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LE

# TROUVÈRE

Grand Opéra en quatre actes

Représenté sur le Théâtre de l'Opéra Impérial

Traduction Française de M. Emilien Pacini.

Musique

# G. VERDI

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# LE TROUVÈRE.

PERSONNAGES.	VOIX	ACTEURS.
LEONORE	(Soprano)	M <sup>lle</sup> LAFFERS
AZUCENA	(Mezzo-Soprano)	M <sup>lle</sup> BORGHI-MANO
INES	(2 <sup>me</sup> Soprano)	M <sup>lle</sup> DAMIROY
MANRIQUE (LE TROUVÈRE)	Tenor	M. GIFFARD
LE COMTE de LUNA	Baryton	M. BONNEFÈE
FERNAND	Basse	M. DÉRIVIS
RUIZ	(2 <sup>me</sup> Tenor)	M. SALTIN
UN BOHÉMIEN	(2 <sup>me</sup> Baryton)	M. FRIEFT
UN MESSAGER	(2 <sup>me</sup> Tenor)	M. CÉPHAS
UN GEOLIER		

Compagnons de Léonore — Vassaux et affidés du Comte de Luna — Hommes d'armes — Partisans de Manrique — Soldats Bohémiens — Bohémiennes, etc. — Corps de Ballet — Divertissement

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# LE TROUVÈRE.

## ACTE I - LE DUEL.

### N° 1.

#### CHOEUR D'INTRODUCTION ET CAVATINE

BASSE.

Vestibule dans le palais de l'Aloufer, porte latérale conduisant aux appartements du Comte de T...

All.<sup>o</sup> assai sostenuto.

PIANO.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), common time. Dynamics include *p* and *cres.*. The bass line features a steady eighth-note accompaniment.

(♩ = 88)

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *ff* and *tr*. The treble part has a melodic line with triplets and trills.

Third system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *pp*. The bass line continues with a steady accompaniment.

Fourth system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *pp*. The treble part has a melodic line with triplets.

SCÈNE Fernand et de nombreux

serviteurs du Comte sont étendus devant la porte; quelques hommes d'armes se promènent au t. rd.

Fifth system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *pp*. The treble part has a melodic line with triplets.

dim.

*p*

FER: (S'adressant aux serviteurs endormis)

A-ler-te! A-ler-te!

*ff*

REC.<sup>vo</sup>

Qu'on veuille en attendant l'aube vermeille Le Comte de Luna notre

*tr*

*Allegro.*

maitre est la sous les balcons de sa belle il soupire En proie au plus sombre délire.

*Allegro.*

*pp*

Chœur des Serviteurs

Duna-

Duna-

FER.

F.

Ce Trou-ve-re qui des l'au-

*crs.*

-mour trop jaloux tou-jours le tourment le dé-vo-re.

*crs.*

-mour trop jaloux tou-jours le tourment le dé-vo-re.

Mod.<sup>to</sup> (♩ = 92)

F.

-ro-re redits chant si doux, ce ri-val le trouble en-core.

Mod.<sup>to</sup> (♩ = 92)

*p*

*p*

Pour chasser le som-meil qui s'em-pa-re de

*p*

Pour chasser le som-meil qui s'em-pa-re de

nous, re\_dites nous sur le frè\_re du Com\_te His -  
 nous, re\_dites nous sur le frè\_re du Com\_te His -

FERNAND.

volon\_tiers amis: approchezvous!

-toire qu'on ra\_con - te. Chœur d'hommes d'armes Quel conte? Si -  
 -toire qu'on ra\_con - te Quel conte? Si -

*Chœurs des serviteurs.*

And<sup>te</sup> mosso (♩-ss)

-len\_ee vous tous! FER. Récit.  
 -len\_ee vous tous! De mon maître le père avait deux fils seulespoir de sa

And<sup>te</sup> mosso

*pp*

*tr*

vi - e; Près du berceau du plus jeune ré\_vait lanourrice endormi

*tr*

- e: un jour aux feux de l'aurore nouvelle, lorsqu'elle ouvre les yeux, près du

*p*

lit de l'enfant qu'a perçut-elle? quoi? qu'à-t-elle? ah! grands Dieux!

quoi qu'à-t-elle? ah! grands Dieux!

quoi qu'à-t-elle? ah! grands Dieux!

quoi qu'à-t-elle? ah! grands Dieux!

All<sup>to</sup> (♩ = 112)

FER: con mistero

mezza voce.

F. *pp*

Pa - rait à ses regards n - ne sor - ciè - re, rou - lant des

Detailed description: This system contains the first line of the musical score. It includes a vocal line (F) and a piano accompaniment (piano). The vocal line begins with the lyrics 'Pa - rait à ses regards n - ne sor - ciè - re, rou - lant des'. The piano accompaniment consists of a treble and bass clef with chords and moving lines. A dynamic marking of *pp* is present above the piano part.

F. *pp*

yeux hagards sous sa pau - piè - re: sur le pauvre an - ge

Detailed description: This system contains the second line of the musical score. The vocal line continues with the lyrics 'yeux hagards sous sa pau - piè - re: sur le pauvre an - ge'. The piano accompaniment continues with similar harmonic support. A dynamic marking of *pp* is present above the piano part.

F. *pp*

a - vec fu - ri - e, la vieille at - ta - che un œil d'en -

Detailed description: This system contains the third line of the musical score. The vocal line continues with the lyrics 'a - vec fu - ri - e, la vieille at - ta - che un œil d'en -'. The piano accompaniment continues with similar harmonic support. A dynamic marking of *pp* is present above the piano part.

F. *pp*

- vi - e; d'hor - reur sai - si - e, ah! soudain d'horreurs sai -

Detailed description: This system contains the fourth line of the musical score. The vocal line concludes with the lyrics '- vi - e; d'hor - reur sai - si - e, ah! soudain d'horreurs sai -'. The piano accompaniment continues with similar harmonic support. A dynamic marking of *pp* is present above the piano part.

- si e quand la nour - ri - ce ap - pelleappel-et

*pp.* cri - e, en hà - te dans l'om - bre, sur - vien.nent en

nom - bre, des gar - des et des va - lets en grand moi cou - rant dans le pa -

- lais a - vec co - lè - re a - vec me na ce,chaun sa -

*cres.*      *a poco*      *sempre*      *cres.*

- gi - te et vent qu'on chas - se ce te sor - ciè - re es - prit du

*f*

mal on chasse du châ - teau ce démon infer - nal on chasse du châ - teau ce démon infer -

*f*

*CHOEUR*

- nal Juste co - lè - re pour la sor - ciè - re pour la mé - gè - re suppot d'enfer!

Juste co - lè - re pour la sor - ciè - re pour la mé - gè - re suppot d'enfer!

Juste co - lè - re pour la sor - ciè - re pour la mé - gè - re suppot d'enfer!

Juste co - lè - re pour la sor - ciè - re pour la mé - gè - re suppot d'enfer!



And.<sup>te</sup> mosso Come Prima.

FERNAND.

El - le ve - nait, dit elle, de l'en - fant dé - voiler l'hor - re - co - pe - Daus - san - ber

And.<sup>te</sup> mosso Come Prima.

- ceau voil à qu'au même instant la fièvre l'en - lo - pe: en et ac - cès - brû

- lant, pâle, dé - bile et de maux ac - ca - blée, la pauvre cré - ture à l'En - ter - me

marcato.

All.<sup>te</sup> come prima.

- lée, Etait ensor - cé - e! La Bo - he - mi - en - ne

All.<sup>te</sup> come prima.

un jour fut pri-se, au bu-cher mè-me el-le fut

mi-se; mais à sa fil-le é-taient d'a-vance legné le

cri-me et la ven-geance. vengeance hor-ri-ble et

— qui fut prompt: la fille en-lè-ve le fils-le-fils du

com - te, puis à la pla - ce, ou le sup -

*cres.*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics 'com - te, puis à la pla - ce, ou le sup -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A 'cres.' marking is placed above the vocal line in the third measure.

- pli - ce de la sor - cière de la sor - cière - re fait jus - ti - cé,

*cres.*

This system contains the next two staves of music. The vocal line continues with the lyrics '- pli - ce de la sor - cière de la sor - cière - re fait jus - ti - cé,'. The piano accompaniment continues with the same rhythmic pattern. A 'cres.' marking is placed above the vocal line in the first measure.

par - mi la cen - dre en - cor fu - mant par - mi la cen - dre en - cor fu -

*cres.*

This system contains the next two staves of music. The vocal line continues with the lyrics 'par - mi la cen - dre en - cor fu - mant par - mi la cen - dre en - cor fu -'. The piano accompaniment continues with the same rhythmic pattern. A 'cres.' marking is placed above the vocal line in the fourth measure.

- mant, des gens du peu - ple au jour - nais - sant trou - vent avec hor - reur les res - tes d'in -

*sempre.* *cres.*

This system contains the final two staves of music on the page. The vocal line continues with the lyrics '- mant, des gens du peu - ple au jour - nais - sant trou - vent avec hor - reur les res - tes d'in -'. The piano accompaniment continues with the same rhythmic pattern. A 'sempre.' marking is placed above the vocal line in the first measure, and a 'cres.' marking is placed above the vocal line in the second measure.

F

... faut trouvent avec horreur les restes d'un en fant!

Pauvre vic-ti me horrible cri-me, qui lé-gi-

Pauvre vic-ti me horrible cri-me, qui lé-gi-

Pauvre vic-ti me horrible cri-me, qui lé-gi-

Pauvre vic-ti me horrible cri-me, qui lé-gi-

... ti me le cha-ti-ment!

... ti me le cha-ti-ment!

... ti me le cha-ti-ment!

... ti me le cha-ti-ment!

*trem*

*dimin*

*morendo*

*ed allarg*

*p*

SUITE DE L'INTRODUCTION.

Adagio.

FERNAND. 

                    Rri - sé parsapeine a - mè - te, il a -

CHOEUR 

DE 

                    Son pè - re!..

FAMILIERS. 

                    Son pè - re!..

CHOEUR 

D'HOMMES 

                    Son pè - re!..

D'ARMES. 

                    Son pè - re!..

PIANO. 

Andante. Adagio. (♩ = 80)

F. 

                    - vaît comme un instinct se, et que ce fils respirait sauvé peut être, au moment de mour.



F. 

                    - vir, il manda nostre maître; de rechercher son frère il lui fal lut pro-



poco più mosso.

- mel - tre.. mais vains ef - forts!  
 de ces for - faits l'auteur ne revint ja -  
 de ces for - faits l'auteur ne revint ja -

poco più mosso. (♩ = 100)

point de nou - vel - le! In - fa - me! cru - el - le! ah si je la trou -  
 - mais?  
 - mais?

*pp*

- vais c'est une poir qui en mon cœur je sens naître; oui peut -  
 La pourriez vous recon naître ?  
 La pourriez vous recon naître ?

*mf*

Allegro.

- être *tutta forza.* qui! sa

*f* Comme sa mère auteur du malé - fice que l'enfer l'engloutisse!

*f* Comme sa mère auteur du malé - fice que l'enfer l'engloutisse!

*f*

All<sup>o</sup> (♩ = 120)

Lento. *p*

mè - re! Lento (♩ = 72) son âme ici plane dans l'air! son spectre af-

*p* *2* *sempre piu cupo.*

- freux souil - le ce mon - de; et dans la nuit pro -

*f* *p* *sempre piu p*

*p* *dim.*

- fon - de changeant de forme Elle apparait sou - vent! vrai -

CHOEUR.  
d - s - FEMMEJERS

HOMMES D'AR.      FAMILIERS.      HOM. D'AR

ment!      vraiment!      vraiment!      vraiment!

*morando.*

All. assai agitato.

HOMMES D'ARMES      ***ppp*** Dans les lieux fu - nèbres, oi - seau des té - nèbres, lors

Dans les lieux fu - nèbres, oi - seau des té - nèbres, lors

*(6.-72) leggieriss:*

sempre. ***ppp*** sino al più mosso.

CHOEUR de FAMILIERS.

que tout est sombre, on l'entend dans l'ombre! Le cri des cho -

que tout est sombre, on l'entend dans l'ombre! Le cri des cho -

-et - tes, est son chant de fé - te; bru - lan - te son ai - le aux

-e - tes, est son chant de fé - te; bru - lan - te son ai - le aux



Pas - sant prends bien gar - de... Que le ciel te

fleurs est mor - tel - le .

fleurs est mor - tel - le .

gar - de... Pour qui se ha - zar - de Pour qui la re - gar - de La

mort! la mort! la mort! Plus despoir c'est le sort! la mort! la

*p* Ah! ah! la mort! Ah! ah!

*p* Ah! ah! la mort! Ah! ah!

mort c'est le sort ! Il marche ti - mi - de. Re - gar - de li - vi - de L'oi -  
 la mort ! li -  
 la mort !

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics 'mort c'est le sort ! Il marche ti - mi - de. Re - gar - de li - vi - de L'oi -'. The middle staff is a vocal line in treble clef with the lyrics 'la mort ! li -'. The bottom staff is a piano accompaniment in bass clef with the lyrics 'la mort !'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

-seau fu - né - rai - re Sor - tant de son ai - re; L'ef - froi qui le gla - ce Tra -  
 vi - de li - vi - de

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics '-seau fu - né - rai - re Sor - tant de son ai - re; L'ef - froi qui le gla - ce Tra -'. The middle staff is a vocal line in treble clef with the lyrics 'vi - de li - vi - de'. The bottom staff is a piano accompaniment in bass clef. The piano part continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

- hit son au - da - ce; Il tom - be sur pla - ce, Puis meurt à l'in - tant ! à  
 Il tom - - - be il tom - - - be

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics '- hit son au - da - ce; Il tom - be sur pla - ce, Puis meurt à l'in - tant ! à'. The middle staff is a vocal line in treble clef with the lyrics 'Il tom - - - be il tom - - - be'. The bottom staff is a piano accompaniment in bass clef. The piano part continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

legato.

La cloche sonne nuit.

F

— lors mi — — nuit sonne !

*ff*

Poco più mosso.  
tutta forza.

Ah! Ah! que la fou — dre

Ah! Ah! que la fou — dre

Ah! Ah! que la fou — dre

Poco più mosso

F

ton — — ne ! Mal — heur au sup — pot de Sa — tan ! Ah! —

ton — — ne ! Mal — heur au sup — pot de Sa — fan ! Ah! —

ton — — ne ! Mal — heur au sup — pot de Sa — tan ! Ah! —

8

*ff*

This page of musical notation is arranged in a grand staff format, consisting of multiple systems of staves. The top system includes a bass clef staff, a treble clef staff, and a bass clef staff. The middle system features a treble clef staff and a bass clef staff. The bottom system also consists of a treble clef staff and a bass clef staff. The notation includes various musical elements such as notes, rests, and dynamic markings like *f* and *p*. A measure number '8' is indicated at the beginning of the middle system. The piece concludes with a double bar line and a final chord.

SCÈNE et AIR.

SOPRANO.

And<sup>te</sup> mosso. (♩ = 80)

PIANO

INES.

Qui vous ar\_rête? il est temps hàtons nous la reine vous ré.clame C'est

LÉONORE.

INES.

heure O rê\_ve de mon à\_me Ne vienstu pas? ah quel malheur Ma\_

\_dame vous menace fu\_nes te flamme! Maudit le jour, où naquit un tel a\_

FFO:

\_mour Dans la li\_ces, su\_perbe Sont son haubert de noir acier Il appa\_

I. 
 \_rut Puis bondissant dans l'her-be. Vint ar-rê-ter sous mes yeux son cour-

I. 
 -sier. De ses ri-vaux il hà-ta la dé-fai-te; Et par ma

I. 
 main fut couronné vain-queur. J'ai de-puis ce jour de

I. 
 And.<sup>te</sup> (♩ 69) *p*  
 fê-te Lamort au cœur. Comme un rayon cé-

I. 
 les - te sa dou - ce i - ma - ge sa douce i -  
 ber

L  
ma\_ge en vain me reste: Ecoule... Achevez: Sort fu-

L  
-neste!  
COUPLETS  
mezza voce, pp  
mf

L  
nuit calme et se-rei- - ne cou\_vrait l'im-men-se plai - ne: La lu - ne encor lon-

L  
-tai- - ne Au ciel montait à pei- - ne: A lors l'écho sou-

L  
animando un poco. animando un poco.  
con espansione.  
pi - re Sur l'ai-le du Zé-phi - re Qui sem-ble me re- -  
un poco animando.  
con espansione.

1. *di - re les plain - tes lu - ne ly -*

*- re, Qu'il mè - le tour - à tour à - les refrains da -*

*- mour - a - des refrains da mour .*

*Pour moi céleste - vres - se Ce chant pleure ten -*

*- dres se di - sait a vec tris - tes - se mon nom mon nom sans*



*animando un poco.*

1. *c* cesse à cet accent su - prè - me d'accompl'c'était lui me - me...

*animando un poco.*

*avec expansion. animez un peu*

1. Oh quel bon - heur su - prè - me! C'é - tait ve -

*animez un peu* *pp*

1. \_tait lui - mè - me Mes sens... ra - vis... mes

1. yeux voyaient sou - rir les Cieux! Ah voyaient sourir les

*s* *à volonté*

*sur 02*

26

All.<sup>o</sup> vivo. (♩=80) FIN

ci eux Ah... ah souvri res ci eux Pour vous ma-

All.<sup>o</sup> vivo. (♩=80)

-da - me ah que de pei - ne!

LEO:

est vai - ne!

ou je fré - mis ma crain - te ...

FIN

ah je re - dou - te un noir pré-

-na - - - ge Qui nous an - nonce un

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'na', followed by a series of eighth notes for 'ge Qui nous an - nonce un'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

long o - - - ra - ge! Ou - - - bli - ez

The second system continues the vocal line with 'long o - - - ra - ge!' and 'Ou - - - bli - ez'. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like 'f' and 'p' appearing in the lower register.

LÉO:  
Le puis - je en - co - re!  
tout... Cé - dez aux vœux aux

The third system is marked 'LÉO:' and contains the vocal line 'Le puis - je en - co - re!' and 'tout... Cé - dez aux vœux aux'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

vœux de la - mi - tié... De grâce! Oubli -

The fourth system concludes the vocal line with 'vœux de la - mi - tié... De grâce! Oubli -'. The piano accompaniment ends with a final chord and a fermata over the last measure.

à volonté

er lui! que mon cœur a - do - re: De moi n'as-tu pas pi-

*ff*

tré!

All.<sup>o</sup> giusto. (♩ 100)

*p*

L'amour ardent fa-

*pp*

mour sublime et ten - dre, a des accents que seul il peut compren -

Ma voix s'appelle Au loup-crois-enten - dre mon cœur mon

*brillante.*  
cœur mon cœur est en - vré! Je lui donnai mon âme toute en - tiè -

- re ... Je veux l'aimer jus - qu'à l'heure der - niè - re! Si je ne puis être

à lui sur la ter - re. Heu - reu - se heu - reu - se au ciel je le sui -

*p*

*pp* *cres*

*tr tr tr tr*

*vrai* Sans lui il me faut vi - vrellenrouse je mourrai heu - reu - se au

*rall*

*cre* *p rall*

ciel je le sui - vrai Heu - reu - se heu - reu - se au ciel je lesui -

*a tempo* *ff* *INES*

*a tempo* *ff*

*vrai* Au ciel je le sui - vrai! Que le ciel nous dé -

*LFO:*

*livre* D'un mal - heur as - su - ré Pourrai je lui sur -

## L' Tempo.

vi-ve! non je mou-rai  
l'amour a dent la meursublime et ten-

-dre, a des accents que seul il peut compren- dre: ma voix l'appelle au

loin je crois l'en- dre: mon cœur, mon cœur mon cœur est en-

-vé! Je lui donnai mon âme toute entie- re Je veux l'aimer jus-

-qu'à l'heu re dernie- re Si je ne puis être a lui sur la ter-

re Heu - reu - se heu - reu - se au ciel je le sui - vrai! Sans lui sil me faut  
8 ..... poco più mosso

vi - vre heu - reuse je mour - rai Heu - reuse au ciel je le sui -  
tr tr tr tr ..... *cresc.*

vrai! Heu - reu - se heu - reuse au ciel je le sui - vrai au ciel je le sui -  
rall ..... *ff* ..... *a tempo*

Più mosso  
vrai! Par mon a - mour je l'ai ju - ré! Sans  
Que le ciel nous dé - li - vre d'un mal - heur



L.  lui je mourrai par mon a - mour je l'ai ju -

J.  as sur - re, que ce ciel nous dé - li -



L.  - ré! sans lui je mourrai je

J.  - vre d'un mal - heur as - - su - - ré oui d'un mal -



L.  mourrai!

J.  - heur as - su - ré!




## SCÈNE ET ROMANCE.

SCÈNE III.

Andante.

TENOR.

PIANO.

(♩ = 50) *p*

COMTE.

La nuit est

*pp*

cal - me... au loin tout dort dans le si - lence: chez notre rei - ne au - guste on

sait ma vi - gi - lan - ce... O Lé - o - no - re, ah! tes beau

*pp* *tremolo*

yeux, ainsi qu'un so - leil ra - di - eux bril lent dans mon om - bre a - lors que tout est

c.  *mesuré.*

sombre; ah! quel Je ar den - te flamme a pé - né - tré mon

**Allegro.**

c.  à - - me! O Lé - no - re! Qui tu vien - dras... cru -

c.  - el - le... et malgre toi tu mien - ten - dras!

*f* **Andante** (♩ = 76)

c.  Le trou - vè re! qu'entends - je!

MANIÈRE.

*a mezz' voce.**dans le confesse.*

E - i - lé sur la ter - re

quand il gé - mit so - la - re, e - coutez un ins

- tant le trou badour chan - tant é - coutez un ins - tant

*tutta forza.*

LE CONTE

— le trouba - dour chan tant! ch - ra ge!

11.01

o ja\_lou\_sie! Ah que l'a\_mour fi.

\_de\_ le tou\_che ton cœur ma bel\_.

\_le, et re\_connaîs l'ac\_cent du trouba\_deur pas\_sant.

o ra\_ge! o ja\_lou\_sie!

ah! re\_connaîs l'ac\_cent du trou\_ba\_dour pas\_sant.

## N. 5.

## SCÈNE ET TRIO.

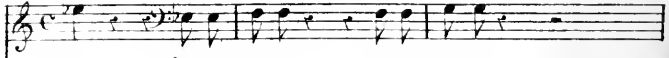
SOPRANO TENOR et BARYTON.

( le conte s'enveloppe dans son manteau )

( Léonore court vers le conte )

LE CONTE.

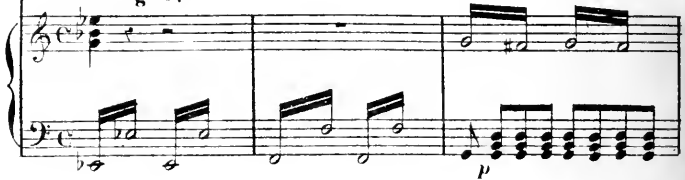
TROUVÈRE.



-sant! C'est bien el-le... oui c'est el-le!

**Allegro.**

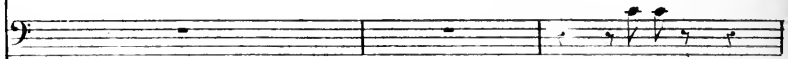
PIANO.



LÉONORE.



O Manri, que est ce toi? quand je t'at -



Oh ciel!



-tends que l'heu-re est len-te... Et la fièvre bru-lan-te consu-me ton a -



*a piacere.*

L. *ma-je!* enfin c'est toi plus de pleurs plus d'ef-froi mais le bonheur pour

*col canto.*

## SCÈNE V.

L. moi!

TROUVÈRE. qu'entends-je!

la lune se lève à travers les nuages et laisse voir un autre personnage.)

perfi - - de!

*All. agitato. (♩ = 100)*

L. Ah! quel-le er-reur O ciel!

L. et quel mystè-re é-trange! je t'ai crue seul, en cet instant ta

1. 
 voix j'ai cru l'en\_ten\_dre; et je ve\_nais l'ai\_ten\_dre

1. 
 - ci dans ce mo\_ment; je n'ai - me que toi

1. 
 seul ah! crois à mon ser\_ment... COATE. l'er.

1. 
 O bien su\_p\_rême! je fai - me... LEO.

2. 
 - fi - de! re\_dou - te mon courroux re -



LIO:

je Fai - me!

TROIA:

o bien su - prè - me!

-doi - te mon courroux! fais toi connaî - tre i -

hé - las!

-ci de tous! Dis moi ton

TROIA:

c'est fait de nous! mon nom! je suis... Man

nom!

\_ri\_que. ah! tremble in \_ di \_ que ... Toi pro\_

\_scrit partisan D'orgel notre en \_ ne \_ mi, o \_ ser parai \_ trei\_

\_ci! la mort est là la mort est là! re\_

## TROIS :

\_gar \_ de! cou \_ ra \_ ge! ap\_

*p*

T  
 -pel - le donc ta gar - de pour les ri -

I  
 -vaux... la ha - che des bourreaux et l'in - fa -

COM:  
 -mi - - e! eh bien! pour cet af - front nouveau, je

LEO:  
 com - te!...  
 (à Marrique)  
 veux et j'aurai ta vi - e!... viens! vil félon, re - doute ah re -

LÉO:

TROUV.

que faire hé - las! mar -  
 dou - te ma fu - ri - e! aux combats

LÉO:

TROUV.

- chons! que faire hé - las! mar -  
 aux combats

LÉO:

- chons! Grand Dieu mon sang se glace... gla - ce!  
 non!

All' assai mosso (♩ = 152)

COM: *quintissimo.*

De fu - reur et de ja - lou - si - e, cet - te ar - den - te

fré - ne - si - e dont j'ai la - me soudain sa - si - e,

doit - te présager — ton sort, quand ta bouche lui

dit je t'aime... ah! crains tout de mon trans - port! cet a -

-veu, c'est fa - na - thé - me, la sen - ten - ce de ta

*sf pp* *sf pp* *mf* *allarg a piac.*

mort! C'est a - veu c'est l'ana - thè - me, la sen - tence de

*culla parte.*

*LEO: marcato.*

Ah mé - prise ce té - mé - rai - re; un tel com - bat

*TROUV:*

Dans mon glaive mon à - me es - pè - re; je ne crains rien

ta mort!

*marcato.*

me dé - ses - pè - re; ah de grâce en - tends ma pri - è - re

de sa co - lè - re; plus d'a - larmes vai - ne pri - è - re

tremble!

et prends pitié de mon a - mour! vois mes  
 je suis sa -uvé par ton a - mour! De com -  
 ab - ven - geance!

lar - mes vois ma souf - fran - ce mais ne gar - de  
 \_bat - tre l'in - stant sa - van - ce... oui c'est l'heure de  
 crains ma vail - lance!

plus d'es - pé - ran - ce s'il suc - combe crains ma ven - geance!  
 la ven - gean - ce ah! per - fi - de, crains ma vail - lance!  
 crains ma vail - lance!

crains ma haine et sans retour!  
tu vois lui re ton der - nier jour!  
oui, fe - lon, oui j'au -

COM:

-rai ta vi - e... eh crains tout de ma ja - lon -

si - e: ton au - da ce au - da ce im - pie a du te presager ton

sort tremble fe - lon, car c'est ta mort' en van ton bras ton bras est



LE

Vois mes lar - mes Vois ma souff -

TRO

De com - bat - tre l'instait - sa -

*Sten*

fort! Tremble té - lon car c'est la mort De mon courroux vois le trans - port Dé - pi - ton

*ga*

*A tempo.*

*Sten Colla parte.*

-fran - ce Pour toi pour toi plus d'es - pé - ran - ce

-van - ce Qui est l'honneur de la ven - gean - ce

com - pressent ton sort En vain ton bras ton bras est fort Tremble té - lon car c'est la

*ga*

S'il suc - com - be crains ma ven - gean - ce crains ma

Ah per - fi - de crains ma val - lan - ce tu vois

mort De mon courroux vois le trans - port Dé - pi - ton com - pressent ton sort Tremble té -

*ga*

*Poco più mosso.*

haine et sans re - tour! De mon  
 lu - re ton der - nier jour! De mon  
 - la, tremble té - lon car c'est ta mort! De mon

a - pour vois le trans -  
 cour - roix vois le trans -  
 - cour - roix tu vois le trans - port Tremble té -

- port A toi mon cœur pis - qu'à la mort!  
 - port A toi mon cœur pis - qu'à la mort!  
 - port A toi mon cœur pis - qu'à la mort! Trem -

a - toi  
 C'est ta mort ah!  
 - ble fé - lon! trem - ble fé - lon car c'est ta mort! Au -  
 jus - - qu'à ta mort!  
 trem - ble trem - ble c'est ta mort!  
 - ne - - ment ton bras est fort tremble fé - lon trem -  
 Oui à toi pis - qu'à  
 C'est ta mort ah! trem - ble trem - ble  
 - ble fé - lon car c'est ta mort! Au - ne - ment ton

la mort à la mort à la mort à  
 c'est la mort c'est la mort c'est la mort trem -  
 bras est fort c'est la mort c'est la mort trem -

la mort! *Les deux sœurs sor-*  
*tent l'épée nue. L'un-*  
*que tombe évanouie.*  
 ble té lon car c'est la mort!  
 ble té lon car c'est la mort!

# ACTE II.

## N.º 6.

### LA BOHÉMIENNE.

*Une maison en ruines sur le penchant d'une montagne de la Bœurie; le fond est presque tout ouvert. Un grand feu est allumé. Le point du jour. Azucena est assise près du feu, Marique non loin d'elle; elle a terre dans son manteau; son casque est à ses pieds. Il tient dans ses mains son épée sur laquelle ses yeux sont fixés. Une troupe de Bohémiens dispersés à l'écart.*

Allegro (♩ - 458)

CHOEUR.

8<sup>va</sup>

PIANO. *f* Pesante.

8<sup>va</sup>

8<sup>va</sup>

First system of piano accompaniment. The right hand features a melodic line with eighth notes and a final triplet of sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

Second system of piano accompaniment. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment.

Third system of piano accompaniment. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment.

Fourth system of piano accompaniment. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment.

**TENORS**

Le jour re - nait ad - mi - rez ce coup d'œil le manteau de la

**BASSES.**

Le jour re - nait ad - mi - rez ce coup d'œil le manteau de la

Fifth system of piano accompaniment. The right hand features a melodic line with eighth notes and a final triplet of sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp*.

mit s'est le-vé de la ter-re; Comme u-ne veuve a-ban-don-ne se

mit s'est le-vé de la ter-re; Comme u-ne veuve a-ban-don-ne se

d'èil La na-tu-re dé-pouille un fu-nè-bre mys-tè-re.

d'èil La na-tu-re dé-pouille un fu-nè-bre mys-tè-re.

(ils saisissent leurs bâts)

Vite à l'ou-vrage!

Vite à l'ou-vrage!

*f*

*Les Claveux doivent frapper avec des marteaux sur des enclumes)*

Au bo\_hé\_mien joyeux qui fait braver la pei\_ne?  
 Cou\_rage! Au bo\_hé\_mien joyeux qui fait braver la pei\_ne?

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "Au bo\_hé\_mien joyeux qui fait braver la pei\_ne? Cou\_rage! Au bo\_hé\_mien joyeux qui fait braver la pei\_ne?".

SOPRANO.

Au bo\_hé\_mien joyeux qui fait braver la peine qui? un re\_gard de deux beaux  
 Au bo\_hé\_mien joyeux qui fait braver la peine qui? un re\_gard de deux beaux  
 Au bo\_hé\_mien joyeux qui fait braver la peine qui? un re\_gard de deux beaux

The second system of music features a Soprano vocal line and piano accompaniment. The vocal line is in G major and 2/4 time. The piano accompaniment continues with the same rhythmic pattern as the first system. The lyrics are: "Au bo\_hé\_mien joyeux qui fait braver la peine qui? un re\_gard de deux beaux".

*Tutti forsi*  
 veux. Le bo\_hé\_mien  
 veux. qui de son cœur, qui bannit la pei\_ne? Le bo\_hé\_mien  
 veux. qui de son cœur, qui bannit la pei\_ne? Le bo\_hé\_mien

The third system of music features vocal lines and piano accompaniment. The vocal lines are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "veux. Le bo\_hé\_mien veux. qui de son cœur, qui bannit la pei\_ne? Le bo\_hé\_mien veux. qui de son cœur, qui bannit la pei\_ne? Le bo\_hé\_mien". The system ends with a double bar line and a forte (ff) dynamic marking.



ne!

ne!

ne!

8<sup>va</sup>

*tr*

*tr*

*tr*

*tr*

*Ils suspendent leurs tourmens et s'adressent aux femmes.*

**ILS OUB.**

Ver - sez en - core a-tis-se

Ver - sez en - core a-tis-se

8<sup>va</sup>

*tr*

*tr*

*tr*

*tr*

plei - ne le vin gé - né - reux! a-tis-se

plei - ne le vin gé - né - reux! a-tis-se

8<sup>va</sup>

*tr*

*tr*

*tr*

*tr*

This musical score is for page 58 and consists of several systems of music. The first two systems show vocal lines in treble and bass clefs, both with the lyrics "plene!". The following four systems are piano accompaniment, each with a grand staff (treble and bass clefs). The piano parts feature intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *tr* (trill) and *tr* (trill) are present. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

Trinquons gai-ment et soyons tous heu-reux! au lever d'un beau jour redoublons de cou-

Trinquons gai-ment et soyons tous heu-reux! au lever d'un beau jour redoublons de cou-

*p* *f*

*tr*

-ra-ge! vite à l'en-

-ra-ge! vite à l'en-

*f* *pp*

-rage.... vite cou-ra-ge! Au bo-ne-mien joyeux qui

-rage.... vite cou-ra-ge! Au bo-ne-mien joyeux qui

*f*

SOPRANI

Au bo-hé-mien joyeux qui fait braver la  
 fait braver la pei-ne? Au bo-hé-mien joyeux qui fait braver la  
 fait braver la pei-ne? Au bo-hé-mien joyeux qui fait braver la

pei-ne qui? un re-gard de deux beaux yeux!  
 pei-ne qui? un re-gard de deux beaux yeux! la bo-hé-  
 pei-ne qui? un re-gard de deux beaux yeux! la bo-hé-

la bo-hé-mien - - - ne!  
 - mien - ne, la bo-hé-mien-ne, la bo-hé-mien - - - ne!  
 - mien - ne, la bo-hé-mien-ne, la bo-hé-mien - - - ne!

## CHANSON

MEZ. SOP.

Allegretto (♩ 60)

*Azucena chante. Les Bohémiens l'accompagnent*

AZUCENA.

La flamme brûle,

PIANO.

*pp*

Au loin la foule ac-cour-t Sem-ble

-ble au Hot qui rou-le. Pis-se n're

fem-me hum-ble en châte-ne; Vers

le sup - pli - ce Elle est tra - né - e

Le glas ré - son - ne, Et du bu - cher cru -

el La Flamme im - men - se se - lan - cé sé - lan - ce au

ciel se - lance au ciel!

First system of musical notation, featuring a vocal line and a piano accompaniment.

Second system of musical notation, including the lyrics "La flamme brûle, la".

Third system of musical notation, including the lyrics "La cap-ti-ve Pé-le-mou-ran-te".

Fourth system of musical notation, including the lyrics "En-tin-a-ri-ve. Un-cri-se-le".

Fifth system of musical notation, including the lyrics "ve Un-cri-se-le-ve. L'ou-cho-ten".

- por - te et le ré - pi - tes le

glas ré - sen - ne et du bu - cher cru - el,

la Hume in - mer - se - luce sé - luce au ciel

Se - luce au ciel!



N° 8.  
SCÈNE II.

Assai moderato.

AZUCENA.

CHOEUR

Que ta chanson est triste! Elle est moins noi\_re que l'us

DE

Que ta chanson est triste!

BOHÉMIENS.

Que ta chanson est triste!

*sempre più piano ed allarg.*

PIANO.

*p*

*(elle se tourne vers Manrique et dit tout bas)*

- toi - re Dont je gar - de la mé - moi - re. Ven - gean - ce! ven -

MANRIQUE.

UN BOHÉMIEN.

- gean - ce! Tou - jours cet é - tran - ge dis - cours... Amis que l'on m'é

rou\_ te: il faut gagner son pain al\_ lons! al\_ lons! Ce chemin mène à la

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "rou\_ te: il faut gagner son pain al\_ lons! al\_ lons! Ce chemin mène à la". The piano accompaniment starts with a grand staff (treble and bass clefs) and contains several measures of music, including a section with a repeat sign.

Allegro

vil\_ le. en rou\_ te. en

en

en

Allegro, *f*

The second system continues the vocal line and piano accompaniment. The tempo is marked "Allegro". The lyrics are: "vil\_ le. en rou\_ te. en". There is a section with a repeat sign and a "Coda" marking. The piano accompaniment is marked "Allegro, f" and features a complex rhythmic pattern with many sixteenth notes.

*(ils retournent vivement leurs outils dans des sacs et descendent dans le vallon.)*

rou\_ te

rou\_ te.

rou\_ te.

The third system continues the vocal line and piano accompaniment. The lyrics are: "rou\_ te", "rou\_ te.", "rou\_ te.". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and a key signature change to two flats.

*(en s'éloignant)*

An ho - hé - mien joyeux Qui fait braver la pei - ne.

An ho - hé - mien joyeux Qui fait braver la pei - ne.

SOPRANO.

An ho - hé - mien joyeux, Qui fait braver la

pei - ne? qui? Ce sont deux beaux yeux,

Qui? Qui? oui deux beaux yeux, qui de son

Qui? Qui? oui deux beaux yeux, qui de son

La bo\_hé\_mien -  
 cœur qui bannit la pei\_ne? La bo\_hé\_mien -  
 cœur qui bannit la pei\_ne? La bo\_hé\_mien -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The lyrics are: "La bo\_hé\_mien -", "cœur qui bannit la pei\_ne? La bo\_hé\_mien -", and "cœur qui bannit la pei\_ne? La bo\_hé\_mien -". There are trills (tr) and a fermata (2:) over the final notes of the first two lines.

(très loin.)  
 - ne!  
 La bo\_hé\_mien - tr  
 - ne!  
 La bo\_hé\_mien -  
 - ne!  
 La bo\_hé\_mien -

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The lyrics are: "- ne!", "La bo\_hé\_mien - tr", "- ne!", "La bo\_hé\_mien -", "- ne!", and "La bo\_hé\_mien -". There is a trill (tr) over the final note of the first line. The piano accompaniment includes a *pp* marking.

- ne!  
 - ne!  
 - ne!

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment. The lyrics are: "- ne!", "- ne!", and "- ne!". The piano accompaniment includes a trill (tr) over the final notes.

## BALLADE.

MEZZO SOPRANO.

AZUCENA.

(se levant.) Tu figures au-

MANRIQUE.

Nous voi la seuls... quelle est cettelhistoire ter\_ rible?

PIANO.

si? oui, ta jeu\_ nesse à ta gloi\_ re sen\_ si\_ ble n' eut pas d'au\_ tre sou\_ ci.

De ton ai\_ eu\_ le, hé\_ las c'était l'his\_ toi\_ re... O mon

fil\_ s, pour\_ ras\_ tu me\_ croi\_ re? Un sei\_ gneur orgueil\_ leux l'a\_ cusa\_ fau\_ sement d'avo\_ ir o

se sur un en - fant jeter un ser - ti - le - ge.

Allegro

MAN VTR.

O sa - cri - lè - ge! C'est

Andante - mosso

*ppp*

là qu'ils ont traî - né - e En lar - mes en - chai -

*f* *p*

né - e, Vic - ti - me in - for - tu - né - e Aux

*f* *p*

flam - mes cou - dam - né - e. De loin par moi - sui -

- vi - e, A l'heu - re d'a - go - ni - e Ma

mè - re tant thé - ri - e Ma su et ma be - ni -

- e. U - ne horde sau - va - ge Me

fer - me le pas\_sage, Et puis des cris de ra\_ge L'accablent sous l'ou-

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of chords and moving lines in both hands.

-tra - ge! *pp* A cet - - le der\_nière

The second system continues the musical score. The vocal line has a dynamic marking of *pp* (pianissimo) and includes a fermata. The piano accompaniment maintains its rhythmic accompaniment, with some changes in chord voicings.

heu - re Ven\_gean - - ce! a-telle d'it, Mau-

The third system of the score shows the vocal line with a dynamic marking of *p* (piano) and a fermata. The piano accompaniment continues with its characteristic rhythmic accompaniment.

-di - te que je men - - re Si ma haine si ma , haine fai -

The fourth system concludes the page. The vocal line has a dynamic marking of *crise* (crescendo) and a fermata. The piano accompaniment provides a steady accompaniment throughout.



MAN AZI

A. *Alti!*  
 et la ven\_ geance? Un jour je prends le fils du

*f*  
*p* *fp*

A. com\_ te; je l'em\_mene a\_vec moi... Dé\_ ja la flam\_me

A. mon\_ te... com\_ meil pleurat pauvre vic\_

M. la flam\_me a ciel un cri\_ me!

A. -ti\_ me... Mon coeur bri\_ sé, pal\_ pi\_ tant, ah!

(♩ = 66)

sa - ten - drit un ins - tant!

*pp*

Allegretto.

sotto voce,

lief - froy son dain mac -

*pp*

ca - ble; Un spec - tre

sotto voce,

la - men - ta - ble

A mes re - gards se le - ve...

A.  *Il me poursuit sans*

A. *tré-ve... Dé-li-re!* 

A. *hor-ri-ble ré-ve... Je* 

A. *vois laf-freux hu-cher!* 

A. *Vie-pauvre me-re* 

van ce; Je tends en

*crese* *poco* *a*

cor ce mol ce mol fa

*poco*

*ff*

tal Ven gean

*ff* All' agitato. (♩ = 92)

ce!

*dim.*

*pp*

Je tends main tremblante... Aussi

\_tôt dans le feu, Lavi - ti - me lau - cée A satis -

\_fait mon vœu!... La - vi - si on se

pas - se Et dis - pa - rait ra - pi de... La

flam - me sen - le bril - le Et le bu cher est

vi de! La de mes yeux ha\_gards, Se

*ff* *pp* 8

tour\_nent les re\_gards... Que vois-je? o ciel!

Effroi su\_

C'était mon fils! que j'ai brulé moi mè\_ \_ me!

-père Ah! Quelle hor\_

ros e sempre *ff*

reur! ah! jour de

*ff*

A. *C'é-tait mon fils!*

V. *cri-me et de fu-reur!*

This system contains the first vocal phrase. The vocal line (A) has a melodic line with lyrics "C'é-tait mon fils!". The vocal line (V) has a more rhythmic line with lyrics "cri-me et de fu-reur!". The piano accompaniment features a dense texture of chords and sixteenth-note patterns.

*straziante,*

A. *c'é-tait mon fils! brû-lé par moi*

This system continues the vocal phrase. The vocal line (A) has lyrics "c'é-tait mon fils! brû-lé par moi". The piano accompaniment continues with a similar dense texture, including some slurs and dynamic markings.

A. *oui par moi-mème!*

V. *hor-reur!*

This system contains the second vocal phrase. The vocal line (A) has lyrics "oui par moi-mème!". The vocal line (V) has lyrics "hor-reur!". The piano accompaniment features a rhythmic pattern of chords and eighth notes.

*MAN.*

V. *o-ter-reur!*

*dim.* *pp*

This system contains the final vocal phrase. The vocal line (V) has lyrics "o-ter-reur!". The piano accompaniment features a melodic line with lyrics "o-ter-reur!". The system includes dynamic markings "dim." and "pp".

o ter\_reur! oh!

*pp*

*allarg.*

trop fa - ta - le er - reur Mes che -

*allarg.*

*poco a poco e morendo.*

veux se sent dres\_sés d'hor\_reur se sent dres -

*poco a poco e morendo.*

*allarg.*

ses dres - sés d'hor\_reur!

*morendo*

*pppp*

*pp*



## SCENE ET DUO

MEZ SOP ET TENOR

VIENNA,  
1855

Allegro.

MARIQUE.

Je ne suis pas ton fils!.. eh bien qu'as-tu? C'est toi mon

A  
M

fils! Qui moi te dis je! quand je sens rêver ce fatal souve

Eh quoi! ma mère!

A

\_nir, mon es-prit rêve en ce re... une folle chimère pu ble.

A

ne sais-tu pas tout mon amour de me te. Un je vous

crois! C'est moi qui pro - té - geai ton jeune âge... Un soir, t'en sou - vient

il dans les champs du car - na - ge, sur tes pas j'allais sans ef - froi... pour te sauver j'a -

- vais tout mon con - ra - ge... on di - sait que la mort a - vait frappé sur

toi: mes ten - dres soins te ren - di - rent la vi - e... je sau -

vai ta jeu - nes - se a mon a - mour ra - vi - e.

il est vrai que je fus bles -

V. sé mis avec honneur en ta ce! seul au milieu de mon camp di-ge

V. -sé De l'ennemi j'affron-tai la me-nace. Le Comte de Louva mou-ri

V. -val, En poussant sou che-val Sur moi sé-lance. Je tombe a-lors frappé d'un coup de

VI. lan-ce! Le Comte en du-el un jour le fit la-vice ton bras d'un coup mor-tel.

*Allegro a tempo.*

V. -tel menaçait le cru-el! tu lui fis gra-ve! Oh par qu'on dou-l'im

- pi - e? O ma mè - re je ne sai! In - sen - sé! E - tan - ce pi -

tié! E - tan - ce pi - tié!

*cantabile.*

**Allegro** (♩ = 108) Au mi - lieu de

la car - riè - re Il tom - ba san -

- glant dans la pou - siè - re; Sous ma da - gue ma da - guementri

- re je te - nais je te - nais Bouten - ne - mi.

M

Quand son dain u ne ter reur se cre te

M

Me sai sil et mon bras sar re tes delis

M

— soune! fatal ins tant mi froid mor tel glace non souz

*pp*

M

Puis u ne voix planti ve et ten due du haut du

M

Ciel ne fait en ten due ce cri: Pitié pour

*ff* *ppp* *sub. loco.*

♩ Meno mosso (♩ = 92)

VII

Ab! le cœur du noble Comte se rail-il si gé - né - reux? se - rail-

lui!

*p* *p*

- il si gé - né - reux? Oh pour lui je veux la honte d'un trépas d'un sort af -

- freux! d'un tré - pas d'un sort af - freux! Sil to -

*ff* *pp* *f* *pp*

- rail en - core com - battre à ses pieds il faut la - bat - - te

*f*  
 Que ta dague ven\_gesse frappe cet in\_fame au cœur! frap - pe

A.  
 cet in\_fame au cœur! que ta da - gue ven\_geres - -  
 MAN  
 Que ma da\_gue ven - ge -

A.  
 -se que ta da - gue sans pitié le frappe au cœur! ouis sans pi -  
 M.  
 -res - se sans pi tié le frappe au cœur! ouis sans pi -  
 8-

A.  
 tié le frappe au cœur point de grâ - ce de fables - -  
 M.  
 -tié le frappe au cœur point de grâ - ce de fu

A - se peut de gra - ce ven-ge nous et sois vain -  
 M - bles se qu'il re - don - g - te son vain -

A - queur oui frappe le de ton fer vain queur frappe le frappe  
 M - queur oui qu'il re - don - te son vain queur son vainqueur son vain -

A le oui frappe le d'un fer vainqueur! frappe le d'un fer vainqueur!  
 M le oui qu'il redoute son vainqueur! ou il embrasse le vainqueur!

8

M - un messa - ger vers nous s'a - van ce qu'est ce donc?



AZI. *Cresc. con entusiasmo*

MAN. 93

Ven - geau - ce!

Allegro.

De nos com -

LE MESSAGER.

MAN. *(à part) lisant*

bat quelle nou - ve - le? lis - et tu le sau - ras, *Allegro* Ac - ceurs dans Cos - tel - ler - ta - vil - los - té -

- ré - e - mais le bruit de ta mort a sui - vi nos ex -

- ploits. T'é - no - re é - plo - rée Au - jour d'hu - i prend le voi - le au cou - rant de ta croi - x. Ohi - jus - te

(♩ = 100)

AZI. *Se ben rit'*

MAN. *à la messager*

Allegro agitato mosso.

moi - fils! Vi - vi - te! oui cours sur

M. Heure, Que mon coursier soit près de bas! C'est bien de meure... A le temps

M. Puisse... coms... Il va m'illon dire: pars vite! Quel trouble fa-

M. agite? Fatal la perdue et pour toujours! Pourquoi par-

M. -tir! Adieu! Non res-je... O - dieu fimes - te...

M. Reste... Je le veux o-hé - is - mor! O mon fils toi

*velocissimo* (♩ = 96) *Alzifato assat.*

*velocissimo* (♩ = 96)

*ff* *p*

A. que ja - do - te, Au pé - ril con - rir en - co -

A. - re! Vois l'ef - froi qui me dé - vo - re... Veux tu fuir quand

A. je t'im - plo - re! C'est la mort qui te me -

A. - na - ce: De ter - reur mon sang se gla - ce... Mets un terme a

A. tu au - da - ce... Peut - tu voir cou - ler tes larmes?

Prends pitié de mes douleurs! Pouv-tu voir couler mes

pleurs ah! ah! ah! cède cède

Prends pitié de mes douleurs Cède cède à mes pleurs ah! cède à mes

plus! Cet ins-tant pour moi su-pé-rie Ma ra-

vi cel - lo que j'ai - me; Et du ciel du ciel lui mè -

VII.  
- le cer - to...  
- me Que je bra - ve la - na - thème! Laisse moi par - tir Ma

mè - re; Cède en - fin à ma ju - è - re; Ah tu vois ma

VIII.  
C'est la mort qui  
pei - ne a - mè - re; Jesue comble à mes douleurs!

te me - na - ce; Laisse moi par - tir ma mè -

Ah! C'est la mort qui te me - na - ce; Mets un intermea -  
-re! Laisse moi par - tir de grâ - ce; Le malheur qui

ton au - da - ce; De terreur mon sang se gla - ce; Prends pi -  
- nous me - na - ce; Double en co - re mon au - da - ce; Ah! par

-tié de ma dou-leur ah res-te mon fils  
 foi dans ma pa-leur grand Dieu grand

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are '-tié de ma dou-leur ah res-te mon fils'. The second system continues the vocal lines and piano accompaniment with the lyrics 'foi dans ma pa-leur grand Dieu grand'. The piano part features a prominent bass line with chords and some melodic movement.

ah! res-te mon fils reste reste  
 Dieu Il faut par-tir ma mère il

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and piano accompaniment. The lyrics are 'ah! res-te mon fils reste reste'. The fourth system continues with 'Dieu Il faut par-tir ma mère il'. The piano accompaniment includes a 'cresc.' marking and a 'ff' dynamic marking.

Cè-de a mes vœux ô-de a mes  
 faut il faut par-tr il faut par-

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and piano accompaniment. The lyrics are 'Cè-de a mes vœux ô-de a mes'. The sixth system continues with 'faut il faut par-tr il faut par-'. The piano accompaniment continues with chords and melodic lines.

V. *voix*<sup>1</sup> Ah non non mon fils

M. Ah ! Ah ma mè-re il faut par-tir

The first system of the musical score consists of four staves. The top staff is for the voice (V.), with the lyrics "Ah non non mon fils". The second staff is for the mezzo-soprano (M.), with the lyrics "Ah ! Ah ma mè-re il faut par-tir". The third and fourth staves are for the piano accompaniment, showing a complex rhythmic pattern in the right hand and a more steady bass line in the left hand.

V. Je meurs a - dieu!

M. a - dieu a - dieu!

The second system of the musical score consists of four staves. The top staff is for the voice (V.), with the lyrics "Je meurs a - dieu!". The second staff is for the mezzo-soprano (M.), with the lyrics "a - dieu a - dieu!". The third and fourth staves are for the piano accompaniment, featuring a prominent sixteenth-note figure in the right hand.

This system shows the piano accompaniment for the third system of the score. It consists of two staves, with the right hand playing a continuous sixteenth-note figure and the left hand providing harmonic support with chords and single notes.

This system shows the piano accompaniment for the fourth system of the score. It consists of two staves, with the right hand playing chords and the left hand playing a steady bass line. The system concludes with a double bar line and a final chord.



## SCENE ET AIR.

SCENE IV.

BARYTON.

*Un cloître - arbrés au fond. - il fait nuit.***Andante mosso** (♩ = 80)

PIANO. *p*

LE COMTE. *(Le comte, Fernand et quelques acolytes s'avancent mystérieusement en élopes dans leurs manteaux)***Recit.**

Tout est de séri. et l'hymne acoute

FERNAND.

-méc Ne s'tend pas en co - re j'arrive à tems! Quelle en tre.

LE COMTE.

-prise avez-vous donc for\_mée? Cou\_rage: et ce\_tte femme à\_méc devien\_dra maec n.

-que\_tte: en ces lieux je fat\_tends! loin d'un ri\_val mon cœur e\_ni voé d'espé

## Allegro.

ance brûle d'avance... c'est en vain quelle cherche un re-fuge à l'autel

*mf*

nou-nou sois à moi Lé-o-no-re! viens je t'a-do-re...

*f*

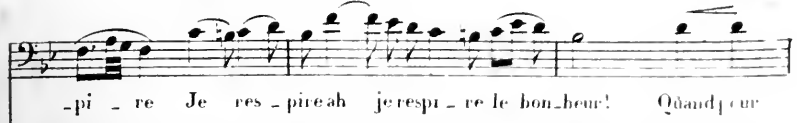
Largo. (♩ = 50)

*pp*

cant: espres.

Son re-gard s'adoucit sou-ri-re, Tout a-

-jou-te a-mou-de-li-re, et dans l'air quel-le res-



-pi - re Je res - pire ah je respi - re le bon - heur! Quand pour




el - le je sou - pi - re, Quel - le é - par - que mon mar




-ty - - re Car le trait quime dé - - chi - re me pé -



Facilité.



-né - - tre au fond du - - cœur Quand pour el - le je sou - pi - re Quel - le é - par - que mon



*f*

- ty - re Car le trait qui me dé - chi - re Me pé - nê - tre au fond du

coeur Quand pour el - le je sou - pi - re Quel le é - par - que mon mar -

- ty - re Car le trait qui me dé - chi - re Me pé - nê - tre

ah! me pé - nê - tre au fond du

*(on entend les chuchotes)*

coeur Qu'en tends je

ciel! Avant qu'elle n'ait pris le

FERNAND.

Voi-ci l'instant du sa-cri-fi-ce

*All. assai mosso. (♩ = 80)*

*pp*

FER. 7 LE COMTE.

voi-le qu'on l'en-le-ve! So-yez pru-dent cet a-mour est meu

(Terminet ses acolytes s'éloignent)

re-ve Cachez-vous tous dans ces dé-tours se-crets...

Dé-sor-mais, elle est à moi et pour ja-

mais elle est à moi..

CHŒUR. *solto voce.*

Al -

(Bernard et ses acolytes à demi voix)

Al-lons! a-mis! et cachez-vous! il faut tromper

TEHOB.

\_lons! a-mis! et cachons-nous! il faut tromper les

BASSES.

al-lons! a-mis! et cachons-nous! il faut tromper

*PPP ed assai staccato.*

les yeux ja-loux! gagnez le prix promis pour tous!

yeux ja-loux al-lons! ga-gnons le prix promis pour tous! Sei-

les yeux ja-loux! gagnons le prix promis pour tous!

## Un poco meno.

LE COMTE.

F

Al-lons vos bras Nos cœurs à nous! Cru - elle impa - ti -  
- gneur nos bras nos cœurs ne soul qua vous!

Sei-gneur nos bras Nos cœurs à vous!

Un poco meno.

C

- eu - ce l'heure trop len - te a - van - ce fu-vez, périls, soul  
steut.

C

- frau - ce. Je vois s'ou-vrir le ciel! je vois s'ou-

C

- vie oui s'ouvrir le ciel! En vain au Dieu sé-

ve - re l'en-trai - nevers l'au-tel Ah! te

perdre ô toi si chère Serait pour moi pour

moi le coup mor-tel le coup mor-tel Al -

(LE CHOEUR)

*ppp*

**FEEN:** **f: tempo.**

Al-lons! a-mis! et cachez-vous! sa-chez tromper

Al-lons! a-mis! et cachons nous! sa- chons tromper trom-

Al-lons! a-mis! et cachons nous! sachons tromper

*ppp* ed staccato assai.



les yeux jaloux!            gagner le prix            promis pour tous

- per les yeux jaloux!    ga. gnons le prix    pro. mis pour tous!            sei.

les yeux jaloux!            gagner le prix            promis pour tous

LE COMTE.    un poco meno.

al-lons!    vos bras    vos cœurs à nous!    Cru - elle impa - tri -

- gneur    nos bras    nos cœurs nesont qu'à vous

seigneur    nos bras    nesont qu'à vous

*allegro*

- en ce lieu trop len - te a - van - ce fu.

*allegro*

- ez péril, souf - fran - ce, Je vois s'ouvrir le

Ciel! Je vois s'ouvrir, oui, s'ouvrir le Ciel! En

vain un Dieu sé - vè - re, L'eu - trai - ne vers l'au -

- tel, Ah! - - - te per - dret, or si chère, Serait pour

moi pour moi le coup mor tel! le coup mor -

*1<sup>o</sup> tempo.*

- tel! Je veux braver un Dieu sé - ve - re...

ALLons! a - mis! à nous! à

Allons! amis! à nous! à nous!

Allons! a - mis! à nous! à

*pp* *pp*

A moi ce cœur, ces yeux si doux! A moi ce cœur, ces yeux si doux!

nous! Sachons trom - per les yeux ja -

Sachons trom - per les yeux ja -

nous! Ah! sa - chons trom - per les yeux ja -

Ou! je veux è - tre son é -  
 - loux! Al - lous! a - mis! et cachons nous! Sachons tromper les yeux ja -  
 - loux! Al - lous! a - mis! et cachons nous! Sachons tromper les yeux ja -  
 - loux! Al - lous! a - mis! et cachons nous! Sachons tromper les yeux ja -

- poux! Le bon - heur, le Lon - heur luira pour  
 - loux! Sa - chons trom - per les  
 - loux! Sa - chons trom - per les  
 - loux! Sa - chons trom - per les

nous!

Je veux braver un Dieu sé - vé - re

*pp*

yeux, les yeux ja - loux!

Amis! à

yeux jaloux, jaloux!

Amis! amis

yeux, les yeux ja - loux!

Amis! à

*pp**pp*

A moi ce cœur, ces yeux si doux, A moi ce cœur, ces yeux si doux!

nous!

Amis! à nous! amis! à

Amis! à nous! amis! à

nous!

Ah! a - mis! à nous! a - mis! à

Oui je veux être son époux... Le bon  
 nous Sachons tromper les yeux ja-loux! Sachons tromper les yeux ja-loux les  
 nous Sachons tromper les yeux ja-loux! Sachons tromper les yeux ja-loux les  
 nous Sachons tromper les yeux ja-loux! Sachons tromper les yeux ja-loux les

- heur, le bon heur lui ra pour nous Oui je veux bra-  
 yeux, les yeux ja-loux Al-lons! a-  
 yeux, les yeux ja-loux Al-lons! a-  
 yeux, les yeux ja-loux Al-lons! a-

(Le comte s'éloigne)

poco a poco

C. *poco a poco*  
 - ver un Dieu ja - loux! Amoree courtes yeux si doux Oui! oui! je veux  
 F. - mis! à nous! à nous! à nous! Al - lons a -  
 - mis! à nous! à nous! à nous! Al - lons a -  
 - mis! à nous! à nous! à nous! Al - lons a -

C. *ppp*  
 è - tre son é - poux Et le bonheur lui ra pour nous Oui le bon - heur lui ra pour  
 F. *ppp*  
 - mis et cachons nous! Al - lons sachons trom - per les yeux ja -  
 - mis et cachons nous! Al - lons sachons trom - per les yeux ja -  
 - mis et cachons nous! Al - lons sachons trom - per les yeux ja -

nous pour nous ah le bon heur lui ra pour nous pour nous allons  
 loux! sa chous tromper les yeux les yeux ja loux à nous! à  
 loux! sa chous tromper les yeux les yeux ja loux à nous! à  
 loux! sa chonstromper les yeux les yeux ja loux à nous! à

*pp*

*morendo...*

à nous à nous à nous  
 mis à nous! à nous! à nous.  
 mis à nous! à nous! à nous.  
 mis à nous! à nous! à nous.

*morendo...* *ppp*



# N. 12.

## CHOEUR et FINAL.

SCÈNE V

Andante (♩ = 76)

CHOEUR  
de  
RELIGIEUSES  
à  
l'intérieur

p Lex il est sur la ter re; Pour ni di vin mys  
 p Lex il est sur la ter re; Pour ni di vin mys -

- lè - re, U - ne voix sa - lu - lai - re T'ap pel - le par - mi  
 - lè - re, U - ne voix sa - lu - lai - re T'ap pel le par - mi

nous. Dans ce lieu so - li - tai - re Brille un so - leil plus  
 nous. Dans ce lieu so - li - tai - re Brille un so - leil plus

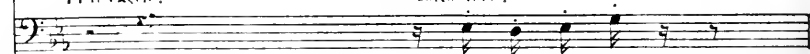
COMTE.



FERNAND.

Je veux braver

un dieu ja .

*sotto voce.*

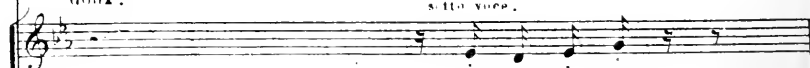
Al - lons! a - mis!



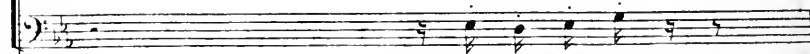
doux!



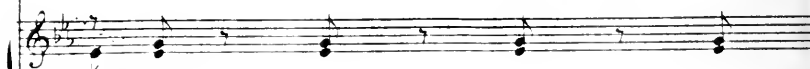
doux!

*sotto voce.*

Al - lons! a - mis!



Al - lons! a - mis!



Orchestre.



loux!

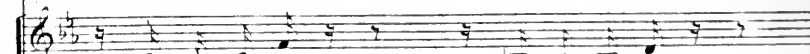
à moi bientôt

le nom de



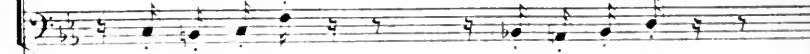
sachons tromper

les yeux ja - loux!



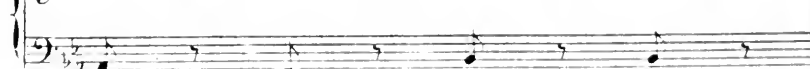
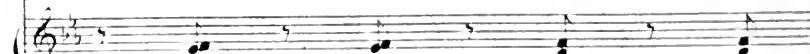
sachons tromper

Les yeux ja - loux!



sachons tromper

les yeux ja - loux!



- pour

dans ce sé-jour pai - si - ble, au mal in - ac - ces  
 dans ce sé-jour pai - si - ble, au mal in - ac - ces

The first system of the musical score consists of three staves. The top staff is a vocal line in a soprano or alto clef, with lyrics 'dans ce sé-jour pai - si - ble, au mal in - ac - ces'. The middle staff is another vocal line in a similar clef, with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring chords and melodic lines. The music is in a minor key and 4/4 time.

- si - ble Dieu pour les cœurs vi - si - ble pro - du - que sa fa  
 - si - ble Dieu pour les cœurs vi - si - ble pro - du - que sa fa -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics '- si - ble Dieu pour les cœurs vi - si - ble pro - du - que sa fa'. The middle staff is another vocal line with the same lyrics. The bottom staff is a piano accompaniment. The music continues in the same style as the first system.

- veur, et sa bon-té sen - si - ble cou - ron - ne la fer -  
 - veur, et sa bon-té sen - si - ble cou - ron - ne la fer

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics '- veur, et sa bon-té sen - si - ble cou - ron - ne la fer -'. The middle staff is another vocal line with the same lyrics. The bottom staff is a piano accompaniment. The music concludes in this system.

je veux braver un Dieu ja .

Al-lons! a-mis!

veur...

veur...

Al-lons! a-mis!

Al-lons! a-mis!

Al-lons! a-mis!

loux! à moi bien-tôt (ou COMTE) le nom de .

à nous! à nous! à vous bien-tôt

à nous! à nous! à vous bien-tôt

à nous! à nous! à vous bien-tôt

à nous! à nous! à vous bien-tôt

pour à moi ce cœur, ces yeux si  
le nom de: pour! à vous ce cœur

viens! *mf* *pff*  
viens! *mf* *pff*

al-lons! a-mis! al-lons! a-mis!  
al-lons! a-mis! al-lons! a-mis!

doux et le bon-heur lui-ra pour  
ces yeux si doux, et le bon-heur

er, viens a-vec  
er, viens a-vec

ces yeux si doux et le bon-heur  
ces yeux si doux et le bon-heur

nous! a moi ce cœur, ces yeux si  
 lui - ra pour vous al - lons! a - mis  
 nous, viens pri -  
 nous, viens pri -  
 lui - ra pour vous! al - lons! a - mis!  
 lui - ra pour vous! al - lons! a - mis!  
 doux! et le bonheur lui - ra pour  
 et ca, chons nous, al - lons! a - mis!  
 - er, viens pri - er a - vec  
 - er, viens pri - er a - vec  
 et ca, chons nous! al - lons a - mis!  
 et ca, chons nous! al - lons a - mis!

C. nous! a moi ce coeur ces yeux si doux et le bonheur lui rapour

F. et ca\_chons nous!

nous! ———— oui viens pri — er... ————

nous! ———— oui viens pri — er... ————

et ca\_chons nous

et ca\_chons nous.

C. nous! ———— *morendo.* ————

F. et ca\_chons nous! *morendo.*

viens a \_ vec nous! ————

viens a \_ vec nous! *morendo.*

et ca\_chons nous! ————

et ca\_chons nous! ————

N<sup>o</sup> 43.

## SUITE du FINAL.

*Andante.* (Leonore avec Ines et sa suite.)

PIANO *pp*

LEONORE

Récit

Pourquoi pleu-

INES

He - las! nous perdons une a - mi - e... Ah! plus de

FF

plai - tes pour moi dans cet te vi - e L'espoir n'est plus, tel est la

*pp*



And<sup>te</sup> ♩ = 60)

loi... je me con - sa - - creau sei - gneur, conso - la -

And<sup>te</sup>

pp

-teur des maux de ce mon - de; je vas goû - ter la paix pro -

Cres.

Cres.

-fon - de que le ciel gar - de à ses é - lus sur ter - re, sur mor -

Dim.

pleu - rez plus. In - s - si - bi - re adieu donc dés - sor - mais!

(Le Comte, criant tout à coup)

Non - ja

All. assai. (♩ = 84)

LEO.

Jus-te ciel!

INES.

LE COMTE. Le comte!

mais!

au surma vi - et je bri - se tes

Le comte!

CHOEUR de RELIGIEUSES.

Le comte!

All. assai. (♩ = 84)

in - sensé de quel droit!

Audace im - pi - e!

liens!

Tu m'ap - par-

Au lace im - pi - e!

Audace im - pi - e!

(Le trouvère parait)

L. Ah!

I. Ah!

C. -tiens! Ah!

F. Ah!

Ah!

Ah!

Ah!

Ah!

(Les suivants du comte)

Ah!

Ah!

8<sup>a</sup>

*ff*

*Dim.*

*p*

*pl*

## MORCEAU D'ENSEMBLE SUITE DU FINAL.

## SCENE VII

*Andante f. rza di sentimenti.*

LEONORE.

O ciel! Monique est-elle bien lui; il vit il vit en-

PIANO.

*And.<sup>te</sup> mosso.  $\text{♩} = 72$  colla parte.*

-co-re?

quel Dieu puissant l'envoie à-ci ô toi, toi que ja-

-do-re!

un feu di-vin ray-onne en moi Dieu - de à ma pri-

*pauza lunga*

-re descends - sur la ter - re... au ciel sus-jea - ve

*ppp**cris.*

L  
 toi! descend tu sur la ter re au ciel sur le avec

This system contains the first two systems of music. The top system has a vocal line with lyrics "toi! descend tu sur la ter re au ciel sur le avec" and a piano accompaniment. The second system continues the piano accompaniment with a dynamic marking of *f*.

LEO:

L  
 toi!  
 LE COMTE.

De leur tombeau par - fois les morts quit - tent donc la pous-

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics "De leur tombeau par - fois les morts quit - tent donc la pous-" and a piano accompaniment with a dynamic marking of *mf*. The fourth system continues the piano accompaniment.

TROUV

L  
 pour le punir tu vois Dieu vengeur malaisé sur

- sie - re!

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics "pour le punir tu vois Dieu vengeur malaisé sur" and a piano accompaniment. The sixth system continues the piano accompaniment with a dynamic marking of *f*.

L  
 ter - re!  
 L'en - fer vomit pour mon malheur sa proie et ma vie-

This system contains the seventh and eighth systems of music. The seventh system has a vocal line with lyrics "ter - re! L'en - fer vomit pour mon malheur sa proie et ma vie-" and a piano accompaniment. The eighth system continues the piano accompaniment.

un che - valier par sa va - leur dé - jone ainsi le  
- ti - me !

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'un che - valier par sa va - leur dé - jone ainsi le'. The second staff is a vocal line in bass clef with lyrics '- ti - me !'. The third and fourth staves are piano accompaniment, with the right hand playing a complex rhythmic pattern of eighth notes and the left hand providing harmonic support.

crime ! du meurtri - er mys - té - ri -  
si de - tes jours trop o - di - eux rien

*p*

LEO.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'crime ! du meurtri - er mys - té - ri -'. The second staff is a vocal line in bass clef with lyrics 'si de - tes jours trop o - di - eux rien'. The third and fourth staves are piano accompaniment, with the right hand playing a complex rhythmic pattern of eighth notes and the left hand providing harmonic support. A dynamic marking '*p*' is present at the start of the piano part. The name 'LEO.' is written below the piano part.

Ah! pour moi pour  
TROUV : eux ! Dieu

LE COMTE.

n'a rom - - - pu la

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics 'Ah! pour moi pour'. The second staff is a vocal line in bass clef with lyrics 'TROUV : eux ! Dieu'. The third and fourth staves are piano accompaniment, with the right hand playing a complex rhythmic pattern of eighth notes and the left hand providing harmonic support. The name 'LE COMTE.' is written below the piano part. A dynamic marking '*f*' is present at the start of the piano part. The lyrics 'n'a rom - - - pu la' are written below the piano part.

moi s'en - trou - vent les  
 dé - jou - a la  
 tra - - - me sur mon  
 8  
 Dim.  
 lieux!  
 tra-me et c'est lui sur mon à - me qui me guide en ces  
 à - me tu vas quit - ter ces lieux oui spectre mys - té - ri -  
 lieux c'est lui qui me guide en ces lieux! qui me guide en ces lieux! oui!  
 - eux tu vas quitter quitter ces lieux! tu vas quit - ter ces lieux! oui!  
 Allarg.  
 rit

LEO.

Oh n'est - ce pas du ciel un

INES.

*à l'honneur*

*p* Oh dans ce

LE TROUVÈRE.

*p* Non ce n'est

LE COMTE.

*pp*

Oh n'est - ce pas une ombre un

FERNAND.

*au comte, i*

*pp*

Oh n'est - ce pas une ombre un

CHOEUR de RELIGIEUSES.

SUIVANTS du COMTE.

*Dolce.*





L  
- chève et mets un ter - me à mon tourment! si c'est un rê - - -

I  
- tie de ton tour - - ment! le

T  
toi dans ce doux mo - ment? un doux ra -

C  
lè - ve cause hélas cause hélas de mon tourment quel triste rê - - -

F  
lè - ve cause hélas cause hélas de mon tourment! hé - -

R  
p le

p le

p le

*Poco cres.*

-ve, si c'est un ré - - - ve, merci! mon Dieu! fais qu'il s'a -  
 ciel le ciel a pris pi - -  
 -you un doux ray - on au ciel se - -  
 -ve pour moi s'a - - - ve pour moi s'a - -  
 -las ah quel o - rage é - -  
 ciel le ciel a pris pi - -  
 sort le sort en ce mo - -  
 sort le sort en ce mo - -  
 sort le sort en ce mo - -

*Cres.*  
*Cres.*  
*Cres.*  
*Cres.*

-cheve en ce moment merci! mon Dieu fais qu'il sache - ve en ce mo-  
 - tie pi - - - - tie de ton tour  
 le - - - ve, au ciel pour nous ele-  
 - che - ve sa - - - - che - - ve en ce mo-  
 - cla - te en ce mo - ment en ce mo-  
 - tie pi - tie de son tour - - -  
 - ment tra - hit les vœux d'attendre a -  
 - met tra - hit les vœux d'attendre a -  
 f *pp*

L

I

T

C

F

R

S

-poir, ra - yon di - vin, ton feu m'em -  
 -poir, et Dieu nous  
 -ta - - se par qui mon  
 -poir quand cette ar - deur hé - las m'em -  
 -poir, el - le n'est plus en son pon - -

L  
\_brase et je succombe à ton pou - voir! divi - ne exta - - -

I  
mon - tre son pou - - voir! ton

T  
cœur re - nait à l'es - poir! ton feu di -

C  
\_brase il la soustrait la soustrait à mon pouvoir! lorsque l'ex-ta - - -

F  
- voir et - le n'est plus désormais en son pou - voir! non

R  
*p*  
ton

S  
*p*  
He

*p*  
He

*à sa voix.*

- se, ton feu membra - - - se, enfin mon cœur reprend l'es -  
 cœur ton cœur re - prend l'es -  
 -vin, ton feu m'em - bra - se, je cè - -  
 - se, d'amour membra - - se, hé - las ne  
 non el - le n'est plus en  
 cœur ton cœur re - prend l'es -  
 -las hé - las el - le n'est  
 -las hé - las el - le n'est



S. pou! enfin mon coeur reprend l'es - poir, enfin, mon coeur reprend l'es -  
 A. pou! ton coeur reprend l'es -  
 T. de à son pou voir à son pou  
 B. fant - il plus la voir! jamais la  
 B. son pou - voir pour lui non plus des  
 P. - poir, ton coeur re - prend l'es - - -  
 plus en son pou - - voir, en son pou  
 plus en son pou - voir en son pou  
 f pp

- poir!

- poir!

- voir!

- voir!

**RUIZ: entrant**  
vi - ve Mau - ri - que!

- poir!

- poir!

**SUIVANTS du TROUVÈRE. (dans la coulisse.)**  
vi - ve Mau - ri - que!

- voir!

**AH!**  
vi - ve Mau - ri - que!

**LEO.**

**TRO:** Ah! mes a - mis il faut me sui - vre! ah!

**RUIZ:** COMTE: Supposant  
viens viens Ti - mé - ri - re!

TROIE.

rie - re!

REIZ.

Aux armes!

COMTE.

FER.

Tu voudrais la ra - vir! non! nous sommes tra - his!

Aux armes!

Aux armes!

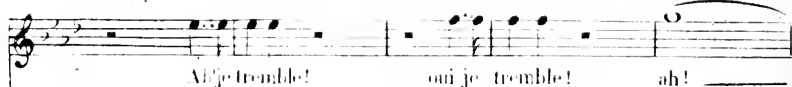
*accourant.*

Nous sommes tra - his!

Nous sommes tra - his!

La fu - reur a trouble mes es

LEO.



Ah! je tremble! oui je tremble! ah!

INES.



Ah! ah! d'effroi déffroi

TROTE:



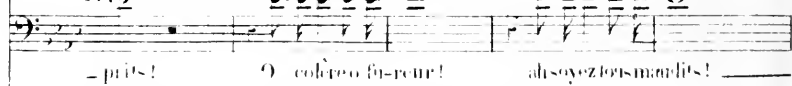
misérable! misé-ra-ble! oui que tes

PUIT: (Monique)



Mai - - tre, mai - - tre, oui par-le

CON:



- prêts! O colère fu-rer! ah soyez tous maudits!

FER: (le Comte)



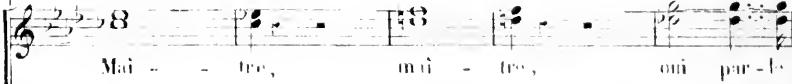
Ce - - de, ce - - de, ah nos ef-

CHOEUR de RELIGIEUSES.

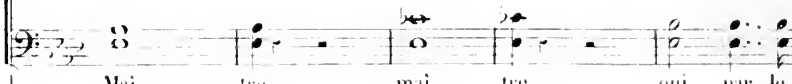


Ah! ah! l'ef-froi trou -

LES SUIVANTS de TOPE:



Mai - - tre, mai - - tre, oui par-le

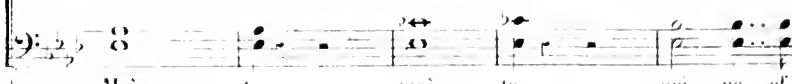


Mai - - tre, mai - - tre, oui par-le

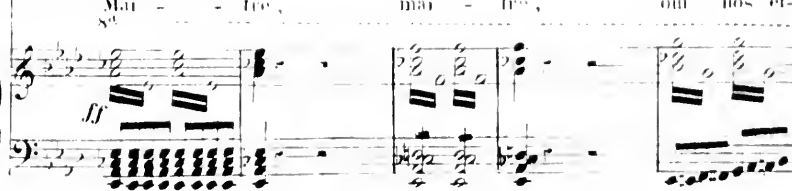
LES SUIVANTS de COMTE.



Mai - - tre, mai - - tre, oui nos ef-



Mai - - tre, mai - - tre, oui nos ef-



*ff*

*1<sup>o</sup> tempo.*

Je fré - mis! Désespoir d'aujourd'

froi ou je fré - mis!

jours que tes jours soient maudits! Désespoir d'aujourd'

ciel nos efforts sont hé - mis!

— Ah! soyez tous maudits!

forts nos efforts sont tra - his!

-bla tous nos es - prits!

ciel nos efforts sont hé - mis!

ciel nos efforts sont hé - mis!

\_forts nos efforts sont tra - his!

\_forts nos efforts sont tra - his!

*1<sup>o</sup> tempo*

*pp*



*ff* All<sup>o</sup>

L  
- prits Tous deux so - vous u - nis!

T  
Tous deux so - yez u - nis!

R  
- prits Oui nous se - rons u - nis!

C  
Tous deux so - yez u - nis!

F  
Tous deux so - yez mau - dits!

R  
Tous deux qu'ils soient mau - dits!  
Que leurs maux soient fi - nis!

S  
Tous deux qu'ils soient n - nis!

S  
Tous deux qu'ils soient u - ni!

Nos ef - - forts sont tra - his!

8<sup>a</sup> Nos ef - - forts sont tra - his!

All<sup>o</sup>

8<sup>a</sup>

8<sup>a</sup>

## ACTE III

## CAMP DE CASTELLOR.

CHŒUR DE SOLDATS.

No 15.

PIANO.

*ff*

*p*

*Cres.*

*ff*



*f*

Les dés ont pour nous des charmes; à bien-tôt le jeu des armes... es-suy-

*f*

Les dés ont pour nous des charmes; à bien-tôt le jeu des armes... es-suy-

*f* *ff*

-ous le sang du glai-ve, mais de-main ni paix ni trê-ve...

-ous le sang du glai-ve, mais de-main ni paix ni trê-ve...

*JJ* *8<sup>a</sup>*

que le siè-ge en fin s'a-chè-ve,

que le siè-ge en fin s'a-chè-ve,

Nous faut-il attendre en - cor? Que de - main le jour s'é -

Nous faut-il attendre en - cor? Que de - main le jour s'é -

*ff*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "Nous faut-il attendre en - cor? Que de - main le jour s'é -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

- lé - ve pour l'as - saut de Cas - tel - lor!... que de - main le jour s'é -

- lé - ve pour l'as - saut de Cas - tel - lor!... que de - main le jour s'é -

The second system of the musical score continues the vocal and piano parts. The lyrics are "- lé - ve pour l'as - saut de Cas - tel - lor!... que de - main le jour s'é -". The piano accompaniment continues with the same rhythmic pattern and includes some chord changes. The dynamic marking *ff* remains.

- lé - ve pour l'as - saut de Castel - lor! de - - main à l'as -

- lé - ve pour l'as - saut de Castel - lor! le - - main à l'as -

The third system of the musical score concludes the vocal and piano parts. The lyrics are "- lé - ve pour l'as - saut de Castel - lor! de - - main à l'as -" and "- lé - ve pour l'as - saut de Castel - lor! le - - main à l'as -". The piano accompaniment features a more complex texture with some sixteenth-note passages in the right hand. The dynamic marking *ff* is still present.

FERNAND,

Chers compa-

-saut de - - - main à l'as - saut!

-saut de - - - main à l'as - saut!

The first system of the score consists of four staves. The top staff is a bass clef vocal line with lyrics. The second staff is a treble clef vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

-gnons, votre vai - lance, n'attendra pas long temps ou garde à votre impa-ti-

The second system consists of four staves. The top staff is a bass clef vocal line with lyrics. The second staff is a treble clef vocal line. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

-en-ce un bu-tin ma-gni-fi-que et des faits é-cla-tants! pour vos tra-

The third system consists of four staves. The top staff is a bass clef vocal line with lyrics. The second staff is a treble clef vocal line. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

*Andante.*

-vaux la gloi - re est pre - te!

*ff Andante*

The fourth system consists of four staves. The top staff is a bass clef vocal line with lyrics. The second staff is a treble clef vocal line. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The tempo marking *ff Andante* is present at the beginning of the piano part.

## Moderato.

Oui demain la fête...  
 Oui demain la fête...

## Maestoso

Que la trompette aux accents belliqueux fasse écla-  
 Que la trompette aux accents belliqueux fasse écla-  
 Que la trompette aux accents belliqueux fasse écla-  
 -ter la fanfare guerrière!  
 -ter la fanfare guerrière!  
 -ter la fanfare guerrière!

F

nos ennemis nous ver-rions a - vec eux des-cendre ar-

nos ennemis nous ver-rions a - vec eux des-cendre ar-

nos ennemis nous ver-rions a - vec eux des-cendre ar-

F

-més dans la no - ble car-riè - re. le si - gnal des com-

-més dans la no - ble car-riè - re. le si - gnal des com-

-més dans la no - ble car-riè - re. le si - gnal des com-

F

-bats dans l'air - ne nous appel - le coura - ge sol - dats?

-bats dans l'air - ne nous appel - le coura - ge sol - dats?

-bats dans l'air - ne nous appel - le coura - ge sol - dats?

F

Dieu qui gui - - de nos bras nous promet un beau tré -

Dieu qui gui - - de nos bras nous promet un beau tré -

Dieu qui gui - - de nos bras nous promet un beau tré -

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in bass clef, and the piano part is in treble and bass clefs. The lyrics are 'Dieu qui guide nos bras nous promet un beau tré-'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F

- pas c'est la pal-mela plus bel - le la gloire est

- pas c'est la pal-mela plus bel - le la gloire est

- pas c'est la pal-mela plus bel - le la gloire est

Detailed description: This system contains the second three vocal staves and the piano accompaniment. The vocal parts are in bass clef, and the piano part is in treble and bass clefs. The lyrics are '- pas c'est la pal-mela plus belle la gloire est'. The piano accompaniment continues with a steady eighth-note bass line and chords.

F

pré - te et mar - che sur nos pas sur nos pas!

pré - te et mar - che sur nos pas sur nos pas!

pré - te et mar - che sur nos pas sur nos pas!

Detailed description: This system contains the third three vocal staves and the piano accompaniment. The vocal parts are in bass clef, and the piano part is in treble and bass clefs. The lyrics are 'pré-te et marche sur nos pas sur nos pas!'. The piano accompaniment continues with a steady eighth-note bass line and chords.

que la trompette aux ac - cents bel - liqueux fasse écla - ter la fanfa - re guer -

que la trompette aux ac - cents bel - liqueux fasse écla - ter la fanfa - re guer -

que la trompette aux ac - cents bel - liqueux fasse écla - ter la fanfa - re guer -

*ff*

8<sup>te</sup>

-rie - - - re! nos ennemis non ver -

-rie - - - re! nos ennemis non ver -

-rie - - - re! nos ennemis non ver -

8<sup>te</sup>

-ront a - vec eux descendre armés dans la no - ble car - riè - - - re con -

-ront a - vec eux descendre armés dans la no - ble car - riè - - - re

-ront a - vec eux descendre armés dans la no - ble car - riè - - - re

- ra - ge soldats' con - ra - ge soldats! le si - gnal des combats nous ap -

Oui cou - ra - ge' oui cou - ra - ge!

oui cou - ra - ge oui cou - ra - ge

*ff* *p*

- pel - - - - le! Dieu qui gui - - de nos

Dieu qui gui - - de nos

Dieu qui gui - - de nos

pas nous promettre un beau tré - pas. en a - vant fiers sol - dats!

pas nous promettre un beau tré - pas. en a - vant fiers sol - dats!

pas nous promettre un beau tré - pas. en a - vant fiers sol - dats!

81



Nous par - lons tous jo - yeux à la voix  
 Nous par - lons tous jo - yeux à la  
 Nous par - lons tous jo - yeux à la voix  
 de l'honneur Trop heu - reux de mourir  
 voix de l'honneur Trop heu - reux de mourir  
 de l'honneur Trop heu - reux de mourir  
 vain - queur Nous par - lons tous jo -  
 - rir sous un si - gne vain - queur Nous par - lons tous jo -  
 vain - queur Nous par - lons tous jo -

F

yeux à la voix de l'honneur et nous irons avec bon-

yeux à la voix de l'honneur et nous irons avec bon-

yeux à la voix de l'honneur et nous irons avec bon-

The first system of the musical score consists of four staves. The top three staves are vocal parts: a bass line (labeled 'F'), a treble line, and another bass line. They all contain the lyrics 'yeux à la voix de l'honneur et nous irons avec bon-'. The bottom staff is a grand piano accompaniment, split into treble and bass clefs, with a 'p' dynamic marking.

F

-heur avec bon-heur Mourir sous un drapeau vain.

-heur avec bon-heur Mourir sous un drapeau vain.

-heur avec bon-heur Mourir sous un drapeau vain.

The second system of the musical score consists of four staves. The top three staves are vocal parts: a bass line (labeled 'F'), a treble line, and another bass line. They all contain the lyrics '-heur avec bon-heur Mourir sous un drapeau vain.'. The bottom staff is a grand piano accompaniment, split into treble and bass clefs.

F

-queur A-vec bon-heur!

-queur A-vec bon-heur!

-queur A-vec bon-heur!

The third system of the musical score consists of four staves. The top three staves are vocal parts: a bass line (labeled 'F'), a treble line, and another bass line. They all contain the lyrics '-queur A-vec bon-heur!'. The bottom staff is a grand piano accompaniment, split into treble and bass clefs.

# BALLET.

Transcrit pour le piano

par E. VAUTHROT.

N° 1

## PAS DE BOHEMIENS

Allegro. (♩ = 120)

PIANO.

*p*

*tr*

*p*

*tr*

*tr*

*p*

CRUC.

CRUC.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the first measure.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score. A dynamic marking of *p* (piano) is visible in the final measure, along with the instruction *legger.* (leggiero).

Fourth system of the piano score, showing further melodic and harmonic progression.

Fifth system of the piano score, featuring intricate melodic lines in both hands.

Sixth system of the piano score, concluding the page with complex rhythmic patterns.

This page of musical notation, numbered 117, consists of six systems of two staves each. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble staff with eighth-note patterns and a bass staff with chords and eighth notes. The second system continues with similar rhythmic patterns. The third system shows a treble staff with sixteenth-note runs and a bass staff with chords. The fourth system includes a treble staff with sixteenth-note runs and a bass staff with chords, marked with a forte dynamic (*f*). The fifth system features a treble staff with sixteenth-note runs and a bass staff with chords, marked with a piano dynamic (*p*). The sixth system shows a treble staff with sixteenth-note runs and a bass staff with chords, marked with a fortissimo dynamic (*ff*). The notation is clear and well-organized, typical of a standard musical score.

First system of a musical score. The right hand (treble clef) features a complex, rhythmic melody with many sixteenth and thirty-second notes. The left hand (bass clef) provides a steady accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is present in the second measure of the left hand.

Second system of the musical score, continuing the intricate textures of the first system. The right hand maintains its rapid, flowing line, while the left hand continues with a consistent accompaniment pattern.

Third system of the musical score. The right hand's melody becomes even more dense with sixteenth-note passages. The left hand's accompaniment remains active, with some notes marked with accents.

Fourth system of the musical score. The right hand continues with its rapid, rhythmic patterns. The left hand features a dynamic marking of *ff* (fortissimo) in the second measure, indicating a significant increase in volume.

Fifth system of the musical score. The right hand's texture is highly complex, with many beamed sixteenth notes. The left hand continues with a dense accompaniment of chords and moving lines.

Sixth and final system of the musical score. The right hand concludes with a series of chords and melodic fragments. The left hand ends with sustained chords. The system concludes with a double bar line and a repeat sign.

## GITANILLA.

Allegro (♩ = 116)

PIANO.

The first system of the musical score for 'Gitanilla' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and begins with a piano (p) dynamic marking. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece with two staves. It features a forte (ff) dynamic marking in the right hand. The melodic line in the right hand is highly active, with frequent slurs and accents, while the left hand continues with a consistent rhythmic pattern.

The third system of the score consists of two staves. It begins with a forte (ff) dynamic marking in the right hand, which then transitions to a piano (p) dynamic marking. The right hand's melody remains intricate and rhythmic, supported by the left hand's accompaniment.

The fourth system consists of two staves. The right hand continues its melodic development with various articulations, while the left hand maintains the accompaniment. The overall texture is dense and rhythmic.

The fifth system consists of two staves. It features a forte (ff) dynamic marking in the right hand. The right hand's melody is characterized by rapid sixteenth-note passages and slurs, creating a sense of urgency and excitement.

The sixth and final system on this page consists of two staves. It begins with a forte (ff) dynamic marking in the right hand. The piece concludes with a final cadence in the right hand, while the left hand finishes with a few final notes.

First system of musical notation. The treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3). The bass clef staff contains a rhythmic accompaniment with chords and slurs. A dynamic marking *p* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (1, 2, 3). The bass clef staff continues the rhythmic accompaniment with slurs.

Third system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (1, 2, 3). The bass clef staff continues the rhythmic accompaniment with slurs.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (1, 2, 3). The bass clef staff continues the rhythmic accompaniment with slurs.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (1, 2, 3). The bass clef staff continues the rhythmic accompaniment with slurs. A dynamic marking *p* is present in the second measure.



First system of a musical score. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, including a triplet. The left hand (bass clef) plays a rhythmic accompaniment of chords and eighth notes. A dynamic marking of *ff* is present. A first ending bracket labeled '8' spans the final measure.

Second system of the musical score. The right hand continues the melodic line. The left hand accompaniment features a steady eighth-note pattern. A first ending bracket labeled '8' is present at the beginning of the system.

Third system of the musical score. The right hand features a more active melodic line with sixteenth-note runs. The left hand accompaniment remains consistent with eighth-note chords.

Fourth system of the musical score. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand accompaniment consists of eighth-note chords.

Fifth system of the musical score. The right hand has a melodic line with eighth notes. The left hand accompaniment is a steady eighth-note chordal pattern.

Sixth system of the musical score. The right hand has a melodic line with eighth notes. The left hand accompaniment features a steady eighth-note chordal pattern. The system concludes with a double bar line and repeat signs in both hands.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of chords. Dynamics include *pp* (pianissimo) and *ff* (fortissimo).

Second system of the piano score. The right hand continues with a melodic line, and the left hand provides harmonic support with chords. A *ff* dynamic marking is present.

Third system of the piano score. The right hand has a melodic line with slurs, and the left hand plays chords. A *p* (piano) dynamic marking is visible.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents, and the left hand plays chords. A *ff* dynamic marking is present.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, and the left hand plays chords. A *ff* dynamic marking is present.

Sixth system of the piano score. The right hand features a melodic line with slurs and accents, and the left hand plays chords. A *pp* dynamic marking is present.

First system of musical notation, measures 1-3. The right hand features a melodic line with eighth notes and triplets. The left hand provides a bass accompaniment with chords and eighth notes.

Second system of musical notation, measures 4-6. Measure 4 includes the instruction "cresc." (crescendo). The right hand continues with melodic patterns, including triplets. The left hand accompaniment is consistent with the previous system.

Third system of musical notation, measures 7-9. The right hand features more complex melodic figures with triplets. The left hand accompaniment remains steady.

Fourth system of musical notation, measures 10-12. The right hand has a melodic line with triplets. The left hand accompaniment continues with chords and eighth notes.

Fifth system of musical notation, measures 13-15. The right hand features a prominent triplet pattern. The left hand accompaniment is consistent.

Sixth system of musical notation, measures 16-18. The right hand continues with melodic patterns and triplets. The left hand accompaniment concludes the piece with a final chord.

## ENSEMBLE

Allegro (♩ = 100)

PIANO.

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The first system includes dynamic markings of *f* and *mf*. The second system features a *tr* (trill) marking. The third system includes a *p* (piano) marking. The fourth and fifth systems continue the complex rhythmic and melodic patterns. The score is characterized by dense, fast-moving passages in both hands, with frequent use of slurs and accents.

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern, while the left hand provides a steady accompaniment of eighth notes. A long slur spans across the top of the right-hand staff.

Second system of the piano score. The right hand continues with intricate sixteenth-note passages, and the left hand maintains a consistent eighth-note accompaniment.

Third system of the piano score. A dynamic marking of *ff* (fortissimo) is present in the right hand. The right hand's sixteenth-note pattern becomes more pronounced, and the left hand's accompaniment remains steady.

Fourth system of the piano score. The right hand continues with dense sixteenth-note textures, and the left hand provides a consistent eighth-note accompaniment. A dynamic marking of *ff* is visible in the right hand.

Fifth system of the piano score. The right hand features a complex sixteenth-note pattern, and the left hand continues with a steady eighth-note accompaniment.

Sixth system of the piano score. The right hand continues with intricate sixteenth-note passages, and the left hand maintains a consistent eighth-note accompaniment.

First system of a musical score, consisting of a grand staff with a treble and bass clef. The music features a complex, rhythmic pattern with many beamed notes. A dynamic marking of *dim.* is present in the second measure of the treble staff.

Second system of the musical score, continuing the complex rhythmic patterns from the first system. The notation is dense with beamed notes and slurs.

Third system of the musical score. A dynamic marking of *ff* is visible in the second measure of the bass staff. The music continues with intricate rhythmic textures.

Fourth system of the musical score, showing further development of the complex rhythmic material. The notation includes many beamed notes and slurs.

Fifth system of the musical score. The music continues with intricate rhythmic textures and complex notation.

Sixth system of the musical score, concluding the page with dense, complex rhythmic patterns. The notation is highly detailed with many beamed notes and slurs.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rhythmic melody with many beamed notes and slurs. The bass staff provides a steady accompaniment with eighth notes. There are several dynamic markings, including *mf* and *f*, and articulation marks like accents and staccato.

Second system of musical notation, starting with a measure rest marked '8'. The treble staff continues with a melodic line, featuring a *ff* dynamic marking. The bass staff has a more active accompaniment with triplets and slurs.

Third system of musical notation, starting with a measure rest marked '8'. The treble staff has a melodic line with a *ff* dynamic marking. The bass staff features a complex accompaniment with many triplets and slurs.

Fourth system of musical notation, starting with a measure rest marked '8'. The treble staff has a melodic line with a *ff* dynamic marking. The bass staff features a complex accompaniment with many triplets and slurs.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a *ff* dynamic marking. The bass staff features a complex accompaniment with many triplets and slurs.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a *ff* dynamic marking. The bass staff features a complex accompaniment with many triplets and slurs.

## SEVILIANA.

Allegro vivo (♩ = 126)

PIANO.

The first system of the piano score for 'Seviliana'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is marked 'Allegro vivo' with a metronome marking of ♩ = 126. The first measure of the treble staff has a piano (*p*) dynamic and a long note. The bass staff has a rhythmic accompaniment of eighth notes. The second measure has a forte (*f*) dynamic in the treble staff. The third measure has a piano (*p*) dynamic in the treble staff. The fourth measure has a forte (*f*) dynamic in the treble staff. There are accents (>) over the first and fourth measures.

The second system of the piano score. It continues the two-staff format. The treble staff has a piano (*p*) dynamic in the first measure, followed by a forte (*f*) dynamic in the second measure, and a piano (*p*) dynamic in the third measure. The bass staff continues with its rhythmic accompaniment.

The third system of the piano score. The treble staff features a series of eighth-note chords, starting with a mezzo-forte (*mf*) dynamic. The bass staff has a steady accompaniment.

The fourth system of the piano score. The treble staff continues with eighth-note chords. The bass staff has a steady accompaniment.

The fifth system of the piano score. The treble staff continues with eighth-note chords. The bass staff has a steady accompaniment.

The sixth system of the piano score. The treble staff continues with eighth-note chords. The bass staff has a steady accompaniment.



First system of a musical score. The treble clef staff contains a melodic line with eighth-note patterns and slurs. The bass clef staff provides harmonic support with chords and eighth-note accompaniment. The dynamic marking *p* and the instruction *legger.* are present.

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score. The treble clef staff features a more active melodic line with slurs and accents. The dynamic marking *ff* is indicated.

Fourth system of the musical score, showing further melodic and harmonic progression.

Fifth system of the musical score. The treble clef staff has a dense melodic texture with many slurs. The dynamic marking *ff* is present.

Sixth system of the musical score, concluding the piece with a final cadence in the bass clef staff.

pp

First system of musical notation, featuring piano (pp) dynamics. The score is written for piano and includes treble and bass staves.

Second system of musical notation, continuing the piece.

Third system of musical notation, continuing the piece.

ff > pp *leg.*

Fourth system of musical notation, featuring fortissimo (ff) dynamics followed by piano (pp) and a *leg.* (legiero) marking.

Fifth system of musical notation, continuing the piece.

ff >

Sixth system of musical notation, featuring fortissimo (ff) dynamics and a *leg.* (legiero) marking.

*dolce espressivo,*

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes various rhythmic patterns and dynamics.

*dolce,**legg.*

Ped.

Second system of musical notation, continuing the piece. It includes a *Ped.* (pedal) marking and a *legg.* (leggiero) marking.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex rhythmic and melodic passages.

Fifth system of musical notation, including a *ff* (fortissimo) marking and a *rit.* (ritardando) marking.

Sixth system of musical notation, concluding the page with a *ff* marking and a final cadence.

Allegro.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and slurs. The bass clef staff contains a bass line with chords and eighth notes. Dynamics include *mp* and *ff*. A hairpin crescendo is shown above the first two measures.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Dynamics include *ff*.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Dynamics include *p* and *leggero*.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Dynamics include *ff*.

First system of a piano score. The right hand features a continuous eighth-note pattern with slurs and accents. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of a piano score. The right hand continues with eighth-note patterns. The left hand includes dynamic markings: *p* (piano) and *ff* (fortissimo).

Third system of a piano score. The right hand has a dense eighth-note texture. The left hand features a steady accompaniment of chords.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand includes the tempo marking *Allegro.* and the tempo indicator  $\text{♩} = 166$ . Dynamic markings include *p* (piano).

Fifth system of a piano score. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment with chords.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mp* is present in the third measure.

Second system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff features a steady accompaniment. A dynamic marking of *p* is visible in the third measure.

Third system of musical notation. The treble staff shows a dense texture of beamed notes. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble staff maintains its complex melodic structure. The bass staff provides a solid harmonic base.

Fifth system of musical notation. The treble staff features a highly active melodic line. The bass staff continues with a steady accompaniment.

Sixth system of musical notation. The treble staff concludes with a melodic phrase. The bass staff features a final accompaniment. A dynamic marking of *ff* is present in the third measure.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with many slurs and accents. The bass staff has a rhythmic accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. The instruction *p tenuto.* is written in the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment.

First system of the musical score, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is All' sostenuto with a metronome marking of 80. The first measure is marked *ff*. The right hand features dense chordal textures, while the left hand plays a steady bass line.

Second system of the musical score, measures 5-8. The right hand continues with complex chordal patterns. The left hand has a more active role with eighth-note figures. Dynamic markings include *p* in measures 6, 7, and 8.

Third system of the musical score, measures 9-12. The right hand has a prominent melodic line with grace notes. The left hand provides harmonic support. Dynamics range from *p* to *ff*.

Fourth system of the musical score, measures 13-16. The right hand features a series of eighth-note chords. The left hand has a consistent bass line. The system concludes with a *ff* dynamic.

Fifth system of the musical score, measures 17-20. The right hand has a melodic line with grace notes. The left hand has a steady bass line. The system ends with a *ff* dynamic.

Sixth system of the musical score, measures 21-24. The right hand has a complex texture with many notes. The left hand has a steady bass line. Dynamics include *p* and *ff*.

Seventh system of the musical score, measures 25-28. The piece concludes with a change in tempo to Allegro, marked with a metronome of 160. The right hand has a dense chordal texture, and the left hand has a steady bass line. The final measure is marked *p*.



8

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes. A measure rest is present at the beginning.

8

Second system of the piano score, continuing the melodic and accompanimental patterns from the first system.

8

Third system of the piano score, showing further development of the musical themes.

8

Fourth system of the piano score. The right hand includes dynamic markings *espress* and *mf*, and the left hand has a *f* marking. The system concludes with a double bar line.

5

Fifth system of the piano score, featuring a change in the right-hand melodic line and a *f* dynamic marking in the left hand.

5

Sixth system of the piano score, continuing the melodic and accompanimental patterns.

5

Seventh system of the piano score, ending with a *p* dynamic marking in the right hand.

7

System 1: Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one flat (Bb) and a common time signature. The system contains five measures. The treble staff features complex chordal textures with many beamed notes and some accidentals. The bass staff has a steady eighth-note accompaniment. A dashed line above the treble staff indicates a repeat or continuation.

8

System 2: Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one flat (Bb) and a common time signature. The system contains five measures. The treble staff features complex chordal textures with many beamed notes and some accidentals. The bass staff has a steady eighth-note accompaniment. A dashed line above the treble staff indicates a repeat or continuation.

8

System 3: Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one flat (Bb) and a common time signature. The system contains five measures. The treble staff features complex chordal textures with many beamed notes and some accidentals. The bass staff has a steady eighth-note accompaniment. A dashed line above the treble staff indicates a repeat or continuation.

System 4: Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one flat (Bb) and a common time signature. The system contains five measures. The treble staff features complex chordal textures with many beamed notes and some accidentals. The bass staff has a steady eighth-note accompaniment.

8

System 5: Treble and bass staves. Treble clef has a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one flat (Bb) and a common time signature. The system contains five measures. The treble staff features complex chordal textures with many beamed notes and some accidentals. The bass staff has a steady eighth-note accompaniment. A dashed line above the treble staff indicates a repeat or continuation. The system ends with a double bar line and a fermata over the final chord in both staves.

8

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a rhythmic accompaniment with chords and single notes. A dashed line above the treble staff is labeled with the number '8'.

8

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some rests and slurs. The bass staff continues the accompaniment. A dashed line above the treble staff is labeled with the number '8'.

8

Third system of musical notation. The treble staff shows a melodic line with a dynamic marking of *mp* (mezzo-piano) in the fourth measure. The bass staff continues the accompaniment. A dashed line above the treble staff is labeled with the number '8'.

Fourth system of musical notation. The treble staff features a melodic line with slurs and ties. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with slurs and ties. The bass staff continues the accompaniment.

espress.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'espress.'.

Second system of the piano score, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score, featuring a change in the left-hand accompaniment to a more rhythmic pattern.

Final system of the piano score. It includes a time signature change to 3/4 and a tempo change to 'Allegro vivo, mf tener.'.

First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand plays a steady accompaniment of chords and eighth notes. The key signature has one sharp (F#).

Second system of the piano score. The right hand continues with its arpeggiated texture. The left hand accompaniment is consistent. A dynamic marking of *ff* (fortissimo) appears in the right hand. A first ending bracket labeled '8' spans the final two measures of the system.

Third system of the piano score. The right hand's arpeggiated texture is maintained. The left hand accompaniment continues. A second ending bracket labeled '8' spans the final two measures of the system.

Fourth system of the piano score. The right hand's arpeggiated texture is maintained. The left hand accompaniment continues. A first ending bracket labeled '8' spans the final two measures of the system.

Fifth system of the piano score. The right hand's arpeggiated texture is maintained. The left hand accompaniment continues. A first ending bracket labeled '8' spans the final two measures of the system. The system concludes with a double bar line.

## N. 5.

## LA BOHÉMIENNE.

All.<sup>o</sup> moderato. (♩ = 80)

PIANO

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat major), and the time signature is 6/8. The first system includes a dynamic marking of *mf* and a tempo instruction: *All.<sup>o</sup> moderato. (♩ = 80)*. The music is characterized by a flowing eighth-note melody in the right hand and a steady accompaniment of chords in the left hand. The piece concludes with a final chord in the fifth system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, rhythmic melody in the treble clef with many beamed notes and accents, and a bass line with chords and some melodic movement.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the bass line. The treble clef continues with intricate melodic patterns, while the bass line provides harmonic support with chords and occasional melodic fragments.

Third system of musical notation, featuring a tempo change to *All.<sup>o</sup> moderato.* The treble clef has a more melodic line with some rests, and the bass line has a steady accompaniment. A dynamic marking of *pp* (pianissimo) is present in the bass line.

Fourth system of musical notation, showing a continuation of the piece with similar melodic and harmonic textures in both staves.

Fifth system of musical notation, including a dynamic marking of *leg.* (leggiero). The music maintains its intricate texture with beamed notes and accents.

Sixth system of musical notation, the final system on the page, concluding with a double bar line and a key signature change to three flats.

8

First system of musical notation, measures 1-4. The system consists of two staves (treble and bass clef). The music features complex rhythmic patterns with many trills (tr) and slurs. The right hand has a more active, melodic line, while the left hand provides a steady accompaniment.

8

Second system of musical notation, measures 5-8. The notation continues with similar complex rhythmic patterns and trills. The right hand's melodic line is prominent, with frequent trills and slurs. The left hand maintains a consistent accompaniment.

8

Third system of musical notation, measures 9-12. The music continues with complex rhythmic patterns and trills. The right hand's melodic line is prominent, with frequent trills and slurs. The left hand maintains a consistent accompaniment.

8

Fourth system of musical notation, measures 13-16. The music continues with complex rhythmic patterns and trills. The right hand's melodic line is prominent, with frequent trills and slurs. The left hand maintains a consistent accompaniment.

Fifth system of musical notation, measures 17-20. The music continues with complex rhythmic patterns and trills. The right hand's melodic line is prominent, with frequent trills and slurs. The left hand maintains a consistent accompaniment. The word "legger." is written above the right staff in the fourth measure.

Sixth system of musical notation, measures 21-24. The music continues with complex rhythmic patterns and trills. The right hand's melodic line is prominent, with frequent trills and slurs. The left hand maintains a consistent accompaniment.



First system of musical notation, measures 1-4. The music is in 3/4 time. The upper staff features a melodic line with trills and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A first ending bracket labeled '8' spans the first two measures.

Second system of musical notation, measures 5-8. The melodic line continues with trills and slurs. The accompaniment maintains its rhythmic pattern. A first ending bracket labeled '8' spans the first two measures.

Third system of musical notation, measures 9-12. The melodic line includes trills and slurs. The accompaniment continues with chords and moving lines. A first ending bracket labeled '8' spans the first two measures.

Fourth system of musical notation, measures 13-16. The melodic line features trills and slurs. The accompaniment includes chords and moving lines. A first ending bracket labeled '8' spans the first two measures. The dynamic marking *pp* is present.

Fifth system of musical notation, measures 17-20. The melodic line features trills and slurs. The accompaniment includes chords and moving lines. The dynamic marking *legro* is present.

Sixth system of musical notation, measures 21-24. The melodic line features trills and slurs. The accompaniment includes chords and moving lines.

8

First system of a piano score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). The music features complex textures with many beamed notes and trills. A dynamic marking of *pp* is present. A dashed line is drawn above the treble staff.

8

Second system of the piano score, continuing the complex textures and trills from the first system. The *pp* dynamic marking is still present.

8

Third system of the piano score, showing further development of the musical material with dense chordal structures and melodic lines.

Fourth system of the piano score, maintaining the intricate musical language.

Fifth system of the piano score, featuring a *pp* dynamic marking and complex rhythmic patterns.

Sixth system of the piano score, concluding the page with dense harmonic textures.

First system of a piano score. The right hand features a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and moving lines.

Second system of the piano score. The right hand continues with intricate melodic patterns, while the left hand maintains a consistent accompaniment.

Third system of the piano score. The right hand has a more active melodic line with frequent slurs. The left hand accompaniment includes some sustained chords.

Fourth system of the piano score. The right hand features a series of descending slurs. The left hand accompaniment includes a *pp* (pianissimo) dynamic marking.

Fifth system of the piano score. The right hand has a melodic line with a trill (*tr*) in the final measure. The left hand accompaniment is active with many notes.

Sixth system of the piano score. The right hand continues with a melodic line. The left hand accompaniment is dense with many notes. The system concludes with a double bar line and repeat signs.

1<sup>o</sup> tempo.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with slurs and accents, starting with a dynamic marking of *mf*. The bass clef part contains a rhythmic accompaniment of chords with slurs and accents.

Second system of musical notation, continuing the piece. The treble clef part continues the melodic line with slurs and accents. The bass clef part continues the rhythmic accompaniment with slurs and accents.

Third system of musical notation, continuing the piece. The treble clef part continues the melodic line with slurs and accents. The bass clef part continues the rhythmic accompaniment with slurs and accents.

Fourth system of musical notation, continuing the piece. The treble clef part continues the melodic line with slurs and accents. The bass clef part continues the rhythmic accompaniment with slurs and accents.

Fifth system of musical notation, concluding the piece. The treble clef part continues the melodic line with slurs and accents. The bass clef part continues the rhythmic accompaniment with slurs and accents, ending with a final chord. A dynamic marking of *ff* is present at the beginning of the system.

Allegro. (♩=66)

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two notes and a fermata over the third. The bass clef staff contains a rhythmic accompaniment of eighth notes. A dynamic marking *p* is placed above the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with a slur and a fermata. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *p* is placed above the first measure of the bass staff.

Third system of musical notation. The treble clef staff continues the melodic line with a slur and a fermata. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *p* is placed above the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by a slur and a fermata. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *p* is placed above the first measure of the bass staff.

Fifth system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure, followed by a slur and a fermata. The bass clef staff continues the eighth-note accompaniment. A dynamic marking *p* is placed above the first measure of the bass staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a trill (tr) and a dynamic marking of *f* (forte) followed by *p* (piano). The bass clef contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a trill (tr) and a dynamic marking of *f* (forte) followed by *p* (piano). The bass clef contains a rhythmic accompaniment of eighth notes.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a trill (tr) and a dynamic marking of *f* (forte) followed by *p* (piano). The bass clef contains a rhythmic accompaniment of eighth notes.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a trill (tr) and a dynamic marking of *f* (forte) followed by *p* (piano). The bass clef contains a rhythmic accompaniment of eighth notes.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a trill (tr) and a dynamic marking of *f* (forte) followed by *p* (piano). The bass clef contains a rhythmic accompaniment of eighth notes. The system concludes with the tempo marking *Allegro.* and a dynamic marking of *p* (piano).

First system of a piano score. The right hand features a rapid, ascending and descending scale-like passage with trills, while the left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *ff* is present.

Second system of the piano score, continuing the intricate texture of the first system with similar melodic and harmonic patterns.

Third system of the piano score, showing further development of the melodic lines and accompaniment.

Fourth system of the piano score, maintaining the complex interplay between the hands.

Fifth and final system of the piano score on this page. It concludes with a double bar line and repeat signs. A dynamic marking of *ff* is visible in the first measure.

## Presto (♩ = 96)

First system of musical notation, piano (p), featuring a treble and bass clef with a 2/4 time signature. The music consists of chords and eighth-note patterns.

Second system of musical notation, piano (p), featuring a treble and bass clef. The music consists of chords and eighth-note patterns.

Third system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth-note patterns.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth-note patterns. The dynamic marking *crisp.* is present above the treble staff.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth-note patterns. The dynamic marking *ff* is present above the treble staff.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of chords and eighth-note patterns.



First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some slurs, and the bass staff includes a dynamic marking of *ff* (fortissimo) in the fifth measure.

Third system of musical notation. The treble staff begins with the instruction *ritenu.* (ritardando) and a dynamic marking of *p* (piano). The word *cantabile.* (cantabile) is written below the treble staff. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a slur, and the bass staff continues with a consistent accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a slur, and the bass staff continues with a consistent accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with a slur, and the bass staff continues with a consistent accompaniment.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various note values and rests.

1<sup>o</sup> Tempo.

Second system of musical notation, starting with a piano (*p*) dynamic marking. It includes a repeat sign and continues with several measures of music.

Third system of musical notation, featuring a forte (*f*) dynamic marking followed by a piano (*p*) dynamic marking. It includes a repeat sign and continues with several measures of music.

CRIST.

Fourth system of musical notation, marked with a crescendo hairpin. It consists of several measures of music.

Fifth system of musical notation, featuring a fortissimo (*ff*) dynamic marking followed by a piano (*p*) dynamic marking. It includes a repeat sign and continues with several measures of music.

Sixth system of musical notation, featuring a fortissimo (*ff*) dynamic marking followed by a mezzo-forte (*mf*) dynamic marking. It includes a repeat sign and continues with several measures of music.

First system of a musical score, consisting of two staves (treble and bass clef). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of the musical score, continuing the two-staff arrangement. The melodic and accompaniment parts are consistent with the first system.

Third system of the musical score, showing further development of the melodic and accompaniment lines.

Fourth system of the musical score, featuring more complex melodic phrasing and accompaniment.

Fifth system of the musical score, continuing the musical progression.

Sixth system of the musical score, concluding the page with a final melodic phrase and accompaniment.

First system of a piano score. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present in the first measure.

Second system of the piano score. It continues the melodic and harmonic development. Dynamic markings include *ff* (fortissimo) and *p* (piano).

Third system of the piano score. The melodic line in the right hand shows further ornamentation. Dynamic markings include *ff* (fortissimo).

Fourth system of the piano score. A first ending bracket labeled '8' spans the first two measures. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present.

Fifth system of the piano score. A second ending bracket labeled '8' spans the first two measures. The right hand features a melodic line with slurs, and the left hand continues with chords. A dynamic marking of *ff* (fortissimo) is present.

Sixth system of the piano score. A third ending bracket labeled '8' spans the first two measures. The right hand has a melodic line, and the left hand provides harmonic support. The system concludes with a final chord in the right hand.

N<sup>o</sup> 4.  
GALOP

Alto vivace. (♩ = 72)

PIANO.

The musical score is written for piano and consists of six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Alto vivace" with a quarter note equal to 72 beats per minute. The score begins with a piano dynamic marking (*f*). The first system includes a piano dynamic marking (*f*). The second system includes a piano dynamic marking (*p*). The third system includes a piano dynamic marking (*p*). The fourth system includes a piano dynamic marking (*ff*). The fifth system includes a piano dynamic marking (*ff*). The sixth system includes a piano dynamic marking (*ff*). The score features various musical notations, including slurs, accents, and articulation marks.

8

First system of a piano score. It consists of two staves, treble and bass. The treble staff contains a series of chords, some with slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes. A dashed line with the number '8' is positioned above the treble staff.

8

Second system of a piano score. It consists of two staves, treble and bass. The treble staff contains a series of chords, some with slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes. A dashed line with the number '8' is positioned above the treble staff.

8

Third system of a piano score. It consists of two staves, treble and bass. The treble staff contains a series of chords, some with slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes. A dashed line with the number '8' is positioned above the treble staff. The first measure of the treble staff has a *p* dynamic marking.

Fourth system of a piano score. It consists of two staves, treble and bass. The treble staff contains a series of chords, some with slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes. A *p* dynamic marking is present in the first measure of the treble staff, and a *ff* dynamic marking is present in the fourth measure of the treble staff.

Fifth system of a piano score. It consists of two staves, treble and bass. The treble staff contains a series of chords, some with slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes. A dashed line with the number '8' is positioned above the treble staff.

First system of a musical score, consisting of a grand staff with a treble and bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure is marked with a forte dynamic (*ff*). The piece features complex chordal textures and rhythmic patterns, including sixteenth-note runs in the bass line.

Second system of the musical score, continuing the grand staff notation. It maintains the *ff* dynamic and includes various articulation marks such as accents and slurs. The bass line continues with intricate rhythmic patterns.

Third system of the musical score. The dynamics shift to piano (*p*) and include the instruction "legg." (leggiero). The texture becomes more delicate, with a focus on chordal clarity and a steady bass line.

Fourth system of the musical score, showing a continuation of the chordal and rhythmic motifs. The dynamics remain at a piano level.

Fifth system of the musical score, concluding with a dynamic marking of "dim." (diminuendo). The piece ends with a final chord and a sustained bass line.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line marked *mf*. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble clef part shows a continuation of the melodic line with some slurs. The bass clef part maintains the accompaniment.

Third system of musical notation. The treble clef part features a more active melodic line with many slurs. The bass clef part continues with chords and moving lines. A dynamic marking of *ff* appears in the bass clef part.

Fourth system of musical notation. The treble clef part has a dense texture with many slurs. The bass clef part continues with chords and moving lines. A dynamic marking of *ff* is present in the bass clef part.

Fifth system of musical notation. The treble clef part has a dense texture with many slurs. The bass clef part continues with chords and moving lines.

Sixth system of musical notation. The treble clef part has a dense texture with many slurs. The bass clef part continues with chords and moving lines. A dynamic marking of *p* appears in the treble clef part.



First system of a musical score. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the left hand.

Second system of the musical score. It continues the melodic and harmonic development. A dynamic marking of *ff* is in the left hand, and a *p* marking is in the right hand.

Third system of the musical score. The texture remains dense with chords and moving lines in both hands. Dynamic markings of *ff* and *p* are used.

*piu animato.*

Fourth system of the musical score, marked *piu animato.* The tempo and energy increase. The right hand has a *ff* dynamic marking.

Fifth system of the musical score, continuing the *piu animato* section with rapid chordal textures.

Sixth system of the musical score, concluding the piece with a final cadence. The right hand features a series of chords.

## SORTIE DE LA DANSE.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a whole rest, followed by a series of eighth notes in the right hand. The lower staff is in bass clef and contains a series of chords, some with slurs. Dynamic markings include *f* (forte) and *ff* (fortissimo).

The second system continues the piece. The upper staff features a complex, rapid passage of sixteenth notes. The lower staff provides harmonic support with chords and some melodic lines. The dynamics remain at a high level.

The third system shows a continuation of the intricate sixteenth-note patterns in the upper staff. The lower staff has a more rhythmic accompaniment. There are accents and slurs over the notes.

The fourth system features a change in texture. The upper staff has a more melodic line with slurs, while the lower staff has a steady accompaniment. A *dim.* (diminuendo) marking is present. The system ends with a *pp* (pianissimo) marking.

The fifth system concludes the piece. The upper staff has a rhythmic pattern of eighth notes, and the lower staff has a simple accompaniment. The piece ends with a *pp* marking.

## N. 17.

## ROMANCE - PRIÈRE - ENSEMBLE.

MEZ. SOP. BARYTON BASSE.

Récit.

LE COMTE.

Dans les bras d'un ri-val! triste pensée qui poursuit mon âme oppres-

PIANO.

-sée!... ô rage in - sen - sée! dans les bras d'un ri - val! qu'il

tremble! au le - ver de l'a - ro - re lui - ra l'instant le

-tal! ô Lé - o - no - re!

Allegro.

FF.

Quel bruit? Autour du camp sous les yeux de la sen- ti-

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'Quel bruit? Autour du camp sous les yeux de la sen- ti-'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

- nelle. ro-dait mysté-ri-eu-se-ment une bohé-mienne vers elle insol-

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics '- nelle. ro-dait mysté-ri-eu-se-ment une bohé-mienne vers elle insol-'. The piano accompaniment maintains the same rhythmic texture.

- dat court et l'a-p pelle... elle a fai-t. L'at-on prise? Oui certes, elle est sur ma-

Le COM. FFR.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics '- dat court et l'a-p pelle... elle a fai-t. L'at-on prise? Oui certes, elle est sur ma-'. Above the vocal line, the markings 'Le COM.' and 'FFR.' are present. The piano accompaniment continues with the same rhythmic pattern.

face... c'est el-le... A

Basso. Allons! a- van- ce! a- van- ce!

Allons! a- van- ce! a- van- ce!

The fourth system introduces a new section. It features a vocal line, a bass line, and a piano accompaniment. The vocal line has the lyrics 'face... c'est el-le... A'. The bass line has the lyrics 'Basso. Allons! a- van- ce! a- van- ce!'. The piano accompaniment has the lyrics 'Allons! a- van- ce! a- van- ce!'. The tempo marking 'Allegro.' is present at the beginning of the piano part.

Allegro.

*p* *cresc.*

The fifth system shows the piano accompaniment for the final part of the page. It is marked 'Allegro.' and begins with a piano (*p*) dynamic, which then increases to a crescendo (*cresc.*). The piano part consists of a rhythmic pattern of eighth notes in both hands.

l'ai - de... grâ - ce! grâ - ce! plus de me - na - ce!  
 avan - ce! avan - ce!  
 avan - ce! avan - ce!

*cresc.* *f*

LE COMTE.

quel est mon cri - me? Appro - che et tremble de men -

AZU. TR. AZU. LE COMTE. AZU.  
 - tin! Parle! Ou vas - tu? Dicusail... Quel... La pauvre hôte -

*p* *Adagio* (♩ = 58)

- mienne erre au loin sans pro - jets tremblante et pou - su -

A. *vi - e* j'ai pour a - bri le ciel, le monde pour pa -

Le COMTE. VI.  
 - tri - e. Douvrens tu? De Bis - caye, où la terre fé - tri - e au

Le COMTE. Allegro, FER.  
 pauvre refu - se la vi - e. De Bis - caye? Ce nom... Dieu quel soup -

VI. And<sup>te</sup> mosso. (♩ = 120)  
 - çon! Je vi - vais pauvre et sans

A. peine. comme un humble bo - hé - mien - ne: et ma vie é -

*p*  
 -tôt joy - eu - se par mon fils j'e - tais heu - reuse, mais in -

-grat hé - las mou - bli - e, je suis seu - le et je men - di - e,

*v*  
 en cher - chant dans ma fo - li - e cet en - fant que j'ai - me

*cresc.*  
 tant! ah! ja - mais sur cet - te ter - re, a - mour

*p*  
 pressez un peu.

*rit.*  
 do - me - re ne fut é - gal à cet a - mour. Cet te

*p* *a tempo.*

Le COM.

femme... En Bis - ca ye as tu fais long sé - jour?

*ritenu.*

A72.

Le COM.

Oui! oui! Le sou vient - il? voi la vingt ans, un

jour, le fils dum ce n le fut ra - vi dans son ber - ceau,

A71.

et dans por - te loin du ch^teau. Qui donc es - tu?

Le COM.

A71. FURN.

toi? Je suis fr^re de cet en -fant! Ciel! C'est bien - el le!



AZUC.

Prenez pi - tié de

A. ma dou - leur a - mere, Soy - ez clé - ment! ce - dez à ma pri - è - re!

A. En liber - té - lais - sez la pauvre mè - re Cher - cher l'en - fant —

suivez.

A. *rall.* a temp. qu'elle aime tant! Laissez - lais - sez la pauvre mè - re cher - cher l'enfant qu'elle aime

*col canto.*

*rall.*

A. tant Laissez la pauvre mè - re Cher - cher l'enfant cher - cher l'enfant qu'elle aime tant! Ar -

suivez

*cresc.*

FERN.

Allegro. (♩ = 83)

AZUC.

Mon Dieu!...

- re - tel c'est el - le, Oui voi - là de -

Le COMTE.

- vant nos yeux la cri - mi - nel - le... A -

AZUC.

(bas à Fernand.)

FERN.

Si - len - ce

- ché - ve! C'est el - le, c'est el - le

Le COMTE.

qui bu - la ven - fant! Ah - malheu -

AZUC.

H ment!

Le C.

CHŒUR.  
Tenors.  
Basses.

rense! la mort i - ci tât -

Oui c'est el - le!

Oui c'est el - le!

Ciel!

Le C.

tend! Tremble! pour toi le châ - ti -

AZUC.

avec désespoir.

ment! Grâce! grâce! de

La mort tât - tend!

La mort tât - tend!

1. fends, ta mè-re... ô mon fils Man-rique ac-cours Ah! viens mon fils ah!

Allegro. a tempo. Le COMTE.  
viens mon fils à mon se-cours! De Man-rique elle est la mère!

2. FERN.  
A moi ton sang, tes jours!

Tremble! tremble!

AZUC.  
Allegro. (♩ = 88)

Ah! — bar-ba-res-lais-sez-vous tou-cher, Pi-

trem-ble! trem-ble!

Allegro.

*con forza*

A. *tié* pour mon mar ty - re; Dans la dou - leur j'ex - pi - re; Et

A. *tié* pour mon mar - ty - re! Qui donc peut mar - ra - cher à leur cu -

A. - el - di' - R - re! Tremble le ciel m'ex - au - cera! le

A. ciel te pu - ui - ra! Tremble, trem - ble le ciel un jour le

## Le COMTE .

A.

ciel — te puni - ra! Eh quoi! ton fils de - mon d'eu - fer, C'è -

PERN.

Dans un ius -

Ténors .

Dans un ius -

Basses .

Dans un ius -

*p*

- tait c'è - tait ce traï - tretous deux tous deux bientôt vous allez

- tant vers le bù - cher Tu vas mar - cher pour la ven -

F.

- tant vers le bù - cher Tu vas mar - cher pour la ven -

- tant vers le bù - cher Tu vas mar - cher pour la ven -

- tant vers le bù - cher Tu vas mar - cher pour la ven -

- tant vers le bù - cher Tu vas mar - cher pour la ven -

- tant vers le bù - cher Tu vas mar - cher pour la ven -

Le C. tre trap - pes du mè - me

E. - gean - ce! Fré - mis fré - mis d'a - van -

- gean - ce! Fré - mis fré - mis d'a - van -

- gean - ce! Fré - mis fré - mis d'a - van -

Le C. fer! Plai - sir de la ven - gean - ce. Oui je te goû - te d'a -

- cel.. Nous pu - nis - sous l'o - fen -

- cel.. Nous pu - nis - sous l'o - fen -

- cel.. Nous pu - nis - sous l'o - fen -

van ce Mon frè - re mon frè - re tes ma - nes  
 - se Nat - tends nul - le dé - fen -  
 - se Nat - tends nul - le dé - fen -  
 - se Nat - tends nul - le dé - fen -

AZUC.

ou - tra - ges se - ront en - fin ven -  
 - se Ah re - dou - te la ven - geau -  
 - se Ah re - dou - te la ven - geau -  
 - se Ah re - dou - te la ven - geau -



A. *res, lais - sez - vous - tou - cher - Pi*

Le C. *- gés Cè - tait ton fils de - mond'en - fer!..*

F. *- ce! Tu vas mourir de -*

*- ce!*

*- ce!*

A. *- tié pour mon mar - ty - re, Dans*

Le C. *- mond'en - fer!*

F. *- mond'en - fer!*

*A toi les gouffres de l'en - fer! Dans les tourmens ex -*

*A toi les gouffres de l'en - fer! Dans les tourmens ex*

la douleur j'ex - pi - re... Pi -

Ah c'é - tait donc ce trai - tre

A toi les gouffres

- pi - re...

- pi - re...

- tie pour mon mar - ty - re! Qui

Tous deux vont al - lez

de l'enfer!

Dans les tourments ex - pi - re...

Dans les tourments ex - pi - re...

A.  donc peut m'ar - ra - cher a leur cru -

L. C.  e - tre

F.  Tu vas mourir de - mon d'enfer!

 Tu vas mourir de -

 Tu vas mourir de -



A.  - el - li - re

L. C.  frap - pés du mê - me

F. 

 - mon d'en - fer Tu vas mourir de - mon d'en - fer!

 - mon d'en - fer Tu vas mourir de - mon d'en - fer!



*pp*

A. Tremble! le ciel m'exau - ce - ra le  
 Lr. fer Frappés tous deux du mè - me  
 F. So - yez frap - pés du mè - me fer!

A. ciel m'exau - ce - ra! Tremble!  
 Lr. fer, du mè - me fer!  
 F. du mè - me fer! Ton fils et toi de - mon - den -

A. trem - - - ble le ciel un jour le

Le C. Ton fils et toi de mon d'en - fer Soy - ez frap - pés du mê - me

P. fer Ton fils et toi de mon d'en - fer Soy - ez frap - pés du mê - me

- mon d'en - - fer Soy - ez frap - pés du mê - me

- mon d'en - - fer Soy - ez frap - pés du mê - me

A. ciel te pu - ni - ra Trem - - - ble trem

Le C. fer Soyez frappés du même fer Du mê - me fer vous se -

P. fer Soyez frappés du même fer Du mê - me fer vous se -

fer Soyez frappés du même fer Du mê - me fer vous se -

fer Soyez frappés du même fer Du mê - me fer vous se -

A

ble le ciel m'ex - au - ce - ra Le ciel oui - te pu - ni -

rez tous deux frap - pés du mè - me fer Tous deux dé - mon d'en -

rez tous deux frap - pés du mè - me fer Tous deux dé - mon d'en -

rez tous deux frap - pés du mè - me fer Tous deux dé - mon d'en -

rez tous deux frap - pés du mè - me fer Tous deux dé - mon d'en -

ra Trem - ble trem - ble un jour le ciel te pu - ni -

fer Oui vous mour - rez oui vous mourrez par ce fer par ce

fer. Oui vous mour - rez oui vous mourrez par ce fer par ce

fer Oui vous mour - rez oui vous mourrez par ce fer par ce

fer. Oui vous mour - rez oui vous mourrez par ce fer par ce

A - ra! oui te pu - ni - ra *ff* Oui le ciel m'exau - ce -

Le C - fer vous montrerez par ce fer Oui il nous ven - ge -

F - fer vous montrerez par ce fer Oui il nous ven - ge -

fer vous montrerez par ce fer Oui ce fer

fer vous montrerez par ce fer Oui ce fer

fer vous montrerez par ce fer Oui ce fer

A - ra Oui le ciel m'exau - ce - ra Le

Le C - ra Oui il nous ven - ge - ra Ce fer bien -

F - ra Oui il nous ven - ge - ra Ce fer bien -

la vous pu - ni - ra Ce fer bien - tôt vous frappe -

la vous pu - ni - ra Ce fer bien - tôt vous frappe -

la vous pu - ni - ra Ce fer bien - tôt vous frappe -

et te frap - pe - ra frap - - pe - ra!

tôt vous frap - pe - ra frap - - pe - ra!

tôt vous frap - pe - ra frap - - pe - ra!

ra vous frap - pe - ra frap - - pe - ra

- ra vous frap - pe - ra frap - - pe - ra!

(les sol lats enminent Azucena.)

- ra vous frap - pe - ra frap - - pe - ra!

*ff*  
*Afp*

*Afp*

*ff*  
*c*



N° 18  
SCÈNE, et AIR.  
TENOR

SCÈNE IV (Une salle dans le château de Castellor, au fond un balcon)

All<sup>o</sup> assai vivo (♩ = 88)

PIANO.

First system of piano introduction. Treble and bass clefs. Time signature is common time (C). Key signature has two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and accents.

Second system of piano introduction. Treble and bass clefs. Time signature is common time (C). Key signature has two flats (B-flat and E-flat). The music continues with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *pp* (pianissimo).

Vocal entry and piano accompaniment. The vocal line is in tenor clef (C4). The piano accompaniment is in treble and bass clefs. Time signature is common time (C). Key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "Quel est ce bruit lointain, Le bruit des". Dynamics include *All<sup>o</sup>* and *pp*.

Vocal entry and piano accompaniment. The vocal line is in tenor clef (C4). The piano accompaniment is in treble and bass clefs. Time signature is common time (C). Key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "ar mes? Tout nous me na ce En cet instant d'a larmes! Au lever du so". Dynamics include *MAN.* (Moderato).

FFO

MAN.

leil nous serons as\_sail\_lis, Faut-il y croi\_re? Mais sur nos enne-

The first system of music features a vocal line in treble clef with a key signature of two flats and a 2/2 time signature. The lyrics are: "leil nous serons as\_sail\_lis, Faut-il y croi\_re? Mais sur nos enne-". The piano accompaniment consists of a grand staff with treble and bass clefs, showing sparse notes in the right hand and a more active bass line.

- mis nous aurons la vic\_toi\_re de suis sûr de nos a\_mis, De leur cou-

The second system continues the vocal line with lyrics: "- mis nous aurons la vic\_toi\_re de suis sûr de nos a\_mis, De leur cou-". The piano accompaniment features a prominent rhythmic pattern of chords in the right hand, marked with a mezzo-forte (*mf*) dynamic.

(à Ruiz)

- rage; Et toi qui les conduis, Pars, et pendant mon ab\_sen\_ee, Redouble en-

The third system includes the vocal line with lyrics: "- rage; Et toi qui les conduis, Pars, et pendant mon ab\_sen\_ee, Redouble en-". The piano accompaniment is mostly silent, with only a few notes in the bass line.

Adagio.

FFO.

- co\_re de vi\_gi\_lance. (Ruiz sort) Quelle triste an -

The fourth system features the vocal line with lyrics: "- co\_re de vi\_gi\_lance. (Ruiz sort) Quelle triste an -". The piano accompaniment has a section of rhythmic chords in the right hand, marked with a piano (*pp*) dynamic.

pp

*MAN.* *dolce.*

- ro - re a lursur notre hy - men - - - - - ò bannis chère - - - - - do - le - - - - - un noir pre

*Lento* *MAN.*

- sa - ge! Le puis - je?... Ta main est mon par - ta - ge; De ma ten

*pp* *pp*

*Adagio.*

- dresse a jamais c'est le ga - ge...

*p*

*Adagio. (♩ = 50)* *Con espress.*

O toi, monseul - es

*coll* *pp*

-poir, sois à la crainte inac - ces - si - ble, Tes

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a long note on 'poir', followed by a melodic phrase for 'sois à la crainte inac - ces - si - ble, Tes'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

yeux par leur pou - voir me ren - dront, me rendront in - vin -

The second system continues the musical score. The vocal line has a dynamic marking of *ff* (fortissimo) above the notes for 'me ren - dront, me rendront in - vin -'. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

- ci - ble. Mais si le sort mys - té - rieux veut

The third system includes a dynamic marking of *Cresc. dolente* above the vocal line. The vocal line continues with '- ci - ble. Mais si le sort mys - té - rieux veut'. The piano accompaniment features a more active right hand with sixteenth-note patterns.

que ma tris - te vi - e Dans ce combat de -

The fourth system concludes the page. The vocal line has the lyrics 'que ma tris - te vi - e Dans ce combat de -'. The piano accompaniment continues with its characteristic rhythmic and harmonic patterns.

M. *Andante*  
 - vant les yeux Bien tôt me soit ra - vi - e; Cher àme si la

M. *dim.*  
 vi - e Devait m'être ra - vi - e Ah! s'il faut que je sue -

M. *dim.*  
 - com - be. Les - poir con - so - le mes adieux! Pour

M. *f* *dim del*  
 nous res - le - la tom - be! J'i - rai l'a - tendre aux

Cieux... Si faut que je suc - com - he, Les

- pour con - so - le mes adieux, Pour nous res - te la

tom - he Ji - rai l'attendre aux Cieux! On se re -

- voit un jour aux Cieux! Et quand la mort, et quand la mort vien

M. *Andante*  
 - dra jura, jura fat tendre aux Cieux on se revolt aux Cieux.  
 (Piano accompaniment with chords and arpeggios)

LEO. *Allegretto* (♩ = 80)  
 Entends ces chants re -  
 (Orgue dans la chapelle voisine)  
 pp (Piano accompaniment with chords and arpeggios)

I. *Andante*  
 - li-gi-eux... Du Ciel é-cho mys-té-ri-eux!  
 MAN. Entends ces chants re - li-gi-eux... É-cho mys-té-ri -  
 (Piano accompaniment with chords and arpeggios)

I. *Andante*  
 Viens que le Ciel bé-nis-se Nos ser-ments dans ce beau  
 M. *Andante*  
 - eux! Que Dieu bé-nis-se Nos ser-ments dans ce beau  
 (Piano accompaniment with chords and arpeggios)

jour, Et que l'Hymen u - nis - se deux cœurs u - nis par l'A -  
 jour... Et qu'il u - nis - se deux cœurs u - nis par l'A -

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics 'jour, Et que l'Hymen u - nis - se deux cœurs u - nis par l'A -'. The second staff is another vocal line, also with a treble clef and one flat, containing the lyrics 'jour... Et qu'il u - nis - se deux cœurs u - nis par l'A -'. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part features chords and melodic lines that support the vocalists.

- mour! Le Ciel be - nit ce jour A toi mon seul a -  
 - mour! Le Ciel be - nit ce jour A toi mon seul a -

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics '- mour! Le Ciel be - nit ce jour A toi mon seul a -'. The second staff is another vocal line, also with a treble clef and one flat, containing the lyrics '- mour! Le Ciel be - nit ce jour A toi mon seul a -'. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part features chords and melodic lines that support the vocalists. A *pp* (pianissimo) dynamic marking is present above the vocal staves.

- mour, A toi, à toi mon seul a - mour, mon seul a - mour!  
 - mour, A toi, à toi mon seul a - mour, mon seul a - mour!

*dim* *Piu vivo* (♩ = 88)

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics '- mour, A toi, à toi mon seul a - mour, mon seul a - mour!'. The second staff is another vocal line, also with a treble clef and one flat, containing the lyrics '- mour, A toi, à toi mon seul a - mour, mon seul a - mour!'. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part features chords and melodic lines that support the vocalists. A *dim* (diminuendo) dynamic marking is present above the vocal staves, and a *Piu vivo* (faster) tempo marking is present above the piano staff. The tempo is indicated as (♩ = 88). The piano part includes a section for the orchestra, marked '(Orchestre)'. The system concludes with a double bar line.



RIEZ. MAN. RIEZ.

O maî - tre! Quoi - La ho - mè - men - ne... Re -

*crese:*

*p*

MAN.

Que vois - je?

R. - gar - de - ployant sous sa chaî - ne... Les bourreaux cruels Pré -

R. MAN.

- pa - rent le sup - pli - ce! O Dieu! tourments mor -

*ff* *p*

(S'approchant du balcon)

M. - tels! Ah! je respire à pe - ne... Mon

*ff* *p* *fp*

MAN

ri - que! E - con - te! et fré - mis!... jé

LEO. MAN LEO.

suis... Qui donc? Son fils! Ah!

*ff*

MAN

Bar - bares, affreux dé - h-re! Hé -

*p*

las je le sens j'ex - pi - re! Oui pars, conduis nos

(Rit. sul ten. cord.)

VI  
 GENS... VA... VA... COURS... VA

MAN.

Allegro (♩ = 100) Sup - plie - me -

*p*

VI  
 - fà - me Qui la ré - cla - me l'hor - ri - ble

VI  
 flam - me Va gran dis - sant! Préte à fat -



M.  
 - pel - le Mon bras fi - de - le! Je dois près

*p* *f*

M.  
 del - le Vaincre ou pé - rir! Sauver ma  
 Più vivo.

*ff*

M.  
 mère ou bien pé - rir! Sauver ma mère ou

*p* *ff* *f*

bien, ou bien pé - rir! Souf france ex -

*ff*

trè - me Jour d'a - nè - me! Fu - nes - te sort! Meux vaut la

mort! Fu - nes - te sort, Oui plu - tôt la

mort!

Allegro (♩ = 100)

<sup>MAN</sup> Sup - plice in - fà - me Qui la ré - cha - me,

M

L'hor - ri - ble flam - me Va - gran - dis - sant

M

Prête à l'at - tein - dre! Ah! sans rien crain - dre

*Con tutta forza*

M

Je veux l'é - touf - fer A - vec leur sang!

*f*

M

Ma pau - vre mè - re, O pei - ne a - mè - re!

*p*

vi

En Dieu jés - pe - re, C'est trop souf - frir!

*crasso*

vi

*f*

Ma mère ap - pel - le Mon bras fi - de - le!

*f* *p*

vi

*f*

Je dois près d'el - le Vaincre ou pé - rir! Sauver ma

*f* *ff*

*Più vivo,*

vi

mère ou bien pé - rir! Sauver ma mère ah!

*p* *ff* *f*



M. *Poco più vivo*  
 — sauver ma mère ou bien pé - rir (Ruiz revient avec des soldats)  
 RUIZ, avec les 1<sup>rs</sup> Tenors  
 Aux ar - mes! aux  
 Basses.  
 Aux ar - mes! aux

M.  
 Ma pau - vre mè - re!  
 ar - mes! aux armes! accou - rons! Aux ar - mes! aux  
 ar - mes! aux armes! accou - rons! Aux ar - mes! aux  
*ff* *Poco più vivo*

M.  
 Ma pau - vre mè - -  
 ar - mes! aux armes compa - gnons! Pour  
 ar - mes! aux armes compa - gnons! Pour

vi

re! je veux le sau - ver ou  
 ta dé - fen - se A - vec vail -  
 ta dé - fen - se A - vec vail -

si - non pé - ri! si - non pé - ri!  
 - lan - ce Il faut tous mou - ri Aux  
 - lan - ce Il faut tous mou - ri Aux

Ma pau - vre  
 ar - mes! aux ar - mes! aux armes! ac - cou - rons! Aux  
 ar - mes! aux ar - mes! aux armes! ac - cou - rons! Aux

M.

mè - re! Ma - pa - vie

ar - mes! aux ar - mes! aux armes compa - gnons!

ar - mes! aux ar - mes! aux armes compa - gnons!

The first system of music consists of three staves. The top staff is a vocal line with lyrics 'mè - re! Ma - pa - vie'. The middle staff is another vocal line with lyrics 'ar - mes! aux ar - mes! aux armes compa - gnons!'. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

M.

mè - re je veux te sau - ver ou

A - - vec vail - lan - ce Pour ta dé -

A - - vec vail - lan - ce Pour ta dé -

The second system of music consists of three staves. The top staff is a vocal line with lyrics 'mè - re je veux te sau - ver ou'. The middle staff is another vocal line with lyrics 'A - - vec vail - lan - ce Pour ta dé -'. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

M.

si - non pé - rir! si - non pé - rir! Aux ar -

- len - se Il faut tous mou - rir! Aux

- len - se Il faut tous mou - rir! Aux

The third system of music consists of three staves. The top staff is a vocal line with lyrics 'si - non pé - rir! si - non pé - rir! Aux ar -'. The middle staff is another vocal line with lyrics '- len - se Il faut tous mou - rir! Aux'. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

mes! aux ar - mes! aux ar -

mes! aux armes! aux armes! courons tous aux ar -

mes! aux armes! aux armes! courons tous aux ar -

mes!

mes!

mes!

(Mouette sort en courant suivi de Ruiz et de  
soldats au milieu du bruit des armes.)

ACTE IV. LE SUPPLICE.  
SCENE AIR ET DUO.  
SOP ET TENOR.

Adagio (♩ = 60)

PIANO

(Deux personnes s'avancent enveloppées dans leurs manteaux. Ce sont Léonore et Ruiz.)

RUZ (à voix basse)

C'est là... voici la tour où sous sa chaîne, victime de la

LÉO

haine, le prisonnier subit sa peine. Va, laisse-moi ne crains rien pour moi

même et je sauve sa tête, non plus d'ef-

*f* Tempo.

(elle regarde une baigne qu'elle por-

troi... La mort est là toujours sur et près de te.

*pp*

-te à sa main droite.)

Dans cette nuit profonde où je suis près de toi mon bien-aimé, léger et

*ppp*

-phre, o douce brise, allez lui dire que

*Andro*

près de lui je sou-pi-re!

*ppp*

*con esp. ass.*

L. *tr.*

Adagio (♩ = 50)

tri - se d'amour ti - dè - - le.

L. *tr.*

vers sa prison cruel - le em - portesur ton

*dimen.*

L. *tr.*

ai - le les soupirs de mon cœur. Sommeil sur sa pau.

L. *tr.*

-piè - re é - tends ta main lé - gè - re, et

I  
cal - me sa mi sè - re par un rê - ve en - chan -

*dolce sicut in mendo. et cantato.*

8

L  
-teur, dou - ceur - reur! mon Dieu mon Dieu veuillez lui

lai - re lui tai - re l'ex - cès l'ex cès de ma douleur!

*press.*

lai - re l'ex - cès l'ex cès de non tou -

veuillez lui tai - re lui tai - re l'ex cès de ma dou -

*rit. stato.*



L. *tr*  
leur de ma don

L. leur l'excès de ma douleur l'excès de ma dou-

L. leur.

CHOEUR.  
*p* Mi - se - re - re - pi - tié pour no - tre  
*p* Mi - se - re - re - pi - tié pour no - tre  
*p* Mi - se - re - re - pi - tié pour no - tre

*p* La cloche des morts.

frè - re qui va quit - ter Seigneur quitter la ter - re. Mi - se  
frè - re qui va quit - ter Seigneur quitter la ter - re. Mi - se  
frè - re qui va quit - ter Seigneur quitter la ter - re. Mi - se

*pp*  
*pp*  
*pp*

re-re, des cieux bonté su-bli-me, sauve un mor-tel de l'é-ternel a-

re-re, des cieux bonté su-bli-me, sauve un mor-tel de l'é-ternel a-

re-re, des cieux bonté su-bli-me, sauve un mor-tel de l'é-ternel a-

*dim* hi-me. Ces voix en pri-

hi-me.

hi-me.

hi-me.

*p*

è-re, ce chant finé-rai-re, remplissè-t la

L

ter - re de sombre ter - reur; Cette heure est mu-

L

- di - te; mon - ne pas pi - te le frot qui ma - gi - te déchi - re mon

L

coeur dé - chi - re mon cœur gla - ce - mon

L

MAINE

coeur... de la tour.

Dieu que ma voix in - plo - re.

*p* harpe.

vi. 
 Eais moi bientôt mourir; C'est trop long

vi. 
 - temps c'est trop longtemps souffrir! Adieu A-

L. 
 Dieu je t'implore

vi. 
 - dieu ma Léonore adieu a - dieu!

Mi - se - re - re - pi - tié pour no - tre

Mi - se - re - re - pi - tié pour no - tre

Mi - se - re - re - pi - tié pour no - tre

fré - re Qui va quit - ter Seigneur quit - ter la

fré - re Qui va quit - ter Seigneur quit - ter la

fré - re Qui va quit - ter Seigneur quit - ter la

Cloche

*pp*  
ter - re... Mi - se - re - re... Des cieux bon - té su -

*pp*  
ter - re... Mi - se - re - re... Des cieux bon - té su -

*pp*  
ter - re... Mi - se - re - re... Des cieux bon - té su -

- bli - me Sauve un mor - tel de l'é - ternel a - bi -

- bli - me Sauve un mor - tel de l'é - ternel a - bi -

- bli - me Sauve un mor - tel de l'é - ternel a - bi -

La mort m'envi - ron - ne , Déjà l'heure

me . mi - se - re - re ...

me . mi - se - re - re ...

me . mi - se - re - re ...

The first system of the musical score consists of five staves. The top staff is the vocal line, with lyrics 'La mort m'envi - ron - ne , Déjà l'heure'. Below it are three staves for the vocal parts (soprano, alto, and tenor/bass), each with the lyrics 'me . mi - se - re - re ...'. The bottom staff is the piano accompaniment, showing a complex texture with many notes and rests.

son - ne Mon a - me fris - son ... ne ... Un bruit sous mes

mi - se - re - re ... mi - se - re - re ...

mi - se - re - re ... mi - se - re - re ...

mi - se - re - re ... mi - se - re - re ...

The second system of the musical score consists of five staves. The top staff is the vocal line, with lyrics 'son - ne Mon a - me fris - son ... ne ... Un bruit sous mes'. Below it are three staves for the vocal parts, each with the lyrics 'mi - se - re - re ... mi - se - re - re ...'. The bottom staff is the piano accompaniment, continuing the complex texture from the first system.

yeux...      Si l'fant qu'il s'ne com - be      e bien que j-

mi - se - re re...      mi - se - re re...

mi - se - re re...      mi - se - re re...

mi - se - re re...      mi - se - re re...

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics 'yeux...' followed by 'Si l'fant qu'il s'ne com - be' and 'e bien que j-'. Below it are three staves for piano accompaniment. The first two piano staves have lyrics 'mi - se - re re...' and 'mi - se - re re...' respectively. The third piano staff has lyrics 'mi - se - re re...' and 'mi - se - re re...'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

tom - be Dormons dans la tom - be Vivons dans les cieux Na - yons qui - ne

mi - se - re - - -

mi - se - re - - -

mi - se - re - - -

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics 'tom - be Dormons dans la tom - be Vivons dans les cieux Na - yons qui - ne'. Below it are three staves for piano accompaniment. The first two piano staves have lyrics 'mi - se - re - - -' and 'mi - se - re - - -' respectively. The third piano staff has lyrics 'mi - se - re - - -'. The piano accompaniment continues with the same rhythmic pattern as the first system.

dim.

I  
 tom-be pour nous deux !  
 Je-meurs heureux en-  
 re  
 re  
 re

V  
 - co - re Si ton cœur est à  
 moi Un sou-ve-nir, un souve-nir de

V  
 moi Un sou-ve-nir, un souve-nir de



LEO:

0

toi Léo\_no - - re a - dieu! ma Léo\_no - re a dieu! a -

toi, que ja\_do\_re, Lan\_gois-se me dé\_vo\_re!

- dieu! Je meurs heureux en\_co - re. Si ton cœur est à

mi - se\_re\_re... mi - se\_re\_re...

mi - se\_re\_re... mi - se\_re\_re...

mi - se\_re\_re... mi - se\_re\_re...

ppp

L  
 Toque jadore... Toque jado-re... Jeux te voir en cor O

M  
 moi Un souvenir un souvenir de toi Ma Le\_o\_no-re adieu a-

mi - se - re - re mi - se - re -

mi - se - re - re mi - se - re -

mi - se - re - re mi - se - re -

Variante

L  
 toi, toi que ja-do-re, je veux te voir en\_co-re...

M  
 -dieu Je meurs heureux en\_co-re Si ton cœur est à

- re... mi - se - re - re... mi - se - re - re...

- re... mi - se - re - re... mi - se - re - re...

- re... mi - se - re - re... mi - se - re - re...

I  
 6  
 Toi que j'adore ... Toi que j'adore ... Taplante de vo...  
 M  
 toi Un souve nir un souvenir pour moi O Le onore adieu  
 6  
 mi - se - re - re! mi - se - re -  
 mi - se - re - re! mi - se - re -  
 mi - se - re - re! mi - se - re -

I  
 6  
 -re Toi que j'adore Je veux te voir encore en co - re!  
 M  
 -dieu! Ma Lé - o - no - re!  
 -re! mi - se - re - re! mi - se - re - re!  
 -re! mi - se - re - re! mi - se - re - re!  
 -re! mi - se - re - re! mi - se - re - re!  
 -re! mi - se - re - re! mi - se - re - re!  
 -re! mi - se - re - re! mi - se - re - re!

N<sup>o</sup> 20.  
SCÈNE ET DUO  
SOP ET BARYTON.

SCÈNE II. Une porte s'ouvre. Le Comte et ses suivants en sortent. Léonore se tient à l'écart.

(à ses suivants) Récit

LE COMTE.

AH!

PIANO.

*p* *f*

C'est l'ordre que le

fils soit puni par la ha\_ che! Puis la mère au hû\_ cher!

AH!

AH!

Sur ce fé\_

lon que la hon\_ te sâ\_ ta\_ che! Qu'il meure ainsi qu'un lâ\_ che. A ma fu\_

-reur Rienne peut l'arra-cher! Beauté cru-el-le!

Castel-lor est re-pris Mais je ne sais rien de l'le... Envain par-

LEO: *S'avant.*  
 -tout je l'ai fait re-cher-cher... Où donc est la re-belle? En ta pré-

*Al<sup>o</sup> vivo.*

COM: LEO: COM:  
 -sen-ce. O ciel! Quoi dans ces lieux? Moi-même! Que veux-tu

LEO:

donc? Il va mourir: et tu de - man - des ce que je

COM: LEO:

veux! Se peut-il que tu pré - ten - des... Pitié pour lui... vois c'est

COM: LEO: COM:

moi quite sup - pli - e... ô fo - li - e Pi-tié! ô fo-

pitie! Ah sois che-

-lie! Non non ja mais grâ - ce ni mer - cil.

*ppp*

L  
- ment que Dieu tins - pi - re... brâ -

C  
Non la ven - geance est mon seul Dieu!

L  
... ce pour mon mar - ty - re!

C  
Non je dois ac - com - plir mon

C  
veu... La ven - geance est mon seul

C  
Dieu... C'est le but au - quel j'as -

C  
Dieu... C'est le but au - quel j'as -

pi-tié pi-tié j'expi-re! pi-tié pi-tié pi-

pi-re. non ja-mais!

*p*

tié j'expi-re pi-tié!

non ja-mais!

*ff*

*Adagio* (more se-pulchre à ses pieds)

Grà-ce con-tem-ple-mes dou-leurs,

*pp*

grà-ce pour-ra souf-fran-ce! à les ge-noux je



L  
 ton - be enpleurs! Je suis en la pris -

L  
 - san - ce . ah plutôt prends mon sang et

L  
 lè - ve sur moi ton gla - ve : Pour moi ce jour est

L  
 le dernier ... Mais sau - ve le pri - son

-nier  
 Rien ne peut le sau-ver rien! Dieu sup-plice effroy-

- a - ble! C'est toi qui le li-vras, toi!

Prends mon sang  
 A - ma haine impl-ca - ble Plus gran-de est ta ten-

dres se Et plus dans mon trans-port de

C

son - - ge a - ve ci - vres - se aux tour - nients de sa

L

C

Pour moi ce jour est le dernier Mais

mort

L

C

sau - - ve le pri - son - nier Ah grâ - ce!

Plus gran - - de est ta ten dres - se Et

Ah grâ - ce viens pren - dre ma vi - e  
 plus dans mou transport! Je son - ne a - veci -

Mon â - me te pri - e Ah par pi -  
 - ves - se aux tourments de sa mort!

- tié grâce pour mon a - mant!  
 Ah tu re -

Ab grâ - ce

dou - - bles tu're-dou-bles mon trans - port... tu

grâce! viens prendre ma vi - e

l'ai - - mes pour lui la mort oui tu l'ai - mes pour lui la mort!

*Più mosso.* (♩ = 104)

pour lui ce jour est le dernier mais sau - ve le pri-son-nier!

pour lui ce jour est le dernier pé - ris - se le pri-son-nier!

Le Comte veut partir  
Léonore s'attache à lui.

LÉONORE.

LE COMTE.

LÉONORE.

Comte... Arrière... Grâce!

LE COMTE.

LÉONORE.

Rien ne saurait le sauver sur la terre rien! Il

est pourtant au prix... Eh bien! je te

(Ils tendent l'un main à l'autre.)

fais-tu... moi! moi-même!  
LÉONORE.  
Et lequel toi? ah que dit-

LEONORI.

el - le! Qu'il vi - ve et moi je l'ap - pa -

Le COMTE.

LEONORI.

- tiens. Toi qu'il aime? Qu'un seul moment il

puis - se au moins m'en - tre - dre! qu'il parte, et mon cœur va se

Le COMTE.

LEONORI.

rendre... j'en fais serment! Tu le ju - res, d'en fais ser -





nes - te. espoir longtems par moi rê - vé, heu - reuse au moins j'ex -

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat major or D minor). The lyrics are: "nes - te. espoir longtems par moi rê - vé, heu - reuse au moins j'ex -". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

-pu - - re... je peux lui dire en - cor c'est

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "-pu - - re... je peux lui dire en - cor c'est". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with a similar rhythmic pattern.

*LE COM:*  
moi qui toi sau - vé! Un seul regard moins in - humain de -

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "moi qui toi sau - vé! Un seul regard moins in - humain de -". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with a similar rhythmic pattern.

-mour rayon ce - les - te! plus de rigueur: fu - neste al -

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "-mour rayon ce - les - te! plus de rigueur: fu - neste al -". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with a similar rhythmic pattern.

## LÉONORE.

Sauvé!

tu m'appartiens en fin... oui! que ton regard sur moi le - vé, de

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The middle staff is a vocal line in G major, starting with a quarter note G3, followed by eighth notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, 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G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371

1. *-ruse au moins j'ex-pi-re... je peux lui dire en cor- cest*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line has lyrics: "-ruse au moins j'ex-pi-re... je peux lui dire en cor- cest". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

1. *moi qui tu sau-ve! il est sau-ve sauve par*  
Le COMTE.

The second system features a vocal line and piano accompaniment. The tempo marking "Poco piu mosso. (♩ = 144)" is placed above the vocal line. The lyrics are: "moi qui tu sau-ve! il est sau-ve sauve par". Below the vocal line, the name "Le COMTE." is written.

8. *elle est a moi! elle est a moi*

The third system features a vocal line and piano accompaniment. The lyrics are: "elle est a moi! elle est a moi". A fermata is placed over the first measure of the vocal line.

1. *moi! ah! plus de plain-te, plus d'el-*  
2. *ah! ex-to-se d'amour brûlant*

The fourth system features a vocal line and piano accompaniment. The lyrics are: "moi! ah! plus de plain-te, plus d'el-" and "ah! ex-to-se d'amour brûlant".

1. *-froi, non plus d'el-froi! il est sau-ve! sauve par*  
2. *-moi, elle est donc a moi elle est a moi elle est a moi!*

The fifth system features a vocal line and piano accompaniment. The lyrics are: "-froi, non plus d'el-froi! il est sau-ve! sauve par" and "-moi, elle est donc a moi elle est a moi elle est a moi!".

1. *elle est a moi!*

The sixth system features a vocal line and piano accompaniment. The lyrics are: "elle est a moi!".

moi! ah! plus de plain te, plus d'ef -

ah! ex - ta - se d'amour brûlant é -

This system contains the first two systems of music. The vocal line (soprano) has lyrics: "moi! ah! plus de plain te, plus d'ef -". The bass line has lyrics: "ah! ex - ta - se d'amour brûlant é -". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

-froi non plus de l'froi! partons! partons... je

moi, elle est donc à moi! tu l'as ju - ré... j'ai ta foi!

This system contains the third and fourth systems of music. The vocal line (soprano) has lyrics: "-froi non plus de l'froi! partons! partons... je". The bass line has lyrics: "moi, elle est donc à moi! tu l'as ju - ré... j'ai ta foi!". The piano accompaniment continues with two staves.

rit  
j'ai ju - ré me toi! es - poir long temps par -

je vois le ciel que

*suivent.* *à Tempo.* *ff*

This system contains the fifth and sixth systems of music. The vocal line (soprano) has lyrics: "rit j'ai ju - ré me toi! es - poir long temps par -". The bass line has lyrics: "je vois le ciel que". The piano accompaniment includes dynamic markings: *rit*, *suivent.*, *à Tempo.*, and *ff*.

1. *moi ré - vé, heu - reuse au moins j'ex - pi - re... je*  
*j'ai ré - vé, dans ton di - vin sou - ri - re je*

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics 'moi ré - vé, heu - reuse au moins j'ex - pi - re... je' on the first staff and 'j'ai ré - vé, dans ton di - vin sou - ri - re je' on the second. The bottom two staves are for the piano accompaniment, showing chords and melodic lines in both hands.

1. *peux — lui dire en - cor c'est moi qui tu sa -*  
*vois le ciel, ou le ciel que j'ai ré -*

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics 'peux — lui dire en - cor c'est moi qui tu sa -' on the first staff and 'vois le ciel, ou le ciel que j'ai ré -' on the second. The bottom two staves are for the piano accompaniment. A measure rest '8' is indicated above the piano part in the second measure.

1. *vé ah je peux je peux lui dire ou c'est moi qui tu sa -*  
*vé c'est le ciel que j'ai ré - vé c'est le ciel que j'ai ré -*

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with the lyrics 'vé ah je peux je peux lui dire ou c'est moi qui tu sa -' on the first staff and 'vé c'est le ciel que j'ai ré - vé c'est le ciel que j'ai ré -' on the second. The bottom two staves are for the piano accompaniment.

1.

ve! cest moi c'est moi qui t'ai sau - -  
 ve! oui c'est le ciel que j'ai rê - -

The first system consists of four staves. The top two staves are vocal lines in G major, with lyrics in French. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include accents and 'V' (forte).

(ils entrent dans le tour.)

1.

ve!  
 ve!  
 ve!

The second system begins with the instruction '(ils entrent dans le tour.)'. It contains four staves. The top two staves are vocal lines, mostly containing rests. The bottom two staves are piano accompaniment, showing a more complex rhythmic and harmonic structure with various chords and melodic lines. Dynamic markings include accents and 'V'.

The third system consists of two staves for piano accompaniment. It continues the musical material from the previous system, with a mix of chords and moving lines in both hands. The system concludes with a double bar line and repeat signs.

N<sup>o</sup> 21

## DUO.

## MEZ SOP ET TENOR.

SCÈNE III. Une sombre prison d'un côté une fenêtre avec une porte à barreaux de fer, d'un côté l'autre est suspendu au plafond projetant une pâle lumière. AZUCENA est couchée sur un grabat, MANRIQUE qui est assis à ses côtés.

Largo.

PIANO.

*ppp* *sempre pianissimo.*

MANRIQUE. AZUC.

Mère tu dors! Sous ces voûtes de pierre le sommeil

A. MAN.

fuit ma brûlan-te pau-piè-re! Je pri-e! Par le

M. VI.

froid tes mem-bres en-gour-dis lan-gui-sent... Non! ces mis-é-ri-cor-dies, cette

A

tombe ou je sens que je - touffe ah! je veux en sor - tir car je suc -

MAN. AZU.

- combe... Et comment fuir! Plus de tris - tesse... mon corps ré -

A. MAN.

- sis - te au tourment qui l'op - presse! O doulem!

AZU.

Voi - si la mort sur mon front - amis se croi - de - en preinte! ré - ponds ré - ponds sans

MAN. AZU.

crûte! Ah! Ils au - ront qui m'ca - da vre gla -



A. *-c'é muet - dans son su - air... e - coulé on ap -*

*Mon Dieu!*

*p*

A. *-proche... ah! ce sont les bour - reaux! on me tra - ne au bu -*

*cresc.*

A. *-cher!.. dé fends, dé fends ta me tel..*

*f*

M. *Andantino (♩ = 66)*

*p*

*Per - son - ne! o pauvre*

V. le bûcher le bûcher! le bû-

M. mè-re, tout dort dans le mi-s-tè-re.

V. -cher! le voi-la horrible horri-ble Ma mè-re! ma mè-re!

M. MAN

Allegretto (♩ = 60)

ppp *Pod.*

A.

un jour.

A.

par des bar - ba - res ton ai -

A.

All<sup>o</sup> animato.

- en - le fil traî - né - e au bû - cher!

A.

ah! vois... la flamme seule brûle en ce noir sé -

A.

- jour! vois la vic - time, aux flammes on la livre... tout son corps en

-sume... elle a cesse de vi-vre!...  
*tutta forza.*

ah loin de moi ce spec-  
 ta-cle d'horreu'

-ta - cle d'horreu'  
*dim. p.*

MANIQUE.

Ah que d'un fils n'no tendre pa - ro - le - touche ton â - me et la con-

- so - le que l'ef-froi qui ta - gi - te s'appaïse en fin dors ma

*allarg. pp*

V. mè - rect sur mon sein re - po - se...

*Andantino. (♩ = 72)*

suivez.

*pp*

A. *p*

Où la fa - ti - gue à la fin m'ex - cé - de... au doux som -

A. -meil mal - gré moi je cé - de... mais quand sup - ph - ce

A. je te pré - cé - dex si le feu bril - le é - veille moi...



A. *la - gue; là sur sa ly - re il s'ot com pa - gne, chantant tou - jours de ti - ms*

A. *des chants d'a mour...*

M. *Viens à ma mè - re, viens près de moi: que ma pri -*

M. *- e - veille sur toi. Mon fils m'em mène à ma mon - tagne. Mon*

8

*chantant toujours des chants d'a mour, mon fils m'em mène à ma mon - tagne*

*Dieu pi - té pour ma mè - re en ce jour!* Mon

V. *pp*  
chantant tou-jours des chants d'a-mour chan-tant tou-jours

M. *pp*  
Dieu, pi-tié pour ma mère en ce jour re-po-se ma

V. des chants d'a-mour chan-tant tou-jours des chants d'a-

M. mè-re ton fils en pri-è-

V. *all. and.* *pp* - - - *pp*  
mour des chants d'a-mour des chants d'a-mour.

M. -re veille en ce jour veille en ce jour.



## N° 22

## SCÈNE ET TRIO

SOP MEZ SOP ET TENOR.

SCÈNE IV.

Alleg. assai vivo. (♩ = 100)

(La porte ouvre. Leonore paraît)

MARIQUÈTE.

Quoi, quoi? je au, reviens en-

LÉONORE.

C'est moi! c'est moi! Lé-o - no -  
-co-re? Ma Lé - o - no -

-re!..  
-re!..

## MANIQUEL.

vi. Dieu élé - ment pour nous oui Dieu lui

vi. mè - mè i - ci t'en - voie à mon heu - re su -

*cresc.*

vi. *ff* *pp* *ff* *pp*

prème... Moi je me sauve... et tu vi - ves! Moi! vivre Qui je te dé -

ff MAN. ff

i. *ff* *pp* *ff* *pp*

- livre... va hâte toi de pa - ti! Et toi? je ne dois pas

MAN. ff

MANR. LEO MANR. LEO *continua vers la*

fuir: Pourquoi? Vast-en! Non! Tes fers, joles

MANR. LEO MANR. LEO

hri-se! Non! Ta vie! de la me-pre-se! Fuis de

grâce! Ah ta vie!

MANR.

Non, de la me-pre-se! Mais qu'im regard, qu'im mot me

M. *Andante (♩ = 60)*

di-se La vie, à quel prix viens tu me l'appor-ter: dis! Ré ponds...

M  
- jouds! Eclair fu nes Je! c'est mon ri-

M  
- val! Parjure! par-jure!

M  
Ah! cet te in - fâ - me a - ven - du sa ten -

LEO  
Jou de de - tres - se!

M  
- tres - se!

Et le don ne son amour sans re-

LEO.  
Si tu sa-vais, si tu sa-vais quelle angois-se m'op-  
-pres!

presse; Pour cet es-poir... Pour cet es-poir... que Dieu te  
- la-

laisse... Va, le temps presse... La mort se dresse... Une heu-re en en-re et c'en est  
- fâ-me!

L. *f*ait!

L.

V. *Al!* cet - te in - fâ - me à ven - du sa - ten -

L. Si tu sa - vais, si tu sa - vais quelle angoi - sem'op

V. - dres

L. - presse!

V. Je te mau - dis, pour ce lâ - che fet -

I. *Vois quel es-pour, quel es-pour! le Ciel le*

M. *fait!* L'in.

I. *lais-se! Ce léas mes pleurs ah! cè de à ma tou*

M. *- fà - me!* He.

I. *- dresse! Va, le temps presse... La mort se dresse... Une heure en un jour et c'en est*

M. *- las* l'in

U. *dim.*  
fait! Une heure en co-re et c'en est fait! Plus de retard, ou c'en est

AZU

V. - fa - me! lon cœur, Ton cœur et sans re.

*meno mosso come prima.*

U. fait! Fuis le temps presse... La mort se

V. O ma pa - tri - es, ô ché - re Es -

VI. - gret! Non

*meno mosso come prima.*

U. dresse Pars et me lais - se... Que c'en est

V. - pa - gues. Mon fils m'en - me - ne à ma mon -

VI. Helas! l'in tà -



L. fait! Fuis, le temps presse... La mort se

A. ta - gne; Là sur la ly - re... il sur - com -

M. - me! Non!..

L. dre... se Fais et me lais - se... Ou c'en est

A. - pa - gne. Chantant tou-jours, tou-jours ces chants d'a -

M. Elle a don - né son

L. fait! Plus de retard... Fuis le temps pres - se La mort se dre... se Le temps

A. - mour. Je veux pas -

M. - ceur!

I. pres-se Ah! c'en est  
 A. -ser la mon der-nier  
 VI. Elle a donne son cœur et sans re-

*pp*

I. fait l'us de re-tard... Fuis le temps pressé Lamart se dres - se Le temps  
 A. jour! O doux pa-  
 VI. -gret!

I. pres-se Ah! c'en est  
 A. -ys a toi mon a-  
 VI. Elle a vendu son cœur et sans re-

*pp*

*ppp*

L fait! Il fait par

A -mour. A toi mon doux pa - is

M - gret Hon - teux for

sempre.

*fir* *ppp*

L - fir! Il fait par

A A toi tout mon a - mour

M fait! Hon - teux fait for

*allegando* *morendo*

L - fir Plus de retard om c'en est fait Plus de retard om c'en est fait!

A Ali! N. veux pas ser mon der - nier jour!

M - fait! Elle a donné, donné son cœur et sans regret, et sans regret!

*allegando* *morendo*

# N° 25, SUITE DU TRIO SCENE FINALE

SOP, MEZ SOP, TENOR BARITON

SCENE V

All<sup>o</sup> assai mosso (♩ = 108)

(Leonore est tombée aux pieds de Manrique)

LEONORE.

MANRIQUE.

Arrière! Quel mar-

PIANO.

*pp*  
Sculte

1. *ly - re!... Grâce... je souffre! ah! vous j'ex -*

1. *- pi - re! Quel mot fu -*

MANRIQUE

*Va. per - fi - de! je te dé - tes - te!*

1. *- mes te as - tu dit là Il faut pri -*

L. *er le Ciel pour moi Mon heu - re*

MANR.  
L. *son ne... Mon à - me fets son ne... mon sang se*

LÉONORE  
(*tombant*) MANR.  
(*courant la relever*)

N. *glace! Man-ri - que! Par-le!*

L. *Ah! la mort est dans mon sein*

M. *Ah par-le! la mort!*

LEO.

Et de ma main l'effet de ce poison de

1.

- va t'en aller en core!

MANR.

Le o-uo re!

LEO.

(Avec l'air sa patrie)

Tiens, ma main est froide... Et

1.

là, et là c'est un feu qui de votre

MANR.

O Dieu puissant!

Plu \_ tôt que vivre et te tra \_ hir. Ah pu \_ re j'ai voulu mon \_

*Andante* Qu'en.

...rir! Ce femme brûle

M. - tends-je t'incens pour moi cher au \_ ge! Et moi je t'acens sans! mal \_

*Piu mosso.*

*( Lui serrant la main en signe d'adieu )*

L. Quelles souffran ce! Mau \_ ri \_ que! Mau \_ ri \_ que! Par \_ dou mon

M. - heur! malheur!

L. COMTE. *(entrant)*

Al!

Dieu - sion amour l'of - fen - se

Ah l'ingrate est par - ju - re Et pour lui veut pé -

**Tempo**

Plutôt que vivre et te tra - hir Ah! pu - re j'avois mou - rir!

O noble cœur je

- rir Ah! la perfi - de

Trahir ce - lui que j'a - do -

blasphémis! Pour moi tu l'im - mo - tais! cher

que j'ai - mais! m'e - chappe et pour ja - mais! Je la



L. *mais* Plus-tôt le perdre et pour ja - mais! Mais que a - dieu! toi que ja -

M. an - ge lors que pour moi, lors que pour

l-c. perds pour ja - mais! Oui je la perds et pour ja -

L. - mais! toi te tra - his ja - mais! le tra - hiser ja

M. moi ah! tu l'im - mo - lais, tu l'im - mo - lais, je blas - phé -

l-c. - mais de la perds, et pour ja -

L. - mais tra - his ce lui que ja - do - rais, Plus-tôt le perdre et pour ja -

M. - mais! Cher an - ge faut -

l-c. - mais! pour ja - mais! Ah! faut -

1. *mais A dieu a dieu toi que j'ai mais Moi, te tra\_hir! ja*  
 M. *il te per\_dre a. ja\_mais Ah! toi que j'ai*  
 C. *il, faut-il la per\_dre hélas faut-il la per\_dre et*

1. *mais! te trahir ja\_mais! Manu que!*  
 M. *mais faut-il le perdre et pour ja\_mais! Léono\_re! a*  
 C. *pour ja\_mais!*

*pp* *tr. ab*  
*colla parte.*

*p* *Allegro. (♩ = 88)*

1. *dieu c'est pour ja\_mais!*  
 M. *dieu c'est pour ja\_mais!*  
 C. *Ah! ah! ja\_mais!*

*Quar sabbats*  
*Que l'ar*

MARIE (en surlant)

ret Saccomplisse! Me... re... a...

Musical score for Marie (en surlant). It features a vocal line with lyrics and a piano accompaniment. The piano part consists of rhythmic chords in the right hand and eighth-note patterns in the left hand.

... dieu... ma me... re!

Musical score for Marie (en surlant). It features a vocal line with lyrics and a piano accompaniment. The piano part continues with rhythmic chords and eighth-note patterns. Dynamics include *dim.* and *pp*.

Andante sostenuto (♩ = 54)

CHOEUR

Mi... se... re... re... priez pour notre frè... re Qui va quit...

Mi... se... re... re... priez pour notre frè... re Qui va quit...

Mi... se... re... re... priez pour notre frè... re Qui va quit...

Utoche

Musical score for the Chœur. It features three vocal parts (Soprano, Alto, Bass) and a piano accompaniment. The tempo is *Andante sostenuto* with a metronome marking of 54. The piano part consists of chords in the right hand and eighth-note patterns in the left hand. The word *Utoche* is written at the end of the piano part.

*(Cresc. allant.)*

O Ciel! ce chant de  
 - ter, qui va quitter la ter - re. Mi - se - re - re Des cends bon te su -  
 - ter, qui va quitter la ter - re. Mi - se - re - re Des cends bon te su -  
 - ter, qui va quitter la ter - re. Mi - se - re - re Des cends bon te su -

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in bass clef with a common time signature. The music is marked with a crescendo and 'allant.' The lyrics are 'O Ciel! ce chant de - ter, qui va quitter la ter - re. Mi - se - re - re Des cends bon te su -' repeated on three lines.

mortel. Mon fils! au douc est-il?  
 - bli - me. Sau - ve un mor - tel de l'é - ternel a -  
 - bli - me. Sau - ve un mor - tel de l'é - ternel a -  
 - bli - me. Sau - ve un mor - tel de l'é - ternel a -

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in bass clef with a common time signature. The music continues with the same tempo and dynamics. The lyrics are 'mortel. Mon fils! au douc est-il?' followed by '- bli - me. Sau - ve un mor - tel de l'é - ternel a -' repeated on three lines.

Mon fils! mon fils! Ah! ils vont tuer, tu es mon

MAR

Ma mère sous heu - e

*dim*  
bi - - - me.

- bi - - - me.

- bi - - - me.

*pp* tremolo

A  
fils! Mon Dieu pi - tié, pi - tié pour

M  
l'heu - re du mar - ty - re!

*pp* tremolo

A  
M  
C

lui mon Dieu pi-

O Le - o - no - re he - las - j'ex -

Il va mourir! il va mourir!

*p*

Mi se - re - re

Mi se - re - re

Mi se - re - re

A  
M  
C

tié Mon Dieu pié pour moi pi - tié pour

pi - re je vais le sui - vre au

la hache est prête Et ma ven - geance e - t sa - tis -

mi se - re

mi se - re

mi se - re

## Allegro

A. *mol!* *Ab!*  
 V. *Ciel!*  
 B. *fate!*  
 A. *re.*  
 V. *re.*  
 B. *re.*

## Alf come primo

mf *cresc.* *cresc.* *ff* *Tantum*

## AZU.

A. *Mort! il est mort! Eh bien c'était ton*  
 V. *Récit*  
 B. *Le COMTE.*  
*Re-gar-de!*  
 p *Tambour.*

A

frère! Le Ciel a vengé ma

Jour d'horreur!

*ff* a Tempo. *p*

Detailed description: This system contains the first system of music. It features a vocal line (soprano) and a piano accompaniment. The vocal line begins with the lyrics 'frère!' followed by a long note, then 'Le Ciel a vengé ma' and another long note, and finally 'Jour d'horreur!' with a long note. The piano accompaniment consists of chords and moving lines in both hands. The dynamic marking *ff* is present, followed by 'a Tempo.' and then *p*.

A

mère!

Ô terre!

*ff*

Detailed description: This system contains the second system of music. It features a vocal line (soprano) and a piano accompaniment. The vocal line begins with 'mère!' followed by a long note, then 'Ô terre!' with a long note. The piano accompaniment continues with chords and moving lines. The dynamic marking *ff* is present.

FIN.

Detailed description: This system contains the final system of music, which is purely instrumental piano accompaniment. It features chords and moving lines in both hands, leading to a final cadence. The word 'FIN.' is written at the end of the system.





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