

# ACTE III

## Prélude

**All<sup>o</sup> animato**

2 GRANDES FLÛTES *f* *dim.*

PETITE FLÛTE *f* *dim.*

2 HAUTOIS *f* *dim.*

2 CLARINETTES en LA *f* *dim.*

BASSONS *f* *dim.* *p*

1. 2. *f*

CORS en FA

3. 4. *f*

TIMBALES *f*

**All<sup>o</sup> animato**

VIOLONS *f* *mf*

VIOLONCELLES *f* *mf*

ALTOS *f* *mf*

CONTREBASSES *f* *pizz.* *arco*

Musical score for the first system, measures 1-4. The instruments listed on the left are: Gdes Fl., Cl., Bons, Cors, Timb., vons, Alt., and velies. The score includes dynamic markings such as *f*, *dim.*, and *p*. The woodwinds and strings play sustained notes, while the timpani and bassoon have specific rhythmic patterns. The bassoon part includes a trill (tr) and a dynamic change to *p* at measure 4. The strings play a triplet in the first measure.

Musical score for the second system, measures 5-8. The instruments listed on the left are: Gdes Fl., Hb, Cl., Bons, 4e Cor, vons, Alt., velles, and C. B. The score includes dynamic markings such as *cresc.*, *f*, and *p*. The woodwinds and strings play sustained notes, while the bassoon and strings have specific rhythmic patterns. The bassoon part includes a trill (tr) and a dynamic change to *f* at measure 6. The strings play a triplet in the first measure.

First system of musical notation, measures 1-4. The score includes parts for Gdes Fl., Hb, Cl., Bons, 1er et 2e Cors, Vons, Alt., Velles, and C.B. The key signature is two sharps (F# and C#). The time signature is 3/4. The first measure features a dynamic marking of *p* and a *pizz.* instruction. The second measure has a *pizz.* instruction. The third measure includes a *dim.* instruction. The fourth measure features a *dim.* instruction and a triplet of eighth notes.

Second system of musical notation, measures 5-8. The score includes parts for Gdes Fl., Hb, Cl., Bons, Cors, 1re et 2e Tromp., Vons, Alt., Velles et C.B. The key signature is two sharps (F# and C#). The time signature is 3/4. The first measure features a dynamic marking of *p* and a *pizz.* instruction. The second measure has a *pizz.* instruction. The third measure includes a *dim.* instruction. The fourth measure features a *dim.* instruction and a triplet of eighth notes.

101

Gdes Fl. *f*

Pte Fl. *f*

Hb *f*

Cl. *f*

Bons *f* *dim.* *p*

C. Bon *f* *dim.* *p*

Cors *f*

1<sup>re</sup> et 2<sup>e</sup> Tromp. *f*

Tromb. *f*

Timb. *f* *dim.* *p*

Harpes *p*

101

Organs *f* *sf* *pp*

Alt. *f* *mf appass.*

Violles *f* *dim.* *p*

C.B. *f* *dim.* *p*

à 2

Cl. *cresc.*

Bons <sup>10</sup>

Harpes *cresc.*

Yons *cresc.*

Alt. *cresc.*

Violles et C.B. *cresc.*

Hb <sup>10</sup> *cresc.*

Cl. *cresc.*

Bons *cresc.*

Harpes *f* (étouffez)

Yons <sup>12</sup> <sup>8</sup>

Alt. *f*

Violles et C.B. <sup>12</sup> <sup>8</sup>

10

Gdes Fl. *pp*

Cl. *pp*

Cors *pp*

Timb. *pp*

1rs Vons *pp subito*

2ds Vons Div. *pp subito*

Alt. *pp subito*

Velles et C.B. *pp subito pizz.*

*p*

Gdes Fl. *cresc.*

Pte Fl. *cresc.*

Hb *cresc.*

Cl. *cresc.*

Bons *p cresc.*

C. Bon *p cresc.*

Cors *cresc.*

Timb. *cresc.*

1rs Vons *cresc.*

2ds Vons *cresc.*

Alt. *cresc.*

Velles et C.B. *cresc.*

*à 2*

*arco*

Gdes Fl. *f* *rinf*  
 Pte Fl. *f*  
 Hb *f* *rinf*  
 Cl. *f* *rinf*  
 Bons *f*  
 C. Bon *f*  
 Cors *f*  
 Tromp. *f*  
 Tromb. *f*  
 Timb. *f*  
 102  
 vons *f* *rinf*  
 Unis  
 Alt. *f*  
 velles *f*  
 C. B. *f*

Musical score for the first system, featuring woodwinds, brass, and strings. The instruments listed on the left are: Gdes Fl., Pte Fl., Hb, Cl., Bons, C. Bon, Tromp., Vons, Alt., and velles et C.B. The score is divided into three measures. The first measure shows woodwinds and strings playing sustained notes. The second measure features a dynamic change to *p* for the woodwinds and a first ending bracket labeled "1<sup>o</sup>". The third measure continues with *p* dynamics and includes the instruction *sempre f* for the strings.

Musical score for the second system, featuring woodwinds, brass, and strings. The instruments listed on the left are: Gdes Fl., Hb, Cl., Cors, Tromp., Tromb., Vons, Alt., and velles et C.B. The score is divided into four measures. The first measure starts with a dynamic of *f*. The second measure features a dynamic change to *dim.* for the woodwinds. The third measure continues with *dim.* dynamics. The fourth measure features a dynamic change to *p* for the woodwinds and includes the instruction *sempre f* for the strings. There are also dynamic markings of *f* and *dim.* for the strings. The score includes first and second ending brackets labeled "1<sup>o</sup>" and "2<sup>o</sup>" for the Tromp. and Tromb. parts, and a "4<sup>o</sup>" marking for the Cors part.



This system of the musical score includes the following parts: Bassoon (Bass), Horns (Corns), Trumpets (Tromps), Alto Saxophone (Alt.), Trombones (Trombes), and Double Bass (C.B.). The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The dynamic marking *p* (piano) is used throughout. The Alto Saxophone part has a *Soli* marking. The score shows a melodic line in the Bassoon and Horns, a rhythmic accompaniment in the Trumpets and Trombones, and a bass line in the Double Bass.

This system of the musical score includes the following parts: Flute (Gdes Fl.), Clarinet (Cl.), Bassoon (Bons), Horns (Corns), First Trumpet (1rs Tromps), and Alto Saxophone (Alt.). The music continues in the same key and time signature. Dynamic markings include *p* (piano) and *pp* (pianissimo). The Flute part features a first ending (*1<sup>o</sup>*) and a *pp* marking. The Clarinet and Bassoon parts also have *pp* markings. The Horns and First Trumpet parts have *p* markings. The Alto Saxophone part has a *Soli* marking. The score shows a melodic line in the Flute and Clarinet, a rhythmic accompaniment in the Bassoon and Horns, and a bass line in the First Trumpet.

Un carrefour dans la ville haute, devant une porte du rempart à demi démantelé. Traces d'assaut et d'incendie. Au loin, la plaine, avec le cours et les berges du fleuve. Maisons. Murailles. Temple de Vesta. Un grand arbre. —Le matin au lever du soleil.

**Scène I** — HILDIBRATH, LE VEILLEUR puis SCAURUS.

Les Barbares groupés au fond et au milieu de la scène — avec leurs chariots chargés de butin, et qu'on en charge encore — font leurs apprêts de départ. — Les habitants, hommes, femmes, enfants, anxieux, sur les côtés de la scène.

Moderato

vons  
Alt.  
velles et C.B.

vons  
Alt.  
HILDIBRATH (à cheval, donnant des ordres aux chefs)  
velles et C.B.

Son nez l'appel de vos co\_hor\_tes! Groupez les au pied du rem-part!

1<sup>rs</sup> vons Div.  
2<sup>ds</sup> vons Div.  
Alt. Div.  
H.  
velles Div.  
B.

(à d'autres)  
Mouvement des habitants de la ville. Exclamations de joie.  
Faites ouvrir toutes les por\_tes... Don\_nez le signal du dé\_part!

sur le théâtre

Saxhorns Altos en Mi $\flat$  (plus loin) *mf*

Saxhorns Ténors en Sib *f*

1<sup>rs</sup> vons *p*

2<sup>ds</sup> vons *p*

Alt. *p*

velles Unis *p* Mouvement de départ chez les Barbares.

C.B. *p*

104

vons Unis *sempre p e stacc.* Div. Unis Div. Unis Div.

Alt. Unis *sempre p e stacc.*

4 Contraltos *p*

4 1<sup>res</sup> Basses *p* Le dé.

4 2<sup>des</sup> Basses *p* O bonheur!...

velles *p* Le départ!...

C.B. *pizz.* *p*

vons

Unis

Alt.

4 Sopranos

O bonheur! O déli-vran-ce!

-part! O déli-vran-cel

4 Ténors

*p* O joie! —

Un habitant seul

Il a rai-

Un habitant seul

On ose à peine y croire aprèstant desouffran - ce.

velles

C.B.

vons

Alt.

-son! Et pour moi j'en croirai guère, Tant qu'on ne verra pas leurs chariots de guer-re Disparaître à l'horiz-

velles

C.B.

vons

Alt.

4 Sopranos

4 1<sup>res</sup> Basses

4 2<sup>des</sup> Basses

velles

C.B.

-zon.

*p*

*p*

*arco*

*p*

D'eau lus - trale — arrosé la mai

Du sol exhumer les cassettes,

On va donc rouvrir les cachettes,

Saxhorns en Si b (sur le théâtre)

vons

Alt.

velles et C.B.

-son!

*mf*

*mf*

*mf*

*mf*

Harpes

vons

Alt.

LE VEILLEUR *f très largement*

*cantabile*

N'ou - bli - ons pas les sa - cri - fi - ces

velles

C.B.

Harpes

Alt.

le V.

Que nous de - vons aux im - mor - tels!

Di - vi - ni -

velles

Harpes

Alt.

le V.

-tés li - bé - ra - tri - ces,

Le sang des bœufs et des gé - nis - ses

velles

Harpes

Alt.

1<sup>er</sup> V.

vclles

Va ruis - se - ler sur vos au -

106

Harpes

vclles

vclles

Alt.

1<sup>er</sup> V.

Sopranos *p*

Contraltos *p*

Ténors *p*

Basses *p*

vclles

C.B.

*mf espress.*

*mf espress.*

*mf espress.*

*pizz.*

*p*

*mf espress.*

-tels.

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé - nis - ses

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé - nis - ses

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé - nis - ses

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé - nis - ses

Di - vi - ni - tés li - bé - ra - tri - ces, Le sang des bœufs et des gé - nis - ses

vous  
Alt.  
velles

*dim.* *dim.* *dim.*

Va ruis - se - ler sur vos au - tels.  
Va ruis - se - ler sur vos au - tels.  
Va ruis - se - ler sur vos au - tels.  
Va ruis - se - ler sur vos au - tels.

*pp* (Départ des Barbares.) *p*

Saxhorns en Mi b (sur le théâtre)

vous  
Alt.  
velles

107

vous  
Alt.  
Sopranos  
Contraltos  
Ténors  
Basses  
velles  
C.B.

*p* Ils  
*p* Ils  
*p* Ils  
*p* Ils  
*p* Ils

arco *p*



vous

Div. Unis

Alt.

Une femme seule *f*

par - tent! Peu - ple de ban-dits! Voyez le butin qu'il empor-te!

par - tent!

par - tent!

par - tent!

velles et C.B.

vous

Alt.

SCAURUS (s'avancant) *f*

Argent! bijoux! fem - mes, qu'im-

4 autres femmes seules

Argent! bijoux! ils ont tout pris!

4 autres femmes seules

Argent! bijoux! ils ont tout pris!

velles

C.B.

Div. Unis

Saxhorns en Si $\flat$  (sur le théâtre)

vons

Alt.

S.

velles et C.B.

-por-te? Votre honneur avait plus de prix! On a pil-lé vo-tre demeu-re;

poco a poco più animato

vons

Alt.

S.

velles et C.B.

Mais au-cu-ne de vous ne pleu-re sa fille outragée à ses yeux, Ou son fils cap.

poco all $^{\circ}$

3 Gdes Fl

Cl. en Sib

Bons

1er et 2e Cors

vons

Alt.

S.

velles et C.B.

-tif! *f* Gloire aux Dieux!

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

Gdes Fl.

Cl.

Bons

1er et 2e Cors

1re et 2e Tromp.

Timb.

Vons

Alt.

Sopranos  
*f* Gloire aux Dieux! \_\_\_\_\_

Contraltos  
*f* Gloire aux Dieux! \_\_\_\_\_

CHOEUR  
Ténors  
*f* Gloire aux Dieux! \_\_\_\_\_

Basses  
*f* Gloire aux Dieux! \_\_\_\_\_

Velles

C.B.

(Les Barbares ont disparu.)

*f*

*pp*

108 Récit

Timb.

sur le théâtre

Saxhorns en Mi b  
*p* (très loin)

1<sup>er</sup> et 2<sup>e</sup> pupitres

3<sup>e</sup> et 4<sup>e</sup> pupitres

1<sup>rs</sup> vons Div.

5<sup>e</sup> et 6<sup>e</sup> pupitres

1<sup>er</sup> et 2<sup>e</sup> pupitres

3<sup>e</sup> et 4<sup>e</sup> pupitres

2<sup>ds</sup> vons Div.

5<sup>e</sup> et 6<sup>e</sup> pupitres

LE VEILLEUR (du haut d'une tour) *f*

Les Germain ont franchi les rem-parts, — des cré-neux On voit dé-ja — l'armée entiè-re

1<sup>rs</sup> vons

2<sup>ds</sup> vons

le V.

Comme un ser-pent dé-rou-ler ses an - neaux Dans un nu - a - ge de poussière

A tempo (modéré sans lenteur)

Cl.

Bons

C. Bon

A tempo (modéré sans lenteur)

1ers violons

2ds violons

Alt.

V.

- re!  
SCAURUS

Sopranos  
Gloire aux Dieux! Gloire aux Dieux!

Contraltos  
Gloire aux Dieux! Gloire aux Dieux!

Ténors  
Gloire aux Dieux! Gloire aux Dieux!

Basses  
Gloire aux Dieux! Gloire aux Dieux!

elles

C. B.

à 2

Gdes Fl.

Cl.

Bons

C. Bon

1er Cor

1ers Vons

Alt.

S.

velles

C.B.

Unis

Unis

- tés li - bé - ratri - ces      Le sang des bœufs et des gé - nis - ses      Va

Gdes Fl.

H<sup>b</sup>

Cl.

Bons

C. Bon

1er et 2e Cors

Vons

Alt.

S.

Ténors

Basses

velles

C.B.

30

p

10

p

p

p

dolce espress.

dolce espress.

Di -

Di - vi - ni - tés li - bé - ratri -

Gdes Fl. *à 3*

Cl. *à 2*

Bons *à 2*

1<sup>re</sup> Tromp. *p dolce*

vons *p*

Alt. *p dolce espress.*

Sopranos *cresc.*

Contraltos *p dolce espress.*

Le sang des bœufs et des génis - - ses Va ruisse -  
 Le sang des bœufs et des génis - - ses Va ruisse -  
 - vi - ni - tés libé - ra - tri - ces Le sang des bœufs des bœufs et des génis - - ses Va ruisse -  
 - ces Le sang des bœufs et des gé - nis - ses Va ruisse - ler sur vos au - tels Va ruisse -

velles

C. B. *p*

109 All<sup>o</sup> molto

Cors *à 2*

1<sup>re</sup> Tromp. *à 2*

Trg. *f*

vons *f*

Alt. *f*

LE VEILLEUR (sur une terrasse)

*mf*

ler sur vos au - tels.

*mf*

ler sur vos au - tels.

ler sur vos au - tels.

ler sur vos au - tels.

*f*

C'est A - pol - lon qui les met en dé -

10

Gdes Fl.

Hb

Cors

1re Tromp.

Trg.

vons

Alt.

le V.

*sempre p*

*sempre p*

*sempre p*

- rou - te! Il dé - co - che sur eux de la cé - les - te vou - te

10

Hb

Bons

1re et 2e Cors

Trg.

vons

Alt.

le V.

voiles et C. B.

*p*

*p*

*f*

*pizz.*

Les pre - miers ray - ons du ma - tin, Flè - ches d'or du car - quois di -



Gdes Fl. *p*  
 Pte Fl. *f*  
 Hb *f* à 2 *p*  
 Cl. *p*  
 Bons *f* *p*  
 Cors *f*  
 Trg. *f*  
 Vons *f subito*  
 Alt. *f subito*  
 le V. *f*  
 velles et C. B. *f* arco *f*

- vin Vè tu de pourpre o.ri.en ta.le Le

Gdes Fl. *p*  
 Hb *p*  
 Cl. *p*  
 Bons *p*  
 Vons *f* *p*  
 Alt. *f* *p*  
 le V. *f*  
 velles et C. B. *f* *p*

Dieu du jour à son réveil Chasse au loin la hor.de bru.ta.le Qui vient du pa-ys

110

Gdes Fl.  
 Pte Fl.  
 Hb  
 Cl.  
 Bons  
 C. Bon  
 Cors  
 1<sup>re</sup> et 2<sup>e</sup> Tromp.  
 Timb.  
 Trg.  
 vons  
 Alt.  
 le V.  
 Sopranos  
 Contraltos  
 Ténors  
 Basses  
 velles  
 C.B.

Hb

Cl.

Bons

Cors

Tons

Alt.

Dieu du jour à son réveil Chasse au loin la horde brutale Qui vient du pa-

Dieu du jour à son réveil Chasse au loin la horde brutale Qui vient du pa-

Dieu du jour à son réveil Chasse au loin la horde brutale Qui vient du pa-

Dieu du jour à son réveil Chasse au loin la horde brutale Qui vient du pa-

velles

C.B.

*à 2*

*sempref*

*f*

Gdes Fl. *dim.* *p*

Pte Fl. *dim.* *p*

Hb *dim.* *p*

Cl. *dim.* *p*

Bons *1<sup>o</sup>* *dim.* *p*

Cors *mf*

1<sup>re</sup> et 2<sup>e</sup> Tromp. *dim.* *mf*

Trg *f* *dim.*

vons *dim.* *p*

Alt. *dim.* *p*

SCAURUS *f*

Ban - nis la crain - te de ton

- ys sans so - leil

- ys sans so - leil

- ys sans so - leil

- ys sans so - leil

velles *dim.* *p*

C.B. *dim.* *p*

111

The musical score is arranged in a standard orchestral layout. It begins with woodwinds (Flutes, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) playing a melodic line with a 'dim.' (diminuendo) marking. The brass section (Horn, Trumpet, Trombone, and Tuba) provides harmonic support. The vocal soloists (Soprano, Alto, Tenor) enter with the lyrics. The conductor's part is shown at the bottom. The score is marked with '111' in a box, indicating a specific rehearsal mark.

Hb

Bons

Cors

Vons

Alt.

S.

Velles et C. B.

cœur! Don - ne li - bre cours à ta joi - e, Peu - - -

*f* *dim.* *p* *f* *dim.* *p*

*f* *dim.* *p* *f* *dim.* *p*

*f* *dim.* *p* *f* *dim.* *p*

*f* *dim.* *p* *f* *dim.* *p*

*f* *dim.* *p* *f* *dim.* *p*

*f* *dim.* *p* *f* *dim.* *p*

à 2

10

10

Hb

Bons

Vons

Alt.

S.

Velles et C. B.

- ple, de - puis hi - er en proie A la tris - tesse, à la ter -

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

- Gdes Fl.** (Great Flute): *p*, *f*, *p*. Includes markings *à 2* and *1<sup>o</sup>*.
- Pte Fl.** (Piccolo Flute): *p*, *f*.
- H<sup>b</sup>** (Horn in B-flat): *p*, *f*, *p*.
- Cl.** (Clarinet): *p*.
- Bons** (Bassoon): *f*.
- Cors** (Trumpet): *p*, *f*, *p*. Includes marking *à 2*.
- Trg.** (Trombone): *p*, *f*, *p*.
- ons** (Tenor Trombone): *f*, *p*.
- Alt.** (Alto Trombone): *f*, *dim.*, *p*.
- S.** (Soprano): *reur!* Et par les jeux, les cris et les chants et la
- velles** (Vocal): *f*, *dim.*, *p*.
- C. B.** (Cello/Bass): *f*, *dim.*, *p*.

Rit.

**112** a tempo

Gdes Fl.  
 pte Fl.  
 hb  
 Cl.  
 Bons  
 C. Bon  
 Cors  
 1<sup>re</sup> et 2<sup>e</sup> Tromp.  
 Timb.  
 Trg.  
 Vons  
 Alt.  
 S.  
 Sopranos  
 Contraltos  
 Ténors  
 Basses

*mf* *f* *mf* *f* *mf* *f*  
*p* *mf* *p* *f* *p* *f*  
*pizz.* *pizz.* *pizz.* *arco* *arco* *arco*  
*f* *f* *f* *f* *f* *f*  
 OSSIA  
 dan se, Fête ce jour de dé-li-vran-ce!  
 C'est A-pol- lon, c'est le  
 C'est A-pol- lon, c'est le  
 C'est A-pol- lon, c'est le  
 C'est A-pol- lon, c'est le

8-  
 à 2  
 à 2  
 Rit. **112** a tempo  
 Rit. **112** a tempo  
 Rit. **112** a tempo  
 Rit. **112** a tempo

8 à 2

G<sup>des</sup> Fl.

1<sup>re</sup> Fl.

H<sup>b</sup>

Bons

C. Bon

Cors

1<sup>re</sup> et 2<sup>e</sup> Tromp.

Timb.

Yons

Alt.

Diu du so - leil Qui nous dé - livre à son ré - veil

Diu du so - leil Qui nous dé - livre à son ré - veil

Diu du so - leil Qui nous dé - livre à son ré - veil

Diu du so - leil Qui nous dé - livre à son ré - veil

velles

C. B.

*ff*



**113** Poco all<sup>o</sup> (in modo lidico)

pte Fl. *f*

Hb *f* à 2

Cor A. *f*

Cl. *f* à 2

Bons *f* à 2

Cors *f*

1<sup>re</sup> et 2<sup>e</sup> Tromp. *f*

Timb.

Cliquette (marteaux de bois) *f*

Trg.

**113** Poco all<sup>o</sup> (in modo lidico)

vons *f*

Alt. *f*

velles *f*

C. B. *f*

Detailed description: This is a page of a musical score for orchestra and woodwinds. It contains measures 1 through 8 of a piece titled '113 Poco all<sup>o</sup> (in modo lidico)'. The score is arranged in a system of staves. The woodwind section includes Piccolo Flute (pte Fl.), Horns (Hb), Cor Anglais (Cor A.), Clarinet (Cl.), Bassoon (Bons), and Cor Anglais (Cors). The brass section includes First and Second Trumpets (1<sup>re</sup> et 2<sup>e</sup> Tromp.), Timpani (Timb.), and Triangle (Trg.). The percussion section includes Cymbals (Cliquette) and Tom-toms (vons). The string section includes Violins (vons), Viola (Alt.), Violoncelles (velles), and Double Bass (C. B.). The music is in 2/2 time and D major. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support. Dynamics are marked with 'f' (forte) and 'à 2' (second endings). The score is printed in black ink on a white background.

This musical score is arranged in a grand staff format with 13 staves. The instruments and their parts are as follows:

- Pte Fl. (Piccolo Flute):** Treble clef, key signature of two sharps (F# and C#). Features a complex, rhythmic melody with many sixteenth notes and slurs.
- Hb (Horn B):** Treble clef, key signature of two sharps. Features a melodic line with slurs and accents.
- Cor A. (Cor Anglais):** Treble clef, key signature of two sharps. Features a simple, steady melodic line.
- Cl. (Clarinet):** Treble clef, key signature of two sharps. Features a simple, steady melodic line.
- Bons (Bassoon):** Bass clef, key signature of two sharps. Features a simple, steady melodic line.
- Cors (Trumpets):** Treble clef, key signature of two sharps. Features a simple, steady melodic line.
- Cli. (Cymbals):** Percussion line with a simple rhythmic pattern.
- Trg. (Trombones):** Percussion line with a simple rhythmic pattern.
- vons (Violins):** Treble clef, key signature of two sharps. Features a complex, rhythmic melody with many sixteenth notes and slurs.
- Alt. (Alto):** Bass clef, key signature of two sharps. Features a simple, steady melodic line.
- velles (Violas):** Bass clef, key signature of two sharps. Features a simple, steady melodic line.
- C. B. (Cello/Bass):** Bass clef, key signature of two sharps. Features a simple, steady melodic line.

à 2

The musical score is arranged in 17 staves. The top five staves (Gdes Fl., pte Fl., Hb, Cor A., Cl.) feature a melodic line with slurs and accents, marked with a forte *f* dynamic. The Bassoon (Bons) part consists of whole notes. The Horns (Cors) play a rhythmic pattern of eighth notes. The Trombones (Tromb.) play a melodic line with slurs and accents, marked with a forte *f* dynamic and including first, second, and third endings. The Timpani (Timb) play a rhythmic pattern of eighth notes. The Cymbals (Cli.), Triangle (Trg.), and Gong (Gr. C.) provide rhythmic accompaniment. The lower staves (Vons, Alt., Vclles, C. B.) feature a melodic line with slurs and accents, marked with a forte *f* dynamic.

This musical score page, numbered 281, features a variety of instruments. The woodwinds section includes Gdes Fl., Pte Fl., Hb, Cor A., Cl., and Bons. The brass section consists of Cors, 1<sup>re</sup> et 2<sup>e</sup> Tromp., Tromb., Timb., Cliq., Trg., and Gr.C. The string section includes Vols, Alt., velles, and C.B. The score is written in a key signature of two sharps (F# and C#) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and percussion provide harmonic support and rhythmic patterns. The 1<sup>re</sup> et 2<sup>e</sup> Tromp. part includes a dynamic marking of *f* and a *rit.* marking.

A detailed musical score for a large ensemble, likely a symphony or concert band. The score is arranged in a vertical stack of staves, each labeled with an instrument or section. The instruments listed from top to bottom are: gdes Fl. (Goblet Flute), pte Fl. (Piccolo Flute), Hb (Horn), Cor A. (Trumpet A), Cl. (Clarinet), Bons (Bassoon), Cors (Trumpet), 1re et 2e Tromp. (First and Second Trumpet), Timb. (Timpani), Cliq. (Cymbal), Trg. (Triangle), Gr.C. (Gong/Cymbal), Vons (Violin), Alt. (Alto), velles (Viola), and C.B. (Cello/Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as accents and slurs. The overall texture is dense and orchestral.

Gdes Fl.

Pic Fl.

Hb

Cor A.

Cl.

Bons

Cors

1re et 2e Tromp.

Tromb. et Tuba

Timb.

Cliq.

Trg.

Gr. C.

Vons

Alt.

velles

C.B.

Gdes Fl.

pte Fl.

Hb

Cor A.

Cl.

Bons

Cors

1re et 2e Tromp.

Tromb. et Tuba

Timb.

Cliq.

Trg.

Gr.C.

Vons

Alt.

velles

C.B.

à 2

Fl.

Hb.

Cor A.

Cl.

Bons

Cors

Tromb. et Tuba

Cliq.

Trg.

vions

Alti.

velles

C.B.

à 2

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*



This musical score is arranged in a system of ten staves. The instruments are labeled on the left as follows: Gdes Fl., Hb, Cors, Tromb. et Tuba, Tmb., Trg., vons, Alt., velles, and C.B. The score is divided into three measures. The first two measures show various rhythmic patterns and chords for the instruments. The third measure features a significant change in dynamics and articulation. The Flute and Horn parts are marked *ff* and *à 2* (allegretto), with a dashed line above the staff indicating a tempo change. The Trombone and Tuba parts have accents (>) over the notes. The Timpani part has a dynamic marking of *f*. The strings (vons, Alt., velles, C.B.) also have dynamic markings of *ff* and accents. The overall texture is dense and powerful in the final measure.

8

Gdes Fl.  
 Pte Fl.  
 Hb  
 Bons  
 Tromb.  
 Timb.  
 Trg.  
 vons  
 Alt.  
 velles  
 C.B.

*ff*  
 10  
*ff*  
 30  
*ff*

Gdes Fl.

Pte Fl.

Hb

Bons

Cors

1<sup>re</sup> et 2<sup>e</sup> Tromp.

Tromb. et Tuba

Timb.

Trg.

Gr.C.

Clons

Alt.

Violles

C.B.

*à 2*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

1ères Harpes *p*

2des Harpes *p*

1ers vons Div. *pp*

2ds vons Div. *pp*

Altos Div. *pp*

Chœur Sopr. et Contr. à l'unisson *p dolce e cantabile*

Velles *pp*

Voi - ci ve - nir vers toi, dé - es - se pro - tec - tri - ce, O Ves -

1ères Harpes *poco cresc.*

2des Harpes *poco cresc.*

1ers vons Div. *poco cresc.*

2ds vons Div. *poco cresc.*

Altos Div. *poco cresc.*

Velles *poco cresc.*

- ta dont le nom fut toujours vé - né - ré, Le blanc trou - peau du sa - cri - fi - ce, La

1ères Harpes

2des Harpes

1ers vons Div.

2ds vons Div.

Altos Div.

velles

*mf*

bi - che, les a - gneaux que le couteau sa - cré Frappe - ra sur l'au - tel pa - ré de fleurs é - clo - ses,

Rit.

1ères Harpes

2des Harpes

1ers vons Div.

2ds vons Div.

Altos Div.

velles

*dim.* *p* *pp*

Mé - lant le sang ver - meil à la pour - pre des ro - ses.

*pp*

1er Air de Ballet

Allegretto

116

1<sup>o</sup>

Orchestral score for the first system, measures 1-10. The score includes parts for Gdes Fl., Hb, Cl., Bons, 1er et 2e Cors, Harpes, Vons, Alt., and Velles C.B. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first measure of the first system is marked *mf*. The second system begins with a repeat sign and a first ending bracket labeled 1<sup>o</sup>. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Orchestral score for the second system, measures 11-20. This system continues the orchestral parts from the first system. It includes parts for Gdes Fl., Hb, Cl., Harpes, Vons, Alt., and Velles C.B. The key signature remains two flats. Dynamics include *p* (piano) and *pp* (pianissimo). A first ending bracket labeled 1<sup>o</sup> spans the final measures of the system.

1<sup>a</sup> 2<sup>a</sup> 117

Gdes Fl.  
Hb  
Cl.  
Bons  
1er Cor  
Vons  
Alt.  
Velles  
C.B.

*p*, *mf*, *f*, *espress.*, *pizz.*, *arco*, *à 2*

Gdes Fl.  
Hb  
Cl.  
Bons  
Cors  
Harpes  
Vons  
Alt.  
Velles  
C.B.

*f*, *p*, *mf*, *f*, *p*, *f*, *p*, *f*, *f*, *f*

Gdes Fl. *p cresc.*

Hb *cresc.* *f* *à 2.*

Cl. *cresc.* *f* *à 2.*

Bons *cresc.*

Cors *f*

1<sup>re</sup> et 2<sup>e</sup> Tromp. *p*

Tromb. *p*

Harpes *cresc.* *f*

Vons

Alt. *cresc.* *f*

Velles *cresc.* *f*

C.B. *f*



à 2.  
*f*

gdes Fl.

Hb

Cl.

Bons

Cors

1re et 2e Tromp.

Tromb.

*p*

*p*

*sempre f*

118

*espressivo sempre f*

Harpes

Vons

Alt.

velles

C.B.



8

G<sup>1</sup><sup>es</sup> Fl. *à 2*

H<sup>b</sup> *à 2*

Cl. *1<sup>o</sup>*  
la 2<sup>de</sup> change en La

Bons *à 2*

Cors *f*

1<sup>re</sup> et 2<sup>e</sup> Tromp. *f* *à 2*

Tromb. *f* *à 2*

Saxons *8*

Alt. *8*

Velles *8*

C.B. *8*

Detailed description: This is a page of a musical score for a large ensemble. It features ten staves of music. The instruments are: G<sup>1</sup><sup>es</sup> Fl. (G<sup>1</sup> Flute), H<sup>b</sup> (Horn in B-flat), Cl. (Clarinet), Bons (Bassoon), Cors (Horn), 1<sup>re</sup> et 2<sup>e</sup> Tromp. (1st and 2nd Trumpets), Tromb. (Trombone), Saxons (Saxophones), Alt. (Alto Saxophone), Velles (Tenor Saxophone), and C.B. (Double Bass). The score is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. Dynamics include *f* (forte) and *f* (piano). There are markings for *à 2* (allegretto) and *8* (octave). A specific instruction for the Clarinet is "la 2<sup>de</sup> change en La". The page number "296" is at the top left, and the publisher information "D. & F. 5968" is at the bottom center.

Più mosso

120

1<sup>o</sup>

Beas  
Triangle  
Harpes  
vons  
Alt.  
elles  
C.B.

*p*  
*mf espress.*  
*p*  
*p*  
*mf espress.*  
*mf espress.*  
*pizz. poco marcato*

Grandes Fl.  
Hb  
Bons  
Trg.  
Harpes  
vons  
Alt.  
elles  
C.B.

*mf*  
*1<sup>o</sup>*  
*mf*  
*p*

This system of musical notation includes staves for Gdes Fl., Hb, 2e Cl. La, Bons, Trg., Harpes, vous, Alt., velles, and C. B. The key signature is one sharp (F#). The first five measures show the woodwinds and strings playing, while the vocal parts (vous, Alt., velles) are silent. In the sixth measure, the vocal parts enter with a melodic line. Dynamic markings include *mf espress.* for the vocal parts, *mf* for the bassoon, and *p* for the harp and tenor.

This system continues the musical score with staves for 2e Cl., Bons, Trg., Harpes, vous, Alt., velles, and C. B. The woodwinds and strings continue their accompaniment. The vocal parts (vous, Alt., velles) are active throughout. Dynamic markings include *mf* for the vocal parts, *mf espress.* for the vocal parts in the later measures, and *p* for the harp and tenor.

1<sup>o</sup>

Gdes Fl.

2<sup>e</sup> Cl.

Bons

Trg.

vons

Alt.

velles

C. B.

(Solo) *pp*

*p*

*pp*

*p*

*p*

*p*

*p*

arco *pp*

Detailed description: This system of a musical score includes staves for Gdes Fl., 2<sup>e</sup> Cl., Bons, Trg., vons, Alt., velles, and C. B. The woodwinds (Flute, Clarinet, Bassoon, Trumpet) are mostly silent, with a 'Solo' marking and *pp* dynamic for the Flute in the final measure. The strings (Violins, Violas, Cellos, Double Basses) play a rhythmic accompaniment of eighth notes, marked with *p* dynamics. The woodwinds (Violins, Violas, Cellos, Double Basses) play a rhythmic accompaniment of eighth notes, marked with *p* dynamics. The C. B. (Double Bass) part is marked 'arco' and *pp*.

Gdes Fl.

2<sup>e</sup> Cl.

Bons

Cors

2<sup>ds</sup> vons

Alt.

velles

C. B.

*p*

1<sup>o</sup>

*p*

4<sup>o</sup>

*p*

Detailed description: This system continues the musical score with staves for Gdes Fl., 2<sup>e</sup> Cl., Bons, Cors, 2<sup>ds</sup> vons, Alt., velles, and C. B. The woodwinds (Flute, Clarinet, Bassoon, Horns) play melodic lines with *p* dynamics. The strings (Violins, Violas, Cellos, Double Basses) continue their rhythmic accompaniment. The Cors (Horn) part has a 4<sup>o</sup> marking. The 2<sup>ds</sup> vons (Violins) part has a 1<sup>o</sup> marking. The Alt. (Violas) part has a *p* marking. The velles (Cellos) part has a *p* marking. The C. B. (Double Bass) part has a *p* marking.

2<sup>e</sup> Cl. *cresc.*  
Bons *cresc.*  
Corns *cresc.*  
vous *cresc.*  
Alt. *cresc.*  
velles *cresc.*

*f* *f* *f* *f* *f* *f*

2 2 (b) 2

*f* *à 2*

122

Gdes Fl. *p*  
2<sup>e</sup> Cl. *f* *dim.* *p*  
Bons  
Corns  
Trg. *mf*  
vous *dim.* *p*  
Alt. *dim.* *p*  
velles *dim.* *p*  
C.B. *pizz. mf*

1<sup>o</sup>

Woodwind and string section score for the first system. The instruments listed on the left are: Gdes Fl., 2<sup>e</sup> Cl., Bons, 1<sup>er</sup> et 2<sup>e</sup> Cors, Vons, Alt., and velles. The score includes dynamic markings of *mf* and *p*, and features various musical notations such as slurs, accents, and fermatas.

Woodwind and string section score for the second system. The instruments listed on the left are: Gdes Fl., 2<sup>e</sup> Cl., Bons, 1<sup>er</sup> et 2<sup>e</sup> Cors, Harpes, Vons, Alt., velles, and C.B. The score includes dynamic markings of *p* and *arco p*, and features various musical notations such as slurs, accents, and fermatas.



Gdes Fl. *poco a poco cresc.*

2<sup>e</sup> Cl. *poco a poco cresc.*

Harpes *poco a poco cresc.*

vons *poco a poco cresc.*

Alt. *poco a poco cresc.*

velles et C.B. *poco a poco cresc.*

Gdes Fl. *à 2*

Hb *1<sup>o</sup> p à 2*

2<sup>e</sup> Cl. *à 2*

Bons *à 2 cresc.*

Cors *cresc.*

Harpes *cresc.*

vons *Div.*

Alt.

velles et C.B.

123

8-----1

Gdes Fl.

Hb

2<sup>e</sup> Cl.

Bons

Cors

Trg.

Harpes

Violons

Alt.

Violles et C.B.

Gdes Fl.

Hb

2<sup>e</sup> Cl.

Bons

Cors

Harpes

Violons

Alt.

Violles et C.B.

Gdes Fl.

Hb

2<sup>e</sup> Cl.

Bons  
*à 2 cantabile*  
*rinf.*

Cors  
*f*

Trg.  
*f*

Harpes

Unis  
vons

Alt.

velles  
*cantabile*  
*rinf.*

C.B.  
*cantabile*  
*rinf.*

Detailed description: This is a page of a musical score for a large ensemble. The score is written for various instruments, including woodwinds, brass, strings, and harp. The key signature is D major (two sharps) and the time signature is 3/4. The instruments listed on the left are: Gdes Fl. (Great Flutes), Hb (Horn), 2<sup>e</sup> Cl. (Second Clarinet), Bons (Bassoons, marked 'à 2 cantabile' and 'rinf.'), Cors (Horns, marked 'f'), Trg. (Trumpets, marked 'f'), Harpes (Harp), Unis vons (Trombones), Alt. (Alto Saxophone), velles (Violins, marked 'cantabile' and 'rinf.'), and C.B. (Double Basses, marked 'cantabile' and 'rinf.'). The score consists of 12 measures. The woodwinds and strings play sustained notes with long slurs, while the harp and brass play rhythmic patterns. The overall texture is rich and orchestral.

This musical score page, numbered 305, features a variety of instruments. The top section includes Gdes Fl. (Goblet Flutes), H<sup>b</sup> (Horn in B-flat), 2<sup>e</sup> Cl. (Second Clarinet), Bons (Bassoon), Cors (Horn), Trg. (Trumpet), Harpes (Harp), Vons (Saxophone), Alt. (Alto Saxophone), velles (Tenor Saxophone), and C.B. (Double Bass). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains numerous musical notations such as slurs, accents, and dynamic markings like *dim.* (diminuendo) and *mf.* (mezzo-forte). A dashed line with the number '8' above it spans across the first seven measures of the upper staves. The bottom section of the score includes parts for Vons, Alt., velles, and C.B., with some parts starting with *mf.* and others with *dim.* markings.

Gdtes Fl. *mf*

Hb *mf*

2<sup>e</sup> Cl. *mf* *dim.*

Bons *mf cantabile* *dim.*

Cors

Trg.

Harpes *mf* *dim.*

vons *mf* *dim.*

Alt. *mf* *dim.*

velles *mf cantabile* *dim.*

C.B. *pizz. mf*

2<sup>e</sup> Cl. *p*

Bons *p*

Trg. *p*

Harpes *p*

vons *p*

Alt. *p*

velles *p*

C.B. *p*

Gdes Fl. *p*

Hb *p*

2<sup>e</sup> Cl. *p*

Bons *p*

1<sup>er</sup> et 2<sup>e</sup> Cors *p*

Trg. *pp*

Harpes *pp*

vons *pizz.*

Alt. *pizz.*

velles *pizz.*

C.B. *pizz.*

124 All<sup>o</sup> non troppo

10  
*p giocoso*

arco  
*p giocoso*

*p*

arco  
*p*

(pizz.)*p*

This system contains the first eight measures of the piece. It features five staves: Horn (Hb), Violins (vons), Alto (Alt.), Cellos/Double Basses (velles), and Contrabass (C.B.). The music is in 2/4 time with a key signature of one flat. The first measure is a whole rest for all instruments. The second measure begins with a dynamic marking of *p* for the strings. The violin part enters in the third measure with an *arco* marking and *p giocoso* dynamic, playing a rhythmic pattern of eighth notes. The horn part enters in the fourth measure with a first ending bracket (1<sup>o</sup>) and *p giocoso* dynamic. The alto and cello parts provide harmonic support with chords and moving lines. The double bass part includes a *pizz.* (pizzicato) marking in the first measure.

10  
*p giocoso*

10  
*p*

This system contains measures 9 through 16. It features six staves: Grand Flute (Gdes Fl.), Horn (Hb), Bassoon (Bons), Violins (vons), Alto (Alt.), and Cellos/Double Basses (velles). The grand flute part enters in the ninth measure with a first ending bracket (1<sup>o</sup>) and *p giocoso* dynamic. The bassoon part enters in the tenth measure with a first ending bracket (1<sup>o</sup>) and *p* dynamic. The violin part continues its rhythmic pattern. The alto and cello parts continue their harmonic support. The double bass part continues with its bass line.

8

Gros Fl.

pte Fl.

Hb

1<sup>re</sup> Cl.  
en Si  $\flat$

Bons

1<sup>er</sup> Cor

1<sup>re</sup> et 2<sup>e</sup>  
Tromp.

Tromb.

Trg.

viols

Alt.

velles

C. B.

*poco cresc.*

*p*

*p*

*p*

*p*

*p*

*poco cresc.*

*arco*



Musical score for the first system, measures 8-11. The instruments listed on the left are: Gdes Fl., 1re Cl., Bons, Cors, 1re et 2e Tromp., Tromb., Vons, Alt., and velles et C.B. The score includes dynamic markings such as *piu cresc.*, *cresc.*, and *mf*. There are also markings for *à 2* and *mf* in the Bassoon part.

Musical score for the second system, measures 12-15. The instruments listed on the left are: Gdes Fl., 1er Hb, 1re Cl., Bons, Trg., Vons, Alt., velles, and C.B. The score includes dynamic markings such as *f*, *mf*, and *p*.

à 2

Hb.

Cor A.

1<sup>re</sup> Cl.

Cors

Trg.

vons

Alt.

velles

C.B.

*p* *cresc.*

*p* *cresc.*

*p* *sempre*

*p* *sempre*

*p*

*p* *cresc. espress.*

*p*

*p*

*p*

*p*

10

Hb.

Cor A.

1<sup>re</sup> Cl.

Cors

vons

Alt.

velles et C.B.

*cresc.*

*sempre cresc.*

*sempre cresc.*

*à 2*

*p* *cresc.*

*cresc.*

*à 2*

*cresc.*

*sempre cresc.*

*cresc.*

*cresc.*

*cresc.*

126

à 2

This page contains a musical score for a full orchestra. The instruments listed on the left are: Gdes Fl., Pte Fl., Hb, Cor A., 1re Cl., Bons, Cors, 3e Tromb., vons, Alt., velles, and C. B. The score is written in a common time signature and features a variety of musical notations, including dynamics such as *f* and *sf*, and articulation marks like accents and slurs. A second measure number, 126, is enclosed in a box and appears in the Trombone and Violon parts. The notation includes complex rhythmic patterns and melodic lines for the woodwinds and strings.

Gdes Fl. *piu f*

pte Fl. *piu f*

Hb *piu f*

Cor A. *piu f*

1re Cl. *piu f*

Bons *piu f*

Cors *à 2*

1re Tromp. *f*

Tromb. *f*

Vons *piu f*

Alt. *piu f*

velles *piu f*

C.B. *piu f*

Gdes Fl.  
 Pte Fl.  
 Hb  
 Cor A.  
 1re Cl.  
 Bons  
 Cors  
 1re Tromp.  
 Tromb.  
 Vons  
 Alt.  
 velles  
 C.B.

à 2  
 sf  
 sf  
 sf  
 sf  
 sf

This page contains a musical score for a large ensemble. The instruments listed on the left are: Gdes Fl., Pte Fl., Hb, Cor A., 4re Cl., Bons, Cors, 4re Tromp., 3e Tromb., Vons, Alt., velles, and C.B. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music is organized into measures across the page. Dynamic markings are present throughout, including *rinf* (ritardando) and *dim.* (diminuendo). The notation includes various note values, rests, and articulation marks such as accents (^) and slurs.

This musical score is arranged in a grand staff format with 14 staves. The instruments and their parts are as follows:

- Gdes Fl.**: Flute in G, playing a melodic line with a *p* dynamic.
- Pte Fl.**: Piccolo Flute, playing a rhythmic pattern with a *p* dynamic.
- Hb**: Horn in B-flat, playing a melodic line with a *mf* dynamic and a first ending (*1<sup>o</sup>*) marking.
- Cor A.**: Cor Anglais, playing a melodic line with a *p* dynamic.
- 1<sup>re</sup> Cl.**: First Clarinet, playing a melodic line with a *p* dynamic.
- Bons**: Trombones, playing a sustained harmonic accompaniment with a *p* dynamic.
- 1<sup>er</sup> et 2<sup>e</sup> Cors**: First and Second Cornets, playing a melodic line with a *p* dynamic and a first ending (*1<sup>o</sup>*) marking.
- Trg.**: Trumpets, playing a melodic line with a *p* dynamic.
- Yons**: Snare Drum, playing a rhythmic pattern with a *p* dynamic.
- Alt.**: Alto Saxophone, playing a rhythmic pattern with a *p* dynamic.
- velles**: Bass Drum, playing a rhythmic pattern with a *p* dynamic.
- C.B.**: Bass Drum, playing a rhythmic pattern with a *p* dynamic.

Gdes Fl. *p* *cresc.* *f*

Pte Fl.

Hb *f*

Cor A.

1re Cl. *cresc.* *f*

Bons *f*

Cors *p* *cresc.* *f* En Mi

1re et 2e Tromp. *p* *cresc.* *f* En Mi

Tromb.

Vons *cresc.* *f*

Alt. *cresc.* *f*

velles *f*

C.B. *f*



2° Air de Ballet  
All° non troppo

Gdes Fl. *f*

1re Fl. *f*

Hb *f*

2e Cl. en La *f*

Bons *f*

Cors en Mi *f*

3e et 4e Tromp. *f*

Tromb. *f*

Timb. *f*

All° non troppo

Vons *f* *brillante*

Alt. *f*

Velles *f*

C.B. *f*

Bons

Cors

bons

Alt.

velles et C.B.

This system of musical notation includes five staves. The top staff is for Bassoons (Bons) in bass clef. The second and third staves are for Horns (Cors) in treble clef. The fourth and fifth staves are for Trumpets (bons) in treble clef. The sixth staff is for Alto Saxophones (Alt.) in bass clef. The bottom staff is for Trombones and Euphoniums (velles et C.B.) in bass clef. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It consists of four measures of music.

Bons

Cors

bons

Alt.

velles et C.B.

This system of musical notation continues the five parts from the first system. It consists of four measures of music, maintaining the same instrumentation and key signature.

Musical score for page 320, measures 1-4. The score is for a full orchestra and includes the following parts: Gdes Fl., Hb, 2e Cl., Bons, Cors, 3e et 4e Tromp., Timb., Trg., Vons, Alt., and velles et C.B. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f*, *mf*, and *p*. Performance instructions include *à 2*, *Soli*, *dim.*, *mf*, *pizz. mf legg.*, and *p*. The 3rd and 4th Trumpets play a *Soli* part starting in measure 1. The 3rd and 4th Trombones play a *mf* part starting in measure 2. The 3rd and 4th Trumpets play a *p* part starting in measure 3. The 3rd and 4th Trombones play a *p* part starting in measure 3. The 3rd and 4th Trombones play a *p* part starting in measure 3. The 3rd and 4th Trombones play a *p* part starting in measure 3. The 3rd and 4th Trombones play a *p* part starting in measure 3. The 3rd and 4th Trombones play a *p* part starting in measure 3.

Musical score for page 320, measures 5-8. The score is for a full orchestra and includes the following parts: Gdes Fl., Hb, Bons, 1er et 2e Cors, Tromp., Timb., Vons, Alt., and velles et C.B. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* and *p*. Performance instructions include *tr*. The 3rd and 4th Trumpets play a *f* part starting in measure 5. The 3rd and 4th Trombones play a *f* part starting in measure 5. The 3rd and 4th Trombones play a *f* part starting in measure 5. The 3rd and 4th Trombones play a *f* part starting in measure 5. The 3rd and 4th Trombones play a *f* part starting in measure 5. The 3rd and 4th Trombones play a *f* part starting in measure 5. The 3rd and 4th Trombones play a *f* part starting in measure 5. The 3rd and 4th Trombones play a *f* part starting in measure 5. The 3rd and 4th Trombones play a *f* part starting in measure 5. The 3rd and 4th Trombones play a *f* part starting in measure 5.

Gdes Fl.  
 Pte Fl.  
 Hb  
 2<sup>e</sup> Cl.  
 Bons  
 Cors  
 3<sup>e</sup> et 4<sup>e</sup> Tromp.  
 Tromb.  
 Timb.  
 Trg.  
 Vons  
 Alt.  
 velles  
 C.B.

Musical score for page 321, measures 128-131. The score includes parts for woodwinds (Gdes Fl., Pte Fl., Hb, 2<sup>e</sup> Cl., Bons), brass (Cors, Tromp., Tromb., Trg.), and strings (Vons, Alt., velles, C.B.). Measures 128-131 show a transition from a woodwind-led texture to a string-led texture with 'arco' markings.

Fl. 1<sup>re</sup>

H<sup>b</sup>

2<sup>e</sup> Cl.

Bons

Cors

3<sup>e</sup> et 4<sup>e</sup> Tromp.

Tromb.

Timb.

Trg.

Violons

Alt.

Violles

C.B.

10

*sempre f*

*mf*

*mf*

*espress.*

*sempre f*

*mf*

*mf*

*mf*

Div.

Hb. *dim.* *p*

Timb. *p*

vous *dim.* *p*

Alt. *dim.* *p*

velles *dim.* *p*

C.B. *p*

129

2<sup>e</sup> Cl. *mf*

Bons *mf*

vous *sempre p*

Unis *sempre p*

Alt. *sempre p*

velles *sempre p*

C.B. *sempre p*

Gdes Fl. *à 2* *mf*

Hb. *à 2* *mf*

2<sup>e</sup> Cl. *p*

Bons *p*

vous *p*

Alt. *p*

velles *p*

C.B. *p*

Musical score for the first system, measures 1-6. The score includes parts for Gdes Fl., Hb, 2e Cl., Bons, Vons, Alt., velles, and C.B. The key signature has two flats (B-flat and E-flat). The first two measures feature a woodwind melody with a triplet of eighth notes. The strings play a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *1<sup>o</sup>* (first). The C.B. part includes a *pizz.* (pizzicato) marking.

Musical score for the second system, measures 7-12. The score includes parts for Gdes Fl., 2e Cl., Bons, Vons, Alt., velles, and C.B. The key signature has two flats. The woodwinds and strings play a more active melody. Dynamics include *mf* (mezzo-forte) and *arco* (arco). The C.B. part includes an *arco* marking. The system concludes with a *à 2* (allegretto) marking.

Musical score for strings and woodwinds, measures 129-133. The instruments listed are Gdes Fl., Hb, Bons, Vons, Alt., velles, and C.B. The score shows dynamic markings of *f* and *mf*. A first ending bracket with a '10' is present in the Hb part at measure 129. A triplet of eighth notes is marked in the Vons part at measure 133.

Musical score for woodwinds and strings, measures 130-134. The instruments listed are Hb, Cors, Timb., Harpes, Vons, Alt., velles, and C.B. A box containing the number '130' is located above the Hb staff at the start of measure 130. Dynamic markings include *dim.*, *p*, and *p legg.*. The C.B. part includes a *pizz.* marking at measure 134.



1<sup>o</sup>  
*p*

Gdes Fl.

2<sup>e</sup> Cl. *p*

Cors

Timb.

Harpes

Vons

Alt.

1<sup>o</sup>  
*p*

Gdes Fl.

Pte Fl. *p*

Hb

2<sup>e</sup> Cl.

Bons

Cors

Timb.

Harpes

Vons

Alt.

Div.

Div.

This musical score page, numbered 327, is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including:

- Gdes Fl. (Goblet Flute)
- Pte Fl. (Piccolo Flute)
- Hb. (Horn)
- 2<sup>e</sup> Cl. (Second Clarinet)
- Bons (Bassoon)
- Cors (Cor Anglais)
- 3<sup>e</sup> et 4<sup>e</sup> Tromp. (Third and Fourth Trumpets)
- Tromb. (Trombone)
- Timb. (Timpani)
- Trg. (Triangle)
- Harpes (Harp)
- Violons (Violins)
- Alt. (Alto)
- Violles (Violas)
- C.B. (Cello/Bass)

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is divided into measures by vertical bar lines. Dynamics such as *p* (piano), *f* (forte), and *sf* (sforzando) are indicated throughout. Performance instructions like *pizz.* (pizzicato) are also present. The score shows a complex arrangement of parts, with some instruments playing sustained chords or textures while others have more active melodic lines. The bottom of the page features the publisher's information: D. & F. 5968.

à 2

*f*

*f*

*f*

*f*

*f*

*f*

*p*

*f*

3<sup>e</sup> et 4<sup>e</sup> Tromp.

Tromb.

Timb.

Trg.

Harpes

Alt.

velles

C.B.

Detailed description: This is a page of a musical score for a large ensemble. The page number '328' is at the top left. The score is written for various instruments: Gdes Fl. (G major Flute), pte Fl. (Piccolo Flute), Hb. (Horn), 2<sup>e</sup> Cl. (Clarinet), Bons. (Bassoon), Cors. (Trumpets), 3<sup>e</sup> et 4<sup>e</sup> Tromp. (Trumpets), Tromb. (Trombones), Timb. (Timpani), Trg. (Tambourine), Harpes (Harp), Alt. (Alto Saxophone), velles (Violins), and C.B. (Cello/Bass). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score is divided into four measures. The first measure features a 'à 2' marking above the Gdes Fl. staff and a forte (*f*) dynamic. The second measure has a forte (*f*) dynamic under the pte Fl. staff. The third measure has a forte (*f*) dynamic under the Hb. staff. The fourth measure has a forte (*f*) dynamic under the Cors. staff. The 3<sup>e</sup> et 4<sup>e</sup> Tromp. staff has a piano (*p*) dynamic in the first measure. The Trg. staff has a forte (*f*) dynamic in the fourth measure. The Harpes staff has a forte (*f*) dynamic in the fourth measure. The Alt. and velles staves have a forte (*f*) dynamic in the fourth measure. The C.B. staff has a forte (*f*) dynamic in the fourth measure.

131

Gdes Fl. *dim.* *p*  
 Pte Fl. *tr* *dim.*  
 Hb *dim.* *p*  
 2<sup>e</sup> Cl. *dim.*  
 Bons *dim.* *p*  
 3<sup>e</sup> et 4<sup>e</sup> Tromp. *p*  
 Timb. *p*  
 Trg. *dim.*  
 Vons *p* *espress.*  
 Alt. *p* *arco*  
 Velles *arco* *p espress.*  
 C. B. *(pizz.)* *arco*

1<sup>o</sup> *p* *sf* 2<sup>o</sup>

Gdes Fl.

Hb

3<sup>e</sup> et 4<sup>e</sup> Tromp.

Tromb.

Timb.

Harpes

Violons

Alt.

Violles

C.B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pizz.*

3

Detailed description: This is a page of a musical score for a symphony or concert band. The page number is 330. The score is written for various instruments: Flute (Gdes Fl.), Horn (Hb), Trombones (3<sup>e</sup> et 4<sup>e</sup> Tromp., Tromb.), Timpani (Timb.), Harp (Harpes), Violins (Violons), Viola (Alt.), Cello (Violles), and Double Bass (C.B.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score is divided into six measures. The first measure has a dynamic marking of *p* and a first ending bracket (1<sup>o</sup>) above the Flute staff. The second measure has a dynamic marking of *p* and a first ending bracket (1<sup>o</sup>) above the Horn staff. The third measure has a dynamic marking of *p* and a first ending bracket (1<sup>o</sup>) above the Trombone staff. The fourth measure has a dynamic marking of *p* and a first ending bracket (1<sup>o</sup>) above the Timpani staff. The fifth measure has a dynamic marking of *p* and a first ending bracket (1<sup>o</sup>) above the Harp staff. The sixth measure has a dynamic marking of *p* and a first ending bracket (1<sup>o</sup>) above the Cello staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Gdes Fl. *tr* *p* *mf*

Hb *tr* *p* *mf*

Cl. *mf*

Bons *à 2* *p* *mf*

Cors *p* *mf*

3<sup>e</sup> et 4<sup>e</sup> Tromp. *p* *mf*

Tromb.

Timb.

Harpes

viols *tr* *mf*

Alt. *mf*

velles *mf*

C.B. *arco* *mf*

This musical score is for a large ensemble, likely a symphony orchestra or concert band. It features 15 staves, each representing a different instrument or group of instruments. The instruments listed on the left are: Gdes Fl. (Great Flutes), Pte Fl. (Piccolo Flute), Hb (Horn), Cl. (Clarinet), Bons (Bassoon), Cors (Trumpet), 3<sup>e</sup> et 4<sup>e</sup> Tromp. (3rd and 4th Trumpets), Tromb. (Trombone), Timb. (Timpani), Trg. (Drum), Vons (Violins), Alt. (Alto), velles (Violas), and C. B. (Cello/Bass). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The dynamics range from *p* (piano) to *f* (forte), with *cresc.* (crescendo) markings indicating increasing volume. The music is characterized by rhythmic patterns, particularly in the woodwinds and strings, and includes various articulations such as accents and slurs. The overall texture is dense and dynamic.

Invocation et Farandole

(Le Grand Sacrificateur sort du Temple, suivi du Cortège du Sacrifice)

132 Maestoso

Tromp. *f* *3<sup>o</sup>*

Tromb. *f*

Le G<sup>d</sup> SACRIFICATEUR

Les pré.

G<sup>des</sup> Fl.

P<sup>te</sup> Fl.

3 Hautbois

3 Clarinettes en UT

Bons

Tromp.

Tromb.

le G<sup>d</sup> S.

Sopranos *ff*

Contraltos *ff*

Ténors *ff*

Basses *ff*

- sa - ges sont heu - reux

Evohé! Les présa - ges sont heu - reux Gloire aux Dieux!

Evohé! Les présa - ges sont heu - reux Gloire aux Dieux!

Evohé! Les présa - ges sont heu - reux Gloire aux Dieux!

Evohé! Les présa - ges sont heu - reux Gloire aux Dieux!



**133** All<sup>o</sup> animato

Gdes Fl.

Pte Fl.

Hb

Cl.

Bons

Tromp.

Tromb.

1 All<sup>o</sup> animato

vons

Alt.

(La danse reprend de plus belle. Elle se déroule sur la scène monte par une rue, descend par l'autre, la foule s'y associe; tous dansant avec un mouvement de plus en plus rapide jusqu'à l'apparition de Floria et des Vestales.)

velles et C. B.

Hb

Cl.

3

4

vons

Alt.

velles et C. B.

à 3

*f* à 3

*f*

*mf*

*mf*

*mf*

Hb  
Cl.  
vons  
Alt.  
velles et C. B.

5 6

*f* *mf*

*f* *mf*

*f* *mf*

Hb  
Cl.  
vons  
Alt.  
velles et C. B.

7 8

*f*

*f*

*f*

*f*

**134**

Hb  
Cl.  
vons  
Alt.  
velles et C. B.

9 10

*sempref* *sempref*

*mf* *mf*

*mf*

*mf*

Hb

Cl.

11 12

vons

Alt.

velles et C. B.

Hb

Cl.

13 14

vons

Alt.

velles et C. B.

135

Hb

Cl.

15 16

vons

Alt.

velles et C. B.

Hb

Cl.

17 18

Voas

Alt.

velles et C. B.

This system of musical notation covers measures 17 and 18. It features five staves: Horn (Hb), Clarinet (Cl.), two vocal parts (Voas), Alto (Alt.), and Cello/Double Bass (velles et C. B.). The key signature is one sharp (F#). The vocal parts and Cello/Double Bass play a rhythmic accompaniment of eighth notes. The Horn and Clarinet parts play a melodic line with slurs and ties.

Hb

Cl.

19 20

vons

Alt.

velles et C. B.

This system of musical notation covers measures 19 and 20. It features five staves: Horn (Hb), Clarinet (Cl.), two vocal parts (vons), Alto (Alt.), and Cello/Double Bass (velles et C. B.). The key signature is one sharp (F#). The vocal parts and Cello/Double Bass play a rhythmic accompaniment of eighth notes. The Horn and Clarinet parts play a melodic line with slurs and ties.

Hb

Cl.

21 22

vons

Alt.

velles et C. B.

*cresc.*

This system of musical notation covers measures 21 and 22. It features five staves: Horn (Hb), Clarinet (Cl.), two vocal parts (vons), Alto (Alt.), and Cello/Double Bass (velles et C. B.). The key signature is one sharp (F#). The vocal parts and Cello/Double Bass play a rhythmic accompaniment of eighth notes. The Horn and Clarinet parts play a melodic line with slurs and ties. The word "cresc." is written below the vocal and Cello/Double Bass staves, indicating a crescendo. The Horn and Clarinet parts also have "cresc." markings above them.

This system of musical notation includes staves for Gdes Fl., Pte Fl., Hb, Cl., 1ere et 2e Tromp., Cymb., Vons, Alt., and Velles et C.B. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked with a forte *f* dynamic. Measures 23 and 24 are indicated above the Vons staff. The woodwinds and brass play sustained notes, while the percussion and vocal parts have more rhythmic activity.

This system of musical notation includes staves for Bous, Tromp., 1er Tromb., Vons, Alt., and Velles et C.B. A boxed number **136** is placed above the Bous staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked with a forte *f* dynamic. Measures 25 and 26 are indicated above the Vons staff. The Bous part is marked 'à 2'. The 1er Tromb. part has a '10' above it. The woodwinds and brass play sustained notes, while the vocal parts have more rhythmic activity.

Musical score for measures 27-28. The score is arranged in six staves. From top to bottom, the staves are labeled: Bons (Bass clef), Tromp. (Trumpet, Treble clef), 1er Tromb. (First Trombone, Bass clef), vons (Violins, Treble clef), Alt. (Alto Saxophone, Bass clef), and velles et C. B. (Violoncelles et Contrebasses, Bass clef). Measure numbers 27 and 28 are indicated above the violin staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features various rhythmic patterns and articulations across the instruments.

137

Musical score for measures 29-30. The score is arranged in six staves. From top to bottom, the staves are labeled: Bons (Bass clef), Tromp. (Trumpet, Treble clef), 1er Tromb. (First Trombone, Bass clef), vons (Violins, Treble clef), Alt. (Alto Saxophone, Bass clef), and elles et C. B. (Violoncelles et Contrebasses, Bass clef). Measure numbers 29 and 30 are indicated above the violin staff. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with similar rhythmic and melodic motifs as the previous page.

Bons

Tromp. 30

1er Tromb. 31

2es Tromb. 32

Violons

Alt.

Violoncelles et C. B.

Gdes Fl.

ptes Fl.

Hb

Cl.

Bon

C. Bon

Tromp. 30

Tromb. et Tuba

Timb.

Cymb.

Violons 33

Alt.

Violoncelles

C. B.

à 2

à 3

à 3

à 2

34

Fl. Picc.

Fl. 1.

Hb.

Cl.

Bons

C. Bon

Tromp.

Tromb. et Tuba

Timb.

Cymb.

35

36

Violons

Alt.

Violles

C. B.



This page of a musical score, numbered 342, features a full orchestral arrangement. The instruments are organized into several systems:

- Woodwinds:** Flutes (Gdes Fl. and Pte Fl.), Clarinet (Cl.), Bassoon (Bons), and Contrabassoon (C. Bou).
- Brass:** Trumpets (Tromp.), Trombones and Tubas (Tromb. et Tuba), and Horns (Vons).
- Percussion:** Timpani (Timb.), Cymbals (Cymb.), and a Cymbal/Eastern Drum (C. E.).
- Strings:** Violins (Vols) and Violas (Velles).

The score is written in a key with one sharp (F#) and a common time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings. A rehearsal mark '37' is placed above the Horns staff. The page concludes with a double bar line and repeat signs.

138

8

Gdes Fl.

Pte Fl.

H<sup>b</sup>

Cl.

Bous

C. Bon

Tromp.

à 2

Tromb. et Tuba

3<sup>e</sup> Tromb.

Trg.

f

Cymb.

138

8

vons

8

Alt.

velles

C.B.

This musical score is for a full orchestra, featuring a variety of instruments. The woodwind section includes Flutes (Fl.), Piccolo Flute (Pic. Fl.), Oboe (H<sup>o</sup>), Clarinet (Cl.), Bassoon (Bass.), and Trombones (Tromb.). The brass section consists of Trumpets (Tromp.), Trombones and Tubas (Tromb. et Tuba), and Trumets (Trg.). The string section includes Violins (Vons), Violas (Alt.), Cellos (C. B.), and Double Basses (U. B.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a complex arrangement of parts, with many instruments playing sixteenth-note patterns. The woodwinds and strings play a melodic line, while the brass provides harmonic support. The score is divided into measures by vertical bar lines, and some parts have dynamic markings like *1<sup>o</sup>*, *3<sup>o</sup>*, and *à 2*. There are also repeat signs and first/second endings indicated by '1<sup>o</sup>' and 'à 2'.

This musical score is for a full orchestra and woodwinds. The instruments listed on the left are: Gdes Fl. (Goblet Flute), Pte Fl. (Piccolo Flute), Hb. (Horn), Cl. (Clarinet), Bons (Bassoon), C. Bon. (Contrabassoon), Tromp. (Trumpet), Tromb. et Tuba (Trombone and Tuba), Timb. (Timpani), Trg. (Triangle), Cymb. et Gr. C. (Cymbal and Gong), Vons (Violins), Alt. (Alto), velles (Violas), and C. B. (Cello). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a dynamic marking of *ff* (fortissimo) throughout. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained chords. The percussion includes a steady eighth-note pattern on the triangle and gong, and a cymbal. The strings play a rhythmic pattern of eighth notes. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning of some sections. The page number 345 is in the top right corner.

De plus en plus animé

Gdes Fl.

Hb

Cl.

Fons

C. Bon

Tromp.

Tromb. et Tuba

à 2

Timb.

Trg.

Gr. C.

De plus en plus animé

vons

Alt.

velles

C. B.

*sempre ff*

*sempre ff*

*jusqu'à la fin* *à 2*

Gdés Fl.

2de Fl.

Hb

Cl.

Bons

C. Bon

3<sup>e</sup> et 4<sup>e</sup> Tromp.

Tromb. et Tuba

Timb.

Gr. C. seule

*jusqu'à la fin*

Vons

Alt.

Velles

C. B.

*ff*

*ff*

*ff*

*ff*

$\frac{2}{4}$   
*mf poco a poco cresc.*

Gdes Fl.

1ste Fl.

Hb

Cl.

Bons

C. Bon

Tromp.

Tromb. et Tuba

Timb.

Trg.

Cymb. et Gr. C.

vons

Alt.

velles

C. B.

*ff*

*ff*

*ff*

8

à 2

2/4

8

Gdes Fl.

Pte Fl.

Hb

Cl.

Bons

C. Bon

Tromp.

Tromb. et Tuba

Timb.

Trg.

Cymb. et Gr. C.

8

Vons

Alt.

velles

C.B.



8

Gdes Fl.

pte Fl.

Hb

Cl.

Bons

C. Bon

Tromp.

Tromb. et Tuba

Timb.

Trg.

Cymb. et Gr. C.

8

Vons

Alt.

Velles

C. B.

Scène II. — LES PRÉCÉDENTS, FLORIA, LIVIE, LES VESTALES paraissant sur le seuil du Temple.

**140** Andante

En MI

Cors

Harpes

Violons

Alt.

Vclles

C.B.

Cors

Harpes

Violons

Alt.

Vclles

C.B.

Unis

LES VESTALES

C'est Flori - a! ja - mais on ne la vit plus bel - le! D'où lui vient ce front ra-di-

Bons

Cors

Harpes

vons

Alt.

les V.

velles

C.B.

*p*

*p*

*p*

*cresc. poco a poco*

*cresc. poco a poco*

- eux - Et cette flam - me dans les yeux? - A quel dieu nou - veau Sourit-el - le?

*p*

Hb

Cor A.

Bons

Cors

Harpes

vons

Alt.

LES VESTALES avec les Sopr.

Sopr.

TOUTES LES FEMMES Sa.lut,

Contr.

Prê - tres - - - se de Ves - ta!

Sa.lut,

Prê - tres - - - se de Ves - ta!

velles

C.B.

*p cresc.*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*p*

*p*

*cresc. poco a poco*

*cresc. poco a poco*

Hb  
 Cor A.  
 Bsns  
 Cors  
 Harpes  
 Vons  
 Alt.  
 FLORIA  
 Chastes fil - les de la dé - es - se, C'est à moi de courber la  
 velles  
 C.B.

2ds Vons  
 Alt.  
 F.  
 Unis  
 J'ai trahi mes ser - ments  
 velles  
 C.B.

vous

Alt.

F.

LES VESTALES

Sopr.

Contr.

Ténors

1<sup>res</sup> Basses seules

velles

C. B.

*trem.*

*pp*

*trem.*

*trem.*

*cresc.*

*cresc.*

*cresc.*

(Mouvement général d'indignation)

Je ne suis plus Prê - tres - se, Et Marco - mir est mon é - poux.

Son époux !

un bar -

un bar -

un bar -

un bar -

Un bar -

*cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*cresc.*

*trem arco*

*cresc.*

1<sup>ers</sup> vous

Div.

2<sup>ds</sup> vous

Div.

Alt

Div.

les

V.

TOUS

velles

C. B.

un bar - ba - - - re!

- ba - re! O Ves - tale in - fi - dè - le Qui va sur nous du Ciel at - ti - rer le courroux

- ba - re! O Ves - tale in - fi - dè - le Qui va sur nous du Ciel at - ti - rer le courroux

- ba - re! O Ves - tale in - fi - dè - le Qui va sur nous du Ciel at - ti - rer le courroux

- ba - re! O Ves - tale in - fi - dè - le Qui va sur nous du Ciel at - ti - rer le courroux

arco

*p cresc.*

*f*

1<sup>re</sup> et 2<sup>e</sup>  
Tromp.

Tromb.  
et Tuba

Timb.

1<sup>ers</sup> vons  
Div.

2<sup>ds</sup> vons  
Div.

Alt.  
Div.

SCAURUS

les  
V.

Hon - - - te sur elle! Hon-te sur nous!  
Hon - - - te sur elle! Hon-te sur nous!  
Hon - - - te sur elle! Hon-te sur nous!  
Hon - - - te sur elle! Hon - - - te sur nous!

In-sen-sés, — taisez -

velles

C.B.

Plus animé (All<sup>o</sup> mod<sup>to</sup>,

vous  
 Alt.  
 S.  
 velles

-vous! Elle a tra - hi ses vœux pour le salut de tous! C'est pour vous é - par -

vous  
 Alt.  
 S.  
 velles  
 C.B.

-gner à tous quelque sup - pli - ce, C'est pour vous con qué - rir à tous la li - ber -

Fl.  
 H<sup>b</sup>  
 Cor A.  
 Bons  
 vous  
 Alt.  
 S.  
 velles  
 C.B.

- té, Que la Ves - tale a fait le sa - cri - fi - ce De sa virgi - na - le beau.

Gdes Fl. *mf* *f*

♭ *mf* *f*

Cor A. *mf* *f*

Bons *mf* *f*

3 Tromp. *pp* *poco cresc.* *mf* *f* *1<sup>o</sup> Solo*

Tromb. et Tuba *pp* *poco cresc.* *mf* *f* *à 2*

Timb. *mf* *f*

vous *mf* *f* *p*

Alt. *mf* *f* *p*

S. *f* *(Solennel)*  
 - té Ro - mai - - - - ne ! Que la

velles *mf* *f* *p*

C.B. *mf* *f*

1<sup>re</sup> Tromp. *p* *1<sup>o</sup>* *2<sup>o</sup>*

vous

Alt.

S. ville échappée aumas - sa - - cre Par un cul - te sacré te vé - nére et con - sa - - cre Ton

velles



3<sup>des</sup> Fl.

H<sup>b</sup>

Cor A.

Bons

1<sup>re</sup> et 2<sup>e</sup> Tromp.

Tromb. et Tuba

Timb.

Violons

Alt.

S.

Violles

C.B.

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*p*

*p*

*p*

*mf*

*pizz.*

*arco*

*p*

LE VEILLEUR

LES VESTALES (agenouillées devant Floria)

nom à l'im-morta-li-té!

De tes pas nous baisons la tra - - ce.

inclinés devant Floria

Re - çois les ac-tions de

Re - çois les ac-tions de

Gdes Fl. *p* *cresc.* *30*

Hb *p* *cresc.*

Cor A. *p cresc.* *cresc.*

Bons *p cresc.*

C. Bon *p cresc.*

1<sup>er</sup> et 2<sup>e</sup> Tromb. *p*

Clav. *poco a poco cresc.*

Org. *poco a poco cresc.*

Alt. *poco a poco cresc.*

le V. *cresc.*  
grâ - ces Du peu-ple partoi rache-té!

S. *cresc.*  
grâ - ces Du peu-ple partoi rache-té!

Sopranos *cresc.*  
Cel - les

Contraltos *cresc.*  
Cel - les

Ténors *p cresc.*  
Cel - les des époux et des pè - res

Basses *cresc.*  
Cel - les des époux et des pè - res

Violoncelles *cresc.*

C. B. *cresc.*

**Gdes Fl.**  
**Hb**  
**Cor A.**  
**Bons**  
**C. Bon**  
**3 Tromp.**  
**Tromb. et Tuba**  
**Timb.**  
**vons**  
**Alt.**  
**LIVIE**  
**le V.**  
**S.**  
**des fem - mes et des mè - res Cel - les de tou - te la Ci - té! Ro - mai - - -**  
**des fem - mes et des mè - res Cel - les de tou - te la Ci - té! Ro - mai - - -**  
**Cel - les de tou - te la Ci - té! Ro - mai - - -**  
**velles**  
**C.B.**

Gdes Fl.  
 Hb  
 Cor A.  
 Bons  
 C. Bon  
 3 Tromp.  
 Tromb. et Tuba  
 Timb.  
 vons  
 Alt.  
 L.  
 le V.  
 S.  
 velles  
 C.B.

*1<sup>ère</sup> et 2<sup>e</sup>*  
*ff*  
*dim.*

-ne! Que la ville échappée au mas-sa - cre Par un cul-te sacré te ré - vère et con - sa - cre ton  
 -ne! Que la ville échappée au mas-sa - cre Par un cul-te sacré te ré - vère et con - sa - cre ton  
 -ne! Que la ville échappée au mas-sa - cre Par un cul-te sacré te ré - vère et con - sa - cre ton  
 -ne! Que la ville échappée au mas-sa - cre Par un cul-te sacré te ré - vère et con - sa - cre ton  
 -ne! Que la ville échappée au mas-sa - cre Par un cul-te sacré te ré - vère et con - sa - cre ton  
 -ne! Que la ville échappée au mas-sa - cre Par un cul-te sacré te ré - vère et con - sa - cre ton  
 -ne! Que la ville échappée au mas-sa - cre Par un cul-te sacré te ré - vère et con - sa - cre ton

Gdes Fl. *f*  
 Hb *f*  
 Cor A. *f*  
 Bons *p*  
 C. Bon *p*  
 Tromp. *1<sup>ère</sup> et 2<sup>e</sup>* *ff*  
 Tromb. et Tuba  
 Timb.  
 Vons *Div.*  
 Alt.  
 FLORIA  
 Je ne mé\_ri-te pas ce glorieux hom\_ma - ge.  
 L. *p*  
 le V.  
 s.  
 velles  
 C.B.

1<sup>ère</sup> Fl. *dim.* *p*

H<sup>b</sup> *dim.*

Cor A. *p*

Bons *dim.* *p*

LIVIE

Toi? qui pour les sau-ver du plus cru-el ou-tra-ge, Sans a-mour a su-bi la loi de ton vain-

145 Andante

1<sup>ère</sup> Fl.

Cor A.

Cl. en La *pp*

Bons

Cors *pp* 3<sup>o</sup> *pp*

1<sup>ères</sup> Harpes *p*

2<sup>des</sup> Harpes *p*

Andante

vons *pp*

F. FLORIA (s'avançant) *dolce* (comme en extase)

Sans amour!.. non! c'est un blas-

L. -queur!

velles *pp*

1<sup>o</sup>

Gdes Fl. *pp* *mf*

Cl. *mf*

Bons *mf* à 2

C. Bon *mf*

Cors *mf*

1<sup>ères</sup> Harpes *f*

2<sup>des</sup> Harpes *cresc.*

Vons *mf*

Alt. *p* *mf*

F. -phè - me! J'ai su - bi la loi de mon cœur! *p* Marco.

L. *p*

LE VEILLEUR *p* Que dis-tu?

SCAURUS *p* Que dis-tu?

Sopranos *p* Que dis-tu?

Contraltos *p* Que dis-tu?

Ténors *p* Que dis-tu?

Basses *p* Que dis-tu?

velles *mf*

C.B. *mf*

Poco più mosso (Andantino)

1<sup>o</sup>

Gdes Fl. *pp*

Cor A. *pp*

Cl. *pp*

Bons *pp*

C. Bon *pp*

Cors *pp*

*à 2*

1<sup>ères</sup> Harpes *pp*

2<sup>des</sup> Harpes *pp*

**Poco più mosso (Andantino)**

vous *pp*

Alto *pp* *p cantabile* *pp*

F. *pp*

velles *pp*

C.B. *pp*

mir, le noble roi qui m'aime, A-lors que les dieux étaient sourds, Fléchi, vaincu par mes pri-ères, Des vier-ges



Cor A.

Cl. <sup>1<sup>o</sup> Solo</sup>  
*pp*

Bons

Cors  
*pp*

Timb.  
*p*

Harpes  
*p*

Vons  
*pp*

Alt.  
*pp*

F.  
a sauvé les jours! Et moi, vic-ti-me vo-lon-tai-re, J'ai racheté vos

velles  
*pp* pizz. *p*

C.B.  
*pp* pizz. *p*

Detailed description: This is a page of a musical score, page 366, for an orchestra and voice. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left are Cor A., Cl. (with a 1<sup>o</sup> Solo marking), Bons, Cors (two staves), Timb., Harpes, Vons (two staves), Alt., F. (voice), velles (two staves), and C.B. The lyrics are in French: "a sauvé les jours! Et moi, vic-ti-me vo-lon-tai-re, J'ai racheté vos". The music features various dynamics such as *pp* (pianissimo) and *p* (piano), and includes performance instructions like *pizz.* (pizzicato) for the strings. The vocal line is in the soprano clef.

Gdes Fl.

Cl.

Bons

Cors

Harpes

Vons

Alt.

F.

Sopranos

Contraltos

Ténors

Basses

Velles

C.B.

biens et votre sang Au prix de mon amour libre et reconnais-sant! Hon-

Qu'en-tends-je

Qu'en-tends-je

Qu'en-tends-je

Qu'en-tends-je

Qu'en-tends-je

arco pizz. arco

arco p pizz. arco

*p* *pp* *f* *p* *pp*

Gdes Fl. *p* *pp*

Cl. *p* *pp* 1<sup>o</sup>

Bons *pp* 1<sup>o</sup>

Cors *p* *pp* 3<sup>o</sup>

Harpes *f*

Alt. *p dolce*

F. -neur et gloire au hé - ros tu - té - lai - rel Pour suivre mon é - poux je vais sous d'autres

Fl. 1<sup>o</sup>

Cl. 1<sup>o</sup>

Bons 1<sup>o</sup>

Cors 1<sup>o</sup> 3<sup>o</sup>

Alt.

F. cioux; Sa patrie est la mienne et ses dieux sont mes dieux; Sa patrie est la

Gdés Fl.  
Cl.  
Bons  
C. Bon  
Cors  
Timb.  
Harpes

Violons  
Alt.  
F.  
LIVIE  
LE VEILLEUR  
SCAURUS  
Sopranos  
Contraltos  
Ténors  
Basses  
Violles  
C.B.

mienne et ses dieux — sont mes dieux!

Pro - di - ge nou - veau! l'a - mour transfi - gu - re La

Pro - di - ge nou - veau! l'a - mour transfi - gu - re La

Pro - di - ge nou - veau! l'a - mour transfi - gu - re La

Pro - di - ge nou - veau! l'a - mour transfi - gu - re La

Pro - di - ge nou - veau! l'a - mour transfi - gu - re La

Pro - di - ge nou - veau! l'a - mour transfi - gu - re La

Pro - di - ge nou - veau! l'a - mour transfi - gu - re La

Div. Unis

Gdes Fl.  
 Eb  
 Cor A.  
 Cl.  
 Bons  
 C. Bon  
 1er et 2e Cors  
 Vons  
 Alt.  
 L.  
 le V.  
 S.  
 velles  
 C.B.

vier - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor - tel Elle a quit - té le  
 vier - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor - tel Elle a quit - té le  
 vier - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor - tel Elle a quit - té le  
 vier - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor - tel Elle a quit - té le  
 vier - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor - tel Elle a quit - té le  
 vier - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor - tel Elle a quit - té le  
 vier - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor - tel Elle a quit - té le  
 vier - ge vou - ée à l'au - tel. Pour la ten - dres - se d'un mor - tel Elle a quit - té le

*p* *cresc.*

un peu retenu

Gdes Fl.

Hb

Cor A.

Cl.

Bons

C. Bon

Cors

Harpes

Div. un peu retenu

vons

Alt.

L.

le V.

S.

velles

C.B.

*sf* *dim.* *p*

rang de Prê-tresse et d'au-gu-re!

O puissan-ce d'a-mour!

*pizz.*

*p* *1ers*

*pizz.*

Gdes Fl. *pp*

Cl. *pp*

Bons *pp*

Cors

Harpes

Vons *pp*

Alt. *pp* arco

L. *pp*

le V. *pp*  
O pro-dige! O Na-tu-re!

S. *pp*  
O Na-tu-re!

*pp*  
O pro-dige! O Na-tu-re!

*pp*  
O Na-tu-re!

TOUS *pp*  
O pro-dige! O Na-tu-re!

*pp*  
O Na-tu-re!

velles *pp* arco

C.B. *pp* arco

147 Mod<sup>to</sup> poco animato

Hb *p* *poco a poco cresc.* *à 2*

Cor A. *p* *poco a poco cresc.*

Cl. *p* *poco a poco cresc.* *à 2*

Bons *p* *poco a poco cresc.* *à 2*

C. Bon *p* *poco a poco cresc.*

Cors en Fa *f* *poco a poco cresc.* *à 2*

Tromp. *p* *poco a poco cresc.*

1er Tromb. Solo *p* *poco a poco cresc.*

Timb. *p* *poco a poco cresc.*

147 Mod<sup>to</sup> poco animato

Vons *p* *poco a poco cresc.*

Alt. *p* *poco a poco cresc.*

Vclles *poco a poco cresc.*

C.B. *p* *poco a poco cresc.*



Orchestral score for page 374. The score includes parts for Gdes Fl., pte Fl., Hb, Cor A., Cl., Bons, C. Bon, Cors, Tromp. (1ère, 2e et 3e), Tromb. et Tuba, Timb., Cymb., vons, Alt., Sopranos, Contraltos, Ténors, Basses, velles, and C.B. The music is in a major key with a 4/4 time signature. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *sempre f* (sempre forte). Performance directions include *à 2* (two parts) and *tr* (trill). The vocal parts have lyrics: "Voi - ci Marcomir ton é - poux". A stage direction "(Tous se prosternent)" is written above the vocal staves. The score is arranged in a traditional orchestral layout with woodwinds and brasses in the upper staves, percussion in the middle, and strings and voices in the lower staves.

Hb <sup>10</sup> *dim.* *p* *cresc.* *f*  
 Cor A. *dim.* *p* *cresc.* *f*  
 Cl. <sup>10</sup> *dim.* *cresc.* *f*  
 Bons <sup>10</sup> *dim.* *p* *cresc.* *f*  
 C. Bon *dim.* *p* *cresc.* *f*  
 3<sup>e</sup> et 4<sup>e</sup> Cors *à 2* *p* *cresc.* *f*  
 Timb. *p* *cresc.*  
 Trombons *dim.* *p* *cresc.* *f*  
 Trombons *dim.* *p* *cresc.* *f*  
 Alt. *dim.* *cresc.* *f*  
 MARCOMIR *f*  
 Il descend de cheval. Les Romains se relèvent.  
 Romains! relevez-vous.  
 Trombones *dim.* *p* *cresc.* *f*  
 C.B. *dim.* *p* *cresc.* *f*

Score for various instruments including Hb, Cor A., Cl., Bons, C. Bon, 3e et 4e Cors, Timb., vons, Alt., M., velles, and C.B. The score includes dynamic markings such as *dim.* and *p*. The lyrics are: Ta vil - lem'appar - tient, Scaurus! pour te la

148

Gdes Fl.   
 Hb.   
 Cl.   
 Bons   
 Cors   
 1er et 2e Tromb.   
 Vons   
 Alt.   
 M.   
 Sopranos   
 Contraltos   
 Ténors   
 Basses   
 Vclles   
 C.B.

*pizz.*   
*arco*   
*cresc.*   
*f*   
*à 2*   
*10*

rendre Il m'en faut un bon prix, et tu dois le comprendre   
 SCAURUS   
 N'a.bu.se pas de tes droits, ô Ger.main!   
 Pitié!   
 Pitié!   
 Pitié!   
 Pitié!

148   
 148

un peu retenu

The score features ten staves for instruments and one for the male voice. The instruments are: Gdes Fl., Hb, Cl., Bons, Cors, Tromb., Violons, Alt., M., and C.B. The lyrics are in French and describe a scene of kidnapping and rescue.

149 a tempo

The musical score is written for a symphony orchestra and vocal soloists. The orchestral parts include:  
- Flutes (1<sup>re</sup> and 2<sup>de</sup>)  
- Horns (Horn)  
- Clarinet (Cl.)  
- Bassoons (Bassons)  
- Trumpets (1<sup>re</sup> and 2<sup>de</sup> Tromp.)  
- Trombones and Tubas (Tromb. et Tuba)  
- Timpani (Timb.)  
- Bassoons (Vions)  
- Alto Saxophone (Alt.)  
- Male Soloist (M.)  
- Soprano (Sop.)  
- Contralto (Cont.)  
- Tenors (Ténors)  
- Basses (Basses)  
- Double Basses (Velles)  
- Bass Drum (B.)

The vocal soloist part includes the lyrics:  
prends et je te rends la vil.le: Et.le nesaurait être en plus vaillan - te main!  
LE VEILLEUR  
Exclamation de joie  
Ah!

Dynamic markings include *cresc.* and *f*. The tempo marking **149 a tempo** is repeated twice on the page. The section is marked *à 2*.

Gdes Fl.   
 1ste Fl.   
 Bb   
 Cl.   
 Bons   
 C. Bon   
 Cors   
 1<sup>re</sup> et 2<sup>e</sup> Tromp.   
 Tromb. et Tuba   
 Timb.   
 Violons   
 Alt.   
 le V.   
 Violles   
 C.B.

les Dieux veillent sur toi!   
 SCAURUS   
 les Dieux veillent sur toi!   
 les Dieux veillent sur toi!   
 les Dieux veillent sur toi!   
 les Dieux veillent sur toi!   
 les Dieux veillent sur toi!   
 Flé.au de notre ar.mé

*f*   
*p*   
*p*   
*p*   
*p*

8   
 à 2   
 à 2   
 à 2

The musical score consists of nine staves. The top three staves are for Tromp. (Trombone), Tromb. (Trombone), and Timb. (Timpani). The next three staves are for Vons (Violon), Alt. (Alto), and le V. (Violon). The next three staves are for s. (Soprano), velles (Vocales), and C.B. (Cymbale). The score includes lyrics and dynamic markings such as *p*, *mf*, and *f*. The lyrics are: "e Tu vaux mieux que ta renom mé\_e! Tu méritais d'être Ro-main! Mar-comir, ô no-ble Ger." The score also includes performance instructions like "pizz." at the bottom.



Rit.

a tempo

3des Fl. pte Fl. Eb Ccr A. Cl. Bons C. Bon Cors Tromp. Tromb. Timb. Vons Alt. le V. velles C. B.

*mf dim. p*

*mf dim. p*

*dim. p*

*dim. p*

*dim. p*

*dim. p*

*pp a tempo dolce cantabile*

arco *p*

150

vons

*espressivo*

Alt.

*p*

MARCOMIR (à Floria) *senza rigore*

De puis long temps par chaque por.te, ô Rei - - ne, nos guer. riers ont franchi les rem.

velles

*p*

vons

Alt.

M.

- parts; J'entends au loin rouler leurs chars. Voi-ci le tien et ton es.

velles

1<sup>er</sup> Hb

1<sup>re</sup> Cl.

vons

*mf* *pp* *pizz.*

Alt.

*mf* *pp*

M.

- cor - te; Choisis parmi tes sœurs Cel - les qui te sui.

velles

*mf* *pp*

1er Hb  
 1re Cl.  
 vons  
 arco  
 Alt.  
 M.  
 -vront, A leur foi li-brement fi - dè - les, Et, je le ju - re, au - cu - ne  
 velles

10  
 Gdes Fl. 151  
 1er Hb  
 1re Cl.  
 Bons  
 vons  
 Alt.  
 M.  
 d'el - les A tes cô - tés ne su - bi - ra d'af - front.  
 1<sup>ers</sup> Sop.  
 2<sup>ds</sup> Sop.  
 LES VESTALES  
 venant à Floria suppliantes  
 Ne chois pas,  
 Ne chois pas,  
 velles  
 C.B.

Gdes Fl.

Cl.

Bons

vous

Alt.

les V.

villes

C.B.

Div.

ô Flo-ri-a! No-tre rêve est de te sui-vre et de vi-vre Où le

ô Flo-ri-a! No-tre rêve est de te sui-vre et de vi-vre Où le

Rit. Un peu moins vite (mais sans lenteur)

Fl.

Cl.

Bons

vous

Alt.

FLORIA

les V.

villes

C.B.

cresc. p

cresc. p

cresc. p

Par au-cu-ne de vous je ne se-rai sui-vi-e. Mes

sort te con-duit-ra!

sort te con-duit-ra!

p

f

Gdes Fl. *p*

Hb *p* *mf* *dim.*

Cor A. *p*

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

Bons *p* *mf* *dim.*

2ds Vons *p*

F. *p*

sœurs, le ciel en chaîne votre vie Aux murs fondés par vos aïeux; Et

Hb *p*

Cl. *p* (en Si b)

Bons *p*

Vons *p* *pp*

Alt. *p* *pp* *pp*

F. *p* *pp*

seule i-ci je puis oublier ma patrie, Pour celle de l'é-

velles *p* *pp*

152

Cor A.

BONS

vous

Alt.

F.

L.

velles

C.B.

*p*

1<sup>o</sup>

*p*

*p*

*p*

*p*

*pizz.*

*p*

- poux que j'ai re.çu des dieux.

(à Floria)

Mais moi, je n'ai plus de pa-

des Fl.

Cor A.

BONS

vous

Alt.

L.

velles

C.B.

*p*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

- tri - e, La mienne, hi - er me fut ra - vi - e Par le tré - pas de mon é - poux! Permetts que je

Poco animato

Gdes Fl. *p*

H<sup>b</sup> *p*<sup>1<sup>o</sup></sup>

Cor A. *p*

Cl B. *p*

Bons *p*

Cors *p*<sup>2<sup>o</sup></sup>

4<sup>o</sup> *p*

Timb. *pp*

**Poco animato**

vous *p* arco

Alt. *p* arco

L. *cresc.*

part e a - vec vous. Je veux fuir la vil - le fa - ta - le OÙ Mars de mon bonheur ja -

velles *p* arco

C. B. *p* arco

Gdes Fl. *cresc.* *fp*  
 Hb *cresc.* *fp*  
 Cor A. *cresc.* *fp*  
 Cl. *à 2* *fp*  
 Cl. B. *cresc.* *fp*  
 Bons *cresc.* *fp*  
 Cors *cresc.* *fp* *p* *p*  
 3 Tromp. *fp* *p* *p*  
 Tromb. *p* *p*  
 Timb. *tr* *cresc.*  
 Vons *cresc.*  
 Vons *arco* *cresc.*  
 Alt. *cresc.*  
 L. *f* *dim.* (sombre)  
 - loux A bri sé mon a-mour! — Un seul devoir me res-te, Je ne puis l'accomplir i-  
 velles *cresc.* *pizz.* *p* *pizz.* *p*  
 C. B. *cresc.* *p*



poco animato

a tempo

3<sup>o</sup> et 4<sup>e</sup> Cors

3 Tromp.

Timb.

vons

Alt.

FLORIA

Viens a\_vec nous, et sois ma com\_pa\_gne!

L.

- ci. Mer\_ciel mais d'abord je dois

velles

arco

f

pizz.

mf

p

pp

C. B.

f

pp

2 Contrebasses (le Mi descendu a l'Ut)

*musical score with various dynamics and performance instructions*

Cors

Timb.

Alt.

L.

ren\_dre Les fu\_nè\_bres de\_voirs à ce\_lui qui n'est plus. Le bù\_cher, hors des murs, est dres\_sé par Scaurus,

velles

C. B.

*musical score with various dynamics and performance instructions*

sempre pianissimo

Cors

Timb.

vous

Alt.

I.

Et je vais du héros y recevoir la cen - dre.  
SCAURUS

elles

C. B.

arco

pp

arco

pp

sempre pianissimo

Voi.ci le noir cor.

Gdes Fl.

Hb

Cl.

Cors

Timb.

vous

Alt.

FLORIA

MARCOMIR

S.

elles

C. B.

1<sup>o</sup>

pp

1<sup>o</sup>

pp

1<sup>o</sup>

pp

4<sup>o</sup>

pp

Pas en - cor, je te pri - e...

C'est l'heu - re du départ!

- tège, et nos amis sont prêts

Gdes Fl.

1re Fl.

Hb

Cl.

C. Bon

Cors

Timb.

Grosse Caisse seule

Vons

Alt.

F.

M.

Velles

C.B.

à 2

*pp*

*pp*

*pp*

*pp*

Un vail - lant!... l'époux de Li - vi - e...

Pour qui ces lugu - bres ap - prêts?

Div.

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Gdes Fl.

Cor A. *pp*

Cl. *sempre pp*

Cl. B. *pp*

Bons *pp*

Timb. *sempre pp*

Vons

Alt.

F.

LIVIE  
cantabile assai

O noble époux — Qu'a tra-hi la for-tu-ne con-trai-re, Re-çois l'hom-mage of-

velles

C. B.

Gdes Fl.

Cor A. *pp*

Cl.

Cl. B.

Bons *pp*

Timb.

L. -fert à ta vertu guer-riè-re! Nos pleurs a-mers et nos chants at-tris-tés A-pai-se-



Gdes Fl. *pp* <sup>1<sup>o</sup></sup> *f* *p*  
 pte Fl. *f* *p*  
 H<sup>b</sup> *p* *f* *p*  
 Cor A. *pp* *p* *f* *p*  
 Cl. *pp* *p* *f* *p*  
 Cl. B. *p* *f* *p*  
 Bons *pp* *p* *f* *p*  
 C. Bon *f*  
 Cors *p* *f*  
 1<sup>re</sup> et 2<sup>e</sup> Tromp. *p* *f*  
 Tromb. et Tuba *f*  
 Timb. *p* *f*  
 Gr. C. *mf*  
 F. *f*  
 velles  
 C. B.

Le cortège funèbre paraît et défile  
 au fond de la scène

gé. J'ai fait ser- ment, et tu seras ven- gé!

This page contains a musical score for a full orchestra, arranged in 14 staves. The instruments listed on the left are: Gdes Fl., Pte Fl., Hb, Cor A., Cl., Cl. B., Bons, C. Bon, Cors, Tromp., Tromb. et Tuba, Timb., and Gr. C. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *sf* (sforzando) and *gr* (grace notes). A *3<sup>o</sup>* marking appears in the Tromp. part, and a *1<sup>o</sup>* marking appears in the Tromb. et Tuba part. A *à 2* marking is present in the Bons part. The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

Gdes Fl.  
 Pte Fl.  
 Hb  
 Cor A.  
 Cl.  
 Cl. B.  
 Bons  
 C. Bon  
 Cors  
 Tromp.  
 Tromb. et Tuba  
 Timb.  
 Gr. C.

*sempre mf*  
*non troppo forte*

Musical score for various instruments including Flutes, Clarinets, Bassoons, Horns, Trombones, and Drums. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments listed on the left are: Gdes Fl., Pte Fl., Hb, Cor A., Cl., Cl. B., Bons, C. Bon, Cors, Tromp., Tromb. et Tuba, Timb., and Gr. C. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic marking *sempre mf* is present at the bottom, and *non troppo forte* is written near the timpani part. There are also some performance instructions like *à 2* and *10* in the Trombone and Trombone/Tuba parts.



**sempre forte**

Gdtes Fl. *dim.*

1re Fl. *dim.*

Hb *dim.*

Cor A. *dim.*

Cl. *dim.*

Cl. B. *dim.*

Bons *dim.*

C. Bon *dim.*

Cors *dim.*

1re et 2e Tromp. *à 2* *sempre f* *dim.*

Tromb. et Tuba *10* *dim.*

Timb.

Gr. C. *dim.*

156

Gdes Fl.  
 Pte Fl.  
 Hb  
 Cor A  
 Cl.  
 Cl. B.  
 Bons  
 C. Bon  
 Cors  
 1<sup>re</sup> et 2<sup>e</sup>  
 Tromp.  
 Tromb.  
 et Tuba  
 Gr. C.

MARCOMIR (à Floria) *p*  
 Ta présen - ce lui fait u - ne mort triom - pha - le! Le

Gdes Fl. *p*

Cor A. *p*

Cl. *p*

Cl. B. *pp*

1<sup>er</sup> et 2<sup>e</sup> Cors *pp*

FLORIA *p*

Eurya-le. Oui! frappé par un des

M. *dim.*

nom de ce héros! Eury-a-le! Le consul?..

velles *pizz.* *pp*

C. B. *p*

Gdes Fl. *pp*

Hb *pp*

Cor A. *pp*

Cl. *pp*

Bons *pp*

Cors *pp*

3<sup>e</sup> et 4<sup>e</sup> Tromp. *pp*

1<sup>er</sup> et 2<sup>e</sup> Tromb. *pp*

Timb. *pp*

Gr. C. *pp*

(effrayée à la vue de Livie armée d'un  
*p* fer de javelot dont la hampe est rompue)

F. tiens! Grands dieux!

M. Tais-toi Ce-lui qui l'a frappé, c'est moi.

velles *pp*

157

Cl. B.

C. Bon

Vons

Div.

Alt.

LIVIE

*f senza rigore*

arco

velles

Ce fer trou - vé dans la bles -

Gdes Fl.

Cor A.

Cl. B.

C. Bon

Vons

Alt.

L.

velles

1<sup>o</sup>

- su - re, Ce fer me ven - ge -

Gdes Fl.

Cor A.

Cl. B.

C. Bon

vons

Alt.

FLORIA se plaçant d'instinct entre Marcomir et Livie.

Te venger!

es - tu sû - re De con -

L.

ra!

velles

Hautb.

Cl.

Cl. B.

C. Bon

vons

Alt.

F.

naï - tre ce - lui qui frap - pa ton é - poux?

L.

C'est pour le dé - cou -

velles

H<sup>b</sup>  
Cl.  
C. Bon  
vons  
Unis.  
Alt.  
L.  
- vrir que je pars a - vec vous!  
velles

Detailed description: This system contains the first two measures of the score. It includes staves for Horn (H<sup>b</sup>), Clarinet (Cl.), Bassoon (C. Bon), Violins (vons), Alto (Alt.), and Tenor (L.). The vocal lines for the Alto and Tenor parts are shown with lyrics. The Tenor part has lyrics: "- vrir que je pars a - vec vous!". The woodwind parts feature long, sustained notes with slurs. The strings (velles) are indicated by a bass clef and a few notes.

H<sup>b</sup>  
Cl.  
C. Bon  
3<sup>e</sup> Tromp.  
vons  
Alt.  
FLORIA (vivement) (Livie, surprise, la regarde)  
Ne pars pas!  
velles  
C. B.  
arco

Detailed description: This system contains the next two measures of the score. It includes staves for Horn (H<sup>b</sup>), Clarinet (Cl.), Bassoon (C. Bon), 3rd Trumpet (3<sup>e</sup> Tromp.), Violins (vons), Alto (Alt.), and Cello/Double Bass (C. B.). The vocal line for the Alto part is shown with lyrics: "FLORIA (vivement) (Livie, surprise, la regarde) Ne pars pas!". The woodwind parts continue with sustained notes. The strings (velles) and Cello/Double Bass (C. B.) parts are also present, with dynamic markings like *mf* and *pp*. The instruction "arco" is written above the C. B. staff.

158

Hb  
 Cl.  
 C. Bon  
 3<sup>e</sup> Tromp.  
 vons  
 Alt.  
 F.  
 velles et C.B.

*p*  
*p*  
*p*  
*pp*  
*p*  
*p*  
*p*  
*dol.*  
 Reste i - ci dans ta vil - le na - ta - le, A l'a - bri des ha - sards que nous allons cou -

vons  
 Alt.  
 F.  
 velles et C.B.

...rir!  
 LIVIE (avec un premier soupçon)  
 Tu ne m'emmenes plus?  
 (troublée)  
 Le tombeau d'Eurya - le... Tes souvenirs... ton deuil - dont tu pourras gué -

vous

Alt.

F.

L.

vell'es et C. B.

-rir... (avec un soupçon grandissant) A quoi bon?

Tu ne m'emme - nes plus? Il me sem - ble Que nous devons partir en-

159 <sup>1<sup>o</sup></sup>

Gdes Fl.

pt<sup>e</sup> Fl.

Cl. B.

1<sup>er</sup> et 2<sup>e</sup> Cors

Tromp.

Gr. C.

vous

Alt.

L.

vell'es

C. B.

-sem - - ble, Et tu chan-ges d'a - vis Pour - quoi?



Gdes Fl.

pté Fl.

Cl. B.

Bons

1<sup>er</sup> et 2<sup>e</sup> Cors

Tromp.

Yons

Alt.

FLORIA

J'a-vais tort!

L.

El - le trem - - ble!..

velles

C. B.

1<sup>o</sup>

*pp*

(Elle pose la main sur le bras de Marcomir pour le faire remonter et l'éloigner de Livie)

G<sup>des</sup> Fl.  
 1<sup>o</sup>  
 2<sup>e</sup> Fl.  
 H<sup>b</sup>  
 pp  
 Cor A.  
 pp  
 Cl.  
 1<sup>o</sup>  
 pp  
 Cl. B.  
 Bons  
 C. Bon  
 pp  
 1<sup>er</sup> et 2<sup>e</sup>  
 Cors  
 Tromp.  
 Timb.  
 Gr. C.  
 pp  
 vons  
 Alt.  
 L.  
 Ce soin de le cou - vrir de son corps!.. cet ef -  
 velles  
 C. B.

Musical score for page 407, featuring various instruments and a vocal line with lyrics. The score includes parts for G<sup>des</sup> Fl., 2<sup>e</sup> Fl., H<sup>b</sup>, Cor A., Cl., Cl. B., Bons, C. Bon, 1<sup>er</sup> et 2<sup>e</sup> Cors, Tromp., Timb., Gr. C., vons, Alt., L., and C. B. The lyrics are: "Ce soin de le cou - vrir de son corps!.. cet ef - velles".

Gdes Fl.

pte Fl.

H<sup>b</sup>

Cor A.

Cl.

Cl. B.

Bons

C. Boa

1<sup>er</sup> et 2<sup>e</sup>  
Cors

Tromp.

Timb.

Gr. C.

Vons

Alt.

L.

velles

C. B.

froi lui! ce se\_rait lui!

This page of a musical score is for a large orchestra. It contains 22 staves, each representing a different instrument or section. The instruments listed on the left are:
 

- 1. Fl. 1 (Fl. 1)
- 2. Fl. 2 (Fl. 2)
- 3. H<sup>b</sup> (Horn in B-flat)
- 4. Cor A. (Trumpet in A)
- 5. Cl. (Clarinet)
- 6. Cl. B. (Clarinet in Bass)
- 7. Bons (Bassoon)
- 8. C. Bons (Contrabassoon)
- 9. Cors (Cornet)
- 10. Tromp. (Trumpet)
- 11. Tromb. et Tuba (Trombone and Tuba)
- 12. Timb. (Timpani)
- 13. Cymb. (Cymbal)
- 14. Gr. C. (Gong/Cymbal)
- 15. Vons (Violins)
- 16. Alt. (Alto)
- 17. Velles (Violas)
- 18. C. B. (Cello/Bass)

 The score includes various musical notations such as notes, rests, and slurs. Dynamic markings are prominently featured, including *molto cresc.*, *f* (forte), and *ff* (fortissimo). Performance instructions like *à 2* (second ending) are also present. The page number 409 is located in the top right corner.

This musical score is for a full orchestra, arranged in 16 staves. The instruments listed on the left are: Flutes (1st and 2nd), Oboe, Cor Anglais, Clarinet (1st and 2nd), Bassoon, Double Bassoon, Horns (1st and 2nd), Trombones (1st and 2nd) and Tuba, Timpani, Violins (1st and 2nd), Viola, and Double Bass. The score includes various musical notations such as dynamics (dim., p, f), articulation (accents), and performance instructions (à 2, 8). The key signature has one flat, and the time signature is 4/4. The score is divided into measures by vertical bar lines, with some measures containing repeat signs or first/second endings.

H<sup>b</sup> *sempre dim.*  
 Cl. *sempre dim.*  
 Cl. B.  
 Bon *sempre dim.*  
 vons *dim.*  
 Alt. *p* *dim.*  
 FLORIA (redescendant, inquiète)  
 LIVIE (farouche)  
 SCAURUS (à Livie) Pas a - vant d'accomplir ma tâ - che!  
 velles Viens! on n'attend plus que toi! *p*

**160** poco animato  
 vons *pp* *sempre pp*  
 Alt. *pp* *sempre pp*  
 F. *pp*  
 L. *pp* *sempre pp*  
 velles *pp* *sempre pp*  
 veux?  
 (à l'adresse de Marcomir)  
 Je veux pu - nir le lâ - che... Qui feignant de se rendre à mon é-poux vain - queur L'a frappé dans le

**Allegro** **Suivez**

Gdes Fl. *ff*

pte Fl. *ff*

Hb *f* *ff*

Cor A. *ff* *ff*

Cl. *f* *ff*

Cl. B. *ff*

Bons *ff* *f*

Cors *ff*

Tromp. *ff*

Tromb. *f* *ff*

Timb. *ff* *p*

Cymb. (mailloche) *ff*

Gr C. *ff* *p*

**Allegro** **Suivez**

vons *ff*

Alt. *ff*

F. (se jetant éperdue sur le corps de Marcomir) *ad lib. ff*

L. (le frappant) *ff* Ah! l'im fame a tu é mon é -

MARCOMIR dos! (indigné, repoussant Floria, allant à Livie) Au cœur donc! Marcomir tombe

velles Tu mens! c'était au cœur!

C. B. *ff*

A tempo mod<sup>to</sup>

à 2

G<sup>d</sup>es Fl.  
 1<sup>re</sup> Fl.  
 H<sup>b</sup>  
 Cor A.  
 Cl.  
 Cl. B.  
 Bous  
 C. Bon  
 Cors  
 Tromp.  
 1<sup>re</sup> Tromb.  
 2<sup>e</sup> Tromb.  
 3<sup>e</sup> Tromb.  
 Timb.  
 Vions  
 Alt.  
 F.  
 L.  
 SCAURUS  
 - peux!  
 (trionphante)  
 Mais j'ai vengé le mien!  
 La mort passe... a ge-noux!  
 C. B.



The image shows a page of an orchestral score, page 414. The score is arranged in a standard format with multiple staves for different instruments. From top to bottom, the staves are labeled as follows: Gdes Fl. (Great Flute), pte Fl. (Piccolo Flute), Hb (Horn), Cor A. (Trumpet A), Cl. (Clarinet), Cl. B. (Clarinet Bass), Bous (Bassoon), C. B. (C. Bassoon), Cors (Corn), Tromp. (Trumpet), Tromb. et Tuba (Trumpet and Tuba), Timb. (Timpani), Vons (Violins), Alt. (Alto), velles (Violas), and C. B. (C. Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'à 2' and accents. The page concludes with a 'FIN' marking at the bottom right.