

# ACTE II.

N. 8.

## CHOEUR.

All. vivace. ♩ = 120.

Flûte.

Octave.

Hautbois.

Clarinettes  
en SI b.

Cors en MI b.

Cors en MI b.

Trompettes  
en MI b.

Bassons.

Trombones.

Timballes  
en MI b.

Grosse-Caisse.  
Cimballes et  
Triangle.

Violons.

Altos.

CHOEUR  
de Chasseurs.

CHOEUR  
de Suisses.

Violoncelle et  
Contre Basse.

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of 'All. vivace. ♩ = 120.' and a key signature of one flat. The score is divided into two main sections: the first section is for the 'CHOEUR de Chasseurs' and the second section is for the 'CHOEUR de Suisses'. The orchestration includes a full complement of woodwinds (flute, octave, oboe, clarinets in B-flat, bassoons, and trombones), brass (trumpets and horns in E-flat), percussion (timpani, snare drum, cymbals, and triangle), and strings (violins, altos, violoncello, and double bass). The score is characterized by frequent dynamic markings, including 'FF' (fortissimo) and 'F' (forte), indicating a powerful and energetic performance. The notation is dense, with many notes and rests, reflecting the complexity of the piece.

This page contains a handwritten musical score for a multi-instrument ensemble, consisting of 14 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into two main systems of seven staves each. The first system (staves 1-7) features a complex rhythmic pattern with many notes and rests, and includes a wavy line above the first two staves. The second system (staves 8-14) continues the piece, with a prominent 'FF' (fortissimo) marking on the eighth staff. The final staff (14) is marked 'C.B.' (Coda). The paper shows signs of age, including some staining and discoloration.

This page contains a handwritten musical score consisting of 16 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into two systems of eight staves each. The first system (staves 1-8) features a variety of rhythmic patterns and melodic lines. The second system (staves 9-16) continues the composition, with some staves showing more complex rhythmic structures. Dynamic markings such as *f* (forte) and *sf* (sforzando) are visible throughout the piece. The handwriting is clear and consistent, typical of an 18th or 19th-century manuscript.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into two main systems of staves. The upper system consists of ten staves, with the first five being treble clefs and the last five being bass clefs. The lower system consists of five staves, with the first two being treble clefs and the last three being bass clefs. The notation includes various note values, rests, and dynamic markings such as *sf*, *ff*, and *Unis: //*. There are also some decorative flourishes and slurs throughout the score. The paper shows signs of age, including some staining and discoloration.

This page of handwritten musical notation features a complex arrangement of staves. At the top, two vocal staves are marked with a *ff* dynamic. Below them are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The notation includes various rhythmic values, chords, and melodic lines. A prominent feature is a series of five measures with a double bar line, each containing a piano trill or tremolo effect, indicated by a series of dots above a note. The word "tris." is written below the first of these measures. The score concludes with a final cadence in the bottom right corner.

This page of musical notation contains approximately 18 staves. The upper staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each marked with a forte dynamic (**FF**). The lower staves include woodwinds (Flutes, Oboes, Bassoons) and a large drum section (Timpani, Snare, and Cymbals), also marked with **FF**. A vocal line is present in the lower-middle section, with the lyrics:

Quel le sau- vage harmo- ni e au son des cors se ma-  
 Quel le sau- vage harmo- ni e au son des cors se ma-

The notation is dense, with many notes and rests, and includes various musical symbols such as clefs, time signatures, and dynamic markings. The paper shows signs of age, including some staining and foxing.

le cri du chamois mourant se

le cri du chamois mourant se

f sf f sf f sf sf

mele au bruit du torrent fen-tendre ex-ha-ler sa- vi e est il un plai

mele au bruit du torrent fen-tendre ex-ha-ler sa- vi e est il un plai

C<sup>mo</sup> la C. B. // // // //



This page of musical notation is numbered 529 in the top right corner. It features 15 staves of music. The first four staves are for woodwinds (flutes, oboes, clarinets, and bassoons), each with a trill (tr) marking. The next four staves are for strings (violins, violas, cellos, and double basses). The bottom four staves are for voices (soprano, alto, tenor, and bass). The music is in 3/4 time and features complex rhythmic patterns, including sixteenth-note runs and trills. The lyrics are in French and describe a scene of pleasure and a storm.

The lyrics for the voice parts are:

si un plai si plus grand des tem pè tes la fu rie  
 si un plai si plus grand des tem pè tes la fu rie

The dynamic marking **FF** (fortissimo) is present in the lower staves.

This page contains a handwritten musical score for a multi-voice setting. The score is organized into two systems of staves. The top system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a complex instrumental accompaniment consisting of multiple staves for various instruments, including what appears to be a harpsichord or keyboard. The bottom system features two vocal staves with lyrics and a corresponding instrumental accompaniment. The lyrics are:

n'a rien de plus é - ni - vrant      n'a rien de plus é - ni - vrant      n'a rien  
 n'a rien de plus é - ni - vrant des tem - pêtes la fu - ri - e n'a rien de plus é - ni - vrant des tem - pêtes la fu - ri - e n'a rien

The notation is in a historical style, with various clefs, time signatures, and note values. The instrumental parts are highly detailed, with many sixteenth and thirty-second notes. The vocal parts are written in a clear, legible hand, with lyrics placed below the notes.

de plus é - ni - vant des tem - pêtes la fu - ri - e n'a rien de plus é - ni - vant des tem - pêtes la fu - ri - e n'a rien

de plus é - ni - vant des tem - pêtes la fu - ri - e n'a rien de plus é - ni - vant na rien

Finis. //

de plus é - ni - vrant des tem - pè - tes la fu - ri - e n'a rien de plus é - ni - vrant n'a

de plus é - ni - vrant n'a rien de plus é - ni - vrant n'a

This section of the score consists of ten staves. The top two staves are vocal parts, likely soprano and alto, with lyrics written below them. The remaining eight staves are instrumental parts, including piano accompaniment and a bass line. The music is written in a common time signature and a key signature with two flats.

Cloche (dans la Coulisse.)

This section continues the musical score. It begins with a staff for a bell, labeled 'Cloche (dans la Coulisse.)', which plays a rhythmic pattern of notes. Below this are several staves of instrumental accompaniment, including piano and bass parts. The notation includes various rhythmic values and articulation marks.

rien na rien de plus e ni vrant.

rien na rien de plus e ni vrant.

unis.

The final line of the score on this page shows the continuation of the instrumental parts, including the piano and bass lines. The notation concludes with a final cadence and a fermata over the last few notes.

Harpe.

Cloche.

un Chasseur.

Quel est ce bruit?

*a mezza voce.*

**CHŒUR**  
de Suisses éloignés.

*a mezza voce.* Au sein de l'on de qui ray on ne

*a mezza voce.* Au sein de l'on de qui ray on ne

*a mezza voce.* Au sein de l'on de qui ray on ne

Cloche.

le So leil fuit le So leil fuit des monts

le So leil fuit le So leil fuit des monts

le So leil fuit le So leil fuit des monts

que la nei ge cou ron ne le clat se va nou it le clat se va nou

que la nei ge cou ron ne le clat se va nou it le clat se va nou

que la nei ge cou ron ne le clat se va nou it le clat se va nou

Cloche.

il du vil la ge la clo che son

il du vil la ge la clo che son

il du vil la ge la clo che son

ne c'est no tre re tour quelle or don ne voi ci la nuit voi ci

ne c'est no tre re tour quelle or don ne voi ci la nuit voi ci

ne c'est no tre re tour quelle or don ne voi ci la nuit voi ci

Cloche.

la nuit voi ci la nuit voi ci la nuit

la nuit voi ci la nuit voi ci la nuit

la nuit voi ci la nuit voi ci la nuit

*P* *sotto voce.*

Cloche.

sotto voce.

Unis. //

un Chasseur.

V<sup>lle</sup> Des Pa tres la voix no no

C.B.

// // // //

to ne en cor en cor nous pour

1<sup>er</sup> C<sup>l</sup> (sur la Scène)

2<sup>d</sup> C<sup>l</sup> sf

3<sup>e</sup> C<sup>l</sup> sf

4<sup>e</sup> C<sup>l</sup> sf

Unis.

du Gouverneur

le cor re-sonne



This system contains the first six staves of the musical score. The top four staves are for instrumental accompaniment. The fifth staff is for the vocal line, with lyrics: "C'est no - tre re - tour qu'il or - don ne". The sixth staff is for the bass line, with lyrics: "C'est no - tre re - tour qu'il or - don ne". The seventh staff is for the bass line, with lyrics: "C'est no - tre re - tour qu'il or - don ne voi - ci la".

This system contains the next six staves of the musical score. The top four staves are for instrumental accompaniment. The fifth staff is for the vocal line, with lyrics: "voi - ci la nuit". The sixth staff is for the bass line, with lyrics: "voi - ci la nuit". The seventh staff is for the bass line, with lyrics: "nuit voi - ci la nuit".

le cor re son ne le cor re son ne voi ci la nuit  
le cor re son ne le cor re son ne voi ci la nuit  
le cor re son ne le cor re son ne voi ci la nuit voi ci la nuit voi

vo i ci la nuit.  
vo i ci la nuit.  
ci la nuit voi ci la nuit.

N. 9.  
AIR.

All. mosso.  $\text{♩} = 38$ .

Flûte.

Clarinettes  
en si b

Cors en MI. b

Bassons.

Timballes  
en MI. b

Violons.

Altos.

MATHILDE.

Violoncelle et  
Contre-Basse.

Solo.

All. mosso.

The musical score is arranged in a system of staves. From top to bottom, the staves are: Flute; Clarinets in B-flat; Horns in E-flat; Bassoons; Timpani in E-flat; Violins (two staves); Violas; Cello and Double Bass; and a vocal line for Mathilde. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'All. mosso.' with a quarter note equal to 38 beats. The score includes various musical notations such as rests, notes, slurs, and dynamic markings (pp, p, ff). A 'Solo' section is indicated for the Clarinets. The bottom section of the page shows a continuation of the instrumental parts, including a Clarinet (Cl.) and Bassoon (B<sup>♭</sup>) part.

II.

Cl

C<sup>o</sup> Solo.

B<sup>is</sup> P

F

FF

P

The first system of the handwritten musical score consists of eight staves. The top staff is marked **FF**. The second staff is marked **FF** and **PP**. The third staff is marked **FF**. The fourth staff is marked **FF** and **PP**. The fifth staff is marked **F** and **PP**. The sixth staff is marked **FP**. The seventh staff is marked **FP**. The eighth staff is marked **FP** and **unis.**. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings.

The second system of the handwritten musical score consists of eight staves. The top staff is marked **F**. The second staff is marked **F**. The third staff is marked **F**. The fourth staff is marked **FP**. The fifth staff is marked **FF**. The sixth staff is marked **FP**. The seventh staff is marked **FP**. The eighth staff is marked **FP**. The music continues with complex rhythmic patterns and dynamic markings.

Récit.

FF

FF

FF

FF

FF

FF

Mathilde.

Récit.

Ils s'éloignent en fin j'ai cru le reconnaître mon cœur n'a point trompé mes vœux

FF

Detailed description: This system contains the first part of the musical score. It features a piano accompaniment with six staves (treble and bass clefs) and a vocal line for Mathilde. The piano part is marked 'FF' (fortissimo) and includes dense chordal textures and arpeggiated patterns. The vocal line begins with a recitative ('Récit.') and contains the lyrics: 'Ils s'éloignent en fin j'ai cru le reconnaître mon cœur n'a point trompé mes vœux'. The key signature has two flats, and the time signature is 3/4.

Cl.

B<sup>ns</sup>

PP

PP

Il a suivi mes

Detailed description: This system continues the musical score. It includes a clarinet part (Cl.) in the upper staff and piano accompaniment. The piano part is marked 'PP' (pianissimo) and features intricate arpeggiated textures. The clarinet part has a melodic line with some grace notes. The vocal line continues with the lyrics 'Il a suivi mes'. The key signature and time signature remain consistent with the previous system.

Cl.

pas il est pres de ces lieux

Je tremble

Fl.

Cl.

C<sup>o</sup> Solo.

B<sup>o</sup>

sil allait paraitre

Quel est ce sentiment pro-fond mysterieux dont je nouris l'a-

This system contains the first two staves of a musical score. The top staff is a vocal line in G major, with lyrics: "deux que je chéris peut être". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. Dynamic markings include *ff* (fortissimo) in the piano part.

This system contains the second two staves of the musical score. The vocal line continues with lyrics: "Arnold Arnold est-ce bien toi simple habitant de ces cam-". The piano accompaniment continues with similar textures. Dynamic markings include *F* (forte) and *ff* (fortissimo).

pagnes l'espoir l'orgueil de ces montagnes qui charme ma pensée et cause un effroi



Musical score for the first system. The piano accompaniment consists of staves for strings and woodwinds. The vocal line is in French. Dynamics include *f* and *ff*.

ah que je puisse au moins l'avouer à moi même Melethal c'est toi que

Musical score for the second system. The piano accompaniment consists of staves for strings and woodwinds. The vocal line is in French. Performance markings include *Presto.*, *Mod.º*, *And.º*, and *Adagio.*. Dynamics include *ff* and *p*.

Presto. Mod.º And.º Adagio.

j'aime tu m'as sauvé le jour et ma reconnaissance excuse mon amour

Andantino. 66.

Musical score for the first system, measures 66-75. The score includes staves for Flute, Violin I, Violin II, Viola, Cello, and Bass. The Flute part has a "Solo." marking. The Cello part has a "pp" marking. The Bass part has an "F" marking. There are also markings for "Timb." and "pizz:".

som bre fo  
pizz:

Musical score for the second system, measures 76-85. The score includes staves for Flute, Violin I, Violin II, Viola, Cello, and Bass. The Flute part has a "Solo." marking. The Cello part has a "dol." marking. The Bass part has lyrics: "rét, desert triste et sauva-ge je vous prelere aux splendeurs des Fa-lai".

rét, desert triste et sauva-ge je vous prelere aux splendeurs des Fa-lai

Musical score for the first system, consisting of eight staves. The top four staves are for the vocal line, and the bottom four are for the piano accompaniment. The lyrics are:

cest sur les monts au sé-jour de lo-ra-ge que mon cœur que mon cœur peut re-naitre à la

Musical score for the second system, continuing the vocal and piano parts. The lyrics are:

paix mais le-cho-seule-ment ap-pren-dra mes se

The word "arco." is written above the piano part in the fifth measure of this system.



qui sur mes pas viens se mant tes re flêts ah sois aus si mone toile et mon

*Solo*

Detailed description: This system contains the first system of a musical score. It features a vocal line on a single staff and piano accompaniment on two staves. The vocal line includes the lyrics 'qui sur mes pas viens se mant tes re flêts ah sois aus si mone toile et mon'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. A 'Solo' marking is placed above the vocal line in the fifth measure.

qui se comme lui les ray ons tes ray ons sont dis crets et le cho

Detailed description: This system contains the second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line includes the lyrics 'qui se comme lui les ray ons tes ray ons sont dis crets et le cho'. The piano accompaniment continues with similar harmonic and rhythmic patterns.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *pp* (pianissimo) and *arco* (arco). The lyrics are:

seules - ment re - di - ra mes - se - crets re - di - ra mes - se

Musical score for the second system, including parts for Clarinet (Cl), Corno (C), Basson (B), and vocal lines. The score includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The lyrics are:

crets mes se - crets le - cho seul re - di - ra re - di - ra mes se - crets le - cho seul re - di



All. vivace.

Violons

Violins: First system of musical notation, including dynamics like *pp*.

Alto

Alto: First system of musical notation, including dynamics like *pp*.

MATHILDE

MATHILDE: First system of musical notation.

ARNOLD

ARNOLD: First system of musical notation.

Viol<sup>le</sup> et C<sup>te</sup> Basse

Viol<sup>le</sup> et C<sup>te</sup> Basse: First system of musical notation, including dynamics like *pp* and performance directions like *V<sup>lle</sup> solo.* and *tutti.*

Violins: Second system of musical notation, including dynamics like *FF*, *P*, and *tutti*.

Alto: Second system of musical notation, including dynamics like *FF*, *PP*, and *SF*.

MATHILDE and ARNOLD: Third system of musical notation, including dynamics like *P* and *Ann.*

Ma presen. ce pour vous est peut être un ou tra ge Ma thilde mes pas in dis crets ont o se jusqu'à



vous se frayer un passage

On parle aisément un tort que l'on partage

Arnold je vous atten-

Math.

FF P F

dais

Ce mot ou votre âme respire je le sens trop la pitié vous l'inspire vous plaignez mon affreux tourment je vous ol-

P P P

Moderato. All<sup>o</sup> moderato.

ense en vous aimant que ma destinée est affreuse

La mienne est elle plus heureuse?

FF PP FF

il faut partir il faut dans ce moment si cruel et si doux si d'anger eux peut être, que la Fil. le des Rois ap'

Moderato.

-prenne à me connaître J'o se le dire avec un noble orgueil pour vous le Ciel n'avait fait

nai - tre d'impréju-gé la - tal j'ai me su - ré l'e - cueil il s'élève en - tre nous de toute sa puissance

sur la 4<sup>e</sup> corde.

je puis le respec - ter mais c'est en votre ab - sence Mathilde ordonnez moi de fuir loin de vos

*FF*

yeux d'abandon - ner ma patrie et mon père d'aller mourir sur la terre étran - ge - re

*p*

de choisir pour tombeau des bords in - ha - bi - tes pronon - cez sur mon sort di - tes un mot *Math.* Restez

*p*

Agitato  $\frac{2}{4}$  - 88.

Flûte.

Hautbois.

Clarinettes en UT.

Cors en MI ♭.

Cors en UT.

Trompettes en UT.

Bassons.

Violons.

Altos.

MATHILDE.

ARNOLD.

Violoncelle.

Contre-Basses.

The musical score is arranged in a system of staves. The top staves are for woodwinds and brass: Flute, Oboe, Clarinets in C, Horns in E-flat and C, Trumpets in C, and Bassoons. The middle staves are for strings: Violins (with fingering numbers 3, 5, 3, 5), Violas, and Double Basses. The bottom staves are for the vocal duo: Mathilde and Arnold. The score includes dynamic markings such as *pp* and *Fz*, and articulation marks like *pp* and *ff*. The vocal parts have lyrics: "Oui vous l'arrachez à mon âme ce secret qu'ont trahi mes".

Clar.

yeux  
unis.

oui vous l'arrachez à mon â - - me ce se - cret qu'ont trahi mes yeux je ne

Clar.

solo.

Cors.

puis é - touffer ma flam - me dut - el - le nous per - dre tous deux oui vous l'arrachez à mon

à me ce se-cret qu'ont trahi mes yeux oui je ne puis étouffer ma flamme

*sF sF sF sF sF sF sF*

*PP*

*Fz*

*Fz*

*Fz*

*PP*

*Fz*

*PP*

*Fz*

*PP*

Musical score for a piano and voice piece, page 559. The score consists of 13 staves. The top two staves are for the right hand of the piano, and the bottom two are for the left hand. The middle staves include a vocal line with lyrics. Dynamics include *sf*, *pp*, and *solo*. The lyrics are: "dut-el - - le nous perdre nous perdre tous deux je ne".

Flute

Clar.

puis é-touffer, ma — flamme dut-el — le nous per-dre nous per-dre tous deux dut — el — le nous per-dre nous per-dre tous

pizz.

Hautb.

cors en ut.

dol.

dol.

deux je ne puis — é-touffer — é-touffer — ma flam — me dut-el — le nous

pizz.



The musical score consists of five staves. The top four staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom staff is for the vocal line. The notation includes various note values, rests, and dynamic markings such as *sf* (sforzando) and *arco.* (arco). The lyrics are written below the vocal staff.

per - - dre nous per - - dre tous deux dut-el-le nous per - - dre tous deux dut-el-le nous per - - dre tous

pp

pp

pp

deux.

Il est donc sorti de son âme ce secret qu'ont trahi ses yeux.

C<sup>mo</sup> la Basse.

st

pp

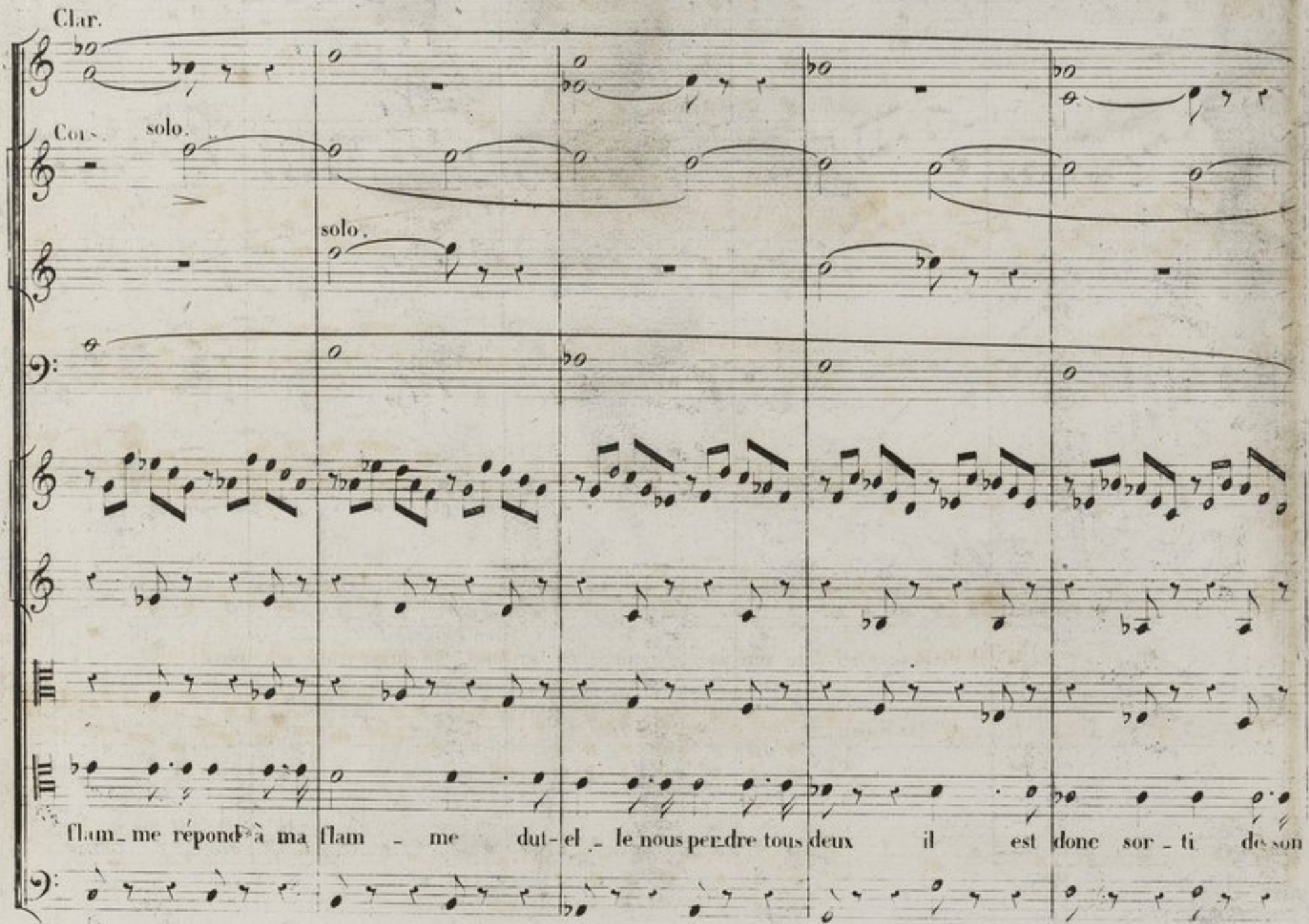
Clar.



il est donc sorti de son â - - me ce se - cret qu'ont trahi ses yeux se  
unis.

Clar.

Cou. solo.



flam - me répond à ma flam - me dut - el - le nous perdre tous deux il est donc sor - ti de son

à - me ce secret qu'ont trahi ses yeux oui sa flam - me répond répond à ma flamme

Musical score for piano and voice, page 565. The score consists of 13 staves. The top 12 staves are for the piano, and the bottom staff is for the voice. The piano part includes various textures: chords, arpeggios, and rapid sixteenth-note passages. The voice part has lyrics in French. Dynamics range from *pp* to *sf*. There are "solo." markings in the upper right of the piano staves.

Lyrics: *dit-el - - le nous per\_dre nous perdre tous deux* *oui sa*

54  
Flûte

Flûte

Clar.

flamme répond à ma flamme dut-el - le nous per dre nous per dre tous deux dut - el - le nous per dre nous per dre tous

pizz.

Hautb.

dol.

cors en UT.

dol.

deux oui sa flam - me ré pond - ré pond - à ma flam - me dut el - le nous

pizz.

per - - dre nous per - - dre tous deux dut-elle nous per - - dre tous deux

Clar.

Cors en F.

pp

Cors en MI b

F

mais entre nous quel - le dis - tan - ce que d'ob-

pizz.

Clar.

Cors en MI b

soli.

dol.

solto voce.

solto voce.

solto voce.

solto voce.

pizz.

Ah ne per - dez point l'es pé - ran - ce tout vous é - lè - ve

- ta - cles de toutes parts

pizz.

arco

solto voce.



*Fz*  
*Fz*  
*sF* *sF*  
*sF* *sF*  
*Fz*  
*sF*  
*sF*  
*sF*  
*arco.*  
*sF* *sF* *sF*  
*pizz.*  
*pizz.*  
*pizz.*  
*pizz.*

(changez en st ♭)

à mes re-gards tout vous é-lè-ve à mes re-gards.

C<sup>mo</sup> la C.B. // //

Doux a - veu ce ten - dre lan - ga - - ge de plai - sir en i - vre mon

Cors en MI ♯.

Cors en UT.

solo.  
pp

solo.  
pp

Je puis l'aimer tout me présage près de lui des jours de bon - heur je le chéris je le chéris tout me présa - ge tout me pré  
cœur.

Clar.

solo.

solo.

sotto voce.

sotto voce.

sage pres de lui pres de lui des jours de bon-heur oui je l'ai - me et tout me pre-  
 Doux a - veu - ce - ten - dre lan-

Cors en MI b.

1<sup>er</sup>

sa - ge pres de lui des jours de bon-heur oui je l'ai - me et tout me pre-  
 de plai - sir - en - i - vre - mon cœur doux a - veu - ce - ten - dre lan-

arco

Clar.

Cors en MI ♯.

- sage pres de lui des jours de bon - heur je le ché - ris un doux pre - sa - ge me pro -  
 - gage de plai - sir en i - vre mon cœur.

Cine La C B. //

- met le bon - heur oui je l'ai - me  
 doux a - veu ce ten - dre langa - ge de plai - su - ra.

solo



Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *Fz* and *tutti*. The lyrics are:

doux — pré - sa - - ge me promet — des jours de bon - heur de bon - heur un doux —  
 quels transports pour mon cœur tout présa - ge i - ci mon bon - heur mon bon - heur un doux —

Musical score for the second system, including a section for Cors en MI b. The score includes dynamic markings such as *Fz*, *P*, and *f*. The lyrics are:

— présa - ge me pro - met le bon - heur un doux — présa - ge me pro - met le bon —  
 — présa - ge me pro - met le bon - heur un doux — présa - ge me pro - met le bon —

Cors en MB *pp*

Cors *pp* en LL

Trompe en LL *pp*

arco *pp*

arco *pp*

arco *pp*

arco *pp*

heur. Retournez aux champs de la gloire volez à de nouveaux ex

plaits retournez aux champs de la gloire volez à de nouveaux exploits on s'annoblit par la vie

The musical score consists of 14 staves. The top two staves are for vocal parts, with the first staff containing long, sustained notes. The next six staves are for piano accompaniment, featuring rhythmic patterns and chords. The bottom four staves are for a second vocal part, with lyrics written below the notes. The lyrics are: "toi - - re le monde approuvera mon choix" and "mé-ri-tous aux champs de la gloire le prix qui m'attend au re".

toi - - re le monde approuvera mon choix

mé-ri-tous aux champs de la gloire le prix qui m'attend au re



Flûte

Hautb.

Clar.

-tour méritons aux champs de la gloire le prix qui n'attend au retour puis je douter de la vie

tutta forza .

The musical score consists of the following parts and markings:

- Violin I:** Starts with a *z* (zaccato) marking. Dynamic: **FF**.
- Violin II:** Starts with a *z* (zaccato) marking. Dynamic: **FF**.
- Viola:** Dynamic: **FF**.
- Violoncello:** Dynamic: **FF**.
- Double Bass:** Dynamic: **FF**.
- Flute:** Dynamic: **FF**.
- Clarinet:** Dynamic: **FF**.
- Trumpet:** Dynamic: **FF**.
- Timpani:** Dynamic: **FF**.
- Drum:** Dynamic: **FF**.
- Vocal:** Lyrics include: "on s'anno-blit — par la vic-toi-re", "toi-re lorsque j'obeis — à l'amour", "puis je dou-ter — de la vic-". Dynamic: **tutta forza .**
- Conductor's Part:** Dynamic: **FF**.



Clar.

f'ai - me oui c'est l'honneur même oui c'est l'hon - neur mê - me qui dicte sa loi Ma -  
 j'ai - me oui c'est l'honneur même oui c'est l'hon - neur mê - me qui dicte sa loi Ma -

arco. pizz.

Clar.

- thil - de cons - tan te i - ra - sousta tente i - ra sous ta tente rece - voir - ta  
 - thil - de cons - tan te vien - dra - sousma tente vien - dra sous ma tente rece - voir - ma

arco. pizz.

The musical score consists of several staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Violoncello). The bottom two staves are for vocal parts. The lyrics are written below the vocal staves.

**Lyrics:**  
 foi Mathil - de cons - tan - te i - ra - sous ta ten - te rece - voir ta foi re - ce - voir ka  
 foi Mathil - de cons - tan - te viendra sous ma ten - te rece - voir ma foi re - ce - voir ma

**Dynamics and Performance Instructions:**  
 - *sf* (sforzando) and *p* (piano) are used in the string parts.  
 - *ip* (impetuoso) is marked in the lower string part.  
 - *arco.* (arco) is indicated at the bottom right.  
 - *ff* (fortissimo) is used in the vocal parts.



The musical score consists of 12 staves. The first staff is marked 'solo' and 'p'. The second and third staves are piano accompaniment, with the second staff marked 'Fz'. The fourth staff is a vocal line with lyrics. The fifth and sixth staves are piano accompaniment, with the fifth staff marked 'Fz'. The seventh and eighth staves are piano accompaniment, with the seventh staff marked 'Fz'. The ninth and tenth staves are piano accompaniment, with the ninth staff marked 'Fz'. The eleventh staff is a vocal line with lyrics. The twelfth staff is piano accompaniment, with the twelfth staff marked 'Fz'. The lyrics are: 'vo - lez à de nou - veaux ex - ploits on s'anno - blit par la vic - toi - re' and 'puis je dou - ter de la vic'.

vo - lez à de nou - veaux ex - ploits on s'anno - blit par la vic - toi - re

ploits.

puis je dou - ter de la vic





Clar.

l'ai - me oui c'est l'honneur même oui c'est l'hon - neur mê - me qui dicte sa loi Ma -  
 j'ai - me oui c'est l'honneur même oui c'est l'hon - neur mê - me qui dicte sa loi Ma -

*F* arco. pizz.

Clar.

thil - de cons - tan - te i - ra - souse - tante i - ra sous ta tente rece - voir - ta  
 thil - de cons - tan - te vien - dra - sous ma tente vien - dra sous ma tente rece - voir - ma

*F* arco. pizz.

foi Mathil - de cons - tan - te i - ra - sous ta ten - te rece - voir ta foi re - ce - voir la

foi Mathil - de cons - tan - te vien - dra sous ma ten - te rece - voir ma foi re - ce - voir ma

arco.

Piu mosso

pp cres. rf

pp cres. rf

pp cres. rf

pp

pp cres. rf

pp cres. rf

pp cres. rf

pp cres. rf

pp *piu mosso.* cres. rinf.

8<sup>a</sup> Basse //

pp rf

foi Ma - thil - de cons - tan - te i - ra sous ta ten - te

foi Ma - thil - de cons - tan - te vien - dra sous ma ten - te

pp

pp *piu mosso.* rinf.



Piu mosso

pp cres. rf

pp cres. rf

pp cres. rf

pp

pp cres. rf

pp cres. rf

pp cres. rf

pp *Piu mosso.* cres. rinf.

8<sup>e</sup> Basse //

pp rf

foi Ma - thil - de cons - tan - te i - ra sous ta ten - te

foi Ma - thil - de cons - tan - te vien - dra sous ma ten - te

pp

pp *Piu mosso.* rinf.

re - cevoir ta foi i - ra - sous ta ten - te re - ce - voir ta  
re - cevoir ma foi vien - dra - sous ma ten - te re - ce - voir ma

This musical score is arranged in a system of 12 staves. The top six staves are for instruments: the first five are treble clefs and the sixth is a bass clef. Each of these six staves begins with the chord symbol 'Fz'. The bottom six staves are for voices: the first two are treble clefs and the last two are bass clefs. The lyrics are written between the two vocal staves. The lyrics are: 'foi recevoir la foi recevoir la foi recevoir' on the first line, and 'foi recevoir ma foi recevoir ma foi recevoir' on the second line. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are also some dynamic markings like 'F' at the bottom.

This page of a handwritten musical score features 14 staves. The top seven staves are for string instruments, each marked with a dynamic of *sf* (sforzando). The eighth staff is a woodwind part with a melodic line. The ninth staff is a vocal line with the lyrics "unis." followed by four double bar lines. The tenth and eleventh staves are for other instruments, with the eleventh staff having the lyrics "— ta foi." and "— ma foi." respectively. The bottom two staves are for a keyboard instrument, likely a harpsichord or spinet, with a complex, rhythmic accompaniment. The score is written in a historical style with various note values, rests, and articulation marks.



All.<sup>o</sup> Récit.

Violons.

Alto.

MATHILDE.

ARNOLD.

C.<sup>te</sup> Basses.

On vient sé- parons nous      oui      de - main

vous reverrai-je en co-re      o bon

*P* *FP* *FP* *FP* *P* *FP*

quand renaitra l'aurore dans l'an-tique chapelle en pré-sence de Dieu      j'entendrai ton dernier a-dieu

heur      ô doux bien

*F* *P* *F* *P*

je te quitte on s'avance

lail      Ciel Val-ter et Guillaume oui fuyez leur py

*F* *F* *F*

First system of musical notation. It consists of five staves. The top staff is a treble clef with notes and rests. The second staff is a treble clef with the word "Luis" and several double bar lines. The third staff is a treble clef with notes and rests. The fourth staff is a bass clef with the word "cicc" and notes. The fifth staff is a bass clef with notes. Dynamic markings include FP, F, and F.

Second system of musical notation. It consists of five staves. The top staff is a treble clef with notes and rests, dynamic markings PP, cres., and F. The second staff is a treble clef with notes and rests, dynamic markings PP, cres., and F. The third staff is a treble clef with notes and rests, dynamic markings PP, cres., and F. The fourth staff is a bass clef with the word "Vlle" and notes, dynamic markings P, cres., and F. The fifth staff is a bass clef with the word "C.B." and notes, dynamic markings PP, cres., and FP.

Third system of musical notation. It consists of five staves. The top staff is a treble clef with notes and rests, dynamic marking F. The second staff is a treble clef with notes and rests, dynamic marking PP. The third staff is a treble clef with notes and rests, dynamic marking F. The fourth staff is a bass clef with the word "Guillaume." and notes. The fifth staff is a bass clef with notes and rests, dynamic marking F. The text "tu n'étais pas seul en ce" is written below the fourth staff.

Eh bien je ne m'infor.me pas de vos desseins  
 lieux nous crai.gnons de troubler un si doux en.tre.tien

Guill.  
 non qu'im.por.te à Mel.thal s'il dé.erte nos rangs s'il as.pire en se  
 Valter.  
 Peut être plus qu'un autre dois tu chercher à les connaître

Arnold.  
 qui te l'a dit on n'é.pie et cest toi  
 Guill.  
 cret a servir nos tyrans ton trouble et Ma.thildeet sa fuite moi même la con

mais si j'ai me  
 mais si je suis ai  
 grand Dieu  
 l'ui - te hier jet - ta le soupçon dans ce cœur a - larmé

me  
 Guill: les soupçons  
 mon a - mour  
 Ma - thilde  
 Guill: Elle est no - tre en - ne - mie  
 Seraient vrais Est im - pi - e

Val. Guill: Arnold.  
 mais de que  
 Parmi nos oppre - curs elle a re - çu la vi - e Et Melthal lâ - che - ment embras - se ses ge - noux

droit votre aveugle fureur  
 Guill: nos droits un mot te les apprendra tous sais-tu bien ce que c'est que d'aimer sa pa-

All.  
 Arnold.  
 vous parlez de patrie il n'est plus pour nous je quitte ce rivage qu'habitent la discorde et la  
 tri.e

haine et la peur dignes filles de l'esclavage je cours dans les combats reconquérir l'honneur.

N° II.  
TRIO.

Allegro Maestoso Met = ♩ = 120.

Flute.

Hautbois.

Clarinettes en LA.

CORS en MI.

Trompettes en LA.

Bassons.

Trombones.

Violons.

Alto.

ARNOLD.

GUILLAUME.

VALTER.

Violoncelles et Contre Basses

*FF*

*F*

*FF*

*FF*

*FF*

*F*

*FF*

*FF*

*F*

*FF*

*mi-*

*FF*

Quand l'Helvé

Clar.

Musical score for Clarinet (Clar.) and Bassoon parts. The score includes a vocal line with lyrics and piano accompaniment. The lyrics are: "tie est un champ de sup pli ces ou l'on mois son ne ses en fans". The music features various dynamics such as *f*, *sf*, and *fz*.

Fl.

Cl.

Musical score for Flute (Fl.) and Clarinet (Cl.) parts. The score includes a vocal line with lyrics and piano accompaniment. The lyrics are: "que de Ges ler tes armes soient com pli ces combats et meurs pour nos ty". The music features various dynamics such as *p* and *sf*.

Fl. *FF*

Hautb. *FF* solo.

Cl. *FF* solo.

Cors. *FF* *pp*

Tromp. *FF*

B<sup>ns</sup> *FF* *pp*

Tromb. *FF*

*FF* *P*

*FF* *P*

*FF* *P*

*FF* *P*

*FF* *P*

rans combats etmeurs combats et meurs pour nos ty-rans combats et meurs pour nos ty-rans combats et

*FF* *P*

*FF* *P*

*FF* *P*

*FF* *P*

*FF* *P*

*FF* *P*



sF sF sF sF FF  
 sF sF sF sF FF  
 sF sF sF sF FF  
 sF sF sF sF FF  
 sF FF  
 sF sF sF sF FF  
 sF sF sF sF  
 sF sF sF sF FF  
 sF sF sF sF FF  
 sF sF sF sF FF  
 sF sF sF sF FF  
 Arnold.  
 Les camps — rap-pellent mon cou-  
 meur-pour nos ty-rans combats et meur-pour nos ty-rans  
 V<sup>les</sup>  
 C.B. sF sF sF sF FF P

ra. ge aux camps — re — gne la loyau. té déjà la gloire y marqua mon pas

*pp* dol

sa ge elle rem. place aus. si la liber. té déjà la gloi re y marqua mon pas sa ge

*ff* *p*

Musical score for piano and voice. The score consists of 14 staves. The first staff is marked "solo". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes. The voice part enters in the lower half of the page with the lyrics: "elle remplace aussi la liberté elle remplace elle remplace aussi la liberté". The score includes dynamic markings such as *f*, *ff*, and *f*. The piece concludes with the name "Valter." and the publisher information "Pour nous Ges".

elle remplace aussi la liberté elle remplace elle remplace aussi la liberté

Valter.

Pour nous Ges

*f f f f ff*

ler pre-ludant aux ba-tail-les d'un vieil-lard a tranché les jours

*F* *sF* *sF* *sF* *sF* *sF*

cette vic-ti-me attend des fu-ne-rail-les elle a des droits à tes se

*P* *P* *P* *P* *P* *P*

Fl. solo

Cl.

Fl. **FF**

Hautb. **FF** solo

Cl. **FF** solo

Cors. **FF** *pp*

Tromp. **FF**

B<sup>on</sup> **FF** *pp*

Tromb. **FF**

**FF** *P*

**FF** *P*

**FF** *P*

**FF** *P*

**FF** *P*

**FF** *P*

- cours va — cours — elle a des droits elle a des droits à tes se cours elle a des droits elle a des droits à tes se

**FF** *P*

**FF** *P*

The musical score consists of 14 staves. The first 11 staves are for instruments: Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Timpani. The 12th staff is for a vocal soloist, with the name "Arnold." written above it. The 13th and 14th staves are for the Cello and Double Bass. The score includes various dynamic markings such as *f*, *sf*, *FF*, *pp*, and *p*. The vocal line includes lyrics in French: "cours d'un vieillard il a tranché les jours il a des droits a tes secours ah quel affreux". The score is written in a key with two sharps (D major or F# minor) and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

*f sf sf sf sf ff*

*f sf sf sf sf ff*

*f sf sf sf sf ff*

*f sf sf sf sf ff*

*f ff*

*sf sf sf sf sf ff*

*sf sf sf sf sf ff*

*f sf sf sf sf ff*

*ff*

*sf sf sf sf sf ff*

cours d'un vieillard il a tranché les jours il a des droits a tes secours ah quel affreux

*f sf sf sf sf ff*

*f sf sf sf sf ff*

solo.

pp

pp

pp

Arnold.

p

p

Musical score for the first system. It includes vocal lines and piano accompaniment. The lyrics are:

- le - re un vieillard dites vous Valter. son  
 Que la suis - se re - ve re

Musical score for the second system. It continues the vocal and piano parts. The lyrics are:

nom Guill. Mon pe - re  
 Par - ler c'est le frapper au cœur  
 je dois le lai - re oui ton pe - re

B<sup>b</sup>

pizz.

Valter.

Melchial

Hon neur de nos ha nieux ton pere assassi ne par la main des bou

Vivace

FF

smorz

P

PP

qu'entends-je crime helas helas j'expire

Arnold

len

Vivace

ed Canto

PP



Andantino ♩ = 50.  
sotto voce.

Hautb.

Cl.

Cors.

B<sup>b</sup>

sotto voce.

dol.

Arnold.

Ses jours — qu' ils ont o.sé proscri - re je ne les ai pas — defendus

Hautb.

Cl.

Cors.

B<sup>b</sup>

F>

F>

F>

PP

PP

F>

PP

jours — qu' ils ont o.se proscri - re je ne les ai pas — defendus mon pe - re tu n'as dumandi - re de renouel - mon cruce

Cors.

chi - re o ciel o ciel je ne te ver - rai plus

Ilchancelle à peine il res

Ilchancelle à peine il res

pizz

pp

Fl. solo.

Hautb.

Cl.

Cors.

sotto voce.

arco.

j'expi - re

j'expi - re

- pire Il palit le remord de dé - chi - re de l'amour tous les nœuds sont rompus

- pire Il arco. palit le remord de dé - chi - re de l'amour tous les nœuds sont rompus

Hautb.  
Clar.  
Cors.  
F>

arco F>

son — effroi remplace son de li — re son malheur lui rendra ses ver tus le remords le déch

son — effroi remplace son de li — re son malheur lui rendra ses ver tus son malheur lui ren

tutti pizz F>

Hautb.  
Clar.  
Cors.  
F>

F>

- di - re de remords mon cœur se déch - re ô ciel — ô ciel — je ne le ver - rai

- re le remords le déch - re le remords le déch - re son malheur lui ren

- dra lui rendra sa ver - tu le remords le déch - re son malheur lui rendra ses ver

Hautb.

plus - je ne te verrai plus non, non, non, je ne te ver - rai plus non pé - retum as du ma di - re de remord mon cœur se de -  
 - dra lui ren - dra ses vertus le remord le déchi - re le remord le dé - chi -  
 - tus lui ren - dra ses vertus son malheur lui ren - dra lui rendra ses ver

- chi - re - ô ciel - - - ô ciel je ne te ver - rai plus je ne te verrai plus non, non, non, je ne te ver - rai  
 - re le remord le dé - chi - - - re son malheur lui ren - dra lui ren - dra ses ver  
 - tus le remord le déchi - re son malheur lui rendra ses ver - tus lui ren - dra ses ver

Hautb.

plus je ne te verrai plus non non je ne te verrai plus je ne te verrai  
 - lus il s'élève au nom de son pe - re son cœur est a - ba - tu pour jamais le malheur j'es -  
 - tu il s'élève au nom de son pe - re son cœur est a - ba - tu pour jamais le malheur j'es -  
 Contra bassa.

plus non je ne te verrai plus je ne te verrai plus je ne te verrai  
 pe - re lui rendra ses ver - tus lui rendra ses vertus lui rendra ses vertus  
 pe - re lui rendra ses ver - tus lui rendra ses vertus lui rendra ses vertus

All. vivace.  $\text{♩} = 84$

The musical score consists of 15 staves. The first 10 staves are for the voice, each marked "sotto voce." The 11th and 12th staves are for the piano accompaniment, with the 11th marked "PP" and the 12th marked "leg<sup>o</sup>". The lyrics are written below the voice staves. The score is divided into two systems by a vertical line. The tempo is "All. vivace." with a quarter note equal to 84 beats per minute. The key signature has two sharps (F# and C#). The time signature is common time (C). Dynamics include "sotto voce.", "PP", "sf", and "leg<sup>o</sup>".

Lyrics:

plus je ne te verrai plus il est donc vrai toi  
 lui rendras vertus  
 lui rendras vertus j'ai vu le crime j'ai

All. vivace.

Fl.

Hautb.

Clar.

Cors.

Tromp.

B<sup>n</sup>.

Tromb.

Legg:

legg:

legg:

legg:

grand Dieu que faire il faut mourir  
 ton devoir il faut  
 vu se de battre et tom ber la vic ti me

C.B.

contre Ges . ler ser . vez mondés es . poir dans Al . torf voulez vous me sui . vre  
 vi . vre mo . de . re les trans



Clar.

-ports où ton à me se li - vre reste et venge à la fois ton pé - re et ton pa

Récit.

a - che - ve donc

la nuit à nos desseins propice nous en tonne déjà d'un ombre protectri - ce tu va

Clar.

Musical score for Clarinet (Clar.) and Bassoon (B<sup>ns</sup>) parts. The Clarinet part is in the upper staff, and the Bassoon part is in the lower staff. Both parts feature long, sustained notes with dynamic markings of *f* and *ff*. The Bassoon part includes a vocal line with lyrics: "voir dans ces lieux que Ges. ler croit sou. mis sur. gir de tous cò. tes de gé. né. reux a. mis ils comprendront les".

Hautb.

Musical score for Horns (Hautb.), Clarinet (Clar.), and Trombone (Tromp.) parts. The Horns part is in the upper staff, the Clarinet part is in the middle staff, and the Trombone part is in the lower staff. The Horns part includes a vocal line with lyrics: "ou l'indépendance ou la". The Clarinet and Trombone parts feature dynamic markings of *f* and *ff*, along with *cres.* markings. The Trombone part includes a vocal line with lyrics: "l'armes au soc de la char. rue ils empruntent des armes pour conquérir un digne sort ou l'indépendance ou la mort ou l'indépendance ou la".

The musical score is arranged in a system of staves. From top to bottom, the staves are:

- Flute (Fl.)
- Horn (Hautb.)
- Clarinet (Clar.)
- Corn (Cors.)
- Trombone (Tromp.)
- Bass Trombone (B<sup>ns</sup> Tromb.)
- Violin I (Violin I)
- Violin II (Violin II)
- Viola
- Cello
- Double Bass

Dynamic markings include *sf*, *f*, *p*, and *mf*. The string section includes a section marked "sur la 4<sup>e</sup> corde." and another section with a double bar line and a forte (*f*) dynamic marking.

Vocal parts include lyrics such as "mort", "embrâ - sons nous d'un saint de", "embrâ - sons nous em - brâ - sons nous d'un saint dé - li - re", and "embrâ - sons nous em - brâ - sons nous d'un saint dé - li - re".

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top two staves are vocal lines, both marked with *stacc.* (staccato). The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. Dynamic markings include *P* (piano), *cres.* (crescendo), and *F* (forte). The lyrics are written on the lower vocal staves.

- li - re                      la li - ber - té - pour nous - cons - pi - re                      des Cieux mon

la li - ber - té la li - ber - té pour nous - cons - pi - re                      des Cieux ton pè - re nous ins - pi - re ven - geon

la li - ber - té la li - ber - té pour nous - cons - pi - re                      des Cieux ton pè - re nous ins - pi - re ven - geon

rinf.

The musical score consists of multiple staves. The upper staves feature instrumental parts with various rhythmic patterns and dynamic markings. The lower staves contain vocal lines with lyrics in French. The lyrics are: "pe - renous ins - pi - re oui vengeons - le ne le pleurons plus vengeons - le ne le pleurons - le ne le pleurons plus vengeons - le ne le pleurons plus pour son pa - ys". The score concludes with the instruction "C. la B. se" followed by double bar lines.

pe - renous ins - pi - re oui vengeons - le ne le pleurons plus vengeons - le ne le pleurons - le ne le pleurons plus vengeons - le ne le pleurons plus pour son pa - ys

- le ne le pleurons plus vengeons - le ne le pleurons plus pour son pa - ys pour

C. la B. se // // //

This musical score consists of 12 staves. The first 11 staves are instrumental parts, likely for strings and woodwinds, featuring complex rhythmic patterns and dynamic markings. The 12th staff is the vocal line, with lyrics in French. The lyrics are:

plus pour son pa-ys quand il ex-pi-re son beau des-tin sem-ble nous di  
 quand il ex-pi-re son beau des-tin sem-ble nous di  
 son pa-ys quand il ex-pi-re son beau des-tin sem-ble nous di

The score includes various dynamic markings: *sf* (sforzando), *smorz.* (smorzando), *P* (piano), and *PP* (pianissimo). The tempo or performance style is indicated by *smorz.* in several places.

Clar. *F*

Cors. *F*

*pizz.*

*pizz.*

*pizz.*

re c'e tait aux pal mes du mar ty re a cou ron ner tant de ver

re c'e tait aux pal mes du mar ty re a cou ron ner tant de ver

re c'e tait aux pal mes du mar ty re a cou ron ner tant de ver

*pizz.*

*dolce.*

*3*

*3*

*3*

*3*

*3*

*3*

lus c'e tait aux pal mes du mar ty re a cou ron ner tant de ver

lus c'e tait aux pal mes du mar ty re a cou ron ner tant de ver

lus c'e tait aux pal mes du mar ty re a cou ron ner tant de ver

FF

FF

FF

arco.

FF arco.

FF arco.

FF

tus des-cieux mon pe-re nous ins-pi-re, la li-ber-té pour nous cons-pi-re

tus des-cieux ton pe-re nous ins-pi-re la li-ber

tus des-cieux ton pe-re nous ins-pi-re la li-ber-té pour nous cons-pi-re des-cieux ton pe-re nous ins-pi-re la liber

arco.

FF



vengeons-le ne le pleurons plus vengeons-le ne le pleurons

te pour nous conspire vengeons-le ne le pleurons plus vengeons-le ne le pleurons

te pour nous conspire vengeons-le ne le pleurons plus vengeons-le ne le pleurons

This musical score is for a multi-instrument ensemble and voices. It consists of 13 staves. The top six staves are for instruments: Flute (1), Violin I (2), Violin II (3), Viola (4), Violoncello (5), and Double Bass (6). The next three staves are for keyboard instruments: Harpsichord (7), Organ (8), and another Harpsichord/Organ (9). The bottom four staves are for voices: Soprano (10), Alto (11), Tenor (12), and Bass (13).

The score is in G major and 3/4 time. It features complex rhythmic patterns, including sixteenth-note runs and tremolos. Dynamic markings include *f*, *sf*, and *p*. A specific instruction "sur la 4<sup>e</sup> corde" is present above the organ staff. The lyrics are in French:

plus vengeons-le — ne le pleurons plus — em-brâ-sons nous d'un saint de-li-re  
 plus vengeons-le — ne le pleurons plus — em-brâ-sons nous em-brâ-sons nous d'un saint de-li-re  
 plus vengeons-le — ne le pleurons plus — em-brâ-sons nous em-brâ-sons nous d'un saint de-li-re

Musical score for a multi-instrument ensemble with vocal lines. The score includes staccato markings, dynamic markings like 'P' and 'cres.', and lyrics in French.

- li re la li ber té pour nous cons pi re des Cieux mon  
 la li ber té la li ber té pour nous cons pi re des Cieux ton pé re nous ins pi re ven geons  
 la li ber té la li ber té pour nous cons pi re des Cieux ton pé re nous ins pi re ven geons

The musical score consists of multiple staves. The upper staves feature instrumental parts with various dynamics including *F* and *FF*. The lower staves contain vocal lines with the following lyrics:

pe - re nous ins - pi - re ou i - vengeons - le ne le pleu - rons - plus vengeons - le ne le pleu - rons

- le ne le pleu - rons plus vengeons - le ne le pleu - rons plus pour son pa - ys

- le ne le pleu - rons plus vengeons - le ne le pleu - rons plus pour son pa - ys pour

At the bottom of the page, there is a section marked "C. de la B. se" with double bar lines.

The musical score is arranged in a system of staves. The vocal parts are: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The piano accompaniment consists of a right hand (fifth and sixth staves) and a left hand (seventh and eighth staves). The lyrics are written below the vocal staves.

Lyrics:  
 plus pour son pa-ys quand il ex-pi-re son beau des-tin sem-ble nous di  
 quand il ex-pi-re son beau des-tin sem-ble nous di  
 son pa-ys quand il ex-pi-re son beau des-tin sem-ble nous di

sf sf smorz. P PP

Clar.

Cors.

F

F

pizz.

pizz.

re c'e tait aux pal mes du mar ty re a cou ron ner tant de ver.

re c'e tait aux pal mes du mar ty re a cou ron ner tant de ver.

re c'e tait aux pal mes du mar ty re a cou ron ner tant de ver.

pizz.

dolce.

3

3

3

3

3

3

3

3

2

2

2

2

tus c'e tait aux pal mes du mar ty re a cou ron ner tant de ver.

tus c'e tait aux pal mes du mar ty re a cou ron ner tant de ver.

tus c'e tait aux pal mes du mar ty re a cou ron ner tant de ver.

musical score with multiple staves (treble and bass clefs) and lyrics. The score includes dynamic markings such as **FF** (fortissimo) and **f** (forte). The lyrics are:   
\_tus c'était aux pal - mes du mar - ty - re a cou - ron - ner tant de ver - tus c'é - tait aux pal - mes du mar -   
\_tus a cou - ron - ner - tant de - ver - tus - c'é - tait aux pal - mes du mar -   
\_tus c'était aux pal - mes du mar - ty - re a cou - ron - ner tant de ver - tus c'é - tait aux pal - mes du mar -

lyre à cou\_ron\_ner à cou\_ron\_ner tant de ver\_tus c'était aux pal\_mes du mar\_ty\_re à cou\_ron\_ner

lyre à cou\_ron\_ner à cou\_ron\_ner tant de ver\_tus à cou\_ron\_ner tant de

lyre à cou\_ron\_ner à cou\_ron\_ner à cou\_ron\_ner tant de ver\_tus c'était aux pal\_mes du mar\_ty\_re à cou\_ron\_ner



ner tant de ver.tus c'était aux palmes du mar.tyre à cou.ron.ner à cou.ron.ner tant de ver.

ver.tus c'était aux palmes du mar.tyre à cou.ron.ner à cou.ron.ner tant de ver.

ner tant de ver.tus c'était aux palmes du mar.tyre à cou.ron.ner à cou.ron.ner à cou.ron.ner tant de ver.

This musical score consists of 12 staves. The top 8 staves are instrumental accompaniment, featuring various textures including chords, arpeggios, and sixteenth-note passages. The bottom 4 staves are vocal parts, with lyrics written below the notes. The lyrics are:

...tus c'était aux pal-mes du mar-tyre à cou-ron-ner tant de ver-tus

The score includes dynamic markings such as **FF** (fortissimo) and a fermata over the final notes of the vocal lines.

This page of musical notation, numbered 455, features 13 staves. The notation is written in a historical style, likely from the 18th or 19th century. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in treble clef with a key signature of one sharp (F#). The fifth staff is in treble clef with a key signature of one sharp (F#). The sixth staff is in bass clef with a key signature of one sharp (F#). The seventh staff is in bass clef with a key signature of one sharp (F#). The eighth staff is in treble clef with a key signature of one sharp (F#). The ninth staff is in treble clef with a key signature of one sharp (F#) and contains the word "Vins" followed by five double bar lines. The tenth staff is in treble clef with a key signature of one sharp (F#). The eleventh staff is in treble clef with a key signature of one sharp (F#). The twelfth staff is in bass clef with a key signature of one sharp (F#). The thirteenth staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'F' and 'sf'. The page is numbered '455' in the top right corner.

N. 12.  
FINAL.

Moderato. Metr.  $\frac{3}{4}$  = 108.

Flûte.

Hautbois.

Clarinettes en SI<sup>2</sup>.

Cors en FA.

Cors en UT.

Trompettes en UT.

Bassons.

Trombones.

Timbales en FA. *sotto voce.*

Violons.

Altos.

ARNOLD.

GUILLAUME.

VALTER.

1.  
CHŒUR.

2.  
CHŒUR.

3.  
CHŒUR.

Violoncelle et Contre-Basse.

Moderato.

*pp*

*pp*

*pp*

*pp*

*pizz.*

Des profon- deurs du bois immense un bruit confus semble sor- tir

This system contains the first system of a musical score. It features a vocal line with lyrics and several instrumental parts. The instruments are labeled as 'Timb.' (Timbale) and 'Guill.' (Guillemet). The score is written on multiple staves, including treble and bass clefs. The lyrics are: "Des profon- deurs du bois immense un bruit confus semble sor- tir".

ecoutons

ecoutons

si - len - ce

This system continues the musical score from the first system. It features the same vocal and instrumental parts. The lyrics are: "ecoutons" and "si - len - ce".

Fl. 2

Cl.

leggier

leggier

leggier

Valt.

V<sup>lle</sup>

leggier

J'entends de pas nombreux la forêt reten

Cl.

P

pp

P

pp

pp

pp

pp

Arn.

Guill.

Le bruit ap-proche.

Qui s'avance

1<sup>er</sup> CHOEUR

Tutti

arco

pp

pp

Récit.

Mod.<sup>to</sup>

Récit.

Mod.<sup>to</sup>

mi- de la Pa

en FA. Mod<sup>to</sup>

Amn. Mod<sup>to</sup>

Guill. *à vengeance* Hon - neur - à leur pré - sen - ce

Vall. *à bon - heur* Hon - neur - hon - neur - à leur pré - sen - ce

tri - e à mis - de la Pa - tri - é.

a - mis - de la Pa - tri - é

Hon - neur - à leur pré - sen - ce

Timb. *pp*

*pp* Nous avons su braver nous avons su franchir les périls - comme la dis

*pp* Nous avons su braver nous avons su franchir les périls comme la dis

*pizz.*

*pizz.*

C<sup>o</sup>  
B<sup>o</sup>  
Timb.

Changez en W

- lan - ce  
- lan - ce

nous avons su braver nous avons su franchir les perils  
nous avons su braver nous avons su franchir les pe

Fl.  
Cl.  
C<sup>o</sup> en FA

legg.

legg.

legg.

rils comme la dis - tan - ce  
rils comme la dis - tan - ce

les torrents les fo - rets  
les torrents les fo - rets n'ont pu nous rete - nir sous les  
les torrents les fo - rets n'ont pu nous rete - nir sous les



Musical score for the first system. It includes vocal parts (Soprano and Bass) and instrumental accompaniment (Tromb., Fl., Cl., C en FA). The lyrics are: "cor-te de la pru-dence notre audace au Rut li nous a fait par-ve-nir". The score features various musical notations such as notes, rests, and dynamic markings like *pp*.

Musical score for the second system. It includes vocal parts (Soprano and Bass) and instrumental accompaniment (Fl., Cl., C en FA, Tromb., Timb.). The lyrics are: "la pruden-ce nous a fait par-ve-nir la pruden-ce nous a fait par-ve-nir". The score features various musical notations such as notes, rests, and dynamic markings like *pp*.

Fl.  
Cl.  
Bsn.  
Tromb.  
Timb.  
Vn.  
Vla.  
Vcl.  
Cb.

pizz.  
pizz.  
arco.  
pizz.  
arco.

Récit.  
Du canton d'Unter

C<sup>s</sup> en MI b sur le théâtre.

Andantino.

Fl.  
Cl.  
Bsn.  
Vn.  
Vla.  
Vcl.  
Cb.

arco.  
arco.

wald'ô vous généreux fils  
Vall.  
ce noble empresse- ment n'a rien qui nous e- tonne  
on saura l'imi- ter  
denos

Cor en MI

frères de Schuitz jentends la trompe qui résonne de tes enfants sois fier ô mon pays.

Detailed description: This system contains six staves. The top staff is for the Cor en MI, showing a melodic line with some triplets. The second, third, and fourth staves are for other instruments, mostly containing rests. The fifth staff is the vocal line with the lyrics. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes.

Andantino. 120.  
Cor en MI sur le théâtre.

pizz. arco. sempre pizz.

Detailed description: This system contains seven staves. The top staff is for the Cor en MI. The second staff is the piano accompaniment. The third, fourth, and fifth staves are for strings, with 'pizz.' (pizzicato) markings. The sixth staff is for the second violin (V<sup>II</sup>), with 'arco.' (arco) markings. The bottom staff is the piano accompaniment, with 'sempre pizz.' (sempre pizzicato) markings.

Fl

Hautb.

Cl.

pp

Solo

dol.

Cor en MI 2 sur le théâtre

Cor en MI 2

2<sup>e</sup> Solo

arco.

arco.

arco.

Solo.

Solo.

Solo.

Cor en FA

C<sup>2</sup> en MI b

pizz.

arco.

2<sup>d</sup> CHOEUR.

En ces temps de malheurs une race étran-gè-re epi

En ces temps de malheurs une race étran-gè-re

C. la C.B. // // //

pizz.

pizz.

pizz.

pizz.

Solo.

P =

Fl. 1

Cl.

Viol. I

Viol. II

Viola

Violoncello

Tromb.

pp

Hautb. solo.

dolce

2<sup>d</sup> solo.

arco.

arco.

arco.

ant nos dou-leurs nous con-danne au mys-te-re que ce bois soli-tai-

ant nos dou-leurs nous con-danne au mys-te-re que ce bois soli-

nous con-danne au mys-te-re

arco.

Fl. Solo.

Hautb.

Cl

C<sup>es</sup> en MI b sur le Théâtre.

C<sup>es</sup> en FA dans l'Orchestre.

C<sup>es</sup> en MI b dans l'Orchestre. Solo.

B<sup>es</sup>

re que ce bois soli - tai - re    seul connaisse nos pleurs    seul connaisse nos pleurs que ce bois soli - tai - re

- taire ce bois soli - tai - re    seul connaisse nos pleurs seul connaisse nos pleurs que ce bois soli - tai - re

que ce bois soli - tai - re    seul connaisse nos pleurs

Sol

Solo

seul connaisse nos pleurs que ce bois so-li-tai-re seul connaisse nos pleurs que ce bois so-li-tai-re seul con.

seul connaisse nos pleurs que ce bois so-li-tai-re seul connaisse nos pleurs que ce bois so-li-tai-re seul con.

seul connaisse nos pleurs

seul connaisse nos pleurs que ce bois so-li-tai-re seul con.

pizz: arco



Récit.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Récit. Gaill.

On pardonne la crainte a de si grands mal

mais se nos pleurs.

mais se nos pleurs.

mais se nos pleurs.

Récit.

Mod<sup>to</sup>

Am.

Guill.

leurs mais croyez-en mon espé- rance leurs coeurs repondront à nos coeurs hon- neur à leur pré- sen- ce hon

Valt.

Hon

Hon

All<sup>o</sup>

P

neur à leur pré- sen- ce hon- neur à leur pré- sen- ce.

neur à leur pré- sen- ce hon- neur a leur pré- sen- ce.

neur à leur pré- sen- ce hon- neur à leur pré- sen- ce. Du seul canton d'U

hon- neur hon- neur a leur pré- sen- ce.

hon- neur à leur pré- sen- ce.

All<sup>o</sup>

P

Guill.

Valt.

ri nous regrettons l'absence

Pour dérober la trace de leurs pas pour mieux ca cher nos saintes trames

B's

Mod.º = 112.

Leggier

Leggier

nos freres sur les eaux s'ouvrent avec leurs rames un chemin qui ne trahit pas.

Vlle

PP

Cl.

C'en UT.

B's

Valt.

De prompts ef fets la promesse est sui vie nentends-tu pas

Qui vient ?

3<sup>e</sup> CHŒUR. A mis de la Pa tri e a mis de la Pa tri e

A - mis de la Pa tri e

This system contains seven staves. The top three staves are empty. The fourth staff is a vocal line for the 3<sup>e</sup> Chœur with lyrics. The fifth and sixth staves are empty. The seventh staff is a vocal line with lyrics. The time signature is common time (C) and the key signature has one sharp (F#).

Mod.  
Hautb:

Cl.

C<sup>es</sup> en UT

B<sup>as</sup>

le

le

C. B.

pp

sotto voce.

This system contains ten staves. The first staff is empty. The second staff is for Clarinet (Cl.). The third staff is for C<sup>es</sup> en UT. The fourth staff is for Bassoon (B<sup>as</sup>) with a *pp* dynamic marking. The fifth staff is empty. The sixth and seventh staves are for strings (le). The eighth staff is empty. The ninth staff is for C. B. with a *pp* dynamic marking. The tenth staff is empty. The time signature is 3/4 and the key signature has one sharp (F#). The word *sotto voce.* is written at the end of the system.

Hautb

Cl

C<sup>en</sup> MI<sup>b</sup>

C<sup>en</sup> UT

B<sup>u</sup>

PP

CB

PP

This system of musical notation includes staves for Hautbois (Hautb), Clarinet (Cl), two Cornets (C<sup>en</sup> MI<sup>b</sup> and C<sup>en</sup> UT), Bassoon (B<sup>u</sup>), and Cello/Double Bass (CB). The woodwinds play melodic lines with various articulations, while the strings provide a rhythmic accompaniment. The dynamic marking 'pp' (pianissimo) is present in the lower staves.

Fl

Hautb

Cl

This system continues the musical score with staves for Flute (Fl), Hautbois (Hautb), and Clarinet (Cl). The woodwinds continue their melodic and harmonic parts, with the Flute and Clarinet playing more active roles. The string accompaniment remains consistent with the first system.



All. vivace.

455

Cl

B<sup>♭</sup>

pizz.

pizz.

pizz.

3<sup>e</sup> CHŒUR.

All. vivace.

pizz.

Guil-laume tu le

Guil-laume tu le

2<sup>e</sup> CHŒUR.

Guil

Guil

vois trois peuples à ta voix sont armés de leurs droits contre un pouvoir in-fà-me

vois trois peuples à ta voix sont armés de leurs droits contre un pouvoir in-fà-me

Hautb

PP

Cl

C<sup>es</sup> en FA.

C<sup>es</sup> en IT.

B<sup>as</sup>

Unis. // // // // // //

1<sup>er</sup> CHOEUR.

Guil - laume tu le vois trois peuples à ta voix et tes fiers ac - cents em - bra - se - ront nos

2<sup>e</sup> CHOEUR.

laume tu le vois trois peuples à ta voix par - le par - le

3<sup>e</sup> CHOEUR.

par - le par - le et tes fiers ac - cents jai - lissant de ton à me sou -

par - le par - le et tes fiers ac - cents jai - lissant de ton à me sou -



This musical score is for a vocal and instrumental ensemble. It consists of 14 staves. The top five staves are for instruments: the first is a treble clef with a long melodic line; the second and third are treble clefs with accompaniment; the fourth is a treble clef with a melodic line; and the fifth is a bass clef with accompaniment. The sixth staff is a vocal line starting with the word "Enis." followed by five double bar lines. The remaining nine staves are for two vocal parts (soprano and alto/tenor) and two bass parts, each with lyrics in French. The lyrics are:

sens em bra - seront nos sens oui sou dain em braseront nos  
 sens em bra - seront nos sens oui sou dain em braseront nos  
 sou dain en traits de flamme embrase - ront oui sou dain em bra - se ront nos  
 sou dain en traits de flamme embrase - ront oui sou dain em bra - se ront nos  
 dain en traits de flamme em bra - seront nos sens oui sou dain en trait de flamme em braseront nos  
 dain en traits de flamme em bra - seront nos sens oui sou dain en trait de flamme em bra - se - ront nos

The score includes dynamic markings such as *pp* (pianissimo) and *Enis.* (Ensemble). The music is written in a common time signature (C).

sens les fiers accents embrâseront tous nos sens embrâseront nos  
 sens les fiers accents embrâseront tous nos sens embrâseront nos  
 sens les fiers accents embrâseront nos sens soudain en traits de flamme embrâseront  
 sens les fiers accents embrâseront nos sens soudain en traits de flamme embrâseront  
 sens parle parle soudain en traits de flamme embrâseront nos  
 sens parle parle soudain en traits de flamme embrâseront nos

sens oui soudain embrâseront nos sens par le

sens oui soudain embrâseront nos sens par le

ront oui soudain embrâseront nos sens les fiers accents

ront oui soudain embrâseront nos sens les fiers accents

sens oui soudain en traits de flamme embrâseront nos sens soudain en traits de flamme em-

sens oui soudain en traits de flamme embrâseront nos sens soudain en traits de flamme embrâse-

parle em-brâseront nos sens en traits de flamme embrâse-ront nos  
 parle em-brâseront nos sens en traits de flamme embrâse-ront nos  
 embrâ-se-ront em-brâseront nos sens soudain en traits de flamme embrâse-ront nos  
 embrâ-se-ront nos sens em-brâseront nos sens soudain soudain en traits de flamme embrâse-ront nos  
 ront ouï tous nos sens em-brâseront nos sons en traits de flamme embrâse-ront nos

sens par le parle em-brà-se-ront nos sens  
 sens par le parle em-brà-se-ront nos sens  
 sens les fiers ac-cens em-brà-se-ront em-brà-seront nos sens sou-  
 sens les fiers ac-cens em-brà-se-ront em-brà-seront nos sens  
 sens soudain en traits de flam-me em-brà-se-ront nos sens em-brà-seront nos sens soudain sou-  
 sens soudain sou-dain en traits de flamme embrà-se-ront oui tous nos sens em-brà-seront nos sens

en traits de flamme embraseront nos sens parle parle.

en traits de flamme embraseront nos sens parle parle.

en traits de flamme embraseront nos sens parle parle.

en traits de flamme embraseront nos sens parle parle.

en traits de flamme embraseront nos sens parle parle.

arco.

arco.

arco.

arco.

Récit.

Hautb.

cl.

Guill:

l'Avan.cite roulant du haut de nos mon.ta.gnes lan.cant la mort sur nos cam.pa.gnes renferme dans ses

B<sup>n</sup>

And.<sup>mo</sup>

PP

flancs des maux moins devo.rans que n'en seme après lui chaque pas des ty.rans.

Valter:

C'est desormais a nous c'est a notre con.

V<sup>lle</sup> solo.

PP

Hautb

Cl.

C<sup>♯</sup>

B<sup>♭</sup>

pp

pp

pp

pp

pizz.

pizz.

arco.

arco.

page à purger ce rivage de maîtres détestés

où donc est notre antique au

sotto voce

2<sup>d</sup> CHOEUR.

de la guerre c'est la menace malgré nous la terre nous glace

de la guerre c'est la menace malgré nous la terre nous glace

pizz.

arco.

Detailed description of the musical score: The score is for a page numbered 464. It features a woodwind section with parts for Flute (Hautb), Clarinet (Cl.), Cor (C#), and Bassoon (Bb). The woodwinds play a melodic line with a long phrase spanning several measures, marked with piano (pp). The string section includes Violins (V), Violas (V), and Cellos/Double Basses (Cb). The strings play a rhythmic accompaniment, with the Violins and Violas marked pizzicato (pizz.) and the Cellos/Double Basses marked arco. The vocal parts include a solo voice and a second choir (2d CHOEUR). The lyrics are in French and describe a scene of a coastal area to be purged of enemies, with a reference to an ancient site. The vocal parts are marked sotto voce. The score concludes with a pizzicato string section and an arco section.



Handwritten musical score for a choir and piano. The score is written on ten staves. The top five staves are for the piano accompaniment, and the bottom five staves are for the choir. The lyrics are written below the vocal staves.

Lyrics:  
-dace mille ans nos ayeux indomptés ont défendu leur vieilles libertés est ce en vous que s'éteint leur race  
malgré nous la terreur nous  
malgré nous la terreur nous

2<sup>d</sup> CHOEUR.

Dynamic markings: *pp*, *pizz.*

Musical score for the first system, featuring five staves with treble and bass clefs. The notation includes notes, rests, and dynamic markings such as "FP".

Musical score for the second system, featuring five staves with treble and bass clefs. It includes "arco" markings and dynamic markings like "FP".

Musical score for the third system, featuring a single bass staff with a "Guill." marking and rhythmic notation.

courbés aux maux que vous avez soufferts si vous ne sentez plus le fardeau de vos fers songez du moins à vos familles vos pères vos

Musical score for the fourth system, featuring three staves with treble and bass clefs. It includes "l'ace" and "arco" markings and dynamic markings like "FP".

45

pp

femmes vos fil - les n'ont plus d'a - syle en vos foy - ers

Valter.

Il n'est plus parmi nous de toits hospi - taliers

tutti.

Hautb.

Clar.

pp

B<sup>n</sup>.

pp

legg.

Guill.

A - mis con - tre ce joug in - fâ - me en vain l'humani - té re - clame nos oppres - seurs - sont triom - phans un es - cla - ve n'a point de

Hautb.

Clar.

C<sup>es</sup>

B<sup>es</sup>

stringendo.

femme un es-cla - ve n'a point d'enfants

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

Hautb.

Clar.

C<sup>ns</sup>

B<sup>ns</sup>

**Maestoso.**

Arnold.

venger le trépas de mon père son crime il aimait sa patrie

faire Melethal quelcrime é\_tait le sien

faire Melethal quelcrime é\_tait le sien

faire Melethal quelcrime é\_tait le sien

faire Melethal quelcrime é\_tait le sien

faire Melethal quelcrime é\_tait le sien

faire Melethal quelcrime é\_tait le sien

faire Melethal quelcrime é\_tait le sien

Cl.

All. Moderato.

C. ou Fl.

FP

B.

F

F

F

Guil.

FP

a Tempo.

soy - ons di - gnes en fin du sang dont nous sor - tons dans l'ombre et le si

meurtre a ho - mi - na - ble im - pi - e

meurtre a ho - mi - na - ble im - pi - e

meurtre a ho - mi - na - ble im - pi - e

meurtre a ho - mi - na - ble im - pi - e

meurtre a ho - mi - na - ble im - pi - e

meurtre a ho - mi - na - ble im - pi - e

F

P

Moderato

Clar.

Clarinet part (top staff): Treble clef, notes G4, A4, B4, C5, B4, A4, G4.

Bassoon part (second staff): Bass clef, notes G3, F3, E3, D3, C3, B2, A2, G2.

Vocal parts (middle staves):
 

- First vocal part: Treble clef, lyrics: "len-ce du glaive et de la lan-ce ar-mez les trois can tons"
- Second vocal part: Treble clef, lyrics: "Dans l'ombre et le si-len-ce du glaive et de la"
- Third vocal part: Bass clef, lyrics: "Dans l'ombre et le si-len-ce du glaive et de la"
- Fourth vocal part: Treble clef, lyrics: "Dans l'ombre et le si-len-ce du glaive et de la"
- Fifth vocal part: Bass clef, lyrics: "Dans l'ombre et le si-len-ce du glaive et de la"
- Sixth vocal part: Treble clef, lyrics: "Dans l'ombre et le si-len-ce du glaive et de la"
- Seventh vocal part: Bass clef, lyrics: "Dans l'ombre et le si-len-ce du glaive et de la"

Bottom staff: Bass clef, notes G2, F2, E2, D2, C2, B1, A1, G1.

Tempo

us l'ombre et

Hautb.

Clar.

C<sup>or</sup>

b<sup>as</sup>

FF

PP

changez en MI b

changez en MI b

a Tempo.

FF

FF

FF

Guill:

Recit.

Demain lura pour nous le jour de la ven geance nous secon derez vous ?

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

FF

F

F

F

F

F

F

F

F

F



Guill  
 prêts à vain cre      prêts à mou-ri-er      que de nos mains les loy-a-les é-

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

Adagio.

pp

pp

trein-tes      con-fir-ment      ces pro-mes-ses      sain-tes

Andantino maestoso 3/4 = 60

The musical score is arranged in a standard orchestral format. At the top, the tempo and meter are indicated as "Andantino maestoso 3/4 = 60". The score is divided into several systems of staves. The upper systems include woodwinds (Flutes, Clarinet in Bb, Bassoon) and brass (Trumpets, Trombones, Horns). The lower systems include strings (Violins) and vocal soloists (Guill. and Valter). The vocal parts have lyrics written below the notes, including "ju rons jurons par nos dan gers". The score features various musical notations such as dynamics (mf, f), articulation (trills), and phrasing slurs. The bottom of the page shows the beginning of a new section marked "Allegro".



The image shows a page of a musical score, likely from a 17th or 18th-century manuscript. It features multiple staves of music. The top section consists of several staves with complex rhythmic patterns, possibly for a keyboard or lute. The bottom section contains vocal parts with lyrics in French. The lyrics are: "cè - tres", "au Dieu des", "Rois", and "et des ber". The score is written in a historical style with various musical notations, including clefs, notes, rests, and ornaments.

cè - tres

au Dieu des Rois et des ber

au Dieu des Rois et des ber gers

cè - tres

au Dieu des Rois et des ber

cè - tres

au Dieu des Rois et des ber

cè - tres

au Dieu des Rois et des ber

cè - tres

au Dieu des Rois et des ber

cè - tres

au Dieu des Rois et des ber

cè - tres

au Dieu des Rois et des ber

ec - lies

au Dieu des Roi- et des ber







The musical score is arranged in two systems. The first system (pages 480-481) includes a vocal line with lyrics, a piano accompaniment, and a cello/bass line. The second system (pages 482-483) continues the vocal line with lyrics and includes a piano accompaniment and a cello/bass line. The lyrics are: "Ciel l'ac - cès a la pri è - re et la ter - re un tom beau". The score includes various musical notations such as notes, rests, and dynamic markings like "sotto voce." and "PPPP".

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

PPPP

Ciel l'ac - cès a la pri è - re et la ter - re un tom beau  
 Ciel l'ac - cès a la pri è - re et la ter - re un tom beau  
 Ciel l'ac - cès a la pri è - re et la ter - re un tom beau et la  
 miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau  
 miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau et la  
 miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau  
 miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau et la  
 miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau  
 miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau et la

arco



et la terre un tom beau jurons par nos dangers par nos malheurs

et la terre un tom beau jurons par nos dangers par nos malheurs

ter - re un tom beau jurons par nos dangers par nos malheurs

et la terre un tom beau ju - rons jurons jurons par nos mal heurs par nos dan gers

ter - re un tom beau par nos dan gers jurons jurons par nos dan gers par nos dan

ter - re un tom beau par nos dan

au Dieu des Rois jeurons jeurons jeurons si parmi  
 au Dieu des Rois jeurons jeurons jeurons si parmi  
 au Dieu des Rois jeurons jeurons jeurons si parmi  
 heurs au Dieu des Rois jeurons jeurons jeurons si parmi  
 au Dieu des Rois jeurons jeurons jeurons si parmi  
 jeurons jeurons par nos dan gers au Dieu des Rois et des bergers jeurons si parmi  
 au Dieu des Rois et des bergers jeurons si parmi  
 heurs au Dieu des Rois et des bergers jeurons si parmi  
 heurs au Dieu des Rois et des bergers jeurons si parmi

The musical score is arranged in two systems. The first system (measures 1-4) includes staves for Flute (F), Clarinet (F), Violin (PP), Viola (F), Cello (F), Bass (F), and Piano (PP). The second system (measures 5-8) includes staves for Violin (PP), Viola (PP), Cello (PP), Bass (PP), and vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics for the vocal parts are: "nous il est des trai tres si parmi nous il est des trai tres que le so".

This block shows the right edge of the previous page, containing musical notation for various instruments and vocal parts, including strings and woodwinds.

leil de son flambeau re - fu - se à leurs yeux la lu miè - re le  
 - leil de son flambeau re - fu - se à leurs yeux la lu miè - re le  
 leil de son flambeau re - fu - se à leurs yeux la lu miè - re le  
 leil de son flambeau re - fu - se à leurs yeux la lu  
 - leil de son flambeau re - fu - se à leurs yeux la lu  
 leil de son flambeau re - fu - se à leurs yeux la lu  
 - leil de son flambeau re - fu - se à leurs yeux la lu  
 leil de son flambeau re - fu - se à leurs yeux la lu  
 - leil de son flambeau re - fu - se à leurs yeux la lu

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

PPPP

Ciel l'ac - cès a la pri è - re et la ter - re un tom beau  
 Ciel l'ac - cès a la pri è - re et la ter - re un tom beau  
 Ciel l'ac - cès a la pri è - re et la ter - re un tom beau et la  
 - miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau  
 - miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau et la  
 - miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau  
 - miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau et la  
 - miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau et la  
 - miè - re le Ciel l'ac - cès a la pri è - re et la ter - re un tom beau et la

arco.

The musical score consists of multiple staves. At the top are instrumental parts, likely for strings and woodwinds, with various rhythmic patterns and articulations. Below these are several vocal parts, each with its own line of lyrics. The lyrics are: "et la terre un tom beau tous nous le ju rons tous nous le ju rons voici le". The word "Recit." is written above the final vocal line on the right side. The bottom of the page features a complex instrumental part with dense, repetitive rhythmic figures.

• Timb.

The musical score consists of multiple staves. At the top, there is a staff labeled "• Timb." (Timpani) with a dotted line above it. Below it are several staves for vocal parts and instruments. The vocal parts include lyrics such as "jour", "de vic toire", "pour nous c'est un signal d'allarme", "quel cri doit y re-pondre", and "aux ar - mes aux ar - mes aux". The instrumental parts include strings and woodwinds. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are written below the vocal staves, and the instrumental parts are written above or below the vocal staves.

This page of a musical score, numbered 488, is marked 'All.' (Allegro). It features a complex orchestration with multiple staves. The top section includes several staves for woodwinds and strings, with dynamic markings of **FF** (fortissimo). A percussion staff is labeled **FF** and includes the instruction *Grosse caisse, Cymbales, Triangle.* Below this, a brass section is marked **All.** and **FF**, with the instruction *Unis a l'8ve basse* and double bar lines. The bottom section consists of multiple staves for strings, each marked *ar* (arco) and **mes** (mesure). The score is written in a key signature of two flats and a 3/4 time signature.



This page of handwritten musical notation contains 14 staves, organized into several systems. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The score is divided into four measures by vertical bar lines. The first measure shows a complex rhythmic pattern with many notes, some beamed together. The second measure features a long, sweeping slur over several notes. The third and fourth measures continue with similar rhythmic and melodic motifs. The bottom section of the page includes staves with double bar lines (//) and other musical symbols, possibly indicating a repeat or a specific performance instruction. The paper shows signs of age, with some staining and discoloration.

This page contains a handwritten musical score with 14 staves. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. The score is organized into four measures across the page. The first staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment, also in treble clef with two flats. The fourth staff is a bass line in bass clef with two flats. The fifth staff is a vocal line in treble clef with two flats. The sixth staff is a piano accompaniment in treble clef with two flats. The seventh staff is a bass line in bass clef with two flats. The eighth staff is a piano accompaniment in bass clef with two flats. The ninth staff is a vocal line in treble clef with two flats. The tenth staff is a piano accompaniment in treble clef with two flats. The eleventh staff is a vocal line in treble clef with two flats, containing the text "Unis." followed by double bar lines. The twelfth staff is a piano accompaniment in treble clef with two flats. The thirteenth staff is a piano accompaniment in bass clef with two flats. The fourteenth staff is a piano accompaniment in bass clef with two flats. The score is written in a historical style, likely from the 17th or 18th century.

This page contains a handwritten musical score for multiple instruments. The score is organized into systems of staves. The top system consists of five staves, all in treble clef. The second system consists of five staves, with the first four in treble clef and the fifth in bass clef. The third system consists of five staves, with the first four in treble clef and the fifth in bass clef. The fourth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The fifth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The sixth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The seventh system consists of five staves, with the first four in treble clef and the fifth in bass clef. The eighth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The ninth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The tenth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The eleventh system consists of five staves, with the first four in treble clef and the fifth in bass clef. The twelfth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The thirteenth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The fourteenth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The fifteenth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The sixteenth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The seventeenth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The eighteenth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The nineteenth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The twentieth system consists of five staves, with the first four in treble clef and the fifth in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. A specific section in the third system is marked with the text "Cinc la B" and double bar lines. The page is numbered "491" in the top right corner.