

Acte II

*Une habitation rustique.**Vaste cour, au fond porte charretière donnant sur la campagne, à gauche le logis.**Aspect général d'une grande simplicité.***Molto allegro**

1 PETITE FLÛTE

2 GRANDES FLÛTES *à 2*

2 HAUTOIS *à 2*

1 COR ANGLAIS

2 CLARINETTES en SI \flat *à 2*

1 CLARINETTE BASSE

2 BASSONS

1^{er} et 2^e CORS en FA ²⁰

3^e et 4^e CORS en FA

1^{re} et 2^e TROMPETTES ¹⁰

3^e TROMPETTE

1^{er} et 2^e TROMBONES

3^e TROMBONE et TUBA *f Tromb.*

TIMBALES DO-SOL

CYMBALES

Molto allegro

1^{ers} VIOLONS

2^{ds} VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

This page of a musical score, numbered 149, features a variety of orchestral parts. The instruments listed on the left are Flute (Fl.), Horns (Hrb), Cor Anglais (Cor A.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Bassoons (Bons), Cors (French Horns), Trompete (Tromp.), Trombone (Tromb.), and Timpani (Timb.). The score is written in a key signature of two flats and a common time signature. The Flute and Horns parts include dynamic markings such as *f* and *a 2*. The Trompete and Trombone parts also feature *f* markings. The Percussion section includes a Divisi (Div.) part with a complex rhythmic pattern and a Timpani part with a *f* marking. The score is organized into measures, with some parts having repeat signs and others having specific performance instructions.

This musical score page, numbered 150, is arranged for a full orchestra. The instruments listed on the left are Flute (Fl.), Horn in B-flat (Hrb), Cor Anglais (Cor A.), Clarinet in B-flat (Cl. B.), Bassoon (Bons), Cors (Trumpets), Trompe (Tromps), Trombone and Tuba (Tromb. et Tuba), Timpani (Timb.), Cymbals (Cymb.), and Unisons (Unis.). The score is divided into four measures. The first two measures show sustained notes for the Flute, Horn, and Cors. The third measure features a forte (ff) dynamic for the Flute and Horn, with triplet markings. The fourth measure is marked with a forte (ff) dynamic and includes a crescendo hairpin. The Trombone and Tuba parts have specific markings: 'à 2' (two players), 'f' (forte), 'Trb. 3', and 'Tuba'. The Unisons part is marked with a forte (ff) dynamic. The percussion parts, including Timpani and Cymbals, are marked with a forte (ff) dynamic. The bottom of the page contains the publisher's information: D. & F. 6630.

This page of a musical score, numbered 151 and marked with rehearsal sign 51, features a variety of orchestral parts. The upper section includes Flute (Fl.), Horn (Hrb), Clarinet in A (Cor A.), Clarinet in Bb (Cl. B.), Bassoon (Bons), Cors (French Horns), Trompete (Tromp.), Trombone and Tuba (Tromb. et Tuba), and Timpani (Timb.). The lower section contains five staves for string instruments. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The Flute and Horn parts feature melodic lines with slurs and ties. The Trombone and Tuba parts provide harmonic support with sustained notes. The string section consists of five staves, with the first two (Violins I and II) playing rhythmic patterns of eighth and sixteenth notes, while the Violas, Cellos, and Double Basses play sustained harmonic notes. A 'Tuba' label is placed below the Trombone and Tuba staff in the fourth measure.

Fl.

Hrb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

poco a poco

poco a poco

poco a poco

poco a poco

poco a poco

poco a poco

dim.

poco a poco

poco a poco

poco a poco

poco a poco

poco a poco

à 2

Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

1^{re} et 2^e Tromp.

Tromb. et Tuba

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

poco a poco dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Fl.
Htb
Cor A.
Cl.
Cl. B.
Bons
Cors
1re et 2e Tromp.

p
p
p
p
p
p
p
pp

RIDEAU

Detailed description: This is a page of a musical score for a symphony orchestra. It features ten staves for woodwinds and brass instruments. The instruments listed on the left are Flute (Fl.), Horns (Htb), Cor Anglais (Cor A.), Clarinet (Cl.), Bassoon (Cl. B.), Bassoon (Bons), Horns (Cors), and Trombones (1re et 2e Tromp.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first system shows the beginning of a section with a dynamic marking of *p* (piano). The Cor Anglais and Clarinet parts have melodic lines with slurs and accents. The Bassoon part has a similar melodic line. The Horns and Trombones parts have sustained notes with slurs. The second system continues the music, with the Clarinet and Bassoon parts showing more complex rhythmic patterns. The third system features a prominent woodwind melody in the Clarinet and Bassoon parts, with the Horns and Trombones providing harmonic support. The fourth system is marked with *pp* (pianissimo) and includes the instruction *RIDEAU* (Curtain). The fifth system shows a dense texture with many notes in the woodwind parts, suggesting a rapid passage or a tremolo effect. The sixth system continues the *pp* section with sustained notes in the woodwinds and brass.

SCÈNE I.. VANINA, le Chœur

52 Lento Une mesure comme 2 du mouvt précédent (♩ = ♩) (Toujours à 2 Temps)

Timb.

pp

p

pp

p

VANINA

p

Grand' mè - re dort...

Div.

p

pp

2 C. B.

p

pp

Gdes Fl.

pp

1^o

Cor A.

p

dim.

Cl.

pp

Cl. B.

pp

v.

Son âme est cal - me.

vclles et C. B.

à 4 Temps

Gdes Fl. *pp*

Cl.

Cl. B.

à 2

cresc.

à 4 Temps

cresc.

cresc.

cresc.

v.

L'a - na - thè - me Du moi - ne n'a pas su troubler son cœur. Mais

cresc.

cresc.

Più mosso - poco allegro

Htb

Cl.

p *espress.*

p

v.

moi Qui n'ai pas son or - guel et sa hai - ne, d'ef - froi Je suis

p

1^o

53 String.

Htb

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

v.

tou - te rem-pli - - e...

cresc. *f*

Allegro

Htb

sf

Cl.

sf *mf dim.* *p*

Bons

sf *mf* *1^o p*

Cors

sf *p* *p*

Allegro

sf *dim.* *cantabile* *f*

sf *dim.* *f*

sf *dim.* *p* *f*

v.

f *dim.*

O Té - bal - do que j'ai - - me! Té -

sf *dim.* *p* *f*

Toutes

p

1^o
Gdes Fl. *p* *cresc.*
Cor A. *p* *cresc.*
Cl. *p*
Bons *p*
Corns *p*
espress. *dim.*
p *mf* *p*
p *p*
p
V.
_ bal - do, dont mes vœux ap-pelaient le re - tour! Les hai - nes meur - tri -
p
p

Htb *p* *cresc.* *f*
cresc. *f*
cresc. *f*
cresc. *f*
V.
- é - - res Des miens pourraient l'at - teindre un jour!
cresc *f*

54

Riten.

a Tempo (Allegro mod^{to})

Gdes Fl.

Htb

Cor A.

Cl.

V.

Cl.

pp

cresc.

Riten.

a Tempo (Allegro mod^{to})

sf *p*

sf *p*

sf *p*

f

Pour lui — je lasse — rai le ciel — de mes pri — è — — res!

sf *p*

p

55

Gdes Fl.

Cor A.

Cl.

Cl. B.

pp

dim. *pp*

dim.

dim.

velles et C. B.

pp
VANINA
Qu'il fait som - bre ce soir!..
pp

velles
C. B.

sempre pp
Lé_andri tarde bien!.. L'heure est pas - sée où toujours il re - vient...
sempre pp

v

56 Plus lent

sempre pp
sempre pp
Sopr. et Contr. *pp*
Ténors (au loin) Ah! *pp*
Basses Ah! *pp*
Ah!
sempre pp

Musical score for the first system. It includes vocal lines and piano accompaniment. The piano part features a prominent bass line with long notes and a treble part with chords. The vocal line is for a character named VANINA. The lyrics are: "Des plain - - tes dans la nuit m'ar - rivent in - certai - nes...". The score includes dynamic markings such as *pp* and *ppp*. There are also exclamation marks "Ah!" in the vocal lines.

Musical score for the second system. It continues the vocal and piano parts from the first system. The piano part includes markings for *Div.* (divisi) and *poco marcato*. The vocal line has the lyrics: "Qu'est-ce donc que ces rumeurs lointai - nes?". There are also markings for *(plus près)* and exclamation marks "Ah!".

57 Piu mosso

pp

pp

v. Tout mon sang vient de se gla_cer... Se - rait-ce que la mort s'ap -

pizz.

a Tempo (Lento)

pp

v. - proche et va passer?

(plus près) Sain - te Vier - ge Ma - ri - e, Accueil - lez le chrétien qui

Sain - te Vier - ge Ma - ri - e, Accueil - lez le chrétien qui

Sain - te Vier - ge Ma - ri - e, Accueil - lez le chrétien qui

arco

pp

String.

58 a Tempo

v. On se la - mente, on pri - - e... *cresc.*
 vient de trépasser! Que son patron l'as - siste *cresc.*
 vient de trépasser! Que son patron l'as - siste *cresc.*
 vient de trépasser! Que son patron l'as - siste *cresc.*

The first system features a vocal line (v.) and a string accompaniment. The vocal line begins with a triplet of eighth notes. The string accompaniment consists of three staves, each with a *pp* dynamic marking. The lyrics are: "On se la - mente, on pri - - e...". The vocal line continues with "vient de trépasser!" and "Que son patron l'as - siste". The string accompaniment includes a *cresc.* marking in the second measure of the second system.

et qu'il soit pardon - né! *cresc.* *f* Re - quem æ - ter - nam da
 et qu'il soit pardon - né! *f* Re - quem æ - ter - nam da
 et qu'il soit pardon - né! *f* Re - quem æ - ter - nam da

The second system continues the vocal and string parts. The vocal line has three parts, each with the lyrics "et qu'il soit pardon - né!". The string accompaniment features a *cresc.* marking in the first measure and a *f* dynamic marking in the second measure. The lyrics continue with "Re - quem æ - ter - nam da".

cresc.

cresc.

sempre cresc.

VANINA

Qui donc est mort? Qui donc? Entre un cortège funèbre que des

f

e - i Do - mi - ne! (Entrée du Cortège) Re - qui - em æ -

e - i Do - mi - ne! Re - qui - em æ -

e - i Do - mi - ne! Re - qui - em æ -

sempre cresc.

fp

H^{tb}

Cor A.

Cl.

BOUS

f

à 2

f

20

f

f

à 2

f

cresc.

cresc.

cresc.

torches éclairent. Le mort posé sur une civière de branchages verts est d'abord invisible dans la nombreuse assistance qui

- ter - nam da e - i Do - mi - ne!

- ter - nam da e - i Do - mi - nel

- ter - nam da e - i Do - mi - ne!

p

cresc.

59

Htb

Cor A.

Cl.

Cl. B.

Bons

l'entoure. Le corps est déposé au milieu de la scène.

f

Sain - te Vier - ge Ma - ri - e, Accueil - lez le chrétien qui vient de trépasser!

f

Sain - te Vier - ge Ma - ri - e, Accueil - lez le chrétien qui vient de trépasser!

f

Sain - te Vier - gé Ma - ri - e, Accueil - lez le chrétien qui vient de trépasser!

Stringendo

Fl.

Rtb

Cor A.

Cl. à 2

Cl. B.

Bons à 2

Cors

Tromp.

Tromb. 1.2

3

Timb.

Stringendo

Animé

reconnaisant Léandri .
Mon frè - re ! Assassi - né !

VANINA

Fl.

Htb

Cor A.

Cl.

Cl. B.

Boas

Corns

Tromp.

Tromb.

V.

Léandri! Léandri!

Elle défaille et va s'abattre à demi-morte sur le banc qui est près de la porte.

à 2

mf

rf

Fl. *dim.*

H^b

Cor A.

Cl. *dim.*

Cl. B. *dim.*

Bons *dim.*

Cors *dim.*

Tromp.

Tromb. *dim.* *p*

dim.

dim.

Div.

dim.

dim.

dim.

SCÈNE II. Les mêmes, NUNCIATA

61

Moderato (♩ = ♩)

Cl. B.

Bous

er et 2^e
Cors

Div.

NUNCIATA paraît

Je rêvais de mon fils, vi-si-

velles
et C. B.

Htb

1^o

Unis.

N.

on douce et bel le... Qu'ai-je enten-du?... Qui donc ap-pel-le Mon enfant?

velles

C. B.

62 Animé (♩ = ♩) toujours à quatre temps

Htb

Cl.

Bons

Musical score for Htb, Cl., and Bons instruments. The Htb part is in treble clef, Cl. in treble clef, and Bons in bass clef. The music features a dynamic shift from *f* to *dim.* to *p*. The Cl. and Bons parts include triplet markings (3).

Animé (♩ = ♩) toujours à quatre temps

Musical score for vocal and instrumental parts. It includes staves for Soprano and Contralto, Tenors, and Basses, along with instrumental accompaniment. Dynamics include *cresc.*, *f*, *dim.*, and *p*. Triplet markings (3) are used for the instrumental accompaniment.

N.

f

Dieu du ciel! Qu'a vez-vous laissé

Musical score for the N. vocal part. It begins with a dynamic marking of *f* and includes the lyrics "Dieu du ciel! Qu'a vez-vous laissé".

Sopr. et Contr.

pp *cresc.*

Re quiem æ - ter - nam da e - i Do - mi - ne!

Ténors

pp *cresc.*

Re quiem æ - ter - nam da e - i Do - mi - ne!

Basses

pp *cresc.*

Re quiem æ - ter - nam da e - i Do - mi - ne!

Musical score for vocal parts and accompaniment. It includes staves for Soprano and Contralto, Tenors, and Basses, along with a bass line. Dynamics include *pp* and *cresc.*. The accompaniment features triplet markings (3) and dynamics *f*, *dim.*, and *p*.

Moderato

G^{des} Fl.

H^{tb}

Cl.

B^{ons}

Moderato

N.

là? Remp^{or}tez ce fan - tô - me qui res - semble à mon fils! -

Sei - gneur en ton roy -

Sei - gneur en ton roy -

Sei - gneur en ton roy -

Animé

Fl.

Hrb

Cor A.

Cl.

Cl. B.

Corns

Tromp.

Tromb.

N.

à 2

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

1. 2

3

Animé

Mais... c'est lui! lui!

- aume ac - cueil - le le chré - tien!

- aume ac - cueil - le le chré - tien!

- aume ac - cueil - le le chré - tien!

ff

ff

63 Moderato (♩ = ♩)

Htb
Cor A.
Cl.
Cl. B.
Cors
Tromp.
1^{re}
2^e et 2^e
Tromb.

Moderato

Div.
p pp
Div.
p pp
Div.
p pp
N.
Ce - la qui n'a plus de lu - miè - re Dans ses grands yeux... Ce

Animé (♩ = ♩)

H^{tb}

Bons

1^o

Unis.

p espressivo

Unis.

p

Unis.

p

N.

bras qui re-tombe impuis - sant... C'est le fils de mon

Unis.

p

cresc.

H^{tb}

Bons

1^o

Unis.

f

Unis.

f

Unis.

f

N.

fils, c'est mon cœur, c'est mon sang! Goutte à goutte ils l'ont

f

64 Stringendo

Suivez

Htb *p* *cresc.* *f* *sf*
 Bons *p* *cresc.* *f* *sf*
 Div. *p* *cresc.* *f* *sf*
 Unis. *f* *sf*
 N. *p* *cresc.* *f* *sf*
 pris, et jus - qu'à la der - niè - re! O Ma - lé - dic - ti -
 Rit. ad lib.

a Tempo (Moderato)

f *sf*
 N. *ff*
 - on! Tai - sez - vous! Taisez -
 Re - qui - em æ - ter - nam *dim.* da e - i Do - - mi - ne!
 Re - qui - em æ - ter - nam *dim.* da e - i Do - - mi - ne!
 Re - qui - em æ - ter - nam *dim.* da e - i Do - - mi - ne!
f

String.

65 Suivez

Fl.

Hrb

Cor A.

Cl.

Cl. B.

Bons à 2

Cors

Tromp.

Tromb. et Tuba

String.

Suivez

ad lib.

N.

vous!

C'est à moi de par-ler, à moi qui suis l'a-ïeu-le! Et je parlerai seu-le!

a Tempo (Moderato)

66 Plus Animé qu'au 1^{er} Acte

Fl.

H^{tb}

Cor A.

Cl.

Cl. B.

Bous

Cors

Tromp.

Tromb. et Tuba

Timb.

N.

Hom - mes! Fem - mes, de - bout!

Fl. *sf*

H^b *sf* *p* ¹⁰

C^{or} A. *p*

Cl. *p*

Cors *dim.*

Tromb. *3^e Tromb.*

N. *>* *>* *3*
Ce fils, je le sou - mets à vo - tre juge -

Detailed description: This is a page of a musical score for a symphony orchestra and a solo voice. The score is arranged in systems. The first system includes parts for Flute (Fl.), Horn (H^b), Clarinet in A (C^{or} A.), Clarinet in C (Cl.), Horns (Cors), and Trombone (Tromb.). The second system includes parts for Flute, Horn, Clarinet in A, Clarinet in C, Trombone, and Voice (N.). The Flute and Horn parts feature a dynamic marking of *sf* (sforzando) and a fingering of 7. The Horn part has a dynamic marking of *p* and a fingering of 10. The Clarinet in A part has a dynamic marking of *p*. The Clarinet in C part has a dynamic marking of *p*. The Horns part has a dynamic marking of *dim.* (diminuendo). The Trombone part is labeled *3^e Tromb.*. The Voice part has lyrics in French: "Ce fils, je le sou - mets à vo - tre juge -". The score includes various musical notations such as slurs, accents, and dynamic markings.

à 2
cresc.
f

Cor A.
f

Cl.
fz

Cl. B.
f

Bons
à 2
p
cresc.
f

Cors
cresc.
f

3º cresc.
f

à 2
f

1º
f

f

cresc.
f

cresc.
f

cresc.
f

N.
- ment, Qui l'ac - cu - - - se?
Sopr. et Contr.
f
Ténors
Per - son - ne!
Basses
Per - son - ne!
f
Per - son - ne!
p
cresc.
f
p
cresc.
f

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb. et Tuba

N.

En tous lieux où le nom de Lé-an-dri ré-son-ne, Di-tes-

dim. *p*

dim. *p*

f

p *sf* *f*

p

p

f

f

f

f

f

f

à 2

H^b

Cor A.

Cl.

B^{ns}

N.

- moi si l'écho — ja — mais Hésite à vous ré_pondre honneur! bonté! vaillan — — — ce!

Sopr. et Contr.

Ténors

Basses

p *cresc.* *f*

p *cresc.* *f*

cresc. *f*

cresc. *f*

cresc. *f*

p *cresc.* *f*

p *cresc.* *f*

Ja-

Ja-

Ja-

Ja-

Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

N.

Pas un cri - me! Pas une dé - fail - lan - ce!

_ mais! Pas un! Ja - mais!

_ mais! Pas un! Ja - mais!

_ mais! Pas un! Ja - mais!

F.
 Htb
 Cor A.
 Cl.
 Cl. B.
 Bons
 Cers
 Tromp.
 Tromb.
 et Tuba

à 2
 3^e Tromb.
 p

68 Andante

Gdes Fl.

Cor A.

pizz. *p*

pizz. *p*

pizz. *p*

NUNCIATA

senza rigore dolce

Il é-tait bon à ma vieil - les - se, Il sou - te - nait mes pastreblants;

vclles et C. B. pizz. *p*

arco *p*

arco *p*

arco *p*

N. *p*

Il met.tait mon âme en li - es - se, Il embras - sait mes cheveux blancs! — Ils l'ont tu -

vclles et C. B. arco *p*

Gdes Fl. *p*

Htb *p*

Cor A. *p*

Cl. *p*

Cl. B. *p*

Bons *p*

pizz.

pizz.

pizz.

N. *p*

Sopr. et Contr. *p* - é! A_ vec lui tout s'efface et tom - be! Ceux-là qui

Ténors *p* Ils l'ont tu - é!

Basses *p* Ils l'ont tu - é!

vclles et C.B. *p* pizz.

N. *p*

dorment dans la tom - be, Il de_vait me les ren_dre tous! C'é_tait la re -

vclles *p* arco.

C.B. *p*

cresc. e string.

N.
- van - che certai - ne! Il a - vait la mi - ne hau - tai - ne, Mais que ces re - gards é - tait doux!

dim. e rit.

velles et C. B.

69

Gdes Fl.
Htb
Cor A.
Cl.
Cl. B.
Bons

arco p arco p pizz. arco
arco p arco p pizz. arco
arco p arco p pizz. arco

N.
Sopr. et Contr.
Ténors
Basses

velles et C. B.

Ils l'ont tu - é!
Ils l'ont tu - é!
Ils l'ont tu - é!
Ils l'ont tu - é!

Près de lui plus de plainte a -

Musical score for the first system. It includes staves for strings (Violins, Violas, Cellos/Double Basses) and a vocal line (N.). The strings play a melodic line starting with a piano (*p*) dynamic and gradually increasing to a crescendo (*cresc.*). The vocal line begins with the lyrics: "mère! Et fiancée, épouse ou mère, Je reviens des jours ai-". The key signature has two sharps (F# and C#), and the time signature is 4/4.

Musical score for the second system. It includes staves for woodwinds (Goblet Flute, Cor Anglais) and a vocal line (N.). The woodwinds play a melodic line starting with a piano (*p*) dynamic and gradually decreasing to a diminuendo (*dim.*). The vocal line continues with the lyrics: "nés! Il était l'aurore première, Il versait sa belle lumière, Sur mes". The key signature has two sharps (F# and C#), and the time signature is 4/4.

Gdes Fl. *pp*
 Htb
 Cor A. *pp*
 Cl.
 Cl. B.
 Bons
 Cors
 Harpe *pp*
 N.
 yeux qu'il au-rait fer - més. Ils l'ont tu - é!
 Sopr. et Contr. *cresc.*
 Ténors *cresc.*
 Basses *cresc.*
 Div. Unis *sf*
sf
sf
sf

70

pte Fl. *p*

Htb *fp*

Cor A. *fp*

Cl. *fp*

Cl. B. *fp*

Bons *fp* 1^o

Cors *fp* *fp*

Harpe *f* *f*

fp *fp* *fp* *fp*

N. *f*

C'est bien! Nous lui fe - rons de sain - tes funé - rail - les!

- é!

- é!

- é!

fp *p* *arco* *fp* *p*

Poco a poco string.

Pte Fl.

Gdes Fl.

Htb

Cor A.

Bons

Cors

Tromb.

Harpe

Si

Poco a poco string.

N.

J'ap - pel - le auprès de lui les vi - vants et les morts; Et pour ven.

Gdes Fl.

Htb

Cor A.

Cl.

Tromb.

N.

velles et C.B.

-ger le fils de mes en - trail - les,

Pte Fl.

Gdes Fl.

Htb

Cor A.

Cl.

Tromb.

N.

Comme un ser - pent je me dres - se et je mords!

Pte Fl. *f* \wedge
 Gdes Fl. *f* \wedge
 Htb *f* \wedge $b\flat$
 Cor A. *f* \wedge $2.$
 Cl. *f* \wedge
 Cl. B. *f* \wedge
 Bons *f* \wedge
 Cors *f* \wedge $\grave{a} 2$
 Tromp. *fp* \wedge
 Tromb. *f* \wedge $b\flat$
 Tuba *f* \wedge ∇
 N. *ff* Guerre aux Pié - tra-Néras! Guerre et mort!
 velles *f*
 C. B. *f*

pte Fl.

Gdes Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

Cymb.

Molto allegro (non presto)

N.

Sopr. et Contr.

Ténors

Basses

Guerre aux Pié-tra-Né - ras!

Guerre aux Pié-tra-Né - ras!

Guerre aux Pié-tra-Né - ras!

Ma

Htb.

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb.

Timb.

N.

à 2.

f

p

sf

p

p

p

p

Ou - vrez les os - su - ai - res! J'ai tis - sé leurs su - ai - res; En - fin j'aurai mon

Pié - tra - Né - ras!

Pié - tra - Né - ras!

Pié - tra - Né - ras!

Pié - tra - Né - ras!

pta Fl.

Gdes Fl.

Htb

Cor A.

Cl.

Bons

Cors

1^{re} et 2^e Tromp.

Timb.

N.

tour! Crou - le, race ex - é - cré - e! J'ap - pelle à la cu - ré - e Le

pizz.

p, *fp*, *sf*, *p*, *1^o*

Detailed description: This is a page of a musical score for orchestra and voice. The score is written in G major (one sharp) and 4/4 time. It features a variety of instruments: Piccolo Flute (pta Fl.), Grand Flute (Gdes Fl.), Horn in B-flat (Htb), Cor Anglais (Cor A.), Clarinet in B-flat (Cl.), Bassoon (Bons), Horns (Cors), Trumpets (1^{re} et 2^e Tromp.), Timpani (Timb.), and a Narrator (N.). The woodwinds and strings play a rhythmic accompaniment, often with dynamic markings like *p* (piano) and *fp* (forzando piano). The brass instruments provide harmonic support. The voice part (N.) has lyrics in French: "tour! Crou - le, race ex - é - cré - e! J'ap - pelle à la cu - ré - e Le". The score includes various musical notations such as slurs, accents, and dynamic markings.

Pte Fl.

Gdes Fl.

Htb

Cl.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

Unis

N.

Ma hai - ne, c'est la bal - le Qui s'en - vo - le, fa - ta - le, Et ne s'é - ga - re

-ras!

-ras!

-ras!

-ras!

-ras!

Pte Fl.
 Gdes Fl.
 Htb
 Cor A.
 Cl.
 Cl.B.
 Bons
 Cors
 Tromp.
 Tromb. et Tuba
 Timb.
 N.

pas! Pour eux plus de re - pai - re! Ma haine est la vi - pè - re Qui
 Guerre et mort!
 Guerre et mort!
 Guerre et mort!
 Guerre et mort!

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

Gdes Fl. *fp*

Htb *fp*

Cor A. *fp*

Cl. *fp*

Cl. B. *fp*

Bons *fp*

Cors *p*

Timb. *p*

N. *sf*

ram - - pe sur leurs pas! Pour eux plus de re - pai - re! Ma

pizz.

marcato

Pte Fl.
 G des Fl. *à 2*
 Htb *à 2*
 Cor A.
 Cl.
 Bons *10*
 Cors *à 2*
 Timb.
 N.
 haine est la vi - pe - re Qui ram - pe sur leurs
 arco

74 Animato

Pte Fl. *ff*

Gdes Fl. *ff*

Htb *ff*

Cor A. *ff*

Cl. *ff*

Cl. B. *ff*

Bons *ff*
à 2

Cors *ff*
à 2

Tromp. *ff*

Tromb. et Tuba *ff*
à 2

Timb. *ff*

Cymb. *ff*

Animato

f

ff

ff

ff

ff

N. *ff*

pas!
Sopranos

Contraltos

Ténors

Basses

ff Guerre et mort aux Pié - tra-Né - ras! Guerre et mort aux

ff Guerre et mort aux Pié - tra-Né - ras! Guerre et mort aux

ff Guerre et mort aux Pié - tra-Né - ras! Guerre et mort aux

ff Guerre et mort aux Pié - tra-Né - ras! Guerre et mort aux

Guerre et mort aux Pié - tra-Né - ras! Guerre et mort aux

ff

ff

Pte Fl.

Gdes Fl.

Htb

Cor A.

Cl.

Cl.B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

Cymb.

N.

f

fp

J'ai dic -

Pié - tra-Né - ras!

Pié - tra-Né - ras!

Pié - tra-Né - ras!

Pié - tra-Né - ras!

N.
 -té la sen - tence, à toi de l'ac - com - plir!

This system contains the vocal line and piano accompaniment for the first phrase. The vocal line is in a soprano register. The piano accompaniment includes a treble and bass staff with various rhythmic patterns and dynamics such as *p* (piano) and *mf* (mezzo-forte).

Gdes Fl.
 Htb
 Cor A.
 Cl.
 Bons
 1^{er} et 2^e
 Cors
 N.
 Va - ni - na, ton de - voir est là! Va le rem - plir!

This system includes woodwinds (Gdes Fl., Htb, Cor A., Cl., Bons), brass (1^{er} et 2^e Cors), and a vocal line. The woodwinds and brass parts feature sustained notes and dynamic markings like *p* and *mf*. The vocal line continues with the lyrics. The piano accompaniment is also present at the bottom of the system.

Gdes Fl.
Cor A.
Cl.
Cl.B.
Bons

Detailed description: This block contains the first system of the musical score. It includes staves for Gdes Fl., Cor A., Cl., Cl.B., and Bons. The music features various notes and rests, with dynamic markings such as *p* and *sf*. There are also some performance instructions like *tr* (trills) and *acc* (accents).

N.
VANINA
Moi... grand' mè - re!...

Mes yeux se trou - blent... ma main

pizz.

Detailed description: This block contains the second system of the musical score. It includes staves for N. (voice) and piano. The voice part has lyrics in French: "Moi... grand' mè - re!..." and "Mes yeux se trou - blent... ma main". The piano part has dynamic markings like *sf* and *pizz.* (pizzicato). There are also some performance instructions like *tr* and *acc*.

Htb
Cor A.
Cl.
Cl.B.
Bons
N.
trem - ble... Toi seu - le peux mau - dire et tu -

Detailed description: This block contains the third system of the musical score. It includes staves for Htb, Cor A., Cl., Cl.B., Bons, and N. (voice). The voice part has lyrics: "trem - ble... Toi seu - le peux mau - dire et tu -". The piano part has dynamic markings like *sf* and *p*. There are also some performance instructions like *tr* and *acc*.

Gdes Fl. *p* *cresc.*

Htb *1^o*

Cl. *1^o* *cresc.*

Cl.B. *cresc.*

Bons *cresc.*

3^e et 4^e Cors *p*

sf *cresc.*

sf *cresc.*

sf *cresc.*

N. *er* tout en - sem - ble. J'ai mau - dit; tu - e!

VANINA

sf *cresc.*

arco *cresc.*

Gdes Fl.

Htb
p *poco a poco cresc.*

Cor A.
p *poco a poco cresc.*

Cl.

Cl. B.
fp

Bons
p poco a poco cresc.

Cors
p *poco a poco cresc.*
à 2

f *p cresc.*

fp *poco a poco cresc.*

p *poco a poco cresc.*

N.
A moi, Nunci - a - ta, l'a - ieule, A tous, ju - re la Ven - det -

V.
ciel!

fp *poco a poco cresc.*

fp

Detailed description of the musical score: This page contains a full orchestral score for measures 207-212. The instruments listed on the left are Gdes Fl., Htb (1st Trumpet), Cor A. (Cor Anglais), Cl. (Clarinet), Cl. B. (Clarinet Bass), Bons (Bassoon), Cors (Trumpets, marked 'à 2'), N. (Soprano), and V. (Violin). The vocal line (N.) has the lyrics: 'A moi, Nunci - a - ta, l'a - ieule, A tous, ju - re la Ven - det -'. The score includes dynamic markings such as *p*, *fp*, *f*, and *p cresc.*, as well as performance instructions like *poco a poco cresc.*. The music is written in a key with one sharp (F#) and a 3/4 time signature.

77

Fl. *f*

Htb *f*

Cor A. *f*

Cl. *f*

Cl. B. *f*

Bons *f*

Cors *f*

Tromp. *f* *Soli*

1^{er} et 2^e Tromb. *f*

N. *f* *cresc.*

Sopranos *f* Ven - ge ton frère et

Contraltos *f* Ju - re la Ven - det - ta!

Ténors *f* Ju - re la Ven - det - ta!

Basses *f* Ju - re la Ven - det - ta!

Ju - re la Ven - det - ta!

Fl. *p* *f*

Htb *p* *f*

Cl. *f*

Bons *f*

Cors *f*

Tromp. *f*

Tromb. 1. 2. *f* 3. *f*

N. *f* *marcato*

lave u - ne san - glante in - ju - re!

f C'est l'hon - neur, le de - voir!

f C'est l'hon - neur, le de - voir!

f C'est l'hon - neur, le de - voir!

f C'est l'hon - neur, le de - voir!

f *marcato* *marcato*

Fl.

Htb

Cor A.

Cl.

Cl.B.

Bons

Cors

Tromp

Tromb. et Tuba

Timb.

VANINA

Ju - re la Ven - det - ta!

Ju - re la Ven - det - ta!

Ju - re la Ven - det - ta!

Ju - re la Ven - det - ta!

Vous le vou...

78 Toujours animé (quasi presto)

Fl.

Htb

Cor A.

Cl.

Cl.B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

Cymb.

Toujours animé (quasi presto)

NUNCIATA

Jure donci!

ad lib.

Je le ju - rel

lez!...

Fl. *à 2*

Hrb

Cor A.

Cl.

Cl. B.

Bons *à 2*

Cors *à 2*

Tromp. *à 2*

Tromb. et Tuba *à 2*

Timb. *ff*

Sopr. et Contr. *ff*

Ténors *ff*

Basses *ff*

La haine, c'est la bal - le Qui s'en - vo - le, fa - ta - le, Et ne s'é - ga - re

Fl.

Htb.

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

pas. Pour eux plus de re - pai - re! La haine est la vi - pe - re Qui ram -

pas. Pour eux plus de re - pai - re! La haine est la vi - pe - re Qui ram -

pas. Pour eux plus de re - pai - re! La haine est la vi - pe - re Qui ram -

Fl.

Htb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

Sopranos

Contraltos

Ténors

Basses

- pe sur leurs pas. Pour eux plus de re - pai - re! La haine

- pe sur leurs pas. Pour eux plus de re - pai - re! La haine

- pe sur leurs pas. Pour eux plus de re - pai - re! La haine

- pe sur leurs pas. Pour eux plus de re - pai - re! La haine

Fl.

Htb

Cor A.

Cl.

Cl.B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

Cymb. et Gr.C.

Gr.C. seule

est la vi - pè - - - re Qui ram - - pe sur leurs pas.

est la vi - pè - - - re Qui ram - - pe sur leurs pas.

est la vi - pè - - - re Qui ram - - pe sur leurs pas.

est la vi - pè - - - re Qui ram - - pe sur leurs pas.

Fl.

H^b

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

Gr. C.

Mort! mort, aux Pié - tra-Né - ras!

Mort! mort, aux Pié - tra-Né - ras!

Mort! mort, aux Pié - tra-Né - ras!

Mort! mort, aux Pié - tra-Né - ras!

à 2

à 2

à 2

à 2

Fl.

Hrb

Cor A.

Cl.

Cl. B.

Bons

Cors

Tromp.

Tromb. et Tuba

Timb.

Gr. C.

NUNCIATA

C'est bien!

Sui - vez

p

fp

f

mf

1^o

f

Cor A.

Cl.

Bons

N.

vo - tre che - min! A - mis ma tâche est

Detailed description: This system contains the first four staves of a musical score. The top staff is for Cor A. (Trumpet A), the second for Cl. (Clarinet), and the third for Bons (Bassoon). The fourth staff is for the vocal part (N.), with lyrics 'vo - tre che - min! A - mis ma tâche est'. The music is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo). There are first endings marked with '1°' and '(h)'. The bassoon part has a first ending marked '1°' and 'mf'. The vocal part has a first ending marked '(h)'. The bass line has a first ending marked 'mf'.

Cor A.

Cl.

Bons

N.

fai - - - te, Et je m'en - dor - mi -

Detailed description: This system contains the next four staves of the musical score. The top staff is for Cor A. (Trumpet A), the second for Cl. (Clarinet), and the third for Bons (Bassoon). The fourth staff is for the vocal part (N.), with lyrics 'fai - - - te, Et je m'en - dor - mi -'. The music continues in the same key and time signature. Dynamics include *dim.* (diminuendo) and *p* (piano). There are first endings marked with '1°' and '(h)'. The bassoon part has a first ending marked '1°' and 'dim.'. The vocal part has a first ending marked '(h)'. The bass line has a first ending marked 'p'.

Cor A.

Cl.

p

1^o

pp

dim.

pp

dim.

pp

N.

- rai d'une â - - me sa - tis - fai - - te.

N.

Va - - ni - na gar - de - ra le corps jus -

80 En calmant peu a peu le mouvt

N.

Nunciata rentre dans la maison

- qu'à de - main.

pp

Bons

pp

velles et C.B.

Lento (chaque temps comme une mesure du mouvement précédent)

81 Allegro (sempre calmando)

Sopr. et Contr.

Ténors

Basses

velles et C.B.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

Le chœur se retire, les voix se perdent dans l'éloignement. Vanina reste seule

Lento

(Hors de vue)

pp

pp

pp

velles et C.B.

Animé (All° non troppo)

The first system of the musical score consists of several staves. At the top, there are three staves for piano accompaniment. The first two are in treble clef, and the third is in bass clef. Dynamics include *p*, *cresc.*, and *sf*. The piano part features triplet figures in the right hand. Below this is the vocal line for BURSICA, starting with the lyrics "Maitres - se,". The vocal line is in bass clef. Below the vocal line are three empty staves, likely for other instruments or voices. At the bottom of the system are two staves for double bass, marked "arco", with dynamics *f* and *sf*.

The second system of the musical score features vocal lines and piano accompaniment. It starts with a vocal line in bass clef with the lyrics "Voulez-vous con - naî - tre Ce - lui qui fit au maitre Léan - dri ce ca - deau de deux bal - les au cœur?". Below the vocal line is the piano accompaniment, including staves for piano and double bass. Dynamics include *pp* and *pp*. The piano part includes triplet figures.

This musical score page features ten staves for various instruments. The top two staves are for Flute (Fl.), with the upper staff containing a melodic line and the lower staff containing chords. The next three staves are for Horns (Htb), Clarinet in A (Cor A.), and Clarinet in Bb (Cl. B.), each with a melodic line and a chordal accompaniment. The Bassoon (Bons) staff follows with a melodic line. The Cors (Corns) section consists of two staves with melodic lines. The Tromps (Trumpets) section has two staves with melodic lines. The Tromb. et Tuba (Trombones and Tuba) section has two staves with melodic lines. The bottom four staves are for strings, with the first two staves showing a complex rhythmic pattern and the last two staves showing a simpler melodic line. The score is written in a key signature of two sharps (F# and C#) and a common time signature. A dynamic marking of *f* is present at the beginning of the piece. The page concludes with the text "Fin da 2^e Acte".