

Z.  
A.  
B.C.

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

Lentement

Z.  
A.  
B.C.

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

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

Lentement

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

Prélude

Gai

H<sup>b</sup>  
B<sup>ons</sup>  
v<sup>ons</sup>  
B.C.

(fort)

(fort)

(fort)

(fort)

(TOUS avec le Clavecin)

(fort)

Gai

f

Musical score for Horns (H<sup>b</sup>), Bassoons (B<sup>ons</sup>), Violins (v<sup>ons</sup>), Celli (B. C.), and Piano. The score consists of five staves. The Horns and Bassoons parts are in the lower register, while the Violins and Celli parts are in the upper register. The Piano part is at the bottom. The music is in a minor key and features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *mf*.

Air

Musical score for Horns (H<sup>b</sup>), Bassoons (B<sup>ons</sup>), Violins (v<sup>ons</sup>), Celli (B. C.), and Piano. The score consists of six staves. The Horns and Bassoons parts are in the lower register, while the Violins and Celli parts are in the upper register. The Piano part is at the bottom. The music is in a minor key and features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *doux* and *p*. The vocal line (ADARIO) is in a different key signature and includes the lyrics: "Bannis-sons les tris-tes a-lar-mes! Nos vainqueurs nous ren-dent la paix. Par-ta-".

ADARIO (aux sauvages)

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

(Clavecin avec un pupitre de velles)

6 6 6 5 4 7

vons

A.

B. C.

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

vons

A.

B. C.

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

vons

A.

B. C.

traits, vien - ne lan - cer ses

Chœur des sauvages

(Même mouv<sup>t</sup>)

Fl. *(f)*

H<sup>b</sup> *(f)*

Bons *(f)*

Yons *(f)*

Alt. *(f)*

A.

traits!

Dessus *(f)*

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

Hautes Contres *(f)*

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

Tailles *(f)*

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

Basses *(f)*

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

(TOUS avec le Clavecin)

B.C. *(f)*

(Même mouv<sup>t</sup>)

Fl.

H<sup>b</sup>

B<sup>ons</sup>

Violons

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

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

ne craignons plus leurs ar - mes!

ne craignons plus leurs ar - mes!

B. C.

Detailed description: This is a page of a musical score, page 355. It features a full orchestral arrangement with vocal parts. The instruments listed on the left are Flute (Fl.), Horn (H<sup>b</sup>), Bassoon (B<sup>ons</sup>), Violins (Violons), Viola, Cello (C.), and Double Bass (B. C.). The vocal parts are written in French. The lyrics are: "ne craignons plus leurs ar - mes! Sur nos tran - quil - les bords qu'Amour seul à ja - mais". The score includes various musical notations such as clefs, time signatures, and dynamic markings. The vocal parts are written in a style that suggests a dramatic or operatic context.

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

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

Fl.

Hb

Bous

Vons

Alt.

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

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

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

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

B.C.

Fl.

Hb

Bons

vons

Alt.

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

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

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

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

B.C.

Detailed description of the musical score: The page contains a full orchestral and vocal score. At the top, there are staves for Flute (Fl.), Horn (Hb.), Bassoon (Bons), Violins (vons), and Alto (Alt.). Below these are four vocal staves with lyrics in French. The lyrics are: '- lar - mes, Bannis, sons les tristes a - lar - mes! Nos vainqueurs nous rendent la paix, Nos vainqueurs nous rendent la paix. Sur no tran.' The vocal parts are arranged in a choir-like fashion. At the bottom, there are staves for Bassoon/Clarinet (B.C.) and a grand piano accompaniment. The piano part features a complex texture with many chords and moving lines in both hands. The overall style is that of a 19th-century symphonic work.



Fl.

Hb

Bons

vous

Alt.

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

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

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

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

B.C.

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

Fl.

H<sup>b</sup>

Bons

vons

Alt.

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

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

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

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

B.C.

(b)

Fl.  
H<sup>b</sup>  
Bons  
vons  
Alt.  
Vien - ne lan - cer — ses traits,  
— ses traits, vien - ne lan - cer — ses traits,  
— ses traits, vien - ne lan - cer — ses traits,  
— ses traits, vien - ne lan - cer — ses traits,  
B.C.

The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Horn (H<sup>b</sup>), Bassoon (Bons), Violin (vons), Viola (Alt.), Tenor (Vien - ne lan - cer), Bass (— ses traits, vien - ne lan - cer), and Piano (B.C.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts have lyrics in French. The piano part is at the bottom of the page.

Fl.  
H<sup>b</sup>  
Bons  
vons  
Alt.  
vien - ne lan - cer - ses traits!  
vien - ne lan - cer - ses traits!  
vien - ne lan - cer, lan - cer - ses traits!  
vien - ne lan - cer - ses traits!  
B. C.

Detailed description: This is a page of a musical score, page 362. It features eight staves of instruments and a grand staff for piano. The instruments are Flute (Fl.), Horn (H<sup>b</sup>), Bassoon (Bons), Violins (vons), Viola (Alt.), Tenor (v), Bass (B.), and Piano (B. C.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts (Tenor and Bass) have lyrics: "vien - ne lan - cer - ses traits!". The piano part is at the bottom, with a grand staff showing both treble and bass clefs. The music includes various notes, rests, and dynamic markings like *f* and *tr.*

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

This musical score is for a piece in 2/4 time, marked with a tempo of *Andante*. The key signature has one flat (B-flat). The score includes parts for Flute (Fl.), Horn (Hb.), Bassoon (Bons.), Oboe (vons.), Clarinet (Alt.), Bassoon (B.C.), and Piano. The piano part is written in grand staff notation. The woodwind parts feature intricate melodic lines with many trills and grace notes, particularly in the Flute and Oboe parts. The bassoon and bassoon parts provide a steady accompaniment with eighth-note patterns.

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

Rondeau

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

This musical score is for a piece in 2/4 time, marked with a tempo of *Andante*. The key signature has one flat (B-flat). The score includes parts for Flute (Fl.), Horn (Hb.), Bassoon (Bons.), Oboe (vons.), Clarinet (Alt.), Bassoon (B.C.), and Piano. The piano part is written in grand staff notation. The woodwind parts feature intricate melodic lines with many trills and grace notes, particularly in the Flute and Oboe parts. The bassoon and bassoon parts provide a steady accompaniment with eighth-note patterns. A dynamic marking of *f* (forte) is present at the beginning of each part. A section marked with a double bar line and a repeat sign is indicated.

(TOUS avec le Clavecin)

Fl.

Hb

Bons

Vons

Alt.

B.C.

Fl.

Hb

Bons

Vons

Alt.

B.C.

FIN

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

This system of music includes parts for Flute (Fl.), Horn (Hb), Trombone (Bons), Trumpet (Vons), Alto Saxophone (Alt.), Bassoon (B.C.), and Piano. The Flute and Horn parts feature melodic lines with some trills and grace notes. The Trombone and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The Piano accompaniment consists of chords and moving bass lines.

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

This system continues the musical score for the same instruments. The Flute and Horn parts continue their melodic development. The Trombone and Bassoon parts maintain their harmonic roles. The Piano accompaniment provides a steady rhythmic and harmonic foundation for the ensemble.

Fl.   
Hb   
Bons   
Vons   
Alt.   
B.C.   


Fl.   
Hb   
Bons   
Vons   
Alt.   
B.C.   




Fl.

Hb.

Bons

vons

Alt.

B.C.

Duo

vons

*doux*

*doux*

ZIMA

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

ADARIO

(Clavecin avec un pupitre de Violoncelles)

Fo-rêts pai - si - bles, Ja - mais un

B.C.

*doux*

*p*

vons

Z.

A.

B.C.

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

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

Detailed description of the first system: This system contains the first four staves of the musical score. The vocal parts (Vons, Z., A., B.C.) are in a key signature of two flats and a 6/4 time signature. The lyrics for the vocal parts are 'vain désir ne trouble ici nos cœurs. S'ils sont sensibles,'. The piano accompaniment is shown in a grand staff with treble and bass clefs. There are trills and slurs in the vocal lines, and a '6/4' time signature change in the bass line.

vons

Z.

A.

B.C.

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

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

Detailed description of the second system: This system contains the next four staves of the musical score. The vocal parts (Vons, Z., A., B.C.) continue the lyrics 'S'ils sont sensibles, Fortune, ce n'est pas au prix de tes faveurs.' The piano accompaniment continues with similar rhythmic patterns. There are trills and slurs in the vocal lines, and a '6/4' time signature change in the bass line.

Chœur des sauvages

Fl. *f*

Hb. *f*

Bons *f*

vons *f*

Alt.

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

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

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

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

(TOUS avec le Clavecin)

B. C. *f*

*f*

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

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

6  
4  
6

The musical score is for a full orchestra and vocal soloists. It features parts for Flute (Fl.), Horn (Hb.), Bassoon (Bons.), Oboe (vons), Alto (Alt.), Tenor (v.), Alto (Alt.), Bass (B.C.), and Piano (B.C.). The score is in a key with two flats and a 3/4 time signature. The vocal parts have lyrics in French. The piano part includes a 6/4 time signature change.

Fl.

H<sup>b</sup>

B<sup>ons</sup>

vous

Alt.

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

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

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

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

B. C.

vons

*doux*

*doux*

ZIMA

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

ADARIO

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

(Clavecin avec un pupitre de velles)

B. C.

*doux*

*p*

vons

*tr*

*tr*

Z.

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

A.

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

B. C.

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

*tr*

vous

Z.

A.

B. C.

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

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

6 5 6 4 7

On reprend le chœur  
"Forêts paisibles" page 369

2<sup>e</sup> Reprise

vous

Z.

A.

B. C.

*doux*

*doux*

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

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

6 7 6 7 7 6

*doux*

2<sup>e</sup> Reprise

*p*

vous

Z.

A.

B. C.

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

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

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

vous

Z.

A.

B. C.

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

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

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

On reprend le chœur  
 "Forêts paisibles" page 369



1<sup>er</sup> Menuet pour les Guerriers et les Amazones

This musical score is for the first minuet of the 'Guerriers et les Amazones' suite. It is written in 3/8 time with a key signature of one sharp (F#). The score includes parts for Flute (Fl.), Horn (Hb.), Trombones (Bons), Trumpets (Tromp.), Timpani (Timb.), First Violins (1ers Violons), Second Violins (2ds Violons), Alto (Alt.), Bassoon (B. C.), and Piano/Clavichord. The piano part is indicated as '(TOUS, avec le Clavecin)'. The score is marked with a forte (*f*) dynamic throughout. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The timpani part features a series of rhythmic rolls. The piano part provides a steady accompaniment with chords and arpeggios. The Alto part includes a section marked 'Div.' (divisi) in the later measures.

This page of a musical score, numbered 376, features a full orchestral and woodwind arrangement. The score is organized into several systems of staves, each labeled with an instrument or section on the left. The key signature is one sharp (F#), and the time signature is 4/4. The instruments and sections are: Flute (Fl.), Horn (H<sup>b</sup>), Bassoon (Bons), Trumpet (Tromp.), Timpani (Timb.), Oboe (1ers vons), Clarinet (2ds vons), Alto Saxophone (Alt.), Bassoon/Contrabass (B. C.), and Piano. The piano part is written in grand staff notation at the bottom of the page. The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. The score concludes with a double bar line and repeat dots at the end of each staff.

2<sup>e</sup> Menuet

Fl. (fort) doux fort

Hb. (fort) doux fort

Bons. (fort) doux fort

Violons (fort) doux fort

Violons (fort) doux fort

Alt. (fort) doux fort

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

f p f

Fl. doux

Hb. doux

Bons. doux

Violons doux

Violons doux à 2 cordes

Alt. doux à 2 cordes

B. C. doux

B. C. doux

p

Fl. *fort* *doux* *fort*

H<sup>b</sup> *fort* *doux* *fort*

Bons *fort* *doux* *fort*

vous *fort* *doux* *fort*

Alt. *fort* *doux* *fort*

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

*f* *p* *f*

Div. Unis

On reprend le 1<sup>er</sup> Menuet.

Prélude  
(Assez vif)

Fl. *fort*

H<sup>b</sup> *fort*

Bons *fort*

Tromp. *fort*

Timb. *fort*

vous *fort*

B. C. *fort*

(TOUS avec le Clavecin)

*f*

(Assez vif)

Fl. *fort*

Hb *doux* *fort*

Bons *doux* *fort*

Tromp. *doux* *fort*

Timb. *doux*

Yons *doux* *tr*

B. C. *doux* *fort* (1 pupitre) # (TOUS) 3 6

*p* *f*

Fl. *tr*

Hb

Bons

Tromp.

Yons *fort*

B. C. 9 7 9 6 4

Fl.  
H<sup>b</sup>  
Bons.  
Tromp.  
Timb.  
Vons.  
B. C.

This system of musical notation includes seven staves. The Flute staff (Fl.) has a dynamic marking of *p* and a fermata. The Horn (H<sup>b</sup>) and Bassoon (Bons.) staves have a dynamic marking of *mf*. The Trumpet (Tromp.) staff has a dynamic marking of *f*. The Timpani (Timb.) staff has a dynamic marking of *mf*. The Violins (Vons.) and Basses (B. C.) staves have a dynamic marking of *f*. The Basses staff includes fingering numbers 6, 9, 5, and 7. The piano accompaniment at the bottom consists of two staves with various musical notations including chords and melodic lines.

Fl.  
H<sup>b</sup>  
Bons.  
Tromp.  
Timb.  
Vons.  
B. C.

This system continues the orchestral arrangement with seven staves. The Flute (Fl.) staff has a dynamic marking of *mf*. The Horn (H<sup>b</sup>) staff has a dynamic marking of *f*. The Bassoon (Bons.) staff has a dynamic marking of *f*. The Trumpet (Tromp.) staff has a dynamic marking of *f*. The Timpani (Timb.) staff has a dynamic marking of *f*. The Violins (Vons.) and Basses (B. C.) staves have a dynamic marking of *f*. The piano accompaniment at the bottom continues with complex rhythmic and harmonic patterns.

Air  
 §(Même mouv<sup>t</sup>)

Fl.

H<sup>b</sup>

Bons

Tromp.

Timb.

vous

ZIMA

B.C.

*doux*

*fort*

*doux*

*fort*

*doux*

*fort*

*doux*

*fort*

Ré - gnez, Plai - sirs et Jeux!

*doux*

*fort*

*p*

(Même mouv<sup>t</sup>)

H<sup>b</sup>

Bons

Tromp.

Timb.

vous

Z.

B.C.

*très doux*

*très doux*

*très doux*

tri - om - phes

*pp*

Fl. *doux*

Hb

Bons *très doux*

Tromp.

vous *très doux*

Z. *très doux*

B.C. *très doux*

(1 Pupitre) dans nos bois, tri-om-pez,

6 4 7 (TOUS) 6 9 7

Fl.

Hb

Bons

Tromp.

Timb. *(très doux)*

vous *(moins doux)*

Z. *(moins doux)*

B.C. *(moins doux)*

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

7 6 7 6

*meno p*



Fl. H<sup>b</sup> Bons Tromp. Vons Z. B.C.

(doux) (doux) (doux) (doux)

- sons que vos lois, Nous n'y connaissons que vos lois

(doux)

Fl. H<sup>b</sup> Bons Tromp. Timb. Vons Z. B.C.

(doux)

Tri - om - phiez dans nos

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

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

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

Lent Vite

fort fort fort fort fort

Nous n'y connais - sons que vos lois.

Lent Vite

Fl. *fort* FIN

Hb.

Bons.

Tromp.

Timb.

vous

Z.

B.C.

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

(Clavecin avec un pupitre de velles)

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

*p*

FIN

vous

Z.

B.C.

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

(TOUS)

7 6 6 6 7 6 5 4

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

Chaconne

(Modéré) *tr*

Fl. *doux*

Hb *doux*

Bons *doux*

Vons *doux*

Alt. *doux*

B.C. *doux*

(TOUS, avec le Clavecin)

(Modéré) *p* *tr*

This system contains the first eight staves of the musical score. The top staff is for Flute (Fl.), followed by Horn (Hb), Trombone (Bons), Clarinet (Vons), Alto Saxophone (Alt.), and Bassoon (B.C.). The piano part is at the bottom. The tempo is marked '(Modéré)' and the dynamics are 'doux' for the woodwinds and 'p' for the piano. Trills are indicated by 'tr' above notes in the woodwinds and piano.

Fl. *tr*

Hb *tr*

Bons

Vons *tr*

Alt. *(b)*

B.C.

This system contains the next eight staves of the musical score, continuing from the first system. It includes the same instruments: Flute (Fl.), Horn (Hb), Trombone (Bons), Clarinet (Vons), Alto Saxophone (Alt.), Bassoon (B.C.), and Piano. The tempo remains '(Modéré)'. The dynamics are 'tr' for the woodwinds and '(b)' for the Alto Saxophone. Trills are indicated by 'tr' above notes in the woodwinds and piano.

Fl. *fort*

Hb *fort*

Bons *fort*

Tromp. *fort*

Timb. *fort*

oons *fort*

Alt. *fort*

B.C. *fort*

*f*

Fl. *tr*

Hb *tr*

Bons *tr*

Tromp. *tr*

Timb. *tr*

oons *tr*

Alt. *tr*

B.C. *tr*

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

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

Unis

Fl. *doux*

Hb *doux*

Bons *doux*

Tromp.

Timb.

oons *doux*

Alt. *doux*

B.C. *doux*

*p.*

Fl. *fort*

Hb *fort*

Bons *fort*

Tromp. *fort*

oons *fort*

Alt. *fort*

B.C. *fort*

*f*



Fl.

Hb.

Bons.

Tromp.

Vons.

Alt.

B.C.

Fl.

Hb.

Bons.

Tromp.

Vons.

Alt.

B.C.



Fl. *tr*

Hb *tr*

Bons

Tromp. *tr*

Timb.

Yons

Alt.

B.C.

Fl. *tr*

Hb *tr*

Bons

Tromp. *tr*

Timb.

Yons

Alt.

B.C.

This musical score is for a symphony orchestra and a vocal soloist. The score is divided into two systems. The first system includes parts for Flute (Fl.), Horn (H<sup>b</sup>), Bassoon (Bons), Trumpet (Tromp.), Timpani (Timb.), Violins (vions), Viola (Alt.), and Bassoon/Contrabass (B.C.), along with a Piano. The second system continues the parts for Violins (vions), Viola (Alt.), Bassoon/Contrabass (B.C.), and Piano. The music is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The score features various musical notations, including trills (tr), slurs, and dynamic markings such as *doux* and *p*. The piano part has a complex, rhythmic accompaniment with many sixteenth notes.

Vons

Alt.

B.C.

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

Fl.

H<sup>b</sup>

Bons

Vons

Alt.

B.C.

This section covers the second system of the score. It includes staves for Fl. (Flute), H<sup>b</sup> (Bassoon), Bons (Baritone), Vons (Soprano), Alt. (Alto), and B.C. (Bass). The woodwinds and bass parts are marked with 'fort' (forte) starting in the second measure of this system. The Vons part continues with trills. The piano accompaniment continues in grand staff notation.

Fl.  
Hb.  
Bous.  
vons.  
Alt.  
B.C.

This system contains six staves of music. The top staff is for Flute (Fl.), followed by Horn (Hb.), Bassoon (Bous.), Violins (vons.), Viola (Alt.), and Bassoon (B.C.). The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The Flute and Horn parts play a melodic line with eighth-note patterns. The Bassoon part has a more rhythmic, dotted-note pattern. The Violins and Viola parts play a similar melodic line. The Bassoon part has a more rhythmic, dotted-note pattern. The bottom staff is a grand staff for piano accompaniment, with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

This system shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more rhythmic bass line with dotted notes.

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

This system contains seven staves of music. The top staff is for Flute (Fl.), followed by Horn (Hb.), Bassoon (Bous.), Trumpet (Tromp.), Violins (vons.), Viola (Alt.), and Bassoon (B.C.). The music continues in the same key and time signature. The Flute and Horn parts play a melodic line with eighth-note patterns. The Bassoon part has a more rhythmic, dotted-note pattern. The Trumpet part has a more rhythmic, dotted-note pattern. The Violins and Viola parts play a similar melodic line. The Bassoon part has a more rhythmic, dotted-note pattern. The bottom staff is a grand staff for piano accompaniment, with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

This system shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The right hand plays a steady eighth-note accompaniment, while the left hand plays a more rhythmic bass line with dotted notes.

Fl. *doux*

Hb *doux*

Bons *doux*

Tromp. *doux*

Violons *doux*

Violas *doux*

Alt. *Div.*

B.C. *doux*

*p*

Fl.

Hb

Bons

Tromp.

Violons

Violas

Alt. *Unis*  
*doux*

B.C.

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

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

Bons

vous

Alt.

B.C.

tr.

(b)

(b)

tr.

tr.

(b)

(b)

tr.

Fl.

Hb.

Bons

Tromp.

vous

Alt.

B.C.

tr.



Fl.

H<sup>b</sup>

Bons

Tromp.

Timb.

oons

Alt. Div. Unis

B.C.

Fl.

H<sup>b</sup> Unis  
*doux*

Bons *doux*

Tromp.

Timb.

oons *tr.*

Alt.

B.C.

*p. doux*

*p.*



FL. *doux*

Hb

Bass

vons *doux*

Alt. *doux*

B.C.

FL. *fort*

Hb *fort*

Bons *fort*

Tromp. *fort*

vons *fort*

Alt. *fort*

B.C. *fort*

Fl.

Hb.

Bons

Tromp.

Timb.

Yons

Alt.

B.C.

Fl.

Hb.

Bons

Tromp.

Timb.

Yons

Alt.

B.C.

*doux*

*doux*

*doux*

*doux*

*doux*

*doux*

*p*

Fl. Unis fort  
Hb Unis fort  
Bons fort  
Tromp. fort  
Timb. fort  
vons fort  
Alt. fort  
B.C. fort  
f

Fl. tr.  
Hb tr.  
Bons  
Tromp.  
Timb.  
vons fort tr.  
Alt.  
B.C.  
tr.

# APPENDICE



## Appendice N° 1

### PROLOGUE - Air vif

Sans presser

HAUTBOIS  
à 2  
*f*

BASSONS  
*f*

CORS en Sol  
à 2  
*f*

VIOLONS  
Unis  
*f*

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

PIANO  
Sans presser  
*f* *m.g.*

Detailed description: This is a musical score for a Prologue in 6/8 time, marked 'Air vif' and 'Sans presser'. The score is arranged for a chamber ensemble. The top staff is for two Flutes (Hautbois), followed by two Bassoons (Bassons), two Horns in G (Cors en Sol), two Violins (Violons), and a Continuo (Basse Continue) which is played with a harpsichord. The bottom staff is for the Piano. The key signature has one sharp (F#). The score is divided into six measures. The Flutes, Horns, and Violins play a melodic line starting with a quarter note G4, followed by eighth notes. The Bassoons and Continuo play a rhythmic accompaniment of eighth notes. The Piano part starts with a forte (*f*) dynamic and includes a mezzo-forte (*m.g.*) section in the second measure. The tempo marking 'Sans presser' is placed above the piano part.

This system of music includes six staves. From top to bottom, they are: Horn in B-flat (Hb), Bassoon (Bons), Cor Anglais (Cors), Trumpet in B-flat (Vons), Bass Trombone (B. C.), and Piano. The music is in a key with one sharp (F#) and a common time signature. The piano part features a complex texture with many sixteenth notes and slurs.

This system of music includes six staves, continuing the instrumentation from the first system. The piano part continues with similar rhythmic patterns. In the Trumpet in B-flat (Vons) staff, there are markings for "1ers" and "2ds" in the final measure, indicating first and second endings. The overall texture remains dense with many sixteenth notes.

à 2

Unis.

Hb

Bons

Cors

Sons

B. C.

Piano

Hb

Bons

Cors

Sons

B. C.

Piano

Musical score for the first system, featuring Horns (Hb), Trombones (Bons), Trumpets (Cors), Saxophones (Sons), and Basses (B. C.), along with a Piano accompaniment. The score is in G major and 4/4 time. The Saxophone part includes markings for "1ers" and "2ds" parts. The Piano part is marked with a piano (*p*) dynamic.

Musical score for the second system, continuing the instrumentation from the first system. The score includes dynamic markings such as *più f* and *Unis*. The Saxophone part includes markings for "1ers" and "2ds" parts. The Piano accompaniment continues with a *più f* dynamic. The instruction "à 2" is placed above the Horn part.

First system of musical notation. The score includes parts for Horns (Hb), Trombones (Bons), Trumpets (Cors), Saxophones (vons), and Basses (B.C.), along with a Piano accompaniment. The key signature is one sharp (F#). The music begins with a series of chords and melodic lines. A dynamic marking of *f* (forte) is present in the Horns, Trombones, Trumpets, and Saxophones parts. The Piano part features a complex accompaniment with chords and moving lines. A rehearsal mark *à 2* is indicated above the Horns part. The word *Unis* is written above the Saxophones part.

Second system of musical notation. The score continues with parts for Horns (Hb), Trombones (Bons), Trumpets (Cors), Saxophones (vons), and Basses (B.C.), along with a Piano accompaniment. The key signature remains one sharp (F#). The music continues with similar melodic and harmonic textures. A dynamic marking of *p* (piano) is present in the Horns, Saxophones, and Piano parts. The word *1ers* is written above the Saxophones part, and *2ds* is written below it. The Piano part continues with its complex accompaniment.



First system of a musical score. The instruments are Horns (Hb), Trombones (Bons), Trumpets (Cors), and Piano (Pons). The Piano part is written in grand staff. Dynamics include *p*, *f*, and *Unis*. The Horns part includes the instruction *à 2*. The Trumpets part includes *1ers* and *2ds*. The Piano part starts with *p* and *f*.

Second system of a musical score. The instruments are Horns (Hb), Trombones (Bons), Trumpets (Cors), and Piano (Pons). The Piano part is written in grand staff. Dynamics include *Unis* and *8*. The Horns part includes the instruction *à 2*. The Trumpets part includes *Unis* and *8*. The Piano part includes *8*.

Appendice N°2

PROLOGUE - Air de Bellone  
Gravement

Musical score for the first system, including parts for TIMBALES, VIOLONS, ALTOS, BELLONE, BASSE CONTINUE, and PIANO. The score is in 2/4 time and D major. The vocal line for BELLONE includes the lyrics: "C'est la Gloi - re, c'est la Gloi - re, qui rend les hé -".

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

1a 2a %

Timb.

vons

Alt.

B.

B.C.

Par - tez, Cou - rez,

1a 2a %

Timb.

vons

Alt.

B.

B.C.

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

Timb.

vons

Alt.

B.

B.C.

vo - lez au tem - ple de mé - moi -

1<sup>a</sup> 2<sup>a</sup>

Timb.

vons

Alt.

B.

B.C.

- re! Par - tez, - re!

1<sup>a</sup> 2<sup>a</sup>

Prologue — Contredanse

1<sup>ère</sup> Reprise

(Gai)

ptes Fl. *f*

Hb *f*

Bons *f*

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

Alt. *f*

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

1<sup>ère</sup> Reprise (Gai) *f*

Detailed description: This system contains the first six staves of the musical score. The top staff is for Flutes (ptes Fl.), followed by Horns (Hb), Trumpets (Bons), Trombones (vons), and Alto Saxophones (Alt.). The bottom staff of this system is for Bassoon (B.C.), with the instruction '(TOUS avec le Clavecin)'. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked with a forte (*f*) dynamic. The first two staves (Flutes and Horns) have a '1<sup>ère</sup> Reprise (Gai)' marking. The Trombone staff has 'Div.' markings above it. The bottom staff has a '1<sup>ère</sup> Reprise (Gai)' marking.

ptes Fl. FIN

Hb

Bons *(mf)*

vons *(mf)*

Alt. *(mf)*

B.C. *(mf)*

FIN *mf*

Detailed description: This system contains the second six staves of the musical score. The top staff is for Flutes (ptes Fl.), followed by Horns (Hb), Trumpets (Bons), Trombones (vons), and Alto Saxophones (Alt.). The bottom staff of this system is for Bassoon (B.C.). The key signature is one sharp (F#) and the time signature is 2/4. The music is marked with a mezzo-forte (*mf*) dynamic. The word 'FIN' is written above the Flute staff and below the Bassoon staff. The bottom staff has a 'FIN' marking above it.

Bons

2<sup>me</sup> Reprise

(mf)

vons

(mf)

B.C.

(mf)

2<sup>me</sup> Reprise

mf

Bons

vons

B.C.

Petites Flûtes

3<sup>me</sup> Reprise

(f)

Bons

(f)

vons

(f)

B.C.

(f)

3<sup>me</sup> Reprise

f

Ptes Fl.  
Bons  
vons  
B.C.

à 2

This system contains the first four staves of the score. The top staff is for Flutes (Ptes Fl.), the second for Clarinets (Bons), the third for Bassoons (vons), and the fourth for Bassoon/Contrabassoon (B.C.). The piano accompaniment is shown in two staves below. The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds play a rhythmic pattern of eighth notes, with the flute part marked 'à 2' (allegretto). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

4<sup>me</sup> Reprise  
Bons  
vons  
B.C.

(mf)

This system contains the 4th reprise for the woodwinds and piano. The woodwind staves (Bons, vons, B.C.) are marked with a mezzo-forte (mf) dynamic. The piano accompaniment is also marked with mf. The woodwinds play a melodic line with some grace notes, while the piano accompaniment provides harmonic support with chords and moving lines.

Petites Flûtes  
Bons  
vons  
B.C.

5<sup>me</sup> Reprise

fort

This system contains the 5th reprise for the woodwinds and piano. The woodwind staves (Bons, vons, B.C.) are marked with a forte (fort) dynamic. The piano accompaniment is also marked with fort. The woodwinds play a rhythmic pattern of eighth notes, with the flute part marked 'à 2'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ptes Fl.

Bons

vons

B. C.

This system of music includes six staves. The Flute part (ptes Fl.) begins with a trill on a whole note. The Oboe (Bons) and Bassoon (B. C.) parts play a rhythmic eighth-note pattern. The Violin (vons) and Viola parts play a similar eighth-note pattern. The Piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth notes.

ptes Fl.

Bons

vons

B. C.

This system continues the instrumental parts. The Flute part (ptes Fl.) has a melodic line with trills. The Oboe (Bons) and Bassoon (B. C.) parts play sustained notes with some dynamics markings. The Violin (vons) and Viola parts play a melodic line with trills. The Piano accompaniment continues with a steady bass line and active treble line.



Appendice N° 4

1<sup>re</sup> ENTRÉE - Forlane. (Danse des Matelots)

The musical score is arranged in five systems. The first system includes parts for HAUTBOIS, BASSONS, VIOLONS, and BASSE CONTINUE. The second system includes the PIANO part. The key signature is one flat (B-flat) and the time signature is 6/8. The score is divided into four measures by vertical bar lines. Dynamics include *(f)* (forte) and *doux* (soft). The piano part starts with *f* and ends with *p*.

HAUTBOIS  
*(f)* *doux*

BASSONS  
*(f)* *doux*

VIOLONS  
*(f)* *doux*

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

PIANO  
*f* *p*

Hb  
 Bons  
 vons  
 B.C.

(p)  
 (p)  
 (p)

Hb  
 vons

(pp)  
 (pp)  
 fort  
 fort  
 pp  
 f

Hb  
 Bons  
 vons  
 B.ø.

fort  
 fort  
 fort

Hb (1<sup>rs</sup> Seuls) à demi jeu

Bons (1<sup>rs</sup> Seuls) à demi jeu

vons à demi jeu

B.C. à demi jeu

mf

Hb

Bons

vons

B.C.

(TOUS)

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

Musical score for the second system, featuring Horns (Hb), Trombones (BOLS), Trumpets (Tons), Basses (B.C.), and Piano. The Horns part continues with a melodic line, followed by the Trombones, Trumpets, and Basses. The Piano accompaniment provides harmonic support. Dynamics include *p*, *f*, and *doux*.

## Appendice N° 5

2<sup>e</sup> ENTRÉE – Ritournelle

Gracieusement

1<sup>ers</sup> VIOLONS  
2<sup>ds</sup> VIOLONS  
BASSE CONTINUE  
PIANO

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

Vons  
B.C.

Vons  
B.C.

2<sup>e</sup> ENTRÉE – Rondeau

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

BASSE CONTINUE  
(doux)

PIANO  
(Gracieux)  
p

vons  
B.C.  
Bons Unis FIN

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

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

PIANO  
p f %

3<sup>e</sup> ENTRÉE – Nouvelle version

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

ROXANE

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

(Clavecin avec un pupitre de velles)

BASSE CONTINUE

PIANO

FATIME

R.

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

B.C.

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

F.

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

B.C.

F.

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

B.C.

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

R. A.ta.lide est ai -

B.C.

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

R. - ma - ble.

B.C.

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

B.C.

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

B.C.



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

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

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

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

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

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

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

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

Air  
(Gracieusement)

vons

*doux*

FATIME

(Clavecin avec un pupitre de velles)

L'hi - ver dans ces jar - dins

*doux*

(Gracieusement)

*p*

vons

F.

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

B.C.

vons

F.

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

B.C.

Vons

*fort* *doux*

F.

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

B.C.

*fort* *doux*

*f* *p*

Vons

F.

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

B.C.

*tr* *tr* *tr*

Vons

F.

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

B.C.

*tr*

vons

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

B.C.

## Scène II. - FATIME, ROXANE, ATALIDE

ATALIDE (à part, examinant Fatime)

F. -mour... On vient.

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

B.C.

F. Cet esclave est nou-

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

B.C.

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

B.C.

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

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

B.C.

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

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

B.C.

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

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

B.C.

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

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

B.C.

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

F. Vous l'aimez!

B.C.

Air  
(Tendrement)

Flûte  $\text{\textcircled{S}}$

(doux)

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

B.C. (doux)  
(Tendrement)  
*p*

Fl.  $\text{\textcircled{S}}$

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

B.C.

FIN

Fl.  $\text{\textcircled{S}}$

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

B.C.

FIN

FATIME (à part)

(vivement, à Atalide)

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

B.C.

(Assez vivement)

Air

Violons (Clavecin avec les 2<sup>ds</sup> vons)

(doux)

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

B.C.

(Assez vivement)

*p*

vons

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



vons

F.

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

This system contains the first four measures of the piece. The vocal line (top) has lyrics '- toi - - - re, C'est un cri - me que sa vic - toi -'. The piano accompaniment (bottom) features a complex rhythmic pattern with many sixteenth notes and trills. The key signature has one sharp (F#) and the time signature is 3/4.

vons

F.

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

FIN

This system contains the next four measures. The vocal line continues with '- re. Plus il tra - hit de ten - dres'. The piano accompaniment continues with similar rhythmic complexity. A double bar line is placed at the end of the fourth measure, with the word 'FIN' written above it.

vons

F.

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

This system contains the final four measures of the piece. The vocal line has lyrics 'feux, Plus il se croit com - blé de gloi -'. The piano accompaniment concludes with a final chord. The key signature remains one sharp (F#) and the time signature is 3/4.

vous

F.

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

ATALIDE

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

B.C.

A.

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

FATIME

Tac - mas n'est point vo -

B.C.

(surprise)

A.

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

F.

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

B.C.

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

B.C.

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

ATALIDE

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

B.C.

A. *- do - - re!*

TACMAS (apercevant Fatime)

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

B.C.

ATALIDE (à part)

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

T. *vous!*

B.C.

Scène IV. TACMAS, FATIME.

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

TACMAS  
 Au re-pos de mon cœur il é - tait né - ces -  
 Fa - time, expli-quez - moi vo - tre dégui - se - ment!

B. C.

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

T. *Eh quoi! trop injuste Fa -*

B. C.

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

B. C.

Air  
Gracieusement

FATIME

T. La ja\_lou\_sie est-el\_le sa - - ge? L'ai\_mable Au - ro - re

B. C. feux, quel\_le preuve a\_vez-vous?

Gracieusement

*p*

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

B. C.

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

B. C.

1<sup>a</sup> 2<sup>a</sup>

Duo

Gaîment

( avec le Clavecin )

BONS

VOUS

FATIME

TACMAS

*f*

*doux*

*f*

*doux*

*doux*

A - près l'o - ra - - -

A - près l'o -

Gaîment

*f*

*p*

BONS

VOUS

F.

T.

B.C.

7

7#

- ge, un doux re - pos

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

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

( TOUS avec le Clavecin )

*doux*

6  
5

4 3

Bons

vous

F.

T.

B. C.

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

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

7 # 7 6 # 5 #

Bons

1<sup>rs</sup> vous

2<sup>ds</sup> vous

Div.

F.

T.

B. C.

ge, un

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

7 7 7 #

Lent

Lent

Bons

1<sup>rs</sup> VONS

2<sup>ds</sup> VONS

F.

T.

B. C.

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

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

# 2 3

Bons

VONS

F.

T.

B. C.

Unis

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

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

6 7 6 7



On entend le Prélude de la fête

Prélude

Fl. (f)

H<sup>b</sup> (f)

Bons (f)

1<sup>rs</sup> Vons (f)

2<sup>ds</sup> Vons (f)

Alt. (f)

TACMAS

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

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

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

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

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

B. C.

Appendice N° 8

Air  
(Mouv<sup>t</sup> de Gavotte)

TACMAS

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

(Clavecin, avec un pupitre de Violoncelles)

BASSE CONTINUE

(doux)  
(Mouv<sup>t</sup> de Gavotte)

PIANO

*p*

T.

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

B. C.

T.

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

B. C.

6 7 6 7 5 6 7 6 6 7

T.

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

B. C.

1<sup>er</sup> Air pour les Persans

Grave

VOUS

(f) (avec les Hautbois)

Alt. (f)

B.C. (TOUS avec le Clavecin et les Bassons) (f)

VOUS

Alt.

B.C.

VOUS

Alt.

B.C.

1<sup>er</sup> Air pour les Persans

Pesamment

VIOLONS  
ALTOS  
BASSE CONTINUE  
PIANO

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

Vons  
Alt.  
B. C.

Vons  
Alt.  
B. C.

vous

Alt.

B. C.

This system contains the first six measures of the piece. The vocal parts (Soprano, Alto, and Bass) and the piano accompaniment (right and left hands) are shown. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes in the vocal lines, with some rests. The piano accompaniment provides a rhythmic and harmonic foundation.

vous

Alt.

B. C.

This system contains the next six measures. The vocal lines continue with similar rhythmic patterns, including some sixteenth-note runs. The piano accompaniment features more complex chordal textures and moving bass lines. The overall texture is dense and melodic.

vous

Alt.

B. C.

This system contains the final six measures of the page. The vocal parts conclude with sustained notes and some grace notes. The piano accompaniment ends with clear chordal structures. The piece concludes with a final cadence in the key of D major.

vous

Alt.

B. C.

This system contains the first two systems of a musical score. The top system includes three vocal parts: 'vous' (soprano), 'Alt.' (alto), and 'B. C.' (basso continuo). The 'vous' part has a melodic line with some grace notes. The 'Alt.' part provides harmonic support with sustained notes. The 'B. C.' part has a more active bass line. Below these is a piano accompaniment with a rhythmic pattern in the right hand and a steady bass line in the left hand.

vous

Alt.

B. C.

This system continues the musical score with the same three vocal parts and piano accompaniment. The 'vous' part continues its melodic line. The 'Alt.' part maintains its harmonic support. The 'B. C.' part continues its bass line. The piano accompaniment remains consistent with the first system.

## Appendice N° 10

Air pour Borée

Vite

VIOLONS

ALTOS

BASSE CONTINUE

PIANO

*(f)*

*(f)*

*(f)* (TOUS avec le Clavecin)

*(f)*

Vite

*f*

This section is titled 'Air pour Borée' and is marked 'Vite' (fast). It features four parts: Violons (Violins), Altos, Basse Continue (Cello/Double Bass), and Piano. All parts are marked with a forte dynamic (*f*). The Violons and Altos parts have a rhythmic pattern of eighth notes. The Basse Continue part has a similar rhythmic pattern. The Piano part has a rhythmic pattern of eighth notes. The Basse Continue part is noted as '(TOUS avec le Clavecin)'. The score is in 2/2 time and has a key signature of one sharp (F#).

Fl. yons

Alt.

B. C.

Fl.

Fl. yons

Alt.

B. C.

Lent

doux

doux

Lent

*p m.g.*

Fl.

Fl. yons

Alt.

B. C.

Vite

Lent

Vite

fort

doux

fort

fort

fort

Vite

Lent

Vite

*f*

*p m.g.*

*f*

Fl. *Lent* *doux* *Vite*

Violons *fort*

Alt. *fort*

B.C. *fort*

Piano *Lent* *p* *Vite* *f*

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

Violons *doux* *fort* *doux*

Alt. *fort*

B.C. *fort*

Piano *Lent* *p* *Vite* *f* *Lent* *p*



**Vite**

Fl.

vons

Alt.

B. C.

*fort*

*fort*

*fort*

*fort*

*f*

**Vite**

This system contains five staves of music. The top staff is for Flute (Fl.), which is mostly silent. The second staff is for Violins (vons), starting with a *fort* dynamic. The third staff is for Alto (Alt.), also starting with *fort*. The fourth staff is for Bassoon (B. C.), starting with *fort*. The fifth staff is for Piano, starting with a *f* dynamic. The tempo is marked 'Vite' at the beginning of the system.

**Lent** **Vite**

Fl.

vons

Alt.

B. C.

*doux*

*fort*

*doux*

*fort*

*fort*

**Lent** **Vite**

*p* *f*

This system contains five staves of music. The top staff is for Flute (Fl.), starting with a *doux* dynamic and tempo of 'Lent', then changing to 'Vite'. The second staff is for Violins (vons), starting with *fort* and 'Vite'. The third staff is for Alto (Alt.), starting with *doux* and 'Lent', then changing to 'Vite' and *fort*. The fourth staff is for Bassoon (B. C.), starting with *fort* and 'Vite'. The fifth staff is for Piano, starting with a *p* dynamic and 'Lent', then changing to 'Vite' and *f*. The tempo changes from 'Lent' to 'Vite' in the second measure.

vous

Alt.

B. C.

This system contains the first six measures of the piece. It features four staves: a vocal line for 'vous' (soprano), an alto line, a bass line labeled 'B. C.', and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a similar eighth-note accompaniment in the left hand.

vous

Alt.

B. C.

This system contains the next six measures. The vocal parts continue with similar rhythmic patterns. The piano accompaniment remains consistent with the first system, providing a steady harmonic and rhythmic foundation.

vous

Alt.

B. C.

This system contains the final six measures of the piece. The vocal parts conclude with a final cadence. The piano accompaniment also concludes with a final cadence. There are several musical ornaments in this system, including a fermata over a note in the vocal line, a mordent over a note in the piano right hand, and a grace note in the piano left hand.

Appendice N° 11

Air Italien  
Gai

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

Musical score for the second system of 'Air Italien, Gai'. The score includes parts for H<sup>b</sup>, BONS, VIONS, Alt., B. C., and PIANO. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is 'Gai'. The dynamics are *doux* (soft) and *fort* (loud). The brass and strings play a rhythmic pattern of eighth notes, while the piano has a more complex accompaniment with triplets. The horn part has a *doux* marking. The violin part has *doux* and *fort* markings. The alto part has a *doux* marking. The bass continuo part has a *doux* marking. The piano part has *p* (piano) and *f* (forte) markings.

vous

Alt.

B.C.

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

Hb

Bous

vous

Alt.

B.C.

*doux*

*fort*

*p*

*f*

This system contains measures 5 through 8. The horn (Hb) and bassoon (Bous) parts enter in measure 8 with a melodic line marked *fort*. The vocal parts (vous and Alt.) continue with their melodic lines, with the vocal parts marked *doux* in measures 5-7 and *fort* in measure 8. The bassoon (B.C.) part has a rhythmic pattern of eighth notes, marked *doux* in measures 5-7 and *fort* in measure 8. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, marked *p* in measures 5-7 and *f* in measure 8. The bassoon (B.C.) part has fingerings 7, 6, and 5 indicated in measure 8.

Fl. *(doux)*

Bons *(doux)*

Vous

Alt.

B.C. 4 3

*p*

Fl. *(fort)*

Bons *(fort)*

Vous *(fort)*

Alt. *(fort)*

B.C. *(fort)*

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

*(doux)*

*f* *p*

vous

Alt.

B. C.

*fort* *doux* *fort*

*fort* *doux*

*fort* *doux*

*fort* *doux* *fort*

*fort* *doux*

*f* *p* *f*

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

6 7 6 + 6 7 6 +

*doux*

vous

Alt.

B. C.

*doux*

*fort* *doux*

*fort* *doux*

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

*fort* *doux*

*p*

4 #

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

Musical score for the first system. It includes vocal parts for 'vons' and 'Alt.', a Bass Continuo (B.C.) part, and a Piano accompaniment. The vocal parts are marked with dynamics 'fort' and 'doux'. The lyrics are: '- mor. Fra le pu - pil - le Di va - ghe bel - le Va vo.' The piano part starts with a forte 'f' dynamic and then moves to a piano 'p' dynamic.

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

Musical score for the second system. It includes vocal parts for 'H<sup>b</sup>', 'Bons', 'vons', and 'Alt.', a Bass Continuo (B.C.) part, and a Piano accompaniment. The vocal parts are marked with dynamics 'fort' and 'doux'. The lyrics are: '- lan - - - do, vo - lan - - - do,'. The piano part starts with a forte 'f' dynamic. The B.C. part includes the instruction '(TOUS avec le Clavecin)' and the sequence of notes 7 6 5 4 3 7 5.

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

H<sup>b</sup> *doux* 1<sup>er</sup> Seul  
 Vous *doux*  
 Alt. *doux*  
 Va - vo - lan - do, va - vo - lan - do, Va vo - lan - do, va volando, va  
 9 6 7 6 9 6 7  
 B.C. *doux*  
*p*



Lentement

H<sup>b</sup> *tr* *doux*

vous *tr* *doux*

Alt. *tr* *doux*

vo - lan - - do Il Di - o d'a - mor, Va vo - lan - -

B.C. *tr* *doux*

*tr* *Lentement* *p*

Gai

Bons

vous *fort*

Alt. *fort*

do Il di - - o d'a - mor.

B.C. *fort*

(TOUS avec le Clavecin)

*fort* *Gai* *f*

TOUS

H<sup>b</sup>  
 Bons  
 Vons  
 Alt.  
 B.C.  
 (Piano accompaniment)

Musical score for the first system. It includes parts for Horn (H<sup>b</sup>), Trombones (Bons), Trumpets (Vons), Alto Saxophone (Alt.), and Bassoon (B.C.). The piano accompaniment is shown at the bottom. Fingerings are indicated for the Bassoon part: 7 6+, 7 6 5, 4 3 7 5, 4 3.

Unis

FIN

H<sup>b</sup>  
 Bons  
 Vons  
 Alt.  
 B.C.  
 (Piano accompaniment)

Musical score for the second system, concluding with 'Unis' and 'FIN' markings. It includes parts for Horn (H<sup>b</sup>), Trombones (Bons), Trumpets (Vons), Alto Saxophone (Alt.), and Bassoon (B.C.). The piano accompaniment is shown at the bottom. Fingerings are indicated for the Bassoon part: 7, 4+ 6 5 7, 6 5. Performance instructions include 'Il lo-ro 1 pupitre avec le Clavecin (doux)' and 'p' (piano).

H<sup>b</sup> *fort*

Bons *fort*

Vons *fort* *doux*

Alt. *fort* *doux*

se no E il su\_o tro\_no, Il lo\_ro se\_no E il su\_o tro\_no; Ma non

TOUS (1 pupitre) 9 6 7 9 6 7 6 5

B. C. *fort* *doux*

*f* *p*

Vons *fort* *doux* (*fort*) (*doux*)

Alt. *fort* *doux* (*fort*) (*doux*)

pu\_o re\_gnar nel cuor, Ma non pu\_o re\_gnar nel cuor, Ma non puo regnar nel

B. C. # 6 6 7 6 6 7 6 6+

*f* *p* (*f*) *p*

Lent

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

Gai

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