

L'Esclave du Camoëns

Partilion.

24 Parties

NOMENCLATURE DES PARTIES.

		Parties de Coulisse.
<i>une</i>	Partition.	
	Répétiteur.	
4	Premiers Violons.	
3	Seconds Violons.	
2	Altots.	
5	Basses.	
1	Flûtes.	
1	Oboës.	
1	Clarinettes.	
2	Cors.	
2	Cornet à Piston.	
1	Bassons.	
1	Trompettes.	
2	Trombones.	
=	Ophicleïde.	
1	Timballes.	
	Sonnettes.	
1	Tambour.	
=	Grosse Caisse.	
=	Triangle.	
=	Cimballes.	
=	Harpe.	

24 PARTIES.

SCOTT & BOWNE

L'ESCLAVE du CAMOËNS

Opéra Comique en un Acte

Paroles

DE

M^r DE S^t GEORGES

Musique

DE

F. de FLOUW

Dédié par les Auteurs

à

M^{lle} C. Darcier.

Artiste du Théâtre Royal de l'Opéra Comique.

A. Lajont.

Partition: 125^f

Orchestre: 125^f

à Paris, chez Bernard Lalle, Éditeur, Boulevard Italien, 2.

Mayence, chez les Fils de B. Schott.

[Faint handwritten signature or stamp]

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PHYSICS

PHYSICS

P

L'ESCLAVE DU CAMOËNS.

PERSONNAGES.	ACTEURS.	VOIX.
GRISELDA	M ^{lle} DARCIER	1 ^{re} DUGAZON.
DOM SEBASTIEN	M ^r . MOCKER	TENOR LEGER.
CAMOËNS	M ^r . GRARD	BASSE CHANTANTE.
JOSÉ	M ^r . RIQUIER	TRIAL.

CHOEUR.

La scène se passe en Portugal.

CATALOGUE DES MORCEAUX.

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TABLEAU DES MALADIES

L'ESCLAVE DU CAMOËNS

MUSIQUE DE F. DE FLTOW.

OUVERTURE.

Andante.

Petite Flute.

Grande Flute.

Hautbois

Clarinettes
en La.

Cors en Ré.

Cors en La.

Bassons.

Trompettes
en Ré.

Trombones

Timbales
en Ré La.

Violons.

Altos.

Violoncelle.

Contre-Basse.

très doux.

très doux.

pp

marqué et très lié.

Col V.^{celle}

p

très doux et lié

ppp

très doux et lié

ppp

très doux divisés

p

marqué et très lié

Andante.

Clar

Solo.

Cors

B^{ns}

W.

pp

Hautb:

Clar.

Solo.

Cors.

B^{ns}

pp

Timb.

pp

W.

mf

pizz.

Hautb

Clar:

Cl^e en Ré.

B^{ns}

Timb.

ppp

arco. p

Fl: Solo.

Hautb:

Solo.

Clar: Solo.

Cors.

B^{ns}

Timb:

P marque

P

P

P

P

P marqué très lié.

très doux.

Solo.

très doux.

très doux.

PPP

PP

PP

PP

PP

PPP

PPP

PPP

P marque et lié.

G^de Fl:

morendo

Solo.

pp

pp

p

morendo

ppp

morendo

ppp

ppp

ppp

ppp

morendo

morendo

morendo

morendo

cres

pp

ppp arco .

pizz.

pizz.

pizz.

Timb:

All^o vivace .

très léger .

arco. PPP

très léger .

arco. PPP

très léger .

arco. PPP

pizz .

pizz .

All^o vivace .

B. L.

col P^{te} Fl.

soli marcato.

soli marcato.

soli marcato.

soli marcato.

soli marcato.

col P. fl: || ||

The musical score consists of 14 staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom two staves are bass clefs with a key signature of one sharp (F#). The middle staves contain various musical notations including chords, arpeggios, and melodic lines. The word 'dim.' appears in several places, indicating a dynamic marking. The notation is dense and includes many slurs and ties.

Clar:

Cors en Mi.

B^{ns}

W

Col C. B.

lié.

divisés.

très lié.

G^{de} Fl.

Hautb.

Clar:

Cors.

B^{ns}

W

Solo.

riten.

riten.

pp

pp

pp

pizz:

pizz:

pizz:

riten.

pizz:

G^{de} Fl:

Hautb: Solo.

Clar:

Cors.

Bⁿ

W

This musical score is arranged in a system of 15 staves. The top two staves are in treble clef with a key signature of one sharp (F#). The next six staves are in treble clef with a key signature of one flat (Bb). The bottom three staves are in bass clef with a key signature of one flat (Bb). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The word "cres" (crescendo) is written below several staves, and "ff" (fortissimo) is written at the end of several staves. A double bar line with a repeat sign is used in the lower staves. The notation is dense and complex, typical of a large ensemble score.

This musical score consists of 15 staves. The first four staves are in treble clef, and the remaining eleven are in bass clef. The key signature has one sharp (F#). The score includes various dynamic markings: *dim* (diminuendo), *pp* (pianissimo), *f* (forte), and *sempre f* (always forte). Some staves feature accents (>) and a trill in the lower register. The notation includes sixteenth notes, eighth notes, and quarter notes, with many notes beamed together. Slurs and ties are used throughout to indicate phrasing and sustained sounds.

changez en Ré.

Cors. pp

B^{no} pp

pp

V.

V. dim

même mou!

ppp

ppp

ppp

pizz.

même mou!

B. L. [Signature]

String and woodwind section score for measures 1-6. The top two staves are Violins (V and VI), the middle two are Violas (II and III), and the bottom two are Cellos and Double Basses (IV and V). The woodwind section includes Flute (Fl.), Clarinet (Clar.), and Bassoon (B^o). The score features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *p* and *arco*. A specific instruction *très léger.* is written above the Clarinet staff in measure 4.

Woodwind and string section score for measures 7-12. The woodwind section includes Flute (Fl.), Clarinet (Clar.), Bassoon (B^o), and Trombone (Tromp.). The string section includes Violins (V and VI), Violas (II and III), Cellos and Double Basses (IV and V). The Clarinet and Bassoon parts feature a *Solo.* section with a long melodic line, marked with *p* and *cres*. The strings play a rhythmic accompaniment, with *cres* markings in measures 8-11 and *arco. ff* in measure 12. Dynamic markings *ff* are present for the woodwinds and strings in measure 12.

This musical score is for guitar, featuring 12 staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The score is divided into two systems of six staves each. The first system includes the following staves from top to bottom: a treble clef staff with a melodic line; a second treble clef staff with a dense chordal texture; a treble clef staff with a melodic line; a treble clef staff with a melodic line; a treble clef staff with a melodic line; and a bass clef staff with a melodic line. The second system includes: a treble clef staff with a melodic line; a bass clef staff with a melodic line; a bass clef staff with a melodic line; a treble clef staff with a dense chordal texture; a treble clef staff with a melodic line; and a bass clef staff with a melodic line. Performance instructions include "soli macato" written above the first five staves of the first system and "col. P. Fl." with a double bar line above the second staff of the first system. The score concludes with a double bar line and repeat signs.

col 1^{re} H. || || || || ||

col C.B. || || || || ||

Même mouv!

The musical score consists of ten staves. The first six staves are in treble clef, and the last four are in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into two systems by a double bar line. The first system includes dynamic markings such as *dim.*, *p*, and *pp*. The second system features a *Solo.* marking above the third staff, *doux.* markings above the fourth and sixth staves, and *pp* markings below the seventh and eighth staves. The tempo instruction *Même mouv!* appears at the top and bottom of the page.

Fl.
Hautb.
Clar.
Cors.
B^{no}
V^l
Cello

This system contains the first six staves of the score. The Flute and Horn parts are marked with double bar lines at the beginning of each measure. The Clarinet, Cor Anglais, and Bassoon parts feature long, sustained notes. The Violin and Cello parts have a rhythmic pattern of eighth notes.

P^{te} Fl.
Hautb.
Clar.
Cors.
B^{no}
Timb.
V^l
Cello

Solo.
P
arco.
arco.
arco.
B. L.

This system contains the next six staves. The Horn part has a 'Solo.' marking. The Flute part has a 'P' marking. The Violin and Cello parts have 'arco.' markings. The Bassoon part has a 'B. L.' marking. The Timpani part has a 'P' marking.

This page of musical notation consists of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Solo." appears on the third and fourth staves. The music is arranged in a complex, multi-staff format, with some staves containing dense, rapid passages and others containing more sustained or melodic lines. The notation is written in a clear, professional style.

A musical score for multiple instruments, likely a string quartet or similar ensemble, consisting of 14 staves. The score is written in treble and bass clefs with a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p cres*, *cres*, and *ff*. The notation includes various articulations and phrasing slurs. The score is divided into measures, with some measures containing multiple beams of notes. The overall texture is dense and rhythmic.

This page of musical notation is for a string quartet, featuring four staves: Violin I (V^o I), Violin II (V^o II), Viola, and Cello/Double Bass (Cb.). The music is written in G major (one sharp) and 4/4 time. The first two staves, labeled "col V^o I:" and "col V^o II:", begin with two measures of rests, indicated by double bar lines. The Viola and Cello/Double Bass parts enter in the third measure. The score includes various rhythmic patterns, including sixteenth-note runs and chords. There are several dynamic markings, such as *mf* and *f*, and articulation marks like accents and slurs. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

col V.º 1.

This page of musical notation is arranged in two systems of seven staves each. The top system includes a first violin staff with a treble clef and a key signature of one sharp (F#), followed by a second violin staff with a treble clef and a whole rest. The third and fourth staves are for the viola and first violoncello, both with treble clefs. The fifth and sixth staves are for the second violoncello and double bass, both with bass clefs. The bottom system includes a first violin staff with a treble clef and a key signature of one sharp, followed by a second violin staff with a treble clef and a key signature of one sharp. The third and fourth staves are for the viola and first violoncello, both with treble clefs. The fifth and sixth staves are for the second violoncello and double bass, both with bass clefs. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamics. A double bar line is present in the second system, and the text "col V^{cello}" is written in the sixth staff of the second system.

N° 1.
MÉLODIE.

Flutes .

Hautbois .

Clarinettes
en La .

Cors en Mi .

Cors en Mi .

Bassons .

Triangle .

Violons .

Altos .

GRISOLDA .

Violoncelle .

Contre-Basse .

très doux

pp

pp

pizz:

parlé... Le jour n'est pas encore levé... grace à la vitesse de m'a course et

Fl: rit.

aux détours de ce faubourg a Lisbonne, j'ai pû dérober aux poursuites de tous ces jeunes seigneurs, attirez au Prado par mes chants...
quelle nuit de triomphe et quelle belle collecte pour l'heureuse Phœbe!!!

Fl: Solo doux

Clar: Solo doux

Cors. p

Bⁿ p

Tran: pp

pizzi.

arco.

pp

arco.

pp

pp arco.

col C.B. // //

pizzi.

arco.

pizzi.

Cors

Solo.

pp très doux.

pp

W

quand le jour meurt — quand l'ombre som - - bre couvre les cieux tous bleus — d'un voi-le

pp arco.

Hautb.:

Solo.

pp

Cors.

W.

noir le soir — la Gi - ta - na — sur sa gui - ta - - re s'en va chan-

très doux.
 Cors. *PPP*
 très doux.
PP
 IV.
 tant gaiement joy-eux a-mours toujours s'en va chan-tant joy-eux a-mours tou-

Fl: Solo.
 Clar. Solo.
 Cors.
 B:
 Trian:
 pizzi.
 arco.
 pizzi.
 arco.
 pizzi.
 arco.
 jours
 pizzi.
 Son

chante tendre oubi - zar - re frappe l'air et s'en - fuit l'oiseau qui s'en em - pa - re

arco.

le re dit dans la nuit son chant tendre oubi - zar - re frappe l'air et s'en - fuit l'oi -

pp

Cors. Solo. Solo.

B^{na} PP PP

très doux.

seau qui s'en em - pa - re le re - dit dans la nuit quand le jour meurt

pp pizzi.

Cors.

Musical score for the first system. It includes staves for Horns (Cors.), Violins (V), and a vocal line. The key signature has three sharps (F#, C#, G#). The lyrics are: "quand l'ombre sombre couvre les cieux tous bleus d'un voi-le noir le soir la Gi-ta".

Hautb.

Musical score for the second system. It includes staves for Flute (Hautb.), Horns (Cors.), Violins (V), and a vocal line. The key signature has three sharps (F#, C#, G#). The lyrics are: "na sur sa gui-ta - - re s'en va chan-tant gai-ment joyeux a-mours toujours".

Cors.
Trian.
W
s'en va chan-tant joy-eux a-mours tou-jours ahl

pp
pizzi.
pizzi.

Detailed description: This system contains the first five staves of the score. The top two staves are for Cors. (Horn) and Trian. (Trumpet). The third staff is for W (Woodwinds). The fourth staff is the vocal line with lyrics. The fifth staff is the bass line. Dynamics include pp and pizzi. (pizzicato).

Hautb. Solo.
Clar.
Cors.
Bns
Trian.
W
ah! joyeux a-mours ah! chantant tou-jours chantant tou-

pp
pp
tr
tr

Detailed description: This system contains the next five staves. The top staff is Hautb. (Oboe) with a Solo. marking. The second staff is Clar. (Clarinet). The third staff is Cors. (Horn). The fourth staff is Bns (Bassoon). The fifth staff is Trian. (Trumpet). The sixth staff is W (Woodwinds). The seventh staff is the vocal line with lyrics. The eighth staff is the bass line. Dynamics include pp and tr (trills).

Solo. *f* unis. *tr*

Solo. *f* à 2. *tr*

Solo. *f* à 2. *tr*

dim *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

jours joy - eux a - mours .

f *p* *f*

f *p* *f*

Et c'est pour la retrouver que seigneur affirmer

« Quelques renseignements? volontiers »

N° 2.

37

COUPLETS.

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

- FLUTES.
- HAUTOIS.
- CLARINETTE en L.
- CORS en La. (with a handwritten *mi* above the staff)
- BASSONS.
- CORNET a PISTON en La.
- TROMBONES.
- TIMBALES en Mi.
- VIOLONS. (Two staves)
- ALTOS.
- D. SEBASTIEN. (Vocal soloist)
- VIOLONCELLE.
- CONTRE BASSE.

The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *p* (piano). It features two vocal couplets with lyrics in French:

1^{er} COUPLET.
Des qu'elle naselle est la rei - ne elle arrive l'on nesait d'où mais

2^e COUPLET.
ne l'oiseau dans la prairie son petit pied se le sol sa

suivez.

suivez.

suivez.

suivez.

rien qu'à son chant de sy- ré - ne le coeur se prend on en est fou puis la coquette sous son voi- le vous lance des re-
 voix si fraîche et si jo- li - e rendrait ja- loux le rossi- gnol se - lon son capri ce elle change d'esprit de grace
 comme la C. B.

pp

pizz.

pizz.

pizz.

pizz.

suivez.

II

Flute.

Oboi

Clar. *ff*

1^{er} Cors. *ff*

2^e Cors. *f* *ff*

Bassons.

Cornets

Tromb.

Vcl^s *arco.* *pizz.*

Alto. *arco.* *pizz.*

gards de feu *puis* *elle fait com* *me l'é-toi - le* *qu'on voit la nuit quit* *ter les cieux* *qu'on voit la nuit quit*

elle et de ton *et l'onde mande* *est-ce un an - ge* *a-vec une ame* *de dé-mon* *a-vec une ame*

C.B. *arco.* *ff* *pp pizz.* *P arco.* *suivez*

Clar. *doux et lie.* *ff*

1^{er} Cors. *pp*

2^e Cors. *pp solo.* *doux.*

Alto. *pp* *doux.* *ppp*

Vcl^s *doux.* *très doux.*

-ter les cieux *voilà cet-te* *bel - le* *aux accents si* *doux* *déesse ou mor-* *tel - le* *la connaissez -*

démon *voilà cet-te* *bel - le* *aux accents si* *doux* *déesse ou mor-* *tel - le* *la connaissez -*

Vcl^s et C.B. *rit. suivez.* *suivez.*

B. L.

Musical score for a multi-instrument ensemble with vocal parts. The score includes piano, violin, viola, cello, double bass, flute, oboe, clarinet, and bassoon. It features dynamic markings like *ff*, *f*, *p*, and *pp*, and tempo markings like "a tempo." The lyrics are in French: "vous la connaissez vous (Allez au signe S pour finir. Page 41.) vous la connaissez comme la C.E."

Pour le 2^e Couplet allez au signe ♯ Page 37.

Pour finir apres le 2^e Couplet.

The musical score consists of 14 staves. The first three staves are for the vocal line, with lyrics 'Com- vous.' appearing in the fourth staff. The remaining staves are for the piano accompaniment. The score is divided into two sections by a vertical line. The first section is for the 2^e couplet, and the second section is for the final ending. Dynamics include *ff* (fortissimo) and *fp* (fortissimo piano). The key signature is one sharp (F#), and the time signature is 4/4. The score concludes with the instruction 'comme la C. B.' (like the C. B.) and a final *ff* dynamic.

ff
B. L.

Il nous enoubrade que ditelles si cordialement

» Voilà ma belle. »

N° 3.

Moderato.

TRIO.

Flutes .
Hautbois .
Clarinettes en La .
Cors en Ré .
Cors en La .
Bassons .
Trompettes en Ré .
Trombones .
Timballe .
Violons .
Alto .
GRISELDA .
D.SEBASTIEN .
CAMOËNS .
Violoncelle .
Contre-Basse .

Paroles .
Omme connaît terre morte
Qu'ai-je vu là
lavoilà c'est el-le
C.riant .
Votremerveille lavoilà

Moderato .
pp

Fl: Solo. p *ff*

Clar. Solo. p *ff*

Cors. Solo. pp *ff*

Bⁿ. pp *ff*

Tromp. pp *ff*

Tromb. *ff*

Timb. *ff*

W. *ff*

V. *ff*

Violoncelle *ff*

Contreb. *ff*

S. stupéfait.

c'est ma brillante Gita - na c'est ma brillante Gita - na

Un esclave

c'est tout simple! Griselda mon esclave sage et fide - le rien que cela

And^{te}

Clar. Solo. *pp* pizzi.

Cors en Ré. *pp* pizzi.

W. *pp* pizzi.

V. *pp* pizzi.

Violoncelle *pp* pizzi.

Contreb. *pp* pizzi.

a part.

oui c'est el - le tout me l'as - su - re je sort a bon guide mes

col C. B. arco. col C. B. *pp* pizzi.

B. L. *pp* pizzi.

Fl: Solo.

Hautb.

Clar:

Cors en Ré.

B^{us}

W.

pas c'est sa tail - le c'est sa fi - gu - re et mon cœur

col C. B. # # #

pizz.

Fl:

Hautb: suivez.

Clar: suivez.

Cors. pp

B^{us} suivez. pp

W. suivez. suivez. pizz. suivez. pizz. suivez. pizz.

oui mon cœur ne se trom - pait pas

Ce seigneur est fou je le ju - re et Gri - sel -

suivez. pizz.

Cors.

B^{ns}

W

doux et lié.

arco.
doux.

arco.
doux.

sel - da cer - te n'a pas le ton les moeurs et la fi - gu - re de cel - le

pp doux.

Clar.

Solo.

W

De ce seigneur

Où c'est el - le

dont il suit les pas

Ce sei - gneur est fou

pizz.

Clar: Solo. pp

Cor: pp

Bⁿ: pp

V: pp

V: pp

quel - le a - van tu - re en ce sé - jour con - duit les
 tout me - las su - re le sort a bien - gui - de les
 je le ju - re et Gri - sel - da cer - te na

arco. col C.B. # #

pizzi.

Fl. Solo. très doux

Hautb. pp

Clar: pp

Cors en Ré. P

Bⁿ: Solo P

pas mon Dieu mon Dieu je - ten con - ju - re i - ci
 pas c'est sa tail - le c'est sa li - gu - re et mon cœur
 pas le ton les meurs et la tour - nu - re de celle

B. L. arco.

Allegro.

changez en Si^b

nem'abandonne pas nem'abandon - ne pas
 oui mon coeur ne se trom-pait pas
 oui de cel-le dont il suit les pas

arco.

Allegro.

Fl: à 2. à 2.

Hautb.

Cors.

B^{es}

Tromp.

Tromb.

Timb.

W

V

Allons al-lons plus de mys-te - revous êtes

Solo doux

p

Hautb:

Cors en Ré.

B^{es}

bien la Gi-ta na a qui tout Lisbon-ne veut plai-re l'chantuse de nuit la belle Tha-be-

Solo doux.

pp

très doux

pp



Allegretto.

Fl: léger. pp

Hautb:

Clar: en si b. p

Cors: en fa. pp

B⁷: en si b. bas. pp

Tromp: en Ut. pp

Tromb.

W. *ss* pp suivez.

Moi monseigneur vous plaisez ou da

a suivez.

Allegretto. arco. pizzi.

Fl: léger. pp

Hautb: léger. pp

Clar: léger. pp

Cors: léger. pp

1^{re} C: Solo. pp

2^e C: je ne suis qu'une pauvre fille Es-cla-ve ven-due a Go-a-je suis sans

lans moi, je me mé-fi-e je ne crois pas à leurs dis-cours ils pensent

très doux. a Tempo.

W

pp

très doux. a Tempo.

suivez. suivez. suivez.

pa - rens sans fa - mil - le je n'ai qu'un maître et le voi - là je n'ai qu'un maître et le voi -
que la flat - te - rie est le grand chemin des a - mours est le grand chemin des a -

p

Solo doux.

Cors.

ppp

W

pp

pp

la es - cla - ve zé - léé toujours éveillé - e le cœur sans chagrin a tout je suis
mours mais en fil - le sa - ge quand surmon passa - ge vient un amou - reux s'il paraît trop

pp

prête jamais je n'arrête le soir le ma - tin de mon sort contente nuit et jour je chante je vis sans désir — obéir et
leste je me fâche et prête je lui saute aux yeux dès que l'on me blesse cet demain vous laissez certain souve - nir — qui ne laisse

Cors

W

plai-re voi-là mon salai-re voi-là mon plai-sir o-bé-ir et plai-re voi-là mon sa-lai-re voi-là mon sa-
 gue-re au plus témérai-re le gout d'y rev nir sil pa-raît trop les-te je me fache et pres-te je lui saute aux

Solo.

pp

pizzi. suivez

pizzi. suivez

pizzi.

lai-re voi-là mon plai-sir c'est que j'sais mon é-tat je m'en van-te aus-si je suis pour vous ser-
 yeux oui je lui saute aux yeux c'est qui j'ai d'la ver-tu je m'en van-te aus-si je suis pour vous ser-

pp doux. suivez

B. L.

Cors

Tempo.

Après le 2^d Cl^a la page 44. A

This system contains the vocal and instrumental parts for the first section. It features two vocal staves (Soprano and Alto) with lyrics: "vir Mon - sei - gneur Mon - sei - gneur votre hum - ble ser - van -". The instrumental parts include a Flute (Fl.), Clarinet (Clar.), Horns (Cors), Bassoon (B^s), and Violin (W). The score includes markings for *arco.*, *rit.*, and *a Tempo.*

This system continues the musical score with the vocal and instrumental parts. The vocal lines include the lyrics: "te Al - lons tu veux me tromper je le vois de Phe - bê - a voi - la le fin cor -". The instrumental parts include Flute (Fl.), Horn (Hautb.), Clarinet (Clar.), Horns (Cors), Bassoon (B^s), Violin (W), and Cello/Double Bass (te). The score includes dynamic markings such as *f* and *s*.

sa - ge les yeux si doux qu'un baiser soit le ga - ge de mon a - mour eh! pourquoi
 ar-rê-tez ar-rê-tez Monsei-
 col C-B. P suivez.

A Pour finir après
le 2^d Couplet.

col V^o 1^o 8^o B^o

Fl:

Hautb.

B[♭]

Tromp. *changez en Ré.*

Tromb.

Timb.

p

sans dou - teil s'a bu - se mais je me re-
col C.B. *H H*

Fl:

Clar.

Cors.

B[♭]

suivez.

suivez.

suivez.

suivez.

lu - se a croi - rea la *l'âme d'un soldat* *dour*

suivez. *Il. l.*

All^o Mod^o

léger et doux.

doux et léger

Solo.

en vain il mac-

Fl:

Clar.

Cors en Ré.

B^{no}

cu - se mais grâ-ce a ma ru - se je trompe et ja - bu - se sa galan - te ar -
 al - lons je m'a - bu - se et quand tout l'ac - cu - se serait-ce une ru - se
 sans doute il s'a - bu - se mais je me re - fu - se à croire à la ru - se

Fl:

Clar.

Cors en Ré.

B^{no}

deur je lé - chappe bel - - le à je suis bien cel - - le qui - ci tout rap -
 ou bien une erreur cette fille est belle et tout me rap - pel - le la bau - té cru - el - le que rê - vemon
 d'u - ne tendre ardeur viendrait-il près d'el - le pour rendre re - bel - le les - cla - ve fi - dèle qui fait mon bor -

pp
pp
pp
p
p

pel - le — à ce séducteur en vain il m'accuse ah! ah!

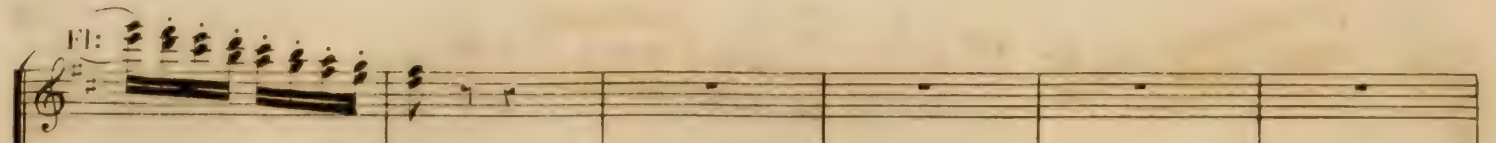
cœur oui mon cœur al - lons je m'a - bu - se et quand tout l'ac - cu - se

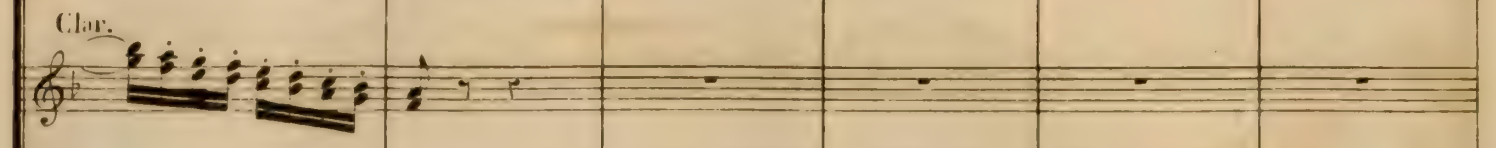
heur mon bon - heur sans doute il s'a - bu - se mais je me re - fu - se


col C. B. // //

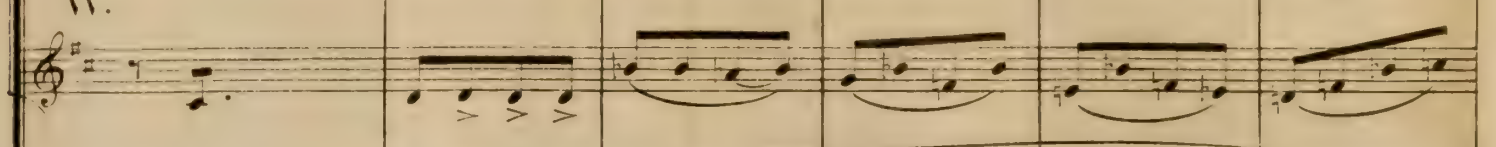
f *p* *f* *pp*


The musical score consists of several staves. The top staves are for the piano accompaniment, featuring complex textures with sixteenth-note runs and chords. The lower staves are for the vocal line, with lyrics in French. The lyrics are: "se - rait-ce une ru-se ou bien une er - reur ah! a croire à la ru - se d'u-ne tendre er - reur". Dynamic markings include *p* (piano) and *pp* (pianissimo). The score is in a key with one sharp (F#) and a common time signature.

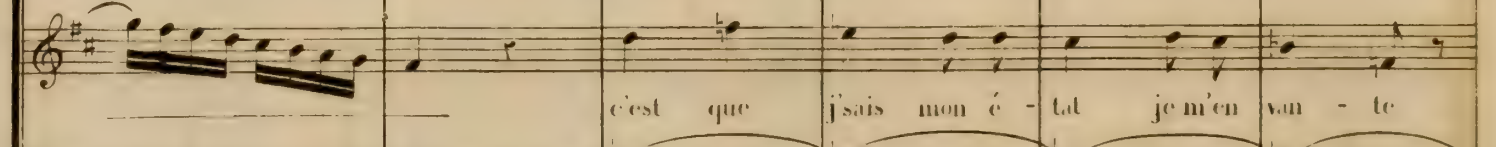
Fl: 

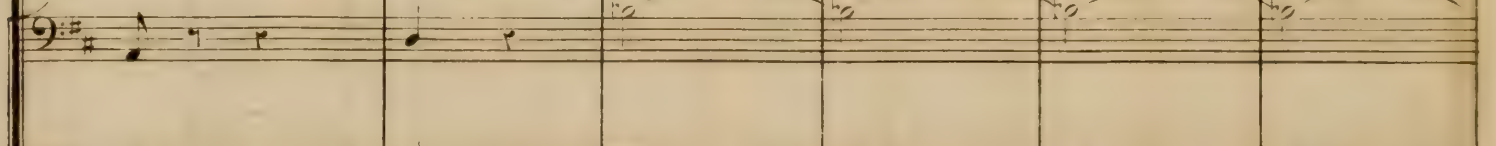
Clar. 

IV. 









c'est que j'sais mon é - ta je m'en van - te

pizz.

IV. 





aus - si je suis pour vous ser - vir Mon - sei - gneur votre humble ser -





cres - - - -

cres - - - -

cres - - - -

cres - - - -

Solo.

pp

Solo.

pp

pp

pp

pp

p

p

te je l'échappe bel - le car je suis bien cel - le qui i - ci tout rap - pelle a -

reur cette fille est belle et tout me rap - pelle la beauté cru - el - le que re - venon cœur

cœur oui son cœur viendrait il près d'elle pour rendre rebel - le l'escla - ve fi - de - le qui fait mon bonheur

col V. *arco.*

arco.

plus animé .

The musical score consists of 15 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next four staves are for a piano (Right Hand and Left Hand). The bottom five staves are for a vocal line and its accompaniment. The vocal line includes lyrics in French. Dynamic markings such as *pp cres*, *mf cres*, and *ff* are used throughout. The tempo marking "plus animé" is at the top left. The publisher's initials "B. L." are at the bottom center.

mf cres

ff

ff

ff

ff

mf cres

ff

ff

mf cres

ff

mf cres

pp cres

ff

cres

pp cres

ff

p cres

p

mf cres

ff

mf cres

p

mf cres

ff

mf cres

p

mf cres

ff

mf cres

ce séduc - teur oui ja - - bu - se

oui mon cœur al - lons je m'a - bu - - - se et quand tout l'a -

mon bon - heur sans dou - te il s'a - bu - - - se il est sans ex -

marqué .

p

mf cres

ff

mf cres

B. L.

This musical score page contains 15 staves. The top seven staves are for instruments, likely strings and woodwinds, with dynamic markings of *ff*. The eighth and ninth staves are for vocal parts, with lyrics in French. The lyrics are:

sa - ga - lan - te ar - deur sa - ga - lan - te ar -
 cu - se et quand tout l'ex - cu - se serait-ce
 cu - se il est sans ex - cu - se il est

The score includes performance instructions such as *très marqué.* and *col V. on 1. mis.* with repeat signs. The bottom two staves are for a bass instrument, also marked *ff*.

deur en vain il m'ac - cu - se croy -
 u - ne ru - se u - ne ru - se je
 sals ex - cu - se sals ex - cu - se cro -

rallent.

Tempo 4^{mo}

yez moi mon sei - gneur cel - le qui sut vous plai - re ne se trou - ve
 re - vien - drai plus tard é - clai - ci - re mys - te - re qui con - fond mon
 yez moi mon sei - gneur cel - le qui sut vous plai - re ne se trou - ve

Tempo 4^{mo}

à 2

col V. on 4^{me} unis. II II II

à 2

à 2

à 2

à 2

tr

col V. on 4^{me} unis. II II II II

col C.B. II II II II II II II II II

point en ces lieux.

cœur et mes yeux.

point en ces lieux.

ff

This page of musical notation consists of 15 staves. The notation is handwritten and includes various musical symbols such as notes, rests, and clefs. The page is numbered 67 in the top right corner. The notation is arranged in a system with 15 staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The seventh staff is a treble clef with a key signature of one sharp (F#). The eighth staff is a bass clef with a key signature of one sharp (F#). The ninth staff is a bass clef with a key signature of one sharp (F#). The tenth staff is a treble clef with a key signature of one sharp (F#). The eleventh staff is a treble clef with a key signature of one sharp (F#). The twelfth staff is a treble clef with a key signature of one sharp (F#). The thirteenth staff is a treble clef with a key signature of one sharp (F#). The fourteenth staff is a bass clef with a key signature of one sharp (F#). The fifteenth staff is a bass clef with a key signature of one sharp (F#).

une Marche pour Traverso & Lefevre

AIR.

Flûtes.

Hautbois.

Clarinettes
En Ut.

Cors en Sol.

Cors en Ré.

Bassons.

Cornets en Sol.

Trombones.

Timbales.

Violons.

Altos.

CAMOËNS.

Violoncelles.

Contre-Basses

The musical score is arranged in a grand staff format with multiple systems. The instruments listed on the left are: Flûtes, Hautbois, Clarinettes En Ut, Cors en Sol, Cors en Ré, Bassons, Cornets en Sol, Trombones, Timbales, Violons, Altos, CAMOËNS (vocal part), Violoncelles, and Contre-Basses. The score begins with a forte (ff) dynamic and a tempo of 'plus lent.' in the later sections. The vocal part (CAMOËNS) includes the lyrics: 'O surprise ô bonheur mon'. The score concludes with a piano (pp) dynamic.

Cors en Sol. Solo.

Cors en Ré. *pp* Solo.

Bons Soli. *pp*

8 8 8

pp

Dieu - sur cet - te ter - re il est un cour pour me ché - rir de - tant de dévou ment je con -

pp

Andante. Solo.

rit. *p*

rit.

8 8 8

rit. arco. Solo. *p*

rit. arco. *p*

rit. *p*

-nais le mys - té - re ah! main - te - nant je ne veux plus mou - rir je ne veux plus mou - rir

arco. *pizz.* rit. arco.

Andante.

H^b Solo.
 Clar.
 Cors.
 Bous

This system contains the first four staves of the score. The Horn part (H^b) has a *Solo.* marking. The Clarinet part (Clar.) also has a *Solo.* marking. The Trumpet part (Cors.) and Bassoon part (Bous) are marked with *p*. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

Fl: Solo.
 H^b *pp*
 Clar. *pp*
 Cors. En Ré. Solo.
 Bous *pp*

This system contains the next four staves of the score. The Flute part (Fl:) has a *Solo.* marking. The Horn part (H^b) and Clarinet part (Clar.) are marked with *pp*. The Trumpet part (Cors. En Ré.) has a *Solo.* marking. The Bassoon part (Bous) is marked with *pp*. The vocal part (soprano) has the following lyrics: "Es - poir di - vin au - tour de moi tout chan - ge quand le des - tin mac - ca - blait de ses". The piano accompaniment continues with two staves.

III!

cups à mes côtés le ciel plaçait un ange pour me montrer un a-ve-

pp

pp

Fl. Solo.

Clar. rit.

-nir un avenir plus doux comme la fleur que son parfum dé-ce-le un a-mour

Vlle et C.B.

Clar.

Solo.

Cors.
 Cors.
 Bons
 Solo.
 pur se ca-chait a mes yeux et le mal-heur fit jail-lir l'é-tin-cel-le du feu se-

This system contains the first five staves of the musical score. From top to bottom: Clarinet (Clar.), Horns (Cors.), Bassoons (Bons), Solo, and a vocal line. The vocal line includes the lyrics: "pur se ca-chait a mes yeux et le mal-heur fit jail-lir l'é-tin-cel-le du feu se-". The Solo part begins with a piano (*p*) dynamic. The Horns and Bassoons parts also feature piano dynamics and crescendo (*cres.*) markings.

Solo.
 cren - - - do
 Clar.
 Cors.
 Cors.
 Bons
 Tromb.
 cen - - - do
 pizz.
 pizz.
 pizz. suivez.
 cret qui comble tous mes vœux du feu se-cret qui comble tous mes vœux qui comble tous mes
 cen - - - do
 B. I.
 pizz.

This system contains the next five staves of the musical score. From top to bottom: Solo, Horns (Cors.), Clarinet (Clar.), Bassoons (Bons), Trombones (Tromb.), and a vocal line. The vocal line includes the lyrics: "cren - - - do", "cen - - - do", and "qui comble tous mes vœux du feu se-cret qui comble tous mes vœux qui comble tous mes". The Solo part begins with a piano (*p*) dynamic. The Horns and Bassoons parts also feature piano dynamics and crescendo (*cres.*) markings. The Trombones (Tromb.) part includes a pizzicato (*pizz.*) instruction. The vocal line includes the instruction "suivez." (follow).

Cors.

Cors.

Bons

arco. arco.

arco.

vœux ah tous mes vœux plus de

f

p

p

p

p

All^o moderato.

Récit.

gloire et plus de gé nie vivons obs cur mais heureux désor mais que ces

All^o moderato.

vers qui m'ont fait bannir de ma pa tri-e com-me leur sou-ve-nir péris-sent à ja-

D. SEBASTIEN.

Orchestre sur le Théâtre.

1^{er} TENOR

1^{re} BASSE.

2^e BASSE.

1^{er} Fl^b

Vll^{le} Solo.

Harpe (à doublement)

Andante.

Fl.

Fl^b *f dim*

Clar. *f dim*

Cors *f dim* *En. ré.*

Bons *f dim*

Cornet. *dim*

Tromb. *f dim*

T^{ra} *ff dim*

-mais

Dou - ce pla - ge aux riva - ge aime des a - mours

vo-guons frè - re l'onde est clai-re mais trahit tou-jours dan- gereu - se et trompeu-se

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line includes lyrics: "vo-guons frè - re l'onde est clai-re mais trahit tou-jours dan- gereu - se et trompeu-se". The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *pp* (pianissimo) above the vocal line and below the piano accompaniment.

comme plus d'un cœur sous ma voi-le l'onde voi-le regrets et dou-leur

The second system continues the vocal line and piano accompaniment. The lyrics are: "comme plus d'un cœur sous ma voi-le l'onde voi-le regrets et dou-leur". The piano accompaniment features a consistent rhythmic pattern of chords. Dynamic markings include *pp* (pianissimo) above the vocal line and below the piano accompaniment.

Timb.

Le Camion
Ciel qui je entendu ces

The third system includes a timpani part labeled "Timb." and piano accompaniment. The timpani part has dynamic markings of *ppp* (pianississimo) and includes a handwritten note "Le Camion". The piano accompaniment also has *ppp* markings and includes the lyrics "Ciel qui je entendu ces". A *pizz* (pizzicato) marking is present at the bottom of the system.

SÉBAS.

voguons frè - re quand aux Cieux bril - le la pâle é - toi - le aux

p quand aux Cieux bril - le la pâle é - toi - le aux

p quand aux Cieux bril - le la pâle é - toi - le aux

p dou - ce pla - ge au riva - ge ai - mé des a - mours

f Haub. *p*

Velle *p*

p

Timb.

vers écrits en d'heureux jours

The musical score is arranged in a system of staves. At the top, the name 'SÉBAS.' is written. The first three staves are vocal parts, with lyrics 'voguons frè - re quand aux Cieux bril - le la pâle é - toi - le aux'. The fourth staff is a piano accompaniment with lyrics 'p dou - ce pla - ge au riva - ge ai - mé des a - mours'. The fifth staff is a piano accompaniment with lyrics 'f Haub. p' and 'Velle p'. The sixth staff is a piano accompaniment with lyrics 'p'. The seventh staff is a timpani part labeled 'Timb.'. The eighth, ninth, and tenth staves are piano accompaniment. The eleventh staff has lyrics 'vers écrits en d'heureux jours'. The twelfth and thirteenth staves are piano accompaniment. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

vents fou-queux frère ouvrons no - tre voi - le là bas au port vois-tu
vents fou-queux frère ouvrons no - tre voi - le là bas au port vois-tu
vents fou-queux frère ouvrons no - tre voi - le là bas au port vois-tu
voguons frè - re l'on-de est clai - re mais trahit tou-jours dan - gereu se et trompeu - se

tous les jours en pri - ant Dieu tes jeu nes a - - mours dim.
tous les jours en pri - ant Dieu tes jeu nes a - - mours dim.
tous les jours en pri - ant Dieu tes jeu - nes a - - mours dim.
comme plus d'un cœur sous ma voi - le l'on-de voi - le regrets et dou - leur dim.
dim.
dim.

Suivez le chant

je ne me trompe pas et cette po-é - si - e c'est la mienne ô mon dieu mon cœur reprend sa

foi dans les pro-mes-ses du gé - ni - - e ah! quand le souve - rain me pros -

- crit et m'ou - bli - e le peuple le peu - - ple se sou - vient de

avec force.

Maestoso moderato.

Fl. *ff* *p*

H^b *ff*

Clar. *ff* *p*

Cors en Sol. *ff* *pp*

Cors en Ré. *ff* *pp*

Bous *ff* *pp*

Cornets. *ff* *pp*

Tromb. *ff* *pp*

Timb. *ff* *pp*

ff *p*

ff *p*

ff *p*

ff *p*

moi palme immor - tel - le présent des Dieux gloire immor - tel - le qui vient des

ff *p*

Moderato maestoso. . *p*

Cieux si je suc-com - - he sans t'obte-nir avec la tombe vient Pavé-nir

Clar.

Cors en Sol.

Cors en Ré.

dans cet amour qui fait mon espé-ran-ce je vais puis-ser l' et le bon-

Fl:

Cors en Ré.

-heur je puis bra-ver l'ex-il et la souf-fran-ce Magri-sel-da la patrie et ton

Fl:

H^b

Clar.

Cors en Sol.

Cors en Ré.

Cor.

Tromb.

Timb.

coeur palme immor-tel - - le présent des Dieux gloire immor-tel-le qui vient des

ff

B. L.

Fl:

Fine

H^b Suivez la voix
 Clar. Suivez la voix
 Cors. Suivez la voix
 Cors. Solo.
 Bons Suivez la voix
 Cornet. Suivez la voix
 Tromb. Suivez la voix
 Timb. Suivez la voix
 Suivez.
 Suivez.
 Suivez.

cieux si je succom - be sans't-ob-te nir avec la tombe vient l'ave - nir palme immor-tel-le present des

Plus animé

Solo.

p

Solo.

p

p

p

p

p

p

p

cres. - - - -

cres. - - - -

cres. - - - -

dieux gloire eter- nel-le qui vient des cieux si je suc-combe sans t'obte-nir avec la tombe vient l'ave

The musical score consists of 14 staves. The first seven staves are for piano accompaniment, and the last seven are for a vocal line. The piano part includes a variety of textures, from chords and arpeggios to dense sixteenth-note passages. The vocal line features a melody with lyrics in French. The score is marked with a forte (*f*) dynamic throughout. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: -nir a - - - vec la tom - - be vient l'a - - ve - nir a - -

-vec la tombe vient l'ave-nir

Op. 100. (romance) (premier ed. Paris)

Ah mon Dieu si j'osais!..»

Nº 5.

ROMANCE .

Musical score for orchestra and vocal soloist. The score is in 3/4 time and G major. The instruments and parts are:

- FLUTE .
- HAUTBOIS .
- CLARINETTES .
En la .
- 1^{er} et 2^e CORN .
En re .
- 3^e et 4^e CORN .
En la .
- BASSONS .
- 1^{er} VIOLON .
- 2^e VIOLON .
- ALTOS .
- GRISELDA .
- D. SEBASTIEN .
- 1^{er} V^{cllo} SOLO .
- VIOLONCELLO .
- C. BASSES .

Performance markings include *pp*, *soli*, *rit.*, *pizz.*, and *arco*. The vocal soloist part (GRISELDA) has the word "Vous" written below it.

1^{re} violon

2^e violon

A^{1^o}

GR^{da}

v^{llo}

pou-vez tout di-tes vous sur la ter - re de vo-tre main s^echappent les grandeurs ain - si qu[']en dieu cha cun en

II^e

5^e Cl. C^{1^o}

B^{as}

1^{re} violon

2^e violon

A^{1^o}

GR^{da}

4^e v^{llo}

v^{llo}

C. B.

solo tres doux.

solo.

suivez.

suivez.

suivez.

mf suivez.

mf suivez.

mf suivez.

cres.

vous es - pe - re et vous regnez au milieu des splendeurs au mi-lieu des splen - deurs mais vo-tre

solo.

pp

mf suivez.

mf suivez.

II.
 CL^{tes}
 1.². C^{es}
 3.⁴. C^{es}
 1^{re} violon
 2^e violon
 AL^{lo}
 CR^{da}
 V^{llo}
 V^{llo}

tres doux.
ppp
ppp
ppp
ppp
ppp
ppp

pour à cette augus- le pla - ce ah! monsei - gneur vous dit-il quelque fois que vous avez le droit de

CL^{tes}
 1.². C^{es}
 1^{re} violon
 2^e violon
 AL^{lo}
 CR^{da}
 D.S.
 V^{llo}

solo.
pp
solo.
pp
mf
mf
mf
mf
mf
mf
arco.
mf

fai-re gra - ce le droit sacré le plus beau droit des rois le plus beaudroit des rois

Au

pizz.
 B.L.

1^{re} V^{on}
 2^e V^{on}
 AL^{to}
 D.S.
 1^{er} V^{llo}

sou-verain quand chacun rend homma - ge quand tout un peuple est cour - bé devant moi en im-plorant devant un

CL^{tes}
 5^e & 4^e C^{ps}
 B^{ons}
 1^{re} V^{on}
 2^e V^{on}
 AL^{to}
 D.S.
 1^{er} V^{llo}
 V^{llo}
 C.B.

solo tres doux.
 solo
 suivez.
 suivez.
 mf suivez.
 mf suivez.
 mf suivez.
 doux vi - sa - - ge Pa - mant tremblant à rempla - cé le roi à remplacé le roi a - vec la -
 solo.
 pp
 mf suivez.
 mf suivez.

II.
 Cl.
 1^e 2^e C^{es}
 3^e 4^e C^{es}
 1^e V^{on}
 2^e V^{on}
 AL^{to}
 D.S.
 1^e V^{llo}
 V^{llo}

tres doux
ppp
ppp
ppp
ppp

pour tout change ainsi de pla - ce je me sou - mets au pouvoir de tes lois car la beauté peut aussi

Cl.
 1^e V^{on}
 2^e V^{on}
 AL^{to}
 GR^{da}
 D.S.
 1^e V^{llo}
 V^{llo}

plus lent
plus lent
plus lent
plus lent
plus lent
plus lent

Ah vous a vez le droit de
 fai - re gra - ce c'est le plus beau le plus doux de ces droits le plus doux de ces droits la beauté peut faire

suivez
plus lent

suivez . *f*

suivez . *f*

suivez . *f*

grace c'est le plus beau de vos droits le plus beau de vos droits

grace c'est le plus doux de ses droits le plus beau de ses droits

suivez . *f*

suivez . *f*

suivez . *f*

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

De maître de nous Savoy

» J'obéis, maître, j'obéis. »

№. 6.

ROMANCE.

Andante.

Flûte.

Hautbois. Solo Doux *p*

Clarinettes en Si b. Solo Très doux

Cors en Fa. Très doux *pp*

Cors en Si b. Très doux *pp*

Bassons. Solo

Violons. *ppp*

Alto. Pizz. *pp* *ppp*

LE CAMOËNS.

Violoncelle. Solo Doux *p*

Contre-Basse. Pizz. *p*

Clar. Diminuendo

Vons Rit. A tempo

Alto. Rit. A tempo

LE CAMOËNS. Rit. A tempo

-monte au Ciel douce es - pé - ran - - - ce Toi qui sur mon mal

pp V^{lle} A tempo

C. B. col V^{lle} Rit. Arco.

R. L.

Clar: Solo Doux

Cors. Solo pp

Vous

-heur Comme une étoile a-mi-e à ma triste é-xis-ten - ce jettais parfois ta divi-nel-ur Re-

Haut: Solo

Clar: Suivez Solo Très doux

Cors. Suivez A tempo

Cors. pp Suivez A tempo

Bassons. pp Suivez A tempo Solo

Vous Suivez A tempo ppp

-monte aux cieux mones - pé - ran - ce Re-

Pizz: A tempo

Arco ppp

Solo

B.L. Pizzi:

Clar: Ritardendo

Dim: A tempo

Vous Rit. pp

Rit. pp

Rit. pp

- monte aux cieus douce es - pé - ran - - - ce Toi qui d'un heureux

Rit. mf

C. B. col V^{le}

Clar: Solo pp

Cors. Solo pp

Vous

sort Ber-çais mon cœur flé-tri L'o-ra-ge recom-mence et bri-se ma na-celle en me montrant le

mf p

1^{re} Flûte.
 Flûte.
 Hautbois
 Clarinette
 en Fa. *ya*
 Cors en RE.
 Cors en LA.
 Bassons
 Trompette
 en RE.
 Trombone.
 Timbales.
 Violons.
 Alto.
 GRISELDA.
 DON SEBASTIEN.
 CAMOËNS.
 JOSÉ.
 CHOEUR.
 Violoncelle.
 Contre Basse.

Musical score for a multi-instrument ensemble with vocal lines. The score includes staves for various instruments and voices, with dynamic markings like 'p' and 'pp' and lyrics in French.

SEBASTIEN.

Dans ce lui si mo des - -

C^{im} la C-B. // //

p p

Cl.

te par un sort enchan-teur j'ai trou-vé je l'ai-testé un tré-sor de can-

musical score for the first system, featuring vocal line and piano accompaniment. The vocal line includes dynamic markings 'solo.' and 'pp'. The piano accompaniment consists of multiple staves with rhythmic patterns.

deur l'or et le rang su-prê-me ne pai-raient pas son

musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line includes dynamic markings 'pp' and 'solo.'. The piano accompaniment continues with rhythmic patterns.

Cl. *solo très doux.*

CHŒUR.

B^{us} *solo très doux.*

PP

PP

cœur mais de son cœur lui même je tien - drai mon bonheur oui mon bon-

arco

Hautb.

Cl. *solo.*

PP

B^{us} *solo.*

Tromp. PP

Tromb.

suivez.

suivez.

suivez.

heur je tien - drai mon bonheur oui mon bon - heur

CHŒUR.

Nous al - lons voir cette mer - veil - le

Nous al - lons voir cette mer - veil - le

suivez p. 1

suivez.

suivez.

suivez.

suivez.

suivez.

suivez.

suivez.

suivez changez en FA.

suivez.

suivez changez en UT. FA

suivez.

suivez.

suivez.

GRISELDA.

devant vous sire la voi ci.

SEB.

Par notre Dame quelle est belle par notre Dame quelle est belle

PP Par notre Dame quelle est belle

PP Par notre Dame quelle est belle

suivez

PP

R. L.

solo tres doux.

P

changez en SI b.

changez en LA.

changez en SI b.

JESUS

Fl.

suivez

suivez

GRIS.
li-bre... à ma foi fi- dè- le j'ai te- nu mon serment. Ah! je vous remer-

SEB.
Le mien est accom- pli voici la grâce

Récit:

Récit:

Récit:

Récit:

cie Ah vous allez le savoir mainte- nant ce nom qui sur votre pa- trie doit un jour jeter la splen-

Le nom du cou- pable et en blanc

And^{te} con molto.

C¹³
PP
Timb.
PP
tr.
arco.
PP
Pros - crit sur la terre étran - gè - - -

C^{mc} la C-B.
pizz

re comme un fils banni par sa mè - - - re l'é - cho

Cl.

pp ppp

très doux.

ppp

très doux.

arco.

arco.

de sa muse guer-riè - - - re jusqu'à vous par-tait son re - frain.

Cl.

suivez.

C^o suivez.

B^o suivez.

très doux.

suivez le chant.

suivez le chant.

suivez le chant.

suivez le chant.

Et quand il chan-tait vo - tre gloi - re quand il con - sa - crait sa mé - moi - re laissez - vous dire à l'his-

Vclles et C-B.

C^{es}

Timb. changez en RE LA.

arco.
pp

clave u-ne pau-vre fem - - - me qui l'a-do - rait au fond de l'a - - -

pizz.

Detailed description: This system contains the first six staves of music. The top staff is for the vocal line, starting with a treble clef and a common time signature. The second staff is for timpani, with the instruction 'Timb. changez en RE LA.' written below it. The third staff is for a string instrument, with 'arco.' and 'pp' markings. The fourth and fifth staves are for piano accompaniment, with 'pizz.' marking the beginning of the piano part. The sixth staff is the vocal line with lyrics: 'clave u-ne pau-vre fem - - - me qui l'a-do - rait au fond de l'a - - -'. The music is in a minor key and features a mix of eighth and sixteenth notes.

Cl.

B^{es}

pp

arco.

arco.

me bra - vant et la honte et le bla - - - me al - lût pour lui tendre la

paroles

Detailed description: This system contains the next six staves of music. The top staff is for the vocal line, with a common time signature. The second staff is for a string instrument, with 'pp' and 'arco.' markings. The third and fourth staves are for piano accompaniment, with 'arco.' markings. The fifth staff is the vocal line with lyrics: 'me bra - vant et la honte et le bla - - - me al - lût pour lui tendre la'. The sixth staff is the piano accompaniment with the word 'paroles' written below it. The music continues with similar rhythmic patterns and dynamics.

suivez

très doux. *ppp* *très doux.*

suivez le chant.

main.
Vclle et C-B.

Et quand cha-cun i-ci l'ou-bli-e elle seu-le lui sa-cri-fi-son bonheur son amour sa

Fl.

Hautb.

Cl.

C^{ts}

B^{ts}

f *f* *f*

p *p* *p*

crés *crés*

vie Pour sa liber-té pour son pain

si ne oubli- ez votre puis- san- ce aux ac- cents de la gi ta-

B.L. *f* arco *P*

1^{re} Fl.

The musical score is arranged in a system of staves. At the top left, it is labeled "1^{re} Fl.". The first staff is for the Flute (Fl.), marked with a dynamic of *f*. The second staff is for the Violin (Vl.), also marked with *f*. The third staff is for the Violoncello (Vcllo), marked with *f*. The fourth staff is for the Bassoon (Fg.), marked with *f*. The fifth staff is for the Clarinet (Cl.), marked with *f*. The sixth staff is for the Bass (B.), marked with *f*. The seventh staff is for the Bassoon (Fg.), marked with *f*. The eighth staff is for the Bass (B.), marked with *f*. The ninth staff is for the Bass (B.), marked with *f*. The tenth staff is for the Bass (B.), marked with *f*. The eleventh staff is for the Bass (B.), marked with *f*. The twelfth staff is for the Bass (B.), marked with *f*. The thirteenth staff is for the Bass (B.), marked with *f*. The fourteenth staff is for the Bass (B.), marked with *f*. The fifteenth staff is for the Bass (B.), marked with *f*. The sixteenth staff is for the Bass (B.), marked with *f*. The seventeenth staff is for the Bass (B.), marked with *f*. The eighteenth staff is for the Bass (B.), marked with *f*. The nineteenth staff is for the Bass (B.), marked with *f*. The twentieth staff is for the Bass (B.), marked with *f*. The twenty-first staff is for the Bass (B.), marked with *f*. The twenty-second staff is for the Bass (B.), marked with *f*. The twenty-third staff is for the Bass (B.), marked with *f*. The twenty-fourth staff is for the Bass (B.), marked with *f*. The twenty-fifth staff is for the Bass (B.), marked with *f*. The twenty-sixth staff is for the Bass (B.), marked with *f*. The twenty-seventh staff is for the Bass (B.), marked with *f*. The twenty-eighth staff is for the Bass (B.), marked with *f*. The twenty-ninth staff is for the Bass (B.), marked with *f*. The thirtieth staff is for the Bass (B.), marked with *f*. The thirty-first staff is for the Bass (B.), marked with *f*. The thirty-second staff is for the Bass (B.), marked with *f*. The thirty-third staff is for the Bass (B.), marked with *f*. The thirty-fourth staff is for the Bass (B.), marked with *f*. The thirty-fifth staff is for the Bass (B.), marked with *f*. The thirty-sixth staff is for the Bass (B.), marked with *f*. The thirty-seventh staff is for the Bass (B.), marked with *f*. The thirty-eighth staff is for the Bass (B.), marked with *f*. The thirty-ninth staff is for the Bass (B.), marked with *f*. The fortieth staff is for the Bass (B.), marked with *f*. The forty-first staff is for the Bass (B.), marked with *f*. The forty-second staff is for the Bass (B.), marked with *f*. The forty-third staff is for the Bass (B.), marked with *f*. The forty-fourth staff is for the Bass (B.), marked with *f*. The forty-fifth staff is for the Bass (B.), marked with *f*. The forty-sixth staff is for the Bass (B.), marked with *f*. The forty-seventh staff is for the Bass (B.), marked with *f*. The forty-eighth staff is for the Bass (B.), marked with *f*. The forty-ninth staff is for the Bass (B.), marked with *f*. The fiftieth staff is for the Bass (B.), marked with *f*. The fifty-first staff is for the Bass (B.), marked with *f*. The fifty-second staff is for the Bass (B.), marked with *f*. The fifty-third staff is for the Bass (B.), marked with *f*. The fifty-fourth staff is for the Bass (B.), marked with *f*. The fifty-fifth staff is for the Bass (B.), marked with *f*. The fifty-sixth staff is for the Bass (B.), marked with *f*. The fifty-seventh staff is for the Bass (B.), marked with *f*. The fifty-eighth staff is for the Bass (B.), marked with *f*. The fifty-ninth staff is for the Bass (B.), marked with *f*. The sixtieth staff is for the Bass (B.), marked with *f*. The sixty-first staff is for the Bass (B.), marked with *f*. The sixty-second staff is for the Bass (B.), marked with *f*. The sixty-third staff is for the Bass (B.), marked with *f*. The sixty-fourth staff is for the Bass (B.), marked with *f*. The sixty-fifth staff is for the Bass (B.), marked with *f*. The sixty-sixth staff is for the Bass (B.), marked with *f*. The sixty-seventh staff is for the Bass (B.), marked with *f*. The sixty-eighth staff is for the Bass (B.), marked with *f*. The sixty-ninth staff is for the Bass (B.), marked with *f*. The seventieth staff is for the Bass (B.), marked with *f*. The seventy-first staff is for the Bass (B.), marked with *f*. The seventy-second staff is for the Bass (B.), marked with *f*. The seventy-third staff is for the Bass (B.), marked with *f*. The seventy-fourth staff is for the Bass (B.), marked with *f*. The seventy-fifth staff is for the Bass (B.), marked with *f*. The seventy-sixth staff is for the Bass (B.), marked with *f*. The seventy-seventh staff is for the Bass (B.), marked with *f*. The seventy-eighth staff is for the Bass (B.), marked with *f*. The seventy-ninth staff is for the Bass (B.), marked with *f*. The eightieth staff is for the Bass (B.), marked with *f*. The eighty-first staff is for the Bass (B.), marked with *f*. The eighty-second staff is for the Bass (B.), marked with *f*. The eighty-third staff is for the Bass (B.), marked with *f*. The eighty-fourth staff is for the Bass (B.), marked with *f*. The eighty-fifth staff is for the Bass (B.), marked with *f*. The eighty-sixth staff is for the Bass (B.), marked with *f*. The eighty-seventh staff is for the Bass (B.), marked with *f*. The eighty-eighth staff is for the Bass (B.), marked with *f*. The eighty-ninth staff is for the Bass (B.), marked with *f*. The ninetieth staff is for the Bass (B.), marked with *f*. The ninety-first staff is for the Bass (B.), marked with *f*. The ninety-second staff is for the Bass (B.), marked with *f*. The ninety-third staff is for the Bass (B.), marked with *f*. The ninety-fourth staff is for the Bass (B.), marked with *f*. The ninety-fifth staff is for the Bass (B.), marked with *f*. The ninety-sixth staff is for the Bass (B.), marked with *f*. The ninety-seventh staff is for the Bass (B.), marked with *f*. The ninety-eighth staff is for the Bass (B.), marked with *f*. The ninety-ninth staff is for the Bass (B.), marked with *f*. The hundredth staff is for the Bass (B.), marked with *f*.

na en a - mour en reconnais - sance le peuple un jour et le ren - dra vous le ren - dra.

Sire oubliez votre puis

Sire oubliez votre puis

C^{our} la C-B.

B. L.

ff

Même mouy!

The musical score consists of 15 staves. The top 14 staves are for instruments, and the bottom two are for voices. The instruments include strings (violins, violas, cellos, double basses), woodwinds (flutes, oboes, bassoons, clarinets), and brass (trumpets, trombones). The vocal parts are for a soprano and a bass. The lyrics are in French and describe a scene where a man is being praised by a crowd.

Lyrics for the vocal parts:

san - ce le peuple un jour vous bé - ni - ra
 san - ce le peuple un jour vous bé - ni - ra

Change instructions:

- changez en LA.
- changez en RE.
- changez en RE.
- changez en RE.

Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

Adagio maestoso.

3^e et 4^e C^{rs}

solo.

Don SEB
crit Cet homme est un gé - nie devant qui son rois humi - li - e et courbe son front orgueil - leux car il lais -

PPP
Adagio maestoso.

divis
sa dans la mi - sè - re l'un de ces ê - tres que la terre doit hono - rer comme des dieux doit hono -

cres

The first system of the score consists of five staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). They contain melodic lines with long note values and slurs. The bottom three staves are in bass clef with the same key signature. They contain rhythmic accompaniment, including eighth and sixteenth notes, often grouped with slurs.

Andante
Andante
Andante

All^o moderato.

Andante
Andante
Andante

7

1^{re} Fl.
Fl.
Hautb.
Cl.
C^{ra}
B^{es}
Tromp.
Tromb.
Timb.

The second system of the score includes woodwind and brass parts. The instruments listed are: 1^{re} Fl., Fl., Hautb., Cl., C^{ra}, B^{es}, Tromp., Tromb., and Timb. The woodwinds and strings (from the first system) play a melodic line in treble clef with a key signature of two flats. The brass instruments play a rhythmic pattern in bass clef with the same key signature. The tempo is marked **All^o moderato.** and the dynamics are marked *f*. There are handwritten annotations *Andante* above the woodwind parts and *Andante* below the brass parts. A circled '7' is written in the left margin. The system concludes with a double bar line and repeat signs.

otez les sourd

otez les sourd

otez les sourd

ff

Vivre le roi qui du gé-ni-e reconnaît ain-si la gran-deur à lui l'a-mour de la pa-

Vivre le roi qui du gé-ni-e reconnaît ain-si la gran-deur à lui l'a-mour de la pa-

Vivre le roi qui du gé-ni-e reconnaît ain-si la gran-deur à lui l'a-mour de la pa-

otez les sourd

Vivre le roi qui du gé-ni-e reconnaît ain-si la gran-deur à lui l'a-mour de la pa-

ff

C^{me} la C-B. // // // //

ff

B. L.

tri-ce a nous la gloire et le bon-heur et le bon-heur a nous la gloire et le bon-heur.

tri-ce a nous la gloire et le bon-heur et le bon-heur a nous la gloire et le bon-heur.

tri-ce a nous la gloire et le bon-heur et le bon-heur a nous la gloire et le bon-heur.

tri-ce a nous la gloire et le bon-heur et le bon-heur a nous la gloire et le bon-heur.

tri-ce a nous la gloire et le bon-heur et le bon-heur a nous la gloire et le bon-heur.

triple bar line // // C^{mc} la C-B // //

This page contains a handwritten musical score for a large ensemble. The score is organized into several systems of staves. The top system includes two treble clef staves with melodic lines, followed by two pairs of staves (treble and bass clef) representing string sections. The middle system features two treble clef staves with melodic lines, a bass clef staff, and a grand staff (treble and bass clef) for woodwinds. The bottom system consists of two bass clef staves. The notation includes various note values, rests, and dynamic markings. The page concludes with a double bar line and the initials "B. L." at the bottom center.

B. L.

