

MA MÈRE L'OYE

BALLET



PRÉLUDE

Très lent

2 GRANDES FLÛTES *pp*

1 HAUTOIS

1 COR ANGLAIS

2 CLARINETTES en Sib

2 BASSONS *pp*

2 CORNS en FA *Chromatiques* 1^o Sourdine *pp*

2 TIMBALES

XYLOPHONE

HARPE UT# RE# FA# Sib

Très lent

VIOLONS Sourdines *pp*

ALTOS Sourdines *pp*

VIOLONCELLES Sourdines *pp*

CONTREBASSES

The image shows a page of a musical score for the ballet 'Ma Mère l'Oye', specifically the prelude. The score is for a full orchestra and includes parts for woodwinds, strings, and harp. The tempo is marked 'Très lent' (Very slow). The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes two flutes, one oboe, one English horn, two clarinets in Bb, and two bassoons. The brass section includes two horns in F, two trumpets, two timpani, and a xylophone. The harp part is indicated by the notes UT#, RE#, FA#, and Sib. The string section includes violins, violas, violoncelles, and contrebasses. The score features various musical notations such as dynamics (pp), articulation (Sourdines), and phrasing (trills). The page number 47 is at the bottom.

La 2^e prend la 1^{re} Fl.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- P^{te} Fl.** (First Flute): Resting.
- G^{de} Fl.** (Second Flute): Resting.
- H^{tb}** (Oboe): Resting.
- Cor A.** (Cor Anglais): Melodic line starting with a *pp* dynamic.
- Cl.** (Clarinet): Melodic line starting with a *pp* dynamic.
- Bons** (Bassoon): Resting.
- Cors** (Horn): Features a complex rhythmic pattern with triplets and a *pp* dynamic. Includes the instruction "Sourdine" and "en se perdant".
- Timb.** (Tympani): Resting.
- Xylo.** (Xylophone): Resting.
- 1^{ers} Vons Div.en 4** (First Trumpets): Resting.
- 2^{es} Vons Div.en 4** (Second Trumpets): Resting.
- Alt.** (Alto Saxophone): Resting.
- vettes** (Violins): Resting.
- C.B.** (Cello/Double Bass): Resting.

1 $\text{♩} = \text{environ } \text{♩} \text{ du mouv't précédent}$
vibrato

1^{re} Fl. Solo *pp*

2^{de} Fl. Solo *pp*

H^{rb} Solo *pp* 3

Cor A.

Cl. *p* 6

Bassons à 2 *pp*

Cors

Timb. *pp*

Xylo. *pp*

$\text{♩} = \text{environ } \text{♩} \text{ du mouv't précédent}$

Sourdines

1^{re} Trombones *pp*

2^{de} Trombones *pp*

3^e Trombones *pp*

4^e Trombones *pp*

Cont. *pp* Div.

Tenors *pp* Div.

C. B. *pp* Sourdines Div.

vibrato

1^{re} Fl.

2^{de} Fl.

Htb

Cl.

Bons

Cors

Timb.

Xylo.

Harpe

1^{ers} Vons Div. en 4

2^{ds} Vons Div. en 4

Alt.

Velles

C. B.

mf

f

p

pp

ppp

pp

mf

p

f

plus.

laissez vibrer

UT RÉ ♯
FA ♯ SOL ♯

Detailed description: This is a page of a musical score for the prelude 'Ma Mère l'Oye' by Maurice Ravel. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: 1st Flute, 2nd Flute, Horns, Clarinet, Bassoon, Trumpets, Timpani, Xylophone, Harp, Violins I (Divided in 4), Violins II (Divided in 4), Viola, Violoncelles, and Double Bass. The score is divided into three measures. The first measure features a 'vibrato' marking above the first flute staff. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The harp part includes a 'plus.' marking and a 'laissez vibrer' instruction. The bottom right of the harp staff contains the notes 'UT RÉ ♯' and 'FA ♯ SOL ♯'. The woodwind and string parts are filled with complex rhythmic patterns and chords.

2 1^{er} Mouvt

pte Fl.

Gde Fl.

Htb

Cl.

Bons

Cors

Cymb.

Xylo

Harpe

1^{er} Mouv^t

1^{ers} Vons
Div. en 4

2^{ds} Vons
Div. en 4

Alt.

velles

C. B.

Solo

pp *expressif*

Solo

pp *expressif*

p

p

ôtez les Sourdines

sur la touche

Div. en 2

pp

sur la touche

pp

sur la touche

Div. en 2

pp

sur la touche

pp

Unis sur la touche

pp

7

This musical score is for the 7th measure of the prelude 'Ma Mère Loye'. It is arranged for a full orchestra. The woodwind section includes Piccolo Flute (pte Fl.), First Flute (1^{re} Fl.), Horn (H^{te}), Clarinet (Cl.), Bassoon (Bons), and Cor Anglais (Cors). The string section consists of Violins (1^{ers} vons and 2^{ds} vons), Violas (Alt. Div.), Cellos (velles), and Double Basses (C.B.). The brass section includes Timpani (Timb.). The score is marked with a box containing the number '7' at the top. The woodwinds and strings play a melodic line with triplets and slurs, while the brass and timpani provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *pp* (pianissimo) and *p* (piano).

This musical score is for the prelude 'Ma Mère l'Oye' by Maurice Ravel. It is arranged for a full orchestra and includes the following instruments and parts:

- pté Fl.** (Piccolo Flute)
- Gde Fl.** (Grand Flute)
- Htb** (Horn in B-flat)
- Cor A.** (Cor Anglais)
- Cl.** (Clarinet)
- Bons** (Bassoon)
- Cors** (Trumpet)
- Timb.** (Timpani)
- Cymb.** (Cymbal)
- Xylo.** (Xylophone)
- j. de T.** (Jazz Drum)
- Harpe** (Harp)
- 1ers yons Div. en 3** (First Violins, Divided in 3)
- gds yons Div. en 3** (Second Violins, Divided in 3)
- Alt. Div.** (Alto, Divided)
- velles Div.** (Violas, Divided)
- C.B.** (Cello/Bass)

The score is written in 3/4 time and features a key signature of one flat (B-flat). It includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like *tr* (trill) and *8va* (octave up). The harp part includes specific fingering instructions like *8-1*. The woodwind and string parts are highly detailed with various ornaments and articulations.

I. - Danse du Rouet et Scène

9

Allegro

1 PETITE FLÛTE

1 GRANDE FLÛTE

1 HAUTOIS

1 COR ANGLAIS

CLARINETTES en Si b

2 BASSONS

2 CORs en FA
Chromatiques

TIMBALES

CYMBALES

XYLOPHONE

JEU DE TIMBRES

HARPE

Allegro

1^{ers} VIOLONS

2^{ds} VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, Oboe, English Horn, Clarinets, Bassoons, Horns) and percussion (Timpani, Cymbals, Xylophone, Drum Set). The harp part includes a specific chord sequence: FA# SOL LA b. The bottom section features the string quartet (Violins, Violas, Cellos, Double Basses). The score is marked with various dynamics such as *ff*, *f*, *mf*, and *mf*. The tempo is *Allegro*. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8.

10

Gde Fl.

2 Htb

Cl.

Bons

1^{ers} Vons

Div.

2^{des} Vons

Alt. Div.

Velles Div.

C. B.

mf

p

pizz.

Unis.

11

Gde Fl.

Htb

Cl.

Cors

Div.

Unis.

arco

mf

pizz.

mf

mf

mf

12

pte Fl.

G^{de} Fl.

Htb

Cl.

Bons

Cors

Tri.

Tamb.

Harpe

Div. arco

Unis.

arco

pizz.

Le 1^{er} ôte la Sourdine

FA LA b

Detailed description of the musical score: The score is for measures 12 through 15. It features a woodwind section with parts for 1st and 2nd Flutes, Horn, Clarinet, and Bassoon. A brass section includes Horn, Trumpet, and Trombone. Percussion parts for Triangle and Tambourine are present but mostly silent. The Harp part is prominent, with dynamic markings *p*, *ff*, and *mf*. The Violin and Viola parts are marked *Div. arco* and *Unis.* with dynamics *p*, *f*, *ff*, and *mf*. The Viola part also includes *pizz.* markings. The Clarinet part has a *p* marking in measure 12 and a *f* marking in measure 14. The Bassoon part has a *mf* marking in measure 15. The Horn part has a *mp* marking in measure 13 and a *f* marking in measure 14. The 1st Flute part has a *ff* marking in measure 13. The 2nd Flute part has *f* and *ff* markings in measure 13, and *mf* markings in measure 14. The Horn part has a *mf* marking in measure 14. The Clarinet part has a *f* marking in measure 14. The Bassoon part has a *mf* marking in measure 15. The Harp part has a *mf* marking in measure 15. The Violin and Viola parts have *mf* markings in measure 15. The text 'Le 1^{er} ôte la Sourdine' is written above the Horn part in measure 13. The text 'FA LA b' is written above the Harp part in measure 15. A box containing the number '12' is located at the top left of the page.

13 Solo

Musical score for measures 13-14. The score includes staves for Gde Fl., Cl., Basson, Cors, Tri., and Tamb. The key signature is B-flat major. Measure 13 is marked 'Solo' and 'pp'. The Cors part starts with a dynamic of 'mf' and a tempo marking 'à 2+'. The Tri. part has a dynamic of 'pp'. The Tamb. part has a dynamic of 'p'. The string parts (Violins and Cellos/Double Basses) are marked 'arco' and 'pp'.

14

Musical score for measures 15-18. The score includes staves for Gde Fl., Cl., Basson, Cors, Violins, and Cellos/Double Basses. The key signature is B-flat major. Measure 15 is marked 'p expressif'. The Cl. part has a dynamic of 'p'. The Basson part has a dynamic of 'pp'. The Cors part is marked 'Sourdines' and 'p', with the instruction 'ôtez les Sourdines' at the end of the measure. The Violins and Cellos/Double Basses parts are marked 'pizz.' and 'p', with 'arco' and 'pp' markings in later measures. The string parts are marked 'sons naturels' at the bottom.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Pte Fl., Gde Fl., Htb, Cl.) and strings (Bons). The middle section includes brass (Cors) and percussion (Timb., Tamb., Cymb.). The bottom section includes Harpe and a piano accompaniment. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Dynamics range from piano (p) to fortissimo (f). The piano part features a complex texture with multiple voices, including a 'Div.' (division) section marked with an asterisk. The percussion parts include specific instructions like 'avec baguette' for the cymbals and 'dr' for the timpani.

* La division doit être établie de manière à ce qu'il y ait autant d'instrumentistes à chacune des 8 parties

15

Pte Fl. *pp*
 Gde Fl. *pp*
 Cl. *1^o Solo*
p expressif
 Bons *p* *pp* *pp*
 Timb. *pp*
 Harpe *p*
pizz.
p
pizz.
p
pizz.
p
pp
 Cl. *f*
 Bons *f*
 Cors *1^o*
p *f*
 Unis. arco *f*
 Unis. *f*
 arco *f*
mp *f* *pizz.*

16

Gde Fl. *p*

Htb *p*

Cl. *p*

Bons *p*

Harpe *p* *gliss.* MI \flat SI \sharp MI \flat SI \sharp

Div. pizz. *p*

pizz. *p*

sur la touche *pp* *gliss.*

velles et C.B. *p*

Gde Fl.

Htb

Cl.

Bons

Harpe MI \sharp MI \flat

velles et C.B.

17

pte Fl.

Gde Fl.

Htb

Cl.

Rous

Cors

Célesta

Harpe

FA # SOL b SI #

Unis.

mf

sur la touche
arco
gliss.

p

pizz.

f

mf

mf

18

pte Fl.

Gde Fl.

Htb

Cl.

Bons

Cors

Célesta

Harpe

Div. arco

arco

pp

p

mf

10

mf

20

Score for *Ma Mère l'Oye* (Danse du Rouet), page 67, measure 20. The score includes parts for Pte Fl., Gde Fl., Htb, Cl., Bons, Cors, Harpe, and strings. The key signature is B-flat major (two flats). The score includes dynamic markings such as *mf*, *p*, *pp*, and *mp*. Performance instructions include "ôtez les Sourdines" (remove mutes) for the Horns and "arco pizz" (arco/pizzicato) for the strings. The Harpe part includes the notes MI, SOL, and LA with a flat. The strings part includes the notes MI, SOL, and LA with a flat. The score is written in a 2/4 time signature.

Pte Fl. *f*

Gde Fl. *f*

Htb *f* *1^o Solo* *p expressif*

Cl. *f* *à 2*

Bons *f* *à 2*

Cors *f*

Timb. *f* *mf* *pp*

Tri. *f*

Tamb. *f*

Cymb. avec baguette *mf*

Harpe *f* *p* *FA b*

Div. *f* *Unis.* *p*

Pizz. *f* *p*

Htb

Cl. *1^o Solo*
p

Bons *p*

Harpe *sib*

Div. Unis.
p

22

Cl. *pp*

Bons *pp*

Cors *Sourdines* *pp* ôtez les Sourdines

Harpe *p* *f* *Mib sib* *pp* *RÉ b FA# SOL# LA# SI#*

Div.
pp *p* *Div.*
pp *p*

arco *v*
pp *p*

23

1^o

G^{de} Fl.

Htb

Cl.

pp

p

pp

p

pizz.

arco

pp

p

Htb

pizz.

pp

pizz.

pp

Div.

pp

pizz.

pp

2

2

2 Unis.

2

24 Un peu moins animé

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Gdes Fl.** (First Flutes): Treble clef, 2/4 time. Dynamics: *ff*, *f*.
- Htb** (Horn in B-flat): Treble clef, 2/4 time. Dynamics: *ff*, *f*.
- Cl.** (Clarinet in B-flat): Treble clef, 2/4 time. Dynamics: *ff*, *f*.
- Bons** (Bassoon): Bass clef, 2/4 time. Dynamics: *mf*, *pp*. Includes a sixteenth-note figure with a '6' above it.
- Cors** (Trumpet): Treble clef, 2/4 time. Dynamics: *mf*, *ff*, *f*.
- Timb.** (Timpani): Bass clef, 2/4 time. Dynamics: *f*, *mf*. Includes drum roll markings (*dr*).
- Harpe** (Harp): Treble and Bass clefs, 2/4 time. Dynamics: *mf*, *ff*. Includes a glissando (*gliss.*) and the instruction *8^a bassa*. A specific note is marked *LA# SI b*.
- Violins** (Violins I and II): Treble clefs, 2/4 time. Dynamics: *p*, *ff*, *f*. Includes the instruction *arco* and *port.*
- Vielle** (Viola): Treble clef, 2/4 time. Dynamics: *p*, *ff*, *f*. Includes the instruction *arco*.
- C.B.** (Cello): Bass clef, 2/4 time. Dynamics: *p*, *ff*, *pp*. Includes the instruction *arco*.
- Div.** (Double Bass): Bass clef, 2/4 time. Dynamics: *p*, *ff*, *pp*. Includes the instruction *arco*.

C.B. à 5 cordes

25

This page of the musical score for 'Ma Mère l'Oye (Danse du Rouet)' features rehearsal mark 25. The score is arranged in a standard orchestral format with the following parts and markings:

- Gdes Fl.:** Starts with a sixteenth-note triplet marked 'à 2' and 'v'. Dynamics include *ff*, *p*, *f*, and *f*. Articulation includes accents and slurs.
- Htb:** Features a sixteenth-note triplet marked 'à 2' and '6'. Dynamics include *f*, *ff*, and *f*. Articulation includes accents and slurs.
- Cl.:** Features a sixteenth-note triplet marked 'à 2' and '6'. Dynamics include *mf*, *f*, *ff*, and *mf*. Articulation includes accents and slurs.
- Bons:** Features a sixteenth-note triplet marked 'à 2' and '6'. Dynamics include *mf*, *ff*, and *pp*. Articulation includes accents and slurs.
- Cors:** Features a sixteenth-note triplet marked 'à 2' and '6'. Dynamics include *ff* and *f*. Articulation includes accents and slurs.
- Timb.:** Features a sixteenth-note triplet marked 'à 2' and '6'. Dynamics include *f* and *mf*. Articulation includes accents and slurs.
- Harpe:** Remains silent throughout this section.
- Violons:** Features a sixteenth-note triplet marked 'à 2' and '6'. Dynamics include *f*, *ff*, *f*, and *f*. Articulation includes accents and slurs. Includes markings 'Unis' and 'Div.'.
- Violoncelles:** Features a sixteenth-note triplet marked 'à 2' and '6'. Dynamics include *mf*, *ff*, and *mf*. Articulation includes accents and slurs. Includes markings 'Unis' and 'Div.'.
- C.B. Div.:** Features a sixteenth-note triplet marked 'à 2' and '6'. Dynamics include *ff* and *pp*. Articulation includes accents and slurs.

26 $\bullet = \bullet.$

27

Retenu. Très lent

Gdes Fl.

Htb

Cl.

Bons

Cors

T-T.

Harpe

ff
mf *espressif*
ff
ff
mf
pp
ppp
pp

1^o
1^o

Retenu. Très lent

$\bullet = \bullet.$

Retenu. Très lent

sur la touche

sur la touche

sur la touche

pizz.

ffmf
ffmf
mf
ff
p
p
p
p
pp

sur la touche
sur la touche
sur la touche
pizz.
p
p

Retenu. Très lent

Retenez

Musical score for the first system, measures 1-4. The instruments are Gdes Fl., Htb, Cl., Bons, Cors, T-T., and Harpe. The music features a melody in the woodwinds and strings, with dynamics ranging from *p* to *mf*. The Harpe part consists of sustained chords.

Musical score for the second system, measures 5-8. The instruments are Gdes Fl., Htb, Cl., Bons, Cors, T-T., and Harpe. The music features a melody in the woodwinds and strings, with dynamics ranging from *pp* to *mf*. The Harpe part consists of sustained chords. A **Retenez** instruction is present above the woodwind parts in measure 8.

Pour enchaîner avec le n° 1 de la Suite

MA MÈRE L'OYE

5 PIÈCES ENFANTINES



I.. Pavane de la Belle au bois dormant.

Lent $\text{♩} = 58$

1^{re} GRANDE FLÛTE

Solo

2^{de} GRANDE FLÛTE

pp *expressif*

1 HAUTOIS

1 COR ANGLAIS

2 CLARINETTES en SI \flat

2^o

pp

1 BASSON

1 COR en FA

Chromatique

pp

Sourdine

HARPE

pp

Lent $\text{♩} = 58$

VIOLONS

Sourdines

pizz.

ALTOS

pp

VIOLONCELLES

Sourdines

pp

Sourdines

pizz.

CONTREBASSES

Div.

pp

Sourdines

pp

This musical score is for the piece "Mother Goose Suite (Pavane)" and is page 92. It features a variety of instruments and includes several performance instructions. The instruments listed on the left are: Flutes (Fl.), Horn in B-flat (H^b), Cor Anglais (Cor A.), Clarinet (Cl.), Bassoon (Bou), Cor Anglais (Cor), Harpe (Harpe), Violons (Vols), Alto Saxophone (Alt.), Trombones (Tromb.), and C. B. Div. (Double Basses). The score is divided into measures, with a first ending bracketed and labeled "Solo" at the top right. Performance markings include dynamics such as *p* (piano) and *mf* (mezzo-forte), and specific techniques like "Sourdines pizz." (muted pizzicato) and "pizz." (pizzicato) for the double basses. The notation includes various note values, rests, and articulation marks.

This page of the musical score for the Mother Goose Suite (Pavane) includes the following instruments and parts:

- Gdes Fl.** (Great Flute): Features a melodic line with a slur and a *Rall.* marking at the end.
- Htb** (Horn): Rests throughout the section.
- Cor A.** (Cor Anglais): Features a melodic line with a slur and a *Rall.* marking at the end.
- Cl.** (Clarinet): Features a melodic line with a slur, a *p* dynamic marking, and a *Rall.* marking at the end.
- Bon** (Bassoon): Rests throughout the section.
- Cor** (Cornet): Features a melodic line with a slur and a *Rall.* marking at the end.
- Harpe** (Harp): Features a accompaniment with a *pp* dynamic marking.
- vons** (Violins): Features a melodic line with a slur, a *pp* dynamic marking, and a *Rall.* marking at the end.
- Alt.** (Alto): Features a melodic line with a slur, a *pp* dynamic marking, and a *Rall.* marking at the end.
- velles** (Violas): Features a melodic line with a slur, a *pp* dynamic marking, and a *Rall.* marking at the end.
- C. B. Div.** (Cello/Bass): Features a melodic line with a slur, a *pp* dynamic marking, and a *Rall.* marking at the end.

Additional markings include *Sourdines* for the strings and *arco* for the strings and cello/bass. The *Rall.* marking appears at the end of several parts.

II.. Petit Poucet

*Il croyait trouver aisément son chemin par le moyen de son pain qu'il avait semé partout où il avait passé; mais il fut bien surpris lorsqu'il n'en put retrouver une seule miette; les oiseaux étaient venus qui avaient tout mangé. (Ch. Perrault.) **

Très modéré ♩ = 66

2 GRANDES FLÛTES

1 HAUTOIS

1 COR ANGLAIS

2 CLARINETTES en Si \flat

2 BASSONS

2 CORS en FA
Chromatiques

Très modéré ♩ = 66
Sourdines

VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

Solo
pp *expressif*

H \flat b

vons

Alt.

velles

C.B.

*He thought he would be able to find the path easily by means of the bread he had strown wherever he had walked. But he was quite surprised when he was unable to find a single crumb; the birds had come and eaten them all. (Charles Perrault)

1

Cor A. *p expressif* *mf*

Cl. *p* *p*

Vons

Alt. *Sourdines* *p* *mf*

velles *p* *Sourdines pizz.* *mf*

C. B. *p*

2

Gdes Fl. *1^o Solo* *pp*

Cor A.

Cl. *1^o Solo* *pp*

Cors *Sourdines* *pp*

Vons *pp* *pp*

Alt. *pp* *pp*

velles *pp* *pp*

C. B.

3

Gdes Fl. *mf* *très expressif*

Htb *très expressif*

Cor A. *très expressif*

Cl. *p* *très expressif*

Cors

Vons. *pp* *p* *très expressif*

Alt. *f*

Velles *f* *très expressif*

C.B. *arco* *pp*

4 2^{de} prenez la 1^{re} Flûte

Gdes Fl. *p* *expressif*

Htb

Cor A.

Cl. *pp*

Vons. *pp*

Alt. *pp* *p*

Velles *p*

C.B.

Cor A. *1^o* *mf*

Bons *p*

Vons

Alt. *mf*

velles *pizz.* *mf*

C. B. *p*

5

pte Fl. *p*

Gde Fl. *p*

Cor A. *1^o*

Cl. *pp*

Bons *Solo* *p expressif*

Cors *pp*

1^{er} violon Solo *mf* *gliss.* *sans Sourdine* *Sourdine*

2^e violon Solo *mf* *gliss.* *sans Sourdine*

3^e violon Solo *mf* *gliss.* *sans Sourdine*

Tutti *sur la touche* *pp* *gliss.*

2^{ds} violon *pp* *sur la touche*

Alt. *p*

velles *sur la touche* *pp* *gliss.* *8^o*

C. B. *arco* *p*

III. - Laideronnette, Impératrice des Pagodes.

*Elle se déshabilla et se mit dans le bain. Aussitôt pagodes et pagodines se mirent à chanter et à jouer des instruments: tels avaient des théorbes faits d'une coquille de noix; tels avaient des violes faites d'une coquille d'amande; car il fallait bien proportionner les instruments à leur taille. (M^{me} d'Aulnoy: *Serpentin Vert*)**

Mouvt de Marche ♩ = 116

The score is divided into two systems. The first system includes:

- 1 PETITE FLÛTE
- 1 GRANDE FLÛTE
- 1 HAUTBOIS
- 1 COR ANGLAIS
- 2 CLARINETTES en LA
- 2 BASSONS
- 2 CORs en FA Chromatiques
- TIMBALES RÉ# LA#
- CYMBALES
- TAM-TAM
- XYLOPHONE
- JEU DE TIMBRES (à clavier)
- CELESTA
- HARPE

The second system includes:

- 1^{ers} VIOLONS Div.
- 2^{ds} VIOLONS Div.
- ALTOS Div.
- VIOLONCELLES Div.
- CONTREBASSES (*)

Key performance instructions include: *pp*, *ppp*, *Sourdine*, *1^o*, *UT# laissez vibrer toutes les notes*, *sur la touche*, and *Sourdines pizz.*

(*) Le Ré# grave étant obligé, les contrebasses à 4 cordes devront baisser le Mi d'un demi-ton.

Since low D# is called for, four-string double basses must lower their E-strings a semitone.

*She undressed and got into the bath. Immediately the toy mandarins and mandarinesses began to sing and to play instruments. Some had theorbos made from walnut shells; some had viols made from almond shells; for the instruments had to be of a size appropriate to their own. (M^{me} d'Aulnoy, *Serpentin Vert*)

1 Solo

p

1^{ers} vons Div. *pp* Sourdines pizz.

2

pte Fl.

Gde Fl.

Htb

Cor A.

Cl.

Bons

Cors

Célesta

Harpe

1ers Vons Div.

2ds Vons Div.

Alt. Div.

velles Div.

C.B.

10

pp

UT#

00

00

00

00

00

00

00

00

3

pte Fl. 1. *ff* *pp* *ff* *pp*

Gde Fl. 1. *ff* *pp* *ff* *pp*

Htb. *ff* *ff*

Cor A. *ff* *ff*

Cl. *ff* *pp* *ff* *pp* à 2

Bons. *ff* *pp* *ff* *pp*

Cors. *ff* *pp* *ff* *pp*

Cymb. *pas trop ff*

j. de T. *ff* *ff*

Célesta. *pp* *pp*

Harpe. *ff* *pp* *ff* *pp* UTb

iers Vons Div. *ff* *pp* *ff* *pp* arco pizz. arco

ds Vons Div. *ff* *pp* *ff* *pp* arco pizz. arco

Alt. Div. *ff* *pp* *ff* *pp* pizz.

velles Div. *ff* *pp* *ff* *pp* pizz.

C.B. *ff* *pp* *ff* *pp* ôtez les Sourdines

4

pte Fl.

G^de Fl.

H^{tb}

Cor A.

Cl.

B^{ons}

Cors

Cymb.

Xylo

j. de T.

Célesta

Harpe

1^{ers} vons Div.

2^{ds} vons Div.

Alt. Div.

velles Div.

C.B.

ff *f* *mf* *pp* *pizz.* *arco* *ôtez les Sourdines*

Solo

à 2

2^o

1^o+

pp

6

pte Fl.

G^{de} Fl.

H^{tb}

Cor A. Solo *p*

Cl. *p* *mf*

Bons

Cors *mf* ôtez les Sourdines

Célesta *mf*

Harpe

1^{ers} Vons *p*

2^{ds} Vons Div. arco *pp* arco *pp* arco

Alt. *p* *pp* arco

velles Unis arco *pp* pizz.

C. B. *mf* *pp*

7

pt^e Fl. *pp*

1^{re} Fl. *pp*

H^orn *p* *mf*

Cor A. *mp*

Cl. *pp* *p* *mp*

Bons *mp*

Cors

Xylo *pp*

Célesta *p*

Harpe *pp* *p* *mp*

1^{ers} Vons Div. *pizz.* *pp*

2^{ds} Vons Div. *pp* *pizz.* *pp*

Alt. Unis *pizz.* *p*

Velles Unis

C. B.

8

This page of the musical score contains measures 8 through 13. The instruments and their parts are as follows:

- 1^{re} Fl.**: Flute 1, treble clef, playing a melodic line with slurs and accents.
- 2^e Fl.**: Flute 2, treble clef, playing a similar melodic line.
- Hrb.**: Horn, treble clef, playing a melodic line.
- Cor A.**: Cor Anglais, bass clef, playing a melodic line.
- Cl.**: Clarinet, treble clef, playing a melodic line.
- Bons.**: Bassoon, bass clef, playing a melodic line.
- Cors.**: Horn, treble clef, playing a melodic line.
- Xylo.**: Xylophone, treble clef, playing a rhythmic pattern.
- Célesta.**: Celesta, treble clef, playing a rhythmic pattern.
- Harpe.**: Harp, bass clef, playing a rhythmic pattern.
- 1^{ers} Vons Div.**: First Violins, treble clef, playing a rhythmic pattern.
- 2^{ds} Vons Div.**: Second Violins, treble clef, playing a rhythmic pattern.
- Alt. Div.**: Alternative Violins, treble clef, playing a rhythmic pattern.
- Velles.**: Violas, bass clef, playing a rhythmic pattern.
- C. B.**: Cello and Double Bass, bass clef, playing a rhythmic pattern.

Dynamic markings include *f* (forte) and *ff* (fortissimo) throughout the score. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. A box containing the number '8' is located at the top right of the page.

9

Gde Fl.

Cl.

T. T.

Harpe

Vons

Alt.

Velles

C. B. Div.

1^o Solo

p

10

Cl.

T. T.

Célesta

Harpe

Vons

Alt.

Velles

C. B. Div.

Solo

mp

p

11 Solo

pp très expressif

G^{de} Fl.

Cl.

T. T.

Célesta

Harpe

Fab

Sourdines arco

Vons

Sourdines *pp* arco

Alt.

Velles

C. B. Div.

arco

G^{de} Fl.

Harpe

LA# SOL

Vons

Alt.

Velles

C. B. Unies

12

Score for measures 12-15. The woodwind section includes G^{de} Fl., Cl., and Bons. The string section includes Vons, Alt., velles, and C.B. The harp part is also present. Dynamics include *p* and *1^o*. A *SOL^b* marking is visible in the harp part.

13

Score for measures 16-19. The woodwind section includes G^{de} Fl., Cl., Bons, Cors, Timb., and T. T. The string section includes Vons, Alt., velles Div., and C.B. Div. The harp part is also present. Dynamics include *pp*, *pp expressif*, *Sourdine 2^o pp*, and *pp arco*. A *UT# FA# LAB* marking is visible in the harp part. A *pizz. pp* marking is at the bottom.

14

1^{re} Fl. *ppp*

6^{de} Fl. *ppp*

Cl.

Bass.

Sourdine

Cors *pp*

Timb.

T. T.

Xylo *ppp*

Célesta *ppp*

Harpe *pp*

1^{ers} Vons Div. en 3 *ppp* sur la touche

2^{ds} Vons Div. en 3 *ppp* sur la touche

Alt. *ppp*

velles Div.

C.B. Div.

17

pte Fl.

G^{de} Fl. Solo *p*

H^{tb}

Cor A. Solo *p* *mf*

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

Bons *p*

Cors Sourdines *mf* *mf*

Célesta *mf* *mf*

Harpe

1^{ers} Vons Unis *pizz.* *p*

2^{ds} Vons Div. *pizz.*

Alt. Unis *pizz.* *p* *p*

velles Unis *pp*

C. B. arco *mf* *mf*

18

pte Fl.

G^{de} Fl.

H^{tb}

Cor A.

Cl.

Bons

Cors

Celesta

Harpe

1^{ers} vons

2^{ds} vons

Div.

Alt.

velles

C. B.

ôtez les Sourdines

arco

pp

pizz.

pp

This page of the musical score for "Mother Goose Suite (Laideronnette)" features a variety of instruments. The woodwind section includes Piccolo Flute (pte Fl.), First Flute (1^{re} Fl.), Horn in B-flat (H^{tb}), Cor Anglais (Cor A.), Clarinet (Cl.), Bassoon (Bons), and Cors. The string section consists of Violins I and II (1^{ers} Vons Div. and 2^{ds} Vons Div.), Viola (Alt. Div.), Violoncello (Velles Unis), and Double Bass (C. B.). The Harp (Harpe) and Celesta (Célesta) are also present. The score is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics such as *cresc.*, *p*, *mp*, *mf*, *f*, and *ff* are used throughout. Performance instructions like *pizz.* (pizzicato) are also present for the strings. The music is characterized by rhythmic patterns and melodic lines across the different parts.

IV.- Les entretiens de la Belle et de la Bête

—«*Quand je pense à votre bon cœur, vous ne me paraissez pas si laid.*»—«*Oh! dame oui! j'ai le cœur bon, mais je suis un monstre*»—«*Il y a bien des hommes qui sont plus monstres que vous.*»—«*Si j'avais de l'esprit, je vous ferais un grand compliment pour vous remercier, mais je ne suis qu'une bête.*»

.....
... La Belle, voulez-vous être ma femme?»—«*Non, la Bête!*...»

.....
 —«*Je meurs content puisque j'ai le plaisir de vous revoir encore une fois*»—«*Non, ma chère Bête, vous ne mourrez pas; vous vivrez pour devenir mon époux!*»... *La Bête avait disparu et elle ne vit plus à ses pieds qu'un prince plus beau que l'Amour qui la remerciait d'avoir fini son enchantement.* (M^{me} Leprince de Beaumont) *

Mouv^t de Valse modéré $\text{♩} = 50$

2 GRANDES FLÛTES *pp*

2 HAUTBOIS

2 CLARINETTES en SI b *1^o Solo*
pp expressif

1 BASSON

1 CONTREBASSON

2 CORs en FA
Chromatiques

TRIANGLE $\frac{3}{4}$

CYMBALES $\frac{3}{4}$

GROSSE-CAISSE $\frac{3}{4}$

HARPE *pp*

Mouv^t de Valse modéré $\text{♩} = 50$ *Sourdines*

VIOLONS *pp* *Sourdines*

ALTOS *pp* *Sourdines*

VIOLONCELLES *pp* *Sourdines*

CONTREBASSES *pp pizz.*

“When I think of your good heart, you do not seem so ugly.” “Oh, I should say so! I have a good heart, but I am a monster.” “There are many men who are more monstrous than you.” “If I were witty I would pay you a great compliment to thank you, but I am only a beast.”

.....
 “Beauty, would you like to be my wife?” “No, Beast!”

.....
 “I die happy because I have the pleasure of seeing you once again.” “No, my dear Beast, you shall not die. You shall live to become my husband.” . . . The Beast had disappeared, and she beheld at her feet a prince more handsome than Amor, who was thanking her for having lifted his spell. (M^{me} Leprince de Beaumont)

1

1^o

Gdes Fl.

Htb

Cl

Bon

Cors

Harpe

Gdes Fl.

Cl.

Harpe

C. B. à 5 Cordes

pp pizz.

The first system of the score includes parts for Flute (Gdes Fl.), Horn (Htb), Clarinet (Cl), Bassoon (Bon), Horn (Cors), and Harp. The woodwinds and brass parts feature melodic lines with various articulations and dynamics. The harp part provides a harmonic accompaniment with chords and arpeggios. A first ending bracket labeled '1' and '1^o' spans the final measures of this system.

The second system continues the music with parts for Flute (Gdes Fl.), Clarinet (Cl.), Harp, and Cello/Double Bass (C. B. à 5 Cordes). The woodwinds and harp parts continue their melodic and harmonic roles. The string part includes pizzicato and arco passages. Dynamics such as *pp* and *pizz.* are indicated throughout. A *pp pizz.* marking is present at the end of the system.

Gdes Fl. *mf* *à 2*

H^{tb}

Cl.

Bon *pp* *1^o* *p*

Cors

Harpe

pizz. *arco*

Gdes Fl. *pp*

Cl. *p* *pp*

Bon *p*

Cors *1^o* *pp* *Sourdine*

Harpe *p* *pp*

Violons *p* *pp* *pizz.*

Violas *p* *pp* *pizz.*

Alts *p* *pp*

Vclles Div. *pp* *pp*

C. B. *pp* *pp*

3 1^o Solo

G^{des} Fl. *p très expressif*

Htb

C. Bon *p*

Cors

Unis *arco pp*
arco pp
 ôtez les Sourdines

Unis jeu ordinaire

Unis *pp*
 ôtez les Sourdines

Unis *pp*
 ôtez les Sourdines

1^o Solo
pp très expressif

pp jeu ordinaire

pp

Animez peu à peu

G^{des} Fl. *p*

Htb

Cl. 1^o Solo *p*

Bon *p*

C. Bon *p*

Harpe (FA 4) *p* (UTb REb)

Animez peu à peu

p

p

p

p

Assez vif
à 2

Gdes Fl. *mf* *f*

Htb *p* *mf* *f*

Cl. *mf* *f*

Bon *f*

C. Bon *mp*

Cors *p* *mf*

Harpe

Mi^b SOL^b LA^b *mf* UT^b SOL^b LA^b UT^b FA[#] SOL^b *f*

Assez vif

Div.

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

mf

Rall. - - - - 4 1^{er} Mouvt

Gdes Fl. *ff* *pp*

Htb *à 2* *ff*

Cl. *ff* *1^o pp expressif*

Bon *ff* *pp*

C. Bon *pp* Solo

Cors *à 2* *ff* *1^o Sourdine pp*

Harpe *ff* Uth RÉh FAh LAh *pp*

Rall. - - - - 1^{er} Mouvt

Sourdines *pp*

Unis *ff* *pp* Sourdines

ff *p* *pp* Sourdines

ff *pp* pizz. Sourdines

This musical score page includes the following parts and markings:

- Woodwinds:** Gdes Fl., Htb, Cl., Bon, C. Bon, Cors.
- Strings:** Violins (top two staves), Violas (middle two staves), Cellos/Double Basses (bottom two staves).
- Harp:** Harpe (two staves).
- Performance Instructions:**
 - pp* (pianissimo) markings in the Clarinet and C. Bassoon parts.
 - 10* (decussato) markings in the Horn and Clarinet parts.
 - arco* and *pizz.* (pizzicato) markings in the string parts.
 - mp* (mezzo-piano) and *p* (piano) markings at the bottom of the page.
- Textual Annotations:**
 - ôtez les Sourdines* (remove mutes) written above the Violin and Viola staves.
 - Sourdines pp* (mutes pianissimo) written below the string staves.
 - sur le Ré* (on the D) written below the string staves.

5¹⁰

Gdes Fl. *pp* *p expressif*

Htb *pp expressif*

Cl. *p expressif*

Bon *p*

C. Bon *pp* *p* *mf*

Cors *p*

Harpe

RÉ MI FA LA SI

ôtez les Sourdines

ôtez les Sourdines

pizz. *pp* *p*

pizz. *pp* *p*

pizz. *pp* *p* *arco*

pp *p*

pp *p*

pp *p*

C. B. à 5 Cordes

This page of the musical score for "Mother Goose Suite (Les entretiens)" includes the following parts and markings:

- Gdes Fl.**: Flute part with a *1^o* marking and a *à 2* instruction.
- Htb**: Horn part with a *1^o* marking.
- Cl.**: Clarinet part with a *à 2* instruction.
- Bon**: Bassoon part with a *3* marking.
- C. Bon**: Contrabassoon part.
- Cors**: Trumpet part with *f* and *ff* dynamics.
- Cymb.**: Cymbal part with *f* dynamic.
- Harpe**: Harp part with *mp*, *mf*, *f*, and *ff* dynamics. It includes the lyrics "MI", "LA b SI", and "UT LA".
- Violins**: Violin parts with *arco* and *Div.* markings.
- Violas**: Viola part with *arco* marking.
- Celli**: Cello part with *ôtez les Sourdines* marking.
- Basses**: Bass part with *3* marking and *mf* dynamic.

6 1^{er} Mouvt (Un peu plus lent)

pte Fl.

Trg.

Harpe

1^{er} Violon Solo

sans Sourdine

1^{er} Mouvt (Un peu plus lent)

pp très expressif

Sourdines

pp

mp

pte Fl.

Harpe

1^{er} Violon Solo

Violons

AL.

1^{er} Violon Solo

Violons

C. B.

Ral. - - - Plus lent

pp

8

sur le La

sur le Sol

Ral. - - - Plus lent

pp

sans Sourdine

pp très expressif

pp

Pte Fl. *Ral.*

Gdes Fl. *pp*

Cl. *1^o* *pp*

Bon *pp*

C. Bon

Cors *Sourdine* *pp*

Harpe *8---* *pp* *ppp*

Vons *pp* *pp en se perdant*

Alt. *pizz.* *Div. en 4 arco* *pp* *Div. en 2* *pp en se perdant*

1 Velle Solo *Sourdine*

Velles *pp* *Div. en 3* *Unis* *en se perdant*

C. B. *pp* *arco* *pp* *en se perdant*

V.- Le jardin féérique

Lent et grave ♩ = 56

2 GRANDES FLÛTES

1 HAUTBOIS

1 COR ANGLAIS

2 CLARINETTES en Sib

2 BASSONS

2 CORNS en FA
chromatiques

TIMBALES

TRIANGLE

CYMBALES

JEU DE TIMBRES
(à clavier)

CÉLESTA

HARPE

Lent et grave ♩ = 56

VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

Fl. *p* ^{1^o} 1

Cl. *pp*

Cors *p* ^{1^o}

Fl. *p* ^{à 2}

Hrb

Cor A. *p*

Cl.

Bons *p*

Cors *p*

Harpe *p*

1^o Violon Solo *p* Div. *pizz.*

2

Gdes Fl. *pp* *mf*

Htb *pp* *mf*

Cor A. *mf*

Cl. *pp* *mf*

Bons

Cors

Trg. *pp*

Célesta *pp* *mf*

Harpe *pp* *mf*

1 Violon Solo *pp très expressif* *mf*

1 Alt. Solo *mf expressif*

3

Gdes Fl. *p* *pp* *pp*

Htb *p*

Cor A. *p* *mf*

Cl. *p* *pp* *mf*

Bons *pp* *mf*

Cors *pp* *1^c*

Célesta *pp* *3*

Harpe *p* *pp*

1 Vcn Solo *pp* *sur la touche* *jeu ordinaire* *8*

1 Alt. Solo *p* *pp* *pizz.* *pizz.* *p*

4 Retenu au Mouvt

Gdes Fl. *f*

Htb *f*

Cor A. *f* *p* *p*

Cl. *f* *mp*

Bons *f*

Cors *f*

Célésta *f*

Harpe *f*

1 von Solo *f* *p* *pp* *pp* *pp* *pp* *pp* *pp*

arco *mf* *p* *pp* *pp* *pp* *pp* *pp*

TUTTI *arco* *pizz.* *Div. arco* *Unis* *Unis* *Unis* *Unis*

This musical score page includes the following parts and markings:

- Gdes Fl.**: First Flute, starting with a *p* dynamic and a first ending bracket (*1^o*).
- Htb**: Horn in B-flat, starting with a *mf* dynamic.
- Cor A.**: Horn in A, starting with a *mf* dynamic.
- Cl.**: Clarinet in B-flat, starting with a *p* dynamic and ending with a *f* dynamic.
- Bons**: Bassoon, starting with a *p* dynamic.
- Cors**: Trumpet, starting with a *p* dynamic and a second ending bracket (*2^o*), then a first ending bracket (*1^o*) with a *mf* dynamic.
- Timb.**: Timpani, starting with a *pp* dynamic.
- Cymb.**: Cymbal, marked "avec baguettes" and starting with a *pp* dynamic.
- Célesta**: Celesta, starting with a *f* dynamic.
- Harpe**: Harp, starting with a *p* dynamic.
- TUTTI**: A section for the string ensemble, starting with a *p* dynamic and marked "Div." (divisi).
- String Section**: Includes parts for Violins I, Violins II, Violas, Cellos, and Double Basses, with markings for "Div." (divisi) and "Unis" (unison).

5

Gdes Fl. *ff*

Htb *ff*

Cor A. *ff*

Cl. *ff*

Bons *ff*

Cors *ff*

Timb. *f*

Trg. *ff*

Cymb. *f*

J. de T. *ff*

Célesta *ff* *glissando*

Harpe *ff* *glissando*

Unis pizz. *ff*

This page of a musical score for the Mother Goose Suite (Le jardin féérique) features the following instruments and parts:

- Gdes Fl.** (Great Flutes): Multiple staves with woodwind notation.
- Htb** (Horn in B-flat): Woodwind notation.
- Cor A.** (Cornet in A): Woodwind notation.
- Cl.** (Clarinet): Woodwind notation.
- Bons** (Bassoons): Woodwind notation.
- Cors** (Trumpets): Woodwind notation.
- Timb.** (Timpani): Percussion notation.
- Trg.** (Triangle): Percussion notation.
- Cymb.** (Cymbals): Percussion notation.
- J.de T.** (Jazz Drums): Percussion notation.
- Célesta** (Celesta): Mallet percussion notation.
- Harpe** (Harp): String notation.
- arco** (Arco): String notation.
- Unis** (Unison): String notation.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The bottom section of the page shows string parts with 'arco' and 'Unis' markings, indicating playing techniques.