

Z.
A.
B.C.

- mets d'ê - tre fi - dè - le. Tu sais nous enchaî - ner et nous plai - re tou - jours. Viens! viens! Je te pro -

- mets d'ê - tre fi - dè - le. Tu sais nous enchaî - ner et nous plai - re tou - jours. Viens! Je te pro -

Lentement

Z.
A.
B.C.

- mets d'ê - tre fi - dè - le. Viens! viens! Je te pro - mets d'ê - tre fi - dè - le.

- mets d'ê - tre fi - dè - le. Viens! Je te pro - mets d'ê - tre fi - dè - le.

Lentement

Scène VI — ZIMA, ADARIO, Françaises en habits d'amazones, guerriers français et sauvages, sauvagesses, bergers de la colonie.

Prélude

Gai

H^b
B^{ons}
v^{ons}
B.C.

(fort)

(fort)

(fort)

(fort)

(TOUS avec le Clavecin)

(fort)

Gai

f

First system of musical notation. It includes staves for Horns (Hb), Bassoons (Bons), Oboes (vons), Bassoon (B.C.), and Piano. The music is in a minor key and features a melodic line in the upper instruments and a supporting bass line in the lower instruments.

Air

Second system of musical notation, titled "Air". It includes staves for Horns (Hb), Bassoons (Bons), Oboes (vons), Bassoon (B.C.), and Piano. The music is in a minor key. The Oboe and Bassoon parts are marked "doux". The Bassoon part is marked "doux". The Piano part is marked "p".

ADARIO (aux sauvages)

Bannis- sons les tris-tes a- lar- mes! Nos vainqueurs nous ren- dent la paix. Par- ta-

(Clavecin avec un pupitre de velles)

6 6 6 5 4 7

vons

A.

B. C.

-geons leurs plai - sirs, ne craignons plus leurs ar - mes! Sur nos tran - quil - les bords qu'Amour

vons

A.

B. C.

seul à ja - mais Fas - se briller ses feux, vien - ne lancer ses

vons

A.

B. C.

traits, vien - ne lan - cer ses

Chœur des sauvages

(Même mouv^t)

Fl. *(f)*

H^b *(f)*

Bons *(f)*

Yons *(f)*

Alt. *(f)*

A.

traits!

Dessus *(f)*

Bannis - sons les tris - tes a - lar - mes! Nos vainqueurs nous rendent la paix. Parta - geons leurs plai - sirs,

Hautes Contres *(f)*

Bannis - sons les tris - tes a - lar - mes! Nos vainqueurs nous rendent la paix. Parta - geons leurs plai - sirs,

Tailles *(f)*

Bannis - sons les tris - tes a - lar - mes! Nos vainqueurs nous rendent la paix. Parta - geons leurs plai - sirs,

Basses *(f)*

Bannis - sons les tris - tes a - lar - mes! Nos vainqueurs nous rendent la paix. Parta - geons leurs plai - sirs,

(TOUS avec le Clavecin)

B.C. *(f)*

(Même mouv^t)

f

Fl.

H^b

B^{ons}

Violons

ne craignons plus leurs ar - mes! Sur nos tran - quil - les bords qu'Amour seul à ja - mais

ne craignons plus leurs ar - mes! Sur nos tran - quil - les bords

ne craignons plus leurs ar - mes!

ne craignons plus leurs ar - mes!

B. C.

Detailed description: This is a page of a musical score, page 355. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Flute (Fl.), Horn (H^b), Bassoon (B^{ons}), Violins (Violons), Viola, Cello (C.), and Double Bass (B. C.). The vocal parts are written in French. The lyrics are: "ne craignons plus leurs ar - mes! Sur nos tran - quil - les bords qu'Amour seul à ja - mais". The score includes various musical notations such as clefs, time signatures, and dynamic markings. The vocal parts are written in a simple, clear font, with hyphens indicating syllables across measures. The instrumental parts are written in standard musical notation with stems, beams, and accidentals.

Fl.
H^b
Bons
vons
Alt.
Fas.se briller ses feux, vien.ne lancer ses traits, qu'Amour seul à ja.
qu'Amour seul à ja-mais, qu'Amour seul à ja-mais
Fas.se briller ses feux, qu'amour seul à ja-mais
qu'Amour seul à ja-mais, Fas.se briller ses feux, vien-ne lan-
B.C.

Detailed description: This is a page of a musical score, page 356. It features ten staves of music. The top nine staves are for woodwinds and strings: Flute (Fl.), Horn (H^b), Bassoon (Bons), Violins (vons), Viola (Alt.), Alto (Alt.), Tenor (Tenor), Bass (Bass), and Bassoon/Clarinet (B.C.). The bottom two staves are for the Piano. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are in French and are distributed across the vocal staves. The lyrics are: 'Fas.se briller ses feux, vien.ne lancer ses traits, qu'Amour seul à ja- qu'Amour seul à ja-mais, qu'Amour seul à ja-mais Fas.se briller ses feux, qu'amour seul à ja-mais qu'Amour seul à ja-mais, Fas.se briller ses feux, vien-ne lan-'. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl.

Hb

Bous

Vons

Alt.

- mais _____ Vienne lancer ses traits! Bannis, sons les tristes a -

Vien - ne lan - cer _____ ses traits! Bannis, sons les tristes a - lar - mes, Bannis, sons les tristes a -

Vien - ne lan - cer _____ ses traits! Bannis, sons les tristes a - lar - mes, Bannis, sons les tristes a -

- cer _____ ses traits! Bannis, sons les tristes a - lar - mes, Bannis.

B.C.

The musical score is written for a symphony orchestra and vocal soloists. The instruments are Flute (Fl.), Horn (Hb.), Bassoon (Bous), Violins (Vons), Alto (Alt.), Bassoon/Contrabass (B.C.), and Piano. The vocal parts have lyrics in French. The score is in a key signature of one flat (B-flat major or D minor) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are written in a style that suggests a dramatic or heroic character.

Fl.

Hb

Bons

vons

Alt.

- lar - mes, Bannis, sons les tristes a - lar - mes! Nos vainqueurs nous rendent la paix, Nos vainqueurs nous rendent la paix. Sur no tran.

- lar - mes, Bannis, sons les tristes a - lar - mes! Nos vainqueurs nous rendent la paix, Nos vainqueurs nous rendent la paix. Sur no tran.

- lar - mes, Bannis, sons les tristes a - lar - mes! Nos vainqueurs nous rendent la paix, Nos vainqueurs nous rendent la paix. Sur no tran.

- sons les tristes a - lar - - - mes! Nos vainqueurs nous rendent la paix, Nos vainqueurs nous rendent la paix. Sur no tran.

B.C.

Detailed description of the musical score: The page contains a full orchestral and vocal score. At the top, there are staves for Flute (Fl.), Horn (Hb), Bassoon (Bons), and two Violoncelles/Violas (vons). Below these are staves for Alto (Alt.) and Bass (B.C.). The vocal parts (Alt. and B.C.) have lyrics in French. The instrumental parts (Fl., Hb, Bons, vons, B.C.) provide accompaniment. The score is written in a common time signature and features various musical notations including notes, rests, and dynamic markings.

Fl.

Hb

Bons

vons

Alt.

- quil - - les bords qu'Amour seul à ja - mais Fas.se briller ses feux,

- quil - - les bords qu'Amour seul à ja - mais Fas.se briller ses feux, vienne lancer ses

- quil - - les bords qu'Amour seul à ja - mais Fas.se briller ses feux, vienne lancer ses

- quil - - les bords qu'Amour seul à ja - mais,

B.C.

Detailed description: This page of a musical score contains parts for Flute (Fl.), Horn (Hb), Bassoon (Bons), Violins (vons), Alto (Alt.), and Bassoon/Contrabass (B.C.). The woodwinds and strings play a melodic line with various ornaments and dynamics. The vocal parts (Alt. and B.C.) have lyrics in French. The lyrics are: '- quil - - les bords qu'Amour seul à ja - mais Fas.se briller ses feux, vienne lancer ses'. The score is written in a key with one flat and a common time signature.

Detailed description: This block shows the piano accompaniment for the bottom of the page. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The music features chords and a melodic line in the right hand, and a bass line in the left hand. The key signature and time signature are consistent with the rest of the page.

Fl.

H^b

Bons

vons

Alt.

vien . ne lancer ses traits, vien . ne lancer ses traits! qu'Amour seul à ja . mais

traits! Qu'Amour seul à ja . mais Fas . se briller ses feux, vien . ne lan . cer

traits! Qu'Amour seul à ja . mais Fas . se briller ses feux, vien . ne lan . cer

Qu'Amour seul à ja . mais Fas . se briller ses feux, vien . ne lan . cer

B.C.

Detailed description: This is a page of a musical score, page 360. It features a woodwind section with Flute (Fl.), Horn in B-flat (H^b), Bassoon (Bons), and Clarinet in B-flat (vons). There are also two Alto saxophone parts (Alt.) and a Bassoon/Contrabassoon part (B.C.). The vocal parts have French lyrics. The score is in a key with one flat (B-flat) and a common time signature. The woodwinds play melodic lines, while the strings provide harmonic support. The vocal parts enter in the second measure and continue through the end of the page. The lyrics are: "vien . ne lancer ses traits, vien . ne lancer ses traits! qu'Amour seul à ja . mais traits! Qu'Amour seul à ja . mais Fas . se briller ses feux, vien . ne lan . cer traits! Qu'Amour seul à ja . mais Fas . se briller ses feux, vien . ne lan . cer Qu'Amour seul à ja . mais Fas . se briller ses feux, vien . ne lan . cer".

Fl.
H^b
Bons
vons
Alt.
Vien - ne lan - cer — ses traits,
— ses traits, vien - ne lan - cer — ses traits,
— ses traits, vien - ne lan - cer — ses traits,
— ses traits, vien - ne lan - cer — ses traits,
B.C.

The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Horn (H^b), Bassoon (Bons), Violin (vons), Viola (Alt.), Alto (Alt.), Tenor (Tenor), Bass (B.C.), and Piano (Piano). The vocal parts (Alto, Tenor, Bass) have lyrics in French. The piano part is at the bottom of the page. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features complex rhythmic patterns and melodic lines, with some parts marked with 'trm' (trills).

Fl.
H^b
Bons
vons
Alt.
vien - ne lan - cer ses traits!
vien - ne lan - cer ses traits!
vien - ne lan - cer, lan - cer ses traits!
vien - ne lan - cer ses traits!
B. C.

Detailed description: This is a page of a musical score, page 362. It features seven instrumental staves and four vocal staves. The instruments are Flute (Fl.), Horn (H^b), Bassoon (Bons), Violin (vons), Viola (Alt.), Violoncello (B. C.), and Double Bass (B. C.). The vocal parts are arranged in four staves, with lyrics in French: "vien - ne lan - cer ses traits!". The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts are in the soprano, alto, tenor, and bass ranges. The instrumental parts provide harmonic and melodic support for the vocal lines.

Fl.
Hb.
Bons.
vons.
Alt.
B.C.

This musical score is for a piece in 2/4 time, marked with a 2/4 time signature. It features seven staves for woodwinds and a grand staff for piano. The woodwinds include Flute (Fl.), Horn (Hb.), Bassoon (Bons.), Oboe (vons.), Clarinet (Alt.), and Bassoon (B.C.). The piano part is written in a grand staff. The music is in a key with one flat (B-flat major or D minor) and consists of several measures of music with various rhythmic patterns and dynamics.

Danse du Grand Calumet de la Paix, exécutée par les sauvages.

Rondeau

Fl.
Hb.
Bons.
vons.
Alt.
B.C.

This musical score is for a piece in 2/4 time, marked with a 2/4 time signature. It features seven staves for woodwinds and a grand staff for piano. The woodwinds include Flute (Fl.), Horn (Hb.), Bassoon (Bons.), Oboe (vons.), Clarinet (Alt.), and Bassoon (B.C.). The piano part is written in a grand staff. The music is in a key with one flat (B-flat major or D minor) and consists of several measures of music with various rhythmic patterns and dynamics. A section marked with a double bar line and a repeat sign is indicated. The instruction "(TOUS avec le Clavecin)" is written below the Bassoon staff.

Fl.

Hb

Bons

Vons

Alt.

B.C.

This system contains the first eight measures of the score. The Flute part begins with a trill and a grace note. The Horn and Bassoon parts have trills. The Violin and Viola parts have trills. The Alto part has a trill. The Bassoon/Contrabass part has a trill. The Piano part has a trill. The key signature is one flat (B-flat) and the time signature is 2/4. The first measure has a dynamic marking of *tr*. The second measure has a dynamic marking of *tr*. The third measure has a dynamic marking of *tr*. The fourth measure has a dynamic marking of *tr*. The fifth measure has a dynamic marking of *tr*. The sixth measure has a dynamic marking of *tr*. The seventh measure has a dynamic marking of *tr*. The eighth measure has a dynamic marking of *tr*.

Fl.

Hb

Bons

Vons

Alt.

B.C.

FIN

This system contains the last eight measures of the score. The Flute part has a trill. The Horn part has a trill. The Bassoon part has a trill. The Violin part has a trill. The Viola part has a trill. The Alto part has a trill. The Bassoon/Contrabass part has a trill. The Piano part has a trill. The key signature is one flat (B-flat) and the time signature is 2/4. The ninth measure has a dynamic marking of *tr*. The tenth measure has a dynamic marking of *tr*. The eleventh measure has a dynamic marking of *tr*. The twelfth measure has a dynamic marking of *tr*. The thirteenth measure has a dynamic marking of *tr*. The fourteenth measure has a dynamic marking of *tr*. The fifteenth measure has a dynamic marking of *tr*. The sixteenth measure has a dynamic marking of *tr*. The word "FIN" is written above the Flute staff in the twelfth measure and below the Piano staff in the sixteenth measure.

Fl.
Hb
Bons
Vons
Alt.
B.C.
Piano

This system of music includes parts for Flute (Fl.), Horn (Hb), Trombone (Bons), Trumpet (Vons), Alto Saxophone (Alt.), Bass Clarinet (B.C.), and Piano. The Flute and Horn parts feature melodic lines with some trills and grace notes. The Trombone and Trumpet parts have more rhythmic, eighth-note patterns. The Alto Saxophone and Bass Clarinet parts are mostly rests. The Piano accompaniment provides a harmonic foundation with chords and moving bass lines.

Fl.
Hb
Bons
Vons
Alt.
B.C.
Piano

This system continues the musical score with parts for Flute (Fl.), Horn (Hb), Trombone (Bons), Trumpet (Vons), Alto Saxophone (Alt.), Bass Clarinet (B.C.), and Piano. The Flute and Horn parts continue their melodic development. The Trombone and Trumpet parts maintain their rhythmic patterns. The Alto Saxophone and Bass Clarinet parts remain mostly inactive. The Piano accompaniment continues to support the ensemble with harmonic accompaniment.

Fl. *p* *sf*

Hb

Bons

oons

Alt.

B.C.

Fl.

Hb

Bons

oons

Alt.

B.C.

Fl.
Hb.
Bons.
vons.
Alt.
B.C.
Piano

Score for Flute, Horn, Bassoon, Oboe, Clarinet, Bass Clarinet, and Piano. The score is in a key with two flats and a 3/4 time signature. It features various musical notations including slurs, accents, and dynamic markings. A rehearsal mark is present at the end of the section.

Duo

vons
vons
ZIMA
ADARIO
(Clavecin avec un pupitre de Violoncelles)
B.C.
Piano

doux
doux
Forêts pai - si - bles, Fo-rêts pai - si - bles, Ja - mais un
Fo-rêts pai - si - bles, Ja - mais un

6

Score for Duo (Vocalists ZIMA and ADARIO) and Piano. The vocal parts are marked *doux*. The piano part is marked *p*. The lyrics are: "Forêts paisibles, Forêts paisibles, Jamais un". A rehearsal mark is present at the end of the section.

vons

Z.

A.

B.C.

vain dé - sir ne trouble i - ci nos cœurs. S'ils sont sen - si - bles,

vain dé - sir ne trouble i - ci nos cœurs.

Detailed description: This system contains the first four staves of the musical score. The top staff is for the vocal part labeled 'vons'. The second staff is for the vocal part labeled 'Z.', with lyrics 'vain dé - sir ne trouble i - ci nos cœurs. S'ils sont sen - si - bles,'. The third staff is for the vocal part labeled 'A.', with lyrics 'vain dé - sir ne trouble i - ci nos cœurs.'. The fourth staff is for the bass clef part labeled 'B.C.'. Below these are the piano accompaniment staves, showing the right and left hands with various musical notations including trills and dynamic markings.

vons

Z.

A.

B.C.

S'ils sont sen - si - bles, For - tu - ne, ce n'est pas au prix de tes fa - veurs.

S'ils sont sen - si - bles, For - tu - ne, ce n'est pas au prix de tes fa - veurs.

Detailed description: This system contains the next four staves of the musical score. The top staff is for the vocal part labeled 'vons'. The second staff is for the vocal part labeled 'Z.', with lyrics 'S'ils sont sen - si - bles, For - tu - ne, ce n'est pas au prix de tes fa - veurs.'. The third staff is for the vocal part labeled 'A.', with lyrics 'S'ils sont sen - si - bles, For - tu - ne, ce n'est pas au prix de tes fa - veurs.'. The fourth staff is for the bass clef part labeled 'B.C.'. Below these are the piano accompaniment staves, continuing the musical accompaniment with similar notations to the first system.

Chœur des sauvages

Fl. *f*

Hb *f*

Bons *f*

vons *f*

Alt.

Dessus *(f)*
Forêts pai - si - bles, Forêts pai - si - bles, Ja - mais un

Hautes-Contres *(f)*
Forêts pai - si - bles, Ja - mais un

Tailles *(f)*
Forêts pai - si - bles, Ja - mais un

Basses *(f)*
Forêts pai - si - bles, Ja - mais un

(TOUS avec le Clavecin)

B. C. *f*

f

Detailed description: This is a page of a musical score for a choir of 'sauvages' (savages). The score is in 2/4 time and features a key signature of one flat (B-flat). It includes parts for Flute (Fl.), Horn (Hb.), Bassoon (Bons), Violins (vons), Alto (Alt.), Soprano (Dessus), Alto (Hautes-Contres), Tenor (Tailles), Bass (Basses), and a Bassoon/Clavichord (B. C.). The woodwinds and strings play a rhythmic accompaniment of eighth and sixteenth notes, marked with a forte (f) dynamic. The vocal parts enter in the second measure with the lyrics 'Forêts pai - si - bles, Forêts pai - si - bles, Ja - mais un'. The vocal parts are marked with a forte (f) dynamic. The score concludes with a double bar line and repeat signs.

Fl.
Hb.
Bons.
vons
Alt.
vain dé - sir ne trouble i - ci nos cœurs. S'ils sont sen - si - bles,
vain dé - sir ne trouble i - ci nos cœurs.
vain dé - sir ne trouble i - ci nos cœurs.
vain dé - sir ne trouble i - ci nos cœurs.
B.C.

The musical score is arranged in a grand staff format. It includes parts for Flute (Fl.), Horn (Hb.), Bassoon (Bons.), Violin (vons), Viola (vons), Alto (Alt.), Tenor (vain dé - sir ne trouble i - ci nos cœurs. S'ils sont sen - si - bles,), Bass (vain dé - sir ne trouble i - ci nos cœurs.), and Piano (B.C.). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are in French. The piano part includes a 6/4 time signature change in the first measure of the bottom system.

Fl.

H^b

B^{ons}

vons

Alt.

S'ils sont sen - si - bles, For - tu - ne, ce n'est pas au prix de tes fa - veurs .

S'ils sont sen - si - bles, For - tu - ne, ce n'est pas au prix de tes fa - veurs .

S'ils sont sen - si - bles, For - tu - ne, ce n'est pas au prix de tes fa - veurs .

S'ils sont sen - si - bles, For - tu - ne, ce n'est pas au prix de tes fa - veurs .

B. C.

vons

doux

doux

ZIMA

Dans nos re - trai - tes, Dans nos re - trai - tes, Gran - deur, ne

ADARIO

Dans nos re - trai - tes, Gran - deur, ne

(Clavecin avec un pupitre de velles)

B. C.

doux

p

vons

tr

tr

Z.

viens ja - mais Of - frir tes faux at - traits! Ciel, Ciel,

A.

viens ja - mais Of - frir tes faux at - traits! Ciel, Ciel,

B. C.

$\frac{6}{4}$ 6 7 7 6

tr

vous

Z.

A.

B. C.

tu les as fai - tes Pour l'in - no - cen - ce et pour la paix .

tu les as fai - tes Pour l'in - no - cen - ce et pour la paix .

6 5 6 4 7

On reprend le chœur
"Forêts paisibles" page 369

2^e Reprise

vous

Z.

A.

B. C.

doux

doux

Jou - is - - sons dans nos a - - si - - les, Jou - is - -

Jou - is - - sons dans nos a - - si - - les, Jou - is - -

6 7 6 7 7 6

doux

2^e Reprise

p

vous

Z.

A.

B. C.

- sons des biens tran - quil - les! Ah! peut - on être heu -

- sons des biens tran - quil - les! Ah! peut - on être heu -

7 6 7 6 4 5 +4/3 6/4

vous

Z.

A.

B. C.

- reux, Quand on for - me d'au - tres vœux ?

- reux, Quand on for - me d'au - tres vœux ?

5 +4 6 (b) 9 6 7 7 5 #

On reprend le chœur
 "Forêts paisibles" page 369

1^{er} Menuet pour les Guerriers et les Amazones

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl.** (Flute): Treble clef, 3/8 time signature, starting with a forte (*f*) dynamic.
- Hb** (Horn): Treble clef, 3/8 time signature, starting with a forte (*f*) dynamic.
- Bons** (Trombone): Bass clef, 3/8 time signature, starting with a forte (*f*) dynamic.
- Tromp.** (Trumpet): Treble clef, 3/8 time signature, starting with a forte (*f*) dynamic.
- Timb.** (Timpani): Bass clef, 3/8 time signature, featuring rhythmic patterns with a forte (*f*) dynamic.
- 1ers violons** (First Violins): Treble clef, 3/8 time signature, starting with a forte (*f*) dynamic.
- 2ds violons** (Second Violins): Treble clef, 3/8 time signature, starting with a forte (*f*) dynamic.
- Alt.** (Viola): Treble clef, 3/8 time signature, starting with a forte (*f*) dynamic. Includes the instruction "Div." (Divisi) in the later part of the score.
- B. C.** (Bassoon): Bass clef, 3/8 time signature, starting with a forte (*f*) dynamic. Includes the instruction "(TOUS, avec le Clavecin)" (All, with the Harpsichord).
- Clavecin** (Harpsichord): Grand staff (treble and bass clefs), 3/8 time signature, starting with a forte (*f*) dynamic.

The score is written in G major (one sharp) and 3/8 time. The key signature is G major, and the time signature is 3/8. The piece is marked with a forte (*f*) dynamic throughout most of the score.

This page of a musical score, numbered 376, features a full orchestral arrangement. The score is organized into several systems of staves, each labeled with an instrument or section on the left. The key signature is one sharp (F#), and the time signature is 4/4. The instruments and sections included are:

- Fl. (Flute):** Two staves at the top, both playing a melodic line with eighth-note patterns.
- H^b (Horn):** Two staves, mirroring the flute's melodic line.
- Bons (Baritone):** One staff in the bass clef, providing a harmonic accompaniment.
- Tromp. (Trumpet):** Two staves, playing a melodic line similar to the flutes and horns.
- Timb. (Timpani):** One staff in the bass clef, featuring rhythmic patterns of eighth and sixteenth notes.
- 1ers vons (First Violins):** Two staves in the treble clef, playing a melodic line.
- 2ds vons (Second Violins):** Two staves in the treble clef, playing a melodic line.
- Alt. (Alto):** One staff in the treble clef, playing a melodic line.
- B. C. (Bassoon):** One staff in the bass clef, playing a melodic line.

At the bottom of the page, there is a grand staff for the piano, consisting of a treble and bass clef joined by a brace. The piano part provides a harmonic and rhythmic foundation for the orchestral ensemble.

2^e Menuet

Fl. (fort) doux fort

Hb. (fort) doux fort

Bons. (fort) doux fort

Violons (fort) doux fort

Violons (fort) doux fort

Alt. (fort) doux fort

B. C. (TOUS avec le Clavecin) (fort) doux fort

f p f

Fl. doux

Hb. doux

Bons. doux

Violons doux à 2 cordes

Violons doux à 2 cordes

Alt. doux

B. C. doux

p

Fl. *fort* *doux* *fort*

H^b *fort* *doux* *fort*

Bons *fort* *doux* *fort*

vous *fort* *doux* *fort*

Alt. *fort* *doux* *fort* Div. Unis

B. C. *fort* *doux* *fort*

f *p* *f*

On reprend le 1^{er} Menuet.

Prélude
(Assez vif)

Fl. *fort*

H^b *fort*

Bons *fort*

Tromp. *fort*

Timb. *fort*

vous *fort*

B. C. *fort* (TOUS avec le Clavecin)

f

(Assez vif)

Fl.

Hb.

Bons

Tromp.

Timb.

Yons

B. C.

doux

fort

doux

fort

doux

fort

doux

fort

doux

fort

p

f

(1 pupitre) #

(TOUS)

3

6

Fl.

Hb.

Bons

Tromp.

Yons

B. C.

fort

9

7

9

9

6

4

Fl.
H^b
Bons
Tromp.
Timb.
Vons
B. C.

This system of musical notation includes parts for Flute (Fl.), Horn (H^b), Bassoon (Bons), Trumpet (Tromp.), Timpani (Timb.), Violin (Vons), and Cello/Double Bass (B. C.). The Flute part begins with a dynamic marking of *p* and includes a trill. The Horn and Trumpet parts feature melodic lines with various articulations. The Bassoon part has a dynamic marking of *p* and includes a trill. The Timpani part has a dynamic marking of *p*. The Violin and Viola parts have a dynamic marking of *p*. The Cello/Double Bass part includes a dynamic marking of *p* and has fingering numbers 6, 9, 5, and 7 indicated. The piano accompaniment at the bottom features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

Fl.
H^b
Bons
Tromp.
Timb.
Vons
B. C.

This system continues the orchestral arrangement. The Flute part has a dynamic marking of *p*. The Horn and Trumpet parts continue their melodic lines. The Bassoon part has a dynamic marking of *p*. The Timpani part has a dynamic marking of *p*. The Violin and Viola parts have a dynamic marking of *p*. The Cello/Double Bass part has a dynamic marking of *p*. The piano accompaniment continues with its complex rhythmic and melodic patterns.

Fl. *doux*

Hb

Bons *très doux*

Tromp.

vous *très doux*

Z. *très doux*

B.C. *très doux*

(1 Pupitre) dans nos bois, tri-om-phez, (TOUS)

6 4 7 6 9 7

Fl.

Hb

Bons

Tromp.

Timb. *(très doux)*

vous *(moins doux)*

Z. *(moins doux)*

B.C. *(moins doux)*

tri-om-phez dans nos bois! Nous n'y connais-

7 6 7 6

meno p

Fl. (doux)

H^b (doux)

Bons (doux)

Tromp. (doux)

vous (doux)

Z. (doux)

B.C. (doux)

- sons que vos lois, Nous n'y con.nais - sons que vos lois

p

Fl.

H^b

Bons

Tromp.

Timb. (doux)

vous

Z. (doux)

B.C. (doux)

Tri - om - phiez dans nos

Fl.
Hb.
Bons
Tromp.
Timb.
vons
Z.
B.C.

bois, Nous n'y connais - sons que vos lois,

Fl.
Hb.
Bons
Tromp.
Timb.
vons
Z.
B.C.

Lent Vite

fort fort fort fort fort

Nous n'y connais - sons que vos lois.

Lent Vite

Fl. *fort* FIN

Hb.

Bons

Tromp.

Timb.

vous

Z.

B.C.

Tout ce qui bles - se La ten - dres - se Est i - gno - ré dans nos - ar -

(Clavecin avec un pupitre de velles)

6 5 6 4 7 6 6 6 6 6 4 3

p

FIN

vous

Z.

B.C.

- deurs. La na - tu - re qui fit nos cœurs Prend soin de les gui - der sans ces - - se. Rè -

7 6 6 6 7 6 5 4 # (TOUS)

L'Entrée finit par un ballet général des guerriers Français et sauvages, de Françaises en amazones, de bergers et bergères de la colonie, au bruit des trompettes et au son des musettes.

Chaconne

(Modéré) *tr*

Fl. *doux*

Hb *doux*

Bons *doux*

Vons *doux*

Alt. *doux*

B.C. *doux*

(TOUS, avec le Clavecin)

(Modéré) *p* *tr*

This system contains the first eight staves of the musical score. It includes parts for Flute (Fl.), Horn (Hb.), Trombone (Bons), Violon (Vons), Alto (Alt.), and Bassoon (B.C.), along with the piano accompaniment. The tempo is marked '(Modéré)' and the dynamics are 'doux' for the woodwinds and 'p' for the piano. Trills are indicated by 'tr' above notes in the woodwind parts.

Fl. *tr*

Hb *tr*

Bons

Von

Alt. *(b)*

B.C.

This system contains the next eight staves of the musical score, continuing the parts for Flute (Fl.), Horn (Hb.), Trombone (Bons), Violon (Von), Alto (Alt.), Bassoon (B.C.), and piano. The piano part continues with a 'p' dynamic. Trills ('tr') are present in the woodwind parts, and a breath mark '(b)' is shown in the Alto part.

Fl. *fort*

Hb *fort*

Bons *fort*

Tromp. *fort*

Timb. *fort*

oons *fort*

Alt. *fort*

B.C. *fort*

f

Fl. *tr*

Hb *tr*

Bons *tr*

Tromp. *tr*

Timb. *tr*

oons *tr*

Alt. *tr*

B.C. *tr*

Fl.
Hb.
Bons.
Tromp.
Timb.
Vons.
Alt.
B.C.

Fl.
Hb.
Bons.
Tromp.
Timb.
Vons.
Alt.
B.C.

Unis

Fl. *doux*

Hb *doux*

Bons *doux*

Tromp.

Timb.

oons *doux*

Alt. *doux*

B.C. *doux*

p.

Fl. *fort*

Hb *fort*

Bons *fort*

Tromp. *fort*

oons *fort*

Alt. *fort*

B.C. *fort*

f

Fl.

Hb

Bons

Tromp.

oons

Alt.

B.C.

Fl.

Hb

Bons

Tromp.

oons

Alt.

B.C.

Fl. *tr*

Hb *tr*

Bons

Tromp. *tr*

Timb.

Yons

Alt.

B.C.

Detailed description of the first system: This system contains measures 1 through 5. The Flute and Horn parts begin with a trill (tr) on a whole note. The Bassoon part has a whole rest in measure 1, followed by eighth notes in measures 2-5. The Trumpet part has a whole rest in measure 1, followed by eighth notes in measures 2-5. The Timpani part is silent in measures 1-2 and then plays a rhythmic pattern of eighth notes in measures 3-5. The Oboe and Alto Saxophone parts have whole rests in measures 1-2 and then play eighth notes in measures 3-5. The Bassoon part has a whole rest in measure 1, followed by eighth notes in measures 2-5. The Piano part has a complex accompaniment with eighth notes and chords.

Fl. *tr*

Hb *tr*

Bons

Tromp. *tr*

Timb.

Yons

Alt.

B.C.

Detailed description of the second system: This system contains measures 6 through 10. The Flute and Horn parts continue with their trill (tr) on a whole note. The Bassoon part has a whole rest in measure 6, followed by eighth notes in measures 7-10. The Trumpet part has a whole rest in measure 6, followed by eighth notes in measures 7-10. The Timpani part is silent in measures 6-7 and then plays a rhythmic pattern of eighth notes in measures 8-10. The Oboe and Alto Saxophone parts have whole rests in measures 6-7 and then play eighth notes in measures 8-10. The Bassoon part has a whole rest in measure 6, followed by eighth notes in measures 7-10. The Piano part continues with its accompaniment.

This musical score is for a symphony orchestra and vocal soloists. The page is numbered 392. The instruments and parts are arranged as follows:

- Fl. (Flute):** Two staves, both with a treble clef and a key signature of two sharps (D major). The top staff has a trill (tr) and a fermata over the first measure.
- H^b (Horn):** One staff with a treble clef and a key signature of two sharps. It has a trill (tr) and a fermata over the first measure.
- Bons (Bassoon):** One staff with a bass clef and a key signature of two sharps. It plays a rhythmic pattern of eighth notes.
- Tromp. (Trombone):** One staff with a treble clef and a key signature of two sharps. It has a trill (tr) and a fermata over the first measure.
- Timb. (Timpani):** One staff with a bass clef and a key signature of two sharps. It plays a rhythmic pattern of eighth notes.
- vions (Violins):** Two staves with a treble clef and a key signature of two sharps. They play a rhythmic pattern of eighth notes. The word "doux" is written below the staves.
- Alt. (Viola):** One staff with an alto clef and a key signature of two sharps. It plays a rhythmic pattern of eighth notes. The word "doux" is written below the staff.
- B.C. (Bassoon):** One staff with a bass clef and a key signature of two sharps. It plays a rhythmic pattern of eighth notes. The word "doux" is written below the staff.
- Piano:** A grand staff with a treble and bass clef and a key signature of two sharps. It features a trill (tr) and a fermata over the first measure. The dynamic marking "p" (piano) is present.
- vions (Vocal Soloists):** Two staves with a treble clef and a key signature of two sharps. They play a melodic line with various ornaments and dynamics.
- Alt. (Vocal Soloist):** One staff with an alto clef and a key signature of two sharps. It plays a melodic line.
- B.C. (Bassoon):** One staff with a bass clef and a key signature of two sharps. It plays a melodic line.
- Piano:** A grand staff with a treble and bass clef and a key signature of two sharps. It features a trill (tr) and a fermata over the first measure.

Vons

Alt.

B.C.

This section of the score covers the first system of the vocal and lower instrumental parts. It features three staves: Vons (top), Alt. (middle), and B.C. (bottom). The Vons part is written in a treble clef with a key signature of one flat and contains several trills marked with 'tr'. The Alt. part is in a bass clef with a key signature of one flat. The B.C. part is in a bass clef with a key signature of one flat. The piano accompaniment is shown in grand staff notation below the vocal parts.

Fl.

H^b

Bons

Vons

Alt.

B.C.

This section of the score covers the second system, including woodwinds and the vocal/instrumental parts. It features six staves: Fl. (top), H^b (second), Bons (third), Vons (fourth), Alt. (fifth), and B.C. (sixth). The Fl. and H^b parts are in treble clef with a key signature of two sharps and include the instruction 'fort'. The Bons part is in bass clef with a key signature of two sharps and includes 'fort'. The Vons, Alt., and B.C. parts are in their respective clefs and include 'fort' markings. The piano accompaniment continues in grand staff notation below the vocal parts.

Fl.
Hb.
Bons.
vons.
Alt.
B.C.

This system contains the first six staves of the score. The Flute (Fl.) and Horn (Hb.) parts play a melodic line with eighth-note patterns. The Bassoon (Bons.) part provides a bass line with quarter notes. The Violin (vons.) and Viola (vons.) parts play a rhythmic accompaniment of eighth notes. The Alto Saxophone (Alt.) part has a melodic line with a 'dr.' marking. The Bass Clarinet (B.C.) part plays a bass line with quarter notes.

The piano accompaniment for the first system, consisting of two staves. The right hand plays a melodic line with eighth-note patterns, and the left hand plays a bass line with quarter notes.

Fl.
Hb.
Bons.
Tromp.
vons.
Alt.
B.C.

This system contains the next seven staves of the score. The Flute (Fl.) and Horn (Hb.) parts continue their melodic lines. The Bassoon (Bons.) part has a rest in the first measure. The Trombone (Tromp.) part has a rest in the first measure. The Violin (vons.) and Viola (vons.) parts continue their rhythmic accompaniment. The Alto Saxophone (Alt.) part has a 'dr.' marking. The Bass Clarinet (B.C.) part continues its bass line.

The piano accompaniment for the second system, consisting of two staves. The right hand plays a melodic line with eighth-note patterns, and the left hand plays a bass line with quarter notes.

Fl. *doux*

Hb *doux*

Bons *doux*

Tromp. *doux*

Violons *doux*

Alt. *Div.*

B.C. *doux*

p

Detailed description: This system contains the first eight staves of a musical score. The instruments are Flute (Fl.), Horn (Hb.), Bassoon (Bons), Trumpet (Tromp.), Violin (Violons), Viola (Alt.), Bassoon/Contrabassoon (B.C.), and Piano. The key signature has two sharps (F# and C#). The Flute, Horn, Bassoon, and Trumpet parts feature melodic lines with trills and slurs, marked with the dynamic *doux*. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Alto Saxophone part has a 'Div.' (divisi) marking. The Bassoon/Contrabassoon part also has a *doux* marking. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand, marked with *p*.

Fl.

Hb.

Bons

Tromp.

Violons

Alt. *Unis*
doux

B.C.

Detailed description: This system contains the next eight staves of the musical score. The instruments are Flute (Fl.), Horn (Hb.), Bassoon (Bons), Trumpet (Tromp.), Violin (Violons), Alto Saxophone (Alt.), Bassoon/Contrabassoon (B.C.), and Piano. The Flute, Horn, Bassoon, and Violin parts continue with melodic lines, some with long slurs. The Alto Saxophone part is marked *Unis* and *doux*. The Bassoon/Contrabassoon part continues with a steady accompaniment. The piano accompaniment continues with the same rhythmic patterns as in the first system.

Fl. *tr*

Hb *tr*

Bons

vons

Alt.

B.C.

Fl. *tr*

Hb *tr*

Bons

vons *fort*

Alt. *fort*

B.C. *fort*

Bons

vous

Alt.

B.C.

This system contains the vocal and piano accompaniment for the first section. The vocal parts are arranged in four staves: Bass (Bons), Tenor (vous), Alto (Alt.), and Bass (B.C.). The piano accompaniment is shown in grand staff notation. The key signature has two sharps (F# and C#). The vocal parts feature trills and melodic lines, while the piano accompaniment includes complex rhythmic patterns and trills. The system concludes with a fermata over the final notes.

Fl.

Hb

Bons

Tromp.

vous

Alt.

B.C.

This system contains the woodwind and brass parts along with the piano accompaniment. The woodwind parts include Flute (Fl.), Horn (Hb), Bassoon (Bons), and Trumpet (Tromp.). The piano accompaniment is shown in grand staff notation. The key signature remains two sharps. The woodwind and brass parts play sustained notes with some melodic movement. The piano accompaniment continues with rhythmic patterns and trills. The system concludes with a fermata over the final notes.

Fl.

H^b

Bons

Tromp.

Timb.

oons

Alt. Div. Unis

B.C.

This system contains measures 1 through 5 of the score. The woodwind and brass parts feature rhythmic patterns of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. The Alto Saxophone part is marked 'Div.' (divisi) and 'Unis' (unison).

Fl.

H^b Unis doux

Bons doux

Tromp.

Timb.

oons

Alt.

B.C.

p *doux*

This system contains measures 6 through 10. The woodwind and brass parts are marked 'Unis' (unison) and 'doux' (soft). The piano part is marked 'p' (piano) and 'doux'. The Alto Saxophone part is marked 'p' and 'doux'. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Fl.
Hb.
Bons.
Tromp.
Timb.
Vons.
Alt.
B.C.
Piano

Fl.
Hb.
Bons.
Tromp.
Timb.
Vons.
Alt.
B.C.
Piano

APPENDICE



Appendice N° 1

PROLOGUE - Air vif

Sans presser

HAUTOIS
à 2
f

BASSONS
f

CORS en Sol
à 2
f

VIOLONS
Unis
f

BASSE CONTINUE
(TOUS avec le Clavecin)
à 2 Cordes
f

PIANO
Sans presser
f
m.g.

Detailed description: This is a musical score for a Prologue in 6/8 time, marked 'Air vif' and 'Sans presser'. The score is arranged for a chamber ensemble. The HAUTOIS part is in the treble clef, marked 'à 2' and 'f'. The BASSONS part is in the bass clef, marked 'f'. The CORS en Sol part is in the treble clef, marked 'à 2' and 'f'. The VIOLONS part is in the treble clef, marked 'Unis' and 'f'. The BASSE CONTINUE part is in the bass clef, marked '(TOUS avec le Clavecin)', 'à 2 Cordes', and 'f'. The PIANO part is in grand staff (treble and bass clefs), marked 'Sans presser', 'f', and 'm.g.'. The score consists of six measures, with various musical notations including eighth notes, sixteenth notes, and rests.

This system of musical notation includes six staves. From top to bottom, they are labeled: Hb (Horn in B-flat), Bons (Baritone in B-flat), Cors (Trumpet), Vons (Violon in B-flat), B. C. (Bassoon in B-flat), and Piano. The music is in a key with one sharp (F#) and a common time signature. The Hb, Vons, and Piano parts feature complex, flowing melodic lines with many sixteenth and thirty-second notes. The Bons and B. C. parts provide a steady accompaniment with eighth and quarter notes. The Cors part has a more rhythmic, dotted-note pattern.

This system of musical notation continues the piece with the same six staves: Hb, Bons, Cors, Vons, B. C., and Piano. The key signature and time signature remain the same. The Hb part continues its melodic development. The Bons and B. C. parts have a more rhythmic, eighth-note accompaniment. The Cors part has a dotted-note pattern. The Vons part has a melodic line with some rests. The Piano part provides a complex accompaniment with many sixteenth and thirty-second notes. There are some markings like '1ers' and '2ds' in the Vons part, likely indicating first and second endings or similar performance instructions.

à 2

Unis.

Hb

Bons

Cors

Sons

B. C.

Piano

Hb

Bons

Cors

Sons

B. C.

Piano

Musical score for the first system. The instruments are Horns (Hb), Trombones (Bons), Trumpets (Cors), Violins (Vons), Basses (B. C.), and Piano. The score includes dynamic markings such as *(p)* and *p*. The Horns and Violins parts feature a melodic line with a *1ers* and *2ds* marking. The Piano part has a *p* marking.

Musical score for the second system. The instruments are Horns (Hb), Trombones (Bons), Trumpets (Cors), Violins (Vons), Basses (B. C.), and Piano. The score includes dynamic markings such as *piùf* and *Unis*. The Horns part has a *à 2* marking. The Violins part has *1ers* and *2ds* markings. The Piano part has a *piùf* marking.

First system of a musical score. The instruments are Horns (Hb), Trombones (Bons), Trumpets (Cors), Saxophones (vons), and Piano (B.C.). The score is in G major (one sharp) and 4/4 time. The first three measures feature a melodic line in the Horns and Saxophones with a *f* dynamic. The fourth measure is marked *à 2* and *f*. The Piano part provides harmonic support with chords and a bass line. The saxophone part is marked *Unis* in the second measure.

Second system of the musical score. The instruments are Horns (Hb), Trombones (Bons), Saxophones (vons), and Piano (B.C.). The score continues in G major and 4/4 time. The Horns and Saxophones play a melodic line with a *p* dynamic. The Trombones and Piano parts provide harmonic support. The saxophone part is marked *1ers* and *2ds* in the fifth measure, with a *p* dynamic.

First system of musical notation, measures 1-5. The score includes parts for Horn (Hb), Trombones (Bons), Trumpets (Cors), Trombones (Tons), Basses (B.C.), and Piano. The key signature is one sharp (F#). The time signature is 4/4. Dynamics include *p* (piano) and *f* (forte). The instruction *à 2* is present above the Horn part in measure 3. The instruction *Unis* is present above the Trombone part in measure 3. The instruction *1ers* is present above the Trombone part in measure 5, and *2ds* is present below it.

Second system of musical notation, measures 6-10. The score includes parts for Horn (Hb), Trombones (Bons), Trumpets (Cors), Trombones (Tons), Basses (B.C.), and Piano. The key signature is one sharp (F#). The time signature is 4/4. Dynamics include *p* (piano) and *f* (forte). The instruction *à 2* is present above the Horn part in measure 6. The instruction *Unis* is present above the Trombone part in measure 6. The instruction *8* is present above the Trombone part in measures 7 and 8, indicating octaves. The instruction *1ers* is present above the Trombone part in measure 10, and *2ds* is present below it.

Appendice N°2

PROLOGUE - Air de Bellone
Gravement

Musical score for the first system, including parts for TIMBALES, VIOLONS, ALTOS, BELLONE, BASSE CONTINUE, and PIANO. The score is in 2/4 time and features a key signature of one sharp (F#). The lyrics for the Bellone part are: "C'est la Gloi - re, c'est la Gloi - re, qui rend les hé -".

Musical score for the second system, including parts for Timb., vons, Alt., B., B.C., and PIANO. The lyrics for the Bass part are: "-ros im - mor - tels. Allez, al - lez en - cen - ser ses au - tels!".

1a 2a %

Timb.

vons

Alt.

B.

B.C.

Par - tez, Cou - rez,

1a 2a %

Timb.

vons

Alt.

B.

B.C.

vo - lez au tem - ple de mé - moi - re, Par - tez, cou - rez, vo - lez,

Timb.

vons

Alt.

B.

B.C.

vo - lez au tem - ple de mé - moi -

1^a 2^a

Timb.

vons

Alt.

B.

B.C.

-re! Par - tez, -re!

1^a 2^a

Prologue — Contredanse

1^{ère} Reprise

(Gai)

ptes Fl. *f*

Hb *f*

Bons *f*

vons *f* (Div.) (Unis) (Div.)

Alt. *f*

B.C. (TOUS avec le Clavecin) *f*

1^{ère} Reprise (Gai) *f*

Detailed description: This system contains the first six staves of the musical score. The instruments are Flutes (ptes Fl.), Horns (Hb), Trumpets (Bons), Violins (vons), Alto (Alt.), and Bassoon/Clarinets (B.C.). The key signature is one sharp (F#) and the time signature is 2/2. The first five staves are marked with a forte (*f*) dynamic. The violin part includes markings for 'Div.' (divisi) and 'Unis' (united). The bassoon part is marked '(TOUS avec le Clavecin)'. The piano part begins with a first repeat sign and '(Gai)' marking.

ptes Fl.

Hb

Bons *(mf)*

vons *(mf)*

Alt.

B.C. *(mf)*

FIN

FIN *mf*

Detailed description: This system contains the final six staves of the musical score. The instruments are the same as in the first system. The dynamic marking for the lower instruments (Bons, vons, B.C.) changes to mezzo-forte (*mf*). A double bar line with the word 'FIN' above it appears at the end of the fifth staff. The piano part continues with a *mf* dynamic and concludes with a final flourish.

Bons

2^{me} Reprise

(mf)

vons

(mf)

B.C.

(mf)

mf

% 2^{me} Reprise

Bons

vons

B.C.

Petites Flûtes

3^{me} Reprise

(f)

Bons

(f)

vons

(f)

B.C.

(f)

% 3^{me} Reprise

f

Ptes Fl.

Bons

vons

B.C.

This system contains the first five staves of the score. The top staff is for Flutes (Ptes Fl.), followed by Clarinets (Bons), Oboes (vons), Bassoons (B.C.), and Piano. The piano part is written in grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the woodwinds and a rhythmic accompaniment in the piano. A section marked 'à 2' appears in the flute part. The system ends with a repeat sign.

4^{me} Reprise

Bons

vons

B.C.

4^{me} Reprise

This system contains the next five staves. It begins with a section labeled '4^{me} Reprise'. The woodwind parts (Bons, vons, B.C.) and the piano part are marked with a mezzo-forte (*mf*) dynamic. The piano part is also labeled '4^{me} Reprise'. The music continues with melodic and harmonic development. The system ends with a repeat sign.

Petites Flûtes

5^{me} Reprise

Bons

vons

B.C.

5^{me} Reprise

This system contains the final five staves. It begins with a section labeled '5^{me} Reprise'. The woodwind parts (Bons, vons, B.C.) and the piano part are marked with a forte (*fort*) dynamic. The piano part is also labeled '5^{me} Reprise'. The music features a prominent melodic line in the woodwinds. The system ends with a repeat sign.

ptes Fl.

Bons

vons

B. C.

This system of music includes six staves. The Flute part (ptes Fl.) begins with a trill on a whole note, followed by a series of sixteenth-note runs. The Oboe (Bons) and Violin (vons) parts play a similar melodic line. The Bassoon (B. C.) part provides a harmonic accompaniment. The Piano part (bottom two staves) features a complex texture with sixteenth-note patterns in the right hand and chords in the left hand.

ptes Fl.

Bons

vons

B. C.

This system continues the instrumental parts. The Flute part (ptes Fl.) has a melodic line with trills and slurs. The Oboe (Bons) part has a more sustained melodic line. The Violin (vons) part continues with its melodic line. The Bassoon (B. C.) part provides a steady accompaniment. The Piano part (bottom two staves) continues with its complex texture, featuring sixteenth-note runs and chords.

Appendice N° 4

1^{re} ENTRÉE - Forlane. (Danse des Matelots)

HAUTBOIS
(*f*) *doux*

BASSONS
(*f*) *doux*

VIOLONS
(*f*) *doux*

BASSE CONTINUE
(TOUS avec le Clavecin)
(*f*) *doux*

PIANO
f *p*

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of six staves. The woodwind parts (Hautbois, Bassons, Violons) and the Bass Continuo part all play a melodic line starting with a forte (*f*) dynamic and ending with a soft (*doux*) dynamic. The Piano part provides harmonic support, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The Bass Continuo part is noted to be played with the harpsichord.

Hb
Bons
vons
B.C.

(p)
(p)
(p)
p

Detailed description: This system contains the first five measures of the piece. The Horns (Hb) play a melodic line with some rests. The Trombones (Bons) and Trumpets (vons) play a similar melodic line. The Basses (B.C.) provide a harmonic accompaniment. The Piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *(p)* for the horns and trumpets, and *p* for the piano.

Hb
vons

(pp)
(pp)
pp
fort
fort
f

Detailed description: This system contains measures 6 through 9. The Horns (Hb) play a sustained chord in the first measure, then a melodic line. The Trumpets (vons) play a long, sustained note in the first measure. The Piano accompaniment continues with its eighth-note bass line and chords. Dynamic markings include *(pp)* for the horns and trumpets, *pp* for the piano, and *fort* for the horns and trumpets in the final measure, and *f* for the piano.

Hb
Bons
vons
B.ø.

fort
fort
fort

Detailed description: This system contains measures 10 through 13. The Horns (Hb) play a melodic line. The Trombones (Bons) and Trumpets (vons) play a similar melodic line. The Basses (B.ø.) provide a harmonic accompaniment. The Piano accompaniment continues with its eighth-note bass line and chords. Dynamic markings include *fort* for the horns, trumpets, and basses.

H^b (1^{rs} Seuls)
à demi jeu

Bons (1^{rs} Seuls)
à demi jeu

vons

B.C. à demi jeu

mf

H^b

Bons

vons

B.C.

(TOUS)

Musical score for the first system, featuring Horns (Hb), Trombones (BOLS), Trumpets (Tons), Basses (B.C.), and Piano. The score is in 2/4 time and B-flat major. The Horns part begins with a melodic line, followed by the Trombones, Trumpets, and Basses. The Piano accompaniment provides harmonic support. Dynamics include *f* and *(TOUS)*.

Musical score for the second system, featuring Horns (Hb), Trombones (BOLS), Trumpets (Tons), Basses (B.C.), and Piano. The score continues from the first system. Dynamics include *p*, *f*, and *doux*.

Appendice N° 5

2° ENTRÉE - Ritournelle

Gracieusement

1ers VIOLONS
2ds VIOLONS
BASSE CONTINUE
PIANO

(doux)
(doux)
(TOUS, avec le Clavecin)
(doux)
Gracieusement
p

Vons
B.C.

tr.

Vons
B.C.

tr.

2^e ENTRÉE - Rondeau

(Gracieux) %
VIOLONS
(TOUS, avec le Clavecin et les Bassons)
(doux)

BASSE CONTINUE
(doux)

PIANO
(Gracieux)
p

vons
B.C.
Bons Unis FIN

vons
B.C.
(moins doux)
(velles et Clavecin sans Bassons)
meno p

vons
B.C.
doux fort (TOUS) %
p f

3^e ENTRÉE – Nouvelle version

Scène I. – ROXANE, FATIME en esclave polonais
(considérant Fatime)

ROXANE

Vous of-frez à nos yeux un es-cla-ve char-mant; Mais ne craignez-vous point, Fa-ti-me,

(Clavecin avec un pupitre de velles)

BASSE CONTINUE

PIANO

FATIME

R.

Qu'on ne vous fasse un cri-me De ce dé-gui-se-ment?

B.C.

La fê-te qui bien-tôt doit ê-tre cé-lé-

F.

-bré-e, Denos jardins permet l'en-tré-e. Pour me cacher ain-si, j'ai sai-si ce mo-ment. J'ai-me Tac-

B.C.

F.

-mas, et je le crois vo-la-ge; Je ne puis ré-sis-ter à mestransports ja-loux... Je viens cher-

B.C.

F. -cher, sous cet om - bra - ge, Les funes - tes at - traits qui causent mon cour - roux. Je soupçonne Ata - li - de..

R. A.ta.lide est ai -

B.C.

F. Cet ob - jet redou - ta - ble A mes regards en - cor ne s'est pas pré - sen - té, Et peut - é - tre ma

R. - ma - ble.

B.C.

F. crainte ajoute à sa beau - té: Dans ce jour où des fleurs nous préparons la fê - te, J'es -

B.C.

F. -pè - re la trou - ver sous ces som - bres or - meaux; Et, me livrant au soin qui dans ce bois m'ar -

B.C.

F. *-rête, Hé - las! je vais gué - rir ou redoubler mes maux.*
 ROXANE

B.C. *Ah! votre a - mant — peut-il être in-fi -*

R. *-dè - le? Pour le croi - re cons - tant, il suf - fit de vous voir. Un cœur où vous ré - gnez a-t'il*

B.C. *6 6 6 6 7 6*
4 4 4 4 4 5

R. *donc le pou - voir De prendre u - ne chaî - ne nou - vel - le? Ah! votre a - mant peut - il*

B.C. *6 9 6 5 4 5*

R. *é - - tre in-fi - dè - le? Ah! votre a - mant peut-il é - - tre in-fi - dè - - le?*

B.C. *9 6 6 7*
4 4 4 4

Air
(Gracieusement)

vons

doux

FATIME

(Clavecin avec un pupitre de velles)

L'hi - ver dans ces jar - dins

doux

(Gracieusement)

p

vons

F.

n'ose outrager les fleurs; Sous cette immor - tel - le ver - du - re, Il n'ose des ruis - seaux sus -

B.C.

vons

F.

-pen - dre le mur - mu - re, Et ja - mais de l'Au - ro - re il n'y

B.C.

Vons

fort *doux*

F.

gla - ce les pleurs. Sans ces - se dans nos

B.C.

fort *doux*

Vons

F.

prés Flore ar - rê - te Zé - phi - re, Et ja - mais l'Aqui - lon ne nous ô - te un beau

B.C.

Vons

F.

jour. Tout rit dans ce charmant sé - jour: Faut - il que seu - le j'y sou - pi - re? Faut -

B.C.

vons

F. -il que seu-le j'y sou-pi-re? Je brû-le d'éclair-cir le sort de mon a-

B.C.

Scène II. - FATIME, ROXANE, ATALIDE

ATALIDE (à part, examinant Fatime)

F. -mour... On vient. Cet esclave est nou-

ROXANE (en se retirant)
C'est A-ta-li-de. E-vi-tons sa pré-sen-ce!

B.C.

A. -veau... risquons ma confi-den-ce! Mon faible cœur est las d'enfermer son se-cret. Parlons!

B.C.

A. quand je devrais trouver un indiscret, Je ne puis plus garder un funeste silence.

B.C.

A. - ce.
FATIME (à part, examinant Atalide)

Plus je vois ma rivale, et plus je sens d'effroi; Ses charmes, de Tacmas me prouvent l'incons-

B.C.

A. Aimable esclave, apprenez-moi Si vous suivez Tacmas!

F. -tan - ce. Je vis sous sa puis.

B.C.

A. Vous possédez sa confi - ance? Que vous ê - tes heu - reux de pouvoir chaque

F. - sance; Depuis longtemps il se fie à ma foi.

B.C.

A. jour Lui marquer votre zè - le! Oui, Tacmas est l'ob -

F. Vous l'ai - mez! vos sou - pirs trahis - sent votre a - mour.

B.C.

A. - jet de mon ardeur fi - dè - le. Je l'a - do - re, et mon cœur enflammé N'a jamais tant ai - mé.

F. Vous l'aimez!

B.C.

Air
(Tendrement)

Flûte S

(doux)

A. La chaî - ne qui m'en - gage est fai - te Pour n'en bri - ser jamais les nœuds. La chaî - ne qui m'en -

B.C. (doux)
(Tendrement)
p

Fl. S

A. - gage est fai - te Pour n'en bri - ser jamais les nœuds. Ma ten - dresse est aus - si par - fai - te Que le cher ob -

B.C. 7

FIN

Fl. S

A. - jet de mes vœux. Ma ten - dresse est aus - si par - fai - te Que le cher ob - jet de mes vœux. La

B.C. $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

FATIME (à part)

(vivement, à Atalide)

Elle aime trop, hé - las! pour n'être point ai - mé - e. Ah! c'est d'un incons - tant que vous ê - tes char -

B.C.

(Assez vivement)

Air

Violons (Clavecin avec les 2^{ds} vons)

(doux)

F. - mé - e! Un in - cons - tant de - vrait - il être heu - reux? C'est un cri - me que sa vic -

B.C.

(Assez vivement)

p

vons

F. - toi - re. Un in - cons - tant de - vrait - il être heu - reux? C'est un cri - me que sa vic -

vons

F.

- toi - - - re, C'est un cri - me que sa vic - toi - -

vons

F.

- - - re. Plus il tra - hit de ten - dres

FIN

vons

F.

feux, Plus il se croit com - blé de gloi - - -

vous

F.

re, Plus il se croit com-blé de gloi - re. Un in-cons-

ATALIDE

Un in-cons - tant! Que di - tes - vous? Le Prin - ce n'ai - me que Fa - ti - me. Ses discours, ses sou -

B.C.

A.

- pirs, ses regards, tout l'ex - pri - me. Croyez - en mes transports ja - loux! (vivement et gaiement)

FATIME

Tac - mas n'est point vo -

B.C.

(surprise)

A.

J'es - pé - rais que mes _____ maux vous trouveraient sen -

F.

- lage! Ô ciel! est - il pos - si - ble?

B.C.

A. *-si - ble; Je comptais sur vos soins pour toucher mon a - mant, Et vous semblez jou - ir de mon cruel - tour - ment!*

B.C.

Scène III. - FATIME en esclave polonais, ATALIDE, TACMAS.

ATALIDE

Tacmas approche: A - mour, c'est toi seul que j'im - plo - re, Dai - gne ser - vir mon cœur de mê - me qu'il t'a -

B.C.

A. *- do - - re!*

TACMAS (apercevant Fatime)

Que vois - je! quel es - clave ose i - ci se mon - trer? Quoi! Fatime, c'est

B.C.

ATALIDE (à part)

Ciel! c'est à ma ri - va - le, Que je suis ve - nu décla - rer Son tri - omphe é - cla - tant et ma pei - ne fa -

T. *vous!*

B.C.

Scène IV. TACMAS, FATIME.

A. *- ta - le...*
 FATIME

TACMAS *Au re-pos de mon cœur il é - tait né - ces -*

Fa - time, expli-quez - moi vo - tre dégui - se - ment!

B. C.

F. *- saire. De ce cœur fidèle et sin - cè - re Il vient de calmer le tour - ment... Je crai - gnais votre change - ment.*

T. *Eh quoi! trop injuste Fa -*

B. C.

T. *- ti - me, Vous m'avez soupçonné d'un cri - me, Vous vous ê - tes li - vrée à des transports ja - loux! Pour ac - cuser mes*

B. C.

Air
Gracieusement

FATIME

T. La ja_lou_sie est-el_le sa - - ge? L'ai_mable Au - ro - re

B. C. feux, quel_le preuve a_vez-vous?

Gracieusement

p

F. en vain se lè - ve sans nu - a - ge, Et nous pro - met un jour char - mant. Pour trou - bler l'u - ni -

B. C.

F. - vers, il ne faut qu'un mo - ment Nos cœurs, com - me les flots, sont su - jets à l'o - ra - - ge. ge.

B. C.

1^a 2^a

Duo

Gaîment

(avec le Clavecin)

BONS

VOUS

FATIME

TACMAS

f

doux

doux

doux

A - près l'o - ra - - -

A - près l'o -

Gaîment

f

p

BONS

VOUS

F.

T.

B.C.

7

7#

- ge, un doux re - pos

Cal - me les cœurs com - me les flots, Un

- ra - - - - ge un doux re - pos, Un

(TOUS avec le Clavecin)

doux

6
5

4 3

Bons

vous

F.

T.

B. C.

doux re - pos Cal - me les cœurs com - me les flots. Après l'o - ra -

doux re - pos Cal - me les cœurs com - me les flots, Un doux re - pos

Bons

1^{rs} vous

2^{ds} vous

Div.

F.

T.

B. C.

ge, un

Cal - me les cœurs com - me les flots, un

Lent

Lent

Bons

1^{rs} VONS

2^{ds} VONS

F.

T.

B. C.

doux re - pos, un doux re - pos Cal - me les cœurs com - me

doux re - pos, un doux re - pos Cal - me les cœurs com - me

2 3

Bons

VONS

F.

T.

B. C.

Unis

les flots, Un doux re - pos Cal - me les cœurs comme les flots..

les flots, Un doux re - pos Cal - me les cœurs comme les flots.

6 7 6 7

On entend le Prélude de la fête

Prélude

Fl. (f)

H^b (f)

Bons (f)

1^{rs} Vons (f)

2^{ds} Vons (f)

Alt. (f)

TACMAS

B. C. (TOUS, avec le Clavecin) (f)

Fa - ti - me, ces con -
(Clavecin avec un pupitre de velle)

T. - certs nous an - non - cent la fê - te Qu'à la gloire des fleurs, dans ce bois on ap - pré - te. Près de

B. C. 6 5 +4 6 7 4 7

T. vous, je ne la ver - rai pas; Près de vous, on ne peut penser qu'à vos ap - pas.

B. C.

Appendice N° 8

Air
(Mouv^t de Gavotte)

TACMAS

C'est vous qui fai - tes mes beaux jours. Que de fleurs sur vos pas vont s'empresser de

(Clavecin, avec un pupitre de Violoncelles)

BASSE CONTINUE

PIANO

(doux)
(Mouv^t de Gavotte)

T.

naî - tre! Que de zé - phirs, en les voyant pa - raî - tre, Vont vo - ler près de vous et

B. C.

T.

sui - vre les a - mours! Que de zé - phirs, en les voyant pa - raî - tre, Vont vo - ler

B. C.

T.

près de vous et sui - vre les a - mours!

B. C.

T.

B. C.

P.

1^{er} Air pour les Persans

Grave

Score for the first system, measures 1-6. It includes parts for Voice (Vons), Alto (Alt.), Bassoon (B.C.), and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The tempo is marked "Grave".

Instrumentation and dynamics:

- Vons: *(f)* (avec les Hautbois)
- Alt.: *(f)*
- B.C.: *(f)* (TOUS avec le Clavecin et les Bassons)
- Piano: *f*

Score for the second system, measures 7-12. It includes parts for Voice (Vons), Alto (Alt.), Bassoon (B.C.), and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2.

Score for the third system, measures 13-18. It includes parts for Voice (Vons), Alto (Alt.), Bassoon (B.C.), and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2.

1^{er} Air pour les Persans

Pesamment

VIOLONS
ALTOS
BASSE CONTINUE
PIANO

(f) (avec les Hautbois)
(f)
(TOUS avec le Clavecin et les Bassons)
(f)
Pesamment
f

Violons
Alt.
B. C.

Violons
Alt.
B. C.

vous

Alt.

B. C.

This system contains the first six measures of the piece. The vocal parts (Soprano, Alto, and Bass) enter with a melodic line. The piano accompaniment provides a rhythmic and harmonic foundation. The key signature is one sharp (F#) and the time signature is 4/4. A repeat sign is present at the end of the first measure.

vous

Alt.

B. C.

This system contains the next six measures. The vocal lines continue their melodic development, with some notes marked with accents. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and chords. The key signature and time signature remain consistent with the first system.

vous

Alt.

B. C.

This system contains the final six measures of the piece. The vocal parts reach their final notes, and the piano accompaniment concludes with a series of chords. The key signature and time signature are maintained throughout.

vous

Alt.

B. C.

This system contains the first system of music. It includes three vocal staves: 'vous' (Soprano), 'Alt.' (Alto), and 'B. C.' (Basso Continuo). The piano accompaniment is shown in two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The music consists of several measures of vocal lines and piano accompaniment.

vous

Alt.

B. C.

This system contains the second system of music, continuing the vocal and piano parts from the first system. It includes the same three vocal staves and piano accompaniment. The musical notation continues across several measures.

Appendice N° 10

Air pour Borée

Vite

VIOLONS

ALTOS

BASSE CONTINUE

PIANO

(f)

(f)

(f) (TOUS avec le Clavecin)

(f)

Vite

f

This section is titled 'Appendice N° 10' and 'Air pour Borée'. It is marked 'Vite' (fast). The score includes staves for Violons (Violins), Altos, Basse Continue (Cello/Double Bass), and Piano. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages. Dynamics include *(f)* (forte) and *f*. A note for the Basse Continue part reads '(f) (TOUS avec le Clavecin)'. The piano part also features rapid sixteenth-note patterns.

Fl. yons Alt. B. C.

This system contains five staves. The top staff is for Flute (Fl.), the second for Violins (yons), the third for Alto (Alt.), the fourth for Bassoon (B. C.), and the fifth for Piano. The music is in 2/4 time with a key signature of one sharp (F#). The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand.

Fl. yons Alt. B. C.

Lent doux

This system continues the musical score. It includes staves for Flute, Violins, Alto, Bassoon, and Piano. The tempo marking 'Lent' is placed above the Flute staff, and the dynamic marking 'doux' is placed below the Violin and Alto staves. The piano accompaniment continues with a consistent rhythmic pattern.

Fl. yons Alt. B. C.

Vite fort

Lent doux

Vite fort

Vite f

This system features dynamic and tempo changes. The Flute staff has 'Vite' above it. The Violin and Alto staves have 'fort' above them. The piano part has 'f' above it. In the middle of the system, the tempo changes to 'Lent' and the dynamic to 'doux' for the upper staves. The system concludes with 'Vite fort' markings for the Flute, Violins, and Bassoon staves, and 'Vite f' for the piano part.

Fl. *Lent* *doux* *Vite*

oons *fort* *fort* *fort*

Alt. *fort* *fort*

B.C. *fort* *fort*

Lent *Vite*

p *f*

Fl. *Lent* *doux* *Vite* *Lent* *doux*

oons *doux* *fort* *doux*

Alt. *fort* *fort*

B.C. *fort*

Lent *Vite* *Lent*

p *f* *p*

Vite

Fl.

vons

Alt.

B. C.

fort

fort

fort

fort

f

Vite

Lent **Vite**

Fl.

vons

Alt.

B. C.

doux

fort

doux

fort

fort

Lent **Vite**

p *f*

vous

Alt.

B. C.

This system contains the first six measures of the piece. It features three vocal staves: 'vous' (Soprano), 'Alt.' (Alto), and 'B. C.' (Bass). The piano accompaniment is shown in grand staff notation. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music consists of rhythmic patterns of eighth and sixteenth notes.

vous

Alt.

B. C.

This system contains measures 7 through 12. The vocal parts continue with similar rhythmic patterns. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

vous

Alt.

B. C.

This system contains the final six measures (13-18). The vocal parts feature more melodic movement, including a long note with a fermata in the 'vous' part. The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *mf* (mezzo-forte). The piece concludes with a final chord in the piano part.

Appendice N° 11

Air Italien
Gai

Musical score for the first system of 'Air Italien, Gai'. The score includes parts for HAUTOIS, BASSONS, VIOLONS, ALTOS, BASSE CONTINUE, and PIANO. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is 'Gai'. The dynamic marking is *(f)*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano has a more complex melodic line with triplets. The bassoon part includes the instruction '(TOUS avec le Clavecin)'. The piano part includes the instruction 'Gai' and dynamic markings *f*.

Musical score for the second system of 'Air Italien, Gai'. The score includes parts for H^b, BONS, VIONS, Alt., B. C., and PIANO. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is 'Gai'. The dynamics are *doux* and *fort*. The brass and strings play a rhythmic pattern of eighth notes, while the piano has a more complex melodic line with triplets. The piano part includes the instruction 'Gai' and dynamic markings *p* and *f*.

vous

Alt.

B.C.

This system contains the first four measures of the piece. The vocal parts (vous and Alt.) and the piano accompaniment are active throughout. The bassoon (B.C.) part has rests in the first three measures and enters in the fourth measure with a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Hb

Bons

vous

Alt.

B.C.

doux

fort

p

f

7 6 5

This system contains the next four measures. The horn (Hb) and bassoon (Bons) parts enter in the fifth measure with a melodic line marked *fort*. The vocal parts (vous and Alt.) continue with their melodic lines, with the vocal parts marked *doux* in the first three measures and *fort* in the fifth measure. The bassoon (B.C.) part has a rhythmic pattern of eighth notes, marked *doux* in the first three measures and *fort* in the fifth measure. The piano accompaniment continues with its rhythmic pattern, marked *p* in the first three measures and *f* in the fifth measure. The bassoon (B.C.) part has a triplet of eighth notes in the fifth measure, with fingerings 7, 6, and 5 indicated above the notes.

Fl. *(doux)*

Bons *(doux)*

Vous

Alt.

B.C. 4 3

p

Fl. *(fort)*

Bons *(fort)*

Vous *(fort)*

Alt. *(fort)*

B.C. *(fort)*

f

Fra le pu - pil - le Di va - ghe bel - le Va vo -
(Clavecin avec 1 pupitre de velles)

(doux)

p

vous

Alt.

B. C.

fort *doux* *fort*

fort *doux*

fort *doux*

lan do Il di o d'a mor, Va vo lan do Il di o d'a mor,

6 7 6 + 6 7 6 +

f *p* *f*

doux

vous

Alt.

B. C.

doux *fort* *doux*

fort *doux*

Va vo lan do, Va vo lan do Il di o d'a

fort *doux*

p

4 #

vons *fort* *doux*
 Alt. *fort* *doux*
 B.C. *fort* *doux*
 - mor. Fra le pu - pil - le Di va - ghe bel - le Va vo.

H^b
 Bons *fort*
 vons *fort*
 Alt. *fort*
 - lan - - - do, vo - lan - - - do,
 B.C. *doux* (TOUS avec le Clavecin) 7 6 5 4 3 7 5
fort
 f

H^b *(doux)* *fort*
 Bons *doux*
 Vous *fort*
 Alt. *fort*
 Va vo - lan - do, va volan do, va vo - lan - do Il di - o d'a - mor,
 (1 pupitre avec le Clavecin)
 4+6 6 7
 B.C. *(doux)*
p *f*

H^b *doux* 1^{er} Seul
 Vous *doux*
 Alt. *doux*
 Va - vo - lan - do, va - vo - lan - do, Va vo - lan - do, va volando, va
 9 6 7 6 9 6 7
 B.C. *doux*
p

Lentement

H^b
vous
Alt.
B.C.
vo. lan - do Il Di - o d'a. mor, Va vo. lan -
doux
Lentement
p

Gai

Bons
vous
Alt.
B.C.
do Il di - o d'a. mor.
fort
fort
fort
fort
Gai
f
(TOUS avec le Clavecin)

TOUS

H^b
 Bons
 Vons
 Alt.
 B.C.
 (Piano accompaniment)

Musical score for the first system. It includes parts for Horn (H^b), Trombones (Bons), Trumpets (Vons), Alto Saxophone (Alt.), and Bassoon (B.C.). The piano accompaniment is shown in grand staff notation. Fingerings are indicated for the Bassoon part: 7 6+, 7 6 5, 4 3 7 5, 4 3.

Unis

FIN

H^b
 Bons
 Vons
 Alt.
 B.C.
 (Piano accompaniment)

Musical score for the second system. It includes parts for Horn (H^b), Trombones (Bons), Trumpets (Vons), Alto Saxophone (Alt.), and Bassoon (B.C.). The piano accompaniment is shown in grand staff notation. Fingerings are indicated for the Bassoon part: 7, 4+ 6 5 7, 6 5. The score concludes with the instruction "Il lo-ro 1 pupitre avec le Clavecin (doux)" and a final piano (*p*) dynamic marking.

H^b
B^{ons}
V^{ons}
A^{lt.}
B. C.

se no E il su_o tro_no, Il lo_ro se_no E il su_o tro_no; Ma non

TOUS (1 pupitre)

9 6 7 # 9 6 7 # 9 6 7 # 6 5 #

fort *doux* *f* *p*

V^{ons}
A^{lt.}
B. C.

pu_o re_gnar nel cuor, Ma non pu_o re_gnar nel cuor, Ma non puo regnar nel

6 5 # 6 5 7 6 5 7 6 6+

fort *doux* *(fort)* *(doux)* *f* *p* *(f)* *p*

Lent

H^b *fort*
 Bons *fort*
 Vons *fort* *doux*
 Alt. *fort* *doux*
 B. C. *fort*
 cuor TOUS Non puo re- gnar
f *m.d.* *p*

Gai

H^b *fort*
 Bons *fort*
 Vons *fort*
 Alt. *doux* *fort*
 B. C. *doux* *fort*
 nel cuor TOUS Fra le pu...
 (1 pupitre) *f*