

Gdes Fl.

Cl.

Bass

G^{so} C^{so}

vclles

C.B.

Gdes Fl.

Cl.

Bass

Cors en FA.

Timb.

G^{so} C^{so}

vclles

C.B.

Cl.

BUS

Cors en FA.

Timb. *perdendo.*

G²^{ve} C²^{ve}

LEVER DU RIDEAU.

(De vagues rumeurs)

Velles

C.B.

Cl.

BUS

Cors en FA.

Timb. *pp*

G²^{ve} C²^{ve} *pp*

A

se font entendre dans le lointain) *pp*

4 Ténors. (regardant au dehors) *pp*

Pa - ris se ré - veille et gronde; Là - bas, dans la nuit pro

4 Basses. *pp*

Pa - ris se ré - veille et gronde; Là - bas, dans la nuit pro

Velles et C.B.

pp

This musical score is for a full orchestra and voice. It consists of 15 staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The next three staves are for woodwinds (Flutes, Clarinets, and Bassoons). The following two staves are for brass (Trumpets and Trombones). The next two staves are for percussion (Timpani and Snare Drum). The final two staves are for voice (Soprano and Bass). The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "fonde, On voit courir des lueurs." The score includes various musical notations such as dynamics (p, pp), articulation (accents, slurs), and performance instructions (Cresc., Decresc.).

Musical score for a vocal and piano piece, page 133. The score includes vocal lines with lyrics, piano accompaniment, and various performance markings such as *cresc. poco*, *a poco*, *pp*, *p*, *dim.*, and *Div.*.

The lyrics for the vocal parts are:

Vers la roya - le de - meu - re S'è - lè - vent, depuis une heu - re,
 Vers la roya - le de - meu - re S'è - lè - vent, depuis une heu - re,

The piano accompaniment includes markings such as *pp*, *p*, *cresc. poco*, *a poco*, *dim.*, and *Div.*.

De menaçan - tes ru - meurs!

De. menaçan - tes ru - meurs!

velles div.

C. B.

dim.

p

dim.

p

dim.

Unis.

Allegro.

Musical score for the first system, featuring piano and bass staves. The piano part includes triplets and dynamic markings such as *f* and *p*. The bass part includes a triplet and dynamic markings such as *p*. The system concludes with a *p* dynamic marking.

à 2.

Allegro.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features triplets and dynamic markings like *f*, *p*, and *legg.*. The vocal line includes the name CLERMONT and the lyrics: "Ah! rassurez vous, Messieurs! Le bourgeois de P...". The piano accompaniment includes the lyrics "velles unis." and "Unis." along with dynamic markings *f*, *p*, and *pizz.*.

CLERMONT.

Ah! rassurez vous, Messieurs!

Le bourgeois de P...

velles unis.

Unis.

Cl.
B^{us}
Cors en MI b.
Cors en FA.

ris est bruyant, mais do - ci - le; Il don - ne son ar - gent, laissons-le donc eri - er. Qu'il

velles et C. B.

G^{des} Fl.
Haut.
Cl.
B^{us} 1^o
Cors en MI b.
Cors en FA.

mé - ne le sab - bat, cet - te nuit, par la vil - le, C'est un droit... que de.

velles

arco.

f arco.

Rit. a tempo.

Cl.

BUS

Rit. a tempo.

arco. f sf

LE DAUPHIN.

dol.

Puisque ma crainte vous offen-se,

Rit. a tempo.

- san - ce; Monsei- gneur, je répons de vous!

velles et C.B.

f sf

Cl.

BUS

pp

p

p

p

(à Robert)

Faites donc, Maré- chal, ce qui con- vient pour tous. Viens, Ro- bert!

velles et C.B.

p

Andantino.

Gdes Fl. *pp* *p*

Haut. 1^{re} *p* *pp* *p*

Cl. *p* *pp* *p*

Cors en MI b. 1^{re} *p* *pp* *p*

Cors en FA. *pp* *pp*

Andantino.

LE DAUPHIN.

velles et C.B. *pizz.*

Tu me dis qu'elle est belle et charman - te...

p

Cors en MI b. (♩ = ♩.)

Cors en FA

dim. *p espress.*

dim. *p*

pizz. *p arco.*

LE DAUPHIN.

velles *p arco.*

C.B. *p arco.*

Ro - bert, je suis jaloux de toi! Que je vou - drais aimer! que ce bon

This system contains the first vocal entry. The vocal line (Le II) begins with the lyrics: "heur me ten-te! Et qu'il est tris-te, a-mi, d'è-tre le fils d'un". The piano accompaniment includes a violin part (vln) and a cello part (vcl), both marked *pp*. A double bass part is also present, marked *(pizz) pp*. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

(♩ = ♩) *Un poco animato.*
 Cor Anglais.

This system continues the orchestration and introduces a second vocal entry. The woodwind section includes Clarinet (Cl.), Bassoon (Bass 1^o), and Horns in F (Corns en FA), with dynamics ranging from *p* to *pp*. The second vocal line (Le II) begins with the lyrics: "roi! Parfois je songe, en ma tris-tes-se, A m'en-fuir loin de cet-te". The name "ROBERT" is written below the first vocal line. The piano accompaniment continues with violin and cello parts, both marked *pp*. The double bass part is marked *arco.* and *pp*. The key signature remains two flats, and the time signature is common time.

Cor Anglais.

Cl.

BUS

Cors en FA.

Unis.

1^o
D.

rê - ve, Fait s'é - vanouir ce prin - temps. Cha - que ma - tin, sous le jour pâ - le, Se dresse le même hori -

Cor Anglais.

Cl.

BUS

pizz.

pizz.

pizz.

1^o
D.

- zon: Et cette demeure roy - a - le Est mor - ne comme u - ne pri - son!

ROBERT.

Pourquoi parler ain - si, Monseigneur!

pizz.

C
Poco animato.

1 Hautbois.

Cor Anglais.

p cresc. *f dim.*

p cresc. *f dim.*

p cresc. *f dim.*

C. B^o

p cresc. *f dim.*

Cors.

p cresc. *f dim.*

Tromb.

Tuba.

Timb.

pp *cresc.* *f dim.*

pp *cresc.* *f dim.*

C Poco animato.

arco. *p cresc.* *f dim.*

arco. *p cresc.* *f dim.*

arco. *p* *cresc.* *f dim.*

arco. *p* *cresc.* *f dim.*

Div. *p* *cresc.* *f dim.*

arco. *p* *cresc.* *f dim.*

(rumeurs au dehors)

SEIGNEURS.

Ténors.
Basses.

Unis...

Ah! la place s'emplit de gens armés!
 Ah! la place s'emplit de gens armés!

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

(♩. = ♩)

Archers section with multiple staves for strings and woodwinds. Includes lyrics for 2^{ds} Tenors: (On frappe aux portes du Palais, Des archers entrent précipitamment) Une fou - le s'a - masse Aux por - tes du Pa...

SEIGNEURS section with staves for woodwinds. Includes the instruction: Ecoutez!

Col C.B. section with a double bar line (//) indicating a rest.

Cl.

B^u

Cors en FA.

LE DUCPHIN.

CLERMONT.

2^{ds} Ténors.

vclles et C.B.

Messire, qu'est-ce donc?

Ce peuple est

-lais, Mes-sire, et nous me na-ce.

D 6^{es} Fl.

Haut.

Cl.

B^u

Cors en Mib.

D

(aux archers)

foul

Col C.B.

Fermez Les por-tes! Que ces gens, s'ils o-sent résis-

Violins I

Violins II

Violas

Cel. C. B.

Cors.

Tromb.

Vus

2^{ds} Ténors.

Col C. B.

ARCHERS

ter, Soient frappés sans pi-tié! Le Pré-vôt les com-man-de! Mar-cel!.. ch!

à 2.

Gsse Gsse

p

(il écrit un ordre)

C. quoi, faut-il que ce non les défen - de!

Col C. B.

E

8

8

2.

E

E

(coups violents au dehors)

Allez! Qu'on le fasse arrê-ter!

Sopr. et Cont.

Ténors.

Basses.

Ténors.

Basses.

Col C. B.

f

f

f

Le Dau-phin! le Dau-phin! mort aux traî-

Le Dau-phin! le Dau-phin! mort aux traî-

Le Dau-phin! le Dau-phin! mort aux traî-

Écou-tez!

Écou-tez!

Écou-tez!

CHŒUR au dehors.

ARCHES et SEIGNEURS.

The musical score is arranged in a standard orchestral format with multiple staves. The top section includes woodwinds and strings. The middle section features Trombones (Tromb.) and a Brass section (Col. C.B.). The bottom section contains vocal parts for LE DAUPHIN (troublé) and CLERMONT. The score is marked with various dynamics: *p* (piano), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). There are also performance instructions such as *tr.* (trill) and *tr.* (trill) with a dashed line. The lyrics are: LE DAUPHIN (troublé) "Des menaces de mort!" and CLERMONT "C'est pour moi!".

Allegro.

The musical score is arranged in two systems. The first system contains 14 staves, with the first 10 staves marked with a piano (*p*) dynamic. The second system begins with the tempo marking "Allegro." and features more complex rhythmic patterns, including crescendos (*cresc.*) and fortissimo (*f*) dynamics. The vocal parts include lyrics such as "Lâches!", "Fuyez!", and "Monseigneur, fuyez!".

CLERMONT.

Ténors.

(Autres archers envahissant la salle)
Basses.

(au Dauphin)

Monseigneur, fuyez!

Lâches!

Fuyez!

fuyez!

Fuyez!

Fuyez!

The musical score is arranged in a system of staves. At the top, there are four empty staves for vocal parts. Below them are two staves for piano accompaniment. The vocal parts are in French. The piano part includes dynamic markings such as *Div.* and *cresc.*. The lyrics are:
 CLERMONT. (menaçant les archers)
 (Tumulte. Bruit grandissant de la foule.) Ah! soldats, sans honneur!
 - ez! Eh! comment résister? Ces hommes sont nos maîtres!
 - ez! Eh! comment résister? Ces hommes sont nos maîtres!
 - ez!
 - ez!

F

sf **TACET.**

F

fp

fp

fp

LE DAUPHIN (avec autorité) *f*

Ouvrez les por_tes!

Obéis_ssez! Je suis le Ré_gent! Je le

CLERMONT.

Quoi! céder aux facti_eux!

Col C.B.

sf *fp*

à 2.
b
b

à 2.
p molto cresc.

Changer en MI b, SI b.

Tuba

Csse Csse

tard! la fou - le Bri - se les por - tes!

tard! la fou - le Bri - se les por - tes!

This musical score page features a voice part and a piano accompaniment. The piano part includes staves for the right and left hands, as well as a grand staff for a four-part vocal ensemble. The voice part is marked with dynamics *p* and *ff*. The lyrics are: "Viens! de meure près de moi." and "Je ne veux". The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score consists of 14 staves. The top two staves are for woodwinds (flute and oboe), both marked *ff* and playing a melodic line with a *à 2.* instruction. The next two staves are for strings (violin I and II), also marked *ff*. The following two staves are for the cello and double bass, with the cello marked *ff* and the double bass marked *ff*. The next two staves are for the trumpet and trombone, both marked *ff*. The final two staves are for the piano and grand piano, both marked *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. A performance instruction in French is written below the vocal line: "(à Robert, en se dirigeant vers le trône où il s'assied)".

Le D.

pas que le sang cou - le!

Va! je saurai mou

Petite Flûte.

Ges. Fl.

à 2

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

à 2.

p cresc.

G

cresc.

p

cresc.

p

cresc.

Unis.

rir calme et fier, comme un roi!

ROBERT.

Ah!

nous vous défendrons!

Ah!

nous vous défendrons!

Oui!

nous vous défendrons!

Col C.B.

p

cresc.

The musical score is arranged in a grand staff format with multiple systems. The top systems consist of several staves for a large instrumental ensemble, including woodwinds and strings, with dynamic markings such as *f*, *sf*, and *dim.* The vocal section includes a Soprano and Contralto (SOP. et CONT.), Tenors (TÉNORS.), and Basses (BASSES.), all performing the same vocal line. The lyrics are: "Mort à Clermont! Jus - ti - ce! Que mon sort s'accomplisse! J'eserai ferme autant qu'ils semblent irri-". The score concludes with a double bar line and a repeat sign. The bottom-most staff is a bass line with dynamic markings *f* and *sf*.

CHŒUR au dehors.

LE DAUPHIN.

SOP. et CONT.

Mort à Clermont! Jus - ti - ce!

TÉNORS.

Mort à Clermont! Jus - ti - ce!

BASSES.

Mort à Clermont! Jus - ti - ce!

- drons!

Col C. B.

Que mon sort s'accomplisse! J'eserai ferme autant qu'ils semblent irri-

à 2. *cresc.* *p cresc.* *à 2.* *p cresc.* *p cresc.* *p cresc.* *2^o p cresc.* *2^o p cresc.* *p cresc.* *tr.* *p cresc.* *p cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *p* *cresc.* *p* *cresc.*

L.
D.

ARCHERS ET SERGENS.

Les portes de la salle sont ouvertes par les archers. Etienne Marcel paraît.
A sa suite marchent les membres de la confrérie de Notre-Dame portant
le chaperon bleu et rouge. Derrière eux s'agite la foule en armes.

Les voi-ci! les voi-ci!
Les voi-ci! les voi-ci!

p *cresc.* *p* *cresc.*

SCÈNE II.

Molto allegro.

1^{re} Flûte.
 2^{es} Flûtes.
 2 Hautbois.
 2 Clarinettes en sib.
 2 Bassons.
 1 Contre-Basson.
 1^{er} et 2^e Cors (ord.) en Mib.
 5^e et 4^e Cors (chrom.) en Fa.
 2 Trompettes (chrom.) en Mib.
 1^{er} et 2^e Trombones à 2.
 3^e Trombone et Tuba.
 3 Timbales en Mib - Sib - Lab.
 Cymbales.
 Grosse Caisse.
 Violons.
 Altos.
 LE DAUPHIN.
 ROBERT.
 ET MARCEL.
 R. de CLERMONT.
 SOPRANOS et CONTRALTOS.
 TÉNORS.
 BASSES.
 Violoncelles.
 Contrebasses.

Musical score for an orchestra and vocal soloists. The score includes parts for woodwinds, brass, percussion, strings, and vocal soloists (Le Dauphin, Robert, Et Marcel, R. de Clermont). It also includes parts for a vocal choir (Sopranos, Contraltos, Tenors, Basses) and a Cœur du Peuple. The tempo is 'Molto allegro' and the dynamics are 'ff' (fortissimo).

The musical score is arranged in a standard orchestral format. It includes the following parts from top to bottom:

- Woodwinds: Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon.
- Strings: Violins I and II, Violas, Cellos, and Double Basses.
- Percussion: Timpani and Cymbals.
- Other: A section labeled "Grosse frappée à l'ordinaire" (large drum).
- Vocal Soloists: Soprano, Contralto, Tenor, and Basses.
- Chorus: Col C.B. (Chorus Contrabass).

Key musical and performance markings include:

- à 2.**: A marking indicating a second ending or a specific performance instruction, appearing in the woodwind and string parts.
- ff**: Fortissimo dynamic marking, used prominently in the vocal parts and some string passages.
- Unis.**: A marking for the vocal soloists, likely indicating they should sing in unison.
- Vocal Lyrics**: The vocal soloists sing the phrase "A mort! Clermont! à mort!" in unison.

Il doppio più lento.

Il doppio più lento.

Timb.
Cymb.

Il doppio più lento

LE DAUPHIN.

ET. MARCEL.

(au Dauphin)

Je devrais refuser ici de vous en-

Sire Duc, écoutez!

Col C.B.

H^b à 2.

cl.

B^{bs} *p cresc.* *f*

Cors en FA. *p cresc.* *f* à 2.

p vous *f*

p *cresc.* *f*

le D. - tendre, Vous qui venez sui vi de sujets révol tés....
ET. MARCEL.

villes et C.B. *p* *cresc.* *f* Duc, notre cause est

Cors en FA.

vous *f* *p*

f *p*

Et. M. juste! Et, prêts à la dé fendre, Ceux qui sont avec moi ne sont pas contre vous, Mais contre ceux-là

villes et C.B. *f* *p*

à 2.

p

p

p

p

p

Cors.

p

Tromb.

Timb.

p

p

p

cresc.

pizz.

p

seuls qui perdent la patrie, Et qui vous séparent de nous! Au Maréchal de Normandie, A Ro-

The musical score consists of the following parts and markings:

- Violins I & II:** Treble clef, 3/4 time signature. Includes dynamic markings *f* and *3*.
- Violas:** Treble clef. Includes dynamic markings *f* and *3*.
- Celli:** Bass clef. Includes dynamic markings *f* and *3*.
- Double Basses:** Bass clef. Includes dynamic markings *f* and *3*.
- Trumpets:** Treble clef. Labeled "Tromp." with dynamic marking *f*.
- Trombones:** Bass clef. Labeled "Tromb." with dynamic marking *f*.
- Flutes:** Treble clef. Includes dynamic marking *f*.
- Clarinets:** Treble clef. Includes dynamic marking *f*.
- Double Basses (Soloist):** Bass clef. Includes dynamic markings *p*, *arco.*, and *f*.
- Vocal Soloist:** Bass clef. Lyrics: "bert de Clermont, enfin, vous vous livrez!" and "CLERMONT." followed by "(avec indignation) f" and "Quand l'An".

Musical score for page 167, featuring piano accompaniment and vocal lines. The score includes multiple staves for piano and voice, with lyrics in French:

-glais triomphant marche de ville en ville, Vous rêvez la dis corde et la guerre ci vi - le!

The score is written in 3/4 time and includes dynamic markings such as *p* (piano) and *1^o* (first ending). The piano part features intricate textures with triplets and arpeggiated figures. The vocal line includes a first ending marked *1^o*.

Un poco animato.

B

The first system of the musical score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The tempo is marked 'Un poco animato.' and the section is labeled 'B'. The music begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking, leading to a forte (*f*) dynamic. The piano accompaniment features a prominent bass line with a *f* dynamic. The vocal parts have various dynamics including *fp* (fortissimo piano) and *f*.

B Un poco animato.

The second system of the musical score continues the piece. It features vocal lines with lyrics and piano accompaniment. The tempo remains 'Un poco animato.' and the section is labeled 'B'. The music starts with a forte (*f*) dynamic and ends with a *dim.* (diminuendo) marking. The lyrics are: "ET, MARCEL. Nos malheurs! Des malheurs de la France un jour vous répondez!". The piano accompaniment includes a bass line with a *f* dynamic and a *dim.* marking.

Et. M.

(avec violence)

C'est à vous que j'en demande comp-te, A vous, l'auteur de notre hon-te! A

Musical score for orchestra and voice. The score includes staves for Flute I, Flute II, Oboe I, Oboe II, Clarinet in Bb, Bassoon, Trombones (Tromb.), Horns (H.), Violins I, Violins II, Violas, Cellos, and Double Basses. The music is in 3/4 time and G major. The vocal line is marked with 'H. M.' and lyrics in French. Dynamic markings include 'p cresc.', 'f', 'tr.', and 'à 2.'. The score ends with a double bar line and repeat sign.

p cresc.

p cresc.

1^o *p*

p cresc.

p cresc.

p cresc.

à 2. *f*

p cresc.

p cresc.

Tromb. *p*

p cresc.

p cresc.

p cresc.

f

f

f

H. M. vous qui rete_nez ce prin - ce, cet en_fant, Loin de ceux dont les bras le feraient triom_phant!

f

f

The musical score consists of several systems of staves. The top system includes five staves with piano accompaniment, marked with dynamics *f* and *p*, and first endings (*1º*). The second system includes five staves with piano accompaniment, marked with dynamics *p* and *pp*, and a guitar part labeled "Taba." with a *pp* dynamic. The third system includes five staves with piano accompaniment, marked with dynamics *dim.* and *p*. The fourth system includes five staves with piano accompaniment, marked with dynamics *dim.* and *p*, and a vocal line labeled "Et. M." with the lyrics "C'est à vous, dont la main a - vi - de Trois". The bottom system includes five staves with piano accompaniment, marked with dynamics *dim.* and *p*, and a guitar part labeled "col C.B." with a *dim.* dynamic.

Musical score for orchestra and voice. The score includes staves for strings, woodwinds, brass, and voice. The voice part has lyrics in French. Dynamics like *sf*, *p*, and *pp* are indicated throughout the score.

fois depuis un an a fait le tré - sor vi - de, A vous que nous ré - cla - merons Le
 col C.B.

prix de tous nos deuils et de tous nos affronts. Fu nes - te conseil ler, qui trompez vo - tre
 Col C.B.

marcato.

C Animato.

Musical score for instruments including strings, woodwinds, and brass. It features multiple staves with musical notation, including dynamics like *f* and *ff*, and articulation like *à 2.*

C Animato.

Ft. M.

CHŒUR DU PEUPLE.

maî - tre,
Sop. et Cont.

Retirez-vous en - fin!

Tén.

Basses.

Col C. B.

ff A mort! à mort le traître! A mort! à mort le traître! Il

ff A mort! à mort le traître! A mort! à mort le traître! Il

ff A mort! à mort le traître! A mort! à mort le traître! Il

ff A mort! à mort le traître! A mort! à mort le traître! Il

The musical score is arranged in a system of 18 staves. The top section consists of 12 staves for instrumental accompaniment, including strings and woodwinds. The bottom section consists of 6 staves for vocal parts. The lyrics are written in French and are repeated across the vocal staves. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

à 2. à 2. à 2.

faut qu'il soit châti é! Laissez-nous faire jus ti ce! Qu'il pé risse! Qu'il pé risse! Plus de re tard, plus de pi...

col c.b.

D

à 2.

(changer en MI \flat)

à 2 *ff*

ff

(changer LA \flat en SOL)

D

ET, MARCEL.

Recit.

Sire Duc, — un seul mot: et la foule soumi_se Va tomber à vos

- tié!

- tié!

- tié!

Col C.B.

Molto moderato.

B^{ns}

3^e et 4^e Cors. en FA.

vons

LE DAUPHIN.
Qu'allez-vous deman-der?

Et. M.
pieds.
villes et C.B.

Chassez vos conseil-lers! Dans la guerre — entre prise, Par nous

pizz.

pizz.

pizz.

pizz.

pizz.

p

1^o

1^o

3

3

B^{ns}

C. B²

vons

arco

arco

arco

Et. D.

Et. M.

seuls laissez-vous gui-der.
villes et C.B.

Jamais! Retirez-vous!...

Duc! Je vous en con - ju - re, Soyez à

Allegro.

1^o

à 2.

3

3

p

p

f

arco.

3

3

E

The musical score is arranged in a standard orchestral format. The top section contains the orchestral accompaniment, including strings, woodwinds, and percussion. The bottom section contains the vocal parts for the 'CHOEUR DU PEUPLE' (People's Choir), with parts for Soprano and Contralto, Tenors (1st and 2nd), and Basses. The lyrics are in French and are repeated across the vocal parts. The score includes various musical notations such as dynamics (f, ff, cresc., molto), articulation (div.), and performance instructions (à 2.). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a large 'E' at the top right and bottom right, indicating the end of a section.

-nous faire justice! Qu'il périsse! Qu'il périsse! Plus de retard! plus de pitié! A mort
 -nous faire justice! Qu'il périsse! Qu'il périsse! Plus de retard! plus de pitié! A mort
 -nous faire justice! Qu'il périsse! Qu'il périsse! Plus de retard! plus de pitié! A mort

CLERMONT.

Col C.B.

Gsse Gsse

ff

à 2.

à 2.

ff

ff

Misé

Musical score for a dramatic scene. The score includes multiple staves for instruments and voices. The vocal parts have lyrics in French:

ROBERT. (l'épée à la main)
 Défen_dons no_tre Si_re!
ET MARCEL.
 A moi!
 -ra_bles!
 à mort!
 à mort!
 à mort!
 à mort!
 Col C.B.

The score features various musical notations, including triplets, slurs, and dynamic markings such as *fff* (fortissimo) and *à 2.* (second ending). The bottom of the page includes the publisher information: D. S. et Cie 2590.

à 2.

mf f

à 2.

mf f

8

(Clermont, entraîné par la foule, vient tomber sanglant au pied du trône)

LE DAUPHIN. *ff*

Col C.B.

Grand

The musical score is arranged in a system of staves. At the top, there are three staves for a string ensemble (Violins I, Violins II, and Violas/Violas II), each with a treble clef. Below these are two staves for the Basses (Basses I and Basses II) with bass clefs. The vocal parts are labeled on the left as 'I. D.', 'Sop. et Cont.', 'Tén.', and 'Basses.', with corresponding staves. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.' and 'pp'. There are also performance instructions like 'à 2.' and '(d'une voix sombre)'. The bottom-most staff is for the Cello and Double Bass (Col. C. B.) with a bass clef and repeat signs.

G

1^o
p cresc. f

à 2.
p cresc. f

Tromb. p

G

p

ROBERT.

(Robert s'élançe sur Marcel, l'épée haute. — Il est
Ah! c'en est trop, Marcel!

- pi - re...

- pi - re...

- pi - re...

p cresc.

p cresc.

p cresc.

p cresc.

Molto moderato.

(Prendre la 1^{re} Flûte)

The musical score consists of multiple staves. The vocal line (soprano) has lyrics: "Tu lutterais en vain! Va! sois libre! A présent, envers toi je suis quitte." The score includes dynamic markings such as *f*, *fp*, and *pp*. There are performance instructions like "à 2.", "(changer en Mib)", and "arrêté par Eustache) ET. MARCFL.". The tempo is marked "Molto moderato.".

1^o
p

à 2.
p

Cors en MI^b
p

1^{re} et 2^e Tromb.
p

(On enlève le corps de Clermont)

Et.
M.
Mais crois-moi: désormais évite De te trouver sur mon che_min.

Fl. **H**

cl.

B^{ns}

C. B^o

1^{er} et 2^e Cors. en Mib. 1^o

1^{er} et 2^e Tromb. *pp*

3^e Tromb. *pp*

vlls et C. B. *p*

H

ff

ff

ff

ff

(Marcel s'avance solennellement vers

1^{er} et 2^e Cors en Mib. *ff*

à 2.

Tromp. en Mib. *ff*

vons

le Dauphin) *f*

ET MARCEL. *rit.*

Sire Duc, acceptez i-ci notre alli an-ce, Et prenez nos cou leurs: la paix est à ce

vlls et C. B. *p*

Ritenuito.

Ritenuito.

a tempo.
1^{re} et 2^e G^{des} Fl.

I

Rit.

3^e G^{de} Fl. *pp*

Cors. *f* à 2.

Tromb. *f* à 2.

a tempo.

I

Rit.

vus

LE DAUPHIN.

(Marcel monte les degrés du trône, et met sur la tête du Dauphin le chaperon aux couleurs parisiennes)

(à Robert)

Rit.

Etre seul, sans défense, Accepter cette honte et souffrir leur mé.

Et. M.

CHEUR DU PEUPLE.

prix. Sop. et Cont. *f*

Tén. *f*

Basses *f*

Col. C. B.

Noël! Noël au Duc!

a tempo.

Stringendo. *à 2.* Allegro.

The musical score is arranged in two systems. The first system consists of 11 staves: five for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), three for woodwinds (Flutes, Oboes, and Clarinets), and one for Timpani. The second system consists of 11 staves: five for voices (Soprano, Alto, Tenor, Bass, and a Chorus part), one for Cymbals (C.B.), and one for Double Basses. The score includes various musical notations such as dynamics (p, cresc., f), articulation (accents), and tempo markings (a tempo, Stringendo, Allegro). The lyrics for the vocal parts are: "Noël au Duc! Noël au Prévôt de Paris!".

This page of musical score is for orchestra, featuring multiple staves for strings, woodwinds, brass, and percussion. The score includes dynamic markings such as *sf* and *ff*, and performance instructions like "à 2." and "tr.". The percussion section includes Cymb., Gssecsse, and Col C.B. The score is written in a key signature of two flats and a 3/4 time signature.

2^e TABLEAU.
Chez Marcel — La salle commune.
SCÈNE I.

All^o moderato.

2 Flûtes.
fp

2 Hautbois.
fp

2 Clarinettes en sib.
fp

2 Bassons.
fp

1^{er} et 2^e Cors (ord.) en mi b.
fp

3^e et 4^e Cors (chrom.) en fa.
p

Timbales en sib.

Cloche en ut (sur le théâtre)

All^o moderato.

Violons.
pizz.
p

Altos.
pizz.
p

BÉATRIX.

MARGUERITE.

DENIS.

Violoncelles.
Col C. B.
|| || || || ||

Contrebasses.
pizz.
p

H^b 1^o
 p
 Cl.
 B^{ns}
 3^e et 4^e Cors en FA. 1^o
 p
 arco.
 arco.
 arco.
 pizz.
 Col C.B.
 arco.

This system contains the first five staves of the score. The top staff is for Horn in B-flat (H^b), 1^o, starting with a piano (p) dynamic. The second staff is for Clarinet (Cl.). The third staff is for Bassoon (B^{ns}). The fourth staff is for the 3rd and 4th Horns in F (3^e et 4^e Cors en FA.), 1^o, also starting with piano (p). The fifth staff is for the string section, with 'arco.' markings. The bottom staff is for the Cello and Double Bass (Col C.B.), with 'arco.' and 'pizz.' markings.

Fl. 1^o
 p
 cresc.
 H^b
 f
 à 2.
 Cl. 1^o
 cresc.
 f
 B^{ns}
 f
 Cors en M^b. 2^o
 cresc.
 f
 Cors en FA. 2^o
 p
 f
 à 2.
 f
 Div. cresc. arco. f
 Unis. f
 cresc. (pizz) arco. f
 f
 dim.
 dim.
 dim.
 dim.
 dim.
 dim.
 dim.

This system contains the next five staves of the score. The top staff is for Flute (Fl.), 1^o, starting with piano (p) and a crescendo (cresc.) leading to forte (f). The second staff is for Horn in B-flat (H^b), starting with forte (f) and a 'à 2.' marking. The third staff is for Clarinet (Cl.), 1^o, with a crescendo (cresc.) and forte (f). The fourth staff is for Bassoon (B^{ns}), starting with forte (f). The fifth staff is for the 2nd Horn in B-flat (Cors en M^b), 2^o, with a crescendo (cresc.) and forte (f). The sixth staff is for the 2nd Horn in F (Cors en FA.), 2^o, starting with piano (p) and forte (f), with a 'à 2.' marking. The seventh staff is for the string section, with 'Div.' (divisi) and 'Unis.' (unison) markings, and dynamics including 'cresc.', 'arco.', and 'f'. The bottom staff continues the string part with 'cresc.', '(pizz)', and 'arco.' markings. The system concludes with 'dim.' (diminuendo) markings in several staves.

Fl. **A**

p H^b

p Cl.

p Bns

p Cors en M^b.

Cors en F^A.

p Cloche. (sur le théâtre) **TACET.**

p **A**

pizz. *arco.* *pp*

p MARGUERITE. *pp* *p*

pizz. *arco.* *pp* *p*

p *pp* *pp*

Le couvre-feu!..

Cors en M^b. **Changer en R^Eb.**

Timb.

pizz. *pp*

pizz. *pp*

pizz. *pp*

BÉATRIX. *p* (rêverse-à part)

J'ai surpris dans ses

M. L'heure est pas sée, Où Marcel re vient chaque soir.

arco. *pizz.* *pp*

cl. 1^o

Timb. *u*

arco. *pp*

arco. *pp*

B. yeux une sombre pen - sé - e. Ah! j'ai peur de sa voir.. Robert est en dan

M. La ville est en rumeur...

All^o molto.

à 2.

f

cl.

B^{ns}

Timb.

All^o molto.

f

arco. *f*

B. -ger peut-être!
DENIS.

animato.

Dame, ne tremblez plus. C'est lui! voici le maître!

f

SCENE II.

Andante.

2 Flûtes. *p*

2 Hautbois. *pp*

2 Clarinettes en sib. *pp*

2 Bassons. *p*

1^{er} et 2^e Cors (ord) en RE \flat

3^e et 4^e Cors (chrom) en FA. *p*

2 Trompettes (chrom) en RE \flat

3 Trombones.

Andante.

Violons. *sf* *p* *pp*

Altos. *sf* *p* *pp*

BÉATRIX.

MARGUERITE.

ET. MARCEL. *p*
(à lui-même)
C'est fini!.. Je dois

Violoncelles. *sf* *p* *pp*

Contrebasses. *sf* *p* *pp*

VUS
 MARGUERITE.
 (timidement)
 (à Marguerite)
 (brusquement) *marcato*...
 compte à Dieu du sang versé!
 Femme, vous étiez là!...
 Que s'est-il donc passé?
 Paris est libre!...
 pizz. arco.

Fl.
 Cl.
 B^{us}
 V^{us}
 M.
 E.
 M.
 Morts!
 Ah! Marcel, la jus-ti-ce di-vi-ne Maudit ce...
 Ceux qui voulaient sa ru_i-ne Sont morts!
 Col C. B.
 p

Più mosso.

Cl.
B^{ns}

Più mosso. *cresc.*

M
lui par qui le sang fut répan- du!

F
M
Vl^{es} et C. B. unis.
Tais-toi, femme, tais-toi! N'as-tu pas enten- du? Paris est

Fl. a tempo. à 2. Allegro.

Cl.
B^{ns}

Cors en FA. a tempo. Allegro.

BÉATRIX. (avec inquiétude)
Ah! dites-moi, mon père, Qui donc est mort?

li - bre! li - bre! Cler- mont!

Haut.

Cl.

B^{us}

crese.

f

f

f

f

f

EL. M.

Oui, Robert de Clermont! Le peu - ple l'a frap - pé dans sa

crese.

f

f

f

f

Haut.

Cl.

B^{us}

ff

ff

ff

ff

ff

ff

pp

pp

pp

pp

pp

pp

pp

BÉATRIX.

Per - son - ne n'a ten - té de le dé - fen - dre? (observant Béatrix)

jus - te co - lè - re!

Non!..

v^{lles} et C.B. unis.

pizz.

pp

pp

All^o moderato.

All^o moderato.

1^o *pp*

pp

pp

Cors.

pp

pp

pizz. *arco.*

pp

Et M.

Per-son-nel.. Un seul voulait leven-ger!.. Un jeune homme,.. L'écu-er du Dauphin,.. je

Col C.B. *arco.*

pp

B Poco a poco string.

Fl. Cl. B^{us} Cors en FA. à 2.

Div. pizz. **B** Poco a poco string. poco cresc. arco.

BÉATRIX. (près de défaillir) (d'une voix faible)

MARGUERITE. Dieu! Et celui-là, mon père!

Ma fille! (à part) 3

crois, ce lui qu'on nomme Robert de Lo- ris! Elle a pâ- li!

Col C.B. // // // //

Fl. Cl. B^{us} Cors en FA.

Que dites-vous? Pitié! Pitié! Dieu secourable!

Il n'est plus redoutable. Sacrifiant ses jours au devoir accompli, Il est

(à part) 3

arco. cresc. dim. cresc. dim. cresc. dim. cresc. dim. cresc. dim. cresc. dim. cresc. dim.

Molto all^o

Fl.

1^{re} Haut.

2^e Haut.

Cl.

B^{us}

Cors en RÉ b.

Cors en FA.
à 2.
p molto cresc.

Tromp. en RÉ b

Tromb.

Molto all^o

V^{ns} *molto cresc.*

molto cresc.

B.

Ah! Ro- bert!

M.

mort!

Tu lâi - mes, misé - ra - ble!

Ah! J'avais

arco.

Più allegro.

1^{er} Haut.

2^e Haut.

Cl.

B^{us}

Cors en R^Éb.

Fl.

M

bien de viné! Vos regards n'a vaient pas trom - pé mes yeux de pé - - re! Oui, je l'avais com

Fl.

Haut.

Cl.

B^{us}

Cors en R^Éb.

Fl.

M

- pris, tout ce honteux mys tère! Tu l'aimes! C'est à lui que ton cœur s'est don - né, A ce va let de Cour qui

Fl. Haut. Cl. Buis Cors en Ré b.

rit de ta tendres - se. Qu'aurait-il fait de toi, ma fille? Sa maîtresse! O hon - te!

Et M

f *p* *pizz.* *Col C.B.* *H* *H* *H*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

p *pizz.* *cresc.*

Allegro.

Fl. Haut. Cl. Buis Cors en Ré b. Trompettes en Ré b.

BÉATRIX.

(les mains tendues vers son père)

Il vit!.. Je vous comprends! Ah! vous m'aviez trompé-e! Il

Je suis fou de l'avoir épar - gné!

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

cresc. *cresc.* *f* *f* *f* *f* *f* *f* *f* *f*

arco. *arco.* *f* *f* *f* *f* *f* *f* *f* *f*

D
Il doppio più presto.

The musical score consists of the following parts and markings:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Trombones (Tromb.).
- Strings:** Violins (V.), Violas (V.), Cellos (C.), and Double Basses (B.).
- Vocal:** A vocal line with lyrics: "Val mon é - pé - e, De la fei - te qui m'a li - vré - la vé - ri - té, Saura".
- Tempo and Dynamics:** The tempo is marked "Il doppio più presto." (Double the previous tempo). Dynamics include *f* (forte), *fp* (fortissimo), and *p* (piano).
- Other markings:** "vit!" (viva!) is written above the violin staff. A "2^a" marking is present in the second measure of the flute part.

Cl.
Bus.
Cors.
MARGUERITE.
Et. M.

p

Ah! le frap-perez-vous sans re-mords, sans fai-bles-se? N'au-rez-vous
fai-re bien tôt u-ne ré-a-li-té.

Fl.
Haut.
Cl.
Bus.
Cors.
BÉATRIX.
M.

p

1^{re}

pizz.

Pardonnez à no-tre jeu-nes-se, Par-donnez!
pas pi-tié des pleurs de votre enfant? *pizz.* Pardonnez à leur jeu-nes-

Violin I

Violin II

Viola

Cello/Double Bass

arco.

sf

à 2.

Div.

Par - don - nez! Ne -

se, Par - don - nez! Ne -

EE MARCEL.

Ton a - mour, tes pleurs, ta dé - tres - se, Rien ne peut me tou - cher, et rien ne le dé - fend! Oui, je le frappe - rai sans re -

arco.

pizz.

arco.

Musical score for a vocal and instrumental ensemble. The score includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and various instruments (M, Ft, M). The lyrics are in French: "soy - ez pas cru - el, car Dieu - vous le dé - fend, Ne - mords, sans fai - bles - se, Ce - lui qui m'a ra - vi le cœur de mon en - fant! Rien ne peut me tou -".

soyez pas cruel, car Dieu vous le dé-
 soyez pas cruel, car Dieu vous le dé-
 cher et rien ne le défend, et rien ne le dé-

Col C.B.

E

The musical score consists of several staves. The top section includes instrumental parts with dynamic markings such as *ff* and *p*. The vocal parts are labeled B (Bass), M (Mezzo), and EU (Euphonium). The lyrics for the vocal parts are:
 B: - fend!
 M: - fend!
 EU: - fend!
 A dieu! j'ai pronon cé l'arrêt ir révo ca ble.
 Below the lyrics, there are markings for "Col C.B." and a double bar line (//) repeated five times. The score concludes with a *ff* dynamic marking.

The musical score consists of several staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom two staves are for piano accompaniment. The vocal line is for BEATRIX. The lyrics are in French: "Mon père! Il n'est pas seul cou-pa-ble. S'il doit mourir pour notre a-mour,". The score includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). There are also some performance instructions like "Col C. B." and "D. S. x. C^{te} 2500".

F

The musical score consists of 14 staves. The top five staves are for piano accompaniment, and the bottom five are for vocal parts. The key signature is three flats (B-flat, E-flat, A-flat). The score includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano). A tempo change is indicated by the instruction "Changer en RE^b." in the sixth staff. The vocal parts have lyrics in French. The piano part includes a section marked "Col C.B." with repeat signs. The score concludes with a final chord marked **F**.

Changer en RE^b.

Que je sois frap-pée — à mon tour!

ET. MARCEL.

Oui! — je le frappe — rai sans re-mords, sans fai —

Col C.B.

1^o *p*

2^o *p*

3^o *p*

4^o *p*

Div. Unis. Div.

pp *pp*

BÉATRIX..

N'aurez-vous pas pitié des pleurs de votre enfant?

MARGUERITE.

N'aurez-vous pas pitié des pleurs de votre enfant?

dol.

dol.

bles - se, Ce - lui qui m'a ra - vi le cœur de

Div. Unis

pizz. *pizz.*

S.
 M.
 T.
 P.
 C.B.

pp *Div.* *Unis.* *dol.* *p* *cresc.*

Ne soy-ez pas cruel,
 - rez-vous pas pitié des pleurs de
 votre enfant? Ne soy-ez pas cruel, car Dieu vous le dé-
 mon en-fant.

Col C.B.

Musical score for a symphony orchestra and vocal soloist. The score includes staves for strings, woodwinds, brass, and a vocal line. The vocal line has lyrics in French. The score is marked with dynamics like *p*, *cresc.*, and *sf*, and includes performance instructions like "à 2.", "Unis.", "Div.", and "arco.".

Et M. Rien ne peut me tou-cher, et rien ne le dé-fend! Ouil je le frap-pe-rai, Ce-lui qui m'a ra-

Col C.B.

arco.

Musical score for a vocal and piano piece. The score includes staves for piano accompaniment (right and left hand), soprano (S.), mezzo-soprano (M.), and tenor (T.) voices. The lyrics are in French. The piano part features complex chords and textures, including a section marked "Dix." and "Unis." with a "ff" dynamic. The vocal parts have lyrics: "el! Ne soy-ez pas cru-el, ne soy-ez pas cru-el, -vi le cœur de mon en-fant! Rien ne peut me tou-cher, et rien ne le dé-fend,".

Col canto. *a tempo.*
à 2.

ff

ff

ff

ff

ff

Tromp. en RE^b. *a 2.*

cresc. *f* *ff*

Col canto. *a tempo.*

ff

Unis. *ff*

Unis. *ff*

B. car Dieu vous le dé fend!

M. car Dieu vous le dé fend!

El. Non! rien ne le dé fend!

Col C.B. *ff*

ff *ff*

Fl.

Haut.

Cl.

BUS

Cors.

Tromp. *sf*

Tromb.

Violoncelles et C.B.

à 2.

Changer en $M\flat$.

Fl.

Haut.

Cl.

BUS

Cors en FA.

Violoncelles et C.B.

sf

dim.

dim.

dim.

dim.

dim.

Il doppio più lento.

SCÈNE III.

Poco à poco ritenuto.

2 Flûtes.

2 Hautbois.

2 Clarinettes
en st b.

2 Bassons.

3^e et 4^e Cors
(chrom) en FA.

Violons.

Altos.

BÉATRIX.

MARGUERITE.

Violoncelles.

Contrebasses.

1^{re} *mf*

p

dim.

p

dim.

p

dim.

p

mf

dim.

pizz.

p

(tristement)

Ma

Fl. Haut. Cl. B^{ss}

1^o

p

dim.

pizz.

p

jette dans les bras de Béatrix, et puis sort)

Fl. Cl. B^{ss}

1^o

dim.

dim.

dim.

p

(pizz.)

pp

SCENE IV.

Andantino.

2 Flûtes.

1^o
pp

2 Hautbois.

2 Clarinettes en sib.

1^o
pp

2 Bassons.

pp

1^{er} et 2^e Cors (ord.) en Mib.

3^e et 4^e Cors (chrom.) en Fa.

Cloche en Ut (sur le théâtre.)

Andantino.

1^{ers} Violons divisés.

pp
pizz.
pp

2^{ds} Violons divisés.

pp
pizz.
pp

Altos divisés.

pp
pizz.
pp

BÉATRIX.

dol.
O beaux rê - ves

Violoncelles divisés.

pp
pizz.
pp

Contrebasses.

(pizz)
pp



évanouis! — Es-péran - ces tant caressé - es! Vous ne reviendrez plus, ô riantes pen...

pp

pp

pp

pp

en MIb.

pp

B.

se - es! O beaux rê - ves é - vanou - is! Es - péran - ces

arco.

Detailed description: This is a page of a musical score for voice and piano. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of 16 staves. The top four staves are for the vocal line, with dynamics marked 'pp' (pianissimo). The next four staves are for the piano accompaniment, also marked 'pp'. The bottom four staves are for the voice line with lyrics. The lyrics are: 'sé - es! O beaux rê - ves é - vanou - is! Es - péran - ces'. The piano part includes various textures, including arpeggiated chords and flowing sixteenth-note passages. The word 'arco.' is written above the piano part in the fourth measure of the vocal line.

Musical score for a piano and voice piece. The score includes piano accompaniment and a vocal line (B). The piano part consists of multiple staves with various dynamics and articulations. The vocal line includes the following lyrics:

tant caressé es, A dieu! Sous mes yeux éblouis Vous ne reviendrez plus, ô riantes pensées!

Dynamics and markings in the score include: *pp*, *f*, *p*, *cresc.*, *arco.*, *1^o*, *espres.*, *mf*, and *sf*.

A

1^o *mf* *sf*

1^o *mf* *sf*

mf *sf*

2^o *mf* *sf*

1^o *pp* *mf* *sf*

A

sf *p* *sf*

sf *p* *sf*

espress. *mf* *sf* *p* *sf*

espress. *mf* *sf* *p* *sf*

espress. *mf* *sf* *p* *sf*

espress. *mf* *sf* *p* *sf*

espress. *mf* *sf* *p* *sf*

cresc.

B. *mf espress.* *sf* *p*

mf espress. *sf* *p*

pizz. *p*

Pourtant Dieu semblait le bénir, Cet amour.

The musical score is arranged in a system of staves. At the top, there are four staves for the vocal parts (Soprano, Alto, Tenor, Bass) and four staves for the piano accompaniment. The piano part consists of a grand staff (treble and bass clefs) and two additional bass clef staves. The lyrics are written below the vocal staves. The music is in a minor key and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth notes. The vocal lines are melodic and expressive. The score is marked with a piano (*p*) dynamic.

qui faisait ma vi - e! Li - vres - se d'un ins - tant

The musical score is arranged in a system of staves. At the top, there are four staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Below these are four staves for piano accompaniment (Right Hand and Left Hand). At the bottom, there is a vocal line for a Bass (B.) and a double bass line. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The vocal line includes the lyrics: "m'est à jamais ravi e, Et mon cœur est navré d'un a". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The word "arco." is written below the double bass line in the third measure.

B

The musical score consists of several systems of staves. The top system includes three treble clef staves and one bass clef staff, all marked with a piano (*p*) dynamic. The second system features a vocal line with lyrics and piano accompaniment. The piano part includes markings for *pizz.* (pizzicato) and *arco.* (arco). The vocal line includes dynamic markings *dol.* (dolce) and *cresc.* (crescendo). The lyrics are: "mer souvenir. L'avenir s'annonçait comme une aube serene; Et mainte".

C

1^o
p *f* *p* *pp* *pp* *pp* *pp* *pp*

C

p *pizz.* *pizz.* *pizz.* *pizz.* *dol. espress.*

B. - nis! O beaux ré - ves é - vanou - is! Es - péran - ces

p *p* *p* *p*



The musical score is written for voice and piano. It consists of 11 staves. The top five staves are for the voice, and the bottom six staves are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures. The first measure contains the lyrics: "tant caressé - es! Vous ne reviendrez plus, ô ri-antes pen_sé - es!". The piano accompaniment features a prominent bass line with a "pp" (pianissimo) dynamic marking. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The voice part is written in a soprano or alto clef and features a melodic line with some grace notes and slurs. The score concludes with a first ending bracket in the final measure.

1^o *sf*

à 2. *sf*

cresc. *p* *cresc.* *f* *p*

arco. *cresc.* *f* *p*

cresc. *p* *cresc.* *f* *p*

arco. *cresc.* *f* *p*

cresc. *p* *cresc.* *f* *p*

arco. *cresc.* *f* *p*

cresc.

B. *cresc.*

O beaux rê - ves é - vanouis! — Es - péran - ces tant caressé - es, A dieu! — Sous mes yeux éblou.

cresc. *p* *cresc.* *f* *p*

arco. *cresc.* *f* *p*

arco. *f* *p*

Fl.

Bns

Cors en Mib.

1^{ers} vons Unis.

2^{ds} vons Unis.

Altos Unis.

is — Vous ne reviendrez plus, ô riantes pen_sées!
villes Unis.

Col C.B.

Changer en Si^b grave.

Adieu!

Fl.

Bns

1^o

pp

pp

pp

pp

pp

pp

Adieu!
villes C.B.

Vous ne re_viendrez plus, vous ne reviendrez plus, ô riantes pen_sé

Cl.

B^{ns}

Cors en FA.

Cloche. (sur le théâtre)

D

1^o

p

Changer en MI \flat .

p

B.

es! —

Col C. B.

pp

pp

Fl.

1^o Cl.

Cloche.

E All^o molto.

(♩ = ♩.)

Changer en LA.

TACET.

E All^o molto.

p cresc.

p cresc.

B.

ylles et C. B.

p

C'est l'heure du sommeil! —

Hp
 Bps
 Div.
 pp
 p
 cresc.
 f
 p
 cresc.
 f
 p
 cresc.
 f
 B.
 cresc.
 Le som_meil! il me fuit!— La
 p
 cresc.
 f

Fl.
 Hp
 Bps
 p
 p
 p
 F Moderato.
 F Moderato.
 B.
 Rit. ad lib.
 fièvre allume en moi ses flammes dévorantes, Et fait trembler mes mains brûlantes. Ah!
 vlles et C.B.
 dol.

Musical score for voice and piano. The score consists of 11 staves. The top two staves are for the piano accompaniment, and the bottom seven staves are for the voice. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "vous verse ta fraîcheur sur mon front, sombre nuit!". The score includes dynamic markings (pp, mf) and articulation (accents, slurs). A first ending bracket is present in the piano part, starting at measure 7 and ending at measure 10.

Fl. 1^o

H^b 1^o *p*

Cl. 1^o *p*

B^{ns} 1^o *p*

Cors en MI^b.

(regardant autour d'elle avec crainte)

Vous vous perdez!.. mon pè-re... tout-à-l'heure... (vivement)

Notre hon-keur serait-il mena-cé? Votre

villes et C. B. *pizz.* *p*

Fl. à 2.

H^b *f* *p*

Cl. *f* *p*

2^o B^{ns} *p*

2^o Cors en MI^b. *f* *p*

à 2.

pizz.

pizz.

pizz.

voix est trem-blan-te! Tan-dis que j'ac-cu-sais l'heure à mon gré trop lente, Que s'est-il donc pas

villes et C. B. *arco.* *pizz.*

D. S. n. 012590

arco. *f* *p*

arco. *f* *p*

arco. *f* *p*

BEATRIX.

Ah! mon père sait tout! Ni larmes, ni prière N'ont pu fléchir son âme al-

-sé?

arco. *f* *p*

arco. *f* *p*

H. *p* *cresc.*

H^b *p* *cresc.*

Cl. *p* *cresc.*

B^{ns} *p* *cresc.*

Cors en Mi^b. *p* *cresc.*

1^{er} Tromb. *p cresc.*

2^e et 3^e Tromb. *p cresc.*

p cresc.

p cresc.

p cresc.

Col canto.

Col canto.

p

p

p

B. -tiè-re! Il a juré ta mort! *poco a poco ritenuto*

R. Je ne redoute rien. Pour assurer ton repos et le

cresc.

p

cresc.

H^b Moderato. 1^o *p espress.*

Cl. 1^o

B^{ns} *p*

M^{or} Moderato. *pp*

R. mien, Tout sera prêt cet-te nuit mê-me. Ah! Béa-trix!

(Robert attire doucement Béatrix à lui) *p*

H^b 1^o **B**

Cl.

Cors en M^b. *p*

V^{us} Div. *pp* **B**

R. Réponds! m'aimes-tu? *espressivo.* *mf* *dim.*

1^{er} v^{lle} Solo. *mf* *espressivo.* *dim.*

2^e v^{lle} Solo. *mf* *espressivo.* *dim.*

3^e v^{lle} Solo. *mf* *espressivo.* *dim.*

4^e v^{lle} Solo. *mf* *espressivo.* *dim.*

v^{lles} et C.B. *mf* *espressivo.* *dim.*

H^b
1^o
p
1^o Cl.
p
B^{us}
p
Cors en Si^b.

Rit. Adagio.

pp dim. pp

Rit. Adagio.

ppp ppp ppp ppp ppp ppp ppp ppp

BÉATRIX.
1^{er} Si je t'ai - - - me!
2^e pp
3^e pp
4^e pp
(Tutti) pp

dolciss. Inter. roge les astres

ppp

Cors en Si^b.

V^{us}

B.
d'or, — La terre, l'air que je res - pi - re, Tout s'ani - mera pour te di - re, Si tu peux en douter en
Tous les v^les et C.B.

Div. pp

C All^o non troppo.

Musical score for strings and woodwinds. The score includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, Cors. (Horns), and Tromb. (Trumpets). The music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'All^o non troppo'. Dynamics include *p* (piano) and *1^o* (first ending). The strings play a melodic line with a long note in the first measure of the second system, followed by a more active line. The woodwinds have rests in the first system and enter in the second system.

C All^o non troppo.

Musical score for voice and piano. The voice part is for Bass (B.) and includes the lyrics: "cor, - Que je bé-nis mon doux mar - ty - re, Que ton amour est mon tré - sor! Oui, mon â - me vit de ton". The piano accompaniment includes staves for the right and left hands. Dynamics include *p* (piano), *fp* (fortissimo piano), *pizz.* (pizzicato), *arco.* (arco), and *cresc.* (crescendo). The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features complex textures with multiple voices, including a second voice marked '2º' and dynamics like 'p' and 'pp'. The vocal line begins with the lyrics: "à me, Ma joie et mes maux sont les tiens. La même ivresse nous en flamme,". The name "ROBERT." is written below the first staff of the vocal line. The piano accompaniment includes markings such as "à 2.", "1º", "2º", "p", and "pp". The score concludes with the lyrics "La même i..." and a final piano accompaniment section marked "arco." and "pp".

Stringendo.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are for woodwinds. Dynamics include *p* (piano) and *cresc.* (crescendo). A first ending bracket labeled "1^o" spans the final two staves of this system.

Stringendo.

The second system includes vocal parts and string accompaniment. The Soprano (S.) and Tenor (T.) parts have lyrics in French. The string accompaniment includes dynamics like *string.* and *cresc.*. The lyrics are: "Ma joie et mes maux sont les tiens; La même i - vresse nous en flamme, Ma joie et mes maux sont les tiens; La même i -".

Allegretto.

Ritenuato.

D

The first system of the musical score consists of seven staves. The top three staves are for the piano, with dynamics ranging from *p* to *mf*. The middle two staves are for the violin, with dynamics *mf* and *dim.*. The bottom two staves are for the cello and double bass. The tempo is marked *Ritenuato.* and the key signature has three sharps (F#, C#, G#).

Changer en MI \flat .

The second system of the musical score consists of seven staves. The top three staves are for the piano, with dynamics *f*, *rit.*, and *dim.*. The middle two staves are for the vocal parts, labeled B. and R., with lyrics: "vres - se nous en - flamme: Je t'appar - tiens!" and "vres - se nous en - flamme: Tu m'appar - tiens!". The bottom two staves are for the cello and double bass, with dynamics *f* and *p*. The tempo is marked *D Allegretto.* and the key signature changes to two sharps (F#, C#).

Fl. *p* *Ritenu.* *Andante.*

H^b *p*

Cl. *p*

1^{er} et 2^e Cors en MI^b. *p*

3^e et 4^e Cors en MI^b. *p*

arco. *p* *Ritenu.* (fax) *Andante.*

arco. *p* *pp*

arco. *p* *pp*

arco. *p* *pp*

arco. *pp*

pizz. *pp*

1^{er} et 2^e Cors en MI^b.

3^e et 4^e Cors en MI^b.

1^o

BÉATRIX. *dolcissimo.*

O pure ex - ta - se, Ins - tants dé - li - cieux!

ROBERT. *dolcissimo.*

O pure ex - ta - se, Ins - tants dé - li - ci.

pp
pp Cors.
p

B. Mon cœur se livre à l'a_mour qui l'em_bra - se, Tout l'u_ni-vers dis - pa-raît à mes yeux. O
R. -eux! Mon cœur se livre à l'a_mour qui l'em_bra - se.

Detailed description: This system contains the first 10 measures of the score. It features a vocal line with lyrics in French, a horn part (labeled 'Cors.'), and a piano part. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Dynamics include piano (pp) and mezzo-forte (p). The vocal line is divided into two parts, B. (Soprano) and R. (Alto). The lyrics are: 'Mon cœur se livre à l'a_mour qui l'em_bra - se, Tout l'u_ni-vers dis - pa-raît à mes yeux. O' for the Soprano and '-eux! Mon cœur se livre à l'a_mour qui l'em_bra - se.' for the Alto. A first ending bracket (1º) spans the final two measures of the system.

Cors.
1º

B. pure ex-ta - se, Instants déli - ci - eux! Ah! Tout l'uni-vers disparaît
R. O pure ex-ta - se!

Detailed description: This system contains the next 10 measures of the score. It features a vocal line with lyrics in French, a horn part (labeled 'Cors.'), and a piano part. The music continues in the same key and time signature. Dynamics include piano (p). The vocal line is divided into two parts, B. (Soprano) and R. (Alto). The lyrics are: 'pure ex-ta - se, Instants déli - ci - eux! Ah! Tout l'uni-vers disparaît' for the Soprano and 'O pure ex-ta - se!' for the Alto. A first ending bracket (1º) spans the final two measures of the system.

Cl. 1^o
 B^{ns} 1^o *pp*
 Cors.
 2^o
 B.
 R.
 à mes yeux! Instants déli - ci - eux! Ah! Tout l'uni -
 O pure ex - ta - se, Instants déli - ci - eux! Tout l'uni - vers

arco.

Fl. 1^o **E**
 Cl. *pp*
 1^{er} et 2^e Cors. *pp*
 Timb.
E *pp*
 B.
 R.
 - vers dis - paraît à mes yeux!
 dis - paraît à mes yeux!

Changer en FA.

pizz. arco.

Fl. Allegro.

H^b

Cl.

B^{as}

Allegro.

ROBERT.

(avec joie)

Ah! mainte_nant tu peux m'enten_dre. Chère âme, il faut fuir a_vec

pizz.

Fl. 1^o

H^b 1^o

Cl. 1^o

B^{as}

BÉATRIX.

Qu'oses-tu deman_der?

moi!

Ne pouvons-nous pré_ten_dre A proclamer en_fin notre amour, notre

arco.

Col canto. *H^b* *a tempo.* *pp*

cl. 2^o *pp* *pp*

B^{ns} 2^o 1^o *pp*

Col canto. *f* *pp* *a tempo.* *Div.* *pp* *Div.*

ad lib.

B. *f* *ad lib.* *a tempo.*

R. *f* *ad lib.* *a tempo.*

Quitter cette mai-son! Ecoute! ô bien-ai-mée! Le Dau-phin, prisonnier dans son propre palais, Va s'en-foi? pizz.

f *p*

H^b *Un poco riten.* 1^o

cl. *f* *p*

B^{ns} *f* *p* 1^o

Unis *pizz.* *Un poco riten.*

Unis. *pizz.*

pizz. *f*

B. *f* *f*

R. *f* *f*

arco. *pizz.*

f *f*

Ah! vas où le de-
-fuir à travers toute la ville armé-e; Que dirais-tu de moi si je le trahis-
sais?

4^b

Cl.

B^{ns}

dim.

dim.

dim.

p

p

p

arco.

arco.

arco.

B.

R.

- voir t'appel - le; Laisse la fille d'un rebel - le, Seule, pleurer i - ci!...

crese.

T'abandonner, ja - mais! —

arco.

p

p

F Sans presser.

4^b

Cl.

B^{ns}

3^e et 4^e Cors en MI^b.

p

p

p

p

1^o

p

f

f

f

f

R.

Viens! cède à ma pri - è - re! Qu'im - porte que ce jour — Soit un jour — de co - lè - re! C'est en

f

f

f

f

arco.

p

fp

fp

fp

fp

fp

Cors.

Tromb.

appassionato.

p

pizz.

arco.

p

f

appassionato.

f

BÉATRIX.

Vain que ton père A maudit notre amour! Viens! cède à ma prière! Je t'implore à mon

vain que ton père A maudit notre amour! Viens! cède à ma prière! Qu'importe que ce

pizz.

Div.

arco.

p

Div.

p

The musical score consists of the following parts:

- Instrumental Introduction:** Four staves (Soprano, Alto, Tenor, Bass clefs) with a key signature of three sharps. Each staff has a *cresc.* marking. Dynamics range from *f* to *ff*.
- Instrumental Section:** Two staves for Trombones (1^{er} and 2^e et 3^e). Dynamics are marked *p*.
- Vocal Section:** Four staves for voices (Soprano, Alto, Tenor, Bass).
 - Soprano (S.):** *cresc.* marking.
 - Alto (A.):** *cresc.* marking.
 - Tenor (T.):** *cresc.* marking.
 - Bass (B.):** *cresc.* marking.
- Lyrics:**

B. tour! Je souffre et déses-pè-re... Dieu même en sa co-lè-re A mau-dit
 R. jour Soit un jour de co-lè-re! C'est en vain que ton pè-re A mau-dit
- Instrumental Conclusion:** Four staves (Soprano, Alto, Tenor, Bass clefs) with a *cresc.* marking.

G Più Allegro.

Fl.
H^b
Cl.
B^{us}
Cors en M^{ib}.
Tromb.
G Più Allegro.
Violin I
Violin II
Viola
Cello & Double Bass (C.B.)
Soprano (S.)
Alto (A.)
Bassoon (B^{us})
Trombone (Tromb.)

notre a - mour!
notre a - mour!
Col C. B.
Non! tu ne m'aimais
avec violence

1^o
Violin I
Violin II
Viola
Cello & Double Bass (C.B.)
Soprano (S.)
Alto (A.)
Bassoon (B^{us})
Trombone (Tromb.)

E - par - gne - moi, de grâ - ce! Je ne saurais plus ré - sister.
pas!
villes et C.B.
Le péril

pp

pp

pp

pp

(-u FA)

Cors.

2^o pp

Tromb.

Timb. *tr* pp

vus

(avec égarement)

De grâ - ce,

vient et le temps pas - se; O Bé - a - trix, — pourquoi lut - ter?

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p

2º

p

cresc.

cresc.

cresc.

cresc.

B. *Col C.B.*

Ah! laisse-moi! Par-don! pardon! ma mè-re!

cresc.

H

The musical score is arranged in a standard orchestral format. It begins with a section marked 'H' (Horn). The string section (Violins I, Violins II, Violas, Cellos, and Double Basses) plays a sustained chord with a dynamic marking of *f*. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) also plays sustained chords. The brass section (Trumpets and Trombones) enters with a dynamic marking of *f*. The vocal line (Soprano) has the lyrics: "Ah! vais-je ain-si plon-ger votre â-me dans le deuil!". The score includes various dynamic markings such as *f*, *ff*, and *ff*, as well as performance instructions like "Changer en MI" and "Tromp.". The piece concludes with a *ff* dynamic marking.

The musical score consists of several staves. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with chords. Dynamics include *rinf.*, *fp*, *cresc.*, and *f*. The vocal line is marked *f (avec ardeur)* and contains the lyrics: "Je serai maudite! O maison qui m'est chère, Viens!". The score also includes a bass line with double bar lines and a final *f* dynamic marking.

(en Mi \flat)

Timb.

ad lib.

Dois-je donc pour ja, mais ce soir franchir ton seuil!

I

Musical score for voice and piano. The score is arranged in a system of 15 staves. The top four staves are for the piano accompaniment, including the right hand (treble clef) and left hand (bass clef). The bottom three staves are for the voice part, including the vocal line (treble clef) and two bass lines (bass clef). The lyrics are: "A notre amour le". The score includes dynamic markings such as *p*, *f*, *f dim.*, and *passionato.*. The tempo marking is *à 2.*. The key signature has two sharps (F# and C#). The score is divided into three measures by vertical bar lines.

p

à 2.

p

1^o

1^o

p

1^{er} violon Solo.

f *p* *passionato.*

1ers violons Tutti.

2ds violons

Alto Solo.

Altos Tutti.

BEATRIX. *molto appassionato.*

R. Ah! mon cou - ra - ge m'a - ban - Ciel - par - don - ne, A notre a -

p

p

This musical score is for a piece in G major, 3/4 time. It features a piano accompaniment and two vocal parts (Bass and Tenor). The piano part includes a section marked *pp* (pianissimo) and another marked *pizz.* (pizzicato). The vocal parts have the following lyrics:

B. tiens. Ah! mon cou - ra - ge m'a - bandon - ne, Et mes seuls désirs sont les
 T. - sirs sont les tiens. Nul ne peut - briser nos li -

Violin I: *cresc.*

Violin II: *cresc.*

Viola: *cresc.*

Violoncello: *cresc.*

Double Bass: *cresc.*

Violoncello: *tr*, *pp*, *p*

Violin I: *cresc.*, *Div.*

Violin II: *cresc.*, *Div.*

Violoncello: *cresc.*, *arco.*

Soprano (S.): tiens; Que Dieu me frappe ou me par don ne, Je t'appar tiens! A toi ma vie, à

Alto (A.): - ens; Que Dieu nous frappe ou nous par don ne, Tu m'appar tiens! A toi ma vie, à

Tenor (T.):

Bass (B.):

Col canto.

The musical score is arranged in two systems. The first system contains 11 staves, including piano accompaniment and vocal parts. The piano accompaniment features complex textures with triplets and dynamic markings such as *f*, *dim.*, and *cresc.*. The vocal parts include lyrics in French: "toi mon â - me! La même i - vres - se nous - en flamme, ah. viens. ah." and dynamic markings like *ad lib.* and *Unis.*. The second system contains 10 staves, continuing the piano accompaniment and vocal parts. The piano accompaniment continues with triplets and dynamic markings like *f* and *dim.*. The vocal parts continue with the same lyrics and dynamic markings.

Musical score for the first system, featuring multiple staves with treble and bass clefs, and a key signature of three sharps (F#, C#, G#).

B
Animato.

Musical score for the second system, starting with **B Animato.** and including dynamic markings like *Unis.* and *Vivace.*

Col C.B.

This page contains a musical score for an orchestra and voices. It consists of 15 staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). The second staff is a piano accompaniment with a treble clef. The third and fourth staves are also piano accompaniment with treble clefs. The fifth staff is a bass line with a bass clef. The sixth and seventh staves are piano accompaniment with treble clefs. The eighth staff is a vocal line with a treble clef. The ninth staff is a piano accompaniment with a bass clef. The tenth staff is a piano accompaniment with a bass clef. The eleventh staff is a piano accompaniment with a treble clef. The twelfth staff is a piano accompaniment with a treble clef. The thirteenth staff is a piano accompaniment with a bass clef. The fourteenth staff is a piano accompaniment with a bass clef. The fifteenth staff is a piano accompaniment with a bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'ff'. There are also some performance instructions like 'Col. C.B.' and double bar lines.

Fin du 2^e Acte.