

9. fl. *pp*

H.

C. a.

Clar. *pp*

B.

Cors

timb. 9.

V.

a.

Charlotte (sans remarques Werther)

Ch. *mp*

Comme on trouve en priant — u-ne for — ce nou —

Vclle

Co

un peu plus animé.

9-f.
H.
C.a. *pp*
Clar.
B.
Coss *pp*
tubl.
U.
A. *pp*

Chr: *mf* *un peu plus animé*
 -vel - le! Char - lot - te! Vous ve - nez aussi chez le Pas - teur? à qui bon!
mf *un peu plus animé* *se détournant* *mf* *se rapprochant* *et tristement.*

Vcll. *pp*
Cb. *pp*
mf
un peu plus animé.
arco

116

g. f.

H.

C. a.

Clar.

B.

Cos

timb.

V.

A.

W.

Ull.

M.

pour vous voir danser avec un au-tre!

Soli

rall: - - Lento et sostenuto

g.f. *pp* *bien chanté et expressif.*

A. *pp*

C.a. *pp*

Clar. *pp* *2^o solo*

B. *pp*

Cors *pp*

timb: *pp*

Harpe *pp*

V. *pp* *divisés*

a. *pp* *solis*

rall: - - Lento et sostenuto

W. *pp* *(se rapprochant encore de Charlotte restée immobile.)*
Ab!.. qu'il est loin ce jour plein d'in-time douceur..

1^{re} Violoncelle solo. *bien chanté et expressif*

B. *pp*

rall: - - Lento et sostenuto

pp *ritto*

en animant un peu

mf $\text{#} \text{#}$

mf p.

crus:

1^o solo *pp* *2^e solo*

crus:

crus:

crus:

en animant un peu

puu pp *3*

Sans nous rien di-re... *3* *3*

pendant que tou-bait des cieux Un su-

crus:

en animant un peu

The page contains a handwritten musical score for page 351. It features several staves for different instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Horn (H.), Clarinet (Clar.), Bassoon (B.), Trumpet (Cres.), Trombone (T.), Horn (H.), Violin (V.), Viola (A.), and Cello (C.). The vocal line (W.) includes lyrics in French: "Sans nous rien di-re... pendant que tou-bait des cieux Un su-". The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mf p.*, *pp*, and *puu pp*. There are also performance instructions like "en animant un peu" and "1^o solo", "2^e solo". The page number "351" is written in the top right corner.

118

en retenant peu à peu.

Fl: *mf* *mf* *ppp*

H: .

C. n. *ppp*

Clar: *mf* *ppp*

B. *ppp*

Cors *ppp*

Timb: 9:

M. *dim:* *ppp*

V. (*tous les Violons*) *ppp* *ppp*

dir:

V. *ppp*

W. *dim:* *ppp* *ppp*

- première rayon qui sem- blait un souri re... Sur notre é-

en retenant peu à peu

Vcllo *ppp* *ppp* *1. Solo*

Co: *f* *ppp*

en retenant peu à peu

en animant.

1^{mo} mouvement

Fl: *F₄*

H.

C.a.

Clar: *F#*

B. *Bb*

Cors

pistons *Joli*

tr: *3^o*
(le tuba compte)

tambour

M.

V.

a.

W. *par 2^o mouvement (froidement.)*
Charlotte
mf

W. *moi silencieux!...*
Albert m'aime,
et je suis sa femme!

Violon

Violon

en animant.

1^{er} mouvement

en animant.

très modéré et soutenu.

fl. H. C-a. clar. B. Cors pist. tr. et tuba timb. V. a.

Werther (avec emportement) Charlotte très modéré et soutenu
 plus f (plus doucement)
 Albert vous ai-me! Qui ne vous aimerait! Wer-ther!...

Violoncelles

très modéré et soutenu

Fl:

H:

C.a.

clar:

Os.

Cors

tomb:

V. *org.* *dol.*

V.

Ch:

bas Digne de votre a-mour... et li-bre d'el-le mè-me? Je ne m'ap-

Mes *org.*

S.

120

fl.

H.

C. a.

Clar.

B.

Corn

trub.

V.

a.

Wenther

Ch: *- partiens plus.. pourquoi donc m'aimez-vous? Eb! demandez aux fous d'où*

Vcll

Vcllo

divisés *pp* *divisés* *pp*

Fl: *dim:*

H: *dim:*

C. a.

Clar: *f*

B. *2^o p*

Cors *3^o p*

timb:

V.

a.

Charlotte (résolument.)

W. *f*
 Vient que leur raison s'égare!... Et bien! puisqu'à jamais le destin nous sé-

Vclle *unis*

B. *unis*

en animant

Fl.

H.

C. a.

Clar.

B.

Cors

timb.

V.

v.

en animant

Werther

Ch.

Cell.

B.

en animant

121

en retenant - - - *1er* *tr* *mour^t*

fl: *ppp*

H. *pp*

C.a. *pp* *solo*

Clar. *pp*

B. *pp*

Cors *pp* *soli*

fist. *pp*

tr. *pp*

etuba *pp*

timb: *pp* *tr solo* *pp* *tr dim:*

V. *pp* *Bien chanté.*

a. *pp* *div:*

en retenant - - - *1er* *tr* *mour^t* *Charlotte (gouvernement.)* *Werther (violemment.)*

W. *mf*
Ce - lui qu'il faut De moi que l'on en - ten - de! Oh! qui donc le com -

Vclle *pp* *div:* *unis*

Vi. *pp* *arco* *nille* *pp* *tr* *mour^t*

19
232

Fl. *fl.*

H.

C.a.

Clar. *clar.*

B.

Cors

tomb.

V.

Viola *uniso*

W. *Charlotte* *(plus doucement.)*
 - monde?... Le de-voir! l'ab-sence rend parfois la dou-

Violoncelle *cello*

B.

sol *ff* *sol* *3* *sol* *3* *sol* *3*

expressif

p

p

122

en animant

Fl: *f* *f* *f*

H: *f* *f* *f*

Ca: *f* *f* *f*

Clar: *f* *f* *f*

B: *f* *f* *f*

Cors *2^o solo*

Timb: *f* *f* *f*

V: *f* *f* *f*

A: *f* *f* *f*

Ch: *f* *f* *f*

Vcll: *f* *f* *f*

B: *f* *f* *f*

en animant
Werther (douloureusement)

-leur moins amé-re...

ab! me donne l'ou-bli n'est pas en son pou-

en animant

dumanche 5 Juin 1877.
toute la journée chez moi
soleil - chaleur brule.
q^e près de Paris.

22
23
25
26
27
28
29
30
31
1
2
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13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31

en se calmant peu à peu

fl: *f* *mf* *expressif* *dim:*

H. *f* *mf* *expressif* *dim:*

C. a. *Solo* *mf* *expressif* *dim:*

Clar. *f* *mf* *expressif* *dim:*

B. *pp* *dim:* *pp*

Cors *pp* *dim:* *pp*

hist. *pp* *dim:* *pp*

tr. *pp* *dim:* *pp*

et tuba *pp* *dim:* *pp*

timb. *pp* *dim:* *pp*

V. *f* *mf* *expressif* *dim:* *pp*

a. *f* *mf* *expressif* *dim:* *pp*

W. *voix!* *Charlotte (plus doucement encore)* *pp*
pourquoi l'ou-bli? ...

vlle. *f* *mf* *expressif* *dim:* *pp*

vy. *arco* *pp* *dim:* *pp*

en se calmant peu à peu

18
19
20
21

123

364

rall: 1^{er} Mour

fl:

H:

C. a.

clar:

B.

Cors

fist:

tr:

ctuba

tuba

timb:

V.

v.

rall: 1^{er} Mour

ch:

vlls

B.

rall: 1^{er} Mour

Fl.:

H.:

C. a.:

Clar.:

B.:

Cors:

timb.:

V.:

a.:

Ch.:

Vcl.:

Cb.:

dol:

dim:

pp

p

Werther (apaisé peu à peu)

Oui! j'ai pour seul dé-

pp

pp

124

fl.

H.

C-a.

Clar.

B.

Cors

tumb.

V.

V.

A.

(avec des larmes, mais calme.)

W.

Ulls

B.

divisés

divisés pisse

unies.

fl:

H.

C. a.

Clar.

B.

Cors

tr:

tr:

timb.

V.

a.

Charlotte (avec une grande douceur.)

W.

Vcllo

B.

236

125

rall: -

fl.

H.

C. a.

Clari:

B.

Cors

Timb:

V.

a.

Ch:

Vlles

CB

rall:

rall:

Plus lent.

Fl:

H:

C-n:

Clar:

B:

Cors:

timb:

V.

a.

ppp *la moitié* *div:* *dol:* *3* *tous* *ppp* *unis* *expressif*

Plus lent. (se dominant.)

(elle passe.) Werther (suppliant.)

Ch:

ppp *f*

Vous revien-drez... bientôt... te-nez.. à la Noël!.. Char-lot-te!..

Vcll:

Vi:

div: *ppp* *dol:* *unis* *ppp* *f* *expressif* *arco* *f*

Plus lent.

en animant

fl: _____

H. _____

C-a. _____

Clar: *à 2* _____

Sax: *Saxophone* _____

B. *à 2* _____

Corn _____

tr: _____

et tuba _____

(Les timbales comptent)

G. basse _____

V. *pp* _____

a. *pp* _____

Ch: Charlotte (elle se retourne et disparaît.) *en animant*
 à la Noël!... *en animant*
 Werther veut la rappeler; mais il revient sur ses pas...
 découragé et abattu.

Vcl. *pp* _____

Co. *pp* _____

en animant

très expressif.

très expressif.

très expressif.

très expressif.

très expressif.

très expressif.

très expressif.

très expressif.

très expressif.

Handwritten musical score for a full orchestra and vocal soloist. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings such as *rall.*, *dim.*, *pp*, *ppp*, and *tr*. The key signature is B-flat major, and the time signature is 3/4. The score is divided into measures by vertical bar lines. The vocal soloist part is marked with *9. Cuisse (mai Noche Double)* and *9. Cuisse seule*. The woodwind and brass parts include parts for Flute (Fl.), Horn (H.), Clarinet (C-a.), Saxophone (Sax.), Bassoon (B.), Trumpet (tr.), Trombone (tubn.), and Tuba (T.). The string parts are labeled *Violins* and *Violas*. The score concludes with a *rall.* marking and a *dim.* marking. The text "(songeant et regardant le chemin par lequel Charlotte a disparu.)" is written in the lower part of the score.

Paris le mardi 6 Juin 1871.
5^h du matin.

lento.

fl: *pp*

M.

C.a.

Clar: *pp*

Sax.

B.

Cors

tr: *ppp*

et tuba *ppp*

timbales (la 9^e caisse compte) *ppp*

U.

a.

Moderé

lento. Werther (après un moment d'accablement.)

Moderé

W. *f*
 Oui! ce qu'elle m'ordonne - ne... pour son repos ...
 (avec résolution.)

Vclles *arco*

Cb. *arco*

lento.

Moderé

ppp

Handwritten musical score for a full orchestra and vocal soloist. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings such as *f* and *Allegro*. The vocal line (V.) features the lyrics "Je le ferai!" and is marked with a forte *f* dynamic and a triplet of notes. The word "Allegro" is written above the vocal line and below the bass line. The score is arranged in a traditional orchestral layout, with woodwinds and strings on the left and brass and percussion on the right.

Instrument parts include: Fl. (Flute), H. (Horn), C-a. (Clarinet), Clar. (Clarinet), Sax. (Saxophone), B. (Bassoon), Cors (Trumpet), pist. (Trumpet), tr. (Trombone), et tuba (Tuba), timbales (Timpani), G. Caisse (Cymbal), V. (Vocal), a. (Alto), W. (Waltz), Vls (Violin), and Cs. (Cello).

Key markings and annotations: *Allegro*, *f*, *Je le ferai!*, *Allegro*.

10
95-40
Luo

127 *moins vite*

fl: *pp*

H. *pp*

C. a. *pp*

Clar. *pp* *dim:* *pp* (changez en lat)

Sax. *pp* *dim:* *pp* *solo*

B. *pp*

Cors *pp* (le 1^{er} cor met la sonne)

trpt. *pp* (changez en lat)

tr. *pp*

et tuba *pp*

timb. *pp* *dim:*

g. c. *pp*

V. *pp*

a. *pp* *unissoli* *pp* *hd*

W. *mf* *dim:* Et si la force m'abandonne...

Uly. *pp*

M. *pp*

moins vite

fl:

H.

C.a.

clar:

Sax.

B.

Cors

tist:

tr:

etuba

timb:

V.

A. *dim:*

W. *p* *dim:* *pp*

Vcllo *pp* *soli*

B. *pp*

26
27-1944
241

plus lent.

Fl:

H.

C.a.

Clar:

Sax.

B.

Cors

V.

2.

Vv.

Vlls

Ob

1^{er} Cor solo (avec Sourdine)

mf

bd

dim:

pp

dim:

plus lent.

deux
altos
solo
(sur pupitre)

pp

deux
Vlls
solo
(sur pupitre)

pp

-deau... puis on pas - se de l'autre cote;

Voie -

plus lent.

plus lent.
Sb 2

Fl.
 H.
 C. n.
 Clar.
 Sax.
 B.
 Cors
 U.
 a.
 W.
 Vclles
 Cs.

(enlevy la sourdine)

(Songeant encore)

- là ce qu'on nomme mourir !

Qf - faisons-nous le Ciel en ces -

129

rall:

Très Modéré.

très doux et soutenu

Fl:

H.

C. a.

Clar. en lat.

Jax.

B.

Cos

V.

a.

rall:

Très Modéré.

(Simplement)

W.

-sant de souffrir ?...

Lorsque l'enfant re- vient d'un voyage, avant

Telles

Q.

rall:

Très Modéré.

Fl: (de même) *expressif* *cres:*

H. *très doux et soutenu* *expressif* *cres:*

Clar. en la⁴ *cres:*

Sax. B.

Corn

V. *1^{er} violon solo* *pp* *expressif* *cres:* (tous les Violons) *pp*

a. (tous les altos) *mf* *expressif*

W. *cres:*
 l'heu - re, Bien loin de lui gar - des quelque ressen - ti - ment

Violoncelles *1^{er} solo* *pp* *expressif* *dim:*

16
dim
Ch.

130

Fl.

H.

C. a.

Clar.

Sax.

B.

Cors

V. *dolc.* *(sur la touche.)*

A. *pp* *(sur la touche.)*

W. *p*
 Au seul bruit de ses pas triessaille la demeu — re Et le pè — re joy —

Vcll. *pp* *(sur la touche.)*
(Tous les Vclles)

B.

fl. *Solo* *p* *f*

H. *Solo* *p* *f*

C. n.

Clar.

Sax.

B. *mf* *cres:*

Cors *mf* *cres:*

V. *p*

a. *p*

W. *piu f* *expressif*
 - eux l'embrasse longuement! O Dieu qui m'as creé - e serais-tu moins clé -

Violles *p*

B.

Handwritten notes:
 2/4
 2/4
 2/4

131

en animant ————— *avec un peu plus de mouvt.*

fl: *mf* *mf*

H. *mf*

C.a. *mf*

Clar. *mf*

Sax. *mf*

B. *mf*

Cors

tr: *mf*

tr: *mf*

et tuba *mf*

timb: *p* *tr*

V.

a.

en animant ————— *avec un peu plus de mouvt.*

V. *f*

Non, tu ne saurais pas, dérober sous tes

Yllus

B. *unies* *arco*

en animant ————— *avec un peu plus de mouvt.*

Handwritten signature or initials in the bottom right corner.

Fl.
M.
C. a.
Clar.
Sax.
B.
Cora
Fist.
tr.
et tuba

tomb.
V.
a.

V.
Vcllo
Vcllo

voi — les, re-jeter dans la nuit ton fils infortu — né! ton

Handwritten notes or signatures in the bottom right corner, including the number '6' and some illegible text.

132

fl: *pp* *avec la voix.* *avec douceur*

H.

C-a.

Clar.

Sax.

B.

Cors

hist.

tr.

et tuba

timb.

Muspe *Solo* *(également)* *dim.*

V.

a.

(doublement.)

(tendrement)

W. *fil!* *Devinant ton sou-rire au tra-vers des é-*

W.

W.

247

fl:

H.

C. a.

Clar:

Sax.

B.

Cors

pist:

tr:

etuba

tamb:

H.

V.

a.

W.

elles

es

fini
sa 247

14
248

en élargissant

tr. Mour.

fl:

A.:

C.a.:

Clar.:

Sax.:

B.:

Cors:

hist.:

tr.:

et tuba:

timb.:

M.:

V.:

vi.:

en élargissant

tr. Mour.

W.:

Vclles:

cb.:

en élargissant

tr. Mour.

Cédez - - -

1^{re} Mour^t

2^e

fl:

H.

C.a.

Clar:

Sax.

B.

Cors

fist:

tr:

et tuba

Humb:

H.

Cédez - - -

1^{re} Mour^t

2^e

V.

a.

W.

Vclles

Vi:

Cédez - - -

1^{re} Mour^t

dim:

dim:

dim:

dim:

dim:

dim:

dim:

(sans voix, presque parlé.)

appelle-moi! ...

appelle-moi! ...

appelle-moi! ...

250

134

Modéré (mouvé de marche)
à 2 temps

Fl:

H:

C.a.:

Clar: *mf* *très rythmé*

la sax: *Compte*

B.:

Cos:

les pist et tri: *Comptent*

Timbals:

Triangls: *Solo*

V.: *ppp*

V.: *ppp*

a.: *mf* *très rythmé* *Solo*

Sophie: *Modéré* (Werther va s'éloigner lorsque paraît Sophie sur le seuil du presbytère.) *Sophie f* Mais venez donc!... le cor-

Vcll: *ppp*

B.: *ppp*

Modéré.

Handwritten musical score for various instruments and voice parts. The score includes staves for Flute (Fl.), Horn (H.), Clarinet (Clar.), Bassoon (B.), Trumpet (C. n.), Trombone (Tromb.), Triangle (trian.), Violin (V.), Viola (V.), Cello (C.), Double Bass (B.), and Soprano (Sopr.).

Key markings and annotations include:

- pp* (pianissimo) for Flute, Horn, Clarinet, Bassoon, and Cello.
- ppp* (pianississimo) for Horn, Clarinet, Bassoon, and Cello.
- pp* (pianissimo) for Triangle, Viola, Cello, and Double Bass.
- ppp* (pianississimo) for Viola, Cello, and Double Bass.
- div:* (divisi) for Cello and Double Bass.
- liger et rythmé* (light and rhythmic) for Triangle.
- unis* (unison) for Triangle.
- 254* (numbered measure) for Double Bass.
- (prendre le Hautbois)* (take the Oboe) for Clarinet.
- Solo* for Trombone.

The Soprano part includes the lyrics: "te — ge s'ap — pro — che, Et soit dit sans repro — che,"

135

Fl:

H:

C. a.

Clar:

B.

Cors

timb:

trian:

V.

a.

Soph: *Wertber (brusquement.)* *Sophie (suffoquée)* *Wertber (embarrassé.)*
 c'est vous seul qu'on at-tend! Pardonnez-moi, je pars! Vous partez!... à l'ins-

Vclles

B.

16
252

fl:

H. Solo

C.a.

Clar.

B.

Cors

timb: 9: 47 pp

trcân: 6: pp

V. pp

a. pp

IV. *Sophie*
(répétant; très amue)
 -tant! à l'instant... - Mais sans doute... vous reviendrez.. de- main... bientôt...

flles = pp

Ob. pp

124
253

136

Fl. *ptz.* *#11111*

H. *pd*

C-a.

Clar. *pd*

B. *pd*

Cors *pd*

Timb. *150*

trian.

V. *unis arco*

A. *unis arco*

W. *f* *Non! jamais!... à dieu!...* *Monsieur Werthes!...*

Viol. *unis arco*

Vi. *unis arco*

11/154

Werthes *violamment et* (avec une grande émotion.) (il s'enfuit) Sophie *très émue:* (l'appelant) (elle court après lui jusqu'à la route.)

fl:

H.

C. a.

Clar.

B.

Cors

Timb:

trian:

V. *liger*

Al. *liger*

Soph: *(inquiète et troublée)*
 Au tournant de la route... il disparaît... plus

Vclle *liger*

Cb: *liger*

16
255

fl:

H:

C. a.

clar:

B.

Cour

timb:

trian:

V.

a.

Soph:

Vlls

Co:

pp *div: p* *rit: p*
pp *div: p* *rit: p*
pp *div: p* *rit: p*
pp *div: p* *rit: p*

(fondant en larmes) (elle redescend)

rien!... Mon Dieu! tout à l'heure j'étais si joy

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in G major (one sharp) and 3/4 time. It features multiple staves for woodwinds, brass, strings, and a vocal soloist.

Instrumentation: Flute (fl.), two Clarinets (Hautb.), Clarinet in Bb (Cl.), Saxophone in C (Sax.), Oboe (Ob.), Cor Anglais (Cor), Bassoon (Fagot), Trumpet (tr.), Trombone (tuba), Timpani (timp.), Triangle (trian.), Violin (V.), Viola (V.), and Soprano (Sopr.).

Dynamic markings: *mf* (mezzo-forte), *mfz* (mezzo-fortissimo), *f* (forte), *arco* (arco), *mfz* (mezzo-fortissimo).

Performance instructions: *crus:* (crescendo), *mfz* (mezzo-fortissimo), *arco* (arco).

Vocal Soloist Part: The Soprano part includes the lyrics: "Le cortège de la Cinquantaine parait - en se... - on vient de différents côtés."

Score Structure: The score is divided into three measures. The first measure contains the main melodic and harmonic material. The second measure is marked *crus:* and features a crescendo. The third measure is also marked *crus:* and continues the musical development.

137

fl: *prendre la petite flûte*

H.

Clar. *az.*

Sax.

B.

Cors

trpt:

tr:

et tuba

timb:

trian:

V.

a.

Charlotte (*apercevant Sophie et accourant auprès d'elle.*)
f *ab!* qu'est-ce donc?... elle pleu-re!... so-

Vcllo

Bas

138

fl:

H:

Clar:

Sax:

B:

Cors

trpt:

tr:

et tuba

timb:

trian:

V:

a:

Sophi:

(en sanglotant)
sans retenir

Vlle:

B:

258

139

gde fl: (poco) *fl: petite*

H.

Clar:

Sax.

B.

Cors

tr: et tuba

tamb:

trian:

Harpe

(Le Cortège de la Cinquantaine traverse la place acclamations - vivants)

V.

a.

viol.

vi.

Prideau.

2^{de}
Fl: *petite*
H.
Clar.
Sax.
B.
Cors
tr:
tuba
timp:
trian:
H.
V.
a.
Vcllo
Cb

Handwritten musical score for a full orchestra. The score is written on 18 staves, each with a different instrument label on the left. The instruments listed are: 2nd Flute (petite), Horn, Clarinet, Saxophone, Bassoon, Horns, Trumpets, Tubas, Timpani, Triangle, Horns, Violins, Viola, Violoncello, and Double Bass. The music is in a key with two sharps (F# and C#) and a common time signature. The notation includes various note values, rests, and dynamic markings. There are some handwritten annotations like 'a2' and '26' scattered throughout the score.

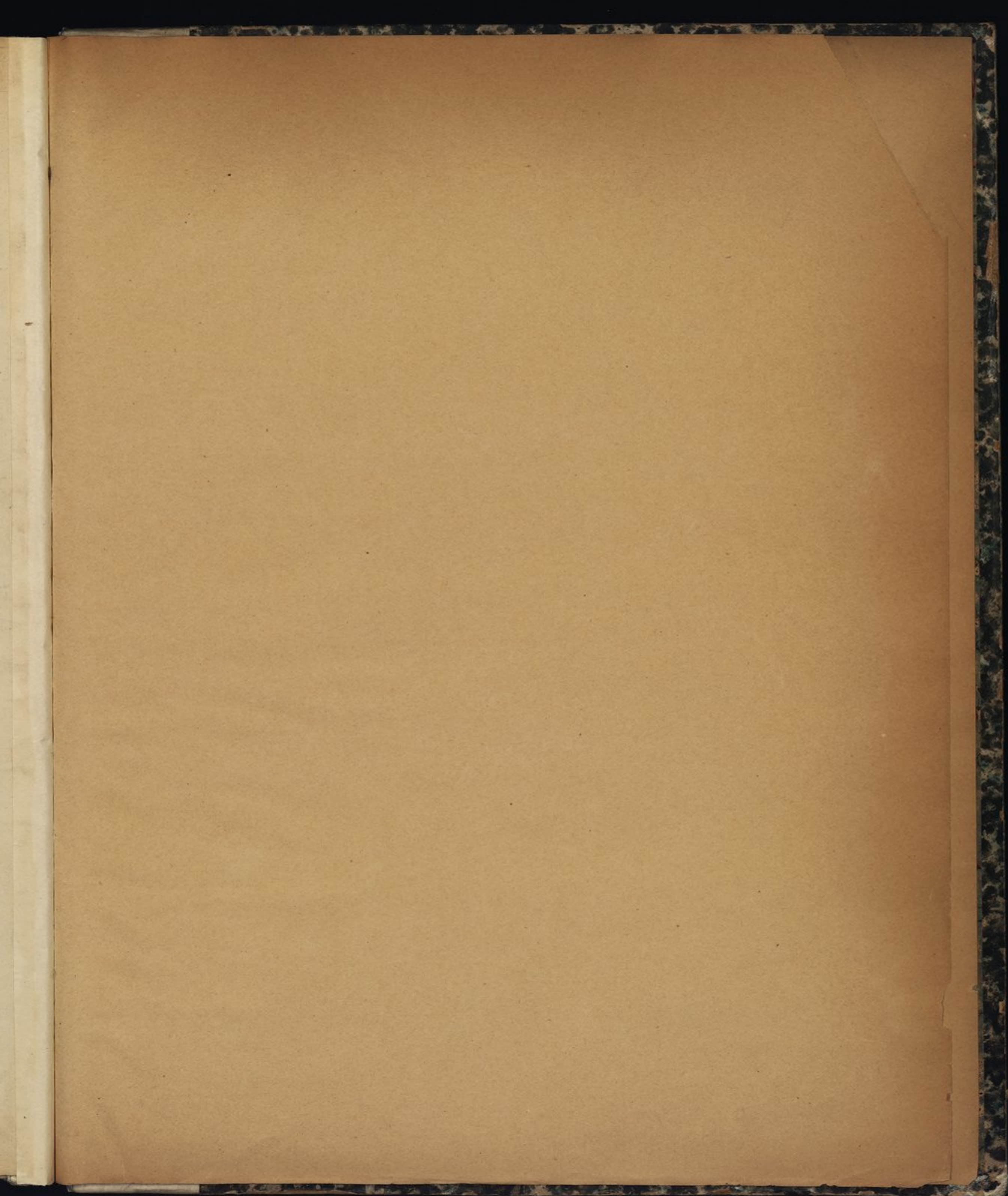
Handwritten musical score for a full orchestra and vocal soloists. The score is arranged in systems with the following parts from top to bottom:

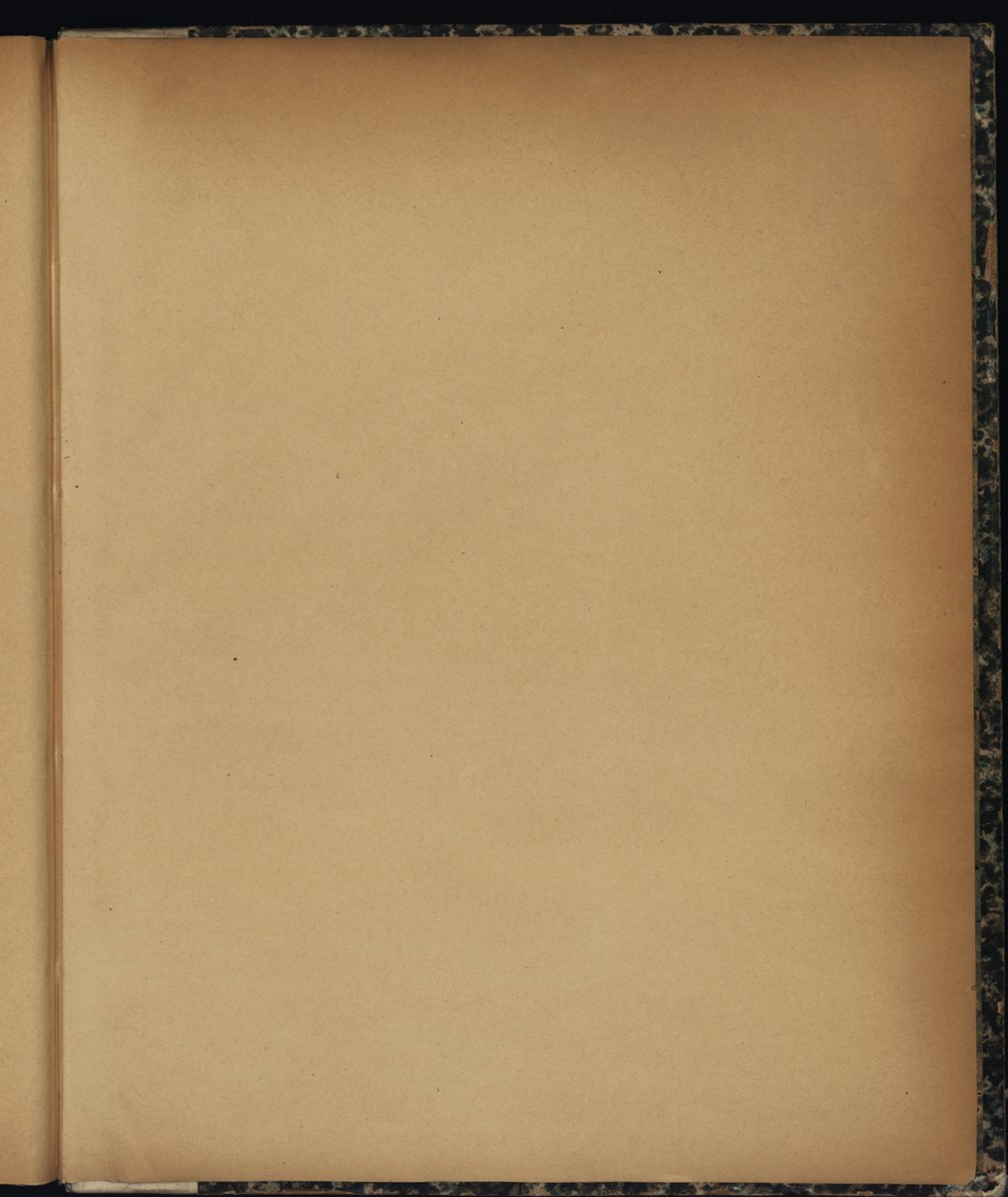
- Fl.
- H.
- Clari.
- Sax.
- B.
- Cors
- Violoncelles (Viol.)
- Violins (Viol.)
- Viola
- Ulls
- B.

The score includes various musical notations such as notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the score, including a large 'V' on the right side and a '262' at the bottom left of the bass line.

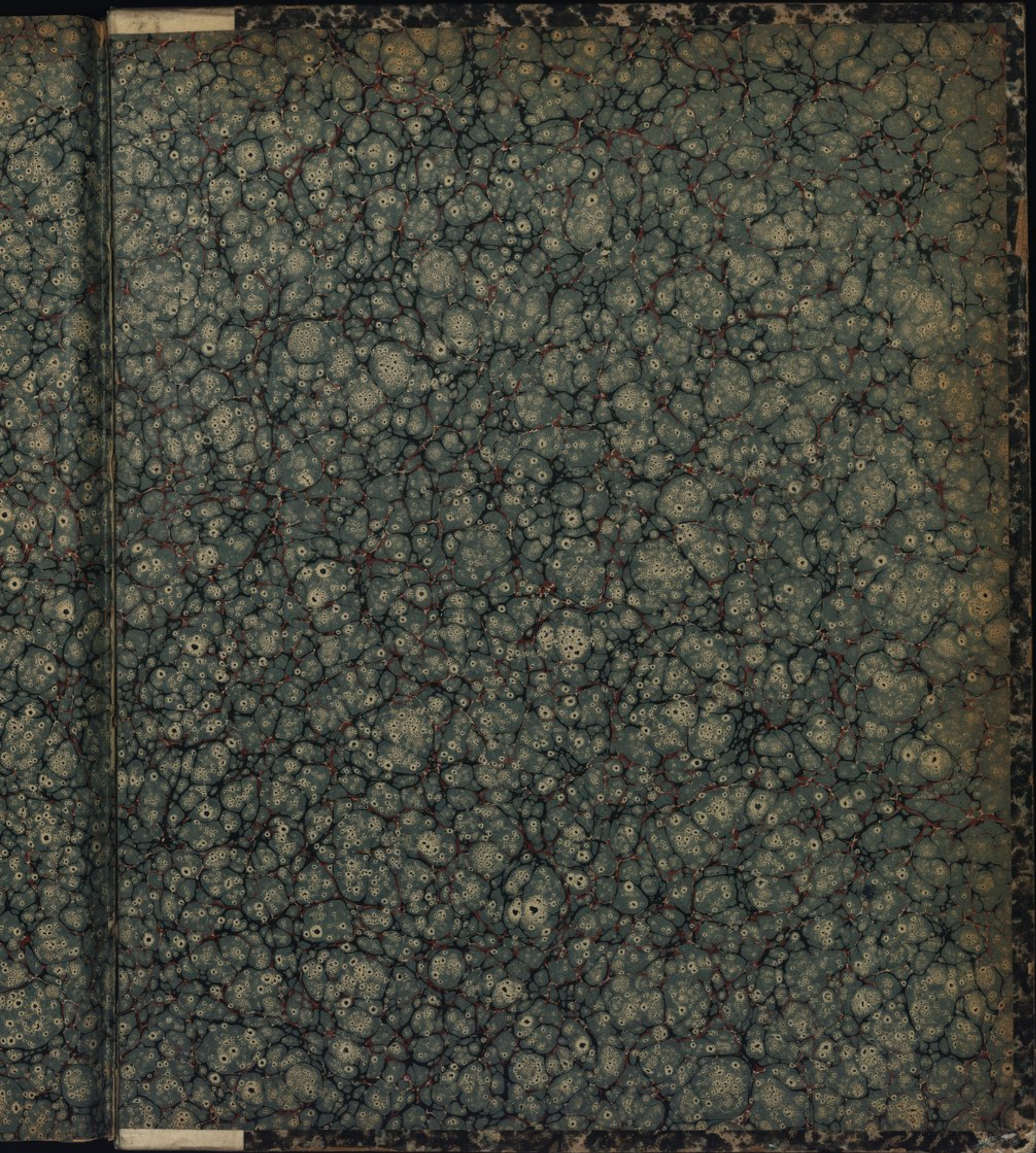
(fin du 2^e acte)

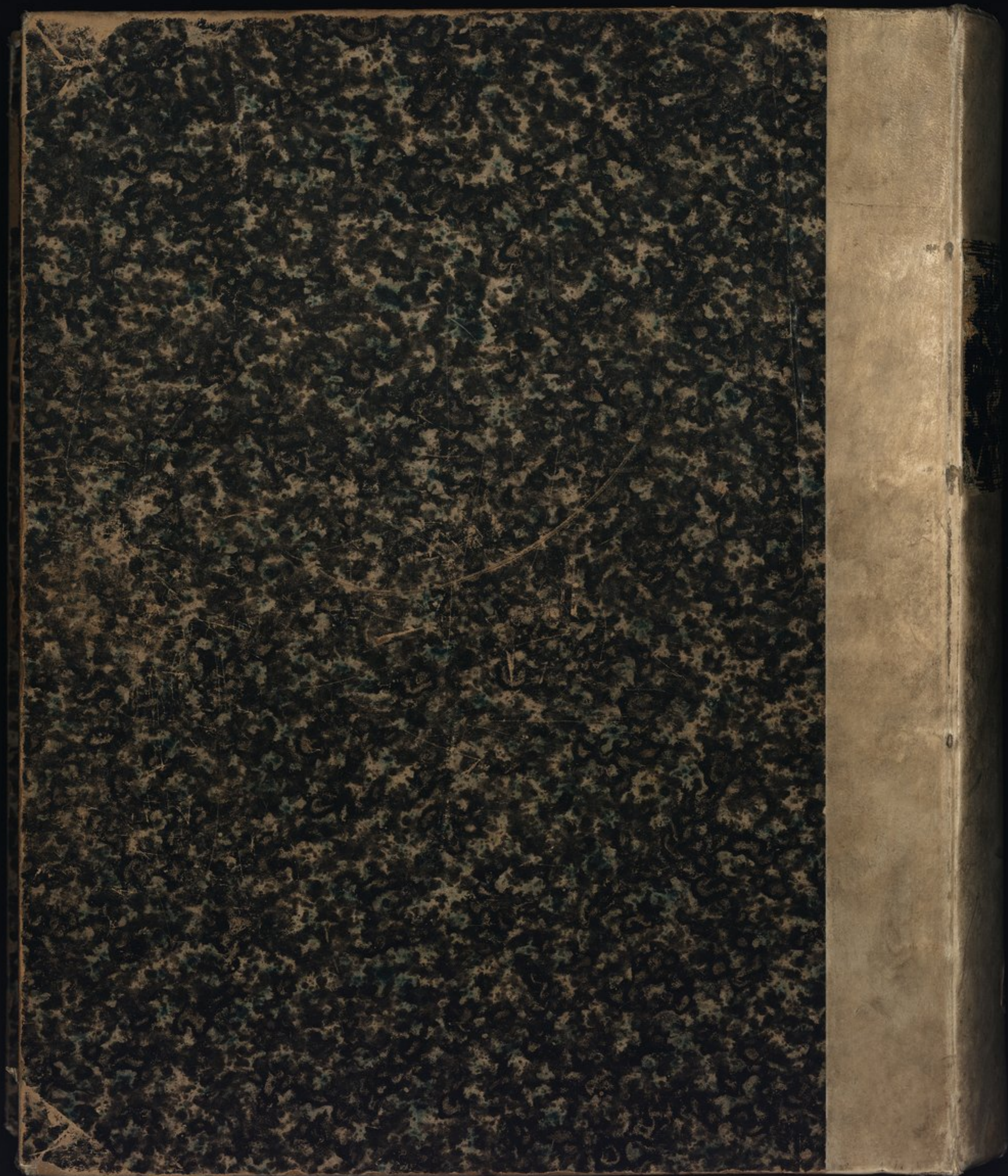
Paris
 Valenciennes
 8 Juin 1879.
 25^e Avenue de la
 Grandmont Terrasse (maison)
 Duol'acti / Gen'ra / Philippi (cont.)

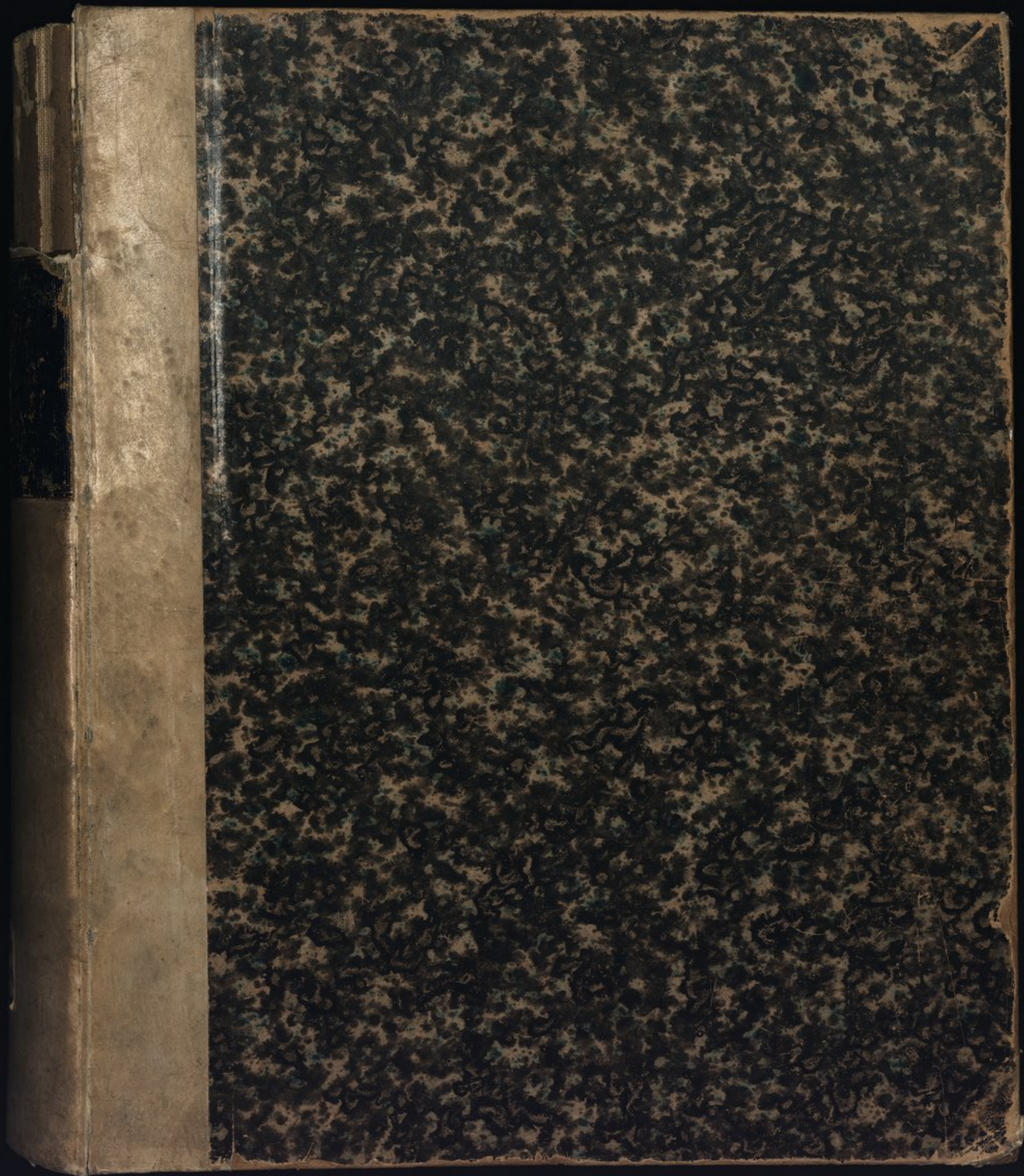


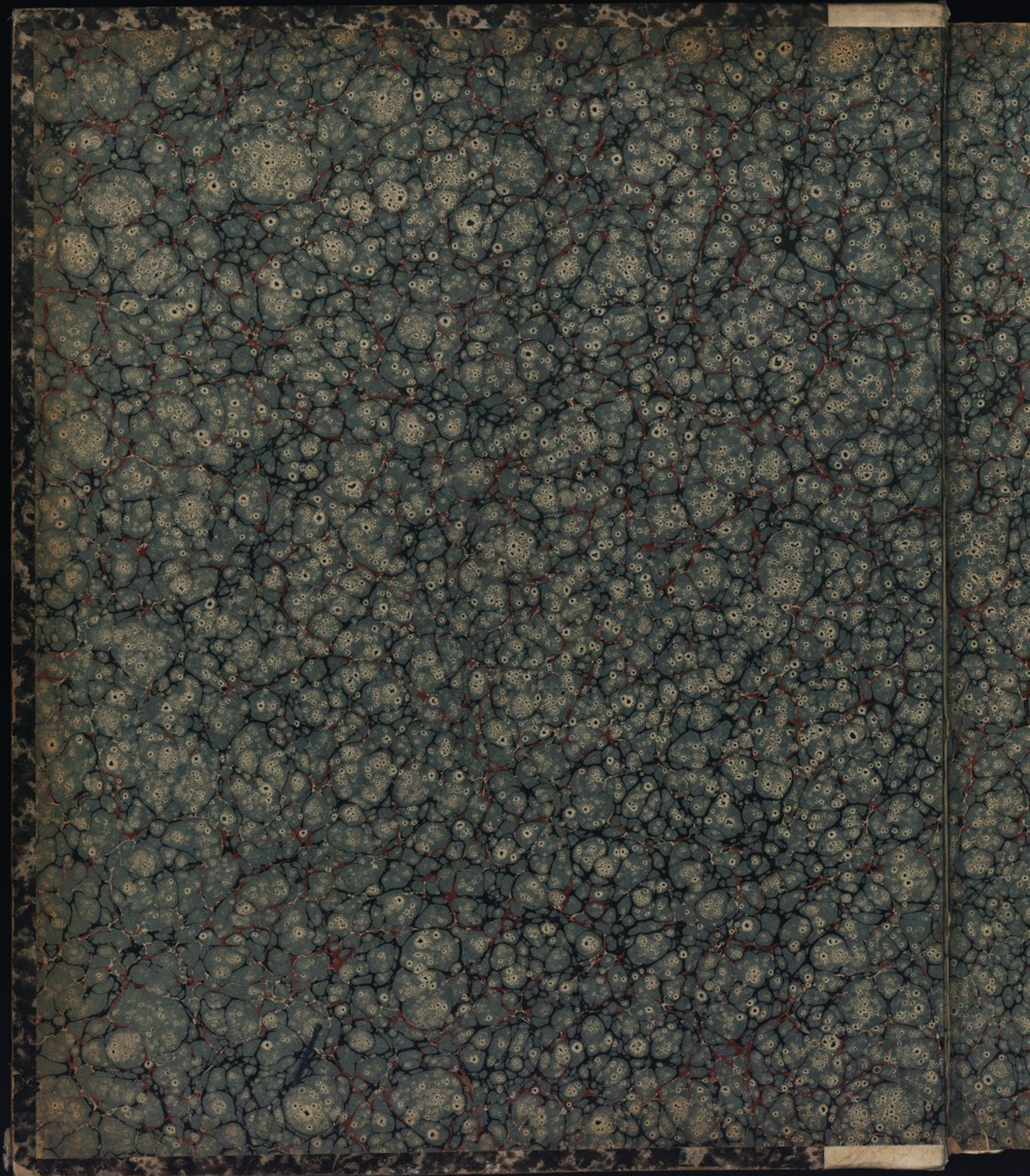


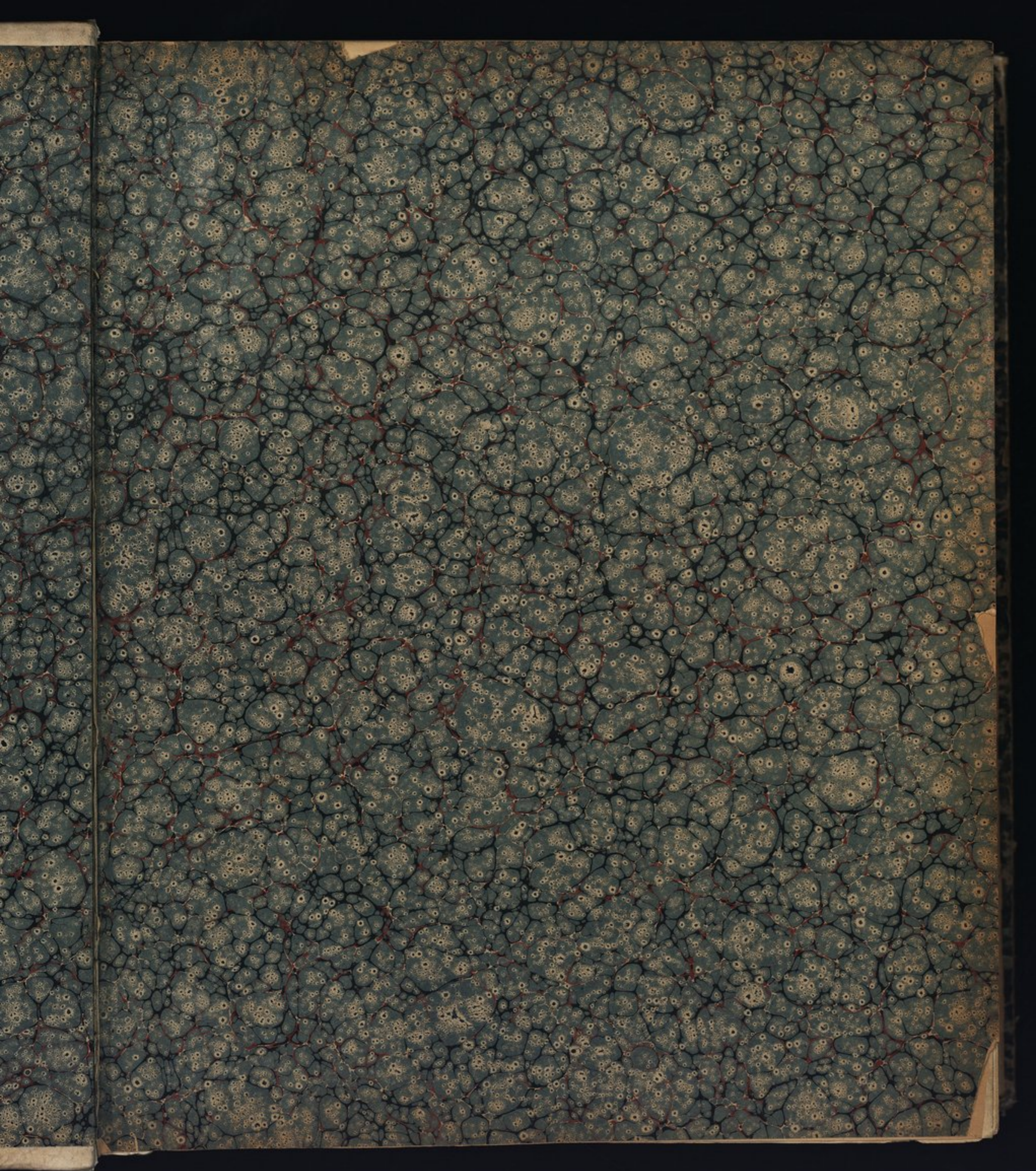












[No. 542 (3)

3^{ème} acte.
(1^{er} tableau)
Charlotte et Werther.

Werther



Allegretto. (un peu plus retenu que la scène de l'adieu au 2^d acte)

Handwritten musical score for the 3^{ème} acte, 1^{er} tableau of Werther. The score is for the scene between Charlotte and Werther. It includes parts for various instruments and voices.

- 1^{er} des Hauts:** Flute in C major, starting with a dynamic marking of *dim.*
- Hauts:** Clarinet in F major, starting with a dynamic marking of *dim.*
- Cornes:** Horns in F major, starting with a dynamic marking of *dim.*
- Clarinets:** Clarinet in C major, starting with a dynamic marking of *dim.*
- Sax. Haut:** Saxophone in C major, starting with a dynamic marking of *dim.*
- Bassons:** Bassoon in C major, starting with a dynamic marking of *dim.*
- Cors:** Trumpets in C major, starting with a dynamic marking of *dim.*
- Cornes 2:** Horns in C major, starting with a dynamic marking of *dim.*
- Bassons 2:** Bassoon in C major, starting with a dynamic marking of *dim.*
- Trombones:** Trombone in C major, starting with a dynamic marking of *dim.*
- et Tuba:** Tuba in C major, starting with a dynamic marking of *dim.*
- Trombones 2:** Trombone in C major, starting with a dynamic marking of *dim.*
- 1^{er} Clarin. Solo:** Clarinet in C major, starting with a dynamic marking of *dim.*
- 1^{er} Violon (divisi):** Violin in C major, starting with a dynamic marking of *dim.*
- 2^{de} Violon (divisi):** Violin in C major, starting with a dynamic marking of *dim.*
- Altes (divisi):** Alto in C major, starting with a dynamic marking of *dim.*
- Telles:** Tenor in C major, starting with a dynamic marking of *dim.*
- Cou:** Cello in C major, starting with a dynamic marking of *dim.*

The score includes various musical notations such as clefs, time signatures, and dynamic markings. At the bottom of the page, there is a section for the vocal solo:

solis
solis (expressif et triste)

Paris dimanche 15 juin / 87.
 Paris, Jeudi 9 juin / 87.
 Vendredi 10 " "
 dimanche 12 juin / 87.
 toute la journée.

Handwritten musical score for a symphony orchestra. The score is written on 15 staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings.

Instrument Labels (from top to bottom):

- Fl:
- M.
- C. a.
- Clar:
- Sax:
- B.
- Cos
- hist:
- tr:
- timb:
- g-c:
- Violon 1^o
- Violon 2^o
- altos
- Vlls
- B.

Key Musical Elements:

- Fl:** Rests throughout.
- M.:** Rests throughout.
- C. a.:** Rests throughout.
- Clar:** Rests throughout.
- Sax:** Rests throughout.
- B.:** Rests throughout.
- Cos:** Rests throughout.
- hist:** Rests throughout.
- tr:** Rests throughout.
- timb:** Four notes on a single staff, each with a different drum symbol.
- g-c:** Rests throughout.
- Violon 1^o & 2^o:** Similar melodic lines starting in the third measure, marked *p*.
- altos:** Similar melodic lines starting in the third measure, marked *p*.
- Vlls:** Active part starting in the first measure, marked *cres.* and *mf*.
- B.:** Active part starting in the first measure, marked *pp*.

Performance Markings:

- exp2^oif** (written above the M. staff in the fourth measure)
- pp** (written above the C. a. staff in the fourth measure)
- iso** (written above the Clar. staff in the fourth measure)
- I^o solo** (written above the B. staff in the fourth measure)
- I^o solo** (written above the Violon 2^o staff in the fourth measure)

Other Notations:

- A large bracket spans the Violon 1^o, Violon 2^o, and altos staves from the third measure to the end.
- A large bracket spans the Vlls and B. staves from the first measure to the end.
- A Roman numeral **I** is written below the Vlls staff at the beginning of the first measure.

145

Handwritten musical score for a full orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *f*, *pp*, *ppp*, *dim*, and *dim:*. The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written in a cursive, handwritten style.

Instrument labels on the left side of the page include:

- Fl.
- H.
- C.a.
- Clar.
- Sax.
- B.
- Corn
- trpt.
- tr.
- Timb.
- G. Caiss.
- Vclon 1^{mo}
- Vclon 2^{do}
- Vclon (divisi)
- Alto
- Violon
- Ob.

Dynamic markings and other annotations include:

- f*, *pp*, *ppp*, *dim*, *dim:*
- g. Caiss. seule.*
- Solo*, *uniso*, *uniso*
- (2 soli in principio)*



Handwritten musical score for various instruments and voices. The score includes staves for Flute (Fl.), Horn (H.), Clarinet (Clar.), Saxophone (Sax.), Bassoon (B.), Trumpet (Cuis), Trombone (Taub.), Violin I (1^{re} Violon), Violin II (2^{de} Violon), Viola (divisi), Alto (divisi), Cello (cello), and Double Bass (B.).

Key markings and annotations include:

- pp* (pianissimo) and *pp^{ost}* (pianissimo ostinato) for the Flute and Clarinet parts.
- Soli* (solo) and *mpv (bien chanté)* (mezzo-piano vivace, well sung) for the Violin I part.
- dol:* (dolce) for the Violin I part.
- pp* (pianissimo) for the Viola, Alto, and Cello parts.
- pp* (pianissimo) for the Double Bass part.

The score is written in a common time signature and features various musical notations such as notes, rests, and dynamic markings.

141

Handwritten musical score for a symphony orchestra. The score is written on ten staves, each labeled with an instrument or section:

- Fl.** (Flute): Starts with a dynamic marking of *f* and the instruction *espressif.*
- H.** (Horn): Starts with a dynamic marking of *f* and the instruction *espressif.*
- C.a.** (Corno Alto): Empty staff.
- Clar.** (Clarinete): Empty staff.
- Sax.** (Saxofone): Empty staff.
- B.** (Bassone): Empty staff.
- Coy.** (Corno): Empty staff.
- trub.** (Tromba): Starts with a dynamic marking of *mf*.
- V.** (Violino): Starts with a dynamic marking of *mf*.
- a.** (Viola): Starts with a dynamic marking of *mf*.
- cello** (Violoncello): Starts with a dynamic marking of *mf*.
- bb.** (Basso): Starts with a dynamic marking of *mf*.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *f*, *mf*, *pp*, *ppp*, *espressif.*, *dir.*, *dim.*, and *sempre*. The notation is in a major key with a 2/4 time signature.

Handwritten musical score for a woodwind and string ensemble. The score is written on ten staves, each with a different instrument label on the left:

- Fl. (Flute)
- H. (Horn)
- C-a. (Clarinet in A)
- Clar. (Clarinet in Bb)
- Sax. (Saxophone)
- B. (Bassoon)
- Cors (Cor Anglais)
- timb. (Timpani)
- V. (Violin)
- v. (Viola)
- cello (Cello)
- cb. (Double Bass)

The music is in a common time signature (C) and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *p* (piano). The woodwind parts feature complex melodic lines with many slurs and ties. The string parts provide a harmonic and rhythmic foundation. The bottom of the page shows some additional notation and markings, including the word *arco* under the double bass staff.

142

un peu rall: *l'air* = Mour:

Fl:

H:

C. a.

Clar:

Sax:

B.

Cors

tomb:

V.

v.

a.

Ubb

B

un peu rall: *l'air* = Mour:

Prideau

ici

(le 24 décembre à 5 heures du soir)

Dans la maison d'Albert. le salon. au fond à droite, dans un renfoncement très accentué, une porte à deux battants - à gauche, dans le même coin un grand poêle en faïence verte - du fond, le clavier dont le clavier fait face - auprès: une fenêtre - à droite, porte de la chambre d'Albert - à gauche, porte de la chambre de Charlotte - au 1^{er} plan à gauche: un petit secrétaire; plus en face: une table à ouvrage et un fauteuil - presque à droite, toujours au 1^{er} plan, un canapé - Une lampe allumée (avec abat-jour) sur la table.

en animant

rall:

Fl:

H:

C.a.

Clar: *f* *très expressif*

Sax: *f* *très expressif*

B. *f* *très expressif*

Cors *f* *en animant*

trub: *f* *très expressif* *rall:*

V. *f* *très expressif*

altos *f* *très expressif*

vlles *f* *très expressif*

vc *f* *très expressif*

en animant

rall: ⁸/₂₇₁

143

1^{er} Mour^t

Fl.:

H.:

C. a.:

Clar.:

Sax.:

B.:

Cors:

Viol.:

Viol. a.:

Charlotte (seule, assise près de la table à ouvrage) (sagement) mf

Wer-ther! Wer-

Viol. c.:

Viol. b.:

1^{er} Mour^t

144

Fl:

H:

C-a:

Clar:

Sax:

B:

Cors

trmb

V.

V.

Ch:

Cell:

B:

Fl. *p*

H. *Solo* *dim:* *p* *expressif*

C. a.

Clar. *p*

Sax.

B.

Corn

Timb.

V. *ppv*

A. *pp* *mf*

(elle laisse tomber son ouvrage.)

Ch. *sf*
las — se !... Et mon âme est pleine de lui !...

Vclle. *ppp* *Soli* *p* *mf*

Ob. *arrio*

145

fl: _____

H. _____

C.a. _____

Clar: _____

Sax. _____

B. _____

Cors _____

timb: _____

V. _____ *p_{pp}* _____ 40

a. _____ *p_{pp}* _____ #0

Ch: _____ *(Lentement, elle se lève comme attirée vers le secrétaire qu'elle ouvre.)* _____ *sf* ces let tres! ces

Violles _____ *f* _____ *fp* _____ *pp* _____

Violon _____

fl:

H.

C.a.

Clar:

Sax.

B.

Cor

timb:

V.

V.

A.

Chi:

Celles

Cb.

Handwritten musical score for a full orchestra and vocal soloist. The score is written on ten staves, each with a different instrument or voice part labeled on the left. The music is in 6/8 time and features various dynamics and articulations.

Fl. (Flute) - Rest

H. (Horn) - Rest

C.a. (Corno) - Rest

Clar. (Clarinet) - *mf* *dim:* (de même)

Sax. (Saxophone) - Rest

B. (Bassoon) - Rest

Cors (Trumpet) - *mf* *dim:* (de même)

tubi. (Tuba) - Rest

V. (Violin) - *f* *pp*

a. (Viola) - *f* *pp*

Ch. (Chorus/Soloist) - *pp*
 charme.. mais aussi quelle tris-tes-se!... Je devrais les dé-trui-re... Je ne puis!

Vcl. (Violoncelle) - *f* *pp*

B. (Bass) - *f* *pp*

The score includes dynamic markings such as *mf*, *dim:*, *f*, and *pp*. The vocal line has lyrics in French. The piece concludes with a double bar line and a repeat sign.

146

lent.

gds flutes
H.
C-a.
Clar: (Sax et Basson)
Cory
Marpe

1^o Solo
ppp

2^o Solo
ppp

laissez vibrer

lent.

V.
a.

arco (pointe de l'archet) sur le chevalet

arco (pointe de l'archet) sur le chevalet

arco (pointe de l'archet) sur le chevalet

Ch:

lent. elle est revenue près de la table (lisant)
les yeux fixés sur la lettre qu'elle lit

a Je vous é - cris De ma pe - ti - te

vlles
vb:

arco div:
ppp

arco div:
ppp

divisées

lent.

Fl:

H:

C.a.

Clar:

Coy

Harpe

V.

V.

Ch:

Celli

B.

9.49

Handwritten musical score for a symphony orchestra and voice. The score is written on multiple staves with various instruments and a vocal line.

Instruments and parts:

- Fl: (Flute)
- H: (Horn)
- C. a.: (Clarinet in A)
- Cl: (Clarinet in Bb)
- Cors: (Trumpet)
- Marpe: (Maracas)
- C. a.: (Cello)
- a.: (Double Bass)
- Ch: (Voice)
- Vcllo: (Violin)
- Vi: (Viola)

Lyrics:

Ch: moi comme un lin - ceul — Et je suis seul!... Seul!... toujours

Performance markings:

- solli* (written above the Clarinet in Bb staff)
- dim:* (written above the Clarinet in Bb staff)
- ppp* (written below the Clarinet in Bb staff)
- dim:* (written above the Cello and Double Bass staves)
- ppp* (written above the Cello and Double Bass staves)
- ppp (la moitié seulement)* (written below the Viola staff)
- (sans respirer)* (written above the vocal line)
- ppp* (written above the vocal line)

The score includes various musical notations such as notes, rests, and dynamic markings across multiple staves.

147

Animé

Fl. 2
 H.
 C. angl.
 Cl. *pppp*
 Sax.
 Bassons
 Cors
 Timbales
 (la Harpe crosse)
 V.
 a.
 Ch:
 vcl.
 cb.

seul!...
 cf. personne auprès de lui!... pas un
 unis
 unis

Animé

en animant

Fl:

H:

C.a.

Clar:

Sax:

B. *à 2* *f*

Cors

timb:

V. *cris.*

V. *cris.*

en animant

Chi: *f*
 seul témoi-guage de ten-dresse et même de pi-tié!... Dieu! Com-

U. *cris.*

S. *cris.* 16

un peu retenu

Fl.
H.
C-a.
Clar.
Sax.
B.
Cors
Tub.
U.
A.

un peu retenu

Ch:
- ment m'est venu ce Kris-te coura-ge D'ordonnes cet ex-il et cet iso-le-ment?...

Vclles
B.

un peu retenu

148

assez animé.

Fl: pp f pp f

M. pp f

Clari: pp f pp f pp f

Sax. pp f

B. pp f pp f

Cor

Timb.

V. dim pp f
(très léger)

a. pp f
(très léger)

assez animé.

(après un temps elle a pris une autre lettre et l'ouvre.)

Ch: pp f

Vlls

B.

assez animé.

Handwritten musical score for a symphony orchestra and choir. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings such as *p*, *f*, *pp*, and *ppp*. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures by vertical bar lines.

Instrument parts include:

- Fl. (Flute)
- M. (Mandolin)
- C. a. (Cello)
- Clar. (Clarinet)
- Sax. (Saxophone)
- Ob. (Oboe)
- Cors. (Cor)
- Timb. (Timpani)
- V. (Violin)
- V. (Viola)
- Ch. (Choir)
- Telles (Tuba)
- S. (Soprano)

Lyrics for the choir part:

(*lisant.*)
p
 « Des cris joyeux d'en-

Handwritten musical score for a full orchestra and choir. The score is arranged in systems with the following parts:

- Fl:** Flute, two staves.
- M:** Mute.
- C.a.:** Clarinet in A.
- Clar:** Clarinet in Bb.
- Sax:** Saxophone in Bb.
- B:** Bassoon.
- Corn:** Cornet in Bb.
- Timb:** Timpani.
- U:** Violin.
- a:** Viola.
- Ch:** Choir.
- Tells:** Trombones.
- Tb:** Trombones (lower).

The key signature is one sharp (F#) and the time signature is 3/4. The lyrics for the choir part are:

-fants mon tent sous ma fe-nê-tre. Des cris

The score includes various musical notations such as slurs, accents, and triplets. The bottom right corner of the page contains the handwritten number 19/277.

149

Handwritten musical score for various instruments and voice. The score is organized into staves for Flute (Fl.), M., Clarinet (Clar.), Saxophone (Sax.), Bassoon (B.), Horns (Cors), Timpani (timb.), Violins (V.), Viola (a.), Chorus (Chi.), and Cello/Double Bass (vcllo/b.).

Key musical elements and annotations include:

- Fl.:** Three measures of notes with slurs.
- M.:** A long note with a slur, marked *mf* and *bien chanté*.
- Clar.:** Three measures of notes with slurs, marked *mf* and *bien chanté*.
- B.:** A long note with a slur, marked *mf* and *bien chanté*.
- Cors:** A long note with a slur, marked *mf* and *bien chanté*.
- timb.:** A series of rhythmic patterns, marked *pp* and *(très léger et détaché)*.
- V.:** A series of rhythmic patterns, marked *pp* and *(très léger et détaché)*.
- a.:** A series of rhythmic patterns.
- Chi.:** A vocal line with lyrics: "d'enfants!..." and "et je", marked *mf*.
- vcllo/b.:** A series of rhythmic patterns.


fl. H. C-a. Clar. Sax. B. Cor. Tumb. V. a. Chi. Vcllo B.

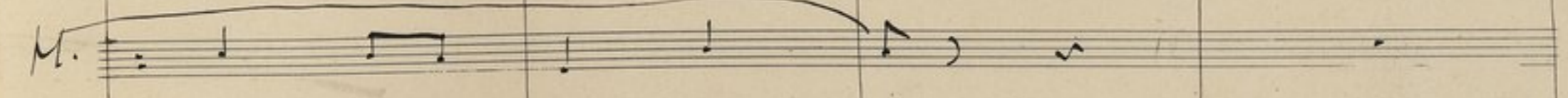
bien chanté

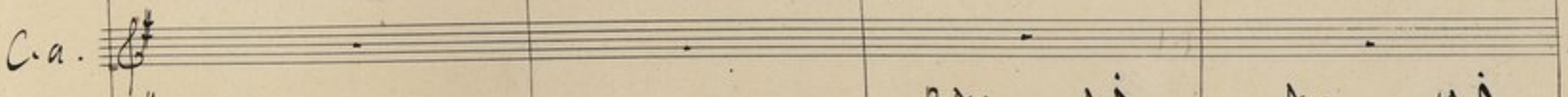
1^o bien chanté

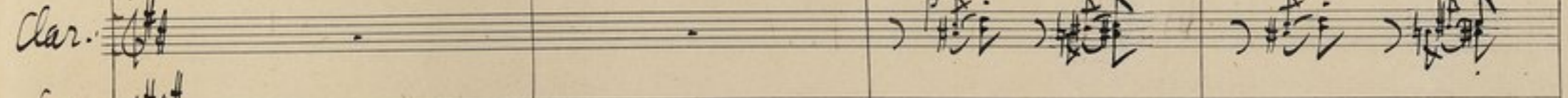
pense à ce temps si doux ou

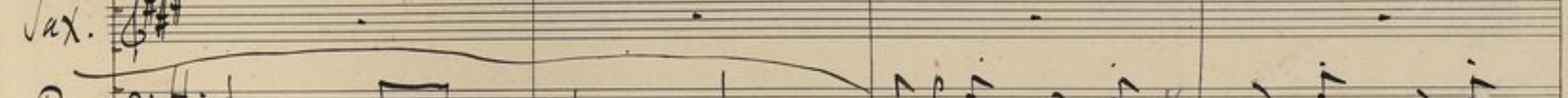
150

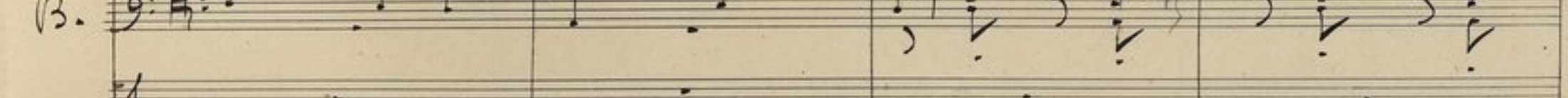
fl: 

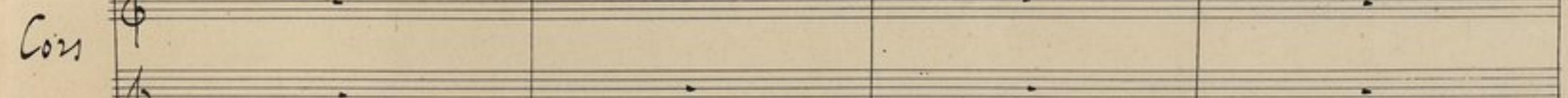
M. 

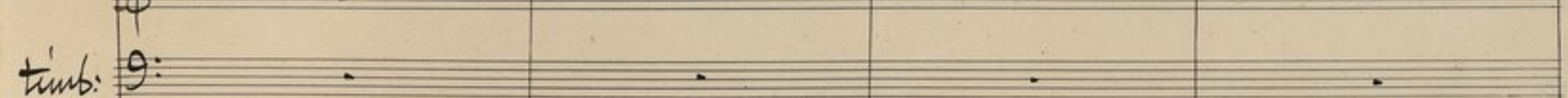
C.a. 

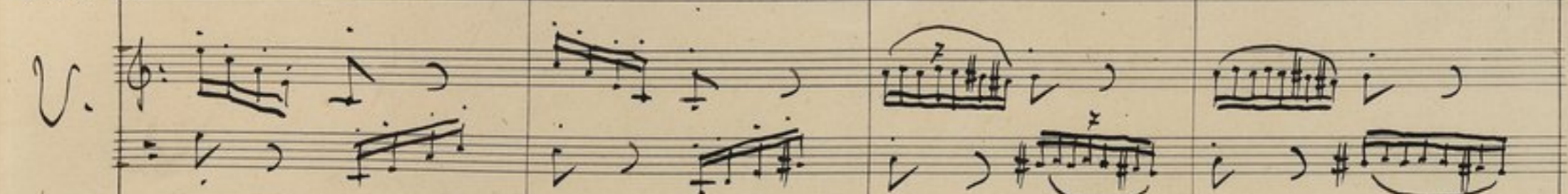
Clar. 

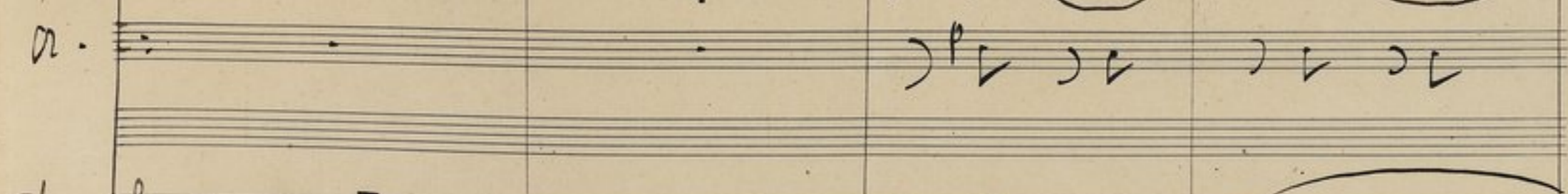
Sax. 

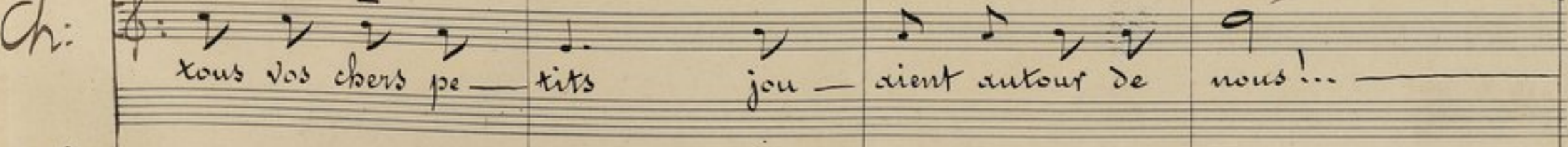
B. 

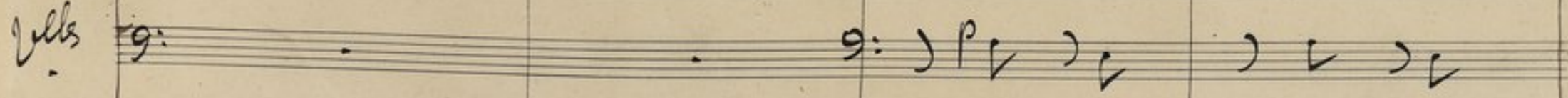
Corn 

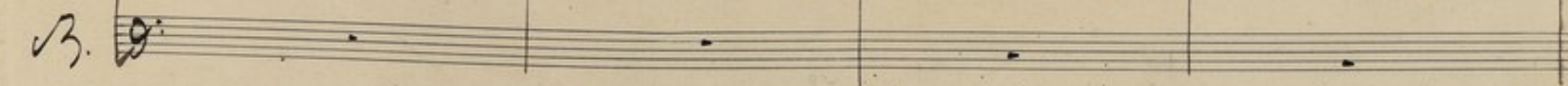
timb: 

V. 

V. 

Ch: 

Vcll 

B. 

Fl.

H.

C-a.

Clar.

Sax.

B.

Cors

trub.

V.

V.

V.

Chr.

Vclls

Co.

151

Fl: *f* *f* *f* *f* *p* *f*

H: *f* *f* *f* *f* *p* *f*

C. a. *cres:* *f* *f* *f* *f* *p* *f*

Clar: *f* *f* *f* *f* *p* *f*

Sax: *f* *f* *f* *f* *p* *f*

B. *cres:* *f* *f* *f* *f* *p* *f*

Cors *f* *f* *f* *f* *p* *f*

timb: *f* *f* *f* *f* *p* *f*

U. *cres:* *f* *f* *f* *f* *p* *f*

a. *cres:* *f* *f* *f* *f* *p* *f*

Chi: *(Cessant de lire)* *f* *(avec expression)* *f* *f* *f* *f* *p* *f*

Vclles *cres:* *f* *f* *f* *f* *p* *f*

Bas *cres:* *f* *f* *f* *f* *p* *f*

Non, Wer — tber, dans leur souve —

arco *bien chanté*

arco *bien chanté*

Fl. *dim:*

H. *dim:*

C. a. *pp*

Clar. *pp*

Sax. *dim:*

B. *pp*

Cord *dim:*

timb: 9:

V. *dim:* *pp*

a. *dim:* *pp* *léger*

Ch: *dim:*

Vcll. *dim:* *pp* *léger*

Cz. *pp* *léger*

15/260

en animant

Fl: *cres:*

M. *cres:*

C.a. *cres:*

Clar. *cres:*

Sax. *cres:*

B. *cres:*

Cors

Timb:

V. *cres:* *sempre cres:*

a. *cres:* *sempre cres:*

en animant

Ch: *-drez...* *Mais doit-il re-ve-nir?...*

Vlls *cres:*

Ch: *sempre cres:*

en animant

153

Handwritten musical score for a full orchestra and vocal soloist. The score is written on multiple staves, including woodwinds (Flute, Clarinet, Saxophone, Bassoon, Cor Anglais, Trombone, Trumpet), brass (Horn, Trombone, Trumpet), percussion (Timpani, Cymbals, Snare), and strings (Violin, Viola, Cello, Double Bass). The vocal soloist part includes French lyrics: "à l'ou m'as dit: à No-ël, et j'ai eu-é: jamais!". The score includes dynamic markings such as *pp*, *mf*, *f*, *dim.*, and *rit.*, as well as performance instructions like "(lisant:)" and "à 2".

lundi matin 4^h
 Paris - 13⁷ juil 87.
 temps d'arrivée.

fl: _____

H: _____

C.a. _____

Clar: _____

Sax: _____

B. *f* *2* *en cuirsant* _____

Cors *f* *2* *en cuirsant* _____

tr: _____

tumb: _____

V. _____

a. *res:* *molto* _____

Chi: *3* *mais si je ne dois repa-rai-tre, au jour fi-xe, ... devant*

Vclls *res:* _____

Vi. *arco* _____

fl:

M.

C. a. *f* \flat \flat

Clar.

Sax. *f* \flat \flat *dim:*

B. *f* \flat \flat

Corn *f* \flat \flat *à 2*
(*suivant*)

rust. *f* \flat \flat *à 2*
(*suivant*)

tr:

timp:

V.

a. *mf* *mf* *f* *f* *mf* *p* *dim:*

Chi: *Xoi,* *f* *ne m'accu-se pas,* *pleure-moi!... »*

Vlln. *f* *f* *f* *p* *dim:*

Cr. *f* *f* *f* *p* *dim:*

en retenant un peu

Fl:

M:

C.a.:

clar.:

Sax.:

B.:

Cors:

tr.:

timb.:

V.:

V.:

a.:

Ch:

elles:

elles:

elles:

elles:

(répétant avec effroi)
(craignant de comprendre)

— ne m'excuse pas, — pleure-moi!...

unis
en retenant un peu

en retenant un peu

~~155~~

fl:

M.

C. a.

Clar. *pp*

Sax.

B.

Cory

timb:

V. *ppp*

a. *ppp*

Chi: *pp* (ne prenant sa lecture)
 « Oui, de ces yeux si pleins de char mes, Ces li-gues.. »

Vcllo (solo) *pp* *expressif et bien chanté.*
 (avec la voix)

Vi

156

en animant

1^{er} Mour^t

Fl.:

H.:

C.a.:

Clar.:

Sax.:

B.:

Cors:

Timb.:

V.:

Vi.:

Ch.:

Cell.:

B.:

de tes larmes... O char...

en animant

1^{er} Mour^t

mf

divisés

arco

en animant

1^{er} Mour^t

fl:

H.

C. a. *f* *bo* *p* *f* *f* *f*

Clar:

Sax. *f* *bo* *b* *q* *o*

B. *f* *bo* *b* *q* *o*

Corn *f* *bo* *b* *q* *o* *dim:*

tr. *f* *bo* *b* *q* *o* *dim:*

tr: *f* *bo* *b* *q* *o* *dim:*

timb: *f* *bo* *b* *q* *o* *dim:*

V.

a. *Molo* *piu f* *cres:* *f* *bo* *f* *bo* *Molo* *dim:*

Chi: *lat - te,* *et* *tu frimi - ras!...*

ells *Molo* *piu f* *cres:* *f* *bo* *f* *bo* *Molo* *dim:*

W. *Molo* *piu f* *cres:* *f* *bo* *f* *bo* *Molo* *dim:*

Handwritten musical score for a jazz ensemble. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various performance markings.

Fl: Flute part, mostly rests.

H: Horn part, mostly rests.

Ca: Clarinet part, mostly rests.

Clar: Clarinet part, featuring a *p* (piano) dynamic and a *solo* section.

Sax: Saxophone part, featuring a *solo* section.

B: Bass part, mostly rests.

Corn: Cornet part, featuring a *solo* section.

trpt: Trumpet part, featuring a *solo* section.

tr: Trombone part, mostly rests.

drum: Drum part, featuring a *solo* section.

U: Upright bass part, mostly rests.

a: Alto saxophone part, mostly rests.

Chi: Chorus part, mostly rests.

Cells: Celli part, featuring a *pp* (pianissimo) dynamic and a *dim:* (diminuendo) marking.

Dr: Drum part, featuring a *pp* (pianissimo) dynamic.

The score concludes with a double bar line and a 6/8 time signature on the right side of the page.

6
7
8
9
10
11

158

Animé et gai.

grande flutes
petite flutes
2 Hauts.
clar.
Basson
Ces
tomb.
triangle
V.
a.

Animé et gai.

Sophie (entre vivement et s'arrête à la porte ; elle tient dans ses bras des jouets pour la fête du soir)
 Bonjour grande soeur ! je viens aux nouvelles !...

(Charlotte surprise cache précipitamment sur elle les lettres qu'elle tient à la main.)

Vclls
B.

288

Animé et gai.

Paris, lundi 13 mai 1847.
2^e après midi

gde fl: *petite*

H.

Clar:

B.

Cou

tomb:

triangle

V.

a.

Soph: *(S'avancant gaiement et déposant les objets sur un meuble.)*

Vlls

Vi

grande flutes
petite
M.
clar.
B.
Cory
tomb.
tr.

Soprano:
-sent... on ne te voit plus!... Et le pè re est très mécon-

159

Moderé

3^e flutes
petite
H.
Clar.
B.
Cory
timb.
tr.

Soph: Charlotte (encore préoccupée)

- tent! ... En fant! ...

Moderé

très rythmique (en dehors)

arco pp

pp

sempre ppp

gde fl: petite H. Clar. B. Cors tr. V. a. Soph. Vlls Vb

gde fl: petite H. Clar. B. Cors tr. V. a. Soph. Vlls Vb

Sophie (qui a pris Charlotte) par la taille

Mais, ... souffres-tu?...

arco pizz

gds fl. petite

H.

Clar. B.

Cors

timb.

tr.

V.

a.

Charlotte
(se détachant des bras de Sophie)

Sophie (qui lui a gardé la main.) (la regardant dans les yeux)

Chi: Pourquoi cet-te pen-sé-e?... Si, ta main est gla-ce-e... Et tes yeux sont rou-

Vlls

Cl.

arco

g clef
fl: *forte*

H.

Clar. $\text{B}\sharp$

B.

Cor $\text{B}\flat$

tr.

V.

a.

Ch:

(se remettant)

Je me sens quelque-fois... un peu tris-te... iso-

Vclle *arco*

Cb. *pizz.*

dolc.

161

gde fl: petite

H.

Clar. #

B.

Cors

timb.

tr.

V.

a.

Chi.

vlls.

cs.

pp 3^o

dim:

ppp

(d'un ton enjoué, mais forcé.)

Soli dol:

pp

gds
fl:
petite
H.
Clar:
B.
Cora
tomb.
tr:
V.
a.
Ch:
Vcllo
Cb.

Solo
pp
doux et bien chanté

dim:
pp
arco
pp
pp

adol:
adol:
adol:

Sophie (célime)

plus.. et maintenant, tu vois: je souris...
Le qu'il faut, c'est ri — re!

271

162

Flutes
 petite
 M.
 Clar.
 B.
 Cors
 timB.
 triangle
 V.
 n.
 Sophie (gaiement.)
 Solo f tr
 abs! — le rire est beni, joy-eux, léger, so-
 vels

5
 6
 7
 8
 9
 11
 12
 13
 14
 292

Fl: petite
 Clar.
 B.
 Cors
 Tymb.
 triangle
 V.
 A.
 Sopho:
 Vcll.
 C.

- no re!
 (léger)
 Il a des ai-les; c'est un oiseau

Paris, Mercredi 15 Juin 1877
 départ de Léon et Juliette
 pour Trouville

gde
fr:
petite
H.
Clar:
B.
Cor
Horn:
tr.
V.
a.
Sopr:
Vclle
B.

c'est un oiseau de l'au-ro-re!
c'est un oiseau!

163

Beaucoup plus lent.

rall:

1^{er} Mour^t

gde fl: $\frac{3}{4}$

petite fl: $\frac{3}{4}$

H.: $\frac{3}{4}$

Clar.: $\frac{3}{4}$

B.: $\frac{3}{4}$

Cos: $\frac{3}{4}$

tr.: $\frac{3}{4}$

V. $\frac{3}{4}$ arco p *dim:* *suivre*

A. $\frac{3}{4}$ arco p *dim:*

Beaucoup plus lent.

rall:

1^{er} Mour^t

Sopr.: $\frac{3}{4}$ mf *cantabile* *dim:* *suivre*

Text: c'est la clarté du cœur qui s'échappe en rayons! ... ab!

Vcllo: $\frac{3}{4}$

B.: $\frac{3}{4}$

Beaucoup plus lent.

rall:

1^{er} Mour^t

dim:

Fl: petite

H.

Clar:

B.

Cors

timb:

tr.

V.

A.

Sopri:

celles:

B.

le rire est béni, joyeux, léger, so no

12

13

14

295

gde
fl= piccolo
H.
Clar.
B.
Cor
Cob
tr.
T.
a.

Sphi
Vcll
Cb.

re!
Il a des ai-les; c'est un oiseau..

164

g^{de} fl: *pp* *meine morte* (♩ = 1) *sempre f*

petite fl: *(prenez la g^{de} flûte)*

H. *pp* *din:*

clar. *pp* *din:*

B. *pp* *din:*

Cors *din:*

tr. *pp*

V. *f*

a. *f*

John: *f* *meine morte* (♩ = 1)

c'est un oiseau de l'eau no-re! ah! ah!

vcllo *f*

cb *f*

16
236

meine morte (♩ = 1)

Fl: *rall: - - 1^o mouvt*

M.

Clar: *mf* *1^o solo*

B.

Cou

tamb: *mf*

triangle:

V.

a.

Sophi: *rall: - - 1^o mouvt*
(Sophie conduit Charlotte au fauteuil et se laisse glisser à ses genoux.)
E - cou - te !...

Vclle

B.

mf *1^o solo* *rall: - - 1^o mouvt*

fl:

H.

cl.

B.

Cors

tomb.

V.

A.

Sopr.

Vcl.

B.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves and includes the following parts:

- Flute (Fl.):** Staff with treble clef, mostly rests.
- Horn (H.):** Staff with treble clef, mostly rests.
- Clarinet (Clar.):** Staff with treble clef and key signature of two sharps (F# and C#). Features a melodic line starting in the second measure with dynamics *p* and *mol:*.
- Bassoon (B.):** Staff with bass clef, mostly rests.
- Trumpets (Corns):** Two staves with treble clef and key signature of two sharps. Includes dynamics *dim:* and *pp*.
- Timpani (timb.):** Staff with bass clef, featuring rhythmic patterns and dynamics *p*.
- Violins (V.):** Two staves with treble clef and key signature of two sharps. Includes dynamics *pp* and *mol:*.
- Violas (A.):** Two staves with treble clef and key signature of two sharps. Includes dynamics *pp* and *mol:*.
- Soprano (Sopr.):** Staff with treble clef and key signature of two sharps. Includes the lyrics: *-fui!...- Mais pourquoi laisser sans nouvel-les Ceux*. Dynamics include *mf* and *p*.
- Violoncelles (Vclle):** Two staves with bass clef and key signature of two sharps. Includes dynamics *p* and *pp*.

Additional annotations include performance directions: *(Charlotte Crossville)*, *(baissant les yeux)*, *arco*, and *pizz*.

166

Allegro

fl.

H.

Clar.

B.

Cors

trmb.

T.

a.

Sopr. *Allegro* (se dégageant des bras de Sophie, se lève)
 Charlotte
 qui lui sont res-tés fi-dè-les?
 Etout!... jusqu'à cette en-fant, tout me parle de

Vcl.

Vi.

arco

Allegro

Allegro



fl:

H.

Cl:

B.

Cors

tomb:

V.

v.

Sophie (retenant à Charlotte.)

Ch:

lui! des larmes!... ah! pardonne, je t'en pri e!...

dim:

Vclls

CB

Handwritten signature and date: 24. 1849

Fl.:

H.:

Clar.:

Sax.:

B.:

Corn:

Timb.:

V.:

A.:

arco pp

arco pp

arco pp

Charlotte (ne se contraignant plus.) (affectueusement.)

Ch:

Ma!... laisse-les cou-ler... Elles font du bien, ... ma chéri - e...

Vcll:

arco pp

168

très rall: - - 1^{er} mour^t

Fl:

M.:

Clar.:

Sax.:

B.:

Cors:

Timb.:

V.:

V.:

A.:

très rall: - - 1^{er} mour^t

Ch.:

Tells.:

Bs.:

très rall: - - 1^{er} mour^t

fl:

H. *pp* *to solo* *dol:*

Clar. *pp* *to solo* *dol:*

Sax. *p*

B.

Cor.

timb.

V.

A.

Ch: *âme re-tour-nent tou-tes, Et de leurs pati-entes gout-tes Mar-*

Vcllo

B.

169

un peu animé.

Fl:

H:

Clar:

Sax:

B:

Corn:

Timb:

V:

A:

un peu animé.

Ch:

Violoncelles:

B:

un peu animé.

170

fl. *le mouve^t* *rall:*

H.

Clar. *pp* *r.p.*

Sax.

B.

Cors

timb.

U. *rall:*

a. *unis* *ppp* *rall:*

Chi. *pp* *le mouve^t* *rall:*
 Et trop fra- gi- le, tout le bri- se!... tout... le

Vclles *ppp* *div:* *poco*

le mouve^t *rall:*

171

Animé.

fl: *ppp* *o* *suivre*

H.

Clar: *ppp* *o* *suivre*

Sax: *ppp* *o* *suivre*

B.

Cors

timb: *ppp* *tr* *o* *suivre*

V. *ppp* *suivre* *pp* *arco* *fp d.* *p d.*

a. *ppp* *dir:* *suivre* *pp* *arco* *fp d.* *p d.*

Ch: *dim:* *bri* *se!* *Animé* *Sophie (effrayée)* *f* *tiens! Charlot - te, crois - moi, ne reste pas i -*

Vcll: *ppp* *suivre* *pp* *unis* *fp* *p*

cs *ppp* *suivre* *pp* *unis* *fp* *p*

Animé.

fl.

H.

Clar. Tr.

Sax. p

B.

Cors

Timb.

V. dol: p

A. dol: p

Soph. (changeant de ton, avec enjouement.)
- ci!... Viens chez nous... nous sau-rons te faire oubli-er ton souci; Le Père a fait ap-

Vcllo dol: p

Db arco p

Fl: *pp* *tr. solo*

M.

Clar: *tr. solo*

Sax.

B.

Cors

pistons
sib

tromb:
et tuba

timb:

V.

u. *tr. solo* *pp*

Sopr. *tr. solo*
-prendre à tes en-fants De magnifiques compli-ments Pour la No-

vlls

Bs.

504

172

fl:

M.

Clar:

Sax:

B.

Cors

hist:

tr:

timb:

V.

a.

Sopri: *Charlotte (à part, dans le plus grand trouble)*
 -él!... No-él!... ab!... cette let-tre!...

vlles

cb

fl:

M.

Clar:

Sax:

B. $\text{f} \text{b} \text{a} \text{2}$.. $\text{b} \text{a}$ 0 *dim:*

Cors $\text{f} \text{b} \text{a} \text{2}$.. $\text{b} \text{a}$ 0 *dim:*
(con cuissant)

tr:

tr:

tr:

tr:

tr:

U. $\text{f} \text{b} \text{a} \text{2}$

a. *dim: fpp* $\text{f} \text{b} \text{a} \text{2}$.. *Molo* *Molo* *Molo* *Molo* *Molo* *Molo*
(répétant d'un ton sombre.)

Ch: $\text{f} \text{b} \text{a} \text{2}$.. $\text{b} \text{a}$ 0 $\text{f} \text{b} \text{a} \text{2}$.. $\text{b} \text{a}$ 0 $\text{f} \text{b} \text{a} \text{2}$.. $\text{b} \text{a}$ 0 $\text{f} \text{b} \text{a} \text{2}$.. $\text{b} \text{a}$ 0
 « Si tu ne me vois repa-rai-tre.. Au jour fi-xé... devant toi... »

Vcll *dim: fpp* $\text{f} \text{b} \text{a} \text{2}$.. *Molo* *Molo* *Molo* *Molo* *Molo* *Molo*

Handwritten musical score for a symphony orchestra and choir. The score is written on multiple staves, including woodwinds, brass, strings, and voice parts. The music is in 3/4 time and includes various dynamics and performance markings.

Instrumentation: Flute (fl.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (B.), Cor Anglais (Cor), Trumpet (tr.), Trombone (tb.), Timpani (timb.), Violin (V.), Viola (a.), Cello (Cl.), Double Bass (Cb.), and Choir (Ch.).

Key Features:

- Tempo/Performance Markings:** *rall.* (rallentando) is written above the first and fifth measures.
- Dynamics:** *ppp* (pianissimo), *p* (piano), *f* (forte), *pp* (pianissimo), *ppp* (pianissimo), *molto* (molto), and *dim.* (diminuendo) are used throughout.
- Articulation:** *acc.* (accents) and *tr.* (trills) are present.
- Phrasing:** Slurs and breath marks indicate phrasing for the woodwinds and strings.
- Choir Part:** The choir part includes the lyrics: "Ne m'ac-cu-se pas... pleure-moi!... pleure-moi!..."
- String Part:** The string part features *ppp* dynamics and *dim.* markings.

The score is divided into four measures, each ending with a 3/4 time signature. The notation includes various note values, rests, and articulation marks.

173

Moderé.

Fl: $\frac{3}{4}$

H: $\frac{3}{4}$ *to solo dol*

Clar: $\frac{3}{4}$ *(clarinettes)*

B: $\frac{3}{4}$ *pp*

Cors $\frac{3}{4}$

timb: $\frac{3}{4}$

V: $\frac{3}{4}$

a: $\frac{3}{4}$ *mf*

Moderé. Sophie (retournant vers Charlotte.)

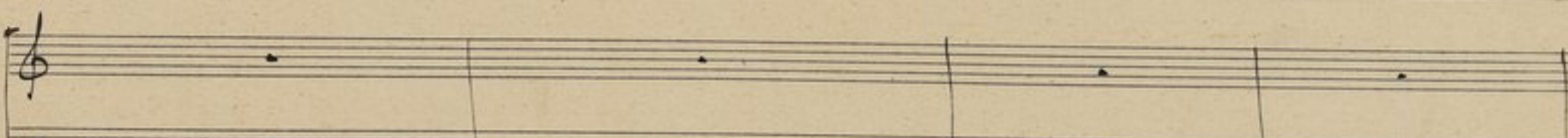
Sophie $\frac{3}{4}$ *mf*

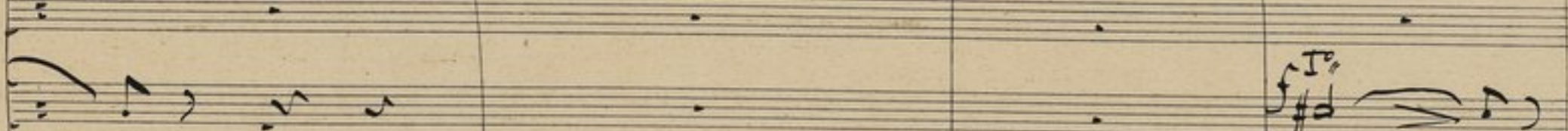
Alors! c'est conve-nu!... tu vien-dras!

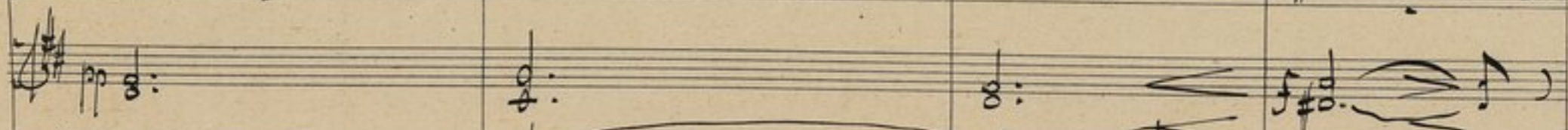
Violoncelles $\frac{3}{4}$ *mf*

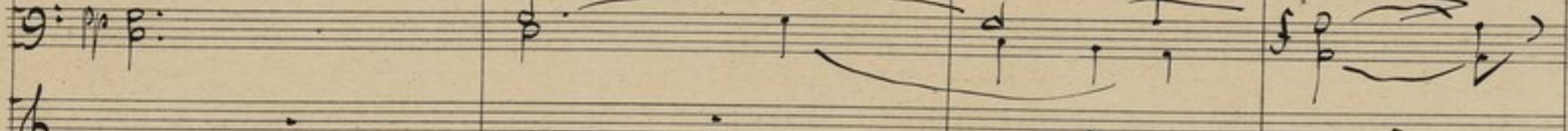
Contrebasse $\frac{3}{4}$ *mf*

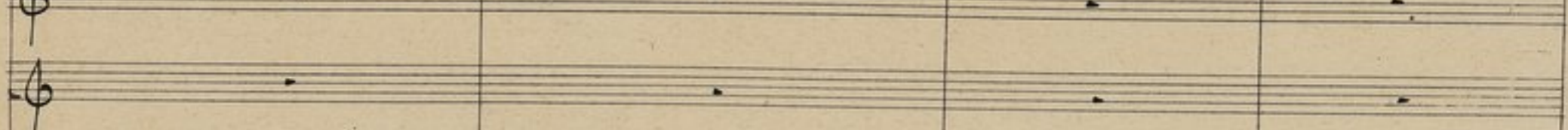
Moderé. *arco*

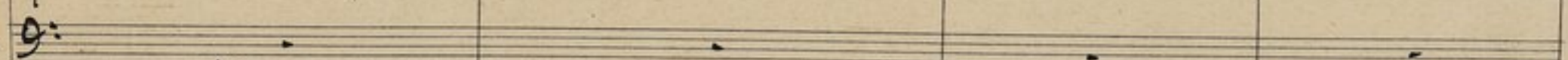
fl: 

M: 

Clar: 

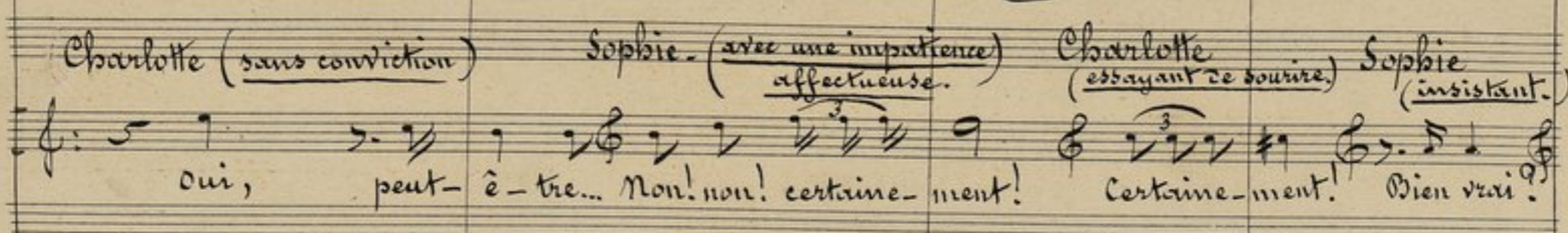
B: 

Cors: 

timb: 

V: 

A: 

Chi: 

Charlotte (sans conviction) Sophie. (avec une impatience affectueuse.) Charlotte (essayant de sourire.) Sophie (insistant.)
 oui, peut-ê-tre... Non! non! certaine-ment! Certaine-ment! Bien vrai?

Vclle: 

CB: 

174

en retenant

Fl. *mf*

H. *mf*

Clar. *mf*

B. *mf*

Cors *pp*

V. *mf*

a. *mf*

Charlotte (la rassurant.)

en retenant

Sophie (caline.)

Ch: *mf*

mf oui, j'i-rai! *mf* je te le pro-mets, Mignon — ne!... *mf* tu viendras?... —

Vcllo *mf*

B. *mf*

pp

ppp

en retenant

Fl.:

H.:

Clar.:

B.:

Cors:

(avec douceur) *dim:*

(avec douceur) *dim:*

(avec douceur) *dim:*

V.:

A.:

dim:

dim:

dim:

Charlotte Sophie se retire doucement, ^{en regardant} sa sœur avec tendresse;

Ch: oui, j'irai... tu viendras?...

Vcllo:

Bj.:

dim:

sf

un peu animé.

en retenant - -

fl:

M.

Clar.

B.

Cors

fisti:

tr:

tamb:

V.

a.

Ch: *mad* Charlotte, *subitement* la rappelle par un geste
d'embrasse avec *effusion*
Charlotte *(avec élan)*
ah! reviens! que je t'embrasse enco - re!...

Vcll.

B.

arco f

un peu animé.

(le 2^e Hautb: reprend le cor anglais)

(changez de suite la en sol b et re en do b.)

en retenant - -

en retenant - -

17/306

1^o Mouv^t (un peu plus animé)

fl: *liger*

H: *liger*

Clar: *liger*

B.

Cors

timb: 9:

V. *del.* *del.* *pp*

a. *pp* *p* *pp*

Ch: *(Sophie s'éloigne.)*

Tlles *pp* *pp* *pp*

3 *pp* *arco pp*

1^o Mouv^t

175

Moderé - large.

Fl: *p* *Court*

M. *Maitbois, et cor anglais.*

Clar:

B:

Cors

tumb:

V. *expressif et bien chanté* *4 corde*

a. *expressif et bien chanté* *4 corde*

Ch: *Court* *Moderé - large*
(Charlotte seule, revient lentement vers la table.)

Vcll

B: *expressif et bien chanté*

Moderé - large

fl:

H.

Cor anglais

cl:

B.

Cour

trub:

V.

a.

Ch: *Charlotte* *(avec désespoir)*
spontanément et comme malgré elle)
 ab! mon courage m'aban- don — ne!... Sei

Vclles

B.

310

avec agitation. (à deux temps)

fl: Flute
H: Horn
C-a: Clarinet in A
Clar: Clarinet in Bb
B: Bassoon
Cor: Cor Anglais
Fag: Bassoon
tr: Trumpet
et tuba: and tuba
timb: Timpani
U: Violin
A: Viola

avec agitation. (à deux temps)

Ch: Chorus
Tlles: Tenors
B: Basses

-gneur! - Sei - gneur!....

avec agitation (à deux temps)

fl:

H:

C-a:

Clar:

B:

Cou:

hist:

tr:

timb:

V:

a:

Ch:

Viol:

B:

avec élan et une ardeur
(suppliante.)

f Seigneurs Dieu! Sei-gneurs!... j'ai suivi ta loi! j'ai fait et veux

pp p q q p p pp

pp p q q p p pp

512

fl: *pp* $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\#9.$ p $\bar{f} \bar{f} \bar{f} \sim + 1 1$

H. *pp* $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\#p.$ p $\bar{f} \bar{f} \bar{f} \sim + 1 1$

C-a. *pp* $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $p.$ p $\bar{f} \bar{f} \bar{f} \sim + 1 1$

Clar: *pp* $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $p.$ p $\bar{f} \bar{f} \bar{f} \sim + 1 1$

B. *pp* $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $p.$ p $\bar{f} \bar{f} \bar{f} \sim + 1 1$

Corn *pp* $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\#p.$ p $\bar{f} \bar{f} \bar{f} \sim + 1 1$

trpt: $\bar{f} \bar{f} \bar{f} \sim + 1 1$

tr: $\bar{f} \bar{f} \bar{f} \sim + 1 1$

timb: $\bar{f} \bar{f} \bar{f} \sim + 1 1$

V. $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\#f.$ $\bar{f} \bar{f} \bar{f} \sim + 1 1$

a. $\#p.$ $p.$ $p.$ $p.$ $p.$ $p.$ $p.$ $p.$

Ch: $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\bar{f} \bar{f} \bar{f} \sim + 1 1$

Violles $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\#f.$ $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\#f.$ $\bar{f} \bar{f} \bar{f} \sim + 1 1$

C.B. $\bar{f} \bar{f} \bar{f} \sim + 1 1$ $\#p.$ $p.$ $p.$ $p.$ $\#p.$ $p.$

fai - re toujours mon de - voir! — En toi seul j'es - pè - re..

fl:

H.

C-a.

Clar.

B.

Cors

hist:

tr:

tamb:

V.

A.

Ch:

Vcllo

B.

177

Handwritten musical score for orchestra and voice. The score includes staves for Flute (Fl.), Horns (H.), Clarinet (C.a.), Bassoon (B.), Trumpets (Cor), Trombones (tr.), Timpani (timb.), Violins (V.), Violas (A.), Chorus (Ch.), and Cello/Double Bass (Vcllo/B.).

The vocal line (Ch.) features the lyrics: *Seigneur Dieu! Seigneur Dieu! Seigneur!*

Dynamic markings include *p*, *mf*, and *f*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

18

fl:

H.

C-a.

Clar.

B.

Cory

tr:

tr:

timb.

V.

A.

Ob:

Tully

P.

fl:

H.

C-a.

Clar: *p* *pp* *p* *pp*

B. *p* *pp* *p* *pp*

Corn

trpt:

tr:

timb:

V. *p* *pp* *p* *pp*

a. *p* *pp* *p* *pp*

Cho: *p* *pp* *p* *pp*

Vcll: *p* *pp* *p* *pp*

B. *p* *pp* *p* *pp*

arco

12/31/77

fl: *dim* *dim* *mf*

H: *mf* *mf* *f* *f* *p* *p*

C-a: *f* *f* *f* *f* *p* *p*

clar: *f* *f* *f* *f* *f* *f*

B: *f* *f* *f* *f* *f* *f*

Corn

percuss

tr:

timb. *f* *f* *f* *f* *f* *f* *f* *f*

V: *f* *f* *f* *f* *f* *f* *f* *f*

a: *f* *f* *f* *f* *f* *f* *f* *f*

Ob: *f* *f* *f* *f* *f* *f* *f* *f*

Telles *f* *f* *f* *f* *f* *f* *f* *f*

B: *f* *f* *f* *f* *f* *f* *f* *f*

(changez Sol en fa grave)
(et do en do#)

re! Dieu bon! Dieu

179

fl:

H:

C.a.

Clar:

B.

Cor:

tr:

tr:

timb:

V.

a.

Ch:

Ull:

B.

Handwritten musical score for various instruments and voice parts. The score includes staves for Flute (fl.), Horn (H.), Clarinet (Clari.), Bassoon (B.), Trumpet (tr.), Trombone (timp.), Violin (V.), Viola (a.), Oboe (Ob.), and Cello/Double Bass (Tully). The music is written in G major and 4/4 time. The vocal line (Ob.) includes the lyrics: "j'es - pe - re!... Sei - gneur Dieu!".

Key musical notations include dynamics such as *pp*, *p*, and *dim.*, and articulation marks like slurs and accents. The score is organized into measures across multiple staves.

Allez animé (agité et passionné)

2^o flutes
 M.
 Cor angl.
 Clar.
 Sax.
 B.
 Cor
 Pistons
 Tr.
 et tuba
 Tromb.
 1^o - 2^o - 3^o
 9 - caisse
 1^o Violon
 2^o Violon
 (divers)
 alto
 (divers)

Allez animé. (agité et passionné)

Werther: Werther est debout, près de la porte, pâle, presque défaillant,
s'appuyant à la muraille.

Violon
 B.

Allez animé. (agité et passionné)

en retenant

plus lent

Fl: *pp* *dim:* *ppp*

H: *pp* *dim:* *ppp*

C-a: *pp* *dim:* *ppp*

Clar: *pp* *dim:* *ppp*

Sax: *pp* *dim:* *ppp*

B♭: *pp* *dim:* *ppp*

Corn: *pp* *dim:* *ppp*

trpt: *pp* (change en la♭)

trb: *pp* *tr*

g-c: *pp*

1^{re} Violons: *pp* *dim:* *ppp*

2^e Violons (divisés): *pp* *dim:* *ppp*

altos (divisés): *pp* *dim:* *ppp*

en retenant

plus lent

W: *pp* *dim:* *ppp*

cel: *pp* *dim:* *ppp*

cb: *pp* *dim:* *ppp*

en retenant

plus lent

rall:

fl:

H.

C-a.

Clar:

Sax.

B.

Corn

trp:

tr:

tuba solo

tmb:

g-c:

1st Violon

2^d Violon

(division)

altos

(division)

W.

pls

db

ppp

dim:

rall:

(long)

181

Lent.

2^o flûte

H.

C. a.

Clar. ^b (hécaton compte)

Basson

Cas

(les pistons, les trombones et le tube comptent)
Tambour

Violons

2^o (unis)

altos (unis)

Lent. (d'une voix entrecoupée sans presque regarder Charlotte.)

(douloureusement)

Werther

oui !... c'est moi !... je reviens !... et pourtant...

Violoncelles

Contrebasses

Lent.

Paris, samedi 18 juin 87.

Paris, lundi 20 juin 87.

fl: _____

H. _____

C.a. _____

Clar: _____

B. _____

Cors _____

timb: _____

V. _____

a. _____

dim: _____

dim: _____

dim: _____

W. *(expressif sans retenir)*

Loin de vous... je n'ai pas laissé pas ser une heu - re... un instant...

Obs _____

Obs _____

dim: _____

dim: _____

182

en animant.

1^{er} - mour^t

fl:

H.

C. a.

clar:

B.

Cory

timb: 9:

V.

a.

W. *en animant. (violemment)*
f
 Sans dire: que je meu-re plu-tot que de la revois!..

Vclla

Ob.

en animant.

1^{er} - mour^t

2nd - mour^t

3rd - mour^t

arco

14

324

I^{er}

pp

#

pp

#

1^{er} - mour^t

pp

Puis.. lorsque

arco

14

324

2nd - mour^t

3rd - mour^t

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into two measures by a vertical bar line.

Instrumentation: Flute (Fl.), Horn (H.), Clarinet in A (C.a.), Clarinet in Bb (Clar. B.), Trumpet (Cours), Timpani (timb.), Violin (V.), Viola (a.), Woodwind (W.), Cello (Celles), and Double Bass (Cb.).

Key Signature: Two flats (Bb, Eb).

Tempo/Style: Indicated by a common time signature (C) and a 3/4 time signature.

Vocal Part (W.):

- Lyrics: "vint le jour / Que vous aviez fi-xé... / pour le retour... / Je suis par-
- Dynamic markings: *Cres:* (Crescendo) and *mf* (mezzo-forte).

Other Details:

- Flute, Horn, Clarinet in A, Trumpet, and Timpani parts are mostly rests.
- Clarinet in Bb and Viola parts have some notes in the first measure.
- Violin and Cello parts play a rhythmic accompaniment of eighth notes.

183

Fl: _____

M: _____

C. a. _____

Clar: _____

B. _____

Cors _____

timb. _____

V. *mf* $\text{d} \quad \# \text{a}$ *dim:* $\text{a} \quad \# \text{a}$

A. *mf* $\text{b} \text{a} \quad \# \text{o}$ *dim:* $\text{b} \quad \# \text{o}$

mf $\text{b} \text{a} \quad \# \text{a}$ *dim:* $\text{b} \text{a} \quad \# \text{a}$

W. *ti...* *Sur le seuil de la* *por-te..* *je résistais* *en*

Vclles *mf* $\text{b} \text{a} \quad \# \text{a}$ *dim:* $\text{b} \quad \# \text{a}$

B. *mf* $\text{b} \text{a} \quad \# \text{a}$ *dim:* $\text{b} \quad \# \text{a}$

un peu moins lent.

fl:

H:

C-a:

Clar:

B:

Cor:

timb:

V:

a:

un peu moins lent.
 Charlotte (très émue, cherchant à se contenir et à paraître indifférente)
 soli (expressif sans forcer le son)

Ch:

Vclles:

Cb:

un peu moins lent.

Fl:

M:

C-a:

Clar:

B:

Cors:

timb:

V.

A.

Chr:

Vcllo

B.

Werther (s'approchant avec une curiosité expressive.)

16
326 B.S.

Paris
dimanche 19 Juin 187.
de
St. Chaleur

fl:

H.

C. a.

Clar:

B.

Cors

timb:

V.

a.

Charlotte (coupant court aux mots qu'elle sent sur
les lèvres de Werther et sans lui répondre.)

W.

Vclles

Ch

185

Cédez un peu

1^{er} Mour^t

Fl:

H:

C-a:

Clar:

B:

Cors:

Timb:

V.

a.

Ch: *mf*
à la redoit ainsi
Cédez un peu
(tendrement)
Ne vous semble-t-il pas qu'elle s'est souve — nu — e ?...

Vclle:

Co:

Cédez un peu

1^{er} Mour^t

Fl.:

H.:

C-a.:

Clar.:

B.:

Cors:

timb.:

V.:

a.:

Wertber. (jetant un regard autour de lui.)

(tristement.)

W.:

Oui, je vois... ici rien n'a changé... que les cœurs!...

Vcll.:

Vi.:

12

186

Calme et modéré

Fl. *ppp* *très doux et bien chanté*

H.

C-a.

Clar.

B.

Cors

Timb.

V. *ppp* *(sur la touche)*

a. *ppp* *(sur la touche)*

Calme et modéré.

Werther

Ch: *ppp* - nu - e... (Werther va par la chambre) *ppp* Voici le clave - cin qui chan...

Tlls *ppp*

B. *ppp*

Calme et modéré.

21/22/23

fl: *f* *expressif* *dim:*

M.

C. a.

Clar.

B.

Cors

timb.

V. *expressif*

A.

W. *-rait mes bon-heurs, .. Ou qui tressaillait de ma pei-ne,...* $\frac{12}{8}$

Violles

B.

ic
364

187

Moderé. (Sans lenteur)

Fl:

H:

C. a.

Ch:

B.

Cos

Timb:

V.

A.

Chi: *Moderé. (Sans lenteur) Werther (venant près de la table.)*
 mienne! *mf* Ces li-vres!... sur qui, tant de fois nous avons incli- *mol: f*

cel.

Co.

Moderé. (Sans lenteur)

20
232 P.F

188

un peu plus animé

fl. H. C.a. Clar. B. Cors timb:

V. a.

W.

ne nos têtes rappro- ché es... Et ces

(allant un peu plus animé au secrétaire sur lequel est placée la boîte aux pistolets.)

celles B.

un peu plus animé

en animant

fl:

M.

C. a.

Clar:

B.

Cors

timb:

V.

V.

A.

en animant

W. *mf*
(d'une voix sourde.) *p*
 armes.. Un jour ma main les a tou- chées... Déjà j'étais impati- ent Du long repos, auquel j'as-

Vclls

B.

en animant

18
253 g.p

1^{er} Mouvt = (dans retenu)

Lent.

fl:

H:

C. a.

clar:

B.

Cor:

timb:

V.

a.

Charlotte *(sans voir ce dernier mouvement elle est remontée vers le clavier sur lequel elle a pris un manuscrit)* 1^{er} Mouvt (dans retenu)

Lent. Wertber *(prenant le manuscrit)*

W. *mf* *pp*

- pire! Et voici ces vers d'Ossi - an que vous aviez commencé de tra - duire... Traduire!...

(puis elle redescend vers Werther)

elles

B.

1^{er} Mouvt = (dans retenu)

Lent.

334

189

Fl.

H.

C.a.

Clar: (changez en la b)

B.

Cors

timb:

V.

a.

Handwritten musical notation for woodwinds and strings, including dynamics like *ppp* and *dir:*.

W. *mf* *p* *dolo*
 ah! bien souvent mon rêve s'envo - la sur l'aile de ces vers, Et c'est toi, cher poète qui

Vclles (un vclle solo)

Cb.

Handwritten musical notation for voice and lower strings.

Fl: *p* *cres:*

H: *p* *cres:*

C. a. *p* *cres:*

Clar: *p* *cres:*

B. *p* *cres:*

Cors *p* *cres:*

Timb. *p* *cres:*

V. *p* *cres:*

a. *p* *cres:*

W. *dim:* *3*
 bien plutôt était mon inter-*pre* te!

Vclles *sf* *cres:* tous dir:

Cb: *sf* *cres:*

195

fl:

M.

C-a.

Clar. en la

Sax:

B.

Cors

troub. et tuba

timbales

Harpe

V.

a.

W.

cel.

cb.

Werther (avec une tristesse inspirée.)

Écoute mon âme est là!...

bien chanté et expressif.

Paris, mardi 21 Juin /87 - temps splendide.

fl:

H.

Ca.

Clar.

Sax.

B.

Cors

tr.

timb:

H. *mf* *dim:*

V.

a.

W. *mf* *dim:*

elles

B. *p* *mf*

- les, ô souffle du prin-temps?... pour — quoi — me réveil-

rall:

très rall:

fl:

H:

C.a.

clar:

Sax:

B:

Cors

tr:

timb:

H:

V:

a:

W:

celles

cs:

rall:

très rall:

17

18

19

20

21

1^{er} Mour

Fl. H. C-a. Clar. Sax. B. Cors tr. timb.

H. V.

W.

1^{er} Mour
- temps ?...

Demain dans le val

arco pp

arco pp

1^{er} Mour

Fl: *pp* *dim:*

M: *pp* *dim:*

C-a.

Clar:

Sax.

B.

Corn

tr: *dim:*

tr: *dim:*

tr: *dim:*

H.

V.

a. *dim: pp*

W. *p* *mf* *f*
 -mie re... Et ses yeux vainement cherche- ront ma splendeur, ils

Vcllo *dim: pp*

C.

rall: *très rall:*

Fl.

H.

C.a.

Clar.

Sax.

B.

Cors

tr.

timb.

M.

W.

Viol.

Viola

W.

Viol.

Viola

1^{er} MOURT (un peu moins lent, à mesure)

Fl: *bien chanté et expressif.*

H. *bien chanté et expressif.*

C.a. *bien chanté et expressif.*

Clar. *bien chanté et expressif.*

Sax.

B.

Cors

tr.

tamb.

M.

V.

a.

2^{es} MOURT (un peu moins lent, à mesure)

Charlotte (dans le plus grand trouble)

W. - Temps!... *N'achevez pas!... Hélas!...*

Vcllo arco

M. arco

1^{er} MOURT (un peu moins lent, à mesure)

parit. dimanche 19 Juin 187.

g^{de} chaleur - seul, chez moi.

Mercres 22 Juin 187.

5^h matin.

en animant peu à peu

Fl: *cres:*

H:

C-a. *cres:*

Clar. *cres:*

Sax.

B. *mf*

Cors *p* *cres:* *mf*

tr: *cres:* *mf*

timb: *p*

H. *cres:* *mf*

V. *mf*

a. *mf*

en animant peu à peu

Ch: *cres:*
 ce désespoir... ce deuil...
 on dirait... il me semble...
 Ciel!... Ai-je compris?... Ai-je com-

Werther *mf* (plus accentuée) *mf*

Vcllo *mf*

Vi *mf*

en animant peu à peu *mf*

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves with various clefs and key signatures.

Flute (Fl.): Staff 1, treble clef, no key signature.

Horn (H.): Staff 2, treble clef, one flat key signature.

Clarinet (C-a.): Staff 3, treble clef, two flats key signature.

Saxophone (Sax.): Staff 4, treble clef, two sharps key signature.

Bassoon (B.): Staff 5, bass clef, one flat key signature.

Trumpet (Cours): Staff 6, treble clef, one flat key signature.

Trombone (Tomb.): Staff 7, bass clef, one flat key signature.

Violin (V.): Staff 8, treble clef, one flat key signature. Includes dynamic markings: *poco a poco cres:*

Viola (a.): Staff 9, treble clef, one flat key signature. Includes dynamic markings: *unif*, *div:*, *poco a poco cres:*, *unif*, *div:*.

Waltz (W.): Staff 10, treble clef, one flat key signature. Includes lyrics: *- plus de larmes N'est-ce pas un aveu que je lis?... ah!... taisez-vous!...*

Celli (Celles): Staff 11, bass clef, one flat key signature. Includes dynamic marking: *div:*

Double Bass (B.): Staff 12, bass clef, one flat key signature. Includes dynamic marking: *poco a poco cres:*

Other markings: *mf*, *mf*, *Charlotte (frémissante)*, *147*

Handwritten musical score for a symphony or opera. The score includes parts for Flute (Fl.), Horn (H.), Clarinet (Clar.), Saxophone (Sax.), Bassoon (B.), Trumpet (Corno), Timpani (Timp.), Violin (V.), Viola (A.), and Cello/Double Bass (Tutti).

The score is divided into two systems. The first system includes parts for Flute, Horn, Clarinet, Saxophone, Bassoon, Trumpet, and Timpani. The second system includes parts for Violin, Viola, Cello/Double Bass, and a vocal part (W.).

Key markings and dynamics include: *cres.*, *piu f*, *à 2*, *dir.*, *uniss*, *f*, *pp*, *mf*, *ff*.

The vocal part (W.) includes the following lyrics:

Werther (en s'exaltant de plus en plus) Charlotte (suppliante)
 à quoi bon essayer de nous tromper en — co-re... je vous implo — re...

The score concludes with a double bar line and a fermata.

198

Fl.

H.

C-a.

Clar.

Sax.

B.

Cors

timb

V.

V.

C.

B.

Werther (avec ardeur)

W. *piu f*
 Va! nous mentionnons tous deux en nous disant vain-queurs de l'immortel a-

Ylles

M.

149

rall: — — — — — *Allez large*

fl: — — — — —

M. *mf* — — — — —

Ca. — — — — —

Clar: *mf* — — — — — *solo* — — — — — *avec la voix.* *dim*

Sax. *Solo* — — — — — *mf* — — — — —

B. *mf* — — — — — *à défaut de la soprano* — — — — —

Cors — — — — —

timb. — — — — —

V. *cres:* — — — — — *mf* — — — — — *dim:*

a. *cres:* — — — — — *mf* — — — — — *dim:*

rall. — — — — — *assez large*

Ch: *cres:* — — — — — *f* — — — — — *Charlotte* — — — — — *dim:*

W. *cres:* — — — — — *Werther!!...* — — — — — *f (extasié et palpitant)* *dim:*
 - nous qui tressaille en nos cœurs!... — — — — — *ab!* — — — — — *ce premier bai* — — — — — *dim:*

Vcl. *cres:* — — — — — *mf* — — — — — *dim:*

Ob. *cres:* — — — — — *rall:* — — — — — *assez large* *dim:*

Fl.:

H.:

Ca.:

Clar. en la^b / Sax.:

B.:

Cors:

Fist. en la^b / Tr.:

Tamb.:

M.:

V.:

a.:

Ch.:

W.:

Charlotte (le repoussant.)

Non. tout ce qui nous se - pa-re peut-il être oubli - é?... (insistant) pi -

m'aimes....

piuf tu m'aimes...

(se défendant) toujours.

Vcl.:

Vi.:

fl:

H.

C. a.

Clar.

Sax.

B.

Cors

tr.

tr.

tr.

H.

V.

a.

Ch:

W:

Vcl.

B.

en animant

en animant

Handwritten musical score for a symphony orchestra and choir. The score is written in French and includes the following parts:

- Fl.** (Flute)
- H.** (Horn)
- C.a.** (Clarinet)
- Clar.** (Clarinet)
- Sax.** (Saxophone)
- B.** (Bassoon)
- Cors** (Trumpet)
- tr.** (Trombone)
- timb.** (Timpani)
- M.** (Mandolin)
- V.** (Violin)
- a.** (Viola)
- Ch.** (Choir)
- W.** (Waltz)
- cello** (Cello)
- B.** (Bass)

The score features various musical notations including notes, rests, and dynamic markings such as *cres.* (crescendo) and *Sempre cres.* (Sempre crescendo). The lyrics for the choir part are:

nous rien n'ex-is-te et tout le. reste est vain!...

At the bottom of the page, there is a handwritten note:

Paris, Jeudi 23 Juin 1877.
5^e matin
beau temps.

Handwritten musical score for a symphony or opera. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 4/4.

Fl: Flute part with notes and rests.

H: Horn part with notes and rests.

C.a.: Clarinet in A part with notes and rests.

Clar.: Clarinet in Bb part with notes and rests.

Sax.: Saxophone part with notes and rests.

B.: Bassoon part with notes and rests.

Cors: Trumpet part with notes and rests.

hist.: Trombone part with notes and rests.

tr.: Trumpet part with notes and rests.

timb.: Timpani part with notes and rests.

H.: Horn part with notes and rests.

V.: Violin part with notes and rests.

a.: Viola part with notes and rests.

Ch.: Chorus part with lyrics: *(Éperdue)* Défendez-moi, Seigneur, mot divin!

W.: Soloist part with lyrics: *(Éperdue)* Défendez-moi, Seigneur, mot divin! Viens! De fen-dez-moi... contre moi-je t'ai-me! il n'est plus de re-

Vcl.: Violoncello part with notes and rests.

bc.: Double Bass part with notes and rests.

362

363

rall.

Large

fl:

H:

C.a.

clar:

Sax.

B.

Cors

tr:

timb:

H.

V.

a.

Ch:

W:

Ulls

S

rall:

mf

dim:

inf

dir:

crs:

364

Anime (à 2 temps)

fl:

H.

C-a.

clar:

Sax.

B.

Cors

trpt:

tr:

tomb

g. caiss.

M.

V.

a.

Ch:

W.

Telles

S.

(dans les bras de Werther)

Anime (à 2 temps)

(se redressant, f appelle)

ab!

Anime (à 2 temps)

X 365

Fl.:

H.

C. a.

Clar.:

Sax.

B.

Cory

trmb

V.

a.

Ch:

Vcll.

B.

566

206

Fl.

H.

C-a.

clar.

Sax.

B.

Cors

timb.

U.

a.

Ch.

Charlotte (résolument:
de possédant enfin)
non! Vous ne me verrez

Vclles

Vcl.

B.

fl:

H:

C. a.

Clar:

Sax:

B.

Cors

timb:

V.

a.

Ch:

Violles

Ob.

dim: *p* $\frac{6}{8}$ $\frac{6}{8}$ $\frac{12}{8}$

Werther Charlotte (*avec un reproche déchirant.*)

arco

Paris Mardi 20 Juin /37.
 matin - gr. chaleur
 pour 10 jours

Fl:

H.

C. a.

Clar.

Sax.

B.

Cors

timb.

V. *crs:*

A. *crs:*

Ch. *crs:* *crs:* *crs:* *crs:* *crs:* *crs:*

fuis l'a - me déses - pé - ré - e!... à - dieu!... à - dieu!...

Vclles *crs:*

Ob. *crs:*

207

Fl:

H:

C. a.

Clar:

Sax:

B.

Cors *à 2 f^o*
Soli (auvrez)

trub: *f^o*
(auvrez)

V.

a.

Th: *pour la der-niè-re fois!...* *(Charlotte s'enfuit et ferme la porte)* *(Werther se précipite)*
de la chambre sur elle. *sur ses pas.*

Vclle

Vi.

566

fl:

H.

C. a. *(forcer le son)*

Clar. *(forcer le son)*

Sax. *(forcer le son)*

B. *(forcer le son)*

Cory *(cuivres)*

trub. *(cuivres)*

V. *crs:*

a. *crs:*

W. *Wenthes (attéré.)*
f
Mais

Vlls *crs:*

Cy. *crs:*

208

fl:

H.

C-a.

Clari:

Sax.

B.

Cors

tiub:

V.

A.

W.

Vcllo

Co

209

en animant - -

Fl:

H:

C.a.

Clar.

Sax.

B. *cris:*

Cors *cris:*

trub. *cris:*

V.

A. *cris:*

W. *cris:*

Celli

B. *cris:*

en animant - -

en animant - -

- viens!... Re - viens!

Handwritten musical score for a large ensemble, including parts for Flute (Fl.), Horn (H.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (B.), Cor Anglais (Cor), Trombone (tr.), Trumpet (tr.), Timpani (timb.), Snare Drum (s-c), Violin (V.), Viola (a.), Woodwind (W.), Bassoon (B.), and Double Bass (Cb.).

The score is written in a system of staves, with each instrument part labeled on the left. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings. The music is arranged in a multi-measure rest format, with diagonal slashes indicating where the music continues on the next page.

Key features of the score include:

- Flute (Fl.):** Part 1, starting with a rest, then playing a melodic line.
- Horn (H.):** Part 1, playing a melodic line.
- Clarinet (Cl.):** Part 1, playing a melodic line.
- Saxophone (Sax.):** Part 1, playing a melodic line.
- Bassoon (B.):** Part 1, playing a melodic line.
- Cor Anglais (Cor):** Part 1, playing a melodic line.
- Trombone (tr.):** Part 1, playing a melodic line.
- Trumpet (tr.):** Part 1, playing a melodic line.
- Timpani (timb.):** Part 1, playing a melodic line.
- Snare Drum (s-c):** Part 1, playing a melodic line.
- Violin (V.):** Part 1, playing a melodic line.
- Viola (a.):** Part 1, playing a melodic line.
- Woodwind (W.):** Part 1, playing a melodic line.
- Bassoon (B.):** Part 2, playing a melodic line.
- Double Bass (Cb.):** Part 1, playing a melodic line.

210

un peu retenu

fl: *cor 1^a*

H.

C-a.

clar.

Sax.

B.

Cors

past.

tr:

timb:

q-c:

V.

a.

W.

vcllo

cc.

(sous banches)
 pp #8
 soli
 pp 3^o (sous banches)

(presque parlé.) un peu retenu

f
 Rien!...

un peu retenu

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves, including woodwinds, brass, strings, and voice.

Instrumentation: Flute (Fl.), Horn (H.), Clarinet in A (C.a.), Clarinet in Bb (Clar.), Saxophone (Sax.), Bassoon (B.), Cor Anglais (Cors), Bassoon (B.), Trumpet (tr.), Timpani (timb.), Gong/Cymbal (g.c.), Violin (V.), Viola (a.), Voice (V.), and Bass (B.).

Key Features:

- Woodwinds:** The Cor Anglais and Bassoon parts feature complex melodic lines with slurs and dynamic markings such as *ppp*, *poco*, and *sol*.
- Strings:** The Violin and Viola parts are mostly silent, indicated by rests.
- Vocal Soloist (V.):** The vocal line includes the lyrics "pas un mot..." and "elle se tait..." with dynamic markings *mf* and *p*, and a triplet of notes.
- Other Instruments:** Flute, Horn, Clarinet, Saxophone, Bassoon, Trumpet, Timpani, and Gong/Cymbal parts are mostly silent, indicated by rests.

Tres Modere.

Handwritten musical score for a full orchestra. The score is divided into two systems. The first system includes parts for Flute (Fl.), Horn (H.), Clarinet (C.a.), Clarinet (Clar.), Saxophone (Sax.), Bassoon (B.), Trumpet (Cory), Trombone (Tromb.), Timpani (Tymb.), Snare Drum (G-C.), Violin (V.), Viola (a.), and Cello/Double Bass (W.). The second system includes parts for Violin (V.), Viola (a.), and Cello/Double Bass (W.).

Key annotations and markings include:

- Tempo:** "Tres Modere" is written at the top and bottom of the page.
- Performance Instructions:** "arco" (arco) and "pizz" (pizzicato) are used for string parts. "f" (forte) and "pp" (pianissimo) indicate dynamics.
- Tempo Changes:** "(rapide)" is written above the string parts in the second system.
- Lyrics:** "Soit! adieu donc!.. Charlotte a die-" is written below the Cello/Double Bass staff in the second system.
- Rehearsal Markers:** Vertical lines with the number "6" are placed above the string parts in the second system.
- Accents:** Accents are placed over notes in the Cello/Double Bass part.

Plus large.

fl:

H:

C-a:

clar:

Sax:

B:

Cor:

tr:

tr:

timb:

g.c:

V:

a:

Plus large (avec ampleur.)

W.

cel:

cs:

This page contains a handwritten musical score for a large ensemble. The instruments listed on the left are: Fl. (Flute), Cl. (Clarinet), Sax. (Saxophone), Tr. (Trumpet), Tromb. (Trombone), Tuba, Perc. (Percussion), G. (Guitar), U. (Upright Bass), and W. (Woodwind). The score is written in a single system with multiple staves. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *dim.* (diminuendo) and *f* (forte) are present throughout. The notation includes various clefs, key signatures, and articulation marks. The score is divided into measures by vertical bar lines, and some sections are marked with repeat signs.

Modéré, sombre et dramatique. (sans lenteur)

fl:

H.

C.a.

Clari. *pp* *1^o solo*

Sax. *pp* *2^o solo*

B.

Cor.

tr.

tr.

timb. *tr* *dim*

q.c.

V. *pp* *rit*

a. *pp* *rit* *sol*

Modéré, sombre et dramatique. (sans lenteur)

W.

Telles *pp* *rit*

Co. *pp* *rit*

pp *rit* *unis*

Modéré, sombre et dramatique (sans lenteur)

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo).

The instruments listed on the left side of the score are:

- Fl. (Flute)
- H. (Horn)
- C-a. (Corno Alto)
- Clar. (Clarinet)
- Sax. (Saxophone)
- B. (Bassoon)
- Cors. (Corno)
- Timb. (Timpani)
- U. (Violini)
- a. (Violini)
- Albert (likely Alberti Bass)
- Vclles. (Violoncelli)
- B. (Bassi)

The score features various musical notations, including treble and bass clefs, key signatures (one sharp), and time signatures. There are several measures of music, with some measures containing complex rhythmic patterns and others being rests. Dynamic markings like *pp* are used throughout the piece.

Fl:

H:

C. a.

Clar: *pp* *q.*

Sax:

B. *pp* *q.*

Cors

trub: *tr*

V. *pp* *q.*

a. *pp* *q.*

Alb: *mf* *3* *q.*

Vclles

Cb:

(changeant de ton avec étonnement)

(il regarde un instant du côté de la fenêtre comme s'il voyait s'éloigner quelqu'un.)

personne i-ci?.. la porte ou-ver-te sur la ru-e... que se passe-t-il donc?..

215

Fl: *pp*

H.

C-a.

Clar: *cres:*

Sax

B. *cres:*

Cors

timb:

V. *cres:* *arco pp*

A. *cres:* *arco*

alb: *parlé (appelant)* *plus haut, (avec insistance)* *plus f* *Charlotte (paraissant et terrifiée à la vue de son mari.)* *Albert (d'un ton bref.)*
(puis: le front rembruni, il se dirige du côté de la chambre de Charlotte.) *Charlotte!* *Charlotte!* *Ab!...* *qu'avez-vous?*

Vclle *cres:* *arco*

B. *cres:*

Paris Vendredi 24 Juin / 87.
 Temp. airt. - 5° matin
 à midi il y a beau concours de Noctua
 (dit: Didou.) Bien: clair, cher pendant
 demain soir jugement.

Fl. *mf* *p*

H.

C-a.

Clar.

Sax.

B.

Cors *mf* *p*

timb:

V. *dim:*

a. *pp*

Charlotte (de plus en plus troublée) Albert (insistant)

alb. *p* mais... rien... Vous semblez é-mu-e.. troublé-e

Viol. *dim:*

Viola

fl: _____

H: _____

C. a. _____

Clar: *pp* _____ *f* ^{à 2} _____ *pp* _____ *f* ^{à 2} _____

Sax: _____ *f* ^{à 2} _____ *pp* _____ *f* ^{à 2} _____

B.: *pp* _____ *f* ^{à 2} _____ *pp* _____ *f* ^{à 2} _____

Cors *(mettez la sourdine)* _____

timb: *pp* _____ *f* ^{à 2} _____ *pp* _____ *f* ^{à 2} _____

U. _____

A. _____ *pp* _____ *f* ^{à 2} _____ *pp* _____ *f* ^{à 2} _____

Ch: *Charlotte (cherchant vainement à se remettre)* *Albert (méfiant presque violent)* *Charlotte (balbutiant)* *Albert (sombre)*
 Oui... la sur-prise... et qui donc était là? là? Répon-

Vclles _____ *pp* _____ *f* ^{à 2} _____ *pp* _____ *f* ^{à 2} _____

Vi. _____ *pp* _____ *f* ^{à 2} _____ *pp* _____ *f* ^{à 2} _____

(à défaut de saxophone)
~~par l'altér-joue~~

fl:

H.

C.a.

Clar. *dim: pp* *suivre*

Sax. *dim: pp* *suivre*

B.

Cory

trub:

V. *arco* *suivre*

a. *arco*

alb: *dez!* *(un domestique est entré apportant une lettre.)* *(Albert remarque sa présence et se tourne vers lui brusquement)* *Un mes- sage?..* *de Wer- theim... Dieu!* *(lentement)* *(Albert reconnaît l'écriture et regarde fixement Charlotte.)* *Charlotte (ne pouvant retenir un cri de surprise.)*

vlle *arco* *suivre*

cb. *arco*

216

Moderé.

Fl:

H:

C.a.

Clar:

Sax:

B:

Cors (les cors ont mis la sourdine)

Tamb:

U:

a:

Soli
(avec sourdine)

Albert

Moderé.

Alb: *mp* (*lisant*) *dal:*
 « je pars pour un lointain voy - a - je Voulez-vous me prêter vos pisto -
 (gravement et sans perdre Charlotte de vue.)

Telles *pp* *3*

Ob:

Moderé.

rall: —

Fl:

H:

C.a.

Clar:

Sax:

B.

Cors *rall:* (ôtez la sourdine)

timb: *rall:* (ôtez la sourdine)

V.

a. *div:*

alb: *Charlotte (à part de sentiment défaillie)* *rall:* *Albert (continuant)* *Charlotte (exécutive)*
 - lets?... Il part!... « Dieu vous garde tous deux!... ah! l'horrible pré-

vlls *tous dir: pp*

cs *rall:*

217
1^{er} mouvement

Fl.

H.

C-a.

Clar.

Sax.

B.

Cors

trub.

V. *riso* *pp*

n. *riso* *pp*

Ch: *mf* *3* *9*

Vcllo *mf* *3* *9*

vi. *mf* *3* *9*

1^{er} mouvement

Albert (*à Charlotte:*
froidement)
Donnez-les lui! ...

Charlotte (*reculant épouvantée*) Albert (*indifférent*
et la fixant.)
qui? ... moi? ... Sans

1^{er} mouvement

Fl.:

H.

C.a.

Clar.:

Sax.:

B.:

Cory:

timb.:

V.:

a.:

alb.:

Flle.:

S.

Charlotte comme fascinée par le regard de son mari
se dirige machinalement vers le secrétaire sur
lequel est déposée la boîte aux pistolets.

Charlotte
quel regard!.....

pp

Allegro (avec agitation)

fl: *f* *no* (prendre de suite la petite flûte)

H. *f* *no*

C-a. *f* *no*

Clar. *f* *no* (changer de suite en *Sib*)

Sax. *f* *no*

B. *f* *no*

Cors *f* *no*

Violon *f* *no* (changer de suite en *Sib*)

Violoncelle *f* *no* (changer de suite en *La⁷ et *Si⁷*)*

Viola *f* *no*

Basse *f* *no*

Allegro (avec agitation)

Charlotte (avec force)

Ch: *f* Dieu! tu ne voudras pas que j'ari - ve trop tard!...

Vlls *f* (elle s'enfuit désespérée.)

B. *f*

Allegro (avec agitation)

(fin du 1^{er} tableau du 3^e acte)

la musique continue suivre de suite.

(2^d 3^e acte .
tableau)
 La Mort de Werther .

(Werther)

derrière le rideau
 Vent - 2^e tableau

220

Moderé (sans lenteur)

g^{de} flûte
 petite flûte
 Hautb.
 Cor angl.
 Clar. fob
 Saxophone alto
 Basson
 Cors
 Chrom. fob
 Trombones
 Tromb.
 et tuba
 timbales
 en la b - 12 b
 g^{de} caisse
 basse

Harpe
 Un rideau se baisse sur les dernières paroles de Charlotte, il représente la petite
 ville de Walheim vue à vol d'oiseau la nuit de Noël, la lune jette une faible
 clarté sur les toits et les arbres couverts de neige - quelques fenêtres éclairées -
 aspect triste et vague - Muet dans la salle - la musique continue
 jusqu'au changement.

Moderé (sans lenteur)

Violons
 altos
 Vclles
 Cb

Moderé (sans lenteur)

Paris - Mardi
 24 mai 187.
 5^e matin -
 temps très froid.

dimanche 26 juin 187.
 7^e du matin - temps gris -
 Charpentier 1^{er} g^{de} prix du Rome
 hier samedi = sujet : Didon.

gda
Flute
petite
M.
C-a.
Clar.
Sax.
B.
Cor
Fist.
tr.
Tumb.
g.c.
V.
alto
vcl.
Cb.

Handwritten musical score for a symphony orchestra, page 594. The score includes parts for Flute, Clarinet, Saxophone, Bassoon, Cor, Trumpet, Trombone, Violin, Viola, Violoncello, and Contrabass. The music is in G major and 4/4 time. The flute part features a complex melodic line with many triplets. The woodwinds and strings provide harmonic support. The score is written in a cursive, handwritten style.

221

gda
flute
petite
H.
C-a.
Clar.
Sax.
B.
Cor
hist.
tr.
tomb.
q.c.
V.
alto
vcl.
Cb.

The musical score is written on multiple staves. The top staves are for woodwinds: flute, piccolo, horn, cor Anglais, clarinet, saxophone, and bassoon. The middle staves are for brass: cor Anglais, oboe, trumpet, and trombone. The bottom staves are for strings: violin, viola, and cello. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'a2', '3', and 'ff'. There are also some handwritten annotations and markings on the staves.

Handwritten musical score for a full orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *dim.* (diminuendo) and *pp* (pianissimo). The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The key signature is G major (one sharp), and the time signature is 3/4. The score is written in a cursive, handwritten style.

Instrument labels on the left side of the page include:

- Flutes
- Ob. (Oboe)
- Cl. (Clarinet)
- Sax. (Saxophone)
- B. (Bassoon)
- Corn
- Trpt. (Trumpet)
- Tamb. (Tambourine)
- G-C. (Gong/Cymbal)
- U. (Upright Bass)
- Str. (String section)

The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The notation includes notes, rests, and dynamic markings such as *dim.* (diminuendo) and *pp* (pianissimo). The score is written in a cursive, handwritten style.

222

Handwritten musical score for a large ensemble. The score is written on multiple staves, each labeled with an instrument or section:

- Flute**: Flute part with triplets and slurs.
- Clarinet**: Clarinet part with triplets and slurs.
- Saxophone**: Saxophone part with slurs.
- Bass**: Bass line with notes and rests.
- Cornet**: Cornet part with notes and rests.
- Trumpet**: Trumpet part with notes and rests.
- Trombone**: Trombone part with notes and rests.
- Timpani**: Timpani part with notes and rests.
- Drum**: Drum part with notes and rests.
- Violin**: Violin part with notes and rests.
- Viola**: Viola part with notes and rests.
- Violoncello**: Cello part with notes and rests.
- Double Bass**: Double bass part with notes and rests.

The score includes various musical notations such as slurs, triplets, and dynamic markings like *dim.* (diminuendo). The notation is dense and characteristic of a detailed orchestral or band score.

223

6

Flute
 Flute
 Clarinet
 Saxophone
 Bassoon
 Cor Anglais
 Trumpet
 Trombone
 Timpani
 Percussion
 Violin
 Viola
 Cello
 Double Bass

Handwritten musical score for a symphony orchestra, page 599. The score includes parts for Flute, M., C. a., Clar., Sax., B., Cors, Trpt., Trbn., G. C., V., A., Vln, and Vcl. The music is written in a key with two sharps (D major or F# minor) and a common time signature. The score features various dynamics such as *f*, *mf*, *pp*, and *dim.*, along with articulation marks like accents and slurs. A large ink blot is present in the Saxophone part. The bottom of the page shows the beginning of the next page, with the number 15 written at the end of the Vcl. line.

224

Handwritten musical score for orchestra and voice. The score includes staves for Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (B.), Cello (C.), Violin (V.), Viola (a.), and Bass (B.). It also includes parts for Trombones (tr.), Trumpets (t.), and Timpani (timb.).

Key markings and annotations include:

- très expressif* (written above the Violin staff)
- très* (written above the Viola staff)
- mf* (mezzo-forte) dynamic markings in the Bass and Violin staves.
- pp* (pianissimo) dynamic markings in the Saxophone and Bassoon staves.
- pp* (pianissimo) dynamic markings in the Cello and Trombone staves.
- pp* (pianissimo) dynamic markings in the Bass staff.
- mf* (mezzo-forte) dynamic marking in the Bass staff.

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features complex rhythmic patterns and dynamic contrasts.

9

Handwritten musical score for a large ensemble. The score includes parts for Flute (fl.), Mellophone (M.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (B.), Cor Anglais (Cor), Trumpet 1 (tr 1), Trumpet 2 (tr 2), Trombone (tr), Trombone 3 (tr 3), Trumpet 4 (tr 4), Trombone 4 (tr 4), Trombone 5 (tr 5), Trombone 6 (tr 6), Trombone 7 (tr 7), Trombone 8 (tr 8), Trombone 9 (tr 9), Trombone 10 (tr 10), Trombone 11 (tr 11), Trombone 12 (tr 12), Trombone 13 (tr 13), Trombone 14 (tr 14), Trombone 15 (tr 15), Trombone 16 (tr 16), Trombone 17 (tr 17), Trombone 18 (tr 18), Trombone 19 (tr 19), Trombone 20 (tr 20), Trombone 21 (tr 21), Trombone 22 (tr 22), Trombone 23 (tr 23), Trombone 24 (tr 24), Trombone 25 (tr 25), Trombone 26 (tr 26), Trombone 27 (tr 27), Trombone 28 (tr 28), Trombone 29 (tr 29), Trombone 30 (tr 30), Trombone 31 (tr 31), Trombone 32 (tr 32), Trombone 33 (tr 33), Trombone 34 (tr 34), Trombone 35 (tr 35), Trombone 36 (tr 36), Trombone 37 (tr 37), Trombone 38 (tr 38), Trombone 39 (tr 39), Trombone 40 (tr 40), Trombone 41 (tr 41), Trombone 42 (tr 42), Trombone 43 (tr 43), Trombone 44 (tr 44), Trombone 45 (tr 45), Trombone 46 (tr 46), Trombone 47 (tr 47), Trombone 48 (tr 48), Trombone 49 (tr 49), Trombone 50 (tr 50).

The score features various musical notations including dynamics (mf, f, cresc.), articulation (accents), and complex rhythmic patterns. The key signature is G major (one sharp). The time signature is 4/4. The score is written on multiple staves, with some parts having multiple staves. The notation includes notes, rests, and various musical symbols.

225

un peu élargi

Flute

M.

C-a.

Clar.

Sax.

B.

Cors

hist.

tr.

timb.

q.c.

V.

a.

cell.

Cb.

Handwritten musical score for various instruments. The score is divided into two systems. The first system includes parts for Flute, M., C-a., Clar., Sax., B., Cors, hist., tr., timb., q.c., V., a., cell., and Cb. The second system includes parts for V., a., cell., and Cb. The score features various musical notations, including notes, rests, and dynamic markings. Key annotations include: "(reprendre la 2^e flûte)", "(forcer le son)", "(cuivrer le son)", "très marqué et énergique.", "a2", "soli", and "arco". The score concludes with the instruction "un peu élargi".

un peu élargi

très marqué et énergique.

très marqué et énergique.

très marqué et énergique.

un peu élargi

18/10

227

Handwritten musical score for orchestra and harp. The score is arranged in staves with the following parts labeled on the left:

- Fl. (Flute)
- M. (Mandolin)
- C.a. (Cello)
- Clar. (Clarinet)
- Sax. (Saxophone)
- B. (Bassoon)
- Cor. (Cor Anglais)
- tr. (Trumpet)
- timb. (Timpani)
- G.C. (Glockenspiel)
- Harp
- V. (Violin)
- a. (Viola)
- vb. (Violoncello)
- cb. (Contrabasso)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- espressif* (expressive)
- dim.* (diminuendo)
- p* (piano)
- pp* (pianissimo)
- 3* (triplets)

The Harp part features a rhythmic accompaniment of sixteenth notes. The Violin and Viola parts have some sections marked with a double slash, indicating they are to be played *ad libitum*. The score is written in a system of four measures.

25/15

Handwritten musical score for a symphony orchestra, page 14. The score is arranged in staves for various instruments:

- Flutes (Fl.):** Two staves, both starting with a forte (*f*) dynamic. The upper staff includes a triplet of eighth notes marked *dim:* (diminuendo).
- Horns (H.):** Two staves, both starting with a forte (*f*) dynamic.
- Clarinets (C.a.):** Two staves, both starting with a forte (*f*) dynamic.
- Saxophones (Sax.):** Two staves, both starting with a forte (*f*) dynamic.
- Bassoons (B.):** Two staves, both starting with a forte (*f*) dynamic.
- Cor Anglais (Cors):** Two staves, both starting with a forte (*f*) dynamic. The upper staff includes a triplet of eighth notes marked *dim:*.
- Trumpets (tr.):** Two staves, both starting with a forte (*f*) dynamic.
- Timpani (timb.):** Two staves, both starting with a forte (*f*) dynamic.
- Drum (g-c):** Two staves, both starting with a forte (*f*) dynamic.
- Harpe (Harp):** Two staves, both starting with a forte (*f*) dynamic.
- Violins (V.):** Two staves, both starting with a forte (*f*) dynamic.
- Violas (a.):** Two staves, both starting with a forte (*f*) dynamic.
- Celli (vlls):** Two staves, both starting with a forte (*f*) dynamic.
- Bass (B.):** Two staves, both starting with a forte (*f*) dynamic.

The score features various musical notations including dynamics (*f*, *dim:*), articulation marks, and rests. A handwritten mark $\frac{14}{5}$ is visible at the bottom of the page.

228

gob Fl. *colligda*

H.

C. a.

Clar. *dim*

Sax.

B.

Corn *dim*

trpt:

tr:

tumb:

A. C.

Harpe

V.

a.

Vcllo

C.



Handwritten musical score for orchestra and harp. The score is arranged in staves for various instruments:

- Fl:** Flute, with dynamics *dim:* and *dim:* markings.
- H.** Horns.
- C-a.** Clarinet in A.
- Clar.:** Clarinet in Bb.
- Sax.** Saxophone.
- B.** Bassoon.
- Cors** (C): Cors Anglais.
- tr:** Trumpets.
- tiub:** Trombones.
- g.c.:** Glockenspiel.
- Harpe** (Harp): Two staves showing arpeggiated figures.
- V.** Violins.
- v.** Violas.
- Vcllo** (Vcllo): Violoncello.
- B.** Bass.

The score includes various musical notations such as dynamics (*dim:*, *dim:*), articulation marks, and rests. The harp part features a rhythmic pattern of arpeggiated chords. The woodwind and brass parts have some notes with slurs and accents.

Handwritten musical score for a full orchestra. The score is written on 20 staves, each labeled with an instrument or section:

- Fl. (Flute)
- H. (Horn)
- C.a. (Clarinet)
- Clar. (Clarinet)
- Sax. (Saxophone)
- B. (Bassoon)
- Cors. (Trumpet)
- hist. (Trumpet)
- tr. (Trumpet)
- timb. (Timpani)
- q.c. (Cymbal)
- Harpe (Harp)
- U. (Violin)
- a. (Violin)
- vlls. (Violins)
- v. (Viola)

The score features various musical notations including notes, rests, and dynamic markings such as *dim.* (diminuendo) and *f* (forte). The music is organized into measures across four systems.

Page 404

229

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings.

- Fl:** Flute parts with *dim:* markings and triplet figures.
- H:** Horns, with complex rhythmic patterns in the final measure.
- C.a.:** Clarinet parts.
- Clar.:** Clarinet parts.
- Sax.:** Saxophone parts.
- B.:** Bassoon parts.
- Corn:** Cornet parts.
- trpt.:** Trumpet parts.
- tr.:** Trombone parts.
- timb.:** Timpani, with *pp* and *poco* markings.
- G. C.:** Gong/Cymbal.
- Marpe:** Maracas, with rhythmic patterns.
- V.:** Violins.
- v.:** Violas.
- Vcll.:** Violins (lower).
- Vcl.:** Violas (lower).

The score features various dynamic markings such as *pp*, *poco*, and *dim:*. There are also some handwritten annotations and corrections throughout the piece.

Handwritten musical score for a symphony orchestra, page 20, numbered 612. The score is arranged in staves for various instruments and includes dynamic markings and performance instructions.

Instrumentation and Dynamics:

- Flute (fl.):** Rests in the first three measures, then plays a melodic line in the fourth measure.
- M. (Mandolin):** *mp* (mezzo-piano) throughout.
- C. a. (Cello):** *p* (piano) throughout.
- Clarinet (Clar.):** *p* (piano) throughout.
- Saxophone (Sax.):** *mf* (mezzo-forte) with accents.
- Bassoon (B.):** *p* (piano) throughout.
- Cor Anglais (Cor):** *p* (piano) throughout.
- Trumpet (tr.):** *mf* (mezzo-forte) with *cres.* (crescendo) markings.
- Timpani (Timp.):** *pp* (pianissimo) with *cres.* markings.
- Harpe (Harp):** *p* (piano) with *cres.* markings.
- Violin (V.):** *p* (piano) throughout.
- Viola (Vla.):** *p* (piano) throughout.
- Violoncello (Vcllo):** *p* (piano) throughout.
- Double Bass (B.):** *p* (piano) throughout.

Performance Instructions:

- Accents (*>*) are used on notes in the Saxophone, Bassoon, and Cor parts.
- Triplet markings (*3*) are present in the Saxophone, Bassoon, and Cor parts.
- Crescendo markings (*cres.*) are used for the Trumpets, Timpani, Harp, and Double Bass.
- Dynamic markings include *mf*, *p*, *pp*, and *f*.

Handwritten musical score for a full orchestra. The score is arranged in staves from top to bottom: Flute (Fl.), Horn (H.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (B.), Trumpet (Corns), Trombone (Tr.), Tuba (Tub.), Glockenspiel (G.C.), Maracas (Marpe), Violin (V.), Viola (A.), Cello (Cell.), and Double Bass (Cb.).

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *dim.* (diminuendo), *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). There are also markings for *tr.* (trill) and *otr.* (ottava). The score is divided into measures, with some measures containing triplets or other complex rhythmic figures. The bottom right corner of the page is marked with the number 412.

Vent:
g^{te} tantam

tantam p^o

fl:

H.

C.a.

clar:

Sax.

B.

Cors

hist:

tr:

timb:

g. Cr

Harpe

V.

a.

vlls

B.

Handwritten musical score for orchestra and strings. The score includes staves for woodwinds (flute, horn, clarinet, saxophone, bassoon, cor Anglais, oboe, bass clarinet), percussion (timpani, triangle, cymbals, gong, snare, tom-toms), strings (violin, viola, violin II, cello), and harp. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as 'pp', 'p', 'mf', 'f', 'dol.', and 'dim.' are used throughout. The score is written in a single system across four measures.

12/413

23

Vent
9^e tantan

Vent^p

Fl:

H.

C.a.

Clar:

Sax.

B.

Cas

tr:

tr:

tr:

tub:

g.c.

H.

V.

a.

u.

u.

u.

u.

u.

tuba solo

dim:

dim:

The musical score is written on 20 staves. The instruments listed on the left are: Vent 9^e tantan, Fl., H., C.a., Clar., Sax., B., Cas, tr., tr., tub., g.c., H., V., a., u., u., u., u., u. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *dim:*. There are also some handwritten annotations and a circled number '233' at the top.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *mf*, *f*, *cres.*, and *tr.*. The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The bottom of the page shows the beginning of a new section with a double bar line and a key signature change.

Instrument Labels: Vent. *g^o tantant*, Fl., H., C.a., Clar., Sax., B., Cors, Pist., Tr., Timb., G.C., H., Tr., O., Vcl., B.

Dynamic and Performance Markings: *cres.*, *f*, *mf*, *tr.*, *cres.*, *mf*, *f*, *cres.*, *mf*, *f*, *cres.*, *mf*, *f*.

Other Notations: *g^o tantant*, *tr.*, *mf*, *f*, *cres.*, *mf*, *f*, *cres.*, *mf*, *f*.

234

en animant

Fl:

H:

C-a. *p* *mf* *crs:*

Clar: *p* *mf*

Sax: *p* *mf*

B. *p* *mf*

Cor:

trpt:

truba *p* *mf* *crs:*

trub. *p* *mf* *crs:*

G-C: *très expressif.*

V. *p* *mf* *crs:*

a. *p* *mf* *crs:*

vcl. *mf* *crs:*

cb. *p* *mf* *crs:*

mf

en animant

Animé.

Handwritten musical score for a full orchestra, including parts for Flute (Fl.), Horns (H.), Clarinet (Cl.), Saxophone (Sax.), Bassoon (B.), Trumpets (Tr.), Trombones (Tb.), Timpani (Timp.), Percussion (P.), Violins (V.), Violas (V.), Cellos (C.), and Double Basses (Cb.). The score is written in a single system with multiple staves. The tempo is marked *Animé.* at the top and bottom. Performance instructions such as *(forcer le son)* and *(cuivre le son)* are present. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 1618 is written in the bottom right corner.

Handwritten musical score for a full orchestra. The score is written on 24 staves, with the following instruments listed on the left:

- Fl. (Flute)
- H. (Horn)
- C. a. (Clarinet in A)
- Clar. (Clarinet in Bb)
- Sax. (Saxophone)
- B. (Bassoon)
- Cors. (Cor Anglais)
- Pist. (Piccolo)
- Tr. (Trumpet)
- Timb. (Timpani)
- Q. C. (Quadrant Cymbal)
- V. (Violin)
- A. (Viola)
- Ch. (Chamberlain)
- Vcllo (Violoncello)
- Db. (Double Bass)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- cris:* (Crescendo) markings above the Clarinet and Bassoon staves.
- cris:* (Crescendo) markings above the Violin and Viola staves.
- cris:* (Crescendo) marking above the Violoncello staff.
- f* (Fortissimo) and *p* (Piano) dynamic markings.
- Accents and slurs over notes in the Clarinet, Bassoon, and Violoncello parts.
- Handwritten numbers *101* and *102* below the Double Bass staff.

Fl:

H:

C.a:

Clar:

Sax:

Ob:

Cors:

Cor2:

Trpt:

Tr:

tr:

trub:

A.C:

V:

a:

Chr:

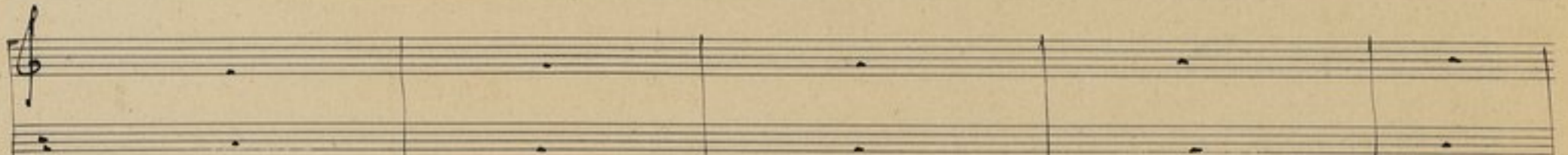
(La porte s'ouvre brusquement, Charlotte entre.)

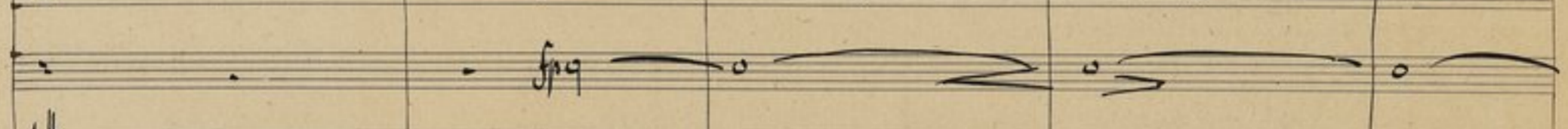
(S'arrêtant aussitôt et, s'appuyant contre le chambranle de la porte, comme si le cœur lui manquait subitement, elle appelle anxieusement.)

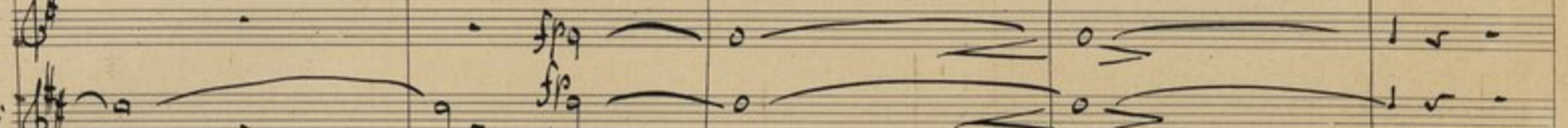
Vcll
Cb

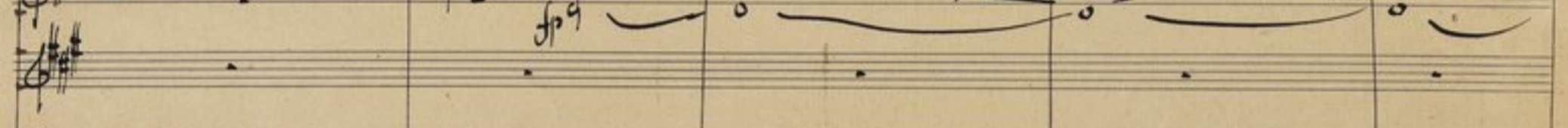
17
620

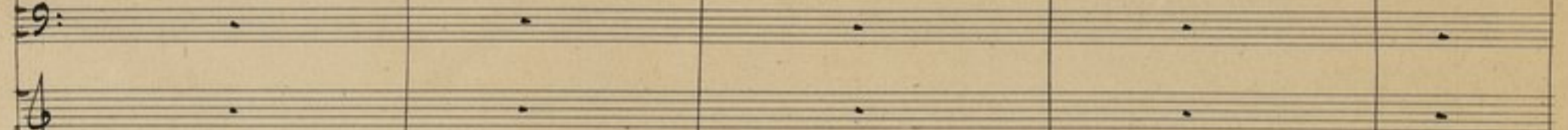
19

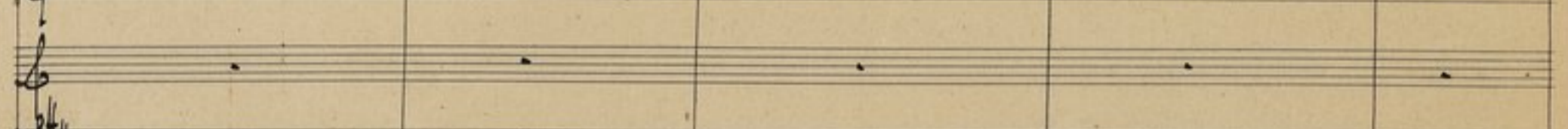
fl: 

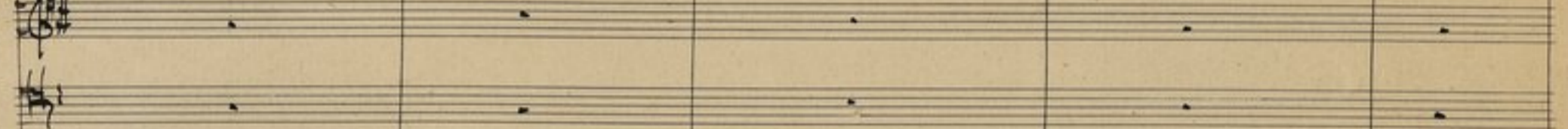
H. 

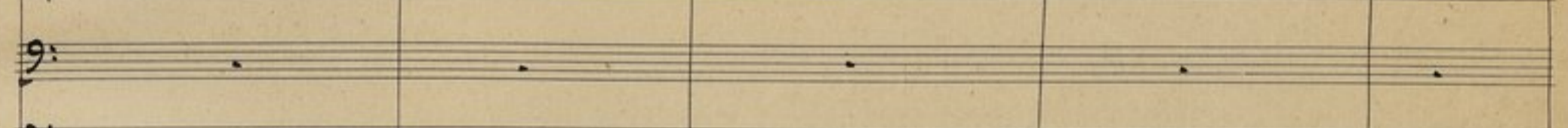
C. a. 

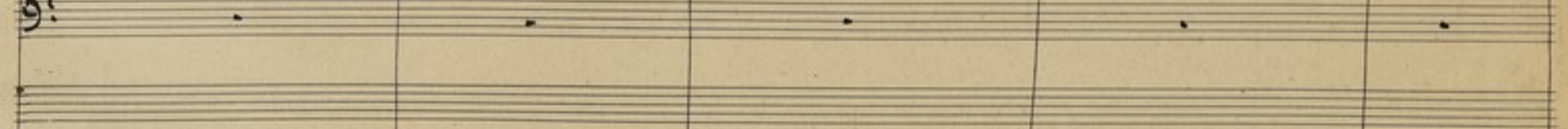
clar. 

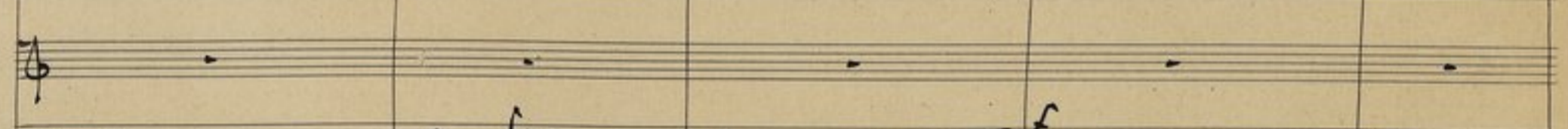
Sax. 

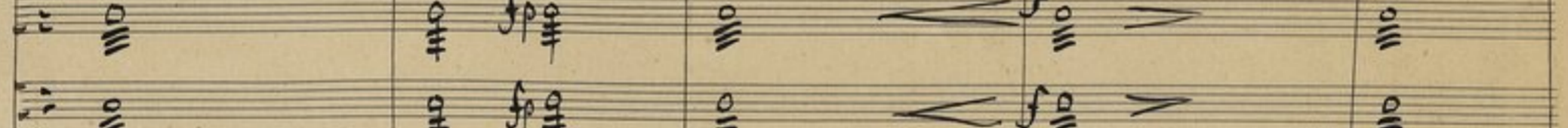
B. 

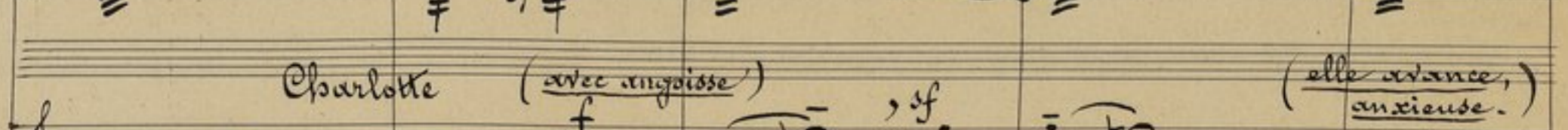
Cors 

tr. 

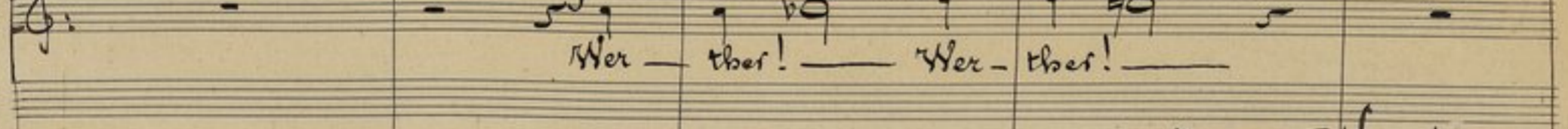
tr. 

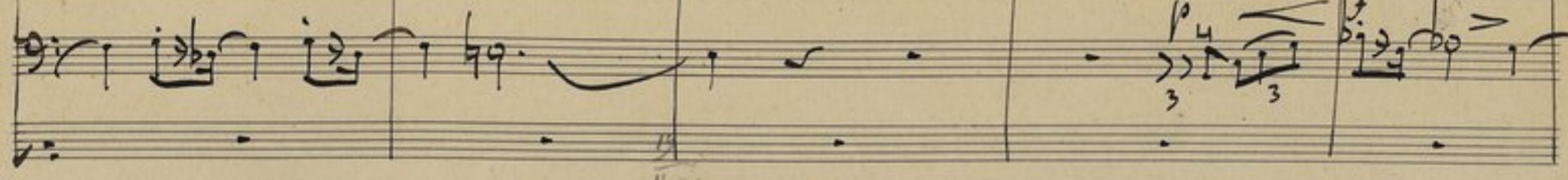
tr. 

V. 

a. 

Ch: *Charlotte* (*avec angoisse*) *Wer - thet!* *Wer - thet!* (*elle avance,*) *anxieuse.*

Vcllo 

Co 

fl:

H.

C. a.

Clar.

Sax.

B.

Cor.

tr.

ti.

U.

a.

Ch:

(passant derrière la table et cherchant, elle découvre le corps inanimé de Werther et, se jette sur lui.)

Violon

Viola

fl: *f* *crs:*

H: *f* *crs:*

C-a: *f* *crs:*

clar:

Sax:

B:

Cor:

tr:

tiub:

g.c:

V. *f* *crs:*

a. *f* *crs:*

Ch: *f* *crs:*
(poussant un cri et reculant)
subitement épouvanté.
 Dieu! ab! du sang!...

Vclle

Co

fl:

H.

C. a.

Clar:

Sax:

B.

Cors

pist:

tr:

tamb:

q.c:

U.

a.

Ch:

vcllo

v.

(elle revient vers lui; à genoux, le prenant dans ses bras)

f non!... *p* non!... *p* c'est impossible!... *cres:* Il ne peut être

fl:

H.

C.a.

Clar:

Sax.

B.

Cor2

trpt:

tr:

tumb:

V.

a.

Ch:

Vcllo

W.

rall.

Fl.:

M.

C.a. *fp*

Clar. *fp*

Sax. *fp*

B. *fp*

Cor.

Tr.

Dr.

Timb.

G-C.

V.

W.

rall.

Ch. *f*
ab! c'est hor-ri-ble!

Tuba *div:*

B. *div:*

123

unif

rall:

239

lent.

Fl.:

H.:

Cl. a.:

Clar.:

Sax.:

B.:

Cor:

Timb.:

V.:

C.:

lento

Werther (ouvrant enfin les yeux)
qui par — le ?... (reconnaissant Charlotte)
mf
Chor.

Vcl.:

C.:

lento

245

un peu animé.

Fl. *1^o solo* *p* *sol:* *suivre*

H.

C. a.

Clar. *1^o solo*

Sax.

B.

Cors

trub.

V.

a.

W. *lotte!...* *ah!... c'est* *toi!...* *(sans voix)* *un peu animé.*
pp *nall:* *pardon - ne - moi!...*

Vcllo

bc

suivre

un peu animé.

Paris - Mardi 28 juin 87.
Matin

Handwritten musical score for a full orchestra and vocal soloist. The score is written on ten staves. The instruments listed on the left are Flute (Fl.), Horn (H.), Clarinet (Clar.), Saxophone (Sax.), Bassoon (B.), Trumpet (Cory), Trombone (Tromb.), Violin (V.), Viola (a.), Chorus (Ch.), and Cello/Double Bass (Vcll.).

The music is in 4/4 time. The vocal soloist part includes the following lyrics: "sang qui s'échappé... de ta blessure... C'est moi qui l'ai ver-".

Key musical features include:

- Flute: Rests throughout the section.
- Horn: Rests throughout the section.
- Clarinet: Solo passage starting in the second measure, marked *10 Solo* and *3*.
- Saxophone: Solo passage starting in the first measure, marked *10 Solo* and *3*.
- Bassoon: Solo passage starting in the first measure, marked *10 Solo* and *3*.
- Violin: Solo passage starting in the first measure, marked *p* and *dim:*.
- Viola: Solo passage starting in the first measure, marked *p* and *dim:*.
- Chorus: Solo passage starting in the first measure, marked *sf* and *dim:*.
- Cello/Double Bass: Solo passage starting in the first measure, marked *p* and *dim:*.

241

rall: - - - - - Lent. (pas trop cependant)

Fl.:

H.:

(expressif) f p

C. a.:

Clar.:

rall: - - - - -

Sax.:

B.:

Cors:

timb.:

V.:

pp

Bien chanté

poco

a.:

dir. rall: - - - - -

Lent. (pas trop cependant) (qui s'est soulevé un peu.)

Chi.:

- se!...

Werther

pp Non!...

Vcll.:

dir. pp

B.:

rall: - - - - - Lent. (pas trop cependant)

Fl.
 M.
 C.a.
 Clar.
 Sax.
 B.
 Cor.
 tumb.
 V.
 a.
 W.
 Cell.
 B.

Solo *dot.* *clius*
 (bien chanté et expressif)

dir: *pp* *pp* *pp*
 pp *pp*
 (avec un effort qui l'épuise aussitôt)

mol. *piu f*
 tu n'as rien fait que de juste et de bon... Mon âme te bé-nit pour cet-te

unis *ppp*

Trouville, 11, rue de la chapelle
 Jeudi 30 juin / 87.
 6^h du matin - temps gris.
 Séjour avec Nison, Juliette
 et M^r Léon Beffand.

44

fl.

M.

C.a.

Clar.

Sax.

B.

Cors

timb.

V.

a.

W.

mort... *qui te* *garde innocen* *te ..* *et m'e-pargne* *un re-*

cel.

cs

(un peu en dehors)

dim: *dol:* *dim:* *dol:* *dim:* *dol:* *dim:* *dol:*

14
426

242

15

en animant

Animé (sans trop presser)

Fl. H. C.a. clar. Sax. B. Cors. Pist. tr. timb. q.c.

V. a.

en animant

Charlotte (affolée et se tournant vers la porte)

Animé. (sans trop presser)

W.

Vclle

en animant

Animé. (sans trop presser)

en calmant

Fr.:

H.

C-a. *dim:*

Clar.:

Sax.:

B.:

Cor. *dim:*

trpt.:

tr.:

timb.:

q-c.:

V. *dim:* *(expressif)* *dol:*

A. *dim:* *dol:* *(expressif)*

W. *(Wertber la retient)* *Wertber (se soulevant sur un genou.)* *non...* *n'appel - le per -*

Vcl. *dim:*

C. *dim:* *en calmant* *divisés*



Fl. :
 H. :
 C. a. :
 Clar. :
 Sax. :
 B. :
 Cors :
 trubl. :
 U. :
 a. :
 W. :
 Vcllo :
 C. :

son — ne!... Tout secours serait vain!... (s'appuyant sur Charlotte et se levant) Donne seule —

Violon

Fl:

A.

C-a.

Clar:

Sax.

B.

Cors

trub:

V.

a.

W.

Vcl.

B.

243

en retenant un peu - -

un peu plus retenu.

Fl.

H.

C. a.

Clar.

Sax.

B.

Cors

Cor 2

timb.

V.

A.

W.

Cell.

Con.

pp *dim:* *suivre* *dim:* *suivre* *pp* *dim:* *suivre* *pp*

en retenant un peu - -

un peu plus retenu.

- soim d'autre ai de que la tien ne... et

mol: *dim:* *(il tombe assis)*

en retenant un peu - -

un peu plus retenu.

245

Même mouvement

Fl. $\frac{12}{8}$

H. $\frac{12}{8}$

C-a. $\frac{12}{8}$

Clar. $\frac{12}{8}$

Sax. $\frac{12}{8}$

B. $\frac{12}{8}$

Cors $\frac{12}{8}$

tamb. $\frac{12}{8}$

M. $\frac{12}{8}$

V. $\frac{12}{8}$ *f* (bien chanté) *f* (très expressif)

a. $\frac{12}{8}$ *f* *pp* *f* (très expressif)

W. $\frac{12}{8}$ Charlotte *p* (tendrement passionné) *più f* (avec élan)
 - sans que je t'ado - re!... Et moi... Her - thes... et moi... je

Vcllo $\frac{12}{8}$ *f* *pp* *p* *fp*

Co. $\frac{12}{8}$ *f* *pp* $\frac{13}{8}$ *pp* *arco*

Même mouvement

en rall. — — — — — *alleg. lent.*

Fl: *pp* *bien chanté et expressif*

H. (Horn)

C.a. (Clarinet)

Clar. (Clarinet)

Sax. (Saxophone)

B. (Bassoon)

Cors (Trumpet)

timb. (Timpani)

H. (Horn)

H. (Horn)

V. (Violin)

V. (Violin)

a. (Viola)

a. (Viola)

en rall. — — — — — *assez lent.*

Ch: *f* *dim:* *pp*
 t'ai — — — — — me...
 Oui... du jour même où tu parus devant mes

Vcllo (Violoncelle)

Cb. (Contrebasse)

en rall. — — — — — *assez lent.*

114
432

en animant un peu - -

fl:

H:

C.a.

clar:

Sax.

B.

Cors

tumb:

Solo *dol:*
p bien chanté et expressif.

H:

V.

a.

en animant un peu - -

Ch: *piu f* yeux... j'ai senti *dim:* qu'une chaîne impossible à briser, nous li- *dim:* ait tous les deux!...

Vcl:

Vcl:

en animant un peu - -

Handwritten musical score for a full orchestra and voice. The score is divided into two systems by a vertical bar line. The instruments listed on the left are Flute (Fl.), Horn (H.), Clarinet (Clar.), Saxophone (Sax.), Bassoon (B.), Trumpet (Cors), Trombone (Tomb.), Violin (V.), Viola (a.), and Chorus (Ch.).

First System (Left of Bar Line):

- Flute:** Rest.
- Horn:** Rest.
- Clarinet:** Rest.
- Saxophone:** Rest.
- Bassoon:** Rest.
- Trumpet:** Rest.
- Trombone:** Rest.
- Violin:** Rest.
- Viola:** Rest.
- Chorus:** *piu f* à l'oubli du devoir
- Celli:** Rest.

Second System (Right of Bar Line):

- Flute:** *Tr:* *p* C_4 B_3 A_3 G_3 F_3 E_3 D_3 C_3
- Horn:** *f* C_4 B_3 A_3 G_3 F_3 E_3 D_3 C_3
- Clarinet:** Rest.
- Saxophone:** Rest.
- Bassoon:** Rest.
- Trumpet:** *Tr Solo* *mol.* C_4 B_3 A_3 G_3 F_3 E_3 D_3 C_3 *cres:*
- Trombone:** Rest.
- Violin:** C_4 B_3 A_3 G_3 F_3 E_3 D_3 C_3 *cres:*
- Viola:** C_4 B_3 A_3 G_3 F_3 E_3 D_3 C_3 *cres:*
- Chorus:** *cres:* — — — *f* j'ai préféré ta peine, Et pour ne pas me
- Celli:** *p* C_4 B_3 A_3 G_3 F_3 E_3 D_3 C_3 *cres:*

en retenant - - - *1^{er} Mour^t*

Fl: *pp*

M. *I^{er} Solo*
mf *f* *ppp*

C-a. 4

Clar: *pp*

Sax: *pp*

B. *pp*

Cors *I^{er} Solo*
pp a.

timb: 9:

H. *pp*

V. *I^{er} Solo*
pp

a. *f* *ppp*

Ch: *f* *pp* *dim.* *ppp* *mf* *pp*
en retenant *(dans un dangler.)* *1^{er} Mour^t* *(en liant)*
 perdre...belas! - je t'ai per- du!... parle enco- re! par- le! je t'en conju- re!...

Vcllo *f* *pp*

en retenant - - - *1^{er} Mour^t*

dim: en retenant *1^{er} Mour^t (sans retenir)*

Fl: *mf* *dim:* *ppp* *suivre* *p*

H: *dim:*

Ca: *mf* *dim:*

Clar: *mf* *dim:*

Sax: *dim:*

B: *mf* *dim:*

Corn: *mf* *dim:*

trub: *mf* *dim:* *ppp* *suivre* *p*

H: *mf* *ppp* *ppp* *suivre* *ppp*

V: *mf* *dim:* *ppp* *ppp* *suivre* *ppp* *1^{er} Mour^t (sans retenir)*

a: *mf* *dim:* *ppp* *ppp* *suivre* *ppp* *unis* *pp* *1^{er} Mour^t (sans retenir)*

Ch: *mf* *dim:* *ppp* *ppp* *suivre* *ppp* *unis* *pp* *1^{er} Mour^t (sans retenir)*

pl: *mf* *dim:* *ppp* *ppp* *suivre* *ppp* *unis* *pp*

mf *dim:* *ppp* *ppp* *suivre* *ppp* *unis* *pp*

en retenant *1^{er} Mour^t (sans retenir)*

- ser... Ten bai - ser... du moins... je te l'aurai rendu!...

1^{er} Solo

fl.
M.
C.a.
Clar.
Sax.
Bo.
Cor.
Fist.
tr.
timp.
H.
V.
a.

Ch:
W.

(comme extasiés)

Werther et Charlotte se sont enlacés l'un à l'autre avec élan.

O subli — me cares — se!... Heu — re supré — me et

O subli — me cares — se!... Heu — re supré — me!..

Viol.
Vi.

60

Handwritten musical score for a full orchestra and vocal soloists. The score is written in French and includes the following parts:

- Fl.** (Flute) and **H.** (Horn): Both parts feature melodic lines with dynamic markings such as *p*, *pp*, *ppp*, and *ppp^o*. The Flute part includes a *dol.* (dolce) marking.
- C.a.** (Corno Alto): Resting.
- Clar.** (Clarinete): Resting.
- Sax.** (Saxophone): Resting.
- B.** (Basson): Resting.
- Cors** (Corno): Resting.
- Viol.** (Violin) and **Vi.** (Viola): Both parts have complex rhythmic patterns and dynamic markings including *pp*, *ppp*, and *ppp^o*. The Violin part includes a *dol.* marking.
- Violoncel.** (Violoncelle): Resting.
- Tri.** (Trombone): Resting.
- Timb.** (Tambourin): Resting.
- H.** (Hautbois): Features a melodic line with triplets and dynamic markings like *pp* and *ppp*.
- V.** (Violoncelle): Resting.
- a.** (Alto): Resting.
- Ch.** (Chœur) and **W.** (Soprano): Singers with lyrics in French: "Ex-tase incompa-ra-ble! Bonheur sans len-de-ble! Bonheur sans len-de-ble!"
- Cell.** (Contrebasse): Resting.
- B.** (Basson): Resting.

The score is written in a single system with two measures per staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The bottom right corner of the page contains the number "418".

Handwritten musical score for a full orchestra and vocal soloists. The score is divided into two systems. The instruments listed on the left are Flute (Fl.), Horns (H.), Clarinet (C.a.), Clarinet (clar.), Saxophone (Sax.), Bassoon (B.), Cymbals (Cym.), Trumpets (tr.), Trombones (tomb.), Horns (H.), Violins (V.), Viola (a.), Chorus (Ch.), Women (W.), and Cellos/Double Basses (Vcllo/B).

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *dim:* (diminuendo), *pp* (pianissimo), and *ppp* (pianissimissimo). The vocal parts (Chorus and Women) have lyrics in French: "à me... Éperdûment se fon de... éperdûment se fon de..." and "fon de... Dans ce bai-ser qu'elle ou - Dans ce premier bai-ser - - qu'elle ou -".

The score is written on multiple staves, with some staves for woodwinds and brass instruments showing complex rhythmic patterns and articulation. The vocal parts are written in a standard vocal staff with lyrics underneath. The bottom of the page shows some additional markings and a small number "27/200" in the bottom right corner.

fl.

M.

C. a.

Clar.

Sax.

B.

Cor.

rist.

tr.

tumb.

M.

V.

a.

Ch.

W.

Vlls

C. B.

en retenant

fl: *I^o pp* *igalement et dans presser* *dol:*

H: *I^o solo pp*

C.a. *I^o solo pp* *dans presser et igalement* *dol:*

Clar: *I^o solo pp*

Sax: *I^o solo pp*

Bs: *I^o solo pp*

Corn: *I^o pp*

tr: *I^o pp*

en retenant

H: *p* *Solo*

V: *pp*

a: *1^o alto solo p* *dol:*

en retenant

Ch: *dim: pp* *(expressif)*

W: *dim: pp* *(expressif)*

Vlls: *p* *I^o Vllle solo* *dol:*

Ch: *bli e les douleurs!...* *Ecoutez... oublions tout!...*

W: *bli e les douleurs!...* *Ecoutez... oublions tout!...*

en retenant

26/10/20

Fl.:

M.

C-a.

Clar.

Sax.

B.

Cory

hist.

tr.

timb.

V.

a.

(voix des enfants, au loin, dans la maison du Bailli)

Voix des enfants

* noël! no-ël noël! no-ël! noël! — noël! — no-ël! —

Vcl.

ca.

* dans la coulisse:
 on adjoindra des Soprani (femmes)
 aux six enfants - pour cette
 dernière scène seulement.

252

fl: *sn*

H.

C.a.

Clar.

Sax.

B.

Cors

trpt:

tr:

tumb.

V.

a.

Charlotte (*douloureusement, écoutant*)

Ch:

Dieu!...
(rires au lointain)

vlle:

vn

dir:

f

Les cris joyeux!... se rire en ce mo-

dir:

Fl.:

H.

C-a.

clar.

Sax.

B.

Cors

trub.

V.

Cl.

Chr:

les Enfants

Vcll.

B.

Charlotte est remontée vers la fenêtre,
mais elle redescend aussitôt auprès de Werther.

ment cru-el!...

Jésus vient de naître, voici notre di-vin maître,

253

Fl.:

M.

Ca.

Clar.

Sax.

B.

Cor.

trub.

V.

a.

W.

Les Enf:

Viol.

B.

pp *mf* *pp* *mf*

dim: *dim:*

Isolo (en dehors)

Wertber (se sculevant un peu, avec une sorte d'hallucination)

ab!... les en-fants...

ois et bergers d'Bo-ra-ël!

Handwritten musical score for various instruments and voices. The score is organized into systems with the following parts:

- Fl:** Flute
- H.** Horn
- C. a.** Clarinet in A
- Cl.** Clarinet in Bb
- Sax.** Saxophone
- B.** Bassoon
- Cors** (I, II, III): Horns
- Viol:** Violin
- tr:** Trumpet
- et tuba**
- tomb:** Trombone
- V.** Violoncello
- W.** Woodwind
- Les Enf:** Children's voices
- Viol:** Violin

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics for the children's voices are: *-él! Noël! Noël! Noël! Noël!*

At the bottom of the page, there is a line of text: *c'est l'hymne du par-*

fl.

H.

C.a.

Clar.

Sax.

B.

Cou.

tr.

tr.

timb.

g-c.

V.

a.

Ch.

les Enf.

celles

celles

Charlotte (se rapprochant, effrayée de ce délire qui commence.)

Werther (de plus en plus) halluciné.

(rires) Werther!... pourquoi ces

él!

dim. dim.

Fl. *mp*

H.

C. a.

Clar.

Sax.

B.

Cos

tomb:

M.

V.

a.

Soprano

les Inf.

Clavier de timbre

Vlln

B.

met d'être heureux!

le bonheur est dans l'air!... Noël!

Et tout le monde est joy

~~5/10~~

Fl: Flute part with notes and rests.

H: Horn part with notes and rests.

C-a: Clarinet in A part with notes and rests.

Clar: Clarinet in Bb part with notes and rests.

Sax: Saxophone part with notes and rests.

B: Bassoon part with notes and rests.

Cors: Trumpet part with notes and rests.

tomb: Trombone part with notes and rests.

M: Mellophone part with notes and rests.

V: Violin part with notes and rests.

V: Viola part with notes and rests.

A: Cello part with notes and rests.

A: Double Bass part with notes and rests.

Sopr: Soprano part with lyrics: eux! Le bonheur est dans l'air! Dieu per-

Le Enf: Tenor part with lyrics: Noël! Noël! Noël! Noël!

Clavier du timbres: Keyboard and Timpani part with chords and rhythmic patterns.

Violon: Violin part with notes and rests.

B: Bass part with notes and rests.

~~de~~

Assez large et sombre.

so

Fl:

H.

C.a.

Clar:

Sax.

B.

Cors

tr:

tr:

tumb:

g. C:

H.

V.

a.

Soprano

Clarin

de travers

cel.

cb.

met d'être heu- reuse! ...

(Werther qui a écoute debout frémissant, les yeux grands ouverts, s'appuie subitement sur le fauteuil, et se laisse tomber dedans avec un gémissement.)

Assez large et sombre.

Charlotte (le regardant, avec angoisse.)

ab!... Ses yeux se

(tacet)

dir:

Assez large et sombre.

258

fl:

H.

C-a.

clar.

Sax:

B.

Cors

tr.

V.

A.

Chi:

Cello

Vi.

(doux et tendre, pressant l'archet contre elle.) (avec la plus grande émotion.)

120
558

fl:

M.

C-a. *dim:*

Clar:

Sax:

B.

Cor:

Cor:

timb: *tr* *dim:* *tr* *tr*

V.

R.

Ch: *pp* *pp* *pp*
 - vas!... va, je ne crains plus rien!... Non... char-

Uls: *dim:* *(mettre la sourdine)*

B.

(murmure) *Werther (dans le fauteuil) (d'une voix éteinte.)*

1^{re} Fl.

Cor an:

Clar:

Cors

trub:

M.

V.

altos

Ten.

Tobs

CB

bien!...
 Là bas au fond du cimetière il est deux grands tilleuls!... c'est

Handwritten notes or corrections at the bottom of the page.

1^{ère} Fl.

Cl. a.

Clar.

Corn

timb.

H.

V.

a.

W.

Cell.

Co.

la m'était re-fu-sé... Si la ter-re chrétienne est interdite au corps d'un malheu-

261

g-fl:

C. a.

Clar:

Cors

H.

V.

A.

W. *-reux, Près du che-min ou dans le val-lon solitai-re allez places me*

Vcllo

Cb

Harp

262

9-f. *pp* *1^o solo*

C-a.

Clar.

Cors *pppp*

Tamb. *pppp*

H. *pppp* *ritto*

V. *pp* *1^{er} V^o solo (sans sourdine)* *(avec la voix)* *mais fu*

a. *ppp* *p* *10*

W. *pp* *dol:* *din:*
tombe!... *En détournant les yeux le prêtre passe - ra...*

Viol. *ppp* *p*

C. *ppp* *p* *ritto*

263

9. fl.
 C. a.
 Clar.
 Cors
 timb.
 G
 V.
 a.
 Ch:
 tlls
 Cs

Charlotte (*à part*)
 Werther (*continuant*)

Cout mon cœur de dé-chi-re!... Mais, à la dé-ro-bée, quelque fem-me viendra visi-

13
 14
 15
 460

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves, each with a label on the left:

- 3^e flûtes
- H.
- Cor angl.
- Clar
- Sax.
- Basson
- Corn
- Tromb.
- H.
- V.
- alt.
- W.
- Viol.
- Viol.

The score is divided into three measures by vertical bar lines. The vocal line (W.) includes the following lyrics:

- Ker le banni ... Et d'une douce larc me en son

Performance instructions and dynamics are noted throughout the score:

- pp* (pianissimo)
- ppp* (pianississimo)
- ppp* *ollo*
- sol* (solo)
- sol* (sans sourdine) (without mute)
- sur la touche* (on the key)
- dol* (dolce)
- 3* (triplets)

The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings.

2. f.
 H.
 C. a.
 Clar.
 Sax.
 B.
 Cors
 Pist.
 Tr.
 Tromb.
 G. C.
 U.
 A.

(comprenant tout enfin, elle s'évanouit et tombe inanimée par terre devant le fauteuil)

Ch:
 Voix du
 enfants

Le tout est fi-ni!...

Noël! No-el! Noël! No-ël! Noël! no-ël! No-ël! no-
 (le Rideau commence à baisser très lentement.)

Uls.
 Or.



