



Издание Юргенсона

Виноградная Лоза

Балетъ въ 3^{хъ} дѣйствіяхъ

(5ти картинажъ)

Музыка

А.Рубинштейна

Собственность издателя

МОСКВА у П.Юргенсона

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Цѣна 6 Руб.

Изд. И.Юргенсона въ Кюнисбургъ.

Дѣйствующія лица.

Жанибуа, богатый виноградарь.

Ла Капеласъ, его жена.

Маріэтта, дочь ихъ.

Анзельмъ, адвокатъ.

Гильметта, жена его.

Паскаль, ихъ сынъ.

Виноградная лоза, королева.

Веселость, сестра ея.

Филоксера, король.

Бахусъ.

Панъ.

Силенъ.

Наука.

Родственники и друзья (женщины и мужчины) семействъ Жанибуа и Анзельма, слуги, виноградари, сборщики винограда, работники, народъ (женщины, мужчины и дѣти, дѣвочки) Виноградныя Лозы. Духи разныхъ винъ, Филлоксеры, Вакханки, Фавны, Сатиры.

PERSONNAGES.

Janibois, riche proprietaire de vignobles.

La Capelasse, sa femme

Mariette, leur fille.

Anselme, avocat.

Guillemette, sa femme.

Pascal, leur fils.

La Vigne, reine.

La Gaite, sa soeur

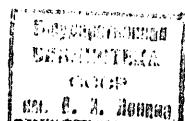
Le Philloxera, roi.

Bacchus.

Pan.

Silene.

La Science.



23/14-62

Parents et amis (femmes et hommes) des familles Janibois et Anselme, domestiques, Vignerons, Vendangeurs, peuple (фемmes, hommes, enfants (petites filles), les Vignes, des Esprits de diff  rents vins, les Philloxeras, les Bacchantes, les Faunes, les Satyres.

ДѢЙСТВІЕ I.

I^я КАРТИНА.

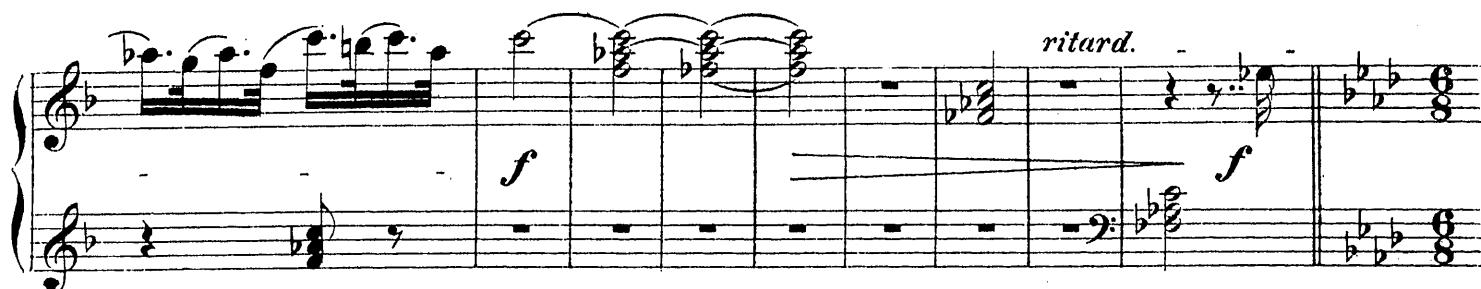
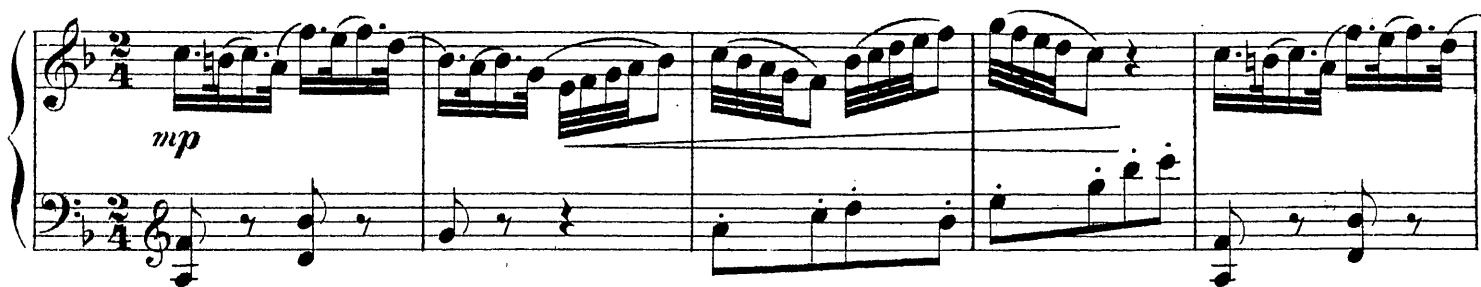
ACTE I.

1^{er} TABLEAU.

Moderato assai.



Con moto moderato.



4
Moderato assai.



Un poco animato.



accelerando



Andante.

Musical score for the Andante section, measures 1-2. The score consists of two staves. The top staff is in G major, 2/4 time, with dynamics *pp* and *mp*. The bottom staff is in C major, 2/4 time, with dynamics *mp*. The music features eighth-note patterns and grace notes.

Musical score for the Andante section, measures 3-4. The staves continue with eighth-note patterns and grace notes, maintaining the G major/C major key signature and 2/4 time.

Più mosso.

ritard.

Musical score for the Più mosso section, measures 1-4. The staves show complex sixteenth-note patterns. Measure 1 starts with a dynamic *p*. Measures 2 and 3 begin with *f*. Measure 4 ends with *f*. The section concludes with a ritardando.

Роскошная, прко освѣщеніи гостиная въ дожѣ ЖАНИБУА; въ глубинѣ отворена дверь на террасу, которая выходитъ въ освѣщеніе.
Salon richement décoré et galement éclairé dans la maison JANIBOIS - au fond, une bulle ouverte, formant terrasse, donnant dans le jardin éclairé.

Занавѣсь поднимается. On lève le rideau.

Moderato con moto.

Musical score for the Moderato con moto section, measures 1-4. The staves show eighth-note patterns with crescendo and decrescendo markings (*cres.*, *cen.*) and dynamic changes (*mf*, *mf*, *ccen.*, *mf*).

ный лунную садъ. Двери на право и на лѣво. ЖАНИБУЛ, Ла КАПЕЛАССЬ, АНЗЕЛЬМЪ и ГИЛЬМЕТТА встрѣчаютъ гостей,
par la lune, - porte à droite porte à gauche. JANIBOIS, La CAPELASSÉ, ANSELME et GUILMETTE reçoivent les invités qui arrivent par

Musical score for the final measures of the piece. The staves show eighth-note patterns with dynamics *do*, *mf*, and *mf*.

входящихъ изъ дверей на право. МАРИЭТТА и ПАСКАЛЬ стоять на авансценѣ. Когда всѣ гости уже вошли, ЖАНИБУА говорить имъ: „Дорогие родственники и друзья! Мы пригласили васъ, чтобы объявить о помолвкѣ нашей дочери МАРИЭТТЫ съ ПАСКАЛЕМЪ, сыномъ нашего стариннаго пріятеля АНЗЕЛЬМА.

La porte de droite - MARIETTE et PASCAL se tiennent sur le devant de la scne. Quand tous les invités sont entrés, JANIBOIS leur dit: „Chers parents et amis! nous vous avons invités pour vous annoncer les fiançailles de notre fille MARIETTE avec PASCAL le fils de notre viel ami Anselme!”



МАРИЭТТА и ПАСКАЛЬ выражаютъ нежныя чувства; родственники пожимаютъ другъ другу руки.

Радостное удивленіе гостей.
Joyeuse surprise des invités.



Transports de tendresse entre MARIETTE et PASCAL, poignées de mains échouées entre les parents.



Гости суетятся возлѣ жениха.
Empressement des invités autour



хан и невѣсты;
des fiancés;

-7-

поздравленія и пожеланія жениху съ невѣстой и ихъ родимъ
félicitations et bons souhaits aux fiancés et à leurs parents.



Всебо́щее оживле́ниe и разгово́ръ по поводу сча́стлива́го собы́тия.
Grande animation et conversation générelle au sujet de cet heureux événement.



ВЕСЕЛОСТЬ появляется на террасѣ, чѣмъ возвуждается весобо́щее удивле́ниe; постоиаъ немнога она подбъга́етъ къ авансценѣ.



La GAITÉ apparaît sur la terrasse - à sa vue, étonnement générul, elle pose un instant, puis elle accourt sur le devant de la scène.

Con moto moderato.

„Я ВЕСЕЛОСТЬ! Я не могла не присутствовать въ такомъ собраниі, какъ ваше, и потому явилась.
„Je suis LA GAIETÉ! à une réunion comme la vôtre, je ne puis manquer et me voilà!

Я хочу быть распорядительницей вашего праздника! Пусть Je veux presider à votre fête, que l'on danse, que l'on s'amuse, que l'on

танцуютъ и веселятся, пусть придумываютъ разныя шалости; я буду руководить вами, но прежде всего я требую, чтобы мнъ invente toutes sortes de folies, que l'on s'abandonne entièrement à moi-mais surtout, que l'on m'obéisse en toute chose aveuglement!"

съѣзду повиновались во всемъ!

Un poco meno mosso.

A musical score for piano, featuring six staves of music. The score is in common time and uses a key signature of four sharps. The music consists of six measures per staff, with each measure containing eight notes. The notes are primarily eighth notes, with some sixteenth-note patterns. Measure 1 starts with a forte dynamic. Measures 2 and 3 show a rhythmic pattern of eighth-note pairs. Measure 4 begins with a dynamic marking 'cresc.'. Measures 5 and 6 continue the eighth-note patterns, with measure 6 concluding with a dynamic marking 'sf'.

sf

f

p

mf

5326

A musical score for orchestra and piano, page 11. The score consists of six systems of music, each with two staves: treble and bass. The key signature is consistently B-flat major (two flats). The time signature varies between common time and 3/4.

System 1: Measures 1-4. Dynamics: *cre*, *b2*, *scen*, *do*. Measure 4 ends with a repeat sign.

System 2: Measures 5-8. Dynamics: *mp*, *cre*, *scen*, *do*.

System 3: Measures 9-12. Dynamics: *mf*, *cresc.*

System 4: Measures 13-16. Dynamics: *mf*.

System 5: Measures 17-20. Dynamics: *mf*.

System 6: Measures 21-24. Dynamics: *cre*, *scen*.

ВЕСЕЛОСТЬ советует ЖАНИБУА предложить всем выпить вина за здоровье помолвки.
L'A GATTE engage JANIBUS à faire servir du vin pour boire à la santé des fiancés; ce lui-ci approuve
L'istesso tempo.

вленныхъ; послѣдній одобряетъ эту мысль и отдать нужныя приказанія.
L'idée et donne des ordres en conséquence.

Presto. .

Presto...
3/4 time, key signature of two sharps.
Measures 11 and 12 show two staves of music. The top staff starts with a dynamic *f*. The bottom staff begins with a dynamic *p*. Both staves feature eighth-note patterns with grace notes, separated by measure lines.

и ихъ родителей.

ancêts et de leurs parents pour les féliciter.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 11 consists of eighth-note chords in both staves. Measure 12 begins with a bass note in the bass staff, followed by eighth-note chords in both staves. Measure 13 continues with eighth-note chords. Measure 14 concludes with a forte dynamic (f) and a half note in the bass staff.

ВСЪ: „Да здравствуютъ женихъ и невесты! „*Vive les fiancés! et vive leurs parents!*

вѣста! да здравствуютъ ихъ родители!" "rents!"

Поставиъ
Après avoir

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The key signature changes from A major (no sharps or flats) to D major (one sharp). The music consists of eighth-note chords and eighth-note patterns. Measure 11 ends with a forte dynamic (f). Measure 12 begins with a forte dynamic (f).

стаканы обратно на подносы,АНЗЕЛЬМЬ и все мужчины (исключая ПАСКАЛЯ) окружают ЖАНИБОУ, чтобы сказать ему, replié les verres sur les plateaux, ANSELME et les hommes (à l'exception de PASCAL) entourent JANIBOIS pour lui dire comment ils ont

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of eighth-note patterns. Measure 11 starts with a whole note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a whole note in the bass, followed by eighth-note pairs in the treble.

какъ хорошо вино, которымъ они ихъ угостили.
trouvé bon le vin qu'il leur a fait servir.



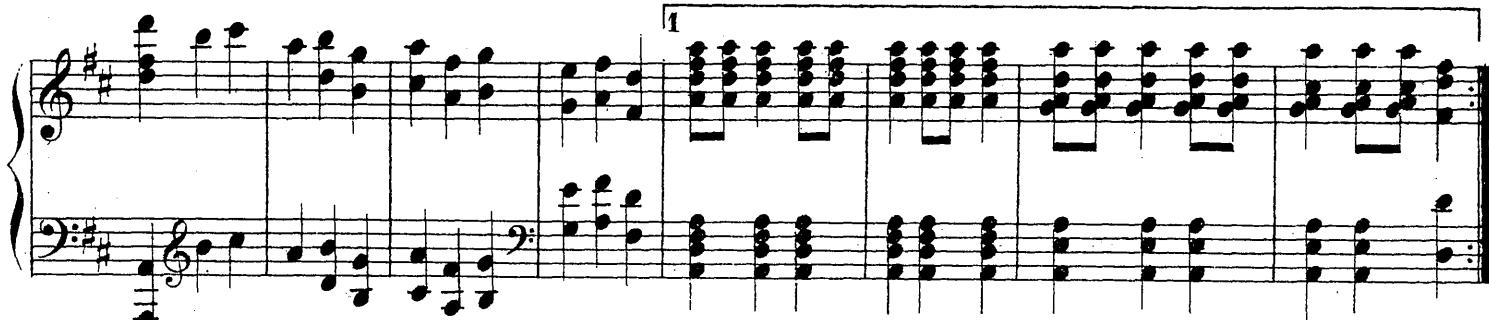
ЖАНИБУА говоритъ, что онъ соби.
JANIBOIS leur dit qu'il va montrer lun-



рается показать свой подвалъ ПАСКАЛЮ и что, если они желаютъ сопровождать его, то онъ дастъ имъ тамъ отвѣдатъ отличныхъ винъ.
tôt sa ouve à PASCAL et que s'ils veulent l'y suivre, c'est là qu'il leur fera goûter des vins exquis.



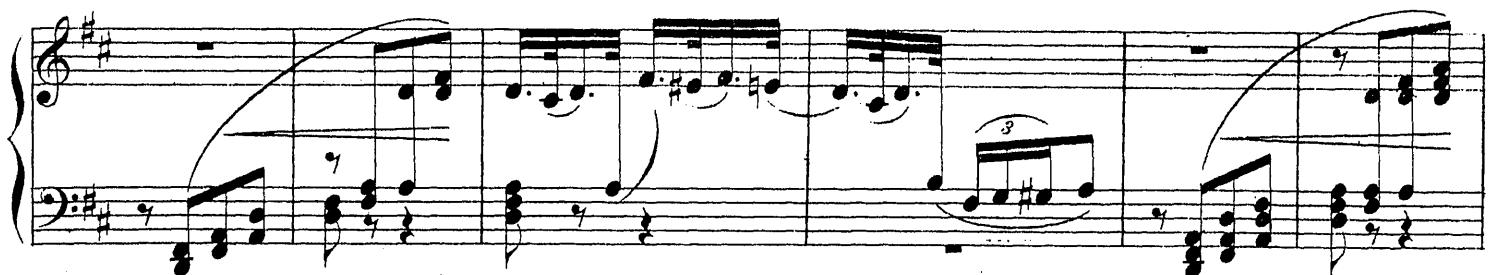
Мужчины изъявляютъ большую радость.
Grande joie des hommes.



ВЕСЕЛОСТЬ, присоединяясь къ нимъ, даетъ понять,
LA GAITÉ vient se mêler à leur groupe pour leur faire com-
Con moto moderato.



ЧТО не слѣдуетъ оставлять ламъ.
prendre qu'il ne convient pas d'abandonner ainsi les dames.

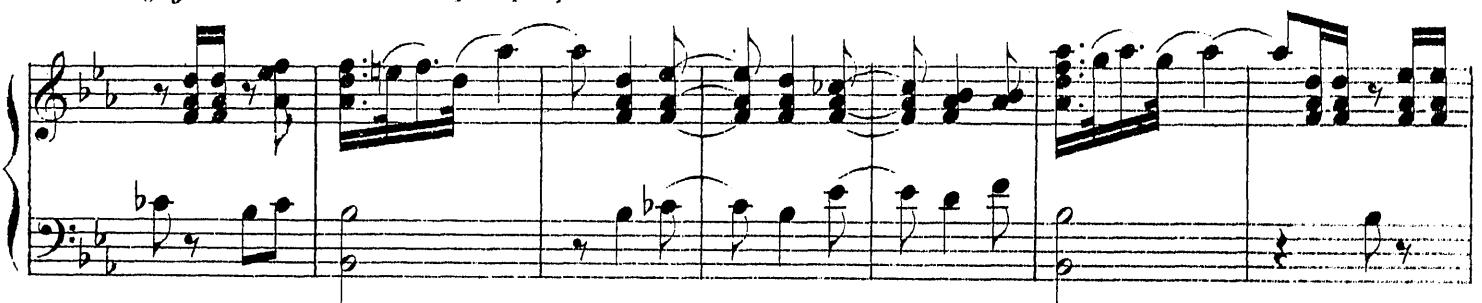




Она предлагаетъ танцевать и, взявъ за руки ЖАНИБУА и АНЗЕЛЬМА, подводитъ ихъ къ ЛА КАПЕЛАССЬ и ГИЛЬ
Elle propose que l'on danse et prennt par les mains JANIBOIS et ANSELME elle les amène à LA CAPELASSÉ et GUILLEMETTE en



МЕТТЬ, приглашая ихъ танцевать вмѣстѣ. Послѣ нѣкотораго колебанія ЖАНИБУА съ ГИЛЬМЕТТОЙ, а АНЗЕЛЬМЪ
leur signifient de danser ensemble; apr s quelques h esitations JANIBOIS avec GUILLEMETTE et ANSELME avec LA CAPELASS 



съ ЛА КАПЕЛАССОЙ становятся въ позицію.
se mettent en position.



ТАНЕЦЪ СТАРИКОВЪ.

DANSE DES VIEUX.

Moderato.

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature is one flat (B-flat), and the time signature is common time (indicated by '2'). The tempo is 'Moderato'. The score includes dynamic markings such as *mf*, *p*, *mp*, *sf*, and *mf*. Measure 1 starts with a forte dynamic (*mf*) in the treble staff, followed by a piano dynamic (*p*) and a dynamic of *mf*. Measure 2 begins with a dynamic of *mp*. Measures 3 through 5 show eighth-note patterns in the treble staff, with dynamics of *mf*, *p*, and *mf* respectively. Measures 6 through 8 feature sixteenth-note patterns in the treble staff, with dynamics of *sf* and *mp*. Measures 9 through 11 continue with sixteenth-note patterns in the treble staff, with dynamics of *sf* and *mp*. Measures 12 through 14 show eighth-note patterns in the treble staff, with dynamics of *sf* and *mf*. Measures 15 through 17 feature sixteenth-note patterns in the treble staff, with dynamics of *sf* and *mf*.

Musical score for piano, two staves. Measure 1: Treble staff, *mf*; Bass staff, *mf*. Measure 2: Treble staff, *p*; Bass staff, *mf*. Measure 3: Treble staff, *mf*; Bass staff, *mf*. Measures 4-6: Treble staff, eighth-note patterns; Bass staff, eighth-note patterns. The bass staff has a dynamic instruction "cresc." above it.

Musical score for piano, two staves. Measures 7-12: Treble staff, sixteenth-note patterns; Bass staff, eighth-note patterns. The bass staff has a dynamic instruction "*f*" above it.

Musical score for piano, two staves. Measures 13-18: Treble staff, sixteenth-note patterns; Bass staff, eighth-note patterns.

(Дамы одни)
(*Les dames seules*)

Un poco meno mosso.

Musical score for piano, two staves. Measures 19-24: Treble staff, sixteenth-note patterns; Bass staff, eighth-note patterns. The bass staff has a dynamic instruction "*f*" above it and "*mp*" below it.

Musical score for piano, two staves. Measures 25-30: Treble staff, sixteenth-note patterns; Bass staff, eighth-note patterns.

Three staves of musical notation in G minor, 2/4 time. The top staff has a dynamic marking 'mf' at the end of the first measure. The middle staff has a dynamic marking 'mp' at the end of the second measure. The bottom staff continues the melodic line.

(Вместе съ мужчинами.)
(Ensemble avec les hommes.)

Tempo I.

Two staves of musical notation in G minor, 2/4 time. The first staff shows a continuous melodic line with eighth-note patterns. The second staff shows a similar melodic line with eighth-note patterns, featuring a dynamic marking '>' above the notes in the first measure.

Un poco animato.



ПАСКАЛЬ проситъ МАРИЭТТУ танцевать съ нимъ и приглашаетъ танцевать также молодыхъ людей.
PASCAL prie MARIETTE de danser avec lui et engage les jeunes gens de danser aussi.

Allegro non troppo.

ТАНЕЦЪ МОЛОДЫХЪ.

DANSE DES JEUNES.

Allegro assai. = ♩

The musical score consists of five staves of music, each with a treble clef and a bass clef, and a key signature of one sharp. The time signature varies between common time (indicated by '4') and 2/4 time. The score includes dynamic markings such as *f*, *mp*, *cre*, *scen*, *do*, and *f*. The music features various rhythmic patterns, including eighth and sixteenth-note figures, and several melodic phrases marked with arches. The first staff begins with a forte dynamic (*f*) followed by a measure of eighth notes. The second staff starts with a dynamic of *mp* and includes a melodic line with grace notes. The third staff contains measures with eighth-note patterns and dynamic changes. The fourth staff includes a melodic line with sixteenth-note figures and dynamic markings like *do* and *f*. The fifth staff concludes with a melodic line ending with a dynamic of *mp* and *cre*.

A five-page musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The score consists of ten measures per page. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs.

Measure 1: *f*

Measure 2: *sf*

Measure 3: *mf*

Measure 4: *cre*

Measure 5: *scen*

Measure 6: *do*

Measure 7: *f mp*

Measure 8: *f mp*

Measure 9: *f nf*

Measure 10: *f*

f mp *cre*

scen *do*

f

mf *cresc.*

f *mp*

f

1. 2.

ВЕСЕЛОСТЬ принимаетъ участіе въ танцахъ.
LA GAITÉ prend part à la danse.

A musical score for piano, featuring six staves of music. The top staff uses a treble clef and has a dynamic marking of *p* and the instruction *con espressione*. The second staff uses a bass clef and has dynamic markings of *p* and *p*. The third staff uses a bass clef and has a dynamic marking of *f*. The fourth staff uses a treble clef and has a dynamic marking of *mf*. The fifth staff uses a bass clef and has a dynamic marking of *p*. The bottom staff uses a treble clef and has a dynamic marking of *f*. The score consists of six staves of music, each with a different dynamic and performance instruction.

Она хочетъ заставить танцевать также ЖАНИБУА и АНЗЕЛЬМА, которые сначала противятся этому, потомъ уступаютъ.
Elle veut forcer JANIHOIS et ANSELME à danser aussi, ce dont ils se défont, mais finissent par céder.

The musical score consists of eight staves of music for orchestra and piano. The first two staves show the piano part in G major, followed by three staves for the orchestra (two violins, cello/bass) in G major. The next four staves show the piano part in G major, followed by three staves for the orchestra (two violins, cello/bass) in G major. The piano part includes dynamic markings such as *f*, *cresc.*, and *mf*. The orchestra parts feature various rhythmic patterns and dynamics. The score is written in a clear, professional musical notation style.



ВЕСЕЛОСТЬ увлекаетъ наконецъ и этихъ къ танцамъ.

LA GAITÉ entraîne finalement celles-ci à danser aussi.

1.1

1.2

2.1

2.2

Musical score for two staves (Treble and Bass) in common time, key signature of one sharp. The score consists of six systems of music.

- System 1:** Treble staff starts with a forte dynamic. Bass staff has sustained notes. Measure 1 ends with a fermata over the bass note.
- System 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 2 ends with a fermata over the bass note.
- System 3:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 3 ends with a fermata over the bass note.
- System 4:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 4 ends with a fermata over the bass note.
- System 5:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 5 ends with a fermata over the bass note.
- System 6:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 6 ends with a fermata over the bass note.

Performance instructions and dynamics include:

- Measure 1:** Forte dynamic.
- Measure 2:** Fermata over bass note.
- Measure 3:** Fermata over bass note.
- Measure 4:** Fermata over bass note.
- Measure 5:** Fermata over bass note.
- Measure 6:** Fermata over bass note.
- Measure 7:** Dynamic *mf*.
- Measure 8:** Dynamic *f*.

Textual markings in the score:

- Measure 2:** *cre*
- Measure 3:** *scen*
- Measure 8:** *do*

ВЕСЕЛОСТЬ предлагает идти въ садъ; вечеръ лунный и тамъ можно будетъ всячески повеселиться.

LA GAITÉ propose, puisqu'il y a beau clair de lune, que tout le monde viille dans le jardin; c'est là que l'on pourra trouver à s'amuser de toutes manières.

Con moto moderato.

Un poco meno mosso.

ЖАНИБУА соглашается, чтобы дамы шли туда одинъ и ве...
JANIBOIS veut bien consentir à ce que les dames y aillent

Moderato.

селились бы между собой.

seules et s'y amusent entre elles tant qu'elles veulent.



Что касается мужчинъ и ПАСКАЛЯ, они пойдутъ осматривать его подвалы.

Quant aux hommes et PASCAL, ils iront avec lui visiter ses caves.



МАРЬЭТТА противъ но ЖАНИБУА она втнмъ очень
этого, настаиваетъ; *elle en est toute*
MARINETTE veud protester mais JANIBOIS устрѣтъ;
persiste;

ЖАНИБУА упорствуетъ,
JANIBOIS с'ентѣтъ;
она плачетъ, но онъ стоитъ на своемъ.
elle pleure; mais JANIBOIS tient bon.



Тогда она обращается къ ПАСКАЛЮ и умоляетъ его не ходить туда и не оставлять ее.
Alors elle demande à PASCAL de ne pas aller, de ne pas la quitter le soir de leurs fiançailles.



въ день ихъ помолвки
guilles.

ПАСКАЛЬ утѣшаетъ ее, обѣцая только мелькомъ заглянуть
PASCAL la console en lui promettant de ne jeter qu'un rapide



въ подвалъ и сейчасъ же прийти къ ней въ садъ.

coups d'oeil n'u ouvre et de revenir tout de suite la rejoindre au jardin.



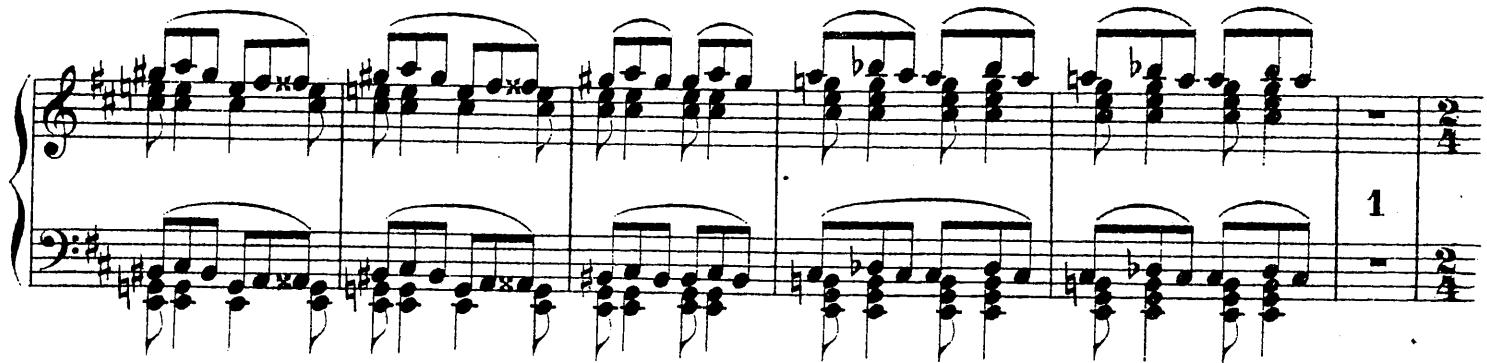
Дамы также просятъ мужчинъ не уходить, но посѣдѣніе не соглашаются; дамы упрашиваютъ, но мужчины продолжаютъ у-
Les dames demandent aux hommes de ne pas s'en aller, les hommes n'y consentent pas; les dames supplient, les hommes persis-



порно отказывать.

tent dans leur refus.





Дамы сердятся, мужчины смеются.
Fâcherie des dames, hilarité des hommes.

Con moto moderato.

Всъ дамы наконецъ съ бранью уходятъ черезъ
Les dames finissent par s'en aller, en taugrâant,

терасу.
toutes sur le terrasse.

МАРИЭТТА уходитъ послѣдняя, обернувшись; она иѣжно смотритъ на **ПАСКАЛЯ**, прощаясь съ нимъ взглядомъ.
MARIETTE s'en va la derni re, en retournant la t te et en envoyant des regards tendres d'adieu   PASCAL.

Andante.

ЖАНИВУА увлекаетъ за собой **ПАСКАЛЯ** черезъ двери на лѣво; за ними стѣдуютъ всѣ мужчины и **ВЕСЕЛОСТЬ**, которая, уходя послѣ всѣхъ, грозитъ имъ всѣдъ пальцемъ, такъ какъ намѣревается сыграть съ ними шутку за то, что не послушались ея.
que JANIBOIS entra ne avec lui par la porte de gauche, suiv  par tous les hommes et par LA GAIT  qui, en s'en allant la derni re, les menace du doigt et se propose de leur jouer un tour   sa f『agon, puisqu'ils lui ont d sobeyi.

Con moto.

ПереѢнна декораций.
Changement de d coration.

II^{me} КАРТИНА

II^{me} TABLEAU.

Глубокий подвалъ; по обѣимъ сторонамъ большія бочки; на авансценѣ справа нѣсколько ступенекъ; въ вѣнѣ тоже дверь безъ ступеней.

Une cave profonde avec de grandtonneaux rangés de chaque côté à droite sur le devant quelques marches d'escalier avec une porte d'entrée, en haut à gauche sur le devant aussi une porte; la scène est obscure.

Moderato assai.



Съ лѣстницы спускаются купера съ зажженны-
Des Vainqueurs descendent par l'escalier de droite, por-

Allegro.

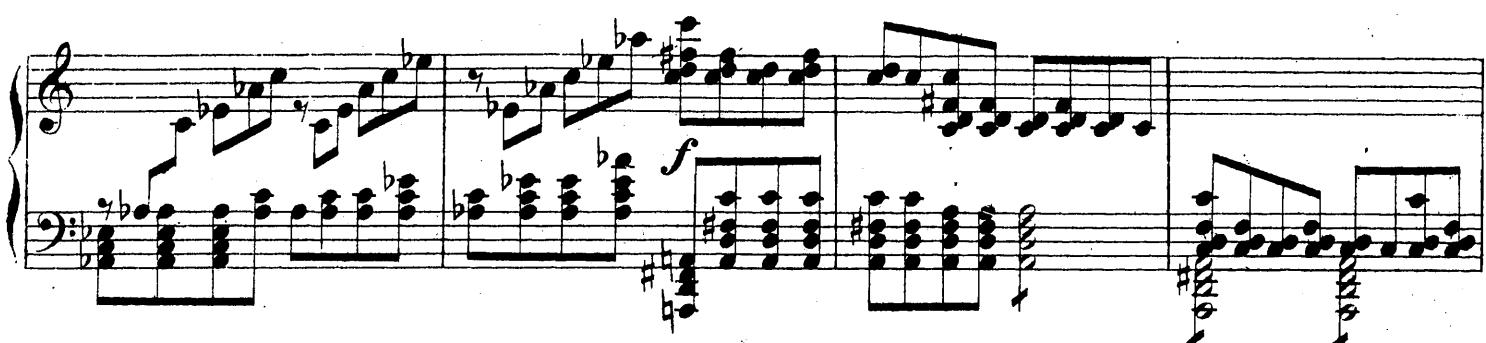


ми факелами, которые они втыкаютъ въ стѣны; ЖАНИБУА, ПАСКАЛЬ, АНЗЕЛЬМЪ и остальные шумно входятъ за ними
funf des torches allumées qu'ils fixent aux murs en différents endroits; ils sont suivis par JANIBOIS, PASCAL, ANSELME et



ми; ВЕСЕЛОСТЬ, вошедшая съ ними, становится у лѣстницы, чтобы наблюдать.

les autres hommes, qui entrent bruyamment; LA GAITÉ qui est entrée avec eux se place au bas de l'escalier en observation.



Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The music features various dynamics and articulations, including slurs and grace notes.

ЖАНИБУА, указывал на подвалъ, говорить ПАС:
JANIBOIS fait les honneurs de sa cave à PASCAL

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The music features various dynamics and articulations, including slurs and grace notes.

КАЛЮ, что все это скоро будетъ принадлежать ему;
et lui dit que désormais tout cela lui appartiendra;

самъ онъ становится
qu'il se sent devenir

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The music features various dynamics and articulations, including slurs and grace notes. The word "cresc." appears in the vocal line.

старъ и желалъ бы удалитбя отъ дѣль;
vieil et voudrait se retirer des affaires;

cresc.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The music features various dynamics and articulations, including slurs and grace notes.

работать должна молодежь;
c'est à la jeunesse de travailler.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The music features various dynamics and articulations, including slurs and grace notes. The word "f" appears in the vocal line.

онъ надѣется, что Паскаль честно и съ успѣхомъ будѣть продолжать дѣла.
et il espere qu'il saura faire honneur à son nom et à ses affaires.



(обращаясь къ гостямъ:) „Теперь попробуемъ-ка этихъ винъ!“
(s'adressant aux invités) „Et maintenant goûtons de ces vins là!“



ВСЪ: „Браво, браво, попробуемъ!“
 TOUS: „Bravo, bravo, goûtons ces vins!“

ВЕСЕЛОСТЬ, никѣмъ незамѣ-
 ченная, дѣлаетъ кабалистическая
LA GAITÉ „jeil, sans avoir été ap-
 proprie de personne, quelques signes



Въ ту минуту, какъ ЖАНИ-
 БУА ударяетъ по одной изъ
 нихъ въ доказательство, что
 она полна вина на бочкѣ
 появляется ДУХЪ (танцов-
 щица). Всесобщее изумленіе.
Au moment où JANIBOIS frappe sur un des tonneaux pour en montrer le plein, surgit sur le haut du tonneau UN ESPRIT (danseuse). Stupeur générale.

ДУХЪ сходитъ съ бочки и весело подбѣгаетъ къ авансценѣ,
 обращаясь сначала къ удивленному ЖАНИБУА, затѣмъ къ
 другимъ мужчинамъ, не менѣе изумленнымъ.

L'ESPRIT descend du tonneau et accourt gaiement sur le devant de la scène, s'adressant à JANIBOIS qui reste stupéfait, puis aux autres hommes qui sont aussi consternés.

Allegro.



ВЕСЕЛОСТЬ, видя ихъ смущеніе, говорить: „Ну, что
LA GAIETÉ voyant leur trouble s'avance vers eux, „Voulez-

Con moto moderato.

же вы боитесь? (указывая на Духа) Вы звали ее, она и явилась, (указывая на бочки) Они все тутъ, во какойши уда-
же гдѣ вы боитесь? (указывая на Духа) Vous l'avez appellée elle est venue! (указывая на бочки) Elle sont toutes là;

рьте, тотчасъ они появятся. Смотрите!“ Она ударяетъ до всѣмъ бочкамъ, и на нихъ, какъ и на первой, появляются ДУ-
n'importe où vous frapperez elles apparaîtront. Regardez!“ Elle frappe d'un tonneau à un autre et sur toute la profondeur de

Allegro.

ХИ (танцовщицы).

La scène surgissent comme du premier DES ESPRITS (danseuses)

Tempo II.

Tempo I.

Tempo I.

ДУХИ сходятъ съ бочекъ, подбѣгаютъ къ авансценѣ и окружаютъ мужчинъ, которые оправившись отъ страха, подда-
ются очарованію ДУХОВЪ.

*LES ESPRITS descendent des tonneaux, accourent sur le devant de la scène pour se rassembler autour des hommes, dont le peu-
finil peu à peu pur se dissiper; et qui finissent par se laisser aller au charme des apparitions.*

Tempo II.

ТАНЕЦЪ ПРОБЫ ВИНА.

PAS DE DÉGUSTATION DES VINS.

Allegro.

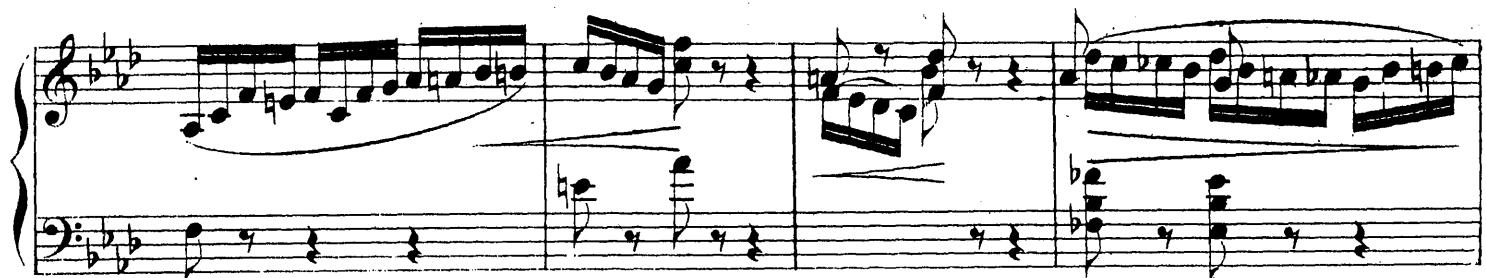
mp

p

mf

mf

Un poco meno mosso.



Tempo I.



A musical score page featuring six staves of music. The top staff is soprano, the second is alto, and the bottom is bass. The piano part is on the right. Measure 1 starts with a half note in the bass, followed by eighth-note chords in the soprano and alto. Measure 2 continues with eighth-note chords. Measure 3 shows a transition with eighth-note chords and a bass line. Measures 4-6 feature sustained notes with grace notes and eighth-note chords. Measures 7-10 show eighth-note chords with dynamic markings *mp* and *p*. Measures 11-14 continue with eighth-note chords and grace notes. Measures 15-18 show eighth-note chords with dynamic markings *mp* and *p*.

Meno mosso.

ЖАНИБУА объявляетъ гостямъ, что на этотъ разъ дасть имъ отвѣдать отличныхъ заграничныхъ винъ!
JANIBOIS annonce aux convives qu'il va leur faire goûter des vins exquis, mais osseux là, des vins des pays étrangers!

Allegro. = J

Радостное одобрение всего общества.
Joieux assentiment de toute la société.

Онъ отдає приказаниј к юнерамъ которые уходятъ черезъ двери на лѣво.
Il donne des ordres aux Vainqueurs qui sortent par la porte de gauche.

Moderato assai.

ВЕСЕЛОСТЬ, не возбуждая вниманія присутствующихъ, становится у этой двери и снова дѣлаетъ кабалистические знаки.
LA GAITÉ, sans éveiller l'attention des assistants, se place à cette porte et recommence ses signes cabalistiques.

К юнера возвращаются; за каждымъ изъ нихъ сгѣдуется группа ДУХОВЪ (танцовщицъ), которые входятъ танцуя; kostюмы ихъ изображаютъ страну и цветъ такого вина, котораго они представительницами. Снова изумленіе ЖАНИБУА и гостей.

Les Vainqueurs reviennent, un par un, précédant chacun un groupe d'ESPRITS (danseuses), qui entrent en dansant et qui par leur costume représentent le pays et la couleur de leurs vêtements; nouvelle surprise de JANIBOIS et des invités.

ИТАЛЬЯНСКІЯ ВИНА.

VINS D' ITALIE.

Allegro non troppo.

The sheet music consists of six systems of piano music. The top staff (treble clef) starts with a dynamic of *mp* and a 6/8 time signature. It features eighth-note patterns and some sixteenth-note figures. The bottom staff (bass clef) provides harmonic support with sustained notes and rhythmic patterns. Each system concludes with a repeat sign and either a first ending (1.) or a second ending (2.). The first endings return the piece to a previous section, while the second endings lead to a new section. The music is marked *Allegro non troppo.*

cresc.

mf

1. 2. *mp*

Un poco animato sempre.

The musical score is composed of six staves of piano music. The top two staves are in common time, while the bottom four staves are in 2/4 time. The key signature changes between G major (two sharps) and A major (one sharp). Measure 1 starts with a melodic line in the treble clef, followed by harmonic support in the bass clef. Measures 2-3 continue this pattern. Measure 4 shows a change in harmonic support. Measures 5-6 begin a section marked '1.' and '2.', indicating a repeat. The music is dynamic, with 'f' (forte) at the start and 'mf' (mezzo-forte) in measure 2. Measure 6 concludes with a forte dynamic.

1. 2.

cresc.

mf

cresc.

f

Sempre più animato

mp

cresc.

f

ff

8

8

8

5330

5330

ВЕНГЕРСКІЯ ВИНА.

VINS DE HONGRIE.

Andante.

mf

mp

mf

mp

mf

mf

mp

p

Allegro.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from one flat to one sharp. The tempo is Allegro. The score consists of six systems of music, each ending with a double bar line and repeat dots, indicating they are to be played twice. The first system starts with a dynamic of *p*. The second system begins with a dynamic of *f*. The third system begins with a dynamic of *mf*. The fourth system begins with a dynamic of *f*. The fifth system begins with a dynamic of *p*. The sixth system begins with a dynamic of *f*.

The musical score consists of six staves of music for two voices: Treble (soprano) and Bass (bass). The music is primarily in common time, with occasional sections in 2/4 time indicated by a '2' above the staff.

- Staff 1 (Treble):** Starts with a measure of common time. It features eighth-note chords in measures 1-3, followed by sixteenth-note patterns in measures 4-6. A dynamic **f** is placed over the last measure of this section.
- Staff 2 (Bass):** Features eighth-note chords throughout, with a dynamic **p** in measure 1.
- Measure 7:** The first half is marked **ritard.** (ritardando). The second half begins with **a tempo**.
- Measure 8:** The first half is marked **a tempo**. The second half begins with **ritard.** (ritardando).
- Measure 9:** The first half is marked **f**. The second half begins with **p**.
- Measure 10:** The first half is marked **a tempo**. The second half begins with **ritard.** (ritardando).
- Measure 11:** The first half is marked **a tempo**. The second half begins with **b**.
- Measure 12:** The first half is marked **a tempo**. The second half begins with **f**.

Musical score for piano, page 52, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *p* and a crescendo, followed by a dynamic of *p*. The bottom system begins with a dynamic of *f*, followed by a ritardando dynamic. The score concludes with a dynamic of *mp*.

1.

p cresc.

p

f

ritard.

a tempo

mp

animato

531 532 533 534 535 536 537 538 539 540

The musical score consists of six staves of piano music. The first three staves are in common time (indicated by '8') and the last three are in 6/8 time (indicated by '8'). The key signature is one flat. The notation includes eighth and sixteenth notes, rests, and various dynamics such as 'piu f' (more forte) and 'cresc.' (crescendo). The bass clef is used for the bass staff, and the treble clef is used for the other five staves. The music is divided into measures by vertical bar lines.

ИСПАНСКІЯ ВИНА.

VINS D'ESPAGNE.

Moderato.

The sheet music consists of eight staves of musical notation for two voices. The top two staves are soprano and alto, indicated by the treble and bass clefs respectively. The bottom two staves are bass and tenor, indicated by the bass and tenor clefs. The music is in common time (indicated by '3/4'). The first staff begins with a forte dynamic (f). The second staff features a decrescendo (decresc.). The third staff ends with a forte dynamic (f). The fourth staff begins with a forte dynamic (f). The fifth staff ends with a forte dynamic (f). The sixth staff begins with a forte dynamic (f). The seventh staff ends with a forte dynamic (f). The eighth staff concludes with a forte dynamic (f).

The image shows five staves of musical notation for piano. The top staff uses a treble clef and consists of six measures of eighth-note patterns. The second staff uses a bass clef and consists of six measures of eighth-note chords. The third staff uses a treble clef and consists of six measures of eighth-note chords. The fourth staff uses a bass clef and consists of six measures of eighth-note chords. The fifth staff uses a treble clef and consists of six measures of eighth-note chords. Measures are separated by vertical bar lines. Measure numbers are present above the first measure of each staff.

5382

ВОСТОЧНЫЯ ВИНА.

VINS D'ORIENT.

Moderato.

Moderato

5 5 5 5

p

5 5 5 5

p

5 5 5 5

mf

mf

mf

f

Detailed description: The musical score consists of six staves of music for orchestra and piano. The top two staves are for the piano, showing eighth-note patterns. The middle two staves are for strings (violin and cello), featuring eighth-note chords. The bottom two staves are for woodwind instruments (oboe and bassoon), also with eighth-note chords. Measure 101 starts with piano eighth-note chords. Measures 102-103 show eighth-note chords in the strings and woodwinds. Measure 104 begins with piano eighth-note chords. Measures 105-106 show eighth-note chords in the strings and woodwinds. Measure 107 begins with piano eighth-note chords. Measures 108-109 show eighth-note chords in the strings and woodwinds. Measure 110 concludes with piano eighth-note chords.

Musical score for two staves (Treble and Bass) in 2/4 time and E-flat major. The score consists of ten measures across six systems.

- Measure 1:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.
- Measure 2:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamic: *p*.
- Measure 3:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamic: *mp*.
- Measure 4:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.
- Measure 5:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamic: *mf*.
- Measure 6:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.
- Measure 7:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamic: *mf*.
- Measure 8:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs.
- Measure 9:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamic: *ff*.
- Measure 10:** Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Dynamic: *f*.

Un poco animato.

-60-

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of four flats. The score consists of six systems of music, each starting with a dynamic marking of *pp*. The music is primarily composed of eighth-note chords and eighth-note patterns. Measure 12 contains a dynamic marking of *p*. Measure 18 contains a dynamic marking of *p*. Measure 24 contains a dynamic marking of *p*. Measure 30 contains a dynamic marking of *p*. Measure 36 contains a dynamic marking of *p*. Measure 42 contains a dynamic marking of *p*. Measure 48 contains a dynamic marking of *p*. Measure 54 contains a dynamic marking of *p*. Measure 60 contains a dynamic marking of *p*. Measure 66 contains a dynamic marking of *p*. Measure 72 contains a dynamic marking of *p*. Measure 78 contains a dynamic marking of *p*. Measure 84 contains a dynamic marking of *p*. Measure 90 contains a dynamic marking of *p*.

Presto.

p

ritard.

f

3/4

mp

Presto..♪

The musical score consists of six systems of two staves each (treble and bass). The key signature is B-flat major (two flats). The time signature is 2/4. The music begins with eighth-note patterns in the treble staff, marked with dynamic symbols (>). The bass staff provides harmonic support with sustained notes. In the second system, a dynamic marking 'mf' (mezzo-forte) appears above the bass staff. The third system introduces a crescendo dynamic 'cresc.' above the bass staff. The fourth system continues with eighth-note patterns in the treble staff, marked with '>'. The fifth system transitions to sixteenth-note patterns in the treble staff, also marked with '>'. The sixth system concludes with a forte dynamic 'f' (fortissimo) in both staves.

cresc.

pp

cresc.

5333

A musical score for piano, featuring six staves of music. The top two staves are treble clef, and the bottom four are bass clef. The key signature is B-flat major (two flats). The score consists of six measures. Measure 1: Treble staff has eighth-note pairs (B-flat, A); Bass staff has eighth-note pairs (D, C). Measure 2: Treble staff has eighth-note pairs (B-flat, A); Bass staff has eighth-note pairs (D, C). Measure 3: Treble staff has eighth-note pairs (B-flat, A); Bass staff has eighth-note pairs (D, C). Measure 4: Treble staff has eighth-note pairs (B-flat, A); Bass staff has eighth-note pairs (D, C). Measure 5: Treble staff has eighth-note pairs (B-flat, A); Bass staff has eighth-note pairs (D, C). Measure 6: Treble staff has eighth-note pairs (B-flat, A); Bass staff has eighth-note pairs (D, C).

НІМЕЦКІЯ ВИНА.

Moderato con moto.

VINS D' ALLEMAGNE.

The sheet music consists of eight systems of piano music. The first system starts with a treble clef, a 3/4 time signature, and a key signature of one sharp. It features a dynamic marking of *mp*. The second system begins with a bass clef, a 9/8 time signature, and a key signature of one sharp. The third system returns to a treble clef, a 3/4 time signature, and a key signature of one sharp. The fourth system begins with a bass clef, a 9/8 time signature, and a key signature of one sharp. The fifth system starts with a treble clef, a 3/4 time signature, and a key signature of one sharp. The sixth system begins with a bass clef, a 9/8 time signature, and a key signature of one sharp. The seventh system starts with a treble clef, a 3/4 time signature, and a key signature of one sharp. The eighth system begins with a bass clef, a 9/8 time signature, and a key signature of one sharp.

The musical score consists of six systems of piano music, each with two staves: treble and bass. The key signature changes frequently, including major keys like G major and minor keys like A minor and E minor. The time signature is mostly common time. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). Measure lines connect notes across systems, and slurs indicate phrasing. The first system starts with a forte dynamic and a treble clef. The second system begins with a bass clef and a dynamic marking of *p*. The third system starts with a bass clef and a dynamic marking of *mf*. The fourth system starts with a bass clef and a dynamic marking of *p*. The fifth system starts with a bass clef and a dynamic marking of *p*. The sixth system starts with a bass clef and a dynamic marking of *p*.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of six systems of music. The top system shows the strings and piano playing eighth-note patterns. The second system shows woodwind entries with dynamic markings *mp*. The third system shows rhythmic patterns with dynamic *mp*. The fourth system shows eighth-note chords with dynamic *mf*. The fifth system shows eighth-note patterns with dynamic *cresc.*. The sixth system shows eighth-note patterns with dynamic *mf*.

A musical score for piano, consisting of six staves of music. The top two staves are in common time, while the bottom four staves switch to 2/4 time. The music features various dynamics and markings, including 'cresc' (crescendo), 'f' (fortissimo), 'piuf' (pizzicato), and 'ff' (fortississimo). The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests.

ШАМПАНСКИЯ ВИНА.

VINS DE CHAMPAGNE.

Входя, онъ стараются освободиться отъ вуалей (у однихъ золотые у другихъ серебряные), которыми окутаны ихъ головы.
En entrant elles tâchent de se débarasser des voiles (chez les unes en or, chez les autres en argent) dont leurs têtes sont couvertes.

Con moto moderato.

The musical score consists of eight staves of music. The first staff begins with *mp*. The second staff begins with *cresc.*. The third staff continues the rhythmic pattern. The fourth staff features an *Ossia* section above the staff, with the instruction *(вуали спадают.) (les voiles tombent.)*. The fifth staff begins with *f*. The sixth staff begins with *mp*. The seventh staff shows a series of eighth-note chords. The eighth staff concludes the section with a final set of eighth-note chords.

-70-

Musical score for two staves (treble and bass) in common time and B-flat major. The score consists of five systems of music, each containing five measures. Measure 70 starts with eighth-note chords in the treble staff, followed by sixteenth-note patterns. Measure 71 continues with sixteenth-note patterns. Measure 72 begins with eighth-note chords. Measure 73 shows a transition with eighth-note chords. Measure 74 concludes with eighth-note chords. Measure 75 begins with eighth-note chords. Measure 76 starts with eighth-note chords, followed by sixteenth-note patterns. Measure 77 continues with sixteenth-note patterns. Measure 78 begins with eighth-note chords. Measure 79 shows a transition with eighth-note chords. Measure 80 concludes with eighth-note chords.

The musical score consists of six staves of piano notation. The top staff shows a series of eighth-note chords followed by sixteenth-note patterns, ending with a dynamic **p**. The second staff continues with eighth-note chords and sixteenth-note patterns, also ending with a dynamic **p**. The third staff begins with a crescendo instruction (**cresc.**) over a series of eighth-note chords. The fourth staff features eighth-note chords and sixteenth-note patterns, with a dynamic **mf**. The fifth staff starts with a dynamic **mp**. The sixth staff concludes with a dynamic **mp**.



Мужчины становятся веселые и нежные.
Les hommes deviennent plus guis et plus tendres.



mp

p cresc.

5335

Мужчины все больше становятся веселыми и нежными.
Les hommes deviennent de plus en plus gais et tendres.

mp con espressione

mf

1.

2.

cresc.

mp



Танецъ всѣхъ ДУХОВЪ вокругъ мужчинъ, подъ предводительствомъ ВЕСЕЛОСТИ.
Danse de tous les ESPRITS autour des hommes, conduite par LA GAIETÉ.

Изъ глубины сцены, танцуя, приближается ВИНОГРАДНАЯ ЛО-
De l'ond de la scène s'avance en dansant LA VIGNE (reine); à son approche.
Moderato assai.

ЗА (королева). При ея появленіи всѣ ДУХИ преклоняются; новое удивление мужчинъ, которымъ ДУХИ объясняютъ, что безъ Ви-
Rilton tous LES ESPRITS se prosternent - nouvelle surprise des hommes auxquels LES ESPRITS font comprendre que sans elle elles n'existe-

ноградной Лозы они бы не существовали. Всъ въ восторгѣ отъ ея красоты, въ особенности ПАСКАЛЬ, который совершил *point-tous sont émerveillés de sa beauté, surtout PASCAL qui, lui, en est frappé de suisissement.* шенно поражёнъ ею.

ВИНОГРАДНАЯ ЛОЗА, замѣтивъ ВЕСЕЛОСТЬ, кидается къ ней въ объятія. В.-ЛОЗА: „Какъ, сестрица, ты здѣсь? что ты
LA VIGNE appercevant LA GAITÉ s'élance dans ses bras. LA VIGNE: „Comment chère soeur, toi ici, et qu'y fais tu.?”

Con moto moderato.

тутъ дѣлаешь? ”

ВЕСЕЛ: „Здѣсь,
LA GAITÉ „On j'e-

празднують пюйовкы; и была распорядительницей праздника и осталась съ гостями.”
„te des pâquerettes dans cette maison, j'ai présidé à la réunion et je reste avec les convives.”

ВЕСЕЛОСТЬ: (также указывал
на ПАСКАЛЯ.)

В.-ЛОЗА: „А который женихъ?”
LA VIGNE „Et qui est le fiancé?”

LA GAITÉ (lui montrant mystérieusement
PASCAL du doigt.)

„Вотъ этотъ!”
„Le voilà!”

В.-ЛОЗА исподтишка съ любопытствомъ смотритъ на ПАСКАЛЯ.
LA VIGNE regarde PASCAL du coin de l'œil avec intérêt.

ВЕСЕЛОСТЬ: „Ну, этого не такъ-то легко завлечь.”
LA GAITÉ, „Mais avec celui là tu n'auras pas beau jeu!”

В.ЛОЗА. „Ты шутишь, сестрица, ты знаешь, — власть моя неограничена, и никто не можетъ, ни противиться ей, ни
LA VIGNE, „Tu veux te moquer de moi, chère sœur, tu sais bien que mon pouvoir est absolu, personne n'y peut résister, ni s'y

избѣжать ей;
soustraire,

а этотъ, котораго я теперь хочу испытать, тотчасъ почувствуетъ на себѣ мое иго, какъ и всякий другой!”
et lui que je veux mettre à l'épreuve maintenant subira mon joug aussitôt et aussi bien que tout autre!”

В.ЛОЗА осторожно и кокетливо подходитъ къ ПАСКАЛЮ, который по-
LA VIGNE approche discrètement et avec coquetterie de PASCAL, qui semble

Moderato assai.

видимому погруженъ въ созерцаніе.
perdu dans sa contemplation.

СЦЕНА ОПЬЯНЕНИЯ.

PAS D'ÉNIVREMENT.

Moderato

Moderato

Un poco animato.
con espressione

A musical score for piano, consisting of six staves of music. The music is in common time and major key signature. The top staff shows two measures of eighth-note patterns with grace notes. The second staff shows measures with eighth-note chords and sixteenth-note patterns. The third staff shows measures with eighth-note chords and sixteenth-note patterns. The fourth staff shows measures with eighth-note chords and sixteenth-note patterns. The fifth staff shows measures with eighth-note chords and sixteenth-note patterns. The sixth staff shows measures with eighth-note chords and sixteenth-note patterns. Measure 5 includes a dynamic instruction "cresc."



Бее болѣе и болѣе поддаваньем очарованію ЛОЗЫ, которая новидимому особенно заинтересована имъ, ПАСКАЛЬ
De plus en plus subjugué par LA VIGNE, qui semble avoir pour lui une inclination spéciale, PASCAL se livre vis à vis

Moderato assai



дѣлаетъ ей страстныя признания въ любви.
d'elle à des protestations passionées.



Мужчины между собой смеются надъ ПАСКАЛЕМЪ, указывая на него пальцемъ.
Les hommes se moquent entre eux de PASCAL en se le montrant du doigt.

Allegro.



АНЗЕЛЬМЪ, замѣтивъ безумное увлеченіе ПАСКАЛЯ, говорить ему, что пора уходить и вернуться.
ANSELME, remarquant la folle passion de PASCAL, lui dit qu'il est temps de partir et d'aller rejoindre
animato



съ къ нействъ. ПАСКАЛЬ не хочетъ ничего слышать и не уходитъ; тогда разсерженные ЖАНИБУА и АНЗЕЛЬМЪ
dre su fiuooée. PASCAL ne veut ni entendre raison, ni partir, alors JANIBOIS et ANSELME fâchés, veulent



силою хотятъ увести его, но онъ ихъ отталкиваетъ, совершенно очарованный ЛОЗОЙ.
L'entraîner de force, mais il les repousse, entièrement fasciné par LA VIGNE.





которая, медленно удаляясь въ глубину сцены, ана-
gai s'omptueuse à s'éloigner lentement vers le fond



ками приглашаетъ его слѣдовать за нею
de la sc ne en lui signifiant de la suivre.



sempre accellerando

Въ пылу страсти ПАСКАЛЬ объ-
PASCAL passioné jusqu'à la démence,

и являть ЖАНИБУА и АНЗЕЛЬМУ, что любить только одну ЛОЗУ, за которой последуетъ хоть на край свѣта,
déclarer à JANIBOIS et ANSELME ne vouloir connaître et aimer que LA VIGNE qu'il suivra jusqu'à la fin du monde.

и вырвавшись отъ нихъ, спѣшитъ въ глубину сцены, гдѣ исчезаетъ вѣтъ съ ЛОЗОЙ.
et s'arrachant de leurs bras il s'élanee vers le fond de la scene d'où il disparaît avec elle.

Всобщее
смущеніе.
Consternation
générale.

*lungu
pausa*

ЖАНИБУА и АНЗЕЛЬМЪ предлагаютъ мушки-
намъ пуститься въ погоню за бѣглецами и сами Мужчины всеъ согласны, что нужно преслѣдовать бѣглецовъ; они
уходить въ ту сторону, гдѣ исчезъ ПАСКАЛЬ съ ЛОЗОЙ.

Tempo I.

JANIBOIS et ANSELME engagent les hommes à se
mettre à la poursuite des fugitifs et s'en vont eux
même par le coté d'où ont disparu PASCAL avec LA
VIGNE.

Les hommes... sont tous d'accord qu'il faut les poursuivre, ils veulent

хотятъ идти, но ноги не повинуются имъ; одни прислоняются къ бочкамъ,
se mettre en route, mais leurs jambes n'obéissent pas; les uns touchent de suppuer contre les tonneaux.



Хохотъ между ДУХАМИ, которые, подъ
Grande hilarité parmi les ESPRITS qui,

Allegro non troppo

другие падают.
d'autres tombent par terre..

ritard.



предводительствомъ БЕСЕЛОСТИ, танцуютъ вокругъ мушкъ.
conduits par LA GAITÉ, dansent une ronde autour des hommes.



Musical score for orchestra and piano, measures 87-92. The score consists of three staves: two for the orchestra (top and middle) and one for the piano (bottom). The key signature changes from B-flat major to A major. Measure 87: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 88: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 89: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 90: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 91: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 92: The piano has eighth-note chords. The orchestra has eighth-note chords.

ДУХИ съ торжествомъ поднимаютъ на рукахъ своихъ ВЕСЕЛОСТЬ.
LES ESPRITS élèvent LA GAIETÉ en triomphe.

Musical score for orchestra and piano, measures 93-98. The score consists of three staves: two for the orchestra (top and middle) and one for the piano (bottom). The key signature changes from A major to B-flat major. Measure 93: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 94: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 95: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 96: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 97: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 98: The piano has eighth-note chords. The orchestra has eighth-note chords.

Занавѣсъ опускается.
On buisse le rideau.

Конецъ 1^{го} дѣйствія.
Fine du I. Acte.
8.

Musical score for orchestra and piano, measures 99-104. The score consists of three staves: two for the orchestra (top and middle) and one for the piano (bottom). The key signature changes from B-flat major to A major. Measure 99: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 100: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 101: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 102: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 103: The piano has eighth-note chords. The orchestra has eighth-note chords. Measure 104: The piano has eighth-note chords. The orchestra has eighth-note chords.

ДѢЙСТВІЕ II.

ІІІ КАРТИНА.

АСТЕ II.

ІІІе TABLEAU.

На авансценѣ елѣва, високіе, зеленые холмы, которые амфитеатромъ продолжаются въ глубину сцены; на заднемъ планѣ по серединѣ — море; справа въ глубинѣ сцены нѣсколько домиковъ, обросшихъ зеленою и виноградомъ. Подъ однимъ изъ холмовъ елѣва въ глубинѣ видна урочная пещера; на авансценѣ справа скамейка изъ дерна въ бесѣдкѣ изъ виноградныхъ лозъ. На Холмахъ граціозныя группы юлодыхъ дѣвушекъ (виноградныхъ лозъ); въ волосахъ ихъ, на плечахъ и на поясахъ висятъ кисти синяго и зеленаго винограда; онѣ снятъ; разсвѣтаетъ.

Sur le devant, coté gauche, de grands coteaux verdoyants prolongeant en amphithéâtre jusqu' dans le fond — le milieu du fond, la mer — du coté droit dans le fond, quelques rares maisons riantes de verdure et de vignes — sous l'un des coteaux dans le fond de gauche, une grotte noire est visible — sur le devant, coté droit, un banc de verdure sous une treille — sur les coteaux sont groupées gracieusement des jeunes filles, (les vignes) sur leurs épaules ainsi que sur leurs ceintures sont suspendues des grappes de raisin rouge et blanc. — elles dorment — orépuscule du matin.

Andante.

The musical score consists of five staves of music, each representing a different instrument. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, the fourth staff a soprano C-clef, and the bottom staff an alto F-clef. The time signature varies between common time and 3/4 time. Dynamics and performance instructions are included throughout the score. The music spans from measure 1 to measure 10.

Занавѣсь поднимается.
On lève le rideau.

-89-

Musical score for piano and orchestra, page 89. The piano part features a treble clef and bass clef staff with various dynamics like *mf* and *ff*. The orchestra part includes strings and woodwind instruments.

Справа входит В. ЛОЗА, обращаясь спиной къ публикѣ, лицомъ къ ПАСКАЛЮ, который за ней слѣдуетъ; такимъ об-
La VIGNE entre à reculons par la droite suivie de PASCAL — ils s'avancent de cette mani re jusqu' sur le devant de la sc ne.

Un poco animato.
appassionato

Continuation of the musical score. The piano part is labeled *espressivo*. The orchestra part shows woodwind and brass instruments. A dynamic *ritard.* is indicated at the end.

СЦЕНА ЛЮБВИ.

SCÈNE D'AMOUR.

Moderato. = ♩

Musical score for piano and orchestra, Scene of Love. The piano part is labeled *p con espressione*. The orchestra part includes strings and woodwind instruments.

-90-

p

f

p

ritard. a tempo

p

p

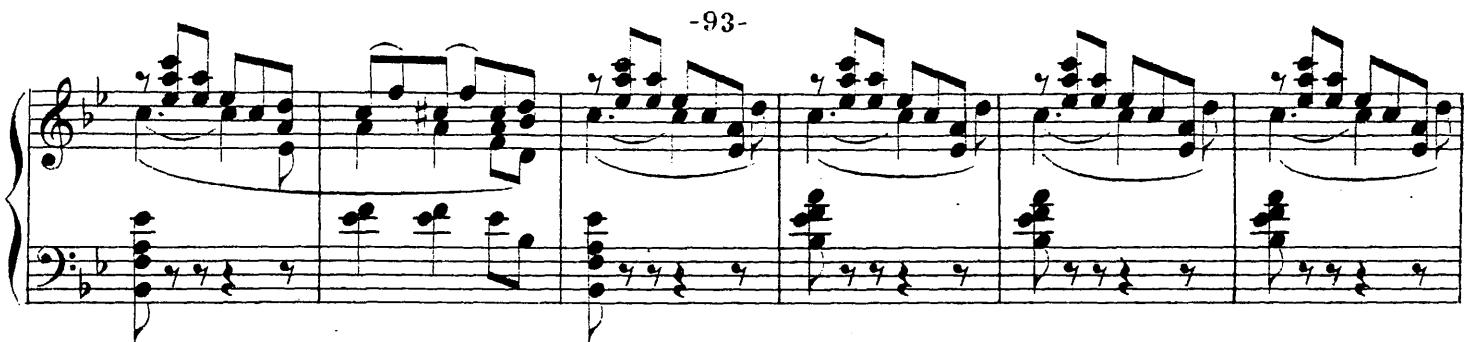
mf

Moderato assai.

f appassionato

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The score consists of six systems of music. The first system starts with a dynamic of *stringendo*. The second system begins with *ritard.* The third system starts with *Con moto moderato*. The fourth system starts with *p scherzando*. The fifth system starts with *mf*. The sixth system starts with *cresc.* The score includes various dynamics such as *p*, *mf*, *be*, and *cresc.* It also features performance instructions like *ritard.* and *Con moto moderato*.

A musical score for piano, featuring five staves of music. The score consists of two systems of six measures each. Measure 102 starts with a forte dynamic (f) in common time. Measures 103-104 show a transition with various dynamics including piano (p), mezzo-forte (mf), and forte (f). Measures 105-106 continue with eighth-note patterns and dynamic changes. Measures 107-108 conclude the section with sustained notes and final dynamics. The score is written in common time, with a key signature of one flat.



На вершинѣ одного изъ холмовъ появляется лучезарный призракъ
Sur un des coteaux apparaît le fantôme lumineux de MARIETTE qui,

Moderato.

molto ritard.

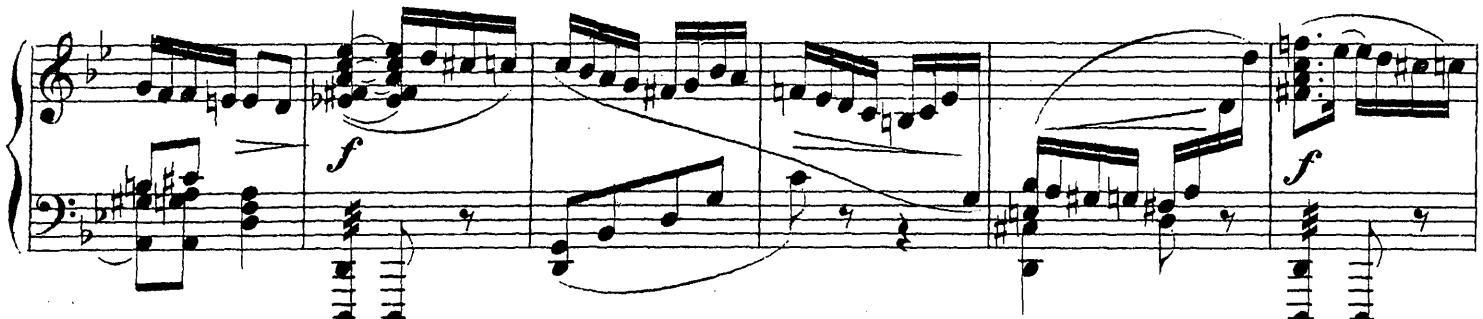
МАРИЭТТЫ, которая движениемъ, полнымъ отчаянія, повидимому упрекаетъ ПАСКАЛЯ за то, что покинулъ ее. ПАСКАЛЬ въ отчаяніи указывая на призракъ:

(въ отчаяніи указывая на призракъ):
„Смотри, это она, МАРИЭТТА,
(montrant avec douleur l'apparition)
„Regardez, c'est elle, c'est MARIETTE.”

L'istesso tempo.

зрата Лозъ):
жая невѣста, у которой ты похитила меня!“
rition à la Vigne)
MARIETTE ma fiancée à laquelle tu m'a ravi!“

О, я понимаю ея горе и вижу, какъ велико мое!"
Oh, je comprends son infortune — je vois toute l'étendue de la mienne!



В. ЛОЗА: „Ты видишь кустарники и скалы, стоящие въ тьми“
LA VIGNE: „Tu n'aperçois dans l'ombre que broussailles et rochers“



ПАСКАЛЬ „Нетъ, нѣтъ, это она, моя Маріэтта!“ В. ЛОЗА „Чары и галлюцинаціи тревожатъ
твое воображеніе!“
PASCAL „Non, non c'est elle, c'est Mariette!“ LA VIGNE „Ce n'est qu'un charme ou une hallucination dont ton esprit est victime!“

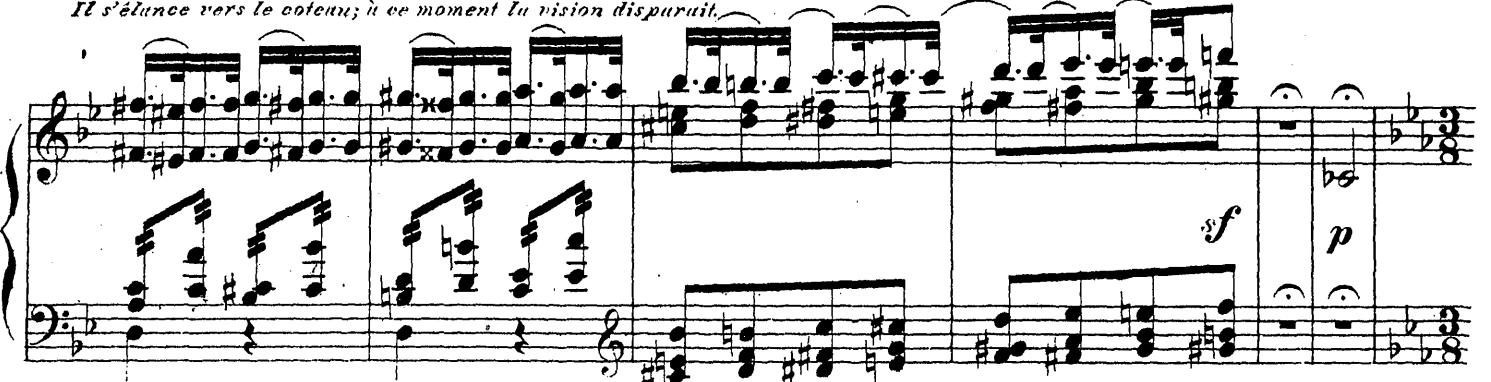
ПАСКАЛЬ „Она зоветъ“
PASCAL „Elle m'appelle,



меня! она зоветъ меня! (видѣнію) Да, я иду, я твой!“
elle m'appelle! (à la vision) oui, je suis à toi, je viens!“



Она кидается къ холму, видѣніе исчезаетъ.
Il s'élanse vers le coteau; à ce moment la vision disparaît.



В. ЛОЗА (съ участіемъ ведеть его къ авансценѣ) „Поди, отдохи на этой скамьѣ; тихій сонъ успоконть тебя!“
LA VIGNE (le ramenant doucement sur le devant de la scène), „Viens, reposet-toi sur ce banc, un doux sommeil te tranquillisera!“

Moderato.



Она подводитъ его къ скамьѣ, на которую онъ въ изнеможеніи падаетъ и остается въ полулежащемъ положеніи.
Il se laisse conduire jusqu'au banc sur lequel il se laisse tomber comme épuisé, à demi couché.



Своими ласками **ЛОЗА** заставляетъ Паскаля позабыть видѣніе;
Par ses caresses LA VIGNE finit par lui faire oublier la vision —



онъ засыпаетъ;
*peu à peu il s'en-
Piu lento assai.*



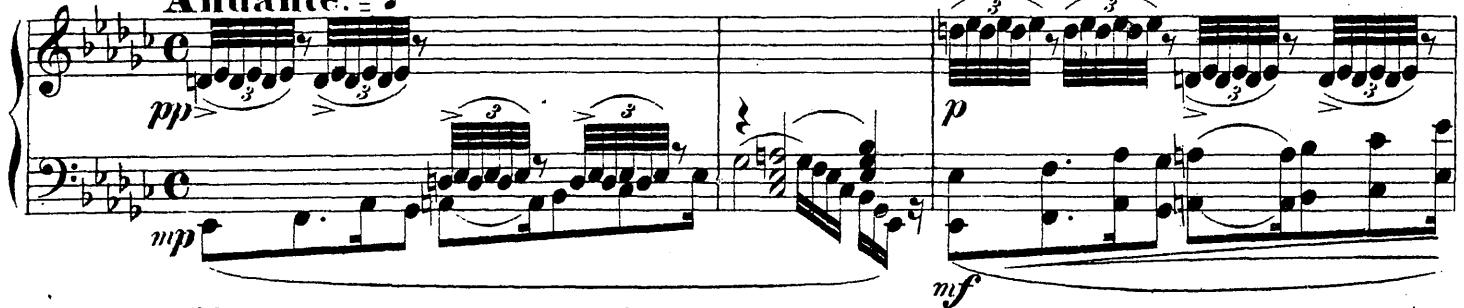
она сидитъ у его изголовья спиной къ лѣвой сторонѣ сцены и нѣжно смотритъ на него.
dort assise à son chevet, le dos tourné au côté gauche de la scène, elle le regarde avec tendresse —





КОРОЛЬ ФИЛОКСЕРЪ (отвратительное чудовище) выходит изъ пещеры въ глубинѣ сцены, медленно подходитъ
LE ROI DES PHILOXERAS (*un monstre hideux*) sort de la grotte du fond; il s'approche à pas lents vers *LA VIGNE* et se

Andante.



къ **В. ЛОЗЪ**, становите позади и съ восхищениемъ любуется ею;
pose derrière elle en la contemplant avec ravissement.



При видѣ его, **ЛОЗОЙ** овладѣваетъ невыразимый
LA VIGNE en l'aperçevant est prise d'une terreur

Moderato assai.



ужасъ; вскочивъ съ места, она бросается на другую сторону сцены, желая убежать, но ему удается обнять ее, и съ дикой пантомимой она говоритъ ей:

Jolie; elle bondit de sa place et court à l'autre côté de la scène, elle veut fuir, mais il parvient à l'enlacer de ses bras et lui dit avec une pantomime sauvage:

„Ты прекрасна!“

„Tu es belle!“



-97-

Изъ недръ пришелъ я, чтобы покорить тебя!“
Je viens des profondeurs de la terre pour te dompter!“

В. ЛОЗА „О, скалься, пощади!“ КОРОЛЬ „Королева, тебя обожаетъ
LA VIGNE „Gruce, gruce!“ LE ROI „Reine c'est un Roi qui t'aime“

король, (указывая на холмы) а подруги твои будуть женами моихъ подданныхъ!“
(montrant sur les collines) et tes compagnes seront les épouses de mes sujets!“

В. ЛОЗА „Скалься, скалься!“

LA VIGNE „Gruce, gruce!“

Она отчаянно борется съ нимъ,
Elle lutte en désespérée avec lui

наконецъ ей удастся вырваться изъ его объятій, и она бѣжитъ разбудить ПАСКАЛЯ.
et parvenant à lu fin à s'échapper de son étreinte elle court réveiller PASOAL.

В. ЛОЗА (будить Паскаля) „Другъ, ко мнъ, на помощь! Взгляни на это страшное чудовище, которое меня здѣсь преслѣдуетъ; защити меня!“

LA VIGNE (secouant Pasoul) „A moi, ami, à moi! Regarde ce monstre hideux, il vient m'assaillir ici, protège moi!“

Animato.

ПАСКАЛЬ, понявъ наконецъ, какая опасность угрожаетъ ей,
PASCAL parvenant à comprendre le danger qu'elle court,

вынимаетъ кинжалъ, бросается на чудовище,
tire son poignard, se précipite sur le monstre,

поражаетъ и
 ранить его.
*le frappe et
 la blesse.*

КОРОЛЬ, на минуту ошеломленный ударомъ, однако скоро встаетъ
LE ROI un instant étourdi par le coup, se redresse cependant bientôt

Andante.

и видя, что ЛОЗА, защищая ПАСКАЛЕМЪ, ускользъ-
 заетъ отъ него, говорить имъ возвращася въ пещеру:
*et voyant que LA VIGNE protégée par PASCAL lui échappe
 leur dit en s'en retournant à la grotte:*

„Я удаляюсь теперь, но не радуйтесь этому, потому что
 скоро вы снова увидите меня страшнымъ, непобедимымъ,
 и тогда горе вамъ!“
 „Je m'en vais maintenant, mais ne vous rejouissez pas de ma dis-
 parition, car bientôt vous me reverrez terrible, invincible, et u-
 lors malheur à vous!“

Онъ скрывается
 въ пещерѣ.
*Il disparaît
 dans la grotte.*

Солнце восходитъ, и вѣтъ съ этимъ мало по малу пробуждаются
Le soleil commence à se lever et avec lui se réveillent peu à peu (tout

Allegro non troppo.

оставаясь на своихъ мѣстахъ) Виноградныя Лозы(танцовщицы); онѣ весело привѣтствуютъ другъ друга, кивая головами.
en restant sur leurs places) les vignes (danseuses) sur les côteaux et se saluent mutuellement gaiement des têtes.

The musical score consists of four systems of music. The first system shows two staves: treble and bass. The second system shows a treble staff with a crescendo instruction. The third system shows a treble staff with a measure number '8'. The fourth system shows a treble staff with a dynamic 'f' and a forte instruction. The vocal parts are represented by eighth-note patterns in each system, indicating a rhythmic pattern of eighth-note chords or eighth-note pairs.

шены яркимъ свѣтомъ. **В. ЛОЗА** и **ПАСКАЛЬ**, оправившись отъ страха, возвращаются на авансцену; она указываетъ ему
sont éclairés d'une lumi re r『udieuse — **LA VIGNE** et **PASCAL** remis de leur trouble reviennent sur le devant de la sc ne — elle lui

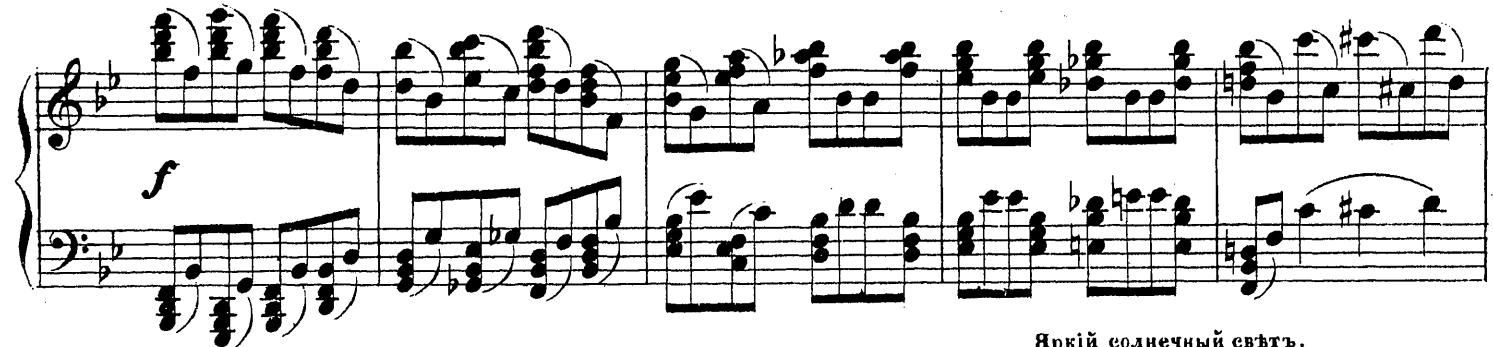
This section of the score continues the musical pattern established in the previous systems, featuring eighth-note patterns on both treble and bass staves across four systems. The vocal parts maintain the eighth-note rhythmic pattern seen in the earlier sections.

на ЛОЗЪ, своихъ подданныхъ, которыя кланяются ей съ своихъ листъ. Онъ восхищенъ ими и снова поддается очарованию -
montre les vignes, ses sujettes qui la suivent de leurs plages; il en est ravi et se laisse de nouveau aller entièrement à la fascination de



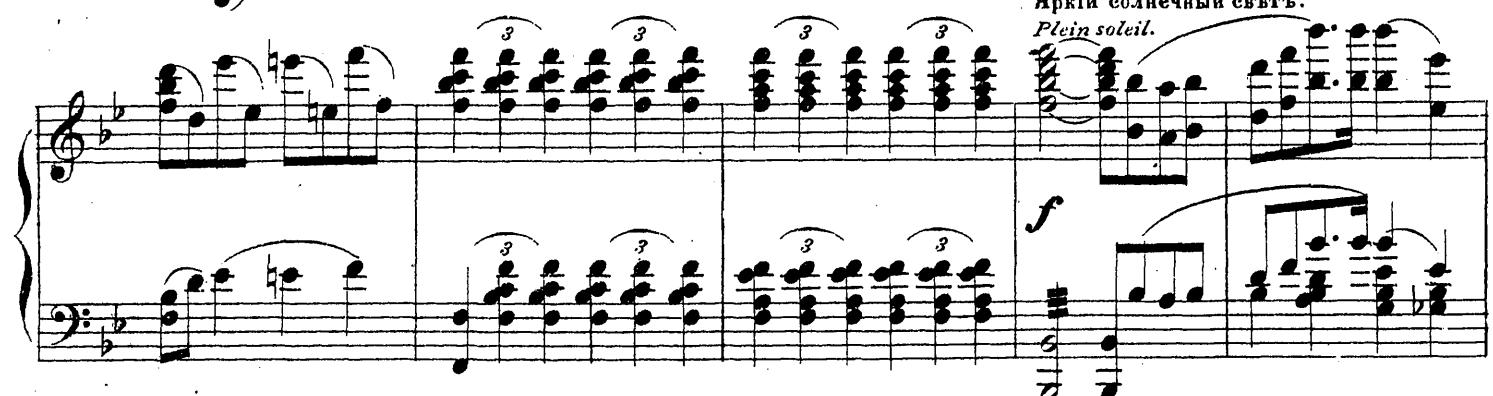
нию В.ЛОЗЫ.

LA VIGNE.



Яркий солнечный светъ.

Plein soleil.



ritard.

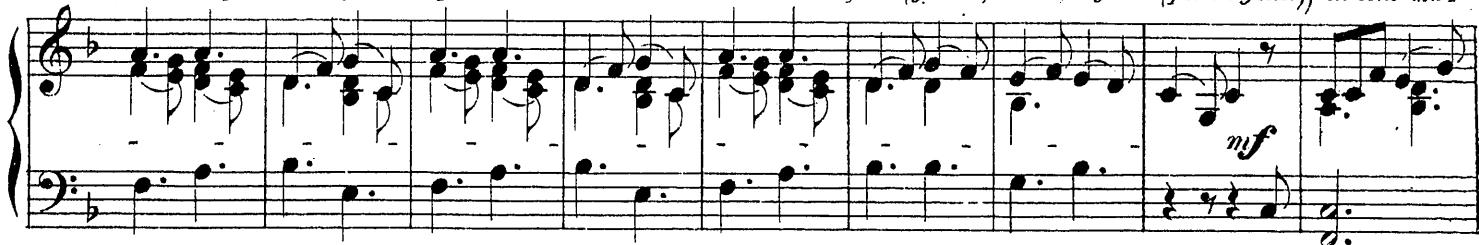


Слышно приближение собирателей винограда. Лоза уговаривает ПАСКАЛЯ бѣжать, чтобы не быть узнаннымъ, и они по-
On entend l'approche des Vendangeurs. La VIGNE persuade PASCAL à fuir leur présence pour ne pas être reconnu d'eux; ils se vont

Moderato con moto.



спѣшно уходить на лѣво. Справа появляются собиратели винограда (женщины, мужчины, дѣти (дѣвочки)) съ лукошками,
précipitamment par le coté gauche — par le coté droit déboucent les Vendangeurs (femmes, hommes, enfants (petites filles)) ils sont mu-



кривыми ножичками и пустыми корзинами;
nis de hottes, des serpettes et de paniers vides —





За тѣмъ слѣдуетъ огромная повозка съ чанами.

Un grand chariot, chargé de cuves, est amené à la fin —



Большое одушевлениe между виноградарями при видѣ прекрасныхъ Лозъ.

Grande animation parmi les Vendangeurs à la vue des belles vignes —





Они начинаютъ сборь винограда. Женщины взбираются на откосы, рвутъ кисти винограда съ ЛОЗЪ (танцовщицъ) и кладутъ ихъ въ чаны и пустыя корзины, которыя имъ приносятъ мужчины; корзины уносятъ полными винограда и передаютъ мужчинамъ, стоящимъ на повозкѣ; затѣмъ пустыя корзины снова приносятъ — и такъ до тѣхъ поръ, пока повозка совершенно не нагружена виноградомъ.

Ils se mettent à l'oeuvre pour la cueillette — les femmes montent sur les coteaux pour enlever les grappes de raisin des vignes (danseuses) et les mettre dans les cuves et les paniers vides que les hommes leur apportent et qu'ils emportent quand ils sont remplis de raisin, pour les porter aux hommes montés sur le chariot et revenir avec les paniers et les cuves vides; ainsi de suite jusqu'au ce que le chariot soit tout plein de raisin.

ВЕСЕЛОСТЬ, заглянувъ сначала исподтишка на то, что происходитъ, явается на сценѣ.

LA GAITÉ regarde un instant en cachette ce qui se passe, puis elle entre en scène —

Un poco meno mosso



Дѣти, при видѣ ея, подбѣгаютъ къ ней;
les enfants l'apercevant accourent à elle —
animato



она ихъ цѣлуетъ и, приглашая вмѣстѣ съ ней танцевать, говоритъ: „Ну дѣточки, потанцуемъ!“
elle les embrasse et leur dit en les engageant à danser avec elle: „Voyons petites, à nous!“

ritard.



ТАНЕЦЪ ДѢТЕЙ
СЪ ВЕСЕЛОСТЬЮ.

DANSE DES ENFANTS
AVEC LA GAITÉ.

Allegro.

3/8

8

1. 2.

f

f

p

Fine.

mp

sf

1. 2.

1. 2.

1. 2.

1. 2.

Da Capo al Fine.

Da Capo al Fine.

CODA.

26
48

26
48

Виноградари подаютъ знакъ къ отъѣзду;
LES VIGNERONS donnent le signal pour le départ -

Moderato con moto



всѣ трогаются въ путь: впереди нѣсколько мушинъ несутъ на плечахъ корзины, наполненны виноградомъ; за ними повозка, за которой едуть дѣти и посреди ихъ **ВЕСЕЛОСТЬ**; потомъ raisin, sur leurs épaules, puis vient le chariot suivi des enfants avec **LA GAITÉ** dans leur milieu, puis viennent les femmes, portant aux



идутъ женщины, также несущія на плечахъ корзины, полныя винограда; и наконецъ si des paniers remplis de raisin, sur leurs épaules; à la fin



еще нѣсколько мужчинъ, которые замыкаютъ шествіе. Всѣ удаляются въ ту сторону, откуда
encore quelques hommes — ils s'en vont tous par le m me cot  par lequel ils  taient venus.



да пришли.



ЛОЗА возвращается въ сопровождении Паскаля;
La VIGNE revient suivie de PASCAL



вождением Паскаля; она смотритъ всѣ-ли ушли.
SCAL; elle va regarder partout si tous sont bien partis —



потомъ говоритьъ ему: „Теперь мы можемъ быть покойны, мы
puis elle lui dit: „Maintenant nous pouvons être tranquilles, nous

одни!“
sommes seuls!“

Она подаетъ знакъ ЛОЗАМЪ (танцовщицамъ), чтобы онѣ сошли и присоединились къ вину: Лозы весело спускаются съ холмовъ.
Elle fait signe aux vignes (dansesuses) de descendre pour leur tenir compagnie; les vignes descendent gaiement des coteaux.

Allegro vivace

ТАНЕЦЪ ВИНОГРАДНЫХЪ ЛОЗЪ.

DANSE DES VIGNES.

The musical score for 'Danse des Vignes' (Wine Vine Dance) is composed for two pianos (duo piano). The score is divided into five systems, each containing two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is 3/4 throughout. The score includes dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The music consists of melodic lines, harmonic chords, and rhythmic patterns, characteristic of a dance movement.

The musical score consists of six staves of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (three sharps). The music features a variety of note heads (solid, hollow, and cross), stems (upward and downward), and dynamics including *p*, *mf*, *f*, and *cresc.*. Measure 1 starts with a solid eighth note in the treble clef staff, followed by a series of eighth notes in the bass clef staff. Measures 2-3 show a mix of eighth and sixteenth notes. Measure 4 begins with a dynamic *p*. Measures 5-6 feature eighth-note patterns. Measure 7 starts with a dynamic *f*. Measures 8-9 show eighth-note patterns. Measure 10 begins with a dynamic *p*. Measures 11-12 feature eighth-note patterns. Measure 13 begins with a dynamic *cresc.*. Measures 14-15 show eighth-note patterns. Measure 16 begins with a dynamic *f*.

Musical score for two voices (Treble and Bass) in G major (two sharps). The score consists of six staves of music. Measure 1 begins with a forte dynamic (f) in the bass staff. Measures 2-3 show a transition with changing time signatures (2/4, 3/4, 2/4) and dynamics (mf, f). Measures 4-5 continue with eighth-note patterns and sustained notes. Measure 6 concludes with a forte dynamic (f) in the bass staff.

A page of musical notation for piano, consisting of six staves. The notation is in common time, with a key signature of two sharps (F major). The music is divided into measures by vertical bar lines. The first three staves begin with a dynamic of *f*. The fourth staff includes dynamics *cresc.* and *p*. The fifth staff includes dynamics *mf*, *ff*, and *p*. The sixth staff concludes with a dynamic *mf*.



ВИНОГРАДНАЯ ЛОЗА (королева) присоединяется къ танцу.
LA VIGNE (reine) prend part à la danse.



A page of musical notation for piano, consisting of six staves. The music is in common time. The key signature changes frequently, including flats, sharps, and naturals. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings such as *p*, *f*, and *mf*. The first two staves are in B-flat major. The third staff begins with a dynamic *p*. The fourth staff begins with a dynamic *f*. The fifth staff begins with a dynamic *p*. The sixth staff begins with a dynamic *f*. Measures 1-2: Treble clef, B-flat major, eighth-note patterns. Measures 3-4: Bass clef, B-flat major, eighth-note patterns. Measures 5-6: Treble clef, B-flat major, eighth-note patterns. Measures 7-8: Treble clef, B-flat major, eighth-note patterns. Measures 9-10: Bass clef, B-flat major, eighth-note patterns. Measures 11-12: Treble clef, B-flat major, eighth-note patterns. Measures 13-14: Bass clef, B-flat major, eighth-note patterns. Measures 15-16: Treble clef, B-flat major, eighth-note patterns. Measures 17-18: Bass clef, B-flat major, eighth-note patterns. Measures 19-20: Treble clef, B-flat major, eighth-note patterns. Measures 21-22: Bass clef, B-flat major, eighth-note patterns. Measures 23-24: Treble clef, B-flat major, eighth-note patterns. Measures 25-26: Bass clef, B-flat major, eighth-note patterns. Measures 27-28: Treble clef, B-flat major, eighth-note patterns. Measures 29-30: Bass clef, B-flat major, eighth-note patterns. Measures 31-32: Treble clef, B-flat major, eighth-note patterns. Measures 33-34: Bass clef, B-flat major, eighth-note patterns. Measures 35-36: Treble clef, B-flat major, eighth-note patterns. Measures 37-38: Bass clef, B-flat major, eighth-note patterns. Measures 39-40: Treble clef, B-flat major, eighth-note patterns. Measures 41-42: Bass clef, B-flat major, eighth-note patterns. Measures 43-44: Treble clef, B-flat major, eighth-note patterns. Measures 45-46: Bass clef, B-flat major, eighth-note patterns. Measures 47-48: Treble clef, B-flat major, eighth-note patterns. Measures 49-50: Bass clef, B-flat major, eighth-note patterns. Measures 51-52: Treble clef, B-flat major, eighth-note patterns. Measures 53-54: Bass clef, B-flat major, eighth-note patterns. Measures 55-56: Treble clef, B-flat major, eighth-note patterns. Measures 57-58: Bass clef, B-flat major, eighth-note patterns. Measures 59-60: Treble clef, B-flat major, eighth-note patterns. Measures 61-62: Bass clef, B-flat major, eighth-note patterns. Measures 63-64: Treble clef, B-flat major, eighth-note patterns. Measures 65-66: Bass clef, B-flat major, eighth-note patterns. Measures 67-68: Treble clef, B-flat major, eighth-note patterns. Measures 69-70: Bass clef, B-flat major, eighth-note patterns. Measures 71-72: Treble clef, B-flat major, eighth-note patterns. Measures 73-74: Bass clef, B-flat major, eighth-note patterns. Measures 75-76: Treble clef, B-flat major, eighth-note patterns. Measures 77-78: Bass clef, B-flat major, eighth-note patterns. Measures 79-80: Treble clef, B-flat major, eighth-note patterns. Measures 81-82: Bass clef, B-flat major, eighth-note patterns. Measures 83-84: Treble clef, B-flat major, eighth-note patterns. Measures 85-86: Bass clef, B-flat major, eighth-note patterns. Measures 87-88: Treble clef, B-flat major, eighth-note patterns. Measures 89-90: Bass clef, B-flat major, eighth-note patterns. Measures 91-92: Treble clef, B-flat major, eighth-note patterns. Measures 93-94: Bass clef, B-flat major, eighth-note patterns. Measures 95-96: Treble clef, B-flat major, eighth-note patterns. Measures 97-98: Bass clef, B-flat major, eighth-note patterns. Measures 99-100: Treble clef, B-flat major, eighth-note patterns.

ff

p

v.

con espressione

f

cresc.

ff

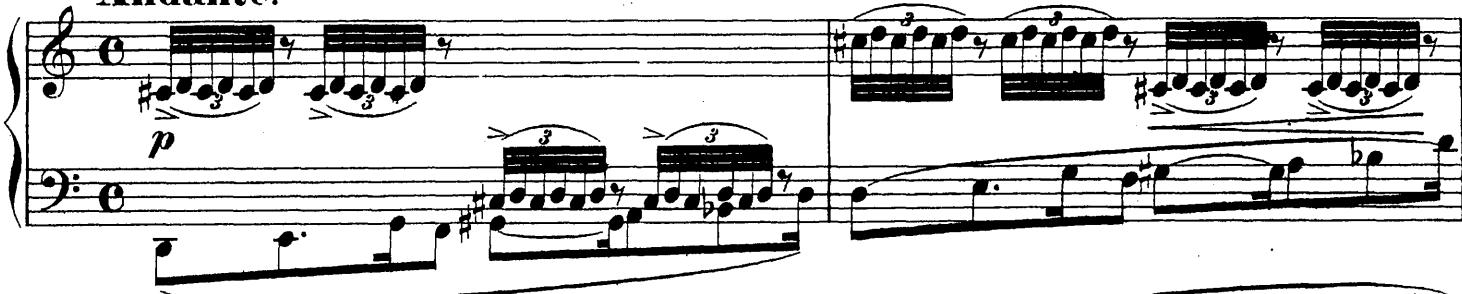


Танцы оканчиваются картиной на авансценѣ.
Elles ferment tableau sur le devant de la scène.



ФИЛОКСЕРЫ, во главѣ которыхъ идетъ КОРОЛЬ, выходятъ изъ пещеры; ихъ много, они покрыты броней; видъ ихъ
LES PHILOXÉRAS, LE ROI en tête, sortent de la grotte; ils sont nombreux, cuirassés et terribles - ils s'avancent presque en rang.

Andante.



страшень; они приближаются почти ползкомъ.
punt.



Ужасъ ЛОЗЪ при видѣ ихъ.
Terreur des VIGNES à leur vue.

ФИЛОКСЕРЫ жадныи взоромъ смотрятъ на нихъ;
LES PHILOXÉRAS les regardent avec convoitise.





ОНИ ХОТИТЬ СХВАТИТЬ ИХЪ; ТОГДА ПЕРЕПУГАННЫЯ ЛОЗЫ БЪГУТЬ КЪ ВЫХОДАМЪ, ЖЕЛАЯ СПАСТЬСЯ, НО ФИЛОКСЕРЫ ПРЕСЛѢДУЮТЪ ИХЪ; ТОГДА ПЕРЕПУГАННЫЯ ЛОЗЫ БЪГУТЬ КЪ ВЫХОДАМЪ, ЖЕЛАЯ СПАСТЬСЯ, НО ФИЛОКСЕРЫ ПРЕСЛѢДУЮТЪ ИХЪ; *ils veulent s'en empurer, alors LES VIGNES effolées tâchent en courant vers toutes les issues de se sauver d'eux mais LES PHILOKSÈRES les poursuivent partout.*

Allegro moderato.



ЮТЬ ИХЪ ВСЮДУ.

XÉRAS les poursuivent partout.



ЛОЗЫ надѣются наконецъ спастись отъ *elles croient pouvoir se sauver en regagnant*

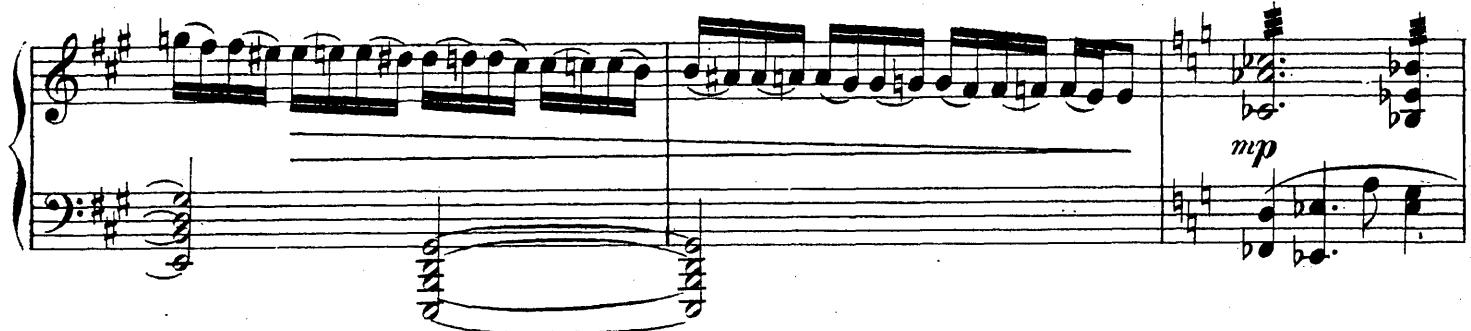


преслѣдованія, возвратившись на свои прежнія пѣста на холмахъ, но ФИЛОКСЕРЫ и тамъ настигаютъ и обнима-
leurs places sur les coteaux, mais LES PHILOXÉRES les atteignent lù aussi et les enlacent de leurs bras -

ють ихъ.



ЛОЗЫ отбиваются, но не
LES VIGNES se débattent

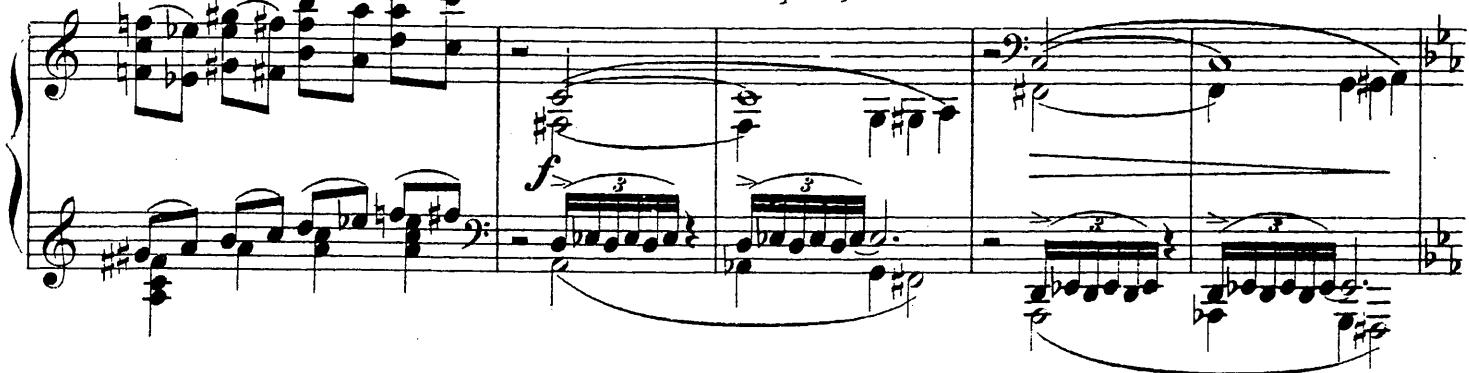


МОГУТЪ ОСВОБОДИТЬСЯ ОТЪ НИХЪ; НАКОНЕЦЪ СИЛЫ ИЗМѢНЯЮТЪ ИМЪ;
dans leurs bras avec force, mais ne peuvent s'en défaire et finissent par faiblir -



8

ФИЛОКСЕРЫ торжествуют;
LES PHILOXÉRAS triomphent,



они говорятъ ЛОЗАМЪ о своей любви;
ils parlent aux VIGNES de leur amour -

Moderato assai.



отъ поцѣлуя ЛОЗЫ умираютъ въ ихъ объятіяхъ. То-же происходитъ между ЛО-
leur donnent un buiser ce qui les fait expirer dans leurs bras. Même jeu de scène pour



ЗОЙ (королевой) и КОРОЛЕМЪ ФИЛОКСЕРЪ. ПАСКАЛЬ тщетно поражалъ его нѣсколько разъ кинжаломъ; ему не удалось ни ранить его, ни освободить ЛОЗУ. Убѣдившись, что онъ бессиленъ спасти ЛОЗУ, онъ бѣгаетъ, какъ безумный, ища помощи, но не найдя никого, онъ возвращается въ ту минуту, когда КОРОЛЬ цѣляетъ ЛОЗУ, отъ чего она умираетъ въ его объятіяхъ. ПАСКАЛЬ этимъ пораженъ.

LA VIGNE reine aveo LE ROI DES PHILOXÉRAS. PASCAL u vainelement frappé de lui-ci à plusieurs reprises de son poignard, il ne parvient ni à le blesser, ni à lui faire lâcher prise reconnaissant son impuissance à sauver LA VIGNE il court comme fou chercher du secours, mais il ne trouve personne à qui parler et revient justement au moment où LE ROI donne le buiser à LA VIGNE qu'il lui fait expirer dans ses bras. PASCAL en est atterré.

Занавѣсь опускается.
On baisse le rideau.



ДѢЙСТВІЕ III.

IVая КАРТИНА.

ACTE III.

IV^eme TABLEAU.

Вершина горы, озаренная солнцемъ. На первомъ планѣ бѣлые облака, надъ которыми видны скалы, поросшія есеною и дубомъ. Горизонтъ освѣщенъ золотистымъ свѣтомъ.

Un sommet ensOLEillé de montagnes mystérieuses... Au premier plan des nuages blancs - sur le haut, des rochers nuds à des pins et à des chênes... Le fond de l'horizon est baigné d'une lueur d'or.

Andante.



ritard.



a tempo



Un poco animato.

Занавѣсь подымается.
On lève le rideau.

Посреди сцены на деревянной скамьи полулежитъ БАХУСЪ; на немъ оленя шкура и котурины; въ одной руцѣ онъ держитъ чашу, въ другой жезль; позади него БАКХАНКА, которая наливаетъ ему нектаръ. На лѣво отъ него стоитъ ПАНЪ; онъ безобразенъ; уродливъ и сърогами; въ одной руцѣ у него посохъ, въ другой флейта съ семи трубахъ; на груди его козья шкура со звѣздами. На право отъ него, повидимому спящій, увенчанный цветами СИЛЕНЪ. На авансценѣ БАКХАНКИ, ФАВНЫ и САТИРЫ съ жезлами; они бьютъ въ цимбалы и тимпаны.

BACCHUS au centre de la scéne est à demi couché sur un banc de verdure. il est vêtu d'une peau de cerf et porte des cothurnes; il tient dans une main une coupe et dans l'autre un Thyrsus. une BACCHANTE se tient derrière lui et lui verse à boire du nectar. à sa gauche se tient PAN, avec des cornes, difforme et laid, portant d'une main une houlette et de l'autre une flûte à sept tuyaux, sa poitrine est couverte d'une peau de chèvre étoilée. à sa droite, paraissant ussoupi, se tient SILENE couronné de fleurs. Sur le devant de la scéne des BACCHANTES, FAUNES et SATYRES, avec des Thyrses, agitent des Cymballes et des Tympanons.

„Eroé Buccol!“

ТАНЦЫ.

ВАКХАНАЛІЯ № I.

Одна или две ВАКХАНКИ.
Une ou deux BACCHANTES.

Moderato.

-124-

DANSE.

BACCHANALE № I.

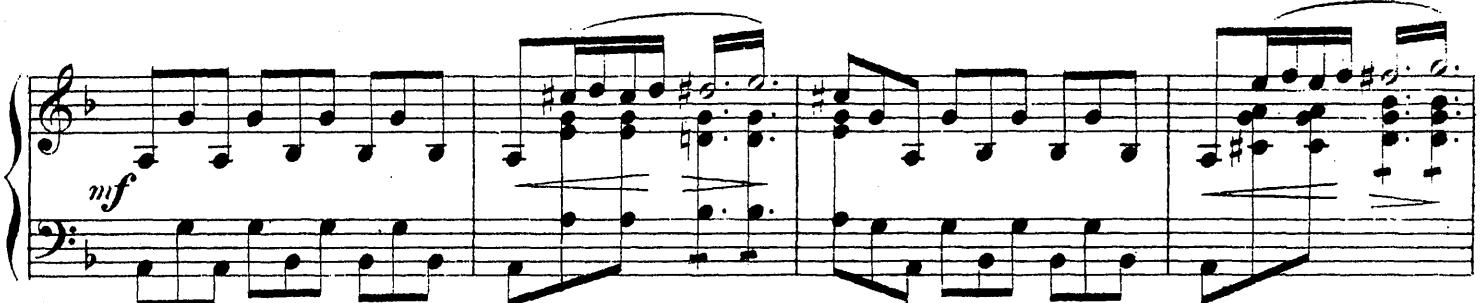
The musical score consists of six staves of music for two voices. The top two staves are soprano voices, and the bottom four staves are bass voices. The music is in common time, with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score features various dynamics, including *p* (piano), *f* (forte), *sforzando* (sf), and *mf* (mezzo-forte). The vocal parts are separated by vertical bar lines, and the piano accompaniment consists of chords and bass notes. The vocal parts begin with eighth-note patterns, followed by sustained notes and eighth-note chords. The piano part provides harmonic support with sustained notes and rhythmic patterns.

Un poco accelerando



(Остальные ВАКХАНКИ понемногу присоединяются къ первымъ.)
(Peu à peu les autres BACCHANTES s'ajoutent aux premières.)

Con moto moderato.



(Всѣ Вакханки.)
(Toutes les Bacchantes.)



A page of musical notation for two staves, treble and bass, showing a continuous sequence of measures. The music is written in common time with various key signatures (G major, F major, C major, B-flat major, E major). The notation includes many grace notes, slurs, and dynamic markings like 'mp' (mezzo-forte) and 'mf' (mezzo-forte). The bass staff features sustained notes and rhythmic patterns. The treble staff has more complex melodic lines with frequent eighth-note groups and sixteenth-note figures. Measures 1 through 12 are shown, followed by a repeat sign and measures 13 through 16.

The musical score is divided into six systems of two measures each. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in A-flat major (two flats) and common time (indicated by 'C').

- System 1:** Treble staff: eighth-note pairs (two pairs per measure). Bass staff: eighth-note chords (one chord per measure).
- System 2:** Treble staff: eighth-note pairs (two pairs per measure). Bass staff: eighth-note chords (one chord per measure).
- System 3:** Treble staff: eighth-note pairs (two pairs per measure). Bass staff: eighth-note chords (one chord per measure).
- System 4:** Treble staff: eighth-note pairs (two pairs per measure). Bass staff: eighth-note chords (one chord per measure).
- System 5:** Treble staff: eighth-note pairs (two pairs per measure). Bass staff: eighth-note chords (one chord per measure).
- System 6:** Treble staff: eighth-note pairs (two pairs per measure). Bass staff: eighth-note chords (one chord per measure).

Dynamics include a forte dynamic (f) in the bass staff at the beginning of System 1 and again at the end of System 6.

A musical score for orchestra, page 129. The score consists of eight staves of music. The top two staves are in G clef, the next two in F clef, and the bottom two in C clef. The key signature is three flats. The music features various dynamic markings such as *b.d.*, *f*, and *p*. Measure 8 is indicated above the staff. The score includes several measures of rhythmic patterns and melodic lines, with some notes grouped by vertical lines.

(ФАВНЫ и САТИРЫ присоединяются къ танцующимъ.)

(FAUNES et SATYRES prennent part à la danse.)

A continuation of the musical score for orchestra, page 129. It shows two staves of music. The first staff starts with a dynamic marking *ff*. The second staff begins with a measure starting on a bass note. The music consists of rhythmic patterns and melodic lines, with some notes grouped by vertical lines.

(Bach.)
(Tous.)
„Evoé Bucco!“

ff

„Evoé Bucco!“

f

„Poco Rallentato“

L'istesso tempo.

6/8
8/4

mp

6/8
8/4

The image shows a page of musical notation for a piano, divided into two staves by a brace. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time, indicated by a 'C'. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the fourth system. The music is organized into eight systems, each consisting of four measures. The notation features eighth-note patterns. Dynamics include forte (f), crescendo (cresc.), mezzo-forte (mf), and mezzo-pianissimo (mp). Measure 10 includes a dynamic instruction 'p' (pianissimo). Measure 11 starts with a dynamic 'f' (forte). Measures 12-13 start with 'cresc.'. Measures 14-15 start with 'mf'. Measures 16-17 start with 'p'. Measures 18-19 start with 'mp'.

A musical score for piano, four hands, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from one sharp to three sharps. Measure 11 starts with a forte dynamic. Measure 12 begins with a crescendo, indicated by a curved line above the notes. Measure 13 shows a continuation of the melodic line. Measure 14 features a dynamic change to forte. Measure 15 concludes the section with a final dynamic marking.

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three flats. Measure 1: Treble staff has eighth-note pairs (mp). Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

L'istesso tempo.....



Musical score for piano, featuring six staves of music. The score includes dynamic markings like *mf* and *f*, and performance instructions like "Ecco! Buon!". The music consists of six staves, each with a treble clef and a bass clef, and a key signature of one flat. The score is divided into two sections by a vertical bar line. The first section ends with a repeat sign and a double bar line, followed by a measure of rests. The second section begins with a dynamic marking *f*. The music features various note values, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style with horizontal stems and vertical bar lines.

A page from a musical score featuring six staves of music. The top two staves are for strings (two violins, viola, cello/bass) in G major, 2/4 time. The third staff is for woodwind instruments (oboe, bassoon) in E-flat major, 2/4 time. The bottom three staves are for brass instruments (trumpet, tuba) in C major, 2/4 time. The score includes dynamic markings such as *f*, *ff*, and *p*. A vocal part is present in the woodwind section with lyrics in quotes: "Evoé Buccho!". Measure numbers 8 through 12 are indicated above the staves.

За сценой слышенъ жа...
лобный голосъ.

Всеобщее удивленіе.

Une voix plaintive se fait entendre derrière les coulisses. Étonnement général.

Andante.

БЕСЕЛОСТЬ съ мертвай ЛОЗОЙ на рукахъ, голова которой покрыта черныи вуалезъ, входить слѣва; она приближается къ БАХУСУ и опускается передъ нимъ на колѣни.

LA GAITÉ, tenant dans ses bras LA VIGNE morte, dont la tête est recouverte d'un voile noir, entre par le côté gauche; elle s'agenouille devant lui.

БЕСЕЛОСТЬ: „Земля въ горѣ; печаль простирая надъ ней свое мрачное господство; смертные въ отчаяніи. Мою сестру отрави...
LA GAITÉ: „La terre est en désolation, la tristesse u étendu sur elle sont ténèbreux empire, les mortels sont au désespoir; ma sœur,

Moderato con moto.

ло въ своихъ объятіяхъ ужасное чудовище...

que voici, a été empoisonnée dans l'étreinte d'un monstre affreux.

Она умерла! (снимаетъ съ нея вуаль).
Elle est morte! (elle lui enlève le voile)

ВСЁ! „ЛОЗА умерла!“
TOUT! „LA VIGNE morte!“

Всеобщее уныние. 140 - БАХУСЪ сдѣлался задумчивъ и печаленъ.

Consternation g  n  rale.

BACCHUS est devenu pensif et triste.

柔板 a poco accelerando

Musical score for Bacchus' lament, featuring two staves of music. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes between G major and F# major. The tempo is indicated as 'poco a poco accelerando'. Dynamics include 'pp' (pianissimo) and 'cresc.' (crescendo). The music consists of eighth and sixteenth note patterns.

ВЕСЕЛОСТЬ (Бахусу) Богъ несравненныхъ радостей и еладостнаго опьяненія! Спаси ЛОЗУ,
LA GAIT   (а Buechus), Dieu des joies sans   gales, et des belles Avresses! sauve LA VIGNE, rends lu mo-

Musical score for the joyful Bacchus, featuring two staves of music. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes between G major and F# major. The tempo is indicated as 'mp a tempo'. The music consists of eighth and sixteenth note patterns.

возврати ее смертнымъ, которыхъ я должна была по необходимости покинуть и предоставить печали!
mortels que j'ai dû nécessairement abandonner à la tristesse!»

Musical score for Bacchus' return, featuring two staves of music. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes between G major and F# major. The tempo is indicated as 'mf'. The music consists of eighth and sixteenth note patterns.

ВАКХАНКИ

ФАВНЫ „Увы! нѣть болѣе вина, нѣть болѣе радостей; какая печальная будущность пе...
САТИРЫ редъ нами!“

BACCHANTES

FAUNES „H  las! plus de vin, plus de joie, quel triste avenir nous est r  serv  !
SATYRES

Musical score for the Bacchanalians, featuring two staves of music. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes between G major and F# major. The tempo is indicated as 'mf'. The music consists of eighth and sixteenth note patterns.

sempre crescendo e poco a poco animato



Бахусъ, ты не можешьъ, ты не долженъ такъ оставить это.
Bacchus, tu ne peux souffrir que cela reste ainsi, tu ne le dois pas.



Спаси ЛОЗУ! возврати ее къ жизни!
Sauve LA VIGNE! rends la à la vie!



БАХУСЪ(едъявившись серьезнымъ,
говорить Пану и Силену), Надо воскресить ее; братья, помогите мнъ!
BACCHUS (*devenu très sérieux*)
ù Pan et à Silène, *Il faut la rendre à la vie; frères, aidez moi!*

Moderato assai. ♫

ritard.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic (f) in the bass staff, followed by eighth-note chords in both staves. Measure 12 begins with a dynamic of p (pianissimo) in the bass staff, followed by eighth-note chords. The score includes various accidentals such as sharps and flats.

ПАНЪ не отвѣтываетъ, углубленный въ размышленія.
PAN ne répond pas, étant absorbé par ses pensées.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The score includes various note heads, stems, and rests, with some notes connected by horizontal lines.

СИЛЕНЬ(печально), „Это выше нашей власти!“
SILÈNE (abuttu), „Cela surpassé notre pouvoir!“

SILENE (abutte), Cela surpasse notre pouvoir!

cresc.

ПАНЪ(съ внезапной решимостью) „Я попробую!”
PAN (tenant une décision) „Je veux essayer!”

Moderato. ♫

БАХУСЪ:
BACCHUS:
„Ты, какимъ образомъ?“
„Toi, et comment?“

Moderato

This image shows two staves of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 11 begins with a forte dynamic, indicated by a large 'F' above the notes. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 12 starts with a dynamic marking 'mf' (mezzo-forte). The right hand continues its eighth-note pattern, and the left hand provides harmonic support. The music concludes with a final chord in measure 12.

ПАНЬ „Только одна изъ моихъ подданныхъ можетъ совершить это чудо.
PAN „Une de mes sujettes peut seule accomplir ce prodige!“

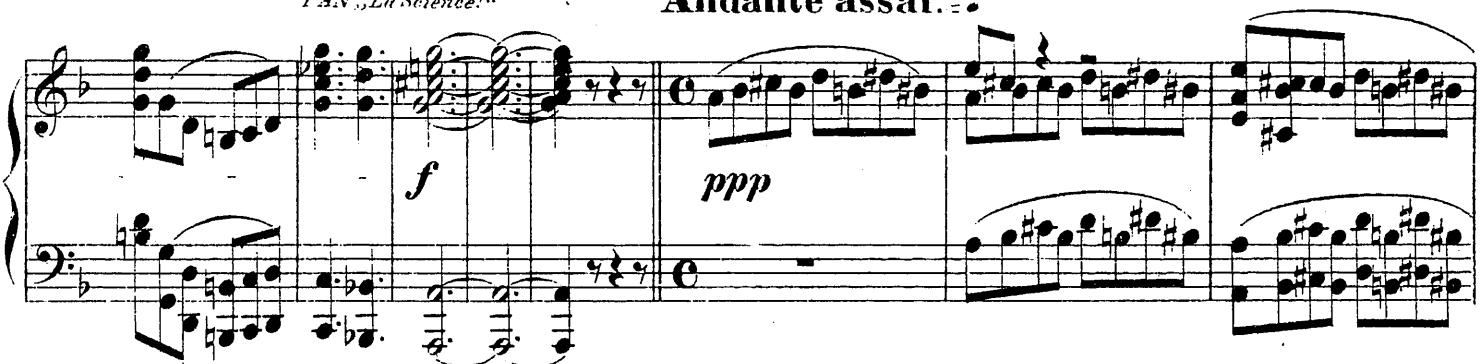
БАХУСЪ „Которая же?“
BACCHUS „Et laquelle?“



ПАНЬ „Наука!“
PAN „La Science!“

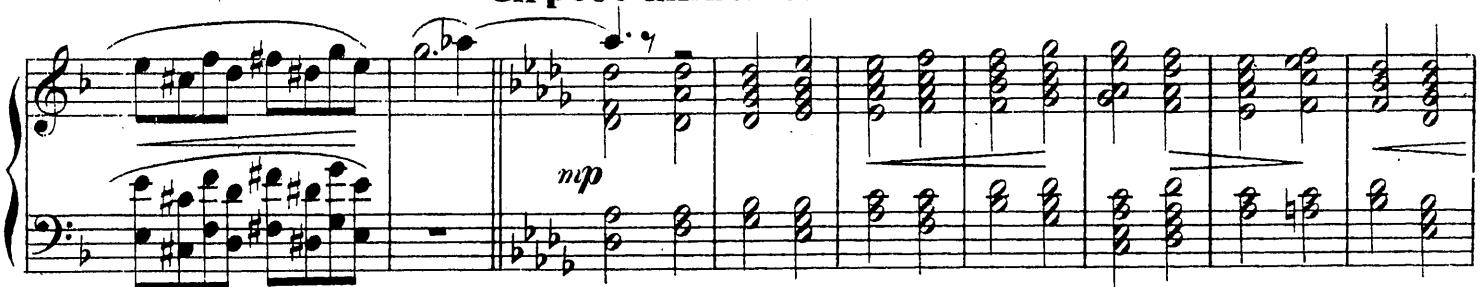
Онъ дѣлаетъ таинственный знакъ по направлению къ одной изъ скалъ.
Il fait un appel mystérieux vers un des rochers.

Andante assai.



Изъ скалы появляется и медленно приближается къ нему НАУКА, женщина съ строгими ли-
цомъ; на головѣ у нея крымлый шлемъ, въ одной руцѣ яркій свѣтильникъ и зеркало, въ другой тре-
угольникъ.
*De ce rocher surgit et s'avance lentement vers lui LA SCIENCE, femme sevère, ayant un cierge nûle
sur la tête, une lampe lumineuse et un miroir dans une main et un triangle dans l'autre.*

Un poco animato.



ПАНЬ (НАУКА), НАУКА вѣчна и таинственна! Я прошу тебя во имя человѣчества, во имя всего міра (указывая на ЛОЗУ) воз-
вратить къ жизни ЛОЗУ.

PAN (à la SCIENCE): SCIENCE éternelle et mystérieuse! Je te prie, au nom de l'humanité, au nom de l'univers, de rendre à la vie LA VIGNE morte
(désignant LA VIGNE), que voici!

Un poco animato.



Не попробуешь ли ты совершить это чудо?
Fuis-tu essayer ce prodige?

НАУКА „Я согласна;
SCIENCE „J'y consens;“

я спущусь съ ней на землю, гдѣ я надѣюсь возвратить ей жизнь.“
je suis descendre sur terre avec elle, et j'espere pourvoir la rendre à la vie!“

ВСѢ „О радость! о счастье!“ ВЕСЕЛОСТЬ подходитъ и радостно благодаритъ НАУКУ за ея доброе намѣреніе и подводитъ ее къ
TOUS „O joie, o bonheur!“ LA GAITÉ, en jubilation vient remercier LA SCIENCE de sa bonne volonté et la mène vers le buin ou LA VIGNE

Allegro non troppo..

скамы, гдѣ лежитъ ЛОЗА.
est étendue.

НАУКА съ участіемъ смотритъ на нее, потомъ съ помощью ВЕСЕЛОСТИ поднимаетъ ее и на рукахъ уноситъ направо; вѣк провожа
LA SCIENCE la regarde avec intérêt et puis, aidée de LA GAITÉ la soulèvre et l'emporte dans ses bras par le côté droit, suivie des regards

Moderato assai..

ють имъ взглядомъ.
de tous.



БАХУСЪ (снова развеселившись), Будемъ же веселиться въ честь НАУКИ, за которой мы посыдуемъ на землю, чтобы раздѣлить съ людьми радость при видѣ воскресшей ЛОЗЫ!“
BACCHUS (*redevenu guip*), *Rejouissions nous donc en l'honneur de LA SCIENCE que nous allons accompagner sur terre pour prendre part*

Allegro non troppo.



лиль съ людьми радость при видѣ воскресшей ЛОЗЫ!“
à la joie des mortels à la vue de LA VIGNE ressuscitée!“



ТАНЦЫ.

ВАКХАНАЛИЯ №II.

Танецъ, во время котораго БАХУСЪ, ПАНЪ и СИЛЕНЪ велятъ подать себѣ вина.

Danse pendant laquelle BACCHUS avec PAN et SILENE se font servir à boire.

LA DANSE.

BACCHANALE №II.

Allegro vivace. = ♩

The musical score consists of six staves of music. The first four staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature is one flat. The music is divided into measures by vertical bar lines. The first staff (treble clef) starts with a forte dynamic (f). The second staff (bass clef) consists of eighth-note chords. The third staff (treble clef) has eighth-note chords. The fourth staff (bass clef) has eighth-note chords. The fifth staff (treble clef) starts with a forte dynamic (f) and has eighth-note chords. The sixth staff (bass clef) has eighth-note chords. There are several performance markings: 'mp' (mezzo-forte) in measure 10 of the treble staff, 'cresc.' (crescendo) in measure 10 of the bass staff, and a dynamic marking consisting of a '2' over a '4' in measure 11 of the bass staff.

A page of sheet music for piano, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music includes various note heads, stems, and bar lines. Measure 10 features a dynamic marking 'mf'. Measure 11 features a dynamic marking 'f'. Measures 12-13 feature dynamic markings 'f' and 'ff' respectively. Measures 14-15 feature dynamic markings 'ff' and 'f' respectively. Measures 16-17 feature dynamic markings 'f' and 'ff' respectively. Measures 18-19 feature dynamic markings 'ff' and 'f' respectively. Measures 20-21 feature dynamic markings 'f' and 'ff' respectively. Measures 22-23 feature dynamic markings 'ff' and 'f' respectively. Measures 24-25 feature dynamic markings 'f' and 'ff' respectively. Measures 26-27 feature dynamic markings 'ff' and 'f' respectively. Measures 28-29 feature dynamic markings 'f' and 'ff' respectively. Measures 30-31 feature dynamic markings 'ff' and 'f' respectively. Measures 32-33 feature dynamic markings 'f' and 'ff' respectively. Measures 34-35 feature dynamic markings 'ff' and 'f' respectively. Measures 36-37 feature dynamic markings 'f' and 'ff' respectively. Measures 38-39 feature dynamic markings 'ff' and 'f' respectively. Measures 40-41 feature dynamic markings 'f' and 'ff' respectively. Measures 42-43 feature dynamic markings 'ff' and 'f' respectively. Measures 44-45 feature dynamic markings 'f' and 'ff' respectively. Measures 46-47 feature dynamic markings 'ff' and 'f' respectively. Measures 48-49 feature dynamic markings 'f' and 'ff' respectively. Measures 50-51 feature dynamic markings 'ff' and 'f' respectively. Measures 52-53 feature dynamic markings 'f' and 'ff' respectively. Measures 54-55 feature dynamic markings 'ff' and 'f' respectively. Measures 56-57 feature dynamic markings 'f' and 'ff' respectively. Measures 58-59 feature dynamic markings 'ff' and 'f' respectively. Measures 60-61 feature dynamic markings 'f' and 'ff' respectively. Measures 62-63 feature dynamic markings 'ff' and 'f' respectively. Measures 64-65 feature dynamic markings 'f' and 'ff' respectively. Measures 66-67 feature dynamic markings 'ff' and 'f' respectively. Measures 68-69 feature dynamic markings 'f' and 'ff' respectively. Measures 70-71 feature dynamic markings 'ff' and 'f' respectively. Measures 72-73 feature dynamic markings 'f' and 'ff' respectively. Measures 74-75 feature dynamic markings 'ff' and 'f' respectively. Measures 76-77 feature dynamic markings 'f' and 'ff' respectively. Measures 78-79 feature dynamic markings 'ff' and 'f' respectively. Measures 80-81 feature dynamic markings 'f' and 'ff' respectively. Measures 82-83 feature dynamic markings 'ff' and 'f' respectively. Measures 84-85 feature dynamic markings 'f' and 'ff' respectively. Measures 86-87 feature dynamic markings 'ff' and 'f' respectively. Measures 88-89 feature dynamic markings 'f' and 'ff' respectively. Measures 90-91 feature dynamic markings 'ff' and 'f' respectively. Measures 92-93 feature dynamic markings 'f' and 'ff' respectively. Measures 94-95 feature dynamic markings 'ff' and 'f' respectively. Measures 96-97 feature dynamic markings 'f' and 'ff' respectively. Measures 98-99 feature dynamic markings 'ff' and 'f' respectively. Measures 100-101 feature dynamic markings 'f' and 'ff' respectively.

A musical score for piano, consisting of six staves of music. The score is in common time and includes the following dynamics and markings:

- Staff 1:** *mp espressivo*
- Staff 5:** *mp*
- Staff 6:** *cresc.*

The music features various note values including eighth and sixteenth notes, rests, and grace notes. Measure numbers are present at the beginning of each staff, and a page number 5841 is located at the bottom center.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system begins with a treble clef, a key signature of one flat, and a common time signature. It includes a dynamic marking *f* above the first staff. The middle system begins with a treble clef, a key signature of one flat, and a common time signature. It includes a dynamic marking *mp* above the first staff and a crescendo dynamic above the third staff. The bottom system begins with a treble clef, a key signature of one flat, and a common time signature. It includes a dynamic marking *f* above the first staff. The music features various note values, rests, and dynamic markings throughout the six staves.

The musical score consists of six systems of two staves each. The top staff is in G major (indicated by a G with a sharp sign) and the bottom staff is in F major (indicated by an F). The key signature changes between systems. The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines and ends with a double bar line and a repeat sign at the end of each system. The notation includes various note heads (solid black or hollow), stems (upward or downward), and rests. Some notes are connected by horizontal lines. The bass staff has several bass clef changes.

The musical score consists of six systems of two staves each (treble and bass). The key signature is one flat, and the time signature is common time. The music is divided into measures by vertical bar lines. The first system contains eighth-note patterns. The second system starts with a forte dynamic (f) and includes a bass drum symbol. The third system has a crescendo (cresc.) instruction. The fourth system has a piano dynamic (p) and a 'più cresc.' instruction. The fifth system contains eighth-note patterns. The sixth system concludes with a bass drum symbol.

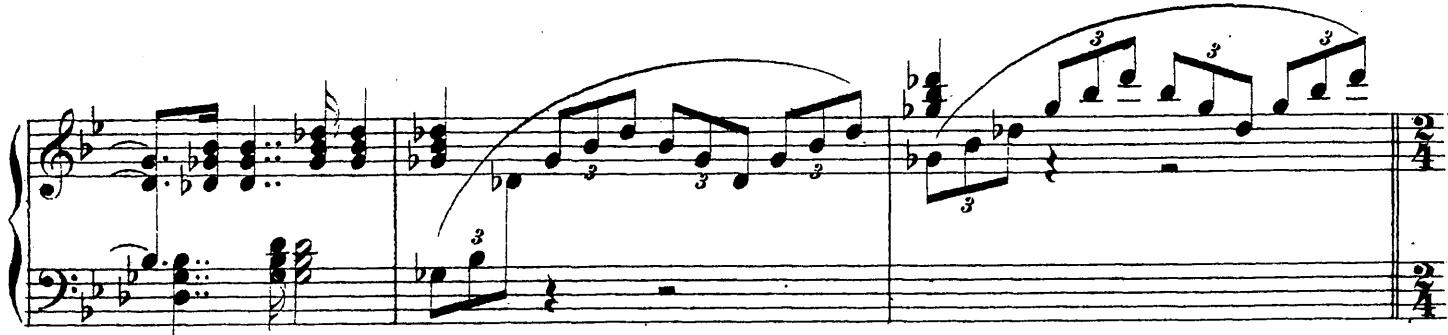
БАХУСЪ „Въ дорогу! позвратимъ смертнымъ ЛОЗУ, а съ ней и ВЕСЕЛОСТЬ!”

BACCHUS „En route! ramenons LA VIGNE et avec elle LA GAITÉ aux mortels!”

Moderato assai.

Выезжаетъ колесница, запряженная двумя пантерами; въ нее садится БАХУСЪ, а съ обѣихъ сторонъ его ПАНЪ и СИЛЕНЪ.

On enlève un char attelé de deux pantheres, sur lequel se place BACCHUS avec PAN et SILENE à ses cotés.



Колесницу ведутъ ФАВНЫ и САТИРЫ, а ВАКХАНКИ слѣдуютъ за ней, танцуя. Шествіе скрывается.
Le char est conduit par les FAUNES et SATYRES et suivi en dansant par les BACCHANTES; le cortège disparaît

Tempo I.



въ глубинѣ сцены на право.

par le fond du coté droit.



Vая КАРТИНА.

Vème TABLEAU.

Декорация та-же, что и во 2мъ дѣйствіц, съ тою разницею, что на холмахъ вѣтшего ЛОЗЪ плашмя лежать ФИЛОКСЕРЫ; они повидимоку спятъ. Декорация имѣетъ печальный и унылый видъ.

La mème décoration que pour le 2ème acte, moins les vignes sur les collines; à leurs places sont couchés à plat contre LES PHILOKSÈRES; ils semblent dormir — toute la décoration a un aspect triste et désolé.

Въ глубинѣ сцены на берегу моря, прислонившиесь къ дереву, стоитъ МАРИЭТТА, печальная и задумчивая.

Dans le fond, au bord de la mer, adossée à un arbre se tient MARIETTE — elle est triste.

МАРИЭТТА: „Неблагодарный! онъ могъ покинуть меня, онъ, котораго я такъ искренно любила!“

MARIETTE „L'ingrat, il a pu m'abandonner ainsi! lui, que j'aimais si tendrement!“

Moderato. *con espressione*

ПАСКАЛЬ выходитъ изъ за кулисы справа, онъ увидалъ МАРИЭТТУ и порыва-
PASCAL entre par la première coulisse de droite; il a vu MARIETTE et veut se pré-

ется подойти къ ней, но не смѣеть; онъ смотритъ на нее, приближается на нѣсколько шаговъ; но потомъ печальный воз-
cepiter vers elle, mais il n'ose avancer — il la regarde, fait quelques pas vers elle, puis s'en retourne sur le devant de la scène,

вращается на авансцену.
triste et abattue.

ПАСКАЛЬ „Несчастный“,
PASCAL „Malheureux, qui vit“

Musical score for PASCAL's entrance. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and dynamic markings such as *sf* (fortissimo) and *p* (pianissimo).

что я сдѣлалъ! я пожертвовалъ дѣйствительностью ради химеры; теперь она не хочетъ болѣе меня видѣть, родители же fait! j'ai sacrifi  la r alit  pour des chim res — maintenant elle ne veut plus me voir, ses parents ne veulent plus me convaincre!..

Continuation of the musical score for PASCAL. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music continues with eighth-note patterns and dynamic markings.

ся также не хотятъ болѣе меня знать!“

Continuation of the musical score for PASCAL. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and dynamic markings, including *mf* (mezzo-forte).

МАРИЭТТА хочетъ уйти, но увидавъ
MARIETTE veut s'en aller, elle apperçoit

Musical score showing MARIETTE's reaction. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and dynamic markings.

ПАСКАЛЯ, останавливается въ нерѣшности; послѣ нѣкотораго колебанія она хочетъ свернуть съ дороги, но онъ преграждаетъ ей путь.

PASCAL, un moment ind cisive elle veut changer de chemin, mais il lui barre le passage.

stringendo

Final part of the musical score showing conflict between PASCAL and MARIETTE. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music features eighth-note patterns and dynamic markings, including *p* (pianissimo) and *stringendo*.

ПАСКАЛЬ „О, Мариэтта, послушай; ты должна
меня выслушать!
PASCAL „O Mariette, écoute-moi, tu dois m'entendre!“

Moderato assai.

appassionato

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МАРИЭТТА „Я хочу избѣгать тебя!“
MARIETTE „Je veux te fuir!“

ПАСКАЛЬ „Прочь,
изъянникъ!“
PASCAL „Va t'en,
infidèle!“

ПАСКАЛЬ „Ты не можешь уйти, не
выслушавъ меня!“
PASCAL „Tu ne pour t'en aller ainsi, sans
m'avoir entendu!“

ПАСКАЛЬ „Нѣтъ, останься, останься хотя на минуту!“
PASCAL „Non, reste, reste, ne fuit-*ce* que pour un instant!“

Прости меня, Мариэтта, прости меня, ежалься надо мною. Еслибы ты знала, какого очарованія я былъ жертвой; воз-
Grâce, Mariette, pardonne moi, siie pitié de moi, — si tu savais à quelle fascinatlon j'étais en proie! rerieis à moi, je te jure que

врати мнъ твою любовь; клянусь, что я все таки остался тебѣ вѣренъ!“
je te suis toujours resté fidèle!“

5342

МАРИЭТТА счастлива, что слышит эти слова, потому что сердце ея не можетъ обмануть ее; она все еще любить его.
MARIETTE est heureuse d'entendre ces dernières paroles, car son coeur ne peut mentir, elle l'aime toujours.

ПАСКАЛЬ, я вижу по твоимъ глазамъ, что ты прощаешь меня!
PASCAL, Je lis dans tes yeux que tu me pardones!“

МАРИЭТТА, Да, я отъ всего сердца прощаю тебя!“

MARIETTE, Oui, et de grand coeur!“

ПАСКАЛЬ (обнимая ее)

,**„О** Маріэтта, моя возлюбленная, моя невѣста!“

PASCAL (l'entourant de ses bras)

,**„O** Mariette, o ma bien aimée, ma fiancée!“

МАРИЭТТА (вырываясь изъ его объятій)

,**„Нѣтъ, нѣтъ, я должна разстаться съ тобой на всегда!“**

MARIETTE (surrachant de ses bras)

,**„Non, non, je dois te faire à jamais!“**

ПАСКАЛЬ (съ удивленіемъ)

,**„Маріэтта!“**

PASCAL (étonné)

,**„Mariette!“**

МАРИЭТТА, Поемоги, какой печальный видъ представляется эта мѣстность,

MARIETTE, Regarde la désolation de cet endroit,

взгляни на этихъ чудовищъ, лежащихъ въ виноградникахъ, противъ которыхъ regarder ces monstres couchés dans les vignes contre lesquels l'homme est impuissant,

Andante.

человѣкъ безжалѣнъ; мы разорены!“
nous sommes ruinés!”

ПАСКАЛЬ „Ахъ, что жъ до твоего богатства; ты простила меня, ты моя, вотъ
PASCAL „Et que m'importe ta richesse; tu m'as pardonné, tu es à moi, c'est ce que je

Moderato con moto.

всѣ что мнъ нужно; счастье, жизнь, ты все мнъ возвращаешь; да благословитъ тебя Богъ, Маріетта!“ Онъ падаетъ передъ
deunude; le bonheur, la vie, tu me les rends; sois bénie Mariette!“ Il tombe à ses genoux et lui couvre les mains de baisers ardents —

ней на колѣни и покрываетъ ея руки страстными поцѣлуями.

Tempo I.

ЖАНИБУА съ АНЗЕЛЬМОМЪ и ЛА
КАПЕЛАСЬ съ ГИЛЬМЕТТОЙ входятъ
озабоченные и серьезные, разговаривая
между собой о постигшемъ ихъ разореніи;
JANIBOIS avec ANZELME et LA CAPELASSE avec GUILMETTE entrent,
préoccupés et sérieux, enuisant entre eux de

они направляются къ холмамъ, чтобы
посмотрѣть на ФИЛОКСЕРЪ. ЛА КА-
ПЕЛАСЪ, увидѣвъ ПАСКАЛЯ у ногъ
МАРИЭТТЫ, съ негодованіемъ воскли-
цаєтъ: „Паскаль!“

leur ruine, et se dirigent vers les coteaux
pour regarder LES PHILOXÉRAS. LA
CAPELASSIE appelle PASCAL aux
pieds de MARIETTE et s'écrie avec in-
dignation: „Pascal!“

Всѣ оборачиваются и бросаются къ авансценѣ.

Tous se retournent et se précipitent sur le devant de la scène.

Allegro non troppo.

f

ЖАНИБУА (Паскалю) „Какъ ты возлъ^ж
JANIBOIS (à Pascal) „Comment, toi près

Musical score for Janibois' speech. The vocal line consists of eighth-note patterns, primarily on the G and A strings. The piano accompaniment provides harmonic support with sustained notes and chords.

МАРИЭТТА (Жанибуа) „Батюшка, не сердись на него! забудь его
проступки и прости его, какъ я простила!“

MARIETTE (à Janibois) „Père, oublie tes griefs contre lui et pardonne-lui, comme moi je lui ai pardonné!“

неч, когда я запретилъ тебъ подходить къ ней!“
d'elle, quand je t'ai signifié de ne plus oser l'approcher!“

Musical score for Mariette's speech. The vocal line features eighth-note patterns on the G string. The piano accompaniment includes sustained notes and chords.

АНЗЕЛЬМЪ (Паскалю) Ты, какъ видно, не стыдишься возвращаться туда, откуда тебя прогнали.
ANSELME (à Pascal) „Tu n'a donc plus de honte, puisque tu reviens d'où l'on t'a chassé!“

Musical score for Anselme's speech. The vocal line consists of eighth-note patterns on the G string. The piano accompaniment includes sustained notes and chords.

МАРИЭТТА (женщинамъ) Матери, просите за него у отцовъ!“

MARIETTE (à La Capelisse et à Guillemette) „Mères, intercedezen su faveur auprès des pères!“

ЖАНИБУА (Паскалю) „Уйди отсю-
JANIBOIS (à Pascal) „Quitte ces lieux,

Musical score for Janibois' final speech. The vocal line consists of eighth-note patterns on the G string. The piano accompaniment includes sustained notes and chords.

да, иначе берегись моего гнѣва (указывая на Маріэтту), а что касается до нея, знай, что она никогда не будетъ твою!“
 ou crains tout de ma colère et pour (désignant du doigt Mariette) ce qui est d’elle, sache bien, que jamais elle ne sera à toi!“

МАРИЭТТА (плачеть)
 „О, я несчастная!“
 MARIETTE (pleurant)
 „Malheureuse que je suis.“

cresc.

ЖАНИБУА и АНЗЕЛЬМЪ продолжаютъ осыпать бранью ПАСКАЛЯ; послѣдній какъ-бы пораженъ этимъ.
 JANIBOIS et ANSELME continuent à accabler PASCAL d'invectives, celui-ci en est comme affiré.

МАРИЭТТА ходить отъ одного къ другому и все проситъ за Паскаля, но никто не хочетъ ее слушать.

MARIETTE va de l'un à l'autre en suppliant toujours, mais personne ne veut l'écouter.

ПАСКАЛЬ (въ сторону, мрачно)
„Нѣтъ никакой надежды! чего ждать еще отъ жизни!..“
PASCAL (sombre, à part)
„Aucun espoir, qu'aujorl'du temps, quoi attendre de la vie!..“

(безнадежно смотреть на МАРИЭТТУ и ГИЛЬМЕТТУ)
„Mariette... дорогая матушка!..“
(avec un regard désespéré vers MARIETTE et vers GUILLEMETTE) „Mariette... mère cherie!..“

Adagio.

Онъ устремляется въ глубину сцены, чтобы броситься въ воду; при этомъ все остальные, за исключениемъ **ЖАНИБУА**, ки-
ll s'élance vers le fond pour se jeter à l'eau, tous les autres, à l'exception de JANIBOIS, s'éloignent après lui pour le retenir, ayant
прощайте! **Tempo I.**

adieu!

даются за нимъ, чтобы удержать его, догадавшись о его страшномъ намѣрѣ, но подойдя къ водѣ, всѣ, а также и Паскаль
останавливаются, пораженные страннымъ зрѣлищемъ, которое представляеть море, сдѣлавшееся луцизарнымъ.—
déviné son funeste projet, mais arrivé là, tous ainsi que Pusoul, s'arrêtent étonnés du spectacle étrange qu'offre la mer, qui est devenue lumineuse. —

Со всѣхъ стронъ сбѣгаются народъ и разсказываютъ о приближеніи гаинеттской флотилии; всѣ стараются стать такъ, чтобы имъ
De tous cotés accourt du monde annonçant l'approche d'une flotte mystérieuse et tachent de se placer pour mieux voir — JANIBOIS est

Allegro

лучше было видно. ЖАНИБУА уходитъ въ глубину сцены.
aussi allé vers le fond.

На первомъ планѣ показываются на рейдѣ лодки съ свѣтильниками парусами и пристаютъ къ берегу. На нихъ Виноградный
Sur le plemier plan, des batiments aux voiles lumineuses apparaissent en rude et touchent terre — LES VIGNES en groupes gracieux

Moderato

Лозы въ грациозныхъ группахъ.

s'etrouvent. —

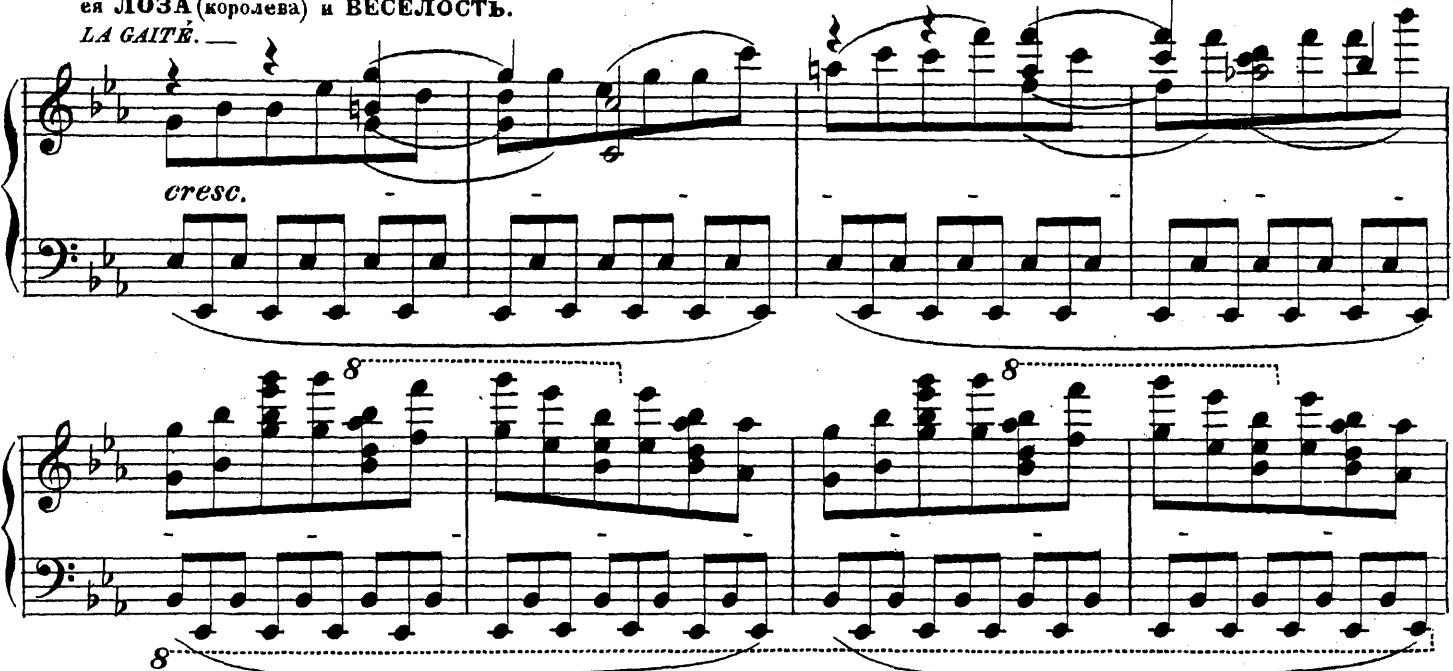


Къ берегу пристаетъ еще великолѣпная, лучше другихъ убранныя лодка, въ которой стоитъ НАУКА, а по обѣимъ сторонамъ
Un bateau plus splendide que les autres touche terre, sur celui-ci se tient debout LA SCIENCE ayant à ses cotes LA VIGNE (reine) et



ея ЛОЗА (королева) и ВЕСЕЛОСТЬ.

LA GAITÉ.



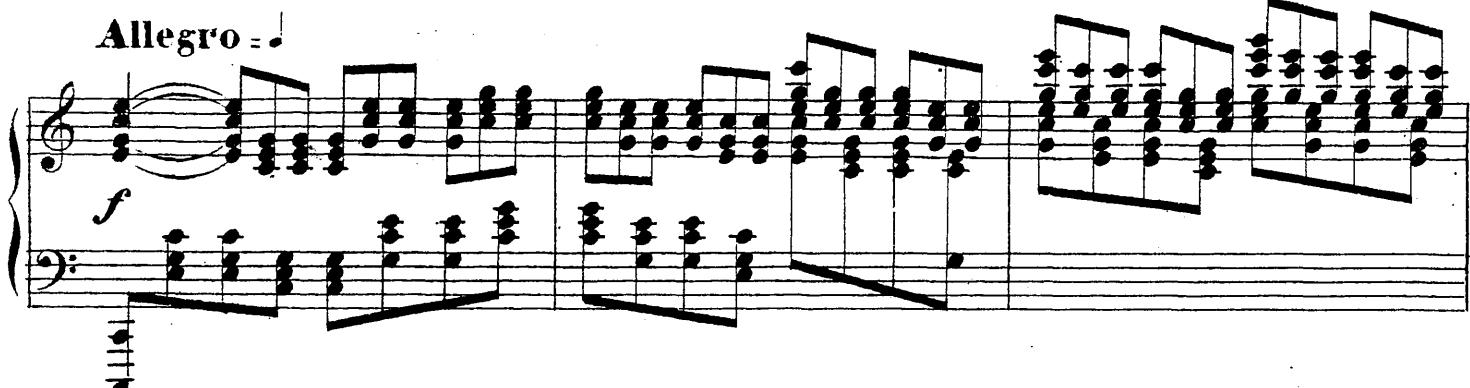
НАУКА (съ своего мѣста), „Я воскресила къ жизни ЛОЗУ и возвращаю ее Вамъ!“
LA SCIENCE (de son place), „J'ai rendu la vie à LA VIGNE et vous la ramène!“

L'istesso tempo.



Непрекращающаяся радость всѣхъ, при видѣ ЛОЗЫ, которая выходитъ изъ лодки первая; за неюѣдѣтъ ВЕСЕЛОСТЬ, которая сооб-
Joie immense de tous à la vue de LA VIGNE, qui descend la premi re, apr s elle descende LA GAIETE et se communiquera tout le monde —

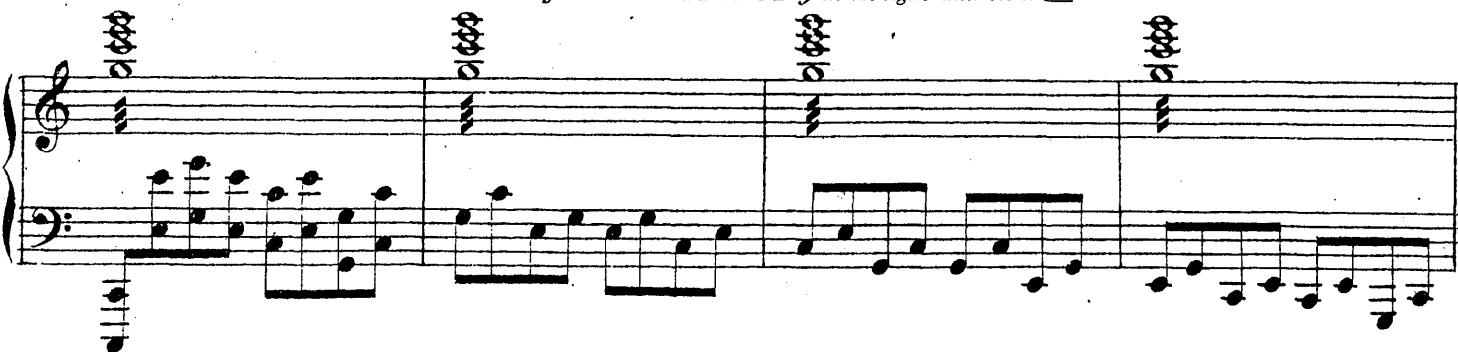
Allegro



шается всѣмъ присутствующимъ; потомъ выходятъ ЛОЗЫ и становятся вокругъ НАУКИ, какъ бы составляя свиту.
puis LES VIGNES descendent et forment cort ge au pr s de LA SCIENCE.



Король ФИЛОКСЕРЪ поднимаетъ голову и, узнавъ ЛОЗУ, дѣлаетъ знакъ своимъ.
LE ROI DES PHILOXERAS a relev  la t te et ayant reconnu LA VIGNE fait un signe aux siens —



ФИЛОКСЕРЫ тихо спускаются съ холмовъ и приближаются къ ЛОЗАМЪ. Всѣ въ ужасѣ. НАУКА дѣлаетъ знакъ, чтобы LES PHILOXÉRAS descendant tous lentement des coteaux pour s'approcher des VIGNES; terreur générale. LA SCIENCE fait signe

Andante

Филоксерамъ не мѣшали подойти. Когда они приблизились, НАУКА направляетъ на нихъ яркій свѣтъ свѣтильника, который ихъ de les laisser approucher—quand ils sont arrivés tout près, LA SCIENCE lève sur eux su lampe lumineuse; l'éclat de cette lumière les para-

парализуетъ и, не будучи въ состояніи выносить его, онѣ пятятся задомъ къ пещерѣ, гдѣ и скрываются.
lise, et ne pouvant le supporter ils se retirent a reculons vers la grotte et finissent par y disparaître. —

Всѣобщая радость при ихъ исчезновеніи.

Joie générale de leur disparition. —

Allegro

ЛА КАПЕЛАСЬ и ГИЛЬМЕТТА подводят ЖАНИБУА къ авансцену и уговариваютъ простить ПАСКАЛЯ, на которого указываютъ ему, стоящаго въ сторонѣ задумчиваго, печального и не раздѣляющаго общей радости. МАРИЭТТА въ таѢже положеніистоитъ съ другой стороны. Въ это время ЛОЗА, указывая на нихъ ВЕСЕЛОСТИ, говоритъ, что очень сожалѣть, что по своей легкомысленности сдѣлалась причиной несчастья этой молодой четы. ВЕСЕЛОСТЬ обѣщаєтъ все исправить.

LA CAPELASSÉ et GUILLEMETTE amènent JANIBOIS sur le devant de la scène en touchant de la persuasion de pardonner à PASCAL qu'elles lui montrent se tenant triste et pensif de coté ne prennent aucune part aux événements; MARIETTE se tient de même de l'autre coté. — En même temps LA VIGNE montre ces deux à LA GAITÉ en disant combien elle regrette d'avoir par sa faute causé la malheur de ce jeune couple — LA GAITÉ dit qu'elle veut tout repurer —

Moderato



Она подходит къ ЖАНИБУА и, играя
во ударяя его по щекамъ, говоритъ: „ПАСКАЛЬ не виноватъ; это я помѣ-
Elle va trouver JANIBOIS et en lui frapper -
пантъ на него, она говоритъ: „ПАСКАЛЬ не виноватъ; это я кому-
Con moto moderato.

шала ему въ тотъ вечеръ вернуться къ невѣстѣ, чтобы наказать ее за то, что не послушалась меня и пошли въ подвалъ,
Elle empêchée d'aller retrouver sa fiancée l'autre soir, pour voire punir de nouveau d'obéir en étant allé à la cave au lieu de rester avec les dames et
Un poco meno mosso

вмѣсто того, чтобы оставаться съ дамами и идти съ ними въ садъ, какъ я предлагала.
d'aller avec elles au jardin, comme je l'avais proposé —



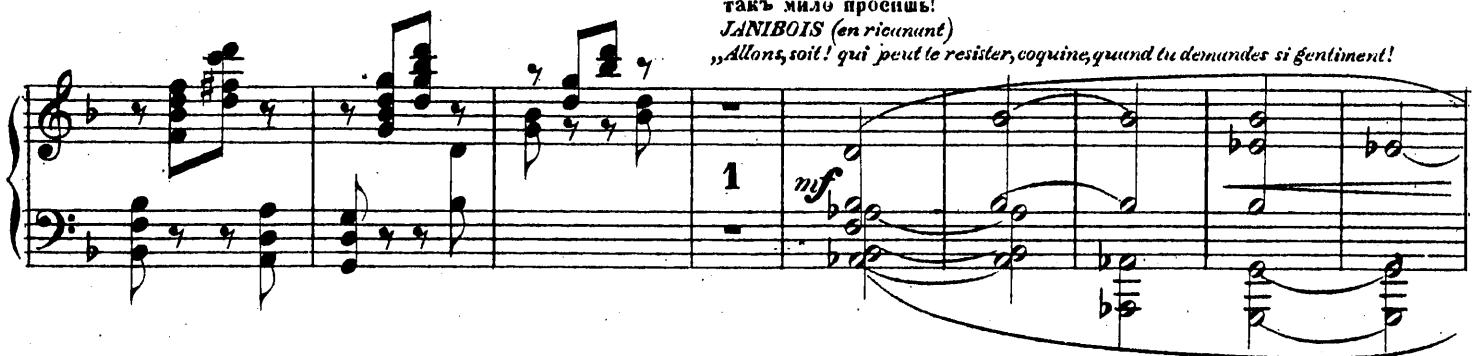
(ласкаясь)
Прошу васъ возвратить ему Мариэтт!
(caressante)
Je vous prie de lui rendre Mariette! —
a tempo



(тоинувъ ногой и измѣния тонъ)
Я вамъ это приказываю! берегитесь, если и на этотъ разъ вы посмѣете ослушаться меня!
(Trappunt du pied et changeant de ton)
je vous l'ordonne! et gure à vous si vous osez me désobéir encore cette fois!



ЖАНИБУА (ухмыляясь)
Ну, будь по твоему! Кто можетъ противиться тебѣ, илутовка, когда ты
такъ мило просишь!
JANIBOIS (en ricanant)
„Allons, soit! qui peut le résister, coquine, quand tu demandes si gentiment!



(МАРИЭТТЬ и ПАСКАЛЮ, соединяя ихъ руки.)
Будьте и вы счастливы въ этотъ радостный для всѣхъ день!
(à MARIETTE et à PASCAL en les réunissant)
Venez, ayez votre part de bonheur ce jour si heureux pour nous tous!



ТАНЕЦЪ ВИНОГРАДНЫХЪ ЛОЗЪ

DANSE DES VIGNES.

Подъ предводительствомъ ВИНОГРАДНОЙ ЛОЗЫ (королевы) и ВЕСЕЛОСТИ, къ которому подъ конецъ присоединяются всѣ присутствующіе. НАУКА въ это время входитъ снять въ свою лодку и остается тамъ до конца, смотря на танцующихъ.
Conduite par LA GAITÉ et LA VIGNE (reine), à laquelle finit par prendre part peu à peu tout le monde. LA SCIENCE pendant ce temps remonte sur son bateau et reste là jusqu'à la fin à regarder les dansants.

Allegro vivace.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *mf*. The middle system begins with a dynamic of *mf*. The bottom system starts with a dynamic of *mp*. The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes through them. Measure numbers are present at the start of each measure. The score is set against a background of five-line staff paper.

Въ воздухѣ, надъ моремъ, появляется поѣздъ БАХУСА: въ колесницѣ, запряженной двумя пантерами, едитъ БАХУСЪ, ПАНЪ
Dans les airs, au dessus de la mer, apparaît le cortège de BACCHUS, un char trainé par deux panthères; BACHUS avec PAN et SILENE

и СИЛЕНЬ, окруженные БАКХАНКАМИ, ФАВНАМИ и САТИРАМИ, которые машутъ тирсами и бьютъ въ цимбалы.
à ses côtés dessus, entourés par LES BACCHANTES, LES FAUNES et LES SATYRES brandissant les Thyrses et frappant les Cymbales.

The musical score consists of six staves of music, likely for an orchestra. The top two staves are in G major (indicated by a treble clef and one sharp sign), while the bottom four staves are in F major (indicated by a bass clef and one flat sign). The music features dense harmonic textures, with frequent chords and sustained notes. Rhythmic patterns include eighth and sixteenth-note figures. Dynamic markings such as 'f' (fortissimo) are placed at various points to indicate performance intensity. The staves are separated by vertical bar lines, and the overall layout is characteristic of a classical musical score.

A page of musical notation for piano, consisting of six staves. The notation is in common time and includes measures with various note values and rests. The top two staves begin with a dynamic of *f*. The third staff features a prominent bass line with eighth-note patterns. The fourth staff contains measures with sixteenth-note patterns. The fifth staff shows a mix of eighth and sixteenth notes. The bottom two staves conclude the page.

A musical score for piano, consisting of six staves of music. The score is divided into two systems by a vertical bar line. The top system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a basso continuo staff below it. The middle system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line in the middle staff includes the text "Evoé Baccho". Dynamic markings such as "mf" (mezzo-forte) and "ff" (fortissimo) are present. The music consists of various chords and melodic lines, typical of a piano-vocal score.

1

2

3

4

5

6

7

8

8

Занавѣсь падаетъ.
On buisse le rideau.

ritard.