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14

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Cancreide

opéra en 3 actes de

G. Rossini.

de M. de ...



(side with published)

G. p. 196

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Very good copy

TANCRÉDE

Opéra en trois Actes

Paroles de M^r Edouard d'Anglemont.

MUSIQUE DE

M^r G. ROSSINI.

Arrangé pour la scène Française
et Dédie à Monsieur

Lucrot de La Chebandais

Ingenieur en Chef des Ponts et Chaussées du Dep^t du Morbihan

PAR

M. LE MIÈRE de CORVEY.

Représenté pour la première fois, à Paris, sur le Théâtre de l'Odéon,

le Vendredi, 7. Septembre, 1827.

Prix { la Partition 10 0^f }
 { les Parties séparées 10 0^f }

A PARIS, Chez Eug^t TROUPENAS, Editeur de Musique, Successeur de M^{me} V^e NICOLÒ, Rue de Ménard, N^o 3.

et Chez A. MRLISSONNIER, Editeur de Musique, Boulevard Montmartre, N^o 25.

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A Monsieur Lurot de la Thibaudais,
 Ingénieur en Chef des Ponts et Chaussées du Dép^t du Morbihan.

Mon cher ami,

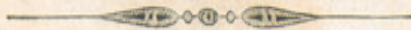
En te dédiant *Tancrède*, que l'on vient de représenter avec succès sur le Théâtre de l'Odéon, j'ai voulu te donner un témoignage public, d'une amitié qui date de notre enfance et qu'aucun nuage n'a jamais altérée.

Amateur éclairé des Beaux-Arts, tu admireras cette Partition d'un Grand Maître, dont j'ai voulu faire jouir nos Compatriotes, en l'arrangeant pour la scène Française; accepte-s-en l'hommage, comme une preuve de l'attachement sans bornes, qui aura toujours pour toi.

ton Vieil ami

Le Mire de Corvey.

TANCRÈDE.



PERSONNAGES.

ACTEURS.

TANCRÈDE.	} Chevaliers.....	M. ^{me} SCHÜTZ.
ARGIRE.		M. LECOMTE.
ORBASSAN.		M. DE LAUNAY.
AMÉNAÏDE, Fille d'Argire.....		M. ^{me} MONDONVILLE.
ROGER, Ecuyer de Tancrede.....		M. V. ADOLPHE.
ISAURE, Amie d'Aménaïde.....		M. ^{me} MEYSSIN.
Premier ECUYER d'Argire.....		M. MASSON.
Second ECUYER d'Argire.....		M. HYPOLITE.
UN ESCLAVE, (Personnage muet).....		M. RIHOELLE.
CHEVALIERS,		
ECUYERS, FEMMES, PEUPLE, SOLDATS,		

La Scène est à Syracuse.

NOTA. MM.^{es} Les Directeurs de province, sont prévenus, que les Auteurs de cet opéra, desirant qu'il puisse être facilement monté dans toutes les villes de France se sont décidés à distribuer les Roles de la manière suivante:

TANCRÈDE.....	Premier TENOR, l'Acteur tenant l'emploi connu sous le nom d'ELLEVIOL.
ARGIRE.....	BARITON, l'Acteur jouant THÉSÉE, JOCONDE, et à défaut un PHILIPPE.
AMÉNAÏDE.....	Première Chanteuse.
ORBASSAN.....	Première BASSE-TAILLE.

M. LE MIERRE DE CORVEY a arrangé et fait graver cette partition d'après cette distribution, qui doit avoir lieu pour tous les théâtres de France, (PARIS excepté) sans avoir égard à la distribution de l'ODÉON.

On trouve la brochure conforme à la représentation chez DUVERNOIS libraire, A PARIS, cour des fontaines, N^o 4, et Passage d'HENRI IV, N^{os} 10, 12 et 14.

Tous les N^{os} sont gravés avec accompagnement, et de plus, les N^{os} 6 et 8 tels qu'on les chante à l'Odéon.

TANCRÈDE.

OUVERTURE.

(Métro: Maelzèl. N.º 80 = $\text{♩} =$)

Modérato.

Petite Flûte

Flûtes.

Hautbois.

Clarinettes
en LA.

Cors en RÉ.

Trompettes
en LA.

Bassons.

Trombones.

Timbales. Ré. La.

Grosse-Caisse
et C.º Roulante

Violons.

Altos.

Violoncelles.

Contre-Basses.

The musical score is written for a full orchestra. It begins with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Modérato.' The score is divided into systems, with each instrument part on its own staff. The instruments listed on the left are: Petite Flûte, Flûtes, Hautbois, Clarinettes en LA, Cors en RÉ, Trompettes en LA, Bassons, Trombones, Timbales. Ré. La, Grosse-Caisse et C.º Roulante, Violons, Altos, Violoncelles, and Contre-Basses. The score shows the first few measures of the overture, with dynamic markings such as *f* (forte) and *p* (piano) indicating the volume of the music. The notation includes various note values, rests, and articulation marks.

Modérato.

Tancredi.

2

Fl.

Hautb.

Cl.

B^{ns}

solo.

p

The first system of the musical score consists of four staves. The top staff is for Flute (Fl.), the second for Horn (Hautb.), the third for Clarinet (Cl.), and the fourth for Bassoon (B^{ns}). The Flute part has a 'solo.' marking. The Horn part has a '*p*' marking. The Bassoon part has a '*p*' marking and a 'solo.' marking. The music is written in a key signature of one flat and a 2/4 time signature. The bottom two staves of this system are empty.

Fl.

Hautb.

Cl.

C^{rs}

B^{ns}

p

C^{rs} les C^{rs} B^{ns}

The second system of the musical score consists of six staves. The top staff is for Flute (Fl.), the second for Horn (Hautb.), the third for Clarinet (Cl.), the fourth for Cymbals (C^{rs}), and the fifth for Bassoon (B^{ns}). The Cymbals part has a '*p*' marking. The Bassoon part has a '*p*' marking and a 'C^{rs} les C^{rs} B^{ns}' marking. The music is written in a key signature of one flat and a 2/4 time signature. The bottom two staves of this system are empty.

P^{te} Fl.
 Fl.
 Hautb.
 Cl.
 C^{ra}
 Tromp.
 B^{as}
 Tromb.
 Timb.
 G.^{rosse} et C.^{rosse} Rou^{le}

solo
 F
 F
 F
 F
 F
 F
 FP
 F
 F
 FP
 FP
 FP
 C^{orne} la G.^{rosse} B^{as} //

This page of musical notation consists of 14 staves, organized into four measures. The notation is written in a historical style, featuring treble and bass clefs, various note values, and rests. Dynamic markings such as *F* (forte) and *FP* (fortissimo piano) are used throughout. The music is organized into four measures, with some staves containing complex textures like sixteenth-note runs and chords. The notation is written in a historical style, featuring treble and bass clefs, various note values, and rests. Dynamic markings such as *F* (forte) and *FP* (fortissimo piano) are used throughout. The music is organized into four measures, with some staves containing complex textures like sixteenth-note runs and chords.

This page of musical notation is a score for a multi-instrument ensemble, likely from the 18th or 19th century. It consists of 15 staves, each with a different clef and key signature. The notation includes various note values, rests, and dynamic markings such as *f*, *fp*, and *p*. The score is divided into measures by vertical bar lines. Two staves are specifically labeled: the second staff as "1^{me} la Flute unis" and the seventh staff as "1^{me} la Clarin^e B". The music features complex rhythmic patterns and dynamic contrasts, with some passages marked with *fp* (fortissimo piano) and others with *f* (forte). The notation is written in a clear, elegant hand, typical of the period.

Handwritten musical score for a piece titled "Tancredi". The score consists of 14 staves, including vocal lines and piano accompaniment. The notation includes various dynamics such as *F*, *p*, *pizzic:*, and *FP*. There are also performance markings like *solo.* and *pizzic:*. The music is written in a historical style with some ink bleed-through from the reverse side of the page.

All.^o Brillante. (88 = $\text{♩} =$)

The musical score consists of 15 staves, organized into three systems of five staves each. The notation includes various clefs (treble and bass), time signatures (C, 3/4, 6/8), and dynamic markings such as *p* (piano) and *arco* (arco). Performance instructions include *solo*, *pizz:* (pizzicato), and *pizzic:* (pizzicato). The score is written in a historical style with clear articulation and dynamic control.

Fl. solo. *F*

Hautb. solo. *p*

Cl.

Bⁿ. solo. *F*

F *p* *F* *p* *F* *p*

p

p

V^{lle} et C.B.

Fl.

Hautb.

Cl.

C^{es}

B^{as}

V^{lle}

C.B.

P^{1^{re}} Fl.

Fl.

Hautb.

Cl.

C^{es}

B^{as}

V^{lle}

C.B.

unis.

1^{re} Fl. *f* $\frac{2}{4}$ *C^{me} le Hautbois: 1^o* // //

Fl. *f* *tutti* $\frac{2}{4}$

Hautb. *f* *tutti* $\frac{2}{4}$

Cl. *f* *tutti* $\frac{2}{4}$

C^{ra} *f* $\frac{2}{4}$

Tromp. *f* $\frac{2}{4}$

B^{ns} *f* $\frac{2}{4}$ *C^{me} la C^{me} B* // // // //

Tromb. *f* $\frac{2}{4}$

Timb. *tr*

Gr^{ce} C^{ce} et C^{ce} Rou^{le} *f* $\frac{2}{4}$

V^{lle} *f* $\frac{2}{4}$

C.B. *f* $\frac{2}{4}$

unis. // //

This page of handwritten musical notation consists of five systems of staves. The first system includes five treble clef staves and one bass clef staff, with repeat signs at the beginning of each line. The second system contains five treble clef staves and one bass clef staff, featuring dynamic markings such as *p* and *f*, and various rhythmic patterns. The third system has five treble clef staves and one bass clef staff, with a wavy line indicating a tremolo effect. The fourth system includes five treble clef staves and one bass clef staff, with the word *unis.* written in the second staff. The fifth system consists of five treble clef staves and one bass clef staff, continuing the complex rhythmic and melodic patterns. The notation is dense and characteristic of 18th-century manuscript notation.

This page of handwritten musical notation is organized into five systems. The first system consists of five staves: the top staff is a grand staff with a treble clef and a key signature of one sharp (F#), followed by four staves with various clefs and musical notations. The second system has five staves, including a grand staff and three other staves. The third system has five staves, including a grand staff and three other staves. The fourth system has five staves, including a grand staff and three other staves. The fifth system has five staves, including a grand staff and three other staves. The notation includes rests, notes, and complex rhythmic patterns, with some staves featuring a 'unis.' marking.

This page contains a handwritten musical score for a multi-instrument ensemble, consisting of 15 staves. The notation is arranged in a system with five systems of three staves each. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are consistently marked as *f* (forte) throughout the piece. The instruments are not explicitly named but are represented by different clefs and staves. The bottom staff includes the text "C^{ma} la C^{tra} B." and a double bar line. The page is numbered "13" in the top right corner.

unis.

4 corde

Fl. *solo*
Cl. *solo*
B.^{ns} *solo*
p
P
pizz.
P
pizz.
P
pizz.
pV.^{le} et C. B.
pizz.

Hautb.
solo
p
pizz.
P
pizz.
P
pizz.

1^{re} Fl.

p *f*

2^{me} la 1^{re} Fl.

This system contains the first two staves of a musical score. The top staff is for the first flute (1^{re} Fl.) and begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. It features a melodic line with various ornaments and a complex sixteenth-note passage. The second staff is for the second flute (2^{me} la 1^{re} Fl.) and contains rests throughout the system. Below these are four staves of accompaniment, including a bass line starting with a piano (*p*) dynamic and several treble clef staves with rhythmic accompaniment.

Cl

B^{ns}

This system contains the next two staves of the musical score. The top staff is for the clarinet (Cl) and features a melodic line with several accents (>) and a complex sixteenth-note passage. The second staff is for the bassoon (B^{ns}) and contains a bass line with chords. Below these are four staves of accompaniment, including a treble clef staff and a bass clef staff, both with rhythmic accompaniment.

P^{te} et G^{de} Fl.

Musical staff for Pte et Gde Fl. showing a single note in the first measure followed by rests.

Hautb.

Musical staff for Hautb. showing rests followed by a solo passage in the final measure.

Cl.

Musical staff for Cl. showing rests followed by a solo passage.

C^{ra}

Musical staff for C^{ra} showing a piano accompaniment of chords.

Tromp

Musical staff for Tromp showing a piano accompaniment of chords.

B^{ns}

Musical staff for B^{ns} showing a melodic line with a piano dynamic marking.

Timb.

Musical staff for Timb. showing a series of sustained notes with a piano dynamic marking.

Gr^{ce} C^{se} et C^{se} Rou^{le}

Musical staff for Gr^{ce} C^{se} et C^{se} Rou^{le} showing a melodic line with a piano dynamic marking.

arco sul ponticello.

Musical staff for arco sul ponticello. showing a complex melodic line.

arco sul ponticello.

Musical staff for arco sul ponticello. showing sustained notes.

arco sul ponticello.

Musical staff for arco sul ponticello. showing sustained notes.

Parco.

Musical staff for Parco. showing a melodic line.

P^{te} Fl.

Fl. *tutti.*

Hautb. *cres.*

Cl. *cres.*

C^{es} *cres.*

Tromp. *cres.*

b^{as} *cres.*

Tromb. *cres.*

Timb.

Gr.^{de} C.^{es} et C.^{es} Roule *cres.*

cres.

cres.

cres.

V^{lle} C.^{es} la C.^{es} B.

C. B. *cres.*

This page of musical notation features a complex arrangement of staves. At the top right, the page number '19' is clearly visible. The score is organized into several systems:

- Top System:** Includes a vocal line with a treble clef and a piano accompaniment line with a treble clef. The piano part features a series of chords with a wavy line above them, indicating an octave shift, labeled '8^{va}'. Dynamic markings 'F' (forte) are present.
- Second System:** Contains two vocal lines, both marked 'tutti', and a piano accompaniment line with a treble clef. The piano part continues with chords and wavy lines, marked with 'F'.
- Third System:** Shows two piano accompaniment lines with treble clefs, each marked with 'F'. The notes are primarily chords.
- Fourth System:** Features a vocal line with a treble clef and a piano accompaniment line with a bass clef. The piano part includes a section labeled 'Cine la B...' with a double bar line and repeat signs.
- Fifth System:** Contains two piano accompaniment lines with bass clefs. The lower line has a section labeled 'Cine les B...' with a double bar line and repeat signs.
- Sixth System:** Includes a vocal line with a treble clef and a piano accompaniment line with a bass clef. The piano part continues with chords and wavy lines, marked with 'F'.
- Seventh System:** Shows two piano accompaniment lines with treble clefs, each marked with 'F'. The notes are primarily chords.
- Eighth System:** Features a vocal line with a treble clef and a piano accompaniment line with a bass clef. The piano part includes a section labeled 'Cine les B...' with a double bar line and repeat signs.
- Ninth System:** Contains two piano accompaniment lines with bass clefs. The lower line has a section labeled 'Cine les B...' with a double bar line and repeat signs.
- Tenth System:** Shows a vocal line with a bass clef and a piano accompaniment line with a bass clef. The piano part continues with chords and wavy lines, marked with 'F'.

This page of a handwritten musical score, numbered 20, features twelve staves. The notation is dense and includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is organized into systems, with some staves containing rests (double bar lines) and others showing active musical lines. Key features include:

- Staff 1:** Treble clef, starting with a half note and a whole note, followed by a series of sixteenth notes.
- Staff 2:** Treble clef, marked "loco" in the middle section, featuring a wavy line above the staff and sixteenth-note patterns.
- Staff 3:** Treble clef, with a half note and a whole note, followed by sixteenth-note patterns.
- Staff 4:** Treble clef, with a half note and a whole note, followed by sixteenth-note patterns.
- Staff 5:** Treble clef, with a half note and a whole note, followed by sixteenth-note patterns.
- Staff 6:** Treble clef, with a half note and a whole note, followed by sixteenth-note patterns.
- Staff 7:** Bass clef, with a half note and a whole note, followed by sixteenth-note patterns.
- Staff 8:** Bass clef, marked "tutti" in the middle section, featuring a melodic line with eighth notes.
- Staff 9:** Bass clef, with a half note and a whole note, followed by sixteenth-note patterns.
- Staff 10:** Treble clef, with a half note and a whole note, followed by sixteenth-note patterns.
- Staff 11:** Bass clef, with a half note and a whole note, followed by sixteenth-note patterns.
- Staff 12:** Bass clef, with a half note and a whole note, followed by sixteenth-note patterns.

The score concludes with a final measure on the bottom staff, marked with a fermata and a dynamic marking.

This page of musical notation consists of 15 staves. The top 14 staves are arranged in pairs, with the upper staff of each pair using a treble clef and the lower staff using a bass clef. The notation includes various note values, rests, and dynamic markings, with 'F' appearing frequently. Vertical bar lines divide the music into measures. The bottom-most staff is a single bass clef staff containing a few notes and rests. The paper shows signs of age, including some staining and discoloration.

Changez les Trompettes, en Ré.

unis. //

p

p

Fl. *solo.* *P* *F*

Hautb. *solo* *P*

Cl. *solo.* *P*

B[♭] *solo* *P*

V.^l et C.B. *p*

Fl

Musical score for the first system, featuring Flute (Fl), Clarinet in C (C.), Bassoon (B.), and strings. The Flute part has a dynamic marking of *f* and a *b2* marking. The Clarinet in C part has a dynamic marking of *P*. The Bassoon part has a dynamic marking of *P*. The string parts (Violin I, Violin II, Viola, and Cello/Double Bass) have dynamic markings of *p* and *P*.

P¹e Fl.

Fl.

Hautb.

V¹le

C. B.

C. B.

Tancredi.

Musical score for the second system, featuring Flute (Fl), Oboe (Hautb.), Violin I (V¹le), Cello/Double Bass (C. B.), and Tancredi. The Flute part has a dynamic marking of *f*. The Oboe part has a dynamic marking of *p*. The Violin I part has a dynamic marking of *p*. The Cello/Double Bass part has a dynamic marking of *p*. The Tancredi part has a dynamic marking of *P*. The strings have dynamic markings of *p* and *P*.

P.^e Fl. *b2*
F

Fl. *tutti*
F

Haut. *b2*
F

Cl. *b2*
F

C.^o
F

Tromp.^e en Re.
F

B.^o
C.^o la C.^o B.

Tromb.
F

Timb.
F

G.^e C.^e et C.^e Roul.^e
F

7 mis.

This page contains a handwritten musical score for the piece 'Tancredi'. The score is arranged in a system of 14 staves. The first seven staves are in treble clef, and the last seven are in bass clef. The music includes various rhythmic patterns, including sixteenth-note runs and dotted rhythms. There are several dynamic markings such as 'V' (forte) and 'b2' (diminuendo). The score is divided into measures by vertical bar lines. The notation is in a historical style, with some ink bleed-through from the reverse side of the page. The paper shows signs of age, including yellowing and some foxing.

This page of a handwritten musical score contains 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into systems, with some staves containing rests or specific performance instructions.

- Staff 1:** Treble clef, contains rhythmic notation and dynamic markings.
- Staff 2:** Treble clef, contains rhythmic notation and dynamic markings.
- Staff 3:** Treble clef, contains rhythmic notation and dynamic markings.
- Staff 4:** Treble clef, contains rhythmic notation and dynamic markings.
- Staff 5:** Treble clef, contains rhythmic notation and dynamic markings.
- Staff 6:** Treble clef, contains rhythmic notation and dynamic markings.
- Staff 7:** Bass clef, contains rhythmic notation and dynamic markings.
- Staff 8:** Bass clef, contains rhythmic notation and dynamic markings.
- Staff 9:** Bass clef, contains rhythmic notation and dynamic markings.
- Staff 10:** Bass clef, contains rhythmic notation and dynamic markings.
- Staff 11:** Treble clef, contains rhythmic notation and dynamic markings.
- Staff 12:** Treble clef, contains rhythmic notation and dynamic markings.
- Staff 13:** Treble clef, contains rhythmic notation and dynamic markings.
- Staff 14:** Bass clef, contains the instruction "C^{me} la C^{me} B." followed by rests.
- Staff 15:** Bass clef, contains rhythmic notation and dynamic markings.

The musical score consists of 14 staves. The top six staves are in treble clef, and the bottom six are in bass clef. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A 'C. Basses' section is indicated in the seventh staff. The music concludes with a double bar line and repeat signs in the final measures.

1^{re} Fl.
Fl.
Hautb. solo.
P
P
pizz.
pizz.
ppizz.
C^{me} la B.^{se}
V^{lle} et C.B.
pizz.

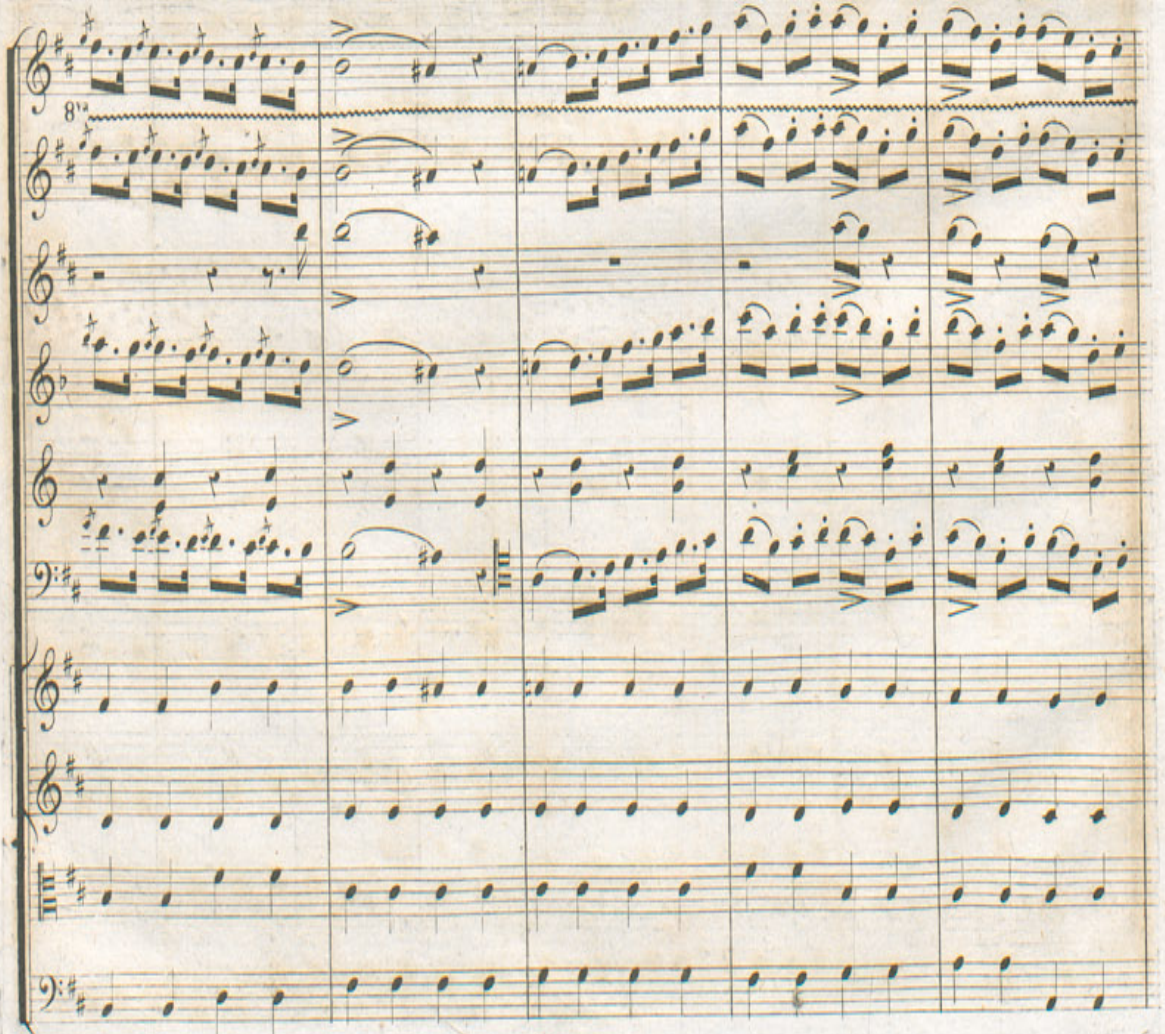
This system contains the first seven staves of the score. The top staff is for the first flute (1^{re} Fl.), followed by the flute (Fl.), oboe solo (Hautb. solo.), and three string staves (Violins I, Violins II, and Violas/Celli/Basses). The woodwinds and strings play a melodic line with various dynamics including piano (P), forte (F), and piano-pizzicato (ppizz.). The strings are marked with 'pizz.' and 'ppizz.'. The bass line is labeled 'C^{me} la B.^{se}' and 'V^{lle} et C.B.'. There are some markings like '2' and '3' above notes in the flute and oboe parts.

Cl.
C^{ra}
B^{na}
C^{me} la B.^{se}

This system contains the next seven staves of the score. The top staff is for the clarinet (Cl.), followed by the cor Anglais (C^{ra}), bassoon (B^{na}), and two string staves (Violins I and Violins II). The woodwinds and strings play a melodic line with various dynamics including piano (P) and solo. The strings are marked with 'pizz.'. The bass line is labeled 'C^{me} la B.^{se}'. There are some markings like '2' and '3' above notes in the flute and oboe parts from the previous system.



Musical score system 1, featuring a grand staff with treble and bass clefs, and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. Fingerings are indicated with numbers 2, 3, and 5. The system contains six measures of music.



Musical score system 2, continuing the piece. It features a grand staff with treble and bass clefs, and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. Fingerings are indicated with numbers 2, 3, and 5. The system contains six measures of music.

P.^o Fl.^o
 Fl.^o
 Hautb.
 Cl.
 C.^{rs}
 Tromp.
 B.^{ns}
 Timb. trémando
 G.^o C.^o et C.^o Roul.^o
 sul ponticello.
 arco.
 sul ponticello.
 P.
 arco.
 sul ponticello.
 P.
 arco.
 V.^{lle}
 C.^o B.
 arco.
 P.

The musical score consists of 14 staves. The top staff is for the Flute (Fl. 1), marked *cres.* and *me le Hautb.* with repeat signs. The second staff is for the Flute (Fl. 2), marked *tutti.* The third and fourth staves are for the Violins (Vln. I and II), both marked *cres.* The fifth and sixth staves are for the Violas (Vla. I and II), both marked *cres.* The seventh staff is for the Cellos (Vcllo), marked *cres.* The eighth staff is for the Double Basses (Cb.), marked *cres.* The ninth staff is for the Trombones (Tromb.), marked *cres.* The tenth staff is for the Contrabass (Cb.), marked *cres poco a poco.* The eleventh staff is for the Bassoon (Fag.), marked *cres.* The twelfth staff is for the Clarinet (Cl.), marked *cres.* The thirteenth staff is for the Bassoon (Fag.), marked *cres.* The fourteenth staff is for the Double Bass (Cb.), marked *cres.*

This page of handwritten musical notation contains 15 staves. The top four staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one flat (Bb). The sixth and seventh staves are in treble clef, featuring complex chordal textures with multiple notes per measure. The eighth staff is a bass clef staff labeled 'C. me la B.' with a key signature of one sharp, containing a series of rests. The ninth staff is a bass clef staff with a key signature of one sharp, containing a melodic line with eighth notes. The tenth staff is a bass clef staff with a key signature of one sharp, containing a melodic line with quarter notes. The eleventh staff is a treble clef staff with a key signature of one sharp, containing a series of chords. The twelfth staff is a treble clef staff with a key signature of one sharp, containing a series of chords. The thirteenth staff is a bass clef staff labeled 'C. me la B.' with a key signature of one sharp, containing a series of rests. The fourteenth staff is a bass clef staff with a key signature of one sharp, containing a series of rests. The fifteenth staff is a bass clef staff with a key signature of one sharp, containing a melodic line with eighth notes.

The musical score consists of 15 staves. The first four staves are treble clefs, the next four are bass clefs, and the remaining seven are a mix of treble and bass clefs. The notation includes complex rhythmic patterns, dynamic markings like 'F' and 'tutti', and various musical symbols such as slurs and accents. The page is numbered '34' in the top left corner.

This page of a handwritten musical score, numbered 55, contains 14 staves of music. The notation is arranged in a system with four systems of four staves each. The first three systems consist of four staves each, with the top two staves in treble clef and the bottom two in bass clef. The fourth system also has four staves, but the bottom two are marked with double bar lines, indicating they are silent. The music is written in a key signature of one sharp (F#) and a time signature of 2/8. Dynamics are marked with 'f' and 'f>' throughout. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A specific instruction 'C. la B. Base' is written in the fourth staff of the third system. The bottom two staves of the fourth system are marked with double bar lines, indicating they are silent.

This page of handwritten musical notation consists of 15 staves. The top four staves are in treble clef with a key signature of one sharp (F#) and a dynamic marking of *ff*. The fifth and sixth staves are in bass clef with a key signature of one sharp (F#) and a dynamic marking of *ff*. The seventh staff is a bass clef staff with a key signature of one sharp (F#) and a dynamic marking of *ff*, containing several double bar lines. The eighth and ninth staves are in bass clef with a key signature of one sharp (F#) and a dynamic marking of *ff*. The tenth staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *ff*, featuring a complex, rapid melodic line with many beamed notes. The eleventh staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *ff*, containing the lyrics "unis à l'8." followed by double bar lines and "unis." followed by double bar lines. The twelfth staff is in bass clef with a key signature of one sharp (F#) and a dynamic marking of *ff*, containing the lyrics "C. me la B. se" followed by double bar lines and a complex melodic line. The thirteenth, fourteenth, and fifteenth staves are in bass clef with a key signature of one sharp (F#) and a dynamic marking of *ff*, containing double bar lines and a complex, rapid melodic line with many beamed notes.

Handwritten musical score for a piece titled "Tancredi". The score is arranged in 14 staves, organized into three main sections:

- String Section (Staves 1-5):** Violins I, Violins II, Violas, Cellos, and Double Basses.
- Cello Section (Staves 6-7):** C. 1^{mo} les basses and C. 2^{mo} les basses.
- Woodwind Section (Staves 8-14):** Flute, Oboe, Clarinet, Bassoon, and Contrabass.

The music is written in 7/8 time and D major. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The page shows signs of age, with some staining and wear.

TANCRÈDE.

ACTE PREMIER.

N° 1.

INTRODUCTION.

Allegro. (N° 92 = $\text{♩} = \text{♩}$)

Flûtes.

Hautbois.

Clarinettes.

Cors en Fa.

Trompettes in B Fa St.

Bassons.

Violons.

Altos.

ISAURE.

Dessus.

Tailles et Haute-Contres.

Basses.

Violoncelles et Contre-Basses.

Tancrède.

Fl:

Hautb: *F*

Cl: *F*

C^o: *F*

C^o les Hautb. // // //

Tromp: *F*

Bⁿ: *F*

F *FP* *FP* *F*

F *FP*

FP *cres.* *FP*

cres. *FP*

// // // // // //

cres.

cres.

cres.

cres.

cres.

cres.

cres.

This system contains the musical notation for the first section of the score. It includes staves for Flute (Fl.), Hautbois (Hautb.), Clarinet (Cla.), Corno (C^o), Trompe (Tromp.), and strings (Violins I & II, Violas, Cellos, and Double Basses). The woodwinds and strings are marked with dynamics such as *ff* (fortissimo) and *p* (piano). The woodwinds have rests for the first part of the system. The strings play a rhythmic accompaniment. There are two repeat signs (double bar lines with two dots) in the woodwind parts.

This system contains the musical notation for the second section, featuring vocal parts and woodwinds. The vocal parts are: Flute (Fl.), Hautbois (Hautb.), Clarinet (Cla.), Corno (C^o), Trompe (Tromp.), and Dessus (Soprano). The woodwinds continue with their accompaniment. The vocal parts have lyrics in French. The lyrics are: "Gloire, jus.ti.ce, re.gnez, re.gnez dans cet.te ville, jus.ti.ce, Gloire, jus.ti.ce, re.gnez, re.gnez dans cet.te ville, jus.ti.ce, Gloire, jus.ti.ce, re.gnez, re.gnez dans cet.te ville, jus.ti.ce,". The woodwinds and strings are marked with dynamics such as *f* (forte) and *ff* (fortissimo). There are repeat signs in the woodwind parts.

Fl. *C. me le 1^{er} violon* // // // //

Hautb. *C. me les Hautb.* // // // //

Cl. *C. me les Hautb.* // // // //

C^{rs}

Tromp:

B^{ns}

Isaure.

gloire, honneur. que la dis. cor. de ci. vi. le

gloire, honneur. que la dis. cor. de ci. vi. le

gloire, honneur. que la dis. cor. de ci. vi. le

p

2^{me} le 1^{er} Violon

é - teigne en . fin sa fu . reur , ce jour fait no . tre bon heur ,

é - teigne en . fin sa fu . reur , ce jour fait no . tre bon heur ,

é - teigne en . fin sa fu . reur , ce jour fait no . tre bon heur ,

no.tre bon .heur. ce jour fait notre bon

no.tre bon .heur. éteigne en fins a fu. reur, amis chan

no.tre bon .heur. que la discorde ci .vi . le, amis chan

F Fz F Fz F

- heur, no - tre bon - heur, ce jour fait notre bon heur, no - tre bon - heur, ce jour
 - tons no - tre bon - heur, cé - lé - brons notre bon heur, no - tre bon - heur, cé - lé -
 - tons no - tre bon - heur, cé - lé - brons notre bon heur, no - tre bon - heur, cé - lé -

FF

FF

Flutes
Clarinet
Oboes
Bassoons
Horns
Trumpets
Trombones

Isaure.

(Isaure dit aux Chevaliers, en leur mettant des Echarpes blanches.)

(Toutes les femmes se rennissent à Isaure pour distribuer des Echarpes aux Chevaliers.)

de nos
fait notre bon heur, no - tre bon - heur, notre bonheur, notre bonheur.
- brons notre bon heur, no - tre bon - heur, notre bonheur, notre bonheur.
- brons notre bon heur, no - tre bon - heur, notre bonheur, notre bonheur.

Hautb.

Cla. 3^{me} les Hautb. // //

p

p

mais prenez ce ga - ge, cette é. charpe est le pré.

(Les dessus seuls.)

de nos mains prenez ce ga ge,

- sa. ge, dim a ve nir, sans nu - a. ge, soyez u - nis tou - jours et Si ra eu - se goute - ra d'heureux

Fl. *F*

Hautb. *F*

Cla. *F*

Cl^o *F*

Tromp. *F*

B^o *F*

C^{me} la B^{se} *F*

F

F

F

Isaure.
 jours. prenez ce ga-ge, c'est le pré sa-ge des plus beaux jours, ou iui, des
 Dessus
 oui! ah! soy ez u-nis tou- jours, par la
 H^{tes} C^{res} et Taillos.
 oui! d'un a venir sans nu- a- ge, des plus beaux jours, et le
 oui! cette é- charpe est le pré- sa- ge, des plus beaux jours et le

F

Musical score for Tancrède, featuring multiple staves for instruments and voices. The score includes dynamic markings like *ff* and *C. me* for various instruments. The vocal parts have lyrics in French.

Instruments: *C. me* les Hautb., *C. me* la B.

Lyrics:

plus beaux jours. ah! soyez, soyez unis tous jours,
 gloire et les amours, ah! soyez unis tous jours, par la gloire et les amours, ah! soyez unis tous
 jours, par la gloire et les amours, nous serons unis tous jours, par la gloire et les amours, nous serons unis tous
 jours, par la gloire et les amours, nous serons unis tous jours, par la gloire et les amours, nous serons unis tous

C^{me} les Hautb.
 C^{me} la B^{asse}

ah! soy.ez, soy. ez u-nis tou.jours,oui toujours,oui tou jours,tou - - jours.
 -jours, par la gloire et les a.mours,oui toujours,oui tou jours,oui tou - jours.
 -jours, par la gloire et les a.mours,oui toujours,oui tou jours,oui tou - jours.
 -jours, par la gloire et les a.mours,oui toujours,oui tou jours,oui tou - jours.

Fl. *F*

Hautb. *F*

Cl. *F*

C^o *F*

Tromp. *F*

B^o *F*

C^{me} la B^{sc} *F*

FP *p* *F*

ARGIRE. *à volonté.*

oui, nous ju-

p *p* *p* *p*

- rons d'ime à me sin - cè - - - re, oui, nous ju - rons d'ime à - me sin - cè - - - re, que toute

Fl:

Hautb:

Cla:

C^{es}:

Tromp:

Argire

hai - ne, tou - te co - le - re, au - jour - d'hui mê - me, dis - pa - rai - tra: Si - ra -

p

Hautb:

Cla:

B^{es}:

C^{me} la B^{es}:

- cu - se, je l'es - pé - re, par not re ac cord tri - om - phe - ra; Si - ra -

pizzic.

Hautb.

Cla.

B^{us}

C^{me} la B^{asse} //

Argire

- eu - se je l'es - pe - re, par notre ac - cord tri - om - phe - ra.

Orbassan.

Ôui, mon âme est sin -

arco.

B^{us}

Argire

Orbassan.

plus de hai - ne, de co - lè - re Si - ra -

- cère, plus de haine de co - lère, et par cet accord pros père notre gloire re - nai tra, oui par cet ac - cord sin -

Hautb.
Cla.
B^{ns}

Fl.
Hautb.
Cla.
B^{ns}

Eme la B^{ae}

- cu - se, je les pé - re, aujour d'hui tri - omphe - ra. Si - ra - cu - se, je les -
cè - re notre gloi - re re - - nai - - tra, Siracuse je les pé - re, au jour.

pizzic.

Fl.
Hautb.
Cla.
B^{ns}

- pé - re, par notre ac - cord tri - om - phe - ra, tri - om - phe - ra, tri - om - phe - ra.
d'hui tri - - - om - - phe - ra, tri - om - phe - ra, tri - om - phe - ra.

Tutti arco

(N° 100 = 0 =)

Fl. Allegro.

Fl.

Hautb.

Cl.

C^r.

Tromp.

B^{ss}.

C^{me} la B^{ss}.

Argire.

H^{tes} C^{tes}.

Tailles.

Basses.

CHOEUR.

Plus de que, relles,

Plus de que, relles,

Plus de que, relles,

(aux Siracusains)

Plus de que.

The musical score consists of the following parts from top to bottom:

- Violin I
- Violin II
- Violoncelle (C^{me} les Hautb^s)
- Violoncelle (C^{me} la B^{sse})
- Flute
- Oboe
- Clarinet
- Bassoon
- Trumpet
- Trombone
- Drum
- Violoncelle (C^{me} la B^{sse})
- Vocal Part 1
- Vocal Part 2
- Vocal Part 3
- Bass
- Double Bass

The lyrics for the vocal parts are:

belles, vous combat - trez? les in - fi - de - les?
 nous combattons, les in - fi - de - les, nous le ju rons, nous le ju rons.
 nous combattons, les in - fi - de - les, nous le ju rons, nous le ju rons.
 nous combattons, les in - fi - de - les, nous le ju rons, nous le ju rons.

(N.º 116 = 0 =)

pizzicato.

p

pizzicato.
p

p

Argyre.

Quelle est dou - ce, cette al - li - an - ce, qui ter - mi - ne

pizzicato.
p

Hautb.

Cla.

B.º

pizzic

tous nos dé - bats. quelle est dou - ce cette al - li - an - ce, qui ter -

Fl.

Hautb.

Cla.

C^{rs}

Tromp.

B^{ns}

C^{me} la B.

Argyre.

Orbassan.

Isaure.
et les Dessus.

H^{es} C^{tes} et Tailles.

Basses.

mi ne qui ter mine nos débats qui ter. mi ne nos dé bats.

(aux Guerriers) quelle est dou - ce,

(aux Dames.) quelle est dou. ce, l'al - li - an - ce, qui ter.

(aux Dames.) pour nous re - nait les - pé - ran - ce, marchons

pour nous re - nait les - pé - ran - ce, marchons

arco.

p

Flute 1: *cres.* *F*

Clarinet 2: *cres.* *F*

Bassoon 3: *cres.* *F*

Trumpet 4: *F*

Trombone 5: *F*

C. la B. 6: *C. me la B. 3^{se}*

Soprano 7: *cres.* *F*

Alto 8: *cres.* *F*

Tenor 9: *cres.* *F*

Bass 10: *cres.* *F*

11: *F*

12: *F*

(a Orbassan)

lin fi

fal - li - an - ce qui ter - mi - ne nos dé - bats,

mi - ne vos dé - bats, pour nous re nait l'es - pé ran - ce, vous vain crez dans les com bats.

a - vec con fi - an - ce, com ptez sur, no - tre vail - lan - ce, nous vain crons dans les com bats.

a - vec con fi - an - ce, com ptez sur no - tre vail - lan - ce, nous vain crons dans les com bats.

C^{me} La B^{sc} // // // // //

- de . le qui nous ap pelle , va tom ber sous nos coups , vengeons nous , vengeons nous .
 (aux Guerriers)

pizzic.

p pizzic.

p Isaur.

Argyre.

Orbassan.

CHŒUR.

pizzic.

Hautb.

Cla.

B^{ns}

pizzic.

Quelle est dou - ce
 cette al - li - an - ce! mon coeur
 mon coeur s'ou - vre,
 à l'es - pé -
 pour nos coeurs
 pour nos coeurs
 pour nos coeurs

cette al - li - an - ce, quelle est dou - ce l'al - li -
 s'ou - vre, à l'es - pé - ran - ce, quelle est dou - ce cette al - li -
 ran - ce, quelle est dou - ce l'al - li -
 douce es - pé - ran - ce! a argre. quelle est dou - ce l'al - li -
 douce es - pé - ran - ce! a argre. comp - tez sur no - tre vail -
 douce es - pé - ran - ce! comp - tez sur no - tre vail -

Hautb.

Cla.

B^{es}

- an - ce, qui ter - mi - ne nos dé - bats, nos dé.

- an - ce, qui ter - mi - ne, qui ter - mi - ne nos dé - bats, qui ter - mi - ne nos dé.

- an - ce, qui ter - mi - ne vos dé - bats, vos dé.

- lan - ce, nous vain - crons dans les com - bats, dans les com.

- lan - ce, nous vain - crons dans les com - bats, dans les com.

Piu mosso.

Fl.

Flute staff with musical notation.

C^{me} le 1^{er} Hautb.

Hautb.

First oboe staff with musical notation.

Cl.

Clarinet staff with musical notation.

C^{ra}

Corn staff with musical notation.

Tromp.

Trumpet staff with musical notation.

B^{as} Piu mosso.

Bassoon staff with musical notation.

Violin I staff with musical notation.

Violin II staff with musical notation.

Viola staff with musical notation.

Cello staff with musical notation.

Double Bass staff with musical notation.

Isaure. Piu mosso.

Lyrics for Isaure: - bats, pour nos cœurs douce es - pé - ran - ce! vous vain -

Lyrics for Argyre: - bats, mon cœur s'ouvre à l'es - pé - ran - ce, nous sau -

Lyrics for Orbassan: - bats, comptez sur notre vail. lan ce nous vain - crons dans les com. bats, comptez sur no. tre vail.

Lyrics for another voice: - bats, pour nos cœurs douce es - pé - ran - ce, vous vain -

Lyrics for another voice: - bats, mar. chons a - vec con - fi - an - ce, nous vain -

Lyrics for another voice: - bats, mar. chons a - vec con - fi - an - ce, nous vain -

Lyrics for another voice: - bats, mar. chons a - vec con - fi - an - ce, nous vain -

Lyrics for another voice: - bats, mar. chons a - vec con - fi - an - ce, nous vain -

Lyrics for another voice: - bats, mar. chons a - vec con - fi - an - ce, nous vain -

Lyrics for another voice: - bats, mar. chons a - vec con - fi - an - ce, nous vain -

2^e C^{me} fa B^{se} // // // // //

3^e C^{me} fa B^{se} // // // // //

4^e C^{me} fa B^{se} // // // // //

5^e C^{me} fa B^{se} // // // // //

6^e C^{me} fa B^{se} // // // // //

7^e C^{me} fa B^{se} // // // // //

8^e C^{me} fa B^{se} // // // // //

9^e C^{me} fa B^{se} // // // // //

10^e C^{me} fa B^{se} // // // // //

11^e C^{me} fa B^{se} // // // // //

12^e C^{me} fa B^{se} // // // // //

- crez dans les com - bats, oui, vous vain - crez dans les com -
- rons bra - ver le tré pas, oui, nous vain - crons dans les com -
- lance, nous vain - crons dans les com - bats, oui, nous vain - crons dans les com -
- crez dans les com - bats, oui, vous vain - crez dans les com -
- crons dans les com - bats, oui, nous vain - crons dans les com -
- crons dans les com - bats, oui, nous vain - crons dans les com -

C^{me} le Fthauth. // // //

C^{me} la B^{sc} // // // // // //

...bats, dans les com-bats, dans les com-bats, vous sau-rez braver le tré-pas, le tré

...bats, dans les com-bats, dans les com-bats, nous sau-rons braver le tré-pas, le tré

...bats, dans les com-bats, dans les com-bats, nous sau-rons braver le tré-pas, le tré

...bats, dans les com-bats, dans les com-bats, vous sau-rez braver le tré-pas, le tré

...bats, dans les com-bats, dans les com-bats, nous sau-rons braver le tré-pas, le tré

...bats, dans les com-bats, dans les com-bats, nous sau-rons braver le tré-pas, le tré

...bats, dans les com-bats, dans les com-bats, nous sau-rons braver le tré-pas, le tré

...bats, dans les com-bats, dans les com-bats, nous sau-rons braver le tré-pas, le tré

A handwritten musical score on aged paper, page 66. The score is arranged in a system of 15 staves. The top five staves contain instrumental parts for strings and woodwinds, featuring complex rhythmic patterns and melodic lines. The sixth staff is a bass line labeled 'C^{me} la B^{sc}' with a double bar line and repeat signs. The next five staves (7-11) contain vocal parts, each starting with a vocal line and a corresponding line of lyrics: '- pas.'. The bottom two staves (12-13) contain further instrumental parts. The score concludes with a final bass line on the 14th staff. The paper shows signs of age, including yellowing and some foxing.

N° 2.

CHOEUR.

REPLIQUE. = Je vous présenterai à ma fille après avoir donné quelques ordres pour la sureté de la place.

All^o Moderato. (N° 112 = ♩ =)

Octave.

Flûte.

Hautbois.

Clarinettes.

Cors en Ré.

Trompettes en Ré.

Bassons.

Violons.

Altos.

Dessus.

Hautes Contres et Tailles.

Basses.

Violoncelles et Contre Basses.

P'express

p

f *p* *p*

f *pp* *p* *v* *p*

f *pp* *p* *v* *p*

sotto voce *p*

CHOEUR.

sotto voce *p*

sotto voce *p*

De la lu - miè - re le Dieu pros - pè - re, donne à la ter - re

De la lu - miè - re le Dieu pros - pè - re, donne à la ter - re

De la lu - miè - re le Dieu pros - pè - re, donne à la ter - re

p *p*

Handwritten musical score for a piece with vocal and instrumental parts. The score includes a vocal line with lyrics and several instrumental staves. The music is in G major and 4/4 time. The vocal line features the lyrics: "le plus beau jour, que l'al.lé - gres - se partout re - naisse, a - vec i - vres - se". The instrumental parts include a piano (p), a solo piano (p), and a forte piano (fp) section. The score is marked with "fz express" and "p" dynamics.

le plus beau jour, que l'al.lé - gres - se partout re - naisse, a - vec i - vres - se

le plus beau jour, que l'al.lé - gres - se partout re - naisse, a - vec i - vres - se

le plus beau jour, que l'al.lé - gres - se partout re - naisse, a - vec i - vres - se

Oct.

Fl.

Hautb.

Cl.

con express.

(a Aménaïde)

amour.

Fille d'Ar. gi - re! tout va sou - ri - re au doux Em.

(a Aménaïde)

amour.

Fille d'Ar. gi - re! tout va sou - ri - re au doux Em.

(a Aménaïde)

amour.

Fille d'Ar. gi - re! tout va sou - ri - re au doux Em.

Fi. p



-pi - re de vos at - traits, quelle jour - né - e plus fortu - né - e! votre hi - me -
 -pi - re de vos at - traits, quelle jour - né - e plus fortu - né - e! votre hi - me -
 -pi - re de vos at - traits, quelle jour - né - e plus fortu - né - e! votre hi - me -

This page contains a musical score for a multi-voice setting. It features ten staves of instrumental accompaniment and four staves of vocal parts. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in French: "né - e nous rend la paix. cet - te jour - né - e,".

The instrumental accompaniment includes various textures, with some parts marked *Fz* (forzando) and *mf* (mezzo-forte). A specific instruction "solo, misme Octave" is present on the fourth staff, indicating a solo passage in the same octave. The vocal parts are written in soprano, alto, tenor, and bass clefs, with dynamic markings such as *fp* (fortissimo piano) and *mf*. The score concludes with a double bar line and a final *Fz* marking.

loco

cres.

tutti.

cres.

cres.

cres.

cres.

cres.

cres.

FP

FP

FP

nous rend la paix, nous rend la paix, nous rend la paix.

nous rend la paix, nous rend la paix, nous rend la paix.

nous rend la paix, nous rend la paix, nous rend la paix.

cres.

RÉCIT et AIR.

Andante. (N.º 69 = ♩ =)

Fl.

Hautb.

Cl. (Ici, l'on prend des Clarinettes en La.)

Cor. (Changez de Cors prenez les Cors en Mi.)

Tromp. (Les Trompettes tacent, elles sont remplacées par les 3^e et 4^e Cors en La.)

B^{ss}.

V^{cl} et C. B.

Aménarde. (à sa Suite)

Vous, que mon sort in-té-res-se, que j'ai me vos soins, vos soins tou-

f. et ^{2^e} C^{is} en Mi.
 3^e et 4^e C^{is} en La.

- chans; je souris à votre i - vres - - - se, je partage vo - tre ten.

- dresse et mon cœur se plait à vos chants je v. rends votre ten. dresse, mon cœur se plait à vos chants, mon cœur

Allegretto. (N.º 104 = ♩ =)

Oct.

Fl.

Hautb.

Cl.

C^o

C^o

B^o

pizzice:
p

pizzice:
p

pizzice:
p

se plait à vos chants, mon cœur se plait à vos chants.

pizzice:
p

Handwritten musical score for a string quartet with vocal entry. The score consists of 12 staves. The first four staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello). The fifth and sixth staves are empty. The seventh and eighth staves are for the Violin I and Violin II parts, respectively, with "arco." and "cres." markings. The ninth and tenth staves are for the Viola and Violoncello parts, also with "arco." and "cres." markings. The eleventh staff is the vocal line, starting with "(à part.)" and the lyrics "Ô toi que j'ai - me, toi que j'a - do - re, combien je souffre loin de". The twelfth staff is the bass line for the vocal part, with "pizz." and "p." markings. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *F*, *p*, *arco*, and *pizzicc:*. The vocal lines are marked *sotto voce*. The piano accompaniment includes various textures, including arpeggiated figures and sustained chords.

toi, oui, du moins mon à me, espère en, core, tu reviendras un jour après de moi, mon e. fi. de

Musical score for the second system, continuing the vocal and piano parts. The lyrics are: "le, tap. pel - - - le, tou - jours, tou - jours tap." The score includes dynamic markings such as *arco* and *sotto voce*. The piano accompaniment features a rhythmic pattern of eighth notes.

Cl.

C^{ry}

C^{rs}

B^{ns}

mus C^{tes} les C^{ns}

pel - - - - - le, re, viens charmer mes jours.

Dessus. *p*

Bé - nis - sons cette jour.

CHOEUR. II. C^{tes} et Tailles. *p*

Bé - nis - sons cette jour.

Basses. *p*

Bé - nis - sons cette jour.

p

Oct.

Fl.

Hautb.

Cl.

C¹

C²

B¹

- né - e, qui vient combler nos vœux, que l'au - tel de l'hyme, né - e re - çoit leurs doux a - vœux, que leur

- né - e, qui vient combler nos vœux, que l'au - tel de l'hyme, né - e re - çoit leurs doux a - vœux, que leur

- né - e, qui vient combler nos vœux, que l'au - tel de l'hyme, né - e re - çoit leurs doux a - vœux, que leur

cres

F

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

pizzice:

p

pizzice:

p

pizzice:

p

Amenaide

Viens, ô toi que j'ai me, toi que ja do re, combien je

chaine for tu né e nous donne des jours heu reux.

chaine for tu né e nous dome des jours heu reux.

chaine for tu né e nous donne des jours heu reux.

pizzice:

p

Handwritten musical score for a multi-staff instrument (likely strings) and a vocal line. The score is written in G major (one sharp) and 3/4 time. It features several staves with dynamic markings such as *F* (forte) and *p* (piano). Performance instructions include *arco.* (arco), *pizzicc:* (pizzicato), and *arco.* (arco). The vocal line is at the bottom, with lyrics in French: "souffre loin de toi, oui, d'moins mon âme, espère en core, tu reviendras un j. après de moi non c. li."

Cl. sotto voce.

C^{es} sotto voce.

C^{es}

arco.

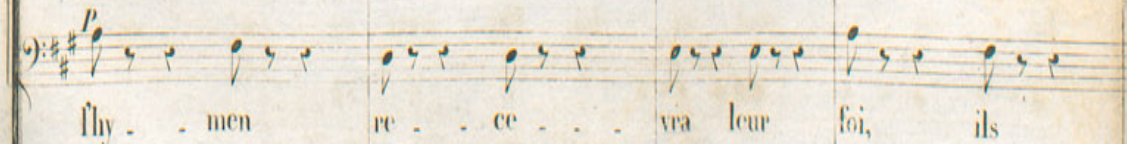
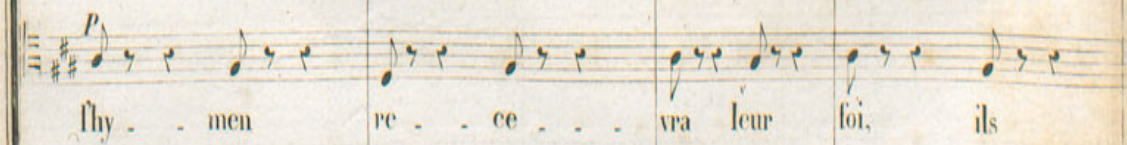
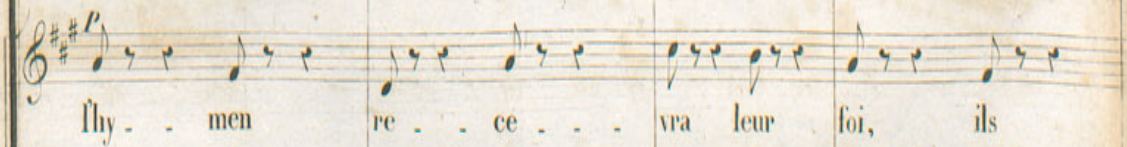
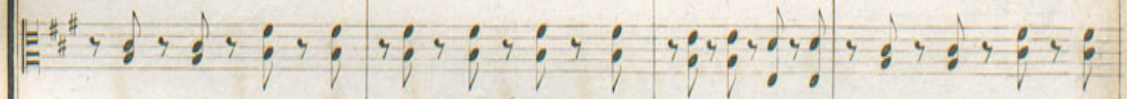
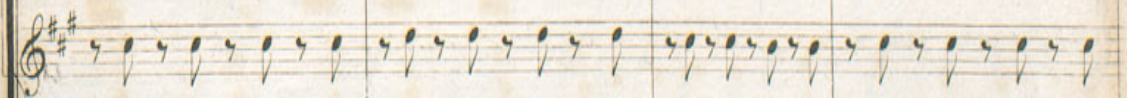
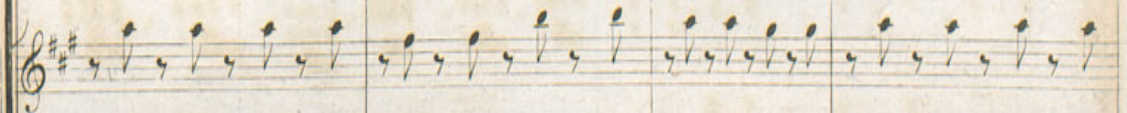
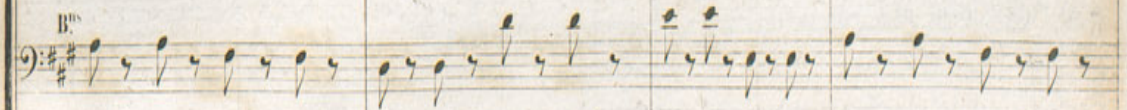
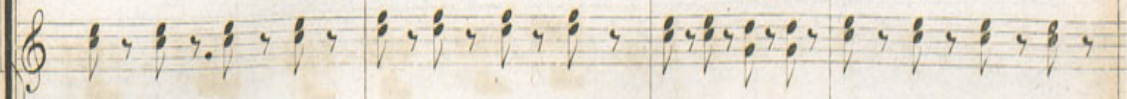
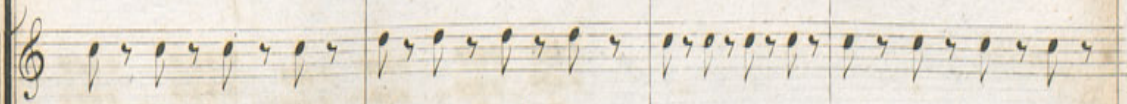
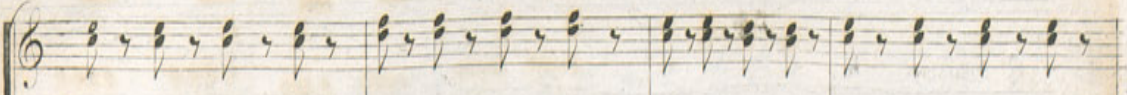
arco.

arco.

arco.

de - - - - - le, l'ap - pel - - - - - le, tou.

- jours, tou - jours l'ap - pel - - - - - le, re - vicis char - mer mes



Oct.

Fl.

Hautb.

Cl.

C^s

C^s

Bⁿ

FP FP FP FP P FP

FP FP FP FP P FP

FP FP FP FP P FP

souf - - - - - lre loin de toi, re - viens, re - viens au - -

bé - - ni - - - ront sa loi, Ihy - men va re - - ce - -

bé - - ni - - - ront sa loi, Ihy - men va re - - ce - -

bé - - ni - - - ront sa loi, Ihy - men va re - - ce - -

FP FP FP FP P FP

The musical score consists of 14 staves. The top seven staves are instrumental, with dynamics marked *F* (forte). The bottom seven staves are vocal, with lyrics in French. The lyrics are:

- près de moi, re- viens, re- viens auprès de moi, au- près de moi.

- voir leur foi, ils bé- ni- ront sa dou- ce loi, sa dou- ce loi.

- voir leur foi, ils bé- ni- ront sa dou- ce loi, sa dou- ce loi.

- voir leur foi, ils bé- ni- ront sa dou- ce loi, sa dou- ce loi.

The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), and dynamic markings.

unis C^{me} les V^{lons}.

This page contains a handwritten musical score for a multi-instrument ensemble, likely for a string quartet or similar. The score is written on 12 staves, organized into two systems of six staves each. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes a variety of rhythmic figures, such as sixteenth-note runs, eighth-note patterns, and chords. Each staff begins with a dynamic marking of *ff* (fortissimo), indicating a strong, loud sound. The music concludes with a double bar line and a fermata on the final note of each staff.

N^o 3.

AIR ET CHOEUR.

REPLIQUE. —) Accompagne ses pas et conduis-le-hors de la ville par des sentiers secrets.

Tempo di marcia. (120 = $\frac{1}{2}$)

Flûtes.

Hautbois.

Clarinettes.

Cors en Fa.

Trompettes en Ut.

Bassons.

Timbales Ut Sol.

Violons.

Altos.

Hauts-Contres

Tailles.

Basses.

Basses et C. B.

The musical score is arranged in a system of staves. The instruments listed on the left are: Flûtes, Hautbois, Clarinettes, Cors en Fa, Trompettes en Ut, Bassons, Timbales Ut Sol., Violons, Altos, Hauts-Contres, Tailles, Basses, and Basses et C. B. The Flûtes and Hautbois parts include dynamic markings of *F* and *P*. The Clarinettes part is marked with a double bar line and a slash. The Cors en Fa, Trompettes en Ut, Bassons, and Basses et C. B. parts also show *F* and *P* markings. The Violons and Altos parts have *F* and *P* markings, with the Altos part ending with a double bar line and a slash. The Hauts-Contres, Tailles, and Basses parts are marked with a double bar line and a slash. The score is in common time and includes a tempo marking of 'Tempo di marcia. (120 = $\frac{1}{2}$)'. There are also some numerical markings like '5' above notes in the Flûtes and Hautbois parts.

A handwritten musical score on aged paper, consisting of 14 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is divided into measures by vertical bar lines. The first two staves are in treble clef, the third is a double bar line with the instruction "Ces Hautbuis: // // // //". The fourth and fifth staves are in treble clef, the sixth is in bass clef, and the seventh is in treble clef. The eighth and ninth staves are in treble clef, the tenth is in bass clef, and the eleventh is in treble clef. The twelfth and thirteenth staves are empty. The fourteenth staff is in bass clef. The score concludes with the name "Tancrede." at the bottom center.

Tancrede.

Flutes: *F*

Violins: *F*

Violas: *F*

Cellos: *F*

Double Basses: *F*

Hautes-Corbes.

Tailles.

Basses.

De ce jour consacrons la mé-moi-re, atta- quons un farouche enne-

F
Tancrède.

- mi, Orbas san est chéri de la gloi.re, dete.rreur Solamir a fré.mi. Vic.
 - mi, Orbas san est chéri de la gloi.re, dete.rreur Solamir a fré.mi. Vic.
 - mi, Orbas san est chéri de la gloi.re, dete.rreur Solamir a fré.mi. Vic.

The musical score consists of 13 staves. The first two staves are for the upper strings (Violins I and II), both marked with a forte (>F) dynamic. The third staff is a grand staff (treble and bass clefs) with a double bar line, indicating a rest. The fourth and fifth staves are for the lower strings (Violas and Cellos/Double Basses), both marked with a forte (>F) dynamic. The sixth staff is a grand staff with a forte (>F) dynamic. The seventh and eighth staves are for the woodwinds (Flutes and Clarinets), both marked with a forte (>F) dynamic. The ninth staff is for the harpsichord or keyboard, marked with a forte (>F) dynamic. The tenth staff is for the bassoon, marked with a forte (>F) dynamic. The eleventh and twelfth staves are for the vocal parts, with lyrics written below the notes. The thirteenth staff is for the basso continuo, marked with a forte (>F) dynamic.

Lyrics:
 -toire! vic-toi-re! de ce jour consacrons la mé-moi-re at-ta-que nous un farouche enne-
 -toire! vic-toi-re! de ce jour consacrons la mé-moi-re at-ta-que nous un farouche enne-
 -toire! vic-toi-re! de ce jour consacrons la mé-moi-re at-ta-que nous un farouche enne-

FF

FF

FF

FF

FF

FF

FF

FF

FF

FF

Unis: //

FF

-mi: Orbas san est chéri de la gloi - re, deteur reur Solamira fré mi.

-mi: Orbas san est chéri de la gloi - re, deteur reur Solamira fré mi.

-mi: Orbas san est chéri de la gloi - re, deteur reur Solamira fré mi.

FF

Récit à volonté.

Argire.
Tancrède de nos murs est proscrit à ja- mais, ton amour est sans espé- rance; tu ne peux d'Orbas.

-san, refu- ser l'ali- ance, ma fille! cethymen, comblera mes sou- haits, il deviendra pour nous le gage de la paix.

Allegro. (N° 120 = $\text{♩} = \text{♩}$)

Hautb.
Clar: in B.
Cors. in B.
Tromp: in B.
Basson.
Violons.
Altos.
ARGIRE.
Basse et C. B.

F as. *P* as. *P*

Tancrède.

Two staves of violin music, both marked *sul ponticello*. The music consists of rapid sixteenth-note passages. Below these are two staves of cello and bassoon, both marked with double bar lines. The vocal line is in the soprano staff, with the lyrics: *Ban-nis la chi-mè-re qui trou-ble ton*. Below the vocal line is a basso continuo line marked *sotto voce*.

Instrumental accompaniment section. It includes staves for *Hautb:* (Horn), *Cl:* (Clarinet), and *Crs:* (Cristallo). The *Hautb:* and *Cl:* parts are marked *p*. The *Crs:* part features a melodic line with a *p* dynamic. Below these are staves for violin and viola, both marked *loco.* The vocal line continues with the lyrics: *cœur; ta gloire m'est chère, é-coute l'hon neur, tu dois croire un*. A basso continuo line is at the bottom.

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in a lower register. The piano accompaniment features a complex texture with multiple staves. Dynamics include *F*, *Fas. P*, and *FP P*.

père qui veut ton bon. heur. Ban- nis la chi- mè - re qui trouble ton

Musical score for the second system, including vocal line and piano accompaniment. The piano accompaniment features a complex texture with multiple staves, including a section marked *sul ponticello*. Dynamics include *F*, *Fas. P*, and *FP P*.

coeur; ta gloire m'est chère, é- cou te l'honneur tu dois croi - re un

Musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line has lyrics: "père qui veut ton bon heur. Je bri - se ta". The piano accompaniment includes dynamic markings such as *F*, *F as.*, and *Pas.*. There are also *loco.* markings above the vocal line. The system ends with a double bar line.

Musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "châ-ne, ou blie en ce jour, l'ob jet de ma hai-ne et de ton a-mour, de". The piano accompaniment includes dynamic markings such as *F*, *P*, and *F as.*. The system ends with a double bar line.

-truis l'es-pé-rance dont il s'est fla-té ou crains la ven-

P

-gean-ce d'un pé-re ir-ri-té! Ô fil-le trop chère! l'hon-

Crs.

F

P

F

neur est sé - ve - re, que sa voix l'é - clai - re, sois di - gne de nous. Des mains de ton

Hautb:

Cl:

Crs:

père ac - cepte un é - poux. Des mains de ton père, ac - cepte un é -

F P

F P

F P

Musical score for instruments including Trompe, Basses, and strings. The score shows various musical notations such as rests, notes, and dynamic markings like 'P' and 'F'.

- poux; ac - cepte un é - poux, ac - cepte un é - poux.

Le

Dessus. (à Amenaïde.)
 De la main d'un père, prenez un é

Haut. cont: et Tailles. (à Amenaïde.)
 De la main d'un père, prenez un é

Basses. (à Amenaïde.)
 De la main d'un père, prenez un é

F

This musical score consists of ten staves. The top two staves are vocal lines. The third staff contains a melodic line with dynamics *P* and *Cres:*. The fourth staff has a melodic line with dynamics *P* and *F*. The fifth staff is a bass line with double bar lines. The sixth and seventh staves are piano accompaniment with dynamics *P* and *F*. The eighth staff is a bass line with dynamics *P* and *F*. The ninth and tenth staves are vocal lines with lyrics.

Dynamics: *F*, *P*, *Cres:*, *P*, *F*, *P*, *P*, *F*, *P*, *F*, *P*.

Lyrics:
 peu - ple l'es - pè - re le peu - - ple l'es -
 -poux . De la main d'un père, prenez un é poux .
 -poux . De la main d'un père, prenez un é poux .
 -poux . De la main d'un père, prenez un é poux .

Handwritten musical score for a vocal and instrumental piece. The score consists of 12 staves. The top four staves are for instruments (likely strings and woodwinds). The bottom four staves are for voices. The lyrics are in French. The score includes dynamic markings such as 'P', 'Cres:', and 'F', and performance instructions like 'Unis: //'. The lyrics are: '-pè-re', 'ô fil-le ché-ri-e, suis l'ordre du ciel.', and 'le peu-ple l'ès père, venez suivez-nous.'

Musical score for a piece with multiple staves. The score includes dynamic markings such as *F* (forte) and *P* (piano). The lyrics are:

Ton père, te prie, ô fil - le ché - ri.e, suis
 Un père vous prie, venez à l'au - tel.
 Un père vous prie, venez à l'au - tel.
 Un père vous prie, venez à l'au - tel.

Poco piu lento.

l'ordre du ciel, marchons à l'au-tel.
 C'est l'ordre du ciel, l'ordre du ciel.
 C'est l'ordre du ciel, l'ordre du ciel.
 C'est l'ordre du ciel, l'ordre du ciel.

(Amenaide fait un geste d'horreur.)

1. *C^{me} la Basse*

P

P

P

P

P

Ô fil-le ché ri - e, ton pè-re te prie, é-

colla voce. *à tempo.*

colla voce.

colla voce. *à tempo.*

colla voce. *à tempo.*

colla voce. *C^{me} la Basse*

à volonté. *come 1.*

-coute sa pri-ère, éx-au-ce ses vœux, é-coute ton père, par cet hy-

Tancredi. *s^F colla voce.* *s^F* *à tempo.*

Musical score for strings and Trompe. The strings (Violins I, Violins II, Violas, Cellos, and Double Basses) play a rhythmic accompaniment of eighth notes. The Trompe part features a melodic line with a dynamic marking of *F* (forte).

Musical score for woodwinds and strings. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play a melodic line with a dynamic marking of *F* (forte). The strings continue their accompaniment, with a dynamic marking of *P* (piano) appearing in the lower strings.

- men tu le ren dras heu reux. E cou te ton père, ô

Vocal and woodwind parts. The vocal parts (Dessus, Haut-cont: et Tailles, Basses) sing the lyrics. The woodwinds (Haut-cont: et Tailles) play a melodic line. The Basses part has a dynamic marking of *F* (forte).

This page of a handwritten musical score, numbered 108, features a vocal line and a basso continuo line. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal line begins with a piano (*p*) dynamic and a melodic line of eighth notes, which intensifies to a forte (*f*) dynamic with a more complex, rhythmic pattern. The basso continuo line starts with a piano (*p*) dynamic and a simple eighth-note accompaniment, also moving to a forte (*f*) dynamic. The lyrics are in French and are aligned with the vocal line. The score includes various musical notations such as rests, slurs, and dynamic markings.

fil - le bien chère, par ce thy - men tu comble - ras ses vœux. En
 le peuple
 le peuple
 le peuple

Musical score for the first system, featuring four staves with treble clefs and one bass staff with a double bar line. Dynamics include *p* and *P*.

Musical score for the second system, featuring five staves with treble clefs and one bass staff with a double bar line. Dynamics include *P as.* and *p*.

toi le peuple es_père, par cethy men, tu comble ras ses

Musical score for the third system, featuring four staves with treble clefs and one bass staff with a double bar line. Dynamics include *p*.

Poco piu mosso.

Musical staff with notes and dynamics. The notes are half notes with a fermata over the first two. Dynamics include *F* and *sf*.

Poco piu mosso.

Musical staff with chords and dynamics. The notes are eighth notes in a rhythmic pattern. Dynamics include *F*.

Poco piu mosso.

Musical staff with chords and dynamics. The notes are eighth notes in a rhythmic pattern. Dynamics include *F*.

Empty musical staff.

Empty musical staff with double bar lines.

Poco piu mosso.

Musical staff with notes and dynamics. The notes are eighth notes in a rhythmic pattern. Dynamics include *F*.

Poco piu mosso.

Musical staff with notes and dynamics. The notes are eighth notes in a rhythmic pattern. Dynamics include *F*.

Empty musical staff with double bar lines.

Musical staff with notes and dynamics. The notes are eighth notes in a rhythmic pattern. Dynamics include *F*.

voeux. Re-doute d'un père, la juste co-lè-re, en toi le peuple es pè-re, suis

Musical staff with notes and dynamics. The notes are eighth notes in a rhythmic pattern. Dynamics include *F*.

en vous le peuple espè-re,

Musical staff with notes and dynamics. The notes are eighth notes in a rhythmic pattern. Dynamics include *F*.

en vous le peuple espè-re,

Musical staff with notes and dynamics. The notes are eighth notes in a rhythmic pattern. Dynamics include *F*.

en vous le peuple espè-re,

Musical staff with notes and dynamics. The notes are eighth notes in a rhythmic pattern. Dynamics include *sf*.

Poco piu mosso.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a whole note G4. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. Dynamics include *F* (forte) and *q* (quasi).

The second system continues the musical score. The vocal line features a melodic phrase with dynamics *F* and *P* (piano). The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. Dynamics include *F* and *q*.

The third system contains the vocal line with lyrics and piano accompaniment. The lyrics are: "l'or - dre du ciel; viens prononcer un serment solen nel!" and "suivez l'ordre du ciel; pronon cez un serment solen nel!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. Dynamics include *F* and *P*.

The musical score consists of several systems of staves. The top four staves are for piano accompaniment, with dynamic markings 'F' (forte) appearing in the first, second, and fourth staves. The fifth and sixth staves are for vocal parts, with dynamic markings 'P' (piano) and 'F' (forte) appearing in the fifth staff. The seventh and eighth staves are for another vocal part, with dynamic markings 'P' and 'F' appearing in the eighth staff. The lyrics are written below the vocal staves.

plus de retard à l'ins-tant marchons à l'au tel, marchons à l'au tel, marchons à l'au tel, marchons à l'au.

c'est l'ordre du ciel, venez à l'au tel, venez à l'au tel, venez à l'au.

c'est l'ordre du ciel, venez à l'au tel, venez à l'au tel, venez à l'au.

c'est l'ordre du ciel, venez à l'au tel, venez à l'au tel, venez à l'au.

A handwritten musical score on aged paper, page 113. The score is arranged in a system of ten staves. The top two staves are treble clefs, the next two are bass clefs, and the bottom four are also bass clefs. The first two staves contain complex rhythmic patterns with many notes. The third and fourth staves have fewer notes, with some rests. The fifth and sixth staves are mostly rests, indicated by double slashes. The seventh and eighth staves contain more rhythmic patterns. The ninth and tenth staves are mostly rests, with the word "_tel." written below each staff. The bottom-most staff has a series of notes with slurs, suggesting a melodic line.

RÉCIT et FINAL.

REPLIQUE. » Perfide! vous pérez, mais d'une mort ignominieuse »
Récit: Allegro. (N^o 138 = $\text{♩} =$)

Violons.

Alto.

AMENAÏDE.

ISAURE.

ARGIRE.

ORBASSAN.

Basse.

(à Part.)
Je tremble! je tremble!

(à Part.)
Je frissonne!

(à Orbassan.)
Ô ciel! que di-tes vous!

Orbass. à Argire (à Volonté.)

Ce crime affreux est tra- cé de sa main, son esclave arrê- té, par mon ordre, en che- min, por-

- tait à Sola- mir, cet e- crit qui t'éton- ne; mon glai- ve l'a frap- pé sou-

Tancrède. *F*

All^o

Arg^{te} (Il prend l'écrit.) Ma

orb. (Il lui présente l'écrit.) (à volonté.)

- dain. lisez malheureux père! lisez! vous frémirez d'horreur.

All^o

Tremando.

Tremando.

Tremando.

Amén.

Mon père!

Arg^{te} (Il lit.)

fille! quelle affreuse lumière a pas sé dans mon cœur. » A l'hymen on veut me contraindre,

Tremando.

» Viens guerrier qui reçus ma foi, Tes ennemis doivent te craindre, Viens régner sur eux et sur moi. »

Flûtes.

Hautbois.

Clarinettes.

Cors en Ré.

Trompettes en Ré.

Bassons.

Trombones.

Timballes LA RÉ.

Violons.

Alto.

AMÉNAÏDE.

ISAURE.

ARGIRE.

ORBASSAN.

2 Ecuyers d'Argire.

CHŒUR.

Basses et C-B.

Musical staves for woodwinds and strings. The woodwinds (Flûtes, Hautbois, Clarinettes, Cors en Ré, Trompettes en Ré, Bassons) and Trombones are marked with *F* (forte) dynamics. The Timballes (LA RÉ) and Violons are marked with *p* (piano) and *f* (forte) dynamics, with a *6* (sixteenth notes) marking. The Alto and Basses et C-B. are also marked with *p* and *f* dynamics.

Andante sostenuto.

AMÉNAÏDE. (à part) Ah! mon pé.re croit au

ISAURE. (à part) Ah! son pé.re croit au

ARGIRE. (avec douleur) Dieux! quel crime! Dieux! quel

ORBASSAN. (avec indignation) Dieux! quel crime! Dieux! quel

2 Ecuyers d'Argire. Dieux! quel crime! Dieux! quel

CHŒUR. Dieux! quel crime! Dieux! quel

Andante sostenuto.

Basses et C-B. *p* *T'*ancrede. *p* *p* *f* *p*

This musical score page, numbered 117, contains a complex arrangement of vocal and instrumental parts. At the top, there are five staves of woodwinds (flutes, oboes, and bassoons) and five staves of strings. The woodwinds play rhythmic patterns, often marked with accents (>) and dynamic markings like *f*. The strings play sustained chords, also marked with *f*. The vocal parts include a soprano (S^{re}), alto (A^{re}), tenor (T^{re}), and bass (B^{re}), each with their own line of music and lyrics. The lyrics are in French and describe a crime and its consequences. The score includes various musical notations such as dynamics (*p*, *f*, *fp*), articulation marks, and performance directions like *à volonté* and *(avec douleur)*. At the bottom, there is a bass line for a character named Tancrède.

Amén.
 cri.me!
 Is^{re}

cri.me!
 Arg^{re}

cri.me!
 Orb.

cri.me!

cri.me!

cri.me!

cri.me!

cri.me!

cri.me!

cri.me!

ô des-ti-né-e!
 ô desti-né.e!
 pour un pé-re
 pour un pé-re
 pour son pé-re
 pour son pé-re
 in-for-tu-né-e!
 in-for-tu-né-e!
 quelle jour-né-e!
 quel-le jour-né-e!
 quel-le jour-né-e!
 quel-le jour-né-e!
 in-for-tu-né-e!
 in-for-tu-né-e!
 in-for-tu-né-e!
 in-for-tu-né-e!

Fl. (N^o 56 = $\text{♩} =$)

Hautb. *p*

Cl. *p*

C^o *p*

il punto d'arco.

Unis. // // // //

p

Amen.

ma ten - dres - se est mon seul

1^{re}

sa tendresse est son seul cri - me, elle va subir la

Arg^{te}

(à Amenaïde.)

Malheureuse! pleure! tremble, tremble la loi veut la

Orb. (à Amenaïde)

Ah! perfi... de! pleure! tremble, tremble, la loi veut la mort.

(à part.)

De l'a - mour elle est vic -

(à part.)

De l'a - mour elle est vic -

sotto voce.

De l'a - mour elle est vic -

sotto voce.

De l'a - mour elle est vic -

sotto voce.

De l'a - mour elle est vic -

il punto d'arco.

Tancrede.

Fl. *s* *b2* *b0*

Hautb.

Cl.

C^{es}

B^{as} *e* *b0* *b0*

Amén:

cri - me quel tris - te sort! l'a - mour l'a -

Is:^{re}

mort. quel tris - te sort! sa tendresse est son seul crime, de l'amour triste vic.

Arg:^{te}

mort. puisque tu commis ce cri - me il faut que la mort im.

Orb:

Ah! perfi. de pleure, tremble, tremble, la loi veut la mort, puisque tu commis ce crime

- time quel tris - te sort! sa tendresse est son seul crime, de l'amour triste vic.

- time quel triste sort! hé - las! hé -

- time quel triste sort! hé - las! hé -

Tancredi.

dolce.
 - mour est mon seul crime, pour mon père quel af-
 - ti. me faut il que la mort imprime, l'ignominie à son front? ah! pour son père quel af-
 - prime l'ignominie à ton front. quelle honte pour un père, quelle honte, quel af-
 viens que le supplice imprime la honte sur ton front, je venge mon affront.
 - ti. me faut il que la mort imprime l'ignominie à ton front? ah! pour son père quel af-
 - ti. me faut il que la mort imprime l'ignominie à ton front
 - las! ah! pour son père quel af-
 - las! ah! pour son père quel af-
 - las! ah! pour son père quel af-

8^{va}

front! ah! pour moi quel tris-te sort! ah! pour moi quel tris-te
 front! la loi com-man-de sa mort, la loi com-man-de sa
 front! cette loi se-vè-re, cette loi se-vè-re dé-ci-de son sort, dé-ci-de son
 (à part.)
 cette loi se-vè-re, cette loi se-vè-re, dé-ci-de son sort, dé-ci-de son sort,
 front! la loi com-man-de sa mort, que je plains son tris-te
 front! la loi com-man-de sa mort, el-le va su-bir son
 front! la loi com-man-de sa mort, la loi com-man-de sa
 front! la loi com-man-de sa mort, la loi com-man-de sa
 front! la loi com-man-de sa mort, la loi com-man-de sa

The musical score consists of multiple staves. The top section features instrumental accompaniment with dynamic markings such as *loco.*, *ff*, and *F*. The lyrics are in French and are written below the vocal staves. The lyrics include:

sort, de mon amour je suis victime, hélas, pour moi quel triste sort, je me sou mets et je marche à la mort.
 mort, de son amour elle est victime, hélas, je plains son triste sort, oui, oui je plains je plains son triste sort.
 sort, oui la loi commande ta mort, il faut te soumettre à ton sort, marche à la mort, subis, subis ton sort.
 tremble, tremble, la loi veut ta mort, viens, si faut marcher à la mort, subis ton sort, marche à la mort.
 sort, de son amour elle est victime, hélas, je plains son triste sort, oui, oui je plains, je plains son triste sort.
 sort, cette loi commande sa mort, hélas, je plains son triste sort, oui, oui je plains, je plains son triste sort.
 mort, je plains je plains son triste sort, je plains son triste sort.
 mort, je plains je plains son triste sort, je plains son triste sort.
 mort, je plains je plains son triste sort, je plains son triste sort.

The score concludes with the signature "Tancrède." and a final *ff* dynamic marking.

Allegro. (N.º 112 = 0 =)

Fl. *C. me. le 1.º V. on* // // // // //

Cl. Solo.

B.º *C. me. la B.º* // // // // //

dol.

divisi. *p*

C. me. le 1.º V. on // // // // //

dol.

Amén. (Implorant son père.)

Ah! mon père!

Arg.

Ah! ne crois

Allegro. *p*

F *F* *p cres.*

unis. *F* *p cres.*

F *F* *p cres.*

Arg.

pas pouvoir ja. mais flechir ton pé. re? tout redouble, ma co. lè. re, insen. si. ble, à ta pri. è. re, sans de.

F *F* *p*

Fl.

Haut.

Cl.

Crs.

Tromp.

B.^{ns}

C.^{me} le 1.^{er} Unis.

Arg.^{re}

- plo- rer ton tré - - pas, je te re- pous- se de mes bras, je te re- pousse de mes bras.

cres.

F F F F P F F F

Haut. solo.

Cl.

B.^{ns}

C.^{me} la B.^{ss}

dol.

dol.

Amén.

(S'adressant à Isaure)

Chère I- saure!
(à Argire.)

1.^{re}

dol.

Tancrède.

Voyez ses

pleurs quittez cet te voix ménaçan te, votre fil le, est innocen te, votre fil le, est innocente, ah! voy

F *F* *F* *P*

Fl.
Haut.
Cl.
C^{ra}
Tromp.
B.^{as}
cres. *F* *P* *F*
cres. *F* *P* *F*
cres. *F* *P* *F*

- ez, voy ez ses pleurs, mettez un terme à ses douleurs, mettez un terme à ses dou leurs.

cres. *F* *P* *F*

Fl. *dol.*

Cl. *dol.*

p

fz *f*

fz *f*

fz *f*

Amén: (levant ses mains vers les cieux)

Orbas: Ciel! je t'implore!
(à Aménaïde)

Ôser tra-hir votre fa-mille et Sy-na-cu-se, un tel

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

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

cri-me n'a point d'excu-se, non ce cri-me n'a point d'excu-se, les loix doi-vent le pu-

Fl

Hautb

Cl

B^{no}

Unis.

Amén. (à son Père)

Le tré-

nir, rien ne pour ra nous at - tendre, et le tré - pas doit vous flé - trir.

divisi. b

-pas remplit mon at - tente, mais votre fille est in - nocente, hélas mon père, que sa pri-

eres. douce.

Unis.

Unis.

p

re, enfin de sar me votre courroux, elle est di gne, di gne de

Unis. Col C-B. // //

C-B.

p

Divisi.

vous. Hélas mon pé re, que ma pri è re, enfin de sar me votre courroux,

Unis.

p *fz*

p *fz*

p *fz*

vo tre fille est di gne de vous, est di gne de

Unis.

V^{lle} et C-B. *fz*

C^{es}

Tromp.

F

F

F

Amén.
vous.

1^{re}

Ar^{re}

Orb.

(à Amenaïde)
F Cet-te let-tre vous ac-cu-se, vo-tre crime est sans ex-cu-se. fil-le d'Ar.

(à Amenaïde)
F Cet-te let-tre vous ac-cu-se, vo-tre crime est sans ex-cu-se. fil-le d'Ar.

(à Amenaïde)
F Cet-te let-tre vous ac-cu-se, vo-tre crime est sans ex-cu-se. fil-le d'Ar.

F C^{me} la B^{sse} unis. // // // //

Vibrato.
F

Fl.

Hautb.

Cl.

C^{rs}

Tromp.

B^{ns}

Enis.

F Amén.

1^{re}

2^{me}

Orb.

2. Ecuyers.

gi - - - re quel triste sort vous livre à la mort.

gi - - - re quel triste sort vous livre à la mort.

gi - - - re quel triste sort vous livre à la mort.

C^{me} la b^{isse} // // // //

Tancredi *FF*

Detailed description: This is a page of a musical score, page 130. It contains 15 staves. The top staves are for woodwinds and brass: Flute (Fl.), Horn (Hautb.), Clarinet (Cl.), Cymbals (C^{rs}), Trumpet (Tromp.), and Bassoon (B^{ns}). The middle staves are for strings: Violin (Enis.), Viola (Amén.), Violoncello (1^{re}), Double Bass (2^{me}), Oboe (Orb.), and Two Pages (2. Ecuyers.). The bottom staves are for vocal parts, with lyrics in French: "gi - - - re quel triste sort vous livre à la mort." There are also some instrumental parts for C^{me} la b^{isse} and Tancredi. The score includes various musical notations such as dynamics (F, FF, *ff*), articulation (accents, slurs), and performance instructions.

Andante. (N.º 63 = $\text{♩} =$)

Hautbois.

Clarinettes.

AMÉNAÏDE.
De la ter-re puissant ju-ge! qui peut li-re dans mon cœur,

ISAURE.
De la ter-re puissant ju-ge! qui peut li-re dans son cœur,

ARGIRE.
Je suis pè-re, je suis ju-ge,

ORBASSAN.
Tu me bra-ves, je suis ju-ge,

Bassons.

Ah! ta jus-ti-ce

ta jus-ti-ce

les-pé-ran-ce fut de mon cœur. je suis pè-re,

la ven-gean-ce est dans mon cœur. tu me bra-ves,

est mon re - fu - ge, mets un terme à
 est son re - fu - ge, mets un terme à sa dou - leur à
 je suis ju - ge, les - pé - rance a fui mon cœur, à
 je suis ju - ge, la ven - geance est dans mon cœur, est

ma dou - leur. mets un terme à ma dou -
 sa dou - leur. mets un terme à sa dou - leur, à sa dou -
 fui mon cœur. les - pé - rance a fui mon cœur, a fui mon
 dans mon cœur. la ven - geance est dans mon cœur, est dans mon

leur, à ma dou - leur, à ma dou - leur. *colla parte.*
 leur, Ciel mets un ter - me à sa dou - leur. *colla parte.*
 cœur, a fui mon cœur, a fui mon cœur. *a volonté.*
 cœur, oui, elle re - gne au fond de mon cœur. *p.*
 Tancredi. *colla parte.*

Fl.
Hautb.
Cl.
C.
Tromp.
Bⁿ.

Unis.
C. C. la B.°

Vengeance, vengeance, il faut la punir, vengeance, vengeance, il faut la punir.
Vengeance, vengeance, il faut la punir, vengeance, vengeance, il faut la punir.
Allegro. Vengeance, il faut la punir, vengeance, il faut la punir.
dolce.

dol.
dol.
Amén:
plus d'es-pé-ran-ce, plus d'es-pé-ran-ce, mon sort ne peut les at-ten-

Fl.
Hautb.
Cl.
C.
Tromp.
B^{ns}
C^{me} la B^{se} //

F
unis: //

C^{me} la B^{se} //

Amen (à son père.) (avec désespoir) *am*
- drin. hélas! mon père? que fai-re?
Arg^{te} (la repoussant) *longue*
Orb. *am* Ton père fa-bandonne,
Votre cri - me mé-

F₀
non.
F₀
non.
F₂
non.

Fl^{#2}
Haut.
Cl[#]
C^{es}
Tromp.
F^{es}
Anièn.
I^{re}
Ob.
cri - me mé - ri - te la mort.

Solo.
dol.
dol.
dol.
dol.
dol. (s'adressant à Isaure)
I - saure!
(à Aménaïde)
I -

dol.

Hautb.
Cl.
F^{es}
I^{re}
- saure à pré - sent de - ses - pé - re, mais el - le veut par - ta - ger vo - tre

Solo

Fl *f* tutti. *ff*

Hautb *f* *ff*

Cl. tutti. *f* *ff*

C^{es} *f* *ff*

Tromp. *f* *ff*

B^{es} *f* *ff*

Timb *f* *ff*

Unis. *f* *ff*

C^{es} la B^{es} *f* *ff*

Anén: *f* *ff*

Is^{re} *f* *ff*

sort. *f* *ff*

vengeance! vengeance!

vengeance! vengeance!

vengeance! vengeance!

vengeance! vengeance!

Tuercede *f* *ff*

Mon père! mon père, je ne suis point coupable et je bra . ve la mort.

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part consists of three staves: two treble clefs and one bass clef. The vocal part consists of two staves: a treble clef and a bass clef. The lyrics are:

plus d'espérance, plus d'espérance, quelle souffrance vient m'accabler, non je ne veux rien
 plus d'espérance, plus d'espérance, ah! leur vengeance me fait trembler, oui leur vengeance me

(à part)
 pizz.

Musical score for the second system, featuring piano accompaniment and vocal lines. The piano part consists of three staves: two treble clefs and one bass clef. The vocal part consists of two staves: a treble clef and a bass clef. The lyrics are:

Solo:
 dol:
 Solo:
 dol:
 Amen.
 dé-voi-ler.
 1.^{re}
 fait trembler.
 Arg.^{te} (à part)
 plus d'espérance, plus d'espérance, quelle souffrance vient m'accabler.
 Or.b. (à part)
 douce espérance, douce espérance, ah! ma vengeance va l'accabler.

Handb.
 Cl.
 2.^{de}
 3.^{de}
 4.^{de}
 5.^{de}
 6.^{de}
 7.^{de}
 8.^{de}
 9.^{de}
 10.^{de}
 11.^{de}
 12.^{de}
 13.^{de}
 14.^{de}
 15.^{de}
 16.^{de}
 17.^{de}
 18.^{de}
 19.^{de}
 20.^{de}
 21.^{de}
 22.^{de}
 23.^{de}
 24.^{de}
 25.^{de}
 26.^{de}
 27.^{de}
 28.^{de}
 29.^{de}
 30.^{de}
 31.^{de}
 32.^{de}
 33.^{de}
 34.^{de}
 35.^{de}
 36.^{de}
 37.^{de}
 38.^{de}
 39.^{de}
 40.^{de}
 41.^{de}
 42.^{de}
 43.^{de}
 44.^{de}
 45.^{de}
 46.^{de}
 47.^{de}
 48.^{de}
 49.^{de}
 50.^{de}
 51.^{de}
 52.^{de}
 53.^{de}
 54.^{de}
 55.^{de}
 56.^{de}
 57.^{de}
 58.^{de}
 59.^{de}
 60.^{de}
 61.^{de}
 62.^{de}
 63.^{de}
 64.^{de}
 65.^{de}
 66.^{de}
 67.^{de}
 68.^{de}
 69.^{de}
 70.^{de}
 71.^{de}
 72.^{de}
 73.^{de}
 74.^{de}
 75.^{de}
 76.^{de}
 77.^{de}
 78.^{de}
 79.^{de}
 80.^{de}
 81.^{de}
 82.^{de}
 83.^{de}
 84.^{de}
 85.^{de}
 86.^{de}
 87.^{de}
 88.^{de}
 89.^{de}
 90.^{de}
 91.^{de}
 92.^{de}
 93.^{de}
 94.^{de}
 95.^{de}
 96.^{de}
 97.^{de}
 98.^{de}
 99.^{de}
 100.^{de}

Tancrède.

ah! leur ven.geance vient m'acca.bler, mais je ne veux rien dé . voi . ler.
 ah! sa souf.france vient m'acca.bler, son tris . te sort me fait trembler.
 ah! sa souf.france vient m'acca.bler, hé . las! son sort me fait trembler.
 ah! ma ven.geance va l'acca.bler, elle est coupable et doit trembler.

All. più mosso. (N.º 160 = $\text{♩} = \text{♩}$)

legato.
 Is^{re} (à part.)
 Arg^{te} Dieux son (à part.) trouble ex . . .
 Or^{b.} (à part.) Dans mon cœur quel
 le 2^d Ecuyer. Mon trouble (à part.) est ex . . .
 All. più mosso. (à part.) Dans mon cœur quel
 ah! (à part.) Dans mon cœur quel
 ah! (à part.) Dans mon cœur quel
 ah! V^{lle} et C.B. unis. Dans mon cœur quel
 C.B. *arco* p All. più mosso. Tancrede.

H.
 Haut.
 Clar.
 Cor.
 Tromp.
 B.^{us}

dans mon cœur quel trouble ex - trê - me
 - trê - me! m'a - gi - te moi
 trouble ex - trê - me! voi - ci son heu -
 Oh! - trê - me! je - sens - que - je
 (a part)
 Deus dans mon cœur quel trouble ex - trê - me!
 Ecce.
 trouble ex - trê - me! voi - ci son heu -
 trouble ex - trê - me! voi - ci son heu -
 trouble ex - trê - me! voi - ci son heu -
 trouble ex - trê - me! voi - ci son heu -
 trouble ex - trê - me! voi - ci son heu -

je tou - che à l'heu - re su - prê - me,
 mè - me Dieux son trouble ex -
 - re su - prê - me, dans mon cœur quel
 l'ai - me, mon trouble est ex -
 voi - ci son heu - re su - prê - me,
 - re su - prê - me, dans mon cœur quel
 - re su - - - prê - me, dans mon cœur quel
 - re su - - - prê - me, dans mon cœur quel
 - re su - - - prê - me, dans mon cœur quel

F *F* *F* *F* *F*

F *P* *F* *P* *F* *P*

FP *FP* *FP* *FP* *P*

FP *FP* *FP* *FP* *P*

dans mon cœur quel trouble ex - trê - me!

FP *FP* *FP* *FP* *P*

trê - me m'a - - gi - - te moi

trouble ex - trê - me voi - ci son lieu -

trê - me je sens que je

dans mon cœur quel trouble ex - trê - me!

trouble ex - trê - me! voi - ci son lieu -

trouble ex - trê - me! voi - ci son lieu -

trouble ex - trê - me! voi - ci son lieu -

je touche à l'heu - re su - prê - me
 mé - me m'a - gi - te moi
 - re su - prê - me voi - ci son heu -
 l'ai - me je sens que je
 voi - ci son heu - re su - prê - me
 - re su - prê - me voi - ci son heu -
 - re su - prê - me voi - ci son heu -
 - re su - prê - me voi - ci son heu -

F P F P F P T'ancrède

F *Q* *Q* *Q* *Q*
F *Q* *Q* *Q* *Q*
F *Q* *Q* *Q* *Q*
F
F *Q* *Q* *Q* *Q*
F *Q* *Q* *Q* *Q*
F *P* *F* *P* *F* *P* *F* *P* *F* *P* *P*
FP *FP* *FP* *FP* *P*
FP *FP* *FP* *FP* *F*
 je touche à l'heu - re su - prê - me je fré -
 mê - me ah! pour el - le je fré -
 - re su - prê - me ah! ma fil - le je fré -
 mê - me je me ven - ge et je fré -
 voi - ci son lieu - re su - prê - me hé - las je fré -
 - re su - prê - me
 - re su - - prê - me
 - re su - - prê - me
F *P* *F* *P* *F* *P* *F* *Tancrède*

The page contains a musical score for voice and instruments. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The score includes a vocal line and several instrumental parts. The lyrics are in French and describe a journey and a fire.

The lyrics are:

- mis! ah! quelle af - freu - se jour - né - e! que je suis in - for - tu -
 - mis! ah! quelle af - freu - se jour - né - e! ah! quelle af - freu - se jour -
 - mis! Dans cette af - freu - se jour - né - e, le flam - beau de l'hy - mé -
 - mis! Dans cette af - freu - se jour - né - e, le flam - beau de l'hy - mé -
 - mis! Dans cette af - freu - se jour - né - e, le flam - beau de l'hy - mé -
 Dans cet - te jour - né - e, le flam - beau de l'hy - mé -
 Dans cette af - freu, se jour, né - e, le flam, beau de l'hy - mé, né - e
 Dans cette af - freu, se jour, né - e, le flam, beau de l'hy - mé, né - e
 Dans cette af - freu, se jour, né - e, le flam, beau de l'hy - mé, né - e

The score includes dynamic markings such as *p* (piano) and *v* (forte). There are also performance instructions like *C. B. P.* and *V. le*.

- né - e! quand je te suis des - ti - né - e cher Tan - crè - de je pé -

- né - e! que je plains l'in - for - tu - né - e, sur son des - tin je gé -

- né - e s'é - teint pour l'in - for - tu - né - e qui tra - his - sait son pay -

- né - e s'é - teint pour l'in - for - tu - né - e qui tra - his - sait son pay -

- né - e s'é - teint pour l'in - for - tu - né - e qui tra - his - sait son pay -

- né - e s'é - teint pour l'in - for - tu - né - e qui tra - his - sait son pay -

sé - teint pour l'in - for - tu - né - e qui se ligue a - vec nos en - ne -

sé - teint pour l'in - for - tu - né - e qui se ligue a - vec nos en - ne -

sé - teint pour l'in - for - tu - né - e qui se ligue a - vec nos en - ne -

Fl f f f f f f f f f f f f f f f

Hautb f f f f f f f f f f f f f f f

Cl f f f f f f f f f f f f f f f

C^{ra} f f f f f f f f f f f f f f f

Tromp f f f f f f f f f f f f f f f f

B^{ns} f f f f f f f f f f f f f f f

Tromb basse solo.

Timb. f f f f f f f f f f f f f f f f

f f f f f f f f f f f f f f f f

f f f f f f f f f f f f f f f f

f f f f f f f f f f f f f f f f

f f f f f f f f f f f f f f f f

ris. Dieu qui vois mon in - no - cen - ce a - dou - cis mon tris - te

mis. Dieu qui vois son in - no - cen - ce a - dou - cis son tris - te

ys. c'en est fait plus d'es - ran - ce el - le va su - bir son

ys, c'en est fait, point de clémence, el le doit subir son sort; c'en est fait, p^t de clémence, el le doit subir son

(avec douleur)

ys. pour el - le point de clé - men - ce, el - le va su - bir son

(avec douleur)

ys. pour el - le point de clé - men - ce, el - le va su - bir son

mis. oui c'en est fait, point de clé - men - ce, el - le doit su - bir son

mis. oui c'en est fait, point de clé - men - ce, el - le doit su - bir son

mis. oui c'en est fait, point de clé - men - ce, el - le doit su - bir son

tutti.

f f f f f f f f f f f f f f f f

The musical score consists of several systems of staves. The top system includes a grand staff with piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The piano part features a series of chords and rhythmic patterns, with dynamic markings such as *FF*, *F*, and *F*. The vocal line begins with the instruction *Pressez.* and contains the lyrics: "sort. hé-las! hé-las! plus d'espé-ran-ce, de vant moi je vois la".

The second system continues the vocal line with the lyrics: "sort. hé-las! hé-las! plus d'espé-ran-ce, que je plains son tris-te".

The third system introduces a new vocal part with the lyrics: "sort. hé-las! hé-las! plus d'espé-ran-ce, el-le va su-bir son". This part includes performance directions: "(à Aménaidé)" and "(Au Peuple.)".

The fourth system continues with the lyrics: "sort. trem-ble! trem-ble! plus de clé-men-ce, el-le va su-bir son".

The fifth system features the lyrics: "sort. hé-las! hé-las! plus d'espé-ran-ce, el-le va su-bir son".

The sixth system includes the lyrics: "sort. hé-las! hé-las! plus d'espé-ran-ce, el-le va su-bir son". This part includes performance directions: "(à Aménaidé)" and "(A Orhassan.)".

The seventh system continues with the lyrics: "sort. trem-ble! trem-ble! plus de clé-men-ce, el-le doit su-bir son". This part includes performance directions: "(à Aménaidé)" and "(A Orhassan.)".

The eighth system features the lyrics: "sort. trem-ble! trem-ble! plus de clé-men-ce, el-le doit su-bir son". This part includes performance directions: "(à Aménaidé)" and "(A Orhassan.)".

The final system concludes with the lyrics: "sort. trem-ble! trem-ble! plus de clé-men-ce, el-le doit su-bir son". This part includes the instruction *Pressez.* and dynamic markings *FF*, *F*, *F*, *F*, *F*, and *F*. The piano accompaniment ends with a flourish marked *Tandem*.

This musical score is for the opera *Tancrede*. It features a vocal line with lyrics in French and a piano accompaniment. The lyrics are:

mort, oui de vant moi je vois la mort, oui de vant moi je
 sort, el le doit mar cher à la mort, el le doit mar cher
 sort, el le doit mar cher à la mort, el le doit mar cher
 sort, el le doit mar cher à la mort, el le doit mar cher
 sort, el le doit mar cher à la mort, el le doit mar cher
 sort, el le doit mar cher à la mort, el le doit mar cher
 sort, el le doit mar cher à la mort, el le doit mar cher
 sort, el le doit mar cher à la mort, el le doit mar cher
 sort, el le doit mar cher à la mort, el le doit mar cher
 sort, el le doit mar cher à la mort, el le doit mar cher

The score includes various musical notations such as clefs, time signatures, and dynamic markings (e.g., *F*, *P*). The piano part features a prominent bass line with repeated notes and some melodic passages. The vocal line is written in a high register, with lyrics placed below the notes.

The musical score is written for a multi-voice ensemble, likely a choir or chamber group. It features ten staves of music, including vocal parts and instrumental accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains the instrumental introduction and the beginning of the vocal entries. The second system contains the main vocal parts with lyrics. The lyrics are: "vois la mort, voi là mon sort, voi là mon sort, la mort, la à la mort, hé las! hé las! voi là son sort, la mort, la à la mort, hé las! hé las! voi là son sort, la mort, la à la mort, voi là son sort, voi là son sort, la mort, la à la mort, voi là son sort, voi là son sort, la mort, la à la mort, voi là son sort, voi là son sort, la mort, la à la mort, voi là son sort, voi là son sort, la mort, la". The word "Unis" is written above the vocal parts in the second system. The score concludes with a fermata and a dynamic marking of *f*.

This page of musical notation is for a symphony, likely in G major and 3/4 time. It features the following parts and markings:

- Violins I & II:** Both parts start with a half note G4, followed by a half note G5. Dynamic markings include *F* and *FF*.
- Violas:** Similar to the violins, starting with a half note G4 and a half note G5. Dynamic markings include *F* and *FF*.
- Cello & Double Bass (Cm. les Hautb. / Cm. la C.B.):** Both parts play a half note G2 throughout the section.
- Woodwinds:** Flutes, Clarinets, and Bassoons have various melodic lines, often marked with *F* or *FF*.
- Trumpets & Trombones:** The Trumpets play a half note G4, while the Trombones play a half note G3. Dynamic markings include *F* and *FF*.
- Chorus:** Multiple vocal staves (Soprano, Alto, Tenor, Bass) all sing the phrase "mort, la mort." in a half note, marked with *FF*.
- Conductor's Part:** Located at the bottom, it provides a rhythmic and melodic guide for the ensemble.

ACTE DEUXIÈME.

N.º 5.

CAVATINE.

Andante. (N.º 50 = ♩. =)

Flûtes.

Hautbois.

Clarinettes.

Cors en Ré.

Trompettes en Ré.

Bassons.

Violons.

Altos.

TANCRÈDE.

Violoncelles.

Contre-Basses

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Cellos, Double Basses) have parts with various dynamics and articulations. The brass (Horns, Trumpets) has parts with rests and some notes. The vocal line for Tancrède is written in a lower register. The score includes performance instructions such as 'p' (piano) and 'p express'.

(Tancrède suivi de ses Ecuyers, arrive sur un esquif et débarque pendant la ritournelle.)

Fl
Hautb
Cl.
C.
B.
Violin I
Violin II
Viola
Cello
Double Bass

Tancredé.
Recit.
Violin I
Violin II
Viola
Cello
Double Bass

Cl.

C^{rs}

B^{ns}

les Cors changent en Sol.

à volonté.

tri-e! ingrate Pa-trie! je re-vois ta ri-ve ché-ri-e. salut noble sé-

-jour, où mes a-yeux sont morts, où j'ai re-çu le jour, en moi je sens un nou-vel

V^{le} solo

Cors en Sol

solo.

être; ah! que cet air est pur! oui, je me sens re-nai-tre.

V.^{lle} et C.B.^{sc}

A. mé. na. i. de!

ob - jet de mon ar - deur, ah! quel doux es - poir s'empa - re de mon

V.^{lle} et C.B.^{sc}

Allegro. (N° 100 = $\frac{6}{8}$)

Fl.
Hautb.
Cl.
C. en Sol.
Tromp. en Ré

F

All.
F

mmis //

Allegro.

coeur. Tan. crède, un jour peut être, absous par la vie.

And.^{te} (N° 69 = $\frac{6}{8}$)

F *P* *F* *P* *F* *P* *F* *P*

And.^{te}

And.^{te}

toi. re viendra mettre à tes pieds, son amour et sa gloire.

F Tan crède. *F*

Musical score for the first system, consisting of eight staves. The top two staves are vocal lines with dynamic markings *mF* and *F*. The middle three staves are piano accompaniment. The bottom two staves are for a Bassoon (B^{ns}) and another instrument. The system concludes with the vocal line ending on the word "Tendre a."

Musical score for the second system, continuing from the first. It includes the following lyrics:

-mour, noble flam - me, tendre a - mour remplis mon â - - - me; ton feu m'a

Hautb.

C^{rx}

B^{bn}

Fl.

Cl.

C^{rx}

Tromp.

B^{bn}

violin

viola

cello

contrabasse

g¹.te, il m'en flam.me, ton feu m'a g¹.te, il m'en flam.me, il m'en.

pizzic:

Fl.

Hautb.

Cl.

C^{rx}

Tromp.

B^{bn}

violin

viola

cello

contrabasse

arco.

suivez le chant.

vi. queur.

Tancrede.

Modérato. (N.º 66 = ♩ =)

This system contains seven staves of music. The top two staves are marked *soh.* and *so.* with dynamics *p* and *F*. The third staff is marked *p* and *F*, with a note *p con expres.* below it. The fourth, fifth, and sixth staves are marked *F*. The seventh staff is marked *p* and *F*. The music is in 2/4 time with a key signature of one sharp (F#).

Modérato.

This system contains five staves. The first staff is a basso continuo line in bass clef, marked *B^{ss}* and *C. de la B. sse*, with a double bar line. The second, third, and fourth staves are marked *pizzicc:* and *p*. The fifth staff is a vocal line in bass clef, marked *Tancrède.* with lyrics: "Douce es. pé - ran - ce, plus de souf. fran - ce, que sa cons. tan - ce com - ble mes". The music is in 2/4 time with a key signature of one sharp (F#).

Hautb. solo.

Cl. solo.

Crs.

B^{us}

C^{me} la B^{asse}

voeux, que sa pré-sence charme mes yeux, charme mes yeux. A. mé-na-

Fl.

tutti.

tutti.

C^{me} la B^{asse}

arco.

arco.

arco.

arco.

ide ob-jet de mes feux, mon à-me fi-de-le, sans ces-se tap-

Tancrede.

Musical score for the first system. It includes a vocal line and instrumental parts for Flute (Fl.), Clarinet (Cl.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Cello), and Bass (B.). The score is in G major and 4/4 time. The vocal line has the lyrics: *- pel - le, mon à - me fi - dè - le, sans cesse l'ap - pel le!*. The instrumental parts feature various textures, including woodwind and string patterns. Dynamic markings include *cres.* and *F*.

Musical score for the second system. It includes a vocal line and instrumental parts for Cello (Cello) and Bass (B.). The score is in G major and 4/4 time. The vocal line has the lyrics: *douce es - pé - ran - ce, plus de souf - fran - ce, que sa cons - tan - ce com - ble mes*. The instrumental parts feature pizzicato patterns for the Cello and Bass. Dynamic markings include *p* and *pizzic.*. The tempo marking is *à tempo.*

Fl.
Hautb.
Cl.
C^{ra}
B^{as}

solo
solo

voeux, que sa présence charme mes yeux, char - me mes yeux, que sa cons.

Presséz un peu.

Presséz un peu.

-tan - ce, comble mes vœux, douce espé - ran - ce plus de souf - france, que ta présence charme mes

Tancrède.

The first system of the musical score consists of eight staves. The top four staves are vocal parts: the first staff is the vocal line with lyrics, and the next three are instrumental accompaniment. The bottom four staves are for a string quartet, with the first two staves for violins and the last two for violas and cellos. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics for the vocal line are: "yeux, douce es-pé-ran-ce, plus de souf-france, que ta pré-sen-ce char-me mes".

The second system of the musical score consists of seven staves. The top staff is the vocal line with lyrics, and the next three are instrumental accompaniment. The bottom two staves are for a string quartet. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics for the vocal line are: "yeux, que ta pré-sen-ce char-me mes".

Fl.
Ob.
Cl.
C.
Tromp.
B[♭]

C^{me} le Hautbois.

yeux, que ta cons.tance comble mes vœux, que ta pré.sence charme mes yeux, charme mes

yeux, charme mes yeux, char.me mes yeux.

N^o 6.

RÉCIT et DUO.

très beau

REPLIQUE. » Je désire de vous un moment d'entretien.

Récit à volonté.

Violons. *F FP cres.*

Altos. *F FP cres.*

TANCRÈDE *F (Argive) FP*

Basses. *F FP cres.*

Seigneur! je suis un chevalier, qui, contre le crois. sant, déploya son cou.

mesuré Mod.^o *Allegro.*

p *Fz.*

p *Fz.*

m^f Mesuré Mod.^o *Fz.*

-ra-ge, et je ve-nais sur ce ri-va-ge, conqué-rir un nouveau lau-rier

p *Allegro.* *Fz.*

Moderato.

à volonté. *Mod.^o mesuré.*

je venais vous of-frir le secours le mes- armes, mais, ins-truit de votre mal-heur, auprès de vous je sens couler mes

Tancredi.

p *cres. cres.*

Tancrède.

larmes.

Argire. con express.

Chevalier, vous touchez mon cœur, vous seul partagez mes larmes.

p *cres.*

All. (N. 100 = 0 =) à volonté

ff *p*

Tancrède. Lui prenant la main avec affection.

Argire. Argire Argire!

Seigneur, qui peut vous engager à plaindre ma douleur?

All. *ff* *p*

p *f*

p *f*

p *f*

c'est un ami qui sur son sein vous presse.

Argire est malheureux et chacun le délaisse.

Tancrède.

Andante. (N.º 104 = ♩ =)

Flûtes. *FF*

Haut-bois. *FF*

Clarinettes. *FF*

Cors en ut. *FF*

Tromp. en ut. *FF*

Bassons. *FF*

Violons. *FF* *P*

Altos. *FF* *P*

TANCRÉDE

ARGIRE. (à Tancrede.)

Violoncelles *FF* *P*

B. et C. B. *FF* *P*

divisi.

Andante.

Votre coeurs'inté-res - se à mon triste a - ban - don,

mais, quel motif vous presse? de grace, di - tes moi vo - tre nom, di - tes

8 *loco.*

Hautb: *F*

Cl: *F*

C¹³: *F*

Tromp: *F*

unis: C^{me} les C¹³ //

F *P* *P* *pp*

moi votre nom. Du sort la loi sé - vè - re, me défend de par - ler,

mais, lorsque ce mis - tère pour - ra se dévoi - ler, du poids de votre co - lère, de votre co -

Tancredi.

Fl: *P*

C:

Bassons.

pizzicato. *P*

pizzicato.

P pizzicato.

-lère, ah! ne venez pas neven? p. m'acabler. Non, j'edoisme taire.

pizzicato. Expliquez vous? ah! quel mis-

P

Fl: *arco.* *F*

arco. *F*

arco. *F*

Mais, votre fil - le? elle a donc méri - té son

-tè - re! laper - fide va marcher à la mort.

arco.

loco.

P

Hautb:

Cl: *P*

P

P pizzicato.

pizzicato.

P

P

sort?

je veux, oui, je veux la soustraire à la

(étonné.) Eh

L'in-gra - - te, l'in grate mé-ri-te son sort.

pizzicato.

mort.

Je veux, oui, je veux la soustraire à la mort. Et

quoi! vous vou-lez la soustraire à la mort? à _____ la mort? Si

arco.

arco.
F
P
F
P
F
P
F
P
F
P
F
P

Finis:
C^{me} les V^{ous}

si de ma vail - lan - ce, le ciel, le ciel rem plit l'espoir, je veux pour récom pen - sem^t éloignersans la
de votre vail lan - ce, le ciel, le ciel rem plit l'espoir, qu'elle reconnois san - ce mon cœur va vous de.

à P⁸:

Hautb.
Cl.
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF
FF

voir. Ah! c'est pour vous, pour vous que je prends sa dé - fen - se, mais je ne veux jamais la
- voir puis - qu'aujour - d'hui vous al - lez prendre sa dé - fense, je puis me li - vrer à l'es -

Fl. Timballes sol et ut

F

voir.

Quel bruit en - tends - je ?

All^o poir.

La li - ce est ou -

Octavino et Fl:

Hautb:

Cl:

unis: //

C^{es}:

Tromp:

unis: C^{es} les Cors //

B² Timp:

unis: C^{es} les V^{ons} //

(à part.)

Je vais com - bat - tre mon oppres - seur. Ven - geance!

(à part.)

verte, il va com - bat - tre pour mon hon - neur. La

Tancredi.

tu m'es of - fer - te, ta flam - me vient redou - bler ma fu - reur.
 gloire vous est of - fer - te, par - tez! le ciel soutiendra votre ardeur.

C^{es}:

pizzicato.

(à part.)

Ah! la ven - gean - ce, ra - ni - memon
 J'ai l'assu - ran - ce de son as - sis - tan - ce, et l'espé - ran - ce en - i - vremon

pizzicato.

mus. // C^{mo} les hbr.

C^{ra}:

Timb:

p

(a Argyre.)

cœur. J'ai l'esperan_cé, que ma vai

cœur. J'ai l'esperan_cé, ensavai

mus. // G les Hautbr //

- lance, noble vieil lard vous rendra l'honneur. Oui, oui, oui, oui, mon bras vous rendra l'hon

- lance, ce cheva lier nous rendra l'hon neur. Oui, oui, ce cheva lier nous rendra l'hon

This system includes staves for Trumpets (unus: *C^{m^e} les Hautb:*), Horns, Bassoons (Bassons), and Timpani (Timb:). The vocal lines are for *neur.* (Tancrède) and another *neur.*. Dynamics range from *FF* to *F*. The lyrics are:

neur. Ven-geance! qu'il re-dou-te ma fu-reur.

neur. Le clair sonne, cou-ra-ge!

This system includes staves for Violins (Vn:), Violas (Vla:), Cellos (C^{m^e} la B^{m^e}), and another vocal line for Tancrède. The *C^{m^e} la B^{m^e}* part is marked *Ppizzicato.*. Dynamics include *p*, *F*, and *FF*. The lyrics are:

neur. (à part.) Ah! la ven-geance ra-ni-me mon

neur. (à part.) J'ai l'assu-ran-ce de son as-sis-tan-ce, et l'espé-ran-ce en i-vre mon

Tancrède.

Oct: et Fl:

Hautb:

Cl:

mis: C^{me} les Hautb:

C^{es}

Tim:

p

(à Argyre.)

coeur.

(à part.)

J'ai l'espérance, que ma vail-

coeur.

J'ai confi-ance en sa vail-

C^{me} les Hautb: // //

lance, noble vieillard vous rendra l'honneur.

Oui,

oui, oui, oui, mon bras vous rendra l'hon-

lance, ce chevalier nous rendra l'honneur.

Oui,

oui, ce chevalier nous rendra l'hon-

The musical score consists of several staves. The top four staves are for woodwinds, each with dynamics *F* and *mf*. The fifth staff is for Trompe (Trumpet) in C major, with dynamics *mf*. The sixth staff is for Bassoon in G major, with dynamics *mf*. The seventh staff is for Percussion, with dynamics *P* and *cres:*. The eighth and ninth staves are for strings, with dynamics *F* and *mf*, and the word *arco.* indicating they are to be played with bows. The bottom two staves are for vocal parts with the following lyrics:

-neur. Oui mon bras vous rendra l'honneur, vous rendray rendra l'honneur, oui, mon bras vous rendra l'honneur. Ce chevalier nous rendra l'honneur, il sera vainqueur, ce chevalier nous rendra l'honneur.

piu mosso.

Musical score for the first system, featuring five staves of instrumental accompaniment. The top staff is marked with a forte 'F' dynamic. The bottom staff contains double bar lines, indicating a section break.

Musical score for the second system, featuring three staves of instrumental accompaniment. The top staff is marked with a forte 'F' dynamic and includes the instruction 'piu mosso.'

(à part.)

Vocal line with French lyrics and a bass line. The lyrics are: "neur, vous ren-dra v'endra l'honneur. Je vais com-battre l'oppres-seur, je vais com-battre l'oppres-neur, il se-ra vain-queur. Ce cheva-lier se-ra vainqueur, ce cheva-lier se-ra vain-". The bottom staff is marked with a forte 'F' dynamic and includes the instruction 'piu mosso.'

-seur, je sens re - doubler ma fu - reur, ou ma fu reur. Changement de Décoration.
 -queur, ce cheva lier se - ra vainqueur, sera vain queur.

N^o 7.

MARCHE ET AIR.

(N^o 80 = ♩ =)

Maestoso.

(de suite sans interruption.)

$\frac{6}{8}$

Flûtes.

Haut-bois.

Clarinettes
en si b.

3. et 4. Cors
en mi b.

Trompettes
en si b.

Bassons.

Trombones.

Timbales
la b et mi b.

Grosse Caïsse.
et Cymbales.

Violons.

Altos.

CHOEUR.

Violoncelles.

Basses
et C. B.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds and brass: Flûtes, Haut-bois, Clarinettes en si b., 3. et 4. Cors en mi b., Trompettes en si b., Bassons, Trombones, and Timbales la b et mi b. Below these are the percussion parts: Grosse Caïsse et Cymbales. The string section consists of Violons (Violins), Altos (Violas), Violoncelles (Violoncellos), and Basses et C. B. (Double Basses). The Choeur (Chorus) part is also present. The score is in 6/8 time and begins with a *Maestoso* tempo. Dynamic markings include *p* (piano) and *f* (forte). The score includes various musical notations such as rests, notes, and slurs. The bottom of the page features the name 'Tancredi.'

Tancredi.

Musical score for the first system, consisting of ten staves. The top five staves are treble clefs, and the bottom five are bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The sixth staff has a bass clef and a key signature of two flats, with the text "solo." above it and "PP" below it. The seventh staff has a bass clef and a key signature of two flats, with the text "G. le V. le" above it and "PP" below it. The eighth staff has a bass clef and a key signature of two flats, with a series of slanted lines above it. The ninth staff has a bass clef and a key signature of two flats, with the text "PP" above it. The tenth staff has a bass clef and a key signature of two flats, with the text "PP" above it.

Musical score for the second system, consisting of seven staves. The top two staves are treble clefs, and the bottom five are bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first staff has a treble clef and a key signature of two flats, with the text "B.^{ns}" above it. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The sixth staff has a bass clef and a key signature of two flats. The seventh staff has a bass clef and a key signature of two flats.

Fl: *solo.* *F*

Hautb: *solo.* *F*

Cl: *solo.* *F*

C^l: *Fz* *Fz* *F*

Tromp: *F*

tutti. *Fz* *Fz* *F* *P*

Tromb: *Fz* *Fz* *F*

Timb: *Fz* *Fz* *F*

P

Hautes-Contres et Tailles. *sotto voce.* *II*

Basses. *sotto voce.* *II*

P

Come le Velle.

sempre legato.

sempre legato.

sempre pizzicato.

sempre pizzicato.

faut qu'elle su - bis - se, l'ar - rêt de la Jus - ti - ce, il faut qu'elle su - bis - se, l'ar -

faut qu'elle su - bis - se, l'ar - rêt de la Jus - ti - ce, il faut qu'elle su - bis - se, l'ar -

sempre legato.

sempre pizzicato.

-rêt de la Jus - ti - ce! il faut qu'elle pé ris - se; elle marche à la mort, je —

-rêt de la Jus - ti - ce! il faut qu'elle pé ris - se; elle marche à la mort, je —

plains son sort! il faut qu'elle péris - se! elle marche à la mort, je

plains son sort! il faut qu'elle péris - se! elle marche à la mort, je

Fz *P* *Fz* *P* *Fz* *P* *Fz* *P* *Fz* *P* *Fz* *P*

Cl: à due.

Tromp: à due.

Timb: *pp*

pp

pp arco.

pp arco.

en mourant.

plains son sort.

en mourant.

plains son sort.

pp

pp arco.

Andantino. (N^o 80 = ♩ =)

Flute: *F*

Hautb.: *F*

Cl.: *F*

C^{ra}: *F*

Tromp.: *F*

F

F

F

Andantino. *solto voce.*

F *solto voce.*

F *solto voce.*

Aménaïde.

1^{er} Couplet. Dé-jà ma mort s'ap-prête, dé-jà ma mort s'ap-prête, le

2^d Couplet. Ob-jet de ma cons-tance, ob-jet de ma constance, une in-

F *solto voce.*

Andantino.

tutti. solo.

F *P expres:* *F* *P expres:* *F* *P expres:* *F* *P* *F* *P expres:* *F* *P*

C.º.

glaive est surma tète, lesuppli - ce n'at - tend. Pour

- jus - te puissan - ce, veut désunir nos eœurs. De

F *P*

Cl:

Cl:

sol.
expres:

P expres:

toi je perds la vi - e, je perds la vi - e, mais au dernier mo.
cel.le qui t'est chè - re qui t'est chè - re, tu plaindras les mal.

Fl:

Fl:

Hautb: *sol.*

Fz

Fz

Fz

Fz

- ment, mais au dernier mo - ment, ton i - ma - ge ché -
- heurs, tu plaindras les mal - heurs, et bientôt je l'es -

tutti. $\frac{e}{=}$

Flute (Cl): F F
 Clarinet (C): F F
 Bassoon (B): F P F
 Trombone (Tromb): F F
 Voice 1: colla voce. F dolce. F
 Voice 2: colla voce. F dolce. F
 Voice 3: colla voce. F dolce. F
 Voice 1 lyrics: *à volonté.* - ri - e, a - dou - ci - ra, a - dou - ci - ra l'horreur de mon tourment: a - dou - ci - ra, a - dou - ci -
Fz un poco.
 Voice 2 lyrics: *à volonté.* - père, sur son tombeau, sur son tombeau, tu verseras des pleurs: sur son tombeau, sur son tom-
 Bassoon (B): F C^{mo} la B^{mo} // // F
 Voice 4: colla voce. F P F

The musical score consists of ten staves. The top two staves are for vocal parts, with the first staff starting with a 'solo' marking and 'a tempo' instruction. The third staff is for a woodwind instrument, also marked 'solo'. The fourth staff is for another woodwind instrument, marked 'tutti'. The fifth staff is for the bass line, marked 'a tempo'. The sixth staff is for 'Timb.' (Timpani). The seventh and eighth staves are for strings, with the eighth staff marked 'a tempo'. The ninth staff contains the vocal line with lyrics: '- ra, l'horreur de mon tourment.' followed by '- beau, tu verseras des pleurs.' and a performance instruction '(à Paris, on ne chante qu'un Couplet.)'. The tenth staff is for the basso continuo, marked 'a tempo'. The score includes various dynamic markings such as 'P' (piano), 'P expres:', and 'PP' (pianissimo), and tempo markings like 'a tempo', 'solo', and 'tutti'. The time signature is D:C:S (Dotted Common Time).

N° 8.
DUO.

REPLIQUE » Ah Tancrede! devais-je vous revoir dans un tel moment? mais quel accueil glace? vous ne repondez p?

Violons.

Alto.

AMENAÏDE.

TANCREDE.

Basse.

All.^o

Recit à volonte.

Ah! si je vous fus chere, de grace ecoulez moi.

In fi- dele! laissez moi.

non, laissez

moi, je sais tout de ton pere, tu trahis-sais ta foi, quand je venais me reunir a toi.

Amen:

Tanc:

Perfide!

Eh quoi! vous m'accusez ausi? nonnon, je ne suis pas (interrompt.)

(à part)

fa, tale abs. ceuce!

lais. se moi.

Tancrede.

Tanc:
lais.se moi. je combat.trai pour ta dé.fense; si je suis vic.tori.eux, je quit.terai ces lieux.

Fl. All. giusto. (N° 138 = ♩ =)

Hautb.
Cl. en Si.
1^{er} et 2^d Cors en Mi b.
Tromp. en Si b.
B^{on}.
Amen:
Tanc:
C'est fait. l'honneur me l'or.donne. l'honneur me l'or.donne; a.vant de fuir ces lieux je te par.

All. giusto

Tancrede.

dolce

don.ne. à tes re.mords je l'aban.don.ne. ton regard sé.dui.sant sur

Score for vocal line and piano accompaniment. The vocal line features lyrics: don.ne. à tes re.mords je l'aban.don.ne. ton regard sé.dui.sant sur. The piano part includes chords and melodic lines, with dynamic markings such as *mf* and *ff*.

Fl.
Hautb.
Cl.
C^o
Tramp.
B^o
moi dans ce mo.ment perd sa douce influ.en . . . ce, ré.sor.te sa puis.sance

Score for orchestral instruments and vocal part. Instruments listed include Flute (Fl.), Horns (Hautb.), Clarinet (Cl.), Cello (C^o), Trumpets (Tramp.), and Basses (B^o). The vocal part continues with lyrics: moi dans ce mo.ment perd sa douce influ.en . . . ce, ré.sor.te sa puis.sance. The score includes various dynamic markings such as *f*, *ff*, and *p*.

Tancrède.

Hautb

Cors.

Colla parte.

Colla parte.

Colla parte.

pour ton nouvel a - mant, ré - ser - ve sa puis - san - ce, sa puis - san - ce pour ton nouvel a -

Colla parte.

Detailed description: This system contains the first five staves of music. The top staff is for Horns (Hautb) and the second for Trumpets (Cors.). The vocal line is on the fifth staff, with lyrics written below it. The bottom staff is for Bass. The music is in a key with two flats and a 3/4 time signature. The vocal line begins with the lyrics 'pour ton nouvel a - mant, ré - ser - ve sa puis - san - ce, sa puis - san - ce pour ton nouvel a -'.

Fl.

Haut:

Cla.

CE

Tromp:

Amén:

O dou - leur! me croi - re par - ju - re, me croi - re par - ju - re, pour moi pour moi quelle cruelle in -

Tanc.

- mant.

Tancrède.

Detailed description: This system contains the next five staves of music. The top staff is for Flute (Fl.). The second staff is for Horns (Haut:). The third staff is for Clarinet (Cla.). The fourth staff is for Bassoon (CE). The fifth staff is for Trumpets (Tromp:). The vocal line continues with the lyrics 'O dou - leur! me croi - re par - ju - re, me croi - re par - ju - re, pour moi pour moi quelle cruelle in -'. The bottom staff is for Bass. The music continues with various woodwind entries and the vocal line. The system concludes with the name 'Tancrède.' at the bottom.

Fl. *dolce*

Fz un poco

Fz un poco

Fz un poco

Fz un poco

Fz un poco

Fz un poco

Fz un poco

Fz un poco

- ju-re! je vous le ju-re! je vous le ju-re, tous jours, mon coeur vous

Fz un poco

Fz un poco

Fl.

Haut.

Cl.

C^{es}

Tromp.

B^{ns}

sF

sF

sF

sF

sF

sF

sF

sF

sF

P

P

P

P

P

à gar-dé sa foi, vous me croyez par- ju- . . . re! quelle cruel-le in-jure! de

P

P

P

Les 1^{er} et 2^d cors comptent jusqu'à l'allegro.

C^{es}

Tromp.

B^{as}

colla parte come 1^a

colla parte **FF** come 1^a

colla parte **FF** come 1^a

FF

a piacere

grâce é - cou - tez moi, mon cœur je vous ju - - - re, vous à gar - dé sa foi.

colla parte. come 1^a

FF

Fl.

Haut.

Cl.

3^e & 4^e C^{es} en Sol. **F**

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

B^{as} solo.

Andante. (N° 60 = ♩ =)

Fl.
Hautb.
Cla.
C^o
B^o

pizzicato.

pizzicato.

C^{on}te la B^{as}e

Tanc:

Andante. Je ne veux point t'en-tendre, ton crime est a-ve-ré, tu ne peux rien ap-

pizzicato.

Amén:

(à part)

il ne veut pas m'en-tendre, mon cœur est déchiré.

Tanc:

(à part)

-prendre à ce cœur déchiré. hé-las! mon cœur

ah! devais-je l'a-ten-dre d'un a-mant, d'un amant ad-o-ré, il ne veut pas mien-ten-dre,

est dé-chi-ré, dieux! elle ô-se se dé-

mon cœur est dé-chi-ré, est dé-chi-ré. il ne veut pas mien-ten-dre,

-fen-dre, je ne veux rien en-ten-dre, je ne veux point l'en-ten-dre,

(à aménaïde)

C⁶

unis // // // //

il ne veut pas m'en-ten-dre, ah! devais-je l'at-ten-dre, d'un a-
je ne veux point l'en-ten-dre, tu ne peux rien ap-pren-dre à ce

C⁷

— mant a-do-re — il ne veut pas m'en-ten-dre, il ne veut pas m'en-
coeur déchi-ré — je ne veux point l'en-ten-dre, je ne veux point l'en-

Cr

unis. // // // //

-ten - dre, ah! de vais-je l'a - ten dre d'un a - mant a - do -

-ten - dre, tu ne peux rien ap - pren - - - - dre à ce cœur déchi -

Fl. 2

Hautb. 2

Cr

Tromp.

B^{ns}

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

les 5^{me} et 4^{me} cors tacent.

à volonté.

- ré, d'un a - mant a - do - ré, d'un a - mant a - do - ré.

- ré, à ce cœur déchi - ré, à ce cœur, à ce cœur déchi - ré.

Taccede

(N° 108 = 0 =)

Fl. Allegro.

Fl. *ff*

Hautb. *ff*

Cla. *ff*

1^{er} et 2^d Cors en Mi 2.

Tromp. *ff*

B^{ns} *ff*

arco. *ff*

Unis. *ff*

arco.

ff

Amén: (à Tancrède) *p*

De grâ. ce, *Tanc.*

Je te quitte.

arco.

ff

dol:

Hautb. solo.

Cla. solo.

B^{ns} solo.

quo! ma pri - è - re, ma pri. è - re l'ir. - ri - - te?

je te quitte, a - dieu! a -

Tancrède.

Fl.

Hautb.

Cla.

C^r

Tromp.

B^{ns}

(a part)

ah! dé - froi mon cœur pal - pi - te - dieu .

Fl.

Hautb.

Cla.

Piu lento.

à tempo.

il me quit-te, j'ai perdu tout es - poir. hé - las! il ne veut pas m'en - je te quit-te, je ne veux plus te voir. non, non, je ne veux pas ten -

Piu lento. Eucrède. à tempo.

Fl. V

Hautb. solo.

Cl. Bb solo.

C^{tr}

Tromp.

B^{ss}

- ten - dre.

- ten - dre.

pizzic.

arco.

Hautb.

Cl.

C^{tr}

Ciel! il re - fu - se de m'en tendre je n'ai plus au cun es - poir.

ah! tes pleurs et ton regard tendre sur mon coeur sont sans pou voir.

pizzic.

Fl:

Hautb:

Cl.

C^r

Tromp:

B^{es}

Autén.

Tanc.

arco

Ciel! il re - fu - se de m'en - tendre, je n'ai
 Ah! tes pleurs et ton re - gard tendre sur mon
 pizzic.

(a-tanèrède)

plus au - cum es - poir, in - grat, in - grat, tu mé - con - nais un
 cœur sont sans pou - voir, non, je neveux pas l'en - tendre, non, je neveux plus l'entendre, tes pleurs

arco.

ff
ff
ff
ff
p p f p f p f p
p p f p f p f p
f p f p f p f p
 plus me voir? eruel, tu fuis je perds les poir, qu'il rien ne peut donc t'e mon.
 plus te voir, infi-dèle! in-grate! par ju-re! non, non, non, non, je ne veux plus te

The musical score consists of ten staves. The first six staves are instrumental accompaniment. The seventh staff is a vocal line with lyrics. The eighth staff is a piano accompaniment for the vocal line. The ninth and tenth staves are the bass line.

Dynamic markings include *sf* (sforzando) and *p* (piano). The score is in a key with two flats and a common time signature.

(à part.)
 - voir? ah! c'en est fait je — perds l'es - poir, il ne veut plus il ne veut plus me
 voir, non, non rien ne — peut m'e — mou - voir, je ne veux plus je ne veux plus te

This musical score is for a scene from the opera *Tancredi*. It consists of 12 staves. The top five staves are for string instruments: Violins I, Violins II, Violas, Cellos, and Double Basses. The bottom five staves are for vocal parts: Soprano, Alto, Tenor, Bass, and a Bassoon part. The score is in the key of B-flat major and 3/4 time. The first five staves feature a complex rhythmic pattern of sixteenth and thirty-second notes, with dynamic markings of *f* (forte) appearing in the later measures. The vocal parts are mostly silent, with the word "voir" written in the Soprano and Alto staves. The Bassoon part has a few notes in the later measures. The score ends with a double bar line and repeat signs.

N^o 9.

RÉCIT ET FINALE.

REPLIQUE. — Lorsqu'un jour vous connaîtrez mon innocence, vous gémirez de m'avoir soupçonnée.

Allegro Brillante. (N^o 88 = $\text{♩} = \text{♩}$)

Violons. *F* *FF*

Alto. *F* *FF*

TANCÈRE.

ORBASSAN. (Orbassan entre en colère.) (à Amenaïde.) *à volonté.*

Violoncelles B. et C. B. *F* *FF*

Quel est l'audaci-

Tancède (à Orbassan.) *Fz*

Le voici devant toi, Ton injuste puis san-ce envain contreses

-eux qui prend votre défen-se ?

Fz

Days of the first system: Treble clef, vocal line with lyrics; Bass clef, piano accompaniment. Dynamics include *Fz* and *uniss.*

jours prétendait s'éle-ver, j'atteste i-ci son inno-cen-ce, etc'est par le suc-

Days of the second system: Treble clef, vocal line with lyrics; Bass clef, piano accompaniment. Includes character name Orbassan.

-cès que je viens la prou-ver.
Orbassan (à Tancrède.)
Je ris, de ta fol-le me-nace. Eh quoi! tu m'oses défi-

Days of the third system: Treble clef, vocal line with lyrics; Bass clef, piano accompaniment. Includes tempo marking *All. moderato* and character name Tancrède.

Allegro Moderato (N.º 72 = 0 =)
-er? j'ai peine à croire à tant d'au-da-ce.
Tancrède.

piu lento.

Tancrède.
viens! c'est à la vic-toire à la justi-fi-er. Du com-bat, je te jet-te le

Fz *F*

(il lui jette son gant.)
ga-ge, ô-se-ras tu le re-le-ver?
(Orbassan relevant le gant.)
In-connu! jusqu'à moi je veux bien t'éle-

staccato. *cres:* *FF* *F*
staccato. *cres:* *FF* *F*
staccato. *cres:* *FF* *F*
-ver, mon bras saura pu-nir cet or-gueilleux lan-ga-ge.
staccato. *cres:* *FF*

Tancrède.

Allegro. (N° 100 = $\text{♩} = \text{♩}$)

Flûtes.

Hautbois.

Clarinettes
en UT.

1^{er} et 2^d Cors
en UT.

3^e et 4^e Cors
en FA.

Trompettes
en UT.

Bassons.

Violons.

Altos.

AMÉNAÏDE.

TANCRÈDE.

ARGIRE.

ORBASSAN.

Violoncelles et
Contre-Basses.

The musical score consists of several staves. At the top, there are some markings that appear to be $\frac{6}{8}$ and $\frac{3}{4}$. The score includes staves for various instruments, likely strings and woodwinds, and a vocal line. The vocal line has the following lyrics: "Amén. sort con - trai-re ces-se de m'acca-bler; non, non, je ne dois plus trem-". The music is marked with a forte dynamic (*F*) and includes various rhythmic patterns and ornaments.

Taurede.

Musical score for a scene from *Tancredi*. The score consists of several staves for instruments and voices. The vocal line includes the following lyrics:

Amén.
 -bler
 Arg' (à part.)
 Peut ê - - - tre dans sa co - lè - re,

Musical score for Tancrède, page 215. The score consists of 14 staves. The top five staves are for instruments, and the bottom five are for voices. The vocal line includes the lyrics: "dans sa co - lè - re, le ciel veut m'éprou - ver, mais, je l'es - pè - re, ce hé -".

Musical score for a scene from *Tancredi*. The score includes vocal parts and piano accompaniment. Dynamics range from *p* (piano) to *f* (forte). Performance instructions include *solo.*, *tutti.*, *Arg.*, *pizzic.*, and *arco.*. The lyrics are: "Amén. Mon père! J'es-ros va la sau-ver. heureux pré-sa-ge! (a part.) Quel ou-trage!"

Musical staff with treble clef, containing a melodic line with notes and rests.

Musical staff with treble clef, labeled "solo.", containing a melodic line with notes and rests.

Musical staff with treble clef, containing a melodic line with notes and rests.

Musical staff with treble clef, labeled "3^e et 4^e C.", containing a melodic line with notes and rests. A dynamic marking "p" is present.

Musical staff with treble clef, labeled "Tromp.", containing a melodic line with notes and rests. A dynamic marking "p" is present.

Musical staff with bass clef, containing a melodic line with notes and rests. A dynamic marking "p" is present.

Musical staff with treble clef, containing a melodic line with notes and rests. A dynamic marking "p" is present.

Musical staff with treble clef, containing a melodic line with notes and rests. A dynamic marking "p" is present.

Musical staff with bass clef, containing a melodic line with notes and rests. A dynamic marking "p" is present.

Musical staff with treble clef, labeled "Amén.", containing a melodic line with notes and rests. The lyrics "père, heureux pré-sage!" are written below the staff.

Musical staff with bass clef, labeled "Arg.", containing a melodic line with notes and rests. The lyrics "heureux pré-sage!" and "(à Tancrède.) bien-tôt partoncou." are written below the staff.

Musical staff with bass clef, labeled "pizzic." and "arco.", containing a melodic line with notes and rests. A dynamic marking "p" is present.

The musical score consists of 12 staves. The top three staves are vocal parts, with dynamic markings *sf* and *smorz.* and phrasing slurs. The next three staves are instrumental accompaniment, featuring rhythmic patterns and dynamic markings *sf* and *smorz.*. The following three staves are more complex instrumental parts with *cres.* and *v.f.* markings. The bottom three staves include a vocal line with the lyrics "ra - ge, guerrier tu vain.cras." and a final instrumental staff with *cres.* and *smorz.* markings.

Fl. *8^{va}*

Hautb. *p*

Cl.

Les 4 Cors.

Tromp.

B^{us} *p*

p

Amén. *p* (à part)

V^{lles} J'es - pè - re, j'es - pè - re,

p

Fl. *loco.*

Hautb. *sF F*

Cl. *F*

B^{us} *F*

Tromb. *sF* Basso solo *p*

sF sF

p

J'at - - - tends *tutti* mon sa - lut, mon sa - lut de son

sF Tancrède. *p*

Fl. *F*

Hautb. *F*

Cl. *F*

1^{er} et 2^d Cors. *F*

B.^{ns} *F* *P* *F* *P* *F* *P* *F* *P* *F* *P*

Tromb. tutti. *F*

unis. // // // // //

C.^{me} les Viol.^{elles} // //

Amen.

bras.

Tanc. (à Orbassan.)

Je ven - - ge son ou - tra - - ge,

Arg. (à Aménaiide.)

Ah! son no - - ble cou - - ra - - ge,

Orb. (à Tancrède.)

Je bra - - ve ton cou - - ra - - ge,

Viol.^{celle} *F* *P* *F* *P* *F* *P* *F* *P* *F* *P*

C.B. *F*

1^{re} et 2^d C^{rs}

Tanc. (à Orbassan.)
Je ven - - ge son ou - tra - - ge. Suis -

Arg^{te}
Ven - - ge - - ra notre ou - - tra - - ge.

Ob.
Je bra - - ve ton cou - - ra - - ge.

1.^{re} et 2.^d Cors.

3.^e et 4.^e Cors.

F P F P F P F P

F P P

P

Tanc.

Aménade (à Orbassan)

- moi, l'honneur for - don - ne, suis - moi, l'honneur for - don - ne. Bar.

Arg.^{te} (à Part)

marchez, l'honneur for - don - ne. je / trem. ble mal - gré

Ob.

marchons, l'honneur for - don - ne.

F P F P F P F

unis. // //

P

ba - re! ah! je fris - some quand je te vois, é - loi - gne - toi, é - loigne - moi.

Amén.
Tanc.
Argte

C^{mo} la B. *SSR*

Musical score for Tancredi, page 222. The score consists of 13 staves. The top five staves are vocal parts. The next two staves are piano accompaniment. The bottom four staves include a cello/bass part and a vocal line with lyrics. Dynamics include piano (*p*) and forte (*f*).

The lyrics for the vocal line are:

Amén.
 - toi de moi.
 (à part)
 Je trem - - ble pour u - ne fil - le chè - re, pour

The bottom staff is labeled "V^{elle} et C.B." and includes dynamics *p*, *f*, and *p*.

Musical score for a vocal and instrumental piece. The score consists of several staves. The vocal line includes the following lyrics:

Arg.ºe (designant Tancrede) (à Aménaïde.)
 - tant en lui j'es - pè - re, Ton père es - pè - re, et ce guerrier, par le combat, va te jus - ti - fi -

The score includes dynamic markings such as *F* and *FP*. The bass line is marked *C.ºe la B.ºe*.

Tancrede.

This musical score page, numbered 224, is for the opera *Tancred*. It features a variety of instruments and vocal parts. At the top, there are staves for woodwinds, including a section for *unis. C^{me} les Hautb.* (unison Clarinet in C). The middle section includes staves for strings, with dynamic markings of *F* (forte) and *P* (piano). A *Timb.* (Tympani) part is also present. The lower section contains vocal parts, including a soloist marked *Arg^{te}* and a *Le CHŒUR (aux 2 Champions)*. The lyrics are in French, with the main vocal line reading: "Le clai - ron nous ap - pel - le, Le clai - ron vous ap - pel - le, Le clai - ron vous ap - pel - le, Le clai - ron vous ap - pel - le." There is also a specific instruction *(à Orbassan)* above a musical phrase. The page concludes with the name of the composer, *Tancredi*.

Musical score for a scene from *Tancredi*. The score includes vocal parts and orchestral accompaniment. The vocal parts are:

- Amén. (à part)**: Quel le crainte nou. vel. le, ah. quel affreux mo. pel. le.
- Arg.^{re} (aux 2 Champions.)**: La li. ce vous at. tend.
- Chorus**: le clai. ron vous ap. pel. le, que cet. te lutte est so. len.

The orchestral parts include strings, woodwinds, and percussion. Dynamic markings include *F* (forte) and *P* (piano). The score concludes with the instruction *C.^{me} la B.^{ss}* and a double bar line.

The musical score consists of the following parts and sections:

- Violins I & II:** Melodic lines with dynamic markings *F* and *FP*.
- Violas:** Melodic lines with dynamic markings *FP* and *F*.
- Violoncelles & Contrebasses:** Bass lines with dynamic markings *FP* and *F*.
- Tromb. (Trombones):** Bass line with dynamic marking *F* and the instruction "solo basso."
- Timb. (Timpani):** Percussion line with dynamic markings *FP* and *F*.
- Amén. ment. Arg. (Amen, ment. Argente):** Organ or harpsichord accompaniment.
- Orb. (Oboe):** Melodic line with the instruction "(à Tancrede)."
- Vocal Parts:**
 - Two vocal lines with lyrics: "Ah! quel af-freux ins-".
 - Chorus lyrics: "La li-ce nous at-tend! nel-le, la li-ce vous at-tend, la li-ce vous at-".
- Com. la B. (Comme la Basse):** A section marked with double bar lines.

Fl. Più mosso (N.º 144 = $\text{♩} = \text{♩} =$)

Fl. *cres - - - poco - - - a - - - poco*

Hautb.

Cl.

B^{ns}
P et détaché.

Tromb.

P et punto d'arco. *cres - - poco - - - a - - - poco*

P et punto d'arco. C^{me} le 1^{re} 8^{ve} bas. // // // // // *cres - - poco - - - a - - - poco*

P et punto d'arco. C^{me} le 2^d Vⁱⁿ // // // // // *cres - - poco - - - a - - - poco*

- tant!

Tancrède.
Cou - rons à la vengeance! grand Dieu! gui -
(à part)
- tant! Ô ciel! prends

Cou - rons à la ven - gean - ce!

- tend.

- tend.

- tend.

P et détaché. Tancrède. *cres - - poco - - - a - - - poco*

C^{me} les Hautb.
 Timbales et Bassons.
 unis C^{me} la B^{se}
 (à Orbassan)
 Crains le bras qui prend ma dé . fen . se.
 de ma lan . ce! cou . rons, courons à la ven . gean . ce, cou .
 sa dé . fen . se! Ô ciel! prends sa dé . fense! dai .
 cou . rons à la ven . gean . ce, cou . rons à la ven .
 à leur no . ble vail . lan . ce, la li . ce va s'ou .
 à leur no . ble vail . lan . ce, la li . ce va s'ou .
 à leur no . ble vail . lan . ce, la li . ce va s'ou .

rons, courons à la ven - gean - ce! Ciel! viens nous se -
 - gue nous se - cou - rir! ah! ciel, dai - - gue nous
 (à Tancrède)
 - gean - ce, mar - chons, mar - chons tu vas pé - rir, tu
 - vrir. mar - chez, mar - chez la li - - ce va s'ouvrir, la li -
 - vrir. mar - chez, mar - chez la li - - ce va s'ouvrir, la li -
 - vrir. mar - chez, mar - chez nous vous sui - vons, la li - - ce

FF Tancrède.

cou - rir. Ô ciel! prends ma dé - fen - vas pé - rir. cou - rons à la ven - gean - se - cou - rir. Ô ciel! prends sa dé - fen - vas pé - rir. viens, viens, suis - ce va s'ou - vrir. Ô ciel! pro - té - ge l'in - no - cen - ce va s'ou - vrir. Ô ciel! pro - té - ge l'in - no - va s'ou - vrir. Mar - chez, le ciel pro - té - ge l'in - no - cen -

se, dai - gne me se - cou - - - - -rir, dai - gne me se - - - cou -
 - ce, suis - moi, tu vas pé - - - - -rir, viens, suis - - - moi, tu vas pé -
 - se, dai - gne nous se - cou - - - - -rir, ciel! dai - gne nous se - cou - -
 - moi, suis - moi, tu vas pé - - - - -rir, viens, suis - - - moi, tu vas pé -
 - ce, ton ar - rêl va s'accom - - - - -plir, va s'ac - - - - -com - -
 - ce, ton ar - rêl va s'accom - - - - -plir, va s'ac - - - - -com - -
 - ce, son ar - rêl va s'accom - - - - -plir, va s'ac - - - - -com - -

F Tancrède.

This musical score page contains the following elements:
 - **Staff 1-4:** Piano accompaniment for the first system, including treble and bass clefs with various notes and rests.
 - **Staff 5-6:** Vocal line with lyrics: "rir. ciel! prends ma dé - - - fen - - - se. tu dois".
 - **Staff 7-8:** Vocal line with lyrics: "rir. je cours à la ven - - - gean - - - ce."
 - **Staff 9-10:** Vocal line with lyrics: "rir. ciel! prends sa dé - - - fen - - - se."
 - **Staff 11-12:** Vocal line with lyrics: "rir. cou - rons à la ven - gean - ce, la li - ce va s'ou - vrir, bien - tôt tu vas pé - rir."
 - **Staff 13-14:** Vocal line with lyrics: "plir. le ciel pro - tè - ge l'im - no - cen - ce, la li - ce va s'ou - vrir, le ciel".
 - **Staff 15-16:** Vocal line with lyrics: "plir. le ciel pro - tè - ge l'im - no - cen - ce, la li - ce va s'ou - vrir."
 - **Staff 17-18:** Vocal line with lyrics: "plir. a leur noble vail - lan - ce, la li - ce va s'ou - vrir, la li - ce va s'ou - vrir."
 - **Dynamic Markings:** *Fz*, *FF*, and *vibrate.* are placed throughout the score.
 - **Character Name:** "Tancrede." is written at the bottom center of the page.
 - **Page Number:** "232" is located at the top left corner.

F

F

C. 1^{re} les Hautb.

F

FP *FP* *FP* *FP*

toujours pro - té - ge l'im - cen - ce, prends ma dé - fen - se, ton ar -
(à Oubassan)

grand Dieu! — guide — ma lan - ce, je cours à la ven - gean - ce, ah! bien -

le ciel — proté - - ge l'im - cen - ce, pro - té - ge l'im - no - cen - ce, son ar -

ah! je cours à la ven - gean - ce, à la ven - gean - ce, viens, suis -
(à Tancredi)

— toujours — proté - - ge l'im - cen - ce, pro - té - ge l'im - no - cen - ce, son ar -

le ciel — proté - - ge l'im - cen - ce, pro - té - ge l'im - no - cen - ce, son ar -

ah! tou - jours le ciel pro - té - ge l'im - no - - cen - ce, son ar -

Tancredi.

- rêt va s'accomplir, Di.vi.ne pro.vi.den.ce,
 - têt tu vas pé.rir, L'espoir de la ven.geance,
 - rêt va s'accomplir, Di.vi.ne pro.vi.den.ce,
 - moi tu vas pé.rir, L'espoir de la ven.geance,
 - rêt va s'accomplir, braves guerriers, par tez, la li.ce va s'ou.vrir, braves guerriers, par.
 - rêt va s'accomplir, braves guerriers, par tez, la li.ce va s'ou.vrir, braves guerriers, par.
 - rêt va s'accomplir, braves guerriers, la li.ce va s'ou.vrir, braves guer.

C. les Hautb. // // // // // // //

C. la B. // // // // // // //

tutti.

daigne me se - cou - rir, et mon cœur de ses maux perdra le souve - nir, perdra le souve -

à mes yeux vient s'of - frir, d'un in - so - lent or - gueil mon bras va te pu - nir, mon bras va te pu -

daigne la se - cou - rir, et mon cœur de ses maux perdra le souve - nir, perdra le souve -

à mes yeux vient s'of - frir, d'un in - so - lent or - gueil mon bras va te pu - nir, mon bras va te pu -

- tez, la li - ce va s'ou - vrir, par - tez bra - ves guer - riers, la li - ce va s'ou - vrir, la li - ce va s'ou -

- tez, la li - ce va s'ou - vrir, par - tez bra - ves guer - riers, la li - ce va s'ou - vrir, la li - ce va s'ou -

- riers, la li - ce va s'ou - vrir, par - tez bra - ves guer - riers, la li - ce va s'ou - vrir, la li - ce va s'ou -

Flute 1

Oboe 2

Clarinet 3

Bassoon 4

Trumpet 5

Trombone 6

Bassoon 7

Horn 8

Violin 9

Viola 10

Soprano 11

Alto 12

Tenor 13

Bass 14

Basso solo.

mir. (Baissez le Rideau)

mir.

mir.

mir.

mir.

vir.

vir.

vir.

vir.

C^{me} la B^{ss}e

tutti.

Basso solo.

ACTE TROISIÈME.

N^o 10.

MARCHE ET CHOEUR

All^o moderato. (N^o 72 = 0 =)

Petite flute
Grande flute.

Hautbois.

Clarinettes.

Cors
en D. LA RE.

Trompettes
en LA.

Bassons.

Trombones.

Timbales.
RE LA.

Violons.

Altos.

TANCRÈDE.

Hautes contres

Tailles.

Basses.

V^{ie} et C-B.^{ve}

Fl.
F

Hautb.
F

Cl.
C^{me} les Hautb.
F

C^s
F

Tromp.
F

B^{ns}
F

Tromb.
F

Timb.
F

C^{me} la Fl. // // // //

F

F

F

F

F

F

F

F

F

F

F

F

F

F

This musical score is for a scene from the opera 'Tancredi'. It consists of 12 staves of music. The first staff is for the vocal part of 'C. les Hauts', with dynamics *p*, *f*, *sf*, and *sf*. The second staff is for the vocal part of 'C. la H.', with dynamics *p* and *f*. The third staff is for the vocal part of 'C. les Hauts', with dynamics *p* and *f*. The fourth staff is for the vocal part of 'C. la H.', with dynamics *p* and *f*. The fifth staff is for the vocal part of 'C. les Hauts', with dynamics *p* and *f*. The sixth staff is for the vocal part of 'C. la H.', with dynamics *p* and *f*. The seventh staff is for the vocal part of 'C. les Hauts', with dynamics *p* and *f*. The eighth staff is for the vocal part of 'C. la H.', with dynamics *p* and *f*. The ninth staff is for the vocal part of 'C. les Hauts', with dynamics *p* and *f*. The tenth staff is for the vocal part of 'C. la H.', with dynamics *p* and *f*. The eleventh staff is for the vocal part of 'C. les Hauts', with dynamics *p* and *f*. The twelfth staff is for the vocal part of 'C. la H.', with dynamics *p* and *f*.

The musical score is written on ten staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with dynamics *sF* and *sF*. The second staff is also in treble clef. The third staff is in treble clef and contains the instruction *C^{me} les Hautb.* followed by three double bar lines. The fourth staff is in treble clef with dynamics *sF* and *sF*. The fifth staff is in treble clef with dynamics *F* and *F*. The sixth staff is in bass clef with a key signature of two sharps and contains the instruction *C^{me} la B^{asse}* followed by five double bar lines. The seventh staff is in bass clef with dynamics *sF* and *sF*. The eighth staff is in bass clef with dynamics *sF* and *sF*. The ninth staff is in treble clef with a key signature of two sharps and contains the instruction *(Ici on leve le rideau)*. The tenth staff is in bass clef with a key signature of two sharps and dynamics *sF* and *sF*.

The musical score is arranged in a system of staves. At the top, there are two staves for woodwinds: *Cornes de F. V.* and *Cornes Hautbois*. Below these are several staves for strings, including *Violons*, *Violoncelles*, and *Basses*. The vocal parts are labeled *Hautes Contres*, *Tailles*, and *Basses*. The lyrics are: "Tout rend homma - ge à ton cou - ra - ge, no - tre suf - fra - ge suit le vainqueur,". The score includes various musical notations such as clefs, time signatures, and dynamic markings like *F*.

The first system of the musical score consists of ten staves. The top three staves are vocal parts (Soprano, Alto, and Tenor). The next four staves are instrumental accompaniment for strings and woodwinds. The bottom two staves are for the Bass and Cello/Double Bass. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'v' (vibrato) and 'f' (forte).

solo. Basse. tutti.

mais ô souffran.ce! ta no.ble lance à sira.cu.se ôte un ven.geur.

mais ô souffran.ce! ta no.ble lan.ce à sira.cu.se ôte un ven.geur.

mais ô souffran.ce! ta no.ble lan.ce à sira.cu.se ôte un ven.geur.

f
Tancredo.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of five staves. The first three staves are for piano accompaniment, and the fourth and fifth are for the vocal line. The lyrics are: "si la pa - tri - e cherche un ven - geur, sa voix ché - ri - e". The piano part includes a *p* (piano) dynamic marking. The vocal line includes a *Tanc:* (Tacet) marking above the first measure.

Musical score for the second system, featuring a flute and vocal lines. The score is in G major (one sharp) and 4/4 time. It consists of six staves. The first staff is for the flute (Fl.), and the remaining five are for the vocal line. The lyrics are: "en flam me mon cœur, et je veux ê - - tre son dé - fen - seur." The flute part includes a *Fz* (Forzando) dynamic marking. The piano accompaniment includes a *p* (piano) dynamic marking.

Fl. *sF* *sF* *sF* *sF* *FF*

Hautb. *F* *F* *F* *F* *FF*

Clav. *sF* *sF* *sF* *sF* *FF*

C^{ra} *sF* *sF* *sF* *sF* *FF*

Tromp. *F* *F* *F* *F* *FF*

B^{ns} *FF* *FF* *FF* *FF* *FF*

C^{me} la B^{ss} // // // // *FF*

Tromb. *sF* *sF* *sF* *sF* *FF* *F*

Timb. *sF* *sF* *sF* *sF* *FF* *F*

sF *sF* *sF* *sF* *FF* *F*

sF *sF* *sF* *sF* *FF* *F*

H^{tes} C^{res}

se. chons nos lar - mes, non, plus d'al - lar - mes, guide nos ar - mes, au champ d'hon.

Tailles.

se. chons nos lar - mes, non, plus d'al - lar - mes, guide nos ar - mes, au champ d'hon.

Basses.

se. chons nos lar - mes, non, plus d'al - lar - mes, guide nos ar - mes, au champ d'hon.

C^{m.} les Hautb. // // // // // //
 C^{m.} la B^{ss.} // // // // // //

F

- neur gui - de nos ar - mes au champ d'honneur. gui - de nos ar - mes
 - neur gui - de nos ar - mes au champ d'honneur. gui - de nos ar - mes

neur, jeune héros, viens nous guider au champ d'honneur au champ d'honneur; jeune héros, viens nous guider au champ d'honneur

The instrumental score consists of ten staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 2/4 time with a key signature of one sharp (F#). It features intricate rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings include *ff* (fortissimo) and *tr.* (trill). The score is divided into three measures by vertical bar lines.

au champd'honneur, au champd'honneur, au champd'honneur.

au champd'honneur, au champd'honneur, au champd'honneur.

neur au champd'honneur, au champd'honneur, au champd'honneur.

The vocal line is written in a single staff with a treble clef. It contains three lines of lyrics, each corresponding to a measure of the music above. The lyrics are: "au champd'honneur, au champd'honneur, au champd'honneur." The notes are simple, following the rhythm of the lyrics.

ff

CAVATINE.

RÉPLIQUE « J'aperçois la fille du noble Argire qui vient rendre grâce à son libérateur. » Aménaïde!

Allegro.

Violons. *ff*

Altos. *ff*

AMÉNAÏDE. *recit à volonté.*

TANCRÈDE

V^{lle} et C-B.^{se} *ff*

O mon dieu tu. té. lai. re! je vous revois!

(à aménaïde.)

fuis de mes yeux, fuis moi, l'honneur m'appelle et je renonce à toi.

Ab! par pi. tié daignez m'en.

pp

ten. dre.

pour la première fois tes larmes sont sans pou. voir si j'ai bravé la mort pour te de.

Tancrède. *ff*

First system of musical notation. It consists of five staves: four for instruments (flute, violin I, violin II, and cello/bass) and one for the vocal line. The vocal line contains the lyrics: "fendre, j'ai rempli mon devoir; de moi, l'un de moi, rien attendre. (aux soldats.) au champ d'honneur il faut nous". The word "fendre" is partially obscured by the previous line. The word "de" is written as "de moi, l'un de moi". The word "attendre" is written as "rien attendre". The word "aux" is written as "(aux soldats.)". The word "il" is written as "il faut nous". The word "il" is written as "il faut nous". The word "il" is written as "il faut nous". The word "il" is written as "il faut nous".

Second system of musical notation. It consists of five staves: four for instruments and one for the vocal line. The vocal line contains the lyrics: "ren - - - dre, marchons, marchons, al-lons com-bat-tre So-la-". The word "ren" is written as "ren - - - dre". The word "marchons" is written as "marchons, marchons, al-lons com-bat-tre So-la-". The word "al-lons" is written as "al-lons com-bat-tre So-la-". The word "com-bat-tre" is written as "com-bat-tre So-la-". The word "So-la-" is written as "So-la-".

Third system of musical notation. It consists of five staves: four for instruments and one for the vocal line. The vocal line contains the lyrics: "mir, pour si-ra-cu-se il faut vaincre ou mourir." The word "mir" is written as "mir, pour si-ra-cu-se il faut vaincre ou mourir.". The word "pour" is written as "pour si-ra-cu-se il faut vaincre ou mourir.". The word "si-ra-cu-se" is written as "si-ra-cu-se il faut vaincre ou mourir.". The word "il" is written as "il faut vaincre ou mourir.". The word "faut" is written as "il faut vaincre ou mourir.". The word "vaincre" is written as "il faut vaincre ou mourir.". The word "ou" is written as "il faut vaincre ou mourir.". The word "mourir" is written as "il faut vaincre ou mourir.".

Andante (N^o 72 = ♩ =)

Flutes.

Musical staff for Flutes, starting with a forte (*fz*) dynamic and an *expres.* marking. The staff contains a melodic line with triplets and slurs.

Hautbois.

Musical staff for Hautbois, starting with a forte (*fz*) dynamic and a piano (*p*) dynamic marking. The staff contains a melodic line with slurs.

Clarinettes.

Musical staff for Clarinettes, starting with a forte (*fz*) dynamic and a piano (*p*) dynamic marking. The staff contains a melodic line with slurs.

Cors en FA.

Musical staff for Cors en FA, starting with a forte (*fz*) dynamic and a piano (*p*) dynamic marking. The staff contains a melodic line with slurs.

Trompettes en SI b.

Musical staff for Trompettes en SI b., starting with a forte (*fz*) dynamic and a piano (*p*) dynamic marking. The staff contains a melodic line with slurs.

Bassons.

Musical staff for Bassons, starting with a forte (*fz*) dynamic and a piano (*p*) dynamic marking. The staff contains a melodic line with slurs.

Violons.

Musical staff for Violons, starting with a forte (*fz*) dynamic and an *expres.* marking. The staff contains a melodic line with triplets and slurs.

Altos.

Musical staff for Altos, starting with a forte (*fz*) dynamic and a piano (*p*) dynamic marking. The staff contains a melodic line with slurs.

TANCREDE.

Musical staff for Tancrede, starting with a forte (*fz*) dynamic. The staff contains a melodic line with slurs.

Aménaïde étend ses mains suppliantes vers Tancrede
il lui fait signe qu'il ne veut plus l'entendre.

à Aménaïde.

En.

CHOEUR.
de guerriers.

Musical staff for Choeur de guerriers, starting with a forte (*fz*) dynamic. The staff contains a melodic line with slurs.

V.^{lle} et C.-B.^{ve}

Musical staff for V.^{lle} et C.-B.^{ve}, starting with a forte (*fz*) dynamic and a piano (*p*) dynamic marking. The staff contains a melodic line with slurs.

(a part.)
- vain la voix min- plo.re, rien ne peut m'at.ten-drir, he - las! je l'aime en co - - re, he -

colla parte.
colla parte.
à volonté.
- las! je l'aime en - co - - re, je n'ai plus qu'à mou.rir, je n'ai plus qu'à mou - -

Hautb. tempo 1.^o
Cla: tutti. tempo 1.^o
pizzic tempo 1.^o
tempo 1.^o
à aménaide.
- rit. tempo 1.^o en - vain la voix min- plo.re, non
pizzic
Tancrede.

Fl.

Hautb:

Cl:

C[♯]

arco.

Tane.

(à part.)

rien ne peut m'at - tendre, hé - las! je l'aime en - co - re, hé -

arco.

Colla voce. come 1^o

Colla voce. come 1^o

Colla voce. come 1^o

à volonté.

- las! je l'aime en - co - re, je n'ai plus qu'à mou - rir, je n'ai plus qu'à mourir.

Colla voce. come 1^o

All.^o assai. (N.^o 100 = $\text{♩} = \text{♩}$)

Fl. *F*

Hautb. *F*

Cl. *F*

C^{rs} *F*

Tromp. *F*

All. assai.
b^{ns} *F*

Tromb. *F*

Tanc.

v^{llo}

All.^o assai.
B^{sse} et C. B^{sse} *F*

Oui, je

Fl.

Hautb.

B^{us}

C^{me} La B.

unis

bri - se mon es - cla - va - ge, je ne veux plus en -

Fl.

Hautb.

Cl.

C^{es}

B^{us}

C^{me} les Hautb.

- ten - dre ta voix. ta pri - è - re est un ou -

The musical score consists of the following parts from top to bottom:

- Two staves of woodwinds (likely flutes or oboes) with rapid sixteenth-note passages.
- A staff for "C^{me} les Hauts" (Corno Alto) with a whole rest.
- A staff for "C^{me} la B^{me}" (Corno Basso) with a whole rest.
- A staff for strings with a whole rest.
- A staff for strings with a whole rest.
- A staff for strings with a whole rest.
- A staff for strings with a whole rest.
- A staff for strings with a whole rest.
- A staff for strings with a whole rest.
- A vocal line with lyrics: "- trage je te vois pour la dernière fois oui je brise mon esclavage je ne veux".
- A staff for "C^{me} la B^{me}" (Corno Basso) with a whole rest.
- A staff for strings with a whole rest.

The musical score consists of ten staves. The top five staves are for the piano, with dynamics *F* and *FF*. The sixth staff is the vocal line with lyrics. The seventh and eighth staves are for the piano accompaniment, with dynamics *F* and *FF*. The ninth staff is the vocal line with lyrics. The tenth staff is the piano accompaniment, with dynamics *F* and *FF*. The score includes various musical notations such as notes, rests, and dynamic markings.

C^{me} la B^{asse}

cres.

F

FF

plus entendre ta voix je neveux plus entendre ta voix et je te vois pour la dernie-re fois.

C^{me} la B^{asse}

cres.

F

FF

Handwritten musical score for a scene from *Tancrède*. The score includes vocal lines for Cécile and Bénédict, and instrumental parts for Violins I and II, Violas, Cellos, and Basses. The music is in a minor key and features complex rhythmic patterns and dynamic markings.

Violin I: *Violino I*

Violin II: *Violino II*

Viola: *Viola*

Cello: *Violoncello*

Bass: *Basso*

Vocal Lines:

- Cécile:** *Cécile*
- Bénédict:** *Bénédict*

Lyrics:

... Cécile la Fl. a l'8^{me} en bas. // // // //

... mais, elle pleure.

Performance Instructions:

- solo.*
- FP* (Fortissimo)
- FP FP FP*
- FP FP FP*
- FP FP FP*
- (à part avec émotion.)*
- Vlle* (Violle)
- pizzic.* (pizzicato)
- B^{ve} et C-B^{ve}*

Musical score for an opera scene, page 258. The score includes staves for woodwinds (Flute, Clarinet, Bassoon), strings (Violins, Violas, Cellos, Double Basses), and vocal soloists (Hautes Contres, Tailles, Basses). The vocal parts have lyrics in French. The score is marked with dynamic and performance instructions such as "cres.", "p", "f", "ff", "p >", "p <", "att.", and "Tancrède."

je sens mon cœur se déchirer

ahi

me sepa- rer!

Hautes Contres.

à Tancrède.

Tailles.

à Tancrède.

suis la gloi- re,

la trompet- te nous ap-

Basses.

à Tancède.

suis la gloi- re,

la trompet- te nous ap-

suis la gloi- re,

la trompet- te nous ap-

Tancrède.

Musical score for instruments. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Oboe (Ob.), Horns (C. les Hautb.), Trombones (T.), and Drums (C.). The score is written in 2/4 time and features dynamic markings such as *cres.*, *Fz*, and *FF*. The drum part includes a snare drum (C) and a bass drum (B).

Vocal parts for three voices (Soprano, Alto, Bass) and a basso continuo part. The lyrics are:

- pel-le, la trom-pet-te nous ap-pel-le, guide nous au champ d'hon-neur.
 - pel-le, la trom-pet-te nous ap-pel-le, guide nous au champ d'hon-neur.
 - pel-le, la trom-pet-te nous ap-pel-le, guide nous au champ d'hon-neur.

Musical notation for the vocal parts is provided below the lyrics.

C^{rs} Piu lento. (N° 92 = 0 =)

pizzicato.

p

pizzicato.

p

pizzicato.

p

C^{me} la B^{se} // // //

Piu lento.

pei - ne cru - el - le! plus de bon - heur! ah! l'in - fi - dè - le me

pizzicato.

p

Cl^a sotto voce.

C^{rs} sotto voce.

al tempo.

fz

Tanc: dé - chi - re le coeur. peine cru - el - le plus de bon heur, ah! l'in - fi dè - le brise mon coeur. c'en est

(à part.) *pp*

CHOEUR. (à part.) *pp*

Ce guerrier est plongé dans la dou.

Ce guerrier est plongé dans la dou.

Ce guerrier est plongé dans la dou.

Piu mosso.

(N° 100 = $\text{♩} = \text{♩}$)

P^{te} Flûte.

G^{de} Flûte.

Musical score for Flutes 1 and 2, and strings. Flute 1 has a melodic line with triplets. Flute 2 and strings play a rhythmic accompaniment of eighth notes.

1^o tempo.

C^{anc} la B^{as}

Piu mosso.

Musical score for Cello and Bass, and strings. Cello and Bass have a melodic line. Strings play a rhythmic accompaniment.

1^o tempo.

1^o tempo.

F arco.

F arco.

arco.

fait, j'eméloi - gue d'el - le, je ne puis bra - ver sa dou - leur.

(à Tancrède) *f*

leur.

viens cher - cher dans les com -

(à Tancrède) *f*

leur.

viens cher - cher dans les com -

(à Tancrède) *f*

leur.

viens cher - cher dans les com -

1^o tempo.

arco

C. les Hautb. // // // // // //
 C. la B. // // // // // //
 (aux soldats.)
 la gloi-re, la gloi-re! nous l'obtien-drons dans les com-bats, la gloire, la gloire!
 -bats, la gloire, la gloire. gui-de nos pas. la gloire, la
 -bats, la gloire, la gloire. gui-de nos pas. la gloire, la
 -bats, la gloire, la gloire. gui-de nos pas. la gloire, la

nous l'ob-tien-drons dans les com-bats, nous l'ob-tien-drons dans les com-
 gloire, gui-de nos pas, dans les com-bats, gui-de nos
 gloire, gui-de nos pas, dans les com-bats, gui-de nos
 gloire, gui-de nos pas, dans les com-bats, gui-de nos

Musical score for "Tancrède" (Act 1, Scene 1). The score is written for a full orchestra and vocal soloists. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score begins with a forte (*ff*) dynamic marking. The vocal lines are in French, with lyrics: "bats, marchons, marchons, suivez mes pas, suivez mes pas." The instrumental parts include strings, woodwinds, and brass. The score concludes with a double bar line and repeat signs.

C.^{me} les Hautb. // // // // //
 C.^{me} la B.^{me} // // // // //
 unis // // // // //
ff
 bats, marchons, marchons, suivez mes pas, suivez mes pas.
f
 pas, marchons, marchons, suivez mes pas, suivez mes pas.
f
 pas, marchons, marchons, suivez mes pas, suivez mes pas.
f
 pas, marchons, marchons, suivez mes pas, suivez mes pas.

N^o 12.

RÉPLIQUE. — Tu dois ton appui, au bras qui a prouvé ta justice en m'arrachant à la mort.

Récitatif à volonté.

Allegro.

Violons. *FP*

Altos. *FP*

AMÉNAÏDE. *Allegro.*

Ciel! bannis mes larmes! il fuit loin de mes yeux: ah! tu vois mes larmes!

Basses et C. B. *FP*

a l'8. du 1. V.

Fais que son bras victorieux, éloigne de nos murs, le Maure audacieux.

C^{es} en

mi

B^{es}

a l'8. du 1. V.

Lento.

Cors.

Bassons.

P

P

Lento.

- eux.

Dieu de clémence, exauce ma prière, fais qu'il m'en tende à son re-

P

Tancrède.

-tour, en toi j'es-père! fais qu'il me rende, qu'il me rende en fin son a-mour!

Andante. (N.º 69 = $\text{♩} = \text{♩}$)

Fl:

Hautb:

Cl:

C^{es} en mi b.

Tramp en la.

Andante.

P con espres:

Amenaide.

Viollo solo.

Je t'im-plore, ô

Violon Bet C.B.

P con espres:

Tancrède.

tutti.

pizzicato.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a harpsichord-like texture in the right hand and a bass line in the left hand. The vocal line has lyrics: "dieu que j'a do - re! cal - me les tour - mens de mon coeur. D'un hé -"

Musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "- ros sou - tiens la vil - lan - ce, gui - de sa lan - ce, je t'im -"

Musical score for the third system. It includes parts for woodwinds (Hautb., Cl., C^o, B^o) and strings. The string parts are marked "pizzicato." and feature sixteenth-note patterns. The vocal line continues with lyrics: "- plo - re pour mon ven - geur. Gui - de sa lan - ce,"

Musical score for the first system. It features a vocal line with lyrics: "de sa lan - ce, dieu que j'a - do - re, je t'im -". Above the vocal line, there are guitar-specific markings: "gui" and "V^{lle}". The guitar accompaniment includes complex figures with sixteenth-note runs and triplets, marked with "6" and "3". The system concludes with the instruction "arco." and the letter "B:".

Musical score for the second system. It includes orchestral parts for Flute (Fl:), Horns (Hautb:), Clarinet (Cl:), Trumpets (C^{ra}), and Trombones (B^{ra}). The vocal line continues with lyrics: "- plo - re pour mon ven - geur. Que Tan -". The score includes dynamic markings such as "cres:" and "tutti.", and performance instructions like "(à volonté.)" and "(avec âme.)". The system ends with a double bar line.

à volonté.

> à volonté.

> à volonté.

> à volonté.

> à volonté.

> à volonté.

> à volonté.

- cre - de soit vain queur, et qu'il ap - prene enfin, que je chéris enco - re, l'im - grat qui douta de mon

Allegro. (N.º 104 = 0 =)

Hautb: *F* *P* *F* *P* *F* *P*

Clar: *C* unis // *C^{mo}* les Hautb: //

Les 3^e et 4^e Cors en ut *C* ou bien les 1^{er} et 2^d Cors changent en ut. *F* *P*

Tromp: en ut *C* les Trompettes changent en ut.

Bassons. *F* *All.^o* *P* *F* *P* *F* *P*

Violons. *F* *P* *F* *P* *F* *P* *F* *P* *F* *P*

Altos. *All.^o* unis: *C^{mo}* le 2^d Viol. (courant vers le fond avec inquiétude.)

Aménaïde. coeur. Mais, qu'en tends-je?

Violoncelle. B. et C. B. *P*

Tancrède.

Musical score for the first system. It features a vocal line with lyrics: *Quelle ru...meur! ciel je tremble! notre*. Below the vocal line are three staves of piano accompaniment. The first two staves have dynamics marked *F* and *P*. The third staff has dynamics *F* and *P* and includes the instruction *(elle écoute)*. The bottom staff of this system has the instruction *crec. poco a poco.*

Musical score for the second system. It includes parts for *Fl:*, *Cors en ut.*, *Tromp: en ut.*, *C^{me} la B^{sse}*, *à l'8^e du CV^{no}*, *(elle écoute attentivement.)*, *sort se dé. ci. de.*, *Dessus.*, *H. C^{hes} et Tailles. (le Chœur dans la coulisse.)*, *Basses.*, and *Vic toi - re!*. The *Fl:* part has dynamics *F* and *P*. The *Cors en ut.* part has dynamics *F* and *P*. The *Tromp: en ut.* part has dynamics *F* and *P*. The *à l'8^e du CV^{no}* part has dynamics *F* and *P*. The *Vic toi - re!* part has dynamics *F* and *P*. The bottom staff of this system has the instruction *Tancredi. Fz un poco.*

The musical score is arranged in a system of staves. At the top, there are three treble clefs with a common time signature. The first staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, and repeated chords. The second staff is a grand staff (treble and bass clefs) with repeated chords. The third staff is a piano accompaniment with a melodic line featuring triplets. The fourth staff is a grand staff with repeated chords. The fifth staff is a piano accompaniment with a melodic line featuring triplets. The sixth staff is a grand staff with repeated chords. The seventh staff is a vocal line with lyrics: "ah! ah! il est vain-queur!". The eighth staff is a vocal line with lyrics: "vive à ja-mais ce hé.". The ninth staff is a vocal line with lyrics: "vive à ja-mais ce hé.". The tenth staff is a vocal line with lyrics: "vive à ja-mais ce hé.". The score is marked with dynamic indications "F" (forte) and "P" (piano).

8

F P *F P* *F*

F P *F P* *F*

// // // // //

les Cors changent en mi ♯.

F

les Trompettes changent en la .

F

// // // // //

F P *F P* *F P* *F P* *F P* *Fz*

// // // // //

F P *F P* *F P* *F P* *Fz*

un doux espoir s'empare de mon cœur.

-ros in - tré - pi - de. Hon neur,

-ros in - tré - pi - de. Hon neur,

-ros in - tré - pi - de. Hon neur,

Fz

plus de terreur ! tout merassu - re, il est

hon.neur,

hon.neur,

hon.neur,

Musical score for a scene, page 274. The score includes parts for various instruments and vocalists.

- Woodwinds:**
 - Flutes: *FF* (first two measures), *F* *sF* (last two measures).
 - Oboes: *FF* (first two measures), *F* *sF* (last two measures).
 - Bassoons: *FF* (first two measures), *F* *sF* (last two measures).
- Brass:**
 - 1st and 2nd Horns (C): *FF* (first two measures), *F* *sF* (last two measures).
 - Trombones: *FF* (first two measures), *F* *sF* (last two measures).
 - Trumpets: *FF* (first two measures), *F* *sF* (last two measures).
 - Drum: *FF* (first two measures), *F* *sF* (last two measures).
- Strings:**
 - Violins: *FF* (first two measures), *F* *sF* (last two measures).
 - Violas: *FF* (first two measures), *F* *sF* (last two measures).
 - Celli: *FF* (first two measures), *F* *sF* (last two measures).
 - Bass: *FF* (first two measures), *F* *sF* (last two measures).
- Vocalists:**
 - Chorus:** (le Choeur entre sur la Scène.)
 vain - queur. Et ce héros?
 ce triomphe as - su - re notre re - pos. Vous l'allez
 - Tancredé:**
 vain - queur. Et ce héros?
 ce triomphe as - su - re notre re - pos. Vous l'allez

Dynamics: *FF* (fortissimo), *F* (forte), *sF* (sforzando).

The musical score consists of ten staves. The top five staves are for the vocal line, and the bottom five are for the piano accompaniment. The piano part features a prominent sixteenth-note figure with a '6' fingering, marked with *sf*. The vocal line includes the lyrics: "je vais le voir!" and "la gloire, la gloire l'environne,". The score concludes with the name "Tancredi." at the bottom center.

(avec joie.)

je vais le voir!

voir! la gloire, la gloire l'environne,

voir! la gloire, la gloire l'environne,

voir! la gloire, la gloire l'environne,

ah! tres. sez u. ne cou. ron. ne pour le front de ce hé. ros.
 ah! tres. sez u. ne cou. ron. ne pour le front de ce hé. ros.
 ah! tres. sez u. ne cou. ron. ne pour le front de ce hé. ros.

Hautb:

p *cres:* poco a poco.

p *cres:* poco a poco.

p *cres:* poco a poco.

p *cres:* poco a poco.

unis: C^{me} les V^{ons} // // // //

-poir, *tutti.* tendresse, bon heur! i-

p *cres:* poco a poco

Fl: 8 *mmmmmmmm*

Hautb:

Cl: *rinf:*

C^{me} les Hautb: // // *unis: //*

C^{rs}:

Tromp: *rinf:*

C^{me} la B^{me}: // //

rinf:

rinf:

rinf:

rinf:

-resse! l'espérance remplit mon cœur, il se livre à l'al-lé-gres-

rinf:

suivez le Chant. Più lento.

Musical score for the first system, featuring multiple staves with dynamic markings (F, FF, P) and performance instructions like "pizzicato" and "avec abandon, à volonté". The score includes a vocal line with lyrics and piano accompaniment.

Più lento.

P pizzicato.

P pizzicato.

P (avec abandon, à volonté.) *pizzicato.* *Fz*

se. Ah! l'ob- jet de ma ten- dresse, en ces lieux re- vient vainqueur. De la

Più lento.

P pizzicato.

Allegro. (N.º 88 = 0 =)

Musical score for the second system, starting with "Allegro" and containing lyrics: "mour je sens Pi- vresse, je vais re- paraître au bon- heur, oui, l'ob- jet de ma ten dresse, ences".

Allegro.

- mour je sens Pi- vresse, je vais re- paraître au bon- heur, oui, l'ob- jet de ma ten dresse, ences

Allegro.

Tancrède.

loco.

Fl:

Hautb:

Cl:

C^{ra}:

B^{as}:

lieux re - vient vain - queur, ah !

unis: //

unis: //

(détachez.)

8 *loco.*

Fz

Fz

Fz

Fz

Tromp:

Fz

Fz Cm. la B^{SS}

Fz arco.

Fz arco.

Fz arco.

! mon a - mant re - vient vain queur.

Livrons nous à l'al - lé -

Livrons nous à l'al - lé -

Livrons nous à l'al - lé -

Fz arco.

FP

- gresse, cé - lé - brons notre bon - heur, il a rempli sa pro - messe, ce guer -
 - gresse, cé - lé - brons notre bon - heur, il a rempli sa pro - messe, ce guer -
 - gresse, cé - lé - brons notre bon - heur, il a rempli sa pro - messe, ce guer -

cres:

Tancredi.

The musical score is written in G major and 3/4 time. It features a vocal line for Aménaïde and a vocal line for Tancredi. The orchestration includes strings, woodwinds (flutes, oboes, bassoons, and clarinets), and a harpsichord. The score is marked with dynamics such as *F* (forte) and *P* (piano). The lyrics are in French and describe a scene of honor and sacrifice.

Aménaïde.

à volonté. (avec abandon.)

P Ah! Pôb -

-rier revient vainqueur, nous de vous tous rendre honneur, à sa leur, à sa va leur.

-rier revient vainqueur, nous de vous tous rendre honneur, à sa leur, à sa va leur.

-rier revient vainqueur, nous de vous tous rendre honneur, à sa leur, à sa va leur.

Più lento.

P pizzicato.

P pizzicato.

P pizzicato.
Piu lento.

-jet de ma ten - dresse, en ces lieux re - vient vain - queur. De l'a

P pizzicato.

Allegro.

Allegro. (N° 88 = 0 =)

Allegro.

-mour je sens l'i - vresse, j'vais re - naitre au bon heur, oui, l'ob - jet de ma ten - dresse, en ces

Ce guer - rier a

Ce guer - rier a

Ce guer - rier a

Allegro.

Fl: *loco.*

Hautb:

Cl:

C^{ra}:

Tromp:

B^{as}:

lieux re - vient vain - queur ah!

rem - - - pli sa pro - messe, il est vain.

rem - - - pli sa pro - messe, il est vain.

rem - - - pli sa pro - messe, il est vain.

mis: //

8^{va}

Fz

Fz

Fz

Fz

Fz

8^{ve} C^{me} la B^{me} unis.

Fz

Fz arco.

unis: //

Fz arco.

Fz arco.

detachez.

- queur. Oui, oui, cé - - -

- queur. Oui, oui, cé - - -

- queur. Oui, oui, cé - - -

Fz arco.

Più mosso.

mon a - mant re - vient, re - vient vain - queur, ah! mon â - me s'é - ni - - vre

- lé - brons no - - tre bon - heur, ce guer - rier, ce guer - rier re - - -

- lé - brons no - - tre bon - heur, ce guer - rier, ce guer - rier re - - -

F Più mosso.

de bon-heur, mon a-mant, mon a-mant re-vient vain-queur. Je vais donc
 -vient vain-queur; nous de-vons rendre hon-neur à sa va-leur, oui, ce hé -
 -vient vain-queur; nous de-vons rendre hon-neur à sa va-leur, oui, ce hé -
 -vient vain-queur; nous de-vons rendre hon-neur à sa va-leur, oui, ce hé -

mus: # C. tes Hb. // // //

mus: // // //

re - naitre au bon - heur, il est vain - queur. Honneur, honneur, à sa va -

- ros re - - vient vain - queur, hon - neur, hon - neur, à sa va - leur, honneur, hon -

- ros re - - vient vain - queur, hon - neur, hon - neur, à sa va - leur, honneur, hon -

- ros re - - vient vain - queur, hon - neur, hon - neur, à sa va - leur, honneur, hon -

loco.

The first part of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves contain various musical notations, including notes, rests, and dynamic markings. The word "loco." is written above the first staff, and "mis." is written above the eighth staff. The notation includes a variety of note values, rests, and slurs, indicating a complex musical piece.

leur, il est vainqueur.

neur à sa valeur.

neur à sa valeur.

neur à sa valeur.

MARCHE ET CHOEUR.

RÉPLIQUE. « Je veux reparer les maux que je t'ai causés. »

All^o Moderato (N^o 72 = $\text{♩} = \text{♩}$)

Petite Flûte.
Grande Flûte.

Hautbois.

Clarinettes.

Cors en D.
la RE.

Trompettes
en LA.

Bassons.

Trombones.

Timbales,
RÉ LA.

Violons.

Altos.

TANCRÈDE.

Hautes contres.

Tailles.

Basses.

Vll^e et C-B^{ss}e

The musical score consists of multiple staves for different instruments and voices. The woodwind section includes Petite Flûte, Grande Flûte, Hautbois, and Clarinettes. The brass section includes Cors en D (la RE), Trompettes en LA, Bassons, and Trombones. The percussion section includes Timbales (RÉ LA). The string section includes Violons, Altos, Hautes contres, Tailles, Basses, and Vll^e et C-B^{ss}e. The vocal part for TANCRÈDE includes the lyrics: "Mais qui vient en ces lieux? c'est le vainqueur de solamir qu'un peuple nombreux environne". The score is written in a key with one sharp (F#) and a common time signature (C). Dynamics like *f* and *ff* are indicated throughout.

Fl. *f*

Hautb. *f*

Cl. *f*
C^{me} les Hautb.

C^{me} la 1^{re} Fl. *f*

C^{me} la 1^{re} Fl. *f*

C^{me} *f*

Tromp. *f*

B^{ns} *f*

Tromb. *f*

Timb. *f*

C^{me} la 1^{re} Fl. *f*

f

f

f

f

Violin I *f* *f* *sf sf*

Violin II *f* *f* *f f*

1^{re} les Hautb. // // // *f f*

Violoncelle *f* *f* *f f*

Bassoon *f* *f* *sf sf*

Bassoon *sf sf*

Bassoon *f f*

2^{me} la Fl. // // // *sf sf*

Clarinet *sf sf*

Bassoon *sf sf*

This page of musical notation is arranged in two systems of five staves each. The top system includes:

- Staff 1 (Violins I):** Treble clef, key signature of one sharp (F#), dynamic markings *f* and *f*.
- Staff 2 (Violins II):** Treble clef, key signature of one sharp (F#).
- Staff 3 (Violas):** Treble clef, key signature of one sharp (F#), dynamic markings *sf* and *f*. Includes the instruction *C^{mo} les Hautb.* followed by a double bar line.
- Staff 4 (Celli):** Treble clef, key signature of one sharp (F#), dynamic markings *f* and *f*.
- Staff 5 (Bassi):** Bass clef, key signature of one sharp (F#), dynamic markings *f* and *f*. Includes the instruction *C^{mo} la B^{ss}e* followed by a double bar line.

The bottom system includes:

- Staff 6 (Violins I):** Treble clef, key signature of one sharp (F#), dynamic markings *sf* and *f*.
- Staff 7 (Violins II):** Treble clef, key signature of one sharp (F#).
- Staff 8 (Violas):** Treble clef, key signature of one sharp (F#).
- Staff 9 (Celli):** Treble clef, key signature of one sharp (F#), dynamic markings *f* and *f*.
- Staff 10 (Bassi):** Bass clef, key signature of one sharp (F#), dynamic markings *f* and *f*.

The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The paper shows signs of age, including foxing and staining.

Cornes 1^{re} & 2^e

Cornes Hautb.

Flûtes

Basses

Tailles

no. tre pa. tri. e est af. fran. chi. e, et se. con. fi. e à vos ex. ploits,

no. tre pa. tri. e est af. fran. chi. e, et se. con. fi. e à vos ex. ploits,

no. tre pa. tri. e est af. fran. chi. e, et se. con. fi. e à vos ex. ploits,

The musical score is written on 14 staves. The top five staves are for vocal parts, and the bottom five are for piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

The lyrics are:

notre pa-tri-e vous re-mer-ci-e, vous glori-fi-e par no-tre voix.
 notre pa-tri-e vous re-mer-ci-e, vous glori-fi-e par no-tre voix.
 notre pa-tri-e vous re-mer-ci-e, vous glori-fi-e par no-tre voix.

The score includes dynamic markings such as *Fi.* (Forte) and *ff.* (fortissimo). It also features performance directions: *solo.* and *tutti.*

The signature *Tancrède.* is located at the bottom center of the page.

p

p

p

Tanc.

Pour la pa - tri - e j'ai com - bat - tu, pour la pa - tri - e,

p

Fl.

Fz

Fz

mon bras a vain - cu : j'ai, noble ar - gi - re! as - sez vé - cu.

Fl.

Hautb.

Cl.

Cors.

Tromp.

Bassons.

Tromb.

Timb.

Hauts Contres.

Tailles.

Basses.

hor - des sau - va - ges! de vos ra - va - ges, nos beaux ri - va - ges sont dé - li -

hor - des sau - va - ges! de vos ra - va - ges, nos beaux ri - va - ges sont dé - li -

hor - des sau - va - ges! de vos ra - va - ges, nos beaux ri - va - ges sont dé - li -

vres; vers dautres pla - ges mau - res, cou - rez nos beaux ri - va - ges
 vres; vers dautres pla - ges mau - res, cou - rez nos beaux ri - va - ges
 vres nos beaux rivages sont delivres nos beaux ri - va ges sont delivres nos beaux ri - va ges sont delivres nos beaux ri - va ges sont delivres nos beaux ri - va ges

The musical score consists of 12 staves. The first seven staves are instrumental, including a flute (top staff), two violins (staves 2 and 3), a viola (staff 4), a violin II (staff 5), a cello (staff 6), and a double bass (staff 7). The bottom three staves (8, 9, and 10) contain vocal parts with the lyrics: "sont dé-li-vrés, sont dé-li-vrés, sont dé-li-vrés." The final two staves (11 and 12) are instrumental accompaniment for the vocal parts. The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *ff*, *f*, *tr*), and articulation marks.

De suite sans interruption.

Récit à volonté.

Violons. *tremando. Suivez le chant.*

Altos. *PP Suivez le chant.*

ARGIRE. *(à Tancrède.) F FF (au Peuple.) PP tremando.*

Dessus. *Tan. cré. de! (étonnem!) Oui mes amis, sous un nom inconnu dans Syracuse ad.*

Hautes Contres et Tailles. *F Tan. cré. de! (étonnem!)*

Basses. *F Tan. cré. de! (étonnem!)*

Violoncelle et Contre Basse. *Suivez le chant, tremando, PP*

cres un poco.

Moderato. (N° 92 =) P con expres.

cres un poco.

cres un poco.

- mis, celui que nous osions pros. cri. re, nous proté. geait par sa va. leur.

cres un poco.

Moderato, P

p

cres.

Amén. (à Tancrède.)

Tanc. Mets le comble à mon bonheur, accorde à ton épouse, un regard un sou. ri. re!

(à Aménaide.)

Vous mon épouse!

p

Tancrède.

cres.

à volonté. Moderato.

Fz

à volonté. Amén: (étonnée)

ah! vous m'avez tra hi. Moi?

Arg^{re} (à Tancrede.)

Cet écrit fatal qu'Orbassan a sai si, cet écrit fut pour toi, pour ce héros qu'elle

(à volonté.) Moderato.

Fz

à volonté.

p

Tancrede. (Se jettant aux genoux d'Amenaide.)

Amenaide! ah! m'accordez vous, le pardon géné-

aime, cruellement trompé, je t'ai trompé moi même.

come f. moderato.

express.

p *cres.* *f*

f

FP

p *cres.* *f*

f

- reux que j'implore à ge. noux?

f *FP* *come f. moderato.* Tancrede. *p* *cres.* *f*

Fuy-

Allegro, (N^o 120 = ♩ =)

p ez jour de tris - tes - se, luy - ez jour de tris - tes - se, l'ob - jet de ma ten - dresse, me rappelle au bon - heur.

All.
p

Hautb.
Cl.
C^{es} en Ré.
Tromp en La.
B^{es}
C^{me} les Hautb.
C^{me} la B^{se} unis.

Amén.
D'u - ne douce allé - gresse je sens bat - tre mon cœur je sens, je
1^{re}

Tanc.
Plus de tris - tes - se, plus de tris - tes - se,
Plus de tris - tes - se, plus de tris - tes - se,
Arg^{te}
ve - nez, que je vous presse, que je vous presse contre mon cœur. ah! quelle ivresse, ah! quelle ivres - se,

II:

sens battre mon cœur je sens, je sens battre mon

je renais au bonheur, plus de tris-tes-se, plus de tris-tes-se, je renais au bon-

je renais au bonheur, plus de tris-tes-se, plus de tris-tes-se, je renais au bon-

je renais au bonheur, ah! quelle i-vres-se, ah! quelle i-vres-se, je renais au bon-

Pressez un peu.

The musical score consists of several staves. At the top, there is a piano accompaniment section with a treble clef and a key signature of one sharp (F#). It includes a first ending bracket labeled '8va' and a forte dynamic marking 'f'. Below this are several staves for the vocal parts, including a soprano line and a section labeled 'CHŒUR' (Chorus) with four voices. The lyrics are written below the vocal staves. The score concludes with a final piano accompaniment line and the instruction 'Pressez un peu.' at the bottom.

CHŒUR.

Pressez un peu.

tes_se, plus de tris_tesse, ah! le bon_heur remplit mon_cœur, rem_plit mon_cœur, jour de bon_

tes_se, plus de tris_tesse, ah! le bon_heur remplit mon_cœur, rem_plit mon_cœur, jour de bon_

tes_se, plus de tris_tesse, nous parta_geons votre bon_heur, vo_tre bon_heur, nous parta_

tes_se, plus de tris_tesse, nous parta_geons votre bon_heur, vo_tre bon_heur, nous parta_

tes_se, plus de tris_tesse, nous parta_geons votre bon_heur, vo_tre bon_heur, nous parta_

C^{me} la B^{se} unis. // // // //

The musical score consists of several staves. The top section is a piano introduction with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody in the upper voice and accompaniment in the lower voices. The piano part is followed by four vocal parts, each with a treble clef and the same key signature and time signature. The lyrics are:

- heur, jour de bon-heur, jour de bon-heur.

- heur, jour de bon-heur, jour de bon-heur.

- heur, jour de bon-heur, jour de bon-heur.

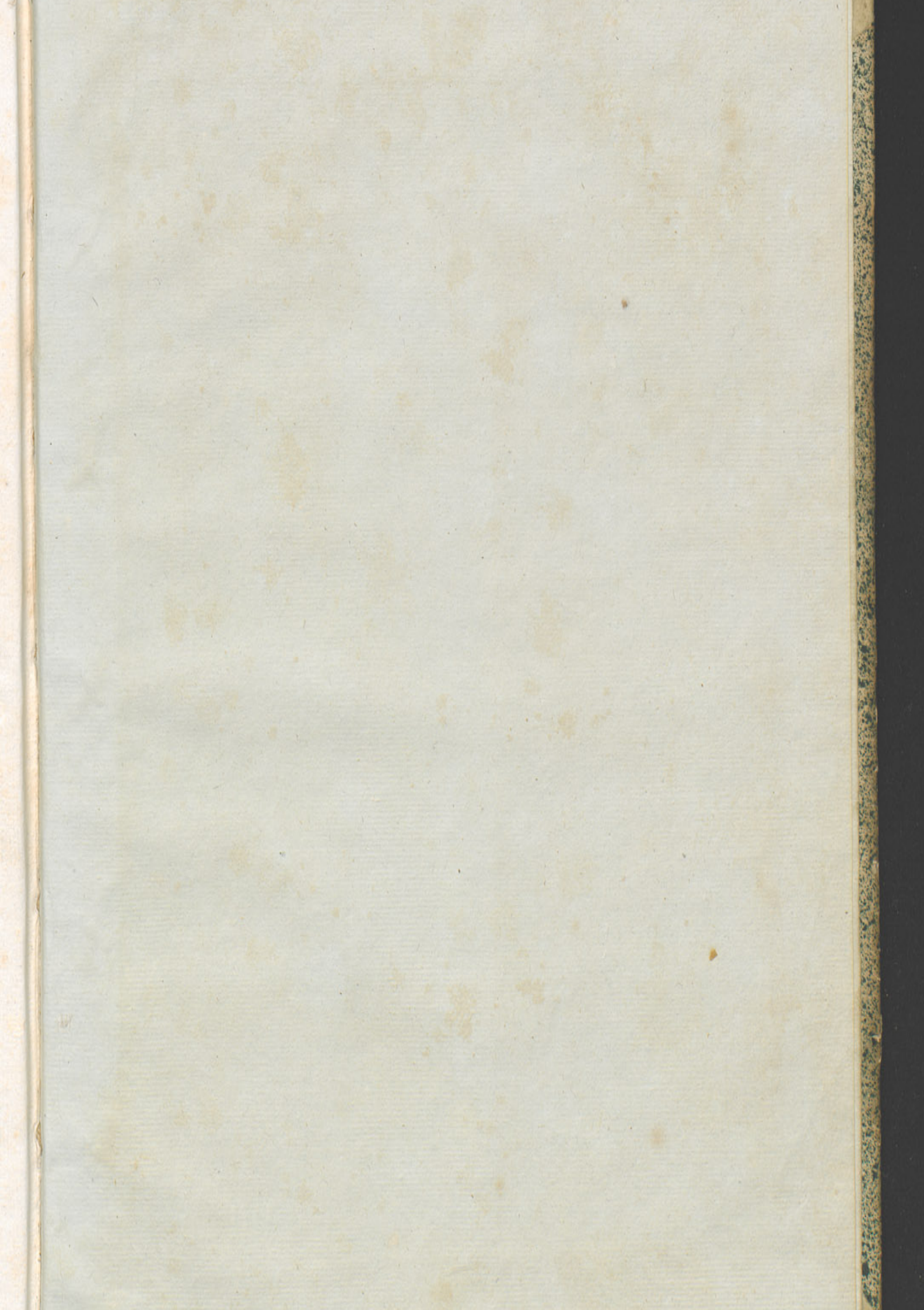
- heur, jour de bon-heur, jour de bon-heur.

- geons, votre bon-heur, votre bon-heur.

- geons, votre bon-heur, votre bon-heur.

- geons, votre bon-heur, votre bon-heur.

The bottom section of the score is a bass line with a bass clef, continuing the piano accompaniment.



coll 1004

many refer 37, 157
a few light stains,
occasional minor staining

