

ACTE III

ENTR'ACTE SYMPHONIQUE

Argument

Petruchio enfourche son cheval et part gaiement, au trot, avec Catharina en croupe qu'il "emporte au colombier". De temps en temps celle-ci proteste et rechigne; lui siffle et chante à tue-tête. Biondello les suit. Le temps se gâte, l'orage approche; Petruchio accélère l'allure... l'orage éclate, le cheval lancé au triple galop glisse, choppe et culbute... les voyageurs se relèvent, ils reprennent leur course dans la nuit, sous l'averse.

Assez animé $\text{♩} = 104$ (Gai avec entrain)

PIANO

2^{de} Partie

ff

Animé $\text{♩} = 120$ (Bien rythmé)

1

f

ACTE III

ENTR'ACTE SYMPHONIQUE

» Argument «

Petruchio enfourche son cheval et part gaiment, au trot, avec Catharina en croupe qu'il "emporte au colombier". De temps en temps celle-ci proteste et rechigne; lui siffle et chante à tue-tête. Biondello les suit. Le temps se gâte, l'orage approche; Petruccio accélère l'allure... l'orage éclate, le cheval lancé au triple galop glisse, choppe et culbute... les voyageurs se relèvent, ils reprennent leur course dans la nuit, sous l'averse.

Assez animé $\text{♩} = 104$ (Gai avec entrain)

PIANO
1^{ère} Partie

Animé, $\text{♩} = 120$
(Bien rythmé)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature, featuring a steady eighth-note accompaniment.

The second system continues the piece. The upper staff features a melodic line with some slurs and accents. The lower staff maintains the eighth-note accompaniment pattern.

The third system shows further development of the melodic line in the upper staff, with a prominent slur over a sequence of notes. The bass line continues with its rhythmic accompaniment.

The fourth system features a more complex melodic structure in the upper staff, with some chords and rests. The bass line remains consistent with the previous systems.

The fifth system concludes the page with a final melodic phrase in the upper staff and a corresponding bass line. The notation includes various note values and rests.

The first system of music on page 181 consists of two staves. The upper staff features a melodic line with a series of eighth notes, followed by a trill marked 'tr' and a final note with a flat. The lower staff provides a harmonic accompaniment with a few notes.

The second system of music on page 181 consists of two staves. Both staves feature a melodic line of eighth notes, with a dashed line above the upper staff indicating an octave shift. The lower staff has a few notes.

The third system of music on page 181 consists of two staves. The upper staff has a melodic line with a trill marked 'tr' and a final note with a flat. The lower staff has a few notes, with a '1' written below it.

The fourth system of music on page 181 consists of two staves. The upper staff has a melodic line with a trill marked 'tr' and a final note with a flat. The lower staff has a few notes, with a '1' written below it.

The fifth system of music on page 181 consists of two staves. The upper staff has a melodic line with a trill marked 'tr' and a final note with a flat. The lower staff has a few notes, with a '1' written below it.

2^{de} PARTIE

First system of musical notation. The key signature has two sharps (F# and C#). The music is in a 3/4 time signature. The first measure is marked *m.d.* (moderato). The system consists of two staves: a treble staff and a bass staff. The bass staff has a prominent eighth-note accompaniment.

Second system of musical notation. It continues the piece. The first measure is marked *mf* (mezzo-forte). The second measure is marked *dim.* (diminuendo). The notation includes various chords and melodic lines in both staves.

Third system of musical notation. It begins with a tempo marking $\text{♩} = 132$. The first measure is marked *p légèrement* (piano, slightly). The system features a steady eighth-note accompaniment in the bass staff and a more melodic line in the treble staff.

Fourth system of musical notation. It starts with the instruction *Bien chanté avec entrain* (Well sung with spirit). The first measure is marked *mf*. The system shows a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The second measure is marked *p* (piano).

Fifth system of musical notation. It continues the melodic and accompanimental lines from the previous system. The notation includes a long phrase in the treble staff and a consistent eighth-note accompaniment in the bass staff.

8

First system of musical notation, consisting of two staves. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). It features complex rhythmic patterns and dynamic markings.

8

Second system of musical notation, consisting of two staves. It includes dynamic markings *mf* and *dim.* (diminuendo). The music continues with intricate rhythmic and melodic lines.

$\text{♩} = 132$

p légèrement

Third system of musical notation, consisting of two staves. It begins with a tempo marking $\text{♩} = 132$ and a dynamic marking *p* légèrement. The music features a steady, light rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The music continues with the same rhythmic and melodic patterns established in the previous system.

Fifth system of musical notation, consisting of two staves. The music concludes with the same rhythmic and melodic patterns.

2^{de} PARTIE

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first three measures. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the rhythmic accompaniment.

Third system of musical notation. The treble clef staff features a whole note chord in the first measure, followed by a slur. The bass clef staff continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the rhythmic accompaniment. The system concludes with a double bar line and a fermata over the final notes.

1^{re} PARTIE

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a complex, rhythmic melody in the upper staff and a supporting bass line in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music continues with a complex, rhythmic melody in the upper staff and a supporting bass line in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music continues with a complex, rhythmic melody in the upper staff and a supporting bass line in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music continues with a complex, rhythmic melody in the upper staff and a supporting bass line in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music concludes with a complex, rhythmic melody in the upper staff and a supporting bass line in the lower staff, ending with a final cadence.

First system of musical notation. The upper staff features a long melodic line with a slur and a flat (b) in the second measure. The lower staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The upper staff continues the melodic line with a slur. The lower staff continues the rhythmic accompaniment.

Third system of musical notation. The upper staff has a slur and a fermata over the first measure. The lower staff includes dynamic markings: *p* (piano) and *mf* (mezzo-forte) in the third measure, and *p* in the fourth measure.

Fourth system of musical notation. The upper staff has a slur and a fermata over the first measure. The lower staff continues the rhythmic accompaniment.

Fifth system of musical notation. The upper staff has a slur and a fermata over the first measure, with a sharp sign (#) above the second measure. The lower staff continues the rhythmic accompaniment.

8

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with various accidentals and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings.

Third system of musical notation, including a *p* (piano) dynamic marking and a hairpin crescendo symbol.

Fourth system of musical notation, featuring a long slur over the upper staff and various note values.

Fifth system of musical notation, concluding the page with a long slur and various note values.

The first system of the second part consists of two staves. The treble staff contains a melodic line with a slur over the first two measures, starting with a half note G4 (marked with a sharp) and a half note A4 (marked with a sharp). The bass staff features a rhythmic accompaniment of eighth notes, starting with a G3 and moving up stepwise.

The second system continues the piece. The treble staff has a slur over the first two measures, with a half note G4 (marked with a sharp) and a half note A4 (marked with a sharp). A triplet of eighth notes is indicated in the second measure. The bass staff maintains the eighth-note accompaniment.

The third system shows a change in the treble staff's melodic line. The first measure has a half note G4 (marked with a sharp), and the second measure has a half note A4 (marked with a sharp). The bass staff continues with the eighth-note accompaniment.

The fourth system features a triplet of eighth notes in the treble staff, marked with a sharp. The bass staff continues with the eighth-note accompaniment.

The fifth system has a slur over the treble staff, with a half note G4 (marked with a sharp) and a half note A4 (marked with a sharp). The bass staff continues with the eighth-note accompaniment.

The sixth system concludes the piece. The treble staff has a slur over the first two measures, with a half note G4 (marked with a sharp) and a half note A4 (marked with a sharp). The bass staff continues with the eighth-note accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a series of eighth and sixteenth notes, with some chords and rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with eighth and sixteenth notes, including some chords and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. A long slur is present over the upper staff, spanning across the first two measures. The music continues with eighth and sixteenth notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. A long slur is present over the upper staff, spanning across the first two measures. The music continues with eighth and sixteenth notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. A long slur is present over the upper staff, spanning across the first two measures. The music continues with eighth and sixteenth notes.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with eighth and sixteenth notes, including some chords and rests.

First system of musical notation, featuring a grand staff with two bass clefs. The left hand contains a triplet of eighth notes and a series of eighth notes. The right hand features a melodic line with a trill and a dynamic marking of *f*. A *Red.* marking is present below the right hand.

Second system of musical notation, featuring a grand staff with two bass clefs. The right hand has a melodic line with a trill. A *Red.* marking is present below the right hand.

Third system of musical notation, featuring a grand staff with a treble clef on the left and a bass clef on the right. The right hand has a melodic line with a trill. A *Red.* marking is present below the right hand.

Fourth system of musical notation, featuring a grand staff with a treble clef on the left and a bass clef on the right. The right hand has a melodic line with a trill. A *Red.* marking is present below the right hand.

Fifth system of musical notation, featuring a grand staff with a treble clef on the left and a bass clef on the right. The right hand has a melodic line with a trill. A *Red.* marking is present below the right hand.

Sixth system of musical notation, featuring a grand staff with a treble clef on the left and a bass clef on the right. The right hand has a melodic line with a trill. A *Red.* marking is present below the right hand.

1^{re} PARTIE

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff contains a bass line with chords and a long note in the final measure.

Second system of musical notation. The upper staff has a long note with a slur and a *trbm* marking. The lower staff has a long note with a slur and a *trbm* marking.

Third system of musical notation. The upper staff has a long note with a slur and a *trbm* marking. The lower staff has a long note with a slur and a *trbm* marking.

Fourth system of musical notation. The upper staff has a long note with a slur and a *trbm* marking. The lower staff has a long note with a slur and a *trbm* marking.

Fifth system of musical notation. The upper staff has a long note with a slur and a *trbm* marking. The lower staff has a long note with a slur and a *trbm* marking.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The right hand features a melodic line with a slur over the first two measures. The left hand has a bass line with a slur over the first two measures. The system concludes with a fermata over the final note.

Second system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. Dynamics include *p* (piano) and *pp* (pianissimo). The system ends with a fermata.

Third system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. Dynamics include *f* (forte), *m.d.* (mezzo-dolce), and *m.g.* (mezzo-giove). The system ends with a fermata.

Fourth system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. The system ends with a fermata.

Fifth system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. The system ends with a fermata.

Sixth system of musical notation. Treble clef, key signature of two sharps, 3/4 time signature. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. The system ends with a fermata.

First system of musical notation. The right hand (treble clef) features a melodic line with a trill on the first measure and a long slur over the next three measures. The left hand (bass clef) has a trill on the first measure and a long slur over the next three measures. Dynamics include *p* and *dim.* (diminuendo).

Second system of musical notation. The right hand has a trill on the first measure followed by a series of trills (tr) on the subsequent measures. The left hand also has a trill on the first measure followed by trills. Dynamics include *pp* (pianissimo).

Third system of musical notation. The right hand has a melodic line with a trill on the first measure and a long slur over the next three measures. The left hand has a melodic line with a trill on the first measure and a long slur over the next three measures. Dynamics include *f* (forte) and the instruction *bien chanté* (well sung).

Fourth system of musical notation. The right hand has a melodic line with a trill on the first measure and a long slur over the next three measures. The left hand has a melodic line with a trill on the first measure and a long slur over the next three measures. A dashed line with the number 8 is above the first measure of the right hand.

Fifth system of musical notation. The right hand has a melodic line with a trill on the first measure and a long slur over the next three measures. The left hand has a melodic line with a trill on the first measure and a long slur over the next three measures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of two measures, each with a large slur over the upper voice. The lower voice has a 'Ped.' marking under the second measure.

Second system of musical notation, similar to the first. It consists of two measures with a large slur over the upper voice. The lower voice has a 'Ped.' marking under the second measure.

Third system of musical notation, consisting of two measures. The upper voice has a 'cresc.' marking above the first measure. The lower voice has 'Ped.' markings under both measures.

Fourth system of musical notation, consisting of two measures. The upper voice has a 'p' marking below the first measure. The lower voice has a 'p' marking below the second measure.

Fifth system of musical notation, consisting of two measures. The upper voice has a 'p' marking below the second measure. The lower voice has a 'p' marking below the second measure.

Sixth system of musical notation, consisting of two measures. The upper voice has a 'p' marking below the second measure. The lower voice has a 'p' marking below the second measure.

8

8

8

8

First system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The upper staff continues the melodic line with sixteenth-note passages, each marked with a '6' above the staff, indicating a sextuplet. The lower staff continues with a bass line of eighth notes. The system concludes with a double bar line and a change in time signature to 6/4.

Third system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues with a bass line of eighth notes. The system concludes with a double bar line and a change in time signature to 9/4.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues with a bass line of eighth notes. The system concludes with a double bar line and a change in time signature to 3/4. A dynamic marking of *ff* (fortissimo) is present. Below the system, the text "8^{ve} basse" is written with a dashed line extending to the right.

Fifth system of musical notation. The upper staff features a series of chords, each marked with a 'σ' (sigma) above the staff. The lower staff continues with a bass line of eighth notes. A dynamic marking of *fff* (fortississimo) is present. Below the system, the number '8' is written with a dashed line extending to the right.

Sixth system of musical notation. The upper staff features a series of chords, each marked with a 'σ' (sigma) above the staff. The lower staff continues with a bass line of eighth notes. Below the system, the number '8' is written with a dashed line extending to the right.

First system of musical notation, consisting of two staves. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The melody in the upper staff features eighth-note patterns with slurs and accents. The lower staff provides harmonic accompaniment with chords and eighth-note figures.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff features a steady accompaniment of chords and eighth notes. A dynamic marking of *p* (piano) is present in the second measure of the lower staff.

Third system of musical notation, consisting of two staves. A dashed line with the number '8' above it spans the first measure of the upper staff. The upper staff contains a melodic line with slurs and accents. The lower staff features a complex accompaniment with many beamed eighth notes. A dynamic marking of *p* (piano) is present in the first measure of the lower staff.

Fourth system of musical notation, consisting of two staves. A dashed line with the number '8' above it spans the first measure of the upper staff. The upper staff features a melodic line with slurs and accents. The lower staff features a complex accompaniment with many beamed eighth notes. A dynamic marking of *ff* (fortissimo) is present in the second measure of the lower staff.

Fifth system of musical notation, consisting of two staves. A dashed line with the number '8' above it spans the first measure of the upper staff. The upper staff features a melodic line with slurs and accents. The lower staff features a complex accompaniment with many beamed eighth notes. Dynamic markings of *fff* (fortississimo) and *f* (forte) are present in the first and third measures of the lower staff, respectively.

dim. *p* *pp*

8

Plus animé $\text{♩} = 1/4$

p

p

p

p

p

1^{ère} PARTIE

First system of musical notation. The treble clef staff begins with a dynamic marking of *mf* and contains a melodic line with a slur. The bass clef staff contains a bass line with a dynamic marking of *p* and features two octaves marked with the number '8'.

Plus animé $\text{♩} = 14\frac{1}{4}$

Second system of musical notation. The treble clef staff contains a series of chords with dynamic marking *p*. The bass clef staff contains a bass line with slurs and dynamic markings.

Third system of musical notation. The treble clef staff features complex melodic lines with many slurs and ties. The bass clef staff contains a bass line with slurs and dynamic markings.

Fourth system of musical notation. The treble clef staff contains complex melodic lines with slurs and ties. The bass clef staff contains a bass line with slurs and dynamic markings.

Fifth system of musical notation. The treble clef staff features a melodic line with a trill and a final flourish. The bass clef staff contains a bass line with slurs and dynamic markings.

First system of musical notation, featuring a grand staff with a bass clef on the left and a treble clef on the right. The music begins with a mezzo-forte (*mf*) dynamic marking. The left hand plays a steady eighth-note accompaniment, while the right hand plays a melodic line with slurs and accents.

Second system of musical notation, continuing the piece. The right hand features a series of slurs and accents over the melodic line, while the left hand maintains its accompaniment.

Third system of musical notation, showing further development of the melodic and accompaniment parts.

Fourth system of musical notation, with the right hand playing a more complex melodic passage involving slurs and accents.

Fifth system of musical notation, featuring a sixteenth-note run in the right hand, marked with a '6' (sesta) and a slur. The left hand continues with its accompaniment.

Sixth system of musical notation, concluding the piece with a forte (*ff*) dynamic marking. The right hand has a long, sweeping melodic line, and the left hand features a series of chords with accents and slurs.

1^{ère} PARTIE

First system of musical notation. The upper staff contains a melodic line with slurs and accents, starting with a *mf* dynamic. The lower staff contains a bass line with a sixteenth-note accompaniment pattern. A circled '6' is written below the bass line in the final measure.

Second system of musical notation. The upper staff continues the melodic line with various accidentals. The lower staff features a bass line with a sixteenth-note accompaniment pattern. A circled '6' is written below the bass line in the final measure.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a sixteenth-note accompaniment pattern. A circled '6' is written below the bass line in the final measure.

Fourth system of musical notation. The upper staff begins with a circled '8' and contains a melodic line with a *trium* marking. The lower staff features a bass line with a sixteenth-note accompaniment pattern. A circled '6' is written below the bass line in the final measure.

Fifth system of musical notation. The upper staff begins with a circled '8' and contains a melodic line with a *sf* marking. The lower staff features a bass line with a sixteenth-note accompaniment pattern. A circled '6' is written below the bass line in the final measure.

Animez davantage $\text{♩} = 160$

The musical score is arranged in six systems. The first five systems consist of piano accompaniment for the left and right hands, both in bass clef. The sixth system introduces a vocal line in the right hand, while the left hand continues its accompaniment. The tempo is marked as $\text{♩} = 160$ and the dynamics include *ff* and *fff*. The key signature is one flat (B-flat major or D minor). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part is characterized by a steady, rhythmic accompaniment, while the vocal line is more melodic and expressive.

Animez davantage $\text{♩} = 160$

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four measures of music, starting with a dynamic marking of *ff*. The lower staff begins with a bass clef and contains four measures of music. Both staves feature complex rhythmic patterns with many beamed notes and accents.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, with a key signature change to one flat (Bb) in the fifth measure. The lower staff continues the bass line. The music remains highly rhythmic and accented.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, showing further chromatic movement and key signature changes. The lower staff continues the bass line. The music is characterized by frequent accents and complex rhythmic groupings.

The fourth system of musical notation consists of two staves. A dashed line above the first measure of the upper staff indicates a repeat sign. The music continues with complex rhythmic patterns and chromaticism in both staves.

The fifth system of musical notation consists of two staves. A dashed line above the first measure of the upper staff indicates a repeat sign. The music concludes with a dynamic marking of *fff* and a final melodic flourish in the upper staff.

2^{de} PARTIE

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some accidentals. The lower staff is in bass clef and contains a bass line with chords and rests.

The second system features two staves. The upper staff is in bass clef and contains a melodic line with a *fff* dynamic marking. The lower staff is in bass clef and contains a bass line with chords. The instruction "Cédez un peu" is written above the upper staff. A measure rest of 8 measures is indicated by a dashed line and the number "8" below the lower staff.

The third system features two staves. The upper staff is in bass clef and contains a melodic line with a *mf expressif* dynamic marking. The lower staff is in bass clef and contains a bass line with chords. The dynamic marking *mf* is also present in the upper staff.

The fourth system features two staves. The upper staff is in bass clef and contains a melodic line with a *mf* dynamic marking. The lower staff is in bass clef and contains a bass line with chords. The dynamic marking *p* is present in the lower staff.

The fifth system features two staves. The upper staff is in bass clef and contains a melodic line with a *f* dynamic marking. The lower staff is in bass clef and contains a bass line with chords. The dynamic marking *pp* is present in the upper staff.

8

The first system of music consists of two staves. A dashed line above the top staff indicates a measure rest for 8 measures. The music begins with a piano introduction, featuring a series of chords and melodic lines in both hands, with various accidentals and dynamics.

Cédez un peu

The second system of music consists of two staves. It begins with a piano introduction, featuring a series of chords and melodic lines in both hands, with various accidentals and dynamics.

mf *expressif*

The third system of music consists of two staves. It begins with a piano introduction, featuring a series of chords and melodic lines in both hands, with various accidentals and dynamics. The dynamic marking *mf* *expressif* is present.

p *f*

The fourth system of music consists of two staves. It begins with a piano introduction, featuring a series of chords and melodic lines in both hands, with various accidentals and dynamics. The dynamic markings *p* and *f* are present.

pp

The fifth system of music consists of two staves. It begins with a piano introduction, featuring a series of chords and melodic lines in both hands, with various accidentals and dynamics. The dynamic marking *pp* is present.

Animé $\text{♩} = 132$

First system of piano accompaniment. The right hand (treble clef) plays chords and arpeggiated figures, while the left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure.

Second system of piano accompaniment. The right hand continues with chords and arpeggios. A dynamic marking of *sf* (sforzando) is in the first measure, which then changes to *p* (piano) in the second measure.

Third system of piano accompaniment. The right hand features more complex chordal textures. A dynamic marking of *sf* (sforzando) is in the first measure.

Fourth system of piano accompaniment. The right hand has long, sustained chords with a fermata. A dynamic marking of *f* (forte) is in the first measure. The system concludes with a 6/4 time signature change.

Fifth system of piano accompaniment. The right hand (treble clef) plays a melodic line of eighth notes. A dynamic marking of *pp* (pianissimo) is present, followed by the instruction "Les croches bien égales." (The eighth notes are equal). The left hand (bass clef) plays sustained chords.

Sixth system of piano accompaniment. The right hand continues with the melodic line of eighth notes. The left hand plays sustained chords, with a fermata over the final measure.

1^{ère} PARTIE

Animé $\text{♩} = 132$

First system of musical notation. It consists of two staves (treble and bass clef) joined by a brace on the left. The music is in 4/4 time and G major. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns and slurs. The second staff provides a harmonic accompaniment with eighth-note chords. The system concludes with a fortissimo (*sf*) dynamic marking.

Second system of musical notation, continuing the piece. It maintains the same two-staff structure and key signature. The melodic line continues with eighth-note patterns, and the accompaniment remains consistent. The system ends with a fortissimo (*sf*) dynamic marking and a key signature change to B minor, indicated by a flat sign over the bass clef.

Third system of musical notation. The key signature is now B minor. The melodic line continues with eighth-note patterns, and the accompaniment features a more active bass line with eighth-note chords. The system ends with a piano (*p*) dynamic marking.

Fourth system of musical notation. The melodic line continues with eighth-note patterns. The accompaniment is primarily sustained chords in the bass register, marked with a forte (*f*) dynamic. The system ends with a piano (*p*) dynamic marking.

Fifth system of musical notation. The melodic line continues with eighth-note patterns. The accompaniment features a more active bass line with eighth-note chords. A performance instruction is written below the first staff: *pp* Les croches toujours bien égales.

Sixth system of musical notation. The melodic line continues with eighth-note patterns. The accompaniment features a more active bass line with eighth-note chords. The system ends with a piano (*p*) dynamic marking.

2^{de} PARTIE

pp 1 2 3 4

This system contains two staves. The upper staff features a sequence of notes with slurs, including a trill-like figure in the final two measures. The lower staff provides a harmonic accompaniment with notes and rests. The dynamic marking 'pp' is present, and the first four measures are numbered 1 through 4.

1 2 3 4 ppp

This system continues the musical piece. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic marking 'ppp' is indicated in the fifth measure. Measures 1-4 are numbered.

ppp

This system shows a change in texture. The upper staff has a melodic line with slurs. The lower staff features a more active accompaniment with eighth notes. The dynamic marking 'ppp' is present.

This system is characterized by a dense, rapid melodic line in the upper staff, consisting of many sixteenth notes. The lower staff has a simple accompaniment with notes and rests.

ppp

This system features a melodic line in the upper staff with slurs. The lower staff has a rhythmic accompaniment. The dynamic marking 'ppp' is present.

ppp

This system concludes the page with a melodic line in the upper staff and a final accompaniment in the lower staff. The dynamic marking 'ppp' is present.

First system of musical notation. It consists of two staves. The upper staff contains six measures of music with notes and accidentals. The lower staff contains six measures of music, with the first measure marked with the dynamic *pp*.

Second system of musical notation. It consists of two staves. The upper staff contains six measures of music. The lower staff contains six measures of music, with the first measure marked with the number 1, the second with 2, and the third with 3.

Third system of musical notation. It consists of two staves. The upper staff contains six measures of music. The lower staff contains six measures of music, with the first measure marked with the number 4 and the second measure marked with the dynamic *ppp*.

Fourth system of musical notation. It consists of two staves. The upper staff contains six measures of music. The lower staff contains six measures of music, with the first measure marked with the dynamic *ppp* 1, the second with 2, and the third with 3.

Fifth system of musical notation. It consists of two staves. The upper staff contains six measures of music. The lower staff contains six measures of music, with the first measure marked with the number 4, the second with 5, the third with 6, and the fourth with the dynamic *ppp*.

Sixth system of musical notation. It consists of two staves. The upper staff contains six measures of music. The lower staff contains six measures of music.

Chez Petruccio

Une salle du château. — A gauche: grande cheminée où s'éteignent quelques braises, devant deux fauteuils, plus loin large escalier conduisant à la chambre nuptiale. —

A droite: large fenêtre ornée de vitraux, plus loin une porte. — Au fond: la porte d'entrée, sur le mur du fond trois lucarnes. — Tables, sièges, un dressoir, vieilles tapisseries au mur... etc...

Il est nuit. Au dehors bruits du vent et de la pluie, roulement lointain du tonnerre.

*Bruit de serrure... Biondello
entre une lanterne à la main, regarde
autour de lui, tend l'oreille, écoute:*

*Il se cogne contre un
meuble qui le renvoie du*

BIONDELLO (*parlé*)

Personnel **Modérément animé** ♩ = 100

PIANO

côté de la table sur laquelle il vient poser sa lanterne.

Blo.

Ah! la

Blo.

pes - te soit des maî - tres hur - lu - ber - lus Qui vous font trotter

(appelant de tous côtés)

Blo. sur les rou - tes Par un vrai temps de chien. Cur.

(impatiente, il court à l'escalier)

Blo. - tisl.. Cur - tisl.. Dame Curtis!...

*Curtis entre vivement, rencontre
Biondello, ils se heurtent de l'épaule...
en mesure*

*Tous deux tombent assis sur les marches.
Biondello en haut, Curtis en bas.*

CURTIS

C'est toi nous ne t'attendions plus... (il se relève,
BIONDELLO C'est bien ce que je vois...

Assez animé $\text{♩} = 116$ *crie et réveille la maison)**Curtis se relève et va secouer le feu; pen*

Bio. *f*

Eh! — Nico — lel Ma — riet — tai Fi — lip — pol

Assez animé $\text{♩} = 116$

f *p*

à peu la flamme se dégage, le feu crépite et brille.

Bio. *f*

Na — tha — niel! Ré — veil — lez — vous! Eh là!

f *p*

*Il saisit une sonnette qu'il agite fortement.**Les Incarnés s'éclairent et s'ouvrent successivement.*

Bio. *f*

vi — tel

f *p*

NATHANIEL parait à sa Incarné... (bâillant et s'étirant)

f

Ah!

f *mf*

Le cuisinier parait à sa lucarne.

N.

Qu'y a-t-il?... Comment!.. c'est Bion-del - lol

FILIPPO (bâillant) *p*

LE CUISINIER (bourrru) *f*

Que le diable l'empor - tel Ah!

(bâillant) *p* Ah! *f*

la basse en dehors

Entrent Marietta et Nicole la chandelle à la main, demi-habillées.

NICOLE (bâillant) *p* Ah! *f*

MARIETTA (se frottant les yeux) *p* Ah! *f*

Ce n'est que Bion-del - lol

BIONDELLO *f* Mer -

F.

Bio. *ff*
 - ci de vo - tre bon ac - cueil. Ça.. ça, qu'on se dé - pêche...

CURTIS (*inquiète*)
f
 Monsieur arri - ve - t-il à pa - reille heu - re?...

Bio. Il me

Cur. Madame en crou-pe?

Bio. suit, et madame en crou-pe. Al -

LES DOMESTIQUES Madame en crou - pe?..
 Madame en crou - pe?..

Curtis, Nicole et

Bio. *lu - mez les flambeaux, Pré - pa - rez le sou - per.*

en dehors

Marietta se hâtent d'exécuter les ordres de Biondello

LA VOIX de PETRUCHIO, au dehors

On cogne vigoureuement à la porte du lointain.

Ho - là! - - - - ca -

A la voix de Petruccio les domestiques disparaissent en refermant d'un seul coup les lucarnes. Les trois femmes s'éclipsent. — Biondello court ouvrir la porte du fond et revient vite se cacher derrière un meuble. — Au dehors l'orage éclate, éclairs, tonnerre.

P. *- nail - - - - les!*

Petruchio entre comme un ouragan, pestant et jurant; il est tête-nue, crotté, hérissé et dépenaillé! Il tient Catharina enveloppée dans son manteau.

$\text{♩} = 108$

ff

PETRUCHIO *ff*

tr Où sont - ils ces ma -

mf

P. - nants?... — Quoi?... pas un à la por - te Pour tenir l'étri -

p

tr

P. - er de ma - da - me? (appelant) *ff* Fi - lip - pol Natha -

tr

P. - niell Où sont - ils? Que je les rou - e de

marqué

Catharina se dégage du manteau, trempée, ahurie et rendue; elle est coiffée du grand feutre de son mari.

P.

coups!

Cédez

f *p* *mf* *p*

Calme $\text{♩} = 92$ (*gâlamment, la faisant asseoir sur les marches de l'escalier*)

P.

Calme $\text{♩} = 92$

En - - - fin, ma tou - te bel - - - le, Vous voi -

mf *p* *p*

Les domestiques: Nicole, Marietta, Nathaniel, Filippo et le cuisinier entrent avec crainte.

P.

- ci chez vous!

(*les imitant*) En mesure $\text{♩} = 108$

P.

LES DOMESTIQUES (*timidement*) "Bon-soir, mon - sieur..." Il

Bon - soir, mon - sieur!

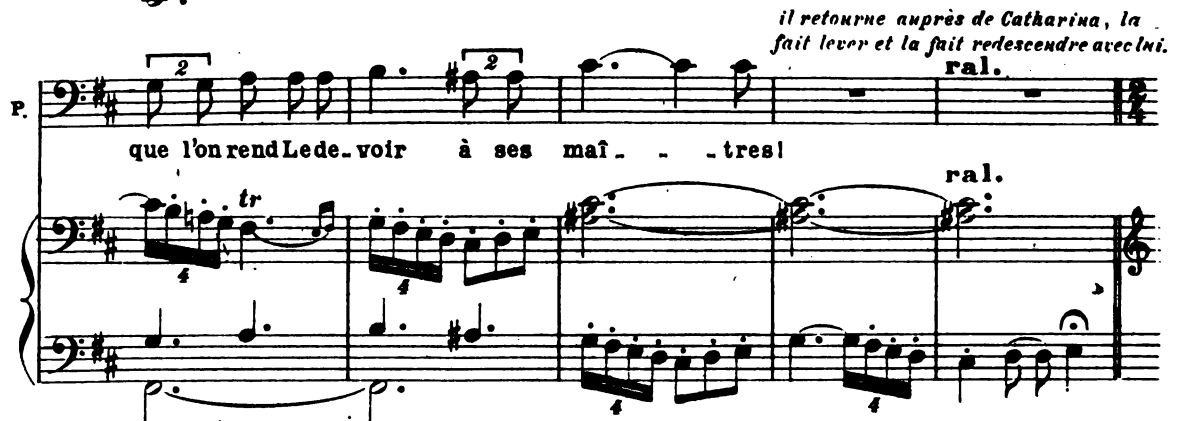
Bon - soir, mon - sieur!

En mesure $\text{♩} = 108$

P. 

est bien temps, Grossiers que vous ê - tes! Est-ce ain - si

il retourne auprès de Catharina, la fait lever et la fait redescendre avec lui.

P. 

que l'on rend Le - voir à ses maf - - tres! *ral.*

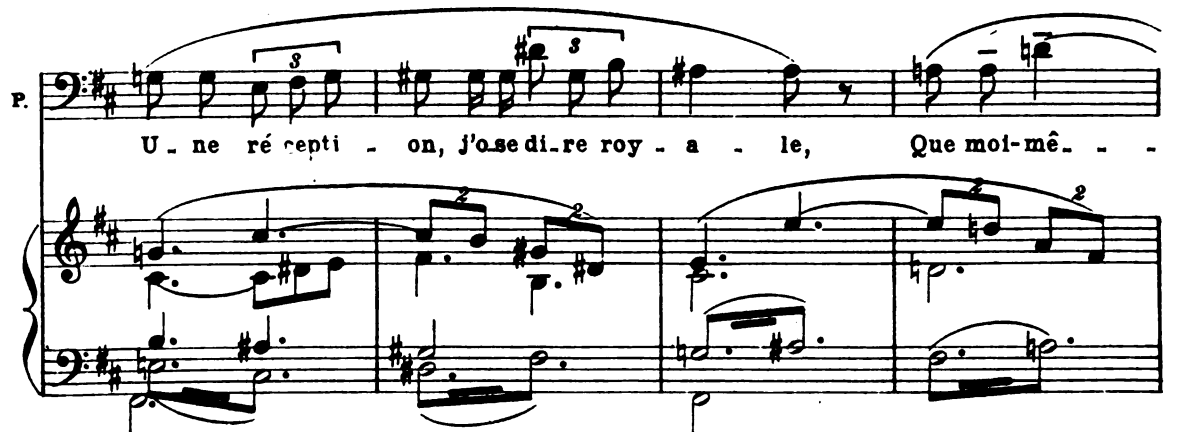
ral.

Calme $\text{♩} = 92$
(avec galanterie)
mf

P. 

Ex - - cu - sez - moi, je suis con - fus, ma chère,...

Calme $\text{♩} = 92$

P. 

U - ne ré cepti - on, j'ose di - re roy - a - le, Que moi - mê - -

Animez léger

♩. = 108

(avisant Biondello) *f*

P. *f*

me j'a-vais organisée pour vous! Et toi, Animez léger!

♩. = 108

P. *f*

stupi-de drôle, Cheval de bât... Net'avais-je pas ordonné

♩. = 108

P. *f*

De venir à notre rencontre Avec tous ces che-napans-là,

BIONDELLO (hésitant)

mf

P. *mf*

Ils a - -
Por-tant des flam-beaux et jou - ant de la flû-te?

au Mouv.^t

mf

B. *mf* ...vaient per.du leurs flûtes... mon . sieur.

P.

au Mouv.^t Mais au moins

f *tr*

mf *f* *mf* *tr*

P. *mf* *f* *mf* *tr*

pouvaient-ils cri . er: Vi-ve ma - da - me!

NICOLE MARIETTA, BIONDELLO, NATHANIEL, FILIPPO (mesuré)

TOUS LE CUISINIER

mf *f* *mf* *tr*

Tous crient à tue-tête Vi - ve ma.da. . .

Vi . ve ma.da. . .

tr *tr* *tr* *tr*

P. (se bouchant les oreilles) *mf* *f* *mf* *tr*

As . sez! As - sez, braillards, C'est horriblement

me! Vi.ve monsieur!

me! Vi.ve monsieur!

Catharina s'appuie de dos sur le devant de la table, la plume mouillée du chapeau lui pend sur le nez; à plusieurs reprises elle la relève du doigt, mais la plume retombe.

mf *f* *mf* *tr*

(remarquant l'absence de Curtis)

les domestiques
gardent le silence.

P.

faux... Cur - tis? Où don - cest - el - le?

Il plante là Catharina et court à
la recherche de sa domestique.

(appelant) *f*

appelant

P.

Curtis! Viendras-tu, ca - ro - gnel
(co - qui - ne...) Curtis!..
en mesure

il sort par la droite au moment où Curtis paraît à gauche.

CURTIS

Curtis!.. Je suis là...

(à Catharina)

Modéré ♩ = 92

sainant avec une
grande révérence.

Cur.

Ma - da - me, vo - tre très humble ser - vante...

Modéré ♩ = 92

CATHARINA (les yeux au ciel)

(remarquant la mine lamentable de Catharina)

Cur. Ah! grand Dieu, que vous est-il donc ar.ri - vé?

Ce qu'il m'est ar.ri -

ral. Modérément animé ♩ = 104

c. - vé? Ah! Seigneur tout-puis - sant!

suivez Modérément animé ♩ = 104

mf *pp*

(elle commence son récit d'une voix dolente)

c. Ce voy. a - - - - - gel Ce

c. - voy. a - gel Je m'en sou.viendrai longtemps!

c. 
Le che-val, ... le vent, ... l'o - -

c. 
- ra - - - ge... Ce ma - ri vo - -

c. 
- ci - fé-rant Et ga - lo - pant a - vec

c. 
ra - - - ge Au mi - lieu de l'ou - ra - -

c. *f* E - clairs zé - brant les nu -

c. - a - - ges! Quel cau - che - mar af - fo - -

Animez très légèrement $\text{♩} = 116$

(s'animant un peu)

c. - lant! Il m'a - vai t mis en crou - -

Animez très légèrement $\text{♩} = 116$

c. - - - pe Sur son mau - dit cheval;

c. Trem - pé - e comme u - ne sou - - pt Grand Dieu,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Trem - pé - e comme u - ne sou - - pt Grand Dieu,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

c. que j'é - tais mal - - - - - Je cri - -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long melisma on the word "mal" followed by "Je cri -". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

c. - ais: "Pas si vi - - - - - tel" Et je me crampon -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long melisma on the word "tel" followed by "Et je me crampon -". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

c. - nais... Mais tou - jours ce che -

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long melisma on the word "nais" followed by "Mais tou - jours ce che -". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

c. *val en dia - blé Ga - lo - pait, ga - lo -*

1^{er} Mouvt ♩ = 104 un peu alourdi

d. *- pait! On monte des cô - - - tes, Franchit des ruis -*
Un peu retenu, alourdi

c. *- seaux; Mon manteau s'en - vo - - - le, Je perds mon cha -*

c. *- peau! Puis, le che - val but - te,*

c. Chop - pe, et, tout à coup, Tous deux nous cul -

c. - bu - - - - te Dans la boue et

Modéré

c. l'eau!

LES SERVITEURS Oh!

Oh!

Mor

c. On se re - lè - ve Tant bien que mal...

c. *f* Il me re-plan - te Sur l'animal! "Hop! hop!

c. En rou - - - tel" Etsans ré-pit La ga-lo-pa - de,

Mod^{to} animé *(avec lassitude)*
♩ = ♩ . 104

c. Las! - - - se pour - suit! Trim-ba - lé - e

Mod^{to} animé ♩ = ♩ . 104

c. Dans le vent, Dans la pluie, Dans la nuit,

c. Af - fa - mée, A - hu - ri - e, Je ne sais Où je suis...

c. Ça du - - re Long - - - temps!

c. En - - fin, Tran - - si - - e,

c. *dim.* (à bout de force) *p.*
J'ar - - ri - ve I - ci!... Je... Ne...

c. Sais... Pas... Vrai... ment... Com...

c. ...ment!.. Ah! ha! ha!

ral. ragusement

pp

f

c. Elle retombe dans sa prostration.

Le beau voy - a - ge de no - - - - ce.

Lent

f

pp

Animé PETRUCHIO rentre. à Curtis

Modéré

Animé Ral. Modéré

Ah! te voi - là enfin, mau-

trun

CURTIS

P. *Je*
 - di _ tesor. ciè. re, .. Pourquoi te ca _ chais - tu?

Cur. *neme cachais pas, monsieur!* (*à Catharina*)
 P. *Quelle engeance!.. C'est*

P. (*à Curtis*) *Modéré ♩ = 92*
 vo _ tre ca _ méris _ te. Yite, Al - lons, dé. faites ma _ da _ me.
Modéré ♩ = 92

Curtis s'approche de Catharina et lui enlève son manteau.

CATHARINA (*ursantant, nerveuse*)

Elle ôte le chapeau et s'aperçoit que c'est celui de son mari.

Ah! laissez-moi!.. Mon chapeau?

GURTIS (*reculant, timidement*) *p* Vo.tre chapeau?

Animé *elle le froisse avec colère... et le tend à Curtis* *f* Te - nez:

Animé

Curtis sort emportant le manteau et le chapeau. Petruccio s'étale dans un fauteuil.

Modéré $\text{♩} = 92$

ral. **Modéré - soutenu** $\text{♩} = 84$ **au Mouvt!**

PETRUCHIO *mf* Ah! qu'il fait bon chez soi Assieds toi, —

ral. **Modéré - soutenu** $\text{♩} = 84$ **ral.** **au Mouvt!** *p*

*Catharina se laisse tomber sur
un siège près de la cheminée
en poussant un "Ouf" étouffé.*

il promène

P.

Cari . na, et sois labienve . nu . e.

ral.

les yeux autour de lui avec attendrissement.

P.

ral. en mesure

C'est le château de mes ancê . tres... C'est là que j'ai grandi!

ral. en mesure

devenant de plus en plus lyrique

P.

Ah! que de souve . nirs ces vieux murs font re . naf . tre! Je l'ai . me, Ca . ri .

P.

dim. *ppp.*

na! ——— tu l'aime . ras ——— aus . sil ———

p *p* *pp*

Modérément animé $\text{♩} = 104$ *(très prosaïquement)*

Tranquille

(gaiement)

P. *f* *mf*

Biondello... ti re-moi mes bottes.
 Modérément animé $\text{♩} = 104$

Hé! mami-e?

f *f* *mf*

P. Tu ne dis mot? Al-lons! soy-ons gais, ma jo-

p *p*

P. - li - - e! Il faut de la joie en un soir pa-

tr *tr*

P. - reill Pour moi je me sens l'âme é - pa - nou -

tr *tr* *tr* *tr* *tr* *p* *6* *6* *6* *6*

P. *tr*

- i - e, Comme u - ne pi - voine au so - leil |

tr *tr* *tr*

P. *(à Biondello)* *f* *ff* *s*

— Aïe! Aïe! As-tu ju -

P. *s* *s*

- ré de m'ar - ra - cher la jam - be?

tr *f tr*

il met le pied gauche sur la poitrine de Biondello et le repousse avec le même pied.

BIONDELLO (tombe à la renverse en arrachant la botte de la jambe droite; il se relève aussitôt la botte à la main)

Hél monsieur! *le menaçant du poing.*

P. *mf* *s*

Tu ré - pli - ques, ma rou - - fle! Attends!

Biondello se sauve en faisant le tour de la table. Petruccio court après, clochant, un pied chaussé, l'autre nu.

Animez ♩ = 120

P.

CATHARINA (s'est levée, court et rattrappe Petruccio, l'arrêtant)

Moins animé

Monsieur... de

Suivez

n'en pouvant plus

elle va retomber sur son siège.

C.

grâce! il est si fatigué!

PETRUCHIO

(librement)

Fatigué? De quoi donc? Sommes nous fati-

Un peu retenu

Animez

P.

- gués nous autres? Vous êtes trop douce, machère, avec vos gens, Je n'entends pas cela

Un peu retenu

Animez

Modérément animé $\text{♩} = 104$

rappelant Biondello ***f***

P. *chez moi.* *Eh bien? drô... lei*

Modérément animé $\text{♩} = 104$

il se calme et retourne *s'asseoir près de Catharina* *nimable* *mf* *à volonté*

P. *cette au...tre botte?* *Lors... que je*

Calme $\text{♩} = 100$

P. *dis, "chez moi,..."* *je veux di...re: "chez nous!"* *Ce château désor...*

Calme $\text{♩} = 100$

Biondello revient auprès de son maître et lui enlève doucement la seconde botte

P. *... mais est le vô...tre, Je crois que vous vous y plairez.*

p *(doux)*

L'air pur qu'on y res - pi - re, L'ho - ri -

- zon qu'on y voit est rem - pli de dou - ceur, Et

tout con - tri - bue à vous mettre au cœur La paix,

p

l'a - mé - ni - té, aux lè - vres, le sou -

dim.

à Biondello qui attend debout la botte à la main.

P. *mf* *tr* *mf* *s* *s*

- ri - - re! Ehl tête d'â - ne, Qu'attends-tu?

Il monte debout sur son siège, pour ne pas avoir les pieds à terre. *frappant du pied*

P. *f* *s* *s*

Tu me laisses pieds nus? Mes pan - -

Modéré ♩ = 92

CURTIS (accourant) elle vient à lui vivement, s'agenouille et lui passe les pantoufles.

P. *mf* *s*

Les voi-ci (il se rassied)

- tou - fles. Ah!

Modéré ♩ = 92

Petruchio met la main sur la tête de Curtis et la tourne du côté de Catharina.

P. *mf*

il examine ses mains à Biondello De l'eau. Ta ca - mé - -

P. *riste est un peu mû - re... Mais la plu-part des fem-mes*

P. *sont comme les nè-fles: Qui ne sont bon-nes que lorsqu'elles sont Suivez*

rall.

Curtis se releve en riant, elle va au devant de Biondello qui rentre une serciette sur le bras et portant une aiguière et un bassin.
en mesure

Curtis s'empare du bassin, le présente à Petruccio, et

P. *blet-tes!*
en mesure *gaïment*

Après s'être lavé les mains, Petruccio les retire du bassin et les secoue vers Biondello qui s'essuie. Petruccio lui arrache la serciette
lui verse de l'eau sur les mains...

pendant que Curtis va présenter l'aiguière à Catharina.

Ah! Ehl c'est votre

CURTIS (*effrayée, elle renverse le contenu de l'aiguière sur Catharina*)

Ah!

PETRUCHIO (*s'essuyant les mains*)

frappant sur la table avec la serviette.

Souperons-nous enfin? Sang Dieu! mala-droite!

(*intimidée*)

faute... Eh bien, non, mais sans le vouloir Vous

ma faute?..

(*avec satisfaction*)

lui a-vez fait peur. Lesouper!...

CURTIS (*montrant Filippo et Nathaniel qui entrent portant chacun un plat qu'il vont déposer sur le dressoir.*)

Voici le sou-per.

En . .

80 = *Il va à Catharina, lui offre la main, la fait lever et*

P. *fin!* Ye - nez, ma douce a - mi - - e, Et que cette heu - re soit bé.

la conduit à table cérémonieusement.

P. - nie - - Où nous rompons le pain en - sem - - ble.

tous deux s'attablent

Petruchio frappe dans ses mains, les deux valets se retournent, il leur fait signe de servir.

pp

8^u bassu

Ils prennent sur le dressoir l'un un plat, l'autre une saucière qu'ils apportent avec empressement.

Animé $\text{♩} = 120$

Le service fait, ils reprennent leur place derrière la table.

(Biondello apporte un flacon de vin)

p

PETRUCCIO examine le contenu de son assiette, sent la sauce, découpe un morceau qu'il approche de ses lèvres... il fait une horrible grimace.

Modéré

(à Filippo)

Ap-pe-lez-moi

Modéré

le valet court exécuter l'ordre

CURTIS

à Curtis, montrant le morceau qu'il tient au bout de sa fourchette.

Du chapon...

le cuisinier!

Qu'est-ce que c'est que ça?

(susponeux)

(insistant, étonné)

entre le cuisinier

Du chapon?

Ça, du chapon?

en mesure

Approche...

Comment nommes-tu ce..

LE CUISINIER

Monsieur...

en mesure

(ricanant, lui mettant la volaille sous le nez)

P. *-la?*
il se penche sur sa jambe pour regarder

Braisé!.. chapon carboni-sé!

Lo C. Mais du cha-pon braisé!..

P. Et cet - te sau - ce, quel - ledrogue! En - le - vez - moi tout

(vexé) (douloureux) (autoritaire)

Lo C. Oh!! Oh!!

Modéré ♩ = 88
GATHARINA (retenant un plat) Les valets enlèvent prestement ce qui est sur la table et sortent.

Ce plat ce pen - dant me paraît mangeable... Et si vous permettez...

P. 9a.

Modéré ♩ = 88

(désolée)

C. *Oh!*
Il prend le plat qu'il passe à Curtis, elle va le déposer sur le dressoir. Catharina navrée

P. *f* *mf* *f* *mf*

Ja-mais! Ces mets grossiers sont trop in-di-gnes de vo-tre palais dé-li-

P. *mf* *f* *mf* *f*

suit des yeux le plat.

-cat, Je ne veux pour vous que des chè-res fi-nes, Des plats re-cher-

CATHARINA *mf*

Mais en at-ten-dant j'ai faim! moi,

P. *f* *mf* *f* *mf*

-chés et dé-li-ci-eux!

C. *f* *mf* *f* *mf*

J'ai faim! monsieur! *(souriant)* Sans sou-

P. *f* *mf* *f* *mf*

Ce-la passe en dormant...

en ralentissant (anématis)

G. - per? Ah!

(aimable)

P. Nous jeûnerons de compagnie! — Cur-tis, un flambeau.

en ralentissant

Modéré $\text{♩} = 92$

revenant à Catharina *mf*

P. C'est l'heu-re for-tu-né-e Où

Modéré $\text{♩} = 92$

p

bien chanté

(avec charme)

P. nous allons gagner le jo-li nid d'amour! O ma co-lombe ai-

P. - mé- - o, C'est l'heure tant rê-vé- - el

mf

P. *Tiède et ca-pi-ton-né-e, la cham-bre nup-ti-a-le Ya-sou-*

P. *- vrir devant nous. Viens, ma Ca-ri-nal-*

Cédez (doux) ral. pp

P. *lais-se-moi te gui-der!*

Cédez ral. p

Il l'entraîne amoureusement vers la chambre nuptiale, monte les marches, Curtis les suit portant la

Au Mouvt! $\text{♩} = 92$
(bien chanté)

p

flambeau. Arrivés sur le palier, Petruccio fait sortir Catharina dans la chambre, prend le flambeau des

First system of piano accompaniment. The music is in a minor key with a key signature of two flats (B-flat and E-flat). It features a complex texture with many chords and moving lines in both the treble and bass staves. A large slur covers the first two measures.

mais de Curtis, puis sort à son tour.

Second system of piano accompaniment. Similar to the first system, it continues the complex harmonic and melodic development. A large slur covers the first two measures.

Third system of piano accompaniment. This system includes dynamic markings: *f* (forte), *mf* (mezzo-forte), and *p subito* (piano subito). A dashed line above the staff indicates a continuation of a slur from the previous system.

En élargissant - Très lent

Fourth system of piano accompaniment, marked **En élargissant - Très lent**. The tempo and mood change significantly. Dynamic markings include *mf*, *p*, and *pp*. The music is slower and more spacious.

Modérément animé ♩ = 100

Vocal line for Curtis, marked **Modérément animé** ♩ = 100. The lyrics are: *CURTIS (à voix basse) p* *Jamais Je n'ai rien vu de pareil, Il la massacre a :*

BIONDELLO (entr'ouvre la porte et appelle doucement Curtis)

Psst! Eh bien?

Modérément animé ♩ = 100

Fifth system of piano accompaniment, marked **Modérément animé** ♩ = 100. It begins with a *pp* (pianissimo) dynamic and features a triplet in the bass line.

Cur. *vec sa propre humeur.* *Il ne lui lais.se pas le*

Blo. *La pauvre fem . me!*

Cur. *(sursautant)* *temps de placer... mon Dieu!* *(parlé)* *Ça recommen . ce!*

VOIX de PETRUCHIO (dans la chambre)
(criant)

Butors! malap - pris!... Un lit!

Un peu plus animé ♩ = 112
(se précipitant dans l'escalier. — En ce moment la porte s'ouvre)

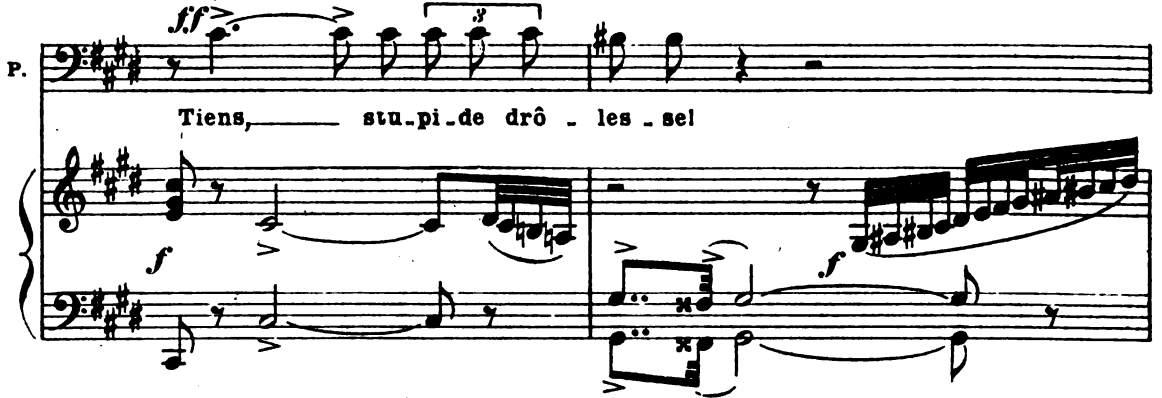
Cur. *BIONDELLO (parlé)* *Monsieur!*
(il s'enfuit)

Sauve qui peut...

P. *çal.. Ho-là! Curtis!*

Un peu plus animé ♩ = 112

Elle reçoit un oreiller dans la figure, elle se retourne pour le ramasser...

P. *sf* 

Tiens, — stu-pi-de drô - les - sel

Elle en reçoit un second dans le dos qui la fait tomber sur le premier, puis les draps et la

P. 

Tiens, — pendar - del... Tiens, —

converture jetés en tampon

Curtis se sauve, convertie d'un drap comme un revenant. — Petruccio paraît suivi de Catharina plus ahurie que jamais:

P. 

le voi - là, ton lit! Un

En mesure $\text{♩} = 112$

CATHARINA

P. 

Ah! mon Dieu!

$\text{♩} = 112$ lit d'au-ber - gel Nous fai - re cou-

Elle descend en s'appuyant sur la rampe.

P. 

- cher en un pa - reil tau - dis! Un soir de no -

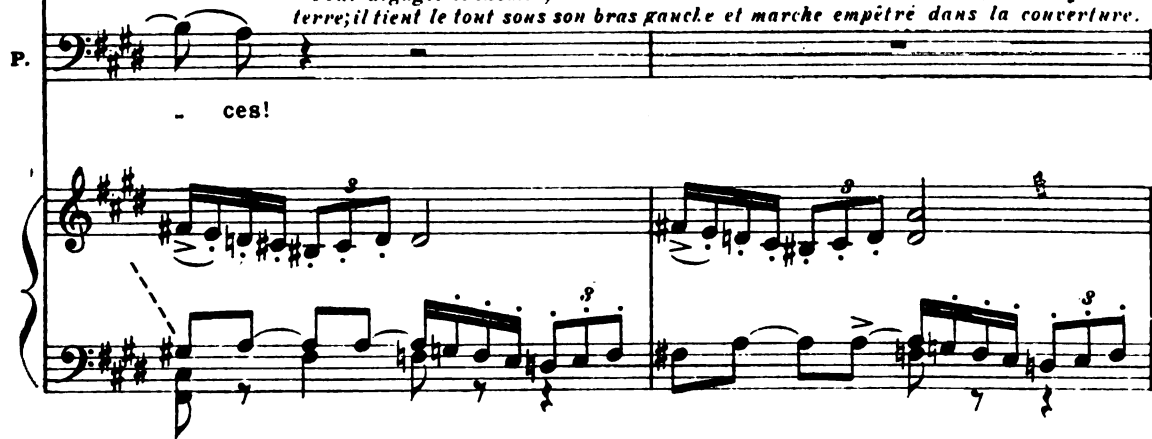
mf

CATHARINA (*dormant debout*)



Ah! pour - vu que je puisse enfin me re - po -

Pour dégager le chemin, il ramasse vivement un oreiller et la couverture jetés à terre; il tient le tout sous son bras gauche et marche empêtré dans la couverture.

P. 

- ces!

Cédez un peu

C. 

- ser, Qu'impor - tel

P. 

Vous voulez ri - rel Moi, to - lé -

Cédez un peu

$\text{♩} = 100$

mf

P. - rer Que le sa - tin de vo - tre peau ja - mais et -

$\text{♩} = 100$

p

P. - fleu - re Ces draps grossiers, Ah! fill C'est

p

légèrement **Cédez**

P. de la toi - le de Hol - lan - de, Ce sont des o - reil - lers

pp *p*

P. A fes - tons de den - tel - les Qu'il faut à ma Ca - tha - ri - nal

Toujours empêtré, il marche vers un
fauteuil qu'il pousse du côté de Catharina.

P. *mf*

en mesure

Tenez, — vous serez

f *s* *mf*

CATHARINA *Modérément animé* $\text{♩} = 96$
(se réveillant)

Je serai beaucoup mieux au dia - ble!

P. *s*

mieux encor dans ce fauteuil.

Modérément animé $\text{♩} = 96$

P. *f*

C. *f*

(laissant tomber oreiller et couverture) C'est à di - re que je suis

P. *f*

Qu'est-ce à di - re?

P. *f*

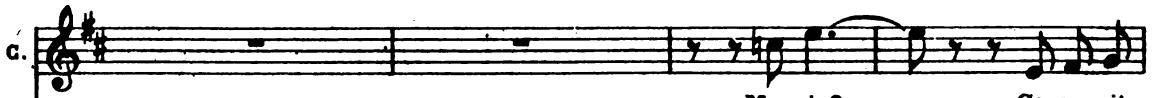
C. *f*

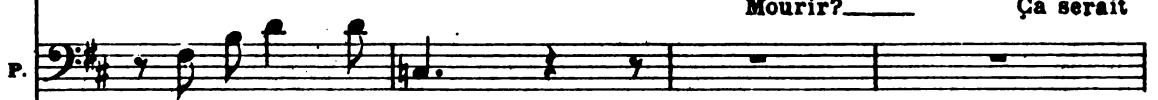
las - se De cette exis.tence, à la fin.


P. *f*

Ah! mon Dieu!

P. *f*

C.  Mourir? _____ Ça serait

P.  Vous voulez mou . rir!!



C.  fait bien vi . te, Si je ne par . lais pour é . pan . cher ma bile



C.  Et sou . la ger mon cœur, Il faut qu'à la fin _____ on m'enten .



Prête à fondre en larmes tant elle est en colère

C.  del. Je ne suis

P.  Je vous en . tends, ma bel . le.

PETRUCHIO (tranquillement)



C. pas un ba - boin d'enfant Que l'on mène et quel'on fait

C. tai - re... PETRUCHIO Plu - tôt que me prêter à vos ex -
Je le vois!

C. - tra - va - gances, Je re - tour - ne - rai chez mon pé - rel
P. Vous

(exaspéré, scandant les syllabes)
C. Je re - tour - ne - rai chez mon pé - rel.. Voi - là...
P. di - tes?

Exténuée, elle tombe dans un fauteuil la tête dans ses mains.

Même mouv! $\text{♩} = \text{♩}$.

P. *f* *Même mouv!*

Ahl c'est ain_si, Je vous com_ble de prévenan_ces,

CATHARINA

(elle lutte contre le sommeil tout en protestant)

P. *p*

Oh! Oh!

Je ne trou_ve rien d'as_sez beau pour vous, D'as_sez bon,

mf (en s'engourdisant de plus en plus)

C. *p*

Ahl Oh! (avec reproche)

d'as_sez bien... Et vous ré_pon_dez à ma sol_

Modéré $\text{♩} = 88$

C. Oh! Ah! (il reste un instant songeur)

li_ci_tu_de Par la plus noire in-grati_tudel

Modéré $\text{♩} = 88$

P. *p*

ral. *(Catharina indifférente à tout s'assoupit)*

C. *Quelle nuit de no-ces!!* *(prenant son parti)*

P. *Soit... Vous re-tourneres chez votre pè-re*

Voyant que Catharina ne dit mot, il se dirige vers la cheminée, s'assied et siffle en arrangeant le feu. **Modéré** ♩ = 88

P. *Dès demain.* **Modéré** ♩ = 88

P. *Peut - ê - tre pen-siez-vous*

Il attend une réponse...rien...il se remet à siffler, mais **ral.** *(sifflant)*

P. *que je vous retiendrais? Grand merci!..* *suivez*

moins gaiement: il attise le feu tout en guettant sa femme du coin de l'œil.

P. *mf* U - ne fem - me

en mesure

p

P. *p* (se retournant) qui n'est jamais contentel.. Vous di - tes?..

(étonné de tant de silence, il se lève et s'approche de Catharina)

pp *p* *ral.*

P. *Lent* *ps* (il vient tout près sur la pointe des pieds) Elle dort!... Oui, la fa - ti - gue l'a domp.

Lent *pp* *p* *pp*

P. (il la contemple) (souriant) - té - el.. C'est que, lorsqu'elle dort, elle est

expressif *pp* *p*

Il se penche comme pour l'embrasser, mais il se ravise en faisant signe qu'il est trop tôt,

P. *vraiment charman - tel*

Animez un peu

expressif
p

mf *s* *(il la regarde)* *mf* *s*

P. *Non, pas de fai - bles-se. Pauvre pe - tite, El - le*

s *p* *cédez - -*

P. *doit me trouver bien cruel et méchant!.. Pour - tant si cédez - -*

Très modéré ♩ = 72
avec tendresse

p

P. *tu savais, Ma Ca - ri - na, comme je t'ai - - mel.. Si tu pouvais sa -*

Très modéré ♩ = 72

pp

P. voir quel cou - rage il me faut — Pour re - te - nir l'é - lan qui, malgré

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a long note on 'voir' followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

P. moi, m'entraî - ne vers toi, vers ton bai - ser,

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melodic line. The piano accompaniment features some arpeggiated figures and sustained chords.

P. *mf* Mais pour t'appri - voi - ser, mon oi - se - let sau - va - ge, Je ne dois

The third system includes a dynamic marking of *mf* (mezzo-forte). The vocal line has a steady eighth-note rhythm. The piano accompaniment has a similar rhythmic pattern, with some chords marked with *mf*.

P. pas encor lais - ser par - ler mon cœur. C'est de cet instant de ru - de ser -

The fourth system concludes the page. The vocal line features a triplet of eighth notes on 'pas encor'. The piano accompaniment also includes triplet figures. The system ends with a final chord.

ral. e dim. . . .

P. *- va - ge* *Que sor - ti -* *ront pour nous* *les longs jours* *de bon -*
ral. *dim.*

Modéré, soutenu $\text{♩} = 80$
p

*Doncement il éteint les flambeaux..... attire un coussin
sous les pieds de Catharina..... puis, ramassant la couverture
tombée à terre il l'en enveloppe avec précautions.*

P. *- heur!*
Modéré, soutenu $\text{♩} = 80$
pp
léger
p
bien chanté, soutenu.

Il la regarde amoureu -

p

- sement, tandis qu'un rayon de lune éclaire doucement son visage. Leur rouge dans la cheminée.

P

P. Dormez, é-me-ri-lon fa-rou-che, Dor-mez doucement

P. Jus-qu'au jour, Vous répondez bientôt, Sans hérisser vos ai-les,

en cédant.

P. A l'appel di-vin de l'a-mour! — *Il la contemple pendant*

en cédant

Plus lent

que le rideau tombe lentement.

ppp

ACTE IV

INTRODUCTION

Lent $\text{♩} = 60$

The first system of the musical score is written for piano in G major and 4/4 time. It consists of two staves. The right-hand staff begins with a half note G4, followed by a half note A4, and then a half note B4. The left-hand staff starts with a half note G2, followed by a half note A2, and then a half note B2. The first measure is marked with a forte *f* dynamic. The second measure is marked with a mezzo-forte *mf* dynamic. The system concludes with a double bar line and a 2/4 time signature change.

The second system continues the piano introduction. The right-hand staff features a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The left-hand staff provides harmonic support with a half note G2, followed by quarter notes A2, B2, and C3. The system ends with a double bar line.

The third system is characterized by complex rhythmic patterns. The right-hand staff contains a series of chords, many of which are beamed together in groups of three or six. The left-hand staff features a more active bass line with eighth and sixteenth notes. The system concludes with a double bar line.

The fourth system continues the intricate piano texture. The right-hand staff has dense chordal passages, while the left-hand staff has a melodic line with some grace notes. The system ends with a double bar line and a piano *p* dynamic marking.

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

Second system of the piano score. It continues with two staves. The right hand has a more active, rhythmic melody with slurs and ties. The left hand features a complex accompaniment with sixteenth-note patterns and slurs. Dynamics include *f* (forte) and *s* (sforzando).

Third system of the piano score. It consists of two staves. The right hand has a melodic line with slurs and ties. The left hand has a more active accompaniment with slurs and ties. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system of the piano score. It consists of two staves. The right hand has a melodic line with slurs and ties. The left hand has a more active accompaniment with slurs and ties. Dynamics include *f* (forte) and *p soutenu* (piano sostenuto). The system includes performance instructions: *cédez*, *ral.* (rallentando), *Modéré soutenu* with a tempo marking of $\text{♩} = 80$, and *bien chanté* (well sung).

Fifth system of the piano score. It consists of two staves. The right hand has a melodic line with slurs and ties. The left hand has a more active accompaniment with slurs and ties.

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket. The music is in G major (one sharp) and 3/4 time. It features a complex, flowing melody in the right hand with many slurs and ties, and a more rhythmic accompaniment in the left hand.

Second system of musical notation. The right-hand melody continues with increasing intensity. The instruction **serrez légèrement** (tighten slightly) is written above the first measure, and **plus chaleureux** (more warm) is written above the final measure. A dynamic marking of *f* (forte) is placed below the right-hand staff in the final measure.

Third system of musical notation. The right-hand melody is highly ornate with many slurs. A dynamic marking of *mf* (mezzo-forte) is placed below the right-hand staff in the second measure.

Fourth system of musical notation. The right-hand melody features a prominent slur. The instruction **cédez** (yield) is written above the second measure. A dynamic marking of *mf* is placed below the right-hand staff in the second measure.

Fifth system of musical notation. The instruction **En ralentissant** (in deceleration) is written above the first measure. The right-hand melody is marked *p* (piano) and features a slur. The left-hand accompaniment is marked *mf*. The system concludes with a double bar line and the measure numbers 42/8 and 42/6.

Le parc du palais de Petruchio

A droite la loggia du palais à laquelle on accède par un large et haut escalier de marbre.
Abondance de fleurs et de plantes — Pièce d'eau — Banc de marbre — Statues.
Au fond, à travers les pins parasols, on aperçoit le panorama de la campagne très ensoleillée.

Animé $\text{♩} = 120$

Piano introduction in G major, 12/8 time, marked 'Animé' with a tempo of 120 beats per minute. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a dynamic marking of *f* (forte).

Curtis coupe des fleurs dans le jardin. — Biondello accoude à la balustrade de la

Piano accompaniment for the first scene, continuing the 12/8 time signature. The right hand features a melodic line with eighth notes, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is present.

loggia la regarde faire.

Piano accompaniment for the second scene, marked 'Un peu moins animé'. The tempo is slower than the previous section. The music features a melodic line in the right hand with a dynamic marking of *p*.

Un peu moins animé

CURTIS

Vocal line for Curtis, starting with a rest followed by the lyrics: "Et ton maître?"

Et ton maître?

BIONDELLO

Vocal line for Biondello, starting with a rest followed by the lyrics: "Eh bien, Curtis, et ta maî - tres - se?"

Eh bien, Curtis, et ta maî - tres - se?

Un peu moins animé

Piano accompaniment for the final scene, marked 'Un peu moins animé'. The music features a melodic line in the right hand with a dynamic marking of *p*.

(souriant)

Cur. El - le songe en la

Blo. (gai) Il ron - fle dans sa cham - bre.

p

Cur. sien - nel En effet...

Blo. Drô - le de nuit de no - ces!

Un peu retenu ♩ = 88

Blo. (ironique) Qui donc prétend Que le printemps Met au cœur Des ardeurs Nouvel - les?

Un peu retenu ♩ = 88

p

Blo. Cette amoureu - se saison N'a guère ap - por - té dans cette maison

p

Blo. *f* > > *f* > >

Qu'une a-bondan - te flo - rai-son De coups, de cris et de que..

CURTIS

Blo. Le Seigneur Fe - truchio me semble ê - tre De-ve-nu
-rel - les!

Un peu moins animé

Cur. froul (*gravement*)

Blo. Abs-tiens-toi de Juger ton maître, Le ma-ri-a - ge rend en-ra -
Un peu moins animé

Cur. animez *mf* 1^{er} Mouvt ♩ = 88
Tout est cal - me de -

Blo. -gé les plus doux!

Cur. animez *p* 1^{er} Mouvt ♩ = 88

Soprano

- puis le le - ver du so - leil.

BIONDELLO

Par - ce qu'il dort!..

Blonde

Gare au ré-veill..

(il s'arrête net)

Tiens, qui vient là?..

ral.

ral.

Entre Lorenzo avec Bianca, la figure cachée sous la mantille.

LORENZO (à Biondello)

Modéré ♩ = 88

Va prévenir ton maître Que son ami — Loren-

L.

- zo voudrait lui parler.

Biondello s'incline et sort avec Curtis.

Lorenzo se rapproche de Bianca qui se tient timidement à l'écart, la figure toujours dissimulée sous la mantille dont il soulève doucement les plis.

ral.

Modéré ♩ = 84

LORENZO

p Pour-quoi cacher votre vi - sa - ge? Pourquoi tenir vos yeux bais-

Modéré ♩ = 84

L. -sés? Al - lons, le-vez ces jo - lis yeux, Sou - ri - ez au bonheur qui

en cédant

L. par-tout vous sou-rit, — Dans la nei - ge des fleurs et dans l'a - zur des

suivez

plus modéré BIANCA

p Lo - ren - zo, mon a - mil

cioux! Ton é -

plus modéré

B1. *rall.* *s'attristant* **Plus lent**
 Hé - las, pourquoi faut-il - Que
 L. - poux, mon ai - mé - e.

B1. l'om.bred'un regret Vienne obscurcir ma joie - En songeant - que

B1. Seul, là-bas... Mon père...
 LORENZO *p*
 Quoi donc? Ne

L. *mf* animez - - peu - -
 te tourmen-te pas; par mes soins pré-ve - nu, Il sait à pré-
 animez - - peu - -

- a - - peu
 -sent que tu es ma femme Et que nous n'at-ten-dons, Pour re-tour -
 - a - - peu

BIANCA *mf* *ral.*
 Mais! pardonne-ra-t-il?..
 L. -ner chez lui, que son pardon... *ral.*

Modéré ♩ = 84 *p*
 L. Ya, — ils ont aimé comme nous, Nos pè-res, Ils ne sauraient ê-tre sé-
Modéré ♩ = 84 *p*

L. *f* *ral.*
 -vè - res Pour l'amour, qui fleurit, dans nos cœurs de vingt

en mesure *il l'attire à lui et l'embrasse longuement.* *Animez* *ral.*
 L. ans! _____ PETRUCHIO (*les surprenant embrassés*)

en mesure *ral.* *Animez* Oh!! Que vois-je!! *ral.*

Bianca confuse se dissimule derrière son mari.

Catharina a paru au fond, elle s'arrête étonnée à la vue de sa sœur et de Lorenzo.

Mod^t animé ♩ = 104

L. *mf*
 Mon cher Pe - tru - chio, C'est un re - fu - ge Que nous ve -

Mod^t animé ♩ = 104

L. - nons cherchertous deux au - près de toi... PETRUCHIO *p*
 Ah! très bien... Je de -

(menaçant du doigt Bianca)

P. *-vi-ne: Ma-ri - a - ge secret! Hé! Hé! Bien plus que sa raison*

CATHARINA (interrenant brusquement)

P. *Et notre père?*

P. *on é-cou-ta son cœur!*

Bianca et Lorenzo reculent, s'attendant à un flot de reproches.

C. *Mais...*

P. *(sans s'émouvoir)*

P. *Vo-tre père, j'en fais mon af - fai - re.*

*(avec fermeté)**Catharina baisse le nez.*

P. *Oui. — en mesure*

(revenant à Bianca, gentiment)

P. *Allons, ne prenez pas cette mine inquiète, Et pour plaire votre*

P. *cause auprès de votre père, Et pour la gagner, j'espère,*

LORENZO

Oh! Pe-tru-chio!

P. *Comptez tous deux sur moi. En atten-*

Biondello passe au fond, Petruccio l'appelle.

P. *- dant, ma maison est la vôtre Psst! Conduisez mes amis*

CATHARINA (*à part, inquiète*)

Machambrell

à leur chambre... Cel - le de la ter - rasse. Allez, mes a -

p

Blondello sort, précédant Bianca et Lorenzo. **Assez animé** ♩ = 112

- mis.

Assez animé ♩ = 112

CATHARINA (*agitée*) *f*

Cet - te chambre de la ter -

c. - ras - se, C'est la miennel.. *mf*

PETRUCHIO (*calme*)

Oh! qu'à ce la ne tiennel Vous n'en ayez plus be..

p

C. *f*

Plus be-soin?..

P. *p*

-soin... Puis-que dans une heure à pei-ne

C. *f* *3*

Vous me chas-.

P. *b*

Vous au-rez pris le che-min de Padou-e.

C.

-sez?..

P. *(protestant)* *3*

Moi! Vous chasser! Com-ment?

P.

Hier au soir, ne m'avez vous pas de mandé Quel'on vous recon - duise auprès de vo.tre pè.re?

Modéré
CATHARINA

Oui, je vais m'en al - ler, Je m'envais tout de

Modéré

(prête à pleurer)

sui - te... Et je vous quitte a - vec bonheur, entendez-vous:

a - vec bonheur!

PETRUCHIO

Je le vois bien, vous en pleurez pres - que de joi - el

Modérément animé ♩ = 112
 BIONDELLO (reparaît au fond)

f

(l'appelant) *f* Mon - sieur?..

Biondel-lo! Tu vas accom - pagner Ma-

Modérément animé ♩ = 112 *rythmé*

f *mf*

Blo. *(impertinent)*

Bien. Quoi? dé-jà?..

f *mf*

..da-me, Tula recon-duit-ras au Seigneur Bap-tista.

f en mesure

f Prendra ra-piè-re,.. Peut - être en-ten-dras-tu, En tra-ver-

en mesure

p

f

..sant Padou - e, des com - mè-res aux por - tes, Des bourgeois

dim. *p*

P. aux fenê tres Chu - cho - ter: " Tiens, tiens, c'est Cathari - na,

P. Son ma - ri n'a pas vou - lu d'el - le Plus de vingt - quatre heu - res.

(sévèrement)

P. Ah! ah! ah! ah! " Si l'on raille et si l'on ri - ca - ne,

P. Tom - be sur ces drô - les, C'est ma femme, a - près tout,

(il la guigne du coin de l'œil)

P. *Et je ne veux pas qu'on se mo - que d'el - le.*

*(à Biondello)**(nouveau coup d'œil à Catharina) f*

P. *C'est compris?.. Cours pré - pa - rer les ba -*

*(Biondello sort)**(à Catharina)*

P. *- ga - ges, Ya, Moi, je vais en cédant*

ral.

P. *com - mander qu'on sel - le les che - vaux... Vous permet - tez?..*

Sans attendre la réponse il s'incline galamment et sort.

Catharina le regarde s'éloigner en se contenant.

Modéré $\text{♩} = 88$

CATHARINA (avec dépit, les dents serrées)

Ah! comme il prend plaisir à m'irriter sans

Modéré.

c.

ces - se! A me railler, à me narguer!

(de plus en plus en colère)

Animez

Oui, j'au - rai de la joie à le quitter, cet hom - me, Animez

c.

sf

c. A ne plus le re - voir ja - mais!...

(redevenant maîtresse d'elle-même) *Un peu retenu*

c. Je déraison - ne... *mf* *3* Ce n'est pas rail.. Je

Un peu retenu

suivez *p*

c. mens, Je souf - fre de par - tir!... Je voudrais le ha -

p

mf *3* cédez *Plus lent* *p*

c. - ir... et je ne le puis pas! Il m'a conqui - se, Il

ral. *Plus lent*

c. est mon maî-tre, je le sens; Même à ses plus ru - des ac -

c. - cents, Je trouve u - ne douceur ex - qui - sel..

mf *ral.* *doux* *pp* en mesure ♩ = 68

pp *en mesure ♩ = 68* *expressif*

c. Et je voudrais, m'ap - puyant sur son cœur, Lui

mf

c. dire, a - vec des mots très doux: Je suis ta chose, tona -

dim. *p* *Chaleureux*

p *Chaleureux*

c. *man - te, Fais de moi ce que tu vou - dras,*

animez légèrement

c. *Fais - - moi souf - frir,*

c. *Fais - moi mou - rir,*

c. *Je souf - fri - rai sans é - pou - van - te Et*

ral. 1^{er} Mouvt!

c. 
par toi je mour-rai con - ten - - te

c. 
Pour-vu que je sois dans tes *ral.*

Chaleureux, animé ♩ = 120

c. 
bras!
Chaleureux, animé ♩ = 120

Elle se laisse tomber sur un banc, la tête dans les mains.



en ralentissant



mf

Modéré, soutenu ♩ = 80

CATHARINA *les yeux perdus dans le vague et comme absorbée dans ses souvenirs.*

ral. **Modéré, soutenu** ♩ = 80 *pp* Hi-er, quand

p *pp* *pp*

le chant bien en dehors

c. un instant je me suis assoupi e Dans un de

c. - mi sommeil, il m'a sem- blé pourtant Qu'ils'appro- chait de moi, sans bruit,

c. en sou-ri-ant Et que, d'une voix soudain a- dou- ci- e, il murmu-

p

c. *duux*
 -rait des mots d'un charme en ve-lop - pant... Je n'o..sais

c. *3*
 en tr'ou.vrir les yeux, Mais j'é.prou - vais à l'é - cou.ter Un é -

c. *p*
 - moi profond et mysté.ri - eux! Hé - las! je m'é.tais donc trom-

c. *en cédant dim.*
 - pé-e? Tout ce-ci n'é.tait qu'une il.lu.si - on!..

suivez

(avec élan) **Animez** **Très lent**
(dans les larmes) *p*

Ah! pourquoinem'ai-me-t-il pas? Animez Ah! pourquoinem'ai-me-t-il

Très lent

(avec regret) **Modéré** ♩ = 92 *(Petruccio paraît)*

pas! Ah! **Modéré** ♩ = 92

ral. *pp* *(s'efforçant d'être forte)*

PETRUCCIO *(regardant Catharina)* *mf* **Moi? je nepleure**

Encor des larmes?

pas! **PETRUCCIO** *(il cueille du bout du doigt une larme sur la joue de Catharina... et la goûte)*

Hum! pour-tant

Animez *(changeant de ton)* *mf* *s*

C'est sa-lé-lé.. **Animez** Bion-del-lo vous at-tend,

CATHARINA *(s'éloignant, hésitante)* *p* *(timidement)* *ral.*

A - dieu, — mon a - mi.

a-dieu, — et bonne rou.te. **suivez**

Modéré *(se retournant très surpris)* *f* *s*

"Votre a - mi?" Pâques - Dieu, Cari - nal Est-ce bien à

Modéré *p*

CATHARINA *mf* *s*

Mais sans dou - tel

moi que vous parlez?

mf *Même Mouvt*

P. Je ne vous comprend plus, — Voy - ons, ex - pliquons-nous...

Même Mouvt

mf *CATHARINA* *cédez un peu*

Que pour-rai-je vous ex - pli-quer? Vous ne vou-drez pas

cédez un peu *suivez*

(tristement) *ral.*

me compren - dre. Vous ne m'ai - mez pas!

Modéré $\text{♩} = 88$ *PETRUCHIO*

Je ne t'ai - me pas! — Com - ment peux-tu di - re ce - la,

Modéré $\text{♩} = 88$

CATHARINA *mf*

Envous montrant tou -

Lorsque je fais tout — pour te plai - re!

— jours criant, — pestant, — Hé-rissé, — tourné en bou - le!

mf
cédez, peu à peu

PETRUCHIO S'il est vrai que vous

Eh! que veux - tu, C'est ma na - tu - re!

ral. *dim.*

m'aimez, — Vo-tre na-tu - re,.. Vous la change - riez!..

Eh bien? *ral.* Ah!

Très modéré ♩ = 76

c. — Mais je ne vaux pas la pei.ne Que vous fassiez untout petiteffort?

Très modéré ♩ = 76

p

c. Que vous vous mon - tri - ez — plus doux et plus ai -

c. - ma - ble,.. Et de cet.te fa - çon que vous me prou.

p

c. - vriez si, — Je vous ai fait plai - sir — le jour où j'ai dit: — oui!

ral. *p*

ral. *p*

Modéré ♩ = 88
PETRUCHIO *p*
 Et si je le faisais, ce tout pe-tit ef -

CATHARINA (*légèrement*)
 A
 -fort, Tu m'ai-me - rais... beau - coup?

C.
 vo - tre pla - ce, je ten-te-rais l'ex-pé-ri - ce...

Mod! animé ♩ = 96
PETRUCHIO
 Morbleu! tu dis vrai... Je veux es.say.

Mod! animé ♩ = 96
Coupure

CATHARINA *f*

C'est ce - la, es_say_ez!

f

er!
Même Mouvt

f *mf* *p*

C'est

en mesure

C. Vous en con - ve -

P. un dé - faut bien laid que la co - lè - re.

en mesure,

p

5 6

C. - nez?

P. *mf* (comme indigné) *f*

Oui, j'en conviens! Fai - re - souffrir ceux que l'on ai - me!

ne pas presser

p

C. *(s'agitant)* 3
 A la bonne heure!

P. Ah! fil.. il faut me cor-ri-ger.

P. -er
 Tu ver-ras Quel ma - ri ex - quis Je

CATHARINA *(s'inquiétant)*
 Seu-le -

P. vais de - ve - nir. Seu-le - ment...

C. -ment?..

P. C'est bien dif-fi - ci - le, Tout seul, de se

(vivement)

C.  You s ai - der! Mais com..

P.  cor - ri - ger, Il fau - draît m'ai - der...




C.  _ ment?

P.  Je ne sais,.. Mais tu trouve - ras bien toi - mê - me...


(lui prenant la main).

P.  *f* Tiens, lorsque,.. malgré moi, Il m'ar - ri - ve - ra par.



P.  - fois Dem'empor - ter en - co - re, Ne me contrari - e pas,



P. *mf* Dis comme moi, *p* douce - ment...

cédez un peu
CATHARINA (*souriant*)

Dou - ce - ment!...

Bien dou - ce - ment...

cédez un peu

Calme *p*

Et peut - être qu'en me voy - ant Si do - cile et si

Calme *p*

Calme *p*

tendre, Ton cœur va de - ve - nir plus doux et plus ai -

Modéré, soutenu ♩ = 80

C. *p* ...mant!

PETRUCHIO (il l'attire à lui, doucement)

p As-tu, dans les

ral. Modéré, soutenu ♩ = 80

P. bois nouveaux, Vu quel.que.fois les oiseaux Bat-tre des ai - les?

CATHARINA

Sous les a-man - diers fleuris, Ils tournent a - vec des cris

C. et des que rel - les.

PETRUCHIO

Dans le so - leil, é - cla -

P. *dim. - - - - - pp*

- tant, Bruit, combats, Sansqu'uninstant Leur voix se tai - se...

CATHARINA *p*

Mais, vers le dé - clin dujour, A l'heure où frémit l'amour,

C. *ral. en mesure pp*

Les nids s'a - pai - - - - se... Les nids dor - ment

PETRUCHIO

A l'heure où fré.mit l'a - mour! *ral. en mesure*

C. *p (doux)*

et, sureux, La pure étoile des cieux, Cal - me, se lè -

P. *pp*

Les nids s'a - pai - sent!.. Ils

C. *ve... Tu leur ver... ses, dou.cenuit,*

P. *dorment, et loindu bruit, Tuleurver... ses, dou.ce nuit, L'a*

C. *L'amour!... Le rê... vel (Petruchio qui est sur le banc*

P. *mour!... Le rê... vel Que le char.me des*

en mesure

C. *fait asseoir Catharina sur ses genoux) I...mitons les doux nids tendrement a...pai.*

P. *soirs vien.ne cal...mernos fiè...vres.*

C. *- ses.*

P. *D'elles-mêmes a - lors s'u - niront nos lè - vres, D'eux-mêmes y vien -*

Même Mouvt $\text{♩} = \text{♩}$
(lui rappelant les mots qu'il lui a adressés la veille, quand il la croyait endormie)

C. *Ainsi, l'é - merillon fa - rou - che, De - ve - nu co -*

P. *- dront é - clo - re les bai - sers!*

Même Mouvt $\text{♩} = \text{♩}$

C. *un peu retenu -*

P. *- lombe à sontour, Répond, sans héri - ser ses ai - les, A l'appel di - vin de l'a -*

(tombant des nues)

C. *Hein!* *suivez*

P. *Hein!* *suivez*

C. *radiouse.* *ral.*
 -mour! Ah! — je n'ai pas rê-
 (finissant par rire)

P. Tu ne dormais donc pas... friponnel

Un peu animé ♩ = 116

(elle considère un instant Petruchio, puis lui jette les bras autour du cou et l'embrasse)

C. -vél Mon bien ai - mé!
 Un peu animé ♩ = 116 chaleureux

PETRUCHIO (se débattant en riant)

Là... — là... — pas si fort, — tu m'é - touf - fesi

LORENZO (entrant)

en serrant Quevois-je?

PETRUCHIO *Moins animé* ♩ = 96 *mf*

Jevous a - vais bien dit, Monsieur le guita - ris - te, Qu'enous se -

Moins animé ♩ = 96 *mf*

BIONDELLO (entrant en coup de vent suivi de Curtis)

Le beau - pè - re de Monsieur, .. Mon -

P. .. rions bientôt l'accord par - fait, ..

LORENZO (se dissimulant un peu à l'écart avec Bianca) *Assez animé* ♩ = 116

Di - a - ble!

Bia. .. sieur!

P. *Baptista, éploré, accablé, paraît au fond. Petruccio va au devant de lui.*

Assez animé ♩ = 118

Hé!

P. *qu'est-ce donc, beau-père?* **BAPTISTA** (*larmoyant*)
 Bian-ca, en - fui - el.. dispa -

B.p. - rue — A - vec son a - bomi - na - ble racléur de luth! Je le fe - rai pen -

LORENZO (*sortant de sa cachette, piqué au vif*)
 Eh - là!.. on ne pend pas le com - te Lo - ren -
 - drel

L. - zol (*stupéfait*)
 Bap. Lo - ren - zol Lo - ren - zol Vous?
pp *pp*

LORENZO

Ouil

PETRUCHIO (à l'oreille) (gaiement)

Mon très noble ami... Et très ri - che!

Bap. Lui? (perplexe) Al -

suivez

Est-ce vrai?..

pp

suivez

en mesure

lons, fai-tes de né-ces-si - té ver-tu, Embrassez votre

en mesure

mf

Il pousse Baptista étonné dans les bras de Lorenzo.

gen - drel

5

BIANCA (honteuse) (babouinant) (elle reste coite)

(il aperçoit sa fille)

BAPT. f. Père! Oh!.. Je... Lent

ral.

Bian - call Malheu - reuse enfant!

ral. Lent

mf

Mod^t animé ♩ = 108

GATHARINA (*intercédant*)

p

Mon pè - re, par - don - nez - lui, Et que le bon - heur rayon - ne Dans

Mod^t animé ♩ = 108

c.

tous les cœurs aujourd'hui Com - me ce clair so - leil qui luit! (*gravement*)

PETRUCHIO *mf*

Ca - ri - na, ce

(*amoureuusement*) *mf*

c.

Qu'im -

BIANCA (*poiffant*)

En plein midi!

P.

n'est pas le soleil, c'est la lu - ne!

BAPTISTA (*regardant Petruccio avec inquiétude*)

La lu - ne!

pp

f *pp* *subit*

en mesure

C. *f*
- porte le soleil ou la lu - ne, je ne veux voir — que par vos
en mesure

pp

C. yeux!..

BAPTISTA (*enthousiasmé*)

Pro-di-gi-eux! On m'a changé Ca-tha-ri-na!!

(a Lorenzo et Bianca)

Bap. En fa-veur du mi-ra-cle, en-fants, — je vous par-

p

CATHARINA

Oui, je vous l'avou-e, J'ai du bonheur — à me sou-

Bap. -don-nel!

p

c. *f* *p*

- met - tre, A m'in - cli - ner, bien ten - dre - ment, Devant

suivez

c. *ral.* *plus soutenu*

toi, mon é - poux, — mon maî - tre!

PETRUCHIO (*Pattirant / lui - avec tendresse*)

plus soutenu *expressif* *A*

suivez

P. *f*

la hau - teur Du cœur, — Ma Cari - na, C'est là ta pla -

P. *Modérément animé* ♩ = 108

cel

(Joyeux, a pleine voix) Tous face au public.

C. *Quando, au banquet du mari - a - ge, Le respect commun dit le*

Bi. *Quando, au banquet du mari - a - ge, Le respect commun dit le*

L. *Quando, au banquet du mari - a - ge, Le respect commun dit le*

Blo. *Quando, au banquet du mari - a - ge, Le respect commun dit le*

P. *Quando, au banquet du mari - a - ge, Le respect commun dit le*

Bap. *Quando, au banquet du mari - a - ge, Le respect commun dit le*

C. *"Benedi - cite," — C'est l'amour qui chan - te Les Grà - -*

Bi. *"Benedi - cite," — C'est l'amour qui chan - te Les Grà - -*

L. *"Benedi - cite," — C'est l'amour qui chan - te Les Grà - -*

Blo. *"Benedi - cite," — C'est l'amour qui chan - te Les Grà - -*

P. *"Benedi - cite," — C'est l'amour qui chan - te Les Grà - -*

Bap. *"Benedi - cite," — C'est l'amour qui chan - te Les Grà - -*

C. - - - ces!

Bl. Cur. - - - ces!

L. Bio. - - - ces!

P. - - - ces!

Bap. - - - ces!

8^{va} bassa