangs a pair of scissors, and a hand. This hand is raised with the index finger pointing.
La porte s'ouvre. Entre Maman (ou plutôt ce qu'en laissent voir le plafond très bas et l'échelle de tout le décor où tous les objets assument des dimensions exagérées, pour rendre frappante la petitesse de l'Enfant) c'est-à-dire une jupe, le bas d'un tablier de soie, la chaîne d'acier où pend une paire de ciseaux, et une main. Cette main se lève, interroge de l'index.

MAMAN, affectueusement. MAMA, affectionately.

Bé - bé a é - té sage? *My child have you been good?* Il a fi - ni sa page? *And learned your les - son well?*

Più animato. ♩ = 76 **Rit.**

Suivez *p*

The Child makes no reply and pouting, slips down low in his chair. The skirt moves forward, one hand over the copybook. The other hand, higher, holds a tray on which are a teapot and a cup
L'Enfant ne répond rien et se laisse glisser, boudeur, en bas de sa chaise. La robe s'avance sur la scène, une main tendue au-dessus du cahier. L'autre main, plus haute, soutient un plateau portant la théière et la tasse du goûter.

Ma.

a Tempo **Rit.**

Oh, tu n'as rien fait! *Oh, you have done noth - ing!* Tu as é - laboussé d'encre le ta - pis! *You've carelessly spattered the carpet with ink!* **Rit.**

a Tempo **Rit.**

mf *p espr.*

(The Child is silent)
(Silence de l'Enfant)

Ma. *Regrettes-tu ta pa-resse?* **Tempo 1^o** *Promettez-moi, Bébé,— de travail.*
Have you no shame for your sloth? *Will you not promise me—that you will*

In reply the Child lifts his head towards Mama and sticks out his tongue. The skirt draws back a little.
Pour toute reponse, Bébé lève la tête vers Maman et tire la langue. La jupe recule un peu.

Ma. (Silence) **Più animato** *Oh!!!*
Oh!!!
- ler? *Voulez-vous me demander pardon?*
work? *Will you not ask me to pardon you?*

Allegro

The second hand places on the table a plate of lunch.
La seconde main dépose sur la table le plateau du goûter.
severely
severe

Ma. *Voici le goûter d'un méchant enfant:* *du thé sans sucre,* *du pain*
Allegro *Then here is some lunch for a naughty child:* *sug-ar- less tea,* *and dry*

Ma. *sec. bread.* *Res-tez tout seul jus-qu'au di-ner!* *Et son-ner!*
Re-main a-lone'till din-ner time! *Med. i-*

Ma. *p* *espressivo*

-gez à vo-tre faute! Et son-gez à vos de-voirs! Son-gez, son-gez sur-
-tate up-on your fault and up-on your du-ties too! Above all, think of your

The door opens again, the skirt disappears.
La porte se rouvre, la robe s'en va.

Ma.

-tout au cha-grin de Ma-man!..
mo-ther's dis-plea-sure, my child!

The Child, alone, is seized with a frenzy of perversity. He stamps and shrieks as loud as he can at the door.
L'Enfant, resté seul, est pris d'une frénésie de perversité. Il trépigne et crie à pleins poumons vers la porte.

THE CHILD
L'ENFANT

ff *f*

Presto ♩ = 166

Ça m'est é-gal! Ça m'est é-gal! Jus-te-ment
I do not care! I do not care! An-y-way

l'En.

j'ai pas faim! Jus-te-ment j'aime beaucoup mieux res-ter tout seul!
I'm not hungry! An-y-way I much pre-fer to re-main a-lone!

l'En. Je n'aime per - sonne! Je suis très mé - chant!
 I love no one! I'm ver - y wick - ed!

l'En. Mé - chant, mé - chant, mé - chant!
 Wick - ed, wick - ed, wick - ed!

With the back of his hand he sweeps off the teapot and the cup which break into a thousand pieces.
 Il balaie d'un revers de main la théière et la tasse, en mille morceaux.

Then he climbs upon the window sill, opens the squirrel's cage and pricks the little animal with his steel pen.
 The squirrel, wounded, cries out and escapes to the moulding over the window.
 Puis il grimpe sur la fenêtre, ouvre la cage de l'Ecureuil et veut piquer la petite bête avec sa plume de fer.
 L'Ecureuil, blessé, crie et s'enfuit par l'imposte ouverte de la croisée.

agitato

The Child jumps down from the window and pulls the tail of the cat who spits and hides himself under an armchair.
 L'Enfant saute à bas de la fenêtre et tire la queue du chat, qui jure et se cache sous un fauteuil.

THE CHILD, beside himself.
L' ENFANT, hors de lui.

THE BLACK CAT
LE CHAT

Hour - rah!
Hur - rah!

Psch!

The first system of the musical score consists of three staves. The top two staves are vocal lines for 'THE CHILD' and 'THE BLACK CAT'. The bottom staff is a piano accompaniment. The piano part begins with a series of chords and a melodic line in the right hand, marked with fingerings 5, 5, and 6. A dynamic marking of *ff* is present. A fermata is placed over the first two measures of the piano accompaniment.

He brandishes the poker, stirs up the fire and kicks over the teakettle with his foot:
Il brandit le tisonnier, fourgonne le Feu, y renverse d'un coup de pied la bouilloire:

The second system of the musical score features piano accompaniment. It begins with a dynamic marking of *ff* and a measure rest of 8. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of chords. The system concludes with a key signature change to two flats.

The third system of the musical score features piano accompaniment. It begins with a dynamic marking of *p sub.* and a tempo marking of *agitato*. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of chords. The system concludes with a dynamic marking of *p*.

clouds of cinders and of smoke.
flots de cendre et de fumée.

THE CHILD
L' ENFANT

Hourrah!
Hur_rah!

Hourrah!
Hur_rah!

The fourth system of the musical score consists of three staves. The top two staves are vocal lines for 'THE CHILD'. The bottom staff is a piano accompaniment. The piano part begins with a dynamic marking of *p* and a measure rest of 7. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic accompaniment of chords. The system concludes with a key signature change to two flats.

He uses the poker like a sword and attacks the little people on the wallpaper which he tears up: large strips of paper are detached from the wall and come down.

Il se sert du tisonnier comme d'une épée pour attaquer les petits personnages de la tenture, qu'il lacère: de grands lambeaux de tenture se détachent du mur et pendent.

He opens the box of the large clock, hangs on the copper balance which breaks loose in his hands.

Il ouvre la boîte de la grande Horloge, se pend au balancier de cuivre, qui lui reste entre les mains.

Then, noticing the tablets and books on the table, he tears them to pieces, laughing uproariously.

Puis, avisant sur la table les cahiers et les livres, il les met en pièces en riant aux éclats.

THE CHILD
L'ENFANT

ff
Hour-rah!
mf Hur-rah!

Plus de le-çons!
No more les-sons!

Plus de de-voirs!
No more du-ties!

1^{En.}

Je suis li-bre, li-bre, mé-chant et li-
I am free, free, wick-ed and free!

ff *p*

Satiated with devastation and completely out of breath, he is about to fall into a large armchair covered with flowered cloth. But, oh surprise! the arms of the chair fall apart, the seat steals away and the chair, hobbling along like an enormous toad, moves away.

Saôul de dévâstâtion, il va tomber essoufflé entre les bras d'un grand fauteuil couvert d'une housse à fleurs. Mais, ô surprise! les bras du fauteuil s'écartent, le siège se dérobe, et le Fauteuil, clopinant lourdement comme un énorme crapaud, s'éloigne.

1^{En.}

bre!

ff *mf*

(distressed)
(saisi)

Having taken three steps back, the chair returns, heavily and jokingly, and goes to greet a little Louis XV Bergère, which he leads through a measured and grotesque dance.

Ayant fait trois pas en arrière, le Fauteuil revient, lourd et goguenard, et s'en va saluer une petite bergère Louis XV, qu'il emmène avec lui pour une danse compassée et grotesque.

1^{En.}

Ah!
Ah!

Lento, maestoso ♩ = 44

p

8

(While they are dancing)
(Pendant qu'ils dansent)

THE BERGÈRE, with a courtesy
LA BERGÈRE, avec une révérence. *mp*

THE ARMCHAIR
LE FAUTEUIL

Vo. tre ser.
I am your

mp

Vo. tre ser. vi. teur humble, Bergè. re.
I am your hum. ble ser. vant, Bergè. re.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a rest, followed by the lyrics 'Vo. tre ser. I am your'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *mp* and *p*.

la
B.

- van - te, Fauteuil.
handmaid, Armchair.

le
F.

Nous voi - là donc débarras.
Now we're a - bout to rid our.

The second system continues the musical score. The vocal line includes the lyrics '- van - te, Fauteuil. handmaid, Armchair.' and 'Nous voi - là donc débarras. Now we're a - bout to rid our.'. The piano accompaniment continues with similar textures. Dynamics include *p*.

le
F.

- sés A ja. mais de cet En. - fant
- selves for ev. er of this Child

Aux ta. lons mé. -
with such wick. - ed

The third system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line includes the lyrics '- sés A ja. mais de cet En. - fant - selves for ev. er of this Child' and 'Aux ta. lons mé. - with such wick. - ed'. The piano accompaniment continues with similar textures. Dynamics include *p*.

1a B.
 Vous m'en voy - ez, vous m'en voy - ez z'ai - - se!
 How de - light - ful, You fill me with joy!

1e F.
 - chants.
 heels.

1e F.
 Plus de cou - sins pour son sommeil, Plus de siè - ges pour
 No more soft pil - lows for his sleep, no more seats for

1e F.
 sa rê - ve - ri - - e,
 his rê - ver - ie, Plus de re -
 No more re -

1e
F.

- pos pour lui — que sur la ter - re nu - e.
- pose for him — save on the bar - ren earth.

Musical score for the first system. It features a vocal line in bass clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The piano part includes various chords and melodic lines.

THE BERGÈRE
LA BERGÈRE

Et en.cor... qui sait?
And still more... who knows?

Et en.cor... qui sait?
And still more... who knows?

Musical score for the second system. It features a vocal line in bass clef with lyrics and a piano accompaniment in grand staff. The piano part includes various chords and melodic lines. There are markings '8' and '8ba' in the score.

Musical score for the third system, which is entirely piano accompaniment in grand staff. It features complex chordal textures and melodic lines in both hands.

THE BERGÈRE
LA BERGÈRE

Nous voi - là donc débarrassés A jamais de cet En - fant.
 Now we're a - bout to rid ourselves for ev - er of this Child.

THE ARMCHAIR
LE FAUTEUIL

Nous voi - là donc débarras - sés A jamais de cet En - fant Aux talons méchants.
 Now we're a - bout to rid our - selves for ev - er of this Child with such wicked heels.

la B. *f* *3*

le F. *mf* le Ca-na-pé,
 al - so the couch, *f*

Le Banc,
The bench,

le
the

f *loco*

la B. *ff* *3*

le F. *falsetto* ... et la Chaise de Pail - - - le...
 And the wick - er chair

Pouf...
stool...

Ne voudront plus, ne voudront plus de l'En - fant.
 We want no more, we want no more of the Child.

ff

14 The pieces of furniture which the Armchair and the Bergère have mentioned, lift their arms and their legs and repeat in a chorus:

Les meubles que viennent de nommer le Fauteuil et la Bergère lèvent, qui les bras, qui les pieds, et répètent en chœur:

Motionless and in a stupor, the Child, with his back against the wall, listens and looks on.
Immobile de stupeur, l'Enfant, adossé au mur, écoute et regarde.

Allegro vivo

la B.
le P.

Plus de l'Enfant!
No more of the Child!

plus de l'Enfant!
No more of the Child!

THE BENCH, THE COUCH, THE STOOL, THE WICKER CHAIR
LE BANC, LE CANAPÉ, LE POUF, LA CHAISE DE PAILLE

Plus de l'Enfant!
No more of the Child!

L'HORLOGE COMTOISE THE COMTOISE CLOCK

Ding, ding, ding, ding, Et en_cording, ding,
Ding, ding, ding, ding, And a_gain ding, ding,

Allegro vivo. ♩ = 168

ding! et en_cording; et en_cording! Je ne peux plus m'ar_rê-ter de son-
ding! and a_gain ding and a_gain ding! I am un_a-ble to stop my own

ner! Je ne sais plus l'heure qu'il est! Il m'a ô-té mon ba_lan-cier!
strike! I know not what hour it is! For he has tak-en my bal-ance a-way!

The clock advances on two feet which protrude from under his robe of wood. He has a small, round, rosy face in place of a dial and two short, gesticulating arms.
Sur deux pieds, qui dépassent sous sa chemise de bois, l'Horloge avance.
Elle a une ronde petite figure rose à la place de son cadran, et deux bras courts gesticulant.

1st H.

J'ai d'affreuses douleurs de ven-tre! J'ai un courant d'air dans mon cen-tre! Et je commence à di-va-
I have ter-ri-ble pains in my stomach! I feel a current of air in my cen-tre! And I be-gin, I fear, to

mf

sf

THE CHILD, frightened
L'ENFANT effrayé *f*

Ah! l'Horlo-ge marche!
Ah! the clock is walk-ing!

-guer!
ram-ble!

Ding, ding, ding...

f

p

2nd H.

1st H.

mf

Laissez-moi au moins pas-ser, Que j'ai-le ca-cher ma hon-te! Sonner ain-si à mon à-ge!
Will you at least let me pass, That I may conceal my shame To strike thus oft-en at my age!

f

1st H.

p dolce

Moi, moi qui son-nais de dou-ces heu-res,
I, I who struck the hours sweet and gen-tle,

dolce

1st H.

Heu-re de dormir, heu-re de veil-ler, Heu-re qui ra-mè-ne ce-lui qu'on at-
Hour at which to sleep, hour at which to wake, Hour which brings back the one who is a-

1st H.

- tend. Heu-re bé-nie où na-quit le méchant En-
- wait - - - ed, the bless-ed hour which gave birth to the wick-ed

1st H.

- fant! Peut-ê-tre que, S'il ne m'eût mu-ti-lée,
Child! And now per-haps. if he had not spoiled me,

1st H.

Rien n'au-rait ja-mais chan-gé Dans cet-te de-meu-re.
noth-ing would ev-er have changed in this dwell-ing.

l'H.

Peut - être qu'au - cun n'y fût ja - mais mort...
 Per - haps - ao - one would ev - er have died...

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef and contains the lyrics 'Peut - être qu'au - cun n'y fût ja - mais mort...' and its English translation 'Per - haps - ao - one would ev - er have died...'. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a series of chords in the right hand and a simple bass line in the left hand.

l'H.

Si j'a - vais pu con - ti - nuer de son - ner, Tou - tes pa -
 if I had been a - ble to con - tin - ue to strike them

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'Si j'a - vais pu con - ti - nuer de son - ner, Tou - tes pa -' and the English translation is 'if I had been a - ble to con - tin - ue to strike them'. The piano accompaniment continues with similar chordal textures.

l'H.

- reil - les les u - nes aux au - tres, Les Heu -
 e - qual - ty and e - ven - ty, the hours.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are '- reil - les les u - nes aux au - tres, Les Heu -' and the English translation is 'e - qual - ty and e - ven - ty, the hours.'. The piano accompaniment continues with similar chordal textures.

l'H.

- res! Ah! Lais - sez - moi cacher ma honte et ma dou - leur Le nez con - tre le
 Ah! Al - low me to hide from view my shame and grief, My nose a - gainst the

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are '- res! Ah! Lais - sez - moi cacher ma honte et ma dou - leur Le nez con - tre le' and the English translation is 'Ah! Al - low me to hide from view my shame and grief, My nose a - gainst the'. The piano accompaniment continues with similar chordal textures.

THE TEAPOT
LA THEÏÈRE

THE CUP
LA TASSE

... better had ... come on!

THE TEAPOT (with an affected, threatening manner
LA THEÏÈRE (avec une menace douceuse et des

Black, and costaud, Black and

and the airs of a champion boxer)
manières de champion de boxe)

la Th. chic, Black, black, black, jol - ly fel - low, jol - ly fel - low, black, I punch, Sir,

la Th. I punch your no-se,

1a
Th.

I punch, I knock out you, stupid chose! Black, black, and

mf

1a
Th.

thick, and vrai beaugosse, and vrai beau gosse, I boxe you, I boxe

f *mf*

1a
Th.

you, I marm' lad' you.

ff

THE CUP (to the Child, threatening him with his pointed and gilded fingers)
La TASSE (à l'Enfant, en le menaçant de ses doigts pointus et dorés)
p espressivo, portando

1a
Th.

Keng - ça - fou, Mah - jong, Keng - ça

p 8

la T. fou, _____ Puis' kong-kong - pran - pa, Çà - oh - râ, Çà - oh -

la T. - râ, Çà - oh - râ, _____ Çà - oh - râ... Cas - ka - ra, ha - ra - ki - ri, Ses - sue Ha - ya - ka -

la T. - wal Hâl Hâl _____ Hâl Çà - oh - râ, Çà - oh - râ, Hâl _____

la T. *mf*

Ça - oh - râ, Ça - oh - râ, Ça - oh - râ tou - jours l'air

8

mf

la T.

chi - no - â.

marcato

f *espressivo*

8

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes several triplet markings (3) and a dynamic marking of *p*.

Piano accompaniment for the second system, continuing the musical piece with various rhythmic patterns and dynamics.

**THE CUP
LA TASSE**

p Hâ! ————— Çà - oh - râ

Vocal line: Hâ! ————— Çà - oh - râ

Piano accompaniment: *p sub.*

la T.

**THE TEAPOT
LA THEIÈRE**

falsetto Hâ! ————— Çà - oh - râ tou - jours l'air

p *mf* *mf* *mf*

tou - jours, — tou - jours, Çà - oh - râ, — Çà - oh - râ l'air

8

Vocal line: Hâ! ————— Çà - oh - râ tou - jours l'air

Vocal line: tou - jours, — tou - jours, Çà - oh - râ, — Çà - oh - râ l'air

Piano accompaniment: *p*, *mf*

la T. *ff*
chi - no - â. Ping, pong, ping...

la Th. *ff*
chi - no - â. I boxe you

la T. Ping, pong, ping... Pong,

la Th. I boxe you Ping, ping,

*Dancing, the Teapot and the
Cup disappear.
La Théière et la Tasse
disparaissent en dansant.*

la T. *ff*
pong. Ah! kek - ta fouhtuh d'mon Kaoua?

la Th. *ff*
ping. Ah! kek - ta fouhtuh d'mon Kaoua?

Version nouvelle plus aiguë

THE CHILD, stricken,
L'ENFANT, atterré *p*

Oh! — ma bel - le
Oh! — my love - ly

L'En.

tas - se chi - noi - se!
Chin - ese cup!

The sun has gone down, its horizontal rays turn red. The child shivers with fear and loneliness;
Le soleil a baissé. Ses rayons horizontaux deviennent rouges. L'Enfant frissonne de peur

Ped.

he approaches the fire which sputters a burning spark in his face.
et de solitude; il se rapproche du Feu, qui lui crache au visage une fusée étincelante..

Allegro

THE FIRE
LE FEU

The Fire, bounding out from the chimney, thin, pale, flaring;
Le Feu, bondissant hors de la cheminée, mince, pailleté, éblouissant:

ff

Ar - riè
A - way

Allegro $\text{♩} = 116$

ff

8

8

1e F.

1e F.

mf

gliss.

p

simile

- rel

Je ré-chauffe les
I fill the good with

1e F.

bons, Je ré-chauffe les bons, mais je brû-le les mé - chants. Pe -
warmth, I fill the good with warmth, but I burn up - the wick - ed! Be -

simile

1e F.

- tit bar.ba - re, bar - bare im - pru - dent, tu as in - sul - té à tous les Dieux bien - veil -
- ware lit - tle sav - age bold and reck - less, you've in - sult - ed bit - ter - ly the friend - ly gods

1^e F.

lants qui tendaient entre le malheur et toi la fra-gi-le bar-ri-è-re! Ah! _____
 whose — fa-vor is the bar-ri-er they hold between you and mis - for - tune! Ah! _____

p

1^e F.

Ah! _____ Ah! _____ Ah! Ah! Ah!

8

1^e F.

Ah! Tu as brandi le ti-son-nier, ren-ver-sé la bouil-
 The pok-er you have flour-ished, up-set the ket-tle

8

1^e F.

loire, é-par-pil-lé les al-lu-met-tes, ga-
 too, and you have scattered all the match- es, Take _____

f

1^e F.

- rel Ga - re au Feu dansant! Tu fondrais comme un flo - con sur sa langue é - car -
care! Be - ware of the Fire! You will melt just like a snow - flake on his tongue of

1^e F.

- la - - - tel
scar - - - let!

ff *p subito*

1^e F.

p
Ah!

1^e F.

f *p*

le F. *ff* *>* Ah!

The first system shows a vocal line starting with a long melisma 'Ah!' marked *ff* and *>*. The piano accompaniment consists of a few chords in the right hand and a simple bass line in the left hand.

le F. *mf* *>* Ga - re! Je ré-chauffe les bons!
Take care! I fill the good with warmth!

The second system contains the lyrics 'Ga - re! Je ré-chauffe les bons!' and 'Take care! I fill the good with warmth!'. The vocal line is marked *mf* and *>*. The piano accompaniment continues with simple harmonic support.

le F. *più f* Ga - re! Je brû - le les mé - chants! Ga - re!
Take care! I burn up — the wicked! Take care!

The third system contains the lyrics 'Ga - re! Je brû - le les mé - chants! Ga - re!' and 'Take care! I burn up — the wicked! Take care!'. The vocal line is marked *più f*. The piano accompaniment remains simple.

le F. *ff* *tr* Ga - re! Ah! Gare à
Take care! Ah! Take —

The fourth system contains the lyrics 'Ga - re! Ah! Gare à' and 'Take care! Ah! Take —'. The vocal line is marked *ff* and *tr*. The piano accompaniment features more complex chords in the right hand and a bass line in the left hand.

The Fire darts forward and pursues the Child who shields himself with the furniture.
Le Feu s'élançe, et poursuit d'abord l'Enfant qui s'abrite derrière les meubles.

le F.

toi!
care!

Più vivo ed accelerando

ff

8

Presto ♩ = 168

8

Behind the Fire, springing from his footsteps, rises the Cinder. She is gray, undulating, speechless, and the Fire does not see her at first. Then, having seen her, he plays with her.

Derrière le Feu, née sous ses pas, monte la Cendre. Elle est grise, onduleuse, muette, et le Feu ne la voit pas d'abord. Puis, l'ayant vue, il joue avec elle.

Modto ♩ = 72

pp

8

led.

THE FIRE She plays with him.
LE FEU Elle joue avec lui...

She tries to subdue the Fire under her long gray veils.
Elle tente, sous ses longs voiles gris, de maîtriser le Feu.

mp

Ah! Ah! Ah! Ah! Ah! Ah!

Ah!

8

He laughs, escapes and dances.
Il rit, s'échappe, et danse.

le F.

Ah! Ah! Ah! Ah! Ah! Ah! Ah!

The play continues until, tired of struggling, the Fire permits himself to be bound.
Le jeu continue jusqu'au moment où, las de lutter, le Feu se laisse étreindre.

le F.

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

He makes a last effort to free himself, burns for an instant,
Il tente un dernier sursaut pour se libérer, brille encore un instant,

le F.

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Au moment où il cesse de briller, l'ombre envahit la chambre,
le crépuscule est venu, il étoile déjà les vitres, et la couleur
du ciel présage le lever de la pleine lune.

THE CHILD
L'ENFANT, à demi-voix. (in a whisper)

then falls asleep enrolled in her long arms and veils.
puis s'endort, roulé dans les longs bras et les longs voiles.

J'ai peur, — j'ai peur!
I'm a - fraid, I'm a - jruid!

The moment he ceases to burn, shadows pervade the room. Twilight is coming, already
the window panes are starry and the color of the sky predicts the rising of the full moon.

le F.

Ah! Moderato ♩=84

Little sounds of laughter reply to him. He looks about and sees the torn pieces of wallpaper rising up. A procession of little people painted on the paper advance, a little ridiculous and very touching. There are the shepherdess, the shepherd, the sheep, the dog, the goats, etc...

A naive music of pipes and tambourines accompanies them.

Des rires menus lui répondent. Il cherche, et voit se soulever les lambeaux déchirés de la tenture. Tout un cortège des petits personnages peints sur le papier, s'avance, un peu ridicules, et très touchants. Il y a la Pastourelle, le Pâtre, les moutons, le chien, la chèvre, etc...

Une musique naïve de pipeaux et de tambourins les accompagne.

LES PASTOURES
THE SHEPHERDESSES

LES PÂTRES
THE SHEPHERDS

SOPRANI

CONTRALTI

TENORI

BASSI

No lon-ger shall we
Nous n'i-rons plus sur

S.

C.

shall we pas-ture our green sheep in fields of pur - ple - hue!
plus sur l'her-be mau - ve Pai-tre nos verts mou - tons!

T.

B.

pas-ture our green sheep in fields of pur - ple hue!
l'her-be mau - ve Pai-tre nos verts mou - tons!

S.

C.

T.

B.

Las, no-tre chèvre amaran - te!
Woe, to our goat amaran - thine!

Finis
mp *pp*

S. *Las, nos a - gneaux roseten_dre!*
Woe, to our lambs soft and ros - y! No - - tre chien
Our dog of

C.

T. *mf* *pp*
Las, nos ce - ri - seszinzo_lin! No - tre chien
Woe, to our vi - o_lets red! Our dog of

B.

S. *bleu!*
blue!

C.

T. *mp*
bleu!
blue! Le bras ten -
When we em -

B.

mp *pp*

S. La bouche en cœur, pas-tou-reaux, E-ter-nels sem-
 With head on breast, Shep-herds, Ev-er-last-ing

C. *p* *mp*

T. - du, pas-tou-rel-les, Nos amours semblaient é-ter-nel
 - brued, Shepherd-esses, E-ter-nal seemed to us our pas-

B. *p* *pp*

A ballet of little people, who express in their dance their grief at being separated.
 Ballet des petits personnages, qui expriment, en dansant, le chagrin de ne pouvoir plus se joindre.

S. -blaient nos pi-peaux.
 seemed all our pipes.

C. *p*

T. - les, nos pi-peaux.
 - sion and our pipes.

B. *p*

System 1 of a musical score. It consists of four staves. The top two staves are labeled 'C.' and 'B.' and contain vocal or instrumental lines with long, flowing notes. The bottom two staves are for piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

System 2 of a musical score. It consists of four staves. The top two staves are labeled 'C.' and 'B.' and contain vocal or instrumental lines with long, flowing notes. The bottom two staves are for piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A fermata is present over the final notes of the vocal line in the second measure of this system.

System 3 of a musical score. It consists of four staves. The top two staves are labeled 'C.' and 'B.' and contain vocal or instrumental lines with long, flowing notes. The bottom two staves are for piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

A SHEPHERD
UN PÂTRE

p

L'En - fant mé - chant a dé - chi - ré — No - tre tendre his - toi - re.
 The wick - ed Child has cru - el - ly de - stroyed our ten - der sto - ry.

un P.

Pâ - tre de ci, Pastourelle de là, l'Enfant mé - chant qui nous
 A shepherd here, a shepherdess there, the wick - ed Child who owes to

UNE PASTOURELLE

p

Pâ - tre de ci, Pastourel - le de
 A - Shepherd here, a - Shep - herdess

doit Son premier sou - ri - re.
 us his - ver - y first smile.

Pâ - tre de ci,
 A Shepherd here,

une P. là, L'Enfant mé - chant qui nous doit Son premier sou - ri - re.
 there, The wick - ed Child who owes to us his - ver - y first smile.

un P. Pastourel - le de là, L'Enfant mé - chant qui nous doit Son premier sou - ri - re.
 a - Shep - herdess there, the wick - ed Child who owes to us his - ver - y first smile.

Rall.

une P.
 L'Enfant in - grat qui dor - mait sous la gar - de De no - tre chien bleu.
 Ungrateful Child who has slept while our blue dog kept watch o - ver him.

C.
 B.

P.
 Rall.

Più lento
p espressivo

a Tempo

une P.
 Las, no - tre chèvre a - ma - ran - tel
 Woe to am - a - ranthine goat!

UN PÂTRE

SOPRANI
 Las, nos ro - ses et verts mou - tons!
 Woe to lambkins of rose and green!

LES PASTOURES, THE SHEPHERDESSES

CONTRALTI

TENORI
 LES PÂTRES, THE SHEPHERDS

BASSI

A - dieu, pas - tou - rel - les!
 Fare - well, Shepherd - ess - es!

Più lento

a Tempo

They go away and with them the music of bagpipes and tambourines. The Child is stretched full length on the floor, his face buried in his crossed arms. He weeps.
Ils s'en vont, et avec eux la musique de cornemuses et de tambourins. L'Enfant s'est laissé glisser tout de son long à terre, la figure sur ses bras croisés. Il pleure.

pp

S. *Pas_tou_reaux, a _ dieu!*
Shepherd boys fare - well!

C.

T.

B.

p

He is lying on the torn leaves of books, and it is one of these large pages, on which he is stretched, which rises like a slab of marble in
Il est couché sur les feuillets lacérés des livres, et c'est l'un des grands feuillets, sur lequel il est étendu, qui se soulève comme une dalle,

perdendosi

C.

B.

perdendosi

perdendosi

order to let pass, first, a languid hand, then a golden head of hair and finally, an adorable Princess of a fairy story, who seems hardly awake and who stretches her arms weighted with jewels.

pour laisser passer d'abord une main langoureuse, puis une chevelure d'or, puis toute une Princesse adorable de conte de Fées, qui semble à peine éveillée, et étire ses bras chargés de bijoux.

C.

THE CHILD, amazed.
L'ENFANT, émerveillé.

p

Ah! c'est
Ah! 'tis

THE PRINCESS
LA PRINCESSE

pp

Ah!

l'En.

El - - - le, c'est El - - - le!
she 'tis she!

Lento $\bullet = 40$

la Pr.

Oui, c'est El . le, ta Prin - ces - se enchan.té . e,
Yes 'tis she, your en - chant - ed Prin - cess,

Lento

la
P.

Cel - le que tu ap - pe - lais dans ton son - ge, La nuit pas - sée.
she — for whom you cried out in your dream - ing on - ly last night.

la
P.

Celle dont l'histoi - re, commencée hi - er, Te tint é - veil - lé si long - temps. —
She whose story first read by you yes - terday, kept sleep from your eyes a long time. —

la
P.

Tu te chantais à toi - mê - me: «Elle est blan - de, A - vec des yeux couleur du temps.»
You have been singing to your - self: «She is blonde with eyes the col - or of the skies.»

la
P.

Tu me cherchais — dans le cœur de la ro - se Et dans le par - fum — du lys
You have sought me — in the heart of the rose — and the per - fume — of the

la P.
 blanc. Tu me cher - chais, tout pe - tit a - mou - reux,
 lil - y. You have sought me, lit - tle lov - er of mine,

Rall.
 Et j'é - tais, de puis hi - er, ta premiè - re bien ai - mé - el
 and I've been, since yester - day, your first and best be - lov - ed!
 L' ENFANT THE CHILD *pp*
 Ah! c'est El -
 Ah! 'Tis she

Rall.
pp

a Tempo
p
 Mais tu as dé - chi - ré le li - vre, Que va - t - il ar - ri - ver de
 But since you have destroyed the book, what is go - ing to happen to

Rit.

la P.
 - le, c'est El - le!
 'tis she!

a Tempo
p
Rit.

l'En.

Moderato

la P. *mf*

moi? me? Qui sait si le ma -
Who knows if the ma -

Moderato ♩ = 80

p

la P.

- lin en - chan - teur Ne va pas me ren - dre au som - meil de la
- li - cious en - chant - er will not put me - to sleep - for -

Accel. poco a poco al animato

la P.

mort, Ou bien me dis - sou - dre en nu -
- ev - er, or else change me in - to a

la P. *p*

- é - - - - e? Dis, n'as - tu
cloud? Tell me, can

la P. *poco cresc.*

pas re - gret d'i - gno - rer à ja - mais Le
 you for - ev - er ig - nore my sad fate, the

la P.

sort de ta pre - miè - re bien ai -
 fate of your first and best be -

la P.

- mé - e?
 - lov - ed?
 L'ENFANT, tremblant.
 THE CHILD, trembling: Oh! ne t'en vas pas! Res - te!
 Oh! Please do not go! Stay! - te!

l'En.

Dis - moi... Et l'ar - bre où chan - tait l'Oi - seau
 Tell me... the tree in which the blue - bird

THE PRINCESS, pointing to the scattered leaves.
 LA PRINCESSE, désignant les feuilletts épars.

mf

Vois ses bran - ches, vois ses fruits,
 See its branch - es, see its fruits,

bleu?
 sang?

crese. poco a poco

hé - las...
 a - las...

anxiously mf
 anxieux

Et ton col - lier, ton col - lier ma -
 Your mag - ic neck lace, where is it

Animato
 de même *f*

Vois ses an - neaux rom - pus, hé - las...
 See all these bro - ken rings, a - las...

- gi - que?
 now?

Animato

ff

Ton Che - va -
 Your cav - a -

Meno mosso $\text{♩} = 63$

l'En. - lier? - lier? Le Prince Prince
The Prince Prince

l'En. au Ci - - - mier the cou - leur d'au -
with a crest the col - or of

Più animato

l'En. - ro - - - re? Ah! qu'il vien - ne, a -
down? Ah! I know he will

Più animato $\text{♩} = 96$

l'En. - vec son é - pée... Si j'a - vais u - ne é - pée! Une é -
come with his sword! If I had but a sword. but a

l'En. *- pée!* *Ah!* *dans mes bras,* *dans mes bras!* *Viens,*
sword! *Ah!* *in my arms,* *in my arms!* *Come*

l'En. *Viens!* *je sau.rai te dé . fen . . dre!*
Come! *I will bold.ly de . fend you!*

THE PRINCESS, twisting her arms.
LA PRINCESSE, se tordant les bras.

a Tempo (Lento)

Hé . las! pe.tit a.mi tropfai . ble,
A . las! my lit.tle, jee . ble friend,

a Tempo (Lento)

la P. *Que peux-tu — pour moi? Sait on la du.rée d'un rê . ve? Mon son . ge é.tait si long, si long,*
what can you — do for me? Ah, what is the length of a dream? — My dream — was so long, so long,

Rall.

la
P.
Que peut-être, à la fin du son - ge, C'eût é - té toi le Prince au Ci -
that per_haps at the end of the dream, I might have found you, the Prince with the

Rall.

la
P.
- mier d'au ro - re!
crest of crim - son!

The floor moves and opens under her.
Le sol bouge et s'ouvre au-dessous d'elle.

Molto animato

la
P.
elle appelle (she calls) *ff*
Oh,

Accelerando **Molto animato**

mp

la
P.
l'ai - de! A l'ai - de! Le Sommeil et la Nuit veu - lent me re -
help me! Oh, help me! Sleep and Night wish to take me a - way

ff

But an invisible force envelops the Princess who disappears under the earth.
Mais une force invisible aspire la Princesse qui disparaît sous la terre.

Rall.

la
P.

- pren - dre! A l'ai - - - - - de!
from you! Oh help me!

THE CHILD, vainly holding her back by her golden hair, by her veils, by her long white hands.
L'ENFANT, la retenant en vain par sa chevelure d'or, par ses voiles, par ses longues mains blanches.

Mon é - pée! Mon é - pée! Mon é - pée!
My sword! My sword! My sword!

Tempo 1^o

pp

Andante ♩ = 63

THE CHILD, alone and desolate
L'ENFANT, seul et désolé.
à mi-voix (in a whisper)

pp

Toi, le cœur de la ro - se, Toi, le par - fum du lys blanc,
You, the heart of the rose, you, the perfume of the li - ly.

l'En.

Toi, tes mains et ta cou - ron - ne, Tes yeux bleus et tes jo - yaux...
You, your hands and your crown, your blue eyes and your bright jewels.

p

l'En. Tu ne m'as laiss.é, comme un rayon de lu - - ne, Qu'un cheveu d'or sur mon é - pau - - le,
 You have on-ly left me, like a ray of light, a golden hair up-on my shoul - der,

p

più p *pp*

l'En. Un che-veu d'or... et les débris d'un rê - - ve...
 a gold-en hair... and fragments of a dream...

più p *pp*

He leans over and seeks in vain, among the scattered leaves, the end of the fairy tale.

Il se penche, et cherche parmi les feuilletés éparés la fin du conte de Fées, mais en vain.

Poco animato

Il cherche (He seeks)

l'En. Rien... Tous ceux-
 Nothing... These are

mp *Poco animato*

He pushes them with his foot. Il les pousse du pied.

Mais de petites voix aigres sortent d'entre les pages, qui se soulèvent et laissent voir les malicieuses et grimaçantes petites figures des chiffres.

l'En. -ci sont des li-vres a-ri-des, D'a-mè-res et sè-ches le-çons.
 nothing but dusty, old books of les-sons so stu-pid and dry.

p *Presto* $\text{♩} = 112$

p ff

Emerging from a large album, opened in the shape of a roof, is a little humpbacked, crooked, bearded old man with a π for a hat, a tape measure for a belt, and armed with a ruler.

D'un grand album, plié en forme de toit, sort un petit vieillard bossu, crochu, barbu, vêtu de chiffres, coiffé d'un π , ceinturé d'un mètre de couturière et armé d'une équerre.

He holds a wooden book with which he beats time, and he walks with little dancing steps while reciting fragments of problems.
Il tient un livre de bois qui claque en mesure, et il marche à tous petits pas dansés, en récitant des bribes de problèmes.

THE LITTLE OLD MAN
LE PETIT VIEILLARD

mf

Deux ro-bi-nets cou-lent dans un ré-ser-voir!
Two faucets of wa-ter run in-to a tank!

Deux trains omni-bus se quittent une gare à vingt minutes d'inter-alle, Val-le, val-le, val-le!
Two trains in a sta-tion. One goes out at noon, the oth-er twenty min-utes lat-er, lat-er, lat-er, lat-er!

U-ne pa-y-san-ne, Zanne, zanne, zan-ne, Porte tous ses œufs au mar-ché!
One old village peas-ant, peasant, peasant, peas-ant!, carries all her eggs to mar-ket!

Un marchand è-tof-fe, Tof-fe, toffe, tof-fe, A vendu six mè-tres de drap!
Once a hab-er-dash-er, dasher, dasher, dash-er, sold a piece of cloth six yards long!

He sees the Child and assumes a very malevolent manner.
Il aperçoit l'Enfant et se dirige vers lui de plus malveillante manière.

THE CHILD, at his wit's ends
L'ENFANT, affolé
quasi parlando

Mon Dieu! Oh, Oh! c'est l'A_rith_mé - tique!
Oh, Oh! 'Tis A_rith_me - tic!

ff *p*

8-----

THE OLD MAN, acquiescing.
LE PETIT VIEILLARD, acquiesçant

He dances around the Child, increasing his malicious gibes.
Il danse autour de l'Enfant en multipliant les passes maléfiques.

Ti - que, ti - que, ti - que!
Me - tic, me - tic, me - tic!

p *f*

LES CHIFFRES (THE NUMBERS) *lifting the leaves and bawling.*
soulevant les feuillets et piaillant.

Ti - que, ti - que, ti - que!
Me - tic, me - tic, me - tic!

ff

le p.
V.

gliss.

8-----

falsetto
p

Quatre et quat' dix - huit,
Four and four eight - een,

le p.
V.

pinching his nose
en se pinçant le nez

increasing the voice
grossissant la voix

ff

Onze et six vingt - cinq, Quatre et quat' dix - huit, Sept fois neuf trent' - trois,
ten and six twen - ty, Jour and four eight - een, Two times nine thir - ty.

f

54 THE CHILD, surprised
L'ENFANT, surpris

p

Sept fois neuf trent' - trois?
Two times nine thir - ty? (same action)
mf (même jeu)

LES CHIFFRES (THE NUMBERS)

Sept fois neuf trent' - trois.
Two times nine thir - ty.

p bewildered
égaré

l'En. THE LITTLE OLD MAN
LE PETIT VIEILLARD

Quatre et quat'? Four and four? *whispering*
soufflant (chuchoté) Onze et six?
Ten and six?

les Ch. They emerge from under the leaves.
Ils sortent de dessous les feuilletts.

Dix - huit!
eight - een!

pp

f boldly exaggerating
exagerant résolument

l'En. Quatre et quat'? (same action) Trois fois neuf quat' cent!
four and four? *parlé* *f* (même jeu) Three times nine four hundred!

le p. (same action) Dix - huit!
(même jeu) eight - een!

les Ch. Vingt - cinq!
twen - ty!

f

*He sways to the movement of the round.
Il se balance pour prendre le mouvement de la ronde.*

Moderato subito e accel.

1e p.
V. *p*

Mil-li-mè-tre, Cen-ti-mè-tre, Dé-ci-mè-tre, Dé-ca-mè-tre, Hec-to-mè-tre, Ki-lo-mè-tre,
Mil-li-me-ter, Cen-ti-me-ter, Dec-i-me-ter, Dec-a-me-ter, Hec-to-me-ter, Kil-o-me-ter,

a Tempo

1e p.
V.

My-riamè-tre, Faut t'y met-tre, Quel-le fê-tre! Des millions, Des billions, Des trillions,
Myr-ia-me-ter, An-y me-ter, you may mete'er! Mill-ions, Bill-ions, Trill-ions,

1e p.
V. *ff*

Et des frac-cil-lions! *The Numbers draw the Child into their dance.*
And frac-cil-lions! *Les Chiffres entraînent l'Enfant dans leur danse.*
LES CHIFFRES (THE NUMBERS) *ff*

Deux ro-bi-nets cou-lent dans un ré-ser-voir!
Two fau-cets of wa-ter run in-to a tank!

1e Ch.

Deux trains om-ni-bus-se, Quittent u-ne gare à vingt mi-nutes d'in-ter...
Two trains in a sta-tion, One goes out at noon, the oth-er twen-ty min-tes...

THE LITTLE OLD MAN
LE PETIT VIEILLARD

p

U - ne pa - y - san - ne, zan - ne, zan - ne, zan - ne, por - te tous ses...
One old vil - lage peas - ant, peas - ant, peas - ant, car - ries all her...

THE NUMBERS
LES CHIFFRES

f

Un marchand d'é - tof - fe, Tof - fe, tof - fe, tof - fe, a ven - du six...
Once a hab - er - dash - er, dash - er, dash - er, sold a piece of...

THE LITTLE OLD MAN
LE PETIT VIEILLARD

p

Deux ro - bi - nets cou - lent, cou - lent, cou - lent, cou - lent, dans un ré - ser -
Two fau - cets of wa - ter, wa - ter, wa - ter, wa - ter, run in - to a

8

le p.
V.

mf

- voir!
tank!

THE NUMBERS
LES CHIFFRES

U - ne pa - y - san - ne, zan - ne, zan - ne, zan - ne, s'en va - t'au mar -
One old vil - lage peas - ant, peas - ant, peas - ant, peas - ant, car - ries all her

8

ff RONDE FOLLE **p Accel. poco a poco**

1^{re} p. V. *ff* *p*

les Ch. *ff* *p*

Trois fois neuf? *Three times nine?* Deux fois six? *Two times six?* Quatre et quat'? *Four and four?*

- ché... *eggs...* Trent'-trois, *for - ty* Vingt - sept, *Eight - een,* Quatre et quat'? *Four and four?*

Accel. poco a poco

1^{re} p. V. *ff* *p*

les Ch. *ff* *p*

Quatre et quat'? *Four and four?* Quatre et quat'? *Four and four?* Trent'-trois, *For - ty,* Vingt-sept, *Eight- een,* Quatre et quat'? *Four and four?*

Accel. poco a poco

1^{re} p. V. *f*

les Ch. *p* *f*

Quatre et quat'? *Four and four?* Quatre et quat'? *Four and four?* Quatre et quat'? *Four and four?* Deux fois six *Two times six* trente et un! *thir - ty - one!*

Deux fois six *Two times six* six *six* trente et *thir - ty -*

cresc. e accel. poco a poco

1^{re} p.
V.
Quatre et sept *Four and eight* cinquante-neuf! *fif-ty-nine!* Deux fois six *Two times six* trente et un! *thir-ty-one!* Quatre et sept *Four and eight* cinquante-neuf! *fif-ty-nine!*

les
Ch.
un! *one!* Quatre et sept *Four and eight* cinquante-neuf! *fif-ty-nine!* Deux fois six *Two times six* trente et un! *thir-ty-one!* Quatre et sept *Four and eight* cinquante-neuf! *fif-ty-nine!*

cresc. e accel. poco a poco

1^{re} p.
V.
Cinq fois cinq *Two times five* qua rant'-trois! *for-ty three!* Sept et quat' *Eight and four* cinquante-cinq! *fif-ty five!* Cinq fois cinq *Two times five* qua rant'-trois! *for-ty three!*

les
Ch.
neuf! *nine!* Cinq fois cinq *Two times five* qua rant'-trois! *for-ty three!* Sept et quat' *Eight and four* cinquante-cinq! *fif-ty five!* Cinq fois cinq *Two times five* qua rant'-trois! *for-ty three!*

1^{re} p.
V.
Sept et quat' *Eight and four* cinquante-cinq! *fif-ty five!* Five and eight, *five and eight,* cinq et sept *cinq et sept* cinq et sept *cinq et sept* cinq et sept *cinq et sept*

les
Ch.
trois! *three!* Sept et quat' *Eight and four* cinquante-cinq! *fif-ty five!* Quatre et quat', *Four and four,* quatre et quat', *four and four,* quatre et quat', *four and four,* quatre et quat', *four and*

cric

Trent' - trois!
Six - teen!

Prestissimo

The Child becomes giddy and falls full length on the ground.
L'Enfant tombe, étourdi, tout de son long.

V. *Vingt-cinq!*
Fif - ty!

V. *Trent'-sept!*
Six - teen!

le p. *five and eight, five and eight, five and eight, five and eight,*
Cinq et sept, cinq et sept, cinq et sept, cinq et sept, *fff* Ah! Ah!

les *quat', quatre et quat', quatre et quat', quatre et quat', quatre et*
Ça. Jour, four and four, four and four, four and four, four and *fo...!* *fo...!*

fff

8

The little old man and the chorus move away
Le Petit Vieillard et le Chœur s'éloignent (fausse sortie)

Appearing at the side of the stage.
Paraissant d'un côté de la scène.

V. *mf*

mf

mf *Quatre et quat' dix-huit!*
Four and four eigh-teen!

8

THE NUMBERS
LES CHIFFRES

(same action)
(même jeu)
mp

(same action)
whispering (même jeu)
chuchoté f

mp *Onze et six vingt-cinq!*
Ten and six twen - ty!

p *Trent'-trois!*
Thir - ty!

8

THE LITTLE OLD MAN
LE PETIT VIEILLARD

(same action)
whispering *p* (même jeu)
chuchoté

pp *Z'huit!*
S'teen!

8

L'Enfant se relève péniblement sur son séant. La lune est levée, elle éclaire la pièce. Le Chat noir sort lentement de dessous le fauteuil. Il s'étire, baïlle et fait sa toilette.

The Child does not see him at first and wearily stretches himself, his head on a footstool.
L'Enfant ne le voit pas d'abord et s'étend, harassé, la tête sur un coussin de pieds.

Adagio

L'ENFANT THE CHILD *p*

The Child sits up with difficulty. The moon has risen and lights up the room. A black cat slowly crawls out from under a chair. He stretches as himself, yawns and washes himself.

Oh! ma tête!
Oh! my head!

The cat plays, rolling a ball of wool.
Le Chat joue, et roule une balle de laine.

l'En.

Allegro

He approaches the Child and tries to play with his blond head as with a ball.
Il arrive auprès de l'Enfant et veut jouer avec la tête blonde comme avec une pelote.

l'En.

Rit.

Oh! ma tête! ma tête!
Oh! my head! my head!

He partly rises and sees the cat.
Il se relève à demi et voit le Chat.

Adagio

l'En.

Adagio

C'est toi Chat? Que tu es grand et terrible! Tu parles aussi, sans doute?
'Tis you Cat? How big and dreadful you are! No doubt you too can speak?

The white cat appears in the garden.
The black cat interrupts his play.
La Chatte blanche paraît dans le jardin.
Le Chat interrompt son jeu. **Adagio**

Allegro

LA CHATTE THE CAT

THE CAT shakes his head, spits and turns away from the Child. He plays with his ball.
LE CHAT fait signe que non, jure et se détourne de l'Enfant. Il joue avec sa pelote.

Mi.in.hou

Khh!

Allegro

Adagio

Andante

pp très tendre

la Ch.

Mi - in - hou!

le Ch.

Nasal *p*

hummed
bouche fermée

Môr - nâ - ou nâ - ou, Moâ - ou.

Andante. ♩ = 66

la Ch.

Môr - nâ - ou, nâ - ou, Moâ - ou, hummed Mi.in.hou. Mé - in - hou,

le Ch.

hummed
bouche fermée

Môr - nâ - ou,

1a Ch. Mé - in - hon, Mi - in - hon, *attempting to approach Ft!*
coily withdrawing
dérobade coquette
pp
 tentative d'approche

1e Ch. Môr - nâ - ou, Môr - nâ - ou, Mi - in - hou,

1a Ch. Mon - hin mi - hin, Moâ - raïn Mon - hou Mâ - râ - on
p
pp

1e Ch. Môr - nâ - ou nâ - ou, Mô - in - hon, Mon - hin,

1a Ch. Mé - râ - hon.
legatissimo
(sempre portando)
cresc.

1e Ch. Mon - hin, Mon - hin hon - hin hon - hin hon - hin hon -

The black cat joins the white cat. The Child timorously follows him, attracted by the garden. At this moment
 Le Chat va rejoindre la Chatte. L'Enfant le suit peureusement, attiré par le jardin. A ce moment,
legatissimo (sempre portando)

la Ch. *cresc.* *poco* *a* *poco*
 Mé - in - hon hin - hon hé - hin - hon hé - in - hon Hé - hin - hon hé - hin hé - hin - hon.

le Ch. *poco* *a* *poco*
 - hin - hon, Mé - in hé - in - hon hin hé - in, Mé - in - é - in - hon hin - hon.

poco *a* *poco*

the walls part, the ceiling disappears and the Child finds himself, with the two cats, transported into the garden
 les parois s'écartent, le plafond s'envole et l'Enfant se trouve, avec le Chat et la Chatte, transporté

la Ch. *ff*
 Houin houin - hon houin houin - hon, houin houin - hon houin - hon hin...

le Ch. *ff* *ff*
 - hon, — houin houin - hon, houin houin - hon houin - hon houin - hon hin...

ff

lighted by the full moon and the pale rosy afterglow of the sunset.
 dans le jardin éclairé par la pleine lune et la lueur rose du couchant.

ff

*Des arbres, des fleurs, une toute petite mare verte,
un gros tronc vêtu de lierre. Musique d'insectes,
de rainettes, de crapauds, de rires de chouettes, de mur-
mures de brise, et de rossignols.*

Trees, flowers, a little green pool, a great tree
trunk covered with ivy. The music of insects, of
frogs, of toads; the cries of screech-owls, the murmur
of a breeze, and of nightingales.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The tempo is marked *Andante* with a quarter note equal to 60 beats per minute ($\text{♩} = 60$). The dynamic markings are *ppp* (pianissimo) and *p* (piano). The score includes various musical notations such as slurs, ties, and repeat signs with first and second endings. The piano part features a steady accompaniment with chords and moving lines in both hands.

THE CHILD, opening his arms.
L'ENFANT, ouvrant les bras.

He leans against a great
tree trunk, which groans.
Il s'appuie au gros tronc
d'arbre qui gémit.

Parlé (Spoken)

mf

Ah _____! quel-le joie de te retrou-ver, Jardin____!
Ah _____! What a joy to find you a-gain, my Garden!

Quoi?
What?

L'ARBRE THE TREE

mf

Ah _____!
Ah _____!

Spoken
Parlé

l'En. *gémissant (groaning)*
sempre portando

mf

Quelle blessure?
What wound?

Ma bles-su-re... ma bles-su-re...
My wound... my wound...

Cel-le que tu fis au-jour.
The wound you in-flic-ted but

l'A. *3*

d'hui à mon flanc, a-vec le cou-teau dé-ro-bé... Hé-las! Elle saigne en-cor de sé-ve...
yes-ter-day on my side with the knife that you stole... A-las! It still is bleeding sup...

68 THE OTHER TREES, *groaning and swaying*
 LES AUTRES ARBRES, *gémissant et se balançant.*

TEN. *portando*

Nos bles-su-res... Nos bles-su-res... Et les sont frai-ches, et saignent encor de sè-ve...
 Our wounds... Our wounds... They are still fresh and con-tin-ue to bleed with sap...

BAS. *port.*

Nos bles-su-res... Nos bles-su-res... Et les sont frai-ches, et saignent encor de sè-ve...
 Our wounds... Our wounds... They are still fresh and con-tin-ue to bleed with sap...

L'Enfant, apitoyé, appuie sa joue contre l'écorce du gros Arbre. Une libellule passe, grésillante, et disparaît. Elle repasse, repasse encore. D'autres la suivent. Un Sphinx du laurier-rose, l'imité. D'autres Sphinx, d'autres libellules.

T. *ff*

O mé-chant!
 Wick-ed Child!

B. *ff*

O mé-chant!
 Wick-ed Child!

M^t de Valse lente
 ♩ = 132

ff *p* *m.g.*

A Dragonfly (the first one who passed) sings while flying.
Une Libellule (celle qui a passe la premiere) chante en volant.

THE DRAGONFLY
LA LIBELLULE *p*

OÙ es -
 Where are

Detailed description: This block contains the first musical system. It features a vocal line for the dragonfly and a piano accompaniment. The vocal line has a few notes with lyrics. The piano accompaniment consists of two staves with complex rhythmic patterns, including eighth-note chords and arpeggios. There are '8' markings above some of the piano parts, likely indicating eighth notes.

Dance of the Dragonflies and of the Moths.
Danse des Libellules et des Sphinx
(Valse Américaine)

tu...?
 you...?
 Je te cher - che...
 I look for you...
 Le fi -
 In the

Detailed description: This block contains the first system of the 'Dance of the Dragonflies and of the Moths'. It includes a vocal line with lyrics in French and English, and a piano accompaniment. The piano part features a steady eighth-note accompaniment with occasional chords.

- let...
 net...
 Il t'a pri - se...
 He has caught you...
 Ô toi,
 Oh you,

Detailed description: This block contains the second system of the 'Dance of the Dragonflies and of the Moths'. It continues the vocal and piano parts from the previous system.

chère - re,
 dear one,
 Longue et frê - le,
 Long and frail,
 Tes tur -
 Your tur -

Detailed description: This block contains the third system of the 'Dance of the Dragonflies and of the Moths'. It concludes the vocal and piano parts shown on this page.

1a
L.I.

- quises, Tes to - pazes, L'air qui t'aime Les re - grette Moins que moi...
- quises, Your to - pazes, Th'air which loves you re - grets them less than I...

p

THE NIGHTINGALE
LE ROSSIGNOL

p

rubato

1b
R.

rubato

A A A A A

THE DRAGONFLY
LA LIBELLULE

mf *p*

Seu - le, seu - le, Je lan -
Lone - ly, lone - ly, I am

THE FROGS
LES RAINETTES

le R. A a a a a a a a A A

la Li. - guis... pin - ing... Je te cher - che...
SOPR. Narines pincées. Pinched nostrils. I look for you...

CONTRALTI Crrr Crrr

TENORI Narines pincées. Pinched nostrils. Cò.âc, cò.âc, còâc, ké ké ké kék

BASSI Cò.âc, cò.âc, còâc, ké ké ké kék cò.âc, cò.âc,

Hon.hin hon.hin hon. hin hon.hin hon.hin hon.hin hon.hin hon.hin hon. hin

le R. A A A a a a a a a a a a a a a a

la Li. To the Child, while flying around his head. Rends - la moi! Où est -
A l'Enfant, en tournoyant au dessus de sa tête. Give her back! Where is -

S. Crrr

C. cò.âc, cò.âc, cò.âc, ké ké ké kék cò.âc, cò.âc,

T. cò.âc, ké ké ké kék cò.âc, cò.âc, cò.âc, ké ké ké kék

B. hon.hin hon.hin hon.hin hon.hin hon.hin hon.hin hon.hin hon.hin

le R. *3* *3* *3* *3* *A* *A*

la Li. *el - - - le?* *Ma com - - pa - - gne,*

S. *she?* *My com - - pan - - ion,*
errr *errr*

C. *cô.âc, ké ké ké kék* *cô.âc, cô.âc, cô.âc, ké ké ké kék*

T. *Hinhon hin-hon hin - - hon* *hin-hon hin-hon hin-hon* *cô.âc, cô.âc,*

B. *cô.âc, cô.âc,* *cô.âc, ké ké ké kék* *Hin-hon hin-hon hin - hon*

OSSIA *4/2*

le R. *3* *3* *3* *3*

la Li. *Rends - la moi!* *Rends - la moi! Rends-la*

S. *Give her back!* *Give her back! Give her*
errr *errr*

C. *cô.âc, cô.âc, cô.âc, ké ké ké kék* *errr*

T. *cô.âc, ké ké ké kék* *Hinhon hinhon hin - - hon* *hinhon hin-hon hin* *errr*

B. *hin-hon hinhon hinhon* *hin cô.âc, cô.âc,* *cô.âc, ké ké ké kék* *errr*

THE CHILD
L'ENFANT

f

Je ne peux pas! je ne peux pas! ———
I can not now! I can not now! ———

moi! Rends - la moi ———!
back! My com - pan - ion!

mf

mf

mf

mf

mf

f

p

turning away
se détournant.

p

(aside) **Più vivo**
(a part)

insisting
pressante.

f

Je ne puis... La Li.bel.lu.le que j'ai pri.se... Percée d'une é.
I can not... The dragonfly which I took cap.tive... I pierced with a

Où est - elle?
Where is she?

Più vivo

(horrified)
(horri  ) Round of the Bats
Ronde des Chauves-Souris
Abbastanza vivo

l'En. *pin - gle... contre le mur... Ah!..*
pin a. gainst the wall... Ah

Une autre voix, en l'air (LA CHAUVES-SOURIS) *mf*
Another voice in the air (THE BAT)

Rends - la moi!.. Tsk, tsk... Rends - la
Give her back!.. Give her

Abbastanza vivo
♩ = 208
p

l'En. *hanging his head*
baissant la t  te. p

Je

la Ch-S. *moi... Tsk... Ma com - pa - gne... La Chauve-Sou.ris... Tu sais?*
back... My com - pan - ion... My friend the Bat... You know?

l'En. *sais! know! flying volant.*

la Ch-S. *Le b   - ton... Tsk, tsk... La poursuite... hi - er soir... Tsk... Ta vic -*
The big stick... The pur - suit in the night... Your mean

Ritenu

la Ch-S.

- toi - re... Et la pe - ti - te bê - te, là, mor - te, à tes
tri - umph... And then the lit - tle an - i - mal, dy - ing at your

a Tempo
THE CHILD
L'ENFANT

Grâ - ce!
Par - don!

la Ch-S.

pieds... Le nid plein... Les pe - tits... sans leur
feet... The nest full... Lit - tle ones... with no

a Tempo

l'En.

la Ch-S.

mè - re. Il faut... Tsk, tsk, qu'on les nour - ris - se...
moth - er. They must... They must be nour - ished...

Sans No

l'En.
 mè - - - rel..
 moth - - - erl..
p

la
 Ch-S.
 A - lors, nous... Tsk, tsk... Nous vo - lons, nous chas - sons... Nous tour.
 And now, we... We must fly, we must chase... we must

la
 Ch-S.
 - nons, nous chassons, nous happons... Tsk, tsk... C'est ta fau - - te...
 turn, we must chase, we must catch... 'Tis your fault... _____

ff

Below, a little frog emerges from the pool, and rests on the edge, on his two hind legs. Another does the same, then another
 Au-dessous, une petite Rainette émerge de la mare, s'appuie des deux mains au bord. Une autre fait de même, puis une autre,

p

until the pool is encircled with frogs crowded one against another.
 et la mare se trouve couronnée de Rainettes, bien serrées l'une contre l'autre.

espressivo

First system of musical notation, featuring a grand staff with two bass clefs. The upper staff contains a melodic line with a series of eighth notes, each marked with a dynamic 'p.' and a slur. The lower staff contains a bass line with sustained notes, also marked with 'p.' and slurs.

Second system of musical notation, continuing the grand staff from the first system. The upper staff continues the melodic line with eighth notes and slurs. The lower staff continues the bass line with sustained notes and slurs.

Third system of musical notation, continuing the grand staff. The upper staff continues the melodic line. The lower staff continues the bass line. A slur is present over the final notes of the upper staff.

Fourth system of musical notation, continuing the grand staff. The upper staff begins with a dynamic marking 'm.g.' and contains a melodic line with slurs. The lower staff continues the bass line. A dynamic marking 'm.d.' is present above the second measure of the upper staff.

Fifth system of musical notation, continuing the grand staff. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking 'm.g.' is present at the end of the system.

They jump up and begin to play in the way that frogs do.
Elles sortent, et se mettent à jouer à la manière des rainettes.

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a middle bass staff with chords, and a lower bass staff with a bass line. The key signature has three sharps (F#, C#, G#). Dynamics include *m.d.* (mezzo-dolce) and *m.g.* (mezzo-giove).

Second system of musical notation, continuing the piece. It features the same three-staff structure. Dynamics include *m.g.* (mezzo-giove).

Third system of musical notation. The title "Dance of the Frogs" and "Danse des Rainettes" is written above the treble staff. The music is marked *p* (piano). The treble staff features a more active melodic line with slurs and accents.

Fourth system of musical notation, continuing the "Dance of the Frogs" section. It maintains the three-staff format with dynamic markings.

The first system of music features a vocal line at the top with a long melisma. Below it, the piano accompaniment consists of two staves. The right hand plays a complex, rhythmic pattern with many sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

The second system continues the vocal line and piano accompaniment. The piano part shows more intricate textures, with the right hand featuring some triplet-like figures and the left hand maintaining a consistent harmonic support.

The third system shows the vocal line concluding its melisma. The piano accompaniment becomes more active, with the right hand playing a series of chords and the left hand providing a rhythmic foundation.

The final system on the page shows the vocal line with a final melisma. The piano accompaniment concludes with a series of chords in the right hand and a final bass line in the left hand.

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with a long slur over the first four measures. The middle and bottom staves are grand piano staves, with the middle staff in treble clef and the bottom staff in bass clef. They contain accompaniment for the piano, including chords and moving lines.

The second system of musical notation continues the piece. The top staff has a melodic line with a slur. The piano accompaniment in the middle and bottom staves features more complex textures, including some sixteenth-note passages in the right hand and sustained chords in the left hand.

The third system of musical notation shows further development of the piano accompaniment. The right hand of the piano part has more active lines, while the left hand continues with harmonic support through chords and single notes.

The fourth system of musical notation concludes the page. It features a final melodic phrase in the top staff and a concluding piano accompaniment in the middle and bottom staves, ending with a cadence.

One of them, having danced, props himself
with his hand against the Child's knee.
L'une d'elles, ayant dansé, s'appuie
de la main au genou de l'Enfant.

Moderato

LA RAINETTE THE FROG

THE SQUIRREL *drily*
L'ECUREUIL, sèchement

mf ⁶
Kékékékécék-ça?

Sauve-toi, sottel! Et la cage? Lacage?
Spare yourself! And the cage? The cage?

Moderato

In the fork of two low branches and coughing the way squirrels do.
 A la fourche de deux basses branches, et toussant à la manière des écureuils.

Lento *mf* ³

1'E. *Lento*. $\text{♩} = 50$

La prison. Heu, heu. La prison. Le fer qui pique, entre deux barreaux.
 The prison. The prison. The steel which pricks 'tween two iron bars.

pp *m.d.* *m.g.*

1'E. Heu, heu. J'ai pu fuir, mais tes quatre pe-tites mains mouil-
 I could flee, but how can your four little wet hands

THE FROG
 LA RAINETTE

Que que que que dis-tu?
 Wha, wha, what did you say?

- lées ne valent pas les miennes.
 serve you as my hands serve me?

la R.

Je ne connais pas la cacacage
I know nothing of a ca-cacage

Je connais la mouche qu'on me
But I know the fly he threw to

la R.

she jumps elle saute she jumps elle saute

jette, Ploc! Et le chiffon rouge, Ploc!
me, Ploc! And the rag so red, Ploc!

L'appât vient, je bon-
The bait comes, I leap

la R.

Moderato

elle (she saute jumps)

- dis, on me prend, je m'échappe, je re - viens, Ploc!
up, I am caught, I es-cape, I re - turn, Ploc!

L'ÉCUREUIL THE SQUIRREL

Moderato

Sans-cervelle! Tu au - ras mon sort!
Brain-less one! You will share my fate!

Andante

L'ENFANT, à l'Écureuil (*THE CHILD, to the Squirrel*)

La ca - ge, c'était pour mieux voir ta pres - tes - se, tes quatre petites mains, — tes beaux
p *The cage — 'twas but to see bet - ter your quickness, al - so your four little hands, — your fine*

Andante

l'En.

yeux... *THE SQUIRREL sarcastically*
 eyes... *L'ÉCUREUIL sarcastique*

mt Oui, c'é - tait pour mes beaux yeux!
Yes, you wished to see my eyes!

p Sais - tu
Do you

While he speaks, the garden becomes full of
Pendant qu'il parle, le jardin se peuple

leaping squirrels. Their play, their caresses, as they are suspended in the air, do not disturb those of the frogs below. A couple of
d'écureuils bondissants. Leurs jeux, leurs caresses, suspendus en l'air, n'inquiètent pas ceux des Rainettes,

l'E.

ce qu'ils re - flé - taient, mes beaux yeux?
know what they re - flect, my fine eyes?

espressivo

a Tempo (Valse lente) poco più lento.

dragonflies embrace, separate and then unite again. A group of rose colored moths imitate them. Other groups au-dessous. Un couple de libellules, entaé, se disjoint, s'accole. Un groupe de Sphinx du laurier-rose les

1.E.

Leciel li-bre, le vent li-bre, mes li-bres frères, au bond
 The free sky, the free wind and my free brothers swift as

a Tempo (Valse lente) poco più lento. ♩ = 100

*join together, then separate. The garden, throbbing with wings, lively with squirrels is a paradise of ten-
 imite. D'autres groupes se nouent, se defont. Le jardin, palpitant d'ailes, rutilant d'écureuils, est un paradis*

1.E.

sûr comme un vol... Re-gar-de donc
 birds on the wing... And now be-hold

*derness and of animal joy.
 de tendresse et de joie animales.*

1.E.

ce qu'ils re-flé-taient mes beaux yeux tout
 that which they re-flect, my fine eyes, while

THE CHILD
L'ENFANT

p

Ils s'ai - ment. Ils sont heu -
They love. They're full of

mi - roi - tants de lar - mes!
gleam - ing with sad tears!

The black cat and the white cat appear on the top of the wall.
The black cat licks the ears of the white cat and plays with her.

Le Chat noir et la Chatte blanche paraissent au faite du mur.
Le Chat lèche amicalement les oreilles de la Chatte, joue avec elle.

Rall. poco a poco

- reux. Ils m'ou - blient...
joy. They for - get me...

Rall. poco a poco

p espressivo

They move away, the one following the other on the narrow top of the wall.
Ils s'éloignent, l'un suivant l'autre, sur le faite étroit du mur.

Molto lento

disturbed
nearly without voice
inquiet
presque sans voix

led.....
in spite of himself
he calls
malgré lui
il appelle

Ils s'aiment... Ils m'oublient... Je suis seul... Maman!..
They love... they for-get me... I'm a - lone... Ma-ma!..

Molto lento

sans faire vibrer

Vivo

At this cry all the animals pause, separate, some flee, others run up menacingly, mingling their voices with those of the trees and crying:

A ce cri, toutes les Bêtes se dressent, se séparent, les unes fuient, les autres accourent menaçantes, mêlent leurs voix à celles des arbres, s'écrient:

SOPRANI *mf* Ah!

CONTRALTI *mf* Ah!

THE ANIMALS AND THE TREES
LES BÊTES ET LES ARBRES

TENORI *mf* Ah!

BASSI *p* Ah!

Vivo. ♩ = 168 *mf*

S. *ff* C'est l'Enfant au bâ - ton! Le méchant au fi - let!
ff 'Tis the Child with the stick! The bad Child with a net!

C.

T. *ff* C'est l'Enfant au cou - teau! Le méchant à la cage!
ff 'Tis the Child with the knife! The bad Child with a cage!

B. *ff* Ce -
The

S. *mf* Le méchant au fi-let! Faut-il fuir? *mf*
 The bad Child with a net! Shall he es-cape?

C. *p* C'est le mé-chant, c'est le mé-
 'Tis the bad Child, 'tis the bad

T. *mf* Faut-il fuir?
 Shall he es-cape?

B. - lui qui n'aime personne Et que person - ne n'aime!
 Child who loves not a soul and whom nobod - y loves!

S. *f* Faut - il fuir?
 Shall he es - cape?

C. *mf* - chant à la cage!
 Child with the cage! C'est le mé-chant, c'est le mé-
 'Tis the bad Child, 'tis the bad

T. *f* Faut - il fuir?
 Shall he es - cape?

B. *f* Non! il faut châ - tier.
 No! He must suf - fer.

ff

S. *Non!* il faut châ - tier.
No! He must suf - fer.

C. - chant au fi - let!
Child with a net!

T. J'ai mes ai - les on -
I have wings that can

B. J'ai mes dents!
I have teeth!

J'ai mes grif - fes!
I have sharp claws!

AN OWL
UNE CHOUETTE

furiously, flapping his wings.
furibonde, en battant des ailes.

ff

S. Hou!

C. - glées!
hurt!

T. J'ai mes dents!
I have teeth!

B. J'ai mes grif - fes!
I have sharp claws!

U - nissons-nous!
Let us u - nite!

J'ai mes ai - les onglées!
I have wings that can hurt!

U - nissons-nous!
Let us u - nite!

U - nissons-nous!
Let us u - nite!

All the animals at one and the same time fall on the Child, hem him in, push and pull him. It is a frenzy which becomes a wrestling match, for each animal wants to chastise the Child, single-handed, and the animals begin to tear one another to pieces. Toutes les bêtes fondent à la fois sur l'Enfant, le cernent, le poussent, le tirent. C'est une frénésie qui devient lutte, car chaque bête veut être seule à châtier l'Enfant, et les bêtes commencent à s'entredéchirer.

la Ch. *Hou!*

S. *mf cresc.* U. nis.sons-nous! Let us u-nite!

C. *mf cresc.* U. nis.sons-nous! Let us u-nite!

T. *mf* U. nis.sons-nous! Let us u-nite! *cresc.* U. nis.sons-nous! Let us u-nite!

B. *mf* U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite!

The Child is pushed back and forth, passed from paw to paw. At the height of the struggle, he is thrown into a corner of the stage and forgotten by the animals in their orgy of fighting. Almost at the same time a little wounded squirrel falls down with a sharp cry near the Child.

L'Enfant, pris, délivré, repris, passe de pattes en pattes. Au plus fort de la lutte, il est projeté dans un coin de la scène, et les bêtes l'oublient dans leur ivresse de combattre. Presque en même temps, un petit écureuil, blessé, vient choir auprès de l'Enfant avec un cri aigu.

THE SQUIRREL *cried*
L'ECUREUIL *crié*

la Ch. *Hou!*

S. *mf cresc.* U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite!

C. U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite!

T. *cresc.* U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite!

B. U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite! U. nis.sons-nous! Let us u-nite!

The animals, ashamed, become motionless, separate and surround at a distance the squirrel whom they have injured. Taking a ribbon from his neck, the Child ties up the wounded paw of the squirrel, then falls back weakly.
 Les Bêtes, honteuses, s'immobilisent, se séparent, entourent de loin l'Écureuil qu'elles ont meurtri...
 Arrachant un ruban de son cou, l'Enfant lie la patte blessée de l'Écureuil, puis retombe sans force.

Profound silence, stupor among the animals.
 Profond silence, stupeur parmi les Bêtes.

★ **Lento**

S. ANOTHER ANIMAL
 UNE AUTRE BÊTE

C. AN ANIMAL, amidst the deep silence.
 UNE BÊTE, parmi le profond silence.
 pp Il a pansé la plaie...
 See, he has dressed the wound...

T. Il a pansé la plaie...
 See, he has dressed the wound...

B.

Lento ♩ = 50

This scene should not be sung: the musical notation is put in only as a guide to the declamation which should be plaintive, flexible, nearly without tone quality, even in the *f*.
 (*) Cette scène ne doit pas être chantée: la notation musicale n'est là que pour guider la déclamation plaintive, souple, presque sans timbre, même dans le *f*.
 D. & F. 10,699

ANOTHER
UNE AUTRE

S. *p* Il a li-é la pat-te... *mf* é-tanché le sang...
See, he has bound the paw... and has stopped the blood.

C.

T.

B.

S. Tutti *pp* Il a pan-sé la plaie...
See, he has dressed the wound...

C. Tutti *pp* Il a pan-sé la plaie...
See, he has dressed the wound...

T. Tutti *pp* Il a pan-sé la plaie...
See, he has dressed the wound...

B. Tutti *pp* Il a pan-sé la plaie...
See, he has dressed the wound...

S. **Meno lento**

C.

T.

B. AN. ANIMAL
UNE BÊTE *p* Il souffre...
He suffers...

Meno lento ♩ = 60

AN ANIMAL
UNE BÊTE
mf

S. *UNE BÊTE AN ANIMAL* Il sai - gne...
p He bleeds...

C. Il est bles - sé...
He has a wound...

T. *Tutti pp* Il a pan - sé la plaie.
Tutti pp See, he has dressed the wound.

B. Il a pan - sé la plaie.
See, he has dressed the wound.

AN ANIMAL
UNE BÊTE *p*

S. *UNE BÊTE AN ANIMAL* Il faut li - er la main... é - tancher le sang...
p We must tie up his hand... and stop the blood...

C. *UNE BÊTE AN ANIMAL* Que fai - re? Il
What shall we do? The

T. *UNE BÊTE AN ANIMAL* Que fai - re? Il
What shall we do? The

B. *UNE BÊTE AN ANIMAL* Que fai - re? Il
What shall we do? The

AN ANIMAL
UNE BÊTE *p*

S. *UNE BÊTE AN ANIMAL* Que fai - re? Nous l'avons blessé...
p What shall we do? We have wounded him... *Tutti pp*

C. *UNE BÊTE AN ANIMAL* Que fai - re? Nous l'avons blessé...
What shall we do? We have wounded him... *Tutti pp*

T. *UNE BÊTE AN ANIMAL* Que fai - re? Nous l'avons blessé...
What shall we do? We have wounded him... *Tutti pp*

B. *UNE BÊTE AN ANIMAL* Que fai - re? Nous l'avons blessé...
What shall we do? We have wounded him... *Tutti pp*

sait, lui, guérir le mal...
Child knows how to cure ills...

Que fai - re? Nous l'avons blessé...
What shall we do? We have wounded him... *Tutti pp*

Que fai - re? Nous l'avons blessé...
What shall we do? We have wounded him... *Tutti pp*

Que fai - re? Nous l'avons blessé...
What shall we do? We have wounded him... *Tutti pp*

AN ANIMAL
UNE BÊTE

S. Il ap-pe-lait tout à l'heure... Tutti
Not long a-go he was call-ing...

C. *pp* Il ap-pe-lait...
Tutti He was call-ing...

T. *pp* Il ap-pe-lait...
Tutti He was call-ing...

B. *pp* Il ap-pe-lait...
He was call-ing...

S. Il a cri-é un mot un seul mot: "Ma-man!"
He cried out just one word, just one word: "Ma-ma!" Tutti *p*

C. Ma-man!
Tutti *p* Ma-ma!

T. Ma-man!
Ma-ma!

B. Ma-man!
Ma-ma!

They come closer together and surround the motionless Child. The squirrels are suspended from the branches above him, the dragonflies fan him with their wings.

Elles se sont rapprochées, elles entourent l'Enfant, gisant. Les Écureuils se suspendent aux branches au-dessus de lui, les Libellules l'éventent de leurs ailes.

8-
Accel.

poco a poco

S. *Tutti pp*

C. *AN ANIMAL*
UNE BÊTE
p

T. *Tutti pp*

B. *Tutti pp*

Il se tait,
He is quiet,

va-t'il mourir?
will he now die?

Nous ne savons pas li-er la main
We do not know how to tie up the

Nous ne savons pas li-er la main
We do not know how to tie up the

Nous ne savons pas li-er la main
We do not know how to tie up the

Nous ne savons pas li-er la main
We do not know how to tie up the

poco a poco

AN ANIMAL, pointing to the house
UNE BÊTE, désignant la maison
mf

S. — é-tancher le sang...
hand, nor hold back the blood...

C. — é-tancher le sang...
hand, nor hold back the blood...

T. — é-tancher le sang...
hand, nor hold back the blood...

B. — é-tancher le sang...
hand, nor hold back the blood...

C'est là qu'est le se-cours! Ramenons-
'Tis there we shall find help! Take him back

S. *-le au nid! Il faut qu'on enten - de, là - bas, Le mot qu'il a cri - é tout-à-l'heu - re...*
to the nest! For surely they must hear o - ver there, the single word the poor Child was cry - ing...

C.

T.

B.

The animals, all together, lift up the Child, pale and inert, and carry him, step by step, to the house.

Les Bêtes, toutes ensemble, soulèvent l'Enfant inerte et pâle, et l'emportent, pas à pas, vers la maison.

S. *Es - sa - yons de crier le mot...*
Let us try now to call the word...

C.

T. *(hesitantly) hésitant*
Tutti pp
 Ma - - - man...
 Mu - - - ma...

B. *hésitant (hesitantly)*
Tutti pp
 Ma - - - man...
 Mu - - - ma...

The Child opens his eyes, tries to stand up. The animals still support him with their paws, wings, heads, and backs.
 L'Enfant ouvre les yeux, essaie de se tenir debout. De la patte, de l'aile, de la tête, des reins, les Bêtes le soutiennent encore...

S. *Tutti mf* **Moderato** *f*
 Ma - man! Ma -
 Ma - ma! Ma -

C. *Tutti p*
 Ma - man... Ma - man!
 Ma - ma... Ma - ma!

T. *Tutti p*
 Ma - man...
 Ma - ma...

B.

Moderato ♩ = 84

S. *ff*
 - man! Ma - man! Ma - man! Maman! Ma - man!
 - ma! Ma - ma! Ma - ma! Ma - ma! Ma - ma!

C. *ff*
 Ma - man! Maman! Ma - man!
 Ma - ma! Ma - ma! Ma - ma!

T. *f* *ff*
 Maman! Maman! Maman! Ma - man!
 Ma - ma! Ma - ma! Ma - ma! Ma - ma!

B. *Tutti f* *ff*
 Maman! Ma - man!
 Ma - ma! Ma - ma!

Rall.

A light appears at the windows of the house.
 Une lumière paraît aux vitres, dans la maison.

Andante

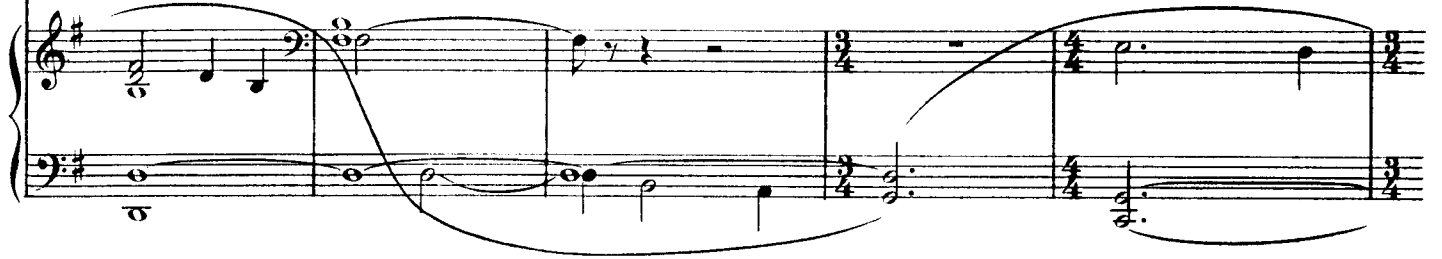
S. 

C. 

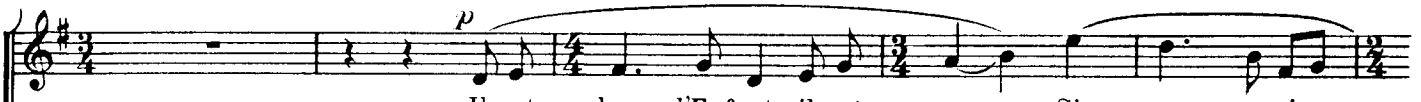
T. 


B. 

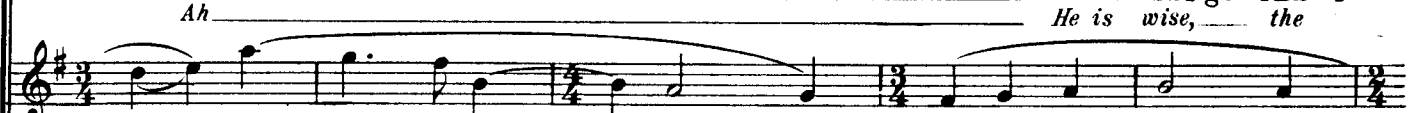
Andante ♩ = 56




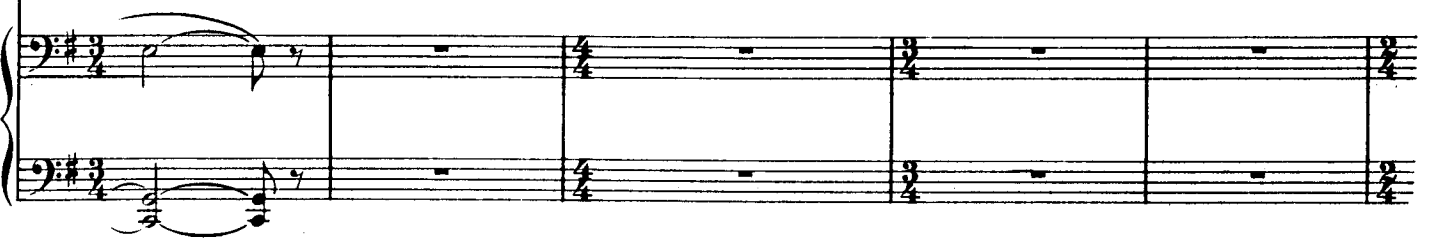
At the same time the moon, emerging from under a cloud, and the dawn, rose and gold, flood the garden with a pure light.
 En même temps la lune, dévoilée, l'aube, rose et d'or, inondent le jardin d'une clarté pure.

S. 

C. 

T. 

B. 



S. sa - ge l'En - fant, il est si sa - ge, si bon.
 wise, the Child, he is so wise, so good.

C. - fant sa - ge et bon.
 Child, wise and good.

T. - ge et bon, sa - ge et bon. A
 and good, wise and good. Div. 1^a

B. l'En - fant. Il a pan - sé la plaie,
 The Child. See, he has dressed the wound

One by one the animals withdraw their assistance from the Child, letting go quietly and with regret.
 Les Bêtes une à une, retirent à l'Enfant leur aide qui devient inutile, défont harmonieusement, à regret,

S. - - - - -

C. Il a pan - sé
 See he has

T. E - tan - ché le sang.
 And has stopped the blood.

B. é - tan - ché le sang A
 and has stopped the blood

Il a van - sé la plaie A
 See, he has dressed the wound Ah

The group around the Child grows smaller, but they escort him a little further, fêting him with their wings,
 leur groupe serré contre l'Enfant, mais elles l'escortent d'un peu plus loin, le fêtant de battements d'ailes,

S. *Il est sage, il est sage, il est sage, il est sa -*
He is wise, he is wise, he is wise, he is wise,

C. *-sé la plai - e, E - tan - ché le sang, sa - ge, sa - ge, sa -*
dressed the wound And has stopped the blood, wise, wise, wise,

T. *A sa - ge, si sa - ge, si sa -*
Ah wise, so wise, so wise,

B.

with somersaults of joy; then, halting their friendly procession in the shadow of the trees, leave the Child alone,
 de culbutes de joie, puis limitant à l'ombre des arbres leur bienveillant cortège, laissent l'Enfant seul,

Doux Kind et And

S. *- ge, il est doux, et et*
he is kind, And And

C. *Doux Kind*
- ge, si doux, et et
so kind, And And

T. *Doux Kind*

B. *Il est bon, l'En - fant, il est sa - ge, bien*
He is good, the Child, he is wise, so

Doux Kind

erect, luminous and blond in a halo of moonlight and of dawn, holding out his arms to her
droit, lumineux et blond dans un halo de lune et d'aube et tendant ses bras vers celle que

S. sa - - ge, Il est bon, L'Enfant, il est sa - - ge.
wise. He is good, the Child, he is wise.

C. Il est bon, L'Enfant, il est sa - - ge.
He is good, the Child, he is wise.

T. Il est bon, l'En - fant, il est sa - - ge, Il est sa - - ge.
He is good, the Child, he is wise, he is wise.

B. sa - - ge, Il est sa - - ge.
wise, he is wise.

whom the animals called: "Mama!"
les Bêtes ont appelée: "Maman!"

THE CHILD, holding out his arms.
L'ENFANT, tendant les bras.

CURTAIN
RIDEAU

S. Ma - man!
Ma - ma!

S. Il est si doux.
He is so kind.

C. Il est si doux.
He is so kind.

T. Il est si doux.
He is so kind.

B. Unis Il est si doux.
He is so kind.