

Scène 1

Un dortoir la nuit

1 $\text{♩} = 90$ Misterioso 6

Flute

Cor Anglais *mf*

Clarinette Basse *mp*

Basson *mp*

Cor *sfz*

Trompette Sib

Percussions

Timbales *mp*

Les chapeaux Melon *Comédiens*

Le Peuple *Public*

La Chancelière *Soprane*

Sybil *Alto*

Sélim *Ténor*

Horace *Baryton 1*

Rufus *Baryton 2*

Le grand dirigeant *Basse*

3 Violons 1 *mp*

3 Violons 2 *mf*

3 Altos *mf*

2 Violoncelles *mf*

Contrebasse *mf*

11

CA *mp*

Bs.Cl.

Bsn. *mf* *fp* *mf*

Hn. *p* *fp* *mf*

Tpt. *fp*

Timp. *mf* *fp* *mp*

V11 *fp*

V12 *fp*

Vla. *mf* *f*

Vlc. *f*

Ctrb. *fp*

16

Fl. *f* *fp*

CA *f* *mp*

Bs.Cl. *f* *p*

Bsn. *f* *p*

Hn. *f*

Tpt. *sf* *mf* *f*

Timp. *mf* *f* *pp*

V11 *mf* *f* *fp*

V12 *mf* *f* *fp*

Vla. *f* *f* *fp*

Vlc. *f* *f* *fp*

Ctrb. *mf* *f* *fp*

31 **B** Con Deciso ♩ = 118 36

Fl. *mf* *<* *f* *mf* *ff*

CA *mf* *<* *f* *mf* *ff*

Bs.Cl. *mf* *<* *f* *mf* *ff*

Bsn. *mf* *<* *f* *mf* *ff*

Hn. **B** Con Deciso ♩ = 118 *mf* *ff*

Tpt. *ff*

Timp. *mf* **B** Con Deciso ♩ = 118

Vl1 *mf* *f* *ff* *mf* *ff*

Vl2 *f* *ff* *mf* *ff*

Vla. *f* *ff* *mf* *ff*

Vlc. *f* *ff* *mf* *ff* *f* *ff* *f*

Ctrb. *f* *ff* *ff*

Marcato

41

Fl. *mp* *mf*

CA *mf* *f* *mp* *mf* *mp*

Bs.Cl. *mf* *mp* *mf* *mp*

Bsn. *mf* *mp* *mp* *mf* *mp*

Hn. *mp* *f* *mp*

Tpt. *mf*

Vl1 *mp* *mf* *mf* *p*

Vl2 *mp* *mf* *mf* *p*

Vla. *mp* *mf* *mf* *p*

Vlc. *mf* *mp* *f* *p*

Ctrb. *mf* *Pizz* *f* *Arco*

C Debout Sélim !

Fl. *f*

CA *p*

Bs.Cl. *p* *mf* *mp* *mf*

Bsn. *p* *mf* *mp* *mf*

Hn. *fz* *mp*

Tpt. *fz*

Hor. **C** Avec bonne humeur

C De - bout, al - lons de - bout ! Lève toi, mon a - mi De - bout, al - lez de - bout ! Ou je te fais tom - ber du lit

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mp* *mf*

Ctrb. *mp* *mf* *mp* *mf*

Fl. *mf*

CA *mp*

Bs.Cl. *mp*

Bsn. *mp* *mf*

Hn. *fz*

Tpt. *fz*

Ruf. *mf* Avec bonne humeur

mf Viens voir Se - lim viens voir !

Vl1 *mf* *f*

Vl2 *mf* *f*

Vla. *mf* *mf*

Vlc. *mp* *mf*

Ctrb. *mp* *mf*

51

Fl. *mp*

CA

Tpt. *mp*

Ruf. *mp*

Vl1 *mf*

Vl2 *mf*

Vla.

Vlc.

Ctrb.

Ce qu'on va de - ve - nir Viens voir, al - lez viens voir! Dans

f

56

Fl. *mf*

CA

Bs.Cl. *f*

Bsn. *mp*

Hn. *mp*

Tpt. *f*

Perc; *mf* Csc.Cl. *tr*

Sél. *f*

Hor. *f*

Ruf. *f*

Vl1

Vl2

Vla.

Vlc.

Ctrb.

Ou peut - e tre bri - gand!

Moi je se - rai sol - dat!

l'ombre, on voit notre a - ve - nir

61

Fl. *mf*

CA *mp*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Hor. *mf*

Vl1 *mf*

Vl2 *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf*

Fl. *Grazioso mp*

CA *mp*

Bs.Cl. *mp*

Bsn. *mf*

Tpt. *Grazioso mp*

Ruf. *Grazioso mf*

Vl1

Vl2

Vla.

Vlc.

Ctrb.

Mont - tre nous quant - à toi Quel est le des - tin qui l'at - tend

Quel que soit le mé - tier Que tu fe - ras plus tard Au nom de l'a - mi - tié

66 **E** Con grazia/Legato

Fl. *f* *mf*

CA *f* *mf* *mp*

Bs.Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f* *mp*

Tpt. *f*

Hor. *ff* De - bout Se - lim, on veut sa - voir!

Ruf. *ff* De - bout Se - lim, on veut sa - voir!

Vl1 *f* *mf* *f*

Vl2 *f* *mf*

Vla. *f* *mf*

Vlc. *f* *mf* *f*

Ctrb. *f* *mf* Pizz

71

Fl. *mf*

CA *f* *mf*

Bs.Cl.

Hn.

Vl1 *mf* *f* *mp*

Vl2 *mf* *f* *mp*

Vla. *f* *mf* *mp*

Vlc. *f* *f*

Ctrb.

76

Fl. *mp*

CA *mp*

Bs.Cl. *p*

Bsn.

Hn. *F*

Tpt. *F*

Sél. *F*

Vl1 *F* A - lors ! Que vo - yez

Vl2 *p*

Vla. *p*

Vlc. *p*

Ctrb. *p* Arco

81

Fl. *f*

CA *f*

Bs.Cl. *mf* *f* *mp*

Bsn. *f* *mp* *f*

Hn. *f*

Sél.

Hor. *mf* vous ? C'est dif - fi - cile a di - re

Ruf. *mf* C'est dif - fi - cile a di - re 3 Ton ombre est un peu

Vl1 *mf* *mp*

Vl2 *f*

Vla. *mp* *mp*

Vlc. *mp*

Ctrb. *mp*

Fl. *f* Allargando

CA *mp* *f*

Bs.Cl. *mf* *mp* *f*

Bsn. *mp* *f*

Hn. *f* Allargando

Hor. Re - con - nais qu'el - le prete à rire! Allargando

Ruf. floue

Vl1 *f* Allargando

Vl2 *f*

Vla. *f*

Vlc. *f*

86

Fl. **G** **H** A tempo / Giocoso

CA *p*

Bs.Cl. *p*

Bsn. *p*

Hn. **G** **H** A tempo / Giocoso

Sél. **G** **H** A tempo / Giocoso

Hor. Qu'a - t'elle d'a - mu - sant ? Rit. Je la trou - ve jo - lie Légèrement moqueur

Ruf. Voy - ons, c'est év - i - dent! Ton ombre est celle d'u - ne fille Légèrement moqueur

Vl1 **G** **H** A tempo / Giocoso *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mp* Pizz *mf* Pizz

Ctrb. *mp* *mf* Pizz

91

Fl.

Bs.Cl.

Bsn.

Perc; Claves

Hor.

Ruf.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mf

Ha ha ha! Ton ombre est celle d'u-ne fille. Ho ho ho! Ha ha ha! Ton ombre est celle d'un - e fille

Ho ho ho Ton ombre est celle d'u-ne fille Ho ho ho! Ha ha ha! celle d'un - e fille

Irruption des surveillants

Tempo Primo

96

Fl.

Bs.Cl.

Bsn.

Cap.Mel.

Hor.

Ruf.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

f

ff

pp

Arco

No Vibrato

CHAPEAU MELON 1 (dialogue parlé)
Ah! ça! Par mon melon! Mais qu'est-ce que ça veut dire!

rire!

Ha ha! Hi hi! Ho ho!

Ha ha! Hi hi! Ho ho!

Fl. *p* *ff*

CA *p* *ff*

Hn. *p* *ff*

Tpt. *p* *ff*

Cap.Mel. CHAPEAU MELON 2
 Donnez nous cette torche. Vous savez bien qu'aucun garçon n'a le droit d'observer son ombre, à l'exception du jour de votre passage sous la Lampe.

CHAPEAU MELON 1 (dialogue parlé)
 La Chancelière l'a ordonné, puisque c'est ainsi vous serez punis !

Vl1

Vl2

Vla. *Pizz* *mf*

Vlc.

Ctrb.

Bs.Cl. *f*

Hn. *mp*

Tpt. *mp*

Cap.Mel. CHAPEAU MELON 2 (dialogue parlé)
 Notre Grand Dirigeant l'a dit: c'est interdit. Entendez-vous, c'est interdit !

Vl1

Vl2

Vla.

Vlc.

Ctrb. *Arco-* *f*

Fl. *mf* *f* *f*

CA *mf* *f* *f*

Bs.Cl. *mf* *f* *f*

Bsn. *mf* *f* *ff*

Hn. *p* *f*

Tpt. *p* *f*

Sél. *ff* *ff* *ff*

Hor. *ff* *ff* *ff*

Ruf. *ff* *ff* *ff*

Vl1 *mf* *f* *f*

Vl2 *mf* *f* *f*

Vlc. *mf* *f* *f*

Ctrb. *mf* *f* *f*

Fl. *ff*

CA *ff*

Bs.Cl. *ff* *mf* *f*

Bsn. *ff*

Hn. *ff* *mp* Senza sordino

Tpt. *ff* *mp*

Sél. *ff*

Hor. *ff* *mf* *mp*

Ruf. *ff* *mf*

Vla. *mf* *mp* Arco

Vlc. *mf*

Ctrb. *f* *mp*

f sc1 Tutti 13 *mp*

c'est in - ter - dit

Se lamentant

A - na - tole a bien de la chan - ce

116

Fl. *mp* *mf*

CA *mp* *mf*

Bs.Cl. *mf* *mf* *f* *mf*

Bsn. *mp* *mp*

Hn. *mf*

Tpt. Senza sordino Legato

Sél. *mf* Pa-tience, mon a-mi, pa-tien-ce Tu

Hor. *mf* D'a-voir pu quit-ter cet en-droit

Vl1 *mp* *mf*

Vl2 *mp* *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf* *f*

121

Fl. *p*

CA *p*

Bs.Cl. *p*

Bsn. *p*

Hn. *p*

Sél. *p*

Ruf. *p* sais que no-tre tour vien-dra Résigné

Vl1 *mp* *p* Ce-la fait bien des jours je pense Que son

Vl2 *p*

Vla. *p*

Vlc. *p*

Ctrb. *p*

Fl. *mf*

Bsn. *mf*

Hn. *mf*

Ruf.

Vl1 ombre é - tait comme ça *mf*

Vl2 *mf*

Vla. *mf*

Vlc. *mf*

Fl.

Bsn. *p*

Hn. *mp*

Ruf.

Vl1 *p*

Vl2 *p*

Vla. *p*

Vlc. *p*

Ctrb. *p*

Il a quit - té l'enf - an - ce Un peu plus

Bs.Cl. 131 *mf*

Bsn. *mf*

Ruf.

Vl1 *mp*

Vl2 *mp*

Vla.

Vlc. *mp*

Ctrb. *mp*

tot que vous et moi Tant que nos silh - ou - et - tes chan - gent Nous res - tons

136 **M** Piu Lento $\text{♩} = 84$

Fl.

CA

Bs.Cl.

Bsn.

Hn.

Tpt.

Hor.

Ruf.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

f

mf

M Piu Lento $\text{♩} = 84$

M Piu Lento $\text{♩} = 84$

Avec espoir

Si je con - nais la dé - li - vran - ce A - vant

tous à l'in - ter - nat

f

mp

141

Fl.

CA

Bs.Cl.

Bsn.

Tpt.

Hor.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

p

mf

mp

mf

mp

mf

mf

vous je re - vien - drai là Sous les vo - lets de cet - te cham - bre Vous chan -

mf

♩ = 115

Piu Mosso Subito

Fl. *ff* *mf*

CA *ff* *mf*

Bs.Cl.

Bsn. *ff* *mf*

Hn. *ff* *mf*

Tpt. *ff* *mf*

Hor. *f* *Piu Mosso Subito*
ter un air d'o - pé ra !

Vl1 *ff* *f*

Vl2 *ff* *mf*

Vla. *ff* *mf*

Vlc. *ff* *mf*

Ctrb. *ff*

Fl. *f* *mp* *mp*

CA *f* *mp*

Bsn. *mf*

Hn. *mp*

Tpt. *mp* *p*

Vl1 *mp*

Vl2 *mp*

Vla. *mf*

Vlc. *mf*

151

156

Fl. *mf*

CA *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Tpt. *mf*

Syb. *mp* ah

Vl1 *mp*

Vl2 *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

161

Fl. *mp* *f* *mf*

CA *mf* *f* *mf*

Bsn. *mf* *mf* *f* *mf*

Hn. *mp* *mf* *f* *mp*

Tpt. *mp*

Syb. ah

Vl1 *mp* *mp* *mf* *f* *f* *mf*

Vl2 *mp* *mp* *mf* *f* *f* *mf*

Vla. *p* *mp* *f* *mf* *f*

Vlc. *mf* *f* *f* *mf*

Fl. *mp* *mf* *mp*

CA *mf*

Bs.Cl.

Bsn. *mp* *mf* *mf* *mp*

Hn. *f* *mp* *mp*

Tpt. *mf*

Syb. *Marcato*

Sél.

Hor. *ff* je

Ruf. *f* Que vient - el - le faire i - ci ?

V11 *f* Qui est cet - te jeu - ne fille ? *Marcato* *mp*

V12 *mp* *mp*

Vla. *mp* *mp*

Vlc. *mp*

Ctrb. *mp* *f* *mp*

Fl. *mf* *p* *sfz*

CA *mf* *p* *sfz*

Bs.Cl. *mf* *p* *sfz*

Bsn. *mf* *p* *sfz*

Hn. *mf* *p* *fp*

Tpt. *mf* *mp* *mp*

Sél. crains fort pour sa vie Si les chiens l'ont sui - vie

Vl1 *mp* *mf* *sfz*

Vl2 *mp* *mf* *sfz*

Vla. *mp* *f* *sfz*

Vlc. *f* *sfz*

Ctrb. *mf* *f* *sfz*

Fl. *mf* 181

CA *mp* *mf*

Bs.Cl. *mf*

Bsn. *mp* *mf*

Hn. *mp* *mp*

Tpt. *mp*

Timp. *mp* *mf*

Vl1 *mp*

Vl2 *mf*

Vla. *f*

Vlc. Pizz *mf* Arco *f*

Ctrb. *mf*

Qui nous réveille ainsi

186

Fl. *f* *mp* *f*

CA *ff*

Bs.Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mf* *f* *mp* *ff*

Perc; *f* Tr.

Timp. *mf* *mp*

Peupl. *f*

Vl1 *f* Pizz

Vl2 *mp* *f* Pizz

Vla. *mp* *f* Pizz

Vlc. *mp* *f* Pizz

Ctrb. *f*

Qui nous réveille ain - si ? Au mi - lieu de la nuit

191

Fl. *mp*

CA *mp* *ff* *mp*

Bs.Cl. *mp* *ff* *mf*

Bsn. *mp* *ff* *mp*

Hn. *mp* *ff*

Tpt. *ff* *mp*

Timp. *ff* *p*

Peupl. *ff* *p*

Vl1 *mp* *ff* *mp*

Vl2 *mp* *ff* *mp*

Vla. *mp* *ff* *mp*

Vlc. *mp* *ff* *mp*

Ctrb. *ff*

Se - rait-ce un in - cen - die Ou la fou - dre qui tom - be Le peu - ple n'ai - me pas

Arco

196

Fl. *f* *mf*

CA *mf* *mp*

Bs.Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mp*

Tpt. *f* *mp*

Peupl.

Vl1 *f* *mp* *mf*

Vl2 *f* *mp* *mf*

Vla. *f* *mp* *mf*

Etre é - veil - lé aux pas Des gar - diens d'in - ter - nat

201

Fl. *f*

CA *f*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Peupl.

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Qui s'a - gitent et qui gron - dent On voit de la lu - mière

Fl. *mf* *ff*

CA *mf* *ff*

Bs.Cl.

Bsn. *f* *ff*

Hn. *mf* *ff*

Tpt. *mf* *ff*

Timp. *mf* *ff*

Peupl.
 Chez no - tre Chan - ce - lière Grand Dieu! Mais quelle af - faire Pour un - e va - ga - bon - de

Vl1 *ff*

Vl2 *ff*

Vla. *mf* *ff*

Vlc. *mf* *ff*

Ctrb. *f* *ff*

$\text{♩} = 90$ *Misterioso*

mf

mf

f

f

f *fp* *p*

mp

f

f *ff* *mf* *ff*

mp *mf* *mf*

p *mp*

mf *mf*

mf

mf

6

11

16

21

26

31

36

41

51

56

2

2

A

B *Con Deciso* $\text{♩} = 118$

C

D

mf

Grazioso

f

E Con grazia/Legato

mf *f* *mf*

71

mp

F

p

81

mp *mp*

G

f Allargando *mp* Rit.....

H A tempo / Giocoso

mp

J

mf *f* *ff*

96 Tempo Primo

mf Pizz 2

101

106 111 **K**

Arco

116 *f* *mf*

121 *rallentando*

126 *mf*

131 *p*

M Piu Lento ♩ = 84

141 *mp* *mf* *ff*

N

151 *mf* *mp*

156 *mf* *p* *mp*

161 *f* *mf* *f* *mp*

166 Marcato *mp* *mp*

171

176 *f* *sfz*

The image displays five staves of musical notation in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various dynamics, articulations, and performance instructions.

- Staff 1:** Starts with a dynamic of *f*. It features a fermata over a whole note. A box labeled 'P' is above the staff at measure 181. The staff ends with a box labeled 'Q'.
- Staff 2:** Starts with a dynamic of *mp*. It includes a *f* dynamic for a pizzicato ('Pizz') section and an *mp* dynamic for an arco section.
- Staff 3:** Starts with a dynamic of *mp*. It features a *ff* dynamic for a tremolo section and a *f* dynamic for a final flourish.
- Staff 4:** Starts with a dynamic of *mp*. It includes a *mf* dynamic and a second ending marked with the number '2'.
- Staff 5:** Starts with a dynamic of *mf*. It includes a *ff* dynamic and a fermata over a whole note.

Basson

Scène 1

Musique Line Adam 802

Livret d'André Borbé

Misterioso $\text{♩} = 90$

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of 11 staves of music. The first staff begins with a *mp* dynamic. The second staff features a melodic line with dynamics *mf*, *fp*, and *mf*. The third staff has dynamics *f* and *p*. The fourth staff includes dynamics *mf* and *f*. The fifth staff is marked with a box 'A' and dynamics *mf* and *f*. The sixth staff is marked with a box 'B' and 'Con Deciso' with a tempo change to $\text{♩} = 118$, featuring dynamics *ff*, *mf*, and *mp*. The seventh staff includes a box 'C' and dynamics *mf*, *mp*, and *p*. The eighth staff has dynamics *mf* and *mp*. The ninth staff includes a box 'D' and dynamics *mf* and *mp*. The tenth staff is marked 'Grazioso' and includes dynamics *mf* and *f*. The eleventh staff is marked with a box 'E' and 'Con grazia/Legato' and a box 'F', with dynamics *p*, *f*, and *mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

81 *f* 3 *mp* *f* Allargando

86 **G** *p* Rit..... **H** A tempo / Giocoso *p*

91 *mf*

J 96 Tempo Primo *f* 10 *mf*

111 *f* *f* *ff* *mp* **K**

116 *mp*

L 121 *p* rallentando

126 *mf*

131 *p* *mf* *mp*

M Piu Lento $\text{♩} = 84$ *f* *mf*

141 $\text{♩} = 115$ Piu Mosso Subito *ff* *mf*

N

146 *mf* 151 *mp*

mf

161 *mf* *f* *mf*

166 *mp* *mf* *Marcato* *mf* *mp*

171 *mf* *p* *sfz*

176 *mp* *mf* 181

Q

186 *mp* *ff* *mp*

196 *f* *mp*

mf 4

206 *f* *ff*

Clarinete Basse

Scène 1

Musique Line Adam 802

Livret d'André Borbé

mp = 90 *Misterioso*

fp

f *p* *mp* *mf*

A *f* *mf*

B *Con Deciso* = 118 *f* *mf* *ff*

mf *mp* *mf*

C *p* *mf* *mp*

mf *mp*

D *Grazioso* *mp* *f*

E *Con grazia/Legato* *f* *mf*

p *mf*

F
p *mf* *f* *mp*
 81 *mp* *mf* *mp*
 86 **G** *p* Rit..... **H** *p* A tempo / Giocoso
 Allargando
 91 *mf*
J 96 Tempo Primo
 6 *f* 2 *mf* *f*
 111 **K** *f* *ff* *mf* *f* *mf*
 116 *f* *mf* *f* *mf* *rallentando*
L 131 *mf* *mp*
 11
M Piu Lento $\text{♩} = 84$ *f* *mf*
 141 $\text{♩} = 115$ Piu Mossoso Subito *ff*

N
 146 166 Marcato
 19 *mf*

171

O
 176 *sfz* *mf*

P
 181

Q
 186 *mp*

191 *mp* *mf*

196 *mp*

206 *mf* 5 *f* *ff*

Contrebasse

Scène 1

Musique Line Adam 802

Livret d'André Borbé

1 $\text{♩} = 90$ Misterioso

mf fp mf f fp mp f mf f ff Pizz Arco mf mp mf mp mf mf mf f Pizz mf

6 11 16 21 26 31 41 46 51 56 61 66

A B C D E

Con Deciso $\text{♩} = 118$ Con grazia/Legato

71

76 **F** Arco *p*

81 **G** *mf*

86 **H** A tempo / Giocosso Pizz

91 *mf*

96 **J** Tempo Primo *f*

106 Arco *f*

111 **K** *f* *mp*

116 *mf* *f* *mp* *rallentando*

131 **L** *p*

141 **M** Piu Lento ♩ = 84 *mp* *f* *mp*

141 *mf*

166 **N** *ff* 20

Marcato

171

mp *f* *mp* *mf*

f *sfz* *mf*

176 Pizz

mf

181

P

Q

3 2

Arco

206

ff 12 *f* *ff*

Cor Anglais

Scène 1

Musique Line Adam 802
Livret d'André Borbé

$\text{♩} = 90$ *Misterioso*

mf

6

11 *mp*

16 *f* *mp*

21 *mf*

26 *mf*

A Danse des ombres 31 *mf* *mf*

B Con Deciso $\text{♩} = 118$

36 *mf* *f* *mp*

C

41 *mf* *mp* 2 *p*

46 *mp*

4 2

D

61 *f* *mp* *mp* *Grazioso*

66 **E** Con grazia/Legato

f *mf* *mp*

71 *f* *mf*

76 **F** *mp* *p*

81 *f* *mp* *f*

mp *f* Allargando

86 **G** *p* Rit..... **H** A tempo / Giocoso

96 **J** Tempo Primo *p* 6

101 *ff* 5 *mf* *f*

K 111 *f* *ff* 2

116 *mp* *mf*

L 121 *rallentando* 14

136 Piu Lento $\text{♩} = 84$

Musical staff 1: Treble clef, key signature of three flats. Starts with a dynamic of *f*. A box labeled 'M' is above the staff. The staff ends with a dynamic of *p*.

Musical staff 2: Treble clef, key signature of three flats. Starts with a dynamic of *f*. A box labeled 'N' is above the staff. The staff ends with a dynamic of *f*.

$\text{♩} = 83$
Piu Mosso Subito

Musical staff 3: Treble clef, key signature of three flats. Starts with a dynamic of *ff*, changes to *mf*, and ends with a dynamic of *f*. A box labeled 'N' is above the staff.

Musical staff 4: Treble clef, key signature of three flats. Starts with a dynamic of *mp* and ends with a dynamic of *mp*. A box labeled 'N' is above the staff.

Musical staff 5: Treble clef, key signature of three flats. Starts with a dynamic of *mf* and ends with a dynamic of *mf*. A box labeled 'N' is above the staff.

Musical staff 6: Treble clef, key signature of three flats. Starts with a dynamic of *f*, changes to *mf*, and ends with a dynamic of *mf*. A box labeled 'N' is above the staff.

Musical staff 7: Treble clef, key signature of three flats. Starts with a dynamic of *mf*, changes to *p*, and ends with a dynamic of *sfz*. A box labeled 'O' is above the staff.

Musical staff 8: Treble clef, key signature of three flats. Starts with a dynamic of *mp* and ends with a dynamic of *mf*. A box labeled 'O' is above the staff.

Musical staff 9: Treble clef, key signature of three flats. Starts with a dynamic of *mp* and ends with a dynamic of *mf*. A box labeled 'P' is above the staff.

Musical staff 10: Treble clef, key signature of three flats. Starts with a dynamic of *ff*, changes to *mp*, and ends with a dynamic of *mp*. A box labeled 'P' is above the staff.

Musical staff 11: Treble clef, key signature of three flats. Starts with a dynamic of *ff*, changes to *mp*, and ends with a dynamic of *mf*. A box labeled 'P' is above the staff.

Musical staff 12: Treble clef, key signature of three flats. Starts with a dynamic of *mp* and ends with a dynamic of *mp*. A box labeled 'P' is above the staff.

Musical staff 13: Treble clef, key signature of three flats. Starts with a dynamic of *mf* and ends with a dynamic of *ff*. A box labeled 'P' is above the staff.

Cor

Scène 1

Musique Line Adam 802

Livret d'André Borbé

1 $\text{♩} = 90$ Misterioso

5 *sfz* *p*

11 *fp* *mf*

16 *f* *mp*

26 *mf* *mf*

A 31 *sf* B Con Deciso $\text{♩} = 118$ *mf*

36 *mp* *f*

C 41 *mp* *fz*

46 *mp* *fz* 3

56

D 61 *f* *mf* Grazioso 2 2

E Con grazia/Legato 66 *f* 2 *mp*

71

76

F

mp

81

86

G

H A tempo / Giocoso

f Allargando

Rit.....

6

96

Tempo Primo

Sordino

101

p < *ff*

J

106

mp

111

K Senza sordino

ff

mp

116

mf

121

L

p

rallentando

126

mf

mp

3

136 **M** Piu Lento $\text{♩} = 84$ 141 Piu Mosso Subito $\text{♩} = 115$

5 **N** *ff* *mf*

146 *mp*

151 *mp* *mf*

156 *mp* *mf*

161 *f* *mp* **Marcato** *f* *mp*

166

171 *mp* *mf* *p*

O 176 *fp* *mp*

P 181 *mp* *mf* *f* *mp* **Q** 4

191 *mp* *ff* 3 *f* 196 *mp*

mf 4

206 *mf* *ff*

Flute

Scène 1

Musique Line Adam 802
Livret d'André Borbé

$\text{♩} = 90$ Misterioso

13 16 *f* *fp*

21 4

A La danse des ombres 31 *mf*

B Con Deciso $\text{♩} = 118$ 36 *f* *mf* *ff* 2

C Debout Sélim ! 41 *mp* *mf* 2

f 2 *mf*

51 *mp*

56 *mf* *f* **D**

61 *mf* *mp* Grazioso

66 *f* **E** Con grazia/Legato

71 *mf* *mf*

76 **F** *p*

mp

f

f

81 2

86 **G** *f* Allargando

H A tempo / Giocoso

p Rit.....

Irruption des surveillants

mf

J *f* Tempo Primo

96 2 3 *p*

101

ff 5 *mf* *f* *f*

111 **K** *ff* 2 *mp* *mf*

116 **L** 3 rallentando *p* 121 2

mf 126

M ♩ = 84
Piu Lento

6 *f* 5 *mp* 141

♩ = 83
Piu Mosso Subito

ff *mf* *f* *mp*

151

mp *mf*

mp

161

2 *f* *mf*

166 Marcato

mp *mf*

171

mp *mf* *p*

176

sfz 3

Qui nous réveille ainsi

181 *mf* *f* *mp*

186 *f* *mp*

191

196 *f* *mf* *f*

206 *mf* *ff*

Scène 1

Horace

Livret d'André Borbé
Musique Line Adam 802

B Con Deciso $\text{♩} = 118$

28 4 8

C Avec bonne humeur

De - bout, al - lons de - bout! Lève toi, mon a - mi

De - bout, al - lez de - bout! Ou je te fais tom - ber du lit

46

2 6

56

f Moi je se - rai sol - dat! *mf* Mont - tre nous quant - à

toi *f* Quel est le des - tin qui t'at - tend

Grazioso

E on grazia/Legato

4 *ff* De - bout Se - lim, on veut sa - voir! 10

F

2 *mf* C'est dif - fi - cile a di - re

81

2 Re - con - nais qu'el - le prete à rire!

A tempo / Giocosu
Légèrement moqueur

86 **G** **H**

2 Voy- ons, c'est év - i - dent! Ton

ombre est celle d'u - ne fille Ha ha ha! Ton

91

ombre est celle d'u - ne fille. Ho ho ho! Ha ha ha! Ton

ombre est celle d'un - e fille **ff** Ha ha! Hi hi!

J rire!

Ho ho!

96 Tempo Primo 106

9

ff oui **ff** oui **ff** oui

111 **K** Se lamentant

c'est in - ter - dit **mf** A - na - tole

a bien de la chan - ce D'a - voir pu quit - ter cet en - droit

116 **L** **M** Piu Lento $\text{♩} = 84$
Avec espoir

4 16

Si je con - nais la dé - li -

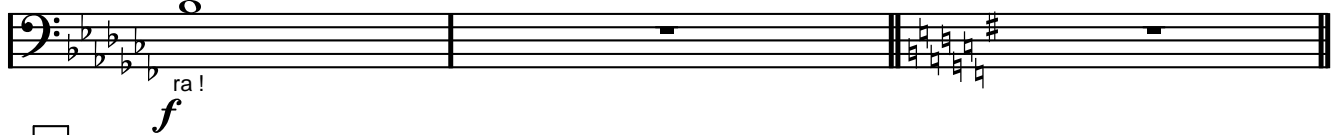


vran - ce A - vant vous je re - vien - drai là Sous les vo -



lets de cet - te cham - bre Vous chan - ter un air d'o - pé -

Piu Mosso Subito $\text{♩} = 115$



ra!

N



146 Marcato *f* Que vient - el - le faire i - ci ?

O



176

P

Q



23

Le Peuple

Scène 1

Musique Line Adam 802

Livret d'André Borbé

B Con Deciso $\text{♩} = 118$ **C**

D Grazioso 66

E Con grazia/Legato **F** $\frac{5}{4}$ **G** $\frac{4}{4}$ **H** A tempo / Giocoso

J 96 14

K **L** **M** Piu Lento $\text{♩} = 84$

N Piu Mosso Subito $\text{♩} = 115$ 146 Marcato

O 176 **P**

Q 186

mf Qui nous ré - veille ain - si ? Au mi - lieu de la

nuit Se - rait-ce un in - cen - die Ou la fou - dre qui

191 tom - be Le peu - ple n'ai - me pas Etre é - veil - lé aux

196
pas Des gar - diens d'in - ter - nat Qui s'a - gitent et qui

201
gron - dent On voit de la lu - mière Chez no - tre Chan - ce -

206
lière Grand Dieu ! Mais quelle af - faire Pour un - e va - ga -

bon - de
>

Scène 1

Musique Line Adam 802

Livret d'André Borbé

Percussions *Misterioso* $\text{♩} = 90$

Timbales $\text{♩} = 90$

Timp *mf* *fp*

Timp *mp* *mf* *f*

Timp *pp* *mp*

Timp *f*

A

Timp

31

Timp *mf*

B Con Deciso $\text{♩} = 118$ C

8 6

Perc *mf* *tr*

6 56

Perc *f* *tr*

D

Grazioso

4 4 66

Perc *Con grazia/Legato* *F* *G* *H* *A tempo / Giocoso*

10 5/4 9 86 4/4 2

Perc *Claves*

91

Tempo Primo

Perc 2 J 96 14

Perc 111 K L M Piu Lento ♩ = 84 8 16 7

Perc Piu Mosso Subito ♩ = 115 N 146 21 7

Timp O 176 P mp 2 3

Timp 181 Q mf mp 2 3

Perc Tr. f f 191

Timp 2 3 ff

Timp 206 p 13 mf ff 7

Scène 1

Rufus Baryton

Musique Line Adam 802

Livret d'André Borbé

♩ = 90

B ♩ = 118 Con Deciso

C

Avec bonne humeur

56

D

Grazioso

66

E Con grazia/Legato

F

H A tempo / Giocoso
Légèrement moqueur

Voy-ons, c'est év - i - dent! Ton ombre est celle d'u - ne fille Ho ho ho Ton

91

ombre est celle d'u - ne fille Ho ho ho! Ha ha ha! celle d'un - e fille

J rire!

Ha ha! Hi hi! Ho ho!

96 **Tempo Primo**

10 oui oui

111 oui c'est in - ter - dit

K **L** Résigné

8 *mp* Ce - la fait bien des jours je pense Que son

121

4 ombre é - tait comme ça

Il a quit - té l'enf - an - ce Un peu plus tot que vous et

131

moi Tant que nos silh - ou - et - tes chan - gent Nous res - tons

M Piu Lento $\text{♩} = 84$

tous à l'in - ter - nat

N

Piu Mosso Subito $\text{♩} = 115$

146

O

Marcato

f Qui est cet - te jeu - ne fille ?

176

P

Q

4 3 23

Detailed description: This is a musical score for a bass clef instrument. It consists of four staves of music. The first staff is marked 'M Piu Lento' with a tempo of 84 quarter notes per minute. The lyrics 'tous à l'in - ter - nat' are written below the notes. A measure rest of 7 is indicated. The second staff is marked 'N Piu Mosso Subito' with a tempo of 115 quarter notes per minute. It contains a measure rest of 2 and a measure rest of 21. The third staff is marked 'O Marcato' and begins with a forte 'f' dynamic. The lyrics 'Qui est cet - te jeu - ne fille ?' are written below. It contains measure rests of 6 and 2. The fourth staff is marked 'P' and 'Q' and begins with the measure number 176. It contains measure rests of 4, 3, and 23.

Scène 1

Sélim

Musique Line Adam 802
Livret d'André Borbé

B $\text{♩} = 118$ Con Deciso

28 4 8

C

6 6

56

f Ou peut - e tre bri - gand !

D Grazioso 66

4 4

E Con grazia/Legato **F**

10

A - lors ! Que vo - yez vous ?

86 **G** Allargando

7

Qu'a - t-elle d'a - mu - sant ? Je la trou - ve jo - lie

H A tempo / Giocoso **J**

6

Tempo Primo

96

10

oui *ff* oui *ff*

ff oui c'est in - ter - dit **K**

111

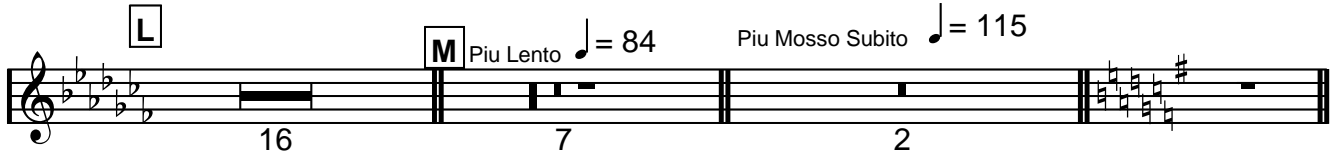
4

116

Legato



mf Pa - tience, mon a - mi, pa - tien - ce Tu sais que no - tre tour vien - dra

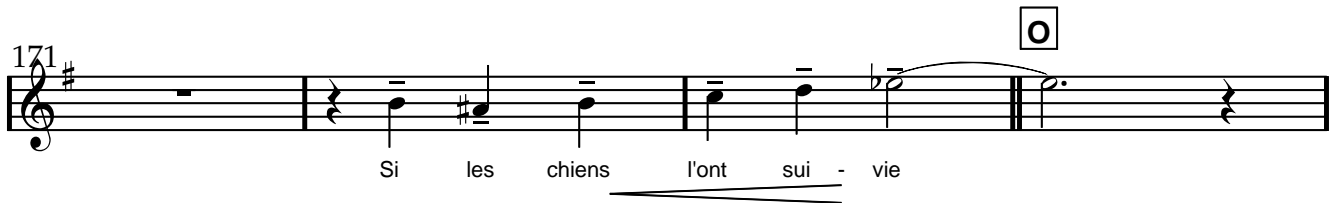


146

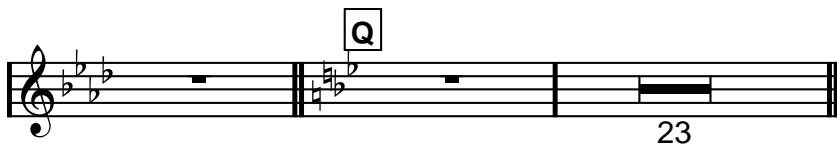
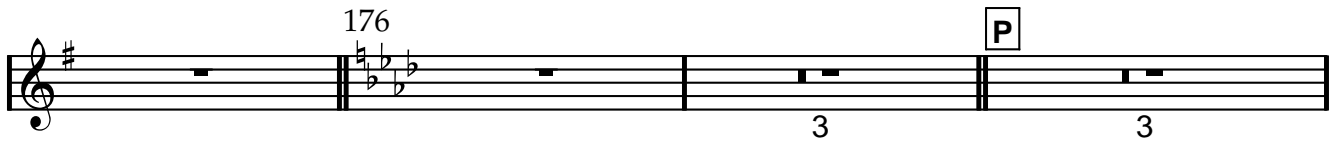
N



ff je crains fort pour sa vie



Si les chiens l'ont sui - vie



Sybil

Scène 1

Musique Line Adam 802

Livret d'André Borbé

B Con Deciso $\text{♩} = 118$ **C**

28 4 8 6

D Grazioso 66

10 4 4

E Con grazia/Legato **F** **G** **H** A tempo / Giocoso

10 5/4 9 2 86 4/4

J 6 96

111 **K** **L** **M** Piu Lento $\text{♩} = 84$

8 16 7 14

N Piu Mosso Subito $\text{♩} = 115$

2 146 5

151 *ah* *mp*

ah

166 *ah* *f* **O**

P **Q**

7 2 4 3 176

23

Scène 1

Musique Line Adam 802

Livret d'André Borbé

Trompette Sib

$\text{♩} = 90$ Misterioso

6 *fp* 11

16 *sf* *mf* *f* > 4

26 *mf* *mp* *mf* **A**

31 **B** Con Deciso $\text{♩} = 118$ 36 *ff* 4 *mf*

41 **C** 2 *fz* 2 *fz* *mp* **D**

51 *mp* 3 *f* 2

61 *mf* *mp* **E** Con grazia/Legato 66 *f* 9

76 **F** 8 **G** 86 2

H A tempo / Giocoso **J** 96 Tempo Primo 6

Sordino 101 *p* *ff* 3 *mp*

106 *p* < *f* 3 *ff* **K** 111 3

Senza sordino 116 **L**

3 rallentando 15 *f*

136 **M** Piu Lento ♩ = 84 141 **N** Piu Mosso Subito ♩ = 115 *ff*

146 *mp*

151 156 *p* 4 *mf*

Marcato 9 *mp* *mf*

171 *mf* *mp* *fp* **O**

176 181 **P** *mp*

3 **Q** 186 *mf* *f* *mp* >

191 *ff* *ff*

196 *mp* *mf*

206 *mf* *ff*

4

2 Violoncelles

Scène 1

Musique Line Adam 802
Livret d'André Borbé

1 $\text{♩} = 90$ Misterioso

mf

f

f

f fp p mp

f

f ff mf

B Con Deciso
Marcato $\text{♩} = 118$

f ff f mf

mp f p

C

mp mf

mp mf

mf

mf

61 *Grazioso*

66 **E** *Con grazia/Legato*

71 *f*

76 **F** *p*

81 *mp*

86 **G** *f Allargando*

86 *mp*

86 **H** *Pizz A tempo / Giocoso*

86 *Rit.....*

86 *mf*

91 *mf*

96 **J** *Arco*

96 *f*

96 *ff*

96 *Tempo Primo*

96 *No Vibrato*

96 *pp*

101

106

111

116 *f*

116 **K** *mf*

116 *mf*

121 **L** *rallentando*

121 *p*

126

mf

131

p

M Piu Lento ♩ = 84

mp *f* *mp*

141

♩ = 115 Piu Mosso Subito

ff *mf*

N

2 *mp*

156

mf

161

mf *f* *mf* *mp*

166 Marcato

O 4 *f*

176 Pizz

sfz *mf*

P Arco 181 **Q**

f *mp*

The image shows two staves of musical notation in bass clef. The top staff begins with a double bar line, followed by a measure with a whole rest and the number '2' below it. The second measure contains a triplet of eighth notes (G4, A4, B4) with a fermata over the last note, marked with a forte *f* dynamic. The third measure has a whole rest and the number '3' below it. The fourth measure starts with a double bar line and the word 'Arco' above it, followed by a half note G4. A crescendo hairpin leads to a fortissimo *ff* dynamic. The fifth measure has a whole rest and the number '10' below it. The bottom staff starts with a half note G4, followed by a half note F4, and a half note E4 with a flat, all three beamed together and marked with a mezzo-forte *mf* dynamic. The next two measures contain half notes G4 and F4. The fifth measure has a half note G4 with the number '206' above it. A crescendo hairpin leads to a fortissimo *ff* dynamic. The final measure contains a triplet of eighth notes (G4, A4, B4) with a fermata over the last note, marked with a fortissimo *ff* dynamic.

3 Violons 1

Scène 1

Musique Line Adam 802
Livret d'André Borbé

$\text{♩} = 90$ *Misterioso*

mp *fp* *mf* *f* *fp* *mp* *f* *f* *f* *mf* *ff* *mf* *ff* *mp* *mf* *p* *mp* *mf* *mf* *f* *mf*

A **B** *Con Deciso* $\text{♩} = 118$ **C**

51

56

D

61

Grazioso

66

E Con grazia/Legato

71

76

F

5/4

81

86

G

H A tempo / Giocosu

Rit..... *mp*

91

mf *f*

J 96 **Tempo Primo** **No Vibrato**

ff *pp*

101

101

106

106 3

K 111

mp

116 **L**

mf *p* rallentando

121

mf

126

p

131 *mp*

Musical staff 131-135: Treble clef, key signature of three flats. Measure 131 starts with a half note G4, followed by a half note F4. Measure 132 has a whole note G4. Measure 133 has a whole rest. Measure 134 has a whole rest. Measure 135 has a half note G4 and a half note F4. Dynamics include *mp* and hairpins.

136 **M** Piu Lento $\text{♩} = 84$ 141 *mf*

Musical staff 136-140: Treble clef, key signature of three flats. Measure 136 has a whole rest. Measure 137 has a whole rest. Measure 138 has a whole rest. Measure 139 has a whole rest. Measure 140 has a half note G4. Dynamics include *mf* and hairpins.

Piu Mosso Subito $\text{♩} = 115$ *ff* *f*

Musical staff 141-145: Treble clef, key signature of three flats. Measure 141 has a half note G4. Measure 142 has a half note F4. Measure 143 has a half note E4. Measure 144 has a half note D4. Measure 145 has a half note C4. Dynamics include *ff* and *f*.

N 146 *mp*

Musical staff 146-150: Treble clef, key signature of three flats. Measure 146 has a whole note G4. Measure 147 has a whole note F4. Measure 148 has a whole note E4. Measure 149 has a whole note D4. Measure 150 has a whole note C4. Dynamics include *mp* and hairpins.

151 156

Musical staff 151-155: Treble clef, key signature of one sharp. Measure 151 has a whole rest. Measure 152 has a whole rest. Measure 153 has a half note G4. Measure 154 has a half note F4. Measure 155 has a half note E4. Dynamics include *mf* and hairpins.

161 *mf* *f*

Musical staff 161-165: Treble clef, key signature of one sharp. Measure 161 has a half note G4. Measure 162 has a half note F4. Measure 163 has a half note E4. Measure 164 has a half note D4. Measure 165 has a half note C4. Dynamics include *mf* and *f*.

166 Marcato *mf* *mp*

Musical staff 166-170: Treble clef, key signature of one sharp. Measure 166 has a half note G4. Measure 167 has a half note F4. Measure 168 has a half note E4. Measure 169 has a half note D4. Measure 170 has a half note C4. Dynamics include *mf* and *mp*.

171 *mp* *mf*

Musical staff 171-175: Treble clef, key signature of one sharp. Measure 171 has a half note G4. Measure 172 has a half note F4. Measure 173 has a half note E4. Measure 174 has a half note D4. Measure 175 has a half note C4. Dynamics include *mp* and *mf*.

O 176 *sfz*

Musical staff 176-180: Treble clef, key signature of one sharp. Measure 176 has a whole note G4. Measure 177 has a whole note F4. Measure 178 has a whole note E4. Measure 179 has a whole note D4. Measure 180 has a whole note C4. Dynamics include *sfz* and hairpins.

181 **P**
mp

186 **Q** *mp* *f* Pizz

Arco 191 *mp* *ff* *mp*

196 *f* *mp* *mf*

201 *mp*

206 *mp* *ff*

Scène 1

3 Violons 2

Musique Line Adam 802
Livret d'André Borbé

$\text{♩} = 90$ *Misterioso*

2 6 *mf*

11 *fp*

16 *mf* *f*

21 *fp* *mp* *mp*

26 *f* *mf*

31 *mf* *f*

B *Con Deciso* $\text{♩} = 118$ *ff* *mf* *ff* 2

36

41 *mp* *mf* *mf* *p*

C *mp*

46 *mf* *mf* *f*

51 *mf*

56 **D** *mf*

61 *Grazioso*

66 **E** *Con grazia/Legato* *f* *mf*

71 *f*

76 *mp* *>* **F** *p* *f* *3*

81

86 **G** *f* *Allargando* *mp* *Rit.....*

91 **H** *A tempo / Giocoso* *mp*

J *mf* *f* *ff*

96 *Tempo Primo* *No Vibrato* *pp* 101

106

Musical score for a piano piece, featuring nine staves of music. The score includes various dynamics, articulations, and performance instructions.

- Staff 1: Measure 111, dynamic *mp*, articulation *L*, measure 116, dynamic *mf*.
- Staff 2: Measure 121, dynamic *p*, instruction *rallentando*.
- Staff 3: Measure 126, dynamic *mf*.
- Staff 4: Measure 131, dynamic *p*.
- Staff 5: Measure 131, dynamic *mp*, instruction *Piu Lento*, tempo $\text{♩} = 84$, measure 141, dynamic *mp*.
- Staff 6: Measure 141, dynamic *mp*, instruction *Piu Mosso Subito*, tempo $\text{♩} = 115$, measure 146, dynamic *ff*.
- Staff 7: Measure 146, dynamic *mf*, articulation *N*.
- Staff 8: Measure 151, dynamic *mp*, measure 151, dynamic *mp*.

156 *mf* *mp*

161 *mf* *f* *mf*

166 *mp* Marcato

171 *mp* *mf*

176 *sfz* *mf* **P** 3

181 *mp* **Q**

186 Pizz *f* Arco *mp*

191 *mp*

196 *f* *mp* *mf*

201 *mp*

206 *ff*

Scène 1

Musique Line Adam 802

Livret d'André Borbé

Le Peuple

Public

La Chancelière

Soprane

Sybil

Alto

Sélim

Ténor

Horace

Baryton 1

Piano

1 $\text{♩} = 90$ *Misterioso*

Un dortoir la nuit
Misterioso

mp

Pno

6

Pno

11

mf

f

Pno

16

Pno

Measures 21-25 of the piano accompaniment. The music is in a minor key with a 3/4 time signature. It features a melodic line in the right hand and a supporting bass line in the left hand.

Pno

Measures 26-30 of the piano accompaniment. Measure 26 starts with a *f* dynamic. Measure 27 has a *p* dynamic. Measure 28 has a *mf* dynamic. The music includes chords and melodic fragments.

Pno

A La danse des ombres

Measures 31-35 of the piano accompaniment, marked 'A La danse des ombres'. The music is characterized by a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamic is *f*.

Pno

B Con Deciso ♩ = 118

Measures 36-40 of the piano accompaniment, marked 'B Con Deciso ♩ = 118'. The music is a rhythmic pattern of eighth notes. Dynamics include *mf* and *ff*.

Pno

Measures 41-45 of the piano accompaniment. The music features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*.

Hor.

C Avec bonne humeur

C De-bout, al-lons de-bout! Lève toi, mon a-mi
Debout Sélim!

Pno

Measures 46-50 of the vocal and piano accompaniment. The vocal line is in the soprano part, and the piano accompaniment is in the grand staff. Dynamics include *p*.

Hor. De - bout, al - lez de - bout ! Ou je te fais tom - ber du lit

Pno *mf*

mp

Pno *mp*

mf

Pno

51

Pno *mp*

Sélim *f* Ou peut - e tre bri - gand !

Hor. *f* Moi je se - rai sol - dat ! *mf* Mont - tre nous quant - à

Pno *f* *mp*

percu sur le piano

D

Hor. *f* toi Quel est le des - tin qui t'at - tend

Pno

Pno *Grazioso*

Hor. 66 De - bout Se - lim, on veut sa - voir ! **E** Con grazia/Legato

Pno *ff* *f* *mf* **E** Con grazia/Legato

Pno 71

Pno *mp*

Sélim

Hor.

Pno

76

F

A - lors ! Que vo-yez vous ?

mf C'est dif - fi - cile a

Hor.

Pno

81

di - re

Hor.

Pno

Re - con - nais qu'el - le prete à rire !

Allargando

Allargando

86 **G** **H** A tempo / Giocoso

Sélim
 Qu'a-t-elle d'a-mu-sant ? Je la trou-ve jo-lie Légèrement moqueur

Hor.
 Voy-ons, c'est év-i-dent ! Ton

Pno
 rall..... *mp*

Hor.
 ombre est celle d'u-ne fille Ha ha ha ! Ton ombre est celle d'u-ne fille

Pno

Hor.
 Ho ho ho ! Ha hahaha ! Ton ombre est celle d'un-e fille **ff** Ha ha ! Hi hi !

Pno

Hor.
 rire ! 96

Pno
 Ho ho! **f** **A** Tempo Primo Misterioso
 Irruption des surveillants **pp**

Pno

Pno

Sélim

Hor.

oui *ff* oui *ff* *ff* oui

oui *ff* oui *ff* oui *ff*

Pno

Sélim

Hor.

c'est in - ter - dit

c'est in - ter - dit

Se lamentant

mf A - na - tole

Pno

Hor. a bien de la chan-ce D'a - voir puquit - tercet en - droit

Pno

116 Legato *mp*

Sélim *mf* Pa-tience, mon a-mi, pa - tien - ce Tu sais que no - tre tour vien -

Pno

Sélim

Pno

rallentando
dra

rallentando

p

121

Pno

mf

mp

126

Pno

p

131

Pno

mp

Hor.

M Piu Lento Avec espoir $\text{♩} = 84$

Si je con-nais la dé-li-vran-ce A-vant vous je re-vien-drai

Pno

M Piu Lento $\text{♩} = 84$

f *mp*

Hor.

là Sous les vo-lets de cet-te cham-bre Vous chan-

141

Pno

$\text{♩} = 115$

Piu Mosso Subito

Hor.

ter un air d'o-pé-ra!

$\text{♩} = 115$

f Piu Mosso Subito

Pno

ff *mf*

Pno

f *mp*

Sybil

151

ah

mp

Pno

mp

mp

Sybil

ah

Pno

mf

Pno

mp

mf

Sybil

161

ah

f

Pno

f

mf

Sybil

166 Marcato

Pno

Marcato

mp *f* *mp*

Sélim

171

Hor.

ff je crains fort pour sa vie Si les chiens

Que vient - el - le faire i - ci ?

Pno

mp *mf*

Sélim

176

sfz *mp*

l'ont sui - vie

Pno

Pno

mp *P*

Public 181 Qui nous réveille ainsi

Pno *mf* Qui nous ré - veille ain -

Public 186 si ? Au mi - lieu de la nuit Se - rait-ce un in - cen -

Pno *f* *mp*

Public 191 die Ou la fou - dre qui tom - be Le peu - ple n'ai - me

Pno *mp* *mf*

Public 196 pas Etre é - veil - lé aux pas Des gar - diens d'in - ter -

Pno *mp*

Public

nat Qui s'a - gitent et qui gron - dent On voit de la lu -

Pno

mf *f* *mf*

Public

mière Chez no - tre Chan - ce - lière Grand Dieu! Mais quelle af -

Pno

mf *f*

Public

206

faire Pour un - e va - ga - bon - de

Pno

mf *ff*

Un dortoir la nuit

Scène 1

Musique Line Adam 802
Livret d'André Borbé

1 $\text{♩} = 90$ *Misterioso*

6

11

16

21

26

31

A La danse des ombres

B Con Deciso $\text{♩} = 118$

36

mp *mf* *mf*

C Debout Sélim !

41

46

mp *mf* *mf*

51

56 *mp* *percu sur le piano* *f* *mp* **D**

61

Grazioso

66 **E** *Con grazia/Legato* *f* *mf*

First system of musical notation, measures 66-68. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 5/4. The music features a melodic line in the right hand and a bass line in the left hand.

Second system of musical notation, measures 71-73. Measure 71 is marked with the number 71. The music continues with melodic and bass lines. A dynamic marking of *mp* (mezzo-piano) is present at the end of the system.

Third system of musical notation, measures 74-76. Measure 76 is marked with the number 76. The system concludes with a double bar line and the time signature 5/4.

Fourth system of musical notation, measures 77-79. Measure 77 is marked with a box containing the letter 'F'. The music features a prominent chordal texture in the right hand. A dynamic marking of *p* (piano) is present at the beginning of the system.

Fifth system of musical notation, measures 80-82. Measure 81 is marked with the number 81. The system includes a triplet of eighth notes in the right hand.

Sixth system of musical notation, measures 83-85. The system concludes with a double bar line and the time signature 4/4. A dynamic marking of *f* (forte) is present at the end of the system. The instruction *Allargando* is written above the final measure.

86 **G** **H** A tempo / Giocoso

rall.....
mp

91

J *tr* **A** Tempo Primo
Misterioso

Irruption des surveillants

101

106

111 K

ff *mp*

This system contains measures 111 to 115. Measure 111 is marked with a box containing the letter 'K'. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The first two measures (111-112) are marked *ff* (fortissimo) and feature a bass line with a rhythmic pattern of eighth notes and a treble line with chords. Measures 113-115 are marked *mp* (mezzo-piano) and feature a treble line with a rhythmic pattern of eighth notes and a bass line with chords.

116

mp

This system contains measures 116 to 118. The piece continues with a treble line featuring eighth-note patterns and a bass line with chords. Measure 116 is marked *mp* (mezzo-piano). The key signature remains three flats.

rallentando

L

This system contains measures 119 and 120. Measure 119 is marked *rallentando* (ranging from *rit.* to *ritard.*). The piece concludes with a treble line of chords and a bass line of chords. Measure 120 is marked with a box containing the letter 'L'. The key signature remains three flats.

121

p

This system contains measures 121 to 125. The piece is marked *p* (piano). The treble line features a melodic line with a slur over measures 123-125, and the bass line features a rhythmic pattern of eighth notes. The key signature remains three flats.

126

mf *mp*

This system contains measures 126 to 130. Measure 126 is marked *mf* (mezzo-forte) and measure 130 is marked *mp* (mezzo-piano). The treble line features a melodic line with a slur over measures 128-130, and the bass line features a rhythmic pattern of eighth notes. The key signature remains three flats.

131

p

This system contains measures 131 to 135. The piece is marked *p* (piano). The treble line features a melodic line with a slur over measures 133-135, and the bass line features a rhythmic pattern of eighth notes. The key signature remains three flats.

Musical score system 1, measures 1-4. The piece is in a minor key. The first measure has a *mp* dynamic. The final measure has a *f* dynamic. The bass line features a steady eighth-note accompaniment.

M Piu Lento $\text{♩} = 84$

Musical score system 2, measures 5-8. The first measure has a *mp* dynamic. The bass line continues with eighth notes, while the treble line has a more melodic line.

Musical score system 3, measures 9-12. Measure 11 is marked with the number 141. The treble line has a complex, rapid sixteenth-note passage.

Musical score system 4, measures 13-16. The treble line continues with the rapid sixteenth-note passage, while the bass line has a simpler accompaniment.

Piu Mosso Subito $\text{♩} = 115$

Musical score system 5, measures 17-20. The first measure has a *ff* dynamic, which changes to *mf* in the second measure. The piece changes to a major key in the third measure.

Musical score system 6, measures 21-24. Measure 21 is marked with the number **N**. The first measure has a *f* dynamic, which changes to *mp* in the second measure. The treble line has a melodic line with some chromaticism.

151

mp

mp

This system contains measures 151-154. The right hand starts with a melody in measure 151, marked *mp*. The left hand has a whole rest in measure 151 and 152, then enters with a chord in measure 153, marked *mp*.

mf

This system contains measures 155-158. The right hand has a melody starting in measure 155, marked *mf*. The left hand has a whole rest in measure 155 and 156, then enters with a chord in measure 157, marked *mf*.

mp *mf*

This system contains measures 159-162. The right hand has a melody starting in measure 159, marked *mp*. The left hand has a whole rest in measure 159 and 160, then enters with a chord in measure 161, marked *mf*.

161

f *mf*

This system contains measures 163-166. The right hand has a melody starting in measure 163, marked *f*. The left hand has a whole rest in measure 163 and 164, then enters with a chord in measure 165, marked *mf*.

166

Marcato

mp *f* *mp*

This system contains measures 167-170. The right hand has a melody starting in measure 167, marked *mp*. The left hand has a whole rest in measure 167 and 168, then enters with a chord in measure 169, marked *f*. The tempo marking *Marcato* is present above the staff.

167

mp *mf*

This system contains measures 171-174. The right hand has a melody starting in measure 171, marked *mp*. The left hand has a whole rest in measure 171 and 172, then enters with a chord in measure 173, marked *mf*.

O

176

Musical score for measures 176-178. Measure 176 has a dynamic of *sfz*. Measure 177 has a dynamic of *mp*. Measure 178 has a dynamic of *mp*.

P

Musical score for measures 179-180. Measure 179 has a dynamic of *mp*. Measure 180 has a dynamic of *mp*.

Qui nous réveille ainsi

Q

Musical score for measures 181-183. Measure 181 has a dynamic of *mp*. Measure 182 has a dynamic of *f*. Measure 183 has a dynamic of *mf*.

186

Musical score for measures 184-186. Measure 184 has a dynamic of *mp*. Measure 185 has a dynamic of *f*. Measure 186 has a dynamic of *mp*.

mp

Musical score for measures 187-190. Measure 187 has a dynamic of *mp*. Measure 188 has a dynamic of *mp*. Measure 189 has a dynamic of *mf*. Measure 190 has a dynamic of *mp*.

mp

196

Musical score for measures 191-196. Measure 191 has a dynamic of *mp*. Measure 192 has a dynamic of *mp*. Measure 193 has a dynamic of *mp*. Measure 194 has a dynamic of *mp*. Measure 195 has a dynamic of *mp*. Measure 196 has a dynamic of *mp*.

mp

Musical score system 1, measures 185-190. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth notes. Dynamic markings include *mf* at the beginning and *f* in the third measure.

Musical score system 2, measures 191-196. The system consists of two staves. The upper staff contains a melodic line with quarter and eighth notes, and the lower staff contains a bass line with quarter notes. Dynamic markings include *mf* in the second measure, *f* in the fourth measure, and *mf* at the end of the system.

Musical score system 3, measures 197-202. The system consists of two staves. The upper staff contains a melodic line with quarter notes, and the lower staff contains a bass line with quarter notes. A dynamic marking of *ff* is present in the second measure. The system concludes with a double bar line.

Scène 2

1 $\text{♩} = 94$ *Bellicoso* Au poste de garde

Flute

Cor Anglais

Clarinette Basse

Basson

Cor

Trompette Sib

Percussion

Chapeaux Melon

Chancelière

Violons 1

Violons 2

Altos

Violoncelles

Contrebasse

6

Fl. *sfz*

C.A. *mp sfz mf*

Bs.Cl. *mf*

Bsn. *mp sfz mp*

Hn. *mp sf mf*

Tpt. *mp sf mf*

Perc. *Csc.Cl. tr~ mp*

Vl1 *mp fz*

Vl2 *mp fz*

Vla. *mp fz*

Vlc. *mf*

Ctrb. *mf*

11

Fl. *sf* *mf*

C.A. *sf*

Bs.Cl. *mf* *ff*

Bsn. *sf*

Hn. *sf*

Tpt. *sf*

Perc. *mf* *f*

Chanc. Indigné
A quoi *f*

Vl1 *sf*

Vl2 *sf*

Vla. *sf*

Vlc. *f*

16

A

Bs.Cl. *mp* *mf*

Perc. *p*

Chanc. **A**
 bon e - tre Chan - ce - liè - re S'il me faut de tou - te ma - niè - re Cé - der au ter - ri - ble ca - price Du

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mf*

Fl. *p* Legato *mp*

C.A. *mp*

Bs.Cl. *mp*

Hn. *p*

Tpt. *p*

Chanc. Legato *f* Legato
 temps qui me met au sup. pli - ce Je n'en peux plus d'at - tendre i - ci

Vl1

Vl2

Vla. Legato *mp* *mp*

Vlc. Legato *mp* *mp*

Ctrb. *mp*

21

Fl *f* *mp*

C.A. *mp*

Bs.Cl. *mf* *mp*

Hn. *mf*

Tpt. *mf*

Chanc.

Vl1 *mf* *mp*

Vl2 *mf* *mp*

Vla. *mf* *mp*

Vlc. *mf* *mp*

Ctrb. *mf* *mp*

Qu'on me ra - mè - ne cet - te fil - le

26

Fl *f*

C.A. *f*

Bs.Cl. *mf* *mp* *p*

Hn. *f*

Tpt. *f*

Perc. *mp* *tr~*

Chanc. *f* *ff*

Vl1 *f* *mp*

Vl2 *f* *mp*

Vla. *f* *mp*

Vlc. *f* *mp*

Ctrb. *f* *mp*

Si j'ai cent hommes à mon ser - vi - ce Je -

B

36

Fl. *mp* *p* *mf*

C.A. *mp* *p* *mf*

Bs.Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn. *mp* *mf*

Tpt. *mp* *mf*

Perc. *mf* *mf*

Chanc. que tout lui soit a - gré - a - ble Si je cap - ture l'ef - fron - tée Qui dé - lie l'au - to - ri - té

Vl1 *mf*

Vl2 *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf*

Fl. *mp* *f*

Bs.Cl. *mp* *f*

Bsn. *mp* *f*

Tpt. *mp*

Perc. *mf* *f*

Chanc. Me di - ra - t-il, c'est peu pro ba - ble

Vl1 *f*

Vl2 *f*

Vla. *mf* *f*

Vlc. *mf* *f*

Ctrb. *mf* *f*

41

Fl.

Bs.Cl.

Bsn.

Tpt.

Perc.

Chanc.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mp

mf Quel - ques pa - ro - les plus ai - ma - bles

Fl.

Bs.Cl.

Bsn.

Hn.

Tpt.

Perc.

Chap.Mel

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mf

f

p sub.

mf

f

p

mf

f

p sub.

p sub.

p

mf

f

p sub.

p sub.

Pizz

p

D

D

D

CHAPEAU MELON 1 (s'adressant à voix basse au Chapeau melon 2, dialogue parlé)
Gare aux rouspétances, aux remontrances, aux blâmes et aux contredanses !

46

Bs.Cl. *mp*

Perc.

Chap.Mel

CHAPEAU MELON 2 (dialogue parlé)
A l'évidence, notre Chancelière sera furieuse...

V11 *mp*

V12 *mp*

Vla. *mp* *sf*

Vlc. *mp* *sf*

Ctrb. *mp*

51

Bs.Cl. *mp* *sf* *mp*

Perc.

Chap.Mel

CHAPEAU MELON 1 (dialogue parlé)
... Que nous n'ayons pas retrouvé la rôdeuse !

Chanc. LA CHANCELIÈRE (dialogue parlé)
Ah ! Vous voici enfin !

V11

V12

Vla. *sf*

Vlc. *sf* *mp* *sf* *mp*

Ctrb. *mp* *Arco* *mp* *sf* *mp*

56

Fl. *mf* *f* *ff* *p*

C.A. *mf* *f* *ff*

Bs.Cl. *mp* *f*

Bsn. *mf* *f* *ff* *mp*

Hn. *f* *ff*

Tpt. *f* *ff*

Perc. *f* *mp*

Chanc. *mf* *f*

Quelles sont les nou - velles ? Al - lez , je m'im - pa - tien - te !

Vl1 *mf* *f* *ff*

Vl2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vlc. *mf* *f* *ff* Pizz *f*

Ctrb. *mf* *f* *ff* *f* Pizz

C.A. *mp* *sfz*

Hn. *p*

Tpt. *p*

Perc. *p*

Chap.Mel CHAPEAU MELON 1 et CHAPEAU MELON 2 (dia)logue parlé
Euh... Euh... Mmm ! Mmm !

Chanc. *Enervée*
A - vez vous cap - tu - ré l'in - so - len - te ?

Vla. *mp* *sfz*

Vlc. *Arco* *mp*

61

E Risoluto

Fl. *mp* crescendo..... *mf*

C.A. *mp* *mf*

Bs.Cl. *mp* *mf*

Bsn. *mf*

Hn. *p* *mf*

Tpt. *mp* *f*

Perc. *tr*

Chap.Mel. CHAPEAU MELON 1 et CHAPEAU MELON 2 (dialogue parlé)
Mmm ! Mmm ! Euh... Euh

Chanc. *mp* crescendo..... *f*

Dix sol - dats et leur chiens ne suf - fi - sent - ils pas Pour trou - ver cette en - fant

E Risoluto *mp* *mf* *f*

V11 *mp* crescendo..... *f*

V12 *mp* *f*

Vla. *mp* *sfz* *mp* *f*

Vlc. *mp* *sfz* *mp* *f*

Ctrb. *mp* *f*

Fl. *mp*

C.A. *mf*

Bs.Cl. *mf*

Bsn. *mp*

Hn. *p* *mp* *p*

Tpt. *p* *mp* *p*

Chanc. rien, je n'ai - me pas qu'on men - te Vous mé - ri - te - riez bien *mp*

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb. *mf* *mp*

Fl. *mp* **F** Tempo Primo

C.A. *mp*

Bs.Cl. *mf*

Bsn. *p*

Hn. *mf*

Tpt. *mf*

Chanc. *mp* **F** Tempo Primo
 accelerando...
 que l'on vous fas - se pen - dre Quand le Grand Di - ri - geant ce ma - tin l'a - pren - dra

Vl1 *mp* **F** Tempo Primo

Vl2 *mp*

Vla. *mp*

Ctrb. *mp*

86 **G** **fp** **Meno** les signes du destin

Bs.Cl.

Bsn.

Hn.

Tpt.

Perc.

Chanc.

G **Je** **mp** **Pensive** **Meno** crois bien de - vi - ner ce qu'el - le cherche i - ci La

Vl1

Vl2

Vlc.

Ctrb.

Chanc.

91 fil - le qui ro - dait dans le quar - tier la nuit Elle es - père, je pen - se, en scru - tant les fe - ne - tres

Vl1

Vl2

Chanc.

96 Dé - cou - vrir le fu - tur Grand Di - ri - geant - peut - e - tre L'om - bre des - sine à des -

Vl1

Vl2

Vla.

Vlc.

Chanc.

101 sein Les si - gnes du des - tin Des **mf** l'a - ge de seize ans les gar - cons du pays - Qu'ils

Vl1

Vl2

Vla.

Vlc.

mf **mp** **mf** **fp** **p**

Chanc. le sou - haient ou non, sont in - ter - nés i - ci. Et ils ne sor - ti - ront pas av - ant de con - nai - tre

Vl1

Vl2

Vla.

Vlc.

Fl.

C.A.

Bsn.

Hn.

mf *f* *fp*

Chanc. La des - ti - née tra - cée dans cha - que sil - hou - et - te L'om - bre des - sine à des -

Vl1

Vl2

Vla.

Vlc.

Fl.

C.A.

Bsn.

Hn.

mp *fp*

Chanc. sein Lès si - gnes du des - tin No - tre Grand Di - ri - geant m'a

Vl1

Vl2

Fl.

C.A.

Bsn.

Hn.

mp

116

Fl.

C.A.

Bsn.

Hn.

Chanc.

Vl1

Vl2

Vla.

Vlc.

char - gee de trou - ver Qui se - ra le gar - con qui va lui suc - cé - der Je le sens très in - quiet a -

mf

mp

mf

mf

121

Fl.

C.A.

Bsn.

Hn.

Tpt.

Chanc.

Vl1

Vl2

Vla.

Vlc.

lors je suis in - quiè - te Mais je le trou - ve - rai, quoi qu'il fail - le com - met - tre

mf

f

f

f

f

ff

f

f

126

Fl. *mp* *mf*

C.A. *f* *mf*

Bs.Cl. *mf*

Bsn. *f* *mf*

Hn. *f* *mf*

Tpt. *f* *mf*

Perc. *f* *mf* *mp*

Chanc. *Mon mp*

Vl1 *f* *fp*

Vl2 *f* *fp* *mp*

Vla. *f* *fp*

Vlc. *f* *fp*

Ctrb. *f* *fp*

131

Fl. *pp* *mf*

C.A. *mp* *mf*

Bs.Cl. *mp* *mf*

Bsn. *mf*

Hn. *mp*

Chanc. *H* *f*

Vl1 *f*

Vl2 *f*

Vla. *mp* *f*

Vlc. *mf* *ff*

mai-tre ne sait pas que je res-sens pour lui Un im-me-se res-pect mais de l'a-mour aus-si Si je gar-de pour moi

Fl. *f* *mp* *p*

C.A. *mp* *p*

Bs.Cl. *mp* *p*

Bsn. *mf* *mp*

Hn. *p*

Chanc. ces pen - sées se - cré - tes Je sais le jour vien - dra de n'ê - tre plus mu - et - te L'ombre af - fi - che - ra un

Vl1 *mp* *p*

Vl2 *mp* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

136

Fl. *mp* *p*

C.A. *mp* *p* *pp*

Bs.Cl. *pp*

Bsn. *mf* *p* *pp*

Hn. *p*

Tpt. *p*

Chanc. jour Les si - gnes de l'a - mour

Vl1 *mp* *p* *pp* *p*

Vl2 *mp* *p* *pp*

Vla. *mf* *mp* *pp*

Vlc. *mf* *p* *pp* *p*

141

Rallentando.....

Flute

Scène 2

$\text{♩} = 94$

Bellicoso

Au poste de garde

1

6

sfz

11

sf

mf

2

p

Legato

mp

21

f

26

mp

f

B

31

C

mp

p

36

mp

p

mf

mp

41

f

2

mf

D

46

f

p sub.

4

3

56

mf

f

ff

p 3 61 **E** Risoluto *mp* crescendo.....

mf *ff*

66 *Meno Mosso* 3 71 *mp*

76 **F** Tempo Primo *mp* 2 accelerando.....

3

mf **G** 86 2

96 101 8 5 6

111 *fp* *mp*

3 *mf*

121 *f* *mp*

126 *mf* *pp* 2

mf *mp*

141 *p* *mp* *p* 2

Rallentando.....

Detailed description: This is a musical score for a flute, consisting of four staves. The first staff (measures 121-125) starts with a treble clef and a key signature of three flats. It features a melodic line with a crescendo leading to a fortissimo (*f*) dynamic, followed by a decrescendo to a mezzo-piano (*mp*) dynamic. The second staff (measures 126-130) begins with a mezzo-forte (*mf*) dynamic, followed by a decrescendo to a pianissimo (*pp*) dynamic. A box containing the letter 'H' is placed above the staff in measure 129. A fermata is present over the final note of measure 130. The third staff (measures 131-140) starts with a mezzo-forte (*mf*) dynamic, followed by a crescendo to a mezzo-piano (*mp*) dynamic. The fourth staff (measures 141-145) begins with a piano (*p*) dynamic, followed by a crescendo to a mezzo-piano (*mp*) dynamic, then a decrescendo to a piano (*p*) dynamic. A fermata is placed over the final note of measure 145. The tempo marking 'Rallentando.....' is positioned below the fourth staff, starting at measure 141. Measure numbers 121, 126, 141, and 2 are indicated at the beginning of their respective staves.

Cor Anglais

Scène 2

$\text{♩} = 94$ *Bellicoso*

1 6 *mp* *sfz*

11 *mf* *sf*

4 *mp* Legato

21 *mp*

26 *f* B

31 *f* *mp* C

36 *p* *mp* *p* *mf*

D

6 2 5 4

56 *mf* *f* *ff* 2 *mp* *sfz*

E Risoluto

mp crescendo.....

66 *Meno Mosso*

mf *ff* *mf*

76 **F** *Tempo Primo*

accelerando.....

mp

86 **G**

96 101 111

5 8 2 *mp*

116 121

2 *f*

Detailed description of the musical score: The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of eight systems of music. The first system starts with a dynamic marking of *mp* and a 'crescendo' instruction. The second system includes a 'Meno Mosso' tempo change and dynamic markings of *mf*, *ff*, and *mf*. The third system features an 'accelerando' instruction and a 'Tempo Primo' change at measure 76, with a dynamic marking of *mp*. The fourth system has a dynamic marking of *mf*. The fifth system is marked with a 'G' section and a dynamic marking of *mp*. The sixth system includes measure numbers 96, 101, and 111, with dynamic markings of *mp*. The seventh system has a dynamic marking of *mp*. The eighth system includes measure numbers 116 and 121, with dynamic markings of *f*.

Musical staff 1: Treble clef, key signature of two flats. Measure 126 is marked. Dynamics include *f* and *mf*.

Musical staff 2: Treble clef, key signature of two flats. A box containing the letter 'H' is above the first measure. A triplet of three eighth notes is marked with a '3'. Dynamics include *mf*.

Musical staff 3: Treble clef, key signature of two flats. Measure 136 is marked. Dynamics include *mp* and *p*.

Musical staff 4: Treble clef, key signature of two flats. Measure 141 is marked. Dynamics include *mp*, *p*, and *pp*. The instruction 'Rallentando.' is present.

Musical staff 5: Treble clef, key signature of two flats. Ends with a double bar line.

Scène 2

Clarinete Basse

$\text{♩} = 94$ *Bellicoso*

1 *mp*

6 *mf*

11

16 *mf* *ff* *mp*

Legato *mp*

21 *mf* *mp* *mf*

26 **B** *mp* *p* *f*

31 **C** *mp* *mf*

36 *mf* *mp* *f*

41 **D** *mp* *mf* *f* *p*

46 *mp*

51 *mp* *sf* *mp*

56 *f* 3

61 *mp* **E** Risoluto *mf* crescendo.....

66 *ff* *mp* **Meno Mosso**

71 *mf* **F** Tempo Primo

76 *accelerando*..... **3/4**

p *f*

81 *ff*

86 **G** *fp* les signes du destin 8

96 101

5 8 13 *f* 6

H 131

mf *mp*

mf *mf* *mf* *mf* *mf* *mf*

136

mp *p* 4

Rallentando.....

Scène 2

Basson

♩ = 94 *Bellicoso*

1 *mp* *sf* *mp*

6 *sf* *mp* *sfz*

11 *mp* *sf*

Legato 26 **B**

31 **C** *f* *mp*

36 *mf*

mp *f*

41 **D** *mf* *f*

46 *mf* *f* *ff*

56 **E** *Risoluto*

4

66 *Meno Mosso*

mf *ff* *p*

71 *mp*

76 **F** *Tempo Primo*

1 2 *p*
accelerando.....

81 *mf*

86 **G** *f* *fp* 8 5

101 8 *fp* *mf* *mp* 111

116 *mp* *f*

121 2 *f*

126 *f* *mf*

H

3 *mf*

136

mf *mp* *mf*

141

p *pp*

Rallentando.....

Scène 2

Trompette Sib

$\text{♩} = 94$ *Bellicoso*

1 *p* *sf* *p*

6 *sf* *mp* *sf*

11 *mf* *sf* 2 3

Legato 21 *p* *mf*

26 *f* *mf* **B**

31 *fz* 5 *mp* *mf* **C**

41 *mp* 2 *mf* **D**

56 *f* *ff* 2 2 *p* 61

E *Risoluto* *mp* *f* *ff*
crescendo.....

66 *Meno Mosso*

71 *p* *mf* *accelerando.....*

76 **F** *Tempo Primo* 81 2 *mp* 2

86 **G**

96 101 8 5 8 10

121 *f* *f*

126 **H** 10 *mf*

4 *p* *Rallentando.....*

Cors

Scène 2

1 $\text{♩} = 94$ *Bellicoso*

p *sf* 6

p *sf*

mp *sf*

11 *mf* *sf* Legato

16 2 2

21 *p* *mf*

26 *f* [B] $\frac{3}{4}$ $\frac{4}{4}$

31 [C] 4 *mp* *mf* 6

[D] 46 4 5

56 *ff* 2 2 *p*

61 [E] *Risoluto* *p* *crescendo*..... *mf*

66 *Meno Mosso* *ff* *p*

p *mp* *p* 2
 71
 76 **F** Tempo Primo
mf 4 *mp*
 accelerando.....
 81 *mf* *f*
 86 **G** *sf* *pp*
 96 101 8 *fp*
 7 5
 111 *mp*
 121 *mp*
 3
 126 *f* 2 *mf*
H 4 *mp*
 136 *p* 4 *p*
 Rallentando.....

Chapeaux Melon

Scène 2

1 $\text{♩} = 94$ *Bellicoso* 6

11

16

Legato 21

26 **B** $\frac{3}{4}$ $\frac{4}{4}$

G 36

41

D 46

51

56

E *Risoluto* 66 *Meno Mosso*

71

The image displays a musical score for 'Chapeaux Melon Scène 2'. It consists of ten staves of music, each represented by a horizontal line with vertical tick marks indicating measure boundaries. The score begins with a treble clef, a 4/4 time signature, and a tempo marking of quarter note = 94, with the instruction 'Bellicoso'. Measure numbers 1, 6, 11, 16, 21, 26, 36, 41, 46, 51, 56, 61, 66, and 71 are placed above the staves. Performance markings include 'Legato' at measure 21, 'B' in a box at measure 26, 'G' in a box at measure 36, 'D' in a box at measure 46, and 'E' in a box at measure 61. The instruction 'Risoluto' follows measure 61, and 'Meno Mosso' follows measure 66. Time signature changes to 3/4 at measure 26 and back to 4/4 at measure 36. The score ends at measure 71.

76 **F** Tempo Primo
accelerando.....

81

86 **G**

91 96

101

106

111

116

121 126

H 131

136

141

Chancelière

Scène 2

♩ = 94 *Bellicoso*

1 Indigné

13 *f* A quoi

16

bon e - tre Chan - ce - liè - re S'il me faut de tou - te ma - niè - re Cé-

der au ter - ri - ble ca - price Du temps qui me met au sup - pli - ce

Legato

f Je n'en peux plus d'at - tendre i - ci 21

mf

Qu'on me ra - mè - ne cet - te fil - le

B

f Si j'ai cent hommes à mon ser - vi - ce *ff* J'e - xi - ge que l'on m'o-bé-

C 31

isse *f* A quoi bon e - tre Chan - ce - liè - re Si mon

Di - ri - gant n'a que fai - re De mes ef - forts in - fa - ti - ga - bles Pour

que tout lui soit a - gré - a - ble Si je cap - ture l'ef - fron - tée Qui

36 dé - fie l'au - to - ri - té Me di - ra - t-il, c'est peu pro ba - ble
mf

41 Quel - ques pa - ro - les plus ai - ma - bles
mf

D
 2 5

56 Quelles sont les nou - velles ? Al - lez, je m'im - pa - tien - te !
mf *f*

Enervée 61
 A - vez vous cap - tu - ré l'in - so - len - te ?

E Risoluto
 Dix sol - dats et leur chiens ne suf - fi - sent - ils pas Pour trou - ver cette en - fant
mp crescendo..... *mf* *f*

66 Meno Mosso
 qui se mo - que de moi ? 2 C'est bon, ne di - tes
ff *mf*

71
 rien, je n'ai - me pas qu'on men - te Vous mé - ri - te - riez
mp

76 **F** Tempo Primo
 bien que l'on vous fas - se pen - dre Quand le Grand Di - ri - geant
 () accelerando..... *mp*

ce ma - tin l'a - pren - dra Il se - ra, je le crains, moins in - dul - gent que moi

f

LA CHANCELIÈRE (dialogue parlé)
 Passez la ville au peigne fin.
 Et trouvez-la !

86 **G** *Pensive*
 Je *mp* crois bien de - vi - ner, ce

91
 qu'el - le cherche i - ci La fil - le qui ro - dait dans le quar - tier la nuit Elle

es - père, je pen - se, en scru - tant les fe - ne - tres Dé - cou - vrir le fu - tur Grand

96 *p*
 Di - ri - geant - peut - e - tre L'om - bre des - sine à des -

sein Lès si - gnes du des - tin Dès *mf*

101
 l'a - ge de seize ans les gar - cons du pays - Qu'ils le sou - haitent ou non, sont

106
 in - ter - nés i - ci Et ils ne sor - ti - ront pas av - ant de con - nai - tre

La des - ti - née tra - cée dans... cha - que sil - hou - et - te

111
mp L'om - bre des - sine à des - sein Les si - gnes du des -

tin No - tre Grand Di - ri - geant m'a char - gée de trou - ver Qui
mp

116 se - ra le gar - con qui va lui suc - cé - der Je le sens très in - quiet a -

lors je suis in - quiè - te Mais je le trou - ve - rai, quoi qu'il fail - le com - met -
ff

tre 5 Mon **H** mai - tre ne sait pas que
mp

131 je res - sens pour lui Un im - me - se res - spect mais de l'a - mour aus - si Si
f

je gar - de pour moi ces pen - sées se - crè - tes Je sais le jour vien - dra de

136 n'e - tre plus mu - et - te L'ombre *mp* af - fi - che - ra un

141 jour Les si - gnes de l'a - mour Rallentando.....2
mf *p*

Percussions

Scène 2

1 $\text{♩} = 94$ *Bellicoso*

6 *mp* Csc. Cl *tr* *tr* *tr* *mf*

11 *tr* *tr* *mf*

16 *f* *p* 3 7

26 **B** *mp* *tr* $\frac{3}{4}$ $\frac{4}{4}$ *f*

31 **C** *mp*

2 3 41 *tr*

46 *mf* *p*

51 *mp* *f*

56 *mp* $\overbrace{3}$ 2

61 **E** Risoluto *tr* *f* *p* **Meno Mosso** $\overbrace{3}$ *crescendo*.....

76 **F** Tempo Primo *mp* $\overbrace{3}$ 8 $\frac{3}{4}$ *accelerando*.....3.....

tr *mf* $\frac{4}{4}$ 81 $\overbrace{3}$

86 **G** *tr* 2

96 101 8 5 8

126 *tr* *f* *mf* $\overbrace{3}$ 13 3

H *mp* $\overbrace{3}$ 10 5 *Rallentando*.....

Scène 2

Violons 1

1 $\text{♩} = 94$ Bellicoso

6 *mp* *fz*

11 *sf*

16 *mp*

21 *mf* Legato

Pizz *f*

26 *mp* B Arco *f*

31 *mp* C *mf*

3 *f*

41 *mf* D 4

51
mp

56
mf *f* *ff* 2

E Risoluto

4
mp crescendo..... *f*

66 *ff* *sf* 2
Meno Mosso

71
mp

76 **F** Tempo Primo
f 3
accelerando.....

81
mp *mf* *mp* *mf* *f*

86 **G** *sfz* *p* 91

96 *fp* *p*

101
mp

106

mf

2

111

mp

116

121

121

126

f

fp

126

H

3

f

136

mp

p

mp

p

141

pp

p

Rallentando.....

Scène 2

Violons 2

♩ = 94 Bellicoso

1 4 6

mp *fz*

11 2 *sf* *mp*

16 2

21 *mf* *mp*

pizz *f* 26 *mp* Arco

f 31 *mp* C

mf 4 *f*

41 *mf* *f*

D

2 *mp*

51

56 *mf* *f* *ff* 2 2

E Risoluto

61 *mp* crescendo.....

66 *f* *ff* *sf* Meno Mosso

4 *mp* accelerando.....

F Tempo Primo

76 3 *f* *mp*

81 *mf* *mp* *mf* *f*

G

86 2 *mp* 91

96 *fp* *p*

101 *mp*

106 *mf* 5

116 *mp* *mf*

121 2 *f*

126 *fp* *mp* [H]

131 *f*

136 *mp* *p* *mp*

141 *pp* Rallentando.....

Altos

Scène 2

1 $\text{♩} = 94$ Bellicoso

Musical score for Altos, Scène 2, measures 1-51. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of ten staves of music. Measure numbers 1, 4, 6, 11, 16, 21, 26, 31, 36, 41, 46, and 51 are indicated. Dynamics include *mp*, *fz*, *sf*, *f*, *mf*, *pizz*, *p* sub., and *sf*. Performance markings include **B** Arco and **C**. The score ends with a double bar line at measure 51.

56
mf *f* *ff*

61
mp *sfz* *mp* *sfz*

E Risoluto

mp crescendo..... *f* *ff*

66 *Meno Mosso* 71
sf 3

mp accelerando.....

76 **F** Tempo Primo 2 *f* *mp*

81 *mf* *mp* *mf* *f*

G

86 7

96 *fp* *p*

101 *mf* *mf* *f*

106 > 4

3 *mf*

121

f *f*

126

fp *mp* H

131

f

136

mf *mp*

141

pp

Rallentando.....

Violoncelles

Scène 2

$\text{♩} = 94$ Bellicoso

1 5 6 *mf*

11 *f*

16 *mf* Legato *mp* *mp*

21 *mf* *mp*

pizz 26 *f* *mp* B Arco

31 C *f* *mp*

41 *f* *mp*

D 46 *p* sub. *mp*

51

sf *sf*

mp *sf* *mp* *mf* *f* *ff*

56

Pizz Arco

f *mp*

61

E Risoluto

mp *sfz* *mp* crescendo.....

66

Meno Mosso

2

f *ff* *mp*

71

76 **F** Tempo Primo

5 3

accelerando.....

mp

83

3

8

unis.

f *f*

86

G

fp

96

fp *p* *mf*

101

mp *mf* *mf*

106

f

9

mf

121

f

126

fp

H

mf

131

ff

136

mf

141

p

mf

p

pp

Rallentando.....

p

Scène 2

Contrebasse

1 $\text{♩} = 94$ Bellicoso

1 *mf*

6 *mf* Legato

4 *mp* 21 *mf*

mp *f*

26 *mf* *f*

sf *sf*

36 *mf*

41 *f* *mp*

mf *f* *p*

46 *mp*

Arco *mp* *sf* *mp* *mf*

2

56 *f* *ff* *f* Pizz 4

E Risoluto

Arco *f*

66 *mf* *mp* 71

F Tempo Primo

76 *mp* accelerando.....

3 *f*

86 **G** 96 101 8 5 8

13 *f*

126 *fp* **H** 10 5

Scène 2

Line Adam

$\text{♩} = 94$ *Bellicoso*

mp *p* *mp*

6

11

Indigné

mf *ff* *mp*

A quoi bon e - tre Chan - ce - liè - re S'il me

faut de tou - te ma - niè - re Cé - der au ter - ri - ble ca - price Du temps qui me met au sup pli - ce

Legato 21

Je n'en peux plus d'at - tendre i - ci

f

mp *mf*

Qu'on me ra - mè - ne cet - te fil - le

mf

mp *mf*

B

Si j'ai cent hommes à mon ser - vi - ce J'e - xi - ge que l'on m'o - bé -

f *ff*

p *mf*

C 31

isse A quoi bon e - tre Chan - ce - liè - re Si mon

f *ff* *mp*

Di - ri - gant n'a que fai - re De mes ef - forts in - fa - tiga - bles Pour que tout lui soit a - gréa - ble Si

je cap - ture l'ef - fron - tée Qui dé - fie l'au - to - ri - té Me di - ra - t-il, c'est

36

peu pro ba - ble

41

Quel - ques pa - ro - les

plus ai - ma - bles

D

First system of the musical score. It features a vocal line with a whole rest, a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part starts with a forte (*f*) dynamic and includes a 'sub.' (sustained) marking. The key signature has three flats.

Second system of the musical score, starting at measure 46. It continues the piano accompaniment with a steady eighth-note bass line and chords in the right hand.

Third system of the musical score, starting at measure 51. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

Fourth system of the musical score, starting at measure 56. It includes the vocal line with the lyrics "Quelles sont les nou - velles ?". The piano accompaniment features dynamic markings of *mf*, *ff*, and *mp*. The key signature changes to two flats.

Fifth system of the musical score. The vocal line has the lyrics "Al - lez , je m'im - pa - tien - te !" and "A - vez". The piano accompaniment includes a *p* (piano) dynamic and a *sfz* (sforzando) marking. The key signature changes to one flat.

E Risoluto

61

vous cap - tu - ré l'in - so - len - te ? Dix sol - dats et leur chiens

mp *crescendo*

ne suf - fi - sent - ils pas Pour trou - ver cette en - fant

mf *f*

66

qui se mo - que de moi ?

ff *p*

C'est bon, ne di - tes rien, je n'ai - me pas qu'on

mf *mp*

mp *mp*

71

men - te Vous mé - ri - te - riez bien

76 **F**

que l'on vous fas - se pen - dre

Quand le Grand Di - ri - geant

mp

ce ma - tin l'a - pren - dra Il se - ra, je le crains, moins in - dul - gent que moi

f

LA CHANCELIÈRE (dialogue parlé)
 Passez la ville au peigne fin.
 Et trouvez-la!

81

mf *f*

86 **G** Pensive
Je *mp* crois bien de - vi - ner ce
les signes du destin *p*

91
qu'el - le cherche i - ci La fil - le qui ro - dait dans le quar - tier la nuit Elle *p*

es - père, je pen - se, en scru - tant les fe - ne - tres Dé - cou - vrir le fu - tur Grand *p*

Di - ri-geant - peut- tre *mf*

fz

L'om - bre des - sine à des - sein Les si - gnes du des -

p

p

tin Dès l'a - ge de seize ans les gar - cons du pays - Qu'ils

mf

mp

mp

le sou - haitent ou non, sont in - ter - nés i - ci Et ils ne sor - ti - ront pas

mf

106

av - ant de con - nai - tre La des - ti - née tra - cée dans . . cha - que sil - hou - et - te

111

L'om - bre des - sine à des - sein

mp

Lès si - gnes du des - tin No - tre Grand Di - ri - geant m'a

mp

116

char - gée de trou - ver Qui se - ra le gar - con qui va lui suc - cé - der Je

le sens très in - quiet a - lors je suis in - quiè - te Mais je le trou - ve - rai, quoi

mp

121 qu'il fail - le com - met - tre

ff

f

f

126

[H]

Mon maître ne sait pas que je res - sens pour lui Un

mp

131

im - me - se res - pect mais de l'a - mour aus - si Si je gar - de pour moi

f

136

ces pen - sées se - crè - tes Je sais le jour vien - dra de n'e - tre plus mu - et - te

L'ombre af - fi - che - ra un jour

p

141

Les si - gnes de l'a - mour

mf *p*

Rallentando.....

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It features a triplet of eighth notes in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The lyrics "Les si - gnes de l'a - mour" are written below the notes. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The piano part begins with a half note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The dynamics *mf* and *p* are indicated above the piano part. The instruction "Rallentando....." is written above the piano part, spanning the second and third measures. The score ends with a double bar line at the end of the third measure.

Scène 2

Au poste de garde

♩ = 94 *Bellicoso*

1 *mp* *p* *mp*

6

11

16 *mf* *ff* *mp*

Legato *mp*

21 *mf* *mp*

Musical score system 1, measures 26-30. Treble clef, bass clef. Dynamics: *mf*. Section marker **B**.

Musical score system 2, measures 31-35. Treble clef, bass clef. Dynamics: *p*, *mf*, *ff*. Time signatures: 3/4, 4/4.

Musical score system 3, measures 36-40. Treble clef, bass clef. Dynamics: *mp*, *mf*. Section marker **C**.

Musical score system 4, measures 41-45. Treble clef, bass clef. Dynamics: *p*, *mf*.

Musical score system 5, measures 46-50. Treble clef, bass clef. Dynamics: *f*, *mp*.

Musical score system 6, measures 51-55. Treble clef, bass clef. Dynamics: *mf*, *f*.

D 46
p sub.

51

mf *ff* *mp* 56

p *sfz*

E Risoluto *mp* *f* 61

66 *ff* *p* *mp*

System 1: Treble and bass clefs. Treble clef has a dynamic marking of *ff* at the start, *p* at measure 66, and *mp* at measure 68. Bass clef has a dynamic marking of *p* at measure 66. Measure numbers 66, 67, and 68 are indicated.

71 *mp*

System 2: Treble and bass clefs. Treble clef has a dynamic marking of *mp* at measure 71. Measure numbers 71, 72, and 73 are indicated.

76 *mp*

System 3: Treble and bass clefs. Treble clef has a dynamic marking of *mp* at measure 76. Measure numbers 76, 77, and 78 are indicated.

f *mp*

System 4: Treble and bass clefs. Treble clef has a dynamic marking of *f* at measure 79 and *mp* at measure 81. Measure numbers 79, 80, and 81 are indicated.

81 *mf* *mp* *mf*

System 5: Treble and bass clefs. Treble clef has dynamic markings of *mf* at measure 81, *mp* at measure 82, and *mf* at measure 83. Measure numbers 81, 82, and 83 are indicated.

86 *f*

System 6: Treble and bass clefs. Treble clef has a dynamic marking of *f* at measure 85. Measure numbers 85 and 86 are indicated.

les signes du destin

91

Musical score for measures 91-95. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The right hand plays a series of half notes on a single pitch, while the left hand plays a descending eighth-note line. Dynamics include *p* and *mf*.

96

Musical score for measures 96-100. The right hand features a rapid sixteenth-note pattern, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *fz*.

101

Musical score for measures 101-105. The right hand plays chords with a tenuto line, and the left hand plays a descending eighth-note line. Dynamics include *p* and *mp*.

106

111

Musical score for measures 106-110. The right hand plays chords with a tenuto line, and the left hand plays a descending eighth-note line. Dynamics include *mf* and *mp*.

116

Musical score for measures 116-120. The right hand plays chords with a tenuto line, and the left hand plays a descending eighth-note line. The dynamic is marked *mp*.

121

Musical score for measures 121-125. The right hand plays chords with a tenuto line, and the left hand plays a descending eighth-note line. The dynamic is marked *f*.

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic. The key signature has three flats (B-flat, E-flat, A-flat). The system contains a continuous stream of eighth notes in the treble clef and a bass line with some rests.

Second system of musical notation, starting at measure 126. It continues the eighth-note pattern in the treble clef, while the bass clef has a whole rest.

Third system of musical notation, starting at measure 131. It features a half note chord in the treble clef and a bass line with quarter notes. A box containing the letter 'H' is positioned above the first measure. The system ends at measure 136.

Fourth system of musical notation, starting at measure 136. It features a treble clef with eighth notes and a bass line with quarter notes. The system ends at measure 141.

Fifth system of musical notation, starting at measure 141. It features a piano *p* dynamic. The treble clef has a half note chord, and the bass clef has a half note. A *Rallentando* marking is present. The system ends with a double bar line and repeat dots.

Scène 3

♩ = 142 Patetico La salle d'audience du ministère

1

Flute *ff ff ff p*

Hautbois *ff ff ff p*

Clarinette Basse *ff ff ff p*

Basson *ff ff ff p*

Cors *ff ff ff p*

Trompette Sib *ff ff ff*

Timbales *ff*

Le peuple

Le Grand Dirigeant

Violons 1 *ff ff ff mp*

Violons 2 *ff ff ff mp*

Altos *ff ff ff mp*

Violoncelles *ff ff ff mp*

Contrebasse *ff ff ff*

Musical score for orchestra and woodwinds, measures 6-11. The score includes parts for Flute (Fl.), Horns (Ht.), Bass Clarinet (Bs.Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Timpani (Timp.), Violins I (Vl1), Violins II (Vl2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctrb.). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score features dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The woodwinds play melodic lines, while the strings provide harmonic support. The percussion includes timpani rolls and rhythmic patterns. The score is divided into measures 6, 7, 8, 9, 10, and 11. Measure 6 starts with a long note in the Flute and Horns. Measure 7 continues the melodic lines. Measure 8 features a *ff* dynamic in the Flute and Horns. Measure 9 has a *mf* dynamic in the Flute and Horns. Measure 10 features a *ff* dynamic in the Flute and Horns. Measure 11 features a *ff* dynamic in the Flute and Horns.

Fl. *mf* *f* *sf* *mf* 16 *f*
 Ht. *f* *f* *fz* *f*
 Bs.Cl. *mf* *ff*
 Bsn. *mf*
 Hn. *mf* *fz* *mf*
 Tpt. *f* *sf* *f*
 Timp.
 V11 *mf*
 Vla. *f* *f* *fz*
 Vlc. *mf* *ff* *mf*
 Ctrb.

Fl. *mp*

Ht. *mp* *mf*

Bs.Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *sf* *mf*

Tpt. *sf* *mf*

Timp. *mp*

Vl1 *mf*

Vl2

Vla.

Vlc.

Ctrb.

26

Fl. *f* *mf* *fz*

Ht. *f* *mf* *fz*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *sf*

Tpt. *mf* *sf*

Timp.

Vl1 *f* *mf*

Vl2 *f* *mf*

Vla. *f* *mf*

Vlc. *mf* *ff*

Ctrb.

b *o*

31

Fl. *mf* Rallentando.....

Ht. *mp* *p*

Bs.Cl.

Bsn. *mp* *mf*

Tpt. *mf* Rallentando.....

Timp. *mp*

Vl1 *mf* Rallentando.....

Vl2 *mf*

Vla. *mf*

Vlc. *f* *mf*

Ctrb. *mp* *mf*

Le temps du changement

A ♩ = 124 Marcato

Fl.

Ht.

Bs.Cl.

Bsn.

Tpt.

Peupl. Joyeux
Le temps du chan - ge - ment a son - né No - tre Grand Di - ri - geant va bien -

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb. *mp*

Peupl. tot ab - di - quer Qui se - ra le sui - vant cou - ron - né C'est l'un de nos en - fants qui va

Vl1

Vl2

Vla.

Vlc. *mp*

Ctrb.

Fl. *mf* *f*

Ht. *mf*

Bs.Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *f* *mf*

Peupl.
lui suc - cé - der Le temps du chan - ge - ment! Hour - ra! Le temps du chan - ge - ment! Hour - ra! Le
f *mf* *ff* *mf*

Vl1 *mf* *f*

Vl2 *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

Ctrb. *f*

46

Fl. *p* *mp*

Ht. *p*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *mp*

Tpt. *mp*

Peupl. temps du chan - ge - ment est ve - nu Où no - tre di - ri - geant ne di - ri - ge - ra plus Par -

Vl1 *p* *mp*

Vl2 *p* *mp*

Vla. *mp*

Vlc. *mp* *mp* *mf*

Ctrb. *p*

51

Fl. *p*

Bs.Cl.

Bsn.

Tpt.

Peupl. mi nos jeu - nes gens c'est pré - vu Une ombre in - ces - sam - ment dé - si gne - ra l'é - lu

Vl1

Vl2

Vla.

Vlc. *mp*

Fl. *mf*

Ht. *mf*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *mp*

Tpt. *mp*

Peupl.

Gr.Dir. *f* Le temps du chan - ge - ment! Hour - ra! Le temps du chan - ge - ment! Hour - ra! Irrité *ff*
As -

Vl1 *mf*

Vl2 *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf*

f

B le grand Dirigeant *Furioso* $\text{♩} = 108$

Bs.Cl. *f* Rallentando...

Bsn. *f*

Timp. *f* *Furioso* $\text{♩} = 108$

Gr.Dir. *f* *Furioso* Rallentando... $\text{♩} = 108$

Vl1 *f* *f* *ff* Rallentando... *p*

Vl2 *f* *f* *ff* Rallentando... *p*

Vla. *f* *f* *ff* *p*

Vlc. *f* *f* *ff* *mp*

Ctrb. *f* *f* *ff*

sez! As - sez! As - sez! Rallentando... *mf* Je n'en peux plus d'en - ten - dre chan - ter tous ces gens Que l'on

61

Gr.Dir. *fasse a - van - cer un ca - non sur le champ Je m'en vais leur mon - trer qui est le Di - ri - geant ! As - **ff***

Vl1

Vl2

Vla.

Vlc.

66

Ht. *mf*

Hn. *mf*

Tpt. *mf*

Timp. *mf*

Gr.Dir. *sez ! As - sez ! As - sez ! On ne m'en - lè - ve - ra pas l'or et le pou - voir Comme on **mf***

Vl1 *f mp*

Vl2 *f mp*

Vla. *f mf*

Vlc. *f mp*

Ctrb. *f*

71

Fl. *p*

Hn. *p*

Tpt. *mp*

Gr.Dir. *m'a en - le - vé mon a - mour mon es - poir Car de - puis mon coeur est froid et je broie du noir **mp***

Vl1

Vl2

Vla.

Vlc.

Ctrb. *mp*

Fl. *f* *mf*

Ht. *f*

Bs.Cl. *f*

Bsn. *f*

Hn. *f* *mf* *p* *mp*

Tpt. *f* *mf* *p*

Timp. *mf*

Gr.Dir. *f* *mp*
 As - sez! As - sez! As - sez! OÙ es - tu mon tré - sor ma douce

Vl1 *f* *mf*

Vl2 *f* *mf*

Vla. *f* *mf* *mp*

Vlc. *f* *mf* *mp*

Ctrb. *f* *mf* *mp*

Fl. *mf*

Hn. *mp*

Tpt. *mp*

Gr.Dir. *f*
 mon ai - mée Toi qui as dis - pa - fu de - puis bien des an - nées Que di - rrais - tu si tu é -

Vl1 *mf* *f* *mf*

Vl2 *mf* *mf*

Vla. *mf* *mf*

Vlc. *mf* *mf*

Ctrb. *mf*

81

Fl. *mf* *f* *mf* *mp*

Ht. *mp*

Hn. *sf* *mp* *p*

Tpt. *mf* *f* *sf*

Gr.Dir. tais à mes co - tes *ff* As - sez! As - sez! As - sez!

Vl1 *ff* *mf*

Vl2 *ff* *mf*

Vla. *ff* *mf*

Vlc. *ff* *mf*

Ctrb. *ff* *mf*

86

Fl.

Ht.

Bsn. *mp*

Hn. *p*

Gr.Dir. Il est hors de ques - tion qu'un ga - min me rem - pla - ce Quand se - ra dé - si - gné ce - lui

Vl1 *f* *mp* *mf*

Vl2 *mp* *mf*

Vla. *mp* *mf*

Vlc. *mf*

Ctrb. *mp*

Scène 3

Flute

$\text{♩} = 142$ Patetico

La salle d'audience du ministère

1 *ff* *ff* *ff* *p*

6 *ff*

11 *mf* *mf* *f*

16 *sf* *mf* *f*

21 *mp*

f *mf* *fz*

26

31 *mf* **A** $\text{♩} = 124$ Marcato 8

Rallentando.....

Le temps du changement

mf *f*

Hautbois

Scène 3

♩ = 142 Patetico

1 *ff* *ff* *ff* *p*

6

11 *ff* *mf* *ff*

16 *f* *f* *fz*

f *mp*

21 *mf* *f* *mf*

26 *fz* *mp*

31 *p* Rallentando.....

41 *mf*

7

A ♩ = 124 Marcato

46 *p* 4

mf *f* 56

66 *mf* 6 *f* 7

10 *mp* 86 3

91 *f* *ff* rit... <

Clarinete Basse

Scène 3

♩ = 142 Patetico

1 *ff* *ff* *ff* *p*

6

11 *ff* *mf*

16 *ff*

21 *mf*

26

31 *mp* Rallentando.....

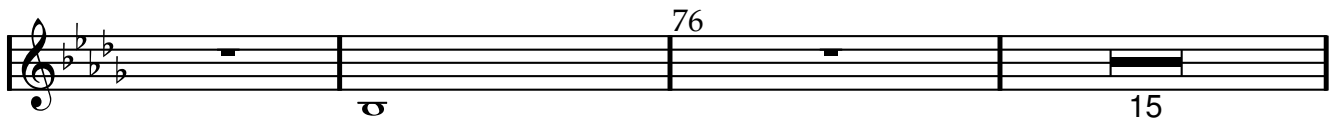
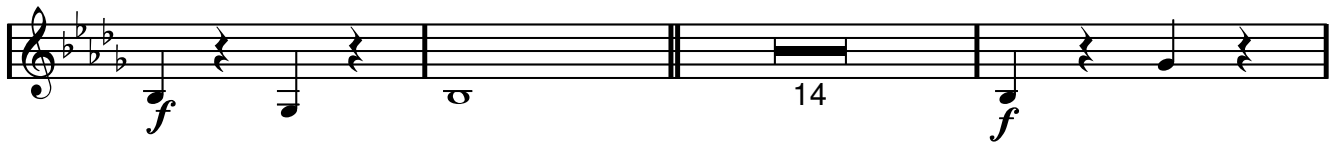
41 *f*

46 *mf*

A Marcato ♩ = 124



le grand Dirigeant



Basson

Scène 3

$\text{♩} = 142$ Patetico

1

ff *ff* *ff* *p*

6

ff *mf*

11

X

16

mf

21

26

31

mp *mf* Rallentando.....

A $\text{♩} = 124$ Marcato

41

f

46

mf

Cors

Scène 3

♩ = 142 Patetico

1

ff *ff* *ff* *p*

6

11

ff *mf* *mf*

16

fz *mf*

5

26

sf 6 8

A Marcato ♩ = 124
Rallentando.....

41

mf

46

mp

4

56 *f* 2 6 *mf*

66 3 *p* 71

f *mf* *p*

76 *mp* *mp*

81 *sf* *mp*

86 *p*

91 *f*

ff rit...

Trompette Sib

Scène 3

♩ = 142 Patetico

1 *ff* *ff* *ff* 2 6

11 *ff* *sf* *ff*

16 *f* *sf*

21 *f* *sf* *mf*

26 *mf* *sf* *mf*

31 *mf* *f* *mf*

A ♩ = 124 Marcato Rallentando.....

41 *f*

46 *mf* *mp*

51 *mp*

56

2

66

6

mf

4

71

mp

f

mf

76

p

4

mf

f

sf

6

f

91

ff

rit...

Timbales

Scène 3

$\text{♩} = 142$ Patetico

1

ff 6 *ff*

11

16

21

mp

26

mp

31

Rallentando.....

A Marcato $\text{♩} = 124$

24

66

6 *mf*

Musical staff 1: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains three measures. The first measure has a whole rest with a '7' below it. The second measure starts with a dynamic marking of *mf* and contains a quarter note followed by two eighth notes. The third measure contains a quarter note followed by a whole rest. A hairpin crescendo symbol is positioned below the staff, starting under the second measure and extending through the third.

Musical staff 2: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains three measures. The first measure has a whole rest with a '16' below it. The second measure starts with a dynamic marking of *ff* and contains a quarter note followed by two eighth notes. The third measure contains a quarter note followed by a whole rest. A hairpin crescendo symbol is positioned below the staff, starting under the second measure and extending through the third. The text 'rit...' is written below the staff between the second and third measures.

Violons 1

Scène 3

♩ = 142 Patetico

1 *ff* *ff* *ff* *mp*

6 *mf*

11 *ff* *mf*

16 *mf*

21 *f* *mf*

26 *mf*

31 **A** ♩ = 124 Marcato *mp*
Rallentando.....

36 *mf*

41 *mf*

46

f *p*

mp

51

2 *mf*

56

f *f* *ff*

61

61

f *mp*

71

71

f *mf*

76

76 *mf*

81

81 *ff* *mf*

86

2

mp

mf

91

f

ff

rit...

∩

∪

Violons 2

Scène 3

♩ = 142 Patetico

1 *ff* *ff* *ff* *mp*

6

11 *ff* 6

3 *f* 3 3

26 *mf* 2

31 *mf* Rallentando.....

A ♩ = 124 Marcato

36 *mp*

41 *mf* *f*

46 *p* *mp*

Altos

Scène 3

♩ = 142 Patetico

1

ff ff ff mp

6

11

ff f

16

fz

2

f mf

26

mf Rallentando.....

A ♩ = 124 Marcato

mp

36

41

mf

46
f *mp* 2

51

mf

56
f *f* *ff* *p*

61
f

66
mf

71
f *mf* *mp*

76
mf *mf*

81 86

ff *mf* 2 *mp*

mf *f*

91

ff rit...

Violoncelles

Scène 3

$\text{♩} = 142$ Patetico

1

ff *ff* *ff* *mp*

6

11

ff *mf*

16

ff *mf*

21

mf

26

ff *f* *mf*

Detailed description: This is a musical score for a cello part, titled 'Violoncelles Scène 3'. The tempo is marked 'Patetico' with a quarter note equal to 142 beats per minute. The score consists of eight staves of music, numbered 1 through 28. The key signature has three flats (B-flat, E-flat, A-flat). The first staff (measures 1-4) starts with a forte (*ff*) dynamic, followed by a mezzo-piano (*mp*) section. The second staff (measures 5-8) continues the *mp* section. The third staff (measures 9-12) returns to *ff* and then *mf*. The fourth staff (measures 13-16) features *ff* and *mf* dynamics with triplet markings. The fifth staff (measures 17-20) continues with *mf* dynamics and triplet markings. The sixth staff (measures 21-24) starts with *mf* dynamics and triplet markings. The seventh staff (measures 25-28) features *ff* and *f* dynamics with triplet markings. The eighth staff (measures 29-32) continues with *mf* dynamics and triplet markings. The score includes various musical notations such as rests, slurs, and dynamic markings.

31 A ♩ = 124 Marcato

Rallentando..... *mp*

mp > 36

mp *mf* 41

f *mp* 46

mp *mf* 51 *mp*

mf 56 *f* *f* *ff*

mp 61

f *f* 66

musical staff 1, bass clef, key signature of three flats, starting with a mezzo-piano (*mp*) dynamic marking.

71

musical staff 2, starting with a forte (*f*) dynamic marking.

76

musical staff 3, featuring dynamics of mezzo-forte (*mf*), mezzo-piano (*mp*), and mezzo-forte (*mf*).

81

musical staff 4, featuring dynamics of mezzo-forte (*mf*) and fortissimo (*ff*).

86

musical staff 5, featuring a mezzo-forte (*mf*) dynamic marking and a fermata over a measure.

91

musical staff 6, featuring a forte (*f*) dynamic marking.

musical staff 7, featuring fortissimo (*ff*) dynamics and a ritardando (*rit...*) marking.

Contrebasse

Scène 3

♩ = 142 Patetico

1

ff ff ff ff

6

11

16

21

26

mp mf

A ♩ = 124 Marcato

31

Rallentando.....

mp

36

41

f

Le peuple

Scène 3

"Le temps du changement"

$\text{♩} = 142$ Patetico

A $\text{♩} = 124$ Marcato

1 Joyeux

31 Rallentando..... *mf* Le temps du chan - ge - ment a son -

né No - tre Grand Di - ri - geant va bien - tot ab - di - quer Qui

36 se - ra le sui - vant cou - ron - né C'est l'un de nos en - fants qui va

41 lui suc - cé - der *f* Le temps du chan - ge - ment ! Hour - ra !

Le temps du chan - ge - ment ! Hour - ra ! *ff* Le temps du chan - ge - ment est ve -

46 nu *mf* Où no - tre di - ri - geant ne di - ri - ge - ra plus Par -

51 mi nos jeu - nes gens c'est pré - vu Une ombre in - ces - sam - ment dé - si

gne - ra l'é - lu *f* Le temps du chan - ge - ment ! Hour - ra !

56 81

Le temps du chan - ge - ment ! Hour - ra ! 22 12

Scène 3

Le Grand Dirigeant

$\text{♩} = 142$ Patetico

Marcato

A $\text{♩} = 124$

1 32 23 56 Irrité

As - sez ! As - sez ! As -

Rallentando..... *ff*

sez ! Je n'en peux plus d'en - ten - dre chan - ter tous ces gens Que l'on

mf

61

fasse a - van - cer un ca - non sur le champ Je m'en vais leur mon - trer qui est

66

le Di - ri - geant ! As - sez ! As - sez ! As - sez ! On ne

ff *mf*

m'en - lè - ve - ra pas l'or et le pou - voir Comme on m'a en - le - vé mon a -

71

mour mon es - poir Car de - puis mon cœur est froid et je broie du noir

As - sez ! As - sez ! As - sez ! Où es -

f *mp*

76

tu mon tré - sor ma douce mon ai - mée Toi qui as dis - pa - ru de - puis bien

81

des an - nées Que di - rais - tu si tu é - tais à mes co -

f

tès As - sez ! As - sez ! As - sez !

ff

86

Il est hors de ques - tion qu'un ga - min me rem - pla - ce Quand se-

f

ra dé - si - gné ce - lui qui prend ma pla - ce Je fe - rai ce qu'il faut pour ef-

91

fa - cer sa tra - ce rit...

$\text{♩} = 142$ Patetico

Le peuple

Le Grand Dirigeant

Piano

Musical score for the vocal parts and piano introduction. It consists of three staves: a vocal line for 'Le peuple' (treble clef), a vocal line for 'Le Grand Dirigeant' (bass clef), and a piano accompaniment (grand staff). The tempo is marked 'Patetico' with a quarter note equal to 142. The key signature has three flats. The piano part begins with a series of chords and single notes, marked with accents.

Piano accompaniment system 1, measures 1-6. The score is for the piano part, showing both treble and bass staves. The dynamic marking is *mp*. The music features a series of chords and single notes, with a crescendo leading to a fermata at the end of the system.

Piano accompaniment system 2, measures 7-11. The score is for the piano part, showing both treble and bass staves. The dynamic marking is *ff*. The music features a series of chords and single notes, with a crescendo leading to a fermata at the end of the system.

Piano accompaniment system 3, measures 12-15. The score is for the piano part, showing both treble and bass staves. The dynamic marking is *mf*. The music features a series of chords and single notes, with a crescendo leading to a fermata at the end of the system.

Piano accompaniment system 4, measures 16-19. The score is for the piano part, showing both treble and bass staves. The music features a series of chords and single notes, with a crescendo leading to a fermata at the end of the system.

Pno

21

mp

Measures 21-23 of the piano score. Measure 21 features a treble clef with eighth notes and a bass clef with triplet eighth notes. Measure 22 continues with similar patterns. Measure 23 has a treble clef with a dotted quarter note and a bass clef with a quarter note. The dynamic marking *mp* is present in measure 23.

Pno

mf *f*

Measures 24-25 of the piano score. Measure 24 has a treble clef with a dotted quarter note and a bass clef with a quarter note. Measure 25 has a treble clef with a dotted quarter note and a bass clef with a quarter note. Dynamic markings *mf* and *f* are present. Triplet markings are used in both staves.

Pno

26

Measures 26-27 of the piano score. Measure 26 has a treble clef with a dotted quarter note and a bass clef with a quarter note. Measure 27 has a treble clef with a dotted quarter note and a bass clef with a quarter note. Triplet markings are used in both staves.

Pno

mf

Measures 28-29 of the piano score. Measure 28 has a treble clef with a dotted quarter note and a bass clef with a quarter note. Measure 29 has a treble clef with a dotted quarter note and a bass clef with a quarter note. The dynamic marking *mf* is present. Triplet markings are used in both staves.

Pno

Measures 30-31 of the piano score. Measure 30 has a treble clef with a dotted quarter note and a bass clef with a quarter note. Measure 31 has a treble clef with a dotted quarter note and a bass clef with a quarter note.

P.

Joyeux

Le *mf*

Rallentando.....

Rallentando.....

Measures 32-33 of the piano score. Measure 32 has a treble clef with a dotted quarter note and a bass clef with a quarter note. Measure 33 has a treble clef with a dotted quarter note and a bass clef with a quarter note. The dynamic marking *mf* is present. The tempo marking *Rallentando* is written above and below the staves. The word "Joyeux" is written above the treble staff, and "Le" is written above the treble staff in measure 33.

A $\text{♩} = 124$ Marcato **Le temps du changement**

P. $\text{♩} = 124$ Marcato

temps du chan - ge - ment a son - né No -

Pno *mp*

P. 36

tre Grand Di - ri - geant va bien - tot ab - di - quer Qui

Pno

P.

se - ra le sui - vant cou - ron - né C'est l'un de nos en - fants qui va

Pno

P. 41

lui suc - cé - der *f* Le temps du chan - ge - ment ! Hour - ra !

Pno *mf* *f*

P. Le temps du chan - ge - ment ! *ff* Hour - ra ! *mf* Le temps du chan - ge - ment est ve -

Pno

P. nu OÙ no - tre di - ri - geant ne di - ri - ge - ra plus Par -

Pno

P. mi nos jeu - nes gens s'est pré - vu Une ombre in - ces - sam - ment dé - si

Pno

P. gne - ra l'é - lu Le temps du chan ge - ment ! Hour - ra !

Pno

le grand Dirigeant -

56

P. *Furioso*

B. *Furioso*

Le temps du chan - ge - ment ! Hour - ra ! Irrité

As - sez ! As - sez ! As - *Furioso*

Pno *ff* *f* *f*

♩ = 108

B. *Rallentando...* *mf*

sez ! Je n'en peux plus d'en - ten - dre chan - ter tous ces gens Que l'on

Pno *ff* *p*

61

B.

fasse a - van - cer un ca - non sur le champ Je m'en vais leur mon - trer qui est

Pno

66

B. *ff* *mf*

le Di - ri - geant ! As - sez ! As - sez ! As - sez ! On ne

Pno *f*

B. m'enHè - ve - ra pas l'or et le pou - voir Comme on m'a en - le - vé mon a -

Pno *mp* *p*

B. 71 mourmon es - poir Car de - puis mon coeur est froid et je broie du noir

Pno

B. 76 As - sez ! As - sez ! As - sez ! Où es - tu mon tré - sor ma douce

Pno *f* *mp*

B. mon ai - mée Toi qui as dis - pa - ru de - puis bien des an - nées Que di -

Pno *f*

81

B. rais - tu si tu é - tais à mes co - tés *As - ff*

Pno *f*

86

B. sez ! As - sez ! As - sez ! Il est hors de ques - tion qu'un ga - *f*

Pno *mf* *mp*

B. min me rem - pla - ce Quand se - ra dé - si - gné ce - lui qui prend ma pla - ce Je fe -

Pno *mf*

91

B. rai ce qu'il faut pour ef - fa - cer sa tra - çè *rit...*

Pno *f* *ff*

♩ = 142 Patetico

First system of musical notation, measures 1-5. The piece is in 3/4 time with a tempo of 142 beats per minute, marked 'Patetico'. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes a grand staff with treble and bass clefs. Measure 1 starts with a forte dynamic. Measure 4 has a mezzo-forte (*mp*) dynamic. The music features chords and melodic lines with accents.

Second system of musical notation, measures 6-10. The notation continues with chords and melodic lines. Measure 6 is marked with a piano (*p*) dynamic. The music features sustained chords and melodic fragments.

Third system of musical notation, measures 11-15. The notation includes triplets and accents. Measure 11 is marked with a forte (*ff*) dynamic. The music features rhythmic patterns and melodic lines.

Fourth system of musical notation, measures 16-20. The notation includes triplets and accents. Measure 16 is marked with a mezzo-forte (*mf*) dynamic. The music features rhythmic patterns and melodic lines.

Fifth system of musical notation, measures 21-25. The notation includes triplets and accents. Measure 21 is marked with a mezzo-forte (*mf*) dynamic. The music features rhythmic patterns and melodic lines.

Sixth system of musical notation, measures 26-30. The notation includes triplets and accents. Measure 26 is marked with a mezzo-forte (*mf*) dynamic. The music features rhythmic patterns and melodic lines.

21

mp mf

Musical notation for measures 21-22. Measure 21 starts with a piano dynamic of *mp*. Measure 22 begins with a *mf* dynamic. The right hand features a triplet of eighth notes in measure 21 and a quarter note in measure 22. The left hand has a steady eighth-note accompaniment.

f

Musical notation for measures 23-24. Measure 23 starts with a piano dynamic of *f*. Both hands feature triplet patterns in measures 23 and 24.

Musical notation for measures 25-26. Measure 25 contains a triplet in the right hand. Measure 26 continues the accompaniment in the left hand.

26

Musical notation for measures 27-28. Measure 27 starts at measure 26. Measure 28 features a triplet in the right hand.

mf

Musical notation for measures 29-30. Measure 29 starts with a piano dynamic of *mf*. The right hand has a complex triplet pattern.

31

Rallentando.....

Musical notation for measures 31-33. Measure 31 starts at measure 31. The piece concludes with a *Rallentando* instruction. The right hand has a triplet in measure 31 and a final chord in measure 33.

A

$\text{♩} = 124$
Marcato

Le temps du changement

Musical notation for measures 1-3. The piece is in 3/4 time with a tempo of 124 and a Marcato marking. The key signature has three flats. The first system features a piano (p) dynamic in the bass line and a mezzo-piano (mp) dynamic in the treble line. The treble line consists of eighth-note chords, while the bass line has a steady eighth-note accompaniment.

36

Musical notation for measures 4-6. The piano (p) dynamic in the bass line continues. The treble line features a more complex rhythmic pattern with eighth-note chords and some sixteenth-note figures.

Musical notation for measures 7-9. The mezzo-forte (mf) dynamic is introduced in the treble line. The bass line remains at piano (p). The treble line has a more active melodic line with eighth-note chords.

Musical notation for measures 10-12. The forte (f) dynamic is used in the treble line, while the bass line remains at mezzo-forte (mf). The treble line features a more complex rhythmic pattern with eighth-note chords and some sixteenth-note figures.

46

Musical notation for measures 13-15. The piano (p) dynamic is used in the treble line. The bass line remains at mezzo-forte (mf). The treble line has a more active melodic line with eighth-note chords.

Musical notation for measures 16-18. The piano (p) dynamic in the treble line continues. The bass line remains at mezzo-forte (mf). The treble line features a more complex rhythmic pattern with eighth-note chords and some sixteenth-note figures.

Musical score system 1, measures 51-55. The system consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 51 starts with a treble clef chord and a bass clef line. Measures 52-55 show a progression of chords and moving lines in both staves.

Musical score system 2, measures 56-60. Measures 56-59 feature a complex texture with many beamed notes and accents. Measure 60 begins with a dynamic marking of *f* (forte). The system ends with a double bar line.

le grand Dirigeant B Furioso

Musical score system 3, measures 61-65. Measure 61 starts with a dynamic marking of *f* (forte). Measures 62-63 have a dynamic marking of *ff* (fortissimo). Measure 64 has a dynamic marking of *p* (piano). Measure 65 continues with a *p* dynamic. The system ends with a double bar line.

Musical score system 4, measures 66-70. Measures 66-67 have a dynamic marking of *f* (forte). Measures 68-70 continue with a *f* dynamic. The system ends with a double bar line.

Musical score system 5, measures 71-75. Measure 71 starts with a dynamic marking of *mp* (mezzo-piano). Measure 72 has a dynamic marking of *p* (piano). Measures 73-75 continue with a *p* dynamic. The system ends with a double bar line.

Musical score system 6, measures 76-80. Measure 76 starts with a dynamic marking of *f* (forte). Measures 77-80 continue with a *f* dynamic. The system ends with a double bar line.

Musical score system 1, measures 76-81. The system consists of two staves. The right staff contains a melodic line with eighth and sixteenth notes, and the left staff contains a bass line with chords and eighth notes. Measure 81 is marked with the number '81'.

Musical score system 2, measures 82-86. The system consists of two staves. The right staff features a melodic line starting with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*) and then mezzo-piano (*mp*). The left staff provides a bass line with chords. Measure 86 is marked with the number '86'.

Musical score system 3, measures 87-90. The system consists of two staves. The right staff has a melodic line with a mezzo-forte (*mf*) dynamic that increases to forte (*f*). The left staff has a bass line with chords. Measure 90 is marked with the number '90'.

Musical score system 4, measures 91-94. The system consists of two staves. The right staff has a melodic line with a forte (*ff*) dynamic and a 'rit...' (ritardando) marking. The left staff has a bass line with chords. Measure 91 is marked with the number '91'.

Scène 4

$\text{♩} = 74$ Caloroso A la nuit tombée

Flute

Cor Anglais

Clarinette Basse

Basson

Cor

Trompette Sib

$\text{♩} = 74$ Caloroso

Percussions

Triangle

p

tr

Timbales

$\text{♩} = 74$ Caloroso

Sybil

Sélim

$\text{♩} = 74$ Caloroso

3 Violons 1

p

mp

p sub.

3 Violons 2

p

mp

p sub.

3 Altos

p

mp

p sub.

2 Violoncelles

p

p sub.

Contrebasse

8

CA

Bsn.

Perc;

Syb.

V11

V12

Vla.

Vlc.

p

p

tr

mp

Ah

mp

p

mf

mf

mf

f

mp

mf

15

Fl.

Bsn.

Hn.

Perc;

Syb.

V11

V12

Vla.

Vlc.

mp

mf

tr

mf

tr

mp

Ah

mp

p

mp

mf

p

mf

p

mf

p

mf

CA
Bsn.
Hn.
Perc;
Syb.
Vl1
Vl2
Vla.
Vlc.

mf mp
mf mp
mf mp
mf mp
mf mp
mf mp
mf mp
mf mp

Ah
mp f

p mf mp

CA
Bsn.
Hn.
Perc;
Syb.
Sél.
Vl1
Vl2
Vla.
Vlc.

pp p
p
p
p
p
p
p
p

Ah -
mf

Sotto Voce
Sy - bil
c'est bien toi,
Sy sy?
Ap - proche - toi si tu peux

♩ = 90 Piu Mosso

Syb. *Ah - - -*

Sél. Viens jus - qu'à moi je t'en prie Ce soir en - fin je crois que Tout le monde est en - dor - mi

Vl1

Vl2

36

Fl. *mp* *mp* *p*

CA *mf* *pp*

Bs.Cl. *pp*

Bsn. *mf*

Hn. *mp* *pp*

Tpt. *mp*

Syb. (Parlé) Bon - soir Se - lim

Vl1 *mp*

Vl2 *mp*

Vla. *mf*

[B]

Accelerando.....

42

Fl. *mp* *p* *mf*

CA *mp* *p* *mf* *mf*

Bs.Cl. *mf* *p* *mf* *mf*

Bsn. *p* *mf* *f* *mf* *f*

Hn. *p* *mf* *f*

Tpt. *mf* Accelerando.....

Sél. (Parlé)
Bon - soir Sy - bil

VI1 *f* 3 3 3

VI2 *f*

Vla. *mf*

Vlc. *f*

[C] ♩ = 123 Con allegrezza

48

CA Accelerando.....

Bs.Cl.

Bsn. *mf*

Tpt.

Sél. Accelerando..... *f* Sou - dain je res - pi - re mieux De voir que tu es en vie il

VI1 Accelerando..... *mp*

VI2 *mp*

Vla. *mp*

Vlc. *mf*

[C] ♩ = 123 Con allegrezza

53

CA

Bs.Cl.

Bsn.

Sél.

Vl1

Vl2

Vla.

Vlc.

mp

mf

mf

ff

mp

mf

mp

mf

mp

f

s'en est fal - lu de peu Qu'ils t'at - trap - pent l'au - tre nuit N'est - il pas trop dan - ge -

58

CA

Bs.Cl.

Syb.

Sél.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mp

Railleuse

Je dis - pa - rais quand je veux

reux De ve - nir me voir i - ci?

mp

mp

mp

mf

mf

mf

mf

62

CA *mf*

Bs.Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *mf* *f*

Tpt. *pp* *mp*

Syb. Ne te fais point de sou - cis Meme en res - tant sous leurs yeux

Vl1 *mf* *f*

Vl2 *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f* *p* *p* *mf*

Ctrb. *mf* *f* *p* *p* *mf*

66

Fl. *mp* Rall.....

CA

Bsn. *mf* **D** A tempo

Syb. Ils ne voient pas où je suis Rall.....

Sél. Tu ai - mais dé - ja ce jeu Quand nous é - tions tout pe - *mf* **D** A tempo

Vl1 Rall..... *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mf*

Frère et soeur

70

Fl. *mf*

CA *mp*

Bs.Cl. *mf* *mp*

Bsn. *mf* *mp*

Syb. No - tre mère Se - rait fière A cette heure

Sél. *f* No - tre mère Se - rait fière A cette heure

Vl1 *mf* *mp*

Vl2 *mf* *mp*

Vla. *mf* *mp*

Vlc. *f* *mf*

74

Fl. *p* *mp* *mf*

CA *p* *mp* *mf*

Bs.Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Syb. De nous voir Soeur et frère Frère - et soeur

Sél. De nous voir Soeur et frère Frère. - et soeur

Vl1 *p* *mp* *mf*

Vl2 *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vlc. *p* *mp* *mf*

Ctrb. *mf*

78

Fl. *p*

CA *p*

Bs.Cl. *p*

Bsn. *mp*

Hn. *p*

Syb. C'est pour toi que je m'in - quiè - te Gar - des tu bien le sec-

Vl1 *p*

Vl2 *p*

Vla. *p*

Vlc. *mp*

Ctrb. *mf*

Fl. *mf* *mp*

CA *mf* *mp*

Bs.Cl. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf*

Tpt. *mf* *mp*

Syb.
ret Ca - ches tu ta sih - lou - et - te Ton ombre est - el - le fi -

Vl1 *mf* *mp*

Vl2 *mf* *mp*

Vla. *mf* *mp*

Vlc. *mf* *mp*

Ctrb.

Fl. *mf* *mp*

CA

Bs.Cl. *mp*

Bsn. *mf* *mp*

Tpt. *mf* *p*

Syb. gée

Sél. Hier j'ai eu peur en fait Quand mes com - pa - gons vou - laient

Vl1 *mp*

Vl2 *mf* *mp*

Vla. *mp*

Vlc. *mf* *mp*

Ctrb.

Fl.

CA

Bs.Cl.

Bsn.

Tpt.

Sél. A tout prix que je me met - te Sous la lam - pe qui bril - lait

Vl1

Vl2

Vla.

Vlc.

95 Legato

Fl.

CA

Bs.Cl.

Bsn.

Hn.

Syb.

Vla.

Vlc.

p

mf

mf

mp

mf

Inquiète

Mais tu as per - du la te - te ! A - lors que s'est - il pas - sé ?

99

Fl.

CA

Bs.Cl.

Bsn.

Hn.

Tpt.

Sél.

p

mp

p

mp

p

mp

mf

mp

mp

Farceur

Et bien dans ma sil - hou - ette *f* U - ne fille ap - pa - rais - sait !

Fl. *mf* *mp*

CA *mf* *mp*

Bs.Cl. *mp* *mf* *mp*

Bsn. *mp*

Syb.
No - tre mère Se - rait fière A cette heure De nous voir Soeur et frère

Sél.
No - tre mère Se - rait fière A cette heure De nous voir Soeur et frère

Vl1 *mp* *mf* *mp*

Vl2 *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vlc. *mf*

119

Fl.

Hn.

Syb.

nir est dans tes mains Ah

Vl1

Vl2

Vla.

Vlc.

Ctrb.

p

mp

p

mp

p

mp

p

mp

p

125

Fl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mp

pp

pp

pp

pp

pp

Flute

Scène 4

♩ = 74 Caloroso A la nuit tombée

14 *mp* 12 *mp*

30 5 *mp*

39 *mp* **B** *p* *mp* *p*

44 *mf*

49 12 5 *mp* **D** A tempo Rall.....

69 **Frère et soeur** 2 *mf* *p*

75 *mp* *mf* *p* **E**

80 2 *mf* *mp*

86 *mf*

90 *mp*

94 Legato

98 *p* *mp*

102

2 *mf*

107

mp *mf* *ff*

111 [F] ♩ = 100

116 *f* rall... *mp* 2

mf *mp*

121 5 *mp* *pp*

Cor Anglais

Scène 4

♩ = 74 *Caloroso*

10 *p* 11 *mf*

26 *mp* 6

37 *mf* 2 *pp* *mp* *p*

44 *mf* **B** *mf* *mf*

50 6 *mf*

61 *mf* 3 *Rall.....* 4 2 **D** *A tempo*

73 *mp* *p* *mp* *mf*

79 **E** *p* *mf* *mp*

85 *mp*

91 *mp*

95 *p* *mf*

99 *p* *mp* 3

105 *mf* *mp* *mf*

109 *ff* *f* rall... >

[F] 113 = 100 Solo *mp*

117 12

Detailed description: This is a musical score for Cor anglais 2, spanning measures 99 to 117. The music is written in treble clef with a key signature of one sharp (F#). Measure 99 begins with a rest, followed by a dynamic marking of *p* (piano), then a crescendo leading to *mp* (mezzo-piano) and a triplet of eighth notes. Measure 105 starts with *mf* (mezzo-forte), followed by a crescendo to *mp* and then a decrescendo back to *mf*. Measure 109 features a fortissimo (*ff*) section with sixteenth-note patterns, followed by a forte (*f*) section with a *rall...* (rallentando) marking and a decrescendo. Measure 113 is marked as a *Solo* section with a tempo change to 100 (quarter note = 100) and a dynamic marking of *mp*. Measure 117 ends with a double bar line and the number 12 below it.

Scène 4

Clarinete Basse

1 $\text{♩} = 74$ Caloroso

28 *mp* 10 *pp*

42 *mf* *p* *mf*

47 *mf* 7 *mf*

58 *mp* 3

65 *p* *mf* *Rall.....* *mf* 4 *mf*

72 *mp* *mp*

77 *mf* 2 *mf*

83 *mp*

88 *mp*

93 *mf* *Legato*

98

103

108

113

p *mp*

mp *mf*

mf *f* *rall...*

F 113 $\text{♩} = 100$

16

Detailed description: This is a musical score for a clarinet in bass clef, spanning measures 98 to 113. The key signature is two sharps (D major or F# minor). Measure 98 starts with a treble clef and contains a series of eighth notes, followed by a rest, and then a melodic line with dynamics *p* and *mp*. Measure 103 begins with a bass clef and a half note, followed by a whole note, and ends with a half note and a fermata. Measure 108 starts with a bass clef, a whole note, and a fermata, followed by a quarter note, eighth notes, and a quarter note, ending with a fermata and a *rall...* marking. Measure 113 is a whole note marked with a box 'F' and a tempo marking of 100. A rehearsal mark '16' is placed below the staff at the end of measure 113.

Basson

Scène 4

1 $\text{♩} = 74$ Caloroso

12 *p* 4 *mf* 4

25 *mf* *mp*

30 5 *mf* [B]

39 4 *p* *mf* *f* *mf* *f*

47 Accelerando.... *mf*

52 *mp*

57 4 4 *p* *mf* Rall..... *mf* [D] A tempo

68 *mf*

73 *mp* *p* *mp* *mf*

78 [E] *mp* *mf*

83 *mp* *mp*

88

95

103

108

113 F = 100

mf *mp* *mf* *mp* *ff* *f* *mp*

3 4 2 13

mp *mf* *mf* *f* rall...

Trompette Sib

Scène 4

$\text{♩} = 74$ *Caloroso*

28 *mp* 6

37 *mp* 6 2 [B]

47 *mf* 12 2

64 *pp* *mp* [D] *A tempo* 4 8

79 [E] 2 *mf* *mp*

85 *mf* 2 *p*

91 3 3 *mp*

100 9 *f* *mf* *rall...* [F] $\text{♩} = 100$ 17

Detailed description: This is a musical score for a Trombone in B-flat (Trompette Sib) for Scene 4. The score is written in treble clef with a 4/4 time signature. It begins at measure 28 with a mezzo-piano (*mp*) dynamic. The key signature changes from two flats to two sharps at measure 37. The score includes various dynamics such as *mf*, *pp*, *f*, and *p*, along with crescendos and decrescendos. There are several repeat signs and first/second endings. Performance markings include 'A tempo' at measure 64 and 'rall.' at measure 100. Rehearsal marks B, D, E, and F are placed in boxes above the staff. Measure numbers 28, 37, 47, 64, 79, 85, 91, and 100 are indicated at the start of their respective lines. The tempo changes from 74 to 100 at measure 100.

Cor

Scène 4

♩ = 74 Caloroso
1

19 *mf* 3 *mf*

26 *mp* *pp* *p*

31 5 *mp* 3 *pp*

42 *p* *mf* *f*

47 Accelerando..... *p* *mf* *f*

67 *mf* *f* Rall.....

67 **D** A tempo **E**

81 *mf* *p*

96 *mf*

110 2 *mf* *mp* 9

110 **F** ♩ = 100

127 *f* *mf* rall... 6 *p*

9

Percussions

Scène 4

♩ = 74 Caloroso

Triangle

p

6

P. *tr*

13

P. *p* *tr* *mf* *tr* *mp*

18

P. 2 6

29

P. *p* 14 4 12

61

P. *A tempo* 6 4 8 2

82

P. 9 4 4

101

T. *ff* *f* rall...

P. *F* ♩ = 100 16

Sybil

Scène 4

1 $\text{♩} = 74$ Caloroso

8 Ah *mp*

12 Ah *mp*

18 Ah *mp* *f* 3

30 Ah *mf* Ah

35 (Parlé) B

6 Bon - soir Se - lim 3 4 12

61 Raillieuse

Je dis - pa - rais quand je veux Ne te fais point de sou - cis

64

Meme en res - tant sous leurs yeux Ils ne voient pas où je suis

67 D A tempo Rall.....

3 No - tre mère

72

Se - rait fière A cette heure De nous voir Soeur et frère

76 E

Frère - et soeur C'est pour toi que je m'in -

80

quiè - te Gar - des tu bien le sec - ret Ca - ches tu ta sih - lou -

84

et - te Ton ombre est - el - le fi - gée

4

91

Inquiète

Mais tu as per - du la te - te ! A - lors que s'est - il pas -

4

3

98

sé ?

2

103

No - tre mère Se - rait fière A cette heure De nous voir

107

Soeur et frère Frère et soeur

4

4

F

$\text{♩} = 100$

117

Sois pru - dent mon gen - til frè - re L'a - ve - nir est dans tes mains

121

Ah

5

Scène 4

Sélim

♩ = 74 Caloroso

26 *Sotto Voce*
mp Sy - bil c'est bien toi,

29
 Sy sy ? *mf* Ap - proche - toi si tu peux

32
 Viens jus - qu'à moi je t'en prie Ce soir en - fin je crois que

35 (Parlé)
 Tout le monde est en B dor - mi *f* Bon - soir Sy - bil
 Accelerando.....

44 *f* Sou-

49
 dain je res - pi - re mieux De voir que tu es en

52
 vie Il s'en est fal - lu de peu Qu'ils

55
 t'at - trap - pent l'au - tre nuit *ff* N'est - il pas trop dan - ge -

58
 reux De ve - nir me voir i - ci ?

61 D A tempo

5 Rall..... *mf* Tu ai - mais dé - ja ce

68

jeu Quand nous é - tions tout pe - tits

71

f No - tre mère Se - rait fière A cette heure

74

De nous voir Soeur et frère Frère. - et

77 E

soeur 2 5

87

Hier j'ai eu peur en fait Quand mes com - pa - gons vou - laient

91

A tout prix que je me met - te Sous la lam - pe qui bril - lait

95 Farceur

3 Et bien dans ma sil - hou - ette *f* U-

101

ne fille ap - pa - rais - sait ! No - tre mère Se - rait fière

105

A cette heure De nous voir Soeur et frère Frère et soeur

109

3 rall... Va - t'en Sy - bil je préf - ère Nous

115

nous re - ver - rons de - main 13

3 Violons 1

Scène 4

♩ = 74 *Allegro*

1 *p* *mp*

6 *p sub.* *mp*

11 *p* *mf*

16 *p* *mp*

21 *mf* *p* *mf*

26 *mp* *p* *mp*

31 *mp* **B**

38 *mp* *f* *Accelerando....*

48 *mp*

53 *mp* *mf*

58 *mp* *mf* *f*

63 D A tempo *mp*
3 Rall.....

70 *mf* *mp* *p*

75 *mp* *mf* E

80 *mf* *mp* 2 3

88 *mp* 2

94 4 2

103

mp *mf*

107

mp *mf* *f*

111

rall... **F** ♩ = 100 2

116

mp

120

mp

124

p

128

pp

3 Violons 2

Scène 4

♩ = 74 Caloroso

p *mp*

7 *p sub.* *mp* *p*

13 *mf* *p*

19 *mf* *p*

25 *mf* *mp* *p*

30 *mf*

35 *mp*

40 *f* Accelerando....

49 *mp*

53 *mp*

57 *mf* *mp*

61 *mf* *f*

64 D A tempo *mp* 3

70 *mf* *mp*

74 *p* *mp*

77 *mf* E

80 *mf* *mp* 2

86 *mf* *mp*

91

96 4 2

103

mp *mf*

106

mp *mf*

109

f rall...

113

F 113 ♩ = 100
7 *mp*

122

p *pp*

3 Altos

Scène 4

♩ = 74 Caloroso

p *mp*

6 *p sub.* *mp*

11 *p* *mf*

16 *p*

21 *mf* *p* *mf*

26 2 [B] 8

39 *mf* 3 *mf*

46 *mp*

50 *mp*

54

58

62

68

71

75

79

84

91

96

101

2 *mp* *mf*

Musical staff 101: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a half note rest, followed by a quarter-note eighth-note pair, a quarter-note eighth-note pair, and a quarter-note eighth-note pair. The dynamics are marked *mp* and *mf*.

107

mp *mf* *f*

Musical staff 107: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a quarter-note eighth-note pair, a quarter-note eighth-note pair, and a quarter-note eighth-note pair, followed by a quarter rest, a quarter note, a quarter note, and a quarter note. The dynamics are marked *mp*, *mf*, and *f*.

112

♩ = 100
rall... 2 4

Musical staff 112: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a quarter note, a quarter note, and a quarter note, followed by a quarter rest, a quarter note, and a quarter note. A box labeled 'F' is above the first quarter note. The tempo marking is ♩ = 100. The dynamics are marked *rall...*.

120

mp

Musical staff 120: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a quarter note, a quarter note, a quarter note, and a quarter note, followed by a quarter note, a quarter note, and a quarter note. The dynamics are marked *mp*.

124

p

Musical staff 124: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a quarter note, a quarter note, and a quarter note, followed by a quarter note, a quarter note, and a quarter note. The dynamics are marked *p*.

128

pp

Musical staff 128: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a quarter note, a quarter note, and a quarter note, followed by a quarter note, a quarter note, and a quarter note. The dynamics are marked *pp*.

2 Violoncelles

Scène 4

$\text{♩} = 74$ *Caloroso*

B

2 *p* *sub.*

8 *f* *mp*

14 *mf* *p*

19 *mf*

24 *p* *mf* *mp* *p*

28

13

44 *f* **B** *Accelerando....*

48 *mf*

53 *mp* *f*

58 *mf* *mp* *mf* *f*

63

D A tempo

Musical staff 63-67. Bass clef, key signature of two sharps (D major). Measures 63-67. Dynamics: *p* (63), *mf* (64-65), *mf* (67). Performance markings: *Rall.....* (66-67).

68

Musical staff 68-72. Bass clef, key signature of two sharps. Measures 68-72. Dynamics: *f* (72).

73

Musical staff 73-77. Bass clef, key signature of two sharps. Measures 73-77. Dynamics: *mf* (73), *p* (74), *mp* (75), *mf* (77).

78

E

Musical staff 78-81. Bass clef, key signature of two sharps. Measures 78-81. Dynamics: *mp* (79).

82

Musical staff 82-87. Bass clef, key signature of two flats (B minor). Measures 82-87. Dynamics: *mf* (82), *mp* (84). Performance marking: **3** (87).

88

Musical staff 88-92. Bass clef, key signature of two flats. Measures 88-92. Dynamics: *mf* (88), *mp* (90).

93

Musical staff 93-97. Bass clef, key signature of two flats. Measures 93-97. Dynamics: *mf* (94).

98

Musical staff 98-103. Bass clef, key signature of two sharps. Measures 98-103. Dynamics: *mf* (103). Performance marking: **2** (102).

104

Musical staff 104-108. Bass clef, key signature of two sharps. Measures 104-108.

109

F $\text{♩} = 100$

Musical staff 109-113. Bass clef, key signature of two sharps. Measures 109-113. Dynamics: *f* (109), *rall...* (112). Performance marking: **6** (113).

119

Musical staff 119 in bass clef with a key signature of one sharp (F#). The staff contains a whole rest followed by a melodic line starting on G2, moving to F#2, E2, D2, C2, B1, A1, G1. The dynamics are marked *mp*. A long horizontal line is drawn below the staff.

122

Musical staff 122 in bass clef with a key signature of one sharp (F#). The staff contains a melodic line starting on G2, moving to F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0. The dynamics are marked *p*. A long horizontal line is drawn below the staff.

126

Musical staff 126 in bass clef with a key signature of one sharp (F#). The staff contains a whole rest followed by a melodic line starting on G2, moving to F#2, E2, D2, C2, B1, A1, G1. The dynamics are marked *p*. A long horizontal line is drawn below the staff. The number 2 is written below the staff.

Contrebasse

Scène 4

♩ = 74 Caloroso

27

31

14 4 12 *mf*

62

mf *f* *p* *mf*

66

4 6 *mf*

78

PIZZ--- *mf*

82

86

4 4 4

100

Arco *ff* *ff* 8 3 7

120

mp *p*

125

2

♩ = 74 Caloroso A la nuit tombée

Scène 4

Sybil

Sélim

p *mp*

Sy.

p sub. *mp* Ah

Sy.

f *p* *mf* *mp* Ah

Sy.

mp *p* *mp* *mf* Ah

21

Sy.

mp Ah - - - - - *f*

26

Sotto Voce

Sy. *mp* Sy - bil c'est bien toi, Sy sy?

mp

p

A

30

$\text{♩} = 90$ Piu Mosso

Sy. Ah - - - - -

mf

Se. *mf* Ap - proche-toi si tu peux Viens jus - qu'à moi je t'en prie Ce

mp

34

Sy.

Se. soir en - fin je crois que Tout le monde est en - dor - mi

mp

38 (Parlé)

Sy. Bon - soir Se - lim

p

43 (Parlé)

Se. Bon - soir Sy - bil

pp

mf *f*

47 Accelerando.....

Se. Accelerando..... *f* Sou - dain je res - pi - re mieux De

mf *mp*

C ♩ = 123 Con allegrezza

51

Se. voir que tu es en vie || s'en est fal - lu de peu Qu'ils

55

Se.

t'at - trap - pent l'au - tre nuit N'est - il pas trop dan - ge -

ff

58

Se.

reux De ve - nir me voir i - ci ?

mf

mp

61 Raïlleuse

Sy.

Je dis - pa - rais quand je veux

63

Sy.

Ne te fais point de sou - cis Meme en res - tant sous leurs yeux

p

66

D A tempo

Sy. Ils ne voient pas où je suis
Rall.....

Se. *mf* Tu ai - mais dé - jà ce jeu Quand

69

Sy. No - tre mère

Se. nous é - tions tout pe - tits *f* No - tre mère

Frère et sœur

72

Sy. Se - rait fière A cette heure De nous voir

Se. Se - rait fière A cette heure De nous voir

75

Sy.
Se.

Soeur et frère Frère - et soeur

Soeur et frère Frère - et soeur

78 *mp*

Sy.
Se.

C'est pour toi que je m'in - quiè - te Gar -

p

81

Sy.

des tu bien le sec - ret Ca - ches tu ta sih - lou -

mf *mp*

84

Sy.

et - te Ton ombre est - el - le fi - gée

87

Se.

Hier j'ai eu peur en fait Quand mes com - pa - gons vou -

mf *mp*

90

Se.

laient A tout prix que je me met te Sous

93

Sy.

Inquiète

Mais tu as per - du la

Se.

la lam - pe qui bril - lait

Legato

96

Sy.

te - te ! A - lors que s'est - il pas - sé ?

99 Farceur

Se.

Et bédans ma sil - hou - ette *f* U - ne fille ap -

mp *p* *mp*

102

Sy.

No - tre mère Se - rait fière

Se.

pa - rais - sait ! No - tre mère Se - rait fière

105

Sy. A cette heure De nous voir Soeur et frère

Se. A cette heure De nous voir Soeur et frère

mf

108

Sy. Frère et soeur

Se. Frère et soeur

ff

f

111

Se. rall... Va - t'en Sy - bil je préf - ère Nous

f

mp

F ♩ = 100

115

Sy. *Sois pru - dent mon gen - til frè - re L'a - ve -*

Se. *nous re - ver - rons de - main*

mf *mp*

119

Sy. *ni l'est dans tes mains Ah - -*

p *mp*

123

Sy.

p *mp*

127

A la nuit tombée

Scène 4

♩ = 74 Caloroso

First system of the piano reduction, measures 1-6. The music is in 4/4 time with a key signature of three flats. The right hand features chords and melodic lines, while the left hand provides harmonic support. Dynamics include *p* and *mp*.

Second system of the piano reduction, measures 7-12. The right hand continues with chords and melodic fragments. Dynamics include *p sub.*, *f*, and *p*.

Third system of the piano reduction, measures 13-18. The right hand has more active melodic lines. Dynamics include *mf*, *mp*, *p*, and *mp*.

Fourth system of the piano reduction, measures 19-24. The right hand features a melodic line with some grace notes. Dynamics include *mf* and *p*.

Fifth system of the piano reduction, measures 25-30. The right hand has a more active melodic line. Dynamics include *mf*, *p*, and *mp*.

Sixth system of the piano reduction, measures 31-36. The right hand has a melodic line with grace notes. Dynamics include *mp*.

37

mp *p* *pp*

This system contains measures 37 through 42. It begins with a mezzo-piano (*mp*) dynamic. The music features a mix of eighth and sixteenth notes in the right hand, with a bass line of eighth notes. The dynamic shifts to piano (*p*) at measure 40 and then to pianissimo (*pp*) at measure 42.

43

mf *f*

This system contains measures 43 through 46. Measure 43 starts with a mezzo-forte (*mf*) dynamic. A section marker 'B' is placed above the staff at the beginning of measure 44. The dynamic increases to forte (*f*) by measure 45. The music consists of eighth-note patterns in the right hand and a bass line with some rests.

47

mf *mp*

Accelerando 3 3 3 3 3 3

mf *mp*

This system contains measures 47 through 52. Measures 47-51 feature a series of triplets in the right hand, with the instruction 'Accelerando' written above. A section marker 'C' is placed above the staff at the beginning of measure 52. The dynamic is mezzo-forte (*mf*) until measure 51, where it changes to mezzo-piano (*mp*) for measure 52. The tempo is marked as quarter note = 123 and the mood as 'Con Allegrezza'.

50

mf

This system contains measures 50 through 52. The music continues with eighth-note patterns in the right hand and a bass line. The dynamic is mezzo-forte (*mf*).

53

mf

This system contains measures 53 through 55. The music continues with eighth-note patterns in the right hand and a bass line. The dynamic is mezzo-forte (*mf*).

56

mf

This system contains measures 56 through 58. The music continues with eighth-note patterns in the right hand and a bass line. The dynamic is mezzo-forte (*mf*).

mf

59

mp

This system contains measures 59, 60, and 61. The music is in a key with two sharps (D major) and a 3/4 time signature. It features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mp* is placed in the middle of the system.

62

p

This system contains measures 62, 63, and 64. The music continues with the eighth-note accompaniment in the right hand. A dynamic marking of *p* is placed at the end of the system.

65

mf A tempo

Rall.....

This system contains measures 65, 66, and 67. Measure 65 has a dynamic marking of *mf*. Measure 66 includes a 'Rall.....' instruction. Measure 67 begins with a 'D' in a box and the instruction 'A tempo', with a dynamic marking of *mf*.

68

This system contains measures 68, 69, and 70. The music continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

71

Frère et soeur

This system contains measures 71, 72, and 73. The music continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

74

mp

This system contains measures 74, 75, and 76. The music continues with the eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mp* is placed at the end of the system.

77

p

80

mf

83

mp

mf

87

mf

mp

91

95 Legato

p

99

mp *p* *mp*

103

mf

106

mf

109

ff *f*

112

f *rall...* *F* $\text{♩} = 100$ *mp*

116

mf *mp* *p* *mp*

121

Musical notation for measures 121-124. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with various rhythmic values and phrasing. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. A dynamic marking of *p* (piano) is present in the third measure of this system.

Musical notation for measures 125-128. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a melodic line with a long, sweeping slur across measures 125 and 126. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with a long, sweeping slur across measures 125 and 126. A dynamic marking of *mp* (mezzo-piano) is present in the first measure of this system.

Scène 5

1 $\text{♩} = 118$ Furioso Tout ceci me fache

Flute *f* *f* *mf*

Hautbois *f* *f* *mf*

Clarinette Basse *ff* *f* *ff* *f*

Basson *ff* *f* *ff* *f* *mf*

Cor $\text{♩} = 118$ Furioso *f* *mf*

Trompette Sib *f* *mf*

Percussions
Claves - Triangles $\text{♩} = 118$ Furioso

Timbales *ff* *f* *ff* *f*

Chancelière

Grand dirigeant

3 Violons 1 $\text{♩} = 118$ Furioso *f*

3 Violons 2 *f*

3 Altos *ff* *f* *ff* *f*

2 Violoncelles *ff* *f* *ff* *f* Pizz *f*

Contrebasse *ff* *f* *ff* *f* Pizz *f*

5

Fl.

Ht.

Bs.Cl.

Bsn.

Tpt.

Perc;

Clav.

V11

V12

Vla.

Vlc.

Ctrb.

Fl.

Ht.

Bs.Cl.

Bsn.

Hn.

Tpt.

Perc;

V11

V12

Vla.

Vlc.

15

Fl. *mf* *mp* *mf*

Ht. *mf* *mp* *mf*

Bs.Cl. *mf* *mp* *mf*

Bsn. *mf* *mp* *mf* *mp*

Perc;

V11 *mf* *mp* *mf* *mp*

V12 *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Vlc. *mf* *mp* *mf*

Ctrb. *mf* *mp* *mf*

Fl. *f* **A**

Ht. *f* **A**

Bs.Cl. *f* **A**

Bsn. *f* *ff* **A**

Hn. *sf* **A**

Perc; *f* **A**

Chanc. **A** Dépitée
 Veil - lez ac - cep - ter mes ex -

V11 *ff* *f* *mp*

V12 *ff* *f* *mp*

Vla. *ff* *f* *mp*

Vlc. *f* *f* *mp*

Ctrb. *ff* *f* *mp*

25

Fl. *mp*

Bs.Cl. *p*

Hn. *p*

Chanc. cu - ses Exaspéré Cro - yez moi je fais de mon mieux

Gr.Dir. Non, Ma - dame, je les re - fu - se Et

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *p* Arco *mp*

Ctrb. *p* *mp*

Fl. *mf*

Ht. *mf*

Bs.Cl. *mp*

Bsn. *mp* *mp*

Gr.Dir. bien, Ma - dame, c'est trop peu

Vl1 *mp* *mf*

Vl2 *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

Ctrb. *mp*

Bsn. 35

Chanc. Cet - te ro - deuse est fort ha - bi le

Gr.Dir. A - lors fai - tes bru - ler la vil - le Elle sor - ti - ra de sa

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb. Pizz

50

Fl. *mf mp p*

Ht. *mp p*

Bs.Cl.

Bsn. *mf mp mp*

Tpt. *mp*

Chanc.

V11

V12

Vla.

Vlc.

Ctrb.

Com - ment puis - je vous ap - ai

55

Fl.

Ht.

Bs.Cl. *p*

Bsn. *mf p*

Tpt. *pp*

Perc; Tr.

Chanc. ser *Cajoleuse* Pour vous je fe - rai l'imp - pos - si - ble Prenant ses distances

Gr.Dir. Ma - dame, vous ne le pou - vez Ma -

V11 *mf mp*

V12 *mf*

Vla.

Vlc. *mf*

Ctrb. *mp* Arco

Fl. *f*

Ht. *f*

Bs.Cl. *f*

Bsn. *f*

Hn. *mf*

Timp. *mf*

Gr.Dir.

Vl1 *f*

Vl2 *f*

Vla. *f*

Vlc. *f*

Dieu que tout ce - ci me fa - che

Fl. *f*

Ht. *f*

Bs.Cl. *f*

Bsn. *f*

Hn. *mp*

Tpt. *f*

Timp. *mp*

Chanc. *mp*

Nous

75

Fl. *mf*

Bs.Cl. *mf*

Hn. *p*

Timp. *mf*

Chanc. *mf*

Vl1 *mf*

Vl2 *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf*

le cher - chons croy - ez le bien Nos jeu - nes gens cha - que ma - tin Pa

80

Fl. *mp*

Ht.

Bs.Cl. *p*

Bsn. *p*

Hn.

Perc; *mp* Clav.

Chanc. sent sous la lam - pe gé - an te pour voir si leur ombre est chan - gean - te

V11 *mp* *mf* Arco - -

V12 *mp* *mf* Arco - -

Vla. *mp* *mf* Arco - -

Vlc. *mp* *mf* Arco - -

Ctrb. *mp* *mf* Arco - -

85

Ht. *mf*

Perc; *mf*

Chanc. ce jour je n'en ai trou - vé Au - cune qui soit cou - ron - née

Gr.Dir. C'est pour -

V11 *mf* *f*

V12 *mf* *f*

Vla. *f*

Vlc. *mf* *f*

Ctrb. *mf*

110

Chanc. pas - sons les jeunes à la lám - pe

Gr.Dir. Réjouis
J'en ai dé - ja les mains qui trem - blent

V11 *p* *mp* *mf*

V12 *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vlc. *p* *mp* *mf*

Ctrb. *p* *mp* *mf*

115

Fl. *mp* *f* *ff*

Ht. *f* *ff*

Bs.Cl. *f* *ff*

Bsn. *f*

Hn. *f*

Tpt. *f*

Timp. *f*

Gr.Dir. Nous sui - vrons vos con - seils ma mu - se! Grand Dieu que tout ce - ci m'a - mu - se!

V11 *f*

V12 *f*

Vla. *f*

Vlc. *f*

Ctrb. *f*

120

Fl. *f* *mf* *mp* *pp*

Ht. *f* *mf* *pp*

Bs.Cl. *f* *mf* *pp*

Bsn. *f* *mf* *pp*

Hn. *f* *mf* *pp*

Tpt. *f* *mf* *pp*

Timp. *f* *mf* *p*

V11 *f* *mf* *p*

V12 *f* *mf* *p*

Vla. *f* *mf* *p*

Vlc. *f* *mf* *p*

Ctrb. *f* *mf* *mp* *p*

Scène 5

♩ = 118 Furioso Tout ceci me fache

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The tempo is marked 'Furioso' with a quarter note equal to 118 beats. The lyrics 'Tout ceci me fache' are enclosed in a box at the top. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano). Performance instructions include accents, slurs, and fingerings (e.g., 5, 10, 2, 4, 5, 11). There are four marked sections: **A** (measures 2-3), **C** (measures 40-41), and **D** (measures 67-70). Measure numbers 2, 5, 10, 2, 4, 5, 40, 45, 50, and 11 are indicated throughout the score.

70 *mf*

2 *mf*

80 *mp* 7 *f*

100 *mf*

10 *f*

4 *f*

110 *f* *mp* 6 *f*

ff *f* *mf* rallentando

120 *mp* *pp*

E

Hautbois

Scène 5

$\text{♩} = 118$ Furioso

1 *f*

5 *mf*

10 *ff* *mf*

2 *mp* *mf*

20 *mp* *mf*

A 2 3 5

mf 5

40 *f* C *f*

45 *ff* *mf*

50 *mp*

D 55 4

p

Detailed description: This is a musical score for a Hautbois part, titled 'Scène 5'. The tempo is marked 'Furioso' with a quarter note equal to 118 beats. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score consists of ten staves of music. The first staff starts at measure 1 with a dynamic of *f*. The second staff starts at measure 5 with *mf*. The third staff starts at measure 10 with *ff* and *mf*. The fourth staff starts at measure 2 with *mp* and *mf*. The fifth staff starts at measure 20 with *mp* and *mf*. The sixth staff starts at measure 2 with *f* and includes a section labeled 'A' with measures 2, 3, and 5. The seventh staff starts at measure 5 with *mf*. The eighth staff starts at measure 40 with *f* and includes a section labeled 'C' with *f*. The ninth staff starts at measure 45 with *ff* and *mf*. The tenth staff starts at measure 50 with *mp*. The final staff starts at measure 55 with *p* and includes a section labeled 'D' with measure 55 and a final measure 4.

60 *mp* 4

f *mf*

70 *p*

7 *mp* *mf*

85 *f*

E

14 *mp* 105

f *mf* *mp*

110 *f* *ff* *f*

120 *mf* *rallentando* *pp*

Clarinete Basse

Scène 5

♩ = 118 Furioso

1 *ff* *f* *f*

5

10 *mf* *mp*

15 *mf* *f*

A *p*

30 *mp* 8 *f* 40

C *ff* *ff*

45 2

D *p* *mf*

50 2

55 *p* *mf*

60 4 *f* 65

f *mf*
 70
 2 *mf* **E**
 80 *p* 8 *f* 8
 100 *mp* 6
 110 *f* 2 6
f *f* *mf* rallentando
 120 *pp*

Basson

Scène 5

1 $\text{♩} = 118$ Furioso

1 *ff* *f* *ff* *f*

5 *mf*

10

15 *mf*

20 *mp* *mf* *mp* *f* *ff*

2 3 3

30 *mp* 2 *mp*

35 40 *f*

45 *mf* *mf* *mp*

50 *mp*

55 *p* 3 *mf*

60
4 *mf* *f*

f *f*

70

5 *p* **E** 7 *f*

14 *mp*

105 *f* 2

110 6 *f* *f*

120 *mf* *rallentando* *pp*

Trompette Sib

Scène 5

$\text{♩} = 118$ Furioso

1 *f*

mf 5

f 10 *mf* A

10 3

B

5 10 4 *mf*

50

mp D

pp 10

65 *mf* 2 2

70 *f* *mp* *p*

85 11 *mp* *f*

E 90 *mp* Con Sordino

2

senza sordino

12 *f*

110

2 7 *f*

mf *rallentando* 120 *mp*

pp

Cor

Scène 5

♩ = 118 Furioso

1 *f*

5 10 *mf* *f* *p* *f* 9

25 *sf* 2 *p*

30 2 8

40 *mf* *mp* 4 3

50 12 *mf* 65 *f*

70 *mf* 2 *mp*

75 *p* *mf*

80 6 *mp*

17 *f* *f*

110 2 6 *f* *f*

120 *mp* *pp*

rallentando

Scène 5

♩ = 118 Furioso

Percussions
Claves - Triangles

Timbales

1 Perc *f* Clav. 10 *mf* 3

15 Perc *f* 20 *f* 2

Perc **A** 2 3 5 7
Timp. 2 3 5 7

Timp. 40 *f* **C** *f*

Timp. 45 50 4

Perc **D** Tr. 2

Perc 3 65 3 *mf* *mf*
Timp. 3 3

Timp. 4 *mp*

75 Perc 5 *mp* 80 Clav. **E** 2

85 Perc *mf* 3

90 Perc Tr.

95 Perc 11 11 *f*

110 Timp. 2 6 *f*

120 Timp. *f* *mf* *rallentando* *p*

Chancelière

Scène 5

1 $\text{♩} = 118$ *Furioso*

3 18

Dépitée **A** 25
Veuil - lez ac - cep - ter mes ex - cu - ses

30
Cro - yez moi je fais de mon mieux 2

35 **C**
3 Cet - te ro - deuse est fort ha - bi le 6 4

50 **D**
4 Com - ment puis - je vous ap - ai

55 Cajoleuse
ser Pour vous je fe - rai l'imp - pos -

60 Décue
si - ble Que faire pour qu'on me par -

4 2 5
don - ne

75
Nous le cher - chons croy - ez le bien Nos jeu - nes gens cha - que ma -

80

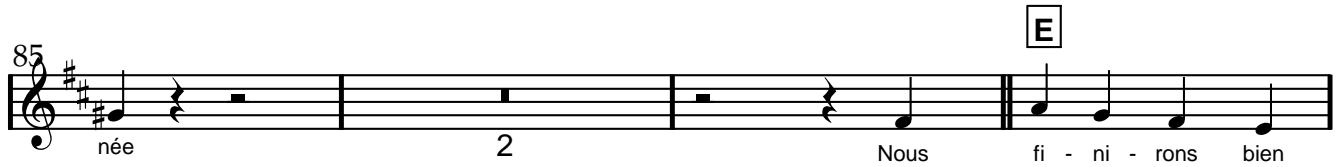


tin Pa sent sous la lam - pe gé - an te pour voir si leur ombre est chan -




gean - te A ce jour je n'en ai trou - vé Au - cune qui soit cou - ron -

85



née 2 Nous fi - ni - rons bien

90



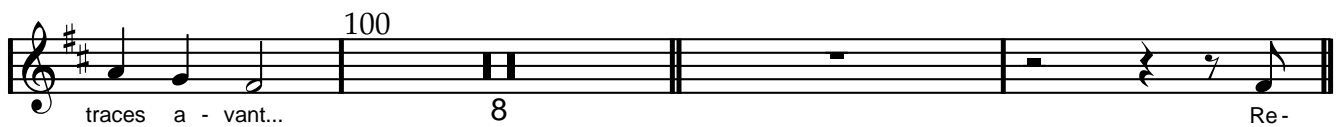
par l'a - voir Sur le ton de la confiance Mais pas si nous le

95



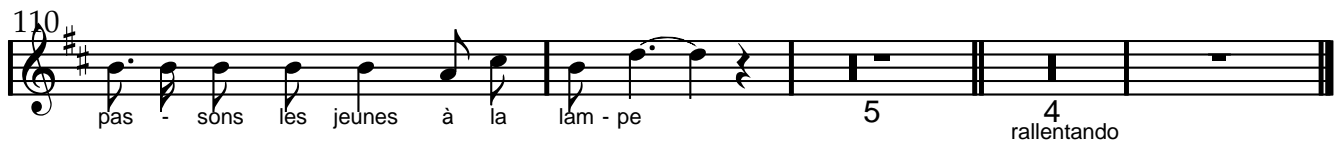
sup - pri - mons ! 2 Pour ef - fa - cer ses

100



traces a - vant... 8 Re -

110



pas - sons les jeunes à la lam - pe 5 4 rallentando

Grand dirigeant

Scène 5

1 $\text{♩} = 118$ Furioso

3 18 2

A

Exaspéré

2 Non, Ma - dame, je les re - fu - se

30 Et bien, Ma - dame, c'est trop peu 4

A - lors fai - tes bru - ler la vil - le Elle sor - ti - ra de sa

40 ca - che Grand Dieu que tout ce - ci me fa - che

C

4 50 4

D

Ma -

55 dame, vous ne le pou - vez

Prenant ses distances

Ma - dame, je suis i - ra - ci - ble !

60 2 Trou - vez moi vi - te le jeune hom - me Dé - si -

65 gné pour pren - dre ma pla - ce Grand Dieu que tout ce - ci me

fa - che 6 11

85 C'est pour - tant l'un deux que je sa - che Grand Dieu que tout ce - ci me

Se lamentant Et

moi, je per - drai le pou - voir! 2

95 Il faud - dra de la dis - cré - tion....

4 Que le peu - ple soit au cou - rant Il

105 ne faut pas que ca se sa - che! Grand Dieu j'y per - drais mon pa -

110 na - che! 2 2

Réjouis J'en ai dé - jà les mains qui trem - blent Nous sui - vrons vos con - seils ma

115 mu - se! Grand Dieu que tout ce - ci m'a - mu - se!

3
rallentando

3 Violons 1

Scène 5

1 $\text{♩} = 118$ Furioso

f

3 *ff*

10 *mp*

15 *mf* *mp*

20 *mf* *mp* *ff*

25 *f* *mp*

30 *mp* *mf*

35 *mp*

40 *f*

45 *f* *fff*

mf

A

B

C

50 D

55 *mp* *mf*

60 *mp* *mp*

65 *mf* *f*

75 *mf* *f*

80 Arco *mp* *mf*

85 *mp*

E 90 *mp* *mf* *p*

95 *p* *mf*

100 *mf* *mp* *mf*

105 *f*

110 *mp* *p* *mp*

115 *mf*

f *f* *mf* *rallentando*

120 *p*

Detailed description: This is a musical score for a violin part, measures 105 to 120. The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 105 starts with a dynamic of *f* and features a series of eighth notes. Measure 106 begins with a *mp* dynamic and contains eighth notes. Measure 107 starts with a *p* dynamic and includes a triplet of eighth notes. Measure 108 continues with eighth notes and a *mp* dynamic. Measure 109 has eighth notes with a *mf* dynamic. Measure 110 features eighth notes with a *f* dynamic. Measure 111 has eighth notes with a *f* dynamic. Measure 112 contains eighth notes with a *mf* dynamic and a *rallentando* marking. Measure 113 has eighth notes with a *mf* dynamic. Measure 114 has eighth notes with a *mf* dynamic. Measure 115 has eighth notes with a *mf* dynamic. Measure 116 has eighth notes with a *mf* dynamic. Measure 117 has eighth notes with a *mf* dynamic. Measure 118 has eighth notes with a *mf* dynamic. Measure 119 has eighth notes with a *mf* dynamic. Measure 120 has eighth notes with a *p* dynamic.

3 Violons 2

Scène 5

$\text{♩} = 118$ Furioso

1 *f*

4 *ff* 10

mp

15 *mf* *mp* *mf*

20 *mp* *ff* *f*

A 25

30 *mp* *mp*

mf

35 *mp*

40 *f* C

45 *fff* *mf*

50

D

55

2 *mf*

60

2 *mf* *p*

mp *mf*

65

f 3

75

2 *mf* Pizz

80 Arco-

2 *mp* *mf*

mf

E

85

mp 2 *mp*

90

mp *mf*

95

p *mp* *p*

100

105

mp *mf*

f

110

p *mp* *mf*

115

f

120

mf *rallentando*

p

Detailed description: The image shows a page of musical notation for Violins 2, 3, and 4. The music is in G major (one sharp) and 4/4 time. It consists of six staves. The first staff (measures 105-108) starts with a mezzo-piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic, ending with a hairpin crescendo. The second staff (measures 109-110) begins with a forte (*f*) dynamic, followed by a whole rest, and then continues with eighth notes. The third staff (measures 111-114) starts with a piano (*p*) dynamic, followed by mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics, ending with a hairpin crescendo. The fourth staff (measures 115-118) begins with a forte (*f*) dynamic, includes a whole rest, and then continues with eighth notes. The fifth staff (measures 119-120) starts with mezzo-forte (*mf*) and includes a *rallentando* marking with a hairpin decrescendo. The sixth staff (measures 121-122) begins with a piano (*p*) dynamic and ends with a double bar line.

Altos

Scène 5

♩ = 118 Furioso

1 *ff* *f* *ff* *f*

3 *ff*

10 *mp*

15 *mf* *mp*

20 *mf* *mp* *ff*

25 *f* *mp*

30 *mp* *mf*

35 *mp*

40 *f*

45 *f* *fff*

A

C

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. Measure 45 starts with a *mf* dynamic. The staff contains eighth and sixteenth notes with slurs and ties.

D

Musical staff 2: Measure 50. Starts with a *mf* dynamic. Includes a fermata over a measure and a measure with a '2' below it.

Musical staff 3: Measure 55. Continues the melodic line with eighth notes.

Musical staff 4: Measure 60. Starts with a *mp* dynamic. Features a long slur across several measures.

Musical staff 5: Measure 65. Starts with a *mf* dynamic and ends with a *f* dynamic. Includes a fermata and a measure with a '2' below it.

Musical staff 6: Measure 70. Includes a measure with a '2' below it and a measure with a '3' below it.

Musical staff 7: Measure 75. Starts with a *mf* dynamic and a 'Pizz' marking. Includes a measure with a '2' below it and ends with a *mp* dynamic.

Musical staff 8: Measure 80. Starts with an 'Arco' marking and a *mf* dynamic, followed by a *f* dynamic.

Musical staff 9: Measure 85. Starts with a *f* dynamic and ends with a *mp* dynamic.

E

Musical staff 10: Measure 90. Starts with a *mp* dynamic.

Musical staff 11: Measure 95. Starts with a *mp* dynamic and includes a triplet of eighth notes. Ends with a *mf* dynamic.

95

p *mp* *p*

100 *mp*

105 *mf* *f*

110 *p*

mp *mf*

115 *f* *f*

120 *mf* *p*

rallentando

2 Violoncelles

Scène 5

1 $\text{♩} = 118$ Furioso

ff *f* *mp* *mf* *f* *ff*

Pizz 5

10 *mp*

15 *mf*

20 *mp* *mf* *f* *ff*

f *mp*

25 *p* *mp*

30 *mp* *mf*

35

40 *f*

f *fff*

45 *mf*

A B C

50 D

mf

55

mp

mf

f

f

3

Pizz

75

mf

f

80 Arco

mp

mf

mf

f

85

mp

2

mf

90

mp

mf

95

p

mp

100

mf

Pizz

105

f

Arco
f

110
p *mp* *mf*

115

ff *f* *mf* *ritardando*

120
p

Contrebasse

Scène 5

1 $\text{♩} = 118$ Furioso

ff f Pizz f

5 8 mf

20 ff

A Arco p mp

2 2

30 mp Pizz 4

40 C Arco f 2

45 Pizz fff mf

D 50 3

55 Arco mp mf

60 Pizz mp mf f 65

2

2 6 *mf* Pizz---- 75

f *mp* Arco

80 *mf* *mf*

2 *mp* [E]

8 *mp*

100 Pizz 2

105 Arco *f* *f* Pizz

110 *p* Arco *mp*

115 *mf*

Pizz *f* *f* *mf* rallentando *mp* 120

p

Tout ceci me fache

Scène 5

$\text{♩} = 118$ Furioso

The first system of the piano reduction for 'Tout ceci me fache' consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of chords and melodic fragments, with a dynamic marking of *ff* (fortissimo) at the beginning. The left-hand staff starts with a bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes, also marked *ff*.

The second system continues the piece, starting at measure 5. The right-hand staff shows more complex chordal textures and melodic lines. The left-hand staff maintains the rhythmic accompaniment. A dynamic marking of *ff* is present at the start of the system.

The third system begins at measure 10. The right-hand staff features a dynamic shift from *ff* to *f* (forte) and then to *mf* (mezzo-forte). The left-hand staff continues with the rhythmic accompaniment.

The fourth system starts at measure 15. The right-hand staff has a dynamic marking of *mp* (mezzo-piano). The left-hand staff continues with the rhythmic accompaniment.

The fifth system begins at measure 20. The right-hand staff has a dynamic marking of *mf*. The left-hand staff continues with the rhythmic accompaniment.

The sixth system continues from measure 20. The right-hand staff has a dynamic marking of *mf*, which then shifts to *ff* (fortissimo) at the end of the system. The left-hand staff continues with the rhythmic accompaniment.

First system of the piano reduction. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has two sharps (F# and C#). The first measure features a forte (*f*) bass line and a fortissimo (*sf*) treble line. The second measure continues with a forte (*f*) bass line and a treble line with eighth notes. The third measure shows a sustained chord in the bass and a treble line with eighth notes.

Second system of the piano reduction, starting at measure 25. It consists of two staves. The first measure is marked *mp* (mezzo-piano) and features a treble line with eighth notes and a bass line with eighth notes. The second measure continues with eighth notes in both staves. The third measure is marked *p* (piano) and features a treble line with eighth notes and a bass line with eighth notes.

Third system of the piano reduction. It consists of two staves. The first measure has a treble line with eighth notes and a bass line with eighth notes. The second measure has a treble line with eighth notes and a bass line with eighth notes. The third measure has a treble line with eighth notes and a bass line with eighth notes.

Fourth system of the piano reduction, starting at measure 30. It consists of two staves. The first measure has a treble line with eighth notes and a bass line with eighth notes. The second measure has a treble line with eighth notes and a bass line with eighth notes. The third measure is marked *mf* (mezzo-forte) and features a treble line with eighth notes and a bass line with eighth notes.

Fifth system of the piano reduction, starting at measure 35. It consists of two staves. The first measure has a treble line with eighth notes and a bass line with eighth notes. The second measure has a treble line with eighth notes and a bass line with eighth notes. The third measure is marked *mp* (mezzo-piano) and features a treble line with eighth notes and a bass line with eighth notes.

Sixth system of the piano reduction. It consists of two staves. The first measure is marked *mp* (mezzo-piano) and features a treble line with eighth notes and a bass line with eighth notes. The second measure has a treble line with eighth notes and a bass line with eighth notes. The third measure has a treble line with eighth notes and a bass line with eighth notes.

40

f

f

This system contains measures 40, 41, and 42. Measure 40 features a treble clef with a melodic line of eighth notes and a bass clef with a sustained chord. Measure 41 continues the treble line and has a dynamic marking of *f*. Measure 42 shows the treble clef with a whole note chord and the bass clef with a whole note chord, also marked *f*.

C

f

fff

This system contains measures 43, 44, and 45. Measure 43 has a dynamic marking of *f*. Measure 44 features a treble clef with a melodic line and a bass clef with a sustained chord. Measure 45 has a dynamic marking of *fff* and includes a fermata over the treble clef.

45

mf

This system contains measures 46, 47, and 48. Measure 46 has a dynamic marking of *mf*. Measures 47 and 48 continue the melodic and harmonic development in the treble and bass staves.

50

mp

p

This system contains measures 49, 50, 51, and 52. Measure 49 has a dynamic marking of *mp*. Measure 50 has a dynamic marking of *p*. Measures 51 and 52 continue the melodic and harmonic development.

D

mf

55

This system contains measures 53, 54, and 55. Measure 53 has a dynamic marking of *mf*. Measure 55 has a dynamic marking of *mf*.

mp

p

mf

This system contains measures 56, 57, 58, and 59. Measure 56 has a dynamic marking of *mp*. Measure 57 has a dynamic marking of *p*. Measure 58 has a dynamic marking of *mf*. Measure 59 continues the melodic and harmonic development.

60

mp *mp*

This system contains measures 60 through 64. The right hand starts with a series of chords, then moves to a sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamics are marked *mp* at the beginning and middle.

65

mf *f* *f*

This system contains measures 65 through 69. The right hand features a sixteenth-note pattern that transitions into chords. The left hand continues with eighth notes. Dynamics include *mf*, *f*, and *f*.

f

This system contains measures 70 through 74. The right hand has a melodic line with eighth notes. The left hand plays a consistent eighth-note accompaniment. The dynamic is marked *f*.

70

f *mp*

This system contains measures 75 through 79. The right hand has a complex melodic line with many accidentals. The left hand plays a steady eighth-note accompaniment. Dynamics are marked *f* and *mp*.

75

mf *f*

This system contains measures 80 through 84. The right hand features a sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamics are marked *mf* and *f*.

80

mp *p* *mf*

This system contains measures 85 through 89. The right hand has a melodic line with eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp*, *p*, and *mf*.

Musical score system 1, measures 75-84. The key signature is one sharp (F#). The system contains two staves. The first staff has dynamics *mf* and *f*. The second staff has dynamics *mf* and *f*.

Musical score system 2, measures 85-90. The system contains two staves. The first staff has dynamics *mp* and *f*. The second staff has dynamics *mp* and *f*. A box labeled 'E' is present below the first staff in measure 85.

Musical score system 3, measures 91-94. The system contains two staves. The first staff has dynamics *mf* and *mp*. The second staff has dynamics *mp* and *mp*. A triplet of eighth notes is marked with a '3' in measure 94.

Musical score system 4, measures 95-98. The system contains two staves. The first staff has dynamics *mf* and *p*. The second staff has dynamics *p* and *mp*.

Musical score system 5, measures 99-102. The system contains two staves. The first staff has dynamics *p* and *mf*. The second staff has dynamics *mp* and *mf*. The number 100 is written above the first staff in measure 100.

Musical score system 6, measures 103-106. The system contains two staves. The first staff has dynamics *mf* and *mp*. The second staff has dynamics *mp* and *mp*.

105

mf *f*

This system contains measures 105-107. The treble clef part features a complex rhythmic pattern of eighth and sixteenth notes. The bass clef part has a simpler accompaniment. A dynamic marking of *mf* is at the start, and *f* appears at the beginning of measure 107. A hairpin crescendo is shown between measures 105 and 107.

f *mp*

This system contains measures 108-110. The treble clef part has a melodic line with some rests. The bass clef part has a steady eighth-note accompaniment. Dynamic markings are *f* at the start and *mp* at the start of measure 110.

110

p *mp*

This system contains measures 111-113. The treble clef part has a melodic line with eighth notes. The bass clef part has a steady eighth-note accompaniment. Dynamic markings are *p* at the start and *mp* at the start of measure 113.

115

mf

This system contains measures 114-116. The treble clef part has a complex rhythmic pattern. The bass clef part has a steady accompaniment. A dynamic marking of *mf* is at the start. A hairpin crescendo is shown between measures 114 and 116.

f *f*

This system contains measures 117-119. The treble clef part has a melodic line with eighth notes. The bass clef part has a steady eighth-note accompaniment. Dynamic markings are *f* at the start and *f* at the start of measure 119.

120

mf *p*

This system contains measures 120-122. The treble clef part has a melodic line with eighth notes. The bass clef part has a steady eighth-note accompaniment. Dynamic markings are *mf* at the start and *p* at the start of measure 122.

Scène 5

Tout ceci me fache

Chancelière

Grand dirigeant

Piano

1

$\text{♩} = 118$ Furioso

ff

5

ff *f*

mf *mp*

15

mf

mp *mf* *mp*

ff *sf* *f*

Ch. Dépitée 25

Veuil - lez ac - cep - ter mes ex - cu - ses

A

mp

Ch. Cro - yez moi je fais de mon

Gr. Exaspéré

Non, Ma - dame, je les re - fu - se

p

30

Ch.

mieux

Gr.

Et bien, Ma - dame, c'est trop peu

mf

35

Ch.

Cet - te ro - deuse est fort ha - bi le

mp

Gr.

A - lors fai - tes bru - ler la vil - le Elle sor - ti - ra de sa

mp

40

Gr.

ca - che Grand Dieu que tout ce - ci me fa - che

f

f

C

f *fff*

45

mf

50

mp

Ch.

Com - ment puis - je vous ap - ai ser

Gr.

D

p

Ma -

55 Cajoleuse

Ch. Pour vous je fe - rai l'imp - pos -

Gr. dame, vous ne le pou - vez

mf *mp*

Ch. Décue

si - ble Que

Gr. Prenant ses distances

Ma - dame, je suis i - ra - ci - ble !

mf

60

Ch. faire pour qu'on me par - don - ne

Gr. Trou - vez moi vi - te le jeune

mp *mp*

Gr. 65

hom - me Dé - si - gné pour pren-dre ma pla - ce Grand

Gr.

Dieu que tout ce - ci me fa - che

70

Ch.

Nous le cher - chons croy - ez le

Ch. 75

bien Nos jeu - nes gens cha - que ma - tin Pa

Ch. 80

sent sous la lam - pe gé - an te pour voir si leur ombre est chan -

Ch.

gean-te A ce jour je n'en ai trou - vé Au -

Ch. 85

cune qui soit cou - ron - née

Gr. C'est pour - tant l'un deux que je sa-che Grand

90

Ch. Nous fi - ni - rons bien par l'a - voir

Gr. Se lamentant

Dieu que tout ce - ci me fa - che Et

f *mf* **E**

Ch. Sur le ton de la confiance

Gr. Mais pas si nous le sup - pri - mons!

moi, je per - drai le pou - voir!

mp *mf* 3

95

Ch. Pour ef - fa - cer ses

Gr. Il faud - dra de la dis - cré - tion...

p *mp* *p* *mp*

Ch. 100

traces a - vant...

Gr.

Que le peu - ple soit au cou - rant Il ne faut pas que ca se

Gr. 105

sa - che! Grand Dieu j'y per - drais mon pa - na - che!

Ch. 110

Re - pas - sons les jeunes à la

Ch. *lam-pe*

Gr. Réjouis
J'en ai dé-jà les mains qui trem - blent

mp *mf*

Gr. 115
Nous sui - vrons vos con - seils ma mu - se ! Grand Dieu que tout ce - ci m'a-

f

Gr. mu - se !

f *mf* *rallentando*

120

p

Scene 6

$\text{♩} = 90$ Pesante Le test de la lampe

Flute

Cor Anglais

Clarinete Basse

Basson

Cor

Trompette Sib

Percussions

Timbales

Chapeaux melon

Chancelière

Sybil

Sélim

Horace

Rufus

Grand Dirigeant

3 Violons 1

3 Violons 2

3 Altos

2 Violoncelles

Contrebasse

5

Fl. *mf*

CA *mf*

Bs.Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

Timp. *mf*

Vl1 *mf*

Vl2 *mf*

Vla. *f*

Vlc. *f*

Ctrb. *f*

CA *f*

Bs.Cl. *f*

Bsn. *mf*

Hn. *mp*

Timp.

Vl1 *f*

Vl2 *mf*

Vla. *mf*

Vlc. *f*

Ctrb.

25 A Tremendo

Fl. *f* *ff*

CA *f* *ff*

Bs.Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Timp. *f* *ff*

Vl1 *f* *ff*

Vl2 *f* *ff*

Vla. *f* *ff*

Vlc. *f* *ff*

Ctrb. *f* *ff*

Fl. *mf* *fz* *p* *mf*

CA *mf* *fz* *p* *mp*

Bs.Cl. *mf* *fz* *mp* *mf*

Bsn. *mf* *fz* *mp* *mf*

Hn. *mf* *fz* *p* *mf*

Tpt. *mf* *fz* *p* *mf*

Timp. *mf* *mp* *mf*

Mel. CHAPEAU-MELON 1 (dialogue parlé sur un ton emphatique)
Ombre changeante !

Vl1 *mf* *sf* *mf*

Vl2 *mf* *sf* *mf*

Vla. *mf* *fz*

Vlc. *mf* *fz* *mp* *mf*

Ctrb. *mf* *fz* *mp* *mf*

Ombre stable

B Leggiero

35

Fl. *mp* *mf*

CA *mp*

Bs.Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p* *mp*

Tpt. *mf* *p* *mf*

Perc; #

Timp. *p*

Mel. CHAPEAU-MELON 1 (dialogue parlé toujours plein d'emphase)
Ombre stable ! Préparez votre vaillle jeune homme. Ce soir, vous quittez l'internat.

Vl1 *mf* *mf*

Vl2 *mf* *mf*

Vla. *mf*

Vlc. *mf* *mp*

Ctrb. *mf* *mp*

C Pesante

40

Fl. *mp* *f* *p*

CA *f* *p*

Bs.Cl. *mp* *f* *p*

Bsn. *mp* *mf* *p*

Hn. *mp* *f* *p*

Tpt. *mf* *p*

Chanc. Agacée
Au sui - vant! Au sui - vant!

Vl1 *p*

Vl2 *p*

Vla. *mp*

Vlc. *mf* *f* *mp*

Ctrb. *f* *mp*

45

Fl.

CA

Bs.Cl.

Bsn.

Hn.

Tpt.

Timp.

Chanc.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

Ne per - dons pas de temps!

mp

mf

Ombre hésitante...

50

Fl. *mf*

CA *mf*

Bs.Cl. *mp* *f*

Bsn. *mp* *f* *mf*

Hn. *p* *f*

Tpt.

Vl1 *mf*

Vl2 *mf*

Vla. *mp* *f* *mf*

Vlc. *mf*

Ctrb. *f*

Detailed description: This system of musical notation covers measures 50 to 54. It features ten staves for various instruments: Flute (Fl.), Clarinet in A (CA), Bass Clarinet (Bs.Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Violin I (Vl1), Violin II (Vl2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctrb.). The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *mf*, *mp*, *f*, and *p*. The Flute part begins in measure 54 with a *mf* dynamic. The Bass Clarinet and Bassoon parts show a dynamic shift from *mp* to *f* in measure 52. The Horn part starts in measure 52 with a *p* dynamic and reaches *f* in measure 54. The Viola part has a dynamic shift from *mp* to *f* in measure 52 and back to *mf* in measure 54. The Contrabass part starts in measure 52 with a *f* dynamic.

Fl.

Bs.Cl. *f* *mf*

Bsn. *f* *mf* *f*

Hn. *mp* *mf*

Vl1

Vl2

Vla.

Vlc. *f*

Ctrb. *f*

Detailed description: This system of musical notation covers measures 55 to 57. It features the same ten instruments as the previous system. The Flute part is present in measures 55 and 56. The Bass Clarinet part has a dynamic shift from *f* to *mf* in measure 56. The Bassoon part has a dynamic shift from *f* to *mf* in measure 56 and back to *f* in measure 57. The Horn part has a dynamic shift from *mp* to *mf* in measure 56. The Violoncello part has a dynamic shift from *f* to *mf* in measure 56. The Contrabass part has a dynamic shift from *f* to *mf* in measure 56.

D

60

Fl. *mf*

CA *mf*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Timp. *mf*

Mel. CHAPEAU-MELON 1 Quoi... CHAPEAU-MELON 2 Qui... CHAPEAU-MELON 1 Quoique... CHAPEAU-MELON 2 Qui que...

Chanc. *f* C'est

Syb. *f* Qu'est - ce ? *f* Qu'est - ce? Qu'est - ce?

Ruf. *f* Qu'est - ce ? *f* Qu'est - ce? Qu'est - ce?

Gr.Dir. *f* Que... *f* Que, que...

Vl1 *mf*

Vl2 *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf*

Fl. *mf* *mp*

CA *mp*

Bs.Cl. *mp*

Bsn. *mp* *mf* *mp*

Hn. *mp* *mf* *mp*

Tpt. *mp* *mf* *mp*

Chanc. lui Di - ri - geant ! Voi - ci le pré - ten - dant !

Sél. Dignement
mf Et bien oui, c'est ain - si Le

Vl1 *mf* *mf*

Vl2 *mf* *mf*

Vla. *mf* *mf*

Vlc. *mf* *mf*

Ctrb. *mf* *mf*

Fl. *mf*

CA *mf*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Sél. dés - tin m'a choi - si

Vl1 *f*

Vl2 *f*

Vla. *f*

Vlc. *f*

Ctrb. *f*

E

70

Bs.Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Tpt. *mp* *mf*

Timp. *mp*

Gr.Dir. *mp* *mf*

Em - pa - rez - vous cé - ans De cet im - per - ti - nent Et pour sa pu - ni - tion

Vl1 *mf* *mp*

Vl2 *mf* *mp*

Vla. *mf* *mp*

Vlc. *mf* *mp*

Ctrb. *mf*

75

Fl. *mp*

CA *mp*

Bs.Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp*

Tpt. *mp*

Timp. *mp*

Chanc. *mp*

Gr.Dir. *mp* *mf*

Je - tez le en pri - son Dé - bar - ras - sez vous en Tant qu'il est en - core temps

Vl1 *mp* *mf*

Vl2 *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

Ctrb. *mf*

F

80

Fl. *mp*

CA *p*

Bs.Cl. *p*

Bsn. *mf*

Hn. *mp*

Tpt. *mp*

Timp. *p*

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mf*

Ctrb. *mp*

mp *p*

Fl. *mp*

CA *p*

Bs.Cl. *mp*

Bsn. *mf*

Hn. *mp*

Tpt. *mp*

Sél. *mp*

Gr.Dir. *mp*

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb. *mp*

Au se - cours mes a - mis Ai - dez moi je vous prie

Que tous ces jeu - nes gens Soient mu - rés sur le champs

Fl. CA Bs.Cl. Bsn. Hn. Tpt. Sél. V11 V12 Vla. Vlc. Ctrb.

A l'ai - de com - pa - gnons ! A la ré - vo - lu - tion

G Affrontement

Fl. CA Bs.Cl. Bsn. Hn. Tpt. Perc; Syb. Ruf. V11 V12 Vla. Vlc. Ctrb.

A la ré - vo - lu - tion A la ré - vo - lu - tion
A. la ré - vo - lu - tion A la ré - vo - lu - tion

90

Fl.

CA

Bs.Cl.

Bsn.

Hn.

Tpt.

Perc;

Vl1

Vl2

Vla.

Vlc.

Ctrb.

f

ff

95

Fl.

CA

Bs.Cl.

Bsn.

Hn.

Tpt.

Perc;

Vl1

Vl2

Vla.

Vlc.

Ctrb.

f

ff

Fl. *fff* *rall.....*

CA *fff*

Bs.Cl. *fff*

Bsn. *fff*

Hn. *fff*

Tpt. *fff*

Timp. *fff*

Vl1 *fff*

Vl2 *fff*

Vla. *fff*

Vlc. *fff*

Ctrb. *fff*

100

Bs.Cl. *mp* *rall.....*

Bsn. *mp*

Hn. *mp*

Timp. *mp*

Hor. *p*
Epouvanté
 Sé - lim! Mon a - mi!

Ruf. *f* *Désespéré*
 J'en - tends fi - ler sa

Vlc. *mp*

Ctrb. *mp*

Bs.Cl. *rall.*

Bsn. *mp*

Hn.

Timp. *p*

Ruf. *f* Com - me cou - le son sang

Vla. *mp*

Vlc. *p*

CA

Bsn. *p*

Timp.

Ruf. *mp* A - dieu tout est fi - ni il est mort à pré - sent

Vl1 *p*

Vl2

Vla.

Vlc.

CA ¹¹⁰

Bsn.

Timp. *mf*

Syb. *f* Tragique Non!

Vl1

Vl2

Vla.

Vlc.

Flute

Le test de la lampe

Scene 6

♩ = 90 Pesante

4 5 *mf*

10 14 25 *f* *f*

A Tremendo 30 *ff* *mf* *fz*

35 *mf* *mp*

B Leggiero 40 *mf* *mp*

C Pesante 45 *f* *p* 8

55 *mf*

D 60 *mf*

65 *mp* *mf*

E 70 *mp* 75 *mp* F

80

85 *mp* *mp* *mp* *f*

G Affrontement

2

90 *ff* *f* *f* *fff*

rall..... 4 8

Cor Anglais

Scene 6

$\text{♩} = 90$ Pesante

mf 2 5 2 *mf*

10 *f* 6

mf *f* *mf*

20

25 *f*

A Tremendo *ff* *mf* *fz* *p* 30

35 *mp*

B Leggiero 40 *f*

C Pesante 45 *p* *mf* 2

50 *mf*

D 55 *mf* 60

Musical score for scene 6 cor anglais 2, featuring eight staves of music. The score includes various dynamics and articulations:

- Staff 1: Dynamics *mp* and *mf*. Measure 4, measure 70, and measure 3.
- Staff 2: Dynamics *mp* and *p*. Measure 75. Chord **F**.
- Staff 3: Dynamics *mp* and *p*. Measure 80.
- Staff 4: Dynamics *f*. Measure 85.
- Staff 5: Dynamics *ff*. Measure 90. Chord **G**.
- Staff 6: Dynamics *f*. Measure 95.
- Staff 7: Dynamics *fff* and *mp*. Measure 4. Includes a *rall.* marking.
- Staff 8: Dynamics *p*. Measure 6 and measure 110.

Clarinete Basse

Scene 6

$\text{♩} = 90$ Pesante

5 *mf* *f*

10 *f*

15 *mf* *mp*

20 *f* *mf* *f*

25 *f* *ff* **A** Tremendo

30 *mf* *fz* *mp*

35 *mf* *p* **B** leggiero 3

45 *mp* *f* *p* **C** Pesante

50 *mp* *mf* *mp*

Musical score for Clarinet Basso 2, scene 6. The score consists of 11 staves of music in G major (one sharp). It includes various dynamics such as *f*, *mf*, *mp*, *p*, and *ff*, and features several measures with rests. Chord symbols **D**, **E**, **F**, and **G** are placed above the staff. Measure numbers 55, 60, 70, 75, 80, 85, 90, 95, and 100 are indicated. The score ends with a double bar line and the number 8 below the staff.

Basson

Scene 6

♩ = 90 Pesante

Musical score for Bassoon in Scene 6, measures 1-55. The score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as Pesante with a quarter note equal to 90 beats. The score consists of ten staves of music. Measure numbers 5, 10, 15, 20, 25, 30, 35, 45, 50, and 55 are indicated. Dynamic markings include *mf*, *f*, *mp*, *ff*, *p*, and *fz*. Performance instructions include **A** Tremendo and **B** Leggiero. The score concludes with a double bar line at measure 55.

D

60 *mf* *mp*

65 *mf* *mp*

E

70 *mf* *mp* *mf*

75 *mp* *mf*

F

80 *mp* *p* *mp* *mp*

85 *f*

G

90 *ff*

95 *ff*

100 *fff* *mp* rall.....

105 *mp*

110

Trompette Sib

Scene 6

♩ = 90 Pesante

4 5 *mf*

10 8 *mf* 20 *f*

25 3 *f*

A Tremendo 30 *ff* *mf* *fz* 2

35 *mf* *p* B Leggiero *mf*

40 *mf*

C Pesante 45 *p* *mp* *mf* D

3 4

60 *mp*

65 *mf* *mp* *mf*

E 70 *mp* *mf* *mp*

75 *mf*

80 *p* *mp* *mp*

85

G 90 *ff*

ff

95 *ff*

fff rall..... 4

8

Cor

Scene 6

$\text{♩} = 90$ Pesante

mf 2 f 5 mf

10 mp 15

20 f mp f mf

25

A Tremendo ff mf fz

30 35 p mf p

B Leggiero mp 40

C Pesante 45 f p mp

50 mf p

55 mp

This musical score is for a cor part in scene 6. It consists of ten staves of music, each with a measure number at the beginning. The key signature has two sharps (F# and C#). The score includes various dynamic markings such as *mf*, *mp*, *mf*, *mp*, *mp*, *p*, *mp*, *mp*, *ff*, *ff*, and *fff*. Chord changes are indicated by boxed letters: D (measures 58-64), E (measures 70-76), F (measures 77-84), and G (measures 90-99). Performance instructions include accents (>), slurs, and a *rall.* (rallentando) starting at measure 95. The score ends with a double bar line at measure 100, followed by a final chord (F#) and a measure number 8 at the bottom left.

Scene 6

Percussions $\text{♩} = 90$ Pesante

Timbales

3 5 2

3 *mf* *mf* 2

10 4

15

20 *f*

2 *f*

A Tremendo 30 *mf* 2

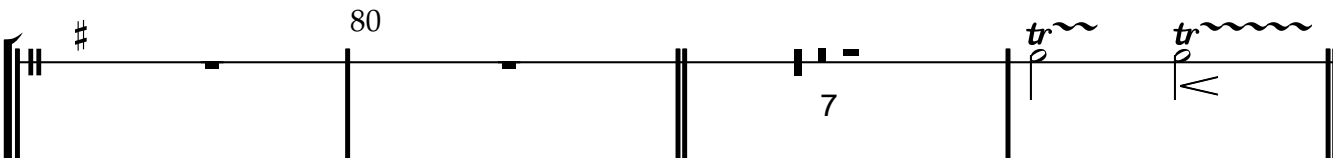
35 *mp* *mf* *p*


B Leggiero **C** Pesante 6 2 *mp*


D 10 *mf* **E** 70 2

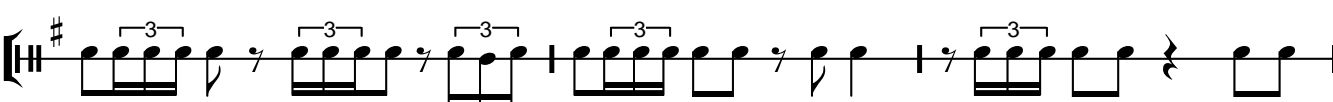
60 8 **F** 2 3

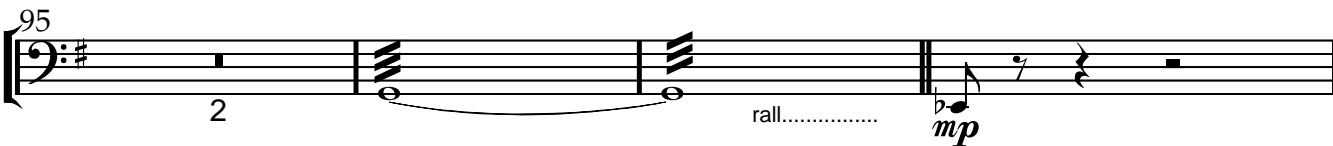
mp *mp* 2 3

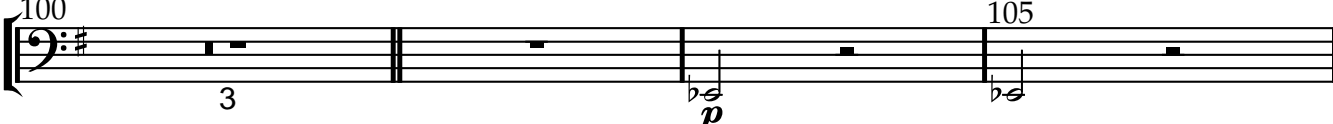
Perc.  # 80 7 tr tr


Timp.  mp p 7

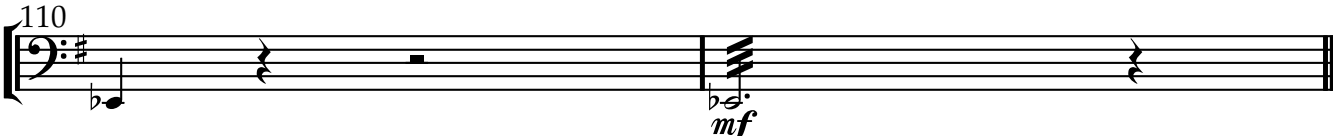
Perc.  G # 90

Perc. 

Timp.  95 2 rall..... mp

Timp.  100 3 p 105

Timp. 

Timp.  110 mf

Chapeaux melon

Scene 6

$\text{♩} = 90$ Pesante

A Tremendo

4 5 21 2

CHAPEAU-MELON 1 (dialogue parlé sur un ton emphatique)
Ombre changeante !

30 2

CHAPEAU-MELON 1 (dialogue parlé toujours plein d'emphase)
Ombre stable ! Préparez votre valise jeune homme. Ce soir, vous quittez l'internat.

2

B Leggiero **C** Pesante

6 14

D CHAPEAU-MELON 1 Quoi... CHAPEAU-MELON 2 Qui...

CHAPEAU-MELON 1 Quoique... CHAPEAU-MELON 2 Qui que...

E 70 **F**

7 6 5 8

10 4 8

Chancelière

Scene 6

♩ = 90 Pesante

A Tremendo

B Leggiero

C Pesante Agacée

Au sui - vant ! Au sui - vant ! Ne per - dons pas de temps !

D

f C'est lui Di - ri - geant ! Voi -

ci le pré - ten - dant !

E

F

Dé - bar - ras - sez vous en Tant qu'il est en - core temps

G

Sybil

Scene 6

$\text{♩} = 90$ Pesante

A Tremendo

B Leggiero

C Pesante

D

E 70

F

G

4 5 23 6 4

6 14

6 6 5

6 10

4 7

110 Tragique

f Qu'est - ce ?

f Qu'est - ce? Qu'est - ce?

A_ la ré - vo - lu - tion

A la ré - vo - lu - tion

f Non !

Sélim

Scene 6

$\text{♩} = 90$ Pesante

A Tremendo

B Leggiero

C Pesante

D

65 Dignement

mf Et bien oui, c'est ain - si Le des - tin m'a choi -

E 70

F

si

Au se - cours mes a - mis Ai - dez moi je vous prie

85

l'ai - de com - pa - gnons ! A la ré - vo - lu - tion

G

Horace

Scene 6

♩ = 90 Pesante

5

A Tremendo

B Leggiero

4 23 6 4 6

C Pesante

D

70 **E**

F

14 4 8 6 5

G

7 10

Epouvanté

100

Sé - lim! Mon a - mi!

rall.....

2 8

Rufus

Scene 6

$\text{♩} = 90$ Pesante

A Tremendo

4 5 23 6 4

B Leggiero **C** Pesante **D**

6 14 *f* Qu'est - ce ?

60 **E** 70

f Qu'est - ce? Qu'est - ce? 8 6

F

5 6 A_ la ré - vo - lu - tion

G

A la ré - vo - lu - tion 10 rall.....2

Désespéré

J'en - tends fi - ler sa vie Com - me cou - le son

f

105

sang *mp* A - dieu tout est fi - ni

il est mort à pré - sent

110

Grand Dirigeant

Scene 6

$\text{♩} = 90$ Pesante

A Tremendo

4 5 23 6

B Leggiero

C Pesante

4 6 14

D

f Que... *f* Que, que...

60

E

70

8 Em - pa - rez - vous cé - ans

De cet im - per - ti - nent Et pour sa pu - ni - tion

Je - tez le en pri - son 2

F

5

Que tous ces jeu - nes gens Soient mu - rés sur le champs

G

5 10 4

8

3 Violons 1

Scene 6

♩ = 90 Pesante

4

5

mf

10

f

2

mf

20

mf

f

25

f

ff

A Tremendo

30

mf

sf

35

mf

mf

B Leggiero

mf

40

C Pesante

2

p

45

mp

2

50

mf

55 **D** *mf* 2

60

65 *mf*

70 **E** *f* *mf*

75 *mp*

F *mp* *f* 2

80

85

G *ff* 90

f

Detailed description: This musical score is for two violins in scene 6. It consists of ten staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The score begins at measure 55 with a treble clef and a dynamic marking of *mf*. A boxed letter 'D' is placed above the staff. The music features eighth and sixteenth notes, often beamed together. Measure 60 has a dynamic marking of *f*. Measure 65 has a dynamic marking of *mf*. Measure 70 has a boxed letter 'E' above the staff and a dynamic marking of *f*. Measure 75 has a dynamic marking of *mp*. Measure 80 has a dynamic marking of *mp*. Measure 85 has a dynamic marking of *f*. Measure 90 has a boxed letter 'G' above the staff and a dynamic marking of *ff*. The score concludes with a dynamic marking of *f*.

95
ff

fff
rall.....
4

3
p

110

3 Violons 2

Scene 6

$\text{♩} = 90$ Pesante

4 5 *mf*

10 *mf*

20

25 **A** Tremendo *f* *ff*

30 *mf* *sf*

35 **B** Leggiero *mf*

40 **C** Pesante *p* 45

50 *mp* *mf*

55 D

60 *mf*

65 *mf* *f*

70 E *mf* *mp*

75 F

80 *mp* 3 85

90 G *f*

95 *ff* *fff*

100 *rall.....* 3 3

110

3 Altos

Scene 6

♩ = 90 Pesante

4 5

f

10 *mf*

2 *f*

20 *f* *mf* 2

25 *mf* *f*

A Tremendo *f* *ff*

30 *mf* *fz*

35 *mf* **B** Leggiero 2 5

C Pesante 45 *mp* *mp*

50 *mp* 2

55 *f* *mf*

D

60 *mf*

65 *f*

E 70 *mf* *mp*

75 *mp*

80 85 *mp* *ff*

90 *ff*

95 *ff* *fff*

100 *fff*

105 *mp*

110

Scene 6

2 Violoncelles

$\text{♩} = 90$ Pesante

Uniti.

f

f

f

mf

f

mf

f

f

mf

fz \rightarrow *mp*

mp

mf *f* *mp*

mp

mf

f

D
 60
mf

65

E
 70
f *mf* *mp*

75 **F**

80
mp *p* *mp* 3

85

G
 90
ff *ff*

95
ff

100
fff *mp*

rall.....

p *p*

105 110

Contrebasse

Scene 6

♩ = 90 Pesante

The musical score is written for Contrabass in 4/4 time with a tempo of 90 beats per minute and a 'Pesante' (heavy) feel. The key signature has one sharp (F#). The score consists of ten staves of music, with measure numbers 5, 10, 15, 20, 25, 30, 35, 45, 50, 55, and 60 indicated at the beginning of their respective staves. The dynamics range from *f* (forte) to *ff* (fortissimo), with other markings including *mf* (mezzo-forte), *mp* (mezzo-piano), and *fz* (forzando). Performance instructions include 'Tremendo' (marked with a box 'A') and 'Leggiero' (marked with a box 'B'). There are also markings for 'Pesante' (marked with a box 'C') and 'D'. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

This musical score is for a double bass part, likely for a film scene. It consists of seven staves of music in a key signature of one sharp (F#) and a common time signature. The score includes various dynamics such as *mf*, *f*, *mp*, *p*, *ff*, and *fff*. There are also articulations like accents and slurs, and specific performance instructions like "rall.....". Chord markings for E, F, and G are present. Measure numbers 65, 70, 75, 80, 85, 90, 95, and 100 are indicated. The score ends with a double bar line and repeat signs.

Le test de la lampe

Scene 6

♩ = 90 Pesante

The image displays a piano score for the piece "Le test de la lampe" (Scene 6). The score is written in 4/4 time with a tempo of 90 beats per minute and a "Pesante" (heavy) feel. The key signature is one sharp (F#). The score is divided into six systems, each containing two staves (treble and bass clef). Measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective systems. The first system starts with a forte (*f*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

25 **A** Tremendo

30

35

B Leggiero

40

C Pesante

45

50

mp *f*

Detailed description: This system contains measures 50 through 54. The key signature has one sharp (F#). Measure 50 starts with a treble clef and a whole note chord. The bass clef has a quarter note followed by a half note. From measure 51, the right hand plays a melodic line with eighth notes, and the left hand provides a bass line with quarter notes. Dynamic markings *mp* and *f* are present.

55

f *p* *mp* *f*

Detailed description: This system contains measures 55 through 59. Measure 55 begins with a dynamic marking of *f*. The right hand continues with eighth-note patterns, while the left hand has a more complex bass line. Dynamic markings *p*, *mp*, and *f* are used throughout the system.

D

60

mf

Detailed description: This system contains measures 60 through 64. Measure 60 is marked with a boxed 'D' above it. The right hand plays chords, and the left hand has a steady bass line. A dynamic marking of *mf* is shown. A fermata is placed over measure 64.

65

mp

Detailed description: This system contains measures 65 through 69. Measure 65 is marked with a boxed '65' above it. The right hand features chords, and the left hand has a bass line with some rests. A dynamic marking of *mp* is present.

E

70

mf *F*

Detailed description: This system contains measures 70 through 74. Measure 70 is marked with a boxed 'E' above it. The right hand has chords, and the left hand has a bass line. A dynamic marking of *mf* is shown. A boxed 'F' is placed below measure 74.

75

mp

Detailed description: This system contains measures 75 through 79. Measure 75 is marked with a boxed '75' above it. The right hand has chords, and the left hand has a bass line. A dynamic marking of *mp* is present.

80

mf

This system contains measures 80-84. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mf* is present in the bass line.

85

f

This system contains measures 85-89. It continues the musical piece with similar rhythmic and melodic motifs. A dynamic marking of *f* is present in the bass line.

G Affrontement

ff

ff

This system contains measures 90-94. It begins with a section marked 'G Affrontement'. The music is characterized by dense, rapid sixteenth-note passages in both hands. Dynamic markings of *ff* are present in both the treble and bass lines.

90

ff

This system contains measures 90-94. It continues the 'Affrontement' section with complex rhythmic patterns. A dynamic marking of *ff* is present in the treble line.

ff

f

This system contains measures 95-99. It concludes the 'Affrontement' section. The treble line features a dynamic marking of *ff*, while the bass line has a dynamic marking of *f*.

95

ff

This system contains measures 95 through 98. The treble clef part features a complex, chromatic texture with many accidentals. The bass clef part has a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the bass clef staff at the beginning of measure 95.

fff

This system contains measures 99 through 102. The treble clef part continues with dense, chromatic chords. The bass clef part has a more active accompaniment. A dynamic marking of *fff* (fortississimo) is placed above the bass clef staff at the beginning of measure 100.

100

mp > rall.....

This system contains measures 100 through 104. The treble clef part is mostly rests, with a few notes in measure 100. The bass clef part has a rhythmic accompaniment of eighth notes. A dynamic marking of *mp* (mezzo-piano) with an accent (>) and a *rall.* (ritardando) instruction is placed above the treble clef staff at the beginning of measure 100.

105

This system contains measures 105 through 109. The treble clef part has rests in measures 105 and 106, followed by a melodic line in measures 107 and 108. The bass clef part has a melodic line in measure 105, followed by a rhythmic accompaniment of eighth notes in measures 106 and 107, and a few notes in measure 108.

110

This system contains measures 110 through 114. The treble clef part has a few notes in measure 110, followed by rests in measures 111, 112, and 113. The bass clef part has a rhythmic accompaniment of eighth notes in measure 110, followed by rests in measures 111, 112, and 113.

Scene 6

$\text{♩} = 90$ Pesante

Le test de la lampe

Chancelière

Sybil

Sélim

Horace

Rufus

Grand Dirigeant

Piano

pno

pno

10

pno

15

mf

pno

20

pno

pno

25

A Tremendo

ff

pno

30

mf

fz

mp

pno

35

mf

mp

pno

B Leggiero

40

p

mf

pno

mp *f*

Chanc

C Pesante
Agacée

45

Au sui - vant! Au sui - vant! Ne per - dons pas de temps!

pno

p *mp*

pno

mf *mp*

pno

f *f*

Gr Diri

55

D *f* Que...

pno

mp *f* *mf*

60

Chanc

Syb

Ruf

Gr Diri

pno

f Qu'est - ce ?

f Qu'est - ce ? Qu'est - ce ?

f Qu'est - ce ? Qu'est - ce ?

f Que, que...

Chanc

pno

lui Di - ri - geant ! Voi - ci le pré - ten - dant !

mp

65

Sél

pno

Dignement

mf Et bien oui, c'est ain - si Le des - tin m'a choi -

E
70

Sél
si

Gr Diri
Em - pa - rez - vous cé - ans

pno
mf

Gr Diri
De cet im - per - ti - nent Et pour sa pu - ni - tion Je - tez le en pri - son

pno

Chanc
75
Dé - bar - ras - sez vous en Tant qu'il est en - core temps

pno
mp

pno

80

Sél

Au se - cours mes a - mis Ai - dez moi je vous prie

pno

mf

Gr Diri

Que tous ces jeu - nes gens Soient mu - rés sur le champs

pno

85

Sél

A l'ai - de com - pa - gnons ! A la ré - vo - lu - tion

pno

f

Syb

A la ré - vo - lu - tion A la ré - vo - lu - tion

Ruf

A la ré - vo - lu - tion A la ré - vo - lu - tion

pno

G Affrontement

pno *ff*

pno *ff*

pno *f*

pno *ff*

Hor *p* 100

Epouvanté

Sé - lim ! Mon a - mi !

rall.....

Désespéré

Ruf

J'en - tends fi - ler sa

pno *fff* *mp*

Ruf

105

vie rall..... Com - me cou - le son sang

f

pno

Ruf

mp A - dieu tout est fi - ni il est mort à pré - sent

pno

Syb

110 Tragique

f Non !

pno

Scene 7

Aux secours

1

$\text{♩} = 140$

Agitato Jouer les accents très légèrement

Flute

Hautbois

Clarinette Basse

Basson

Cor

Trompette Sib

Percussions

Timbales

Chapeaux melon

Le peuple

Chancelière

Sybil

Sélim

Horace

Rufus

Grand dirigeant

3 Violons 1

3 Violons 2

3 Altos

2 Violoncelles

Contrebasse

The musical score for Scene 7 is written for a full orchestra and vocal soloists. The woodwind section includes Flute, Hautbois, Clarinette Basse, and Basson. The string section includes Cor, Trompette Sib, Percussions, Timbales, Chapeaux melon, Le peuple, Chancelière, Sybil, Sélim, Horace, Rufus, and Grand dirigeant. The string section also includes 3 Violons 1, 3 Violons 2, 3 Altos, 2 Violoncelles, and Contrebasse. The score is in 7/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked *Agitato* with a metronome marking of $\text{♩} = 140$. The dynamic marking *mf* (mezzo-forte) is indicated for the woodwinds. The instruction 'Jouer les accents très légèrement' (play accents very lightly) is given for the woodwinds. The score is divided into two measures, with the first measure starting with a first ending bracket labeled '1'.

FL. HT. Tpt. *mp*

FL. HT. Tpt.

FL. HT. Bsn. Tpt. *mp*

FL. HT. Bsn. Tpt.

FL. HT. Bs.Cl. Bsn. Tpt. *mp*

This musical score is for the section "Sc7 Tutti 3". It is written for a woodwind and brass ensemble with string accompaniment. The score is divided into four systems, each containing five staves. The instruments are: Flute (Fl.), Horn in E-flat (HT), Bass Clarinet (Bs.Cl.), Bassoon (Bsn.), and Trumpet (Tpt.) in the first three systems. The fourth system adds the Timpani (Timp.) and Viola (Vla.). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a complex rhythmic pattern with many triplets. The first system starts with a measure of rest for the Flute and Horn. The second system begins at measure 16. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The Viola part is marked *mp* and consists of a steady eighth-note triplet accompaniment.

21

Fl.

HT

Bs.Cl.

Bsn.

Tpt.

Timp.

Vla.

Detailed description: This system contains measures 21 and 22. The Flute (Fl.) and Horn in Treble (HT) parts feature complex melodic lines with many triplets. The Bass Clarinet (Bs.Cl.) and Bassoon (Bsn.) parts have rhythmic patterns with triplets. The Trumpet (Tpt.) part has a few notes in measure 22. The Timpani (Timp.) part has a simple rhythmic pattern. The Viola (Vla.) part has a continuous triplet accompaniment.

Fl.

HT

Bs.Cl.

Bsn.

Tpt.

V11

V12

Vla.

mf

Detailed description: This system continues measures 21 and 22. The Flute (Fl.) and Horn in Treble (HT) parts continue their melodic lines. The Bass Clarinet (Bs.Cl.) and Bassoon (Bsn.) parts have rhythmic patterns with triplets. The Trumpet (Tpt.) part has a few notes in measure 22. The Violin I (V11) and Violin II (V12) parts have melodic lines with triplets. The Viola (Vla.) part has a continuous triplet accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the V12 part in measure 22.

26

Fl.

HT

Bs.Cl.

Bsn.

Tpt.

Timp.

V11

V12

Vla.

mf

mp

mp

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Tpt.

Timp.

Syb

V11

V12

Vla.

rall.....

mp

mp

Au se -

Syb **A**
cours, à moi, bra - ves

Syb 31
gens On as -

Syb
sas - si - ne vos en - fants A

Syb 36
l'aide aux ar - mes, le - vez

Syb
vous No - tre

V11
Pizz *mp*

V12
Pizz *mp*

Fl. 41 $\text{♩} = 132$
mf

HT *mf*

Bs.Cl.

Bsn. *mf*

Syb
grand Di - ri - geant est fou $\text{♩} = 132$

V11

V12
Le peuple

Vlc. *mf*

Ctrb. *mf*

46

Fl.

HT

Bs.Cl.

Bsn.

Tpt.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mp

Arco

mf

mf

mf

51

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

B

mp

mf

p

mp

p

B Que dit - el - le que dit - el - le?

56

Fl.

Bs.Cl.

Bsn.

Hn.

Peupl.

Que nous veut cet - te re - bel - le ?

Vl1

Vl2

Vla.

Vlc.

61

Fl.

Bs.Cl.

Bsn.

Hn.

Timp.

Vl1

Vl2

Vla.

Vlc.

Contr.

mp *mf* *accélérando.....*

mp *mf*

mp

mf *sfz*

accélérando.....

f

C $\text{♩} = 140$

Fl. *mf*

HT *mf*

Bsn. *mp*

Hn.

Vl1 *mf*

Vl2 *mf*

Vla. *mf*

Vlc. *mp*

Ctrb. *mp*

66

Fl.

HT

Bs.Cl. *mf*

Bsn. *mf*

Vl1 *mf*

Vl2 *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf*

71

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Vl1

Vl2

Vla.

Vlc.

mp

f

mf

mp

mp

mp

mp

76

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Tpt.

Syb.

Vl1

Vl2

Vla.

rall.

p

p

mf

mf

Au se -

p

p

p

♩ = 124

HT *p*

Bsn. *p*

Hn.

Syb
cours, à moi, bra - ves gens Le crime fait loi main - te -

Vla. *mp*

Vlc. *p*

81

HT

Bsn.

Hn.

Syb
nant A l'aide à la ré - vo - lu - tion ils ont

V12

Vla. *mf*

86

Fl. *mf*

HT *mf*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *mp*

Peupl. Que dit - el - le

Syb
tous per - du la rai -

V12 *mf*

Vlc. *mf*

Ctrb. *mf*

91

D ♩ = 132

accelerando.....

D ♩ = 132

96

Fl. *mf*

HT

Bs.Cl. *mf*

Bsn.

Hn. *mf*

Peupl. é - cou - tez Nos en - fants sont en dan - ger

Syb Au se -

Vl1 *mp* *mf* Rit.....

Vl2 *mp* *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf*

101

Fl. *p*

HT *p*

Bs.Cl. *p*

Bsn. *p*

Hn. *p*

Syb cours, à moi, bra - ves gens Ce jour a la cou - leur du

Vl1 *mp* 124

Ctrb. *p*

Fl. HT Bs.Cl. Bsn. Hn. Tpt. Timp. V11 V12 Vla. Vlc. Ctrb.

Musical score for measures 116-120. The score includes parts for Flute (Fl.), Horns (HT), Bassoon (Bs.Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Timpani (Timp.), Violin 1 (V11), Violin 2 (V12), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctrb.). Dynamics include *mf* and *mp*.

Fl. HT Bs.Cl. Bsn. Hn. Tpt. Peupl. V11 V12 Vla. Vlc. Ctrb.

Que dit - el - le c'est ur - gent

Musical score for measures 121-125. The score includes parts for Flute (Fl.), Horns (HT), Bassoon (Bs.Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), People (Peupl.), Violin 1 (V11), Violin 2 (V12), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctrb.). Dynamics include *mf*, *p*, and *f*. The lyrics "Que dit - el - le c'est ur - gent" are written below the Peupl. part.

126

Fl. *f* *mf*

HT *mf*

Bs.Cl. *f* *mp* *mf*

Bsn. *f* *mf*

Hn. *mf* *mf*

Tpt. *mf*

Peupl.

Li - bé - rons les jeu - nes gens

Vl1 *mf* *mp* *mf*

Vl2 *mf* *mp* *mf*

Vla. *mf*

Vlc. *mp* *mf*

Ctrb. *mf*

131

136

Fl. *mf* *f* *mf* *f*

HT *f* *f*

Bs.Cl. *mf*

Bsn. *f* *mf*

Hn. *f*

Tpt. *f*

Vl1 *f* *mf* *f*

Vl2 *mf*

Vla. *f*

Vlc. *f*

Ctrb. *mf*

141

Fl. *mp*

HT *p* *mf*

Bs.Cl. *p*

Bsn. *mf*

Hn. *p* *mf*

Vl1 *mp* *mf* *mp*

Vl2 *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vlc. *mp* *mf* *mp*

Ctrb. *mp* *mf* *mp*

146

Fl. *p* *mp*

HT

Peupl. *p* *mp*

Syb. *p* *mp*

Vl1 *p*

Vl2 *p*

Vla. *p*

Vlc. *p*

Ctrb. *p*

F Ritenuto

Lais - sez vi - vre les en - fants

151

Fl. *mf*

Hn. *mp*

Perc. Tr.

Peupl. Li - bé - rez les jeu - nes gens Lais - sez vi - vre

Syb. Li - bé - rez les jeu - nes gens Lais - sez vi - vre

Vl1. *p*

Vl2. *p*

Vla. *p*

Vlc. *p*

Ctrb. *mp*

156

Fl.

HT

Hn. *p*

Tpt. *p*

Perc.

Peupl. les en - fans Li - bé - rez les jeu - nes gens

Syb. les en - fans Li - bé - rez les jeu -

Vl1. *mp*

Vl2. *mp*

Vla. *mf* *mp*

Vlc. *mp*

Ctrb. *mp*

161

Bs.Cl. *mp* *mf*

Bsn. *mf*

Hn. *mp* *mf*

Tpt. *mp* *mf*

Perc.

Peupl.

Syb.

Vl1. *mf*

Vl2. *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf*

nes gens Lais - sez vi - vre

166

Fl. *f* rall.....

HT *f*

Bs.Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn. *f*

Tpt. *f*

Timp. *ff* *f*

Vl1. *f* rall.....

Vl2. *f*

Vla. *f*

Vlc. *f* *ff* *f*

Ctrb. *f* *ff* *f*

G $\text{♩} = 120$ Les portes s'ouvrent

Burletta

171

Fl. *f* *mf*

HT *f* *mf*

Bs.Cl. *ff* *f*

Bsn. *ff* *f* *mf*

Hn. *ff* *f*

Tpt. *ff* *f*

Timp. *f* *mf*

V11 *f* *mf*

V12 *f* *mf*

Vla. *ff* *f* *mf*

Vlc. *ff* *f* *mf*

Ctrb. *ff* *f* *mf*

Burletta

176

Grand Dirigeant

HT *mp*

Bs.Cl. *mf* *mp*

Bsn. *mp*

Hn. *mp*

Gr. Dir *mp*

V11 *f*

V12 *f*

Vla. *f*

Vlc. *f*

Ctrb. *f*

Ha Ha Ha!

181

Fl. *mp*

HT

Bs.Cl.

Bsn.

Hn. *p*

Perc. *mf* Cse.Cl.3 *p*

Gr. Dir. *mf*

V11 *mp*

V12 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb. *p*

Peu - ple ché - ri mes chers a - mis E - cou - tez ce que j'ai à di - re

H

186

Bsn.

Hn. *mf*

Tpt. *mf*

Perc. *mf*

Gr. Dir. *mf*

V11 *mp*

V12 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb. *mp*

So - yez heu - reux car au - jour - d'hui Nous a -

H

Fl. *tr* *mf*

HT *mf*

Bs.Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *f*

Tpt. *mp* *f*

Gr. Dir. *Vons é - vi - té le pi - re*

Vl1

Vl2

Vla.

Vlc.

Ctrb. *mf*

Fl. *J* *mp* 196

HT *p*

Bs.Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Perc. *mf* *tr*

Gr. Dir. *Ce ma - Jih nous a - vons trou - vé Par - mi vos en - fants un jeune*

Vl1

Vl2

Vla.

Vlc. *p*

Ctrb. *p*

Fl. HT Bs.Cl. Bsn. Hn. Gr. Dir. V11 V12 Vla. Vlc. Ctrb.

mp mp mp mp mp

hom - me Qui pré - ten - dait me suc - cé - der A - vec u - ne de - mi cou -

201

Fl. HT Bs.Cl. Bsn. Gr. Dir. V11 V12 Vla. Vlc. Ctrb.

mf f mf mf mf Pizz Pizz

ron - ne Ha ha ha ha vous i - ma - gi

Fl. *mf* *f*

HT *mf*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf* *f*

Timp. *mf*

Gr. Dir. *mf*
nez Grand Dieu que tout ce - ci est dro - le

Vl1 *f* *f*

Vl2 *f* *mf*

Vla. *f* *mf*

Vlc. *f* *f* *Arco* *mfz*

Ctrb. *f* *f* *mf*

Fl. *mp* *f* 211

Bs.Cl. *f*

Bsn. *mp*

Hn. *mp* *mf*

Tpt. *mp*

Gr. Dir. *mp*
Peu - ple ché - **K** mes chers a -

Vl1 *mp* *f* *mp*

Vl2 *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vlc. *mp* *f* *mp*

Ctrb. *mp* *f* *mp*

Fl. *mp*

HT

Bs.Cl. *p*

Bsn. *mf*

Hn. *p*

Tpt. *mf*

Gr. Dir
mis E - cou - tez bien ce n'est pas tout

Vl1

Vl2

Vla. *p*

Vlc. *p* *Arco*

Ctrb. *p*

Bs.Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

Perc *mf* Cse Cl. *tr*

Gr. Dir
Dans son ombre on voy - ait aus - si De longs che - veux et des bi -

Vl1

Vl2

Vla. *mp*

Vlc. *mp*

Ctrb. *mp*

221

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Tpt.

Gr. Dir

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mp

mf

mp

mp

p

p

joux Je ne sais si vous com - pre - nez Mais je ne pour - rais mieux vous

226

Fl.

HT

Bs.Cl.

Bsn.

Gr. Dir

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mp

mp

mp

mp

di - re Sa si - lhou - et - te res-sem - blait A une fille, quel dé -

231

Fl.

HT

Bs.Cl.

Bsn.

Gr. Dir.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mf

mp

mf

mp

mf

mf

mf

mf

mf

mf

li - re! Ha ha ha ha vous i - ma - gi

236

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Tpt.

Gr. Dir.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

f

mf

mf

f

f

f

nez

L La Rodeuse

Fl.
HT
Bs.Cl.
Bsn.
Hn.
Tpt.
Timp.
Syb
Gr. Dir
V11
V12
Vla.
Vlc.
Ctrb.

Grand Dieu tout ce - ci prete à ri - re

f *ff* *rall.....*

HT
Bsn.
V11
Vlc.

Mesto ♩ = 98

241 246

mp *mf* *p*

mp *Tutti* *p*

251

Fl. *mf*

HT

Bs.Cl.

Bsn. *mp*

Perc. *mp* Tr.

V11 *mp* **Tutti** *mp* **M** *mp* *accelerando*

V12 *mp* *mp*

Vla. *mp* *mp*

Vlc. *mf* *mp*

Ctrb. *mp*

mp

256

Fl. *mf*

HT

Bs.Cl. *mf*

Bsn. *mf*

Perc. *tr*

V11 *mf*

V12 *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf*

mf

261 $\text{♩} = 98$ Soeur en pleurs

Fl. *rall.....* *p*

HT

Bs.Cl.

Bsn.

Hn.

Syb *Triste*
Ce gar - çon que vous rail - lez E - tait mon frère ju - meau Et

Vl1 *rall.....* *mp* *Tutti* *mf*

Vl2 *mf*

Vla. *mf* *Arco*

Vlc. *Pizz*

Ctrb.

266

Tpt. *mp*

Syb nos om - bres s'é - chan - geaient De - puis l'a - ge du ber - ceau

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb.

271

Bs.Cl. *p*

Tpt.

Syb Sé - lim é - tait cour - on - né Le des - tin l'a - vait choi -

Vl2 *mp*

Vla. *mp*

Vlc. *mp*

276

Fl.

HT

Bs.Cl.

Bsn.

Perc

Syb

V11

V12

Vla.

Vlc.

mp

mf

mf

mf

si Mais per - son - ne ne sa - vait Que je l'é - tait moi aus - si

281 $\text{♩} = 105$

Fl.

HT

Bsn.

V11

V12

Vla.

Vlc.

mp

p

mp

mp

f

mp

286

Fl.

HT

Bsn.

Hn.

Syb

V11

N Piu lento

p

mp

mp

p

N Piu lento

mp

291

No - tre mère se - rait tris - te A cette heure

311 316

Fl.

HT

Bs.Cl.

Hn.

Tpt.

Vl1

Vl2

Vla.

mp

mf

mp

321

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Ruf.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mp

mf

mf

mf

mf

mf

mf

mf

rall.....

O $\text{♩} = 116$

Ne pleu - re pas Sy - bil Le peu - ple te sou - tient

Le temps du changement

326 ♩ = 132 *Pomposo*

Fl. HT Bs.Cl. Bsn. Hn. Timp. Hor. V11 V12 Vla. Vlc. Ctrb.

Nous sa - vons nous ci - vils Que Sé - lim n'est pas mort pour rien

331

Fl. HT Hn. Tpt. Timp. V11 V12 Vla. Vlc. Ctrb.

336

Fl. *f* *p*

HT *f* *p*

Bsn. *mf* *p*

Hn.

Tpt.

Timp. *p*

V1 *f*

V2 *f*

Vla. *mp*

Vlc. *mp*

Ctrb. *mp*

341

Fl. *mp* *mf*

HT *mp* *mf*

Bs.Cl. *mp* *ff*

Bsn. *mp* *ff*

Hn. *mp* *f*

Tpt. *mp* *sfz*

Timp. *mp* *mf* *p* *f*

V1 *f*

V2 *f*

Vla. *f*

Vlc. *ff*

Ctrb. *ff*

Fl.

Hr.

Bs.Cl.

Bsn.

Hn.

Tpt.

Timp.

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mf

mf

Le

Bs.Cl.

Bsn.

Tpt.

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

P = 120

351

mp

mp

mp

mp

mf

mp

Le

temps du chan - ge - ment est ve - nu Que le grand di - ri - geant sur - le - champ soit dé - chu Le

356

Peupl. pou - voir ne lui ap - par - tient plus C'est la be - le Sy - bil no - tre nou - velle é - lue

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mp

361

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Tpt.

Perc

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mf

f

mf

f

mf

f

mf

f

f

ff

Le temps du chan - ge - ment ! Hour - ra ! Le temps du chan - ge - ment ! Hour - ra !

Fl. *f*

HT *f*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *f*

Tpt. *f*

Perc

Vl1 *f*

Vl2 *f*

Vla. *f*

Vlc.

Ctrb.

366

Fl. *sfz* *mf*

HT *sfz* *mp*

Bs.Cl. *mp*

Bsn. *mp* *p*

Hn. *mf*

Tpt.

Timp. *mp* *p*

Peupl. Le temps du chan - ge - ment a son -

Vl1 *mp* *pp*

Vl2 *mp* *p*

Vla. *mp*

Vlc.

Ctrb.

371

Bsn.

Timp.

Peupl.

Vl1

né Not - tre grand di - ri - geant de - vra e - tre ju - gé Mais quel sort va - t-on lui ré - ser -

376

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Tpt.

Timp.

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

ver ? C'est la bel - le Sy - bil qui va en dé - ci - der Le temps du chan - ge -

p

mf

mf

mf

mp

mp

mf

mf

mf

mf

mf

Fl. *mf*

HT *mf*

Bsn.

Hn.

Tpt. *mp*

Timp.

Vl1 *mf*

Vl2 *mf*

Vla.

Vlc.

Ctrb. *mf*

Fl.

HT

Hn.

Tpt. *f*

Timp.

Chanc. *pp*
 LA CHANCELIÈRE (dialogue parlé)
 Allez, mes braves gens
 Restez les pieds sur terre
 Vous n'allez pas choisir pour Dirigeant
 Une fille sans famille, une rôdeuse sans manière

Vl1

Vl2

Ctrb.

Timp. *pp*

Vl1 *pp*

Vl2 *pp*

Vla. *pp*

Vlc. *pp*

Ctrb. *p*

406 ♩ = 60
La vérité

Bs.Cl. *mp*

Bsn. *mf* ♩ = 60

Vl1

Vl2

Vla.

Vlc.

Ctrb. *mp*

411 Q

Bs.Cl. *mf* rall.....

Bsn. *mf*

Hn. *mf*

Syb. *mf* Rubato
 Si je suis sans fa - mille

Vl1 *pp* rall.....

Vl2 *pp*

Vla. *pp*

Vlc. *mp* *pp*

Ctrb. *pp*

416

Syb. C'est bien par vo - tre fau - te Vous qui a - vez ban - ni ma

Vl1 *mf* *mp*

Vl2 *p* *mp*

Vla. *mf* *mp*

Vlc. *mp*

Ctrb. *mf* *mp*

421

Chanc. *Rubato Affolée*

Syb *Rubato*

Gr. Dir

V11

V12

Vla.

Vlc.

Ctrb.

mf

mè - re loin des no - tres

Que veut - elle dire là ?

Non ! Ne l'é - cou - tez pas !

426

Fl.

HT

Bsn.

Hn.

Syb

V11

V12

Vla.

Vlc.

Ctrb.

p

p

p

p

f

f

p

p

f

p

p

Il faut que vous sa - chiez

Que vo - tre chan - ce - liè - re

431

HT

Bs.Cl.

Bsn.

Hn.

Timp.

Chanc.

Syb

V11

V12

Vla.

Vlc.

Ctrb.

p

mp

bp

f

A - vai t fait en - le - ver Celle qui fut ma mè - re

Tout ça n'est que men-

436

Bsn.

Timp.

Chanc.

Syb

Gr. Dir

V11

V12

Vla.

Vlc.

Ctrb.

p

pp

pp

pp

pp

pp

son - ges !

Rubato

Dans son pa - ys d'e - xil

Oui mais a - lors j'y son - ge

441

Bsn. *p*

Hn. *mp*

Syb
El - le nous mit au mon - de Mais sa san - té fra - gile La

Vl1

Vla. *mp*

Vlc. *mp*

Ctrb. *mp*

446

Fl. *rall.....*

HT *ff*

Bs.Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Timp. *ff*

Chanc. *ff*

Syb
pous - sa dans la tom - be Mais qu'est - ce qu'elle in - ven - te

Gr. Dir

Vl1 *rall.....*

Vl2 *ff*

Vla. *ff*

Vlc. *ff*

Ctrb. *ff*

Je

451

Bsn. *p*

Hn. *p* *mp*

Syb

Gr. Dir. *Rubato*
Vingt an - nées ont pas - sé

Vlc. *com - mence a com - pren - dre* *Pizz* *mf*

Ctrb. *Pizz* *mf*

Bs.Cl. *p*

Bsn. *p*

Hn. *p* *mp* *p*

Tpt. *p*

Syb
Mais je suis re - ve - nue
Pour dire la vé - ri - té Sur

Vl1

Vl2

Vlc.

Ctrb.

466

Fl.

HT

Syb

Vl1

Vl2

Vla.

Vlc.

mp

L'a - mour de vo - tre vie ce qui veut dire en clair...

471

Fl.

HT

Gr. Dir

Vl1

Vl2

Vla.

mp

p

mp

p

mp

p

Que vous e - tes ma fille

476

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Syb

Gr. Dir

Vlc.

Ctrb.

mf

mf

mf

mp

mp

mf

et que la chan - ce - lière A bri - sé nos deux vies

A bri - sé nos deux vies

f

f

481

Fl.
HT
Bs.Cl.
Bsn.
Hn.
Tpt.
Timp.
V11
V12
Vla.
Vlc.
Ctrb.

f
f
f
f
f
mf

486

Gr. Dir

O ma fille ma douce en - fant Je suis un monstre as - su - ré - ment

V11
V12
Vla.

sfz
sfz
sfz

491

Gr. Dir

Puis - que j'ai fait tu - er mon fils Vivre a pré - sent m'est un sup - pli - ce

V11
V12
Vla.

mp
mp
mp

rall.....
rall.....

496

Gr. Dir

(Puis, s'adressant à la Chancelière) (dialogue parlé)
Mais c'est vous qui avez causé tous ces malheurs
Puissez-vous brûler en enfer
Maudite Chancelière!

V11
V12

p
pp
p

516

Chanc. mon grand di - ri - geant J'au - rais don - né ma vie pour - tant

Vl1 1. *mp*

521

Chanc. Pour que vous m'ai - miez juste un peu Et comp - ter en - fin

Vl1

Vlc. Pizz

526

Fl. *mf*

HT

Bsn. *p*

Tpt. *f* *mf*

Chanc. à vos yeux

Gr. Dir

Vl1 tutti *fp* Ar - rière

Vl2 *ff*

Vla. *fp* *ff*

Vlc. *fp* *ff*

Ctrb. *fp* *ff*

531

Bs.Cl. *mp*

Bsn. *f* *mp* *p*

Hn. *f* *mp* *p*

Chanc. *f* Mon di - ri -

Vlc. *f* *mp* *p*

Ctrb. *f* *mp* *p*

536

Fl.

HT

Bsn.

Perc

Chanc.

Gr. Dir

V11

V12

Vla.

Vlc.

Ctrb.

ff

ff

mp

p *f*

geant

Juste un ins - tant

Ar - rière

541

Fl.

HT

Bs.Cl.

Bsn.

Perc

Gr. Dir

V11

V12

Vla.

Vlc.

Ctrb.

ff

mf

f

Ar - rière

Adieu

546

$\text{♩} = 128$

Musical score for measures 546-550. The score includes parts for Flute (Fl.), Horn in C (Hn.), Bassoon (Bs.), Bassoon in C (Bs.), Trumpet (Tpt.), Timpani (Timp.), Chorus (Chanc.), Grand Director (Gr. Dir.), Violin I (Vl1), Violin II (Vl2), Viola (Vla.), and Violoncello (Vlc.). The music is in 3/4 time with a tempo of 128. The key signature has one sharp (F#). The lyrics for the Chorus and Grand Director are: "Non je ne peux A - lors A - dieu Ar - rière". The dynamic marking is *ff* (fortissimo).

Musical score for measures 551-555. The score includes parts for Flute (Fl.), Horn in C (Hn.), Bassoon (Bs.), Bassoon in C (Bs.), Trumpet (Tpt.), Timpani (Timp.), Violin I (Vl1), Violin II (Vl2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Ctrb.). The music is in 3/4 time with a tempo of 128. The key signature has one sharp (F#). The dynamic markings are *f* (forte) and *mf* (mezzo-forte).

556

Fl. *mp*

Hr. *mp*

Bs.Cl. *mp*

Bsn. *mp*

Hn. *mf*

Tpt. *mf*

Timp. *mp*

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb. *mp*

561

Fl. *mp* 566

Bs.Cl. *mp*

Bsn. *mp* *fz*

Hn. *mp* *fz*

Timp. *fz*

Vl1 *mf* *fz*

Vl2 *fz*

Vla. *fz*

Vlc. *fz*

Ctrb. *mf* *fz*

rallentando.....

T

En 1^{er} 2^e emmène

Bs.Cl. *p*

Hn.

Perc *mp* Csc.Cl. 3

Syb

SYBIL (dialogue parlé)
Non !
Je ne veux plus de mort
Ni souffrance ni haine
Vivrez avec vos remords
Surtout comme peine
Soyez tous deux bannis
Et qu'on ne vous voit plus
Exilés du pays
Comme mère le fût

Vl1 *mp* = 112

Vl2 *mp*

Vla. *mp*

Vlc. *mf*

571

Fl. *sfz*

HT *sfz* *mf*

Bs.Cl. *sfz*

Bsn. *sfz* *mp*

Hn. *sf* *mf*

Tpt. *sf* *mf*

Perc *sf* *mf*

Vl1 *fz*

Vl2 *fz*

Vla. *fz*

Vlc.

576

Fl. *sf* *mf*

HT *sf*

Bs.Cl. *mf* *ff* *mp*

Bsn. *mf*

Hn. *sf*

Tpt. *sf* *mf*

Perc. *mf* *ff* *p*

Vl1 *sf* *mp*

Vl2 *sf* *mp*

Vla. *sf* *mp*

Vlc. *f* *mf*

Ctrb. *mf*

581

Fl. *f* *mp*

HT *mf*

Bs.Cl. *mp*

Bsn. *mp*

Hn. *p*

Tpt. *mp*

Vl1 *mp*

Vl2 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb. *mp*

586

Fl. *p* *f*

HT *p* *f*

Bs.Cl. *p* *mf*

Bsn. *mf*

Hn. *f*

Tpt. *f*

Vl1 *p* *mf*

Vl2 *mf* *mp*

Vla. *mf*

Vlc. *mf* *mp*

Contr. *mf* *mp* *f*

591

Fl. *U* Nobile

HT Affretendo.....(jusque Mesure 642)

Bs.Cl. *mp* *p*

Bsn. *mp*

Hn. *fz*

Tpt. *fz*

Perc. *mp* *mf* *fz* *U* Nobile

Vl1 *mf* Legato

Vl2 *mp* *mf* Affretendo.....(jusque Mesure 642)

Vla. *mp* *mf*

Vlc. *mp* *mf*

Contr. *mf* *mf*

596

Bs.Cl.

Bsn.

Vl1

601 La fille du destin

Bs.Cl.

Bsn.

Timp.

Peupl.
 Voi - ci la fille du des - tin Qui

V11

V12

Vlc.

Ctrb.

mp *p* *mf*

606 611

Bs.Cl.

Bsn.

Timp.

Peupl.
 nous met le coeur à la fe - te L'a - ve - nir est en - tre ses

V11

V12

Vla.

Vlc.

Ctrb.

mf *mf* *mf*

616

Fl.

Bs.Cl.

Bsn.

Hn.

Timp.

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

mains Lais - sons dan - ser les sil - hou - et - tes Voi-

f

f

f

f

f

mf

f

f

f

f

f

621

Fl.

Bs.Cl.

Bsn.

Hn.

Timp.

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

ci la fille du des - tin Qui nous met le coeur à la

f

mf

mf

f

mf

mf

f

mf

mf

mf

mf

mf

626

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Timp.

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

fe - te L'a - ve - nir est en - tre ses mains Lais -

f

ff

f

631

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Tpt.

Timp.

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

sons dan - ser les sil - hou - et - tes Sy - bil ! Sy -

mf

f

636

641

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Tpt.

Timp.

Peupl.

Vl1

Vl2

Vla.

Vlc.

Ctrb.

bil !

Sy - bil !

ff

fff

fff

fff

Danse des ombres

$\text{♩} = 126$

Fl.

HT

Bs.Cl.

Bsn.

Hn.

Tpt.

Timp.

ff

mf

f

ff

mf

mf

ff

$\text{♩} = 126$

Vl1

Vl2

Vla.

Vlc.

mf

ff

mf

mp

mf

mp

ff

f

ff

f

mf

Marcato

646

Fl. *mp* *mf* *mf*

HT *mp*

Bs.Cl. *mp* *mf*

Bsn. *mp* *mp*

Hn. *mf*

Tpt. *mf*

Timp.

V11 *mp* *mf* *mp*

V12 *mf*

Vla. *mp* *mf*

Vlc. *mp* *f*

Ctrb. *mp* Pizz *mf* Arco

651

Fl. *mf* *f* *f*

HT *mf* *f*

Bs.Cl. *mp*

Bsn. *mp*

Tpt. Legato *p*

Timp. *mp*

V11 *mp*

V12 *mp*

Vla. *mp*

Vlc. *mp*

Ctrb. *mp*

656

Fl. *mf*

HT *mf*

Bs.Cl. *mf* *f* *ff*

Bsn. *mf* *ff*

Hn. *mf*

Tpt. *ff*

Timp. *mf* *mp*

Vl1 *mf*

Vl2 *mf*

Vla. *mf* *ff*

Vlc. *mf* *f* *ff*

Ctrb. *mf*

661

Fl. *mp*

HT *mf* *f*

Bs.Cl. *mf* *mp* *mf*

Bsn. *mf* *mp*

Hn. *mp* *f*

Tpt. *f*

Timp. *mf*

Vl1 *f* *mp* *mf*

Vl2 *f* *mp* *mf*

Vla. *mp* *mf*

Vlc. *f* *mf* *mp* *f*

Ctrb. *mf* *Pizz* *mf*

HT *mf* *mp* *mf*
 Bs.Cl. *mp* *mf*
 Bsn. *mp* *p* *mf*
 Hn. *sfz*
 Tpt. *mf*
 Timp.
 Vl1 *mf* *p* *mp*
 Vl2 *mf* *p* *mp*
 Vla. *mf* *p* *mp*
 Vlc. *p* *mp*
 Ctrb. *mp* *mf*

666
 Fl. *mf*
 HT *mf*
 Bs.Cl. *mp* *mf* *mp*
 Bsn. *mp* *mf* *mp* *mf*
 Hn. *fz* *mp*
 Tpt. *fz*
 Timp.
 Vl1 *mf*
 Vl2 *mf*
 Vla. *mf*
 Vlc. *mf* *mp* *mf*
 Ctrb. *mp* *mf* *mp* *mf*

671

Fl. *mf*

HT *mf*

Bs.Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Timp. *mf* *ff*

Vl1 *mf*

Vl2 *mf*

Vla. *mf*

Vlc. *mf*

Ctrb. *mf* *f*

676

Fl. *ff*

HT *f* *sff*

Bs.Cl. *f* *sff*

Bsn. *f* *sff*

Hn. *ff* *sff*

Tpt. *ff* *sff*

Timp. *f* *sff*

Vl1 *f* *sff*

Vl2 *f* *sff*

Vla. *f* *sff*

Vlc. *f* *sff*

Ctrb. *ff* *sff*

Aux secours Flute

Scene 7

1 $\text{♩} = 140$ Agitato *Jouer les accents très légèrement*

mf

6

11

16

21

26

rall.....

41 $\text{♩} = 132$
mf

46

B 51
2

56 61 $\text{♩} = 132$
mp *mf* accélérando.....

C $\text{♩} = 140$
mf

66

71

76 *p*
rall.....

D $\text{♩} = 132$ 91
 12 *mf* accelerando.....
 96 *mf* Rit..... $\text{♩} = 124$ *p*
 101
 106 $\text{♩} = 140$ 111 **E** *f* accelerando.....
 116
 121 *mf* *p*
 126 *f* 2 *mf* *mf*
 131 *f* *mf* *f* 136
 141 *mp*
F Ritenuto 146 *mf* *p* 2

151 *mp* *mf*

156 161 5 3

166 **G** = 120 Les portes s'ouvrent 171 *f* *rall.....* *f* *f*

Burletta **H** *mf* 4 2 2 *mp*

5 *mf* *tr*

J *mp* 196 *mp*

mp

201 *mf* 2

206 *mf* *f* *mp*

211 **K** *f* 2

216
mp 8 *mp*

226 4 *mf* 231 *p*

L La Rodeuse 241 8 *f* rall.....

251 *mf* **M** accelerando..... 4

rall.....

261 $\text{♩} = 98$ **S**oeur en pleurs *p* 18

281 $\text{♩} = 105$ *mp*

N Piu lento 291 5 rit..... *mp*

$\text{♩} = 106$ *acato* 301 *p* *mf*

306 Piu lento 5 2

316 $\text{♩} = 116$
mp rall.....

321 *mf*

Le temps du changement

326 $\text{♩} = 131$ Pomposo 331 *mf*

336 *f* *p*

341 *mp* *mf*

346 8 *mf* *f*

361 366 *f* *sfz*

371 376 5 *mf* *p*

381 *mf* *f* 3
La chancelière Sostenuto

386

391

531
mf *ff*

541

Adieu ♩ = 127
546
ff *f*

551
4 *mp* 561

566
rallentando..... 2

571
sfz *sf* *mf* 576

581
f *mp*

586
p *f*

591
U Nobile
Affretendo.....(jusque Mesure 642)
9 16

621

f

626

631

636

V = 126 Danse des ombres

641

ff 2

646

mp *mf* *mf*

W

651

f

656

661

mp

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains three measures of music. The first measure starts with a dynamic marking of *mf*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mf*. The music consists of eighth and sixteenth notes with various articulations.

Musical staff 2: Treble clef, key signature of three flats. The staff contains two measures of music. The first measure has a circled 'X' above it and the number 666 above the staff. The second measure has a dynamic marking of *mf*. The music consists of eighth and sixteenth notes.

Musical staff 3: Treble clef, key signature of three flats. The staff contains two measures of music. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mf*. The music features triplet markings (indicated by '3' above the notes) and slurs.

Musical staff 4: Treble clef, key signature of three flats. The staff contains two measures of music. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mf*. The music consists of eighth and sixteenth notes with slurs.

Musical staff 5: Treble clef, key signature of three flats. The staff contains two measures of music. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *sff*. The music consists of eighth and sixteenth notes with slurs. The number 676 is written above the first measure.

Hautbois

Scene 7

Agitato $\text{♩} = 140$ Jouer les accents très légèrement

1

mf

6

11

16

21

26

Musical score for Hautbois 2, scene 7. The score consists of ten staves of music in 3/4 time. It features various musical notations including triplets, dynamics (*mf*, *mp*, *p*), and performance instructions like "rall.", "accélérando", and "accelerando". Measure numbers 12, 41, 46, 61, 66, 71, 76, 81, 86, and 91 are marked. Section markers B, C, and D are present. The tempo is indicated as quarter note = 132 and quarter note = 140.

mp *Rit.* p $\text{J} = 124$ 101
 106
E $\text{J} = 140$ 111
accelerando
 116 121
 3 mf
 7 mf f 131
 136 f p **F** *Ritenuito*
 4 mf
 146 156 161
 9 4 mf
G $\text{J} = 120$
 3 3 *rall.* f f
 171 *Burletta*
Grand Dirigeant mf 3 mp
H 10 mf
 191 **J** 2

196 *p* *mp*

201 *f* 4 *mf* 4

K 216 3 *mf* 7 *mp*

226

2 *mp* 241 4 *f*

L 6 *p*

251 **M** 2 *accelerando*.....

mf 261 $\text{♩} = 98$

rall..... 11 6

281 $\text{♩} = 105$ **N** *Piu lento* 5 2 *mp*

291 $\text{♩} = 106$ *Pacato* 5 *mp*..... 3

301 *mf* 4

Piu lento

311

mp *p*

3

rall.....

4

mp

326 $\text{♩} = 132$ Pomposo

331

mf *f* *p*

336

341

mp

346

mf

8

mf

361

366

f *sfz*

376

6 2

mp *mf*

381

Sostenuto

7

f

391
mf

14 6 rall.....

426
p

8 3

2 *mp* 4 8 rall.....

446
ff 9 *fp*

461 **R** Legato ♩ = 100
f *p*

466 471
mp *p*

2 3 476
mf *f*

481 486 **S** Tremendo
4 6 2 4 5

506
mp 3

511 531
p 12 6 2

ff 4

541 546 $\text{♩} = 115$
4 ff f

551 556
2

10 rallentando.....

571 sfz mf sf

576 4 mf

586 2 p f

591 U Nobile
9 23
Affretendo.....(jusque Mesure 642)

626 *f* 631

636

641 **V** ♩ = 126 *mf*

646 *mf* *mp* *f*

W 651 *mf* *f*

656 *mf*

661 *mf* *f* 2

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains two measures of music. The first measure starts with a dynamic marking of *mp* (mezzo-piano). The second measure starts with a dynamic marking of *mf* (mezzo-forte). The music consists of eighth and sixteenth notes with various articulations.

Musical staff 2: Treble clef, key signature of three flats. The staff begins with measure number 666 and a boxed 'X' above it. The music continues with eighth and sixteenth notes, ending with a whole rest.

Musical staff 3: Treble clef, key signature of three flats. The staff contains two measures of music. The second measure has a dynamic marking of *mf*. The music features eighth notes and rests.

Musical staff 4: Treble clef, key signature of three flats. The staff contains two measures of music. The second measure has a dynamic marking of *f* (forte). The music consists of eighth and sixteenth notes.

Musical staff 5: Treble clef, key signature of three flats. The staff begins with measure number 676. The music consists of eighth notes and rests. The staff ends with a dynamic marking of *sff* (sforzando) and a wedge-shaped hairpin indicating a crescendo.

Clarinete Basse

Scene 7

Agitato $\text{♩} = 140$ Jouer les accents très légèrement

1 10 11 *mp*

16

21

26

rall.....

41 $\text{♩} = 132$ 12

46 **B** *mp* 3

56 *mp*

61 **C** ♩ = 140 *mf* *mf* *mp*

76 **D** ♩ = 132 *p* *mp* *accelerando*

91 *mf* ♩ = 124 *p* *Rit.*

101

106

111 **E** ♩ = 140 *f* *accelerando*

116

121 *mf* *mp* *f*

126 *mp* *mf*

131

136

146 **F** *Ritenuato* *p* 6 13

161

mp *mf*

f *ff* *f*

rall.....

G $\text{♩} = 120$

Burletta

171

ff *f*

2

176

mf

H

2

p

4 *mp* *f*

191

J 196

2 *p*

201

2 *mp* *mf*

206

f *mf*

K 211

2 *f*

216

p 4 *mp*

221

2 *p* 226

mp 4 *mf* **L**
 236 *f* rall.....
 241 251
M *mp* accelerando..... 2 *mf*
 261 ♩ = 98 276
 #rall..... 12 *p*
 281 ♩ = 105 5
N Piu lento *mp* 3 296 rit.....
 ♩ = 106 Pacato 301
mp Piu lento 311
 4 3 316 *mp* ♩ = 116 **O**
 rall..... 5
 326 ♩ = 131 Pomposo 11
mp

341 *mp* *ff*

346

351 *f*

361 *mf*

366 *mp*

376 *mf*

381 *f* *mf* *Sostenuto*

386 7 9

La vérité

411 *mp* *rall.....* 7

426 *p* 4 431

4 6 *rall.....*

446
ff 3

456
p **R** Legato ♩ = 100

461
2 *f*

476
9 3

481
f 4

486
6 2 3 *f* **S** Tremendo

501
5

511
3 14 2

531
mp 2 2

541
mf

546 ♩ = 115
3 *ff* *f* 551

556 3

561 *mp* rallentando.....3

On les emmène 571 *p*

576 *mf*

ff *mp* *mp*

581 *mp* *p*

586 *mp* *mf* *mp* *p*

591 *mf* U Nobile

Affretando.....(jusque Mesure 642) 596

601 La fille du destin 606

611

mf 616

mf

621

626

631

636

641 V $\text{♩} = 126$

646

656

661

666 X

mf *f* *ff* *mf* *mp* *mf* *mf* *mp* *p* *mf* *mp* *mf* *mp*

W 3

Musical score for bass clarinet, measures 671-676. The score is written in treble clef with a key signature of one flat (B-flat). Measure 671 starts with a dynamic marking of *mf* and features a melodic line with a slur. Measure 676 starts with a dynamic marking of *f* and features a rhythmic pattern of eighth notes with accents, ending with a dynamic marking of *sff* and a double bar line.

Basson

Scene 7

Agitato

$\text{♩} = 140$ Jouer les accents très légèrement

1 6 *mp*

11

16 3

21

26 *rall.*

41 $\text{♩} = 132$ **B** 12 *mf* 6 *mp*

51 6 2

61 **C** $\text{♩} = 140$ *mp* accélération..... *mp*

66 *mf*

71 *f*

76 *p*



rall.....

81 *p*



86 *p*



D $\text{♩} = 132$ 91 *mf* *mp* 4 Rit..... *p* $\text{♩} = 124$ accelerando.....



101



106 **E** $\text{♩} = 140$ accelerando..... *f*



111 *ff* 116



121 *mf*



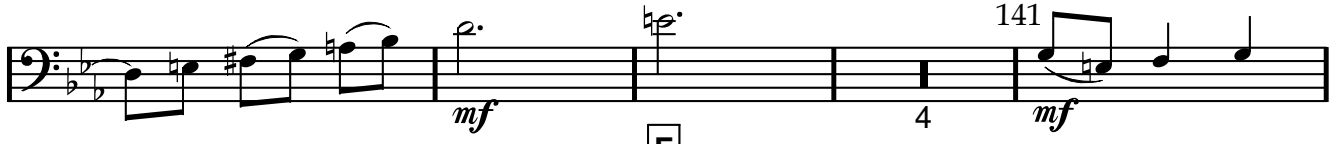
126 *mp* *f* 2 *mf*



131 *f*



141 *mf* 4 *mf*



F Ritenuto 146 2 15



161 *mf* *f*

166 *ff* *f* *ff* *f*

rall.....

Burletta

G $\text{♩} = 120$

171 *mf*

2

176 *p*

2

2

H

186 *p*

2

mp *f*

191 *mp*

6

J

201 *mp* *mf*

206 *mf*

4

K *mp* *mf*

216

mp *mp*

221

mf *mp*

226 *mp*

231 *mf* *mp*

236 *mf* **L**

241 *f* rall..... 4 *mf* *mp*

246 *mf* *mp*

251 *mf*

M *mp* accelerando..... *mf* 256

261 *rall*..... $\text{♩} = 98$ 276 14 3

281 $\text{♩} = 105$ 286 3 *mp*

N *p* Piu lento 3

296 $\text{♩} = 106$ Pacato 2 *mf*

301 *mp* 3

Piu lento

♩ = 116

5 5 rall..... 2

321 *mp* *mp*

326 *mp* *mf* *p* 336

7

341 *mp*

346 *ff*

351 7

361 *f* *mf*

366 *mp*

371 *p*

376 *mf*

381 *f* *mf* Sostenuto

386

14 *mf* 411 *mf* rall.....

7 3 426 *p*

431

3 *p* 441 *p*

446

rall..... 2 *ff*

451 *p*

456 461 *f*

R Legato $\text{♩} = 100$

9 *mp*

476 *f* 481

486 **S** Tremendo *f*

501 *fp* *mf* *mp* 506

511 *p* 12

526

f

531

mp *p* 2 *mp*

546 *ff* $\text{♩} = 110$

551

3 *mp* 3 *mp*

566

rallentando..... *fz*

571 *sfz* *mp* *sf*

576 2 *mp*

581 3 *mf*

586

591 2 *mp* Affretando.....(jusque Mesure 642)

596

601

606

611

mf

616

mf

621

626

f

631

636

641

V ♩ = 126

ff

646

mp

W

mp

3

656

mp *mf* *ff*

mf *mp*

661

2 *mp* *p* *mf*

666 **X**

mp *mf* *mp* *mf*

671

mf *mf* *mf* *f*

676

mf *mf* *mf* *sff*

Trompette Sib

Scene 7

♩ = 140 Agitato

Jouer les accents très légèrement

1

6

11

16

21

26

31

36

41

46

51

mp

mf

rall.....

accélérando.....

mf

B

C

13

14

76

12

12

D $\text{♩} = 132$

91 $\text{♩} = 124$ **E** $\text{♩} = 140$

7 Rit..... 11 accelerando..... *f*

111 *f*

116 *mf* *mp* *f*

121 *p* *mf*

126 *f* 5 2

136 **F** Ritenuto 146 8 8

2 *p*

161 *mp* *mf*

166 **G** $\text{♩} = 120$ *f* rall..... *f*

171 Burletta **H** 6 2 3

186 *mf* *p*

mp *f*

191 **J** 8

206
3 *mf* **K**

f *mp* 2

216
mf

221
2 *mp* <> 8 3

236
f **L**

241
f rall..... $\text{♩} = 98$ 8 5 8 4

261
rall.....

271
mp 3 3 8

281 $\text{♩} = 105$ **N** Piu lento 5 5 4 rit.....

$\text{♩} = 106$ Pacato *mp* 4 3

Piu lento *mp* *p* 311

O $\text{♩} = 116$ 4 rall.....

♩ = 131 Pomposo

5 2 *f*

331 4

mp *sfz* 2

2 *mf*

351 6 *f*

361 *mf* *f*

366 3 371 4

376 2 *mp* *f* 381

Sostenuto 5 *mp*

391 14 6

426 8 3 8 4

446 6 *ff*

rall.....

Musical score for scene 7 trompette 5. The score consists of ten staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamics such as *p*, *fp*, *mf*, *f*, *ff*, *sf*, and *mp*. Performance instructions include *Legato*, *Tremendo*, and *rallentando*. The score is marked with measure numbers (3, 14, 481, 486, 511, 526, 531, 546, 551, 556, 571, 576, 581) and contains several triplets and slurs. A box labeled 'R' is present at the beginning of the second staff, and a box labeled 'S' is present above the fifth staff. The tempo is marked as $\text{♩} = 100$ and $\text{♩} = 128$. The score concludes with a *rallentando* instruction and a double bar line.

586 *p*

591 *mf* **U** Nobile *fz* 9

636 *f* 31

641

V = 126 *ff* 646

W 651 Legato *p*

656

661 *ff* 2 *f* *mf*

X 3 *fz* 2

671 *ff*

676 *sff*

Musical score for scene 7 cors 2, featuring ten staves of music. The score includes various dynamics, articulations, and performance instructions.

- Staff 1: *mf* (126)
- Staff 2: *p* (131, 136)
- Staff 3: *mf* (141), *mp* (151), **F** Ritenuto
- Staff 4: *p* (3)
- Staff 5: *mp* (161), *mf*, *f* (4/4)
- Staff 6: *f* (166), **G** $\text{♩} = 120$, *rall.....*, *f* (171)
- Staff 7: *mp* (3), *mp* (176), **Burletta**
- Staff 8: *p* (181), **H**
- Staff 9: *mf* (186), *f* (2), **J**
- Staff 10: *p* (191), *p* (196)

206 *mf* 3

211 *mp* **K** *mf* *p*

216 *mf*

221 *mp* 2

226 2 4 *f*

236 *f*

L 241 **M** 8 4 5 *accelerando*

261 *rall* $\text{♩} = 98$ 19 281 $\text{♩} = 105$ 5

N Piu lento *p* 3

$\text{♩} = 106$ Pacato 2 rit..... 6 *mf* *sf* 306

Piu lento *mp* *p* 311

O $\text{♩} = 116$ 4 *rall*..... 3

$\text{♩} = 121$ Pomposo

326 5 *mp* *f*

3 341 *mp*

346 *f*

2 8 361 *mf*

366 *f* *mf*

376 5 2 *mp* *Sostenuto*

381 *f* *mf*

386 *mf*

4 *p*

396 11 2

mf rall..... 7 3 *p* 426

431 *p*

441 *mp* rall.....

446 *p* *mp* *p*

451 *p*

456 *mp* *p* 2

461 *f* **R** Legato $\text{♩} = 100$ *mp* 10

476 *mf* *f*

481 4 6 2 3

501 **S** Tremendo *fp* 3

506 *mp* 3 14 2 *f*

511 *mp* *p* 2

531 *mp* *p* 2

546 $\text{♩} = 128$ *ff* 4 3 2 $\frac{3}{4}$

551 *mp* *p*

556 3

561 *mp* rallentando..... *fz* 566

571 *mf* *sf* 576 2 3

586 *p* *f* **U** Nobile

591 9 10 Affretando.....(jusque Mesure 642)

616 3 *f*

621

626 631 *mf*

636

641 **V** $J = 126$

646

656 **W** *mf* *mp*

661 *f* *sfz*

666 **X** *fz* *mp*

671 *ff*

676 *sff*

The musical score consists of five staves of music in a single system. The first staff begins with a boxed 'W' above measure 656. The second staff has a boxed 'X' above measure 666. The music features various dynamics including *mf*, *mp*, *f*, *sfz*, *fz*, *ff*, and *sff*. There are also accents and slurs throughout the piece.

Scene 7

1 $\text{♩} = 140$ Agitato

Percussions

17 $\text{♩} = 140$ Agitato

Timbales

21

26

3

41 $\text{♩} = 132$ B

12 8 11

61 C $\text{♩} = 140$ D $\text{♩} = 124$ E $\text{♩} = 132$

16 12 8

124 sfz

12 E $\text{♩} = 140$ 111

f accelerando.....

116

P. 5 23 7 F Ritenuto

P. Tr. 3

P. 161 2

T. G $\text{♩} = 120$ 3

rall..... ff f

T. 171 f Burletta 6

P. Cse.Cl.3 *mf* *tr* **H** 5 7 186

P. *mf* *tr* **J** 8 4 206

T. 8 4 *mf*

P. **K** 4 5 Cse.Cl. *mf* *tr*

T. **K** 4 5

T. 12 4 4

T. **L** *rall*..... *Mesto* $\text{♩} = 98$ 241 8 4

P. **M** *Tr.* *accelerando*..... 2

P. *tr* 261 $\text{♩} = 98$ *rall*.....

P. 18 5 281 $\text{♩} = 105$

P. **N** *Piu lento* $\text{♩} = 106$ *Pacato* 301 10 4

P. 306 *Piu lento* *mp* 5

O $\text{♩} = 116$ 326 $\text{♩} = 132$ *Pomposo*

T. 6 *rall.....* 7 *mf*

T. *f* *mf*

T. 331

T. 336 *p* 2 *mp* *mf*

T. 341 *p* *f*

T. 346 3

P. Cse.Cl. 8 *mf* *tr~*

P. 361 *tr~* 5

T. 5 *mp*

T. 371 *p*

T. 376

T. 381 *mf* *Sostenuto*

T. *f*

386

T. 

T.  391

T.  396

pp

T.  9 6 rall..... 8

T.  3 426 8 *f*

T.  436 446 2 8 *ff* rall.....

T.  9 4

R Legato ♩ = 100

T.  481 17

P.  486 4 6 2 3

S Tremendo

T.  *f*

T.  501 *mf* *mp*

T.  506 3 *p*

511

P. 14 6 2

531

tr *p* *f*

P. 4 2 4 546 $\text{♩} = 128$ $\frac{3}{4}$

T. 4 2 4 *ff*

T. 551

T. 556 *mf*

T. *mp* 3

T. rallentando.....

T. 566 *fz* $\frac{4}{4}$

P. Csc.Cl. 571 *mp* 3 3 3

P. 576 *mf* 3

P. *f* *p* 11 *mp* *tr* $\frac{3}{4}$

591

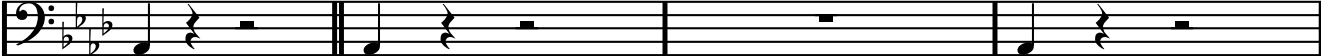
P. *mf* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ 7

T. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ 7 *mp*

U Nobile

U Nobile

T. 601




Musical staff for T. 601, showing a sequence of notes with rests.

T. 606




Musical staff for T. 606, showing a sequence of notes with rests.

T. 611



Musical staff for T. 611, showing a sequence of notes with rests.

T. 616



Musical staff for T. 616, showing a sequence of notes with rests.

T.



Musical staff for T., showing a sequence of notes with rests.

T. 621



Musical staff for T. 621, showing a sequence of notes with rests.

T. 626



Musical staff for T. 626, showing a sequence of notes with rests.

T. 631




Musical staff for T. 631, showing a sequence of notes with rests.

T. 636



Musical staff for T. 636, showing a sequence of notes with rests.

T. *ff*



Musical staff for T. *ff*, showing a sequence of notes with rests.

T. 641 **V** ♩ = 126



Musical staff for T. 641, showing a sequence of notes with rests. Includes a box with 'V' and a tempo marking '♩ = 126'.

T. W 651
mp

T. 656
mf mp

T. *mf*

T. 661

T. X 666

T. 671
mf

T. 676
ff f

T. *sff*

Le peuple

Scene 7

1 $\text{♩} = 140$ Agitato

28

rall..... 12 8

B 51 2

Que dit - el - le que dit - el - le?

Que nous veut cet - te re - bel - le? 7

C $\text{♩} = 140$ **D** $\text{♩} = 132$

16 12 2

Que dit - el - le é - cou - tez Nos en - fants sont

96 $\text{♩} = 124$ 2 12

en dan - ger

E $\text{♩} = 140$ 12

Que dit - el - le c'est ur - gent

126 2

Li - bé - rons les jeu - nes gens

F Ritenuto 146

17

Lais - sez vi - vre les en - fants

151

2 Li - bé - rez les jeu - nes gens

Lais - sez vi - vre les en - fants 2

Li - bé - rez les jeu - nes gens

161

Lais - sez vi - vre 2 3

G = 120 Burletta

4 6

H **J**

14 8 6 4

K **L**

18 4 6 rall.....

241 **M** 261 $\text{♩} = 98$

8 4 8 261

281 $\text{♩} = 105$ **N** Piu lento

19 5 10

$\text{♩} = 106$ Pacato Piu lento $\text{♩} = 116$

$\text{♩} = 132$ Pomposo

Le

351

temps du chan - ge - ment est ve - nu Que le grand di - ri - geant sur - le -

champ soit dé - chu Le pou - voir ne lui ap - par - tient plus C'est

356

la be - le Sy - bil no - tre nou - velle é - lue Le temps du chan - ge -

361

ment ! Hour - ra ! Le temps du chan - ge - ment ! Hour - ra !

7

Le temps du chan - ge - ment a son -

371

né Not - tre grand di - ri - geant de - vra é - tre ju - gé Mais

376

quel sort va - t-on lui ré - ser - ver ? C'est la bel - le Sy - bil qui va

en dé - ci - der Le temps du chan - ge - ment ! Hour - ra !

381 Sostenuito
Le temps du chan - ge - ment ! Hour - ra !

11 14 6 8 3

426 446
8 4 8 rall..... 2

R Legato ♩ = 100
9 4 19

486 **S** Tremendo
4 6 2 4 9

511 531
3 14 6 2

546 ♩ = 128
2 4 3 4 22

591
8 13

U Nobile

601
8 Voi - ci la

606
fille du des - tin Qui nous met le

coeur à la fe - te L'a - ve - nir est

611
en - tre ses mains Lais - sons dan - ser

616
les sil - hou - et - tes Voi - ci la

621
fille du des - tin Qui nous met le

626
coeur à la fe - te L'a - ve - nir est

en - tre ses mains Lais - sons dan - ser

631
les sil - hou - et - tes Sy - bil !

636 641
2 Sy - bil ! Sy - bil !

V $\text{♩} = 126$ **W** **X**
8 13 3

666
13

Chancelière

Scene 7

1 $\text{♩} = 140$ *Agitato* 41 **B** **C** $\text{♩} = 140$

28 12 8 13 16

D $\text{♩} = 132$ $\text{♩} = 124$ **E** $\text{♩} = 140$

12 8 12 12 23

F *Ritenuato* 146 161

15 3 3

G $\text{♩} = 120$ *Burletta* **H** **J**

4 6 2 14 8

K

6 4 18 4 6

L 241 **M** 261 $\text{♩} = 98$

8 4 8

281 $\text{♩} = 105$ **N** *Piu lento* *Pacato*

19 5 10 10

Piu lento **O** $\text{♩} = 116$ 326 $\text{♩} = 131$ *Pomposo*

5 6 7

376 *Sostenuto*

23 20 6 6

LA CHANCELIÈRE (dialogue parlé)

Allons, mes braves gens

Restez les pieds sur terre

Vous n'allez pas choisir pour Dirigeant

Une fille sans famille, une rôdeuse sans manière

Affolée

Non ! Ne l'é - cou - tez pas !

Tout ça n'est que men - son - ges !

Mais qu'est - ce qu'elle in - ven - te

Cet - te fille vous ment !

R Legato $\text{♩} = 100$

S Tremendo

O mon beau mon grand

di - ri - geant J'au - rais don - né ma vie pour - tant Pour que vous m'ai -

miez juste un peu Et comp - ter en - fin à vos

yeux 531 *f* Mon di - ri - geant

536 Juste un ins - tant

Non je ne peux A - lors A - dieu 546 *ff*

21 8 13

591 **U** Nobile **V**

$\text{♩} = 126$ **W**

645 **X**

Sybil

Scene 7

♩ = 140 Agitato

1
27 Au se - cours, à moi, bra - ves

31 gens On as - sas - si - ne vos en - fants A

36 l'aide aux ar - mes, le - vez vous No - tre

41 = 132 grand Di - ri - geant est fou 7

B 13 **C** 15 = 140 Au se - cours, à

81 moi, bra - ves gens Le crime fait loi main - te -

86 nant A l'aide à la ré - vo - lu - tion

D = 132 ils ont tous per - du la rai - son
accelerando.....

91 = 124 Au se - cours, à moi, bra - ves
Rit.....

101
géns Ce jour a la cou - leur du sang A

106
l'ai - de Al - lez vous lais - sez faire? Ils ont

111
as - sas - si - né mon frère
E $\text{♩} = 140$
accelerando.....
11

146
Lais - sez vi - vre les en - fants
F Ritenuto
23 2

151
Li - bé - rez les jeu - nes gens

Lais - sez vi - vre les en - fants 2 Li - bé -

161
rez les jeu - nes gens Lais - sez vi -

vre 2 3 4 6 14
G $\text{♩} = 120$ Buletta H

J K
8 6 4 18 4 5

L 241
 rall..... *ff* As - sez !
 8 4

M 261 $\text{♩} = 98$
 Triste
 rall..... Ce gar - çon que vous rail - lez E -

266
 tait mon frère ju - meau Et nos om - bres s'é - chan - geaient De -

puis l'a - ge du ber - ceau 3 Sé -

276
 lim é - tait cour - on - né Le des - tin l'a - vait choi - si

Mais per - son - ne ne sa - vait Que je l'é - tait moi aus - si

281 $\text{♩} = 105$ **N** Piu lento
 5 No - tre mère se - rait tris - te

291
 2 A cette heure de me voir 2

296 $\text{♩} = 106$ Pacato Piu lento
 Sans mon frè - re, Soeur en rit..... 10 5

O $\text{♩} = 116$
 rall..... 6 7 326 $\text{♩} = 132$ Pomposo

376

23 20 6 6

Sostenuto

11 14 6 rall.....

Rubato

416

Si je suis sans fa - mille C'est bien par vo - tre fau - te

Vous qui a - vez ban - ni ma

421

mè - re loin des no - tres 3

426

Il faut que vous sa - chiez Que vo - tre chan - ce - liè - re

431

A - vait fait en - le - ver Celle qui fut ma mè - re

4

Dans son pa - ys d'e - xil El - le nous mit au mon - de

441

Mais sa san - té fra - gile La pous - sa dans la
rall.....

446

tom - be 2

451

Vingt an - nées ont pas - sé

Mais je suis re - ve - nue

456

Pour dire la vé - ri - té Sur

R Legato $\text{♩} = 100$

votre a - mour per - du

466

Oui! c'est el -

le ma mè - re L'a - mour de vo - tre vie ce qui veut

dire en clair... et que la chan - ce - lière

476

A bri - sé nos deux vies

486

511

531

546

546 $\text{♩} = 128$

Non !
Je ne veux plus de mort
Ni souffrance ni haine
Vivre avec vos remords
Suffira comme peine
Soyez tous deux bannis
Et qu'on ne vous voit plus

SYBIL (dialogue parlé)
Non !
Je ne veux plus de mort
Ni souffrance ni haine
Vivre avec vos remords
Suffira comme peine
Soyez tous deux bannis
Et qu'on ne vous voit plus

591
8 13

U Nobile **V** ♩ = 126

Affretendo.....(jusque Mesure 642)
9 40 8

W **X** 666

16 13

Horace

Scene 7

$\text{♩} = 140$ Agitato

1 41 B

28 12 8 13

C D $\text{♩} = 140$

16 11 8 12

E $\text{♩} = 140$ F Ritenuto 146 161

12 23 15 146 161

G $\text{♩} = 120$ Burletta

3 3 4 6

H J

14 8 6 4

K L 241

18 4 6 8 241

M $\text{♩} = 98$ 261 $\text{♩} = 105$ 281

4 8 19 261 281

N Piu lento Pacato Piu lento

5 10 10 5 6

♩ = 116

3 Nous sa - vons nous ci - vils Que

♩ = 132 Pomposo

326 Sé - lim n'est pas mort pour rien 23

376

20 6 6 11

14 6 rall..... 8 3

426

8 4 8 2 446

R

Legato ♩ = 100

9 2 2 19

S

486

4 6 2 3

Tremendo

511

9 3 14 6

531

2 2 4 3 4

546 ♩ = 128

22 8 13

U Nobile

V

9 33 7

W

X

7 12 4

666

Rufus

Scene 7

♩ = 140 Agitato

1 41 B C 61

28 12 8 12

D E ♩ = 140

16 12 8 12 12

F Ritenuto 146 161

23 15 3

G ♩ = 120 Burletta

3 4 6

H J K

14 8 6 4 18

L 241

4 6 8 4

M 261 ♩ = 98 281 ♩ = 105

8 19 5

N Piu lento Pacato Piu lento

10 10 5 6

O ♩ = 116 321

Ne pleu - re pas Sy - bil

Le peu - ple te sou - tient

326 $\text{♩} = 132$ Pomposo

4 23 20 6

376

6 11 14 6

426

8 3 8 4

446

8 2 9 4

R Legato $\text{♩} = 100$

486

19 4 6 2

S Tremendo

511

4 9 3 14

531

6 2 2 4 3

546 $\text{♩} = 128$

4 22 8

591 **U** Nobile

13 9 40

V $\text{♩} = 126$ **W** **X**

8 15 15

13

13

Grand dirigeant

Scene 7

1 $\text{♩} = 140$ Agitato

28 12 8 13

B

C

16 12 8 12

D

E

12 23 15

F

161

3 3 4

G $\text{♩} = 120$

Burletta

5 Ha Ha Ha! Peu - ple ché -

H

ri, mes chers a - mis E - cou - tez ce que j'ai à

181

di - re So - yez heu - reux car au - jour -

186

d'hui Nous a - vons é - vi - té le pi - re

J

3 Ce ma - tin nous a - vons trou -

196

vé Par - mi vos en - fants un jeune... hom - me Qui pré - ten -

daît me suc - cé - der A - vec u - ne de - mi cou -

201

ron - ne Ha ha ha ha

206

ha vous i - ma - gi nez Grand Dieu que tout ce - ci est

211

dro - le 3 Peu - ple ché -

K

ri, mes chers a - mis E - cou - tez bien ce n'est pas

216

tout Dans son ombre on voy - ait aus -

221

si De longs che - veux et des bi - joux Je ne

sais si vous com - pre - nez Mais je ne pour - rais mieux vous

226



di - re Sa si - lhou - et - te res - sem - blait A une

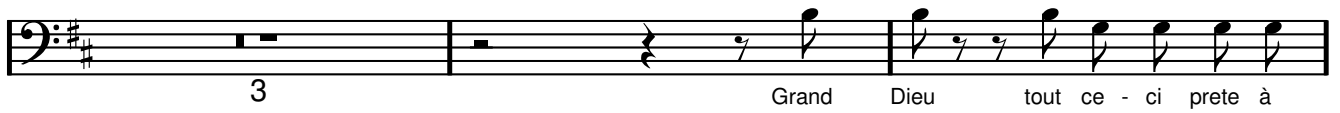


fille, quel dé - li - re! Ha ha

231

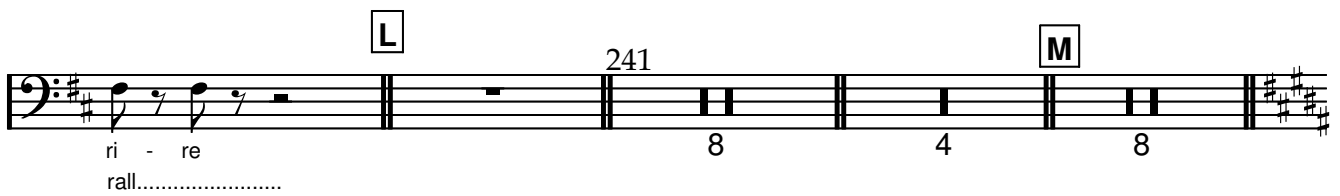


ha ha ha vous i - ma - gi nez



3 Grand Dieu tout ce - ci prete à

L 241 **M**



ri - re rall.....

8 4 8

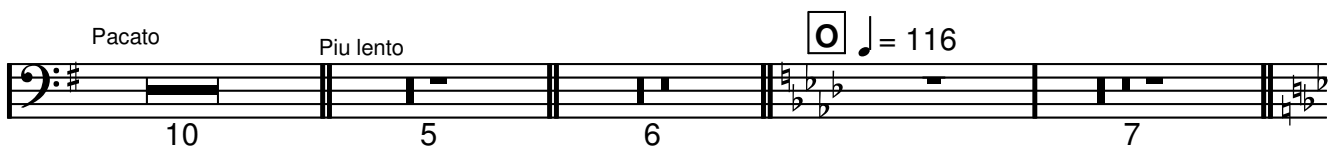
261 $\text{♩} = 98$ 281 $\text{♩} = 105$ **N** Piu lento



ri - re

19 5 10

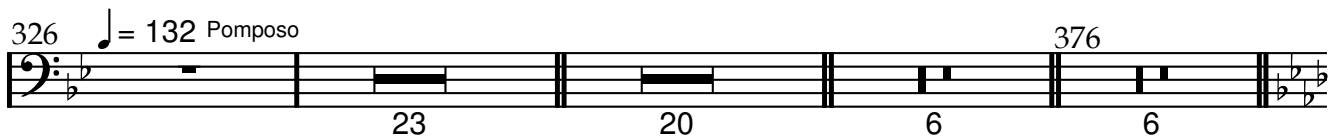
Pacato Piu lento **O** $\text{♩} = 116$



ri - re

10 5 6 7

326 $\text{♩} = 132$ Pomposo 376



ri - re

23 20 6 6



ri - re

11 14 6 8

426
 Que veut - elle dire là ? 8

436 Rubato
 2 Oui mais a - lors j'y son - ge 8 446

Rubato
 Je com - mence a com - pren - dre 9 Cet - te

R Legato ♩ = 100
 fois je com - prends 2 7

471
 Que vous e tes ma fille 2 A bri - sé nos deux

476
 vies 5 O ma fille ma douce en - fant Je suis un monstre as -

486
 su - ré - ment Puis - que j'ai fait tu - er mon fils Vivre a pré -

491
 sent m'est un sup - pli - ce

S Tremendo
 9 3 14 511

526 Ar - rière 4 531 2

Ar - rière 4 Ar - rière 541

546 = 128 Ar - rière 3 22

U Nobile 591 8 13 9

V W X 40 13 3

666 13

Musical notation for measures 61-70. Features triplet patterns and a dynamic marking of *mp*.

Musical notation for measures 71-75. Features triplet patterns.

Musical notation for measures 76-80. Features triplet patterns and a dynamic marking of *p*. Includes the instruction "rall.....".

Musical notation for measures 81-85. Includes a dynamic marking of *p* and the instruction "accelerando.....".

D ♩ = 132

Musical notation for measures 86-90. Includes a dynamic marking of *mp*.

Musical notation for measures 91-95. Includes a dynamic marking of *mf*, a ritardando marking "Rit.....", and a tempo marking of ♩ = 124.

Musical notation for measures 96-100.

Musical notation for measures 101-105. Includes an "accelerando....." marking.

E ♩ = 140

Musical notation for measures 106-110. Includes a dynamic marking of *f*.

Musical notation for measures 111-115.

Musical notation for measures 116-120. Includes dynamic markings of *mp* and *mf*.

Musical notation for measures 121-125. Includes dynamic markings of *mp* and *mf*.

131

f *mf*

141

mp

F Ritenuto

146

p

151

p

156

mp

161

mf

166

f *f*

rall.....

Burletta

mf

H

181

f *mp*

186

mp

J

196

201

Musical score for scene 7 violins 1-4, featuring ten staves of music. The score includes various dynamics, articulations, and performance markings.

- Staff 1: *mf*, crescendo hairpin.
- Staff 2: *f*, *f*, *mp*, marking **K**.
- Staff 3: *f*, *mp*, marking 211.
- Staff 4: *f*, marking 4.
- Staff 5: *f*, marking 221, ending with a fermata and marking 2.
- Staff 6: *f*, marking 226.
- Staff 7: *mf*, marking 231, crescendo hairpin, marking **L**.
- Staff 8: *f*, *rall.....*, marking 4.
- Staff 9: *mp*, marking 241, *1.*, marking 246.
- Staff 10: *mp*, *Tutti*, marking 251.
- Staff 11: *mp*, *accelerando.....*, marking **M**, marking 256.
- Staff 12: *mf*, *rall.....*.

261 $\text{♩} = 98$
1. *mp* *mf* *mp* Tutti

266

281 $\text{♩} = 105$
6 *mf* *p*

291 *mp* 5

301 $\text{♩} = 106$ Pacato Tutti *mf* *p*

306 Piu lento 5

316 $\text{♩} = 116$ *mp* rall..... *mf*

321

326 $\text{♩} = 132$ Pomposo *mf*

331 *f* *mf* 7

346

f

mp

351

356

mf

f

366

mp

371

p

376

mf

381

f *mf* *Sostenuto*

386

mp

391

mf

4

401

pp

406

6 *rall..... pp*

416

mf mp

421

f

426

p 5 *f*

436

pp

441

3 *rall..... ff* 5

pp

461

R Legato $\text{♩} = 100$

f *p*

466

2 *mp* *p* 5

471

481

2

486

sfz mp

491 496

p *pp*

S Tremendo 506

6 *mp*

511 1. 516

p *mp*

521

tutti 531

fp 4 2

ff 541

4 $\text{♩} = 126$

546 *ff* *f*

3

551 *mf*

556 *mp*

566 *fz*

rallentando.....

571 *fz*

mp *fz*

576 *mp*

sf

581 *mp* *mf*

586 *mp*

591 *mf* **U** Nobile Legato
Affretendo.....(jusque Mesure 642)

596 601

606

611

616 *f*

621

626 *ff* 631

636

641 **V** $\text{♩} = 126$ *fff* *mf*

646 *ff* *mf* *mp* *mp* *mf*

651 **W** *mp*

656 *mf*

661 *f* *mp* *mf* *mf*

666 **X** *p* *mp*

676 *sff*

The musical score consists of nine staves of music in a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins at measure 646 with a dynamic of *ff*. The second staff contains a boxed 'W' above measure 651 and a dynamic of *mp*. The third staff starts at measure 656 with a dynamic of *mf*. The fourth staff begins at measure 661 with a dynamic of *f*. The fifth staff starts at measure 666 with a boxed 'X' above it and a dynamic of *p*. The sixth staff features triplets and a dynamic of *mf*. The seventh staff contains a sequence of eighth notes with a dynamic of *mf*. The eighth staff begins at measure 676 with a dynamic of *sff*. The final staff concludes with a dynamic of *sff*.

3 Violons 2

Scene 7

♩ = 140 Agitato Jouer les accents très légèrement

1

mf

3 23 26

mf

mp

Pizz

8

mp

41

♩ = 132

Le peuple

Arco

mf

46

B

51

2

56

61

C

♩ = 140

mf

accélérando.....

66

3

71

mp

rall.....

Musical score for Violin 2, scene 7. The score consists of 15 staves of music in G minor. It includes various musical notations such as triplets, dynamics (*p*, *mf*, *mp*, *f*), *accelerando*, *ritardando*, and fermatas. Chord diagrams for D, E, and F are provided. Measure numbers 8, 10, 3, 76, 86, 91, 96, 111, 116, 121, 126, 131, 136, 141, 146, 151, and 156 are marked throughout the score.

161
mp *mf*

166
f *rall.....*

G $\text{♩} = 120$ *f* *mf* Burletta

H *f* *mp*

181 186 4

J 196 4 2

201 *mp* *mf*

206 *f* *mf* *mp*

K 211 *f* *mp*

221 4

226

231
mp *mf*
 4 *f* rall.....

L

241
 8 *mp*

251
 M *mp* accelerando.....

256

261 ♩ = 98
mf rall..... 2

266
mf *mp*

276
 6 *mp*

281 ♩ = 105
mf *mp*

286 N Piu lento
 10 rit.....

♩ = 106 Pacato
 4 *mf* *mp*

301

306 Piu lento
 5 2

316
mf rall.....

♩ = 116
mf

321

326 ♩ = 132 Pomposo
mf

331
f

346

351
mp

356
mf

361
f

366
mp

371
p

376

381
mf

Sostenuto
mf

386 *mp*

391 *mf* *p* 6 *pp* 406

401

411

416 *rall.....* *pp* *p*

421 *mp* *mf*

426 *p* 5 *f*

436 *pp* 8 *ff* *rall.....*

446 *pp* 5

461 **R** Legato $\text{♩} = 100$ *f* *p*

466 *mp* 2 *p* 471

481 6 *f* 4

486 491

sfz *mp*

496

p **S** Tremendo

8 *mp*

511 526

p 11 *ff*

531 4 2 4 *ff*

541 2 546 *ff* $\text{♩} = 128$

551 *f* *mf*

556 *mp*

561 *rallentando*.....

566 *fz* *mp*

571 576 *fz* *sf*

581 *mp*

586 *mp* *mf* *mp* **U** Nobile

591 *mp* *mf*

601 *mf* Affretendo.....(jusque Mesure 642)

606 611

616 *f*

621

626 *ff* 631

636

641 *fff* **V** ♩ = 126 *mf* *ff* *mf*

646 *mp* *mf*

W 2 *mp* *mf*

656 *f* *mp*

661

mf *p* *mp*

X 666

mf

676

sff

3 Altos

Scene 7

1 $\text{♩} = 140$ Agitato Jouer les accents très légèrement

3
mp

3
rall.....

76
p

mp

81

86

D ♩ = 132 96
3 6 *mf* Rit..... 10

E ♩ = 140
accelerando..... *f*

116

121 *mp* 126 *mf* 2

131

136 *mp* *mf*

141 *mp* **F** Ritenuto *p*

146 151

156 *p* *mf* *mp*

161 *mf* *f* *f* 166

G *rall.....* *ff* *f* *ff* $\text{♩} = 120$

171 *Burletta* *mf* 4

H *f* *mp* 181 4

186 4

J 196 2

201 *mf*

206 *f* *mf* **K**

mp *f* *mp*

211

221 226

231 *mp*

mf 4 *f* rall.....

L 241 251 *mp* 6

M 256 *mp* accelerando.....

261 $\text{♩} = 98$ *mf* rall..... 2 *mp*

266 6

276 *mp* *mf*

281 $\text{♩} = 105$ *mp*

286 **N** Piu lento $\text{♩} = 106$ Pacato *mp*

301 *mf* *mp*

306 Piu lento 5

316 **O** $\text{♩} = 116$ *mp* *mf* rall.....

321

326 $\text{♩} = 132$ Pomposo *mf*

331

336 *mp*

346

3 *f*

351

2 *mp*

356

mf

361

f *f*

366

mp 2 6 376

381

mf *f* *f* Sostenuto

386

mp *mf*

391

3 5

401

pp *p*

406

mp 411

416
rall..... *pp*

421
mf mp

426
f p 5

436
f pp

441
mp rall.....

446
ff 7

461 **R** Legato ♩ = 100
f p

466
2 *mp p*

471
5 *f*

481
3 *sfz mp*

491 496
2 2

S Tremendo

mf

501

ff

506

p *mp*

511

p 11 *fp* *ff*

526

4 2 *ff* 4

541

2 2 $\frac{3}{4}$

546

ff *f* 551

556

mf *mf*

561

561

566

fz $\frac{4}{4}$

rallentando.....

571

mp *fz* *sf* www.lineadam.com

576

U Nobile

Affretendo.....(jusque Mesure 642)

V ♩ = 126

Scene 7 altos 9

W

651

mp

656

mf

ff 2 *mp* *mf*

mf *p* *mp*

666 X

mf

671

mf

676

f *sff*

Detailed description: This musical score is for an alto part, spanning measures 645 to 700. It is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The score consists of seven staves of music. The first staff begins with a dynamic of *mp* and includes a boxed 'W' above the staff. The second staff features a dynamic of *mf*. The third staff starts with *ff*, has a '2' below the staff, and includes dynamics of *mp* and *mf*. The fourth staff has dynamics of *mf*, *p*, and *mp*. The fifth staff starts at measure 666 with a boxed 'X' and a dynamic of *mf*. The sixth staff begins at measure 671 with a dynamic of *mf*. The seventh staff starts at measure 676 with a dynamic of *f* and ends with *sff*. Various musical notations such as slurs, accents, and hairpins are used throughout the score.

2 Violoncelles

Scene 7

1 Agitato ♩ = 140

28 10

41 ♩ = 132

mf

46

B

mp

56

61 **C** ♩ = 140

accélérando..... 2 2 *mp*

66

mp

76

81 *p*

D ♩ = 132

91
accelerando..... *mf*..... *mp*

96
mf

♩ = 124 Rit..... 11 accelerando..... **E** ♩ = 140 *f*

111
ff

116

121
mp

126
mf..... *mp*

mf

131
f

136
mp..... *mf*

141 **F** Ritenuto *p*

146

151

156

161

166

181

186

206 *Arco*

f *f* *mf*

211 *mp* *f* *mp* **K**

216 *p* 2

221 *mp*

226 *mp*

Pizz 231 *mf* *f*

Arco 4 *f* rall..... **L**

241 1. *mp* Tutti 246 *p*

251 *mf*

M 256 *mp* accelerando.....

$\text{♩} = 98$
261 Pizz
mf rall.....
Arco
mp 266
276
6 *mp*
281 $\text{♩} = 105$
2 *mf*
N Piu lento $\text{♩} = 106$ Pacato
rit..... 2 *mf*
301 *mf*
306 Piu lento $\text{♩} = 116$
5 6 rall..... *mf*
321
Pomposo $\text{♩} = 131$
326 *f*
mf
331
336
mp
scene 7 violoncelles 5 www.theadam.com

406

411

mp *rall.....*

416

pp *mp*

421

426

p 2

436

f 2 *pp*

441

mp *rall.....*

446

ff Pizz *mf* 451

456

Arco 461 **R** Legato $\text{♩} = 100$

2 *f* 2

466

mp 476 *f*

551

556

561

566

571

576

581

586

9

606

611

616 *mf*

621

626 *f*

631

636

641 \boxed{V} $\text{♩} = 126$
Marcato *f*

646 *ff* *f* *mf* *mp*

f \boxed{W} *mp*

651 *mf*

656 *f* *ff* *f*

mf *mp* 661 *f*

The image shows a musical score for five staves of a cello part. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff starts with a crescendo leading to a *p* (piano) dynamic, followed by a *mp* (mezzo-piano) dynamic. The second staff begins with a measure marked with a boxed 'X' and a measure number '666', followed by *mf* (mezzo-forte) and *mp* dynamics. The third staff features a *mf* dynamic with a hairpin and a measure number '671'. The fourth staff has a *f* (forte) dynamic with a hairpin. The fifth staff starts with a measure number '676' and ends with a *sff* (sforzando) dynamic and a hairpin.

Contrebasse

Scene 7

1 $\text{♩} = 140$ Agitato 28 12 mf 41 $\text{♩} = 132$

46

B 11 f

61 C p $\text{♩} = 140$ 2 mp < accélérando.....

66 mf

D $\text{♩} = 132$ 8 12 mf 91 accelerando.....

96 4 p Rit.....

E $\text{♩} = 140$ 10 111 f 116 ff 121 mf mp

131 mf 4 mf \sharp

136 mf

141
mp *mf* *mp*
F Ritenuato

146
 2

151

156
mp *mp*

161
mf

166
f rall.....

G ♩ = 120

171
ff *f* *ff* *f*

Burletta
 176
mp
 4 2

H
 2 *p* 2

186
mp *mf*

J

196 *p*

201 *mp*

Pizz

206 *f* Arco

Pizz *mf* *mp*

K

216 *mp*

221 *p*

226 *mp*

Pizz

231 *mf* *f*

Arco *f* rall.....

L

241 *mp*

251

M

261 *mf* *rall.....* $\text{♩} = 98$

6 *accelerando.....* 2

266 281 $\text{♩} = 105$

N Piu lento Pacato Piu lento

10 rit..... 6 3 5

O $\text{♩} = 116$

6 rall..... *mf*

321

326 $\text{♩} = 132$ Pomposo *mf*

331

336 *mp*

3 *ff*

346

351 *mp*

356 *f*

361 *ff*

366 3 6

376 2 *mf* Sostenuito *f*

381 7 *mf*

391 *pp*

396

401 406

411 *mp*

rall..... 3 *mf* *mp*

421 426 4 *mf*

431 *f*

436 2 4 *mp* rall.....

446 Pizz 451

ff *mf*

456

R Legato $\text{♩} = 100$

Arco 461

2 *f*

476

13 *f*

481 486

4 6 2

S Tremendo

3 *f*

501

mp 3

511

3 12 *fp* 2

531

f *mp* *p*

ff 4

541 546 $\text{♩} = 128$

4 *ff*

551

f *mf*

556

561

mp

566

mf *rallentando*..... *fz*

576

6 *mf* 4

586

mp *mf* *mp*

591

f *mf* **U** Nobile

601

7 *p* *mp*

Affretando.....(jusque Mesure 642)

606

611

mf

616

mf

621

626

f

631

636

641 \square V $\text{♩} = 126$ 646 Pizz *mf*

Arco \square W 651 *mp*

656 *mf*

Pizz 661 *mf*

Arco *mp* *mf*

666 \square X *mp* *mf* *mp* *mf*

671 *mf* *f*

676 *ff* *fff*

First system of musical notation for piano and voice. The treble clef staff contains a melodic line with several triplet markings (indicated by a '3' above a bracket) and slurs. The bass clef staff provides a harmonic accompaniment with triplet markings and slurs.

Second system of musical notation, starting at measure 11. It continues the melodic and harmonic lines from the first system, featuring triplet markings and slurs in both staves.

Third system of musical notation, continuing the piece with triplet markings and slurs in both the treble and bass staves.

Fourth system of musical notation, showing further development of the melodic and harmonic themes with triplet markings and slurs.

Fifth system of musical notation, maintaining the complex rhythmic patterns of triplets and slurs.

Sixth and final system of musical notation on this page, concluding the section with triplet markings and slurs.

16

System 1: Treble and bass staves. Treble staff contains six groups of eighth-note triplets. Bass staff contains six groups of eighth-note triplets. The key signature has two flats.

System 2: Treble and bass staves. Treble staff contains six groups of eighth-note triplets. Bass staff contains six groups of eighth-note triplets. The key signature has two flats.

System 3: Treble and bass staves. Treble staff contains six groups of eighth-note triplets. Bass staff contains six groups of eighth-note triplets. The key signature has two flats.

System 4: Treble and bass staves. Treble staff contains six groups of eighth-note triplets. Bass staff contains six groups of eighth-note triplets. The key signature has two flats. The dynamic marking *mp* is present in the bass staff.

System 5: Treble and bass staves. Treble staff contains six groups of eighth-note triplets. Bass staff contains six groups of eighth-note triplets. The key signature has two flats.

System 6: Treble and bass staves. Treble staff contains six groups of eighth-note triplets. Bass staff contains six groups of eighth-note triplets. The key signature has two flats.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a series of triplet chords and eighth notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first system contains six measures of music.

Second system of musical notation, continuing the piece. It features similar triplet patterns and eighth notes. The key signature remains two flats. The second system contains six measures of music.

Third system of musical notation, continuing the piece. It features similar triplet patterns and eighth notes. The key signature remains two flats. The third system contains six measures of music.

Fourth system of musical notation, continuing the piece. It features similar triplet patterns and eighth notes. The key signature remains two flats. The fourth system contains six measures of music.

Fifth system of musical notation, continuing the piece. It features similar triplet patterns and eighth notes. The key signature remains two flats. The fifth system contains six measures of music. The dynamic marking *mp* (mezzo-piano) is present in the bass staff.

Sixth system of musical notation, continuing the piece. It features similar triplet patterns and eighth notes. The key signature remains two flats. The sixth system contains six measures of music. The dynamic marking *rall.* (rallentando) is present in the bass staff.

Syb.

Au se-

Syb.

cours, à moi, bra - ves gens On as-

31

Syb.

sas - si - ne vos en - fants A l'aide aux ar - mes, le - vez

36

Syb.

vous No - tre grand Di - ri-

mp

Syb.

geant est fou

mf

♩ = 132 Le peuple

41

Piano accompaniment for measures 44-47. The music is in a minor key with a bass line featuring eighth-note patterns and a treble line with chords and single notes.

Peupl. Que dit - el - le que dit - el - le?

Piano accompaniment for measures 48-51. Measure 48 is marked with a box containing the letter 'B' and a piano (*p*) dynamic. The bass line continues with eighth-note patterns.

Peupl. Que nous veut cet - te re - bel - le ?

Piano accompaniment for measures 52-55. The treble line features a long, sustained chord in measure 53, while the bass line continues with eighth-note patterns.

Piano accompaniment for measures 56-59. The music features a more active bass line with eighth-note patterns and a treble line with chords and eighth-note figures.

61 *accélérando* *mf* $\text{♩} = 140$

Piano accompaniment for measures 60-63. Measure 60 is marked with a box containing the letter 'C'. The music features a complex bass line with triplets and a treble line with chords and triplets. The tempo is marked as *accélérando* and the dynamic as *mf*.

First system of piano accompaniment. The right hand features a melodic line with frequent triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of piano accompaniment, continuing the melodic and harmonic patterns from the first system.

Third system of piano accompaniment, showing further development of the musical themes.

Fourth system of piano accompaniment, including a *rall.* (rallentando) marking in the right hand.

Syb.

Fifth system, featuring the vocal line and piano accompaniment. The vocal line includes the lyrics: "Au se - cours, à moi, bra - ves". The piano accompaniment includes a tempo marking of $\text{♩} = 124$ and a dynamic marking of *mp* (mezzo-piano).

Syb. 81

gens Le crime fait loi main - te - nant A

Syb. 86

l'aide à la ré - vo - lu - tion Ils ont

Syb. 91

tous per - du la rai - son

D ♩ = 132

accelerando..... *f*

Peupl.

Que dit - el - le é - cou - tez Nos en - fants sont en dan - ger

mp

Syb. 96

Au se - cours, à moi, bra - ves

$\text{♩} = 117$

Rit.....

p

Syb. 101

gens Ce jour a la cou - leur du sang A

Syb. 106

l'ai - de Al - lez vous lais - sez faire? Ils ont

Syb. 111

as - sas - si - né mon frère

E $\text{♩} = 140$

accelerando.....

f

Peupl.

Que dit - el - le c'est ur - gent

Peupl.

Li - bé - rons les jeu - nes gens

mp

mf

141

mp

Peupl.

Syb.

146

Lais - sez vi - vre les en - fants

Li - bé - rez les

Lais - sez vi - vre les en - fants

Li - bé -

F Ritenuto

p

Peupl.

Syb.

151

jeu - nes gens

Lais - sez vi - vre les en - fants

rez les jeu - nes gens

Lais - sez vi - vre les en - fants

p

156

Peupl. *Li - bé - rez les jeu - nes gens*

Syb. *Li - bé - rez les jeu - nes gens*

161

Peupl. *Lais - sez vi - vre*

Syb. *Lais - sez vi - vre*

166

G = 120

f *All.....* *ff*

Burletta

mf

176

Dirig.

Ha Ha

mp

181

Dirig.

Ha !

Peu - ple ché - ri, mes chers a - mis E - cou -

H

Dirig.

tez ce que j'ai à di - re

So -

mf

186

Dirig.

yez heu - reux car au - jour - d'hui Nous a - vons é - vi - té le pi - re

mp

191

Dirig.

Ce ma-

196

Dirig.

tin nous a - vons trou - vé Par - mi vos en - fants un jeune.

Dirig.

hom - me Qui pré - ten - dait me suc - cé - der A - vec

201

Dirig.

u - ne de - mi cou - ron - ne Ha ha

Dirig. *ha ha ha vous i - ma - gi nez Grand*

206

Dirig. *Dieu que tout ce - ci est dro - le*

ff *mf* *mp*

Dirig. *Peu - ple ché - ri, mes chers a - mis E - cou -*

211

K

f *mp*

Dirig. *tez bien ce n'est pas tout Dans son*

216

p *mf*

Dirig. 

ombre on voy-ait aus - si De longs che - veux et des bi - joux Je ne

Dirig. 

sais si vous com - pre - nez Mais je ne pour - rais mieux vous

Dirig. 

di - re Sa si - lhou - et - te res-sem - blait A une

Dirig. 

fille, quel dé - li - re ! Ha ha

231

Dirig. *ha ha ha vous i - ma - gi nez*

236

Dirig. *Grand*

241

Syb. *ff* *As - sez !*

Dirig. *Dieu tout ce - ci prete à ri - re*

L **La Rodeuse** *Mesto* ♩ = 98

ff *mp*

rall.....

p

246

251

M

accelerando.....

256

Syb.

Triste

Ce

fall.....

Syb.

261

gar - çon que vous rail - lez E - tait mon frère ju - meau Et

$\text{♩} = 98$ Soeur en pleurs

p

Syb. 266

nos om - bres s'é - chan - geaient De - puis l'a - ge du ber - ceau

Syb. 271

Sé - lim é - tait cour - on -

mp

Syb. 276

né Le des - tin l'a - vait choi - si Mais per - son - ne ne sa -

p *mp*

Syb. 281

vait Que je l'é - tait moi aus - si

mf *mp*

$\text{♩} = 105$

Syb.

No - tre mère se - rait tris - te

N Piu lento

p *mp*

Syb.

A cette heure de me voir Sans mon frè - re,

mf

Syb.

Soeur en pleurs

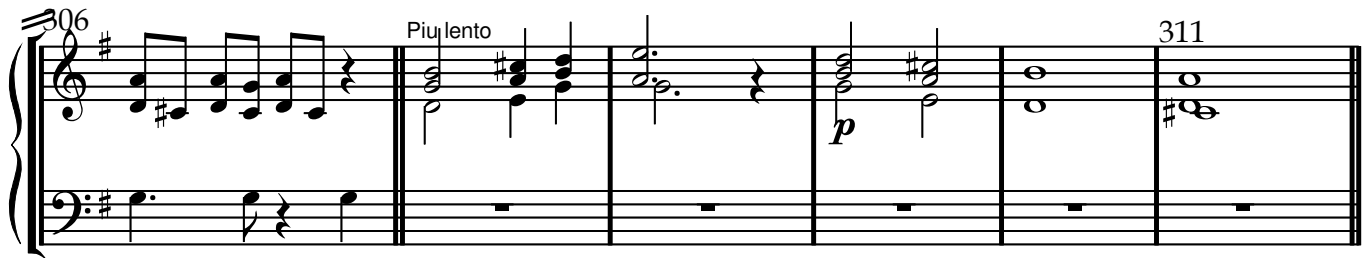
$\text{♩} = 106$ Pacato

rit.....

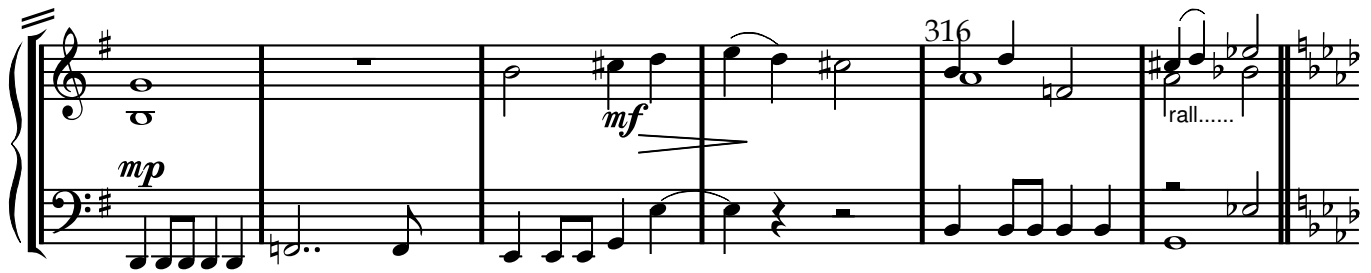
301



306 *Piu lento* 311



316 *mf* *rall.....*

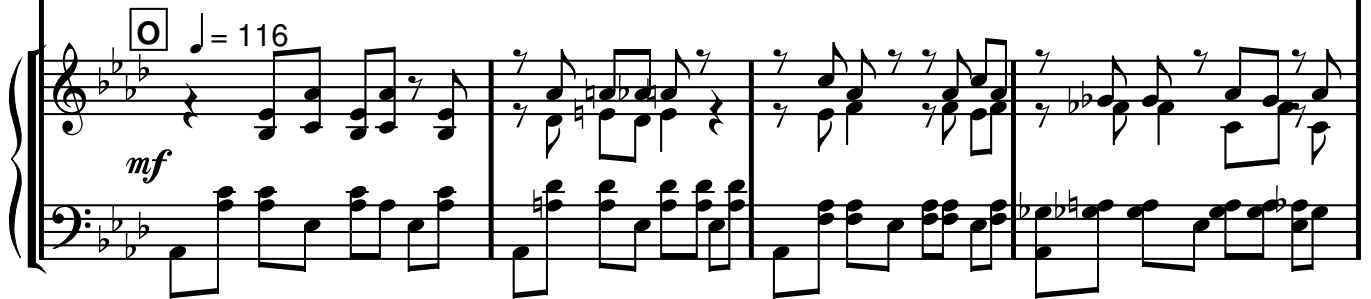


Ruf. 321

Ne pleu - re pas Sy - bil Le peu - ple te sou - tient




mf $\text{♩} = 116$



Horac. 326

Nous sa - vons nous ci - vils Que Sé - lim n'est pas mort pour rien



326 $\text{♩} = 132$ Pomposo

mf *f*

331

336

341

Peupl. 346

Peupl. 351

temps du chan - ge - ment est ve - nu Que le grand di - ri - geant sur - le -

P = 120
mp

Peupl.

champ soit dé - chu Le pou - voir ne lui ap - par - tient plus C'est

Peupl. 356

la be - le Sy - bil no - tre nou - velle é - lue Le temps du chan - ge -

f

Peupl. 361

ment! Hour - ra! Le temps du chan - ge - ment! Hour - ra!

Peupl.

en dé - ci - der Le temps du chan - ge - ment! Hour - ra! Le temps du chan - ge -

Peupl.

ment! Hour - ra!

La chancelière *Sostenuto*

386

391

396

pp

401 406

$\text{♩} = 60$

La vérité 411

mp

Syb. Rubato

Si je suis sans fa - mille

rall.....

Q

Syb. 416

C'est bien par vo - tre fau - te

Vous qui a - vez ban - ni ma

p

421

Syb. mè - re loin des no - tres

Dirig. Que veut - elle dire là ?

Affolée

426


Chanc. Non ! Ne l'é - cou - tez pas !

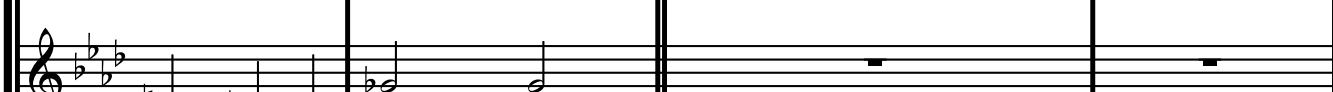
Syb. Il faut que vous sa - chiez

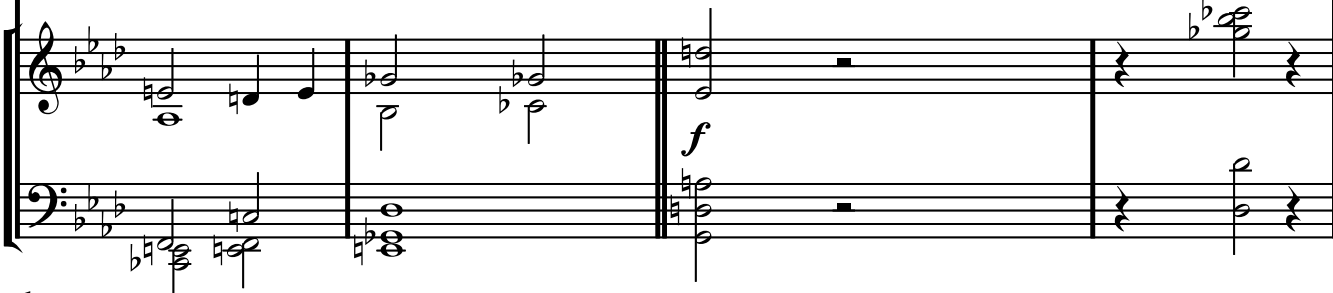
f *p*

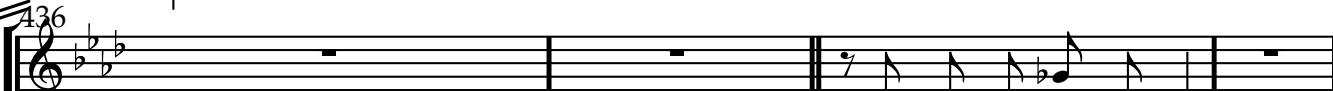
431


Syb. Que vo - tre chan - ce - liè - re A - vait fait en - le - ver Cele

Chanc.  Tout ça n'est que men - son - ges !

Syb.  qui fut ma mè - re

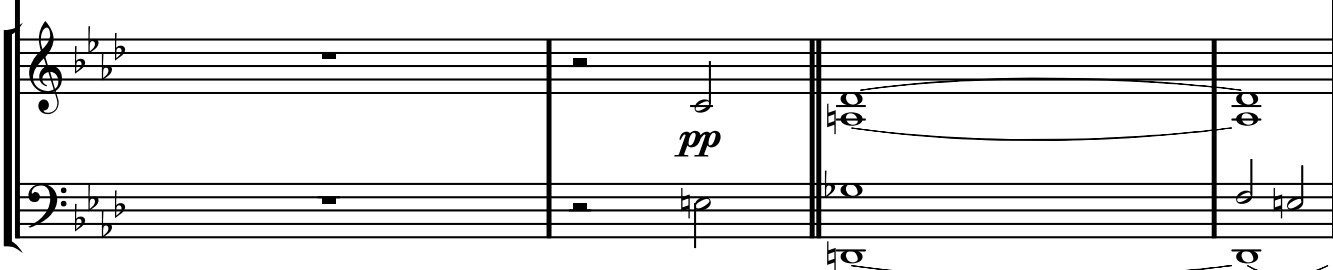


Syb.  Dans son pa - ys d'e - xil

Dirig.  Oui mais a-lors j'y son - ge

Rubato

pp



Syb.  El - le nous mit au mon - de

 Mais sa san - té fra - gile La

mp



Chanc. 446 Mais qu'est-ce qu'elle in-ven-te

Syb. pous-sa dans la tom-be

Dirig. Je

rall. *ff*

Syb. 451

Dirig. com-mence a com-pren-dre

Vingt an-nées ont pas-sé

Rubato

Syb. Mais je suis re-ve-nue Pour dire la vé-ri-té Su

456

Chanc. Cet - te fille vous ment !

Syb. votre a - mour per - du

Dirig. Cet - te

pp

461

Dirig. fois je com - prends

f

Syb. Oui! Legato $\text{♩} = 100$ est el - le ma mè - re L'a - mour de vo - tre vie

p

466

Syb. ce qui veut dire en clair...

Dirig. Que vous e

mp

471

Syb. et que la chan - ce - lière A bri - sé nos deux

Dirig. tes ma fille A bri - sé nos deux

mf

476

Syb. vies

Dirig. vies

mf

f

Dirig. 481

O ma fille ma douce en - fant Je suis un monstre as - su - ré - ment

Dirig. 486

Puis - que j'ai fait tu - er mon fils Vivre a pré - sent m'est un sup -

Dirig. 491

pli - ce

S Tremendo

501 *ff*

p

506 Disperato

Chanc.

511

O mon beau mon grand di - ri - geant J'au -

p *mp*

Chanc.

516

rais don - né ma vie pour - tant Pour que vous m'ai - miez juste un

Chanc. 521

peu Et comp - ter en - fin à vos yeux

Dirig. 526

Ar - rière

ff *f*

Chanc. 531

f Mon di - ri - geant

Dirig. Ar - rière

ff

536

Chanc. Juste un ins - tant

541

Chanc. Non je ne peux A - lors

Dirig. Ar - rière Ar - rière

546

Chanc. A - dieu

Adieu ff $\text{J} = 114$ 3

551

Musical score system 1, measures 556-560. Treble clef, bass clef. Key signature: two flats. Measure 556 is marked with a box containing the number 556. The system concludes with a fermata over the final chord.

Musical score system 2, measures 561-565. Treble clef, bass clef. Key signature: two flats. The system concludes with a fermata over the final chord.

T

Musical score system 3, measures 566-570. Treble clef, bass clef. Key signature: two flats. Measure 566 is marked with a box containing the number 556. The instruction *ritardando* is written above the treble staff. The system concludes with a double bar line and a 4/4 time signature.

On les emmène

Musical score system 4, measures 571-575. Treble clef, bass clef. Key signature: two flats. Measure 571 is marked with a box containing the number 571. The tempo marking *mp* is present. The tempo is indicated as $\text{♩} = 112$. The system concludes with a double bar line.

Musical score system 5, measures 576-580. Treble clef, bass clef. Key signature: two flats. Measure 576 is marked with a box containing the number 576. The system concludes with a double bar line.

Musical score system 6, measures 581-585. Treble clef, bass clef. Key signature: two flats. Measure 581 is marked with a box containing the number 581. The tempo marking *mp* is present. The system concludes with a double bar line.

586

p

f

f

mp

591

U Nobile

fz

mp

596

mf

Peupl.

601

Voi - ci la

Affretendo.....(jusque Mesure 642)

La fille du destin

mf

Peupl. 606

fille du des - tin Qui nous met le

Peupl.

coeur à la fe - te L'a - ve - nir est

Peupl. 611

en - tre ses mains Lais - sons dan - ser

Peupl. 616

les sil - hou - et - tes Voi - ci la

Peupl. 621

fille du des - tin Qui nous met le

Peupl. 626

coeur à la fe - te L'a - ve - nir est

Peupl.

en - tre ses mains Lais - sons dan - ser

Peupl. 631

les sil - hou - et - tes Sy - bil !

Peupl. 636
Sy - bil !

Peupl. 641
Sy - bil !

V $\text{♩} = 126$
Marcato

Danse des ombres

fff *mf*

ff *mf*

646
mp

651
W Legato
mp

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, starting with a measure number of 656. The treble staff continues with intricate melodic patterns, and the bass staff maintains its accompaniment.

Third system of musical notation, continuing the piece with similar melodic and accompanimental textures in both staves.

Fourth system of musical notation, beginning at measure 661. The treble staff shows some chromatic movement, and the bass staff continues with its rhythmic accompaniment.

Fifth system of musical notation, showing further development of the musical themes in both staves.

Sixth system of musical notation, ending with a measure marked with an 'X' in a box. The piece concludes with a final chord in both staves.

First system of musical notation. The treble clef staff contains a melodic line with several triplet markings (the number '3' above the notes). The bass clef staff provides a harmonic accompaniment with some triplet markings.

Second system of musical notation. The treble clef staff features a more complex melodic line with various intervals and some slurs. The bass clef staff continues the accompaniment with rhythmic patterns and slurs.

Third system of musical notation. The treble clef staff shows a melodic line with some slurs and rests. The bass clef staff has a rhythmic accompaniment with several triplet markings.

Fourth system of musical notation. The treble clef staff begins with the measure number '676' and contains a melodic line with slurs and rests. The bass clef staff features a rhythmic accompaniment with several triplet markings. The system concludes with the dynamic marking *sf* (sforzando).

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains several triplet markings (indicated by a '3' above a bracket) and slurs over groups of notes. The bass staff begins with a bass clef and contains similar triplet markings and slurs.

The second system starts with a measure number '11' in the treble staff. It continues with complex rhythmic patterns, including triplets and slurs, in both the treble and bass staves.

The third system shows intricate melodic lines in both hands, with numerous triplet markings and slurs throughout the system.

The fourth system features a mix of eighth and sixteenth notes, with triplet markings and slurs indicating complex rhythmic passages.

The fifth system continues the technical challenges with complex rhythmic patterns and triplet markings in both staves.

The sixth system concludes the piece with a final cadence, featuring triplet markings and slurs in both staves.

16

Musical notation for measures 16-17. The system consists of two staves. The upper staff is in treble clef and contains six groups of triplets, each marked with a '3' and an accent (>). The lower staff is in bass clef and contains six groups of triplets, each marked with a '3' and an accent (>). The key signature has two flats (B-flat and E-flat).

Musical notation for measures 18-19. The system consists of two staves. The upper staff is in treble clef and contains six groups of triplets, each marked with a '3' and an accent (>). The lower staff is in bass clef and contains six groups of triplets, each marked with a '3' and an accent (>). The key signature has two flats (B-flat and E-flat).

Musical notation for measures 20-21. The system consists of two staves. The upper staff is in treble clef and contains six groups of triplets, each marked with a '3' and an accent (>). The lower staff is in bass clef and contains six groups of triplets, each marked with a '3' and an accent (>). The key signature has two flats (B-flat and E-flat).

Musical notation for measures 22-23. The system consists of two staves. The upper staff is in treble clef and contains six groups of triplets, each marked with a '3' and an accent (>). The lower staff is in bass clef and contains six groups of triplets, each marked with a '3' and an accent (>). The key signature has two flats (B-flat and E-flat). The dynamic marking *mp* is present in the lower staff.

Musical notation for measures 24-25. The system consists of two staves. The upper staff is in treble clef and contains six groups of triplets, each marked with a '3' and an accent (>). The lower staff is in bass clef and contains six groups of triplets, each marked with a '3' and an accent (>). The key signature has two flats (B-flat and E-flat).

21

Musical notation for measures 26-27. The system consists of two staves. The upper staff is in treble clef and contains six groups of triplets, each marked with a '3' and an accent (>). The lower staff is in bass clef and contains six groups of triplets, each marked with a '3' and an accent (>). The key signature has two flats (B-flat and E-flat).

First system of musical notation. The treble staff contains a sequence of triplets of eighth notes, with slurs and accents. The bass staff contains a sequence of triplets of eighth notes, also with slurs and accents.

Second system of musical notation. The treble staff contains a sequence of triplets of eighth notes, with slurs and accents. The bass staff contains a sequence of triplets of eighth notes, also with slurs and accents.

Third system of musical notation. The treble staff contains a sequence of triplets of eighth notes, with slurs and accents. The bass staff contains a sequence of triplets of eighth notes, also with slurs and accents.

Fourth system of musical notation. The treble staff contains a sequence of triplets of eighth notes, with slurs and accents. The bass staff contains a sequence of triplets of eighth notes, also with slurs and accents.

Fifth system of musical notation. The treble staff contains a sequence of triplets of eighth notes, with slurs and accents. The bass staff contains a sequence of triplets of eighth notes, also with slurs and accents. The dynamic marking *mp* is present in the bass staff.

Sixth system of musical notation. The treble staff contains a sequence of triplets of eighth notes, with slurs and accents. The bass staff contains a sequence of triplets of eighth notes, also with slurs and accents. The dynamic marking *rall.* is present in the bass staff.

First system of musical notation, featuring treble and bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece includes several triplet markings and a fermata over a chord in the final measure.

Second system of musical notation, starting with a piano introduction marked *mp*. It features a measure rest of 8 measures in both staves, followed by a rhythmic pattern of eighth notes in the bass staff and chords in the treble staff.

Third system of musical notation, including a tempo marking of quarter note = 132 and the title "Le peuple" in a box. It begins with a measure rest of 8 measures, followed by a melodic line in the treble staff starting at measure 41, marked *mf*.

Fourth system of musical notation, continuing the melodic and harmonic development. It features a measure rest of 8 measures, followed by a melodic line in the treble staff starting at measure 46, marked *p*.

Fifth system of musical notation, marked with a "B" section in a box. It begins with a measure rest of 8 measures, followed by a melodic line in the treble staff starting at measure 51, marked *p*.

Sixth system of musical notation, concluding the piece. It features a measure rest of 8 measures, followed by sustained chords in the treble staff and a rhythmic pattern in the bass staff.

Musical score for measures 56-60. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Measure 59 includes a fermata over a chord.

C ♩ = 140

Musical score for measures 61-65. Measure 61 is marked with the tempo instruction *accélérando.....*. Measures 62-65 feature a series of triplets in the treble, with the dynamic marking *mf* (mezzo-forte) appearing in measure 63.

Musical score for measures 66-70. This system continues the triplet patterns in the treble, with the bass providing a consistent accompaniment.

Musical score for measures 71-75. The triplet patterns in the treble continue, with some notes marked with accents (>).

Musical score for measures 76-80. The triplet patterns in the treble continue, with some notes marked with accents (>).

Musical score for measures 81-85. The triplet patterns in the treble continue. Measure 84 is marked with the tempo instruction *rall.....* (rallentando).

First system of the piano score, measures 74-76. The right hand features a melodic line with triplets and a sharp sign. The left hand has a bass line with triplets and rests.

Second system of the piano score, measures 77-80. The right hand has a continuous triplet pattern. The left hand has a bass line with rests and chords. The dynamic marking *mp* is present.

Third system of the piano score, measures 81-85. The right hand continues with triplet patterns. The left hand has a bass line with rests and chords.

Fourth system of the piano score, measures 86-90. The right hand has a triplet pattern. The left hand has a bass line with rests and chords. The dynamic marking *f* is present. A tempo change is indicated by a box containing 'D' and a quarter note followed by '= 132'. The instruction 'accelerando.....' is written above the staff.

Fifth system of the piano score, measures 91-95. The right hand has a melodic line with a fermata. The left hand has a bass line with rests and chords. The dynamic marking *mp* is present. The instruction 'Rit.....' is written above the staff.

Sixth system of the piano score, measures 96-100. The right hand has a melodic line with a fermata. The left hand has a bass line with rests and chords. The dynamic marking *p* is present. A tempo change is indicated by a quarter note followed by '= 124'. The measure number 101 is written above the staff.

Musical score system 1, measures 106-110. Treble clef, bass clef. Key signature: three flats. Measure 106 is marked with a box containing 'E' and a tempo marking of quarter note = 140. The system concludes with a fermata over the final measure.

Musical score system 2, measures 111-115. Treble clef, bass clef. Key signature: three flats. Measure 111 includes the instruction 'accelerando.....' with a wedge-shaped hairpin. Dynamic markings include *f* and *ff*. A triplet of eighth notes is marked with a '3' above it in measure 115.

Musical score system 3, measures 116-120. Treble clef, bass clef. Key signature: three flats. Measure 116 is marked with the number '116'. Measure 117 contains two triplet markings with '3' above them. Dynamic marking *mp* is present in measure 120.

Musical score system 4, measures 121-125. Treble clef, bass clef. Key signature: three flats. Dynamic marking *mp* is present in measure 125. The system concludes with a fermata over the final measure.

Musical score system 5, measures 126-130. Treble clef, bass clef. Key signature: three flats. Measure 126 is marked with the number '126'. Dynamic markings include *p* in measure 126 and *mp* in measure 129. The system concludes with a fermata over the final measure.

Musical score system 6, measures 131-135. Treble clef, bass clef. Key signature: three flats. Measure 131 is marked with the number '131'. Dynamic marking *mf* is present in measure 131. The system concludes with a fermata over the final measure.

Musical score system 1, measures 136-140. The system is in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is written for piano. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, and the second staff (bass clef) contains a bass line with eighth and sixteenth notes. A dynamic marking of *mp* (mezzo-piano) is present in the second staff at measure 139.

Musical score system 2, measures 141-145. The system is in a key signature of two flats. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, and the second staff (bass clef) contains a bass line with eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) at measure 141 and *mp* (mezzo-piano) at measure 142. A hairpin crescendo is shown between measures 142 and 143.

Musical score system 3, measures 146-150. The system is in a key signature of two sharps (F# and C#) and a common time signature. A box containing the letter 'F' and the word 'Ritenuato' is located at the beginning of the system. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, and the second staff (bass clef) contains a bass line with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in the first staff at measure 146.

Musical score system 4, measures 151-155. The system is in a key signature of two sharps. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, and the second staff (bass clef) contains a bass line with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in the first staff at measure 153.

Musical score system 5, measures 161-165. The system is in a key signature of two sharps. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, and the second staff (bass clef) contains a bass line with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in the first staff at measure 161.

Musical score system 6, measures 166-170. The system is in a key signature of two sharps. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, and the second staff (bass clef) contains a bass line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present in the first staff at measure 166. A hairpin decrescendo is shown between measures 166 and 170, ending with the word 'fall.....' and a downward-pointing arrow.

G Les portes s'ouvrent

$\text{♩} = 120$

Musical score for measures 151-175. The piece is in G major and 3/4 time. It begins with a fortissimo (*ff*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment. A section labeled "Burlatta" starts at measure 171 with a mezzo-forte (*mf*) dynamic.

Musical score for measures 176-180. The dynamics are mezzo-piano (*mp*) and mezzo-forte (*mf*). The right hand has a more active melodic line, and the left hand continues with a steady accompaniment.

Musical score for measures 181-185. The piece transitions to a section labeled "H". The dynamics are mezzo-forte (*mf*). The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

Musical score for measures 186-189. The dynamics are mezzo-forte (*mf*). The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

Musical score for measures 190-194. The dynamics are mezzo-piano (*mp*). The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

Musical score for measures 195-199. The dynamics are fortissimo (*f*). The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

Musical score system 1, measures 196-200. Treble clef, key signature of two sharps (F# and C#). Dynamics: *f* (measures 196-197), *mp* (measures 198-200). A box labeled 'J' is above measure 198. Measure 196 is marked with the number 196.

Musical score system 2, measures 201-205. Treble clef, key signature of two sharps. Dynamics: *mp* (measures 201-202), *f* (measures 203-204), *mp* (measure 205).

Musical score system 3, measures 206-210. Treble clef, key signature of two sharps. Dynamics: *mf* (measures 206-207), *f* (measures 208-210). Measure 206 is marked with the number 206.

Musical score system 4, measures 211-215. Treble clef, key signature of two sharps. Dynamics: *f* (measures 211-212), *ff* (measures 213-214), *mf* (measure 215). A fermata is placed over measure 214.

Musical score system 5, measures 216-220. Treble clef, key signature of two sharps. Dynamics: *mp* (measures 216-217), *f* (measures 218-219), *mp* (measure 220). A box labeled 'K' is above measure 220. Measure 216 is marked with the number 216.

Musical score system 6, measures 221-225. Treble clef, key signature of two sharps. Dynamics: *p* (measures 221-222), *mf* (measures 223-225).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melody in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, starting at measure 221. It continues the melody and bass line from the previous system.

Third system of musical notation, starting at measure 226. The melody in the treble clef shows more complex rhythmic patterns.

Fourth system of musical notation, starting at measure 231. The bass line features a prominent sixteenth-note accompaniment.

Fifth system of musical notation, starting at measure 236. A dynamic marking of *f* (forte) is present. The music concludes with a fermata over the final notes.

Sixth system of musical notation, starting with a dynamic marking of *ff* (fortissimo). It includes a section marked "L" for "La Rodeuse" and a "rall." (rallentando) instruction. The system ends with a double bar line.

241 246

mp p

This system contains measures 241 to 246. The music is in G major (one sharp). Measures 241-244 feature a melody in the right hand with a mezzo-piano (*mp*) dynamic, while the left hand is mostly silent. Measures 245-246 introduce a bass line in the left hand with a piano (*p*) dynamic.

251

This system contains measures 251 to 256. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. A dynamic marking of *p* is present in measure 251. A fermata is placed over the final note of measure 256.

M 256

This system contains measures 257 to 260. A box labeled 'M' is placed above the first measure. The right hand features a dense, sixteenth-note texture, while the left hand plays a steady accompaniment. A dynamic marking of *p* is shown in measure 259.

261 Soeur en pleurs

261

rall. p

This system contains measures 261 to 266. Measure 261 is marked with a 'rall.' (rallentando) and a dynamic of *p*. A text box above measure 261 contains the lyrics 'Soeur en pleurs'. The music transitions to a new key signature of three sharps (F# major) starting in measure 262.

266

This system contains measures 267 to 270. The right hand plays a series of chords, and the left hand continues with a rhythmic accompaniment. A dynamic marking of *p* is present in measure 267.

271

mp

This system contains measures 271 to 276. The right hand features a melodic line with a triplet in measure 271. A dynamic marking of *mp* is present in measure 271. The left hand is mostly silent.

276

mf

mp

3

Detailed description: This system covers measures 276 to 280. The key signature has three sharps (F#, C#, G#). Measure 276 has a whole rest in the treble and a half note in the bass. Measure 277 has a whole note in the treble and a half note in the bass. Measure 278 has a whole note in the treble and a half note in the bass. Measure 279 has a whole note in the treble and a half note in the bass. Measure 280 has a whole note in the treble and a half note in the bass. Dynamics include mf and mp. A triplet of eighth notes is marked in measure 280.

281 $\text{♩} = 105$

mp

Detailed description: This system covers measures 281 to 285. The key signature has three sharps. Measure 281 has a quarter note in the treble and a quarter note in the bass. Measure 282 has a quarter note in the treble and a quarter note in the bass. Measure 283 has a quarter note in the treble and a quarter note in the bass. Measure 284 has a quarter note in the treble and a quarter note in the bass. Measure 285 has a quarter note in the treble and a quarter note in the bass. Dynamics include mp.

286

N Piu lento

p

mp

3

Detailed description: This system covers measures 286 to 290. The key signature has three sharps. Measure 286 has a quarter note in the treble and a whole rest in the bass. Measure 287 has a quarter note in the treble and a whole rest in the bass. Measure 288 has a quarter note in the treble and a whole rest in the bass. Measure 289 has a quarter note in the treble and a whole rest in the bass. Measure 290 has a quarter note in the treble and a whole rest in the bass. Dynamics include p and mp. A triplet of eighth notes is marked in measure 290.

291

mf

rit.....

296

Detailed description: This system covers measures 291 to 296. The key signature has three sharps. Measure 291 has a quarter note in the treble and a whole rest in the bass. Measure 292 has a quarter note in the treble and a whole rest in the bass. Measure 293 has a quarter note in the treble and a whole rest in the bass. Measure 294 has a quarter note in the treble and a whole rest in the bass. Measure 295 has a quarter note in the treble and a whole rest in the bass. Measure 296 has a quarter note in the treble and a whole rest in the bass. Dynamics include mf. A ritardando marking is present in measure 296.

$\text{♩} = 106$ Pacato

301

Detailed description: This system covers measures 301 to 305. The key signature has three sharps. Measure 301 has a quarter note in the treble and a quarter note in the bass. Measure 302 has a quarter note in the treble and a quarter note in the bass. Measure 303 has a quarter note in the treble and a quarter note in the bass. Measure 304 has a quarter note in the treble and a quarter note in the bass. Measure 305 has a quarter note in the treble and a quarter note in the bass.

306

Piu lento

Detailed description: This system covers measures 306 to 310. The key signature has three sharps. Measure 306 has a quarter note in the treble and a quarter note in the bass. Measure 307 has a quarter note in the treble and a quarter note in the bass. Measure 308 has a quarter note in the treble and a quarter note in the bass. Measure 309 has a quarter note in the treble and a quarter note in the bass. Measure 310 has a quarter note in the treble and a quarter note in the bass. Dynamics include Piu lento.

311

p *mp* *mf*

This system contains measures 311 to 315. The right hand starts with a half note chord in measure 311, followed by a half note chord in 312, and then a half note chord in 313. The left hand has a steady eighth-note accompaniment. Dynamics are *p* in 311, *mp* in 312, and *mf* in 313.

316

> *rall.....* *mf* $\text{♩} = 116$

This system contains measures 316 to 320. Measure 316 has an accent (>). Measure 317 is marked *rall.....*. Measure 318 has a circled measure rest and a tempo marking $\text{♩} = 116$. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note accompaniment. Dynamics are *mf* in 318.

321

This system contains measures 321 to 325. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment.

326 $\text{♩} = 132$ Pomposo

Le temps du changement

mf

This system contains measures 326 to 330. Measure 326 has a circled measure rest, a tempo marking $\text{♩} = 132$, and the instruction "Pomposo". A box above the staff says "Le temps du changement". The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics are *mf* in 326.

f

This system contains measures 331 to 335. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics are *f* in 331.

331

This system contains measures 331 to 335. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment.

336

Musical score for measures 336-340. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and slurs. The bass line is particularly dense with many sixteenth notes. Measure 340 ends with a fermata over a whole note chord.

341 346

Musical score for measures 341-346. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. Measure 341 starts with a fermata over a whole note chord. The music continues with complex textures and slurs. Measure 346 ends with a fermata over a whole note chord. The dynamic marking *mf* is present in measure 341.

Musical score for measures 347-350. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features complex textures and slurs. Measure 350 ends with a fermata over a whole note chord. The dynamic marking *mp* is present in measure 350.

351

Musical score for measures 351-355. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features complex textures and slurs. Measure 355 ends with a fermata over a whole note chord.

356

Musical score for measures 356-360. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features complex textures and slurs. Measure 360 ends with a fermata over a whole note chord. The dynamic marking *f* is present in measure 360.

Musical score for measures 361-365. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features complex textures and slurs. Measure 365 ends with a fermata over a whole note chord.

366

p

This system contains five measures of music. The treble clef part features a melodic line with some rests and a final chord. The bass clef part has a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present at the end of the system.

371

376

p

This system contains five measures of music. The treble clef part has a simple melodic line. The bass clef part continues with an eighth-note accompaniment. A dynamic marking of *p* is shown at the end of the system.

381

This system contains five measures of music. The treble clef part has a more complex melodic line with some chords. The bass clef part continues with an eighth-note accompaniment.

La chancelière

Sostenuto

386

This system contains five measures of music. The treble clef part has a melodic line with some chords. The bass clef part continues with an eighth-note accompaniment. A dynamic marking of *Sostenuto* is present at the beginning of the system.

391

This system contains five measures of music. The treble clef part has a melodic line with some chords. The bass clef part continues with an eighth-note accompaniment.

396

401

406

La vérité

411

416

421

426

431

Musical score system 1, measures 431-435. Treble clef, bass clef. Key signature: three flats. Dynamics: *p*.

436

Musical score system 2, measures 436-440. Treble clef, bass clef. Key signature: three flats. Dynamics: *f*, *pp*.

446

Musical score system 3, measures 441-445. Treble clef, bass clef. Key signature: three flats. Dynamics: *mp*, *rall.....*, *ff*.

451

Musical score system 4, measures 451-460. Treble clef, bass clef. Key signature: three flats. Dynamics: *p*.

461

Musical score system 5, measures 461-465. Treble clef, bass clef. Key signature: three flats. Dynamics: *pp*, *f*.

R

Legato ♩ = 100

466

Musical score system 6, measures 466-470. Treble clef, bass clef. Key signature: three sharps. Dynamics: *p*, *mp*.

Musical score system 1, measures 471-475. The system consists of two staves (treble and bass clef). Measure 471 is marked with the number 471. The music features a complex texture with multiple voices in both hands, including chords and melodic lines.

Musical score system 2, measures 476-480. The system consists of two staves. Measure 476 is marked with the number 476. Dynamics include *mf* and *f*. The music features a complex texture with multiple voices in both hands, including chords and melodic lines.

Musical score system 3, measures 481-486. The system consists of two staves. Measure 481 is marked with the number 481. Measure 486 is marked with the number 486. Dynamics include *sfz*. The music features a complex texture with multiple voices in both hands, including chords and melodic lines.

Musical score system 4, measures 491-495. The system consists of two staves. Measure 491 is marked with the number 491. The music features a complex texture with multiple voices in both hands, including chords and melodic lines.

Musical score system 5, measures 496-499. The system consists of two staves. Measure 496 is marked with the number 496. Dynamics include *p* and *pp*. The music features a complex texture with multiple voices in both hands, including chords and melodic lines.

Musical score system 6, measures 500-504. The system consists of two staves. Measure 500 is marked with the number 500. Dynamics include *pp*. The music features a complex texture with multiple voices in both hands, including chords and melodic lines. A box labeled 'S' is present in measure 500, and the word 'Tremendo' is written below the staff in measure 501. Trills are indicated by '3' over the notes.

Musical score system 7, measures 505-509. The system consists of two staves. The music features a complex texture with multiple voices in both hands, including chords and melodic lines. Trills are indicated by '3' over the notes.

501

ff

This system contains measures 501 through 505. It features two staves in bass clef with a key signature of two sharps (F# and C#). The music consists of continuous eighth-note patterns, many of which are grouped as triplets. The first staff has a dynamic marking of *ff* (fortissimo).

506

p

This system contains measures 506 through 510. The first staff has a dynamic marking of *p* (piano). The music transitions from eighth-note patterns to a more sparse texture with longer note values and rests.

511

p

This system contains measures 511 through 515. The first staff has a dynamic marking of *p* (piano). The music features a series of chords and longer note values, with some triplets in the lower register.

516

mp

This system contains measures 516 through 520. The first staff has a dynamic marking of *mp* (mezzo-piano). The music is primarily composed of quarter and half notes.

521

This system contains measures 521 through 525. It features two staves, with the upper staff in treble clef and the lower in bass clef. The music includes a variety of note values and rests.

ff

f

This system contains measures 526 through 530. The first staff has a dynamic marking of *ff* (fortissimo), and the second staff has a dynamic marking of *f* (forte). The music is characterized by strong, rhythmic patterns.

531 536

ff

This system contains measures 531 to 536. It features a treble and bass clef. Measure 531 has a whole rest in the treble and a whole note chord in the bass. Measures 532-535 show a melodic line in the treble with various ornaments and a supporting bass line. Measure 536 ends with a whole note chord in the treble and a whole rest in the bass.

541

Adieu

This system contains measures 541 to 545. Measure 541 has a whole rest in the treble and a whole note chord in the bass. Measures 542-544 show a melodic line in the treble with various ornaments and a supporting bass line. Measure 545 ends with a whole rest in the treble and a whole note chord in the bass.

546 $\text{♩} = 128$

ff

This system contains measures 546 to 550. Measure 546 has a whole rest in the treble and a whole note chord in the bass. Measures 547-550 show a melodic line in the treble with various ornaments and a supporting bass line. Measure 550 ends with a whole rest in the treble and a whole note chord in the bass.

551

This system contains measures 551 to 555. Measure 551 has a whole rest in the treble and a whole note chord in the bass. Measures 552-555 show a melodic line in the treble with various ornaments and a supporting bass line. Measure 555 ends with a whole rest in the treble and a whole note chord in the bass.

556

This system contains measures 556 to 560. Measure 556 has a whole rest in the treble and a whole note chord in the bass. Measures 557-560 show a melodic line in the treble with various ornaments and a supporting bass line. Measure 560 ends with a whole rest in the treble and a whole note chord in the bass.

rallentando.....

This system contains measures 561 to 565. Measure 561 has a whole rest in the treble and a whole note chord in the bass. Measures 562-565 show a melodic line in the treble with various ornaments and a supporting bass line. Measure 565 ends with a whole rest in the treble and a whole note chord in the bass.

566

On les emmène 571

mp

576

581

mp

p

586

f

591

Musical score for measures 591-595. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

U Nobile Affretando.....(jusque Mesure 642)

596

Musical score for measures 596-600. The tempo and mood change to 'Nobile Affretando'. The right hand has a melodic line starting with a forte (*fz*) dynamic and moving to mezzo-piano (*mp*). The left hand continues with a consistent eighth-note accompaniment.

La fille du destin

601

Musical score for measures 601-605. The right hand features a melodic line with a mezzo-forte (*mf*) dynamic. The left hand maintains the eighth-note accompaniment.

606

Musical score for measures 606-610. The right hand has a melodic line with a mezzo-forte (*mf*) dynamic. The left hand continues with the eighth-note accompaniment.

611

Musical score for measures 611-615. The right hand features a melodic line with a mezzo-forte (*mf*) dynamic. The left hand continues with the eighth-note accompaniment.

616

Musical score for measures 616-620. The right hand features a melodic line with a forte (*f*) dynamic. The left hand continues with the eighth-note accompaniment.

621

Musical score system 1, measures 626-630. Treble clef, bass clef. Key signature: three flats. Measure 626 starts with a *ff* dynamic. The bass line features a steady eighth-note accompaniment.

Musical score system 2, measures 631-635. Treble clef, bass clef. Measure 631 starts with a *f* dynamic. The bass line continues with eighth-note accompaniment.

Musical score system 3, measures 636-640. Treble clef, bass clef. Measure 636 starts with a *f* dynamic. The bass line continues with eighth-note accompaniment.

Musical score system 4, measures 641-645. Treble clef, bass clef. Measure 641 starts with a *fff* dynamic. A box above the staff contains the text "Danse des ombres". A tempo marking $\text{♩} = 126$ and the instruction "Marcato" are present. Dynamics include *mf* and *ff*.

Musical score system 5, measures 646-650. Treble clef, bass clef. Measure 646 starts with a *mf* dynamic. Dynamics include *mp* and *ff*.

Musical score system 6, measures 651-655. Treble clef, bass clef. Dynamics include *mf* and *ff*.

W Legato 651

mp

This system contains measures 651 to 655. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *mp* is present.

This system contains measures 656 to 660. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

656

This system contains measures 661 to 665. The right hand has a melodic line with some chromaticism, and the left hand continues with eighth notes.

661

This system contains measures 666 to 670. The right hand features a melodic line with slurs, and the left hand continues with eighth notes.

This system contains measures 671 to 675. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

This system contains measures 676 to 680. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

X

System 1: Treble and bass staves. Treble clef has a key signature of two flats and a common time signature. The music features a complex melodic line with many accidentals and a bass line with chords and some grace notes.

System 2: Treble and bass staves. Treble clef has a key signature of two flats. The system contains several triplet markings (3) over groups of notes in both staves. The bass line has a few notes and rests.

System 3: Treble and bass staves. Treble clef has a key signature of two flats. The music continues with complex melodic lines and some dynamic markings like *v* (accents) in both staves.

System 4: Treble and bass staves. Treble clef has a key signature of two flats. The system features more complex melodic lines and some dynamic markings like *v* and *3* (triplets).

System 5: Treble and bass staves. Treble clef has a key signature of two flats. The system contains several triplet markings (3) over groups of notes in both staves.

676

System 6: Treble and bass staves. Treble clef has a key signature of two flats. The system features a series of triplet markings (3) over groups of notes in both staves. The system ends with a dynamic marking of *sf* (sforzando).