

152422

à NICOLO PAGANINI

ROMÉO et JULIETTE

Symphonie dramatique

avec Chœurs, Solos de Chant et Prologue en récitatif choral

Composée d'après la Tragédie de SHAKESPEARE

PAR

HECTOR BERLIOZ

OP: 17.

Paroles d'Emile DESCHAMPS

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PRÉFACE

On ne se méprendra pas sans doute sur le genre de cet ouvrage. Bien que les voix y soient souvent employées, ce n'est ni un opéra de concert, ni une cantate, mais une symphonie avec chœurs.

Si le chant y figure presque dès le début, c'est afin de préparer l'esprit de l'auditeur aux scènes dramatiques dont les sentiments et les passions doivent être exprimés par l'orchestre. C'est en outre pour introduire peu à peu dans le développement musical les masses chorales, dont l'apparition trop subite aurait pu nuire à l'unité de la composition. Ainsi le prologue, où, à l'exemple de celui du drame de Shakespeare lui-même, le chœur expose l'action, n'est chanté que par quatorze voix. Plus loin se fait entendre (hors de la scène) le chœur des Capulets (hommes) seulement ; puis dans la cérémonie funèbre, les Capulets hommes et femmes. Au début du finale figurent les deux chœurs entiers des Capulets et des Montagus et le père Laurence ; et à la fin, les trois chœurs réunis.

Cette dernière scène de la réconciliation des deux familles est seule du domaine de l'opéra ou de l'oratorio. Elle n'a jamais été, depuis le temps de Shakespeare,

représentée sur aucun théâtre ; mais elle est trop belle, trop musicale, et elle couronne trop bien un ouvrage de la nature de celui-ci, pour que le compositeur pût songer à la traiter autrement.

Si, dans les scènes célèbres du jardin et du cimetière, le dialogue des deux amants, les *aparté* de Juliette et les élans passionnés de Roméo ne sont pas chantés, si enfin les duos d'amour et de désespoir sont confiés à l'orchestre, les raisons en sont nombreuses et faciles à saisir. C'est d'abord, et ce motif seul suffirait à la justification de l'auteur, parce qu'il s'agit d'une symphonie et non d'un opéra. Ensuite, les duos de cette nature ayant été traités mille fois vocalement et par les plus grands maîtres, il était prudent autant que curieux de tenter un autre mode d'expression. C'est aussi parce que la sublimité même de cet amour en rendait la peinture si dangereuse pour le musicien, qu'il a dû donner à sa fantaisie une latitude que le sens positif des paroles chantées ne lui eût pas laissée, et recourir à la langue instrumentale, langue plus riche, plus variée, moins arrêtée, et, par son vague même, incomparablement plus puissante en pareil cas.

H. BERLIOZ.

OBSERVATIONS POUR L'EXÉCUTION

La meilleure manière de disposer les chœurs et l'orchestre pour l'exécution de cette symphonie est la suivante :

Dans un grand théâtre d'opéra, comme ceux de Paris, de Berlin, de Dresde, de Vienne, de Londres et de Saint-

Pétersbourg, on établira un plancher sur l'emplacement qu'occupe ordinairement l'orchestre ; ce plancher sera d'un pied et demi moins élevé que l'avant-scène. La ligne de la rampe sera fermée. Sur le théâtre on placera un grand *salon fermé*, dont le fond ira jusqu'au sixième plan à peu près ; au fond de ce décor, quatre gradins,

chacun de deux pieds et demi de hauteur. Devant ces gradins restera libre le reste de l'avant-scène sur une profondeur de dix mètres environ. Ces dispositions étant prises pour une masse de 270 exécutants, on placera sur le plancher établi sur l'orchestre et plus bas que celui du théâtre, à droite, le chœur des Capulets, à gauche, le chœur des Montagus. Les soprani, étant sur le devant, chanteront *assis*; les ténors et les basses, au contraire, chanteront *debout*, leurs voix, de cette façon, n'étant pas étouffées par les femmes qui occupent les premiers rangs.

Les choristes du prologue, dont on pourra élever le nombre jusqu'à vingt au lieu de quatorze, seront *debout* sur l'avant-scène (ligne de la rampe), et par conséquent derrière les chœurs des Capulets et des Montagus, mais plus élevés qu'eux. Les trois soli, contralto, ténor et le père Laurence, seront au milieu des voix du prologue et devant elles.

Tout près du prologue et des soli sera le *chef d'orchestre*. La masse entière des choristes et chanteurs, regardant le public et tournant le dos au chef d'orchestre, ne pourront en conséquence voir la mesure; mais un *maître de chant*, placé sur le devant du plancher de l'orchestre, devant les premiers rangs des soprani, et tournant le dos au public, suivra tous les mouvements du chef d'orchestre et les communiquera aux chœurs avec la plus grande précision.

L'orchestre sera disposé à la manière ordinaire. Les premiers violons à droite sur la scène, et présentant le profil au public; les deuxièmes violons à gauche, dans la même position, et regardant les premiers violons. Entre eux un pupitre de contre-basse et un pupitre de

violoncelle, et deux harpes. Tout le reste de l'orchestre sur les gradins dans l'ordre ordinaire, en ayant soin seulement de mettre les altos sur le devant. Les huit harpes supplémentaires, pour la deuxième partie (*la Fête chez Capulet*), trouveront de la place devant les deux masses de violons, le chœur du prologue devant sortir de la scène quand le prologue est terminé. Après le morceau de la Fête, on emportera les huit harpes, et leur place redeviendra libre pour la rentrée du petit chœur et des solistes, qui aura lieu après le scherzo seulement et avant de commencer le *Convoi funèbre de Juliette*.

J'ai expliqué, dans une note placée au bas de la partition, la manière d'exécuter le double chœur d'hommes derrière la scène; il n'y a pas besoin que le maître de chant qui le dirigera voie la mesure du chef d'orchestre: c'est à celui-ci de suivre le mouvement du chœur qu'il entendra aisément.

Il est mieux, dans le morceau instrumental de la *Fée Mab*, de ne pas faire jouer toute la masse des instruments à cordes, si elle est très-considérable; il ne faut conserver que douze ou quatorze violons de chaque côté, dix altos, dix violoncelles et huit contre-basses au plus. En outre, il est prudent de placer, à ce moment-là, les deux cymbaliers chargés des parties de petites cymbales antiques en *si b* et en *fa*, tout près du chef d'orchestre, et non sur le dernier gradin de l'amphithéâtre, comme à l'ordinaire; sans cette précaution, à cause de leur éloignement et de la rapidité du mouvement, ils retarderont toujours. Enfin, les choristes, Capulets et Montagus, ne devront se placer en vue du public qu'après le scherzo instrumental, pendant l'entr'acte qui sépare ce morceau du *Convoi funèbre*.

H. BERLIOZ.

ROMEO ET JULIETTE.

SYMPHONIE DRAMATIQUE.

H. BERLIOZ.

INTRODUCTION.

GOMBATS — TUMULTE — INTERVENTION DU PRINCE.

All^o fugato. N^o 116 = σ Metr: de Maelzel.

2 Flûtes.

2 Hautbois.

2 Clarinettes en LA.

1^{er} et 2^{me} Bassons.

3^{me} et 4^{me} Bassons.

Cor en MI \sharp .

Cor en MI \flat .

Cor en SOL.

Cor en FA.

2 Trompettes en RE.

1^{er} Cornet à pistons en LA \sharp .

2^{me} Cornet à pistons en MI \flat .
(La partie séparée de ce Cornet est transposée pour le ton de Si \flat)

3 Trombones ténors.

Ophicléide.

Timbales en LA. MI.

1^{ers} Violons. au moins 15.

2^{mes} Violons. au moins 15.

Altos. au moins 10.

1^{ers} Violoncelles. au moins 6.

2^{mes} Violoncelles. au moins 5.

Contre-Basses. au moins 9.

The musical score is written for a full orchestra. It begins with a tempo marking of 'All^o fugato' and a metronome marking of 'N^o 116 = σ Metr: de Maelzel'. The score is in 2/4 time and the key signature has one sharp (F#). The instruments listed on the left are: 2 Flutes, 2 Oboes, 2 Clarinets in A, 1st and 2nd Bassoons, 3rd and 4th Bassoons, Horn in E, Horn in E-flat, Horn in G, Horn in F, 2 Trumpets in D, 1st Trumpet in A, 2nd Trumpet in E-flat (with a note that the separate part is transposed to B-flat), 3 Tenor Trombones, Ophicleide, Timpani in A and E, 1st Violins (at least 15), 2nd Violins (at least 15), Alto (at least 10), 1st Violoncellos (at least 6), 2nd Violoncellos (at least 5), and Contrabasses (at least 9). The Alto part has a 'Soli.' marking and features trills and a forte dynamic. The string parts have a 'f' dynamic marking. The score ends with a double bar line and a repeat sign.

V^{us}

V^{elles} unis.

F1:

Hautb:

Clar: Unis. mf

Les 4 B^{ns} unis.

V^{us}

8^a

Unis.

B^{ns}

avec les 1^{res} B^{ns} //

Cor en MI b.

Cor en SOL.

V^{us}

Unis.

loco.

This page of musical notation is for a guitar piece, likely a study or a short composition. It consists of 14 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The notation includes various musical elements:

- Staff 1:** Treble clef, starting with a dynamic marking of *p*. It contains several chords and melodic fragments.
- Staff 2:** Treble clef, featuring extensive trills (*tr*) and melodic lines. It includes the dynamic marking *Unis.* (Unison).
- Staff 3:** Treble clef, primarily consisting of chords and some melodic movement.
- Staff 4:** Treble clef, featuring a series of trills (*tr*) and melodic lines.
- Staff 5:** Treble clef, containing a sequence of triplets (marked with '3') and other rhythmic patterns.
- Staff 6:** Treble clef, continuing the triplet and rhythmic patterns.
- Staff 7:** Treble clef, with more triplets and rhythmic figures.
- Staff 8:** Treble clef, featuring triplets and other rhythmic patterns.
- Staff 9:** Treble clef, with triplets and other rhythmic patterns.
- Staff 10:** Treble clef, featuring triplets and other rhythmic patterns.
- Staff 11:** Treble clef, with triplets and other rhythmic patterns.
- Staff 12:** Treble clef, featuring triplets and other rhythmic patterns.
- Staff 13:** Bass clef, containing a melodic line with some trills and other musical notations.
- Staff 14:** Bass clef, featuring a series of triplets (marked with '3') and other rhythmic patterns.

The notation is dense and technical, typical of a guitar study or a piece designed to showcase specific techniques like trills and triplets.

This page of musical score contains the following parts and markings:

- Violins I & II:** Top two staves, marked *ff*.
- Violas:** Third staff, marked *ff*.
- Celli:** Fourth staff, marked *ff*.
- Double Basses:** Fifth staff, marked *ff*.
- Flutes:** Sixth staff, marked *ff*.
- Oboes:** Seventh staff, marked *ff*.
- Clarinet:** Eighth staff, marked *ff*.
- Bassoon:** Ninth staff, marked *ff*.
- Trumpets:** Tenth staff, marked *ff*.
- Cornets:** Eleventh staff, marked *ff*.
- Trombones:** Twelfth staff, marked *ff*.
- Unison Trombone:** Thirteenth staff, marked *ff*.
- Timpani:** Fourteenth staff, marked *f*.
- Drum:** Fifteenth staff, marked *loco.*
- Violins:** Sixteenth staff, marked *ff*.
- Violas:** Seventeenth staff, marked *ff*.
- Celli:** Eighteenth staff, marked *ff*.
- Double Basses:** Nineteenth staff, marked *ff*.
- Double Basses (continued):** Twentieth staff, marked *ff*.

8^a

luca.

B.¹
avec les 1. et 2. B.

sf

f

p

tr

divisés.

The musical score consists of 15 staves. The top 14 staves are for the vocal line (Ophi) and piano accompaniment (V. II). The vocal line begins with a recitative-like passage, marked with a fermata and a dynamic of *f*. The piano accompaniment provides harmonic support with chords and moving lines. The bottom two staves are for the Ophi and V. II parts, which include a piano introduction marked with *p* and *tr*. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo and performance instructions are 'Fièrement, un peu retenu et avec le caractère du récitatif.'

Cor en MI ♯.

Cor en MI ♭.

Cor en SOL.

Cor en FA.

Cornets.

Tromb.

Ophib.

V.^{us}

mf

tr

mf

tr

mf

tr

mf

Unis.

B.^{us}

Cor.

Cor.

Cor.

Cor.

Cornets.

Trombones.

Oph.

Soli. *tr* *p*

mf *tr*

avec les Trombe-basses

This system contains a complex musical score with multiple staves. The upper staves feature intricate rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *erese*, *dimin*, and *f* are present. The lower staves include a double bass line with a *p* marking and a section with *mf* and *tr* markings.

This system begins with a *B^b* section. It features a variety of performance instructions including *mf*, *Unis. tr*, *tr*, *pizz.*, and *pocof*. The notation includes complex rhythmic figures and dynamic changes. A *arco* marking is visible in the lower right.

Fl: *p*

Hautb:

Clar:

B.^{ns}
Unis.

poco f

ss

ss

ss

ss

ss

ss

ss

ss

ss

pizz.

poco f

pizz.

poco f

arco.

poco f

poco f

poco f

tr

tr

tr

tr

p cresc

mf

mf

Unis.

avec le Tromb. basse // // // // //

arco.

p cresc

arco.

p cresc

p cresc

p cresc

p cresc

The score consists of the following parts and markings:

- Woodwinds:** Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon. Many notes are marked with *ff* (fortissimo).
- Brass:** Trumpets and Trombones. The Trombone part is explicitly labeled "Tromp:". Notes are marked with *ff*.
- Strings:** Violins (V. I and V. II), Violas (V. III and V. IV), and Cellos/Double Basses (V. V).
 - Violins and Violas: *f*, *mf*, *p*, *mf*, *p*, *mf*. Includes "pizz." (pizzicato) and "arco" (arco) markings.
 - Violas and Cellos/Double Basses: *f*, *mf*, *p*, *mf*, *p*, *mf*. Includes "pizz." and "double corde." (double string) markings.
- Timpani:** Labeled "Timb: en SI FA#". It plays a rhythmic pattern of vertical strokes.
- Dynamic Markings:** *f*, *mf*, *p*, *ff* are used throughout to indicate volume levels.
- Performance Instructions:** "un peu retenu" appears above the strings and below the timpani in the latter part of the page.

a tempo.

This musical score page contains multiple staves for various instruments. The top section features a woodwind part with notes marked *ff* and *dimin.*. Below this are several string staves, with the first one labeled *Unis.* and marked *ff* and *dimin.*. The middle section includes more woodwind and string staves, all with *ff* and *dimin.* markings. The bottom section shows a woodwind part with trills (*tr*) and notes marked *p* and *pp*, and string staves with *ff* and *dimin.* markings. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Clar: Soli.

V^{ns} pizz. p

arco. tr p

tr p

Unis. p

pp

arco.

tr

en diminuant

V^{ns}

tr

en diminuant

tr

tr

tr

tr

pizz.

pizz.

pizz.

PROLOGUE.

Moderato N° 80 = ♩

Avec le caractère du Récitatif mais à peu près mesuré.

2 Flûtes.

Hautbois.

Clarinettes en LA.

Bassons.

Cors

Cors

Trompettes.

3 Trombones.

Ophicléide.

Timbales.

Une Harpe.

Violons.

Altos.

Contralto solo.

Comme les Contralti du Chœur.

Contralti seulement 4.

Tenors. seulement 5.

Basses seulement 4.

PETIT CHOEUR.

1^{re} et 2^e Violoncelles.

Contrebasses.

Le Contralto solo avec les Contralti du Chœur.

-mi-ees dans Vé - rone ont croi-sé le fer pour - tant de ces sanglans dé - sor-dres le Prince a ré-primé le cours

-mi-ees dans Vé - rone ont croi-sé le fer pour - tant de ces sanglans dé - sor-dres le Prince a ré-primé le cours

-mi-ees dans Vé - rone ont croi-sé le fer pour - tant de ces sanglans dé - sor-dres le Prince a ré-primé le cours

en me-na-cant de mort ceux qui mal-gré ses or-dres aux jus-ti-ces du glaive auraient en-cor re-

en me-na-cant de mort ceux qui mal-gré ses or-dres aux jus-ti-ces du glaive auraient en-cor re-

en me-na-cant de mort ceux qui mal-gré ses or-dres aux jus-ti-ces du glaive auraient en-cor re-

Tromp en RE.

3^e Cor en Sol.

4^e Cor en Fa.

Tromb: *p* *sf* *pp*

Ophi: *p* *f* *pp*

Timb en RE. (Baguettes d'éponges)

Harpe.

arpège.

La Harpe compte.

- cours Dansces instants de calme u-ne fête est don-né-e par le vieux chef des Ca-pu-lets

- cours Dansces instants de calme u-ne fête est don-né-e par le vieux chef des Ca-pu-lets

- cours Dansces instants de calme u-ne fête est don-né-e par le vieux chef des Ca-pu-lets

Contralto solo.

Le jeu-ne Ro-me-o plaignant sa des-ti-né-e vient tris-te-ment er-rer à l'en-tour du pa-

lais car il ai-me d'a-mour Ju-li-et-te la fil-le des en-ne-mis de sa fa-

retenu. *a Tempo.*

Harpe.

avec les Contralti du Chœur.

- mil-le. Le bruit des ins-tru-

Le bruit des ins-tru-mens les chants mé-lo-di-eux par-tent des sa-lons où l'or bril-le ex-ci-tant et la

Le bruit des ins-tru-mens les chants mé-lo-di-eux par-tent des sa-lons où l'or bril-le ex-ci-tant et la

Le bruit des ins-tru-mens les chants mé-lo-di-eux par-tent des sa-lons où l'or bril-le ex-ci-tant et la

cres. *cres.* *cres.*

Allegro.

Flûtes. *ritenuto.*

Hautb:

Clar en LA.

Bassons.

pizzic. *f* arco. *p*

pizzic. *f* arco. *p*

pizzic. *f* arco. *p*

ritenuto.

danse et les é-clats joy - eux

danse et les é-clats joy - eux

danse et les é-clats joy - eux

pizzic. *f* arco. *p*

pizzic. *p*

unis.

mf pizzic.

mf pizzic.

mf pizzic.

mf pizzic.

mf pizzic.

mf pizzic.

Vcelli e C: Bassi.

arco. p

arco. p

arco. p diminuendo.

p

L'istesso Tempo un poco ritenuto.

Violons.

pp

pp

pp

arco.

pp

C: B:ssi

dimin - - -

dimin - - -

dimin - - -

Moderato. N° 80 =

Harpe.

p

mp

mp

mp

La fête est ter-mi - née et quand tout bruit ex - pi - re sous les ar - ca - des on en-tend

La fête est ter-mi - née et quand tout bruit ex - pi - re sous les ar - ca - des on en-tend

La fête est ter-mi - née et quand tout bruit ex - pi - re sous les ar - ca - des on en-tend

Vcelli soli.

Les Contrebasses comptent.

Flûtes. 1^o solo.

Clar. en LA. 1^o solo.

les danseurs fa-tigués s'éloi-gner en chantant Hé - las et Rome-o sou pi - - - re

les danseurs fa-tigués s'éloi-gner en chantant Hé - - - las Rome-o sou pi - - - -

les danseurs fa-tigués s'éloi-gner en chantant. 1^o Celli. crescendo

Fl: un poco più animato.

Clar: pizzic. arco. poco f p arco. poco f p arco. poco f p

Car il a du quit - ter Ju-li-et - te Soudain pour res-pi-rer encor cet

-re Car il a du quit - ter Ju-li-et - te Soudain pour res-pi-rer encor cet

Soudain pour res-pi-rer encor cet

2^o di V. celi

un poco più lento e dolce assai.

cres. poco f pp

cres. poco f pp

cres. poco f pp

un poco più lento.

air qu'elle res-pi-re il franchit les murs du jar-din Dé-ja sur son bal-con la blanche Ju-li-et-te pa-raît et se croyant

air qu'elle res-pi-re il franchit les murs du jar-din Dé-ja sur son bal-con la blanche Ju-li-et-te pa-raît et se croyant!

air qu'elle res-pi-re il franchit les murs du jar-din Dé-ja sur son bal-con la blanche Ju-li-et-te pa-raît et se croyant

yelle

C.B. Divisi. poco f pp pizzic. pizzic.

Flûtes. *poco rallent.* a tempo un poco animato e crescendo.

Oboe I? *ppp* *ppp*

Clarin. *pp* *ppp*

pizzic. *cres.*

pizzic. *cres.*

pizz. *cres.*

poco rallent. *dimin.* *ppp* a tempo un poco animato e crescendo.

seu - le jus-ques au jour con-fie à la nuit son a - mour Ro-me-o pal-pi - tant d'u-ne joie in-qui-

seu - le jus-ques au jour con-fie à la nuit son a - mour Ro-me-o pal-pi - tant d'u-ne joie in-qui-

seu - le jus-ques au jour con-fie à la nuit son a - mour Ro-me-o pal-pi - tant d'u-ne joie in-qui-

1^{er} vlli *sempre pizzic* *cres.*

2^e vlli *sempre pizzic* *cres.*

C. Bassi. *sempre pizzic* *cres.*

N^o 100 - *Andante con moto e appassionato assai.*

unis.

arco. *arco.* *arco.* *arco.*

dimin. *dimin.* *dimin.* *dimin.* *p* *pizzic.*

dimin. *dimin.* *p* *pizzic.*

dimin. *dimin.* *p* *pizzic.*

-è-te se dé-cou - - vre à Ju-li-ette et de son cœur les feux é-cla-tent à leur tour.

-è-te se dé-cou - - vre à Ju-li-ette et de son cœur les feux é-cla-tent à leur tour.

-è-te se dé-cou - - vre à Ju-li-ette et de son cœur les feux é-cla-tent à leur tour.

arco. *arco.* *arco.* *dimin.* *dimin.* *p* *pizzic.*

dimin. *dimin.* *p* *pizzic.*

STROPHES.

2 Flûtes.

1 Cor Anglais.

2 Clarinettes en LA

Harpe. *mf*

1^{er} Couplet.

2^e Couplet.

Contralto solo.

Premiers transports que nul n'ou - bli - - e premiers a -

Heureux en - fants aux coeurs de flam - me li - és d'a -

Petit Chœur.

6 1^{es} Violoncelles
Pour la seconde
Strophe seulement.

Les V.^{lles} tacent pendant le 1^{er} Couplet.

- veux premiers ser - mens de deux amans sous les é - toi - - les d'I - - ta -

mour par le ha - sard d'un seul regard vi - vant tous deux d'u - ne seu -

res - - - molto - - - ed - - - animando un poco *f*

res molto - - ed - - - animando un poco - - - *f*

- li - - e dans cet air chaud et sans zé - phirs que l'o - ra -

- le à - - - me ca - chez le bien sous l'ombre en fleurs ce feu di -

mf

un peu retenu.

ger au loin par fu - - - me où se con - su - me le ros - si - gnot en longs sou -
 vin qui vous em - bra - - - se si pure ex - ta - se que ses pa - ro - - les sont des

f *p* *pp*

1^o Tempo

- pirs quel art dans sa lan - gue choi - si - - - e ren -
 pleurs quel roi de vos chas - tes dé - li - - - res croi -

pp *f* *p*

- drait vos cé - les - - - tes ap - pas ? pre - mier a - mour n'ê - - - tes vous
 - rait é - - ga - ler les transports ? heu - reux en - fants! et quel str -

f *p* *pp*

Flûtes.

Clarin.

pas plus haut que tou - - te po-ë - si - e ou ne se-riezvous point dans notre ex
sors pai - raient un seul de vos sou - ri - res ah sa - vourez long - temps cet - te

Divisi.

- il mor - tel cet - - - te po-ë - sie el - le mê - me dont Shakspea - re lui seul
cou - pe de miel plus su - a - - ve que les ca - li - ces où les an - ges de Dieu

3 Premiers.
3 Seconds.

ent le se - cret su - - prè - - - me et qu'il rempor - ta
ja - loux de vos dé - li - - - ces puisent le bon - heur

un peu retenu. a Tempo.
un peu retenu. a Tempo.
un peu retenu. a Tempo.

Nº 158 = *All^o mesuré,*

All^o mesuré. arco. *pp*

dit le-légant Mercu-ti - o, je pa - rie que la rei-ne Mab l'au-ra vi - si - té

arco. *pp*

p

Nº 152 = *Allegro leggiero.*
Petite Flûte.

SCERZETTO.

Grande Flûte. *pp*

Alto. Double Corde. *pp*

Mab la messa-gère flutte et lé-gère elle a pour

Mab la messa-gère flutte et lé-gère

Mab la messa-gère flutte et lé-gère

Mab la messa-gère flutte et lé-gère

1^{re} V. celle *p pizz.*

2^e V. celle *pizz.*

char u-ne coque de noix que l'é-cu-reuil a fa-çon-né-e les doigts de l'arai-gnée ont

elle a pour char u-ne co-que de noix

elle a pour char u-ne co-que de noix

elle a pour char u-ne co-que de noix

fi - le ses har - nois durant les nuits la fée en ce mince équi - pa - ge ga - lo - pe folle -

durant les nuits la fée ga - lo - pe

durant les nuits la fée ga - lo - pe

- ment dans le cerveau d'un pa - ge qui rêve es - piègle

follement dans le cerveau d'un pa - ge

follement dans le cerveau d'un pa - ge

dans le cerveau d'un pa - ge

8^a *pp* *pp* Divisés. 6

tour ou mol - - - - le sé - ré - na de au clair de lu - ne sous la

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

tour en poursui- vant sa prome- na- de

au clair de lu- ne sous la tour en poursui- vant sa prome- na- de

au clair de lu- ne sous la tour en poursui- vant sa prome- na- de

au clair de lu- ne sous la tour en poursui- vant sa prome- na- de

Double Corde.

solo.

la pe-ti-te rei- - - - ne sa- - bat sur le col bron- zé d'un sol- dat

crs. *crs.* *crs.* *crs.*

il ré- ve cano- na- des et vi- ves es- to- cades le tambour

sur le col bron- zé d'un sol- dat

sur le col bron- zé d'un sol- dat

sur le col bron- zé d'un sol- dat

crs.

la trompette il s'éveil - le et d'abord jure et prie en ju-rant tou-jours

f *p*

puis se ren - dort et ron - fle a - vec ses cama - rades c'est

mp *p*

Mab c'est Mab qui faisait tout ce baccha - nal

C'est Mab c'est Mab qui faisait tout ce baccha -

3

Divisé.

unis en double Corde

C'est elle en-cor qui dans un rê - - ve ha-bil - le la jeune fil - le et la ramè - ne au bal

-nal

-nal

-nal

pp C'est elle en-

pp C'est elle en-

pp C'est elle en-

animez un peu.

pizz.

p

animez.

mais

- cor qui dans un rê - - ve ha-bil - le la jeune fil - le et la ramène au bal

- cor qui dans un rê - - ve ha-bil - le la jeune fil - le et la ramène au bal

- cor qui dans un rê - - ve ha-bil - le la jeune fil - le et la ramène au bal

le coq chante le jour bril-le Mab fuit comme un é - clair dans l'air.

dans l'air.

dans l'air.

dans l'air.

arco.

arco.

Andante. N° 69 = ♩

Violons. *pp*

Altos. *pp*

p

Bientôt la mort est souve-rai - - ne Ca-pu-lets Monta-

p

Bientôt la mort est souve-rai - - ne Ca-pu-lets Monta-

Violoncelles Tutti.

C. Bassi. *pp*

-gus domp-tés par les dou - leurs se rap-pro-chent en - fin pour ab - ju - rer la hai - ne qui
 -gus domp-tés par les dou - leurs se rap-pro-chent en - fin pour ab - ju - rer la hai - ne qui
 -gus domp-tés par les dou - leurs se rap-pro-chent en - fin pour ab - ju - rer la hai - ne qui

pp *crés.* *f* *p*

Fl:

Hautb:

Clar en Sib.

Cors en FA.

Bassons.

Trombon.

1^{eres} Timbales baguettes d'éponges.

2^{mes} Timbales baguettes d'éponges.

pp *p* *ff* *p*

fit ver-ser tant de sang et de pleurs.
 fit ver-ser tant de sang et de pleurs.
 fit ver-ser tant de sang et de pleurs.

Le Choeur sort.

pp *p* *ff* *p*

II

2^{ME} PARTIE

ROMEO SEUL — TRISTESSE — CONCERT ET BAL — GRANDE FETE CHEZ CAPULET.

And.^{te} malinconico e sostenuto. N^o 56 =

1^{re} Fl.

2 Flûtes
et une Petite Flûte

2 Hautbois.

2 Clarinettes en SI^b.

4 Bassons.

1^{er} et 2^{es} Cors en FA.

5^{me} Cor en RÉ.

4^{me} Cor en UT.

2 Trompettes en FA.

2 Cornets à pistons
en SOL.

3 Trombones.

1^{re} Paire de Timbales
en UT. SOL.

2^{me} Paire de Timbales
en LA. MI.

6^{me} Caisse et Cymbales.

2 Triangles et
2 Tambours de basque

1^{es} Harpes.
au moins 2.

2^{es} Harpes.
au moins 2.

On peut doubler ou tripler
chaque partie de Harpe.

1^{er} Violons.
au moins 15.

2^{es} Violons.
au moins 15.

Altos.
au moins 10.

1^{er} Violoncelles.
au moins 6.

2^{es} Violoncelles.
au moins 8.

Contre-Basses.
au moins 9.

(La partie séparée des Cornets est transposée pour le ton de Si B)

And.^{te} malinconico e sostenuto.

ppp pizz. poco cresc. - - - poco f > dimin

pp pizz. arco. p poco cresc. - - - poco f > dimin

pp pizz. pp p poco cresc. - - - poco f > dimin

pp pizz. pp

Musical score for the first system, measures 1-10. The score includes multiple staves with various musical notations. Dynamics include *pp*, *p*, and *mf*. Articulation includes *pizz.* and *arco.*. Performance instructions include *Solo.* and *sempre pp*. The notation includes notes, rests, and slurs.

Musical score for the second system, measures 11-20. The score includes multiple staves with various musical notations. Dynamics include *pp*, *p*, and *mf*. Performance instructions include *Solo.*, *cresc.*, and *a poco a poco*. The notation includes notes, rests, and slurs.

Musical score for the first system, measures 1-12. The score consists of ten staves. The first staff has a dynamic marking of *pp*. The second staff has a dynamic marking of *pp* and a *Solo.* marking. The third staff has a dynamic marking of *pp*. The fourth staff has a dynamic marking of *pp*. The fifth staff has a dynamic marking of *pp*. The sixth staff has a dynamic marking of *pp*. The seventh staff has a dynamic marking of *pp*. The eighth staff has a dynamic marking of *pp*. The ninth staff has a dynamic marking of *pp*. The tenth staff has a dynamic marking of *pp*. The score includes various musical notations such as accents, slurs, and fingerings (3, 5).

Musical score for the second system, measures 13-24. The score consists of ten staves. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *p* and a *Solo.* marking. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *p*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *p*. The tenth staff has a dynamic marking of *p*. The score includes various musical notations such as accents, slurs, and fingerings (3, 5). There are also markings for *Divis.*, *Unis.*, *pizz.*, and *sempre, pizz.*

Musical score for measures 56-70. The score includes staves for Solo (Violin I and II), V^{ns} (Violins), and V^{as} (Violas). The Solo parts are marked *mf* and *Solo.*. The string parts feature triplets and are marked *pp*. The bottom staff includes the instruction *avec les cors vives* and a double bar line.

Larghetto espressivo. N° 58 = ♩

Musical score for measures 80-94. The score includes staves for Solo (Violin I and II), V^{ns} (Violins), V^{as} (Violas), and Timbales. The Solo parts are marked *p* and *Solo.*. The Timbales part is marked *ppp* and *baguettes d'éponge*. The V^{ns} and V^{as} parts are marked *dimin*. The bottom staff includes the instruction *Larghetto espressivo.* and a double bar line.

LE CHEF D'ORCHESTRE doit *p*
ici diviser chaque temps par
deux et non par trois.

1^{res} Timbales en UT SOL. et un Tambour de Basque unis.

con sordini. *ppp*

con sordini. *ppp*

con sordini. *ppp*

ppp

p

pizz.

90

ppp

ppp

ppp

p

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like *poco f*, *poco cresc.*, and *pp*, and performance instructions like *pizz.* and *arco.*. The score includes a variety of rhythmic patterns and melodic lines.

Musical score for the second system, including parts for *Cors en FA*, *Cor en RE*, *Cor en UT*, and *Vc*. It features tempo markings *un poco ritenuto* and *Allegro*. The score includes parts for woodwinds and strings, with various dynamics and performance instructions.

The musical score consists of the following parts and markings:

- Flutes:** P.¹ Fl: avec la 2.^{me} Fl: (First Flute with Second Flute). Dynamics: *mf*, *sf*.
- Clarinet:** *mf*, *sf*.
- Bassoon:** *mf*, *sf*.
- Violins (V.^{ns}):** *arco.*, *mf*, *sf*. Includes the instruction *crece a poco a poco*.
- Violas:** *mf*, *sf*. Includes the instruction *crece a poco a poco*.
- Celli:** *mf*, *sf*. Includes the instruction *crece a poco a poco*.
- Double Basses:** *mf*, *sf*. Includes the instruction *crece a poco a poco*.
- Trombones:** 2.^{do} (Second Trombone), *mf*, *sf*.
- Trumpets:** Trompettes en FA.
- Horns:** Cornets en SOL.

The musical score consists of multiple staves for different instruments. The top section includes staves for Trombones, 1^{res} Timbales, and 2^{mes} Timbales. The bottom section includes staves for Violins (V^{ns}). The score is marked with various dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano). Performance instructions include "Le Tambour de Basque compte." and "baguettes d'éponge." for the timbales. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with many notes marked with accents (>).

This page of musical notation contains 16 staves, organized into two systems of eight staves each. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation is highly detailed, featuring numerous triplets, sixteenth-note runs, and complex chordal textures. Dynamic markings are prominently used, with *ff* (fortissimo) and *mf* (mezzo-forte) appearing frequently. The score includes various articulations such as accents and slurs, and is punctuated by repeat signs and fermatas. The overall style is characteristic of late 19th or early 20th-century piano literature.

Musical score for the first system, measures 1-7. The score consists of 12 staves. The top two staves are vocal parts. The third staff is a woodwind part. The fourth staff is a bass line with triplets. The fifth staff is a piano accompaniment with triplets. The sixth staff is a piano accompaniment with triplets. The seventh staff is a piano accompaniment with triplets. The eighth staff is a piano accompaniment with triplets. The ninth staff is a piano accompaniment with triplets. The tenth staff is a piano accompaniment with triplets. The eleventh staff is a piano accompaniment with triplets. The twelfth staff is a piano accompaniment with triplets.

Musical score for the second system, measures 8-14. The score consists of 12 staves. The top two staves are vocal parts. The third staff is a woodwind part. The fourth staff is a bass line with triplets. The fifth staff is a piano accompaniment with triplets. The sixth staff is a piano accompaniment with triplets. The seventh staff is a piano accompaniment with triplets. The eighth staff is a piano accompaniment with triplets. The ninth staff is a piano accompaniment with triplets. The tenth staff is a piano accompaniment with triplets. The eleventh staff is a piano accompaniment with triplets. The twelfth staff is a piano accompaniment with triplets.

150

This page of musical notation consists of 14 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key signature of one flat (B-flat). The notation includes a variety of rhythmic figures:

- Staves 1 and 2: Simple rhythmic patterns with eighth and sixteenth notes.
- Staff 3: Chordal accompaniment with sustained notes.
- Staff 4: A melodic line with eighth notes and slurs.
- Staff 5: A bass line with eighth notes and slurs.
- Staff 6: A melodic line with eighth notes and slurs.
- Staff 7: A melodic line with eighth notes and slurs.
- Staff 8: A melodic line with eighth notes and slurs.
- Staff 9: A melodic line with eighth notes and slurs.
- Staff 10: A melodic line with eighth notes and slurs.
- Staff 11: A melodic line with eighth notes and slurs.
- Staff 12: A melodic line with eighth notes and slurs.
- Staff 13: A melodic line with eighth notes and slurs.
- Staff 14: A melodic line with eighth notes and slurs.

 The notation is dense and features many slurs and accents, indicating a complex and expressive piece.

The musical score on page 44 is a page from a larger work, marked with a section letter 'A' in the top right corner. The page contains the following parts and markings:

- String Section:** Multiple staves for violins, violas, cellos, and double basses. Dynamic markings include *sf* (sforzando) and *mf* (mezzo-forte).
- Woodwinds:**
 - Tromp:** Trombones, with dynamic markings of *sf* and *mf*.
 - Cornets:** Cornets, with dynamic markings of *sf*.
 - 3 Tromb:** Three Trombones, with dynamic markings of *p* (piano) and *sf*.
- Percussion:**
 - Timb:** Timpani, with dynamic markings of *mf* and *ppp* (pianissimo).
 - baguettes d'éponge:** A specific percussion instruction for sponge mallets, with dynamic markings of *mf* and *ppp*.
- Other:** The score includes various musical notations such as slurs, accents, and multi-measure rests.

The musical score consists of ten staves. The top four staves (treble clef) contain a dense texture of sixteenth-note patterns, with the first staff marked *mf*. The fifth staff (bass clef) features a melodic line with dynamics *mf*, *f*, *mf*, and *f*, and includes the instruction *Unis.*. The sixth staff (bass clef) contains a sparse melodic line with dynamics *p* and *p <*. The seventh staff (bass clef) is marked *ppp* and includes the instruction *baguettes d'éponge*. The eighth and ninth staves (treble clef) contain complex rhythmic figures with triplets and dynamics *mf*, *f*, and *ff*. The tenth staff (bass clef) contains a melodic line with dynamics *mf* and *f*. The bottom-most staff (bass clef) is marked *avec les mains seules* and contains a series of double bar lines.

This page of musical notation consists of 15 staves. The notation is arranged in a system with five parts: two treble clefs (top two staves), two bass clefs (middle two staves), and a grand staff (bottom three staves). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *mf*, *f*, and *p* are used throughout. A *Soli.* marking appears in the lower right section, and a *Divis.* marking is present in the lower right section. The page is numbered 46 in the top left corner and 170 in the top right corner.

Soli.

2^{me} G.^{de} Fl.; seule.

The musical score is arranged in a system of 15 staves. The top staff is the Solo part for the 2^{me} Grand Flute. Below it are staves for other woodwinds (oboes, clarinets, bassoons) and strings. The bottom three staves are for piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. Dynamics include *poco f*, *f*, *sf*, and *ff*. Articulations include accents (>) and slurs. The piano part includes *pizz.* (pizzicato) and *arco.* (arco) markings. The woodwind parts feature various rhythmic patterns, including triplets and sixteenth-note runs.

200

The first system of the score consists of ten staves. The top two staves are for woodwinds, showing intricate sixteenth-note passages. The middle two staves are for strings, with a focus on rhythmic accompaniment. The bottom four staves are for percussion, including timpani and cymbals. Dynamic markings such as *ff* and *f* are present throughout the system.

210

The second system continues the orchestral piece. It features a variety of instruments:

- Woodwinds:** Flute (1^{re} Fl: avec la 2^{me}), Clarinet (Cl.), Bassoon (Fag.), and Oboe (Vib.).
- Brass:** Trumpets (Tromp.), Horns (Cornets), Trombones (Tromb.), and Timpani (Timb.).
- Strings:** Violins (V^{ns}), Violas (V^{las}), Cellos (V^{cl}), and Double Basses (V^{clon}).
- Percussion:** Cymbals (Cymb: seules) and Bass Drum (Tamb: de basque).

 The score includes detailed performance instructions such as *ff*, *f*, *mf*, *arco*, and *Unis.* (Unison). A section marked with a large 'B' and a first ending bracket is also present. The bottom of the page features the publisher's information: B et C^{ie} 4597.

This page of musical notation is for a string quartet, consisting of 16 staves. The notation includes various musical symbols and dynamics. The first five staves are for the Violin I, Violin II, Viola, and Violoncello I, and the last six staves are for the Violoncello II, Double Bass, and three additional parts. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo), with some parts starting at *pp* (pianissimo). Performance instructions include *pizz.* (pizzicato) and *arco.* (arco). The notation features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes trills (*tr.*) in the lower staves. The page concludes with a double bar line and a final *ff* dynamic marking.

The musical score consists of 18 staves. The top four staves are for the piano, with dynamics including *dimin.*, *f*, and *Unis.*. The fifth and sixth staves are for the harp, with dynamics including *mf*, *f*, and *Unis.*. The seventh and eighth staves are for the first harp, with dynamics including *mf*, *f*, and *Unis.*. The ninth and tenth staves are for the second harp, with dynamics including *mf*, *f*, and *Unis.*. The eleventh and twelfth staves are for the piano, with dynamics including *mf*, *f*, and *Unis.*. The thirteenth and fourteenth staves are for the harp, with dynamics including *mf*, *f*, and *Unis.*. The fifteenth and sixteenth staves are for the piano, with dynamics including *mf*, *f*, and *Unis.*. The seventeenth and eighteenth staves are for the harp, with dynamics including *mf*, *f*, and *Unis.*. The score includes various musical notations such as notes, rests, slurs, and articulations. Dynamics are indicated by *dimin.*, *f*, *Unis.*, *mf*, and *p*. The harp parts include specific techniques like *pizz.* and *mf*. The piano parts include *mf*, *f*, and *Unis.*. The score is written in a key signature of one flat and a 3/4 time signature.

230

This page of musical notation contains 16 systems of staves. The top system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The middle systems consist of grand staff pairs (treble and bass clefs) with dense chordal textures and rhythmic accompaniment. The bottom systems return to a single treble clef staff with intricate melodic passages, including several triplet markings. The notation is dense and detailed, typical of a classical piano score.

This page of musical notation contains approximately 20 staves. The top staff features a complex melodic line with many sixteenth notes and triplets. Below it, several staves provide harmonic support with sustained notes and chords. The lower half of the page is dominated by dense rhythmic patterns, including repeated sixteenth-note figures and triplet markings. Dynamic markings such as 'p' (piano) and 'Unis.' (unison) are placed throughout the score. The notation is precise, with many slurs and accents indicating phrasing and emphasis.

This page of musical score is for orchestra, numbered 54 and 250. It features a complex arrangement of staves for various instruments. The top section includes woodwinds and strings, with dynamic markings such as *mf* and *Unis.* (Unison). The middle section is dedicated to percussion, with parts for *G-C. et Cymb.* (Gong and Cymbal), *Triangles.*, and *Tambours de Basque.* (Bass Drum). The bottom section features a string ensemble with *arco.* (arco) markings. The score is densely notated with various musical symbols, including notes, rests, and articulation marks.

This page of musical score contains 16 staves. The notation includes:

- Woodwind part (top 2 staves): Features rapid sixteenth-note passages with slurs and dynamic markings like *dimin* and *p*.
- String part (staves 3-6): Shows sustained notes with slurs and dynamic markings like *p*.
- Piano part (bottom 6 staves): Includes complex textures with slurs, dynamic markings like *pp*, and some triplet markings (e.g., '3' over notes).

Flûtes.

C

sans presser.

280

57

1^{er} Basson solo.

5^{me} col 1^{er}

p

mf >

tr

p

sans presser.

pp

pp pizz.

290

Flûte:

mf >

tr

Clar.:

mf >

tr

Unis.

B.:

mf >

tr

Vns arco:

pp >

poco sf >

p

p

p

The musical score consists of the following parts and markings:

- Violins (V¹ and V²):** Top two staves, featuring rapid sixteenth-note passages. Dynamic markings include *tr*, *p*, and *mf*. A triplet of sixteenth notes is marked with a '3' above it.
- Violas (V³ and V⁴):** Next two staves, mirroring the violin parts. Dynamic markings include *p* and *mf*. A triplet of sixteenth notes is marked with a '3' above it.
- Cellos and Double Basses (C¹ and C²):** Middle two staves, featuring a long, sustained melodic line. A dynamic marking of *p* is present. The word "Unis." is written above the staff.
- Timpani (Timb.):** A staff with a dynamic marking of *p*.
- First Harp (1^{res} Harpes.):** A staff with a dynamic marking of *p* and a triplet of sixteenth notes marked with a '3' above it.
- Second Harp (2^{mes} Harpes.):** A staff with a dynamic marking of *p* and a triplet of sixteenth notes marked with an '8' above it.
- Violas (V⁵):** A staff with a dynamic marking of *pp*.
- Violins (V⁶):** A staff with a dynamic marking of *pp*.
- Double Basses (C³ and C⁴):** Bottom two staves, featuring a long, sustained melodic line. A dynamic marking of *p* is present.

The musical score on page 59 is a complex orchestral arrangement. It features multiple staves for different instruments:

- Woodwinds:** Flute (Fl.), Clarinet (Cl.), and Bassoon (Fag.) parts are visible, often with multi-measure rests.
- Strings:** Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.) are represented by several staves, showing melodic lines and accompaniment.
- Percussion:** Trombones (Tromp.) and Timpani (Timb.) parts are included, with specific performance instructions like 'Unis.' and 'p'.

Key musical elements include:

- Dynamics:** *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *decresc.* (decrescendo).
- Articulation:** Accents and slurs are used throughout the score.
- Performance Instructions:** 'avec la 6. Fl.' and 'Unis.' are present.
- Notation:** The score uses standard musical notation including notes, rests, and multi-measure rests.

The musical score is arranged in a standard orchestral format with multiple systems of staves. The top system includes vocal parts with lyrics: "cres a poco a poco", "unis.", "cres molto", and "ff". The woodwind section includes parts for Flute (8a), Clarinet (8b), and Bassoon (8c). The brass section includes parts for Trumpet (9a), Trombone (9b), and Tuba (9c). The percussion section includes parts for G.C. (Gong/Cymbal) and Triangle. The string section is represented by multiple staves at the bottom. Dynamics range from *mf* to *ff*. Performance instructions include "cres a poco a poco", "cres molto", "ff", "poco f", and "Sempre più".

320

This page of musical score is for a string ensemble, likely a string quartet or quintet. It consists of 12 staves, with the top four staves representing the first four strings (Violin I, Violin II, Viola, and Violoncello) and the bottom eight staves representing the double basses. The score is written in a common time signature (C) and features a variety of rhythmic patterns, including sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings are prominent, with *ff* (fortissimo) appearing frequently, and *poco f* (poco fortissimo) used to indicate a slight increase in volume. Performance instructions such as "Double Corde" (double stringing) and "Divisés" (divided strings) are clearly marked, indicating specific playing techniques. The score is divided into measures by vertical bar lines, and some measures contain fermatas or other musical symbols. The overall texture is dense and rhythmic, characteristic of a string ensemble piece.

This musical score is for a piano and orchestra. It features a complex arrangement of staves. The piano part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The orchestral accompaniment includes strings, woodwinds, and percussion. Key performance elements include:

- Measures 1-4:** The piano part features intricate triplet and sixteenth-note patterns. The strings play a rhythmic accompaniment.
- Measures 5-8:** The piano part continues with similar rhythmic complexity. The strings play a sustained accompaniment.
- Measures 9-12:** The piano part has a more melodic line. The strings play a rhythmic accompaniment.
- Measures 13-16:** The piano part features a melodic line with some rests. The strings play a rhythmic accompaniment.
- Measures 17-20:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 21-24:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 25-28:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 29-32:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 33-36:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 37-40:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 41-44:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 45-48:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 49-52:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 53-56:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 57-60:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 61-64:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 65-68:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 69-72:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 73-76:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 77-80:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 81-84:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 85-88:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 89-92:** The piano part has a melodic line. The strings play a rhythmic accompaniment.
- Measures 93-96:** The piano part features a melodic line. The strings play a rhythmic accompaniment.
- Measures 97-100:** The piano part has a melodic line. The strings play a rhythmic accompaniment.

Performance markings include *unis.*, *f*, *ff*, *p*, *Triant.*, *Tamb.*, and *cres.*

This page of a musical score contains the following elements:

- Top Section (Measures 1-4):** Features a dense texture of sixteenth-note patterns in the upper staves. Dynamic markings include *f* (forte) and *unis* (unison).
- Middle Section (Measures 5-8):** Shows a transition to a more rhythmic pattern with accents and dynamic markings such as *f* and *mf* (mezzo-forte).
- Lower Sections (Measures 9-16):** Includes parts for Cymbales seules (Cymbals alone) and Triangle. The Triangle part features a triplet of notes. Dynamic markings range from *f* to *mf*.
- Bottom Section (Measures 17-20):** Contains a complex rhythmic passage for strings and woodwinds. It includes performance instructions like *arco.* (arco), *pizz.* (pizzicato), *p* (piano), and *cres.* (crescendo).

This page of musical score contains the following elements:

- Staves 1-10:** Violins I and II, Violas, Cellos, and Double Basses. Dynamics include *f* and *p*. A *unis.* marking is present in the upper strings.
- Staves 11-13:** Flutes, Oboes, and Clarinets. Dynamics include *f* and *p*.
- Staff 14:** Bassoon. Dynamics include *f* and *p*.
- Staff 15:** Baguettes d'éponge. Dynamics include *p*.
- Staves 16-20:** Percussion and other instruments. Dynamics include *f* and *p*.
- Staves 21-25:** Horns. Dynamics include *f* and *p*. The word *molto* is written below the staves.
- Staves 26-30:** Trumpets and Trombones. Dynamics include *f* and *p*. The word *molto* is written below the staves.
- Staves 31-35:** Tuba and other instruments. Dynamics include *f* and *p*. The word *molto* is written below the staves.
- Staves 36-40:** Timpani and other instruments. Dynamics include *f* and *p*. The word *molto* is written below the staves.

Musical score for orchestra and strings, page 65, measure 350. The score includes woodwinds, brass, strings, and percussion. Dynamic markings include *f*, *p*, *mf*, and *cres.*. Percussion parts for Cymbals and Triangle are marked with *f*. The bottom section of the score includes *arco.* and *pizz.* markings for string parts.

This page of musical score is for a string quartet, consisting of four staves for each instrument (Violin I, Violin II, Viola, and Cello/Double Bass). The score is written in a common time signature and includes various musical notations:

- Violin I and II:** Feature melodic lines with slurs and dynamic markings such as *mf*, *ff*, *p*, *cres*, and *molto*. Some measures include the instruction *unis* (unison).
- Viola and Cello/Double Bass:** Provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *mf*, *ff*, *p*, *cres*, and *molto*.
- String Ensemble (Bottom Section):** This section includes detailed performance instructions such as *arco.* (arco), *pizz.* (pizzicato), and *ff* (fortissimo). It also features dynamic markings like *mf*, *p*, *cres*, *molto*, and *f*.

The score is densely notated with notes, rests, and slurs, indicating a complex and expressive piece.

This page of musical score contains 16 staves, organized into four systems of four staves each. The notation includes various rhythmic values, slurs, and dynamic markings. Key performance instructions include:

- Staff 3:** *cres.* (crescendo) and *unis.* (unison).
- Staff 4:** *mf* (mezzo-forte) and *cres.*
- Staff 5:** *mf* and *cres.*
- Staff 6:** *mf* and *cres.*
- Staff 7:** *p* (piano) and *cres.*
- Staff 8:** *p* and *cres.*
- Staff 9:** *mf* and *cres.*
- Staff 10:** *mf* and *cres.*
- Staff 11:** *arco.* (arco) and *p*.
- Staff 12:** *arco.* and *p*.
- Staff 13:** *cres molto* (crescendo molto).
- Staff 14:** *cres molto*.
- Staff 15:** *cres molto*.
- Staff 16:** *cres molto*.

Additional markings include *8a* (ritardando) and *ppoco cres.* (poco crescendo) in the lower staves.

This page of musical score, numbered 370, contains 22 staves of music. The instruments represented include:

- Flutes (top two staves)
- Oboes (third and fourth staves)
- Clarinets (fifth and sixth staves)
- Bassoons (seventh and eighth staves)
- Trumpets (ninth and tenth staves)
- Trombones (eleventh and twelfth staves)
- String quartet (thirteenth to sixteenth staves)
- Violoncello and Double Bass (seventeenth and eighteenth staves)
- Percussion (ninth to twelfth staves, including cymbals)
- Piano (seventeenth and eighteenth staves)

 The score features various dynamic markings such as *ff* (fortissimo) and *pizz. f* (pizzicato fortissimo). Performance instructions include *Laissez vibrer les Cymbales.* and *arco.* (arco). The music is written in a complex, multi-measure format with many notes and rests.

Hautb:

solo.

Musical score for measures 70-75. The score includes parts for Hautb., Bass, Timbales, and G. C. e. The Hautb. part is marked 'solo.' and features a melodic line with a dynamic of *mf*. The Bass part has a melodic line with a dynamic of *mf* and a 'dimin' marking. The Timbales part has a rhythmic pattern with a dynamic of *pp* and a 'dimin' marking. The G. C. e. part has a rhythmic pattern with a dynamic of *pp* and a 'dimin' marking. The score also includes a grand staff with two staves for strings, with dynamics of *pp*, *poco f*, and *dimin*.

Hautb:

390

un peu retenu.

rallent.

Musical score for measures 76-81. The score includes parts for Hautb., Bass, Timb., and G. C. e. The Hautb. part is marked 'un peu retenu.' and features a melodic line with a dynamic of *mf*. The Bass part has a melodic line with a dynamic of *mf* and a 'pizz.' marking. The Timb. part has a rhythmic pattern with a dynamic of *pp* and a 'pizz.' marking. The G. C. e. part has a rhythmic pattern with a dynamic of *pp* and a 'pizz.' marking. The score also includes a grand staff with two staves for strings, with dynamics of *p*, *pp*, *ppp*, *cres*, and *mf*.

a Tempo 1

This page of musical score is for a large ensemble, likely an orchestra or concert band. It features multiple staves for different instruments and sections. The top section includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The middle section includes staves for brass (Trumpets, Trombones, Euphonium, Tuba) and percussion (Cymbals, Triangle, Tambourine). The bottom section includes staves for a large drum set (Snare, Tom-toms, Cymbals, Bass Drum) and a double bass line. The score is marked with a tempo of 'a Tempo 1' and includes various dynamic markings such as 'ff' (fortissimo) and 'unis.' (unison). The music is written in a common time signature and features complex rhythmic patterns, including triplets and slurs. The page number '400' is written at the top, and '71' is in the top right corner. The publisher's information 'B. & C. 4597' is at the bottom.

This page of a musical score contains multiple staves for various instruments. The top section features several staves with complex rhythmic patterns, primarily consisting of triplets and sixteenth notes. Dynamic markings such as *p* (piano), *cres.* (crescendo), and *ff* (fortissimo) are used throughout. Performance instructions include *uni.* (unison) and *loco*. Specific instrument parts are labeled, such as *Cymb.* (Cymbal) and *G. Caisse.* (Tom-tom). The bottom section of the page shows a more melodic and harmonic progression, with dynamic markings like *sf* (sforzando) and *cres. molto* (crescendo molto). The score is densely packed with musical notation, including stems, beams, and various articulation marks.

NUIT SEREINE — LE JARDIN DE CAPULET SILENCIEUX ET DESERT.

Les jeunes Capulets sortant de la fête, passent en chantant des réminiscences de la musique du bal.

Allegretto No. 92 = $\text{♩} = \text{♩}$ SCÈNE D'AMOUR.

5/10 re.

1^{re} Flûte. *pp*

2^{me} Flûte. *pp*

Hautbois.

Cor Anglais.

1^{re} et 2^{me} Clarinettes en LA.

1^{re} et 2^{me} Bassons.

3^{me} et 4^{me} Bassons.

1^{er} Cor en MI \flat .

2^{me} Cor en FA.

3^{me} Cor en LA \flat haut. *1* *5* *10*

4^{me} Cor en RÉ. *ppp*

1^{er} CHOEUR derrière la scène. (1)

2^{me} CHOEUR derrière la scène.

Violons. *pppp* *Silence.*

Altos. *pppp*

1^{re} Violoncelles. *pppp*

2^{me}s Violoncelles. *arco* *pppp*

Contre-Basses. *pizz.* *p* *Silence.*

(1) Ce double chœur doit s'exécuter au fond du théâtre, ou dans un salon voisin de l'orchestre si la Symphonie est entendue dans une salle de concert. Il n'est pas nécessaire que le maître de chant puisse voir la mesure du chef d'orchestre, il suffit qu'il puisse entendre la réplique des Cors commençant à la 5^{me} mesure. Le chef d'orchestre suivra le mouvement du chœur qu'il entendra aisément. Il faut absolument un ou deux instruments, Violons ou Altos, pour donner le ton aux choristes et les empêcher de baisser, les choristes ne pouvant pendant qu'ils chantent rien entendre de l'orchestre qui joue aussi piano que possible.

15 20 25

Fl. *pp*

3^{me} Cor. *pp*

4^{me} Cor. *ppp*

1^{re} et 2^{me} Velles

30 35 40

1^{er} Cor. *pp*

Solo. *pp*

divis.

40

45 50

Flûtes.

1^{er} Cor.

3^e Cor.

pp

mf

crescendo

a poco

O - hé - Capu - lets bon - soir bon - soir! ah quelle nuit quel fes - tin

45 *mf* ah quelle nuit quel fes - tin *crescendo* *a poco*

O - hé bonsoir cavaliers au re - voir! 50 ah quelle nuit quel festin

cavaliers au re - voir! ah quelle nuit quel festin

ppp

55 60

bal divin quel fes - - - tin que de folles pa - ro - les bel - les Véron - naises

bal divin bal divin quelle nuit quel festin que de fol - les pa - ro - les bel - les Véron - naises

a poco

bal di - vin 55 quel fes - tin que de folles pa - ro - les sous les grands mé

bal di - vin que de fol - - les pa - - ro - les 60 sous les grands mé

ppp

ppp

p

65 70

allez rê-ver de bal et d'amour al-lez rê-ver d'a-mour d'a-mour jusqu'au jour

allez rê-ver de bal et d'amour al-lez rê-ver d'a-mour jusqu'au jour

-lè-zes allez allez allez rê-ver d'amour jusqu'au jour

-lè-zes allez al-lez al-lez rê-ver d'a-mour jusqu'au jour

65 70

pp

p

75 80

Tra la la la la la le ra la Tra la la la la la le ra la

Tra la la la la la le ra la Tra la la la la la le ra la

Tra la la la la la le ra la Tra la la la la la le ra la

Tra la la la la la le ra la Tra la la la la la le ra la

75 80

pp

85 *meno. f* *diminuendo a poco*

al - - - - - lez rê - ver d'a - mour ah! ah quel-le nuit quel festin

al - - - - - lez rê - ver d'a - mour ah! ah quel-le nuit quel festin

allez rêver allez rêver d'a - mour ah - quelle nuit quel festin

allez rêver allez rêver d'a - mour jusqu'au jour ah - quelle nuit quel festin

pp

85 *pp*

pp

90 *a poco* 95

bal divin quel fes - - tin que de folles pa ro - les bel - les Véron - nai - ses

bal divin bal divin quelle nuit quel festin que de fol - - les pa ro - les bel - les Véron - nai - ses

a poco

bal di - vin quel fes - tin que de folles pa ro - les

bal di - vin que de fol - - les pa - - ro - les

90 95

Divisés.

pp

100

105

al-lez rê-ver de bal et d'amour al-lez rê-ver d'a-mour d'a-mour jus-

al-lez rê-ver de bal et d'amour al-lez rê-ver d'a-mour jus-

sous les grands mé-lè-zes al-lez allez al-lez rê-ver d'a-mour jus-

sous les grands mé-lè-zes al-lez al-lez al-lez rê-ver d'a-mour

100 105

1^{re} V^{clle}

2^e V^{clle}

arco.
PPP

poco cres.

110

115

- qu'au jour ah quel-le nuit quel fes-tin la bel-le fê-

- qu'au jour ah quel-le nuit quel fes-tin la bel-le fê-

- qu'au jour au re-voir ah quel-le nuit quel fes-tin

dimin. - - - - - sempre - - - - -

jus - qu'au jour au re-voir au re-voir quel-le nuit quel fes-tin

110 115

poco f. - - - - - dimin. - - - - - PP

Fl. *pp*

2^{me} Clar. *pp*

-te dames Vé-ronnai - ses allez rê - ver de bal et d'a - mour.

-te dames Vé-ronnai - ses allez rê - ver de bal et d'a - mour.

la belle fê - te dames Vé-ron - nai - ses rê - vez de bal et d'a - mour.

la belle fê - te dames Vé-ron - nai - ses rê - vez de bal et d'a - mour.

Adagio.

120

con sordini.

con sordini.

con sordini.

Fl. *pp* 125

3^{me} Cor Anglais. *pp*

1^{er} Clar. *pp*

2^e Clar. *pp*

1^{er} Cor. *pp*

2^e Cor. *pp*

3^e Cor. 125 *pp* 130

espressivo *pp*

espressivo *pp*

espressivo *pp*

pizz.

135

Cor Ang.

1^{re} Cla.

Bassons. *pp*

140

Flûtes.

Hautbois.

Cor Anglais.

Clarin.

140

Très peu animé.
A solo. N° 100 = $\text{♩} = \text{♩}$

un poco cres.

un poco cres.

un poco cres.

160

165

Musical score for the first system, measures 160-165. The score includes a vocal line and piano accompaniment. The vocal line has lyrics: "cres a poco a poco." and "mf cres - - - sf". The piano accompaniment includes dynamics such as *pppp*, *poco sf*, *cres*, *a poco a poco*, and *sf*.

160

165

Musical score for the second system, measures 160-165. The score includes a vocal line and piano accompaniment. The vocal line has lyrics: "cres a poco a poco." and "cres - - - sf". The piano accompaniment includes dynamics such as *p*, *sf*, and *cres*.

B

animez N° 126 =

170

Musical score for the first system, measures 1-10. It consists of 11 staves. The first two staves are treble clef, and the last two are bass clef. The middle five staves are for various instruments. Dynamics include *p*, *pp*, and *cres.*

B

animez

170

Musical score for the second system, measures 11-20. It consists of 11 staves. Dynamics include *p*, *pp*, *ppp*, and *cres.* Performance instructions include *pizz.*, *arco.*, and *solo.* The bottom staff has *sempre pizz p*.

a tempo.

175

Musical score for 15 staves. The notation includes various instruments and parts, with dynamic markings such as *f*, *poco sf*, and *dimin.*. The score is divided into sections by tempo and performance instructions.

Staves 1-10: Main instrumental parts with dynamics *f* and *poco sf*.

Staves 11-13: *canto appassionato assai.* (passionate singing) with dynamics *ff*.

Staff 14: *col 1mo unis.* (first unison).

Staff 15: *arco.* (arco) with dynamics *poco f*.

The number **175** is written in the center of the page.

1^{re} Fl. 180 Allegro agitato, N° 152=♩

Hautb.

Cor Ang.

Clar. *pp*

Bass. 180

185

190

pp

pp

soli.

p

pizz.

p

pizz.

senza sordini.

senza sordini.

1^{re} Fl. 195

Hautb.

200

cres ed acce-lerando un poco - - - - - *f* dimin.

cres ed acce-lerando un poco - - - - - *f* dimin.

cres ed acce-lerando un poco - - - - - *f* dimin.

cres ed acce-lerando un poco - - - - - *f* dimin.

pizz.

195

cres pizz.

200^{sf}

pp

pp

p un poco *cres* - - - - - *f* dimin.

205 un peu moins vite.

210

Flu. *p*

Hautb. ritard. *p*

Clar. *p*

ritard. 205 210

col carattere di Recit. soli. *p*

pizz.

pizz.

pizz.

Flu. 215

Hautb. 220

Clar. 215

agitato.

220

cres molto.

solo. *p*

cres molto.

cres molto.

cres molto.

agitato. arco. poco *f* *pp*

arco. poco *f* *ppp*

agitato. poco *f* arco. *ppp*

250

solo, espressivo.

Flù. *p* *pp*

Hautb. *p* *pp*

Cor Ang. *p* *pp* solo. *pp* solo espressivo.

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

p *pp* *ppp*

f *pp* *ppp*

f *pp* *ppp*

f *pp* *ppp*

pp *pppp*

255

Flù.

Hautb.

Cor Ang. *pp*

Clarinet: solo. *pp* *pp*

This page of musical notation contains 18 staves of music. The notation includes various note values, rests, and dynamic markings. The dynamic markings are as follows:

- Staff 1: *poco f*, *dimin.*
- Staff 2: *poco f*, *dimin.*
- Staff 3: *poco f*, *dimin.*
- Staff 4: *poco f*, *dimin.*
- Staff 5: *poco f*, *dimin.*
- Staff 6: *poco f*, *dimin.*
- Staff 7: *poco f*, *dimin.*
- Staff 8: *poco f*, *dimin.*
- Staff 9: *poco f*, *dimin.*
- Staff 10: *poco f*, *dimin.*
- Staff 11: *poco f*, *dimin.*
- Staff 12: *poco f*, *dimin.*
- Staff 13: *pp*
- Staff 14: *pp*
- Staff 15: *poco f*
- Staff 16: *poco f*
- Staff 17: *poco f*
- Staff 18: *poco f*

This page of musical notation consists of 16 staves, likely representing a string quartet. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings are prominent throughout, including *poco sf*, *p*, and *pizz.* (pizzicato). The music is organized into measures, with some measures containing complex rhythmic patterns and others being more melodic. The overall style is characteristic of a classical or romantic-era string quartet score.

Musical score for a solo piece, numbered 300. The score consists of 15 staves. The top staff features a melodic line with slurs and accents. The middle staves contain various accompaniment parts, including a prominent bass line with slurs and dynamic markings. The bottom staves show a dense texture with many sixteenth notes and slurs. Dynamic markings such as *pp*, *sf p*, and *poco f p* are scattered throughout the score.

This page of musical score, numbered 94 and 305, contains 15 staves of music. The notation includes various dynamics such as *cres.*, *sf*, *p*, and *pp*. Performance instructions include *senza sordini.* (without mutes) and *pp* (pianissimo). The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings like *sf* (sforzando) and *p* (piano). The score is written in a key signature of one sharp (F#) and a common time signature (C).

310

This page of musical score, numbered 310, contains 18 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *cresc.*, *f*, *mf*, and *sf*. The score is divided into several systems, with the bottom two systems featuring dense rhythmic patterns in the lower staves. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom of the page includes the instruction *avec les autres Violins* and a double bar line.

a tempo.

un peu retenu.
1^o 2^{me} temps.

The musical score consists of 15 staves. The first seven staves are for the piano, with dynamics ranging from *f* to *ppp*. The eighth staff is for the first violin, marked *1^o Solo*. The ninth and tenth staves are for the second violin and viola. The eleventh and twelfth staves are for the first and second violas. The thirteenth and fourteenth staves are for the first and second cellos. The fifteenth staff is for the double bass. The score includes various dynamics such as *f*, *p*, *pp*, *ppp*, *mf*, and *f* *dimin.*. Tempo markings include *a tempo.*, *un peu retenu.*, and *1^o 2^{me} temps.*. There are also performance instructions like *un peu retenu.* and *a tempo.* at the end of the piece.

retenu.
Silence. 350
à tempo.

355

99

Musical score for measures 350-355. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B.), Horns (1^{er} Cor., 2^{me} Cor., 4^{me} Cor.), Trumpets (T^{pt}), Trombones (T^{bn}), and Voices (Velles et C.B.unis). The music is in a key with two sharps (D major or F# minor) and a common time signature. Dynamics range from *pp* to *f*. Performance markings include *retenu.*, *Silence.*, *a tempo.*, *Unis.*, *p*, *cresc.*, *mf*, and *f*. The vocal part has lyrics: *cresc. a poco a poco.*

Musical score for measures 355-360. The score continues with the same instrumental and vocal parts. Dynamics range from *pp* to *f*. Performance markings include *dimin.*, *cresc. a poco a poco*, *animé: un peu en avancant.*, *pizz.*, and *tr.*. The vocal part has lyrics: *animé: un peu en avancant.*

animez un peu.

Le mouvement de 3/65 arrive (1) au N. 152 = 1

Score for strings and woodwinds. Includes parts for Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Horns. Dynamic markings include *cresc.*, *molto*, *mf*, *arco*, and *a poco*.

Score for woodwinds and strings. Includes parts for Flutes, Clarinets, Bassoons, Horns, Violins, Violas, Cellos, and Double Basses. Dynamic markings include *f*, *mf*, and *double corde*.

375
1.^o tempo. N.º 108 = $\text{♩} = \text{♩}$
ritenuto.

380

ritenu. a tempo.

Musical score for measures 375-380. The score consists of 12 staves. The top section (measures 375-380) is marked "1.^o tempo. ritenuto." and includes dynamics such as *p*, *pp*, and *f*. The bottom section (measures 380-385) is marked "1.^o tempo." and includes dynamics like *pp*, *p*, and *dimin.*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

385

389

Musical score for measures 385-389, featuring Flute (Fl.) and Clarinet (Clar.) parts. The Flute part includes dynamics *p* and *pp*. The Clarinet part includes dynamics *p* and *pp*. The score includes performance instructions such as *pizz.* (pizzicato) and *pppp* (pianissimo). The bottom staves show a bass line with markings "a poco a poco" and "pppp".

LA REINE MAB, OU LA FEE DES SONGES.

SCHERZO.

Prestissimo. N^o 158=.

10

- 1^{re} Flûte.
- 2^{me} Flûte et 1^{re} Flûte.
- Hautbois.
- Cor Anglais.
- Clarinettes en SI^b.
- 1^{er} et 2^{me} Bassons.
- 3^{me} et 4^{me} Bassons.
- 1^{er} Cor en FA.
- 2^{me} Cor en UT.
- 3^{me} Cor en LA^b haut.
- 4^{me} Cor en MI^b.
- 1^{res} Timbales en UT, FA.
- 2^{mes} Timbales en RE^b, LA^b.
- G. Caisse, Cymbales et Petites Cymbales antiques en SI^b et en FA.
- 1^{re} Harpe, une seule.
- 2^{me} Harpe, une seule.
- 1^{er} Violons divisés.
- 2^{mes} Violons divisés.
- Altos.
- 1^{er} Violoncelles.
- 2^{mes} Violoncelles.
- Contre Basses.

The musical score is written for a full orchestra. It begins with a tempo marking of 'Prestissimo' and a rehearsal mark 'N^o 158='. The score is divided into several systems. The first system includes woodwinds (Flutes, Oboe, Clarinets, Bassoons, Horns) and strings. The second system includes percussion (Timbales, Caisse, Cymbales) and harps. The third system includes strings (Violins, Violas, Cellos, Double Basses). The score contains various dynamic markings such as 'pp' (pianissimo), 'p' (piano), and 'pizz.' (pizzicato). There are also performance instructions like 'con sordini' (with mutes) and 'En faisant rebondir l'archet' (making the bow bounce). A rehearsal mark '10' is placed above the first staff.

50

Musical score for measures 50-59. The score is arranged in a system of ten staves. The top four staves are for woodwinds, with the third staff labeled "Cor Aug.". The bottom six staves are for strings. The music is in 4/4 time and features a key signature of one sharp (F#). The woodwinds play a melodic line starting with a *pp* dynamic. The strings play a rhythmic accompaniment with a *divisés.* marking in measure 53. The score concludes with a *pp* dynamic in measure 59.

60

Musical score for measures 60-69. The score continues from the previous page in the same ten-staff system. The woodwinds play a melodic line with trills (*tr.*) in measures 61, 62, 64, 65, and 68. The strings play a rhythmic accompaniment with *ppp* dynamics in measures 60-63 and *pizz.* (pizzicato) and *arco.* (arco) markings in measures 64-69. A *divis.* marking is present in measure 68. The score concludes with a *tr.* marking in measure 69.

70 *sempre pianissimo e leggera.*

80

1^{re} V^{ns}
2^{ds} V^{ns} *sempre pianissimo e leggera.*
Fl.
Hautb.
Clar.
1^{re} V^{cl}
V^{cl}
C.B.

90

Fl. *p*
Hautb. *p*
Clar. *p*
1^{re} V^{cl} *p*
V^{cl} *pp*
C.B. *pp*

160

Soli. *pp*

110

1^{re} et 2^{es} V^{cl}
C.B.

120

A

Cor Ang.

Violles

8^{va}

p *mf* *pp*

f *dimin.* *p*

tr.

130

140

Soli.

p *f* *Soli.* *pizz.*

tr. *tr.* *tr.*

avec les t. ^{1^{re}} Violles

en frappant l'archet sur la corde.

Soli.

p

150

1.^r et 2.^{me} B^{ns}

pp arco *tr.*

pp

Soli.

pizz.

Soli.

Soli.

Soli.

p

160

1.^{rs} V^{ns}

2^{mes} V^{ns}

p

pizz.

arco.

arco.

arco.

arco.

tr.

tr.

tr.

tr.

tr.

tr.

divises.

arco.

pizz.

arco.

pizz.

arco.

pizz.

Musical score for measures 170-180. The score consists of ten staves. The first four staves are treble clefs, and the last six are bass clefs. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *pp*, *cresc.*, *p*, *arco.*, *Unis.*, *pizz.*, *p*, *Soli.*, and *p*. There are also markings for *avec les V.* and *avec les V. et les V.* at the end of the section.

B

Musical score for measures 190-200, labeled 'B'. The score consists of ten staves. The first four staves are treble clefs, and the last six are bass clefs. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *sf*, *p*, *1. et 2. V. bis*, *1. V. bis*, *2. V. bis*, and *pp*. There are also markings for *avec les V.* and *avec les V. et les V.* at the end of the section.

200

210

Musical score for the first system, measures 200-210. The score includes a piano part with four staves and a string section with six staves. Dynamics include *pp* and *p*. The piano part features melodic lines with some grace notes. The string section provides a rhythmic accompaniment with various patterns.

Musical score for the second system, measures 200-210. This system includes a woodwind section (Cor Ang.) and a string section. The woodwinds have dynamics *p*, *mf*, and *pp*. The string section has dynamics *p*, *mf*, *pp*, and *f*, with markings like "divis." and "Unis." indicating playing techniques. The woodwinds play melodic lines with dynamics *p*, *mf*, and *pp*. The strings play rhythmic patterns with dynamics *p*, *mf*, *pp*, and *f*, and markings like "divis." and "Unis.".

230

Soli.

240

III

Musical score for measures 230-240. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a double bass. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The music features a variety of textures, including sustained chords, moving lines, and trills. Dynamics range from *p* (piano) to *pp* (pianissimo). Performance instructions include *arco.* (arco), *pizz.* (pizzicato), and *Soli.* (Solo). A first ending bracket is present in the lower staves, leading to a section starting at measure 240.

250

Musical score for measures 250-259. The score continues for the string quartet and double bass. The key signature remains one flat. The time signature is 4/4. Dynamics include *pp* (pianissimo) and *p* (piano). Performance instructions include *arco.* (arco), *pizz.* (pizzicato), *Unis.* (Unison), and *tr.* (trill). The score includes first and second endings for the Violin I and Violin II parts, marked *1^{re} V^{ns}* and *2^{mes} V^{ns}* respectively. The music concludes with a *p* dynamic marking.

This system of musical notation includes several staves. The top staff features a complex melodic line with many sixteenth notes, marked with a 'Solo.' instruction. Below it, other staves show accompaniment with various techniques: 'Unis.' (unison) markings, 'pizz.' (pizzicato) instructions, and 'tr.' (trills). There are also dynamic markings like 'p' (piano) and 'pizz.' with a 'V' symbol. The bottom staff of this system has a 'Solo.' marking and a 'p' dynamic.

This system continues the musical piece. It features several staves with 'arco.' (arco) markings, indicating the return to bowed playing. There are also 'divisi.' (divisi) markings, suggesting divided parts. The notation includes various rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings like 'pizz.' and 'arco.' are used throughout. The bottom staff of this system has 'pizz.' and 'arco.' markings.

240

Musical score for measures 240-249. The score consists of 12 staves. The top four staves (1-4) are in treble clef, and the bottom eight staves (5-12) are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *p* and *pp*. The key signature has one flat (B-flat).

All.^{to} Deux fois plus lent que l'autre mouvement. Une mesure de ce $\frac{3}{4}$ doit donc équivaloir à trois mesures du $\frac{3}{8}$ précédent. 360

1^{re} Fl.

350

N^o 158 Solo.

Musical score for measures 350-359. The score includes staves for 1^{re} Fl., Cor Anglais, 1^{re} V^{ln}, 2^{me} V^{ln}, and other instruments. The 1^{re} Fl. part includes a solo section starting at measure 350, marked *p*. The Cor Anglais part features trills (*tr.*) and a *sempre pppp* marking. The violin parts also include *sempre pppp* markings and instructions for harmonics and fingering. The score includes various musical notations such as notes, rests, trills, and dynamic markings. The key signature has one flat (B-flat).

379

1^{re} Harpe. *p* son harmonique.

2^{me} Harpe. *p* son harmonique.

1^{ers} Violles *pp* *ppp*

C.B.

Detailed description: This system contains measures 379 and 380. It features two harp parts (1^{re} and 2^{me} Harpe) and a cello/bass part (C.B.). The harp parts play a series of chords with trills (tr.) and are marked *p* (piano). The cello/bass part has a melodic line with triplets and is marked *pp* (pianissimo) and *ppp* (pianississimo). There are also some handwritten annotations like 'doud all' and 'doud' in the cello/bass part.

380

Detailed description: This system contains measures 381 and 382. It features two harp parts and a cello/bass part. The harp parts continue with chords and trills. The cello/bass part has a melodic line with triplets and is marked *pp* and *ppp*. There are also some handwritten annotations like 'doud all' and 'doud' in the cello/bass part.

Fl.

Cor Ang.

Clar.

Harmoniques -

Harmoniques -

Vcllo-

pizz.

ppp

p

tr.

8^a

Fl.

Cor Ang.

tr.

8^a

430 E

pp — poco sf p

poco sf p

pp — poco sf p

pp — poco sf p

1^{er} et 2^{mes} B^{ns}

1^{re} V^{ns} p < poco sf E p

2^{mes} V^{ns} cresc. poco sf p

p cresc. arco. poco sf p

p poco sf arco. p mf

p poco sf p mf

440

450

pizz. arco. mf

pizz. arco. p

pizz. arco. mf

avec le 1^{er} violon

490

Clar.

1^{er} Cor.

2^{me} Cor en UT.

1^{er} et 2^{me} Vclles

C. B.

2^{me} Cor.

3^{me} Cor en MI b.

arco.

510

Fl.

Hautb.

Cor Ang.

Clar.

1^{er} et 2^{me} B.

2^{me} Cor.

3^{me} Cor en LA b haut.

4^{me} Cor.

Vclles

520

P¹ Fl avec la 2^{me} Fl.

2^{me} B² seul.

Solo.

sempre pizz.

pizz.

sempre pizz.

sempre pizz.

arco.

Solo. I

530

540

p Solo.
 Clar p
 5^{me} Cor.
 4^{me} Cor.
 1^{rs} V^{ns}
 I tr. tr. tr. tr.
 2^{mes} V^{ns} tr. tr. tr. tr.
 arco.
 arco.
 arco.

1^{er} Cor.

550

J

560

2^{me} Cor. pp
 3^{me} Cor. pp
 4^{me} Cor. pp
 1^{res} Timb. pp
 Baguettes d'éponges.
 pp
 p
 p
 pp
 pp
 pp

570

pp cresc a poco a poco

G. Caisse seule

p cresc a poco a poco

p cresc a poco a poco

p cresc a poco a poco

p cresc a poco a poco

pizz.

pizz. poco f

B^{ns}

580

Les 4 B^{ns} unis.

590

ff

ff

ff

ff

ff

2^{es} Timb.

mf cresc f

dimin

dimin

dimin

dimin

dimin

dimin

poco f

f

poco f

620

630

P¹ Fl. avec la 2^m Fl. ^{mf}

^{mf}

^p

Solo.

1^{re} Clar. en SI b.

^{mf}

2^m Clar. en LA.

^p

Unis.

1^{res} Cymb. antiques en FA aigu.

^p

2^{mes} Cymb. antiques en SI b aigu.

La 8^{de} Cymbale compte jusqu'à la fin.

8^{de}

2^m Harpe.

^{pp}

^{pp}

^{pp}

^{pp}

^{pp}

^{pp}

Velle-

C. B.

avec les 1^{res} V. //

poco f

p

8^{va}

8^{va}

Sur le chevalet.

avec les 1^{res} V. //

Sur le chevalet.

Detailed description: This is a page of a musical score, numbered 126 and 640. It features a complex arrangement of staves. At the top, there are two vocal staves with lyrics 'avec les 1^{es} V.' and a double bar line. Below these are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for various instruments. The score includes dynamic markings such as 'poco f' and 'p', and articulation marks like accents and slurs. The bottom section of the page contains the lyrics 'Sur le chevalet.' repeated twice, with 'avec les 1^{es} V.' and a double bar line in between. The notation is dense and typical of a 19th-century musical manuscript.

650

This page of musical notation, numbered 650, features 18 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle staves contain various accompaniment parts, including chords and arpeggiated figures. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as slurs, accents, and dynamic markings like 'p'.

Presto.

P

plus animé.

2^{me} Fl. sans P^{1e} Fl.

1^{res} P^{tes} Cymb.

1^{re} Harpe.

2^{me} Harpe.

poco - - - - -
perdendo.

poco - - - - -
perdendo.

poco - - - - -
perdendo.

poco - - - - -
perdendo.

poco - - - - -
perdendo.

Unis.

pizz.

arco.

tenuto e perdendo.

arco.

tenuto e perdendo.

arco.

Presto.

plus animé.

730

The musical score is arranged in a system of staves. The top section includes five staves for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each starting with a *p* dynamic and a *cresc.* marking. The middle section features woodwinds: *1^{er} et 2^{es} B^{ns}* (Flutes), *3^{es} et 4^{es} B^{ns}* (Clarinets), and *8^{es}* (Bassoons). The bottom section contains brass instruments: *1^{rs} V^{ns} Unis.* (First Trumpets), *2^{mes} V^{ns} Unis.* (Second Trumpets), and *3^{es} V^{ns} Unis.* (Third Trumpets). The score is marked with *p* (piano), *cresc.* (crescendo), *sf* (sforzando), and *dimin.* (diminuendo) throughout. The piece concludes with a *p* dynamic marking on the final notes of the brass and strings.

750

This musical score page contains 18 staves of music. The top four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses), featuring melodic lines with various articulations and dynamics such as *f* and *mf*. The fifth and sixth staves are for woodwinds (Flutes and Clarinets), with melodic lines and dynamics like *f*. The seventh and eighth staves are for brass instruments (Trumpets and Trombones), with melodic lines and dynamics like *mf*. The bottom six staves are for percussion, including timpani and snare drum, with rhythmic patterns and dynamics like *cresc.* and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

P¹ Flavec la 2^{me}

The musical score consists of multiple staves. The upper section includes parts for Flute 1 (P¹ Flavec la 2^{me}) and Violins (1^{re} V^{ns}). The lower section includes parts for various string instruments, with a collective instruction for 'Toutes les C. Basses.' (All C. Basses). The score features dynamic markings such as *pp*, *poco cresc.*, and *pizz.*. There are also performance instructions like *8^a* and *poco f*. The notation includes complex rhythmic patterns, triplets, and slurs.

And.^{te} non troppo lento.

Marche Fuguée INSTRUMENTALE d'abord, avec une psalmodie sur une seule note dans les voix;
VOCALE ensuite, avec la psalmodie dans l'orchestre.

N° 72 =

2 Flûtes.
2 Hautbois.
2 Clarinettes en LA.
4 Bassons.
Violini.
Altos.
Soprani 1.^{mi} 2.^{di}
au moins 30.
Tenori 1.^{mi} 2.^{di}
au moins 20.
Bassi.
au moins 20.
Violoncelli.
Contrabassi.

1^o
p
unis.
p *sf*
pp
Je- tez des fleurs pour la vierge expi- ré - e
pp
Je- tez des fleurs pour la vierge expi- ré - e
espress.
p *sf*

1^o solo.
sf *p*
unis.
p *sf*
soli.
m. f. *sf* *f*
Je- tez des fleurs
Je- tez des fleurs

flours
des fleurs
des fleurs

flours
des fleurs
des fleurs

dimin - - - - - p
dimin - - - - - p
dimin - - - - - p

pizz.
pizz.

solo
p

2 Bassons.
p

arco.
arco. unis.

jetez des fleurs
jetez des fleurs

jetez des fleurs
jetez des fleurs

pizz.
pizz.

jetez des fleurs pour la vierge ex - pi ré - e Je - tez des fleurs
 jetez des fleurs pour la vierge ex - pi ré - e Je - tez des fleurs

unis.
sf *sf* *sf poco f*
sf p *sf p* *sf poco f*
unis.
sf p *sf p*

Je - tez des fleurs des fleurs pour la vierge expiré - -
 Je - tez des fleurs des fleurs pour la vierge expiré - -

mf
les 4 unis.
sempre p
p
mf
mf
mf
p

e jusqu'au tombeau jusqu'au tombeau jetez des fleurs je-tez des fleurs pour la vier-ge expiré-e je-
 e jus- qu'au tombeau je- tez jetez des fleurs je-tez des fleurs pour la- vier-ge expiré-e je-
 jetez des fleurs je-tez des fleurs pour la vier-ge expiré-e je-

pp
pp
pp

-tez jetez des fleurs pour la vier-ge ex- piré et suivez au tombeau no- tre seour adoré-e ah
 -tez des fleurs je- tez des fleurs pour la vier-ge ex- piré - - e ah
 -tez des fleurs je- tez des fleurs pour la vier-ge ex- piré - - e jetez des fleurs jetez des fleurs pour

p
p

ah! — je — tez des fleurs pour la vierge expiré — e suivez suivez — jusqu'au tombeau no —
 la vierge expiré — e je — tez jetez des — fleurs pour la — vierge ex — piré — e jusqu'au tombeau sui — vez no — tre sœur a — do —

— tre sœur a — do — ré — e sui — vez suivez jus — qu'au tombeau sui — vez suivez jus — qu'au tombeau no — tre sœur
 — ré — e jus — qu'au tom — beau jus — qu'au tombeau sui — vez sui — vez — — — no — tre sœur — a — do —

mf unis.
mf les 4 unis.
mf

Musical score for the first system. It includes vocal lines and piano accompaniment. The score is in G major and 3/4 time. The vocal lines have lyrics in French. The piano accompaniment features a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line. Dynamic markings include *cres. a poco a poco*, *f*, *dimin.*, and *pp*. There are also markings for *1^o solo.* and *6* in the piano part.

Lyrics:

 pour la vierge expiré - - e jetez - - jetez - - des fleurs pour la vierge expiré - e sui-vez - sui-

 - adoré - e notre sœur ado - ré - - e je - tez des fleurs - pour la vierge expiré - e sui-vez - sui-

 - ré - e je - tez des fleurs je - tez des fleurs pour la vierge expiré - - -

Musical score for the second system. It continues the vocal and piano parts from the first system. The piano accompaniment features a sixteenth-note pattern. Dynamic markings include *poco f*, *pp*, and *pizz.*. There are also markings for *unis.* and *oh!*.

Lyrics:

 - vez - jus-qu'au tom - beau sui-vez no - tre sœur a - - - do-

 - vez - jus-qu'au tom - beau sui-vez no - tre sœur a - - - do

 oh! oh!

musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics: - ré - e, - ré - e. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. Dynamics include *poco f*, *pp*, and *p*.

musical score for the second system, featuring woodwind and string parts. The system includes parts for Flute (Fl:), Clarinet (Clar:), and Violin (Vlle). Dynamics include *p*, *cres*, *poco*, and *dimin*.

musical score for the third system, featuring woodwind and string parts. The system includes parts for Flute (Fl:), Clarinet (Clar:), and Violin (Vlle). Dynamics include *perdendo*, *pppp*, *divisi.*, and *unis.*

Le public n'a point d'imagination; les morceaux qui s'adressent seulement à l'imagination n'ont donc point de public. La scène instrumentale suivante est dans ce cas, et je pense qu'il faut la supprimer toutes les fois que cette symphonie ne sera pas exécutée devant un auditoire d'élite au quel le cinquième acte de la tragédie de Shakespeare avec le dénouement de Garrick est extrêmement familier, et dont le sen-

timent poétique est très élevé. C'est dire assez qu'elle doit être retranchée quatre-vingt dix neuf fois sur cent. Elle présente d'ailleurs au chef d'orchestre qui voudrait la diriger des difficultés immenses. En conséquence, après le convoi funèbre de Juliette on fera un instant de silence et on commencera le FINAL.

Note de l'Auteur

H. BERLIOZ.

ROMÉO AU TOMBEAU DES CAPULETS.

INVOCATION — REVEIL DE JULIETTE.

Joie délirante, désespoir; dernières angoisses et mort des deux amants.

All.^o agitato e disperato. N^o 144 = ♩
con moto.

Flûtes.

Hautbois.

Cor Anglais.

2 Clarinettes en LA.

1^{er} et 2^{me} Bassons.

5^{me} et 4^{me} Bassons.

1^{er} Cor en MI.

2^{me} Cor en LA.

5^{me} Cor en RE.

4^{me} Cor en RE.

Trompettes en MI.

Cornets à pistons en LA.

Trombones.

1^{res} et 2^{mes} Timbales.

1^{res} Timbales accordées en quinte LA = MI.

2^{mes} Timbales accordées en tierce mineure SOL# = SI.

Violons.

Altos.

Violoncelles.

Contre-Basses.

This page of musical score contains 16 staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The score is divided into two systems of eight staves each. The first system includes a double bass line with the instruction "Unis." (unison) and a dynamic marking of *mf*. The second system includes a double bass line with the instruction "arco." (arco) and a dynamic marking of *pp*. Dynamic markings throughout the score include *mf*, *f*, *cresce molto.*, *sf*, and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

The musical score consists of 16 staves. The first four staves (treble clef) and the last four staves (bass clef) contain musical notation. The middle four staves are mostly empty. The notation includes notes, rests, and dynamic markings such as *pp*, *f*, *p*, *cresc.*, *mf*, and *arco*. There are also some performance instructions like *Unis.* and *mf*.

This page of musical score contains 16 staves of music. The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). There are also performance instructions like *Unis.* (unison) and *avec les Violles* (with the violas). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and uses a variety of articulation marks such as slurs, accents, and staccato. The key signature is one sharp (F#), and the time signature is 3/4. The bottom of the page includes the publisher's information: B. et C. 4597.

Solo.

INVOCATION.

Largo. N° 152 =

The musical score consists of 15 staves. The top two staves are for the first and second violins, both in treble clef with a key signature of two sharps (F# and C#). The next two staves are for the first and second violas, both in alto clef with a key signature of two sharps. The next two staves are for the first and second cellos, both in bass clef with a key signature of two sharps. The next two staves are for the first and second double basses, both in bass clef with a key signature of two sharps. The next two staves are for the timpani, with specific instructions for LA and SOL. The final two staves are for the snare drum and cymbals, with instructions for 'Prenez les Sourdines' and 'Con Sordini'.

Dynamic markings include *pp*, *espressivo.*, *mf*, *p*, *ppp*, and *pizz.*. Performance instructions include *Solo.*, *Unis.*, *avec les 1^{res} 6^{tes}*, *Baguettes d'éponge.*, *Con Sordini.*, and *Divisi.*

Cor Anglais.

1^{re} Cor en MI ♯.

3^{me} Cor en RÉ.

2^{me} Timb.

V^{nc}

cresc *sf* *mf* *1^{re} Tim: pp*

cresc *sf* *pp* *divisi* *Finis.* *p*

un peu retenu. a tempo.

un peu retenu. a tempo.

un peu a tempo.

cresc *sf* *cresc* *sf* *cresc* *sf* *cresc*

mf *cresc* *sf* *cresc*

pp *pp*

cresc molto. *cresc molto.* *pp*

double corde. *cresc molto.* *double corde.* *pp*

cresc molto. *double corde.* *sf* *p*

un peu retenu
dolcissimo

Alème Mouvement. (Une mesure equivaut à la moitié de la précédente)

Clar. Solo

mp

pp

mf

avec les Violles

All.^o vivace ed appassionato
assai. N^o 144 = d

Fl:

Hautb:

Cor Anglais.

Clar.

B^{ns}

1^{er} Cor en MI \flat .

2^{me} Cor en LA \flat .

3^{me} Cor en RÉ.

4^{me} Cor en FA.

Tromp: en RÉ.

Cornets.

Timb:

V^{ns}

retenu.

pp

mf

f

avec les Violles

This page of musical notation consists of 18 staves. The top staff is marked with an *8^a* dynamic. The notation includes various rhythmic figures, such as sixteenth-note runs and eighth-note patterns, often with slurs. There are several instances of the marking *Unis.* (Unison) on the staves. The bottom staff features a *11^b* marking. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values.

84

This page of musical notation is for a string quartet, consisting of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked with a forte dynamic (*f*) and includes a section marked *ff* (fortissimo). There are also markings for *f pizz.* (forte pizzicato) and *Divisi* (divisi). The notation is arranged in a standard string quartet format, with the first violin on the top staff, second violin below it, viola below that, and the first and second violas on the bottom two staves.

This page of musical notation consists of 18 staves. The notation is arranged in a system with multiple staves per part. The top two staves are marked with an '8' above them. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *sf*, *mf*, and *f*. The music is arranged in a system with multiple staves per part. There are some markings like '8' and '9' above certain staves.

This system contains the main musical score for the first part of the piece. It consists of 14 staves. The top five staves are for woodwinds and strings, with dynamic markings of *ff* (fortissimo) and a section marked *Unis.* (unison). The sixth staff is a double bar line with the instruction *avec les 1^{rs} B.* (with the first basses). The remaining staves continue the complex rhythmic and melodic development, with various dynamic markings and articulations throughout.

This system contains the musical score for the second part of the piece, including parts for Flute (Fl.), Horn (Hautb.), Clarinet (Clar.), and Violins (Vns). The Flute, Horn, and Clarinet parts are mostly rests, with some melodic lines appearing later in the system. The Violin parts are more active, starting with a *mf* (mezzo-forte) dynamic and moving to *f* (forte) and *ff* (fortissimo). The system concludes with a *pizz.* (pizzicato) instruction and a *Soli.* (Solo) marking for the strings.

8^a

Fl: f

Hautb: f

Cor Ang: f

Clar: Même valeur de mesure.

Unis. f

3^e et 4^e B^b f

Tromb: Soli.

(LE CHEF D'ORCHESTRE doit continuer ici à marquer la mesure à 2 temps.)

V^o: f

Vclles et C-B. Unis.

Même mouvement.

f

arco

f < ff p

Même valeur de mesure.

B^b

1^{er} Cor.

2^{me} Cor.

3^{me} Cor.

4^{me} Cor.

Tromp:

Cornets.

Tromb:

V^o

Vclles et C-B.

ff > p

ff > p

ff > p

meno f > p

B. et C^o 4597

un peu retenu. a tempo.

Musical score for the top system, including woodwinds and strings. The score features complex rhythmic patterns and dynamic markings such as *f* and *mf*. The woodwind section includes Flute (Fl.), Oboe (Hautb.), English Horn (Cor Ang.), Clarinet (Clar.), Bassoon (B^o), and Bassoon in Unison (Unis.). The string section includes Violins (V^{ns}) and Double Basses (C-B.).

Musical score for the middle system, including brass and woodwinds. The score features complex rhythmic patterns and dynamic markings such as *f* and *ff*. The brass section includes First Horn (1^{er} Cor.), Second Horn (2^{me} Cor.), Third Horn (3^{me} Cor.), Fourth Horn (4^{me} Cor.), Trombone (Tromp.), and Cornets. The woodwind section includes Flute (Fl.), Oboe (Hautb.), English Horn (Cor Ang.), Clarinet (Clar.), Bassoon (B^o), and Bassoon in Unison (Unis.). The string section includes Violins (V^{ns}) and Double Basses (C-B.).

Musical score for the bottom system, including woodwinds and strings. The score features complex rhythmic patterns and dynamic markings such as *pppp*, *ppp*, *pizz.*, and *Soli.*. The woodwind section includes Flute (Fl.), Oboe (Hautb.), and Bassoon (B^o). The string section includes Violins (V^{ns}) and Double Basses (C-B.).

FINAL.

LA FOULE ACCOURT AU CIMETIERE — RIXE DES CAPULETS ET DES MONTAGUS.

RECITATIF ET AIR DU PERE LAURENCE.

SERMENT DE RECONCILIATION.

Allegro. N° 100=0

Flûtes.

Hautbois.

Clarinettes en SI \flat .

1^{re} et 2^{me} Bassons.

5^{me} et 4^{me} Bassons.

1^{er} Cor en FA.

2^{me} Cor en RÉ.

3^{me} Cor en LA \natural haut.

4^{me} Cor en UT.

1^{ere} et 2^{me} Trompettes en MI \natural .

Trombones.

Timbales en MI \natural SI \natural .

Allegro.

Violons.

Altos.

LE PERE LAURENCE.

CHOEUR DES CAPULETS. SOPRANI. au moins 30.

TENORI. au moins 20.

BASSI. au moins 20.

CHOEUR DES MONTAGUS. SOPRANI. au moins 30.

TENORI. au moins 20.

BASSI. au moins 20.

Violoncelles.

Contre Basses.

The musical score is written for a large ensemble. The orchestral parts include woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Timbales), and strings (Violins, Altos, Violoncelles, Contre Basses). The vocal parts consist of two choirs, 'CHOEUR DES CAPULETS' and 'CHOEUR DES MONTAGUS', each with Soprano, Tenor, and Bass parts, and a solo part for 'LE PERE LAURENCE'. The score is in common time (C) and features various dynamics and articulations. The tempo is marked 'Allegro' and 'N° 100=0'. The score is published by B et Cie 4597.

The musical score consists of multiple staves. The top section features piano accompaniment with dynamic markings: *crescendo*, *a*, *poco*, *a*, *poco*. The middle section contains vocal lines with lyrics in French. The bottom section features piano accompaniment with dynamic markings: *crescendo*, *a*, *poco*, *a*, *poco*.

Vocal Lyrics:

Des Monta-gus ont brisé le tombeau De Juliette expi-rée à l'au-

Des Monta-gus ont brisé le tombeau De Juliette expi-rée à l'au-

Des Monta-gus ont brisé le tombeau De Juliette expi-rée à l'au-

Pour Juliette il s'enferme au tombeau Au tombeau des Capulets que sa fa-mille ab-

Pour Juliette il s'enferme au tombeau *crescendo* Des Ca-pulets des Capulets que sa fa-mille

Pour Juliette il s'enferme au tombeau Des Ca-pulets des Capulets que sa fa-mille ab-

The musical score is arranged in 18 staves. The top 16 staves are for the orchestra, and the bottom two staves are for voices. The music is in a dramatic style, with dynamic markings ranging from *mf* to *ff*. The lyrics are in French and include "ro re", "Ah maledicti on sureux Juliette", and "Ciel!".

Lyrics for the voice parts:

- ro re Ah maledicti on sureux Juliette Ciel!
- ro re Ah maledicti on sureux Juliette Ciel!
- ro re Ah maledicti on sureux Juliette Ciel!
- hor re Ah maledicti on sur eux Romeo! Ciel!
- hor re Ah maledicti on sur eux Romeo! Ciel!
- hor re Ah maledicti on sur eux Romeo! Ciel!

Performance markings include *mf*, *ff*, *pizz.*, *arco.*, and *Unis.*

Plus lent du double.

The musical score is written for a double bass instrument. It consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a single bass clef staff. The music is in common time (C) and begins with a dynamic marking of *p* (piano). The tempo instruction "Plus lent du double." is repeated at the beginning of several systems. The lyrics are: "morts tous les deux et leur sang fume en-co-re Quel myste-re ah quel mystere af-freux quel mys-". The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom system includes a double bar line and the instruction "avec le V^olle".

A Récit.

All.^o non troppo. Récit.

The musical score consists of multiple staves. The upper staves contain piano accompaniment with dynamic markings of *p* and *f*. The lower staves contain vocal lines with lyrics in French. The lyrics are: "Je vais dévoiler le mystère ce cadavre c'était l'é-". Below the lyrics, there are several lines of text: "-te - re quel mys - tère af - freux", "-te - re quel mys - tère af - freux", "-tè - re quel mys - tère af - freux", "-te - re quel mys - tère af - freux", and "-tè - - - -re af - freux". The score is divided into sections by tempo and performance style markings: "Récit.", "All.^o non troppo. Récit.", and "double corde.".

Hautb. *pp* Solo *pp*

V^{no} *pizz.*

Alto. *pizz.*

- pour de Juliette Voyez vous ce corps étendu sur la terre c'était la femme hélas de Rome C'est moi qui les ai mari- *And^{mo}*

V^{cllo} et C.B. unis. *pizz.*

Fl. Alt. Nº 144 = *mf* *pp* *pp* Récit.

Hautb. *mf* *pp*

Clar. *mf* *pp*

arco.

arco.

arco.

All.º Nº 144 = Récit.

- és Qui je dois l'avouer J'y voyais le gage salu- taire d'une amitié fu- ture entre vos deux mai -

Mariés

Mariés

Mariés

Mariés

Mariés

Mariés

Mariés

All.º *arco.* Récit.

mf *cresc.* - - *f* *ff*

mf *cresc.* - - *f* *ff*

mf *cresc.* - - *f* *ff*

Unis. *mf* *cresc.* - - *f* *ff*

B^{us} *mf* *cresc.* - - *f* *ff*

Unis. *mf* *cresc.* - - *f* *ff*

1^{er} Cor. *mf* *cresc.* - - *f* *ff*

2^{me} Cor. *mf* *cresc.* - - *f* *ff*

3^{me} Cor. *mf* *cresc.* - - *f* *ff*

4^{me} Cor. *mf* *cresc.* - - *f* *ff*

Tromb. *p* *Unis.* *cresc.* - - *f* *ff*

Timb. *p* *cresc.* - - *f* *ff*

f *Un poco meno All.^o*

ppp

ppp

ppp

f *ppp*

-sons. *All.^o* *mf* *cresc.* *f* *ff* Mais

A-mis des Monta-gus nous! Nous les maudis-sons.

A-mis des Monta-gus nous! Nous les maudis-sons.

A-mis des Monta-gus nous! Nous les maudis-sons.

mf *cresc.* *f* *ff*

Amis des Capu-lets nous! Nous les maudis-sons.

mf *cresc.* *f* *ff*

Velles Amis des Capu-lets nous! Nous les maudis-sons.

f *Un poco meno All.^o*

pp pizz.

All.^o C.B. *pp pizz.*

avec les Velles // // //

Tromb. *pp* Unis

V^o

Altos.

vous avez repris la guer - re de famil - le Pour lui un autre hy - men La malheureuse fille Au déses - poir vint metrou -

Velle et C.B.

pp

pp

C

-ver « Vous seul, s'écria-t-elle, Auriez pu me sauver Je n'ai plus qu'à mourir » Dans ce péril ex -

pp

pp

(en hésitant) *5* en diminuant -

-trê - me Je lui fis prendre afin ... de conjurer le sort ... Un breu - va - ge ... qui le soir même

F1

Hautb.

Clar.

poco cresc.

Lui prêt a la pa - leur et le froid de la mort — Et je venais sans crainte I.

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

animez très peu.

Tromb.

pp

pp

-ci la secou - rir Mais Rome o trompé Dans la funèbre en cein - te Ma - vait devan -

animez très peu.

AIR.

Larghetto sostenuto. N° 54.

Flûtes.

Hautbois.

Clarinettes en SI b.

1^{er} et 3^{me} Bassons.

5^{me} et 4^{me} Bassons.

1^{er} Cor en MI b.

2^{me} Cor en MI b.

3^{me} Cor en SOL.

4^{me} Cor en FA.

Trompettes en SOL.

Cornets en LA b.

Trombones.

Ophicléide.

Timbales en SI b MI.

Violons.

Altos.

LE PERE LAURENCE

Pauvres enfants que je pleu - re Tombés ensemble avant

CHOEUR
DES CAPULETS.
SOPRANI.

TENORI.

BASSI.

CHOEUR
DES MONTAGUS.
SOPRANI.

TENORI.

BASSI.

1^{er} Violoncelles.

2^{me} Violoncelles.

Contre Basses.

The musical score is arranged in a grand staff format. It includes parts for Flutes, Hautbois, Clarinettes en SI b, 1^{er} et 3^{me} Bassons, 5^{me} et 4^{me} Bassons, 1^{er} Cor en MI b, 2^{me} Cor en MI b, 3^{me} Cor en SOL, 4^{me} Cor en FA, Trompettes en SOL, Cornets en LA b, Trombones, Ophicléide, and Timbales en SI b MI. The woodwinds and strings have melodic lines with various dynamics and articulations. The vocal parts include LE PERE LAURENCE and two choirs: CHOEUR DES CAPULETS (Soprani, Tenori, Bassi) and CHOEUR DES MONTAGUS (Soprani, Tenori, Bassi). The bottom of the score features 1^{er} Violoncelles, 2^{me} Violoncelles (with a note 'avec les Violons'), and Contre Basses. The tempo is marked 'Larghetto sostenuto' and the number 'N° 54' is indicated at the top.

1^o tempo un poco animato.

un poco ritenuto.

- nir Au-ra sa peine et sa gloi - re Dans votre seul souve-nir Aura sa peine et sa

D All.^o non troppo. N^o 144 = ♩

1^{re} Cor.
 2^{me} Cor.
 3^{me} Cor.
 4^{me} Cor.
 1^{re} Vcllo
 2^{me} Vcllo
 Col Vcllo

gloi-re Dans votre seul dans votre seul souvenir Où sont ils maintenant

espressivo.

Musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves for instruments and voices. The vocal line includes the lyrics: "Ces ennemis farouches Capulets Montagus Venez, voyez, touchez, La haine dans vos cœurs l'in-". The piano accompaniment includes dynamic markings such as *pp*, *mf*, and *f*, and performance instructions like "Unis." and "2^{me} Vclles et C.B. unis."

Musical score for the second system, including vocal lines and piano accompaniment. The score features multiple staves for instruments and voices. The vocal line includes the lyrics: "-ju - redans vos bou - ches De ces pâ - les a - mants bar - ba - res Appro". The piano accompaniment includes dynamic markings such as *p*, *cresc.*, *a*, *poco*, and *pp*, and performance instructions like "Unis." and "2^{me} Vclles et C.B. unis."

1^{re} Cor. *ff*
 2^{me} Cor. *ff*
 3^{me} Cor. *ff*
 4^{me} Cor. *ff*

chez Dieu vous pu mit dans vos ten dres ses Dieu vous pu

6^{te}

- mit dans vos ten dres ses Ses chà-timents ses fou dres venge res ses Ont le se-

Musical score for orchestra and voices. The score includes staves for various instruments and vocal parts.

Instrumental Parts:

- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets (Cl.)
- Bassoons (Fag.)
- Trumpets (Tromp.)
- Cornets (Cornets)
- Trombones (Tromb.)
- Ophicleides (Ophi.)
- Timpani (Timb.)
- Violins (Vclles)
- Violas (Vclles)
- Celli (C. B.)

Vocal Parts:

- Soprani 1^{mi}
- Soprani 2^{di}
- Tenori
- Bassi
- Soprani 1^{mi}
- Soprani 2^{di}
- Tenori
- Bassi

Lyrics (French):

- oubliez vos propres fautes.
- Mais notre
- Mais notre sangrouit leur glaive

Tempo and Dynamics:

- Tempo: **Allegro**
- Dynamics: *p*, *ff*, *cresc.*, *pp*, *mf*, *f*, *rit.*

Other markings:

- Chœur des Montagnes
- Chœur des Campagnes

Unis. *tr*

mf *cresc.*

mf *cresc.*

f *tr* *cresc. a poco* *a poco*

et Pa_ ris donc? et Tybald? per -

et Pa_ ris donc? et Tybald? per -

Il_ s'ont tu_ é Tybald et Pa_ ris donc? et Tybald? per -

Il_ s'ont tu_ é Tybald et Pa_ ris donc? per -

- si cont're eux se_ le_ ve qui tu_ a Mercuti_ o? et Benvo_ lio?

- si cont're eux se_ le_ ve qui tu_ a Mercuti_ o? et Benvo_ lio?

Le_ n'ont're aussi cont're eux se_ le_ ve qui tu_ a Mercuti_ o? et Benvo_ lio?

- si cont're eux se_ le_ ve qui tu_ a Mercuti_ o? et Benvo_ lio?

mf *cresc.*

The musical score consists of approximately 18 staves. The top section contains instrumental parts with various dynamics such as *tr*, *mf*, *cresc. molto*, *ff*, and *Unis.*. The middle section features vocal parts with the following lyrics:

- fi - des point de paix non non non non non non là - ches

- fi - des point de paix non non non non non non là - ches

- fi - des point de paix non non non non non non là - ches

- fi - des point de paix non non non non non non là - ches

Non là - ches point de trêve non non non non non non là - ches

Non là - ches point de trêve non non non non non non là - ches

Non là - ches point de trêve non non non non non non là - ches

Non là - ches point de trêve non non non non non non là - ches

The bottom section returns to instrumental parts with dynamics like *cresc. molto*, *ff*, and *avec les Violons*.

per - fi - des non lâ - ches point de trê - ve là - ches non point de paix -

per - fi - des non lâ - ches point de trê - ve lâ - ches non point de paix -

per - fi - des non lâ - ches point de trê - ve per - fi - des point de paix -

per - fi - des non lâ - ches per - fi - des non non non -

per - fi - des non lâ - ches point de trê - ve là - ches non point de paix -

per - fi - des non lâ - ches point de trê - ve là - ches non point de paix -

là - ches non lâ - ches point de trê - ve non per - fi - des point de paix -

là - ches non lâ - ches point de trê - ve non per - fi - des point de paix -

Sil - len - ce malheu -

per - fi - des non lâ - ches point de trê - ve là - ches non point de paix -

per - fi - des non lâ - ches point de trê - ve là - ches non point de paix -

là - ches non lâ - ches point de trê - ve non per - fi - des point de paix -

là - ches non lâ - ches point de trê - ve non per - fi - des point de paix -

per - fi - des non lâ - ches point de trê - ve là - ches non point de paix -

K

un peu retenu.

a tempo.

The score consists of 15 staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses), each marked *ff*. The next two staves are for woodwinds (Flutes and Clarinets), also marked *ff*. The sixth staff is for the vocal line, with lyrics: "Changez en Ré." The seventh staff is for the vocal line, with lyrics: "Changez en Ré." The eighth and ninth staves are for strings, marked *ff*. The tenth and eleventh staves are for woodwinds, marked *ff*. The twelfth and thirteenth staves are for strings, marked *ff*. The fourteenth staff is for the vocal line, with lyrics: "peux 1. et 2. mes velle-". The fifteenth staff is for the vocal line, with lyrics: "pouvez - vous sans re - mords".

Dynamic markings include *ff*, *dimin -*, *p un peu retenu.*, and *pp*. The tempo marking *a tempo.* appears at the beginning and end of the section.

a tempo.

sans retenir.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the first staff starting with a *ff* dynamic and a *pp* dynamic. The remaining eight staves are for the piano accompaniment, with various dynamics including *ff*, *pp*, and *ppp*. The tempo is marked *a tempo.* and the performance instruction is *sans retenir.*

unis.

pp

pp

ff a tempo.

sans retenir.

pp

ff

dimin - p pp

pp

ff

dimin - p pp

pizz.

pp

ff

dimin - p pp

page en ces lieux se déchaî - ne

Ral-lu - mée aux flam - beaux des

1^{re} Vclles

2^{me} Vclles

ff a tempo.

sans retenir.

p pizz.

p pizz.

This system contains the first part of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "sais si mes vœux étaient purs Grand Dieu! d'un rayon de ta flamme". The piano part includes various textures, such as arpeggiated chords and triplet patterns. Dynamics range from *p* to *mf*.

s^{1^{re}} et 2^{me} V^oelles
 p^{izz.} p

arcs.

This system contains the second part of the musical score. The lyrics are: "touche ces cœurs sombres et durs touche ces cœurs touche ces". The piano accompaniment continues with similar textures to the first system, including arpeggiated figures and triplets. Dynamics include *p*, *mf*, and *pizz.*.

p^{izz.} p

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a string section with a *mf* dynamic and a woodwind section with a *deciso* marking. The vocal line includes the lyrics: "cœurs som - bres et durs Et que ton souffle tu - té - lai -". The word "durs" is marked *arco.*

avec une exaltation contenue mais toujours croissante,

cœurs som - bres et durs Et que ton souffle tu - té - lai -

arco.

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part includes a string section with a *mf* dynamic and a woodwind section with a *mf* dynamic. The vocal line includes the lyrics: "- re Ama voix sur eux se le - vant Chasse et dis - si - pe leur co - lè - re".

- re Ama voix sur eux se le - vant Chasse et dis - si - pe leur co - lè - re

The score consists of multiple staves. The top section includes woodwinds and strings with dynamic markings like *crec.* and *f*. The middle section features four horns (1^{er} Cor. to 4^{me} Cor.) and four timpanists (4 Timbaliers) with specific drum patterns and mallet instructions. The bottom section contains vocal parts with lyrics in French. The lyrics are: "Comme la paille au gré du vent Grand Dieu d'un rayon de ta flamme". The vocal parts are for "CHOEUR DES MONTAGNES" and "CHOEUR DES CAPULETS". The score includes various musical notations such as triplets, slurs, and dynamic changes.

Musical score for a symphony orchestra and vocal soloist. The score includes staves for strings, woodwinds, brass, and a vocal line with French lyrics. Dynamic markings like *mf*, *p*, *pp*, and *ppp* are used throughout. Performance instructions such as *arco*, *pizz.*, and *Unis.* are also present.

Lyrics:

tou - che ces cœurs som - bres et durs Et que ton sou - ffe tu - té - la - re A ma
 Dans ces mo - ments su -
 Romeo jeune astre éteint jeune astre éteint *p* *sotto voce.*
 Dans ces moments suprêmes
 dou - ce fleur dou - ce fleur Dans ces mo - ments su -
 Dans ces mo - ments su -

Performance instructions: *arco.*, *pizz.*, *Unis.*, *pp*, *ppp*, *p*, *sempre p*.

rallent. un peu retenu

Solo. p

Solo. p

un peu retenu

sempre p

rallent. un peu retenu.

dolce. diminu.

dolce. diminu.

rallent. un peu retenu.

voix sur eux se le- vant Chasse et dis- si- pe leur co- le- re

-prè- mes Les Ca- pu- lets sont prêts eux- mêmes

dolce. p

Les Ca- pu- lets sont prêts eux- mêmes

A s'at-ten-

Les Ca- pu- lets sont prêts eux- mêmes

dolce. p

prè- mes Les Mon- ta- gus sont prêts eux- mêmes

A s'at-ten-

prè- mes Les Mon- ta- gus sont prêts eux- mêmes

Sotto voce. p

arco. pizz. arco. pizz. Les Mon- ta- gus sont prêts eux- mêmes

rallent. diminu. un peu retenu.

SERMENT

N And^{te} un poco maestoso. N^o 54

- Flûtes
- Hautbois.
- Clarinettes en LA.
- 1^{er} et 2^{me} Bassons.
- 3^{me} et 4^{me} Bassons.
- 1^{er} et 2^{me} Cors en RÉ.
- 3^{me} Cor en MI ♯.
- 4^{me} Cor en FA.
- Trompettes en SI ♭.
- Cornets à Pistons en LA.
- Trombones.
- Ophicéide.
- Cymbales et G. Caisse.
- 1^{res} Timbales en FA ♯, UT ♯.
- 2^{mes} Timbales en SI ♯, RÉ ♯.
- Violons
- Altos.
- LE PÈRE LAURENCE.
- LES 14 VOIX DU PETIT CHOEUR PROLOGUE
- CHOEUR DES CAPULETS.
- CHOEUR DES MONTAGUS.
- Violoncelles.
- Contre Basses.

Après le point d'orgue, le chef d'orchestre
refrappera le premier Temps.

And^{te} un poco maestoso.

Jurez donc par l'auguste sym - bo - le Sur le corps de la

tr

arco. mf

avec les V.elles //

Hautb.

This system contains the first page of a musical score. It includes staves for Hautbois (Hautb.), Bassoon (B^o), and vocal parts. The woodwinds play a complex rhythmic pattern with dynamic markings of *f*, *pp*, *cresc.*, and *mf*. The vocal line is in French, with lyrics: "fille et sur le corps du fils Parce bois douloureux qui con- so- le Jurez tous jurez par le saint cruci-". The bottom staff shows a bass line with rests and a double bar line.

Fl.

This system contains the second page of the musical score. It includes staves for Flute (Fl.), Hautbois (Hautb.), Clarinet (Clar.), and vocal parts. The woodwinds continue with melodic and rhythmic patterns, marked with *p*, *pp*, *cresc.*, and *f*. The vocal line continues with lyrics: "- fix Desceller entre vous une chaîne éter- nel- le De tendre cha- rité d'a- mi-". The bottom staff shows a bass line with rests and a double bar line.

retenu. a tempo.

Fl.

Hautb.

Clar.

Tromp.

Cornets en LA.

Tromb.

Ophi.

G.C. et Cymb.

Timb.

don au livre du pardon inscri- eri ra inscriraceserment.

Ju - rez

Nous ju -

Nous ju -

Nous ju -

Nous ju -

avec les Voles //

tous par l'augus - te sym - bo - le Sur le corps de la

- rons par l'augus - te sym - bo - le Sur le corps de la

- rons par l'augus - te sym - bo - le Sur le corps de la

- rons par l'augus - te sym - bo - le Sur le corps de la

- rons par l'augus - te sym - bo - le Sur le corps de la

fille et sur le corps du fils Par ce bois dou-loureux qui con -
 fille et sur le corps du fils Par ce bois dou-loureux qui con -
 fille et sur le corps du fils Par ce bois dou-loureux qui con -
 fille et sur le corps du fils Par ce bois dou-loureux qui con -
 fille et sur le corps du fils Par ce bois dou-loureux qui con -
 fille et sur le corps du fils Par ce bois dou-loureux qui con -
 fille et sur le corps du fils Par ce bois dou-loureux qui con -
 fille et sur le corps du fils Par ce bois dou-loureux qui con -
 fille et sur le corps du fils Par ce bois dou-loureux qui con -
 fille et sur le corps du fils Par ce bois dou-loureux qui con -

so - le ju - rez tous par le saint cruci -

so - le ju - rez tous par le saint cruci -

so - le Nous ju - rons tous par le saint cruci -

so - le Nous jurons tous par le saint cruci -

so - le Nous ju - rons tous par le saint cruci -

so - le Nous jurons tous par le saint cruci -

The musical score consists of multiple staves. The top section features piano accompaniment with dynamic markings *p*, *sf*, and *pp*. The vocal line begins with a melodic phrase marked *dimin.* and *pp*. The lyrics are: "de ten-dre cha-ri-té da-mi-tié fraternel". The score includes various musical notations such as slurs, ties, and dynamic changes. The bottom section continues the vocal line with the same lyrics, accompanied by piano accompaniment.

The musical score is arranged in a standard format with vocal parts at the top and instrumental parts below. The vocal parts include a soprano line, an alto line, a tenor line, and a bass line, each with its own set of lyrics. The instrumental parts include a piano (p), a violin (v), a viola (vi), a cello (c), and a double bass (b). The score is marked with various dynamics and performance instructions.

Dynamic markings: *poco f*, *p*, *mf*, *pp*, *cresc.*

Lyrics:
 -tie da - mi - tie fra - ter - nel - le Et Dieu qui tient en
 -le da - mi - tie fra - ter - nel - le Et Dieu qui tient en
 -le da - mi - tie fra - ter - nel - le Et Dieu Dieu qui
 -tie da - mi - tie fra - ter - nel - le Et Dieu Dieu qui
 -nel - le da - mi - tie fra - ter - nel - le Et Dieu qui tient en
 -nel - le da - mi - tie fra - ter - nel - le Et Dieu qui
 -nel - le da - mi - tie fra - ter - nel - le Et Dieu Dieu qui
 -nel - le da - mi - tie fra - ter - nel - le Et Dieu qui tient en
 -nel - le da - mi - tie fra - ter - nel - le Et Dieu Dieu qui
 -nel - le da - mi - tie fra - ter - nel - le Et Dieu qui

ment au li-vre du par-don au li-vre du par-don ins-cris - cri -
 ra ce ser-ment au li-vre du par-don Dieu lui-meme ins-cris -
 ment au li-vre du par-don au li-vre du par-don ins - cri -
 ra ce ser-ment au li-vre du par-don Dieu lui-me - me ins - cri -
 au li - vre du pa-don inserira ce ser - ment

The musical score consists of multiple staves. The top section includes woodwinds and brass. The middle section features vocal soloists with lyrics in French. The bottom section includes strings and percussion. Dynamic markings are prominently displayed throughout the score.

Lyrics:

-ra - ins - cri - ra ce ser - ment Oui - ju - rez - par l'auguste sym - bo - le

-ra - ins - cri - ra ce ser - ment Oui - ju - rez - par l'auguste sym - bo - le

-ra - ce ser - ment Oui - ju - rez - par l'auguste sym - bo - le sur le

-ra - ins - cri - ra ce ser - ment Oui - ju - rez - par l'auguste sym - bo - le

-ra - ce ser - ment Oui - oui - par l'auguste sym - bo - le sur le

-ra - ins - cri - ra ce ser - ment Nous - ju - rons - par l'auguste sym - bo - le

-ra - ce ser - ment Nous - ju - rons - par l'auguste sym - bo - le sur le

ins - cri - ra ce ser - ment Nous - ju - rons - par l'auguste sym - bo - le sur le

-ra - ins - cri - ra ce ser - ment Nous - ju - rons - par l'auguste sym - bo - le

Cymb

double corde.

avec les v.

This page of musical score contains 18 staves. The top 14 staves are for piano accompaniment, including grand piano (G), left hand (L), and right hand (R) parts. The bottom 4 staves are for vocal parts, with lyrics written below the notes. The lyrics include: '- mis', 'ah', and 'pour toujours'. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music features complex harmonic textures with many chords and melodic lines. There are dynamic markings such as 'mf' and 'ff' throughout the piece. The page is numbered '208' in the top left corner.