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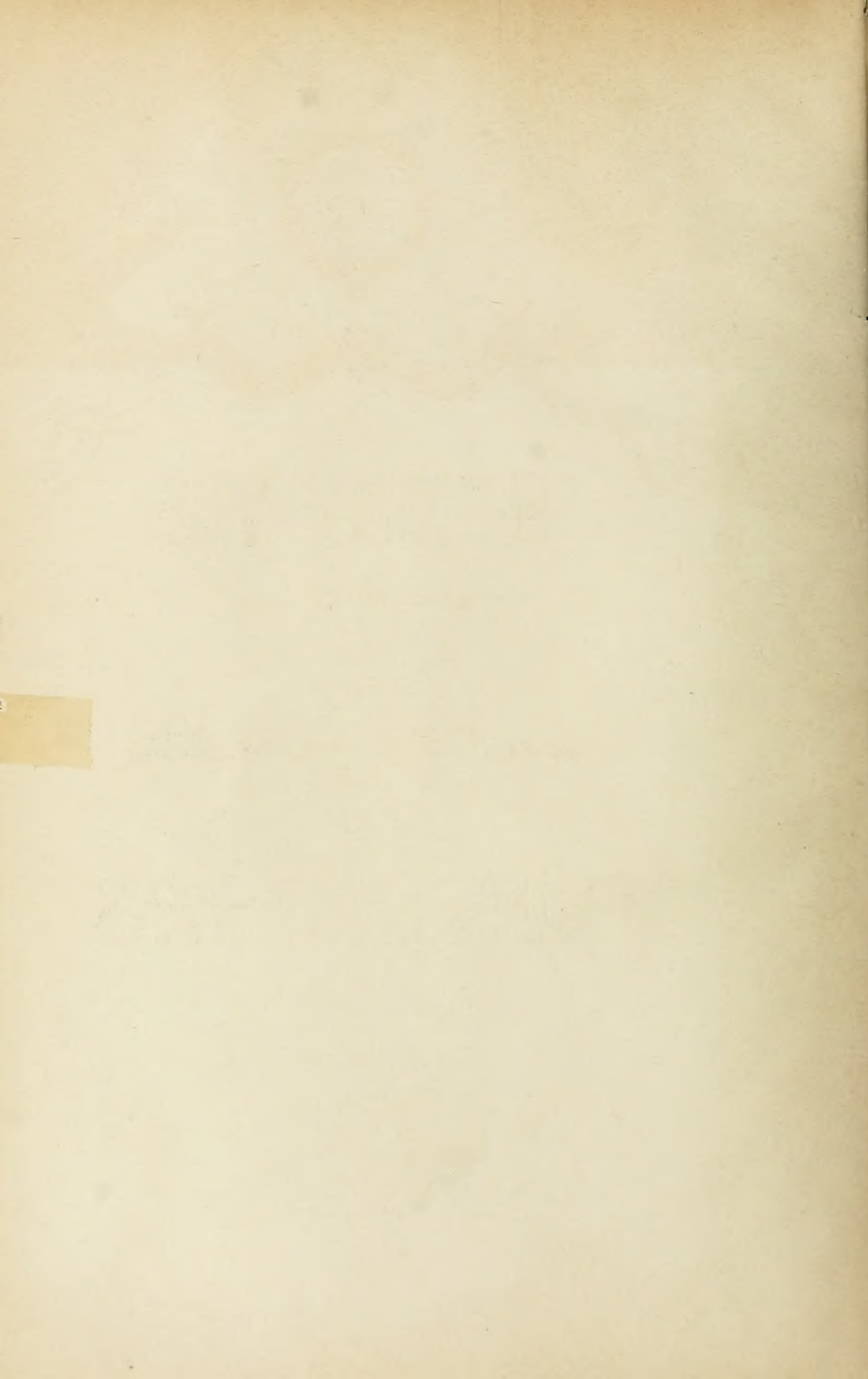
# HENRY VIII







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# ACADÉMIE NATIONALE DE MUSIQUE

DIRECTION DE M. VAUCORBEIL

5 Mars 1883

## HENRY VIII

OPÉRA EN 4 ACTES ET 6 TABLEAUX

PERSONNAGES.	RÔLES.	INTERPRÈTES.
HENRY VIII, roi d'Angleterre . . . . .	BARYTON. . . . .	MM. LASSALLE.
DON GOMEZ DE FÉRIA, ambassadeur d'Espagne. . . . .	TÉNOR. . . . .	DEREIMS.
LE CARDINAL CAMPEGGIO, légat du pape. . . . .	BASSE . . . . .	BOUDOURESQUE.
LE COMTE DE SURREY . . . . .	TÉNOR. . . . .	SAPIN.
LE DUC DE NORFOLK. . . . .	BASSE . . . . .	LORRAIN.
CRANMER, archevêque de Cantorbéry. . . . .	BASSE . . . . .	GASPARD.
CATHERINE D'ARAGON . . . . .	SOPRANO. . . . .	MM <sup>es</sup> KRAUSS.
ANNE DE BOLEYN . . . . .	MEZZO-SOPRANO. . . . .	RICHARD.
LADY CLARENCE, dame d'honneur de Catherine . . . . .	SOPRANO . . . . .	NASTORG.
GARTER, roi d'armes . . . . .	TÉNOR . . . . .	MM. MALVAUT.
QUATRE SEIGNEURS. . . . .	} 2 TÉNOR . . . . .	PIROÏA-GIRARD.
	} 2 BASSE . . . . .	LAMBERT-PALIANI.
UN HUISSIER DE LA COUR. . . . .	BASSE. . . . .	BOUTENS.
UN OFFICIER. . . . .	TÉNOR . . . . .	GESTA.

Seigneurs, Juges, Membres du Parlement, Officiers et Soldats, Pages, Dames d'honneur, Hommes et Femmes du peuple, etc.

*Ballet-Divertissement du 2<sup>e</sup> acte réglé par M. MÉRANTE*

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# HENRY VIII

Opéra en 4 Actes

*Poème de*

Léonce DÉTROYAT & Armand SILVESTRE

*Musique de*

# CAMILLE SAINT-SAËNS

Partition Chant et Piano

PAR

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A Monsieur Vaucorbeil

Directeur

de l'Académie Nationale de Musique.





# HENRY VIII

OPÉRA EN 4 ACTES

C. SAINT-SAËNS

## PRÉLUDE

**Maestoso**

PIANO

The first system of the prelude consists of two staves, Treble and Bass clef, in common time (C). The tempo is marked **Maestoso**. The dynamic is *p*. The music begins with a series of chords in the right hand and single notes in the left hand. A crescendo hairpin is shown over the right hand, followed by a decrescendo hairpin.

The second system continues the prelude. It features a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *pp*. The music includes various chordal textures and melodic fragments.

The third system of the prelude shows further development of the musical themes. It includes complex chordal structures and melodic lines in both hands. The notation includes slurs and ties.

The fourth system concludes the prelude. It features a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *p*. The music ends with a final chordal structure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor). The first two measures include accents (v) over the notes. The third measure contains a whole rest in the treble and a whole note in the bass. The fourth measure is marked *pp* and features a half note in the treble and a half note in the bass. The system concludes with a whole note chord in the treble and a whole note in the bass.

Second system of musical notation. The treble clef part begins with a half note chord, followed by a half note chord, and then a half note chord. The bass clef part starts with a half note chord, followed by a half note chord, and then a half note chord. The system concludes with a half note chord in the treble and a half note chord in the bass.

Third system of musical notation. The treble clef part begins with a half note chord, followed by a half note chord, and then a half note chord. The bass clef part starts with a half note chord, followed by a half note chord, and then a half note chord. The system concludes with a half note chord in the treble and a half note chord in the bass. A *pp* marking is present in the middle of the system.

Fourth system of musical notation. The treble clef part begins with a half note chord, followed by a half note chord, and then a half note chord. The bass clef part starts with a half note chord, followed by a half note chord, and then a half note chord. The system concludes with a half note chord in the treble and a half note chord in the bass.

Fifth system of musical notation. The treble clef part begins with a half note chord, followed by a half note chord, and then a half note chord. The bass clef part starts with a half note chord, followed by a half note chord, and then a half note chord. The system concludes with a half note chord in the treble and a half note chord in the bass.

5B

Musical notation system 1: Treble and bass staves. The treble staff contains a melodic line with slurs and ties. The bass staff contains a bass line with slurs. Dynamics include *cresc.* and *mf*.

Musical notation system 2: Treble and bass staves. The treble staff has slurs and ties. The bass staff has slurs and ties. Dynamics include *M.G.*, *M.D.*, *cresc.*, and *f*.

Musical notation system 3: Treble and bass staves. The treble staff has slurs and ties. The bass staff has slurs and ties. Dynamics include *sempre cresc.* and *ff*.

Pedal notation: A series of notes with a downward-pointing wedge and the label "Ped".

Musical notation system 4: Treble and bass staves. The treble staff has slurs and ties. The bass staff has slurs and ties. Pedal points are indicated by downward-pointing wedges with stars. Dynamics include *ff*.

First system of a piano score. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in the second measure.

Second system of the piano score. The right hand continues the melodic line with slurs and grace notes. The left hand has a more active role with eighth notes. A dynamic marking of *p* is located below the bass staff.

Third system of the piano score. The right hand features a melodic line with slurs and grace notes. The left hand has a more active role with eighth notes.

Fourth system of the piano score. The right hand features a melodic line with slurs and grace notes. The left hand has a more active role with eighth notes. A dynamic marking of *dim.* (diminuendo) is present in the second measure, and a *p* marking is in the third measure. The instruction "Un peu plus animé" is written above the right hand.

Fifth system of the piano score. The right hand features a melodic line with slurs and grace notes. The left hand has a more active role with eighth notes. A dynamic marking of *p* is present in the second measure.

Une salle du Palais avec deux grandes fenêtres donnant sur la place publique.

SCÈNE I

**ALL<sup>o</sup> moderato** (♩ = ♩)

**DON GOMEZ**

**NORFOLK**

**PIANO**

*p*

Trop heureux, Don Gomez,

*p*

*pp*

N. de vous revoir i - ci! Nous y repara - rons de nos beaux jours de

N. Fran - ce, De la cour de Fran - çois où vous - é -

DON GOMEZ

N. *- tiez aus - si. p De votre souve - nir, Mon cher Nor -*

D.G. *- folk, mer - ci! Celle à qui j'avais*

D.G. *dit ma secrète espé - ran - ce, Com - me com - pa - tri - ote, in - ter - cé -*

D.G. *- dant pour moi, La Rei - ne Ca - the - rine ob - tint de vo - tre*

Récit ad lib.

Récit

D.G. *Roi Qu'Ambassadeur d'Es - pagne en Angle - ter - re A sa cour je fusse accep -*

a Tempo NORFOLK

DON GOMEZ

D.G. *a Tempo*

-té! Nul mieux que vous ne l'a\_vait méri\_té. A vous, Nor-

The first system of music consists of a vocal line (D.G.) and a piano accompaniment. The vocal line is in a 3/4 time signature and begins with a treble clef, then switches to a bass clef. The lyrics are: "-té! Nul mieux que vous ne l'a\_vait méri\_té. A vous, Nor-". The piano accompaniment is in a 3/4 time signature and begins with a treble clef, then switches to a bass clef. It features a steady bass line and chords in the right hand.

D.G. *a Tempo*

-folk Je n'en fais pas mys\_tè\_re, Pour rien dans mon dé\_sir l'am\_bi\_té

The second system of music consists of a vocal line (D.G.) and a piano accompaniment. The vocal line is in a 3/4 time signature and begins with a treble clef, then switches to a bass clef. The lyrics are: "-folk Je n'en fais pas mys\_tè\_re, Pour rien dans mon dé\_sir l'am\_bi\_té". The piano accompaniment is in a 3/4 time signature and begins with a treble clef, then switches to a bass clef. It features a steady bass line and chords in the right hand.

D.G. *a Tempo*

-on n'entrait Et de mon cœur, plus doux est le se -

The third system of music consists of a vocal line (D.G.) and a piano accompaniment. The vocal line is in a 3/4 time signature and begins with a treble clef, then switches to a bass clef. The lyrics are: "-on n'entrait Et de mon cœur, plus doux est le se -". The piano accompaniment is in a 3/4 time signature and begins with a treble clef, then switches to a bass clef. It features a steady bass line and chords in the right hand.

NORFOLK

D.G. *a Tempo*

-cret. Quoi, l'a\_mour!

The fourth system of music consists of a vocal line (D.G.) and a piano accompaniment. The vocal line is in a 3/4 time signature and begins with a treble clef, then switches to a bass clef. The lyrics are: "-cret. Quoi, l'a\_mour!". The piano accompaniment is in a 3/4 time signature and begins with a treble clef, then switches to a bass clef. It features a steady bass line and chords in the right hand.

## Cantabile

DON GOMEZ

*dolce* La beau - té que je sers est tel - le Que jamais les re -

*Cantabile*

*p*

*dim.*

D.G. - gards ne sauraient s'en las - ser. Et que

M.G.

D.G. rien qu'à la voir pas - ser On la prend pour une immortel - le!

*p*

D.G. Si je vous di - sais ses appas, Ses char - mes, sa grâce ingénu - e,



*cresc.*

D.G. Vous l'auriez bientôt recon - nu - e, Bien que je ne la nom - me

*dim.* NORFOLK

D.G. pas. Bien que je ne la nom - me pas! C'est donc du

N. ciel qu'elle est ve - nu - e Cel - le dont vous sui - vez les

DON GOMEZ

N. pas! La beau - té que je sers est blon - de,

D.G. *poco rit.* a Tempo

Ses cheveux sont plus clairs Que l'or vivant des blés!

*suivez* M.G.

D.G. Et ses yeux dans les cœurs troublés Versent

*p*

D.G. u - ne langueur pro - fon - de; Le long du che -

D.G. - min de ses pas Les ro - ses pâ - lis - sent d'envi - e.

*cresc.*

DG Elle est la lu\_mière et la vi - e! Ne la re\_connais\_sez vous

*dim.*

DG pas? Ne la reconnaissez vous pas? *cresc.*

NORFOLK

Comme elle a votre â - me ra -

*p*

Ped. ★

*cresc.*

DG Elle est la lu\_mière et la vi - e!

N - vi - e! Cel - le dont vous sui\_vez les

*mf*

DG Ne la reconnais - sez vous pas? Elle est la lu\_mière et la vi - e!

N pas, *mf* Comme elle a votre â - me ra - vi - e!

*ad lib.***All<sup>o</sup> non troppo**

D.G. *Cel-le dont je suivais — les pas!*

N *Cel-le dont vous suivez — les pas!*

*sf:* *p* **All<sup>o</sup> non troppo**

D.G. *Quoi! votre es-*

*p*

D.G. *-prit ne de - vi - ne pas cel - le*

D.G. *Qui comme une é - tin - cel - le Dans tous les cœurs al\_lumant le dé -*

D.G.

\_ sir Fut à la cour de Blois, la Reine du plai - sir!

NORFOLK

*p* An - ne de Bo - leyn?

DON GOMEZ

*f* El - le mè - me!

*cresc.*

NORFOLK

Et vous croy -

*f*

*fp*

N.

- ez quel - le vous aime Au - tant que vous l'ai -

DON GOMEZ

J'en suis certain vraiment. Te - nez! la  
 - mez?

NORFOLK

Reine en garde u - ne preu - ve fi - dè - le. U - ne

DON GOMEZ

preu - ve? U - ne let - tre del - le.

De ce bil - let char - mant la ten -

D.G. *3/4*  
 - dres - se nous fit Ca - the - ri - ne - clé -

D.G. *3/4*  
 - men - te Je suis ra - vi! De quoi? Mais que ce - la dé - men - te Certains  
 Un peu plus lent  
 NORFOLK DON GOMEZ NORFOLK  
 Un peu plus lent  
 pp

N *3/4*  
 DON GOMEZ NORFOLK  
 bruits Qu'est ce donc? On contait à la

N *3/4*  
 Récit ad lib.  
 cour, Que le Roi, mal gué - ri de son ancien a - mour Pour la sœur  
 Récit

N *3/4*  
 d'Anne aujourd'hui trépas - sé - e Voulait sen faire aimer  
 p

a Tempo (All<sup>o</sup> non troppo)

DON GOMEZ

*p* La chose est insen - sé - e! De Margue - ri - - te dé - lais -

a Tempo

DG - sé - e. Le souve - nir sau - ra la pro - té - ger De ce dan -

DG - ger! D'ailleurs el - le m'aime! On a -

NORFOLK

N - jon - te Que pour la fas - ci - ner sans

*pp*



N.  
 - dou - te Dès au - jour - d'hui, no - tre maître et sei -

N.  
 - gneur! De la Rei - ne la veut nommer da - me d'honneur! Il

DON GOMEZ

DG  
 n'est de tout ce - la rien que mon cœur re - dou - te

*cresc.*

DG  
 Oui! je suis sûr de son a - mour Tou - te ma foi re - pose en

*f*

*fp*

el \_ le

NORFOLK

*mf* Le ciel vous gar\_de son a\_mour, Et puissiez vous trou\_ver en

C'est u - ne ten -

*cresc.*

el - le, Avec la cons\_tance é\_ternel - - le L'ob - -

*p*

- dresse é\_ter\_nel - - le Qui nous en\_chai - ne sans re -

- jet d'un bon - heur, d'un bon - heur sans re -

*f* *ad lib.*

DG - tour Ah! je suis sûr de son a\_mour! Le ciel me

N - tour Le ciel vous gar\_de son a\_mour! Le ciel vous

*cresc* *f* *ad lib.* *suivez*

*a Tempo*

DG garde son a\_mour! (...)

N garde son a\_mour!

*a Tempo*  
*crescendo molto*

*p*

N

*(♩ = ♪)* *p*

*(♩ = ♪)* Si vous

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

*Ped* \*

N

connais\_siez — no\_tre Roi Peut - être auriez vous plus det\_

*pp* *pp*

*marcato*

N

*pp*

- froi! Pour Hen - ry huit il n'est cho - se sa -

N

*p*

- cré - e L'a - mi - tié, l'a - mour, les ser - ments

N

Tout est li - tière à ses em - portements,

N

*p*

Il n'est pour lui ni loi, ni foi - ju - ré - e,

N

La preu - ve, Buckin - gham é - tait son favo -

*pp*

**Allegro (in Tempo)**

N

- ri! Ain - si qu'un traître on le juge à cette

**Allegro**

N

heu - re Et que je meu - re Si ce soir

*p*

N

même il na pé - rit

*p*

# SCÈNE II

All<sup>o</sup> molto

DON GOMEZ

Musical staff for Don Gomez, showing a whole rest in the treble clef.

NORFOLK

Musical staff for Norfolk, showing a whole rest in the bass clef.

TÉNORS

Musical staff for Tenors, showing a whole rest in the treble clef.

SEIGNEURS

BASSES

Musical staff for Basses, showing a whole rest in the bass clef.

(Bruits sur la place)

All<sup>o</sup> molto

PIANO

Piano accompaniment for the first system, featuring a melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* and *p* with an accent.

NORFOLK

Musical staff for Norfolk, showing a melodic line in the bass clef.

Mais, c'est du tri - bu - nal que la fou - le s'em -

Piano accompaniment for the second system, continuing the melody and accompaniment from the first system.

(Entrée des Seigneurs)

Musical staff for the third system, showing a melodic line in the bass clef.

- pres - se!

Piano accompaniment for the third system, continuing the melody and accompaniment.

NORFOLK (se dirigeant vers les Seigneurs)

La nouvel\_ le, messieurs! Buckingham?

Ténors

*p*

Condam\_

Basses

*p*

Condam\_

Quel châ\_timent?

*mf*

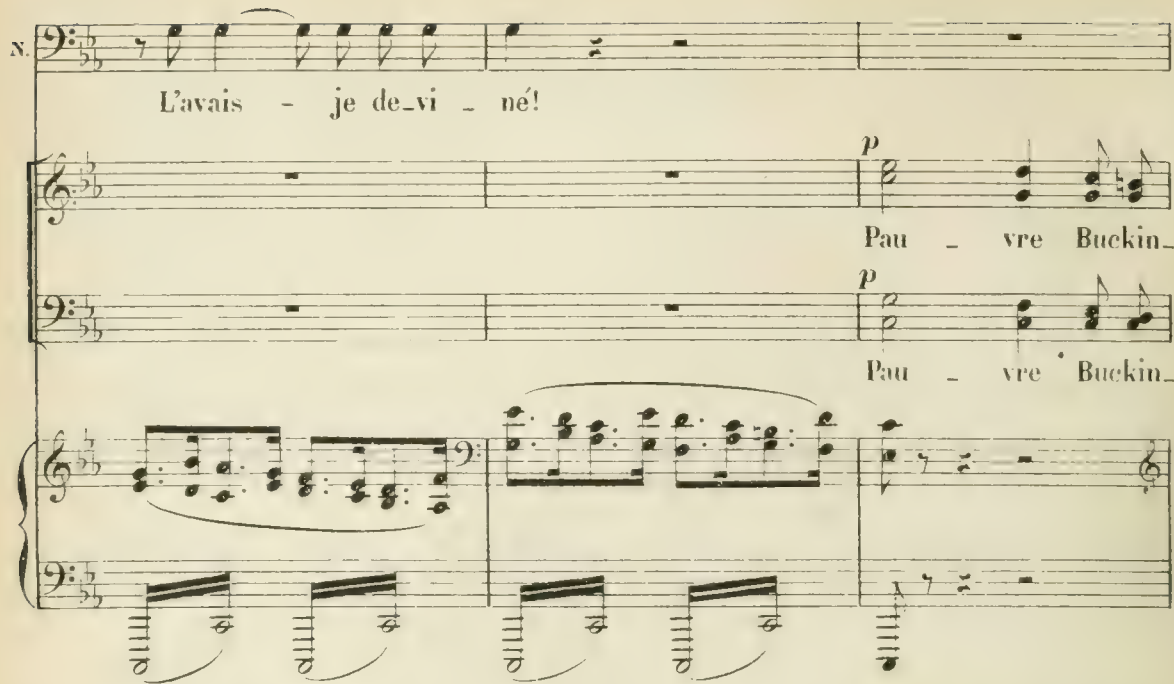
\_ né!

La mort!

*mf*

\_ né!

La mort!

N. 

L'avais - je de - vi - né!

*p* Pau - vre Buckin -

*p* Pau - vre Buckin -



- gham que dans sa dé - tres - se Nul de nous ne peut se cou -

- gham que dans sa dé - tres - se Nul de nous ne peut se cou -

*espress.*

*p*

*sempre p*

- rir De ton royal a - mi, la menteu - se ten - dres - se

*sempre p*

- rir De ton royal a - mi, la menteu - se ten - dres - se





Sans é-clair de pi-tié te lais-se-ra mou-rir!

Sans é-clair de pi-tié te lais-se-ra mou-rir!

1<sup>er</sup> SEIGNEUR 1<sup>er</sup> Ténor

C'est tout à l'heu - re qu'on l'em-mè - ne Et l'écha -

1<sup>er</sup> S.

\_faut dé-jà l'at-tend!

3<sup>e</sup> SEIGNEUR 1<sup>er</sup> Basse

Pour faire une chose inhu-mai - ne Le

2<sup>e</sup> SEIGNEUR 2<sup>d</sup> Ténor.

Nous pou - vons de cet - te fe -

Roi ne perd pas un ins - tant!

3<sup>e</sup>S.

2<sup>e</sup>S.

4<sup>e</sup> SEIGNEUR 2<sup>e</sup> Basse

\_nè - tre, Le voir quand on le condui - ra!

Cer - tes! mais de le re - con -

1<sup>er</sup> SEIGNEUR

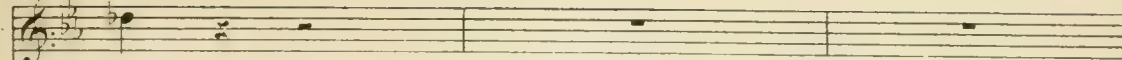
A la cour, Mes -

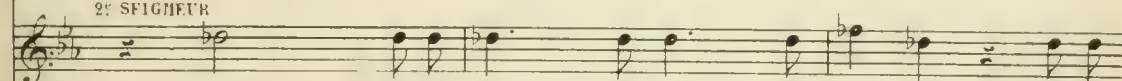
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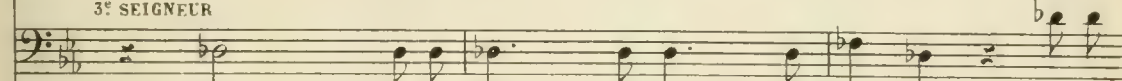
\_naî - tre Nul de nous ne s'a - vi - se - ra!

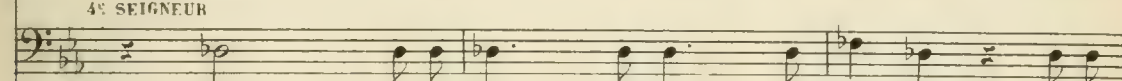
1<sup>er</sup>S.


\_sieurs le plus sa - ge Est de vi - vre chacun pour

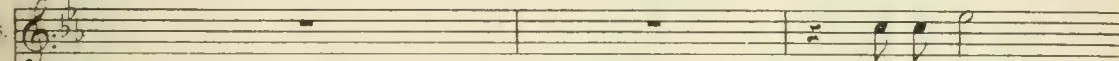
1<sup>er</sup> S.    
 soi!

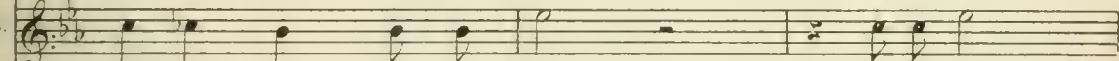
2<sup>e</sup> SEIGNEUR    
 Rien en ef - fet ne nous pré - sa - ge Ce qu'il

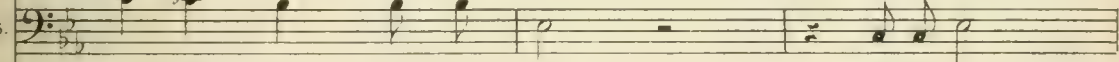
3<sup>e</sup> SEIGNEUR    
 Rien en ef - fet ne nous pré - sa - ge Ce qu'il

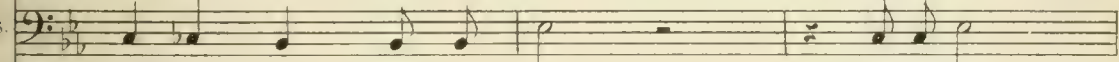
4<sup>e</sup> SEIGNEUR    
 Rien en ef - fet ne nous pré - sa - ge Ce qu'il




1<sup>er</sup> S.    
 Nous vi\_vons

2<sup>e</sup> S.    
 faut at - ten - dre du Roi! Nous vi\_vons

3<sup>e</sup> S.    
 faut at - ten - dre du Roi! Nous vi\_vons

4<sup>e</sup> S.    
 faut at - ten - dre du Roi! Nous vi\_vons



1<sup>rs</sup>. sous un Roi parjure, im\_pie et traî\_tre Et

2<sup>es</sup>. sous un Roi parjure, im\_pie et traî\_tre Et

3<sup>es</sup>. sous un Roi parjure, im\_pie et traî\_tre Et

4<sup>es</sup>. sous un Roi parjure, im\_pie et traî\_tre Et

fp

1<sup>rs</sup>. sous un joug de fer notre front est meurtri!

2<sup>es</sup>. sous un joug de fer notre front est meurtri!

3<sup>es</sup>. sous un joug de fer notre front est meurtri!

4<sup>es</sup>. sous un joug de fer notre front est meurtri!

1<sup>rs</sup> Ténors sous un joug de fer notre front est meurtri!

2<sup>es</sup> Ténors

1<sup>rs</sup> Basses

2<sup>es</sup> Basses

p

CHŒUR DE SUIGNETTES

Pau\_vre Buckin\_gham que dans la dé\_

Pau\_vre Buckin\_gham que dans la dé\_

Pau\_vre Puckin\_gham que dans la dé\_

Pau\_vre Buckin\_gham que dans la dé\_

p

SB Henry

\_tres - se Nul de nous ne peut secou - rir! \_\_\_\_\_  
 \_tres - se Nul de nous ne peut secou - rir! \_\_\_\_\_  
 \_tres - se Nul de nous ne peut secou - rir! \_\_\_\_\_  
 \_tres - se Nul de nous ne peut secou - rir! \_\_\_\_\_

De ton roy - al a - mi la men - teu - se ten -  
 De ton roy - al a - mi la men - teu - se ten -

*cresc.*

*cresc.*

*p poco a poco cresc.*

M.D.

1316

1<sup>er</sup> SEIGNEUR

*cresc.*

De ton royal a mi la men\_teu se ten\_

2<sup>e</sup> SEIGNEUR

*cresc.*

De ton royal a mi la men\_teu se ten\_

3<sup>e</sup> SEIGNEUR

*cresc.*

De ton royal a mi la men\_teu se ten\_

4<sup>e</sup> SEIGNEUR

*cresc.*

De ton royal a mi la men\_teu se ten\_

*cresc.*

De ton royal a mi la men\_teu se ten\_

\_dres se

*cresc.*

De ton royal a mi la men\_teu se ten\_

\_dres se

*sempre cresc.*

sempre cresc.

1<sup>re</sup> S. *f* *p*  
 \_ dres - se Sans é - clair de pi - tié te laisse -

2<sup>es</sup> S. *f* *p*  
 \_ dres - se Sans é - clair de pi - tié te laisse -

3<sup>e</sup> S. *f* *p*  
 \_ dres - se Sans é - clair de pi - tié te laisse -

4<sup>e</sup> S. *f* *p*  
 \_ dres - se Sans é - clair de pi - tié te laisse -

*f* *p*  
 \_ dres - se Sans é - clair de pi - tié te laisse -

*f* *p*  
 Sans é - clair de pi - tié te lais - se -

*f* *p*  
 \_ dres - se Sans é - clair de pi - tié te laisse -

*f* *p*  
 Sans é - clair de pi - tié te laisse -

*f* *dim.* *p*

1<sup>rs</sup>. *dim.* - - - *pp*  
 - ra mou - rir, te lais - se - ra mou - rir.

2<sup>es</sup>. *dim.* - - - *pp*  
 - ra mou - rir, te lais - se - ra mou - rir.

3<sup>es</sup>. *dim.* - - - *pp*  
 - ra mou - rir, te lais - se - ra mou - rir.

4<sup>es</sup>. *dim.* - - - *pp*  
 - ra mou - rir, te lais - se - ra mou - rir.

*dim.* - - - *pp*  
 - ra mou - rir, te lais - se - ra mou - rir.

*dim.* - - - *pp*  
 - ra mou - rir, te lais - se - ra mou - rir.

*dim.* - - - *pp*  
 - ra mou - rir, te lais - se - ra mou - rir.

*dim.* - - - *pp*  
 - ra mou - rir, te lais - se - ra mou - rir.

*dim.*



(Le Roi paraît suivi de Surrey)

*pp*

Ped.      ★ Ped      ★ Ped      ★ Ped      ★ Ped      ★

Ténors

*pp*

LES SEIGNEURS

Basses

*pp*

Sa - lut      au prince ma - gna -

Sa - lut      au prince ma - gna -

Ped      ★ Ped      ★ Ped      ★ Ped      ★ Ped      ★

*poco cresc.*

\_ni - me      Dont le bras,      de fer re - vê - tu

*poco cresc.*

\_ni - me      Dont le bras,      de fer re - vê - tu

Ped.      ★ Ped      ★ Ped      ★ Ped      ★ Ped      ★

*dim.*

Im - pi - toy - a - ble pour le cri - me Est tou - jours doux à

*dim.*

Im - pi - toy - a - ble pour le cri - me Est tou - jours doux à

Ped ★ Ped ★ Ped ★

la ver - tu

la ver - tu (Les seigneurs saluent avec obséquiosité le Roi qui ne fait pas attention à eux

*dolce*

*p*

et se retirent en se courbant)

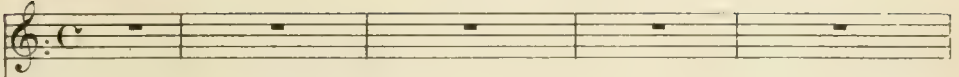
*ppp*

Ped ★

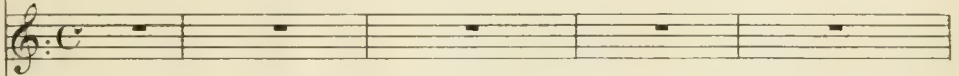
## SCÈNE III

Moderato

DON GOMEZ



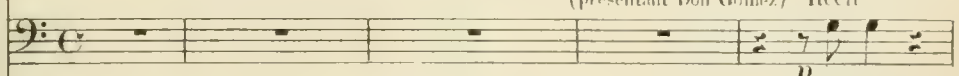
SURREY



HENRY



NORFOLK

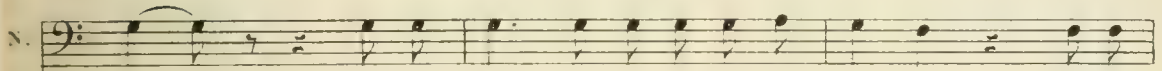


(présentant Don Gomez) Récit

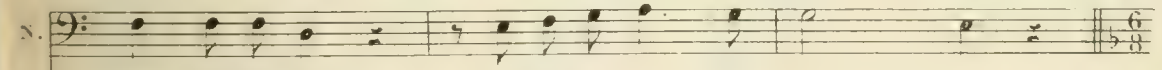
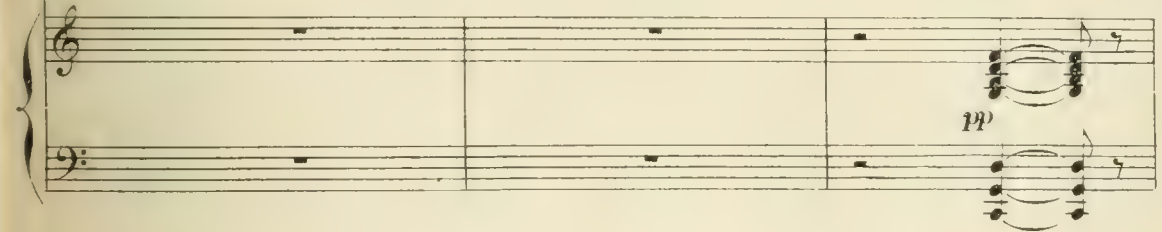
*p*  
Daignez,  
Récit

Moderato

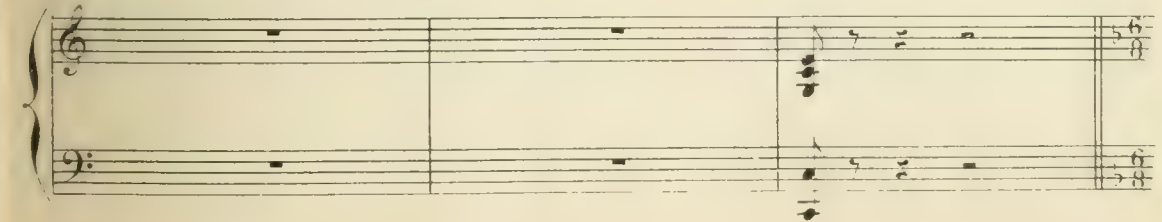
PIANO



Si - re, ac - cueil - lir ce - lui qui m'ac - com - pa - gne, Don Go -



- mez de Fé - ria, l'am - bass - deur d'Es - pa - gne!



Grazioso

HENRY

*p* sempre

A notre cour,

Grazioso

*p*

*p*

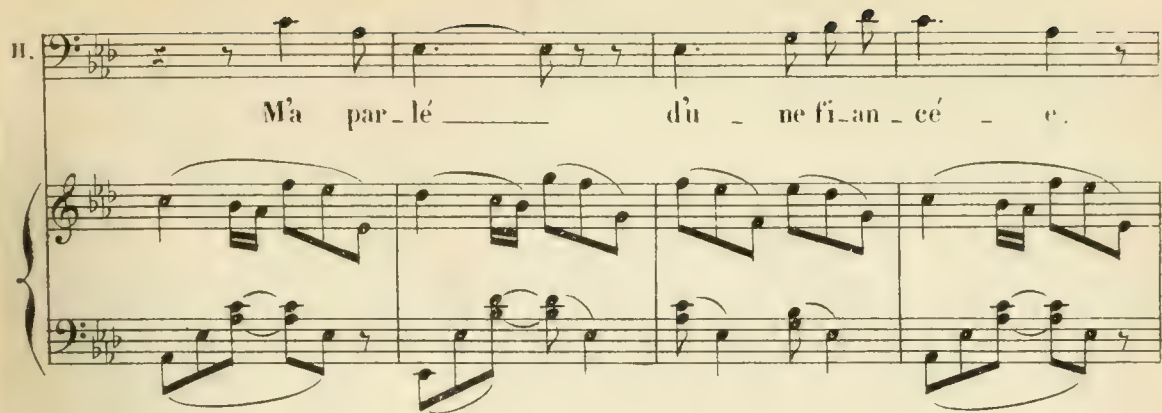
ii. *M.G.* Mon\_sieur soy\_ez le bienve\_nu. Car *M.G.*

*ad lib.*

a Tempo

ii. vous m'etiez déjà con\_nu La Rei\_ne,

ii. qui pour vous s'est fort in\_téres\_sé\_e,

II.  *M'a par - lé* — — — — — *dù - ne fi - an - cé - e.*

II.  *Dont les beaux yeux vous at - ti - raient i - ci*

II.  *Que vous ai - miez, qui vous ai - mait* — — — — — *aus -*


II.  *- si, Re - mi - se par vous, une lettre d'el - le Lui fut devotre a -*

II.  *p*

amour une preuve fi - dèle Je ne sais rien de plus

II.  *p*

mais de tels sentiments Mé - ri - tent

II.  *pp*

qu'on les en - cou - ra - ge Les Rois sont trop heu - reux

II.  *p*

de servir les a - mants Si comme je le pen - se

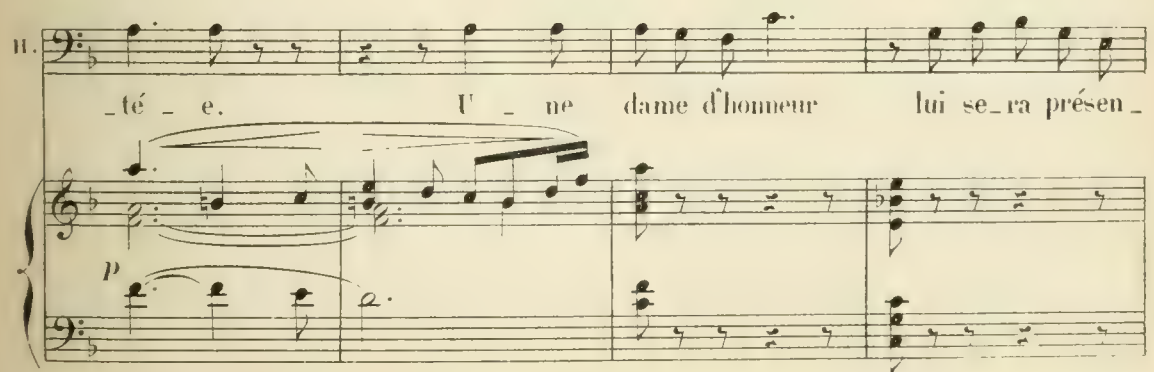
5 7 7 1

11.  Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in bass clef with a 3/4 time signature. The piano accompaniment is in treble and bass clefs. The key signature has two flats. The lyrics are: "Re\_mercier la Reine est pour vous un dé\_sir... —"

2 2

11.  Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment continues. The lyrics are: "Dans un ins\_tant vous au\_rez ce plai\_sir! —"

11.  Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues. The piano accompaniment continues. The lyrics are: "Par moi, devant la cour, en ces lieux arré\_ —"

11.  Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues. The piano accompaniment continues. The lyrics are: "\_té\_e. U\_ne dame d'honneur lui se\_ra présen\_ —"

H.

\_té - e.

*mf*

*dim.*

DON GOMEZ (surpris et à part)

*p*

U - ne da - me d'honneur,.... Nor - folk di - rait - il

*p*

(Don Gomez sort suivi de Norfolk)

DC.

vrai? (... 15)

*ff*



# SCÈNE IV

**Allegro molto**

SURREY

HENRY

**Allegro molto**

PIANO

HENRY (se rapprochant vivement de Surrey)

SURREY

Donc, le Pape est hos-tile à ma secrète en-vi-e?

Oui!

HENRY

S.

Si-re!

Je l'ysoumettrai.

SURREY

Mais il y va pour vous du trône et de la vi - e!

The score for Surrey consists of a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a rest, followed by the lyrics 'Mais il y va pour vous du trône et de la vi - e!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

HENRY

Que m'impor - te, Sur - rey. Dans mon â - me ra -

The score for Henry features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line starts with a rest, followed by the lyrics 'Que m'impor - te, Sur - rey. Dans mon â - me ra -'. The piano accompaniment includes dynamic markings such as 'f' and 'p'.

vi - e Rien ne de - meure plus quand l'amour est en -

This section of the score for Henry continues the vocal line with the lyrics 'vi - e Rien ne de - meure plus quand l'amour est en -'. The piano accompaniment includes a triplet of eighth notes in the right hand.

- tré Je souf - fre pour cet - te re -

This section of the score for Henry continues the vocal line with the lyrics '- tré Je souf - fre pour cet - te re -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with a dynamic marking of 'p'.

- bel - le Des maux plus durs que le tré -

This section of the score for Henry continues the vocal line with the lyrics '- bel - le Des maux plus durs que le tré -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

II. *pas!* *cresc.* *pp* Près de la femme la plus

S. bel - le Un Roi commande et ne soupi - re pas!

HENRY *p* Qui donc comman - de

II. *pp rit.* *espress.* *p* quand il ai - me!

HENRY *Larghetto* *pp* Qui donc commande quand il

H. *ai - me Et quel em - pi - re reste au cœur Où l'amour met son pied vain -*

H. *- queur! Qui donc com - man - de quand il*

*poco cresc.*

*p*

*poco f*

H. *ai - me? Et quel em - pi - re reste au cœur Où l'amour met son pied vain -*

*dim.* *rit.*

*suivez*

*mf* *p* *pp*

All<sup>o</sup> agitato

H. *- queur!*

All<sup>o</sup> agitato

*molto cresc.* *f*

H. *Ah! c'est la tor - tu - re su - prè - me*

*f* *cresc.*

ff

Two staves of piano introduction in G major, 3/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a bass line with some sustained notes.

HENRY

El - le veut et puis ne veut plus

p

Two staves of piano accompaniment for the first line of lyrics. The right hand has a steady eighth-note accompaniment, and the left hand has a similar pattern. Dynamics include piano (p).

II. El - le me cherche et puis m'é - vi - te

Two staves of piano accompaniment for the second line of lyrics. The right hand continues with eighth-note chords, and the left hand has a more active bass line. Dynamics include piano (p).

II. Le sou - ve - nir de Mar - gue - ri - te fait -

Two staves of piano accompaniment for the third line of lyrics. The right hand has a more sparse accompaniment with some chords, and the left hand has a simple bass line. Dynamics include piano (p).

II. -il mes dé - sirs super - flus

Two staves of piano accompaniment for the fourth line of lyrics. The right hand has a more active accompaniment with some chords, and the left hand has a simple bass line. Dynamics include piano (p). The word "crise." is written in the right hand.

*f*

11

Ah! c'est la tor\_tu\_re su\_pre\_mè.

*fp* *f*

11

Es\_pé\_rer et craindre à la fois Et vivre ex\_i\_

*p* *p* *più marcato*

11

-lé de soi-mè\_me! Ay\_ant des ca\_pri\_es pour

11

lois El\_le me cherche et puis mé\_vi\_te El\_le

*marcato* *CRISO.*

II. *f*

vent et puis ne veut plus Ah! C'est la for - tu -

II. *ff*

-re su - prè - me!

*ad lib.* *pp*

II. *Larghetto* *pp*

Qui donc commande quand il ai - me Et quel em -

*Larghetto* *pp*

II.

-pi - re reste au cœur ou l'amour Met son pied vain - queur -

H *cresc.* *f*

— Qui donc comman\_de quand il ai\_me Et quel em\_pi\_re reste au

*p*

H. cœur Où l'amour met son pied vainqueur

*cresc.* *accel.* *f*

H. *f.* Ah! qui donc commande quand il ai\_me?

**All. agitato**

*susc.* *p* *molto cresc.* *f*

SURREY (opéra de la Reine) *p* **Moderato**

Si\_re, la Rei\_ne!

*dim* *pp* **Moderato** *p*



# SCÈNE V

Moderato

CATHERINE

HENRY

PIANO

Moderato

- CATHERINE

*dolce*

Ô mon maître et Sei\_gneur vous m'avez deman -

*Più lento*

- dé - e?

- HENRY (avec courtoisie)

En ef - fet, noble Rei - ne!

*pp*

M.G.

H. *C'est pour vous présen - ter une Dame d'hon - neur!* *Dont vous se -*

H. *- rez bientôt la souve - rai - ne!* *Sa - chez avant même son*

H. *nom* *Que de la cour de France i - ci le ciel l'en - voi - e,*

M.G.

*- CATHERINE*  
*(joyeusement)*

*p* *An - ne de Boleyn* *Non!*

H. *(inquiet)* *3*  
*Quoi! vous la connais - sez?*

(à part)

c. Gardons à Don Go - mez le secret de sa joi\_e

(à Henry)  
(haut) *ad lib.*

c. Le bruit de sa beau\_té parvint seul jusqu'à moi. Le pré - sent de

a Tempo - HENRY

a Tempo

pp suivez

- CATHERINE

II. Je l'ac - cep - te - rai

vous n'en est que plus di - gne!

Rit. a Tempo

c. done, puisqu'il vient de mon Roi. Dont j'at - tends à mon

a Tempo

pp suivez

Rit.

C. *tour*  
- HENRY

u - ne faveur in - si - gne (gracieusement)

Par - lez, vous plaire en

*suivez*

All' non troppo

II. tout est ma plus chère loi!

All' non troppo

*p* *espress.*

- CATHERINE

Do Buckin - gham Je sais le sort ter -

*p*

C. ri - ble

Donnez - moi sa grà - ce

- HENRY *p*

- CATHERINE

Im - pos - si - ble!                      Cependant vous m'a-

c. *cresc.*  
- viez promis....                      Mais il é -

- HENRY                      Ma jus - tice                      est in - ex - o - ra - ble

c. *cresc.*  
- fait de vos a - mis                      Il n'en est                      que plus mépri -

- HENRY

ii. CATHERINE  
- sa - ble!                      J'en -                      ap - pelle

c. à vo - tre pi - tié! J'en - ap -  
 - HENRY

Je n'en res - sens

c. - pelle à vo - tre pi - tié, Peut-être on  
 H. pas pour un traî - tre!

*pp*

c. l'a ca - lom - ni - é Sei -  
 H. Ap - pre - nez à mieux le con -

*espress.*

*poco cresc.*

C. *mf* - gneur ac - cor - dez - moi, sei - gneur ac -

H. - nai - tre

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

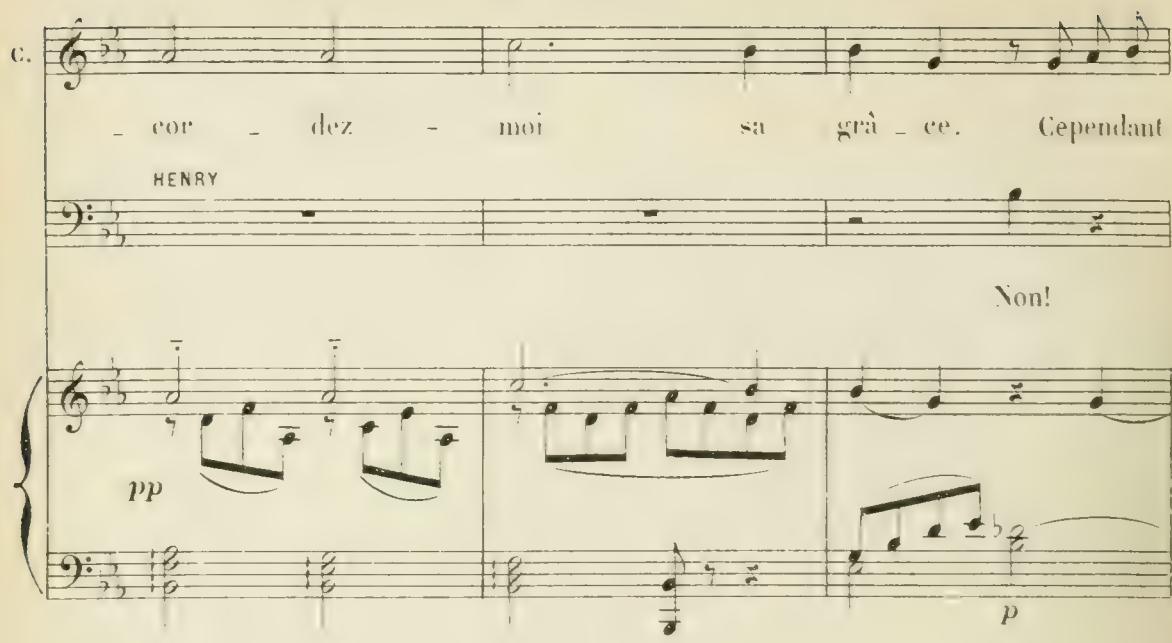
C. - cor - dez - moi - sa grâ - ce! Sei -

H. Non!

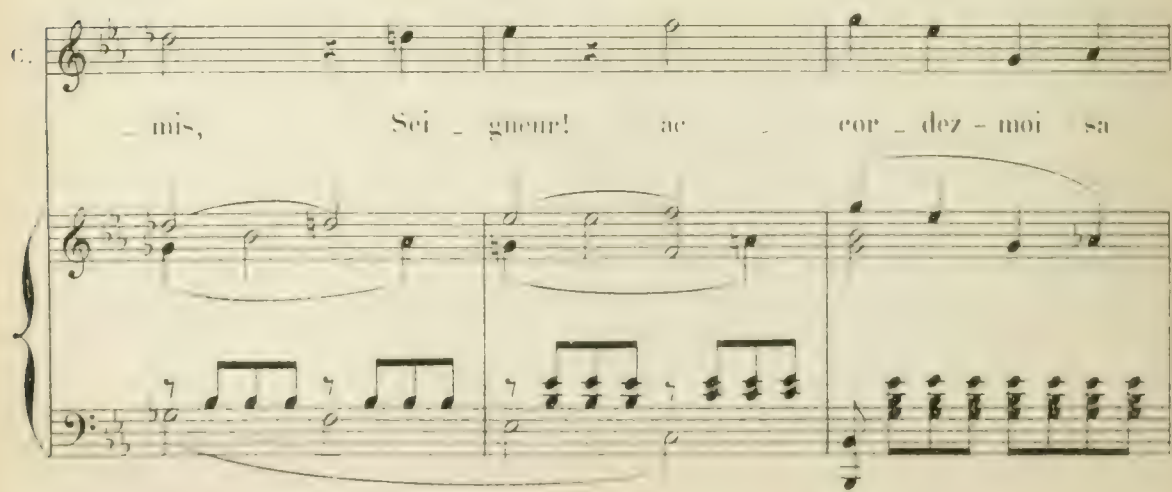
*pp* M.D. M.G.

C. - gneur! ac - cor - dez - moi, sei - gneur ac -

*mf* *dim.* *p*

c.   
cor - dez - moi sa grà - ce. Cependant  
HENRY  
Non!

c.   
vous m'a - viez pro - mis, Cependant vous m'a - viez pro -

c.   
- mis, Sei - gneur! ac - cor - dez - moi sa



c. *cresc.*  
 grà - ce. Pendant vous m'a - vriez pro -  
 HENRY

Non!

c. - mis, Pendant vous m'a - vriez pro - mis, Sei -

c. - gneur! Sei - gneur! sei - gneur, ac -

*mf* *dim.*

c. - cor - dez - moi sa grà - ce!

*pp*

- HENRY  
Récit.

*p* Pour lui prêter vo - tre se - cours, Rei - ne, Vous i - gnorez peut -

Récit. *p*

**And.<sup>e</sup> sostenuto** (in Tempo)

- CATHERINE *dolce*

II. - ê - tre Qu'il fut votre ennemi tou - jours! Je suis chrétienne, ô mon

**And.<sup>e</sup> sostenuto**

C. maître. Par - don - nez! Buckingham a mé - ri - té la

*pp*

*ad lib.*

II. mort, Ces - sez pour le sauver un i - nutile ef -

*p*

a Tempo

**Moderato**

- CATHERINE

II. - fort. Tris - te se - cret de mes vœux super -

a Tempo *p* **Moderato**

c. *- flus Monsei - gneur, vous ne m'aimez plus!*

*sfz* *tr* 3 *pp*

*- HENRY*

*Que di - tes vous là, Cathe - rine*

*pp*

II. *Eh! quoi donc, votre humeur chagri - ne*

II. *Méconnaît l'amour que pour - tant J vous - témoigne à tout ins - tant!*

*ad lib.* *a Tempo*

*pp* *a Tempo*

II. *(sotto voce)*

*Domptant jusqu'à ma consci - en - ce*

*pp*

Un peu animé

II. Pour res - ter tou - jours votre é - poux!

Un peu animé.

*pp*

- CATHERINE (épouvantée)      - HENRY

Que dites-vous?      Que dites-vous?      Je dis

II. que quelque fois je pen - se      Que Dieu

II. mau - dit      notre u - ni - on

H. *II.*

comme il - lé - gi - time et con - trai - re

*ppp*

H. *II.*

à la sain - te pres - crip - ti -

*cresc.*

H. *II.*

- on Qui dé - fend d'é - pou -

H. *II.*

*ad lib.* *a Tempo* - CATHERINE *f*

- ser la veu - ve de son frè - re. O mon maî - tre

*a Tempo* *f*

C. 
  
Vous blasphè - mez, Car le Pa - pe a bé - ni les nœuds par nous for -

C. 
  
- més. *- HENRY*  
*p* Que le Pa - pe soit infail -

II. 
  
- li - ble où le pré - tend et c'est pos - si - ble. Mais

II. 
  
le Lé - xi - tique est for - mel Et ce li - vre nous vient du

II. 
  
ciel!

- CATHERINE

*p*

HENRY

Ou voulez-vous en ve-nir, je vous pri-e. *p* Moi?

Musical score for the first system. It includes a vocal line for Catherine (treble clef) and a vocal line for Henry (bass clef). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 6/8.

**Moderato**

(avec une feinte bouhomie)

*dolce*

Mais à rien, Catherine ché-ri-e

**Moderato**

*p*

*pp*

Musical score for the second system. It includes a vocal line for Henry (bass clef) and piano accompaniment in grand staff notation. The key signature has one flat and the time signature is 6/8.

Musical score for the third system. It includes a vocal line for Henry (bass clef) and piano accompaniment in grand staff notation. The key signature has one flat and the time signature is 6/8.

Musical score for the fourth system. It includes a vocal line for Henry (bass clef) and piano accompaniment in grand staff notation. The key signature has one flat and the time signature is 6/8. The tempo changes from *ad lib.* to *a Tempo*.

Musical score for the fifth system. It includes a vocal line for Henry (bass clef) and piano accompaniment in grand staff notation. The key signature has one flat and the time signature is 6/8. The tempo is marked *poco marcato*.

H. *fil* *fait en - cor da - van -*

H. *- ta - ge* *Enbravant jusqu'à Dieu pour te - nir son ser -*

*cresc.* *Rit.*

*pp* *suivez*

**All<sup>o</sup> non troppo** *p*

H. *- ment!* *A -*

**All<sup>o</sup> non troppo** *p* *f* *p dim.*

*- CATHERINE* *p*

H. *Ah! j'ai tout com - pris et je trem - ble, je trem -*

*- t'el - le com - pris? El - le trem - ble Du*

*p*



*cresc.*

C. *ble* Du saint hy -

H. *cresc.* tris - te hy - men qui nous ras -

C. - men qui nous ras - sem - ble

H. - sem - ble La - mour d'An - ne se -

C. un a - mour cou - pa - ble est vain - queur!

H. - ra - vain - queur! La paix de

*poco a poco stringendo*

C. Plus de jus-ti - ce mé - tait du - e, Je me sens à ja -

H. l'â - me é - tant per - du - e Ah! du moins cette i - vresse é - tait

*poco a poco stringendo*

**Più Allegro**

C. - mais per - du - e dans son cœur!

H. due à mon cœur! La paix de

**Più Allegro**

C. Je me sens à ja - mais

H. l'â - me é - tant per - du - e. Ah! du

C. *per - du - - - e* Dans \_\_\_\_\_

II. *moins cet - te i - vres - se é - tait due.*

The first system of the musical score features a vocal line (C) and a piano accompaniment (II). The vocal line begins with a half rest followed by the lyrics 'per - du - - - e' and 'Dans'. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with chords and a steady bass line. The key signature has one flat, and the time signature is 3/4.

C. *son cœur!* *f* *Ah! - de l'hy - men qui nous ras -*

II. *à mon cœur!* *f* *Ah! - de l'hy - men qui nous ras -*

The second system continues the vocal and piano parts. The vocal line (C) has lyrics 'son cœur!' and 'Ah! - de l'hy - men qui nous ras -'. The piano accompaniment (II) features a dynamic marking of *p* (piano) and *cresc.* (crescendo). The piano part includes a double bar line with repeat signs and a change in the bass line.

C. *- sem - ble L'a - mour est vain - queur! Je me sens*

II. *- sem - ble L'a - mour est vain - queur!*

The third system shows the vocal lines (C and II) with lyrics '- sem - ble L'a - mour est vain - queur! Je me sens' and '- sem - ble L'a - mour est vain - queur!'. The piano accompaniment (II) includes dynamic markings of *fp* (fortissimo) and *f* (forte). The piano part features triplet figures in the bass line and a more active right-hand part.

C. à ja\_mais per\_du\_e Dans son cœur!

H. La paix de l'à - me é - tait per - due Ah! du

C. Ah!

H. moins cet - te i\_vres - se é - tait due à mon cœur

C. à ja -

H. cet - te i\_vresse é - tait due à mon cœur! E

C. *mais per du e dans son*

H. *-tait due à mon*

8

Detailed description: This system contains the first two lines of the musical score. The vocal line for C (Soprano) has lyrics "mais per du e dans son". The vocal line for H (Bass) has lyrics "-tait due à mon". Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A forte (*ff*) dynamic marking is present at the beginning of the piano part.

C. *cœur! Dans son cœur!*

H. *cœur! A mon cœur!*

*ff* M. G.

Detailed description: This system contains the next two lines of the musical score. The vocal line for C has lyrics "cœur! Dans son cœur!". The vocal line for H has lyrics "cœur! A mon cœur!". The piano accompaniment continues with the same rhythmic pattern. A forte (*ff*) dynamic marking is present. The initials "M. G." are written in the right margin of the piano part.

Detailed description: This system shows the piano accompaniment for the third line of the score. It consists of two staves (treble and bass clef) with a rhythmic pattern of eighth notes and chords. A forte (*ff*) dynamic marking is present at the beginning.

*poco a poco dimin.*

HENRY

Mais voi-ci ve-nir, ce me sem-ble,

**Moderato**

Récit

Cel-le que dans ce lieu nous at-ten-dons en-sem-ble.

# SCÈNE VI

*Wendell*  
*Chorus*

Andante grazioso, quasi minuetto

CATHERINE

ANNE

DON GOMEZ

SURREY

HENRY

NORFOLK

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

Andante grazioso, quasi minuetto

PIANO

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation, continuing the grand staff. It includes a dynamic marking of *f* (forte) in the bass staff. The notation is dense with many notes and rests.

(Entre ANNE, conduite par SURREY et accompagnée de demoiselles d'honneur; de tous cotés arrivent des seigneurs avec NORFOLK et DON GOMEZ)

Third system of musical notation. It features a dynamic marking of *p* (piano) in the bass staff and the word *chase* written in the treble staff. The notation includes various note values and rests.

Fourth system of musical notation. It includes a dynamic marking of *p* in the bass staff and the letters *M D* in the treble staff. The music continues with complex rhythmic patterns.

Fifth system of musical notation. It features a dynamic marking of *p* in the bass staff and the letters *M G* in the treble staff. The notation concludes with various note values and rests.



*mf* *dim.*

ANNE (à part, apercevant Don Gomez)

*p* Don Gomez, jus-te ciel!

DON GOMEZ

*p* (à part)

C'est bien el-le vrai-ment! (... 92)

*fpp* *p*

HENRY (qui s'est aperçu de leur mouvement)

*p* Vous vous re-connais - sez Vous étant vis en

*mf* *dim.*

(se remettant)

A. Si - re, pré-ci-sé - ment!

H. Fran - ce?

*p*

*mf*

Rei - ne, pour vous don - ner la nouvelle as\_su\_ran\_ee

De notre amour roy - al nous plaçons près de vous Dame

*cresc.*

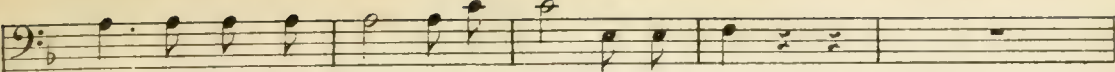
An - ne de Bo - leyn Que mon frè - re Louis Dou - ze

*dim.*

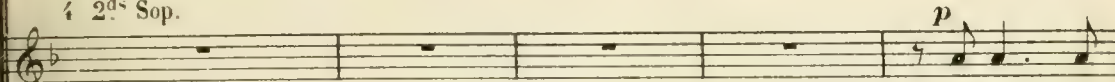
Ped. *7 7* ★ Ped

ho\_no\_rait au\_tre fois d'une ami\_tié ja - lou - se Ve -

★

II.    
 \_nant d'un peuple a \_ mi le pré \_ sent nous est doux!

4 1<sup>ers</sup> Sop.  *p*   
 Sa\_lut à

4 2<sup>ds</sup> Sop.  *p*   
 Sa\_lut à

4 Cont.  *p*   
 Sa\_lut à

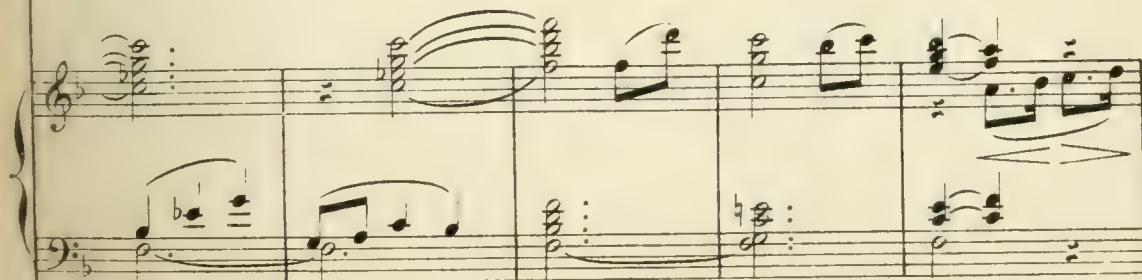


*pp* *p*

toi, Sa\_lut à toi qui nous vient de la Fran\_ ce!

toi, Sa\_lut à toi qui nous vient de la Fran\_ ce!

toi, Sa\_lut à toi qui nous vient de la Fran\_ ce!



Nos deux pa - ys ont les mè - mes a - ïeux! Nos deux pa - ys ont les

Nos deux pa - ys ont les mè - mes a - ïeux! Nos deux pa - ys ont les

Nos deux pa - ys ont les mè - mes a - ïeux! Nos deux pa - ys ont les

CATHERINE (à part)

De cel\_le là, du moins malgré qu'elle soit bel\_le Un

mè - mes a - ïeux. Ga -

mè - mes a - ïeux. Ga - ge de

mè - mes a - ïeux. Ga - ge de

M. G.

c.

autre amour pro\_tè - ge mon bon - heur! —

- ge de paix et — ga - ge d'es - pé - ran - ce sa - lut à

paix et — ga - ge d'es - pé - ran - ce sa - lut à —

paix et — ga - ge d'es - pé - ran - ce sa - lut à —

*pp*

*pp*

*pp*

*pp*

toi — Vier - ge au front ra - di - eux!

toi Vier - ge au front ra - di - eux!

toi Vier - ge au front ra - di - eux!

*pp*

CATHERINE (s'adressant affectueusement à Anne)

Récit

Soyez la bien venue i-ci Ma demoi - sel - le, Ma nou - vel - le da - me d'hon -

*pp*

a Tempo

ANNE (En baisant la main à Catherine)

- neur! Rei - ne, à vous bien ser -

*p* *pp*

- vir je met - trai tout mon zé - le!

*p* *mf*

HENRY

(se rapprochant d'Anne)

Pour ho - no - rer en - cor en vous

*p*

II. *♩*

un pos - te dont vous è - tes

*p*

II. *♩*

di - gne J'y veux join - dre fa - veur in -

II. *♩*

si - gne Un ti - tre dé - si - ré de

*crisu.*

*f* *p*

II. *♩*

tous. De Pem - bro - ke soyez marqu - se!

*f* *tr*

Sop.

Cont. *f*  
De Pem - bro - ke Le

Ten. *f*  
De Pem - bro - ke Le

Basses. *f*  
De Pem - bro - ke Le

De Pem - bro - ke Le roi la nomme aus-

*f*

*p*

Mar-qui-se!..

*dim.*  
roi la nomme aussi mar-qui-se

*dim.*  
roi la nomme aussi mar-qui-se

*1<sup>re</sup> Ten. pp*  
Mar-qui-se!..

*si mar-qui-se*

*diminuendo*

*tr tr*

*sempre diminuendo pp*



### Un peu plus animé (♩ = ♩)

ANNE

*p* (presque parlé)

Si - re, C'est vraiment me com -

1<sup>er</sup> Ténors

(Dès les premiers accords de la marche funèbre, Catherine, suivie de tous les personnages en scène sauf Anne et Henry, se précipite vers la fenêtre d'où l'on voit le cortège conduisant Buckingham à sa dernière demeure)

2<sup>es</sup> Ténors

(dans la coulisse)

4<sup>es</sup> Basses

2<sup>es</sup> Basses

### Un peu plus animé (♩ = ♩)

*pp*  
(Musique dans la coulisse)

CHŒUR DE MOINES

A  
- bler.

HENRY

(presque parlé)

*p* Quel bien - fait pour - rait é - ga - ler L'at - trait de cet - te grâce ex -

(très loin)

*pp* De pro -

(très loin)

*pp* De pro -

A. Non! c'est trop!

II. - qui-se Ce n'est pas as -

- fun - - dis!

- fun - - dis!

(Parlé)

II. - sez! Si tu savais comme je

*p* De pro-fun - dis!

*p* De pro-fun - dis!

*p* ANNE

II. t'ai-me! Mon cœur sem-plit de ré-ves in-sen-

A

- sés!

The first system shows a vocal line starting with a fermata and the text '- sés!'. Below it is a piano accompaniment with a complex rhythmic pattern of chords and eighth notes.

CATHERINE

*mf*

Ô spec - ta - cle d'hor - reur!

Ténors (plus près)

De pro - fun - dis!

Basses (plus près)

De pro - fun - dis!

This system introduces Catherine's vocal line with the lyrics 'Ô spec - ta - cle d'hor - reur!'. It also includes vocal lines for Tenors and Basses, both with the lyrics 'De pro - fun - dis!'. The piano accompaniment continues with a steady harmonic accompaniment.

*poco a poco cresc.*

The piano accompaniment for the middle section features a gradual increase in volume, indicated by the marking 'poco a poco cresc.'. The texture is dense with chords and moving lines in both hands.

HENRY

Un peu retenu

Je suis i - ci maî - tre su -

*cresc.*

De pro - fun - dis!

*cresc.*

De pro - fun - dis!

This system features Henry's vocal line, starting with the instruction 'Un peu retenu'. His lyrics are 'Je suis i - ci maî - tre su -' and 'De pro - fun - dis!'. The piano accompaniment provides a harmonic base, with a 'cresc.' marking indicating a volume increase.

Un peu retenu

(Orchestra)

*pp*

The final system shows the orchestra's contribution, starting with the instruction 'Un peu retenu' and the marking '(Orchestra)'. The piano accompaniment continues, and a 'pp' (pianissimo) dynamic marking is present at the bottom.

a Tempo

- prê - me! Si tu sa - vais com - me je t'ai - me!

1<sup>rs</sup> Ténors

*cresc.*

De pro - *cresc.*

2<sup>ds</sup> Ténors

De pro - *cresc.*

1<sup>res</sup> Basses

De pro - *cresc.*

2<sup>des</sup> Basses

De pro -

ANNE

(avec épouvante)

Quel est ce chant de deuil

- fun - dis! De pro - fun - dis, que Dieu dans sa mi - sé - ri -

- fun - dis! De pro - fun - dis, que Dieu dans sa mi - sé - ri -

- fun - dis! De pro - fun - dis, que Dieu dans sa mi - sé - ri -

- fun - dis! De pro - fun - dis, que Dieu dans sa mi - sé - ri -

HENRY (avec indifférence)

A

Dont mon âme est troublé - e! Rien! un traî - tre qui

- cor - de Au pé - cheur repentant ac - cor - de U - ne

- cor - de Au pé - cheur repentant ac - cor - de U - ne

- cor - de Au pé - cheur repentant ac - cor - de U - ne

- cor - de Au pé - cheur repentant ac - cor - de U - ne

H.

meurt!

place en son pa-ra - dis De pro - fun - dis, De pro -

place en son pa-ra - dis De pro - fun - dis, De pro -

place en son pa-ra - dis De pro - fun - dis, De pro -

place en son pa-ra - dis De pro - fun - dis, De pro -

*p*

CATHERINE

*f*

Im\_pitoyable roi!

\_ fun\_dis!

\_ fun\_dis!

\_ fun\_dis!

\_ fun\_dis!

*ff* (Musique dans la coulisse)

*dim*

ANNE (portant la main à ses yeux, comme si une vision terrible l'obsédait)

Une hache!.. du sang!..

*p*

Poco più mosso

Ô sombre vi\_sion de l'enfer... envo\_lé... e J'ai

Poco più mosso

(Orchestra)

*fp*

A.

peur!

HENRY (tachant de la calmer) *cresc.*

Ô ma co - lombe au regard in - no -

Detailed description: This system contains the first line of music. It features a vocal line for Henry in a bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are "peur!" followed by "HENRY (tachant de la calmer) cresc." and "Ô ma co - lombe au regard in - no -". Below the vocal line is a piano accompaniment consisting of two staves. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a *cresc.* marking.

II

- cent Reviens à toi mon bien su - prê - me!

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "- cent Reviens à toi mon bien su - prê - me!". The piano accompaniment continues with the same melodic and bass lines as the first system, maintaining the *cresc.* dynamic.

1<sup>o</sup> Tempo  
ANNE

Taisez vous!

(avec passion) *ad lib.* *dim.*

*f* Si tu sa - vais comme je t'ai - me! Com - me je

Detailed description: This system contains the first line of music for Anne. It starts with a tempo change to "1<sup>o</sup> Tempo" and the character name "ANNE". The vocal line is in a treble clef with a key signature of two flats. The lyrics are "Taisez vous!" followed by "(avec passion) ad lib. dim." and "*f* Si tu sa - vais comme je t'ai - me! Com - me je". The piano accompaniment consists of two staves with a melodic line in the right hand and a bass line in the left hand.

2<sup>o</sup> Tempo

*p* suivez

Detailed description: This system contains the second line of music for Anne. It begins with a tempo change to "2<sup>o</sup> Tempo". The piano accompaniment continues with the same melodic and bass lines as the first system, with a *p* (piano) dynamic marking and the instruction "suivez".

a Tempo

V.

Taisez vous!

H.

t'ai - - me!

1<sup>rs</sup> Ténors

(en s'éloignant peu à peu)

De pro -

2<sup>ds</sup> Ténors

De pro -

1<sup>res</sup> Basses

De pro -

2<sup>des</sup> Basses

De pro -

a Tempo

poco a poco dim.

- fun - dis,

Que Dieu dans sa mi - sé - ri -

- fun - dis,

Que Dieu dans sa mi - sé - ri -

- fun - dis,

Que Dieu dans sa mi - sé - ri -

- fun - dis,

Que Dieu dans sa mi - sé - ri -

dim



ANNE

U - ne ha - che!.. du sang!..

- cor - de Au pé - cheur re - pen - tant ac - cor - de U - ne

- cor - de Au pé - cheur re - pen - tant ac - cor - de U - ne

- cor - de Au pé - cheur re - pen - tant ac - cor - de U - ne

- cor - de Au pé - cheur re - pen - tant ac - cor - de U - ne

sombre vision Qui sur mon front des\_cend!

*pp* place en son para - dis!

*pp* place en son para - dis!

*pp* place en son para - dis!

*pp* place en son para - dis!

*pp*

1<sup>er</sup> et 2<sup>d</sup> Ténors

c'est — sous le

avec les Ténors

pp Hé - las! c'est

4 SEIGNEURS

1<sup>re</sup> et 2<sup>de</sup> Basses

c'est sous le

avec les Basses

pp Hé - las! c'est

1<sup>re</sup> Sop.

pp

Hé - las! c'est sous le glai -

2<sup>d</sup> Sop.

pp

Hé - las! c'est sous le glai -

Cont.

pp

Hé - las! hé - las!

1<sup>re</sup> Ténors

pp

Hé - las! c'est — sous le glai - ve

2<sup>d</sup> Ténors

pp

Hé - las! c'est sous le

1<sup>re</sup> Basses

pp

Hé - las! c'est sous le glai - ve

2<sup>d</sup> Basses

pp

Hé - las! c'est sous

CHŒUR

- ve Qu'un sort bril - lant sa - ché - ve!  
 - ve Qu'un sort bril - lant sa - ché - ve!  
 — un sort — bril - lant sa - ché - ve!  
 C'est — sous le glai - ve Qu'un sort sa - ché - ve!  
 glai - ve Qu'un sort bril - lant sa - ché - ve!  
 Qu'un — sort — bril - lant sa - ché - ve!  
 le glai - ve Qu'un sort sa - ché - ve!

CATHERINE

*p cresc.*

Hé - las!

ANNE

*p cresc.*

Hé - las!

DON GOMEZ

*p*

*cresc.*

Hé - las! c'est mon doux rê - ve

NORFOLK

*p*

Hé - las! hé - las!

*p*

*cresc.*

Hé - las! c'est sous le glai - ve

*p*

*cresc.*

Hé - las! c'est sous le glai -

*p*

*cresc.*

Hé - las! c'est sous le glai -

*p*

*cresc.*

Hé - las! c'est sous le glai - ve

*p*

*cresc.*

Hé - las! hé - las!

*p*

*cresc.*

Hé - las! hé - las! c'est

*p*

*cresc.*

Hé - las! c'est sous le glai -

C. *mf* son sort — s'a - ché - *p* ve!

A. un som\_bre rê - ve!

DG. *mf* Qui s'en - vo - le et s'a - ché - *p* ve!

N. *mf* Un sort bril - lant s'a - ché - *p* ve!

Qu'un sort — bril - lant s'a - ché - *p* ve!

- ve Qu'un sort bril - lant s'a - ché - *p* ve!

- ve Qu'un sort bril - lant s'a - ché - *p* ve!

Qu'un — sort bril - lant s'a - ché - *p* ve! —

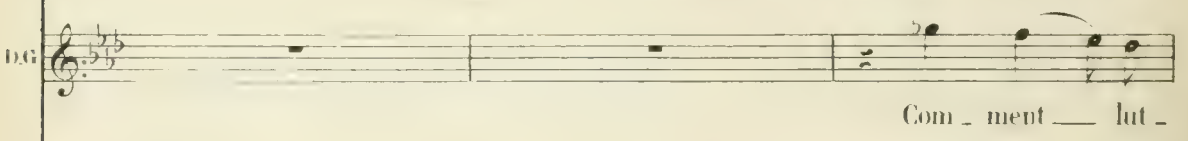
c'est — sous le glai - ve Qu'un sort s'a - ché - *p* ve!

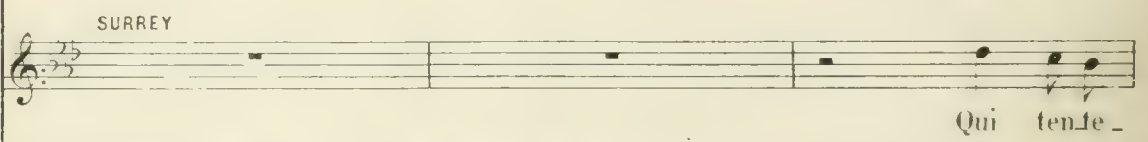
sous le glai - ve Qu'un sort s'a - ché - *p* ve!

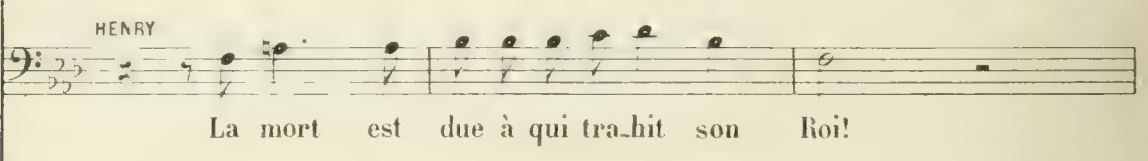
- ve Qu'un sort bril - lant s'a - ché - *p* ve!

*p*

A.  Mais dans mon cœur

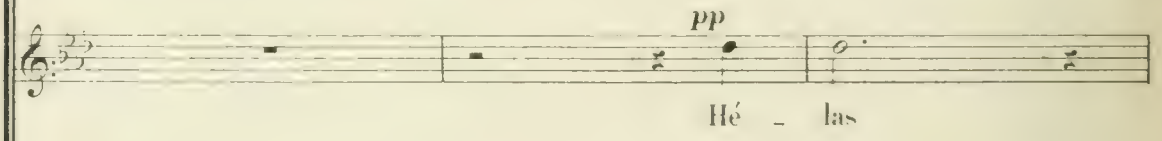
D.G.  Com - ment - lut -

SURREY  Qui ten - te -

HENRY  La mort est due à qui tra - hit son Roi!





*pp*  Hé - las

*pp*  Hé - las





CATHERINE

Sei - gneur

A. reste un se - cret ef - froi! Ah! Sei -

D.G. - ter con - tre l'a - mour d'un Roi!

S. - rait de désarmer le Roi!

NORFOLK

*cresc.*

Qui tente - rait de désar -

*pp*

Hé - las!

*pp*

Hé - las!

*pp*

Hé - las!

Hé -

Hé -

*pp*

Hé - las!

C. pro - - - tè - ge - moi!

A. - gneur! pro - tè - ge - moi!

MG. Con - tre l'a - mour d'un Roi!

HENRY

Non! non! la

N. - mer le Roi!

*cresc.* *f* Qui ten - te - rait de dé - sarmer le

*cresc.* *f* Qui ten - te - rait de dé - sarmer le

*cresc.* *f* Qui ten - te - rait de dé - sarmer le

*cresc.* *f* Qui ten - te - rait de dé - sarmer le

*cresc.* *f* - las! Qui ten - te - rait de dé - sarmer le

*cresc.* *f* - las! Qui ten - te - rait de dé - sarmer le

*cresc.* *f* Qui ten - te - rait de dé - sarmer le

*cresc.* *f* Qui ten - te - rait de dé - sarmer le

Qui ten - te - rait de dé - sarmer le

8- *f*



Ah! d'un - cou - pable amour,

mort est due à qui trahit son Roi! Non! non! la

*p*

Roi!

*p*

Roi!

*p*

Roi!

*p*

Roi!

*p*

Roi!

*p*

Roi!

*p*

Roi!

*p*

Roi!

A. Sei - gneur pro - tè - ge - moi!

H. mort à qui tra - hit son

*cresc.*  
CATHERINE  
Ah! dans mon cœur rè - gne l'ef -

A. pro - tè - ge

DON GOMEZ  
Ah! dans mon cœur rè - gne l'ef -

SURREY  
Ah! dans mon cœur rè - gne l'ef -

H. Roi!

NORFOLK  
Ah! dans mon cœur rè - gne l'ef -

C  
- froi! Sei

A  
moi!

D G  
- froi! Sei

S  
- froi!

N  
- froi!

*p cresc.* *f*  
Qui ten - te - - rait

*f*  
Qui ten - te -

*f*  
Qui ten - te -

*p cresc.* *f*  
Qui ten - te - rait

*f*  
Qui ten - te -

*f*  
Qui ten - te -

*f*  
Qui ten - te -

*mf* *cresc.* *f*

Ped ★

C. *- gneur pro - tège - moi!*

DG *- gneur pro - tège - moi!*

*de dé - sar - mer le Roi!*

*- rait de désar - mer le Roi!*

*- rait de désar - mer le Roi!*

*de dé - sar - mer le Roi!*

*- rait de désar - mer le Roi!*

*- rait de désar - mer le Roi!*

*- rait de désar - mer le Roi!*

*- rait de désar - mer le Roi!*

*p*

C. *HENRY* *Qui ten - te - rait de dé - sar - mer le*

*Non! non! la mort est due à qui tra - hit son*

C  
 Roi! Ah! \_\_\_\_\_  
 ANNE

*p* Qui ten - te - rait de désarmer le Roi! de désarmer le

DON GOMEZ *p*  
 Qui ten - te - rait de dé - sar - mer le

SURREY  
 Ah! \_\_\_\_\_

H  
 Roi!

\_\_\_\_\_

\_\_\_\_\_

*pp*  
 Hé - las! \_\_\_\_\_

*pp*  
 Hé - las! \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

*p*

C. *qui ten - te - rait de - dé - sar - mer le*

A. **Roi!**

D.G. **Roi!**

*qui ten - te - rait de - dé - sar - mer le*

*La mort à qui tra - hit son*

**NORFOLK**  
*cresc.*

*Qui ten - te - rait de dé - sar - mer le*

*p*  
**Ah!**

*p cresc.*

C  
Roi! Dédaigneux de l'a-mour, Il

A  
De ce tour-ment ja-loux Sei-gneur, Sei-

D.G.  
De ce tour-ment ja-loux Sei-gneur, Sei-

S.  
Roi! Dédaigneux de l'a-mour Il

H.  
Roi! La mort est

N.  
Roi! Dédaigneux de l'a-mour Il

Il

Il

Il

Il

*p* Dé-dai-gneux *cresc.* de l'a-mour *f* Il

*p* Dé-dai-gneux *cresc.* de l'a-mour *f* Il

*cresc.* Il *f*

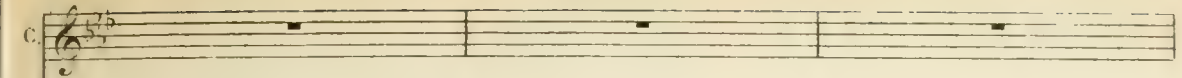

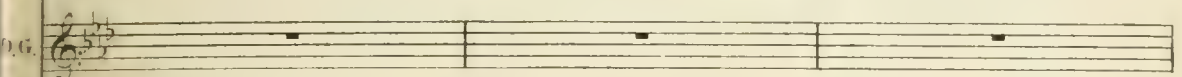

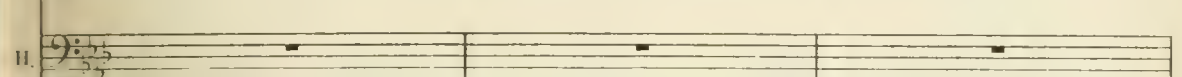
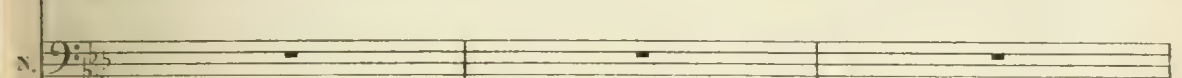
Dé-dai-gneux de l'a-mour Il

*Ritenu*to

**Allegro mod<sup>to</sup>**

The musical score is written for a vocal ensemble and piano. It consists of 15 staves. The vocal parts are labeled C (Contralto), A (Alto), D.G. (Dolce/Glorioso), S. (Soprano), H. (Ténor), and N. (Basse). The piano part is at the bottom. The music is in G major and 3/4 time. The score is divided into two sections by a double bar line with the number '8'. The first section is marked *Ritenu*to and the second is marked **Allegro mod<sup>to</sup>**. The lyrics are: "rè - gne par l'ef - froi! - gneur pro - tè - ge, pro - tè - ge - moi due à qui tra - hit son Roi! rè - gne par l'ef - froi!". Dynamic markings include *ff* and *f*. The piano part features chords and arpeggiated figures.



C.   
A.   
D.G.   
S.   
H.   
N. 







Fin du 1<sup>er</sup> Acte

ENTR'ACTE

And<sup>te</sup> con moto

PIANO

*p*

Più mosso

*pp*

M.G.<sup>3</sup>

Ped.

★

Tempo

*p*

*cresc.*

*mf*

Più mosso

*pp*

M.G.

Ped.

★

The first system of the musical score consists of two staves. The upper staff contains a series of sixteenth-note chords, each marked with a '6' above it, indicating a sixteenth-note chord. The lower staff contains a corresponding bass line. The dynamic marking 'p' (piano) is present at the beginning of the system.

**Moderato**

The second system begins with the tempo marking 'Moderato'. It features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The dynamic marking 'pp' (pianissimo) is used. The system concludes with a double bar line and a 12/8 time signature.

The third system continues the piece with a melodic line in the treble staff and a supporting accompaniment in the bass staff. The music is characterized by flowing sixteenth-note passages.

The fourth system continues the melodic and accompanimental lines from the previous system, maintaining the same musical texture.

The fifth system concludes the page with further melodic and accompanimental development.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and ties. The bass staff contains a harmonic accompaniment. A dynamic marking of *p* (piano) is present in the right-hand section.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords with a dynamic marking of *mf* (mezzo-forte) in the middle section. A dynamic marking of *p* (piano) is present in the right-hand section.

Third system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords with a dynamic marking of *mf* (mezzo-forte) in the middle section. A dynamic marking of *poco rit.* (poco ritardando) is present in the middle section. The tempo marking *a Tempo* is present in the right-hand section.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and ties. The bass staff contains a harmonic accompaniment.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff contains a harmonic accompaniment. A dynamic marking of *CRSC* (crescendo) is present in the right-hand section.

First system of a piano score. The right hand features a series of chords and melodic fragments, while the left hand provides a harmonic accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo). The system concludes with the instruction *crese* (crescendo).

Second system of the piano score. The right hand continues with melodic lines and chords. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). The system ends with the instruction *Rit.* (ritardando).

Third system of the piano score. The right hand has a more active melodic line. Dynamics include *pp* (pianissimo) and *M.G.* (Moderato). The system concludes with the instruction *a Tempo*.

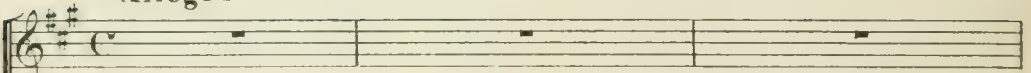
Fourth system of the piano score. The right hand features a continuous melodic line. Dynamics include *M.G.* (Moderato).

Fifth system of the piano score. The right hand continues with a melodic line. The system concludes with a double bar line and a key signature change to C major.

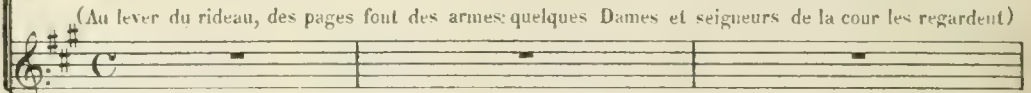
## SCÈNE I

## Allegro

SOPRANOS



TÉNORS



(Au lever du rideau, des pages font des armes: quelques Dames et seigneurs de la cour les regardent)

PIANO

Allegro

*p*

*pp*

Ténors

Joyeux en

\_ fants qui ne savez en\_ co \_ re Les lourds secrets du monde et de la

Sop. *p*

Joyeux enfants qui ne savez en -

cour

- co - re Les lourds secrets du monde et de la

cour En doux re -

En doux refrains comme en jeux,

- frains comme en jeux tour à tour, S'é - pa - nou -  
 — comme en jeux tour à tour, S'é - pa - nou -

The first system consists of three staves. The top two are vocal staves in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

- it vo - tre gai - té so -  
 - it vo - tre gai - té so -

The second system continues with three staves. The vocal staves have the lyrics '- it vo - tre gai - té so -'. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

- no - re, S'épanou - it votre gai - té so - no - re.  
 - no - re, S'épanou - it votre gai - té so - no - re.

*p*  
*p*

The third system also consists of three staves. The vocal staves have the lyrics '- no - re, S'épanou - it votre gai - té so - no - re.'. The piano accompaniment includes a dynamic marking of *p* (piano) in both the vocal and piano parts. The piano part features more complex chordal structures and melodic lines.



*p*

Joyeux en\_fants qui ne savez en\_co\_re Les lourds se\_

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in treble clef, with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The tempo is marked *p* (piano).

\_crets du monde et de la cour

*p*

Joyeux en\_fants qui ne savez en\_

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note at the end of the first measure. The piano accompaniment continues with its intricate rhythmic pattern. The tempo is marked *p* (piano).

\_co\_re

Les lourds se\_crets du monde et de la

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains its complex rhythmic texture. The tempo is marked *p* (piano).

En doux re - frains comme en jeux, —

cour En doux re -

M.G.

— comme en jeux tour à tour Sè - pa - nou -

- frains comme en jeux tour à tour Sè - pa - nou -

- it votre gai - té so - no - re, Sè - pa - nou -

- it votre gai - té — so - no - re, Sè - pa - nou -

*p*

- it votre gaité so - no - re

- it votre gaité so - no - re

M.G.

*mf*  
Quand des sou\_cis pour vous vien\_dra le

*mf*  
Quand des sou\_cis pour vous vien\_dra le

*mf*

jour Rap - pelez - vous les plai - sirs de l'au - ro -

jour Rap - pelez - vous les plai - sirs de l'au - ro -

*p*

- re, Rap - pelez vous les plaisirs de l'au - ro - re.

*p*

- re, Rap - pelez vous les plaisirs de l'au - ro - re. Joyeux en -

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "- re, Rap - pelez vous les plaisirs de l'au - ro - re." followed by "- re, Rap - pelez vous les plaisirs de l'au - ro - re. Joyeux en -". The piano part includes dynamic markings like *p* and *mf*, and articulation marks like *acc.* and *mf*.

Joy - eux en - fants,

- fants, Joy - eux en -

The second system continues the vocal and piano parts. The vocal staves show the lyrics: "Joy - eux en - fants," and "- fants, Joy - eux en -". The piano accompaniment continues with similar dynamics and articulation.

Joy - eux en - fants!

- fants!

M G

The third system concludes the vocal and piano parts. The vocal staves show the lyrics: "Joy - eux en - fants!" and "- fants!". The piano accompaniment ends with a dynamic marking of *M G* (Mezzo Forte).

*f* *dim* *p*

Sop. *p*  
Ah!

Ténors

*dim* *p*

Joyeux en\_

Joyeux en\_

*3* *3* *3* *3*

- fants qui ne sa-vez en - co - re Les lourds se -

- fants qui ne sa-vez en - co - re Les lourds se -

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piano part features triplet chords in the right hand and a steady eighth-note bass line in the left hand.

- crets du monde et de la cour En doux re -

- crets du monde et de la cour En doux re -

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music continues in the same key and time signature. The piano part features a more active right hand with eighth-note patterns and a steady bass line.

- frains comme en jeux tour à tour S'é - pa - nou - it -

- frains comme en jeux tour à tour S'é -

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music continues in the same key and time signature. The piano part features a more active right hand with eighth-note patterns and a steady bass line. A dynamic marking of *p* (piano) is present in the piano part.

*dim*  
vo - tre gai - té so - no -

*dim*  
- pa - nou - it vo - tre gai - té so -

*dim.*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are "vo - tre gai - té so - no -" on the first line and "- pa - nou - it vo - tre gai - té so -" on the second line. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A dynamic marking of *dim.* is placed above the piano part in the third measure.

- re

- no - re

The second system continues the musical score with four staves. The vocal lines (top two staves) have the lyrics "- re" on the first line and "- no - re" on the second line. The piano accompaniment (bottom two staves) continues with similar rhythmic patterns. In the third measure, the piano part features complex chords with triplets and sixteenth notes, marked with a *pp* (pianissimo) dynamic.

*pp*

The third system shows the piano accompaniment for two measures. The top staff (treble clef) contains complex chords with triplets and sixteenth notes. The bottom staff (bass clef) has a more melodic line. A *pp* dynamic marking is present in the first measure.

*pp*

The fourth system shows the piano accompaniment for two measures. The top staff (treble clef) has a melodic line with a slur. The bottom staff (bass clef) has chords with a *pp* dynamic marking.

## SCÈNE II

**Andante**

DON GOMEZ

*p*

Norfolk — a\_vait dit

**Andante**

PIANO

*p*

CG

vrai. J'ai vainement dou\_té

CG

*rit.*

En vain, — pour me rapprocher d'elle A Londres ja\_vais tout tenté

CG

Ne pouvant la croi\_re in-fi-dè-le! Et jes\_pérais en



106

cor, si grande — é\_tait ma foi, Mais i - ci,

106

plus de doute — et plus d'espoir qui leur - re.

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

**DON GOMEZ**

Elle est i - ci près de ce Roi Qui dé -

106

ser - te - la ville à l'heure Où la peste y sè - me l'ef - froi! Tan -

D.G. *mf* *mf* *f* *p*

\_dis que la Reine y de - meu - re Elle est i -

D.G. *f* *f* *f* *f*

- ci près de ce Roi Qui dé - ser - te la ville à l'heure Où la

D.G. *f* *f* *f* *f*

peste y sè - me l'ef - froi! Ah! le là - che!

D.G. *f* *f* *f* *f*

ah! la crimi - nel - le! Ah! Je

D.G.

veux pour gué\_rir ma rai\_son Qu'af\_fo\_la sa beauté eru\_el\_le

*p*

M.D.

*p*

D.G.

Sa\_voir ce qu'el\_le porte en el\_le D'inf\_a\_mie et de tra\_hi\_

D.G.

\_son, D'inf\_a\_mie

*f*

3

3

D.G.

et de tra\_hi\_son!

*crese*

3

3

8

*p*

(1) *p* *Ad*

DG

*p m G.* *p* Ah!

DG

— par quelle i-ro - nie é - tran - ge Le ciel — mit - il —

DG

— sous ce front d'an - ge Le gé - nie a - mer — d'un dé -

DG

*dol.* — mon. — ò men - son - ge d'un doux vi - sa - ge

*p*

(1) Voir la variante à la fin de la partition.

DG  
 Ô char\_ me trom\_ peur de ses yeux! Je  
 pp p

DG  
*cresc*  
 sens dans mon cœur an\_xi\_ eux Re\_ naître et mou\_ rir le cou\_

DG  
 - ra - ge.  
 f > f

DG  
 Tout me\_ re\_ dit son\_ cri\_ me, hé\_

DG

— las! Sans con\_vain\_ere mon cœur re\_bel — le

DG

Ô sort plus dur que le tré\_pas Ja\_mais —

DG

— je ne la vis si bel — le

Più animato

116

Je veux pour gué\_rir ma rai\_

DG  
- son Sa - voir ce qu'el - le porte en el - le D'in - fa -

*cresc.*

DG  
- mie et de trahi - son, D'in - fa - mi - e et de

*ff* *ad lib.*

DG  
tra - hi - son! (...)

*ff*

*dim.* *p* *sempre dim.*

*pp*

# SCÈNE III

*Andante*

ANNE

Anne de Boleyn, paraît au fond accompagnée des dames d'honneur qui lui offrent des fleurs

DON GOMEZ

SOPRANOS

CHŒUR DE FEMMES

CONTRALTOS

PIANO

*Andante*

DON GOMEZ

C'est el - le...

La dou -

DG

- leur a brisé ma co - lè - re (... 134)



CHŒUR DE FEMMES

Sop. *p*  
No\_ble da - me, pour vous plai - re Tout s'em\_

Cont. *p*  
No\_ble da - me, pour vous plai - re Tout s'em\_

- presse au - tour de vous Sans vou

- presse au - tour de vous Sans vou

- loir d'au - tre sa - lai - re Que vos sou - ri - res si

loir d'au - tre sa - lai - re Que vos sou - ri - res si

doux!

doux!

Chants d'oi-

Cœurs é - pris, char - mantes

- seaux, par - fums de ro - ses,

cho - ses, Tout s'em - presse autour de vous, — Tout s'em-

Tout s'em - presse autour de vous, — Tout s'em-

ANNE

*dolce cantabile*

C'est par  
 - presse autour de - vous!  
 - presse autour de - vous!

The first system of the musical score consists of four staves. The top staff is a vocal line for Anne, starting with the lyrics "C'est par". The second and third staves are vocal lines with lyrics "- presse autour de - vous!". The bottom two staves are piano accompaniment, featuring a prominent triplet pattern in the right hand and a more rhythmic accompaniment in the left hand.

A.  
 vous, ô Damoi - sel - les, Que ces lieux sont embel -

The second system continues the musical score with two staves. The top staff is a vocal line with lyrics "vous, ô Damoi - sel - les, Que ces lieux sont embel -". The bottom staff is piano accompaniment, maintaining the triplet motif.

lis - Mieux que par le bruit des

The third system consists of two staves. The top staff is a vocal line with lyrics "lis - Mieux que par le bruit des". The bottom staff is piano accompaniment, continuing the triplet accompaniment.

A.  
 ai - les Et par la blancheur des lys -

The fourth system consists of two staves. The top staff is a vocal line with lyrics "ai - les Et par la blancheur des lys -". The bottom staff is piano accompaniment, concluding the piece with the triplet accompaniment.

A. *Comme aux fleurs un lit de mousse Près de*

A. *vous la vie est douce Pleine de charme et d'ou-*

A. *blis, Pleine de charme et d'oublis.*

Rit. a Tempo

CHŒUR

Sop. *Chants d'oi.* *p*

Cont. *Chants d'oi.* *p*

Rit. a Tempo *p*

seaux, parfums de ro - ses, Tout s'em -

seaux, parfums de ro - ses, Tout s'em -

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of one flat. The lyrics are: "seaux, parfums de ro - ses, Tout s'em -". The piano accompaniment includes triplets in both hands and a trill in the right hand.

- presse au - tour de vous!

- presse au - tour de vous!

The second system continues the vocal and piano parts. The lyrics are: "- presse au - tour de vous!". The piano accompaniment features triplets in the left hand and a trill in the right hand.

(Anne de Boleyn apercevant don Gomez congédie ses femmes du geste)

The third system shows the continuation of the musical piece. It includes vocal staves and piano accompaniment with trills and a marking "M.C." (Crescendo).

# SCÈNE IV

Moderato

ANNE

DON GOMEZ

*p*

Elle vient.

Moderato

PIANO

*p*

D.G.

De quel front — va m'abor—der l'in—

*pp* M.G.

M.D.

D.G.

ANNE *dolce*

fi—me? Je suis heu—reu—se sur mon à—me, Gomez,

*p*

## DON GOMEZ

V. *de vous re - voir* *Bon - heur*

D.G. *que vous a - vez* *A Londres re - fu - sé ma -*

D.G. *- da - me* *J'étais a - lors*

M.G. *dem.* *p*

V. *vous le sa - vez* *Toute au ser - vi - ce de la Rei - ne.*

## DON GOMEZ

As - sez de men - son - ges, vrai -

ment! De feindre ce n'est plus la peine **Un poco animato**

*mf*

An - ne, qui vous a fait ou - bli -

*p* *fp*

er le ser - ment. Qui pour ja - mais à moi - vous

*f* *p*



S B Henry

ANNE p

D.G.

li - e Et qui vous dit que je l'ou -

DON GOMEZ

A.

bli - e? Vous n'ai - miez - disiez

ANNE

Più mosso

D.G.

vous... et — je le dis en co - re!

Più mosso

M.G.

A.

Oui votre a - mour — me

SP. A. C. 17

Tempo 1<sup>o</sup> *f*

A. fut un im - men - se bon - heur, S'il me prit mon re -

All<sup>o</sup> moderato

DON GOMEZ *f*

A. - pos, il me ren - dit l'hon - neur! Par la fi - dè - li -

All<sup>o</sup> moderato

ANNE (apercevant le Roi)

D.G. - té seule une â - me s'ho - no - re!.. Ciel! le

Roi!

# SCENE V

All<sup>o</sup> moderato (♩ = ♩)

ANNE

DON GOMEZ

HENRY

PIANO

All<sup>o</sup> moderato (♩ = ♩)

*pp*

HENRY (gaîment à don Gomez)  
Récit.

Vous i - ci, mon - sieur, faisant la cour à la bel - le mar -

DON GOMEZ

11.

- qui - se? En France autrefois, sire, J'eus l'honneur de la voir un jour!

a Tempo All<sup>o</sup> moderato

HENRY

Ce fut assez pour vous sou-

This block contains the first system of music. It features a vocal line for Henry in a bass clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are "Ce fut assez pour vous sou-".

II. - mettre à son em - pi - re Je lui don - ne ce

This block contains the second system of music. The vocal line continues with the lyrics "- mettre à son em - pi - re Je lui don - ne ce". The piano accompaniment continues with chords and melodic lines.

II. soir u - ne fê - te su - per - be Et comp - te vous y voir

This block contains the third system of music. The vocal line continues with the lyrics "soir u - ne fê - te su - per - be Et comp - te vous y voir". The piano accompaniment includes dynamic markings such as *p* (piano).

DON GOMEZ

(don Gomez sort)

Si - re j'obé - i - rai! (... 282)

This block contains the fourth system of music. It features a vocal line for Don Gomez in a treble clef and a piano accompaniment in a grand staff. The lyrics are "Si - re j'obé - i - rai! (... 282)". The piano accompaniment includes a dynamic marking of *p*.

This block contains the final system of music, which is purely instrumental piano accompaniment in a grand staff. It includes various musical notations such as slurs, ties, and dynamic markings.

## SCENE VI

All<sup>o</sup> molto

ANNE

HENRY

PIANO

*dolce*

Chère

All<sup>o</sup> molto*mf*

11

An - ne que j'a - do - re,

Vous trouvez - vous

heu -

11.

- reuse i - ci

A vous

*cresc.**fp*

II.

plaire ai-je réus - si? Puis-je

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "plaire ai-je réus - si? Puis-je".

II.

es - pé - rer en - fin?... Jevous le dis en\_co\_re,

ANNE (avec fermeté)

*sempre pp*

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has three sharps and the time signature is 4/4. The lyrics are "es - pé - rer en - fin?... Jevous le dis en\_co\_re,". The character name "ANNE" is written above the vocal line with the instruction "(avec fermeté)". The piano part includes the instruction "*sempre pp*".

A.

Si re, n'espérez rien de moi! Rien!

HENRY

This system contains a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature has three sharps and the time signature is 4/4. The lyrics are "Si re, n'espérez rien de moi! Rien!". The character name "HENRY" is written above the vocal line.

II.

pourquoi donc alors te mon -

This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has three sharps and the time signature is 4/4. The lyrics are "pourquoi donc alors te mon -".

II.

- trer fille in - gra - te, Heu - reu - se,

II.

des honneurs ou mou a - mour é -

*cresc.* *f*

II.

- cla - te? ANNE Vous o - sez de - man - der pour -

*sf:*

V.

- quoi c'est pour la - ver la flétris - su - re

*pp* *pp*

v.

Qu'à mon nom ja - dis plein d'hon - neur

*pp*

v.

Mit le triste a - mour de ma sœur! N'évoque

HENRY

*p*

u.

pas je t'en con - ju - re, cette affreu - se dou.

*cresc.*

u.

leur! Ah! tes

*pp*



II

don\_tes\_sont des blas\_phé\_mes Paix du foy\_

*f* *dimin.* *p*

II

\_er, sou\_cis du rang, Honneurs que mé\_ri\_te mon sang

*f* *f appassionato*

II

J'ai tout quitté — pour que tu m'ai\_mes Pour que tu m'ai\_

Meno mosso

*f* *Meno mosso* *rit*

*f* *Meno mosso* *rit*

ANNE

a Tempo poco a poco animato

*p* At\_tendez donc en\_cor!

mes!

a Tempo poco a poco animato

*pp* Ne dé\_ses\_

*p* *pp*

*poco a poco cresc.*

II. *poco a poco cresc.*

-pè - re pas Un a - mour qui fe -

II.

-rait ta fier - té si con - ten - te!

*cresc.* **M. G.**

II.

Ah! si tu vou - lais in

*fp*

II.

-gra - te, sous les

*dim*

II.  $(\text{♩} = \text{♩})$  *f*

pas Tant d'honneurs te fe-raient u-ne route écla-tan-te

II. Que ton des-tin se-rait le plus grand d'i-ci-

ANNE rit.

bas! N'achevez pas oh! n'achevez pas rit.

HENRY  
Meno mosso  
*dolcissimo molto espressivo*

A. Si-re Ah! je com-prends que vaut l'em-  
Meno mosso

11. *Bass clef*  
 -pi - re, Que vaut la for - tu - ne d'un Roi Au -

11. *Bass clef*  
 -près de ton di - vin sou - ri - re, Au - près d'un

*riten.* **Moderato (poco lento)**  
 11. *Bass clef*  
 seul re - gard de toi:

**Moderato (poco lento)**  
*pp* *M.G.* *3* *3* *3*

11. *Bass clef*  
 ah! ne me res - te pas - fa -

ANNE

*p*

Ah! — malgré moi — sa voix — me

- rou - che,

tu - che!

Laisse — en — fin — ton cœur — s'at-ten -

-drir, Viens un souri-resur ta bou- che

**Allegretto**

Et pour moi le ciel va s'ou- vrir. Quel ré -

ANNE *pp*

**Allegretto**

HENRY  
*P dolce*

A.

ve! quel ave - nir! De ton re -

M.G.

Ped

II.

- gard la - dou - ceur me pé - nè - tre!

II.

De doux fris - sons il - em - plit tout mon

II.

é - tre ô mon a - mour.

II. *cresc.*  
 crois donc en moi! Ton es -

II. *cresc.* *p*  
 - cla - ve c'est ton Roi!

II. *dim.* *riten.*  
 Ton es - cla - ve c'est ton -

*suivez*

ANNE *a tempo* *p*  
 De ses re\_gards la chaleur me péné -

II. *a Tempo* *pp* *M.G.* *pp*

Roi!

A. *- tre!*

II. Oui pour ja - mais je - fai - don - né mon

A. Ah! Si - re!

II. à - me U - ne ten - dresse é - ter -

A. Gar - dez - votre a - mour

II. - nel - le m'én - flam - me Ce jour pour



A

gar - dez - votre a -

II

nous - est un beau jour

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal line (A) has lyrics 'gar - dez - votre a -'. The bass line (II) has lyrics 'nous - est un beau jour'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand.

A

- mour

II

*CRESC.*

Si tu crois à mon a -

*CRESC.*

Ped ★ Ped ★

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal line (A) has lyrics '- mour'. The bass line (II) has lyrics 'Si tu crois à mon a -'. The piano accompaniment includes a *CRESC.* (crescendo) marking. Pedal markings 'Ped' and '★ Ped' are present at the bottom.

II

- mour! Si tu crois à

*f*

*dimu.*

Ped ★ Ped ★

Detailed description: This system contains the third two vocal staves and the piano accompaniment. The vocal line (II) has lyrics '- mour! Si tu crois à'. The piano accompaniment includes a *f* (forte) marking and a *dimu.* (diminuendo) marking. Pedal markings 'Ped' and '★ Ped' are present at the bottom.

rit. ANNE

mon — a — mour! Ah!

pp suivez pp M.G.

A. Si — re! gar — dez — vo — tre a —

pp

Allegro HENRY *ad lib*

— mour! Je

Allegro f

a Tempo

II t'ai — me! Je te veux, ma belle en — chante — res — se!

a Tempo p *crisi*

ANNE

Non! non! Jamais — vo — tre maî — tres — se!

HENRY

Ma maî — tres — se, dis — tu, Qui

par — le de ce — la? ma fem — me! Que di\_tes-vous

HENRY ANNE

là? votre fem\_me? Oui! Pa\_ro — le vai\_ne! Et la Rei — ne!

**Poco più mosso**  
HENRY

*p*

**Poco più mosso** La Reine a\_lors n'est plus la Reine! et la Rei\_ne c'est

*pp*

*pp*

ANNE

II toi! Mais ce li\_en sacré qui vous

HENRY

fait son époux Eh! bien! je le rom\_prai!

ANNE

HENRY *rit.*

Ré\_ ves que tout ce\_ la! Non! ce n'est pas un

*rit.*

## Moderato

II

re - ve C'est bien - tôt

Moderato

*p*

II

la ré - a - li - té Tu n'avais pas - assez - comp -

*tr*

II

-té Sur l'a - mour - pro - fond qui m'a fait - sans -

*tr*

Ped

II

trè - ve Plumbees - cla - ve de ta beau -

*mp*

Animato

rit.

te Re - fu - se - ras - tu donc, d'un é - poux res - pec - té Avec un nom roy.

Animato

*p*

rit.

a tempo ANNE *p* (a port)

al la pourpre souve - rai - ne Rei - ne... je se - rais

a tempo

*pp*

HENRY

Rei - ne! Re - fu - se - ras - tu donc de

rit.

sui - vre cet é - poux Sur le chemin d'honneur où son amour l'en -

rit.

ANNE  
*p*(à part)

*a tempo*

traï - ne Rei - ne je se - rais Rei - ne

*pp*

HENRY

J'en ju - re par le Ciel!

*Ped*      ★ *Ped*      ★ *Ped*

et par ces yeux si doux,

*Ped.*      ★ *Ped*      ★

J'en ju - re par le Ciel

II. *et par ces yeux si doux*

*pp*

ANNE *All<sup>to</sup> lusinghiero*

Ah! Je cède au pen-

II. *All<sup>to</sup> lusinghiero*

*pp*

A. *-ser qui men\_i vre Com-ment*

A. *re - pous - ser un tel sort*

HENRY

Ah!



I.

cèle — au rê — ve qui l'en — i — vre,

II.

Pour — quoi repousser un tel sort! Chère An — ne,

*pp*

III.

ju — re — moi de — vi — vre Fidèle à moi jus — qu'à la

ANNE

Ah! Si — re! je ju — re — de vi — vre. Fidèle à

mort! —

*pp*



A. *re - ve qui m'en - i - vre Comment, com -*

The first system of music consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "re - ve qui m'en - i - vre Comment, com -". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

A. *- ment re - pousser un - tel sort! -*

HENRY

*Chère An - ne Je ju - re de*

The second system continues the vocal line from the first system. It includes a vocal line for "HENRY" and piano accompaniment. The lyrics are "- ment re - pousser un - tel sort! -" and "Chère An - ne Je ju - re de". The piano accompaniment continues with similar rhythmic patterns.

rit. a tempo

ii. *vi - vre Fi - dèle à toi jus - qu'à la - mort!*

rit. a tempo

M.C.

The third system features a vocal line for "ii." and piano accompaniment. The lyrics are "vi - vre Fi - dèle à toi jus - qu'à la - mort!". The tempo markings "rit." and "a tempo" are placed above the vocal line. The piano accompaniment includes a section marked "M.C." (Mezzo-Corale).

The final system shows the piano accompaniment for the piece. It consists of two staves with a complex texture of beamed notes and rests. The right hand has a more melodic and rhythmic line, while the left hand provides a steady bass line.

HENRY

Tu seras n'est-ce

ANNE

pas, ma femme? Oui... votre fem - me

HENRY

Jurez - le! Je le ju -

M.D.

- re!

(Henry s'éloigne)

re!

(Henry s'éloigne)

Ped

# SCÈNE VII

And<sup>te</sup> con moto

ANNE

And<sup>te</sup> con moto

PIANO

A.

Rei - - - ne!

A.

Je se - rai Rei - - - ne!

A.

Ah!

A

ce n'est plus un rê - ve!

*p* *pp* *dolce*

A

Plus haut que mes rê - ves pa -

A

- lis Mon des - tin - glorieux se lè - ve

*cresc.*

A

Sur tous mes projets a - bo - lis!

*stringendo* *f*

A. *f* *4* *4*

Rei - ne!

A. **Allegro**

Je vais — donc enfin te con-

**Allegro**

*f* *M.G.* *p*

A. — naî - tre l' - vres - se du pou - voir, su - prême vo - lup -

A. - té!

J'aurai pour escla - ve le

*f* *p*

A. *mai - tre, le maî - tre de tous re\_dou\_*

A. *\_té! De ceux qui jadis m'ont bra\_*

*pp*

A. *\_vé - e J'ai - rai pour dé - fi - er l'af -*

A. *\_front Un seep - tre dans ma*

*cresc.*



A. *f* main le - vé - e, U - ne couron - ne

*f*

Variante

u - ne cour...

A. sur mon front, u - ne couron -

*p* *cresc.*

A. - ron - ne sur mon

ne sur mon front!

*sf* *f*

A. Sûre au jour'hui de la vic - toi - re Et d'un tri -

*sf* *p* *f* *p*

A. *om - phe sans re - tour En - fin je sau - rai si la*

*f* *p*

A. *gloi - re Ne — fait pas ou - bli - er l'a - mour*

*poco rit.* **Più all?**

*pp suivez* **Più all?**

*pp* *p*

A. *Je vais donc en - fin — te con - nâ - tre I -*

*p*

*p*

A. *- vres — se du pou - voir, su - prè - me vo - lup -*

*f*

*f*

A. *- té,* *Ah!*

M.G.

A. *suprê - me vo - lup - té!* *Rei -*

*p*

A. *- ne!*

*cresc.*

A. *Je se - rai Rei -*

*f*

A.

ne!

*ff*

*sempre ff*

A.

L'humble fil - le d'hi -

A.

er

*ad lib*

se - ra Roi - ne de - main!

*ff*

# SCÈNE VIII

Moderato

CATHERINE

Musical staff for Catherine, showing a series of rests in a 3/4 time signature.

ANNE

Musical staff for Anne, showing a series of rests in a 3/4 time signature.

Moderato

PIANO

Piano accompaniment for the first system, featuring dynamic markings: *ff*, *p*, *ff*, *p*, *f*, *p*. The music is in 3/4 time with a key signature of two flats.

CATHERINE

Musical staff for Catherine, showing a series of rests.

Pauvre

Piano accompaniment for the second system, including a *pp* marking and a *Ped.* instruction. The music features a melodic line in the right hand and a supporting bass line.

fil - le ! que Dieu t'ar - rête en ton che - min !

Piano accompaniment for the third system, corresponding to the vocal line above. It features a complex texture with multiple voices in the right hand.

★

c.  *pp* *pp*

Re\_gar - de moi ! Je suis la

c. 

Rei - ne d'An\_gle - ter - re ! La Reine au cœur élé - ment

c.  *pp*

qui te voyant à terre un jour, vers toi ten\_dit sa main

c.  *pp* *p*

Avant d'o\_ser pour récom

c. *pen - se*      *Lever les yeux sur mon é - poux*

c. *Tu n'as pas mesu - ré, je pen - se*      *Quel a - bîme é -*

*p*

c. *- xiste en - tre nous?*

*sf*

*Un poco ritenuto*

c. *En te voy - ant à ce point des - cen - du - e*      *Long -*

*Un poco ritenuto*

c. *- temps, ou\_bli - ant mon cour - roux, J'ai plaint l'or -*

c. *- gueil, l'or - gueil qui t'a per - du - - e*

c. *Prends gar - - de mainte - nant, Prends*

c. *gar - - de mainte - nant, Prends gar*



C. *de, Prends gar - de*

**1<sup>o</sup> Tempo ANNE** *p*  
*Mais.... mada-me....*

**1<sup>o</sup> Tempo**  
 M.G.

A. *je vous ju - re que ....*

CATHERINE  
*Crois-tu donc que mes re -*

*dim.*  
*p*

C. *gards ja - loux Dans les pro - jets obs -*

C. *-eurs ne l'aient pas poursui - vi - e?*

ANNE *Hé - las! ma - da - me Pour fuir le*

A. CATHERINE *Roi j'avais tout fait! C'est pour le fuir*

C.  
qu'on te vit, en ef - fet, En ac - cep - ter

C.  
ti - tres, honneurs, for - tu - ne  
ANNE  
Mais

A.  
je ne de - man - dais au - cu - ne, De ces fa -

A.  
- veurs dont le Roi m'ac - ca -

CATHERINE (avec mépris)

*p*

Tu ne de-man-dais rien!

*A.*

-blait!

**Scherzando**

8

*p*

sûtez

Récit

8

Sans en être enbar-di-e, Tu souffrais des fa-

Récit

*C.*

-veurs dont l'ac-cablait le Roi N'est-ce pas pauvre enfant?

**a Tempo**

*f* Récit

**a Tempo**

8

*p*

Récit

Et tu voudrais que

*a Tempo*

C. moi Je crusse à cette comé - di - e Non!

*f*

C. je sais les cal - culs de ta fein - te dou -

*p*

C. - ceur Il te reste en ef -

*pp*

C. - fet, à mer - veil - le tu comp - tes A te

*p*

C. *fai - re pay - er deux hon - tes La tien - ne*

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

C. *et cel - le de ta sœur!*

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

M.G. *ff*

ANNE ( dans la plus violente colère )

Recit  
*f ad lib.*

*ff*

Recit

*3 3 3 3 3 3*

a Tempo

A. *- da - me, que je vou - lais vous respecter i - ci!*

a Tempo

*ff*

A. *Mais puisqu'on est pour moi Sans pitié ni mer-*

*-ci Je sau-rai me venger!* **Più Allegro.**

**Più Allegro.**

A. *Soit... tor-tu-rez mon*

A. *à-me! votre é-poux... votre é-*

A.

-poux... est à moi!

Detailed description: This system shows a vocal line (A) and piano accompaniment. The vocal line has lyrics '-poux... est à moi!' with a fermata over 'à'. The piano accompaniment features a complex texture with slurs and dynamic markings like 'f' and 'ff'.

A.

Je re - lè - ve le front! As - sez! C'est trop long -

CATHERINE

Récit

Detailed description: This system shows a vocal line (A) and piano accompaniment. The vocal line has lyrics 'Je re - lè - ve le front! As - sez! C'est trop long -'. Above the vocal line, 'CATHERINE' and 'Récit' are written. The piano accompaniment has a 'ff' dynamic marking and 'Récit' written below it.

C.

- temps l'écouter, mi - se - ra - ble, c'est trop longtemps su - bir l'a -

Detailed description: This system shows a vocal line (C) and piano accompaniment. The vocal line has lyrics '- temps l'écouter, mi - se - ra - ble, c'est trop longtemps su - bir l'a -'. The piano accompaniment is mostly silent with some notes at the end.

**Mod<sup>to</sup> come prima**

C.

- front! Va! pour - suis ton œuvre ex - é -

*p* *pp*

Detailed description: This system shows a vocal line (C) and piano accompaniment. The vocal line has lyrics '- front! Va! pour - suis ton œuvre ex - é -'. The piano accompaniment has dynamic markings 'p' and 'pp'.

C.

- cra - ble! Mé - pri - sé - e en tout lieu! Va! mais ne ten - te pas

Detailed description: This system shows a vocal line (C) and piano accompaniment. The vocal line has lyrics '- cra - ble! Mé - pri - sé - e en tout lieu! Va! mais ne ten - te pas'. The piano accompaniment has a complex texture with slurs and dynamic markings.



c.

la jus - ti - ce de Dieu! Pour châ - ti - er.

c.

ton cœur re - bel - le C'est à ce Dieu que j'en ap - pel - le

*marcato*

c.

A mon é - poux il ren - dra la fier - té!

*Un poco ritenuto*

c.

Et s'il m'a bandonne en ce mon - de, C'est plus haut et plus

*Un poco ritenuto*

C. *loin que mon es - poir se - fon*

M. G. *cresc.*

C. *- de! Gar - de le temps, j'au -*

*f* *p*

C. *- rai l'é - ter - ni - té! An - ne,*

*cresc.*

C. *gar - de le temps, j'au - rai l'é - ter - ni -*

*ad lib.* *ff*

# SCENE IX

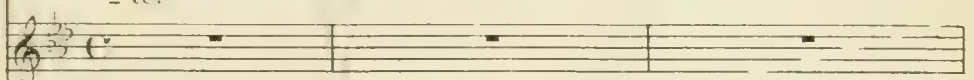
All' molto

CATHERINE



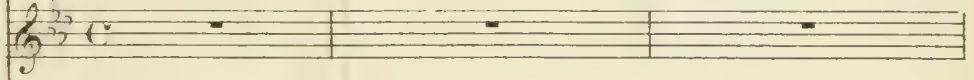
Musical staff for Catherine, showing a whole rest in the first measure and a fermata over the second measure.

LADY CLARENCE



Musical staff for Lady Clarence, showing a whole rest in the first measure and a fermata over the second measure.

ANNE



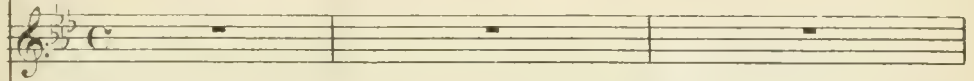
Musical staff for Anne, showing a whole rest in the first measure and a fermata over the second measure.

DON GOMEZ



Musical staff for Don Gomez, showing a whole rest in the first measure and a fermata over the second measure.

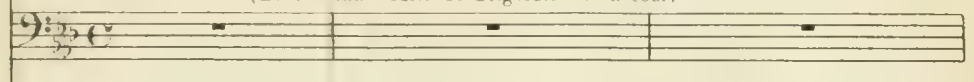
SURREY



Musical staff for Surrey, showing a whole rest in the first measure and a fermata over the second measure.

(Le Roi entre suivi de Seigneurs de sa cour)

HENRY



Musical staff for Henry, showing a whole rest in the first measure and a fermata over the second measure.

NORFOLK



Musical staff for Norfolk, showing a whole rest in the first measure and a fermata over the second measure.

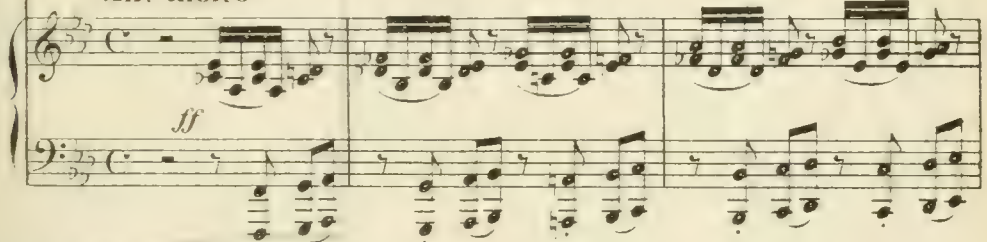
LE LÉGAT



Musical staff for Le Legat, showing a whole rest in the first measure and a fermata over the second measure.

All' molto

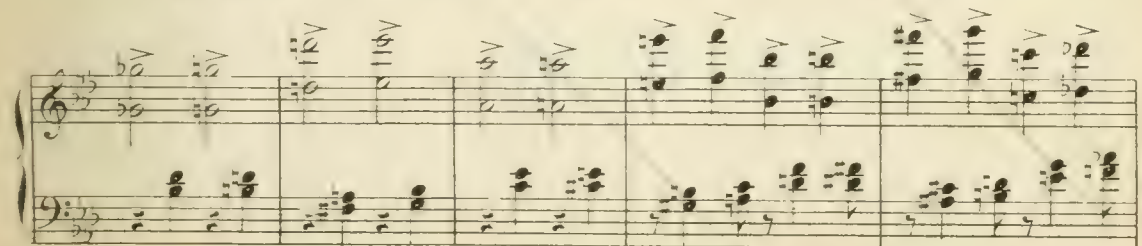
PIANO



First system of piano accompaniment, featuring a treble and bass clef with a forte (ff) dynamic marking. The music consists of rhythmic patterns in both hands.



Second system of piano accompaniment, continuing the rhythmic patterns from the first system.



Third system of piano accompaniment, concluding the piece with various musical notations and dynamics.

ANNE

HENRY (*avec fureur*) *ff* Si - re,

Eh quoi! Ma - da - me! vous i - ci?...

A. CATHERINE

dé - fen - dez moi! Si - re, j'y

C. HENRY

viens rap - pe - ler à mon roi Que je suis la rei - ne! Pour -

II. CATHERINE (épouvantée)

- quoi? Je n'ai pas en - cor, sur mon â - me, Dit le con - trai - re.

C. *cor!*

II. *f*

Et vous se-rez rei - ne, d'ac-cord! jus-qu'au

*ff* *p*

II. jour où la loi par mes soins consul-té - e De mon trô-ne roy -

*f*

II. - al! vous au-ra re-je - té - e

*ff*

II. Rome en dé-ci-de - ra da -

*f* *p*

H

bord!

NORFOLK.

Récit

Mon\_seigneur le Lé\_gat du Pa\_pe

Récit

Andante maestoso

CATHERINE *p*

Mon re -

C.

- fu - ge!

HENRY (à Catherine)

*p*

(Entrée du Légal)  
*sostenuto il canto*

Ce se - ra le premier mais non pas le seul

Le Nordik

ju - ge! Qu'il soit le bien ve - nu!

This system contains the first two measures of the piece. The vocal line begins with the lyrics 'ju - ge!' and 'Qu'il soit le bien ve - nu!'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

LE LÉGAT

*p*

Sa - lut! Roi d'An - gle -

This system contains the next two measures. The vocal line continues with 'Sa - lut!' and 'Roi d'An - gle -'. The piano accompaniment continues with similar chordal textures.

- ter - re! Au nom du Pa - pe Roi, re - présentant sur

This system contains the next two measures. The vocal line continues with '- ter - re!' and 'Au nom du Pa - pe Roi, re - présentant sur'. The piano accompaniment features a more active bass line. Pedal markings are present: 'Ped' at the start of the first measure, and '★ Ped' at the start of the second and fourth measures.

ter - re Du Dieu puissant et doux que nous servons tous deux sachant ton ame en

This system contains the final two measures. The vocal line concludes with 'ter - re Du Dieu puissant et doux que nous servons tous deux sachant ton ame en'. The piano accompaniment features a more active bass line. Pedal markings are present: 'Ped' at the start of the first measure, and '★ Ped' at the start of the second and fourth measures.

I.  
L. proie aux desseins hazar - deux. Je viens pour te por - ter u - ne parole aus -

**Un poco più mosso**

HENRY (au Légat)

I.  
L. tè - re *p* De l'é - cou - ter demain nous aurons le loi -

**Un poco più mosso**

II.  
tr!

Ped. \*

Ped. \*

HENRY (à Anne)

*ad lib.*

Madame, en atten - dant, soyons tout au - plai -

Ped. \*



# BALLET - DIVERTISSEMENT

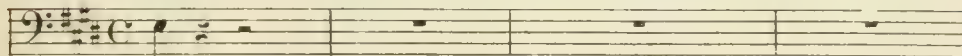
FÊTE POPULAIRE .

Nº 1

## INTRODUCTION - ENTRÉE DES CLANS

Moderato

HENRY



sic

Moderato

PIANO

First system of musical notation. The treble clef staff contains a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a sixteenth-note flourish. The bass clef staff is mostly empty. Performance markings include *dim.* above the first measure and *espress.* below the first measure.

Second system of musical notation. The treble clef staff features a sequence of eighth notes, a trill marked *tr*, and a dynamic marking *p*. The bass clef staff has a few scattered notes.

Third system of musical notation. The treble clef staff includes a trill marked *tr*, a triplet of eighth notes, and a dynamic marking *f*. The bass clef staff has a few notes, including a marking *M.G.*

Fourth system of musical notation. The treble clef staff contains a series of eighth notes and sixteenth-note patterns. The bass clef staff has a few notes.

Fifth system of musical notation. The treble clef staff features a long melodic line with a slur and a dynamic marking *f*. The bass clef staff has a few notes.

Allegro

The first system of music consists of two staves, piano (top) and bass (bottom). The piano staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. It features a series of chords, each marked with a forte-fortissimo (*ff*) dynamic. The bass staff begins with a bass clef and a time signature of 6/8, containing a melodic line with eighth notes and rests.

The second system continues the piece. The piano staff starts with a trill (tr) over a whole note chord. The bass staff continues with a melodic line. A forte (*f*) dynamic marking is present in the second measure of the piano staff.

The third system shows the piano staff with a trill (tr) over a whole note chord. The bass staff continues with a melodic line.

The fourth system shows the piano staff with a trill (tr) over a whole note chord. The bass staff continues with a melodic line.

The fifth system shows the piano staff with a trill (tr) over a whole note chord. The bass staff continues with a melodic line. A forte-fortissimo (*ff*) dynamic marking is present in the fourth measure of the piano staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex texture with many beamed notes and rests, suggesting a fast or intricate piece. The key signature has two flats.

The second system of musical notation continues the piece with two staves. The notation is dense with many beamed notes and rests, maintaining the complex texture of the first system. The key signature remains two flats.

The third system of musical notation consists of two staves. The upper staff has a high density of beamed notes, while the lower staff has more spaced-out notes. The key signature is two flats.

The fourth system of musical notation consists of two staves. The upper staff features a high density of beamed notes, and the lower staff has a more rhythmic pattern. The key signature is two flats.

The fifth system of musical notation consists of two staves. The upper staff has a high density of beamed notes, and the lower staff has a more rhythmic pattern. The key signature is two flats. The initials "M.G." are visible in the lower right corner of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with dynamic markings such as *sf* (sforzando) appearing in the bass line.

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

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring a dense texture with many notes in both hands.

Fifth system of musical notation, concluding the page with complex rhythmic figures and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The treble clef part contains several measures of music with notes and rests, while the bass clef part features a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the grand staff. The treble clef part has more complex rhythmic patterns, including sixteenth notes and beams. The bass clef part continues with a steady eighth-note accompaniment.

Third system of musical notation. The treble clef part shows a series of chords and melodic lines. The bass clef part has a more active accompaniment with eighth notes and some rests.

Fourth system of musical notation. The treble clef part is marked *pp* (pianissimo) and features a dense texture of chords. The bass clef part is marked *ff* (fortissimo) and has a more melodic line. The instruction *sempre ff* is written below the bass staff.

Trompettes sur le 3<sup>e</sup> acte

Fifth system of musical notation. The treble clef part has a complex texture with many notes. The bass clef part has a melodic line with dynamic markings *f* (forte) and *p* (piano) indicated by hairpins.

First system of a musical score, consisting of two staves (treble and bass clef). The music features complex chordal textures. Dynamic markings include *f* (forte) and *p* (piano), with hairpins indicating crescendos and decrescendos.

Second system of the musical score, continuing the two-staff arrangement. The notation includes various rhythmic patterns and chordal structures.

Third system of the musical score. A dynamic marking of *ff* (fortissimo) is present in the middle of the system. The music continues with intricate harmonic and rhythmic details.

Fourth system of the musical score, showing further development of the musical themes. The two-staff format maintains the complex texture.

Fifth system of the musical score, the final system on this page. It includes a *ff* dynamic marking and concludes with complex chordal figures.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of six measures of complex, multi-voice textures with various articulations and dynamics.

Second system of musical notation, continuing the piece. It features six measures of dense, multi-voice textures. The system concludes with a double bar line and a 'C' time signature change.

**All<sup>o</sup> marziale**

(Une mesure comme deux  
du mouvement précédent)

Third system of musical notation, starting with the tempo change. It features six measures of music in a grand staff, marked with a forte (*ff*) dynamic.

Fourth system of musical notation, continuing the 'All<sup>o</sup> marziale' section. It features six measures of music in a grand staff, including a triplet in the final measure of the bass line.

Fifth system of musical notation, concluding the page. It features six measures of music in a grand staff, including a triplet in the final measure of the bass line.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *ff* and a triplet of eighth notes in the bass line. The right hand contains complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar complex textures in both hands. The right hand features dense chordal structures, while the left hand has a more rhythmic accompaniment.

Third system of musical notation, showing a continuation of the musical themes. The left hand has a prominent triplet of eighth notes. The right hand continues with intricate chordal patterns.

Fourth system of musical notation, featuring a dynamic marking of *marcatissimo*. The music is characterized by dense, expressive textures in both hands, with a triplet in the right hand.

Fifth system of musical notation, starting with a *rit.* (ritardando) marking. The music concludes with sustained chords in both hands, marked with accents and dynamic markings.

IDYLLE ECOSSAISE

Mod<sup>o</sup> maestoso

PIANO

The musical score is presented in a grand staff format, with the right hand on the upper staff and the left hand on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The melody in the right hand is characterized by a series of eighth-note patterns, often grouped with slurs and accents. The left hand provides a steady accompaniment with a mix of eighth and sixteenth notes, frequently marked with a '6' (finger number). The score is divided into four systems, each containing two staves. The first system includes the tempo marking 'Mod.º maestoso' and the dynamic 'f'. The second system begins with a piano (*p*) dynamic. The piece concludes with a final cadence in the right hand.

Lento

Musical score for the first system, marked *Lento*. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays sustained chords. A *cresc.* marking is present in the right hand.

*Allegretto*

Musical score for the second system, marked *Allegretto*. It features a grand staff. The right hand has a melodic line with a *p* dynamic marking, and the left hand has a bass line with a *f* dynamic marking.

Musical score for the third system, marked *Allegretto*. It features a grand staff. The right hand has a melodic line with a *p* dynamic marking, and the left hand has a bass line with a *f* dynamic marking.

Musical score for the fourth system, marked *Allegretto*. It features a grand staff. The right hand has a melodic line with a *long* marking, and the left hand has a bass line with a *f* dynamic marking.

Musical score for the fifth system, marked *Allegretto*. It features a grand staff. The right hand has a melodic line with a *f* dynamic marking, and the left hand has a bass line with a *p* dynamic marking.

Musical score for the sixth system, marked *Allegretto*. It features a grand staff. The right hand has a melodic line with a *p* dynamic marking, and the left hand has a bass line with a *p* dynamic marking.

First system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Bass staff contains a simple accompaniment of half notes: G3, F3, E3, D3, C3. Dynamics: *p* in treble, *pp* in bass.

Second system of musical notation. Treble clef, bass clef. Treble staff continues the melodic line with quarter notes F4, E4, D4, C4, B3, A3, G3. Bass staff continues with half notes: B2, A2, G2, F2, E2, D2, C2. Dynamics: *f* in treble, *p* in bass.

Third system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Bass staff contains a simple accompaniment of half notes: B2, A2, G2, F2, E2, D2, C2. Dynamics: *p* in treble, *pp* in bass.

Fourth system of musical notation. Treble clef, bass clef. Treble staff continues the melodic line with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. Bass staff continues with half notes: B2, A2, G2, F2, E2, D2, C2. Dynamics: *p* in treble, *pp* in bass.

Fifth system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Bass staff contains a simple accompaniment of half notes: B2, A2, G2, F2, E2, D2, C2. Dynamics: *p* in treble, *pp* in bass. Includes a *rit.* marking above the treble staff.

Sixth system of musical notation. Treble clef, bass clef. Treble staff contains a melodic line with quarter notes: G1, F1, E1, D1, C1, B0, A0, G0. Bass staff contains a simple accompaniment of half notes: B2, A2, G2, F2, E2, D2, C2. Dynamics: *p* in treble, *pp* in bass.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *f*.

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

Third system of musical notation, showing a change in dynamics to *p* and more intricate melodic lines.

Fourth system of musical notation, characterized by dense chordal textures and complex rhythmic figures.

Fifth system of musical notation, concluding the page with dynamic markings like *mf* and complex harmonic structures.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and dynamic markings.

Second system of musical notation, featuring a piano (*p*) dynamic marking and complex rhythmic patterns in both staves.

Third system of musical notation, including a *rit.* (ritardando) marking and a *dim.* (diminuendo) marking, with dense chordal textures.

Fourth system of musical notation, marked *a tempo*, with a *f* (forte) dynamic marking and a *P legato* instruction, showing a change in tempo and dynamics.

Fifth system of musical notation, including a *dim.* marking and concluding the page with sustained chordal figures.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with dotted rhythms. Dynamic markings include *mf*, *dim.*, and *p*.

Second system of musical notation. The upper staff features a melodic line with slurs and ties, and the lower staff has a bass line with sustained notes. A *dolce* marking is present in the first measure.

Third system of musical notation. The upper staff continues the melodic line with various intervals, and the lower staff provides harmonic support with sustained notes.

Fourth system of musical notation. The upper staff shows a melodic line with slurs, and the lower staff has a bass line with a *pp* marking in the fourth measure and a *p* marking in the fifth measure.

Fifth system of musical notation. The upper staff features a melodic line with a *sempre p* marking above it. The lower staff has a bass line with a *mf* marking in the third measure.

Sixth system of musical notation. The upper staff contains a melodic line with a *mf* marking in the first measure. The lower staff has a bass line with a *dim.* marking in the third measure and a *p* marking in the fourth measure.

8. 8.

First system of a musical score, consisting of two staves. The top staff features a treble clef and a key signature of one flat. It begins with a dotted line above the staff containing the number '8.'. The music includes chords and melodic lines. The bottom staff features a bass clef and a key signature of one flat, with a similar '8.' above it. The system concludes with a double bar line.

**All.<sup>o</sup> con moto**

*p*

Second system of a musical score, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The tempo marking 'All.<sup>o</sup> con moto' is placed above the first measure, and the dynamic marking '*p*' is placed below the first measure. The music consists of rhythmic patterns and chords. The bottom staff has a bass clef and a key signature of one flat. The system ends with a double bar line.

Third system of a musical score, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The music continues with complex chordal textures and melodic lines. The bottom staff has a bass clef and a key signature of one flat. The system ends with a double bar line.

*p*

Fourth system of a musical score, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The dynamic marking '*p*' is placed below the first measure. The music features intricate chordal structures. The bottom staff has a bass clef and a key signature of one flat. The system ends with a double bar line.

Fifth system of a musical score, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The music continues with complex textures. The bottom staff has a bass clef and a key signature of one flat. The system ends with a double bar line.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various rests. Dynamic markings include *p* and *mf*. A hairpin crescendo symbol is visible above the staff.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes eighth and sixteenth notes. A dynamic marking of *mf* is present, followed by a hairpin crescendo symbol and the word *cresc.* written across the staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is characterized by dense sixteenth-note passages. Dynamic markings include *sfz* and *p*. The initials *M.C.* are written below the bass staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. A dynamic marking of *p* is present.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes eighth and sixteenth notes. Dynamic markings include *sempre p* and *p*.

Nº 5

LA FÊTE DU HOUBLON.

Poco Adagio

PIANO

The musical score is written for piano in 9/8 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system includes dynamic markings *p* and *cresc.* in both staves. The second system features a *f* marking in the bass staff and a *p* marking in the treble staff. The third system continues the melodic and harmonic development. The fourth system shows a *f* marking in the bass staff. The fifth system concludes with a *cresc.* marking in the bass staff. The notation includes various note values, rests, and articulation marks such as slurs and accents.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment. The system concludes with a fermata over the final notes.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff features a more active accompaniment with slurs and accents. The system concludes with a fermata over the final notes.

Third system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff features a more active accompaniment with slurs and accents. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff features a more active accompaniment with slurs and accents. The system concludes with a fermata over the final notes.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff features a more active accompaniment with slurs and accents. The system concludes with a fermata over the final notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A dynamic marking *p* (piano) is placed between the staves.

The second system continues the piece. The upper staff has a melodic line with a *cresc.* (crescendo) marking. The lower staff has a rhythmic accompaniment. A dynamic marking *f* (forte) is placed between the staves.

The third system features a melodic line in the upper staff with a *dim.* (diminuendo) marking. The lower staff continues with the rhythmic accompaniment. A dynamic marking *p* (piano) is placed between the staves.

The fourth system shows a melodic line in the upper staff with a *cresc.* (crescendo) marking. The lower staff has the rhythmic accompaniment. A dynamic marking *f* (forte) is placed between the staves.

The fifth system is the final one on the page. It features a more complex melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The notation includes various note values and rests.

sempre *f*

This system shows the first two measures of a musical piece. The right-hand staff contains a melodic line with eighth and sixteenth notes, while the left-hand staff is mostly silent. The dynamic marking *sempre f* is placed in the left margin.

*ff* marcato il canto

M.C.

This system covers measures 3 and 4. The right-hand staff features a more complex melodic line with some triplets. The left-hand staff has a rhythmic accompaniment of chords. The dynamic marking *ff* and the instruction *marcato il canto* are in the left margin. The marking *M.C.* is placed above the right-hand staff in the second measure.

M.C.

This system covers measures 5 and 6. The right-hand staff continues with a melodic line, and the left-hand staff provides accompaniment. The marking *M.C.* is placed above the right-hand staff in the second measure.

This system covers measures 7 and 8. The right-hand staff has a melodic line with some slurs, and the left-hand staff has a rhythmic accompaniment. There are some markings below the left-hand staff, possibly indicating fingerings or articulation.

*p* M.C.

This system covers measures 9 and 10. The right-hand staff features a melodic line with a long slur. The left-hand staff has a rhythmic accompaniment. The dynamic marking *p* and the marking *M.C.* are in the right margin.

First system of musical notation. The right hand features a complex, rapid melodic line with many beamed notes and slurs. The left hand provides a simple harmonic accompaniment with long notes. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation. The right hand continues with a fast, intricate melodic passage. The left hand accompaniment remains simple and steady.

Third system of musical notation. The right hand has a long, sweeping melodic line. The left hand accompaniment includes chords with markings for *M.G.* (Mezzo-Grande) and *M.D.* (Mezzo-Dolce).

Fourth system of musical notation. The right hand features a melodic line with a fermata. The left hand accompaniment includes a dynamic marking of *f* (forte) and a *Ped* (pedal) marking. A star symbol is placed below the *Ped* marking.

Nº 4

DANSE DE LA GIPSY.

Moderato quasi andantino

PIANO

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with a dynamic marking of *mf* (mezzo-forte) and a hairpin indicating a gradual decrease to *p* (piano). The first system includes a triplet of eighth notes in the right hand. The second system features a dynamic increase to *f* (forte). The third system starts with a dynamic marking of *p* and includes a triplet. The fourth system begins with a dynamic marking of *f*. The fifth system starts with a dynamic marking of *f* and includes a triplet. The score concludes with a final cadence in the bass clef.

First system of a piano score. The right hand features a melodic line with slurs and a crescendo leading to a *p* dynamic. The left hand provides a steady accompaniment. The word *dimin.* is written above the right hand in the second measure.

Second system of the piano score. The right hand continues the melodic line with slurs. The left hand accompaniment remains consistent. The word *dimin.* is written above the right hand in the third measure.

Third system of the piano score. The right hand has a *p* dynamic marking. The left hand accompaniment continues with slurs and dynamic markings.

Fourth system of the piano score. The right hand has a *p* dynamic marking. The left hand accompaniment continues with slurs and dynamic markings.

Fifth system of the piano score. The right hand has a *f* dynamic marking. The left hand accompaniment continues with slurs and dynamic markings.



All<sup>o</sup> molto moderato

The first system of music features a treble clef with a key signature of one flat and a 5/4 time signature. The bass clef part begins with a dynamic marking of *f*. The right hand contains several measures with chords and melodic fragments, some marked with accents and *tr* (trill) markings. The left hand provides a steady accompaniment of chords.

The second system continues the piece, showing more complex chordal textures in the right hand and a consistent bass line in the left hand. Accents and *tr* markings are used to highlight specific notes and ornaments.

The third system introduces a melodic line in the right hand that moves across several measures, accompanied by chords. The left hand continues with its accompaniment. *tr* markings are present above several notes.

The fourth system features a more active right hand with melodic runs and chords, while the left hand maintains a rhythmic accompaniment. *tr* markings are used for ornamentation.

The fifth and final system on the page shows the continuation of the musical themes, with a final melodic phrase in the right hand and a concluding accompaniment in the left hand. *tr* markings are used for a final flourish.

First system of musical notation. The right hand features a melodic line with trills (tr) and slurs. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand has a melodic line with a trill (tr) and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment. A *diminu.* marking is present above the right hand.

Third system of musical notation. The right hand features a melodic line with trills (tr) and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *ff*. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand features a melodic line with trills (tr) and a dynamic marking of *ff*. The left hand continues with eighth-note accompaniment.

First system of a piano score. The right hand features a complex, rapid sixteenth-note passage with many beamed notes and slurs. The left hand plays a steady eighth-note accompaniment. The system concludes with a fermata over a final chord.

Second system of the piano score. The right hand has a melodic line with trills (tr) and slurs. The left hand continues with eighth-note accompaniment. The system ends with a fermata.

Third system of the piano score. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. The system ends with a fermata.

**Stringendo**

Fourth system of the piano score, marked **Stringendo**. The right hand has a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. The system ends with a fermata.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand plays a steady eighth-note accompaniment. The system ends with a fermata.

Nº 5

PAS DES HIGHLANDERS.

Allegro

PIANO

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte dynamic marking (*f*) and contains several measures of music with accents (*>*) and slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment with slurs and accents.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, marked with a measure rest of 8 measures. The lower staff continues the accompaniment. Both staves feature slurs and accents.

The third system of musical notation consists of two staves. The upper staff features a more active melodic line with slurs and accents. The lower staff continues the accompaniment with slurs and accents.

The fourth system of musical notation consists of two staves. The upper staff has a dynamic marking of piano (*p*) and contains music with slurs and accents. The lower staff continues the accompaniment with slurs and accents.

The fifth system of musical notation consists of two staves. The lower staff has dynamic markings of fortissimo (*ff*) and contains music with slurs and accents. The upper staff continues the melody with slurs and accents.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *ff* is present in the middle of the system.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff features a steady accompaniment of chords. A fermata is marked above the treble staff in the second measure.

Third system of musical notation. The treble staff continues with a melodic line, and the bass staff has a consistent accompaniment. A fermata is marked above the treble staff in the first measure.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a steady accompaniment of chords. A fermata is marked above the treble staff in the second measure.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a steady accompaniment of chords. A dynamic marking of *p* is present in the first measure. A fermata is marked above the treble staff in the second measure.

Sixth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a steady accompaniment of chords. A dynamic marking of *f* is present in the second measure. A fermata is marked above the treble staff in the second measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex, rapid melodic line in the treble clef and a supporting bass line in the bass clef. The piece is in a key with two sharps (F# and C#) and a 3/8 time signature. The system concludes with a dynamic marking of *f*.

Second system of musical notation. The treble clef part features a melodic line with slurs and accents, marked with *M.G.* (Moderato Grazioso) and *p* (piano). The bass clef part provides a steady accompaniment. The system ends with a dynamic marking of *f*.

Third system of musical notation. The treble clef part has a melodic line with slurs and accents, marked with *M.G.* and *f*. The bass clef part continues the accompaniment. The system concludes with a dynamic marking of *f*.

Fourth system of musical notation. The treble clef part features a melodic line with slurs and accents, marked with *M.G.* and *ff* (fortissimo). The bass clef part provides a steady accompaniment. The system concludes with a dynamic marking of *ff*.

Fifth system of musical notation. The treble clef part features a melodic line with slurs and accents, marked with *M.G.* and *ff*. The bass clef part provides a steady accompaniment. The system concludes with a dynamic marking of *ff*.

Sixth system of musical notation. The treble clef part features a melodic line with slurs and accents, marked with *M.G.* and *ff*. The bass clef part provides a steady accompaniment. The system concludes with a dynamic marking of *ff*.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs.

Second system of musical notation, continuing the grand staff. It includes a measure with the marking "M.G." in the bass staff. The notation is dense with beamed notes and slurs.

Third system of musical notation, featuring the tempo marking "Allegro" above the staff. A measure rest is present in the bass staff. The music continues with complex rhythmic patterns.

Fourth system of musical notation, continuing the grand staff. The music maintains its complex, beamed-note texture.

Fifth system of musical notation, continuing the grand staff. The notation is consistent with the previous systems, showing dense rhythmic figures.

Sixth system of musical notation, continuing the grand staff. The music concludes with a final cadence in the bass staff.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a complex, rapid melodic line with many slurs and accents. The bass staff provides a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Second system of musical notation, continuing the piece. The treble staff features a series of slurred eighth-note patterns. The bass staff continues with a steady accompaniment.

Third system of musical notation, starting with the tempo and mood marking *All<sup>to</sup> con moto*. The treble staff has a melodic line with slurs and accents. The bass staff has a more active accompaniment. A dynamic marking of *p* (piano) is visible in the lower right of the system.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are used throughout the system.

Fifth system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings of *p* (piano) and *f* (forte) are used throughout the system.



First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents.

Third system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. Dynamics include *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano).

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. Dynamics include *cresc.* (crescendo).

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a bass line with slurs and accents. Dynamics include *più cresc.* (more crescendo) and *dim.* (diminuendo).

First system of a piano score. The right hand (treble clef) features a melodic line with slurs and a sharp sign. The left hand (bass clef) has a rhythmic accompaniment with slurs and a '7' marking. Dynamics include *cresc.* and *f*.

Second system of a piano score. The right hand (treble clef) has a melodic line with slurs. The left hand (bass clef) has a rhythmic accompaniment with slurs and a '7' marking. Dynamics include *ff* and *M. D.*

Third system of a piano score. The right hand (treble clef) has a melodic line with slurs. The left hand (bass clef) has a rhythmic accompaniment with slurs and a '7' marking.

Fourth system of a piano score. The right hand (treble clef) has a melodic line with slurs and a '7' marking. The left hand (bass clef) has a rhythmic accompaniment with slurs and a '7' marking.

Fifth system of a piano score. The right hand (treble clef) has a melodic line with slurs and a '7' marking. The left hand (bass clef) has a rhythmic accompaniment with slurs and a '7' marking.

Nº 6

SCHERZETTO.

Allegretto moderato

leggierissimo

PIANO

*p*

*sfz* *dim.* *p* *cresc.*

*f* *dim.* *p*

*cresc.*

*f* *sfz* *p*

First system of musical notation. The right hand features a melodic line with a trill and a triplet. The left hand provides a harmonic accompaniment. Dynamics include *cresc.*, *f*, and *dim.*

Second system of musical notation. The right hand continues with a melodic line featuring triplets. The left hand has a steady accompaniment. Dynamics include *p*, *f*, and *dim.*

Third system of musical notation. The right hand has a melodic line with triplets. The left hand has a steady accompaniment. Dynamics include *p*. A section marked *brillante* begins with a 2/4 time signature change.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage. The left hand has a steady accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a trill. The left hand has a steady accompaniment. Dynamics include *accelerando* and *cresc.*

Sixth system of musical notation. The right hand features a rapid sixteenth-note passage. The left hand has a steady accompaniment. Dynamics include *ff*.

Nº 7

SARABANDE, GIGUE ET FINAL

Andante maestoso

PIANO

Presto

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs. The bass clef staff contains a harmonic accompaniment with slurs and a dynamic marking of *f p* (forte piano) in the third measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment with chords and eighth notes.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment with chords and eighth notes.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment with chords and eighth notes. A flat symbol (*b*) is visible in the bass staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is present in the first measure.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment with chords and eighth notes. A flat symbol (*b*) is visible in the bass staff.

First system of a piano score. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. A *cresc.* marking is placed above the left hand in the second measure.

Second system of a piano score. The right hand continues the melodic line. The left hand accompaniment is consistent. A *f* (forte) dynamic marking is placed above the left hand in the third measure.

Third system of a piano score. The right hand continues the melodic line. The left hand accompaniment is consistent. A *p* (piano) dynamic marking is placed above the left hand in the first measure.

Fourth system of a piano score. The right hand continues the melodic line. The left hand accompaniment is consistent. A *cresc.* marking is placed above the left hand in the third measure.

Fifth system of a piano score. The right hand continues the melodic line. The left hand accompaniment is consistent. A *f* (forte) dynamic marking is placed above the left hand in the second measure.

Sixth system of a piano score. The right hand continues the melodic line. The left hand accompaniment is consistent. A *ff* (fortissimo) dynamic marking is placed above the left hand in the second measure.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a 2/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The melodic line in the upper staff shows some chromatic movement and includes a sharp sign. The bass line continues with a steady accompaniment.

Third system of musical notation. The upper staff has a more active melodic line with some sixteenth-note passages. The bass line remains accompanimental.

Fourth system of musical notation. The upper staff features a complex melodic line with many beamed sixteenth notes. The bass line continues with a consistent accompaniment.

Fifth system of musical notation, the final system on the page. It includes performance markings: *rall.* (rallentando) above the first measure, *dim.* (diminuendo) below the first measure, and *p* (piano) below the second measure. The tempo marking **Meno mosso** is placed above the second measure. The system concludes with a key signature change to two flats (B-flat and E-flat) and a time signature change to 6/8. The upper staff has a melodic line with eighth notes, and the lower staff has a bass line with eighth notes.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The right hand plays a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation, continuing the piece. The right hand features a series of chords and melodic fragments, while the left hand maintains a consistent rhythmic accompaniment.

Third system of musical notation. The right hand continues with complex chordal textures, and the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

Fourth system of musical notation. The right hand features a series of chords and melodic fragments, while the left hand maintains a consistent rhythmic accompaniment.

Fifth system of musical notation. The right hand continues with complex chordal textures, and the left hand provides a steady accompaniment.

Sixth system of musical notation. The right hand features a series of chords and melodic fragments, while the left hand maintains a consistent rhythmic accompaniment.

## Poco meno mosso

First system of musical notation. The treble clef staff begins with a *dolce* marking. The bass clef staff contains a whole note chord. The system concludes with a *Ped* marking and an accent (>) over the final note.

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a whole note chord. The system ends with a *Ped* marking and an accent (>).

Third system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a whole note chord. A star symbol (\*) is placed below the first measure. The system ends with a *Ped* marking and an accent (>).

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a whole note chord. A star symbol (\*) is placed below the first measure. The system ends with the instruction *en revenant peu à peu au premier mouvement*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a whole note chord.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a whole note chord.

1<sup>o</sup> tempo

*sempre staccato*

*cresc.*

The first system of music consists of five measures. The right hand plays a series of eighth notes, starting with a half rest in the first measure. The left hand plays a steady accompaniment of eighth notes. The key signature has two flats, and the time signature is 2/4.

The second system of music consists of five measures. The right hand continues with eighth notes. The left hand accompaniment remains consistent. A dynamic marking of *f* (forte) appears in the fifth measure.

The third system of music consists of five measures. The right hand continues with eighth notes. The left hand accompaniment remains consistent.

The fourth system of music consists of five measures. The right hand continues with eighth notes. The left hand accompaniment remains consistent. A dynamic marking of *più f* (more forte) appears in the second measure.

The fifth system of music consists of five measures. The right hand continues with eighth notes. The left hand accompaniment remains consistent. A dynamic marking of *ff* (fortissimo) appears in the fourth measure.

The sixth system of music consists of five measures. The right hand continues with eighth notes. The left hand accompaniment remains consistent.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the grand staff from the first system. The notation includes various rhythmic values and accidentals.

Third system of musical notation. The upper staff contains a melodic line with a fermata and a measure marked with a circled '8'. The lower staff features a bass line with a dynamic marking of *ff* and several accents (>).

Fourth system of musical notation. The lower staff begins with the instruction *sempre ff* and contains a series of chords with a circled '8' above the first measure.

Fifth system of musical notation, showing dense chordal textures in both the treble and bass staves.

Sixth system of musical notation, concluding the page with a final cadence. The upper staff has a circled '8' above a measure.

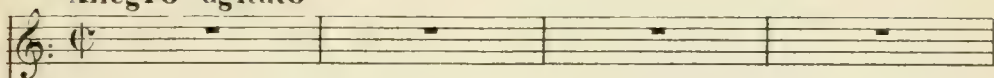
## ACTE III

I.<sup>er</sup> TABLEAU — Chez le Roi.

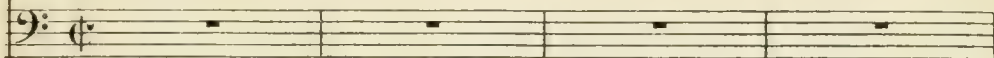
## SCÈNE I

*Allegro agitato*

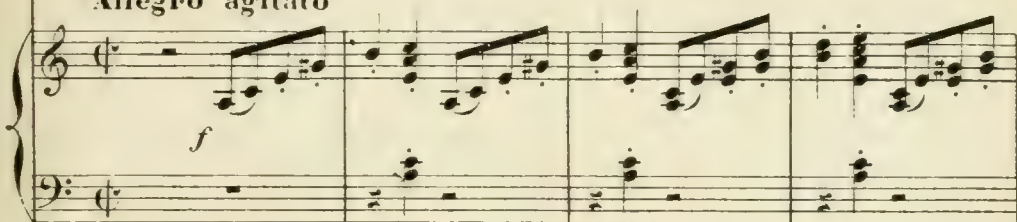
SURREY



HENRY

*Allegro agitato*

PIANO



Récit  
SURREY

Si - re le Lé - gat du saint Père Ar - rive au pa - lais: il es -

Récit

-pè - re Qui - ci vous dai - gne - rez le voir.

HENRY

(Brusquement)

Je ne veux pas - le re - ce -

## a Tempo All!

-voir! Mais il pré -

SURREY

a Tempo All!

*p*

s.

- tend que son de - voir ex - i - ge...

*cresc.* *f*

HENRY (avec colère)

Je ne veux pas le re - ce - voir, te dis - je!

*f*

(Surrey sort en s'inclinant)

M. G.

# SCÈNE II

**Même mouv!** *f*

HENRY

**Même mouv!** Ah! Ce pouvoir de Ro - -

PIANO

II.

- me Qui met l'Eu - rope en - tiè - re aux ge -

II.

- nous d'un seul hom - - me Pè -

II.

- se - ra-t-il tou - jours sur la tè - te des



(O =  $\frac{1}{2}$ )

H. *Rois? Est-ce même être Roi que su -*

*f* *fp*

H. *- bir cette en - tra - ve, Qu'ètre maî\_tre d'un*

*f*

H. *peuple, et d'un vieillard es\_clave, Que sentir un de \_voir au\_dessus de ses*

*mf* *f*

( $\frac{1}{2}$  =  $\frac{1}{2}$ )

H. *droits? Non! ce n'est pas régner que traîner cet\_te*

*mf* *f* *p*



All<sup>o</sup> non troppo

II. Et pour Pa - pe que Dieu!

HENRY Mais

II. An - ne va ve - nir; Je l'at -

*pp* *Meno mosso* *pp*

II. - tends en ce lieu. Anne qui ne demande un entretien su - prê -

*p* Récit. *pp* Récit.

## SCÈNE III

And<sup>te</sup> con moto

ANNE

HENRY

PIANO

And<sup>te</sup> con moto

Ped.

- me. Ah! la voi - là, qu'elle est

bel - le!

*cresc.*

Ma bien ai - mé - e, en - fin je vous re -

*p**pp*

- vois... mer - ci!

*p**f*

## Récit Lentement

ANNE

*p*

Si vous connaissiez, ô mon maître, La raison qui m'a-mè-ne i-

A.

-ci, Vous se-riez moins joyeux peut ê-tre. Je

HENRY.

Que vou-lez vous di-re?

*ppp*

A.

veux, Si-re, vous di-re qu'à mes vœux Tant de cho-ses sont op-po-

*pp*

A.

-sé-es Que pour vo-tre re-pos sa-

HENRY *f*

Ces cho-ses, Je les bri-se-rai...

*f*

a Tempo And<sup>te</sup> con moto

A. *cré les redoutant, m<sup>e</sup>me bri - sé - es. J'ai me mieux re - non -*

a Tempo And<sup>te</sup> con moto

A. *- cer à ce projet si doux Qui pour moi glori - eux est périlleux pour*

A. *vous Si quel que jour*

All<sup>o</sup> agitato

A. *pour moi, détrô - né, proscrit,*

*usc.*

A. *Si - re, vous al - liez me mau - di - re De moi*

A.

plutôt dé\_tournez — votre main Et renon\_cez à cet hy\_

*dim.* *p* *pp*

A.

**All<sup>o</sup> molto** HENRY *p*

\_men **All<sup>o</sup> molto** Prends garde,

*pp*

H.

An\_ne! comme u\_ne la\_me, Au cœur un soupçon m'est en\_

H.

\_tré! Pour — te dé\_robér à la flam\_me Dont tu

*cresc.* *p*

H. *vois mon cœur dé - vo - ré N'au - rais - tu - pas, toi même*

ANNE

H. *Mon maî - tre Appre -*  
*Au fond de l'â - me un autre a - mour?*

A. *- nez à me mieux con - naî - tre!*

A. *(avec passion)*  
*Vous seul è - tes ma vie et mon*



A.

œur et ma foi Et je n'ai me que vous! —

*crsc*

Le double plus lent

A.

Le double plus lent

*f*

*p*

Ped

HENRY (regardant Anne en face)

C'est un bon\_heur pour toi!

*pp*

*ppp*

Ped

*pp*

*ppp*

# SCÈNE IV

**Allegro**

ANNE

HENRY

Que me veut-on?

NORFOLK

**Allegro**

PIANO

NORFOLK *Récit*

Malgré vo-tre dé-fen-se, Le Lé-gat porte i-ci ses

*Récit*

*a tempo All<sup>o</sup>*

*ad lib.*

*a tempo All<sup>o</sup>*

pas. Il in-siste, il pré-

*a Tempo*

N

- tend qu'il ne par - ti - ra pas Sans

Récit

*a tempo Mod<sup>to</sup>*

N

vous a\_voir par\_lé se\_lon sa consei - en - ce

Récit

*pp*

HENRY

Qu'il en\_tre donc!

*p marcato*

*pp*

Je l'attends front le - vé, Puisque c'est son plai - sir d'être par nous bra -

II

## SCÈNE V

Lento maestoso

ANNE

HENRY  
\_vé!

NORFOLK

LE LÉGAT

Lento maestoso

PIANO

*p*

*sostenuto*

LE LÉGAT (en s'inclinant)

HENRY (brutalement)

Si \_ re!                      Un instant, Monsieur!

Récit

11 Norfolk! prévien la Rei \_ ne                      Que bientôt va sonner l'heu \_ re du ju \_ ge \_

Récit

a Tempo

NORFOLK

Récit

a Tempo Mod<sup>to</sup> 253

HENRY

ment! Sire, de comparaître elle attend le moment Bien!

a Tempo a Tempo Mod<sup>to</sup>

f Récit

(S'adressant à Anne)

Anne, a - dieu! De vous

p pp

plaire a -yant fait le ser - ment, Je promets à nos vœux la victoi - re pro -

M.D.

- chai - ne Si - re. mer - ci!

ANNE

pp p

(Norfolk sort avec Anne)

tr..

## SCÈNE VI

Récit

*mf*

HENRY

Mon\_ sieur, bien qu'à bon droit sur \_

LE LÉGAT

PIANO

*f* Récit

II

\_ pris De voir te\_nus par vous mes or\_dres en mé\_ pris, J'é\_coti\_ te ...

**Maestoso**

LE LÉGAT

*p***Maestoso**

O Roi, par\_ don\_

*p*

*sostenuto*

I

\_ nez à mon zè\_ le Ce

*sostenuto*

M D

1<sup>re</sup> L

m'est cro\_yez le, Si - re, u\_ne cho - se cruel - le

1<sup>re</sup> L

De vous dé\_so\_bé\_ir — pour o\_bé\_ir à Dieu —

HENRY (*stolément*) LE LÉGAT *cresc.*

*f* Et qui vous y for\_ ce, morbleu! L'espoir — de vous sauver.

1<sup>re</sup> L

le sou\_c\_i de votre â - me, Votre é\_ter\_nel sa -

*mf*

HENRY (ironiquement)

1<sup>e</sup>  
L.

*p*

*p*

lut, mon devoir de chré\_tien      D'un i\_nu-ti\_le

H.

soin      votre zè\_le s'en-flam\_me

*tr*

LE LÉGAT      *p*

Pourtant,      Sire, écoutez moi bien!

1<sup>e</sup>  
L.

*crsc.*

Soyez prudent,      a\_bandonnez de



HENRY

*f* *b*

Jamais!

grâ - ce Ce pro-jet condam-né par le Pa - pe.

*f*

Votre pouvoir de maux terri- bles s'embar- rasse Si Rome est contre

Poco animato

HENRY *p*

Ces maux, je m'y sou mets!

vous! Rap- pe- lez- vous le sort —

*p*

*poco animato*

de qui lut- ta contre el - le,

I. Et fant de Rois vaincus — dans leur vaine querel — let..

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a series of eighth notes, followed by a triplet of eighth notes, and then a quarter note. The lyrics are "Et fant de Rois vaincus — dans leur vaine querel — let..". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and melodic lines, including a prominent eighth-note pattern in the right hand.

I. A — près la — voir bra — vée

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "A — près la — voir bra — vée". The piano accompaniment continues with similar rhythmic and melodic patterns, maintaining the key signature and time signature.

I. im — plo — rant son par — don

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "im — plo — rant son par — don". The piano accompaniment continues with similar rhythmic and melodic patterns, maintaining the key signature and time signature.

I. Philippe Auguste en France, en ALlemagne Othon

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "Philippe Auguste en France, en ALlemagne Othon". The piano accompaniment ends with a dynamic marking of *dim.* (diminuendo). The system concludes with a double bar line and a final chord.

HENRY

*p* Il n'est pas d'histoire é - ter - nel - le, Lé - gat, je

*pp*

Ped

sais comme vous les effrois Que le Pape — inspi - rait aux

Rois, Mais les temps sont loin je l'es -

*leggiero* *tr*

*p*

- père. Où Bar - be - rous - se, l'em - pe -

*tr*

H  
 - reur, Cour\_bait son front a\_ vec ter -

II  
 - reur De\_vant la mu - le du - Saint Pè - re  
 LE LÉGAT (avec inquiétude)  
 p Qu'enten\_dez-vous

I.  
 Animato HENRY (avec fermeté)  
 di\_re? Qu'au nom de cet es\_prit qui vous sem\_ble re -

II  
 - bel\_le Mais en qui tout se renou\_vel\_le,

II. *f*  
 En cas de refus, j'en ap - pelle au peuple! pourquoi  
 LE LÉGAT *ff*  
 Un schisme?

II. non? Des ju - ges vien - dront tout à  
*pp*

II. l'heu - re Qui par moi con - vo - qués bri - se - ront cet hy -

II. - men Et si le Saint Père de - main N'a  
*pp* *cresc.*

II. pas ra-ti-fi-é leur ar-rêt que je meu-re...

II. Si...  
LE LÉGAT *ff*  
Na-chevez pas Si-re

I. il en est encor temps Songez donc que c'est vous

I. Qui dans quel-ques instants, Seul, devant l'avenir, vo-tre

le  
L.

peuple et le mon - de, Dé\_chaî-ne-rez sur tous

le  
L.

la tem\_pête qui gron -

*cresc.*

*p*

le  
L.

- de

*ff*

*p*

*pp*

Meno mosso  
HENRY (avec hauteur)

*mf* J'a\_e-cep - te le des\_tin dont vous me me\_na\_ciez

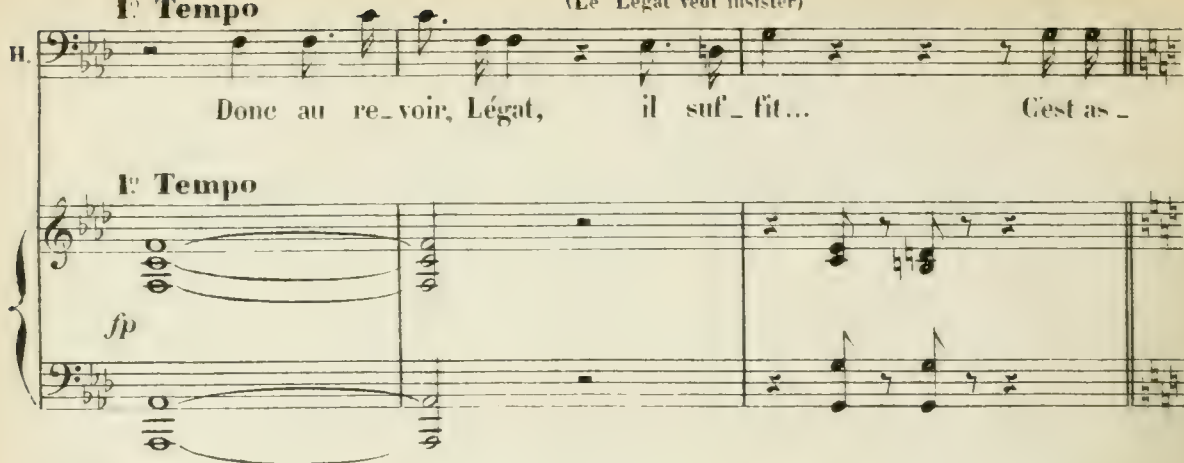
Meno mosso

*fp*

*fp*

**1<sup>o</sup> Tempo**

(Le L gat veut insister)

II. 

Done au re-voir, L gat, il suf- fit... Cest as -

**1<sup>o</sup> Tempo**

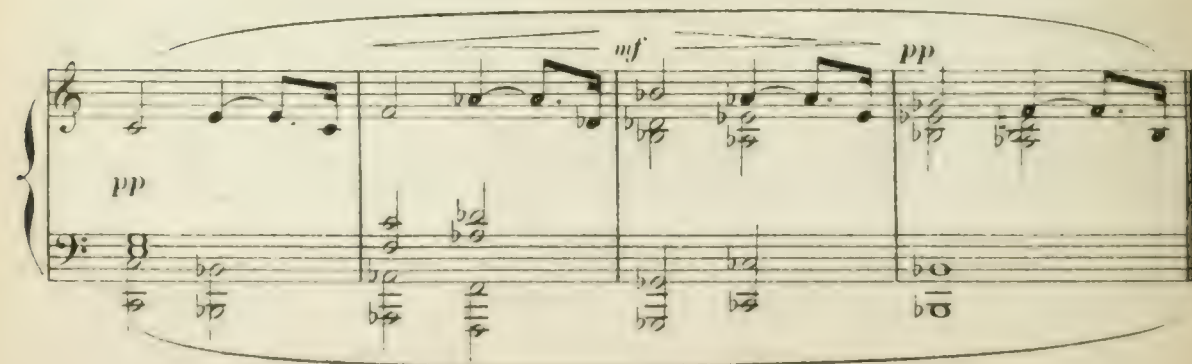
*fp*

(le Roi s' loigne)

II. 

- sez!

*p*

*mf* *pp*

*pp*



## SCÈNE VII

LE LÉGAT

Mod.<sup>lo</sup> maestoso (♩ = ♩) *p*

Fa - tal or - gueil des Rois dont le

PIANO

Mod.<sup>lo</sup> maestoso (♩ = ♩) *pp*

ciel vent la per - te Ils mar - chent fiers et couron - nés

Sans voir la tombe grande ouver - te De - vant leurs pro - jets condam -

*cresc.*

- nés! Dra - pés dans la pourpre é - cla - tan - te,

le  
L.

Vers cet a - bi - me qui les ten - te Ils s'a -

le  
L.

- vancent prédesti - nés!

*p* *f*

Ped

le  
L.

*p* **All.<sup>o</sup> non troppo** *cresc.*

Les plaindre est erimi - nel!.. Mais pour la pau - vre

**All.<sup>o</sup> non troppo**

*p*

le  
L.

Rei - ne, Pour le peuple in - no - cent que la fu -

*p*

L. *reur* — en — trai — ne Dans le gouffre ouvert sous ses

L. pas, *f*  $\frac{3}{2}$ . Ô Dieu bon, la pi -

L. *dim.* - tié tu ne la dé\_fends pas Dé\_tour\_ne leur des

*sempre p*

L. *cresc.* \_tin de son des\_tin fa\_rou\_che, Ils

*p*

M.G.

le  
L.

n'ont pas mé-ri - té - que ta droi - te les tou - che A - vec

*f*

*p* > > > >

le  
L.

une é - ga - le ri - gueur. C'est pour eux -

*espress.*

Ped ★ Ped ★

le  
L.

seuls que je t'im - plo - re, Et que

Ped ★ Ped ★ Ped Ped ★ Ped ★

le  
L.

jo - se te dire en - co - re: Dé - tourné de ces maux Sei -

*dim.*

Le double plus lent

Ped ★ Ped ★ Ped ★ Ped

le L. *p*  
 - gneur!... Dé - tourne deus ces maux, Sei -

*pp*  
 Ped

★

le L. *p*  
 - gneur! Et pourtant -

1<sup>o</sup> Tempo  
 1<sup>o</sup> Tempo  
*p* *f* *dim.* *pp*  
 Ped

★

le L.  
 - Je suis prêt - a to - bé - ir, Sei - gneur!

Ped

le L.  
 Por - teur de ta pa - role - au - gus - te Et re - vè -

*pp*  
 Ped

★

1<sup>re</sup> L.

tu — par toi d'un su — bli — me pou —

1<sup>re</sup> L.

— voir *cresc.* A l'im — pie, à qui te blas — phé — me

1<sup>re</sup> L.

Je sau — rai, lancant l'a — na — thé — me, Jus — qu'au

1<sup>re</sup> L.

bout — fai — re mon de — voir! *p* (le Taïgé sort)

1<sup>re</sup> L.

*diminuendo* *p* Fin du 1<sup>er</sup> Tableau

2<sup>e</sup> TABLEAU — La salle du Synode.

## MARCHE DU SYNODE

Mod<sup>to</sup> maestoso

PIANO

ff (Trompettes dans la coulisse)

The first system of the musical score is written for piano. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Mod<sup>to</sup> maestoso'. The dynamic is 'ff' (fortissimo), with a note '(Trompettes dans la coulisse)'. The music features a series of chords and moving lines in both hands.

pp

The second system continues the piano accompaniment. The dynamic is 'pp' (pianissimo). The notation shows a continuation of the harmonic and melodic material from the first system.

(Entrée des  
p

(à l'orchestre)  
p

The third system marks the beginning of the orchestral entry. The dynamic is 'p' (piano). The notation includes a 'p' dynamic marking and the instruction '(à l'orchestre)'. The music is characterized by sustained chords and a steady bass line.

huissiers et massiers précédant le cortège)

The fourth system features a more active melodic line in the bass clef, with accents and slurs. The instruction '(huissiers et massiers précédant le cortège)' is written above the staff. The music is in a 2/4 time signature.

The fifth system continues the melodic and harmonic development. It features a complex melodic line in the bass clef with many slurs and accents, and a supporting bass line in the treble clef. The notation is dense and rhythmic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation. It includes the instruction *espress.* in the treble staff and *Ped* in the bass staff. A star symbol is placed below the bass staff.

Third system of musical notation, showing a dense texture with many beamed notes and complex chordal structures in both staves.

(Entrée de l'archevêque de Cantorbéry)

Fourth system of musical notation, starting with a *mf* dynamic. It includes markings for *dim.* and *p* in the treble staff, and *mf* in the bass staff.

Fifth system of musical notation, continuing the piece with various rhythmic patterns and articulations.



First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and contains a series of eighth notes with slurs. The bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *piu f* appears in the right margin of the system.

Second system of musical notation. The treble clef staff continues with eighth-note patterns and slurs. The bass clef staff features a more active accompaniment with eighth-note runs.

(Entrée du Roi)

Third system of musical notation, marked "(Entrée du Roi)". The treble clef staff shows a melodic line with slurs and dynamic markings of *dimin.*, *p*, and *cresc.*. The bass clef staff has a steady accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and dynamic markings of *f*, *p*, and *p*. The bass clef staff continues with a rhythmic accompaniment.

(Entrée de la Reine)

Fifth system of musical notation, marked "(Entrée de la Reine)". The treble clef staff has a melodic line with slurs and dynamic markings of *p*, *cresc.*, *f*, and *p*. The bass clef staff provides a supporting accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A *cresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues with chords and melodic fragments, marked *sempre cresc.*. The left hand features a prominent triplet pattern in the bass line.

Third system of musical notation. The right hand has a melodic line with a *f* dynamic marking. The left hand continues with triplet patterns. The section is titled *(Entrée des Juges)*. Pedal markings include *Ped* and *★ Ped*.

Fourth system of musical notation. The right hand has a melodic line with a *f* dynamic marking. The left hand continues with triplet patterns. Pedal markings include *Ped* and *★ Ped*.

Fifth system of musical notation. The right hand has a melodic line with a *f* dynamic marking. The left hand continues with triplet patterns. Pedal markings include *Ped* and *★ Ped*. The system concludes with a double bar line and a *rit.* marking.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and articulation marks such as accents and staccato. Fingerings are indicated by numbers 1-5. Dynamic markings include *M.G.*, *ff*, and *pp*. The piece concludes with a double bar line and a fermata over the final notes. At the bottom of the page, there is a small graphic element consisting of several vertical bars of varying heights.

# LE SYNODE

And<sup>te</sup> sostenuto

TÉNORS

JUGES 2<sup>e</sup> CHŒUR

*mf*

La cause — est grave et so — len — nel —

BASSES

*mf*

La cause — est grave et so — len — nel —

SOPRANOS

CONTRALTOS

TÉNORS

1<sup>er</sup> CHŒUR

BASSES

And<sup>te</sup> sostenuto

PIANO

*p* *p* *mf*

Ped  \*

- le Qu'il — nous faut ju — ger en ce jour —

- le Qu'il — nous faut ju — ger en ce jour —

PIANO

*pp*  
La cause — est grave et so-len-nel — le Que l'on va ju -

*pp*  
La cause — est grave et so-len-nel — le Que l'on va ju -

*pp*  
La cause — est grave et so-len-nel — le Que l'on va ju -

*pp*  
La cause — est grave et so-len-nel — le Que l'on va ju -

*cresc.*  
Peut-on bri - ser la chaî-ne de l'a -

*cresc.*  
Peut-on bri - ser la chaî-ne de l'a -

-ger en ce jour!

-ger en ce jour!

-ger en ce jour!

*f* *p*

-mour Que le pa - pe fit é - ter - nel - le.

-mour Que le pa - pe fit é - ter - nel - le.

*p*

La cause est grave et so - len -

*p*

La cause est grave et so - len -

*f* *p*

La cause est gra - ve

La cause est grave et so - len -

*f* *p*

La cause est gra - ve

La cause est grave et so - len -

*pp*

*f* *p*

La cause est gra - ve et

*f* *p*

La cause est gra - ve et

*f* *dim.*

- nel - le La - cause est grave et

*f* *dim.*

- nel - le La - cause est grave et

*f* *dim.*

- nel - le La - cause est grave et

*f* *dim.*

- nel - le La - cause est grave et

so - len - nel - le!

so - len - nel - le!

*p*

so - len - nel - le!

*p*

so - len - nel - le!

*p*

so - len - nel - le!

*p*

so - len - nel - le!

*p* *pp*

*ppp*

CATHERINE

LADY CLARENCE

DON GOMEZ

SURREY

GARTER

HENRY

NORFOLK

L'ARCHEVÊQUE  
DE CANTORBÉRY

TÉNORS

BASSES

TÉNORS

BASSES

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

PIANO

Le Synode est ou-vert, à tous Dieu fasse droit! —

Même mouv!



G.

JUGES

*f* Le Sy\_node est ou\_vert, à tous Dieu fasse droit!

*f* Le Sy\_node est ou\_vert, à tous Dieu fasse droit!

*cresc.* *p cresc molto*

## L'ARCHEVÊQUE

(avec solennité) *mf*

Toi qui

*f* *dimin* *p*

Ped

★

veil - les sur l'An - ge

M.G.

JUGES

4 SINGEURS

CHŒUR

*p*  
Toi qui veil - les sur l'An - gle -

*p*  
Toi qui veil - les sur l'An - gle -

*p*  
Toi qui veil - les sur l'An - gle -

*p*  
Toi qui veil - les sur l'An - gle -

*p*  
Toi qui veil - les sur l'An - gle -

*p*  
Toi qui veil - les sur l'An - gle -

*p*  
BASSES  
qui veil - les sur l'An - gle -

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

PIANO

CHŒUR

4 PAGE

veil - les sur l'An - gle -

Mêr

L'ARCHÊVEQUE

*mf*

Dieu ——— puis — sant ———

ter — re ———

ter — re ———

ter — re ———

ter — re ———

ter — re ———

ter — re ———

ter — re ———

ter — re ———

M.G.

1A. *p*  
 die - te - nous ta loi! Dieu puis -

Ténors (JUGES) *p*  
 Dieu

Sopranos (CHŒUR) *p*  
 Dieu

M.D.

SURREY *p*  
 Dieu puis - sant Die - te - nous ta

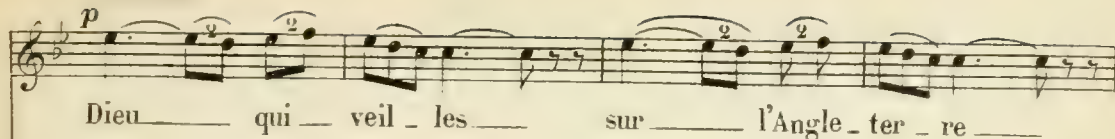
GARTER *p*  
 Dieu puis - sant

1A. *p*  
 - sant Die te nous ta loi!

*p*  
 puis - sant die - te - nous ta loi!

*p*  
 puis - sant die - te - nous ta loi!

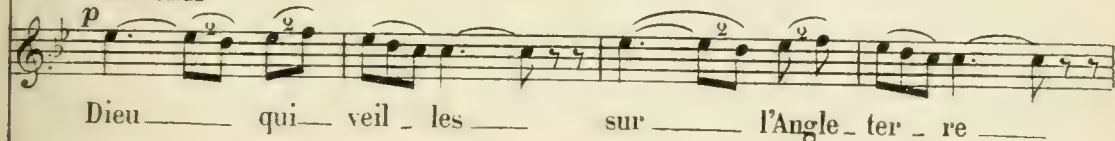
CATHERINE



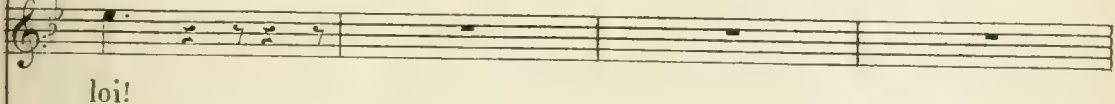
LADY CLARENCE



DON GOMEZ



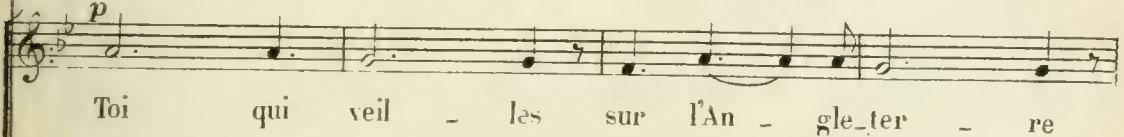
S.



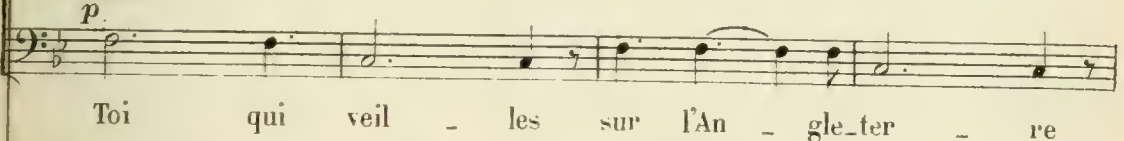
NORFOLK



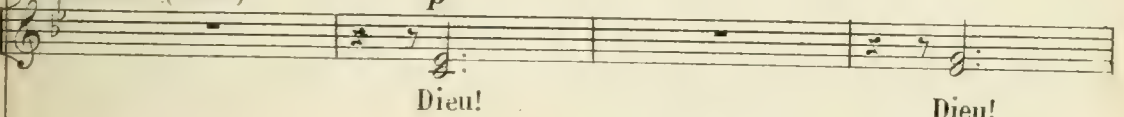
Ténors



Basses



Contraltos (CHŒUR)



JUFES



C. Die - te - nous ta loi!

L.C. -ter - re die\_te-nous ta loi!

D.G. Die - te - nous ta loi!

S. Dieu! die\_te-nous ta loi!

GARTER Dieu! die\_te-nous ta loi!

HENRY Dieu! die\_te-nous ta loi!

NORFOLK Dieu! die\_te-nous ta loi!

-ter re die\_te-nous ta loi!

L'ARCHEVÊQUE *fe.*

Toi qu'en - tou - re un

AUGES Dieu! die\_te-nous ta loi!

SEIGNEURS Dieu! die\_te-nous ta loi!

CHŒUR *pp* Dieu! Sei gneur! *pp* Dieu! die\_te-nous ta loi! *pp* die\_te-nous ta loi! Dieu! die\_te-nous ta loi!

Sei gneur!

1<sup>a</sup>.

triple mys-tère

Ténors *f*

Basses *f* Toi qu'en

Basses (SEIGNEURS) *f* Toi qu'en

Basses (CHŒUR) *f* Toi qu'en

*crisc. f*

\_tou - re un tri - ple mys - tè - re

\_tou - re un tri - ple mys - tè - re

\_tou - re un tri - ple mys - tè - re

\_tou - re un tri - ple mys - tè - re

\_tou - re un tri - ple mys - tè - re

CATHERINE

*p*

LADY CLARENCE

Dieu puissant

*p*

CON GOMEZ

Dieu puissant

*p*

SURREY

Dieu puissant

*p*

Dieu puissant

V.A.

A tes en - fants ré - vè - le - toi ré - vè - le -

Basses (JUGES)

*p*

A tes en - fants ré - vè - le -

*p*

*cresc.*

C.

Toi qui veil - les sur l'An - gle -

*cresc.*

D.G.

Toi qui veil - les sur l'An - gle -

HENRY

*cresc.*

NORFOLK

*cresc.*

Toi qui veil - les

Toi qui veil - les

V.A.

- toi

- toi

*p*



C. *ter - re — A tes en - fants —*

D.G. *ter - re — A tes en - fants —*

H. *sur l'An - gle - ter - re — Ô Dieu puis -*

N. *sur l'Aa - gle - ter - re — Ô Dieu puis -*

l'A. *Ô Dieu puis -*

Sopranos *p cresc.*  
*Ô Dieu puis -*

Contraltos *p cresc.*  
*Ô Dieu puis -*

Ténors *p cresc.*  
*Ô Dieu puis -*

Les 4 Seigneurs avec le Chœur  
Basses *p cresc.*  
*Ô Dieu puis -*

*cresc.*



*f* *p* A tes en - fants A tes en -

A tes en - fants

A tes en - fants

A tes en - fants

A tes en - fants

A tes en - fants

A tes en - fants

A tes en - fants

A tes en -

*dim.* *p*

ré - vè - le toi!

*dim.* *p*

ré - vè - le toi!

*dim.* *p*

ré - vè - le toi!

*dim.* *p*

ré - vè - le toi!

*dim.* *p*

*dim.* *dolce*

C. ré - vè - le - toi! Ô Dieu puis\_sant ré -

L.C. ré - vè - le - toi! Ô Dieu puis\_sant ré -

D.G. ré - vè - le - toi! Ô Dieu puis\_sant ré -

S. ré - vè - le - toi! Ô Dieu puis\_sant ré -

G. ré - vè - le - toi! Ô Dieu puis\_sant ré -

H. ré - vè - le - toi! Ô Dieu puis\_sant ré -

N. ré - vè - le - toi! Ô Dieu puis\_sant ré -

P.A. ré - vè - le - toi! Ô Dieu puis\_sant ré -

*pp*

2<sup>e</sup> Dieu!

Dieu!

*pp*

*pp* Ô Dieu ré -

*pp* Ô Dieu ré -

*pp* Ô Dieu ré -

*pp* Ô Dieu ré -

*pp* Ô Dieu ré -

*dim.*  
C. *dim.*  
L.C. *dim.*  
D.G. *dim.*  
S. *dim.*  
G. *dim.*  
H. *dim.*  
N. *dim.*  
FA. *dim.*

*cresc. molto*

\_vè - le toi!  
\_vè - le toi!  
\_vè - le toi!  
\_vè - le toi!  
\_vè - le toi!  
\_vè - le toi!  
\_vè - le toi!  
\_vè - le toi!  
\_vè - le toi!

Gar - de la Pa - trie  
Dieu puis - sant!  
pp puis - sant!  
pp puis - sant!  
pp Dieu puis - sant!

\_vè - le toi!  
\_vè - le toi!  
\_vè - le toi!  
\_vè - le toi!

*cresc.*

C Gar de la Pa\_trie

*cresc.*

L.C. Gar de la Pa\_trie

*cresc.*

D.G. Gar de la Pa\_trie

*cresc.*

S. Gar de la Pa\_trie

*cresc.*

G. Gar de la Pa\_trie

*cresc.*

H. Gar de la Pa\_trie

*cresc.*

N. Gar de la Pa\_trie

*cresc.*

et le Roi! Gar de la Pa\_trie

*cresc.*

Gar de la Pa\_trie

*cresc.*

Gar de la Pa\_trie

*cresc.*

Gar de la Pa\_trie

*cresc.*

Gar de la Pa\_trie

*cresc.*

Gar de la Pa\_trie

*cresc.*

Gar de la Pa\_trie

*cresc.*

Gar de la Pa\_trie

C. *f* et le Roi!

L.C. *f* et le Roi!

D.G. *f* et le Roi!

S. *f* et le Roi!

G. *f* et le Roi!

H. *f* et le Roi!

N. *f* et le Roi!

FA. *f* et le Roi!

Les Juges et les Seigneurs avec le Chœur

*f* et le Roi!

*f* et le Roi!

*f* et le Roi!

*f* et le Roi!

*f* et le Roi!

M.G. *f*

Ped. ★ Ped. ★

*dim.*

*p*

*p* *pp*

*pp*  
Ped.

*- GARTER ad lib. f* *- UN HUISSIER f*

Hen ry, roi d'Angle\_ terre, avan\_ cez devant nous! Hen\_

*p*

*Mouv! de la Marche*

ry, roi d'Angle\_ terre, avan\_ cez devant nous!

*Mouv! de la Marche*

*p*



**-HENRY** *GARTER ad lib. f*

Présent! Ô rei - ne Cathe - rine, avan -

**-L'HUISSIER**

-cez de\_vant nous! Ô rei - ne Cathe - rine, avan -

**Mouv! de la Marche** **-CATHERINE**

-cez de\_vant nous! **Mouv! de la Marche** Mon

**C**

maître et mon sei - gneur je me soumetts à vous

**p**

- HENRY

*f*

Vous

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in bass clef with a key signature of two flats and a 3/4 time signature. It begins with a whole rest, followed by a half note G2, and then a quarter note G2. The piano accompaniment is in the same key and time, starting with a forte (*f*) dynamic. The right hand features a melodic line with a slur over the first two measures, while the left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a forte (*f*) dynamic marking.

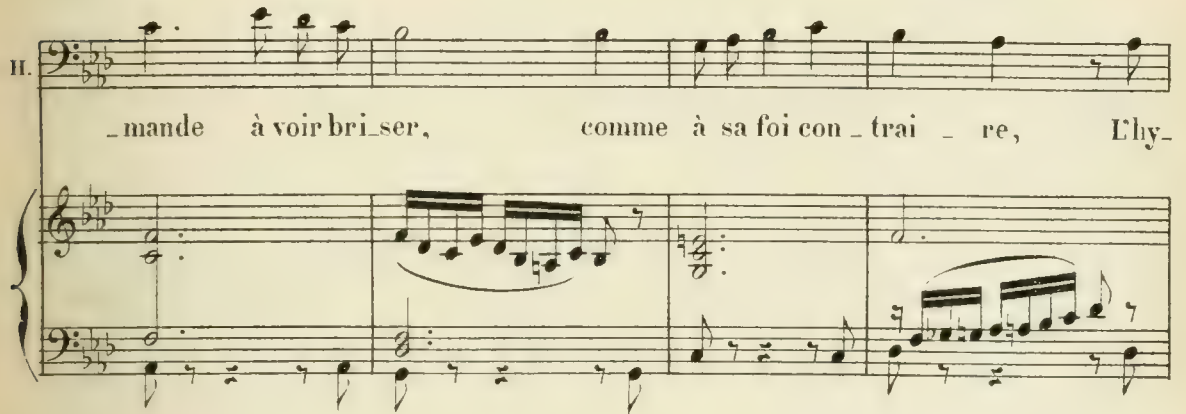
The second system continues the musical score. The vocal line has a whole rest in the first measure, followed by a half note G2 and a quarter note G2. The lyrics "tous qui m'è - cou - tez," are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern, featuring a piano (*p*) dynamic marking in the second measure. The system ends with a forte (*f*) dynamic marking.

The third system of the score shows the vocal line with a whole rest in the first measure, followed by a half note G2 and a quarter note G2. The lyrics "gens d'E - glise et de loi," are written below. The piano accompaniment maintains its rhythmic accompaniment, with a piano (*p*) dynamic marking in the second measure. The system concludes with a forte (*f*) dynamic marking.

The fourth system of the score features the vocal line with a whole rest in the first measure, followed by a half note G2 and a quarter note G2. The lyrics "En ce jour so - len - nel" are written below. The piano accompaniment continues with its characteristic rhythmic accompaniment, marked piano (*p*) in the second measure. The system ends with a forte (*f*) dynamic marking.

II. 

vo - tre Sei - gneur et Roi De -

II. 

\_mande à voir bri - ser, comme à sa foi con - trai - re, L'hy -

II. 

\_men qui lui don - na la veu - ve de son frè - re

II. 

Sur le Saint Lé - vi - tique

*grandioso*

H. *ap-puy - ant mon dé - sir Je re -*

H. *\_ mets cette cause à vo - tre bon plai - sir Et*

H. *viens la confi - er à vo - tre consci - en - ce*

H. *Pri - ant Dieu ——— qu'il l'é - claire*

H.

en sa tou - te puis - san - - - - ce!

Tén.

JUGES

Bas.

*p*

Pri\_ons

*p*

Pri\_ons

Dieu qu'il m'è - claire en sa tou - te puis - san - - - -

Dieu qu'il m'è - claire en sa tou - te puis - san - - - -

*pp*

Ped

★

- cel

- cel

*p*

*pp*

- GARTER

Récit

La pa - role est à Da - me la Rei - ne

Récit

**Moderato** (sans lenteur)

*pp*

*pp*

CATHERINE (très émue, pouvant à peine parler et s'adressant au Roi)

A ta bonté souve - rai - ne Seu - le,

dans cet instant je m'a - dresse, ô mon Roi

c. *cresc.*

Prends pi-tié de la pau-vre fem-me Qui t'a don-

*dim.* *p*

c. *dolce* *poco rit.*

-né tou-te son â-me Et tou-jours t'a gar-

*cresc.* *dim.* *suivez*

c. *Poco più lento* *dolce semplice*

-de sa foi Car je ne suis

*Poco più lento* *p* *M.G.*

c.

qu'une étrangè-re Qui t'implo-re d'un ton soumis

c. Et qui dans cette cour lé-gè-re Toi la quit-

c. *dim.* *poco più animato*  
 - tant n'a plus d'a-mis *poco più animato*

c. *cresc.*  
 N'ai - je donc pas é - té l'é-pou - se Loy-ale et pure -

c. - en sa maison Et jamais ton à - me ja-lou - se



c. *f*

Matteignit-el le d'un soupçon Hen

1<sup>o</sup> Tempo

c. *pp*

ry! C'est ta femme fi - de - le Qui vient implorer son Sei -

1<sup>o</sup> Tempo

*ppp*

c. *dolce* *cresc.*

- gneur De se souvenir encor d'el - le Et

*ppp*

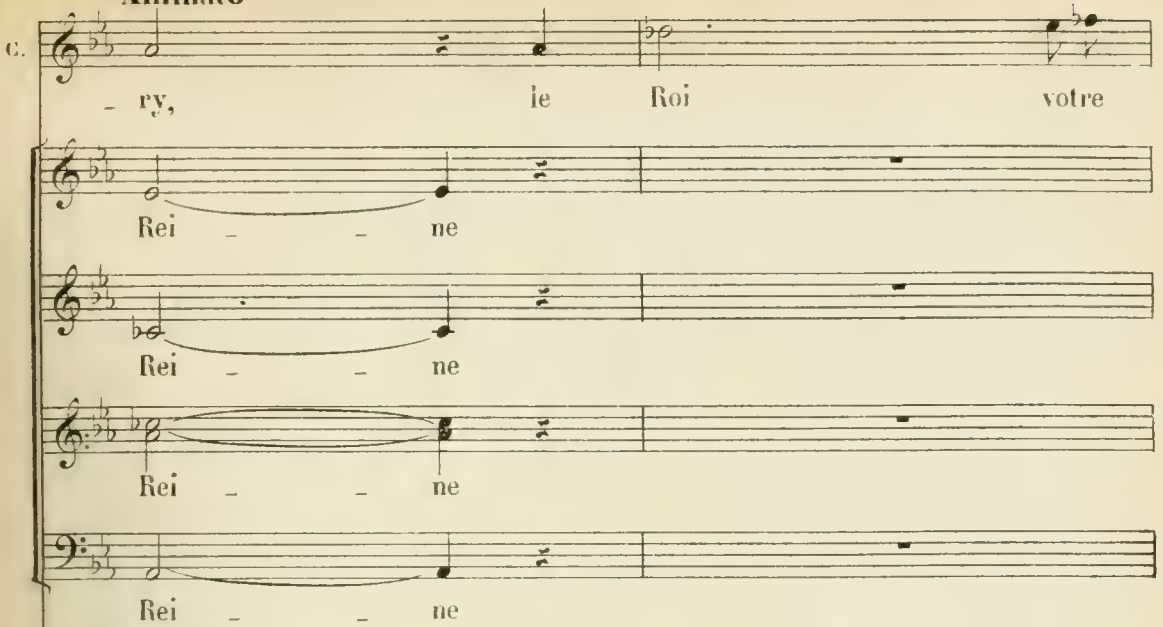
c. *animato*

de ne pas briser son cœur, De se souvenir encor

*pp* *animato* *cresc.*



**Animato**

C. 
 - ry, ie Roi votre  
 Rei - - ne  
 Rei - - ne  
 Rei - - ne  
 Rei - - ne

**Animato**



C. 
 pè - re É - tait un roi juste et clé -  
 ment Et du mien vous a - vez - j'es -

C. *pè - re Gar - dé - le*

C. *mè - me sen - ti - ment. En u - nis -*

C. *saut nos mains, sans dou - te Ils ont bien fait ce qu'ils ont*

C. *cresc. fait, Et le Pape a bé - ni no - tre*

c. *dim.*  
rou - te Qui long - temps fût

(Elle sanglotte)

douce en ef - fet.

4 DAMES D'HONNEUR *pp*

Ah! pau - vre Rei - ne

4 PAGES *pp*

Ah! pau - vre Rei - ne

SURREY *pp*

Ah! pau - vre Rei - ne

GARTER *pp*

Ah! pau - vre Rei - ne

NORFOLK *pp*

Ah! pau - vre Rei - ne

3<sup>me</sup> et 4<sup>me</sup> SEIGNEURS *pp*

Ah! pau - vre Rei - ne

*poco* *a*

Ped. ★

4 D.  
D.H.

Sa dou - leur fait grand' pei - ne!

4 P.

Sa dou - leur fait grand' pei - ne!

S.

Sa dou - leur fait grand' pei - ne!

G.

Sa dou - leur fait grand' pei - ne!

B.

Sa dou - leur fait grand' pei - ne!

5. et  
4. et

Sa dou - leur fait grand' pei - ne!

Sop. *pp*

Sa dou - leur fait grand' pei - ne!

Cont. *pp*

Sa dou - leur fait grand' pei - ne!

Ténors *pp*

Sa dou - leur fait grand' pei - ne!

Basses *pp*

Sa dou - leur fait grand' pei - ne!

*poco* *cresc.*



CATHERINE

Donc aujourd'hui

4 D.  
D<sup>II</sup>.  
4 P.  
S.  
G.  
N.  
3<sup>e</sup> et  
4<sup>e</sup> S.

*pp*  
t'il — done pas pi — tié!

*pp*  
t'il — done pas pi — tié!

*pp*  
t'il — done pas pi — tié!

*pp*  
t'il done pas pi — tié!

*pp*  
pas — pi — tié!

*pp*  
pas — pi — tié!

*pp*  
pas — pi — tié!

*pp*  
pas — pi — tié!

*pp*  
pas — pi — tié!

*pp*  
pas — pi — tié!

*pp*  
pas — pi — tié!

*pp*  
pas — pi — tié!

M.G.



C. *c'est* *vo*tre *fem* - *me* *Qui* *vous* *som* - *me* *dans* *ce* *saint* *lieu*

4 D.  
4 H. *Pau* - *vre* *Rei* - *ne!*

4 P. *Pau* - *vre* *Rei* - *ne!*

S. *Pauvre* *Rei*

G. *Pauvre* *Rei*

M. *Pauvre* *Rei*

2. 1.  
2. 2. *Pauvre* *Rei*

*Ped.*    ★ *Ped.*    ★

C. *De* *res* - *pec* - *ter* *sau*vant *vo*tre *â* - *me*, *Vo*tre

S. *ne!*

G. *ne!*

M. *ne!*

2. 1.  
2. 2. *ne!*

*Ped.*    ★ *Ped.*    ★ *Ped.*    ★



(s'adressant aux juges)

C.

Et vous, Messieurs, que le Roi fit mes ju - ges Si la pitié  
Rei - ne!  
Rei - ne! Ah! pour  
Rei - ne! Ah! pour  
Rei - ne!

*pp*

C.

parle en vos cœurs Que ma douleur trouve en  
3<sup>e</sup> et 4<sup>e</sup> SEIGNEURS *pp* Pour  
Pour elle im - plo - rons  
el - le nous im - plo - rons  
el - le nous im - plo - rons  
Pour el - le

*pp*

c. vous des re\_fu - ges      Epargnez moi, voy - ez mes pleurs! ———

4 DAMES D'HONNEUR *cresc.*

4 PAGES Pour el - le *cresc.*

SURREY Pour el - le nous im - *cresc.*

GARTER Pour el - le nous im - *cresc.*

NORFOLK Pour el - le *cresc.*

304 488. el - le nous im - plo - rons Dieu!

Dieu! Pour el - le!

Dieu! Pour el - le!

Dieu!

nous im - plo - rons Dieu! *cresc.*

C. *f* Ah! ——— peu m'impor — tent le di\_a\_

4 D. *f* nous im — plo — rons Dieu! ———

4 D'H. *f* — plo — rons Dieu! ———

4 P. *f* — plo — rons Dieu! ———

S. *f* — plo — rons Dieu! ———

G. *f* — plo — rons Dieu! ———

S. *f* nous im — plo — rons Dieu! ———

5 et 4 S. *f* Ah! ———

*f* ——— *p*

Ah! pour *p*

*f* ——— *p*

Ah! pour *p*

*f* ——— *p*

Ah' pour *p*

*f* ——— *p*

Ah! pour *p*

*f* ——— *p*

*pp*

Rit. ad lib.

c. *pp* \_dè-me Et les tristes faveurs du sort Mais rendez-moi l'époux que  
*pp* elle im - plo - rons Dieu \_\_\_\_\_  
*pp* elle im - plo - rons Dieu \_\_\_\_\_  
*pp* elle im - plo - rons Dieu \_\_\_\_\_  
 elle im - plo - rons Dieu \_\_\_\_\_

M. G. Rit. *pp* *suivez*

c. *a Tempo* j'aime Et dont l'oubli serait ma mort! Ren - dez - moi, — rendez-  
*pp* Pour  
*pp* Pour  
*pp* Pour  
*pp* Pour  
 Pour

*a Tempo* *p*

c.

moi — l'é - poux que j'ai — — — me Et

el - le pri - ons Dieu!

el - le pri - ons Dieu!

el - le pri - ons Dieu!

el - le pri - ons Dieu!

*Rit.*

*suivrez*

c.

**Più lento**

dont l'oubli se - rait ma mort! Et dont l'ou - bli serait ma

*pp*

4 DAMES D'HONNEUR Pauvre Rei - -

4 PAGES *pp*

SURREY *pp*

GARTER *pp*

NORFOLK *pp*

3<sup>me</sup> et 4<sup>me</sup> SEIGNEURS *pp*

Pauvre Rei - -

**Più lento**

*pp*

Allegro

C. mort!

4 D. ne!

4 D.H. ne!

4 P. ne!

S. ne!

G. ne!

HENRY (le Roi se lève brusquement) *f* (Il promène ses regards irrités sur l'assemblée)

Il suf - fit!

N. ne!

3<sup>o</sup> et 4<sup>o</sup> S. ne!

Sop. *p* *f* Dieu!

Cont. *p* *f* Dieu!

Tén. *p* *f* Dieu!

Bas. *p* *f* Dieu!

Dieu!

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



CATHERINE

Ah! — je suis perdu

**Moderato**

GARTER (gravement)

e Messieurs, la cause est enten-du e A moins qu'un défen-

seur sans nous en préve-nir Ait proje-té d'interve-nir!

**Maestoso**

DON GOMEZ (se levant)

Je serai celui-là....

D.G.

Que vous n'attendiez guè - re!

D.G.

*ad lib.* a Tempo

La Reine est espagnole Et je suis son su -

*suivez* a Tempo

D.G.

jet Au nom de mon pa - ys

D.G.

vo - tre al - li - é na - guè - re, et se pro - teste

D.G. en ce jour \_\_\_\_\_ Contre un pareil pro-

D.G. - jet, En-tre peu-ples a-mis pouvant causer la

D.G. guer-re! (... 383) **All<sup>o</sup>** Qui

NORFOLK et 3<sup>me</sup> et 4<sup>me</sup> SEIGNEURS

5<sup>e</sup> et 4<sup>e</sup> S. Malheur à qui nous brave et nous veut of-fen-

SURREY et 1<sup>er</sup> et 2<sup>me</sup> SEIGNEURS

Ténors (bouche fermée) **pp**

Basses (bouche fermée) **pp**

**p**

Moderato  
(avec hauteur)

HENRY

Monsieur l'ambassadeur, si j'ai compris la

Sopranos (bouche fermée)

Contraltos (bouche fermée)

Moderato

cho-se,

Pour peser sur l'ar-rêt vous comp-tiez sur l'ef-

-froi!

Mais tout mon peu-ple, je sup-po-se, Pense

H.

en ce-la      comme son Roi!

*molto cresc.*

H.

Les fils de la noble Angleterre Sachant com-

*f* *p*

II.

- battre et se ven-ger N'ont pas cou-tu-me de se

*fp*

II.

tai-re Pour lais-ser par-ler l'é-tran-

II.

ger!

SURREY et 1<sup>er</sup> et 2<sup>me</sup> SEIGNEURS *f*

NORFOLK et 3<sup>me</sup> et 4<sup>me</sup> SEIGNEURS Vi - vat! \_\_\_\_\_

Vi - vat! Les fils de la

Tenors Vi - vat! \_\_\_\_\_

Vi - vat! \_\_\_\_\_

Basses Vi - vat! Les fils de la

Vi - vat! \_\_\_\_\_

*cresc.*

S.  
1<sup>ers</sup>.

N.  
3<sup>es</sup> et  
4<sup>es</sup>

Les fils de la noble Angleter

noble Angleter re N'ont pas cou - tu - me de se

1<sup>ers</sup> Tenors *f*

Les fils de la noble Angleter

4<sup>es</sup> Basses

noble Angleter re N'ont pas cou - tu - me de se

Stringendo

S.  
179.

re Sachant com\_battre et se ven\_ger N'ont pas cou\_

2<sup>e</sup> SEIGNEUR *f*

Les fils de la noble Angleter\_re N'ont pas cou\_

3<sup>e</sup> N.  
479.

tai\_re Pour laisser parler l'étran\_ger

re Sachant com\_battre et se ven\_ger N'ont pas cou\_

2<sup>d</sup> Tenors *f*

Les fils de la noble Angleter\_re N'ont pas cou\_

tai\_re Pour laisser parler l'étran\_ger

Stringendo

*f* *p* *cresc.*

S.  
179.

- tu - me de se tai - re Pour lais - ser par - ler l'étran -

F.  
179.

- tu - me de se tai - re Pour lais - ser par - ler l'étran -

3<sup>e</sup> N.  
479.

- tu - me de se tai - re Pour lais - ser par - ler l'étran -

- tu - me de se tai - re Pour lais - ser par - ler l'étran -

Poco a poco più animato

S.  
1<sup>re</sup>  
2<sup>es</sup>

*f*

- ger Cer - tes

N.  
3<sup>es</sup>  
4<sup>es</sup>

Cer - tes, nous aimons no\_tre Rei - -

- ger Cer - tes

- ger Cer - tes

Cer - tes, nous aimons no\_tre Rei - -

Poco a poco più animato

S.  
1<sup>re</sup>  
2<sup>es</sup>

nous aimons, notre Rei - ne, Mais nous ne saurions suppor -

N.  
3<sup>es</sup>  
4<sup>es</sup>

- ne; Mais nous ne saurions suppor - ter Qu'un étran -

nous aimons, notre Rei - ne, Mais nous ne saurions suppor -

nous aimons, notre Rei - ne, Mais nous ne saurions suppor -

- ne; Mais nous ne saurions suppor - ter Qu'un étran -



S.  
171  
27.S.

N.  
371  
47.S.

\_ter quum é - tran-ger vienne in - sul - ter

-ger vienne in - sul - ter De no - tre

\_ter quum é - tran-ger vienne in - sul - ter

\_ter quum é - tran-ger vienne in - sul - ter

-ger vienne in - sul - ter De no - tre

Detailed description: This system contains two vocal parts (Soprano and Alto) and piano accompaniment. The vocal lines are in a minor key with a 3/4 time signature. The lyrics are: '\_ter quum é - tran-ger vienne in - sul - ter' and '-ger vienne in - sul - ter De no - tre'. The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

S.  
171  
27.S.

N.  
371  
47.S.

De no - tre Roi la grandeur sou - ve -

Roi la gran - deur sou - ve -

De no - tre Roi la grandeur sou - ve -

De no - tre Roi la grandeur sou - ve -

Roi la gran - deur sou - ve -

Roi la gran - deur sou - ve -

Detailed description: This system continues the vocal parts and piano accompaniment. The lyrics are: 'De no - tre Roi la grandeur sou - ve -', 'Roi la gran - deur sou - ve -', 'De no - tre Roi la grandeur sou - ve -', 'De no - tre Roi la grandeur sou - ve -', 'Roi la gran - deur sou - ve -', and 'Roi la gran - deur sou - ve -'. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

S.  
1<sup>re</sup>  
2<sup>es</sup>

N.  
3<sup>es</sup>  
4<sup>es</sup>

*ff*

-rai - - ne Que le ciel

-rai - - ne Que le ciel

-rai - - ne Que le ciel

-rai - - ne Que le ciel

-rai - - ne Que le ciel

-rai - - ne Que le ciel

*ff*



S.  
1<sup>re</sup>  
2<sup>es</sup>

N.  
3<sup>es</sup>  
4<sup>es</sup>

die - te son ar - rêt

die - te son ar - rêt

die - te son ar - rêt

die - te son ar - rêt

die - te son ar - rêt

die - te son ar - rêt

die - te son ar - rêt



S.  
1.  
2.  
3.

N.  
3.  
4.  
5.

A l'ac - cep -

A l'ac - cep -

A l'ac - cep -

A l'ac - cep -

A l'ac - cep -

A l'ac - cep -

A l'ac - cep -

S.  
1.  
2.  
3.

N.  
3.  
4.  
5.

- ter cha\_cun de nous est prêt!

- ter cha\_cun de nous est prêt!

- ter cha\_cun de nous est prêt!

- ter cha\_cun de nous est prêt!

- ter cha\_cun de nous est prêt!

- ter cha\_cun de nous est prêt!

- ter cha\_cun de nous est prêt!

- ter cha\_cun de nous est prêt!

*ff*

*ff*

(♩ = 0)

*p*

GARTER

La cour va pronon - cer,

*pp*

*p*

L'ARCHEVÊQUE

*f*

Si -

re,

*ff*

l'A. *lustré as - sis - tan - ce,*

The first system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has lyrics: *lustré as - sis - tan - ce,*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* is present in the piano part.

l'A. *En ver - tu des pou - voirs à nous par*

The second system continues the vocal line with lyrics: *En ver - tu des pou - voirs à nous par*. The piano accompaniment maintains the eighth-note bass line. A dynamic marking of *p* is present in the piano part.

l'A. *Dieu don - nés Dé - cla - rons par no - tre sen -*

The third system continues the vocal line with lyrics: *Dieu don - nés Dé - cla - rons par no - tre sen -*. The piano accompaniment continues with the eighth-note bass line. The system ends with a double bar line.

CATHERINE *f* *Dieu*

l'A. *- ten - ce Nul et con - traire aux lois l'hy - men à nous sou - mis.*

The fourth system introduces a new character, CATHERINE, in the vocal line. The lyrics are: *- ten - ce Nul et con - traire aux lois l'hy - men à nous sou - mis.* The piano accompaniment features a steady eighth-note bass line and chords. Dynamic markings of *f* and *pp* are present in the piano part.

C. voilà quel for - fait ta jus - tice a per - mis!

C. Et vous!

C. vous, les té - moins de cette chose af - freu - se,

C. Qui voy - ez vo - tre Reine à ce point malheu -

c. *v*  
 -reu - se, El - le qui fut tou - jours douce et bon - ne pour

*tr*

c. vous! Peu - ple, que de ton

*p* *molto cresc.* *f* *p*

c. Roi désho - no - re le cri - me, Indul - gent au bour -

*f*

c. -reau, cru - el pour la vie - ti - me

*p*

c. *ad lib.*  
 Tu ne te lè-ves pas! — vous m'abandonnez

*rit.*  
*cresc.*

c. (avec énergie)  
 tous! — Soit!

*ff* *p*  
 M.D. M.G.

c. Mais a-vant de fuir ce tribunal in-fâ-me

c. Où je cherchais un juge et ne vois qu'en-ne-

M.D. M.G.



c. *mf*

\_ mis,      Devant tous      je ré - cla - me      mon

c. *stringendo*

droit      vainement      contes - té      Je      pro -

c.

tes - te du fond      de l'a - me,

*cresc.*

c. *f*

Je protes - te du fond de l'a - me      Et j'en ap - pelle à la posté - ri -

**Allegro**

(Catherine sort suivie de Don Gomez et de Lady Clarence)

-té

**Allegro**

*f*

M.G.

*dim*

*p*

UN OFFICIER *mf ad lib.*

Si - re le Lé - gat du Saint pé - re...

Récit

**Allegro**

HENRY

Qu'il en - tre.

**Allegro**

*pp*

Ped

Mouv<sup>t</sup> de la marche

4 DAMES D'HONNEUR

4 PAGES

SURREY  
GARTER

HENRY

NORFOLK

L' ARCHEVÊQUE

LE LÉGAT

TÉNORS

BASSES

TÉNORS

BASSES

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

SEIGNEURS

JUGES

CHŒUR

Mouv<sup>t</sup> de la marche

(Le légat fait son entrée tenant en main la bulle du Saint-Père)

PIANO

pp

p

The first system of music consists of a grand staff with a treble clef and a bass clef, both in the key of D major. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass staff contains a bass line with a slur over the first two measures and a fermata over the third. Below the grand staff is a figured bass line with a 7-measure rest, followed by a series of chords and notes:  $\bar{7}$ ,  $\bar{6}$ ,  $\bar{5}$ ,  $\bar{4}$ ,  $\bar{3}$ ,  $\bar{2}$ ,  $\bar{1}$ .

The second system of music continues the grand staff and figured bass from the first system. The treble staff has a slur over the first two measures and a fermata over the third. The bass staff has a slur over the first two measures and a fermata over the third. The figured bass line continues with:  $\bar{7}$ ,  $\bar{6}$ ,  $\bar{5}$ ,  $\bar{4}$ ,  $\bar{3}$ ,  $\bar{2}$ ,  $\bar{1}$ .

The third system of music continues the grand staff and figured bass. The treble staff has a slur over the first two measures and a fermata over the third. The bass staff has a slur over the first two measures and a fermata over the third. The figured bass line continues with:  $\bar{7}$ ,  $\bar{6}$ ,  $\bar{5}$ ,  $\bar{4}$ ,  $\bar{3}$ ,  $\bar{2}$ ,  $\bar{1}$ .

The fourth system of music continues the grand staff and figured bass. The treble staff has a slur over the first two measures and a fermata over the third. The bass staff has a slur over the first two measures and a fermata over the third. The figured bass line continues with:  $\bar{7}$ ,  $\bar{6}$ ,  $\bar{5}$ ,  $\bar{4}$ ,  $\bar{3}$ ,  $\bar{2}$ ,  $\bar{1}$ .

dim.

p

LE LÉGAT *p* (avec calme)

Au nom de Clément sept, Pon - ti - fe souve -

*mp*

le L. - rain, Déli - bérant en paix et que nul ne con - traint

*f*

*cresc.*

L. Je viens ra-ti-fi-er par la pré-sen-te

L. bul - le Ton premier ma-ri - age Henry huit

L. et j'an - nu - le Toute déci-si-on con-trai - re

HENRY

**Allegro** Monsieur le Lé-gat, par ma foi!

II. C'est fort bien mes su-jets

Maestoso molto mod<sup>to</sup>

H.

vous ré-pondront pour moi! Qu'on fasse entrer le

Maestoso molto mod<sup>to</sup>

*ff*

II.

peu - ple

(Les portes du palais sont ouvertes et l'enceinte s'emplit d'une foule

*ff*

*ff*

nombreuse)

*ff*

Animato

8

Sempre più animato

**Allegro**  
HENRY

*f*

**Allegro**

En - fants — de l'Angle - ter - re, li - bres

*p*

11.

fil - s d'une li - bre ter - re, Vous plait-il recevoir des lois de l'Etran -



*f* Non! non! ja - mais!

4 PAGES

Non! non! ja - mais!

SURREY et GARTER

*f* Non! non! ja - mais!

H.

- ger? Vous convient - il qu'un

NORFOLK

Non! non! ja - mais!

L'ARCHEVÊQUE

Non! non! ja - mais!

avec les Ténors du Chœur

Non! non! ja - mais!

avec les Basses du Chœur

Non! non! ja - mais!

Sopranos

Non! non! ja - mais!

Contraltos

Non! non! ja - mais!

1<sup>rs</sup> Ténors

Non! non! ja - mais!

2<sup>ds</sup> Ténors

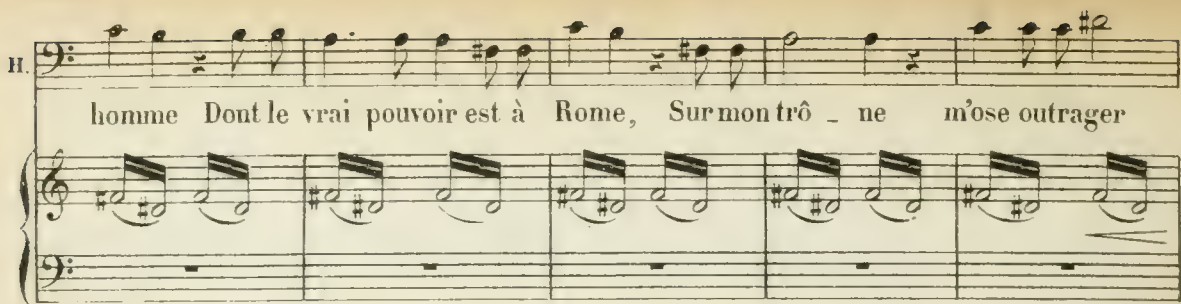
Non! non! ja - mais!

Basses

Non! non! ja - mais!

*f* *p*

3 SEIGNEURS

H.  *h* homme Dont le vrai pouvoir est à Rome, Surmontrô - ne m'ose outrager

*f* DAMES D'HONNEUR  
Non! non! ja - mais!

*f* PAGES  
Non! non! ja - mais!

*f* SURREY et GARTER  
Non! non! ja - mais!

H. *f* NORFOLK Si con - tre la puis -


*f* L'ARCHEVÊQUE  
Non! non! ja - mais!

*f* Sopranos  
Non! non! ja - mais!

*f* Contraltos  
Non! non! ja - mais!

*f* Ténors  
Non! non! ja - mais!

*f* Basses  
Non! non! ja - mais!

*f*  *p*

II

\_ san - ce du Pa - pe Roi, Las d'o\_bé\_is - san - ce je me

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "\_ san - ce du Pa - pe Roi, Las d'o\_bé\_is - san - ce je me". The piano accompaniment features a rhythmic pattern of eighth notes with triplets in both hands.

SURREY et GARTER *f*

Nous te sui - vrons!

II

lè - ve Si dans le

NORFOLK *f*

Nous te sui - vrons!

L'ARCHEVÊQUE *f*

Nous te sui - vrons!

Ténors *f*

Nous te sui - vrons!

Basses *f*

Nous te sui - vrons!

The second system contains multiple vocal parts and a piano accompaniment. The vocal parts are labeled: SURREY et GARTER, NORFOLK, L'ARCHEVÊQUE, Ténors, and Basses. Each vocal part has the lyrics "Nous te sui - vrons!". The piano accompaniment continues with the same rhythmic pattern as the first system.

S. G. *f* Nous i -

H. *f* sein d'une Egli - se nou - vel - le Je vous ap - pel - le?

N. *f* Nous i -

PA. *f* Nous i -

*f* Nous i -

*f* Nous i -

*f* Nous i -

S. G. - rous!

H. Sil faut un chef pour y guider les à - mes

N. - rous!

PA. - rous!

- rous!

- rous!

*fp* *pp*

*ad lib.*

H. *sf.* *suirez*

Choi\_si-rez-vous, vous, vos fils et vos fem\_mes Vo\_tre

**a Tempo**

4 DAMES D'HONNEUR

*ff* Nous le ju\_rons! Nous le ju\_rons!

4 PAGES

*ff* Nous le ju\_rons! Nous le ju\_rons!

SURREY et GARTER

*ff* Nous le ju\_rons! Nous le ju\_rons!

H.

Roi?

NORFOLK

*ff* Nous le ju\_rons! Nous le ju\_rons!

L'ARCHEVÊQUE

*ff* Nous le ju\_rons! Nous le ju\_rons!

LE LÉGAT

*f* Ah!

Sopranos

*ff* Nous le ju\_rons! Nous le ju\_rons!

Contraltos

*ff* Nous le ju\_rons! Nous le ju\_rons!

Ténors

*ff* Nous le ju\_rons! Nous le ju\_rons!

Basses

*ff* Nous le ju\_rons! Nous le ju\_rons!

*ff*

4D  
- rons!

4P  
- rons!

S  
G.  
- rons!

H  
*ff*  
E\_coutez!...

N  
- rons!

VA  
- rons!

- rons!

- rons!

- rons!

- rons!

*ff*

D S

Molto allegro

*ad lib.*

H. *Henry huit se proclame à la*

*Molto allegro*  
*ff* *suivrez*

H. *ter - re Chef de l'E - gli - se d'An - gle - ter - re*

Molto allegro

*ad lib.*

H. *Et pour sa femme il prend*

*Molto allegro*  
*ff* *suivrez*

H. *Dame An - ne de Bo - leyn, Mar - qui - se de Pem - bro -*

4 DAMES D'HONNEUR

*f* Ah! Vi - ve le Roi!

4 PAGES

*f* Ah! Vi - ve le Roi!

SURREY et GARTER

*f* Ah! Vi - ve le Roi!

H. *f* Ah! Vi - ve le Roi!

NORFOLK

*f* Ah! Vi - ve le Roi!

L'ARCHEVÊQUE

*f* Ah! Vi - ve le Roi!

LE LÉGAT

A - men!

JUGES Ténors *f* Ah! Vi - ve le Roi!

JUGES Basses *f* A - men!

JUGES Sopranos *f* A - men!

Contraltos *f* Vi - vat!

Ténors *f* Vi - vat!

Basses *f* Vi - vat! Vi - ve le

*f* Vi - ve le Roi!

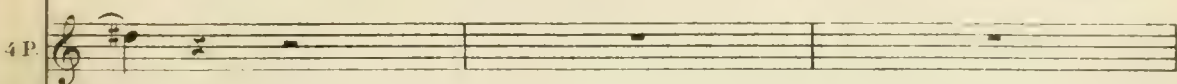
8. a Tempo

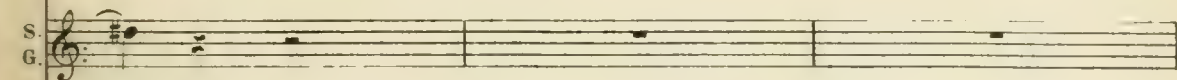
*f* Vi - ve le Roi!

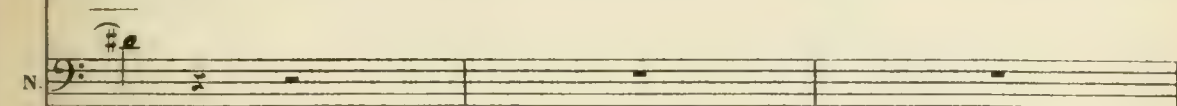


**Poco a poco più animato**

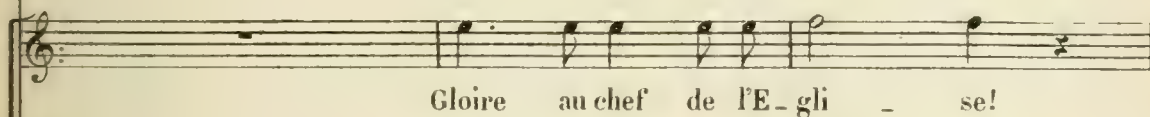
4D.  Vi - ve le

4P. 

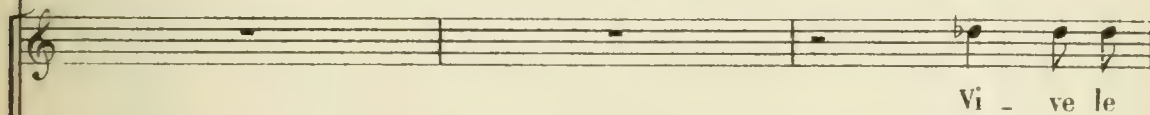
S. G. 

N. 

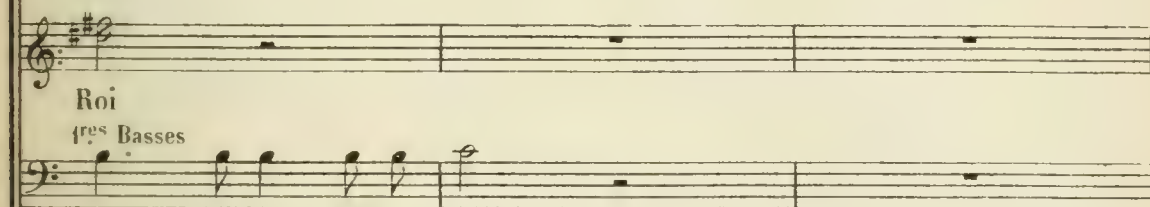
FA.  Gloire au chef de l'E - gli - se!

 Gloire au chef de l'E - gli - se!

 Gloire au chef de l'E - gli - se!

 Vi - ve le

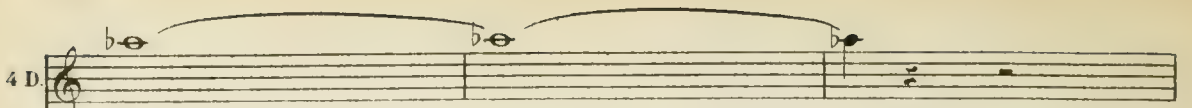



Roi  
4<sup>tes</sup> Basses 

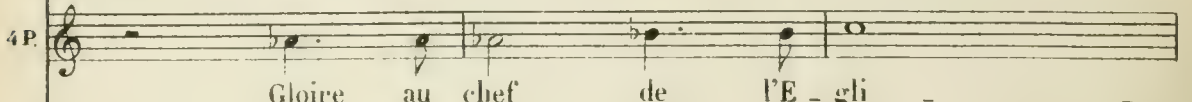

Gloire au chef de l'E - tat!

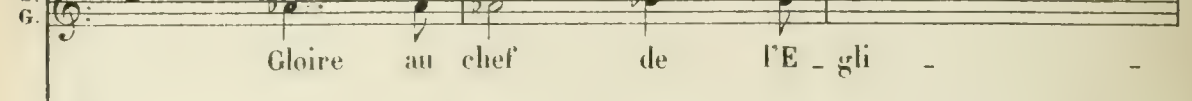
8-- **Poco a poco più animato**

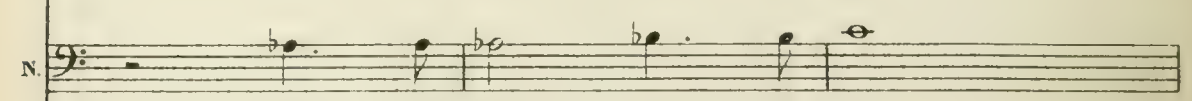


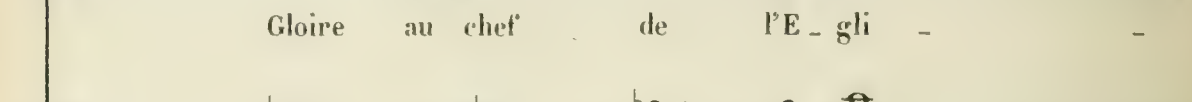
4 D.   
Roi! \_\_\_\_\_

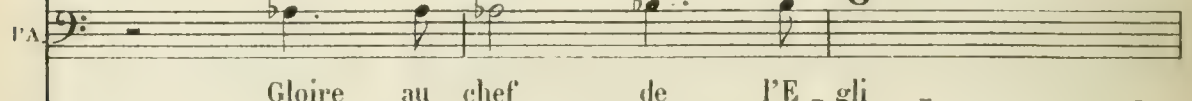
4 P.   
Gloire au chef de l'E - gli -

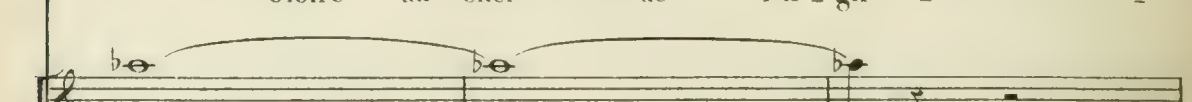
S.   
G.   
Gloire au chef de l'E - gli -

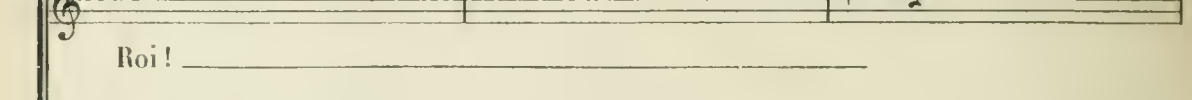
N.   
Gloire au chef de l'E - gli -

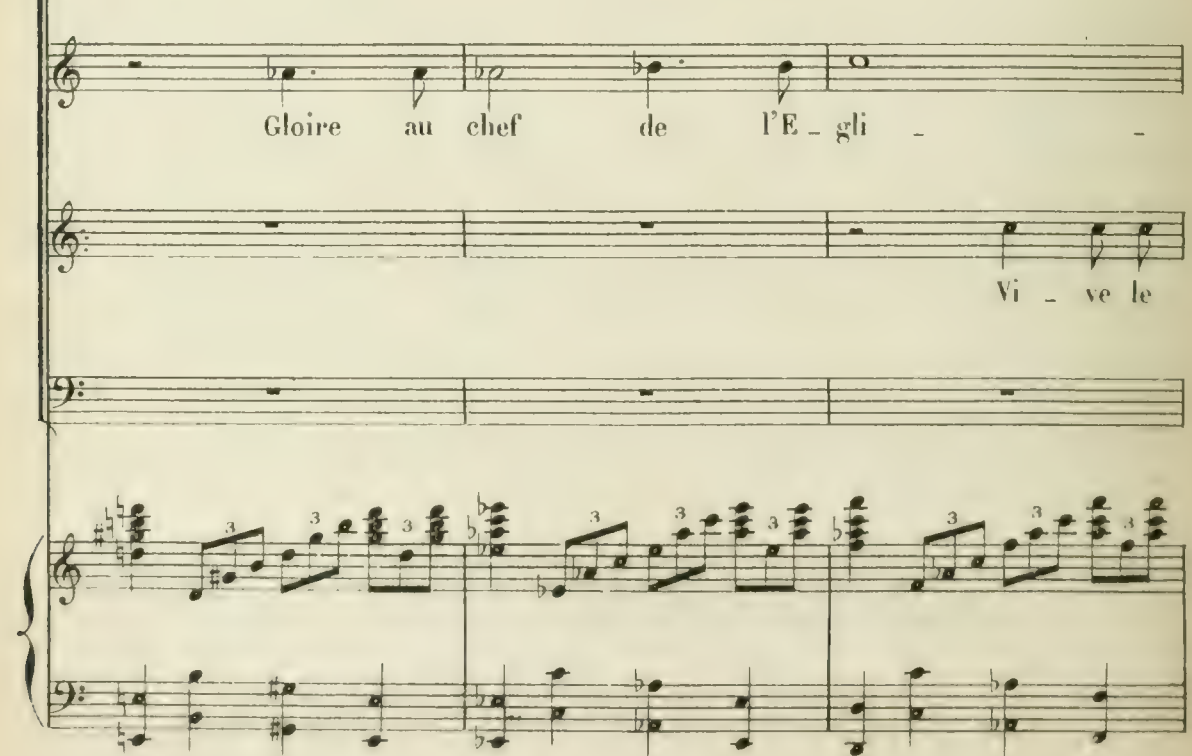
1. A.   
Gloire au chef de l'E - gli -

  
Roi! \_\_\_\_\_

  
Gloire au chef de l'E - gli -

  
Vi - ve le

  
Vi - ve le



4D  
Gloire au

4P  
- se! Gloire au

S  
- se! Gloi - re!

A  
- se! Gloi - re!

FA  
- se! Gloi - re!

JUGES  
Vi - ve le Roi!

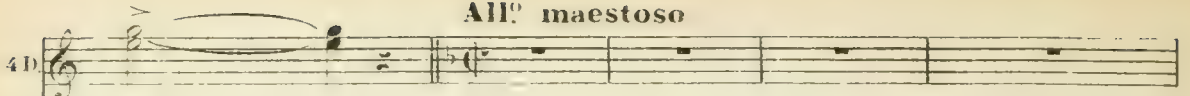
Vi - ve le Roi!

- se!

Roi!

Vi - ve le Roi!

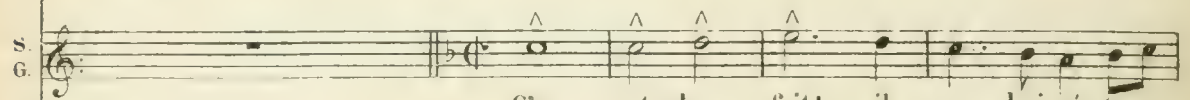
All<sup>o</sup> maestoso

4D 

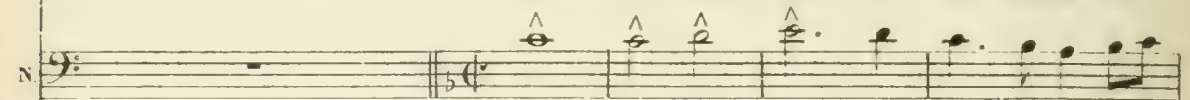
Roi!

4P 

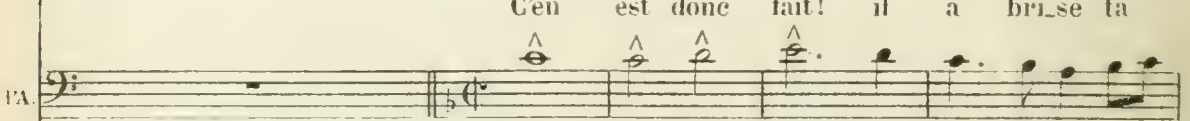
Roi!

S 

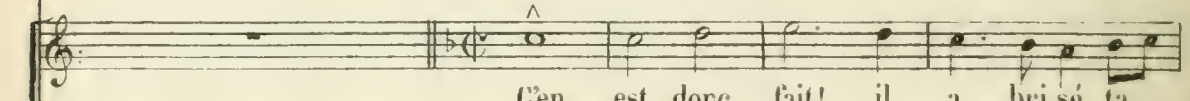
C'en est donc fait! il a brisé ta

N 

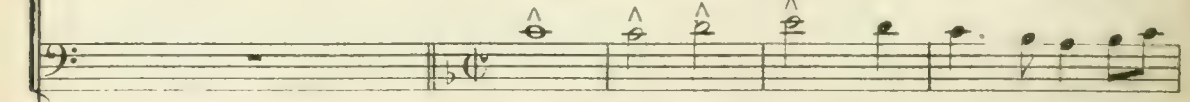
C'en est donc fait! il a brisé ta

VA 

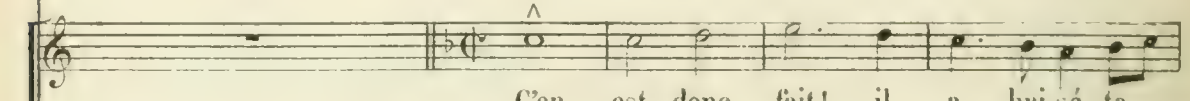
C'en est donc fait! il a brisé ta



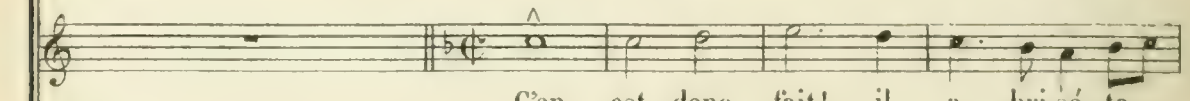
C'en est donc fait! il a brisé ta



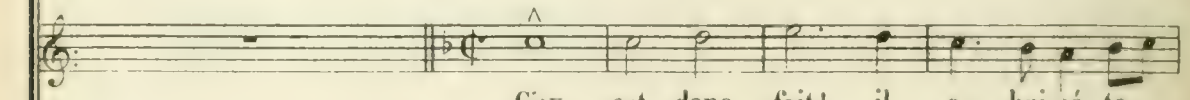
C'en est donc fait! il a brisé ta



C'en est donc fait! il a brisé ta



C'en est donc fait! il a brisé ta



C'en est donc fait! il a brisé ta



All<sup>o</sup> maestoso

8 

S.  
G. chaîne O peuple épris de li - ber - té! — Trop longtemps domp -

N. chaîne O peuple épris de li - ber - té! — Trop longtemps domp -

FA. chaîne O peuple épris de li - ber - té! — Trop longtemps domp -

S.  
G. chaîne O peuple épris de li - ber - té! — Trop longtemps domp -

N. chaîne O peuple épris de li - ber - té! — Trop longtemps domp -

S.  
G. chaîne O peuple épris de li - ber - té! — Trop longtemps domp -

N. chaîne O peuple épris de li - ber - té! — Trop longtemps domp -

S.  
G. chaîne O peuple épris de li - ber - té! — Trop longtemps domp -

N. chaîne O peuple épris de li - ber - té! — Trop longtemps domp -

The image shows a musical score for voice and piano. It consists of seven systems of staves. The first six systems each have a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment line. The lyrics are:   
\_té Par Ro-me sou-ve-rai-ne! Ton â-me se-rei-ne re-   
\_té Par Ro-me sou-ve-rai-ne! Ton â-me se-rei-ne re-   
\_té Par Ro-me sou-ve-rai-ne! Ton â-me se-rei-ne re-   
\_té Par Ro-me sou-ve-rai-ne! Ton â-me se-rei-ne re-   
\_té Par Ro-me sou-ve-rai-ne! Ton â-me se-rei-ne re-   
\_té Par Ro-me sou-ve-rai-ne! Ton â-me se-rei-ne re-   
The seventh system shows only the piano accompaniment. The music is in a minor key with a common time signature. The vocal lines feature various ornaments and slurs. The piano accompaniment consists of chords and moving lines in both hands.

S  
G

- prend sa fier - té — Trop long temps domp - té par Ro - me sou - ve -

N

- prend sa fier - té — Trop long temps domp - té par Ro - me sou - ve -

FA

- prend sa fier - té — Trop long temps domp - té par Ro - me sou - ve -

- prend sa fier - té — Trop long temps domp - té par Ro - me sou - ve -

- prend sa fier - té — Trop long temps domp - té par Ro - me sou - ve -

- prend sa fier - té — Trop long temps domp - té par Ro - me sou - ve -

- prend sa fier - té — Trop long temps domp - té par Ro - me sou - ve -

- prend sa fier - té — Trop long temps domp - té par Ro - me sou - ve -

S.  
G.

- rai - ne! Ton â - me se - rei - ne Re - prend sa fier - té! —

N.

- rai - ne! Ton â - me se - rei - ne Re - prend sa fier - té! —

MA

- rai - ne! Ton â - me se - rei - ne Re - prend sa fier - té! —

- rai - ne! Ton â - me se - rei - ne Re - prend sa fier - té! —

- rai - ne! Ton â - me se - rei - ne Re - prend sa fier - té! —

- rai - ne! Ton â - me se - rei - ne Re - prend sa fier - té! —

- rai - ne! Ton â - me se - rei - ne Re - prend sa fier - té! —

- rai - ne! Ton â - me se - rei - ne Re - prend sa fier - té! —

*sf:*



*ff*

Gloi - re au chef de l'E -

*ff*

Gloi - re au chef de l'E -

*ff*

Gloi - re au chef de l'E -

*ff*

Gloi - re au chef de l'E - tat! ———

Gloi - re au chef de l'E -

*ff*

*ff*

- gli - se! Henry huit dont le nom dé\_sormais symbo - li - se

- gli - se! Henry huit dont le nom dé\_sormais symbo - li - se

- gli - se! Henry huit dont le nom dé\_sormais symbo - li - se

- gli - se! Henry huit dont le nom dé\_sormais symbo - li - se

- gli - se! Henry huit dont le nom dé\_sormais symbo - li - se

- gli - se! Henry huit dont le nom dé\_sormais symbo - li - se

- gli - se! Henry huit dont le nom dé\_sormais symbo - li - se

4 D. *ff*  
4 P. vi - ve le

Deux pou - voirs ré\_u\_nis dans u - ne mê\_me main

Deux pou - voirs ré\_u\_nis dans u - ne mê\_me main

Deux pou - voirs ré\_u\_nis dans u - ne mê\_me main

Deux pou - voirs ré\_u\_nis dans u - ne mê\_me main

4 D.  
4 P. Roi! —

Que Dieu

Que Dieu

SURREY, GARTER

Que Dieu bé -

NORFOLK

Que Dieu bé -

L'ARCHÉVEQUE

Que Dieu bé -

Que Dieu bé -

Que Dieu bé -

bé - nis se son hy - men! — Que Dieu

bé - nis se son hy - men! — Que Dieu

S.  
- nis - se son hy-men!

A.  
- nis - se son hy-men!

T.  
- nis - se son hy-men!

- nis - se son hy-men!

- nis - se son hy-men!

*ff*  
Cen

*ff*  
Cen

*ff*  
bé - nis - se son hy-men! Cen

*ff*  
bé - nis - se son hy-men! Cen

*ff*

4 DAMES D'HONNEUR

*ff*

C'en est donc fait! Il

4 PAGES

*ff*

C'en est donc fait! Il

S.  
G.

C'en est donc fait! Il

HENRY

*ff*

C'en est donc fait! Et

N.

C'en est donc fait! Il

1.A.

C'en est donc fait! Il

LE LÉGAT

*ff*

C'en est donc fait! Il

C'en est donc fait! Il

C'en est donc fait! Il

est donc fait! il a brisé la chaî - ne Ô peuple épris de

est donc fait! il a brisé la chaî - ne Ô peuple épris de

est donc fait! il a brisé la chaî - ne Ô peuple épris de

est donc fait! il a brisé la chaî - ne Ô peuple épris de

4 D  
a bri - sé sa chaî - - - ne!

4 P  
a bri - sé sa chaî - - - ne!

S.  
G.  
a bri - sé sa chaî - - - ne!

H  
j'ai bri - sé ma chaî - - - ne!

K  
a bri - sé sa chaî - - - ne!

V  
a bri - sé sa chaî - - - ne!

1.  
L  
a bri - sé sa chaî - - - ne!

a bri - sé sa chaî - - - ne!

a bri - sé sa chaî - - - ne!

li - ber - té! — Trop longtemps dompté par Ro - me sou - ve -

li - ber - té! — Trop longtemps dompté par Ro - me sou - ve -

li - ber - té! — Trop longtemps dompté par Ro - me sou - ve -

li - ber - té! — Trop longtemps dompté par Ro - me sou - ve -

4 U. A nous l'a - mour, à lui la li - ber - té

4 P. A lui l'a - mour, à lui la li - ber - té

G. A lui l'a - mour, à lui la li - ber - té

II. A moi l'a - mour, à moi la li - ber - té

N. A lui l'a - mour,

A lui l'a - mour, à lui la li - ber - té

- rai - ne Ton â - me se - rei - ne Re - prend sa fier - té

- rai - ne Ton â - me se - rei - ne Re - prend sa fier - té

- rai - ne Ton â - me se - rei - ne Re - prend sa fier - té

- rai - ne Ton â - me se - rei - ne Re - prend sa fier - té

ah! Il a bri - sé - sa chaî - ne A  
 ah! Il a bri - sé - sa chaî - ne A  
 ah! Il a bri - sé - sa chaî - ne A  
 ah! j'ai bri - sé - ma chaî - ne A  
 ah! il a bri - sé - sa chaî - ne Son  
 Trop longtemps dompté par Ro - me sou - ve - rai - ne Son à - me se  
 Du ciel la ven - geance est pro - chai - ne  
 Ah! il a bri - sé - sa chaî - ne A  
 Trop longtemps dompté par Ro - me sou - ve - rai - ne Son à - me se  
 Trop longtemps dompté par Ro - me sou - ve - rai - ne Son à - me se  
 Trop longtemps dompté par Ro - me sou - ve - rai - ne Son à - me se  
 Trop longtemps dompté par Ro - me sou - ve - rai - ne Son à - me se  
 Trop longtemps dompté par Ro - me sou - ve - rai - ne Son à - me se



Récit

4 D. lui la li - ber - té!

4 P. lui la li - ber - té!

S. G. lui la li - ber - té!

H. moi la li - ber - té!

N. à - me re - prend sa fier - té!

F. A. - rei ne re - prend sa fier - té!

le L. - rei ne re - prend sa fier - té! *ff* **Récit**

Au nom du

lui la li - ber - té!

- rei - ne re - prend sa fier - té!

- rei - ne re - prend sa fier - té!

- rei - ne re - prend sa fier - té!

- rei - ne re - prend sa fier - té!

- rei - ne re - prend sa fier - té!

Récit

*fp*

le  
L.

Dieu — que l'on re - ni - e Hen-ry huit je l'ex-commu -

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with some grace notes and rests. The piano accompaniment features a steady bass line with chords in the right hand.

HENRY

Je ne cour - be - rai

- ni - e!

The second system continues the musical piece. It includes a vocal line for Henry, starting with a rest and then a melodic phrase. The piano accompaniment has a more active texture with slurs and dynamic markings like *ff* and *fp*.

H.

pas la tê - te de\_vant toi! que le temps ju-ge en-tre le pape

The third system features a vocal line with a melodic line and some rests. The piano accompaniment continues with a similar texture to the previous systems, including slurs and dynamic markings.

a Tempo animato

4 LAMES D'HONNEUR *ff*

4 PAGES *ff*

SURREY, GARTER *ff*

II. *f*

NORFOLK *ff*

L'ARCHEVÊQUE *ff*

Ténors *ff*

Basses *ff*

Sopranos *ff*

Contraltos *ff*

Ténors *ff*

Basses *ff*

vi\_vat! vi\_ve le Roi! vi\_ve le

et moi!

vi\_vat! vi\_ve le Roi! vi\_ve le

vi\_vat! vi\_vat! vi\_ve le

vi\_vat! vi\_vat! vi\_ve le

vi\_vat! vi\_vat! vi\_ve le

vi\_vat! vi\_vat! vi\_ve le

vi\_vat! vi\_vat! vi\_ve le

vi\_vat! vi\_vat! vi\_ve le

vi\_vat! vi\_vat! vi\_ve le

a Tempo animato

4 D. Roi! ah!

4 P. Roi! vi - ve le Roi! vi - ve le Roi! vi - ve le

S. G. Roi! ah!

N. Roi! vi - ve le Roi! vi - ve le Roi! vi - ve le

P.A. Roi! vi - ve le vi - ve le Roi! vi - ve le

Roi! vi - ve le Roi! vi - ve le Roi! vi - ve le

Roi! vi - ve, vi - ve, vi - ve le

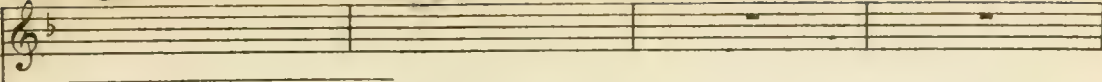
Roi! vi - vat! vi - vat! vi - vat!

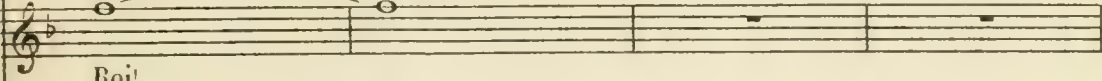
1<sup>er</sup>s Tén. Roi! vi - ve, vi - ve, vi - ve le

2<sup>d</sup>s Tén. Roi! vi - ve, vi - ve, vi - ve le

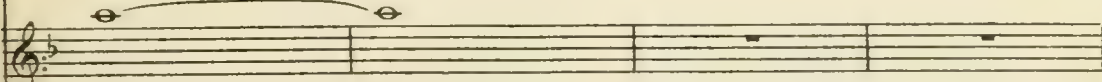
1<sup>er</sup>s Bass. - vat! vi - ve, vi - ve, vi - ve le


2<sup>d</sup>s Bass. - vat! vi - ve le Roi! vi - ve le Roi! vi - ve le

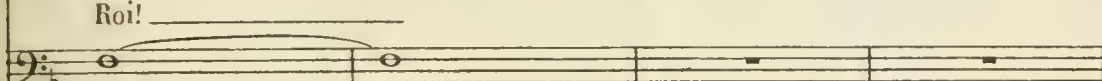
4 D. 

4 P. 

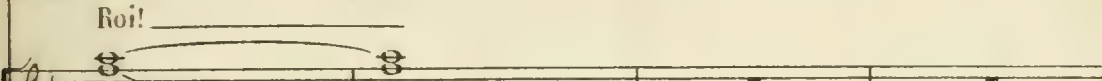
Roi! \_\_\_\_\_

S. 

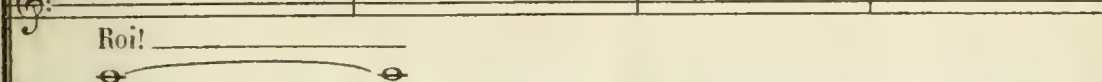
G. 

N. 

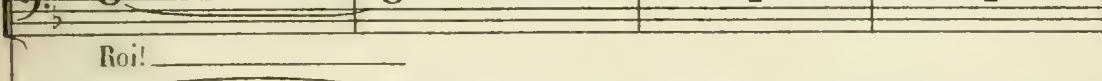
Roi! \_\_\_\_\_

1<sup>o</sup>A. 

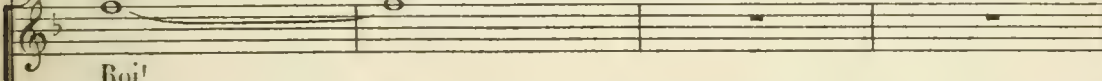
Roi! \_\_\_\_\_



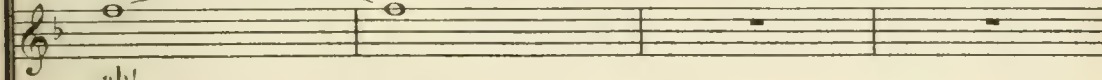
Roi! \_\_\_\_\_



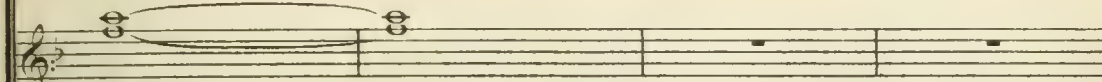
Roi! \_\_\_\_\_



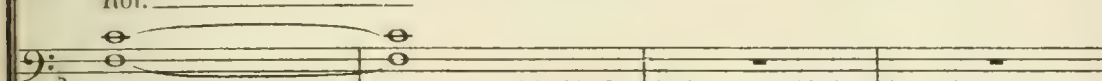
Roi! \_\_\_\_\_




ah! \_\_\_\_\_



Roi! \_\_\_\_\_



Roi! \_\_\_\_\_





# ACTE IV

## I<sup>er</sup> TABLEAU. Les appartements de la Reine Anne.

All<sup>o</sup> Moderato

PIANO

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic and includes a 'M. D.' (Messa di Voce) section marked piano (*p*). The second system continues the melodic and harmonic development. The third system features a dense texture with many sixteenth notes in the right hand. The fourth system concludes with another 'M. D.' section.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The lower staff is in bass clef with the same key signature and time signature. It features a bass line with eighth notes and rests, including some double bar lines. The system concludes with a double bar line and repeat dots.

The second system continues the piece. The upper staff features a series of chords, some with multiple ledger lines above the staff, indicating high frequencies. The lower staff has a more active bass line with eighth notes. The dynamic marking *pp* (pianissimo) is placed in the lower left of the system. The system ends with a double bar line and repeat dots.

The third system shows further development of the musical themes. The upper staff continues with high-register chords and some melodic fragments. The lower staff has a steady eighth-note bass line. The system concludes with a double bar line and repeat dots.

The fourth system introduces dynamic changes. The upper staff has chords with ledger lines. The lower staff has a bass line with eighth notes. The dynamic marking *poco cresc.* (poco crescendo) is placed in the lower left, and *più cresc.* (più crescendo) is placed in the lower right. The system ends with a double bar line and repeat dots.

The fifth system features a change in dynamics. The upper staff has chords with ledger lines. The lower staff has a bass line with eighth notes. The dynamic marking *f* (forte) is placed in the lower left. The system concludes with a double bar line and repeat dots.

First system of musical notation. Treble clef, bass clef, 5/4 time signature, key signature of two flats. Dynamics include *f*, *p*, and *pp*. A large slur spans across the system.

Second system of musical notation. Treble clef, bass clef, 5/4 time signature, key signature of two flats. Dynamics include *p*, *espress*, *dim.*, and *pp*.

Third system of musical notation. Treble clef, bass clef, 5/4 time signature, key signature of two flats. Features a complex melodic line in the treble and a steady bass accompaniment.

Fourth system of musical notation. Treble clef, bass clef, 5/4 time signature, key signature of two flats. Dynamics include *pp*. The treble part features dense chordal textures.

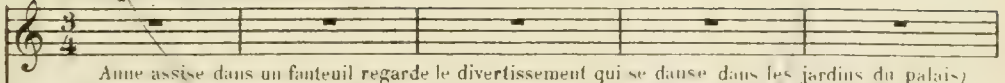
Fifth system of musical notation. Treble clef, bass clef, 5/4 time signature, key signature of two flats. The system concludes with a double bar line and a repeat sign.



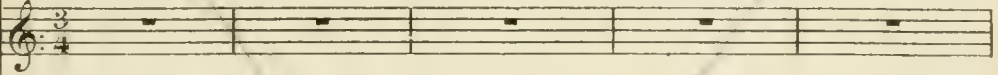
## SCÈNE I

## Tempo di minuetto

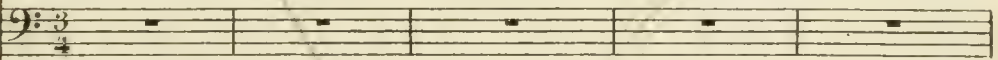
ANNE



SURREY



NORFOLK



## Tempo di minuetto

PIANO

NORFOLK

(à Anne)

*mf* Bravo!

Du diver\_tisse\_

N. *ment* Le Roi, je crois se-ra content!

## NORFOLK (mystérieusement à Surrey)

*p* Avez-vous remarqué l'humeur sombre et fa-rou-che Du

N. Roi depuis le jour de son nou-vel hymen *p* Cer-tes!

S. Les mots amers mon-tent seuls à sa bouche, Et vers

NORFOLK

M. nous ses a\_mis ne s'é\_tend plus sa main On di -

SURREY

N. Mieux en \_ cor on di -

- rait qu'un secret dans son om \_ bre l'en \_ traî \_ ne!

S. - rait, qu'il dou - te de la Rei - ne...

N. (avec effroi) 3

Tai\_ssez-vous!

M.G.

N. Anne, hé\_las, sent aus\_si bien que nous Qu'un mal mys\_té\_ri -

M.G.

N. *- eux* *tour\_men - te son é - poux* *El - le sou\_rit i - ci*

N. *mais chez elle, el\_le pleu\_re* *Tout lui fait peur!*

M.G.

SURREY

*Te\_nez,* *le Roi qui tout à l'heu\_re* *De\_vait ve\_mir*

*tr* *f*

S. *n'est pas ve - nu, nou\_vel ef - froi!* *Elle a rai\_son de*

*tr* *p*

## SURREY

N. crain\_dre el \_ le connaît le Roi. Sait-on ce que de\_vient la

The musical score for 'SURREY' consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: 'crain\_dre el \_ le connaît le Roi. Sait-on ce que de\_vient la'. The piano accompaniment includes a dynamic marking of *f* (forte) in the third measure.

## NORFOLK

S. Rei \_ ne Cathe \_ ri \_ ne Au châ \_ teau de Kim \_ bolth

The musical score for 'NORFOLK' consists of a vocal line in soprano clef and a piano accompaniment in grand staff. The vocal line has lyrics: 'Rei \_ ne Cathe \_ ri \_ ne Au châ \_ teau de Kim \_ bolth'. The piano accompaniment includes a trill (*tr*) in the vocal line and a dynamic marking of *p* (piano) in the piano accompaniment.

N. el \_ le lan \_ guit, cha \_ gri - ne. Et bien près de mou\_rir

The musical score for 'NORFOLK' (continued) consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: 'el \_ le lan \_ guit, cha \_ gri - ne. Et bien près de mou\_rir'. The piano accompaniment includes a dynamic marking of *f* (forte) in the second measure.

N. on ma mè \_ me con \_ té Que le Roi s'informait sou \_ vent de sa san \_

The musical score for 'NORFOLK' (continued) consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: 'on ma mè \_ me con \_ té Que le Roi s'informait sou \_ vent de sa san \_'. The piano accompaniment includes a dynamic marking of *f* (forte) in the second measure and a sixteenth-note figure with a slur and the number '6' above it in the third measure.

## SURREY

N  
- té. C'est un peu tard, vraiment, pour s'inqui-é-ter

## NORFOLK

S  
d'el - le. Il pu - nit cel - le - là

N  
da - voir é - té fi - dè - le!

## UN HUISSIER

*f*  
Mon - sieur l'Ambas - sa - deur d'Es -

## SCÈNE II

All<sup>o</sup> non troppo

ANNE

DON GOMEZ

SURREY

UN HUISSIER  
- pa - gne!

NORFOLK

PIANO

All<sup>o</sup> non troppo

*f*

ANNE (avec effroi)

*ad lib.*

*p* Encore lui! que vient-il faire à la cour aujourd'hui? Rien qu'à le voir

*fp* *pp*

All<sup>o</sup> grazioso

DON GOMEZ (avec courtoisie)

*p* Sa - lut, Mes - sieurs!

All<sup>o</sup> grazioso

*pp*

D.G.

Pardon Ma - da - me! mais de

D.G.

grâ - ce, Si je vous trouble ex - cu - sez - moi!

D.G.

On m'avait dit qu'i - ci je trouverais le Roi A

ANNE (à part)

qui j'ap - portais un mes - sa - ge de Dame Ca - the - ri - ne. ...

*sempre pp*



Récit (à Surrey et à Norfolk)

A

ciel! E\_loignez-vous, Messeigneurs un ins\_

Récit

*sf*

Meno mosso

A

\_ tant ...

*p*

SURREY *sotto voce*

Depuis ce ma\_ri - a - ge Tout est mys - tère au\_tour de

NORFOLK *sotto voce*

Depuis ce ma\_ri - a - ge Tout est mys - tère au\_tour de

*pp*

NOUS.

(Surrey, Norfolk et les danseurs sortent)

NOUS.

*p*

## SCÈNE III

ANNE *(fièvreusement)*  
 Vous venez pour me perdre i\_cil

DON GOMEZ *p*  
 Qui? moi, Ma\_

PIANO *pp*

D.G.  
 - da - me? Vous per\_dre? et pourquoi donc? sa -

D.G.  
 - chez que dans mon â\_ me La haine est mor\_ - te a\_vec la\_

D.G. *mf* ANNE *p* DON GOMEZ  
 - mour. Mais... ce mes\_sa - ge de la Rei - ne? Contient les

D.G.

vœux qu'elle a\_dresse en ce jour A ce\_lui qui l'ai -

*pp*

D.G.

*p* ANNE

- ma. Mais... qui me rend cer\_tai\_ne Qu'il ne con -

*pp*

(♩ = ♩.)

- tient rien de plus?

*pp*

*cresc.*

A.

En vé\_ri\_té... Un mes\_sa - ge, et par vous appor -

A. *te* A rai - son m'est sus -

The first system of music consists of a vocal line (A) and a piano accompaniment. The vocal line begins with a rest followed by the syllable 'te', then continues with 'A rai - son m'est sus -'. The piano accompaniment features a complex texture with multiple voices in both hands, including chords and moving lines.

A. - pect... n'avez vous pas en - co - re Des ar - mes contre

The second system continues the vocal line with '- pect...' and 'n'avez vous pas en - co - re Des ar - mes contre'. The piano accompaniment continues with similar complex textures, including a trill in the right hand towards the end of the system.

A. moi? *DON GOMEZ* *p* Oui vraiment, mes let - tres d'au - tre -  
Des ar - mes?

The third system features a vocal line with the text 'moi?' and 'Des ar - mes?' and a piano line with 'DON GOMEZ' and 'p' dynamics. The vocal line continues with 'Oui vraiment, mes let - tres d'au - tre -'. The piano accompaniment is sparse, with a few notes and rests.

*Moderato* *DON GOMEZ*  
A. - fois. *p* Ce que le feu dé - vo - re  
*Moderato*  
*f* *p*  
Ped ★

The fourth system begins with the tempo marking 'Moderato' and the character name 'DON GOMEZ'. The vocal line starts with '- fois.' and 'Ce que le feu dé - vo - re'. The piano accompaniment features a dynamic shift from 'f' to 'p'. The system concludes with a 'Ped' (pedal) marking and a star symbol.

D.G. *Ne tra-hit plus le faux serment Et les promes - ses vi\_o -*

Ped ★ Ped ★

D.G. *- lé - est ANNE (joyeusement) f Aus - si vous les a - vez brûlé - es?*

f M.G.

S B Henry

DON GOMEZ *f Tou - tes!* ANNE *p Tou - tes! et celle aus -*

f pp

A *- si Qui décida votre arri\_vée i-ci En qua\_li\_té d'Ambassadeur d'Es\_pa\_gne?*

3

*p* (avec terreur)

A Ou donc — est

DON GOMEZ

*p* Cel-le-ci e-xiste encor

*pp*

A el — le? Ah! —

D.G. *p* Dans les mains de la Rei-ne!

*ff*

A — tout est perdu! terreur mor-tel-le!

*f* *crusc.* *f*

# SCÈNE IV

*Più lento*

ANNE

Musical staff for ANNE, showing a whole rest in the treble clef.

DON GOMEZ

Musical staff for DON GOMEZ, showing a whole rest in the treble clef.

HENRY

Musical staff for HENRY, showing a whole rest in the bass clef.

*Più lento*

Chez la Reine, Gomez!

PIANO

Musical staff for PIANO, consisting of two staves (treble and bass clef). It includes dynamic markings: *f*, *dim.*, *p*, *sf*, and *p*. The music features chords and a melodic line in the bass.

H.

(à Anne brusquement)

nous allons bien savoir...

*f* Madame, laissez-nous!

Musical staff for HENRY and PIANO. HENRY's part is in the bass clef with lyrics. The PIANO accompaniment is in two staves (treble and bass clef) with a dynamic marking of *pp*.

ANNE

Je n'ai plus qu'un es-

Musical staff for ANNE and PIANO. ANNE's part is in the treble clef with lyrics. The PIANO accompaniment is in two staves (treble and bass clef) with a dynamic marking of *p*.

(Anne sort)

A.

-poir.

Musical staff for ANNE and PIANO. ANNE's part is in the treble clef with lyrics. The PIANO accompaniment is in two staves (treble and bass clef).

# SCÈNE V

**Moderato**

DON GOMEZ

HENRY

PIANO

Récit (avec dureté)

*P* Après ce qui s'était pas-

**Moderato**

Récit

*P*

II

- sé, monsieur, naguère Ne soyez pas surpris si je n'es-pé-rais

II

**a Tempo**

guère Vous revoir en ces lieux. **a Tempo** D'ail-

*P* *pp*

II

Récit

- leurs, sachez le bien, Si vous a-vez gardé ce poste en Angle-

Récit



H. *ter-re, Pour ce nou-veau bien-fait vous ne me de-vez*

H. *rien, C'est que j'a-vais be-soin de vous — pour un mys-*

H. *-tè-re Que je veux pé-né-trer. Si-re,*

DON GOMEZ (froide-ment)  
*p*

D.G. *de mon côté Si j'ai gardé le poste autre-fois accep-té*

*a Tempo*

D.G. *C'est qu'un dernier devoir à cet-te cour mien-*

*mp*

*espress. poco rit.*

D.G. châ - ne, E\_tant le seul a - mi de cel - le qui fut

HENRY (se radoussant subitement)

D.G. Rei - ne. De dame Catheri - ne,

*dolce assai*

H. en ef\_fet, par\_lez - moi!

*pp* **Andante** DON GOMEZ *p*

**Andante** D'un message pour

D.G. vous je suis char\_gé par el - le Parlez!

*espressivo*

HENRY

DON GOMEZ

Si ma mé\_moire est entous points fi\_dè - le, Voici

*cresc.*

D.G. *dolce espress.*

ce quel le di\_sait en pleurant : Ô mon Roi, Bien qu'é -

*dim.* *p* *pp*

D.G. - tant par vous dé\_lais\_sé - e, Je ne veux pas

D.G. lais\_ser pas\_ser ce jour... Ô mon Roi, sans vous

D.G. *cresc.*

di - re que ma pen\_sé - e Vous reste en - cor fi\_dè -

D.G. *dim.*

- le sans re\_tour.

D.G. Mes tris - tes voux et ma pri - è - re

D.G. Gé - mis - sants mon - tent vers les cieux...

D.G. Et je vous bé - ni - rai jus - qu'à l'heu - re der - niè - re

*poco cresc* *piu cresc*

D.G. Qui bien - tôt fer - me - ra mes yeux.

*mf* *pp*

HENRY *p*

C'est fort touchant, monsieur!

Récit

H. *Ce que me dit la Reine* *Con firme le dé sir que j'ai de la re*

Récit

*sf*

All<sup>o</sup>

H. *Je me re ti re donc... Non pas! je vous em*

voir.

All<sup>o</sup>

*pp* *mf*

DON GOMEZ *p* HENRY

H. *mè ne!* *Pourquoi Si re* *A Kimbolth vous allez le sa*

DON GOMEZ HENRY

Allergro

H. *A Kimbolth* *Qui*

voir.

Allergro

*f* *dim.* *p*

DON GOMEZ HENRY *mf*

H. *sait si le se cret que je cher che n'est pas* *Aux mains de Cathe*

II

- ri - ne? En - sem - ble seuls là - bas, El - le doit tout sa - voir, car il doit tout lui

DON GOMEZ *f*

Pour un cri - me nou - veau quel dé - mon l'a ten -

H.

di - re Et mal - gré sa bon - té L'ar - deur de se ven -

D.G.

- té

H.

- ger d'An - ne, peut la con - duire A me tout ré - vé -

D.G.

*mf* Pour - - quoi eet - - te ten - dres - - se

II.

- ler! Et je veux

D.G. *cresc.* fei - - - te? - Sa douceur - - - me rem -

H. au jour'd'hui sa - voir la vé-ri -

D.C. -plit de erain - te! Pour un cri - - me nouveau quel dé -

H. - té Oui je veux aujourd'hui sa -

D.G. - mon Pa ten-té!

H. - voir la vé-ri-té!

# ACTE IV

## 2<sup>e</sup> TABLEAU

La retraite de Catherine au château de Kimbolth.

*Spina Nuova*

And<sup>te</sup> sostenuto

*espressivo*

PIANO

The first system of musical notation consists of two staves, treble and bass. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains two measures of music with a half note and a dotted half note, both marked with a piano (*p*) dynamic. The bass staff also begins with a bass clef, the same key signature, and time signature, and contains two measures of music with a half note and a dotted half note, also marked with *p*. The second system of the first system continues with two measures of music, marked with *espressivo* and *p*, featuring more complex rhythmic patterns and slurs.

The second system of musical notation consists of two staves, treble and bass. The treble staff contains four measures of music with a melodic line, marked with a crescendo (*cresc.*). The bass staff contains four measures of music with a supporting bass line, also marked with a crescendo.

The third system of musical notation consists of two staves, treble and bass. The treble staff contains four measures of music with a melodic line, marked with a forte (*f*) dynamic and a diminuendo (*dimin.*). The bass staff contains four measures of music with a supporting bass line, also marked with a forte (*f*) dynamic and a diminuendo.

The fourth system of musical notation consists of two staves, treble and bass. The treble staff contains four measures of music with a melodic line, marked with a crescendo (*cresc.*), mezzo-dolce (*M.D.*), sforzando (*sf*), and piano (*p*). The bass staff contains four measures of music with a supporting bass line, also marked with a crescendo (*cresc.*), mezzo-dolce (*M.D.*), sforzando (*sf*), and piano (*p*).

The fifth system of musical notation consists of two staves, treble and bass. The treble staff contains four measures of music with a melodic line, marked with a piano (*p*) dynamic. The bass staff contains four measures of music with a supporting bass line, also marked with a piano (*p*) dynamic. The system concludes with a final cadence in the treble staff.



First system of musical notation. Treble clef, 3/4 time signature. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. Treble clef, 3/4 time signature. The right hand continues the melodic line with some grace notes. The left hand accompaniment remains consistent.

Third system of musical notation. Treble clef, 3/4 time signature. The right hand features more complex melodic figures. The left hand accompaniment includes some chordal textures.

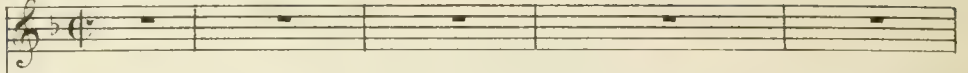
Fourth system of musical notation. Treble clef, 3/4 time signature. The right hand has a descending melodic line. The left hand accompaniment includes a section marked *Ped* (pedal) and a dynamic marking *p* (piano).

Fifth system of musical notation. Treble clef, 3/4 time signature. The right hand plays a melodic line that concludes the system. The left hand accompaniment is sparse. Dynamics include *rit. e dim.* (ritardando e diminuendo).

## SCÈNE I

All.<sup>o</sup> maestoso

CATHERINE



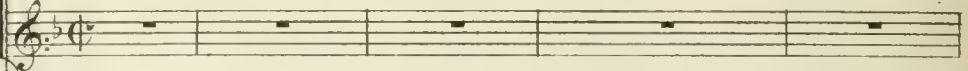
SOPRANOS



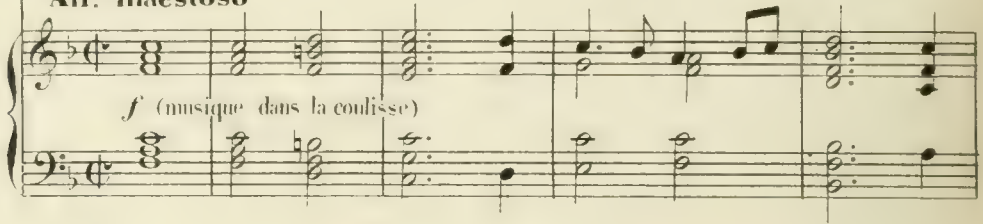
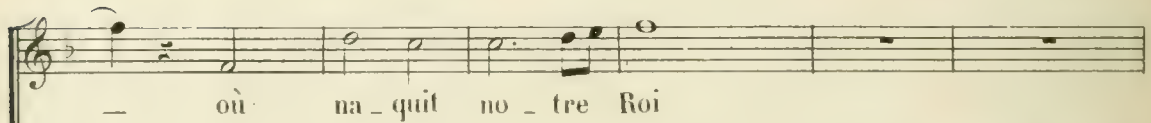
(dans la coulisse)

Fê - - tons le jour

TÉNORS

All.<sup>o</sup> maestoso

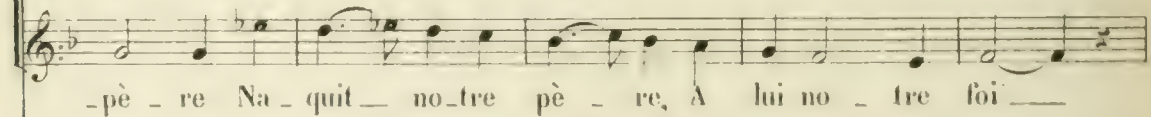
PIANO

*f* (musique dans la coulisse)

- où na - quit no - tre Roi



Chantons no - tre Roi Car en ce jour pros -



- père Na - quit - no - tre père, A lui no - tre foi -



(en s'éloignant de plus en plus)

Chantons no - tre Roi Car en ce jour pros - pè - re Na - quit - no - tre

Chantons no - tre Roi Car en ce jour pros - pè - re Na - quit - no - tre

(en s'éloignant de plus en plus)

CATHERINE

Andante (♩ = ♩)

Ô cruel souve -

pè - re A lui no - tre foi.

pè - re A lui no - tre foi.

Andante (♩ = ♩)

*P* (à l'orchestre)

c. - nir! ———

Récit

Là - bas dans ma patri - e

Récit

a Tempo

C.  *Le nom du Roi mon père était ainsi fê\_té.*

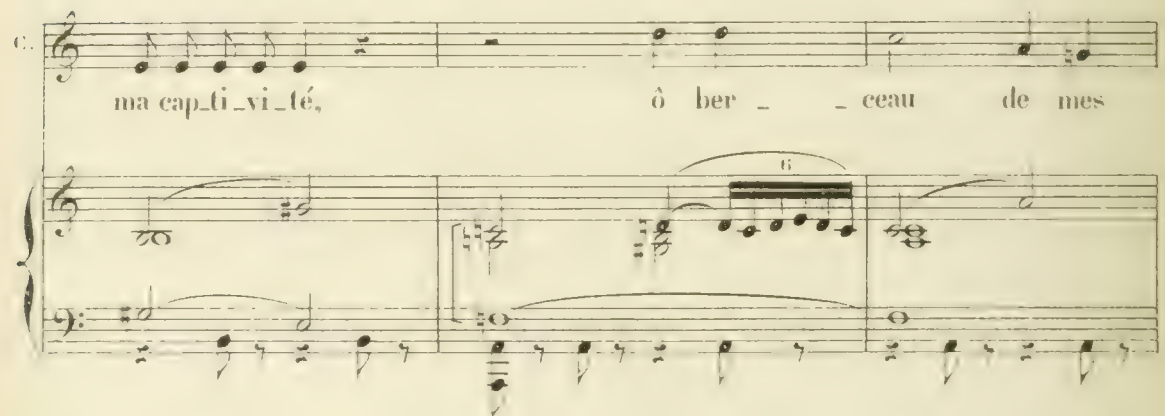
a Tempo

*p*

*6*

C.  *Tout me par - le de toi dans*

*6*

C.  *ma cap\_ti\_vi\_té, ô ber - ceau de mes*

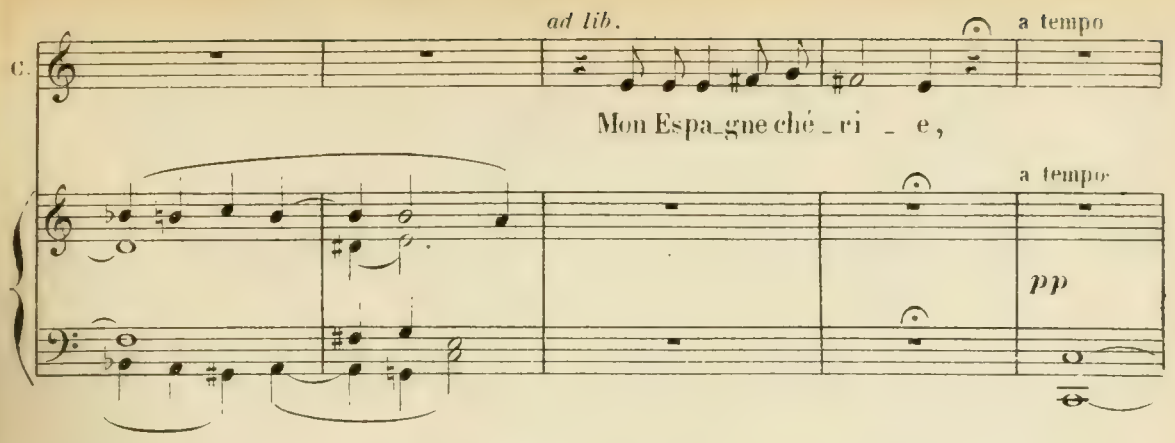
*6*

C.  *jours, mon Es - pa - gne ché - ri - e!*

*pp*

*6*

*ad lib.* *a tempo*

c. 

Mon Espa\_gne ché - ri - e,

*pp* *a tempo*

c. 

*p*

Je ne te reverrai ja - mais

*pp*

*Poco affrettando*

c. 

Ô douce terre où je suis né e, Je ne te reverrai ja -

M.G. *col canto*

*poco calando*

c. 

- mais Ô douce terre où je suis né - - - e!

M.D. M.G.

c. Au des\_tin qui m'a condam\_né - e Sans ré\_volte, je me sou-

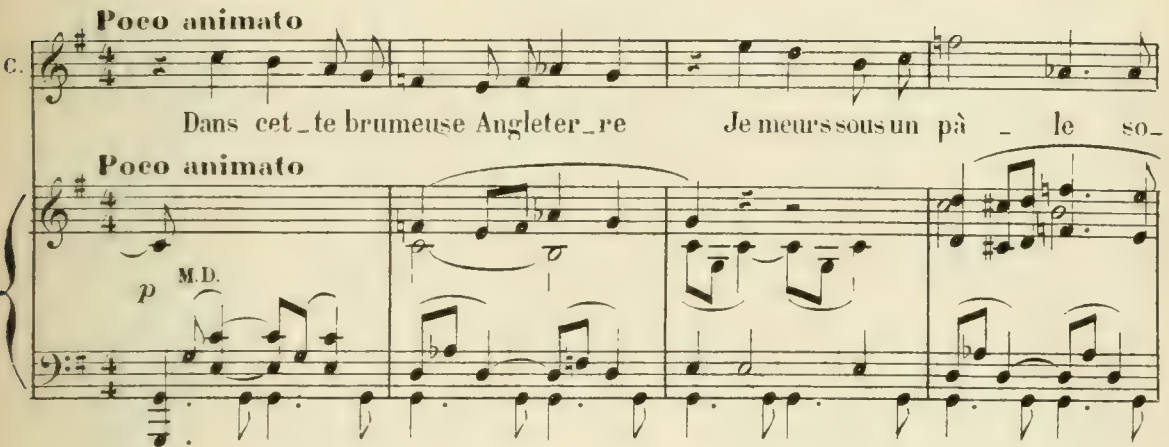
c. \_mets;... Au destin qui m'a condam\_né - e Sans ré -

c. \_vol - te je me sou - mets,... Mais

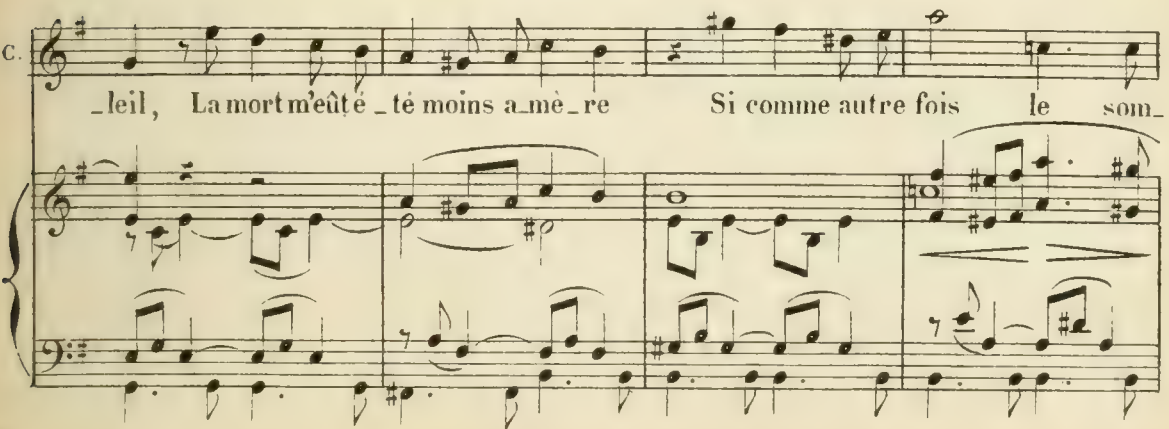
c. garde à ma mé\_moire un souve\_nir plein de pi\_tié,...

c.  *Ô pa - ys d'amour et — de gloi\_re Que je n'ai ja -*

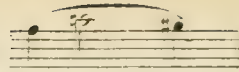
c.  *\_mais — oubli - é!...*

**Poco animato**  
c.  *Dans cet\_te brumeuse Angleter\_re Je meurs sous un pa - le so -*

**Poco animato**  
*p* M.D.

c.  *\_leil, La mort meût é - té moins a - mè\_re Si comme autre fois le som -*

Variante



mè

C. *meil Je l'a\_vais trouvé ò ma mè*

C. *re Sur ton sein fécond et ver\_mieil, Comme un sol\_dat vain*

C. *eu je tom\_be Sur u\_ne ter\_re de dou\_leurs*

*crise.*

C. *Ceux là sont heu\_reux dont la tom\_be De leur ber\_ceau gar\_de les*

*mf* *dim. e rit.*

*mf* *p*



c. fleurs! Ah! donne à ma mé - moire Un sou - ve -

c. - nir plein - de pi - tié... — Ô pa - ys d'amour

c. et - de gloire Que je n'ai ja - mais... — ou bli - é!...

c. Je ne te reverrai ja - mais Ô doux pa - ys où je suis

c. *ne - e Je ne te re - ver - rai ja -*

*ad lib.*  
 c. *mais Je ne te reverrai ja - mais - Ô douce terre ou je suis né - e!*  
*mais Ô dou - ce terre où je suis né - e!*

*Lady in Waiting*

CATHERINE

*Chè - res fil - les*

C. *ve - nez* *espress.* *p*

C. *Prête à quitter la terre, Je veux que vous gar-*

C. *(à une de ses femmes)*  
*-diez un souvenir de moi. A toi cet anneau*

C. *(à une autre)*  
*d'or, Cette croix est pour toi!*

Elle continue la distribution de ses bijoux)

*mf* *dim.*

CATHERINE

Gardez de mon a - mour cette preu - ve der - niè - re

*p* *pp*

(prenant un livre d'heures)

Quand au li - vre où je

*p* *dim.*

'lis chaque jour ma pri - è - re Il est pour don Go -

*p*

(Mettant une lettre dans le livre)  
à part

mez... il y re - trou - ve - ra Cet é - crit que j'y

*p* *ad lib.* *suivez*

C. mets et que lui seul li - ra, La preu - ve de l'a - mour que

*dim.* *pp* MG.

C. lui don - na l'in - fâ - me Qui me prit mon é - poux ...

*pp*

C. et tor tu - ra son à - - me ...

*p*

LADY CLARENCE Récit

Reine, une femme est là, qui sous le voile attend

Récit

*pp*

a tempo andante

CATHERINE (congédiant ses femmes)

L.C.

l'heu\_re de vous parler.

Qu'on nous laisse un ins\_

*pp*

a tempo andante

C.

\_tant!

Qui sait, quel que dou\_

*p*

C.

\_leur con\_fi\_ante à la mien\_ue.

*espress.*

*p*

*dim.*

## SCÈNE II

Même mouv!

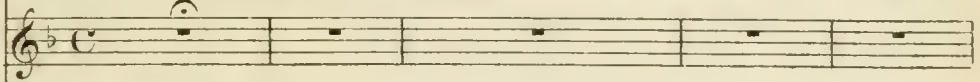
*(très doux)*

CATHERINE



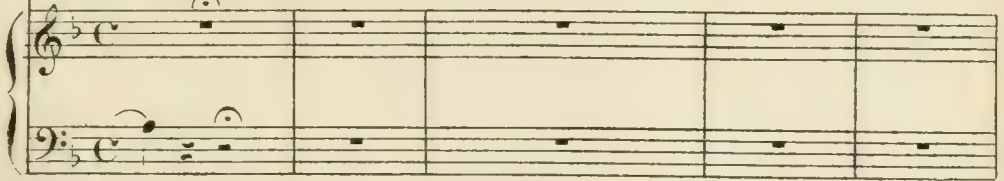
En - trez, vous qui souffrez sans dou - te; car i -

ANNE

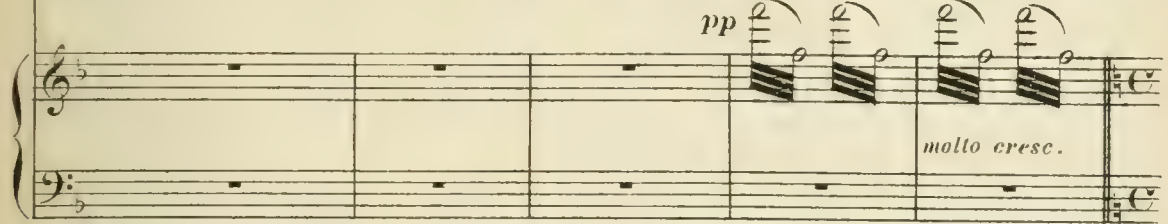
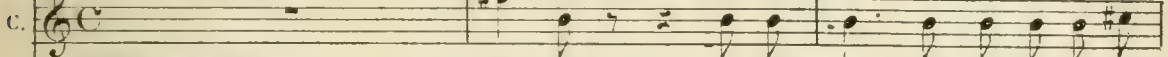


Même mouv!

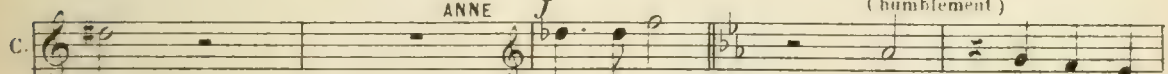
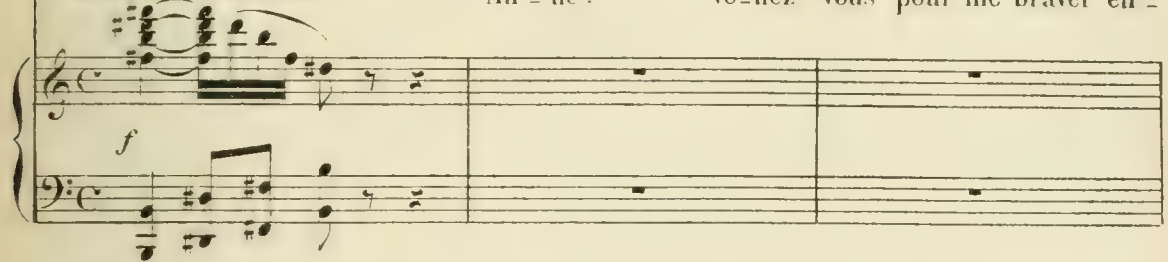
PIANO



- ci c'est le tris - te sé - jour du deuil... et du sou - ci

All<sup>o</sup> non troppo*f* (surprise et indignée)All<sup>o</sup> non troppo

An - ne! ve - nez vous pour me braver en -



ANNE

(humblement)

- core?

Vous braver

non! je vous im -



## CATHERINE

A. *pp*

-plo . re Et de moi que voulez vous

## ANNE

## CATHERINE

C. *pp*

donc ? Rien qu'un mot de par \_ don Vous pardon \_

## ANNE

C. *pp*

\_ ner ! ja \_ mais ! Ce n'est pas à la Rei \_ \_ ne

A. *pp*

Que j'ai par \_ lé, ——— mais c'est à la chré



CATHERINE

A. *ti*en - *ne*. La *chré*-*tienne* au Sei - *gneur* de *man*-*de*-

ANNE

C. - *ra* l'ou - *bli*, Ah!

CATHERINE

A. Que me

con - *nais*-*sez* du *moins* le *re*-*mords* qui *m'*ac - *ca* - *ble*.

C. fait le *re* - *mords* d'un *mal* ir - *ré* - *pa* - *ra* - *ble*?

C. *p*

Lais - sez... — dormir en paix... — mon

C. ANNE

cœur en - se - ve - li! Mon crime... est sans ap -

A.

-pel. mais du roi d'Angle - ter - re Le

A.

trô - ne m'appa - rut, un ver - ti - ge me prit...

**Più allegro**

A. Et mon rêve immo - la mon cœur a mon es -

**Più allegro**

*p*

A. - prit Car moi j'ai - mais aus - si mais d'un amour sans

## CATHERINE (avec dureté)

A. cri - - me C'est vrai, - je ne fus pas vo - tre seu - le vic -

*f*

*fp*

C. - ti - me Et vo - tre main per - ça deux cœurs! Mais - vous ne l'ai - miez

*string.*

*dim.*

*pp*

tempo I<sup>o</sup> (All<sup>o</sup> ma non troppo)

C. pas ce - lui dont la bles - su - re Saigne en - cor aujour d'hui sous

tempo I<sup>o</sup> (All<sup>o</sup> ma non troppo)

C. vos mépris mo - queurs... Vous ne l'aimez

ANNE (humblement)

C. pas j'en suis sû - re Hé - las qui moins que

A. vous, ma - dame, en dou - te - rait? N'avez vous donc pas mon se -

rit.

pp *suiv.*

(♩ = ♩) CATHERINE ANNE (avec embarras)

A. - cret? Quel se - cret? Mais la preuve entre vos

*ad lib.*

mais laissé - e De l'a - mour que Go - mez m'inspirait au - tre

CATHERINE (avec indignation)

*ad lib.*

fois Ah! Je comprends en -

Ped

**All<sup>o</sup> non troppo 1<sup>o</sup> Tempo**

- fin pourquoi je te re - vois! Tu viens i - ci, par

**All<sup>o</sup> non troppo 1<sup>o</sup> Tempo**

la ter - reur pou - sé - e Mar - ra - cher

— cet - te preuve, et pour l'a - né - an - tir

C.

Me par - ler de ton re - pen - tir! Dis donc

*cresc.* *f*

C.

— que je n'ai pas de - vi - né ta pen - sé - e!

*f*

ANNE

Je suis fol - le, J'ai peur peur de vous, peur du

*p*

A.

Roi! Ah! Je vous en sup - pli - e

*f* *p*

A.

Ay - ez pi - tié de moi! Ren - dez - moi cet - te

A.

CATHERINE

let - tre! Eh bien! non! mi - sé - ra - ble! non!

C.

non! fil - le sans cœur!

C.

(♩ = ♩)

Re -

C. gar - de, le voi - là Cet é - crit qui te

C. perd et me fait re - dou - ta - ble

ANNE

Ah! sra

C. Et si le Roi, ton époux était là C'est a lui...

A. - ce!

(presque parlé) ANNE

C. Le Roi! Ciel!

p

M. D.

Pod



## SCÈNE III

CATHERINE

ANNE

DON GOMEZ

HENRY

SOPRANOS

TÉNORS

PIANO

CHIEF DANS LA COULISSE

(à Anne)

Vous i-ci? soit, ma - da - me!

II.

J'en suis très heureux sur mon â - me.

(à Catherine)

II.

Pour vous mon cœur fut sans mer - ei, Ma - da - me

*p*

*pp*

★

II. Je vous fis Avant le temps ma veu - ve; Mais

*pp*

II. je viens au\_jour-d'hui vous deman\_der la preu\_ve Que je fus

*pp*

II. lâche et fou de vous traiter ain - si. En

*f:*

*pp poco marcato*

II. vous dé\_lais\_sant, no\_ble fem - me Hon -

II. *accelerando*

-neur du-ne an-ti-que mai-son, pour u-ne cré-a-

II. **Allegro** *ad lib.*

-ture infâme Dont le cœur n'est que trahi-son

**Allegro** *f* *suivez* *f*

II. *p*

Cet-te preuve en vos mains est

ANNE *p* C'et est fait! CATHERINE Pour

D. GOMEZ Ciel!

II. el-le, Ca-the-ri-ne?

*pp*

C.

quoi me ten-tez vous Sei-gueur?

*dim.*

HENRY

Vous vous tai-sez? En torturant son cœur,

long silence

*p*

H.

La jalousie et la dou-leur La fe-ront parler jima-gi-ne

*p*

HENRY

Rei-ne, vo-tre si-

II. *len - ce Est doux à mon a - mour Il té -*

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with the lyrics "\_ len - ce Est doux à mon a - mour Il té -". The piano accompaniment features a series of triplets in both the right and left hands, creating a rhythmic texture.

II. *- moi - gne de l'in - no - cen - ce, De cel - le que j'o - sais soupçonner en ce*

The second system continues the vocal line with the lyrics "- moi - gne de l'in - no - cen - ce, De cel - le que j'o - sais soupçonner en ce". The piano accompaniment is more sparse, with long, sustained chords in the right hand and a steady bass line in the left hand.

II. *jour.*

The third system begins with the word "jour." in the vocal line. The piano accompaniment is highly active, featuring complex rhythmic patterns with many triplets and sixteenth notes in both hands.

*dolce. b $\flat$*

II. *An - - - ne,*

The fourth system starts with the tempo marking "dolce. b $\flat$ " and the vocal line with the lyrics "An - - - ne,". The piano accompaniment continues with triplets and a melodic line in the right hand, while the left hand provides a harmonic foundation.

II. par-donne moi l'in - ju - re Dont l'ef - fleu -

II. - ra mon cœur ja - lous! An - ne,

*ppp*

II. ma chère i - do - le, ju - re Que tu n'ai -

Sopranos

Ténors

(Dans la coulisse - très éloigné)

*f* Chan - tons ce

Ped

ANNE (avec effort et tremblante)

Je

II. - mas ja - mais que ton é - poux!

*f* Chan - - tons ce jour  
Chan - - tons ce jour

*f* jour où na - quit no - tre

Ped. ★ Ped.

CATHERINE

Sei - gneur! Sei - gneur!

A. n'ai ja - mais ai - mé que vous

où na - quit no - tre Roi,  
où na - quit no - tre Roi,  
Roi, Chan - - tons le

*pp*

C. *pourquoi me ten\_tez vous!*

*dim.* Chan - tons le jour *p* où na\_quit no\_tre  
 Chan - tons le jour *dim.* où na\_quit no\_tre  
 jour où na\_quit no\_tre *p* Roi!

HENRY *p*

El - le se fait!..

Roi!  
 Roi!

*pp*

*dolce appassionato*

II. An - ne ma bien ai - mé - e, Nen -



II

- tends-tu pas ces chants joyeux Monter dans la nuit parfu-

II

- mé - e Où bril - lent les splendeurs des

II

cieux! An - ne ma bien ai - mé - e, N'en -

II

- tends-tu pas ces chants joyeux Mon - ter dans la nuit parfu-

*poco cresc.*

II. *me - e Ou bril - lent les splendeurs des*

II. *ieux! Ils di - sent notre a -*  
 Sopranos  
*p* Chan - tons le jour où naquit notre Roi!  
 Ténors  
*p* Chan - tons le jour où naquit notre Roi!

*crsc.*

*dim.* *pp*

Péd. ★

GATHERINE *p*  
 Ô Dieu con - seil - le

ANNE *p*  
 Dans mon cœur quel ef -

DON GOMEZ *p*  
 Dans mon cœur quel ef -

II. *- mour im - men - se Et le bon - heur qui recom - men -*

*p* *p* *p*

Péd. ★ Péd. ★

C. moi! Ô Dieu con - seil - le

A. - froi!

D.G. - froi!

H. - ce Pour nos cœurs où renait la foi...

*cresc.*

Ped

★

C. moi!

A. O Dieu pro - te - ge moi!

D.G. Que va fai - re le Roi?

H. Car ———— sache le, mon bien su-

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

Ped

★

C. *p* *ô*

A. Dans mon cœur quel ef\_froi!

D.G. *p* Que va

H. - pré - me, An - ne, c'est toi seu -

C. Dieu, con\_seil\_le moi!

A. quel ef\_froi!

D.G. fai - re le Roi!

H. - le, c'est toi seu - le que j'ai - me An - ne

II. sa - che - le, mon bien su - prême, Ah!

II. — c'est toi seu - le que j'ai - — me, Je

CATHERINE

ad lib. a Tempo

Ô — tor - ture, ô suprême ou -

II. n'ai jamais ai - mé que toi!

a Tempo

suivez

G. — tra - ge! Ô — mal im - pos - sible à souf -

G. *-frir!*

ANNE *ô suprême ou -*

DON GOMEZ *ô tor - ture, ô suprême ou - tra - ge! ô*

M.D.

G. *Je sens dé - fail -*

A. *- tra - ge!*

D.G. *mal im - pos - sible à souf - frir!*

HENRY *J'ai bri - sé son cou -*

C. *lir* mon cou - ra -

A. En voy - ant flé - chir son - cou - ra - ge

D.G. L'in - jure a bri - sé son - cou -

H. - ra - ge

C. - ge Sei - gneur!

A. Je me sens mou - rir!

D.G. - ra - ge, va-t-el - le par - ler?

H. *cresc.* L'in - jure a bri - sé

*cresc.*

A. En voy - ant flé - chir son coura - ge,

D.G. *cresc.* L'injure a bri - sé

H. son cou - ra - ge! En -

CATHERINE *cresc.* Ô - su - prême ou -

ANNE Je me sens mou - rir!

D.G. son cou - ra - ge

H. - fin tout va se dé - cou - vrir! Par



C. *tra - ge Ah! Seigneur! ah!*

A. *va-t'el - le par - ler par - ler ou mou -*

D.G. *va-t'el - le par - ler par - ler ou mou -*

H. *cet ou - tra - ge, J'ai bri - sé son cou -*

*mpre cresc.*

*f*

C. *Sei - gneur! - fais - moi - mou -*

A. *- rir? Va - t'el - le par - ler ou mou -*

D.G. *- rir? Va - t'el - le par - ler ou mou -*

H. *- ra - - - ge, Tout va se dé - cou -*

*cresc.*

*suivez*

All<sup>o</sup> molto

C. *\_rir!* *Sei \_*

A. *\_rir?*

D.G. *\_rir?*

H. *\_rir!*

All<sup>o</sup> molto

*ff* *p*

C. *\_gneur! —* *Ins — pi — re-moi! —*

D.G. *Va-t'el \_ le par-ler?*

*ff* *p*

HENRY ad lib.

C. *Je n'ai jamais ai \_ mé que*

a tempo mod.<sup>to</sup>

51 32 33-34

ANNE

C. *Ah!* *Mor - te!*

II.

toi!

a tempo mod.<sup>to</sup>

*ff*

CATHERINE

Près des é - lus, Dieu jus - te accuei - le -

*p*

(à Don Gomez)

(elle meurt)

C. - moi! *Comme moi, pardonnez* *Ah!*

*p*

HENRY

*f* *Morte avec son se - cret!*

*pp*

II. *Mais si j'apprends ja - mais*

*p*

*p ma marcato*

II. *Qu'on s'est raillé de moi La ha - che dé - sor -*

*cresc.*

*f*

**Allegro**

II. *- mais!*

*M.G.*

**FIN**

SUPPLÉMENT

Variante composée pour la Scène II du 2<sup>me</sup> Acte

(Voir page 124 le commencement de la scène)

DON GOMEZ

PIANO

*p*

*dim.*

Andantino

DON GOMEZ

*dolce*

Andantino

*pp*

Ô mensou - ge

D.G.

d'un doux vi - sa - ge Ô charme trom - peur de ses

D.G. yeux! Je sens dans mon cœur an - xi - eux Re -

D.G. - naïtre et mou - ric le cou - ra - ge

D.G. Tout me re - dit son crime hé - las!

D.G. Pour con - vain - cre mon cœur re - bel - le

*marcato*

D.G. *fp* *fp*

Ô sort plus dur que le tré - pas

D.G. *f* *dim.*

Ja - mais Je ne la

D.G. *Rit.* *a Tempo* *a Tempo*

vis - si bel - le!

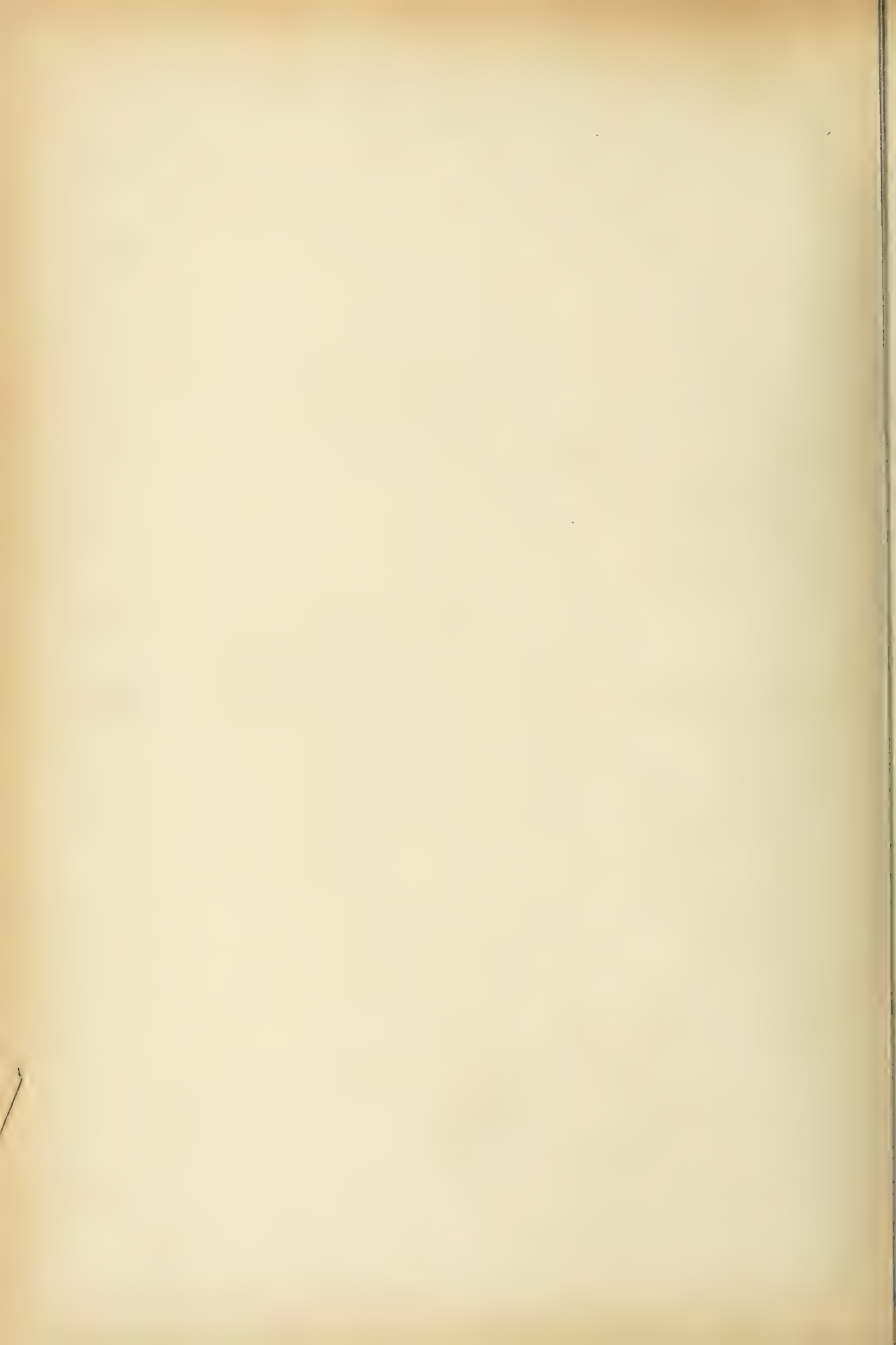
*mf* *suivrez* *f*

*dim.*

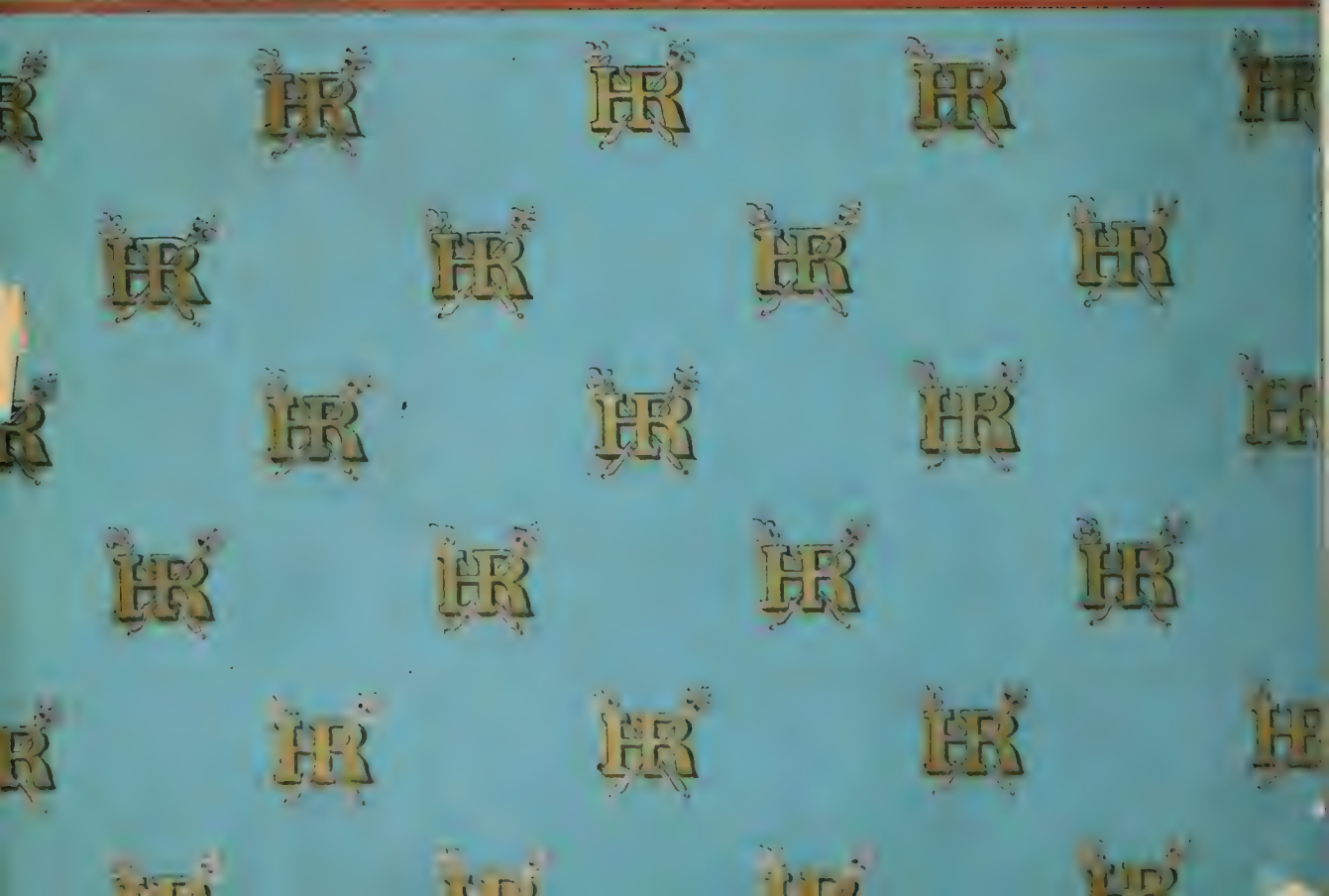
















M Saint Saens, Camille  
1503 [Henri VIII. Piano-vocal  
Sl55H4 score. French,  
1880 Henry VIII

Music

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