

Music and drama at the Académie Royale de Musique (Paris) 1774-1789

Volume 2

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Chapitre I p. 18.
Enée et Lavinie. I. 3.

Dauvagne 1758 1.

Le Roi.

1/2

De Lavinie en-fin Je vais nom-ma-y l'E-poux. Puis-se mon choix pro-

Accords F

Vns. 1

Vns. 2

Bass.

trails sec

3

-dui-re U-ne paix é-ter-nel-le.

Fort et Lent

Vns. 1

Vns. 2

Bass.

7

Handwritten musical score for measures 7-9. The top staff is a vocal line in G major, 4/4 time, with lyrics: "ô Ja-nus! c'est à toi de nous". The bottom three staves are piano accompaniment. Dynamics include *p* and *doux*.

10

Handwritten musical score for measures 10-12. The top staff is a vocal line with lyrics: "ren-dre la paix, de nous ren-dre la paix,". The bottom three staves are piano accompaniment. Dynamics include *f* and *fort*.

See: Étée et Lavinie
full score p. 11.

A.

Thétis

Péloée

Bass.

Les plus ten — dies a — mours sont les plus mal — heu — reux, les plus ten — dies a —

3

mours sont les plus — mal — heu — reux.

B.

Labode 1765.

Thétis

Péloée

St.

Les plus ten — dies a — mours sont les

Les plus ten — dies a — mours sont les

A DENI JEU.

3

plus mal-heu-reux, les plus ten-dres a-

plus mal-heu-reux, les plus ten-dres a-

Très Doux

6

Doux
- nous sont les plus mal-heu-reux.

Doux
- nous sont les plus mal-heu-reux.

N [+ short orchestral coda, to end I.]

see: Thetis et Pelée (Lairde),
full score p. 41

Omphale II.2.

Chapter I p. 19

3

A
Omphale. Destouches 1701.

Ce - lui qui m'a sou-mise au pou-voir des A -

B
Omphale. Cardonne 1769 [Continued]

Ce - lui qui m'a sou-mise au pou-voir des A -

Viol 1

Viol 2

Bass.

+ Viola ed Corno. [Continued]

A

Handwritten musical score for section A. The top staff is a vocal line in G major (one sharp). The lyrics are: "mais Méritait le mieux cet - - te gloi - re. Ce. gloi - re." The word "et" is written at the end of the line. The bottom staff is a bass line. A first ending bracket with a "2" is placed above the vocal line for the final measure.

B

Handwritten musical score for section B. The top staff is a vocal line in G major. The lyrics are: "mais Méritait le mieux cet - - te gloi - re." The word "et" is written at the end of the line. The bottom two staves are a piano accompaniment. The piano part includes a 7/8 time signature and various rhythmic patterns.

Omphale (Cardano). See: Ms (BO A 217).

Enée et Lavinie III. 4. Chœur I p. 20

Dauvagne 1758.

4

1 Lavinie.
Où suis-je?... Ô ciel!

Vns la 2
Bass
doux fort [doux] [fort]

3
dans les murs de Carthage Qui m'a pu soudain transpor-
[mus] [mus]

très doux

5
-ter? J'y vois les feux allumés par la

NON
D.V.

fort

8

rage d'une amante que l'on outrage; Je la vois s'y pré-ci-pi-

[p] [f] UNIS DIV

10

J'en-tend ses cris,

tar. UNIS (DIV) (DIV)

12

Dieux! elle ex-pi-re, en nom-mant un in-grat in-sen-

[p] doux

Enée et Lavinie

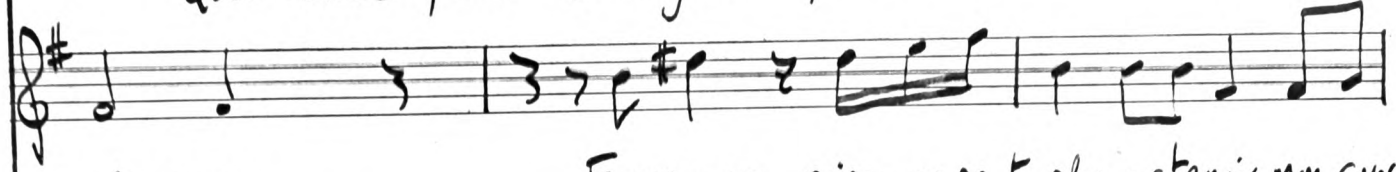
14

Handwritten musical score for 'Enée et Lavinie'. The score is written on three staves. The top staff is a vocal line with lyrics: ".sible à sa mort." The middle staff is a piano accompaniment with the word "unis" written above it. The bottom staff is a bass line. The music is in a key with one flat (B-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like [f].

See: Enée et Lavinie,
full score p. 123 ff.

A page of handwritten musical score, heavily faded and mostly illegible. It appears to be a full score for a piece, with multiple staves and some faint musical notation visible. The title "Enée et Lavinie" is faintly visible at the top. The page is marked with "See: Enée et Lavinie, full score p. 123 ff." in the upper right corner.

A Argine: "Je vais jouir enfin de la douceur extrême
De verser ce sang odieux
Qui brûle pour l'ingrat que ..



j'aime.

Frappons; rien ne peut plus retenu mon cour-

lento

STRINGS



-vous. Quel plaisir... mais hé...



(Continued)

Handwritten musical notation on a single staff. The key signature has one sharp (F#). The melody consists of several notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, and a quarter note on A4. The word "etc" is written at the end of the staff. Below the staff, the lyrics "-lis, m'a-mour l'em-poi-sonne," are written in cursive.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a whole note chord on G4. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a whole note chord on G2. A slur connects the two notes across the bar line.

Omphale (Cardonne);
see MS (BO A 217)

Omphale

5
B/c

B

Destouches 1701.

".. que ne peut-elle encore
Argine: offrir à ma fureur plus de sang à ver-

Ciel! que vois-je?

Sc. 6^e

Bass

" Que ne puis-je être aimée

Cardanne 1769

Argine: et mourir sous ses...

C

Sc. 6^e

Hercule

Ciel! que vois-je?

Bass

B
[Argine]
4

Destouches

-sar-mes! Tu m'ar-ra-ches ce fer ven- - geur! a -

C
[Argine]
3

Cardonne

-sar-mes! Tu m'ar-ra- - ches ce fer ven-geur! A -

B
6

-chè-re, qu'il te serve à ven-ger tes a-lar-mes, etc.

C

[6]

chè-re, qu'il te serve à ven-ger tes a-lar-mes, etc.

Omphale :
Destouches - COF
Cardonne - loc. cit.

Adèle de Ponthieu

Chapre I p. 22

[halowde] c. 1772. 6#

Alphonse, sur le haut de

11

ô malheureux Al-phon-se

Vas unis- (Unis)

for Quintes f = 1

Basse

57

ô ciel! ô dé-ses-poir.

Presto

97

il n'é-vi-te, et le

12

*f*rit Et j'ai

Presto

vin

15

va non in - ju - re Mais quel mor - tel and sci -

Maestoso

Maestoso

19

-eux é - tait aux pieds de la par - ju - - re ?

Adèle de Ponthieu

22

Prستا

Vai

Va 2

Va

Al! je les punirai tous

25

deux. par-dous e'in-gra-te qui m'of-fan-se.

Vns vnij

Vla col 8

29

Le ri-val pré-fé-ré que pour-suit ma ven-gean-ce ne peut long-

(vnis)

vla

sic

32

- temps échapper à mes yeux.

Presto

35

38

Cé--dons au trons...

Vn1
Vn2
Vla

Adèle de Ponthieu

6A

[40]

-port qui m'en - teni - ne, la pi...

Vcl¹

Vcl²

Vla

[42]

ere Acte".'"/>

-tié par... le...rait en vain.

Ca 35 bars of this and brief ritornello: "Fin de la 1^{ere} Acte"

Donis [1]

Et quelle peine de re-nou-er à cette doua er-

STRINGS

Vn. 1

Quintas

[3]

-rer.

VNIS

Cd Bassi

[5]

Mais? que sert ma plainte in-pui-

Presto

D[oux]

Vns vnis

Quintas

7

- san - - - - - te, il faut pu -

9

- nir et se ven -

11

- ger.

3 etc.

The recitative is Fontenelle; the air has new words.

See: Thésis et Relée,
Full score p. 158 ff

Adèle de Ponthieu I.4

[Berton] 1772

Raimond

Adèle

Nos

Pourquoi le Ciel nous est-il si con- - trai- - re?

Raimond

Que j'é-tais heu-reux de vous

cours étaient faits pour s'ai - mer

Adèle

plai-re! Que je m'ap-pleu-di - - sais d'a-voir pu vous cher-

p. *mar.*

Nous pou-rons, ô des-tin bar- re! Dô-sor-

mais br-aver tes ri-gueurs, Nous pou-rons, ô des-tin bar-

-re, Dô-sor-mais br-aver tes ri-gueurs.

A. Orfeo I. 2.

Gluck, 1762.



Quano il mio ben co - - - si

Le Soir

Philidor, 1763[4]



Nous étic - ons dans cet âge en - co - re

Chapter I p. 28

B Orfeo III. Duo - incipit

Gluck 1762



See over.

Emelinde I. 1. Duo [after 28 bars orchestral prelude]. Philidor (1767)

Emelinde



Allarg. Qui! vous m'abandonnez mon père

pos inf.

p

continued

A Orfeo

Emidici

80

Andante. *fp* Che fie-ro mo--men--to, che

[vedo la scena].

84

br-va-ra sor-te, etc.

Orfeo: Gluck C.E.I.I.

B Emeline

Vous fu--yez de mes fai--bles bras,

88

Vous fu--yez de mes fai--bles bras, etc.

smorzando

A. Emeline I. 6. Chapter I p. 29

Philidor 1767. [1769 score] ^{9th}

Ricimer:

De la haine entre nous n'allu-mons point les feux, Je le dé-

-sire et je t'en prie A-vant de m'é-le-

Strings

-ver au trô-ne de l'in-gui-e, j'ai long-temps par-con-

Continued

A Orfeo

80 *Emendici:*

fp *Andante.* Che fie - ro mo - - men - - to, che

[second score]

fp *fp* *fp* *fp*

84 etc.

br - va - ra sor - te

Orfeo; Gluck C.E.I.I.

B *Emeline:*

Vous fu - - yez de mes fai - les bras,

Vous fu - - yez de mes fai - - - les bras. etc.

f *p* *f* *p* *smorzando*

A. Emeline I. 6. Chapter I p. 29

Phihidor 1767. [1769 score] ^{9th}

Ricimer:

De la haine entre nous n'allu-mons point les feux, Je le dé-

-sire et je t'en prie A-vant de m'é-le-

Stings

f *p*

-ver au trô-ne de l'a-gui-e, j'ai long-temps par-con-

da

Handwritten musical notation on a single staff with lyrics: *- en ces sa-va- ges cli-mats. etc*

Handwritten musical notation for strings, including dynamics *p* and *pp*, and a reference: *1769 scene p. 103.*

B. Emeline - The same scene [II. 2] Phil. In. 1777.

Ritmo

Handwritten musical notation for a vocal line with lyrics: *A. vant de m'ê. le. . . var au tône de l'Ingru- e Ap - -*

Handwritten musical notation for strings, labeled *STRINGS.* on the left, with dynamics *p* and *pp*.

Continued

Emeline

1777.

prends que j'ai long-temps per-çu. en ces cli-mats, *Rit.*



al-à m'écrit ses é-tats, etc

Same COF

See over,
ex 9 C-D.

C Emeline III. 5.

1767.

Emeline Duo

{ Al-lons mourir en-semble aux yeux des in-mor-tels.

Sandrine

1769 scene p. 253

D.

IV. 4.

1777

Sandrine

Al-lons mourir aux yeux des in-mor-tels.

Scene GOF

A. Emeline II
LARGO ASSAI

Récitatif obligé

Oboes

Horns [Eb]

Bassoon

Emeline

[Vns, Vla unis.]

Strings

③

⑤

Où suis-je ? Quel é. pais nu-a-ge

⑦

[p] cresc. [f]

[p] cresc. [f]

p cresc. f

me dé-vo-be l'éc-lat des

Emelinde

Bassoon

9

Dieux?

etc: 6 more bars precede No Andantino.

Str.

See: Emelinde full score p. 206.

B. Andantino [No 5th bar].

Dieux, quel ombre effai--

20

Str.

tremolo

Obs.

Bas.

Cos

Largo

22

-an te devant moi se pré-sente ?

p cres.

Largo

cres.

smorz.

25

J'au-tant des longs gé-mis-se-

p cresc.

smorz.

Emelinda

Largo

Musical score for measures 25-27. The top staff (treble clef) contains a melodic line with a long note in measure 25 and a phrase in measure 26. The middle staff (treble clef) contains a piano accompaniment with a melodic line in measure 26. The bottom staff (bass clef) contains a piano accompaniment with a melodic line in measure 26. Dynamics include *p cresc* and *smorz*. A fermata is present over the first measure.

27

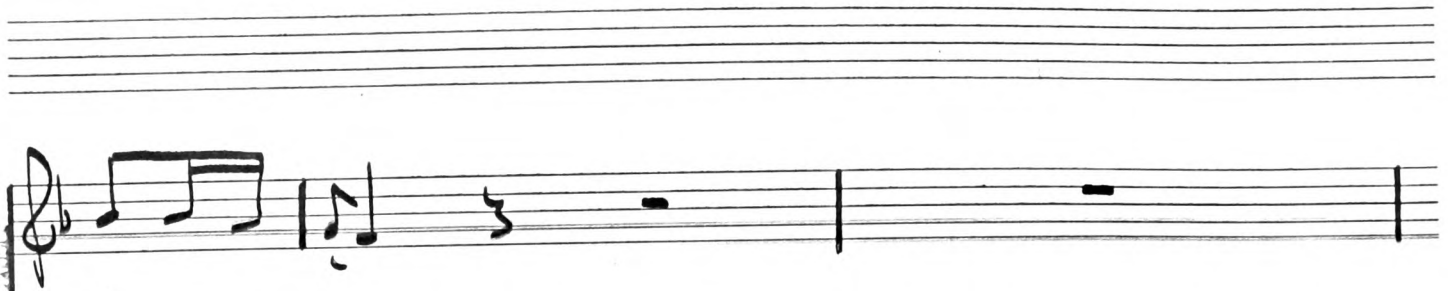
Musical score for measures 27-29. The top staff (treble clef) contains a melodic line with a fermata in measure 27 and a phrase in measure 28. The middle staff (treble clef) contains a string accompaniment with a melodic line in measure 28. The bottom staff (bass clef) contains a piano accompaniment with a melodic line in measure 28. Dynamics include *p cresc. smorz* and *son*. A fermata is present over the first measure.

29

Musical score for measure 29. The top staff (treble clef) contains a melodic line with a fermata and the text "etc.". The middle staff (treble clef) contains a string accompaniment with a melodic line in measure 29. The bottom staff (bass clef) contains a piano accompaniment with a melodic line in measure 29. Dynamics include *p* and *ANDANTE*. A fermata is present over the first measure.

see over,
10 C

C



Clat mm é - - poux.

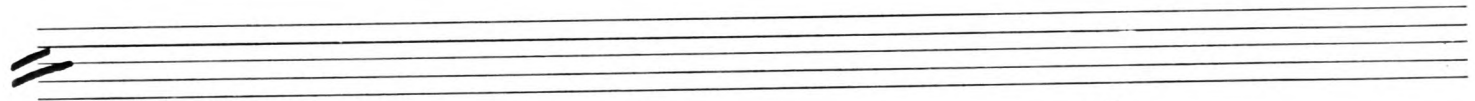
35

Allegretto



Str

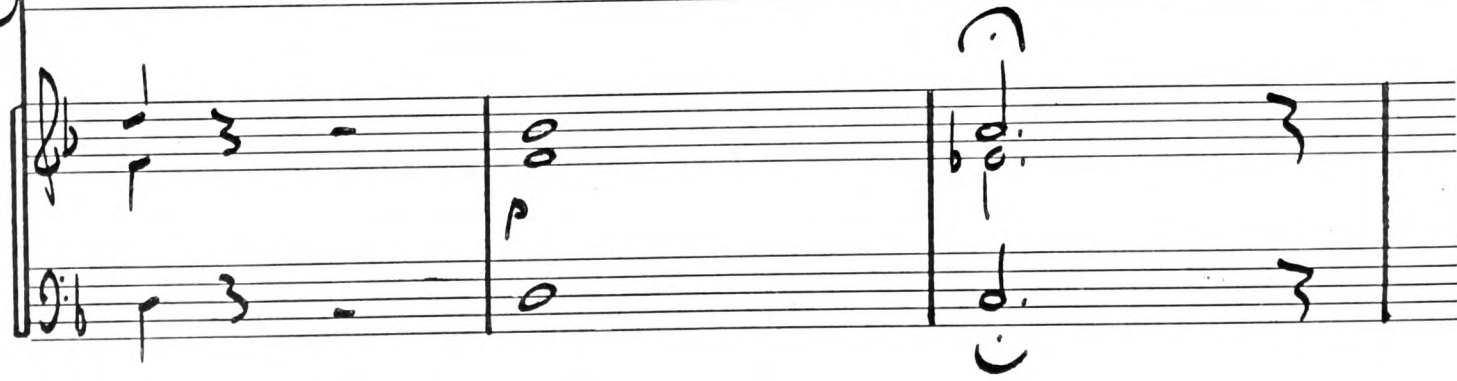
Via col B.



Cher om - - - - - he que j'a - do - - - - re!

38

etc.
Presto



Tossia 38

Cher om - - - - - he que etc.

Emeline, full scene
p. 208.

Emeline II

Philidor 1767

Vns: ¹ ₂
 Vln ²
 Vla
 Bns,
 Bass

Ronald

Vns _____

⑤

2lms cl B.

Bns tract - - - -

Continued

⑧

nos fer-ti-les-champs

Bass

⑪

transfor-més en dè-sets

Bns.

Bns.

Emelinda

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics include *f*, *p*, and *fp*. The bass line consists of quarter notes.

Vocal line with lyrics: "Tes pa--". The melody is a long note followed by a rest and then a quarter note.

Second system of piano accompaniment. Treble clef, key signature of one sharp. Dynamics include *fp* and *f*. Includes an *[a2]* marking above a note.

Third system of musical notation. Treble clef, key signature of one sharp. Dynamics include *p* and *f*. The bass line has some rests.

-lais li-vrés an pil-la-ge.

Fourth system of piano accompaniment. Treble clef, key signature of one sharp. Dynamics include *f* and *p*. The bass line has some rests.

Sabius V

Chapte I p. 34

Gossee 1773.

12

Woodwind

Horns [D]

Trumpets

Sabius

Strings

[Lento]

Allegro: close of Africa

[Lento]

as ^{4/2} 08 us.

[p]

[p]

Woodwind

Trps.

Chorus

Strings

Uniso.

fu-ri-ous-ty hy-me - - ne-er, dont la

fu-ri-ous-ty hy - - me - -

⑥

9

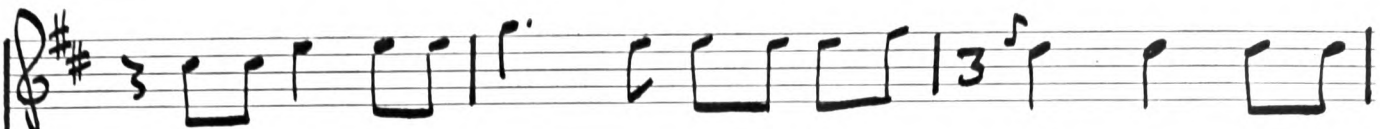
Ors
Cl.
Doux
Doux
 mê -- me jour -- né ... é ... al -- lu ... me et é --
 né -- e, dont la na -- me jour -- née al -- lue, é --


12

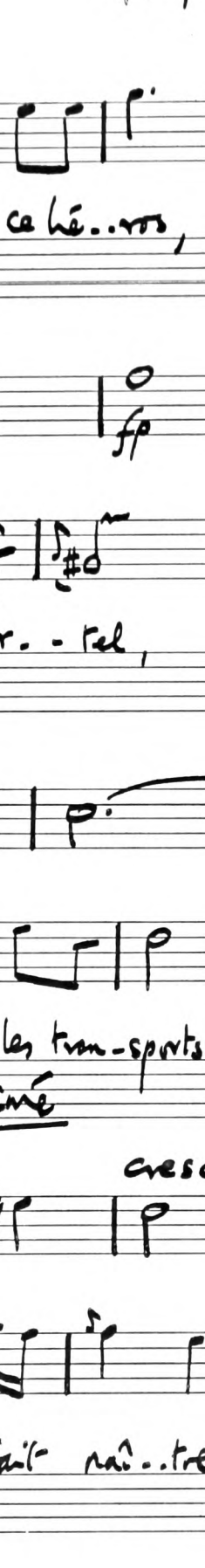
Ors
Cl.
Solo
 .teint le flam -- beau.
 .teint le flam -- beau.

Sabinus:
 Source: BN Ms Rés. 1429

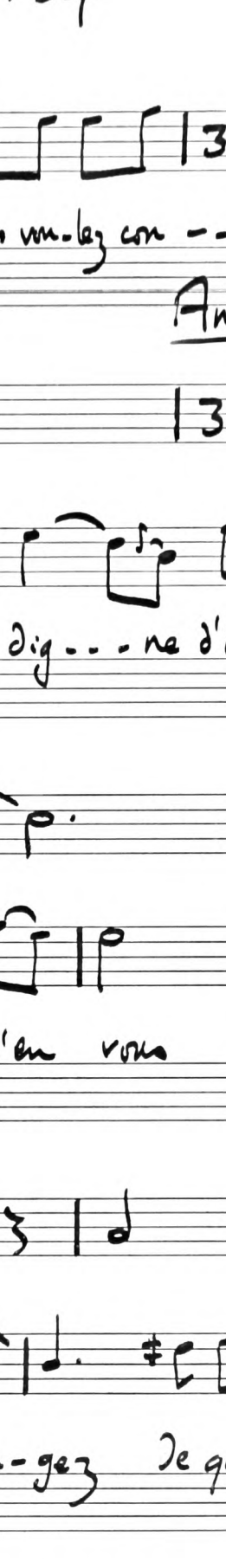
Sabinus I.2

Epponine 
 le vi-là, ce hé-ros, que vous un-lez con-naître, le vi-

Bass 
Andantino.

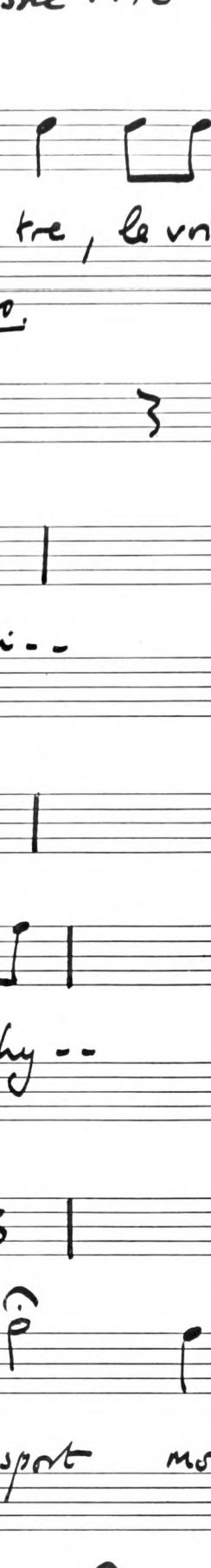

 -là, ce mor-tel, si dig-ne d'être ai-




 -mé-e. Par les tran-sports qu'en vous notre hy-

Animé

Bass 
cresc


 -man a fait naître, ju-gez de quel transport mon

Bass 

Ossia:
g^o f^o

Sabinus

14

Cœur est a-mi - - né. Ep-po-ni - - ne, ô mo - -

16

ment de la plus douci - - ure - - sse, c'est donc de nos félici - -

18

-tés que nous le com-mune allé - - gre-isse. Chan - tez

Allegretto
†

21

[Récit.], peu - - ples chan - tez

Sabinus V. 2

Goose 1773

A

Largo

Carco

Strings

Ep133
[p] Con Sordini
p133
Vla. et B.
Carco
mf p
#B
Carco
mf [p]

Sabinus erre en considérant tous les tombeaux de ses ancêtres et l'horreur du lieu.

6
pp
mf p
Vla. et B.
[mf] [p] mf p

11
mf
p
mf

Oboe I
"Soul"
p

15
Vla. unis
Vla. divisi
Vla. et B. trant.

Obre

Sabinus

Se pent -

(18)

Vns

Vlas

(21)

il qu'en ce sombre a-si-le

mf [*p*]

mf *p*

Sabinus

24

Environné d'objets d'honneur Mon âme é-

St

27

promue un sort tran-qui-le et grâ-te la paix du bon-heur.

31

Vns.

Vlas div.

34

Air

Air

37

mon a - - mon , c'est ton ou - -

Sabinus

14 A-B

Musical notation for measures 40-42. The system consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat). Measure 40 is marked with a circled '40'. The lyrics 'vra--ge.' are written under the vocal line in measure 40, and 'D'Eppo--' is written in measure 42.

Musical notation for measures 43-45. The system consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat). Measure 43 is marked with a circled '43'. The lyrics 'ni..ne la douci--ma..ge me suit au mi-lieu' are written under the vocal line across measures 43, 44, and 45.

Musical notation for measures 46-48. The system consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat). Measure 46 is marked with a circled '43' (likely a typo for 46). The lyrics 'ni..ne la douci--ma..ge me suit au mi-lieu' are written under the vocal line across measures 43, 44, and 45.

46

des tom-beaux, me suit au mi-lieu des tom-beaux

Vla.

B Conclusion of the same movement [in all, c. 75 bars]

Je m'ap-plan-dis de tous mes

Continued

Sabinus

max.

③

Très animée [sic]



E-veil le tai,

e-veil-le

⑥

2 Ores

Musical notation for 2 Ores, showing a whole rest followed by a half note chord and a whole note chord.

Horns (b)

Musical notation for Horns (b), showing a whole rest followed by a half note chord and a whole note chord.

Sobitus

Musical notation for Sobitus, showing a whole note chord followed by a half note chord and a whole note chord.

9

toi, é-veil-le - toi, pen---

Str.

Musical notation for Str., showing a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

12

Musical notation for measures 11 and 12, showing chords and a melodic line for Sobitus.

--- ple fi -- de -- le

Musical notation for measures 13 and 14, showing chords and a melodic line for Sobitus.

Sobitus : Source BN RA 1429

Sabinus I.2. Chapter I p. 36
"Songe de Sabinus"

15
Grove 1773-4.

Sabinus

Musical notation for Sabinus, first staff, showing a treble clef, key signature of two flats, and a 2/4 time signature. The staff contains several measures of rests followed by a short melodic phrase.

Aux deux - -

Strings

Musical notation for Strings, showing two staves (violin and viola) in a 2/4 time signature. The notation includes a *pianissimo* marking and various rhythmic patterns.

Musical notation for the vocal line, showing a treble clef and a melodic line with lyrics.

-ceurs du sommeil, a-mi, j'é-tais li-vré. Sou-dain à mes yeux s'est ma - -

④

Musical notation for the strings, showing two staves with sustained chords and a melodic line.

Original
pitch of
violin chords

Musical notation for the original pitch of violin chords, showing a treble clef and a melodic line with a bracketed 'etc.' at the end.

⑦

tré des Gaulois le Dieu tuté-lai-re, triste, pâ-le, dé-figu-

8-9. *All parts originally* - etc. 9, *Gastmé: voice* 3-4. and no string chord.

⑩

-é, couvert de cendre et de pas-siè-

Continued

11: *Gastmé* } *all strings* 12-13: *Gastmé's version.*

ms scores: } *original scores:* etc

The remainder of 13 corresponds.

Sabinus.

⑬

Ses rayons pâ-li- - sans s'éteignaient sur son
lentement
en mourant

14: *Soprano only* 15: *g# Soprano only*

⑬

fuit. Et soulevant ses fers et pleurait son af-

Continued

16: Dynamics,
Soprano only

18: *no notes*

20



-funt.

A ses ar-cens fu-nè-hes, à ses lu-gu-hes



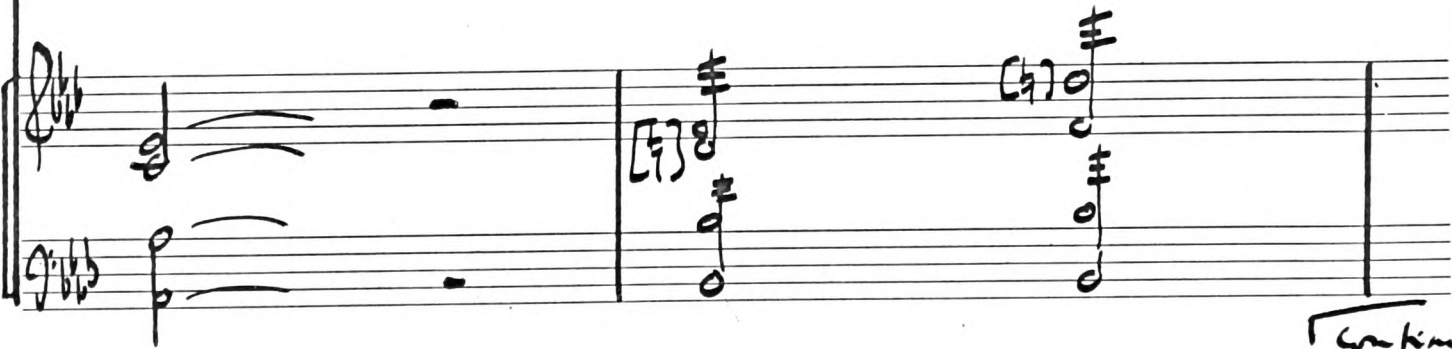
20: originally as bar 18.

22: originally as bar 8

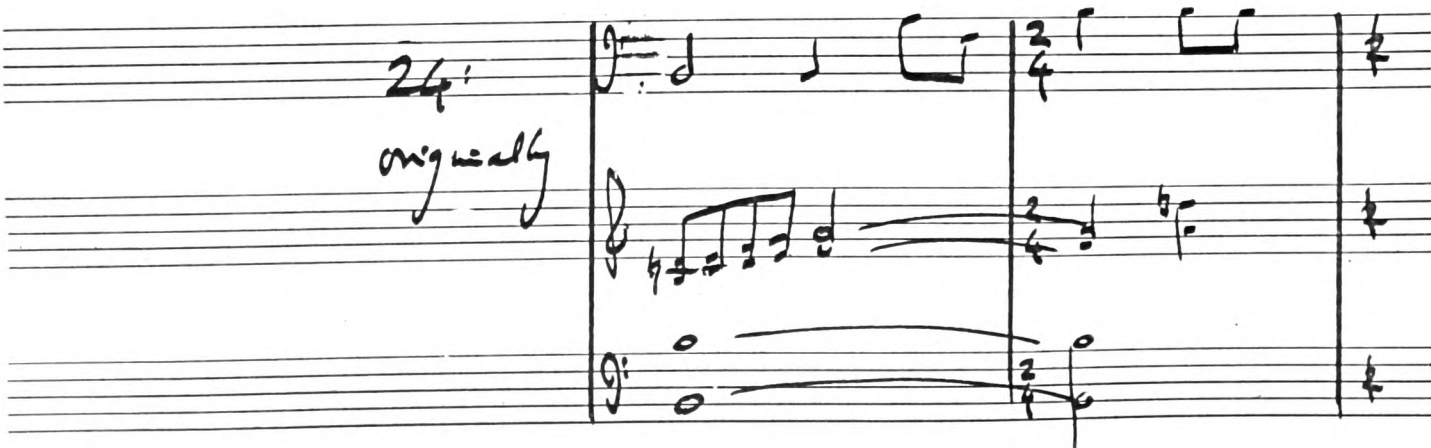
23



ris, du sé-jour des té - - - nè - - - hes mes a-yeux sont sur - -



24:
originally



Sabinus

25

-tis . J'ai vu leur trompe cr-ju .

Unit

25: Originaly:

Vla. ca 8
ca. v. 2

27

re-e me sai-siv, m'an-tri-ner, dans d'ho-ri-ables ca--

(continued)

27: Original 29: Original 30: Fantme d' Original

31

chords.

Vois

pp

33: *Gastmé only - absent in ms score.*

34

Là, pro-me-nant ma vie in-cer-tai-ne, ô-ga - -

(continued)

Original: 34 35

Sabina

37

re-e, je me suis trou-ve seul au mi-lien des tom-beaux.

Original:

Air 37-40 : an illegible version in ms (erased) taken from music to Eb major in 40.

41

Alleno

Rem.

Onis

Continued

45

pi de cet te noie i. - - ma - ge le tumbé est

46

Gastmeé *unis* *div.*

f *un c. B*

48

en - cor dans mon coeur, le tumbé est en - cor dans mon

49

crescendo

50

coeur

Source: BN rés 1429
and BN SFM 1763
(Gastmeé edition)

51

unis *cresc. un* etc

Sabinus V

Chapitre I p. 37

16A

A. Déroulement, first version.

Gossec 1773.

Mucien

Je ne puis vous a-ban-don-ner, je vois vs-tre des - -

Éponine

Mucien, Vivement

sein. Crois-tu m'en dé-tour -- ner? Oui, je le pré-vien - -

Oui, ce des-sein ho-mi-ci-de, mon cœur ose en-cor s'en fla - -

8

Eppomire

ster. Hé bien, c'est devant toi, per -- fi - de, que ma

11

Sabinus

main va l'e-xé-cu - - ter. Que fais -

Allegro

Violins

majeur

14

Eppomire *Mucien Sabinus*

tu? Sa-bi-nus! Ciel! Monstre que j'ab-horre,

Continued

#16: Sabinus gives a, not f.

Sabinus

16A/B

①7

Oui, je res-pire en -- co- re, et c'est pour tim- mo --
[sic]

①9

Eponine

ler. Jus-tes Dieux, quel sang vas con - ler ?

②2

Bruit de Guerre

Timbales

pp

Strings

pp

etc

B. Donnement, revised version.

1774.

B I. Duet [opening]

Stw.

Vm, Vla unis.

Vla et B

Macion

Ep-po-- ni

... ne, qu'al-lez-vous fai--re, qu'al-lez-vous fai-re etc.

Sabinus

B 2. Duet [conclusion]

Eprouve

Musien

Str.

Dieu jus-te, ciel pro-pi-ce, re-çois, re-
Dieu jus-te, ciel pro-pi-ce, prè-viens

çois le sa-cri-fi- - - - ce que
le sa-cri-fi- - - - ce que

dit ac-com-plir ma don- - leur, que
 vent ac-com-plir la don- - leur, que

dit ac-com-plir ma don- - leur.
 vent ac-com-plir la don- - leur.

Epponine court vers le tombeau,
 le poignard levé pour se frapper.

unis

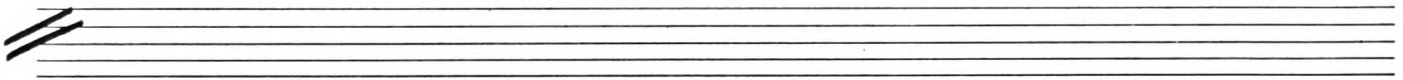
Continued

Sa-hi-

Sabinus

Mucien la suit,
le tonnerre gronde,
Sabinus rentre.

Ar-rê-te!



-nus!

ciel!

Timbales

pp

Bruit de Guerre etc.

A. Dandano

Ramus 1739

Ismaél.

Sus-pen-di ta bril-lan-te car-né - - - re, So-

B. Ismaél.

Sacchini 1784

Sus-pen-di ta bril-lan-te car-né - - - re, So-

A.

-leil, cache à nos yeux tes yeux é-tin-ce-

B.

-leil, cache à nos yeux tes yeux é-tin-ce-

A.

lans, qui à l'u-ni-vers ton-ble par nos en-chan-te.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (Bb) and a common time signature. The lyrics are 'lans, qui à l'u-ni-vers ton-ble par nos en-chan-te.' The piano accompaniment consists of two staves: the right hand has chords and single notes, while the left hand has a simple bass line with some sustained notes.

B.

-lans; qu'à l'u-ni-vers ton-ble par nos en..chan-te.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (Bb) and a common time signature. The lyrics are '-lans; qu'à l'u-ni-vers ton-ble par nos en..chan-te.' The piano accompaniment consists of two staves: the right hand has chords and single notes, while the left hand has a simple bass line with some sustained notes.

A

-mens, l'as-tre seul de la nuit dis-pen-se sa lu-mière.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (Bb) and a common time signature. The lyrics are '-mens, l'as-tre seul de la nuit dis-pen-se sa lu-mière.' The piano accompaniment consists of two staves: the right hand has chords and single notes, while the left hand has a simple bass line with some sustained notes.

B

-mens, l'as-tre seul de la nuit dis-pen-se sa lu-mière.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (Bb) and a common time signature. The lyrics are '-mens, l'as-tre seul de la nuit dis-pen-se sa lu-mière.' The piano accompaniment consists of two staves: the right hand has chords and single notes, while the left hand has a simple bass line with some sustained notes.

Armide I. 1.

Lully 1686

A.
Armide

Al! qu'il ne se-rait doux de l'acca-blez de!

B-C

B.

Gluck 1777

Al! qu'il ne serait doux, qu'il me servirait doux de l'ac-cabler de

(Continued)

A.

chaines, et d'arrê-ter le cours de ses ex-plaits!

B.

chaines, et d'arrê-ter le cours de ses ex-plaits!

A.

Que je le hais! que son mépris m'on-ta-ge!

etc

B.

Que je le hais! que son mépris m'on-ta-ge!

etc

2nd ou 2^{ème} parties.

Roland

A. Angélique:

Roland I.2 Lully 1685

①

Ma gloi-re le de-man-de, il faut la sa-tis-

① ②

6 # 6 6# #

Roland I.1

B. Angélique:

Piccini 1778

Ma gloi-re le de-man-de, il faut la satis-

① ②

Continued

A.

-fai-re. Il faut ban-nir Mè--dor... ban-nir Mè...

B.

-fai-re. Il faut ban-nir Mè--dor, ban-nir Mè...

[simile]

A.

dor? Hé-las! c'est me condam-ner au tré-pas. etc.

B.

dor! Hé-las! c'est me condam-ner au tré-pas. etc.

etc., tutti - Vno.
Doubled stopped.

Roland I.1

Peccinici

After the bars of introduction in Eb:-

[Full score p 23]

Angélique.

Musical notation for the first staff, showing a treble clef, key signature of two flats, and a melodic line with a fermata.

Ah! que mon cœur est a-gi-té

(15)

(Andante con moto).

(Tutti)

Musical notation for the second system, including vocal line and piano accompaniment with triplets and dynamics.

Obs, Bas, Horns, 1 Trombone, Str.

Musical notation for the third staff, showing a treble clef, key signature of two flats, and a melodic line with a fermata.

L'a-mour y combat la fièr-té.

Je ne

(15)

Musical notation for the fourth system, including piano accompaniment with dynamics.

Continued

sain qui des deux l'em - porte. Tan - tôt la gloire est la plus -

19

forte, Et tan - tôt l'amour est vain - queur. Dans un sein leur

22

guerre mortel - le A che qui n'est que se venon - vel - le. *Allegro - if*

25

"Quelle trouble, l'air."

Rolland full score p 22.

A Amadis I 2-3

Bach.

Junction of I. 2 and 3.

Amalans.

Anabonne

Je vais vous les liv-rer tous deux.

q'un hor-

Duo incipit

Allegro très vif.

st.

B.

ri- re va (geance

etc. Duo ^{val.} _{Duo}

ad vint

f

B continues.

Sc 3

Woodwind

Flute

Clarinet

Trumpet 3

Baritone

Bassoon

MAESTOSO

STRINGS

Amadis full score A. p. 60
B p. 68

Amadis

II 6

A.

Amadis.

Lully 1684

Est-ce vous, O-mni-a-ne? O ciel! est-il po-ssi-ble

p. #p. p. cont.

I. 7.

B.

Amadis

J.C. Bach 1779

Str

Est-ce vous, O-mni-a-ne? O ciel! Est-il po-ssi-ble?

fp fp

B.

Vn

3

A.

-si - ble? Votre cœur contre moi n'est - il plus a - ri -

⑤

B.

Votre cœur contre moi n'est - il plus a - ri -

⑥

A

et

B

-te?

mf

f

g#?

⑧

Amadis

[J.C. Bach] 22B

11

L'é-clat de vos beaux yeux dans ce bois é-car - -

p

13

te chasse ce que l'en - - fer a for-né de fer - -

15

nible.

Vn1
Vn2, Vla, Vcllo

(18)

Handwritten musical score for voice and strings. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "a-ne!" and "o ciel!". The bottom staves are for strings, with labels "Vn 2, Vln" and "Vln". The notation includes various rhythmic values, accidentals, and dynamic markings.

Amadeus full score p 154 ff.

C. Amadis

Bach.

Même mouvement

Flute. *o o o*

Clarinet *D*

Bassoon

Cox
i. D.

[End of COMBAT

Même mouvement

pizz

p

Amadis, full score p. 139.

Amadis

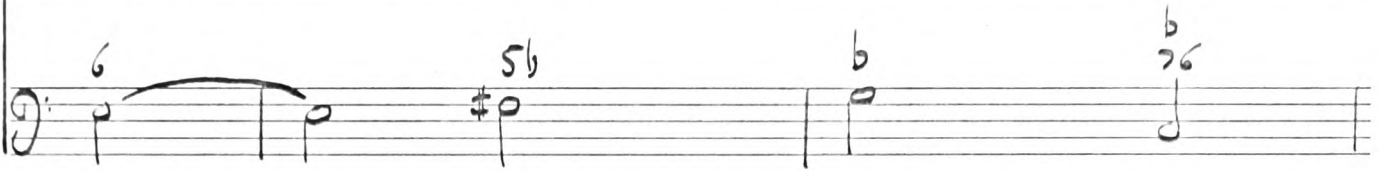
Lully 1684

Andante.

A.



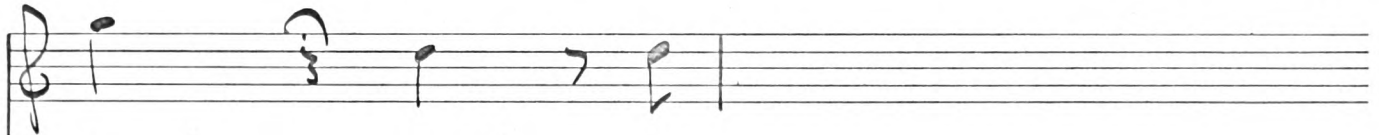
Meurs! Que mes sens sont infer. dits! O ciel! que



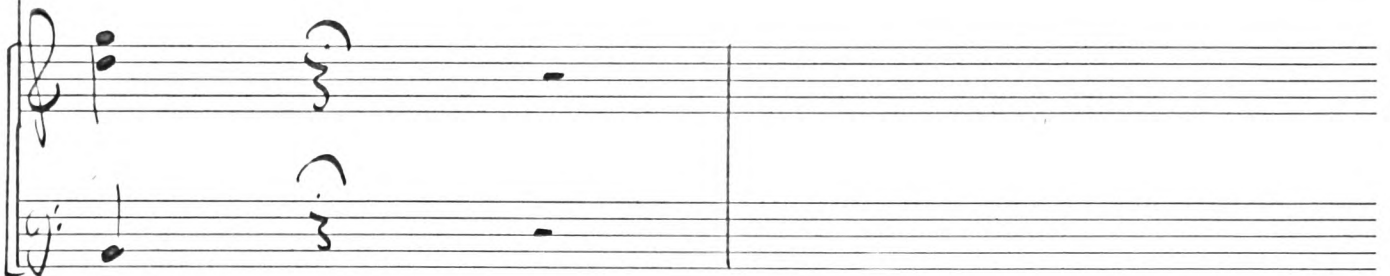
B.

Bach 1779

B.



Meurs! ciel! que



Continued.

A.

vois-je! Est-ce Ama - des!

B.

vois-je! in-pi-to-ya-ble Dieu, Est-ce Ama - des!

Amadei, J.C. Bach
full score p. 200.

Amadis

Bach.

Arabelle: "Que vas-tu faire? Un trépas inhumain
de ce héros sera la récompense?"

C.

Wood-
Wind

CORR
(D)

Ar-
abelle

St.

Finies.

36

Homo rest

39

A ce spec-tacle af - fex - un o-ra - ge suc -

st.

41

cè - de.

et

Tauride full score
p. 33 [Introduction] ff.

Uu + homo

Amadis

Handwritten musical score for 'Amadis'. The score consists of two systems. The first system is a vocal line in treble clef with lyrics 'ber les armes de la main.' and a 'Larghetto' marking. The second system is a piano accompaniment for strings, labeled 'St.' on the left, with two staves (treble and bass clefs) showing chords and rhythmic patterns.

See Amadis, full score p. 202.

The Larghetto ($\frac{3}{4}$) is Amadis' air:
 "Ah, si votre âme est attendrie".
 See Ex. 51.

A Atys I.3

Piccini 1780

Andante "Pastoral Symphony" - Opening.

Handwritten musical score for strings (Violins 1 & 2, Violas, and Cellos/Double Basses) in G-flat major, 3/4 time. The score consists of three measures. The first measure shows the initial chords and rhythmic patterns. The second and third measures continue the texture with various articulations and dynamics. The piece concludes with the word "etc." written to the right of the final measure.

B Bar 9, after first recitative.

Handwritten musical score for Flute and Strings (Violins, Violas, and Cellos/Double Basses) in G-flat major, 3/4 time. The score is divided into two systems. The first system shows the flute playing a melodic line with a trill-like figure, while the strings play a rhythmic accompaniment. The second system continues this texture with dynamic markings such as *p* and *f*. The strings are marked with *[p]* and *[f]* in the second system.

Handwritten musical score for a vocal and instrumental ensemble. The score consists of five staves. The top two staves are for vocal parts, with the word "Sangarde" written above the second staff. The bottom three staves are for instrumental parts, with dynamic markings *f* and *p* and chord symbols $[f]$ and $[p]$ indicated. The lyrics "Ils ren-plis-sent leur" are written above the third staff. The music features complex rhythmic patterns and chordal textures.

Handwritten musical score for a vocal part. The top staff contains a melodic line with a dynamic marking *p* and the word "etc" at the end. The bottom staff contains the lyrics "chant d'une din-coeur non-vel-le". The music is written in a simple, melodic style.

Handwritten musical score for a string part, labeled "St." on the left. The score consists of two staves. The top staff contains a melodic line with dynamic markings *p* and *f*, and the words "Vus unis au" written above it. The bottom staff contains a bass line with dynamic markings *p* and *f*, and chord symbols $[f]$ and $[p]$ indicated. The music features a simple harmonic structure.

Atys I, 3

Piccinni 1783

A.

Atys

l'A-mour fait ver- - ser trop de pleurs. Sou - -

Andantino sans presser.

vns

+ Fls., sustained.

+ vln 8va

etc

Orch.

.rent ses dou- - ceurs sont mor- tel- les, f + horns, etc.

vln 8va

B. The middle section.

Allegro

J'ai-me les ro-ses non-vel-les, J'ai-me les

vns + vlns:
vln 2 in 3rd.

fls.

+ sbx horns.

Bass

f

25

voir s'em-ber - lir

Vn1

Vn2

Sans leurs é-

Vn1 et Vn2

Vn2
Vn1

f

p

31

pi-nes en - el - - les

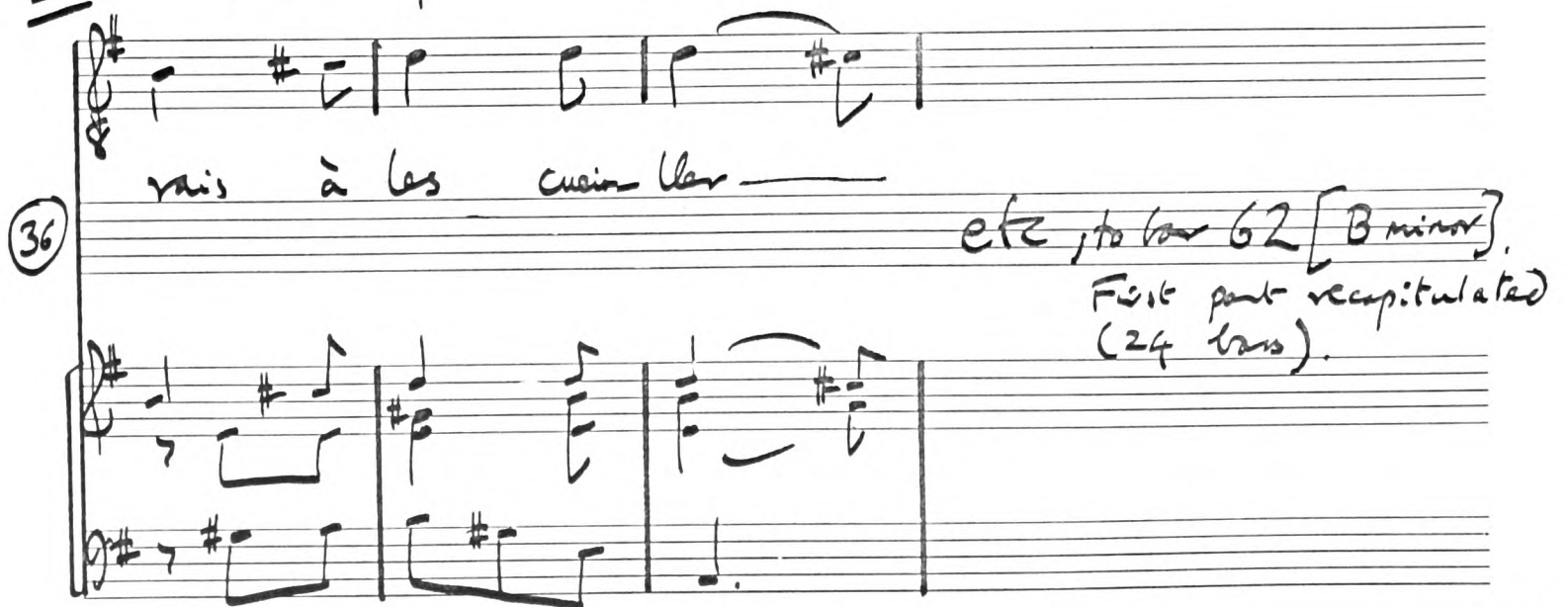
j'ai-me -

f

36

rais à les cueir les

etc, to bar 62 [B minor].
First part recapitulated
(24 bars).



Alys I.4

Piccinni

Soprano

S'il me pou-rait ai--mer que de-vien-drai-je, hé -

[Text: Quisemlt].

Str.

2

.las? c'est mon plus grand bon - - -

Andante

f

Continued

④

heur qu'A-tys ne m'ai-me pas!

⑥

Qu'A-tys ne m'ai-me pas!

⑧

O de-voir in-flé-xi-ble!

[Text here, Marmontel].

etc: Aria "Est-il un destin plus cruel."

Roland I. 4

Piccinni

Obs.
Cor, Trb.,
Bno.

The first system of music features three staves. The top staff is for woodwinds (Obs., Cor, Trb., Bno.) with a dynamic marking of *f* and a fermata. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a dynamic marking of *f* and a fermata.

Non rien n'è-ga-le mon mal--heur, rien n'è-

Allegro

Vas et vice, Vas 2 in 6ths, etc.

The second system shows piano accompaniment with a dynamic marking of *f* and a fermata, followed by a series of eighth notes.

The third system includes woodwind and vocal staves. The woodwind staff has a dynamic marking of *f* and a fermata. The vocal staff continues the melody with lyrics.

-ga-le mon mal--heur

etc.

The fourth system shows piano accompaniment with a dynamic marking of *f* and a fermata, followed by a single eighth note.

Roland full score p. 84

Roland II.3

Piccinni

Roland.

Angélique, charmante

reine

see also 10 bars later.

Roland, full score p. 190

Roland II.3

Piccinni

A. Roland's Aria "Je me reconnais"

Allegro

Je me re-con-nais, je res-

Vns

f Wind, etc

[p] etc

[etc]

④ pi-re, je me re-con-nais,

f

[Bass]

⑦ je res-pi-re,

p f

etc.

33 two tonic:
2 two modulating
to Bb (Ex. B,
over).

B.

36

He-m-tes d'a-voir tant com-bat-tu,

p, sf. *tutti: quaver motion (vas)*

41

je crois sor-tir d'un long de-li-re,

Obs. sustain 87

45

je crois sor-tir d'un long de-li-re.

+ horns

(Bars 49 - 84

are coda material: the
close is in Ex. C, over).

C. Roland

29c/d

80

tu, mon coeur a-battu, mon coeur a-bat.
(tutti)

84

tu. Je me re-con-nais, je res-
Vivien quares etc

88

pi-re, je me recon-nais, je res-

92

pi-re, je re-prends sur moi mon cas-
Cas sf str. mg

96

pi - re, je re - prends sur moi mon em -

100

pi - re, je re - trouve en - fin ————— ma ver - tu

D.

Hon - teux d'a - voir tant com - bat - tu

(continued)

Roland

113

je cris sor-tir d'un long dé-li-re,

+ obs, sustaining

115

je cris sor-tir d'un long dé-li-re,

+ mezzo

121

d'un long — dé-li-re. L'hon-

+ long *tutti*

126

neur, la gloire qui m'in-spire, re-ti-ve mon cœur (a-battu). etc

Roland II. 7

Piccinni

Andantino.

J'abon - don - ne ma gloire et la lais - se lar -
 Va l Double Ne vie; va 2 = 3 ds or 8ves.

-vir. Je chéris le trait qui ne blas - se. De

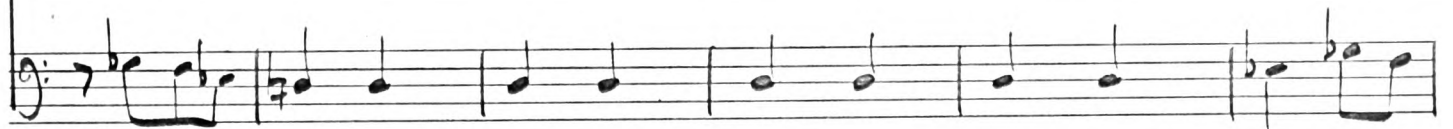
mm égare - ment, de mm égare ment je ne puis re - ve - nir.



Mais vous qui causez ma faibles-se, mais vous qui causez ou fai-



-bles-se, Ah, com-elle! Est-ce à vous, à vous de m'en pu-nir, est-ce à



vous de m'en pu-nir? Mais vous qui causez ma fai-



bles-se, est-ce à vous ————— de m'en pu-nir? etc. *ff* 4 bars.



Roland III 2.

Piccinni

A. *Andante*

[Strings].

④

etc.

full score p. 346.

B. Roland

Quoi, le so- leil vent- il lui- ve tou- jours, Je- l'aim de ma bon-.

(continued)

Handwritten musical notation for the first system, featuring a vocal line with lyrics: "l'heur il pro-longea son cours pour re-tur-ner la lan-té". The notation includes a treble clef, a key signature of one flat, and dynamic markings such as *p* and *f*.

14

Handwritten musical notation for the piano accompaniment of the first system, showing chords and bass lines with dynamic markings *f*, *ten*, and *p*.

Handwritten musical notation for the second system, featuring a vocal line with lyrics: "que j'a--do-re. O nuit, fa-vo-ré--". The notation includes a treble clef, a key signature of one flat, and dynamic markings such as *f*.

16

Handwritten musical notation for the piano accompaniment of the second system, showing chords and bass lines with dynamic markings such as *f*.

Handwritten musical notation for the third system, featuring a vocal line with lyrics: "sez-mes dé-sirs a-mon-veux". The notation includes a treble clef, a key signature of one flat, and dynamic markings such as *p*.

19

Handwritten musical notation for the piano accompaniment of the third system, showing chords and bass lines with dynamic markings such as *p*.

Continued

Roland

3/8/c

Pre--ssez l'as-tre du jour de dé-scen-dre dans l'on- - - - -

Je. Dé-plo-yez dans les airs vos voiles té-né-ux.

Je ne trem-le-rai plus par mes cris don-ou - - reux vo-tre

tran-qui-li-té pro - - fon - - - de. le chor-

28

ment ob-jet de mes vœux et.

31

le plus fi-dèle a - - mant du mon - - de.

50

Retard

O nuit ———, fa-vo-ri- zez mes de- -

54

sirs a-mou-veux ———, O nuit ———, fa-vo-ri- -

55

sez mes de- - sirs a-mou-veux .

Roland III

Roland.

Puccini

A

Dans quel âme affreux m'es-tu précipité? Tê--
 (7) st. All° vif.

- mais d'une or-di-en-se flam-me etc
 (10) p f, trem + wind.

A' Le voie end, orchestral ritornelle: -

(55)

str; ob. sustain
 cors in F.
 fag. et Basso

etc for 20 bars: -

A².

76

Grave.

Musical score for system 76, measures 1-4. It features a vocal line and a piano accompaniment. The key signature has two flats and the time signature is 3/8. The vocal line starts with a whole note, followed by a half note and a quarter note. The piano accompaniment consists of chords and moving lines in both hands.

A².

79

Roland.

Musical score for system 79, measures 1-4. It includes a vocal line with lyrics and piano accompaniment. The lyrics are "Ah! je suis descen-du dans la nuit du ton-beau." The piano accompaniment has a steady rhythmic pattern.

Lully 1685

B.

Musical score for system B, measures 1-4. It features a vocal line with lyrics and piano accompaniment. The lyrics are "Ah! Je suis descen-du dans la nuit du ton-beau." The piano accompaniment is simple and accompanimental.

Piccinni, Roland full score
p. 413 ff.

Roland.

32 c/3

Roland [Full score p 422].

Roland III's Piccini
Ad libitum de la voix.

C.

110

Musical score for measures 110-112. The top staff shows a vocal line with rests. The middle and bottom staves show piano accompaniment for strings, woodwinds, and brass. The key signature has two flats and the time signature is common time. The word "Bar" is written above the piano part in measure 112.

Two empty musical staves with a double bar line at the beginning.

Vocal line for measures 113-115. The lyrics are: "Gare, tu me rends au jour. Que prétends-tu? Parle!". The key signature has two flats and the time signature is common time.

113

Piano accompaniment for measures 113-115. The top staff is for the right hand and the bottom staff is for the left hand. The key signature has two flats and the time signature is common time.

Two empty musical staves with a double bar line at the beginning.

Musical score for measures 116-118. The top staff shows a vocal line with lyrics: "+ homo". The bottom staff shows piano accompaniment. The key signature has two flats and the time signature is common time.

C

119

O supplice hor-ri-ble! Je dois montrer un exemple ter-

Soutenu, avec la voix

st mly.

122

-ri-ble des tour-ments d'un funeste a-mour.

st

123

O suppi-cé hor-ri-ble! le fait mon-

st

Ritard

Lully.

Roland

32c/D

(124)

(125)

Fl, cl., str.

Andantino amoroso

Piccinni, Roland full score p. 424 ff.

D

-trer un ex am ple ter - ri - ble des tour - ments d'un fu - nes - te a - mour.

Fin du 4^e acte

Lully, Roland: further extracts from this scene
 are in the Oxford History of Music
 vol. III (Oxford 1902) pp. 242-3.

Amadis I. 5

J.C. Bach

Rondeau: words derived from Q ("Bots épaïs").

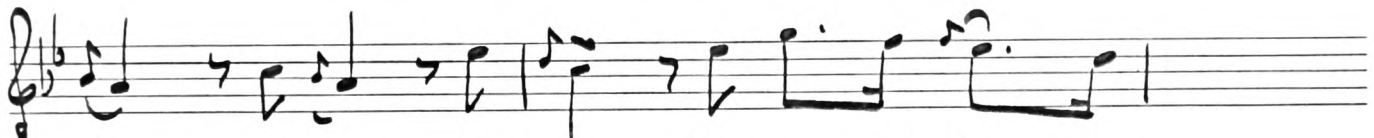


Je ne ver - rai plus ce que

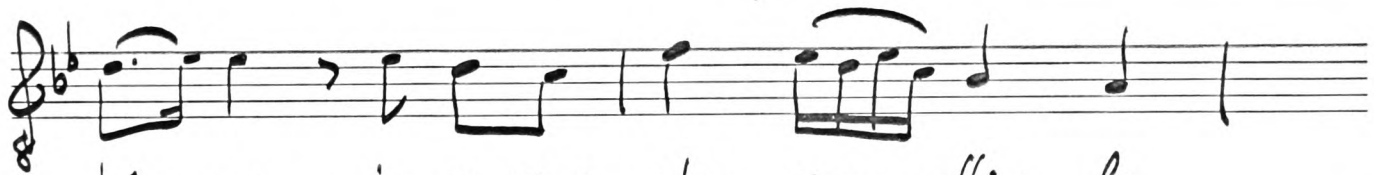
Longhetto



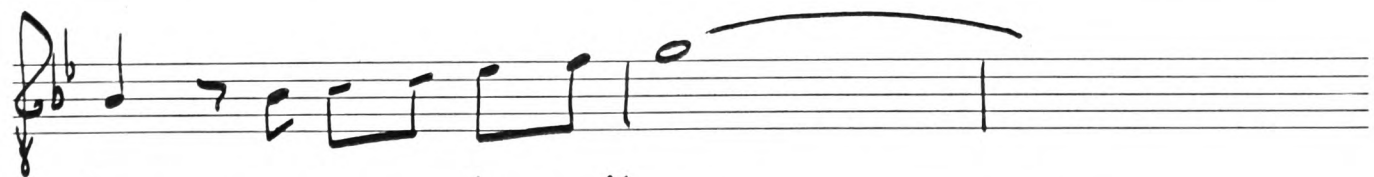
j'ai . . me, on m'a-ben - don . . . ne sans re . .



-tour; Hé-las, hé-las dans mon mal-heur ex . .



tré . . me, je ne veux plus sou . . . ffir le



jour, je ne veux plus souffrir



je ne veux plus souffrir le



Handwritten musical notation on a staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a series of notes: a quarter note on G4, a half note on A4, a half note on Bb4, a quarter note on C5, and a quarter note on Bb4. The lyrics "jour, souffrir - le - jour." are written below the notes, with hyphens under "souffrir" and "le" indicating syllable placement.

Amadis, full scene p. 115.

Amadis

J.C. Bach

Oriane

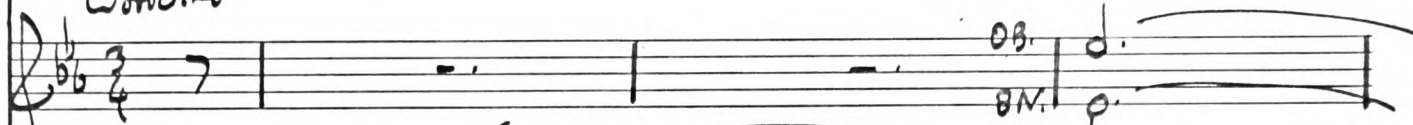


A qui pour-rai-je a-voir — re — — cours? 0

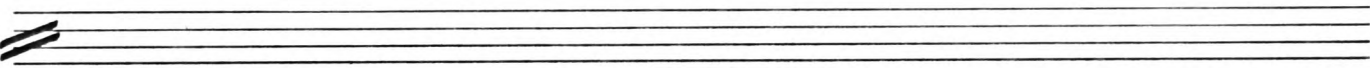
Larghetto

Woodwind

Fl. et Viol.



str.



ciel, j'im - plo - - - - re ton se - -

④



① Vla. Bb in full score.

(continued)

-cons. J'in-plo -- re, o ciel, j'ün . .

7

As. d. *mf*

Cons *f*

Bn *p*

p

plu-re ton se -- cons, ton se -- cons etc.

As. *mf*

+obs

Bn.

p

via cel. B.

f

p

etc

Amadis

J.C. Bach.

Onans.

Que ne puis-je le rendre au jour, dût-il vi- - - vre

Strings

pour ma rivale. O coup af--

③

Violin

Vn 2 + Vla

Continued

-cons. J'in-plo -- re, o ciel, j'ün --

7

Fls. *mf*

Cor

Bn *p*

p

plu-re ton se -- cons, ton se -- cons etc.

Fls. *mf* + obs etc

Bn.

p *mf* *p* etc

Amadis

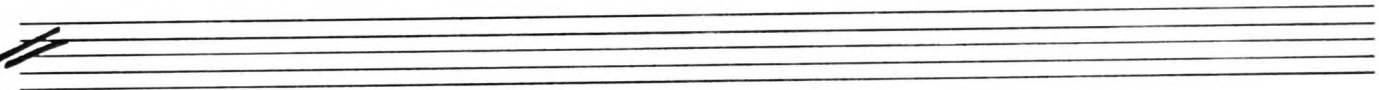
J.C. Bach.

Ornane.

Handwritten musical notation for the vocal line. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and sixteenth notes with various accidentals. Below the staff, the lyrics are written in French: "Que ne puis-je le rendre au jour, dût-il vi- - -vre".

Strings

Handwritten musical notation for the string accompaniment. It shows two staves: a treble clef staff for the Violins and a bass clef staff for the Cellos/Double Basses. The notation includes chords and sustained notes, with dynamic markings like 'p' (piano) and 'f' (forte).



Handwritten musical notation for the vocal line of the second system. It continues the melody from the first system. The lyrics are "pour ma nouvelle." followed by a long rest and then "O comp af--".

③

Handwritten musical notation for the instrumental accompaniment of the second system. It includes staves for Woodwinds (Oboe and Bassoon), Violins, and Cellos/Double Basses. The notation is dense with many notes and includes dynamic markings such as 'f' (forte) and 'p' (piano).

Continued

5

lens, funeste sort - ciel, ô ciel,

Andante

Andante

8

A-ma-dis est mort.

Allegro

Bas. cel. (vss.)

ez.

Bars 4-8 repeat, a tone

lower than 3-7 of the

scène. Bar 9 is the

aria (voice enters

bar 11): "Ciel remords que me tourmente".

Amadis full score
p. 267.



Amadis II.2.

A. Anabelle

Musical score for Anabelle's vocal part and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "Arro-sez son tom-beu 2e". The piano accompaniment is in bass clef, featuring chords and melodic lines. A circled '1' is written above the piano part, and an 'X' is written above a bracketed section of the piano accompaniment.

Musical score for the instrumental ensemble. The section begins with a double bar line and the tempo marking "Andantino Grazioso". The woodwind parts (Flutes, Oboes, Bassoons) are in bass clef with a key signature of two flats and a 3/4 time signature. A circled '4' is written above the woodwind staves, and "[Air de danse]" is written above the Flutes staff. The string parts (Violins 1 & 2, Violas) are in treble clef with a key signature of two flats and a 3/4 time signature. An 'X' is written above a bracketed section of the Violin 1 part.

Woodwind

Strings

Handwritten musical score for Woodwind and Strings. The score consists of two systems. The first system has two staves labeled 'Woodwind' and 'Strings'. The second system has two staves, with a circled '7' above the first staff. The music is in 3/8 time and features various rhythmic patterns and dynamics.

Handwritten musical score for Woodwind and Strings. The score consists of two staves. The music is in 3/8 time and features various rhythmic patterns and dynamics.

Handwritten musical score for Woodwind and Strings. The score consists of two staves. The first staff has a circled '10' above it. The music is in 3/8 time and features various rhythmic patterns and dynamics. The word 'etc.' is written at the end of the second staff.

B. After 20 bars, A BARS 5-12 is repeated; bar 13 = end of this example.

Str

33

Woodwind

Fl.

Ob.

Bn.

Arabelle.

Toi, qui dans ce tom-beau n'est plus qu'un peu de cendre,

Récitatif

36

Et qui fut de la ter-re autre-fois la ter-reur, Reçois le

40

Stw

Piano accompaniment for measures 40-42. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Dynamics include *fp* (fortissimo piano).

sang, re-çois le sang que ma fu-reur pour toi s'em--

43

Piano accompaniment for measures 43-45. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Dynamics include *fp* (fortissimo piano).

Continued

Amadis

36 B/e

B, cont.

46

Flutes

Oboes

Clarinets in B \flat

Bassoons

Trumpets

pre-see de répan - dre.

Qu'entend-je!

36 B: Amadis, full score p. 185g

U.

Axe 3rd orchestral "grom" : —

Fla
Obo.
Bso.

Je vais ré-pon-dre à votre impa-ti-ence. Ma-nes plain-

①
Vivace
Ten...

Continued

Amadis
C. cont.

36 C/D/E

Fls. *oss*

ma - - nes plain-tifs, ces - .

unis

sez de murmu - rer

Allegro (in C minor), 21 bars.

Then as refrain,

C BARS 3 - 7

[Mans plaintifs, covez de murmurer.]

36C Amadis, full score p. 187.

P.T.O

Urnwind

Cl. *mf*

Ob. *p* *mf*

Bn.

Quels tristes souvenirs je d'en ten-dre?

Mor-nant af-

11

Str

Fls

2 obs *p*

2 cbs *p*

2 bns *p*

-foux,

souve-nir eff-ra-yant...

14

(continued)

Amadis

37A/B

Rich
Ch

Mon frere ... d'en est fait ...

17

f *vac. c. b.* *f*

fl. *ob.* *p* *Bx.*

Oui, tu se-ras con-stant. LENT

20

le m'ap-pel-le aux en - - fers..

(23)

37A: Amadis, full scene p. 294-9.

B. Amadis I. 1.

The 1st bar of B in the strings recurs 20 bars after A in III.

Atys III

Piccinni

A. Sangonide

Mal-heu-reu-se! hé--las! J'aime en..

Andantino Sostenuto

The first system consists of a vocal line in G-flat major (one flat) and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including a 7th chord in the first measure and a 9th chord in the second.

co-re, j'aime en-co-re.

etc

The second system continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with similar rhythmic patterns and chords, ending with a fermata and the word "etc".

Ex 38A: Text: adapted from Quinault.

Atys full score p. 230.

Andante animé

B

Qu'une pre--mière a--mour est bel--le! etc.

C

Re-ve-vez ma rai-son, re-ve-vez

fp + tenuto. *fp* *fp* *fp* *fp* *fp*

ma rai-son, re-ve-vez pour ja--mais,

fp *fp* *fp* *très f.*

re-ve--vez pour ja--mais.

[Recapitulation
of "Mathémagie, l'été"
(Ex. 38 A).

A. Roland II.4.

Piccinni

Flutes

Vns 1.

Vns 2.

Vla (Div)

Vcl & CB. p122

Andantino

Roland full score p. 221.

A.

Vocal line:

Angélique:

c'est l'a--mour qui prend soin lui même

B.

Così fan Tutte no. 17.

Mozart.

Ferando:

Un au--ra a--mo--ro--sa del nos--tro te--so--ro

Andante cantabile,

Strings

Alys III.6

A
Cylèle

Ve -- nez, heu -- reux a -- mant, venez, qu'on vous a -- ni -- se

Sergante

Alys

Souffirez -- vous qu'on nous pu -- nis -- se?

②

Poco largo

(continued)

Handwritten musical notation for the first system, featuring a vocal line and a piano accompaniment line. The lyrics are: "Ne vous souvient-il plus de".

Handwritten musical notation for the second system, including a circled measure number "4" and a piano accompaniment line. The lyrics are: "vous".

Handwritten musical notation for the third system, featuring a vocal line and a piano accompaniment line. The lyrics are: "nous a-voir ai-més?".

Handwritten musical notation for the fourth system, including a circled measure number "7" and a piano accompaniment line.

Continued

Alys

Quartet.

Alys.

Par-sonz, ô puis-sante im-mor-

10 Allegro Animé.

Vns I

Vns 2, Vla

Cybele

Mm, ja-mais, non, couple in-grat et re-

tel-le.

Coelenus

Handwritten musical notation for the first system of 'Coelenus'. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody consists of quarter and eighth notes. Below the staff, the lyrics are written: "hel-le. Mal-gré moi j'aime en -- cor l'in-fi -- de -- le, j'aime en --".

16

Handwritten musical notation for the second system of 'Coelenus'. It continues the melody from the first system. The notation includes various note values and rests. The lyrics "hel-le. Mal-gré moi j'aime en -- cor l'in-fi -- de -- le, j'aime en --" are positioned above the staff.

Sanguide

Handwritten musical notation for the first system of 'Sanguide'. It features a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The melody consists of quarter and eighth notes. Below the staff, the lyrics are written: "cor l'in -- fi -- de -- le. Hé -- las, A -- tys sans".

20

Handwritten musical notation for the second system of 'Sanguide'. It continues the melody from the first system. The notation includes various note values and rests. The lyrics "cor l'in -- fi -- de -- le. Hé -- las, A -- tys sans" are positioned above the staff.

Continued

Alys.

moi vous eût gar-dé sa foi

(23)

Alys full score p. 271 ff. etc.

B, about 150 hrs later.

Sungarde

Cybele A. . vent qu'A-lys pé-nis-sse, par-cez ce

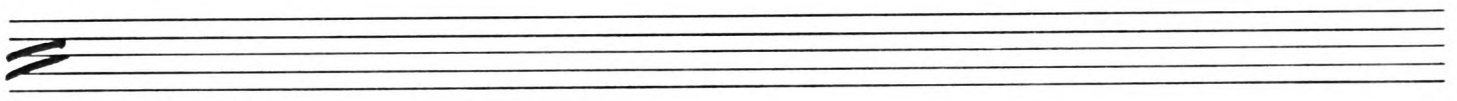
Alys

8 sup -- pli - ce, ce lent sup -- pli - - ce, par-cez ce

Coelans

pé -- nis - se, qu'el-le pé -- - nis - - se, par-cez ce

S.



Continued

Amp

40B.

se à demi par-caz ce tris--te cœur.
se je veux pu-nir son cœur.
pli--ce à demi par-caz ce tris--te cœur.
nis-se par-caz ce tris--te cœur.
Vus

Amp full score p. 281.

fais i - - non - - is!

Iphigénie en Tauride
Full scene p. 164.

ck

f

ô Dieux ! vos les a - -

Wind sustain

strings only

Iphigénie

vez per - - mis!

Qu'est de - ve - nu ce fils?

Oboes

Vns

ck

Strings

Piccinni

A

Prêtresses

ô jour fa-tal — , dé-plo-

Andantino sostenuto

Vn
+ Wind

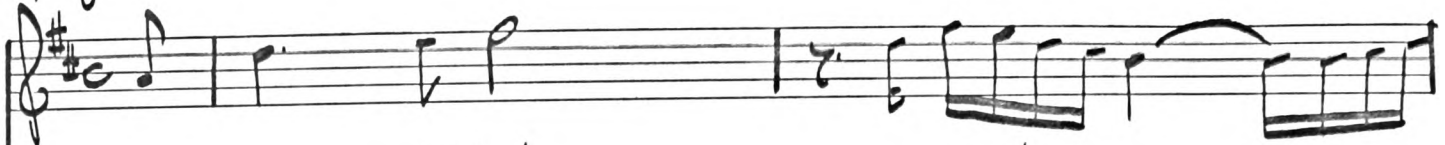
ra .. ble prin - ces - se , dé-plo - ra - - ble prin - ces - se etc

Iphigénie en Taure

full score p. 170.

B

Iphigénie



O jour fatal! que je voulais en vain — ne pas com-

Andante sostenuto



ter parmi ceux de ma vi - e,



full score p. 15.

Iphigénie en Tauride I.2

A

Iphigénie

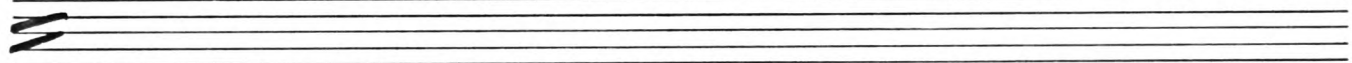
Di-a - - - - ne!

The vocal line is written on a single staff in G major, 2/4 time. It begins with a whole rest, followed by a quarter note G, a quarter note A, and a quarter note B. The lyrics 'Di-a - - - - ne!' are written below the notes.

Lent

fort. compé. p f

The piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamics include fortissimo (fort.), piano (p), and forte (f). The word 'compé.' is written above the first few measures.



sus-pends ton cour... roux

The vocal line continues on a single staff. It starts with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. The lyrics 'sus-pends ton cour... roux' are written below the notes.

p f eb

The piano accompaniment continues with two staves. Dynamics include piano (p), forte (f), and a sharp sign (♯) indicating a key change to E-flat major.

Tauride, full score p. 24.

B

Di-a... ne, Di-

20

a... ne! sus-pends ton cour-rux, sus-pends ton cour-

25

rux. puis-je pen-ser qu'in-hu-mai-ne, san-

30

Iphigénie en Tauride

glan-te, de toi-même en ces lieux tu

33

Sans murmurer

Prêches

Sans

Suis — si diffé-ren-te?

36

Andantino

et

Tauride, full score
p 26-7.

Iphigénie en Taumide III

Piccinni

A. III.1

Iphigénie

Musical staff for Iphigénie, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

Quel tour-ment,

Andantino un peu lent

Accompaniment staff for the first system, featuring two staves: a treble clef staff and a bass clef staff. The treble staff includes parts for Oboes, Horns, Flutes, and Bassoons. The bass staff includes parts for Oboes, Horns, Flutes, and Bassoons. The music consists of rhythmic patterns and chords.

Musical staff for Iphigénie, continuing the melody from the previous system. It starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

quel tris-te des-tin

Accompaniment staff for the second system, featuring two staves: a treble clef staff and a bass clef staff. The treble staff includes parts for Flutes and Bassoons. The bass staff includes parts for Flutes and Bassoons. The music consists of rhythmic patterns and chords.

etc.

Taumide, full score p. 152.

B. III. 3

Un peu lent

Tu n'es donc plus, mon cher O--

Strings. p

res--te, Mon cher O-- res--

f p f p

te. Écri-vons à ma sœur

(Récit.)

Ex. 44 B follows the chorus (EX. 42A).
Full score p. 174.

Iphigénie en Taurede

Campra 1712

Iphigénie

[Vns] Doux

Tous

Dans l'horreur d'une nuit ter-ri-ble, é-pou-ven-

4

ta-ble, A la pâ-le lu-eur d'un lu-gu-bre flam--beau, J'ay vu ma

7

mè-re, ô spectacle effro-ya-ble! En-trai-ner mon

9

père au tom-beau, Tous deux sanglants, tous

11

deux enfâmes de co-lè-re, M'ont mis un poignard à la main, Et

13

prête à le le-ver sur o-res-to mon frè-re, je me sen-tais for-

15

-cœ à luy par-car le sein.

B

Chapitre V p. 177

45B

Iphigénie en Taure I. 3

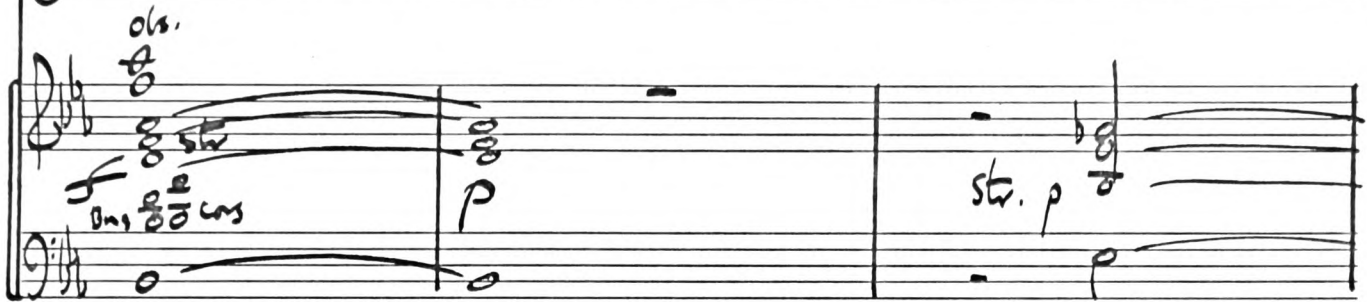
Piccinni 1781

[Après 8-bar prélude]
Iphigénie



A la triste clarté de flambeaux pâlis - sans, j'ai vu dans l'ô - pais -

(9)



//



seur des plus sombres té - nè - bres les au - teurs de mes jours dé - fi - gu - -

(12)



Continued

rés, sanglans pensent des cris de-ux-

Tutti
Korn
Bno
f
(etc)

veux et fu-nèbres Hommes (actual sounds)

Andante animé
vn^b + obses
str Bno
f

Un peu lent

Woodwind only

Iphigénie en Taureide

45B

27 *Animé* Des tom-beaux, des pog-nards, des as-ses-sins im-

Wind

st

30 pi-es, des spec-tres, des fu-ri-es,
etc, etc

Wind

st

les en-touraient de tou-tes parts.

33 *Andante animé*

Wind

36

Homo rest

39

A ce spec-tacle af - fex - un o-ra-ge suc -

st.

41

cè - de.

et

Tauride full score
p. 33 [Introduction] ff.

Uo + homo

Iphigénie en Tauride

C. Andantino sans lenteur

Flute

Vcl 1 *p*

Vcl 2 *p*

etc

Tauride full score p. 38.

"Mais tout à coup, le ciel est sans nuage,
 Le Soleil brille dans les airs,
 Le calme règne sur les mers,
 Tout d'un parfait bonheur semble être le présage!"

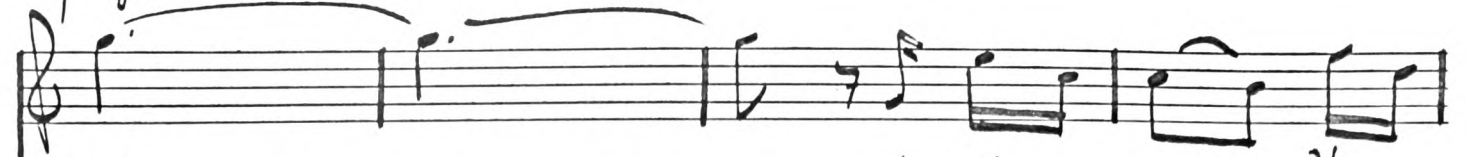
D.

Str + Fl. ~~etc~~ Horn sustains.

+ 20

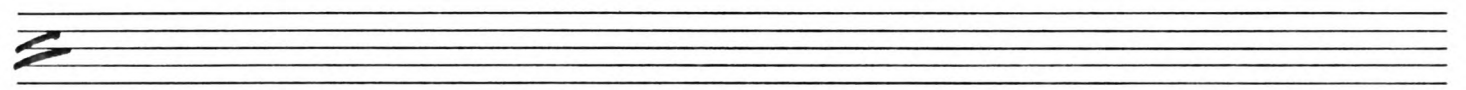
Continued

Iphigénie



Ah ————— ! m'est-il per-mis — d'os.pé-

Andantino sostenuto

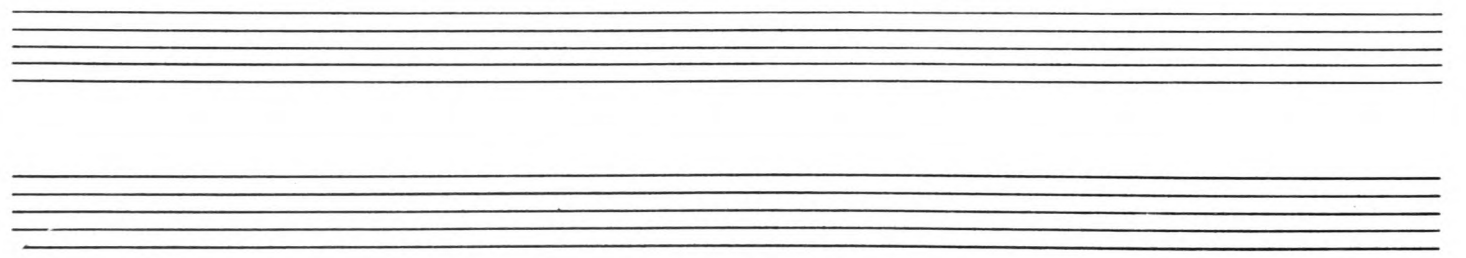


rer? le sort n'est-il plus im -- pla - ca - ble, grands Dieux

etc



Full score p. 40.



Iphigénie en Taure III.5

Piccinni

Pylade

Non,
(Andante ambré)

je ne puis con-sen-tir.

Strings

très fort

p

Oreste

Cru-el, et tu dis que tu

Andante vivace

f

p

Continued

m'ai-mes? et tu dis que tu m'ai-mes?

Non! nm! tu ne

m'as ja-mais ché--ni.

ch.

Tamide, full score p. 178.

Iphigénie en Taumide

A Desmarests, before 1712

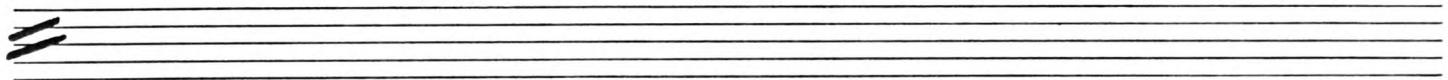
(ton)-ner-re! Sous mes pas cheu-ce-lants je sans trem-ble la

ter-re. Ses gaudes sont ou-verts - -

Ciel! qu'est-ce que je voy! C'est Clitan -

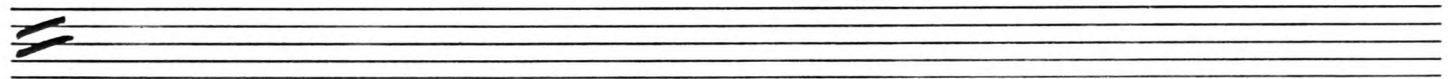
Handwritten musical notation on a staff with lyrics: *res-tre! fuy dans la nuit é--ter--*

Handwritten musical notation on a staff, including a complex chordal passage.



Handwritten musical notation on a staff with lyrics: *nel...-le, spectre hor-ri--ble, on-ve cri-mi-*

Handwritten musical notation on a staff, continuing the melody.



Handwritten musical notation on a staff with lyrics: *nel-le; Cris en--cor ma ju--ste fu--neur.*

etc.

Handwritten musical notation on a staff, featuring a rhythmic accompaniment.

Iphigénie en Taumide

Piccinni 1781

Orke

Te le

Voi,

le en

Continued

Sort un ombre me-ra-can-te

6

C'est Clytem-nés-tre,

10

Dieux!

Oui, c'est elle, je vois sa bes-su-re san-

13

Iphigénie en Tauride

16 *glan-te.* Quels re-gards fu-ri--

ff **Tutto**

17 *eux.* arrê-te, om-bre ter--

ff

22 *ri-ble.* Ah, ma mère, par-Dieu, pour-quoi muer-tu ton.

String^b

Musical notation for the first system, featuring a vocal line with notes and rests.

25) j'aim ce poig-nard à mes yeux? Et

Musical notation for the second system, including piano accompaniment with chords and the instruction "Tutti".

Musical notation for the third system, featuring a vocal line with notes and rests.

28) bien! fap-pe! à tes coups O-

Musical notation for the fourth system, including piano accompaniment with chords and notes.

Musical notation for the fifth system, featuring a vocal line with notes and rests.

31) res-te s'ab-ban-donne. Où suis-je?

Musical notation for the sixth system, including piano accompaniment with chords and the instruction "strings".

Iphigénie en Taavide

35

quel-le nuit

toujours piano

f ten

39

tout l'en-fer me pour-suit. Fuis, la-vine Eu-me

p

42

ni-de, fu-yez, spec-tres of-feux. Si je suis par-vi-

f

p

f

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notation includes several eighth and sixteenth notes, some beamed together, and rests.

ci-de, c'est le crime des Dieux
(46) *Allegro Vivace*

Handwritten musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show rhythmic patterns with notes and rests, including a section marked *Tutti*.

Handwritten musical notation on a single staff in treble clef, featuring a key signature of one flat and a 4/4 time signature. The notation includes a series of notes with a dynamic marking of *p* (piano).

(48) Faites é-cla-ter la fou-dre etc.

Handwritten musical notation for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notation includes a section labeled *Strings* with various rhythmic patterns and notes.

Tamile full score pp 123-7

Alceste (P) II. 4.

Gluck.

Introduction
Antecedant: 2x2 bars.

Lento.

(4) Consequent cadence to . .

(7) new start:

Summary of 1-4

Derivation of 5 - - -

(10)

now leading to a cadence.

Alceste. Phrasal: range f'-c''.

Ah! mal-gré moi, mon fai--ble cœur par--

(13)

(Violins: quavers).

Atys I. 1

Andantino Sostenuto

Piccinni

Introduktion

Atys

Bien-ê d'u-ne flam-me qui fait mon mal-heur, il

9 10 11 12

p 2^a Violoncello; semiquaver accompaniment.

fant dans mon â .. me ca .. cher ma douleur. Il faut que j'ex ..

13 14 15 16 17

f + wind --- | *f tatti* *str.*

-pi--re, vic-ti--me du sort, vic-ti--me du sort, sans

(18) (19) (20) (21) (22)

tutti

Violins

mê-me oser di-re qui cau-se ma mort, sans même oser

(23) (24) (25) (26) (27)

etc

di-re +wind qui cau-se ma

(28) (29) (30) (31)

Alys

mort — , qui cause ma mort. Parmi l'illé-gresse d'un
 (32) (33) (34) (35) (36)
 Vn 1.
 Vn 2. semi-demiquars.

penple assé, confus et trouble, de quelle tris-tesse je suis acca-
 (37) ad voce. (38) f tutti (39) p 6/8 str

blé, de quel-le tris-tesse je suis acca-blé! Br-lé d'u-ne
 (40) f + ind (41) 6/8 (42) p (43) Accompanied as
 vers 9 ff.

Alys

mort, qui cause ma mort, qui cause ma

(64)

mort. Ma douleur me tra -

(68)

hic et quelqu'un peut m'en-tan-dre.

et

Diane et Endymion

After 27 bars ritornello.

Riccini 1784.

Allegro agitato

Diane

Ces-se d'a-gi-tar mon a-me, Van-

Bass and nature of accompaniment.

p. tremolo.

(4) gean-ce, A-mour sans es-poir, Van-gaan-co, et-

f. tremolo p. legato (W) f. tremolo

(8) mour sans es-poir. Fant-il é-tein-dre ma

[f sempre] [from ritornello] p, Vn. quavers.

(12) flamme, fant-il é-tein-dre ma flam-me, Ou cé-

N.B. (p.t.o.) Vn. semiquavers.

15 - dar à ton pou-voir, ou cé-der à ton pou-

-quavers. sf p

19 - voir? Fuis, Com-el-le ja-lou-si-e, A-mour, rends-

f. tremolo sf p

23 - moi mon a... mant, rendi-moi mon a-- mant. etc.

f. trem.

Dime et Endymion full score p. 132.

Bar 12. Against the bass Bb the 2nd violins read b4 (printed score). Assuming this to be a misprint for bb the harmony remains unusual and works mainly by virtue of the contrary motion in the parts shown.

Amadis II. 4.

J.C. Bach

Larghetto

Amadis

Musical score for the first system, measures 1-3. It features a vocal line with lyrics "Ah! si - voire", a violin part labeled "Vns" with "Vlns omitted" below it, and a bass line. The time signature is 3/4. Dynamics include "f" and "p".

Musical score for the second system, measures 4-6. It features a vocal line with lyrics "âme est at - ten - dri - - e, Par pi - - tié par - cez - moi le", a violin part, and a bass line. The time signature is 3/4.

Musical score for the third system, measures 7-9. It features a vocal line with lyrics "Cœur, par pi - - tié, par - cez moi le", a violin part labeled "Vn 2 et 8", and a bass line. The time signature is 3/4. Dynamics include "f". The system ends with a fermata.



♯ Violas: Bar 1-2 col. Vns 8va, Etheles col. Bassi or simple
 killing in: often Divisi (making a richer texture).

8

Cœur. Hé... les! c'est ma plus chère en...

9

Vla cel vns sf p sf

12

vi... e de mettre fin à mon mal...

Vla cel 3 f

15

heur, c'est ma plus chère en... vi... e

f Vla 2 cel vni 8 p

Amis

de mettre fin — à mon mal - heur, de mettre

Handwritten musical notation for measures 17 and 18. The top staff is a treble clef with a 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals. The bottom staff is a bass clef with a similar rhythmic pattern. Measure 18 is circled with the number 18.

p *f*

Handwritten musical notation for measures 19 and 20. The top staff continues the melody. The bottom staff features a piano (*p*) dynamic in measure 19 and a forte (*f*) dynamic in measure 20.

fin à mon mal - heur.

Handwritten musical notation for measures 21 and 22. The top staff continues the melody. The bottom staff has a piano (*p*) dynamic. Measure 21 is circled with the number 21.

f *p*

Handwritten musical notation for measures 23 and 24. The top staff features a forte (*f*) dynamic in measure 23 and a piano (*p*) dynamic in measure 24. The bottom staff continues the bass line.

Al, par pi - tié, par çu - mi le cœur, par pi - tié par çu - mi le

Handwritten musical notation for measures 25 and 26. The top staff continues the melody. The bottom staff has a piano (*p*) dynamic. Measure 25 is circled with the number 24.

V.2 *cresc.* *p*

Handwritten musical notation for measures 27 through 30. The top staff features a piano (*p*) dynamic in measure 27 and a piano (*p*) dynamic in measure 30. The bottom staff includes a *cresc.* (crescendo) marking and a piano (*p*) dynamic. Measure 27 is circled with the number 24.

28

œur. Pour ..rai-je encor ai-mar la vi-e, en-

31

-cor ai-mer la vie quand j'ai per-du tout mon bon-heur, tout mon bon..

35

heur? Ah, si votre âme est atten..

Amadis

di - e , par pi - tié parrez-moi le cœur, par pi -

38

tr 5 — — — tr 6 — — — tr 7 — — —

tié parrez moi le cœur — , par pi - tié parrez-moi le

41

vaccini
f p

cœur — , par pi - tié parrez-moi le cœur.

44

f p

vaccini

Arabonne

Handwritten musical score for 'Arabonne'. The score is written on two systems of five-line staves. The first system shows a treble clef with a common time signature 'C'. The melody begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The lyrics 'Non, vous ne m'avez pas' are written below the notes. A circled number '47' is written to the left of the staff. The second system continues the melody with a piano 'p' dynamic marking. The bass line consists of a single quarter note G. The piece concludes with a double bar line and a sharp sign '#'. The word 'etc.' is written to the right of the second system.

Non, vous ne m'avez pas
etc.

Amadis full score p. 203
 This extract directly
 follows Ex. 23c.

Armide III.1

Gluck

Andante con espressione

Ah! si la li-ber-té - me doit ê-tre ra--

(12) \$

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Ah! si la li-ber-té - me doit ê-tre ra--". The piano accompaniment is written in a bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a mix of chords and moving lines, with a dynamic marking of *sf* (sforzando) in the second measure.

vi-e, est-ce à toi d'être m-m vain-queur? Trop fu-neste enne

(15)

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "vi-e, est-ce à toi d'être m-m vain-queur? Trop fu-neste enne". The piano accompaniment is written in a bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a mix of chords and moving lines, with a dynamic marking of *p* (piano) in the second measure.

Continued

mi - du bon-heur de ma vi - - e, fant - il - que mal - - gré

(19)

moi tu règ - nes dans mon cœur ? que mal - gré -

(23)

moi tu règ - nes dans mon cœur ?

(26)

Amide

Le d -sir de ta mort fut ma plus

29 FINE

ch re en-vi...e. Com...ment as-tu chan...g  ma co...

32

l rea en lan-gueur? Com...ment? com...ment? En

36

vain de mille a-mants je me vo-yais sui-vi-e, Au - -

40

Musical notation for the first system, including piano and forte dynamics.

cur n'a flêchi ma ri-gueur. Se pent-il que Re - -

42

Musical notation for the second system.

rand, se pent-il - que Re - rand tienne Ar - -

45

Musical notation for the third system.

(continued)

Amide

mide as-ser-vi-e, tiene Ar-mide as-ser-vi-

(47)

e?

(49) § Dal Segno (bar 12) at fine.

Bars 1-11 of Act III are virtually the same as 18-28 (above) without the voice.

Oedipe à Colone ^{Chapitre II} p. 197.

Sacchini 53

A. Opening (recitative). "Où vais-je, malheureux?"

Musoso

Strings. *p*

etc

Oedipe full score p. 88.

B. Aria (at bar 31), led into without a break.

Polinice

28. Et je souille la ter-re où s'im-pri-ment nos pas!

etc.

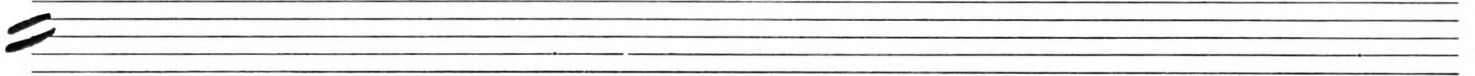
31. Hé... las!

p

full score p. 90.

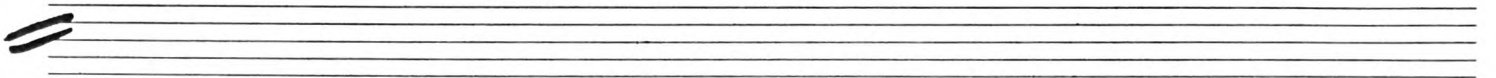
C. End of Aria and link to recitative.

89. et je l'an-ris flé... - chi, je l'an-ris flé...



92. -chi, je l'an-ris flé-chi!

94. sf p



95. Quel palapa - vit sur la mon-ta-gne

97. C minor - = major [to D minor]

Thésie

Chapitre VI p. 229.

Gossec

IV. 1.

Obres

Horns (2)

Basson et Bassi.

Strings

Continued

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notes are: a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Below the staff, the lyrics are written in French: "rer, ces-se de mur-mu-rer. etc (ventative)." The word "rer" is written below the first note, "ces-se de mur-mu-rer." is written below the notes from A4 to G4, and "etc (ventative)." is written below the rest of the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. Below the staff, the lyrics are written in French: "Un. cd voce, in 3rd".

see Didon, full score p. 285.

Dardanus II.5

Sacchini

[Andoso]

Iphise

lui - - mê - me . D'un pen - chant si fa - - tal rien

A tempo allegro

Strings

n'a pu me gué...rir . Tu...gez à quel ex-cès je

l'ai-me en vo..-yant à quel point je dev-rais le ha-ir.

==
[Air]

Ar-ri-vez de mon cœur un trait qui le dé-chi-re,

[strings] etc.

Dardanus full score p. 115.

Diane et Endymion

Piccinni


56

I. 8 Andante spazioso.


Diane.  Diane full score
 p. 104.

Viens cal-mer ma dou-leur

II. 1 Allegro maestoso.

L'Amour.  full score
 p. 114.

Mes traits - - - et mon flam-beau

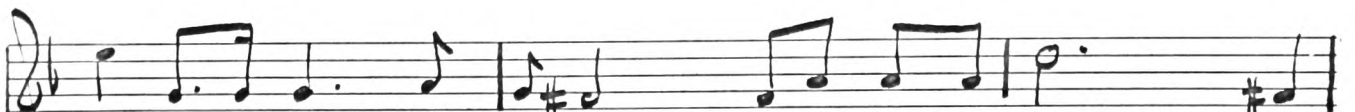
Diane  57

Je veux pu-nir l'ob- - jet que j'ai-mé

Andante Spazioso



f. Vn. quares.



U-ne ri-rale en pleurs — que ma fu-rour pour-



Vns. *f* Tremolo. cresc.

f Continued

-suit, que ma fu-reur per-suit;

[+c#]

p *f*

Mais que me sert dans ma douleur ex-trê-me de lui ra--

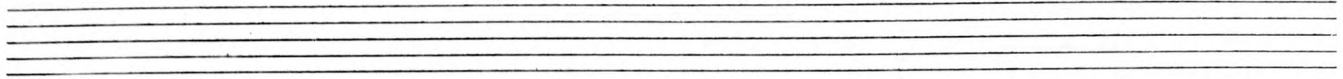
[G] [G-c#]

Vos quers. *p*

vir un coeur qui me tra-hit,

etc.

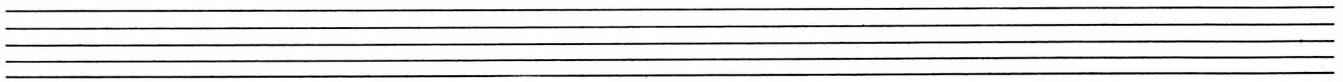
Diane full score p. 125.



A. III. 5 Phalidar 1767

Emeline

Tu vois ces deux poig-nards - par-donne si je tremble - Prends



B. IV. 4 1777

Emeline

Prends ce poig-nard - par-donne si je tremble - Prends -

A.

l'un, ché-ri en moi l'a--man-te d'un hé--ros.

Allegro

B

-le, ché-ri en moi l'a--man-te d'un hé--ros. Ap--

A

Ap-proche, ar--me ta bras, et

B

-proche, ar--me ta main, et

Emeline

A.

nous frappant en-semble, De notre sang ré-unissant les flots..

[P] f

B.

nous frappant en-semble, De notre sang nous unissons les flots..

Moderato. f

Violin

Don-ne, de ton a-mour voi-

f p

Violin

Don-ne, de notre hy-men voi-

⑫ le premier ga-ge. ⑬ il est af..

B. ⑩ - la le pre-mier ga-ge. il est af--

A. ⑭ -fleur, il est cher à mon cœur, ⑮

B. ⑪ -fleur, il est cher à mon cœur, il me

Emeline

58

A.

il me rend l'es-... poir et l'hon-neur.

Allegro [f]

B.

rend l'es- poir et l'hon-neur. Ty...

D.

Ty-ran, nous have-vous ta rage.

Segue
Duo;
E minor

B.

ran, nous have-vous ta rage

Segue
Duo;
E minor

I. Vivement. Flageolet 1779.

lno A.

Transport ja-loux, rage im-pla-ca-ble,

5

rage im-pla-ca-ble, rage im-pla-ca-ble, Voi-

9

-ci le mo-ment d'é-cla-ter
Cresc etc.

B

Ino

malgré l'horreur ————— de mon sup - pli - - - ce etc.

27

Oboes

Bassons

Horns (A)

Str.

cresc

cresc

cresc

cresc

cresc

Hellé ms B0 A 263a.

Hellé.

Chapitre VI p. 212

60

I. 4

Floquet.

Hellé.

Tris dont j'ai tant pleu - ré l'ab - - sen - - ce

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, with a key signature of two flats and a 3/4 time signature. It contains the lyrics "Tris dont j'ai tant pleu - ré l'ab - - sen - - ce". The lower staff is a guitar accompaniment in bass clef, with a key signature of two flats and a 3/4 time signature. It features a simple harmonic accompaniment with some triplets.

doi - je a - core pleu - - rer - , pleu - - rer ton ve - -

The second system of the musical score continues the vocal line and guitar accompaniment. The lyrics are "doi - je a - core pleu - - rer - , pleu - - rer ton ve - -". The notation includes various musical symbols such as slurs, accents, and dynamic markings like "mf".

(continued)

- toux ? Dai - je en - core pen - - ver , pen - -

8

mf mf



- ver tou re . - tou.

12

ek.

Handwritten musical notation for the second system, including a treble clef, a key signature of one flat, and a common time signature. The notation consists of two staves with various notes and rests.

Helle ms B0 A.263a

Hellé.

Chapitre VI p. 212.

Floquet.

III. 1.

Hellé.
Dieux! qu'ai-je vu, non, il n'est pas pos-si-ble.

Strings pp

Horns

Flutes

Bassons

Horns

smorz

Handwritten musical score for the first system. It includes piano accompaniment in the upper staves and a vocal line for Helle. The piano part consists of a treble and bass staff with chords and melodic lines. The vocal line is in a soprano clef with lyrics: "Non, le he-ros qu'a.vait choi-si mon". A circled measure number "11" is written below the vocal line.

Handwritten musical score for the second system. It features a vocal line for Helle and piano accompaniment for Ond. The vocal line has lyrics: "ceur, Ar-sa-me, qui devrait faire tout mon bon - -". A circled measure number "14" is written below the vocal line. The piano accompaniment for Ond is shown in two staves (treble and bass) with rests.

Hellé.

Handwritten musical score for 'Hellé.' The score is written on a system of five staves. The top two staves are for the vocal line, with a treble clef and a key signature of two flats (Bb, Eb). The third staff is for the piano accompaniment, with a treble clef and a key signature of two flats. The fourth staff contains the lyrics: "leur, pour un autre que moi ne peut être sen-si-ble." The fifth staff is for the vocal line, with a treble clef and a key signature of two flats. The score includes a circled measure number "16" and a dynamic marking "pp".

Four empty musical staves, each consisting of five lines, located at the bottom of the page.

Handwritten musical notation on three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a dynamic marking **[ff]** and a **[pp]** marking. The middle staff is in treble clef with a key signature of two flats and a common time signature, containing a dynamic marking **[f]** and a **[p]** marking. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing dynamic markings **ff**, **smorz**, and **pp**. The notation includes various note values and rests, with the word "etc" written at the end of the first two staves.

Handwritten musical notation on a single staff in treble clef, consisting of a few horizontal lines with no notes.

18

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of two flats and a common time signature, containing a series of repeated notes and a dynamic marking **ff**. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a few notes and a dynamic marking **p**. The word "smorz" is written between the staves. The word "etc" is written at the end of the top staff.

Helle Ms B0 A 263a

Hellé. II. 1

A.
Ariane

Ma flamme

Clairnets
in Bb

I. Solo
[+ string chords]

Bass

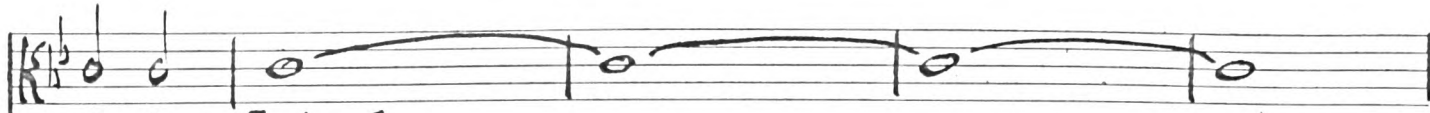
é... da - te et je

I.
II.

tra - ve l'o - ra... ge, je tra - - - - - ve l'o... ra... ge

ek.

B.
Bass

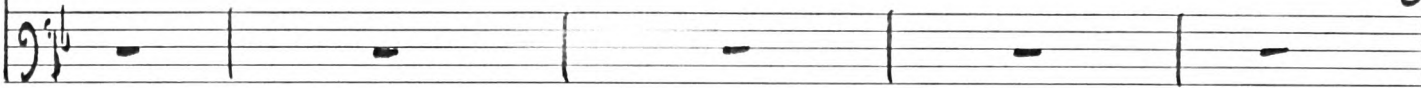


et le [calme]

Clairons

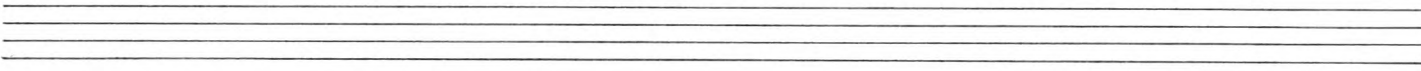


St



ek.

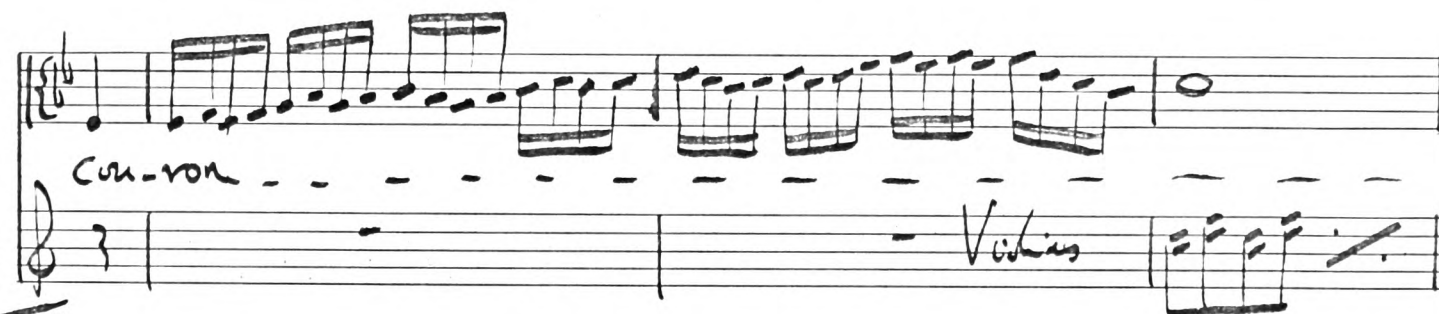
C.



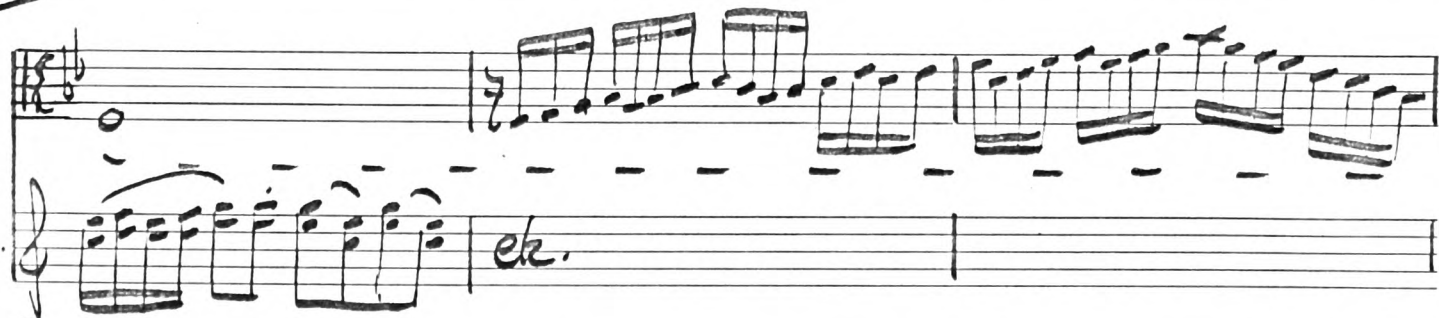
Vas

con-ron

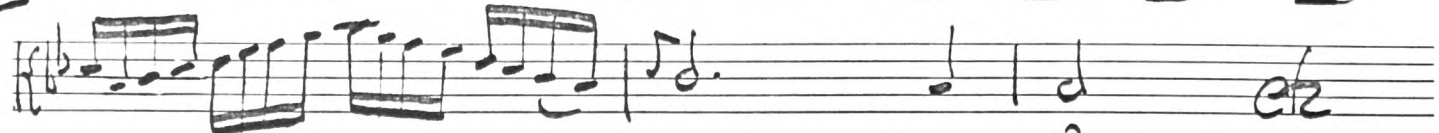
Vishis



Clair. B.



ek.



ne mon ar-deur.

Persee III.

Philidor 1780

Chorus.

Handwritten musical score for the Chorus, measures 30-33. The music is in 2/4 time with a key signature of one flat. The lyrics are "Nep-tune, Ju-non". Dynamics include "f" and "pp".

34

Strings. Adagio

Handwritten musical score for the Strings, measures 34-37. The music is in 2/4 time with a key signature of one flat. The tempo is marked "Adagio" and the dynamics include "f".



Ex. 63. The upper two choral voices are Dessus and Haute-contre. The chorus therefore consists of one female and three male voices.

Handwritten musical score for the Chorus, measures 38-41. The music is in 2/4 time with a key signature of one flat. The lyrics are "des-tin (la--), la--mou--tu--". Dynamics include "p" and "pp".

38

Handwritten musical score for the Strings, measures 38-41. The music is in 2/4 time with a key signature of one flat. The dynamics include "pp".

[5] Mé--

(He)lé--lé. Ce mon--stre va tout dé--vo--rer.

(42)

otto Vas l.

-dure é-tait mais re--don--ta--ble, f mais re--don--

Mé-- dure (etc) Mé-- dure (etc) Mé-- dure é--tait

(46)

Mé-- dure é--tait

Continued

Parce De — ce dan —

ra - - - - - Gle. De - ce dan - -

ra - - - - - Gle.

ger i - - né - vi - - ta - - Gle, i - - né - - vi - -

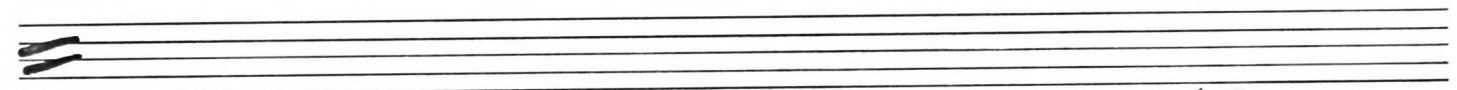
De... (ah) De — ce dan - ger i - - né - - vi - -

Quel Dieu vien-dra, quel Dieu vien-dra, vien

ta-ble, } Quell- } Quel-

Quel Dieu vien-dra, quel Dieu vien..

58



dim nous Je - li - ver. [Sic]

[S]

dim

63

Finis:
Ms. BO A.281

III.1 bars 1-33 are the same as the string parts of Ex.63 bars 34-66.
Bars 67-78 are the same as bars 34-66, ending with a semi-breve (voices) and two bars of vehement coda (strings).

Thésée

Chapter VI p. 219.

64/65

A.

II. 8. Lully 1675
Thésée.

Chercher le Roy, le voir, et calmer sa co-llere.

Handwritten musical score for section A. The vocal line is in treble clef with a soprano clef (C1) and a 6/8 time signature. The lyrics are "Chercher le Roy, le voir, et calmer sa co-llere." The bass line is in bass clef with a 6/8 time signature and a key signature of one sharp (F#).

B.

II. 3 Goussier 1782 [1771].
Thésée.

Chercher le roi, le voir, et calmer sa co-llere.

ADAGIO

Strings

Handwritten musical score for section B. The vocal line is in treble clef with a soprano clef (C1) and a 3/4 time signature. The lyrics are "Chercher le roi, le voir, et calmer sa co-llere." The tempo marking is "ADAGIO". The strings are in bass clef with a 3/4 time signature and a key signature of one flat (Bb).

A.

Péronne Sauvée.

Dezède 1783

St. Quentin fils.

Sens-ible aux transports de vos cœurs, je re-cris en ce jour vos é-

Strings p

lo-ges flat-teurs, Pour les mē-ri-

mf

Continued

Péenne Saurée.

65 A/B

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line in G major (one sharp) and 6/8 time, starting with a treble clef and a common time signature. The lyrics are "ter, pour les mé...ri...ter". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a series of chords in the first measure, followed by rests in the subsequent measures.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line in G major and 6/8 time, with lyrics "d'a...van...ta...ge.". The middle and bottom staves are piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. The piano part features a series of chords in the first measure, followed by rests in the subsequent measures.

Péenne: ms BO A. 297 (1).

B Alcindor

Dézède 1787.

Alcindor

Osman

Non!

RÉCIT. Allegro.

Seig--neur! é--con--tez--moi.

Strings

Musical score for the first system. It includes vocal lines for Alcindor and Osman, and a string ensemble. The strings are marked 'ff' and include parts for Violin 2, Viola, and Bass. The tempo is marked 'RÉCIT. Allegro.' and the lyrics are 'Seig--neur! é--con--tez--moi.'.

res--pec--tez mes yeux!

Non!

Je vous dois un con--

Musical score for the second system. It continues the vocal lines for Alcindor and Osman, and the string ensemble. The lyrics are 'res--pec--tez mes yeux!' and 'Je vous dois un con--'. The strings are marked 'f' and 'ff'.

Continued

Alcador

-seil gè... nè... ven x.

etc

The end of the same movement:

Azotie

Alcador

Osman

N'op-po-sez pas au ciel un a--ven qui l'of-fen -- se.

p

Et vous laissez un de...

Il vous rend vos é-tats. avec la voix

Adagio

Voi-là mon sort, voi-là mon sort. Il faut qu'il s'accom-plisse.

- sert.

Adagio

Vidmelli soli

Tutti (with Basses)

Alcina ms BO A. 319(3).

Persée

Chapitre VI p. 219.

A. Lully 1682 66

A. *Andronide*

In-fur-tu-rés - , qui un monstre af-freux a changés en ro - -

B. *Andronide* *B. Philidor 1780*

In-fur-tu-rés - , qui un monstre af-freux a changés en ro - -

tutti

Strings p

A.

chers par ses re-gards ter - - ribles , Vous ne res-san - tez

B.

chers par ses regards ter - - ribles , Vous ne res-san - tez

A.



plus vos des-tins ni-gu... reux, etc



LQ. II.5

B.



plus vos des-tins ni-gu-rax.

etc



PM I.9

Perée

Chapitre VI p. 219.

A. Lully 1682 ⁶⁷

A. *Perée.*

J'ai su jusqu'à ce jour vous ai-mer sans es-poir; Je vais a-vec plai-

B. *Perée.*

J'ai su jusqu'à ce jour vous ai-mer sans es-poir; Je vais a-vec plai-

A.

-siv prendre vo--tre dé-fen-se Quand j'en a-rais pour ré-com-

③

B.

-siv pren-dre votre dé-fen-se Quand j'en a-rais pour ré-com-

③

A.

-pen-se Que la sen - le dou - ceur que je

5

B.

cantabile *avec sentiment*

-pen-se Que la sen - le dou - ceur que je

5

A.

Andante

sans à vous voir. Non, ne me flattez pas. etc.

6

LQ II.6

B.

Andante

sans à vous voir. Non, ne me flattez pas. etc.

7

PM I.10

Thésée

Le Roi
[Egée]

Je ne suis plus au temps de l'ai - - ma - - ble ju - - nes - se,

Mesure

Str.

Woodwind

Horn [D]

Trumpet [D]

Egée

Mais je suis Roi, belle prin - ces - se, et Roi victori -

Sostenuto

Str.

cf. Lully I. 8;
COF vocal score p. 73.

Violon

Cor +
Tpts unis

Egée

- eux Fai tes

[Lully 1675]

⑦

[Lully]

Str.

[Vlai Gossec?]

[Lully]

[Gossec]

Oboes

Egée

grâce à mon âge en fa-veur de ma gloi- - - - -

⑩

[Gossec]

Str.

cr. B. d. 7/8 tempo

Continued

Thérèse

Handwritten musical score for the first system. It includes a vocal line with lyrics: "Vo...yez la prix du rang qui vous". Below the vocal line is a circled measure number "14" and the name "Lully". The piano accompaniment consists of two staves with various chords and melodic lines.

Handwritten musical score for the second system. It includes parts for Oboe (Ob.), Flute (Fl.), Horns (Horn), and Strings (Str.). The Flute part has lyrics: "est des ... fi ... né". The Oboe part is marked "[Gossec]". The Flute part is marked "[Lully]". The Horns part is marked "[Gossec]". The Strings part is marked "etc.". A circled measure number "18" is at the beginning of the Oboe part.

Thésée

Chapitre VI p. 221.

Gossec 69

III After "Conjunction" and "Pantomime des Démons"

Chœur
[Démons]

Que ces feux dé-vo- -rans soient ses premières tour-ments, que ces feux dé-vo-

Trombes
[Woodwind omitted]

Timbales

Str

Médie.

rans soient ses premières tou-ments. Par-ta-ges la fu-

④

Timbales

reur _____ de mon âme irri . . . té . . e .

Handwritten musical score for the first system. The vocal line (top staff) begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment (middle and bottom staves) consists of chords and rhythmic patterns. A 'Timbr.' marking is present at the end of the piano part.

que du haut de ce roc E - - glé pré - ci - - pi - -

Handwritten musical score for the second system. The vocal line (top staff) has a melodic line with some rests. The piano accompaniment (middle and bottom staves) features chords and a bass line. A 'f' (forte) marking is visible in the piano part.

Eglé. Ah! ah! fai - - - tes-moi mou . . . rir. et.

Mélie . . . té . . e . .

Oboe 1. Oboe Solo.

St. p et.

Handwritten musical score for the third system. It includes vocal parts for Eglé, Mélie, and St., and an Oboe Solo part. The piano accompaniment (bottom staves) features a rhythmic pattern of eighth notes. A 'p' (piano) marking is present.

Thésée

Chœur II p. 222.

Gossec. 70

Transformation

Allegro. Médée renvoie les Funies.

Handwritten musical score for strings. It consists of four staves: Vns1 (Violins I), Vns2 (Violins II), Vlas (Violas), and Vles. (Violas). The Vns2 staff contains the instruction "col Vns1". The music is in 4/4 time and features rhythmic patterns of eighth and sixteenth notes.

Allegro.

la décoration change.

Handwritten musical score for strings, starting with a circled number 4. It consists of four staves: Vns1, Col Vns1, Vlas, and Vles. The Vns1 staff has a fermata and the instruction "smorzando". The music continues with rhythmic patterns similar to the first system.

Continues.

7

smorzando

8

14

De-meurrez avec lui dans ces lieux. et.

Percu II. 2

Philidor 1780

[4-bar prelude, as bars 5-8 with oboe on vocal line]

Oboe

Musical notation for Oboe and Bassoon parts. The Oboe part is on a single staff with a treble clef and a key signature of two flats. The Bassoon part is on a single staff with a bass clef and a key signature of two flats. Both parts show a 4-bar prelude with rests in the first two bars and notes in the last two bars.

Marcus

Musical notation for the vocal line, starting with a whole note rest followed by a series of eighth and quarter notes.

o tran-qui-l - le son-neil, que vous

⑤ Le toment.

Musical notation for strings and viola. The string part (Str.) is on a single staff with a treble clef and a key signature of two flats, featuring a rhythmic pattern of eighth notes. The viola part (Vla. col B.) is on a single staff with a bass clef and a key signature of two flats, featuring a similar rhythmic pattern.

Musical notation for strings and viola, continuing the rhythmic pattern from the previous system.

Musical notation for the vocal line, continuing the melody from the previous system.

e...tes char-mant, que vous - e...tes char...

⑦ Viduo sempre simile

Musical notation for the string part, continuing the rhythmic pattern.

ment. Que vous faites-tes sen-tir un doux en-chan-te... ment.

⑨ Vas sempre simile

Dans la plus tri... ste so-li... tu... de, vo-tre di-vin pou...

⑩ Vas sempre simile

Pensée

Handwritten musical notation for the first system, featuring a treble and bass clef staff with notes and rests.

Handwritten musical notation for the second system, featuring a treble clef staff with notes and rests.

voir cal---me l'in-qui-é--tu--de. Vous sa-vez a--don--

④ Vos sempre simile

[4]

Handwritten musical notation for the third system, featuring a bass clef staff with notes and rests.

Handwritten musical notation for the fourth system, featuring a treble and bass clef staff with notes and rests.

Handwritten musical notation for the fifth system, featuring a treble clef staff with notes and rests.

cir le plus cru-el tour-ment.

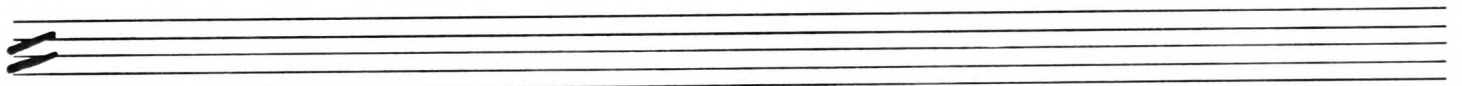
⑥ Vos sempre simile

Handwritten musical notation for the sixth system, featuring a bass clef staff with notes and rests.

Continued

O tran-qui-le sem-veil, que vous ê-tes char-mant, que vous

(19) Vos os lors 5-7
 Vla en lors 5-7



ê...-tes char-mant.

(22)

Pensée

Gorgonnes

Méduse *p* Non!

Marche

Euryale *p* Non!

(25) Tou-is-sez du re -- pos dans ce lieu so-li - tai - re. Sténoré

Strings *arco* *pp* *Non!* *allegro* *f*

Non! nm! nm! ce n'est pas pour la co-lè-re, nm! nm! nm! ce n'est

nm! nm! ce n'est " " " " " " " "

(28) nm! nm! nm! nm! nm! nm! ce n'est pas pour la co-lè-re, ce n'est

Continued

31

pas pour la co...le...re que nos cœurs malheu-reux sont faits.

pas pour la co-le-re que nos cœurs malheu-reux sont faits.

fp [fp] fp fp f

fp fp

Lentement

35

α.

Bn.

Marcato

tran-quil-le

etc. for 6 bars (as bars 19-24).

P33

Recue: Ms. B0 A 281.

Thérèse.

I. l. A. Lully 1675.

Dessus
 Hauts-Contre
 Taille
 Basse-taille

Avan--cons, a. van--cons, que rien ne nous é--tonne,
 A. van--cons, avan--cons que rien ne nous é--tonne,

B. [Coveture] I. l. Gossec 1782.

tutti; with brass. pp str.

Chorus
 Str

A. van--cons, avan--cons, que rien ne nous é--ton--ne, etc

C.

2 Oboes

Eg. 1

hâ..tez - vous de nous se - cou ..rir, hâ..tez - vous, hâ..tez -

Chorus

Avançons, avançons, avançons, avançons - -

Strings

mf p

-vous _____ de nous se-cou-rir.

sous, qu'au-rié-par-gue per-son-ne, fuyons, per-sons,

etc.

The score lacks any tempo marking to equate the rhythms of Ex.16C and 16B, but this is presumably intended.

Thérèse.

Grave.

D. I. 3.

Eglé

Le chœur ici doit continuer de chanter de mesure tandis qu'Eglé récitara à volonté. Est-ce aux Athé--ni--

Chorus

Il faut vaincre ou mourir. Avan--cons, avan--cons,

Strings.

Continued

Handwritten musical notation on a single staff. The key signature is two sharps (F# and C#). The melody consists of several notes, including a quarter note, an eighth note, and a series of eighth notes. Below the staff, the lyrics are written in French: *ens, est-ce au parti.. con -- traire, que l'avantage est dema.. ré*

etc.

Handwritten musical notation on two staves. The key signature is two sharps. The top staff contains the lyrics: *per-cons, fup-pous, avan-cons, per-cons, fup-pous.* The bottom staff contains the lyrics: *cons, per-cons, fup-pous, avan-cons, fup-pous.*

Handwritten musical notation on two staves. The key signature is two sharps. The notation consists of long horizontal lines with a slur over them, indicating a sustained or glissando effect. The word *ad lib* is written at the end of each line.

Thérèse .

Chœur VI p. 226.

Gosse . 73

A. IV

Thérèse

Si la belle E. glé m'est ra..vi...e, je
(no tempo marking)

ne prétends plus rien, je ne prétends plus rien .
etc.

f + org, cord. p

B.

Je perds l'uni... que bien... , l'u-mi... que

rien qui n'au-rait fait ai-mer la vi... e

④

qui n'au-rait fait ai-mer la vi... e.

⑦

p + *cresc.* *ovres* *p* *f* etc. [5 bars of coda]

Thésée

Gosse

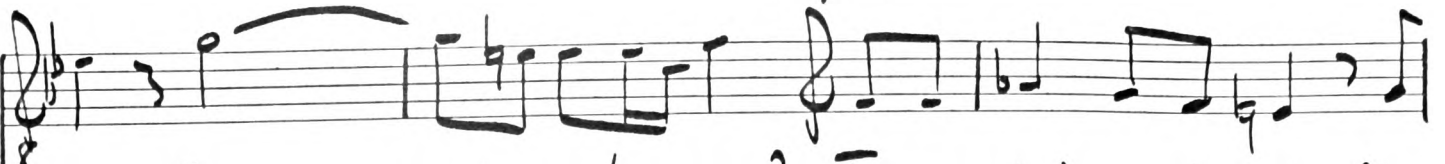
Eglé.

Cé... dous à nos des... tins , à Mē...
long mesuré.

dée in-vin-ci-ble. *Routé* Pour vous son cœur barbare est de-ve-nu ran-...
 ⑤

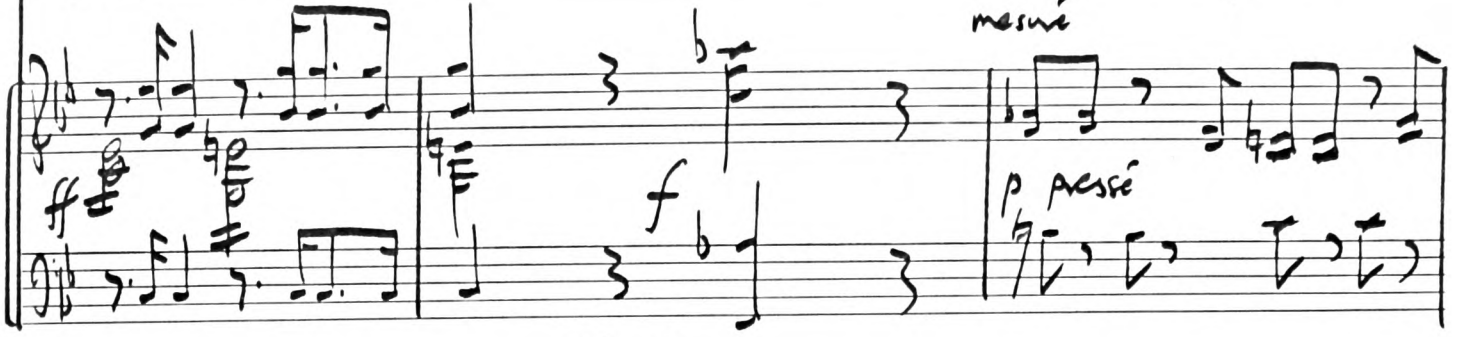
ci-ble, elle vent que de-main le Roy soit un é--poux. *Thésée* Votre époux, je fé...
 ⑨

Eglé.



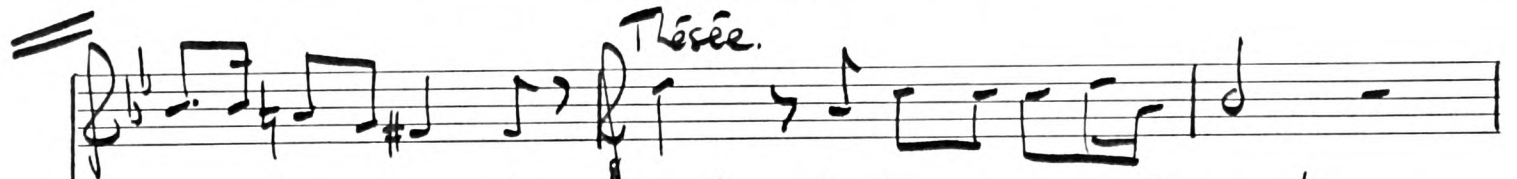
-mis. Dieux ! consentirez-vous? Je ne puis vous sau-
ver sans mesuré et pressé

(12)



mesuré

p pressé

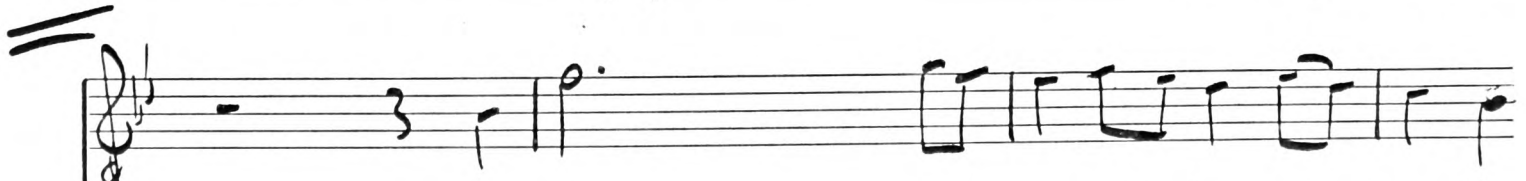


Thésée.

cathiman honi-ble. Quoi! le Roy se rit votre é-
poux!

(15)

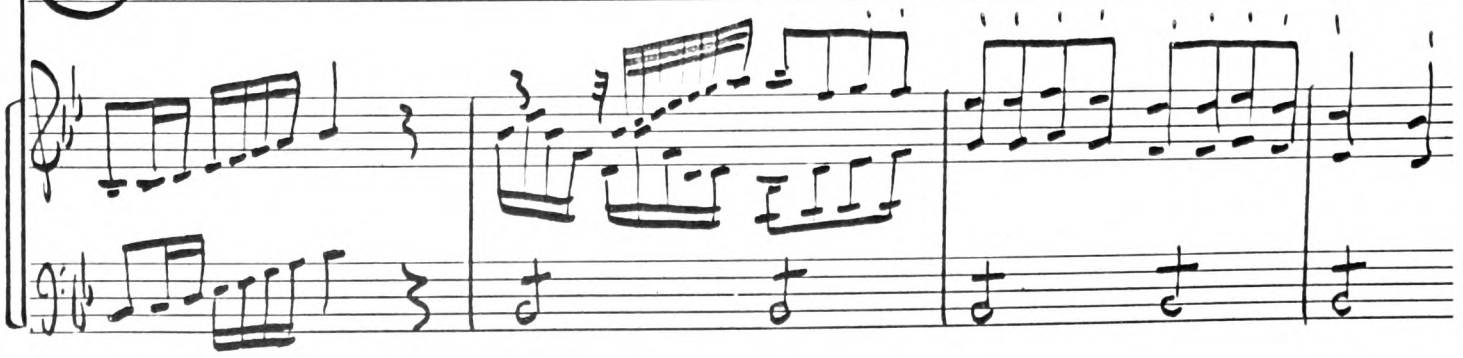
Allegro [Duo]



Non, non!

non, car-elle, il n'est pas pos-si-ble

(18)



etc.

A. Thésée.
II. 1.

Oboes

Horns in E♭

Médée

Vn. 2, Vla., Vcl. 1. d.

B II 4.

Oboes &
Clarinets
unis

Horns in
Bb

Timpani

Médée

Déput mor-tel,
andantino marcat

transporté ja- loux.

etc

Strings

Thésée III.

Chapitre VI p. 228.

Médée *à part.* [3] *Gosse*

Ah! quelle affreuse vio - -

Eglé + Fl & Cl. + Viol

Gar - - dans nos ten - des a - - mours, gar - dans -

Thésée + Fl + Cl. + Vns 2 del'ottava

Horns (F) via cor B. Vla + Bn [3]

Bassem Bass

Aux amants. ††

len - ce, il faut que je fasse à mon cœur. Ai - -

④ Vns inf

en les char - mes, ai - - - mours sans al - lar - mes. †

Vns inf

via cor B.

trms. "allames" passim † ms "amans"

(continued)

[à part]

Médée

.meç sans a..lar..mes. L'es..

8

Wood-Wind

Vno rest - - - - - 8 + Vno 2 Vas ninf

Horns

-pair d'une horrible vengeance peut seul (suspendre ma fureur).

12

Eglé

Thésée

-lar..mes, Ac..mons nous ton .. jours. etc.

Tras qves c" not d" (Voice).

Thérèse

Gossec

IV. 1.

Oboes

Horns (D)

Basoon and Bass.

String

Continued

Handwritten musical score for the first system, featuring a Clarinet (Cl.) and Bassoon (Bns) part. The music is in G major and 4/4 time. The Clarinet part begins with a rest, followed by a series of notes with dynamic markings *p* and *f*. The Bassoon part has a rest, followed by notes with dynamic markings *f* and *col B*.

Handwritten musical score for the second system, featuring a Violin (Vn) and Viola (Vla) part. The music is in G major and 4/4 time. The Violin part has dynamic markings *p* and *f*. The Viola part has dynamic markings *f* and *col B*.

Handwritten musical score for the Oboe (Obo.) part. The music is in G major and 4/4 time. The Oboe part has dynamic markings *p* and *f*.

Handwritten musical score for the Horns (Hrn.) part. The music is in G major and 4/4 time. The Horns part has dynamic markings *f* and *col B*.

Handwritten musical score for the Moped (Moped) part. The music is in G major and 4/4 time. The Moped part has dynamic markings *f* and *col B*.

Ah! fort -

(13)

Handwritten musical score for the Strings (Str.) part. The music is in G major and 4/4 time. The Strings part has dynamic markings *p* and *f*. The Violin I (Vn I) part has dynamic markings *f* and *col B*. The Bassoon (Bns) part has dynamic markings *f* and *col B*.

Bns tacet

Thérèse IV. 1.

Médée

il, faut-il me venger en perdant ce que j'ai...me? Que fais-tu, ma fu--

(17)

ren! Où ves-tu m'en-gar, où ves-tu m'en-ga-

(21)

gar?

(24)

Pu... n'ir ce cœur in-gant, c'est ne pu-n'ir moi-mê-me. J'en max-

28

-mi de dou-leur, je tremble d'y son-gar. Ah, fant-

31

. il, fant. il — ne vengar en par-dant ce que

34

Thésée IV.1

37 j'ai... me? Ma ri - va - le tri -
 Allegro molto

st
 Val. # # # #
 + Brass: obx bno.
 Va 2 cu Va 1 8d

40 on - phe, ma ri - va - le tri - on - phe.

f f f Va 2 cu P.

43

obx oib
 pr: wu. casv

et

Thésée
III.

Gossec.

A.

Mélie

Ce vase par mes soins vient d'être emprisonné, Vous n'avez qu'à l'off —

①

Strings

Detailed description: This block contains the musical score for the character Mélie. It features a vocal line in treble clef with lyrics written below the notes. A circled number '1' is placed under the first measure of the lyrics. Below the vocal line is a piano accompaniment for strings, shown in two staves (treble and bass clef) with some notes and rests.

M.

...rir... Vous semblez étonné.

Detailed description: This block contains the musical score for the character M. It features a vocal line in treble clef with lyrics written below the notes. The lyrics include an ellipsis and a period.

Egée

Ce héros m'a ser —

Detailed description: This block contains the musical score for the character Egée. It features a vocal line in treble clef with lyrics written below the notes. The lyrics end with an ellipsis.

③

Vas.

p 'cellos

Ula

Bus

ACADEMY

continued

Detailed description: This block contains the musical score for the string ensemble. It includes parts for Violins (Vas.), Cellos (cellos), and Basses (Ula). The score is written in treble and bass clefs with various musical notations like dynamics (p) and articulation marks. A 'Bus' line is also indicated. The page ends with the word 'continued' in a box.



† The m.s. score is unclear, giving no instrumental indication; the line is shared by the basses & all 'cellos may be intended, or bassoon.

E. *vi, malgré moi je l'es-ti-me. Puisje lui prépa- rer un injuste tré-*

E. *pas? L'e...spoir de votre a...mour, le*

⑨ *Allegro [DUET]*

stir

M. *paix de vos é-tats, Tout dé-pend d'immo-bler etc.*

⑫

Br. Km. Ob.

Thésée.

B. *Mélée*

Contre un rival heu... reux fant-il,

f *st* + *Bw.* + *obs, hors* *st*

fant-il ————— qu'on vous a... ni —————

5

+ *obs.* *st* *ton* *st*

me? Te n'ai rien fait jus-qu'à ce

9

Var 2. *Vni tant.*

+ *obs.* *vln*

Bw. et Va 2 ad Bru.

13

jour qui puisse ter-miner ma mé-moi-re. Si

Viol. d.

Vla. et B. Bass. et Vcl. al. 1^{va} 8^{va}

gVla

18

près de mon tom-beau ————— fant-il trahir ma

no Bns.

Vla. et B.

Bn

2imila

24

gloi- - - re? que ne puis-je plu-tôt é--tou--

Bno soli

+st

f

p

Thèse.

ffr mon a-mour?

29 Larghetto

C.
Médée

Né pargnez point qui vous of-fen se, vengez - vous, ven - - - gez -

Egée

Je n'ai rien

allegro

strongly

Continued.

M. [tact].
vous, n'é-pargnez pas qui vous of-fen-se, ven-gez-vous.

E. fait jus-qui ce jus qui pui-ssé ter-nir na né-uni-ox, si

Egüe près de mon tom-beau, faut-il

(13) **LENT**

tra-hir ma gloi-re? Non, non, non!

(18) **Vif**

et (reat.)

Persee

Chap. VI p. 231.

Philidor.

79

Overture.
Lento (lentement pianissimo) †

Fls.
Bns

Horns (i.c.)

Continued

† lentement pianissimo: conductor's organ.

Vn 1

Vn 2 *fp*

Vln *fp*

Majeur

pp

Segue
Allegro

(full orchestra with trumpets and timpani).

Source: Paris, ms BO A 281

Parce I.

Philidor.

A.

Hâ-tez vous de flé-chir sa hai--ne, hâ-tez vous de nous se-con-

Hâ-tez vous de flé-chir sa hai--ne, hâ-tez vous de nous se-con-

Fièrement retenu

Strings

for

==

rir. Trop mal-heu-reuse rei-ne, nous allons tous pé-rir.

piano

rir. Trop mal-heu-reuse re... ne, nous allons tous pé-rir.

(4)

[p]

B.

Flute
Oboe

Bassoon

Horns in F

Chorus. M^o. du -- re re - vient dans ces lieux.

pianissimo

f

Strings

p

f

M^o-du -- re re - vient dans ces lieux. Gar-dons-nous de la

amine

Continued

Pensée

Handwritten musical notation for the first system. The treble clef staff contains notes with various dynamics and articulations, including a fermata. The bass clef staff contains notes with dynamics like *f* and *b*.

Handwritten musical notation for the second system. It includes a vocal line with lyrics: "La mort est dans ses yeux". The piano accompaniment is written in both treble and bass clefs.

Handwritten musical notation for the third system. It features a vocal line with lyrics: "Voix, La mort est dans ses yeux". A circled number "4" is written below the staff.

Handwritten musical notation for the fourth system. The treble clef staff contains notes and rests, with dynamics like *f* and *p*. The bass clef staff contains notes and rests.

(Continued)

Fu-yez fu-yez ce mon-ster ter-ri-ble Ella
 etc
 Sau-vez-nous si c'est pos-si-ble.

⑦ etc

Ex.80. The chorus consists of one female and three male voices (see Ex.63).

Same: 30 A 281

Perse II.1

Philidor

Four low introduction - violins on bass 1-4.

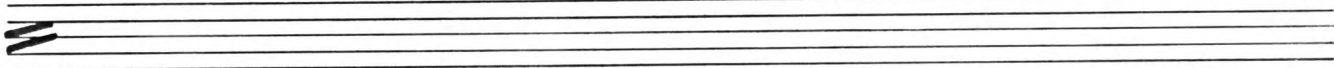
Méduse



Je por --- te l'é-pou - vante et la mort en tout

lento

Str. + Wind on 1st beats.



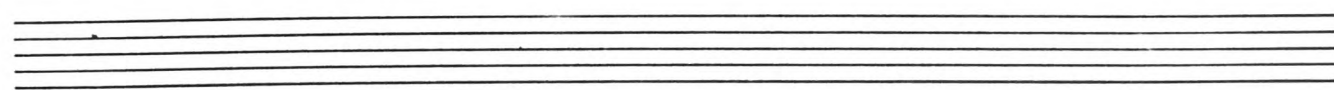
lieu. Tout se change — en rochers à mon as-

(4)

Strings only



(continued)



peut hor-ri-ble. Les traits que Tu-pi-

ter lan-ce du haut des cieux, lan-ce du haut des

cieux n'ont rien de si ter-ri-ble qu'un re-gard de mes yeux.

etc

str. only

Perseé II.

Chapitre VI p. 233.

Philidor

Andantino

Flute

Baritone

Horn (in F)

Strings

Violin B

Méduse

Euryale

Sténore

Dans ce tris-te sé--

Dans ce tris-te sé--

Strings only

jour qui peut nous faire en-ten-dre le doux bruit qui
 " "

-jour qui peut nous faire en-ten-dre le doux bruit qui

Flutes *cr B*

vient nous sur-pren... dre? Quels con-
 " "

vient nous sur-pren- dre? Quels con-

Flutes

Horns
 Bass

Parée

The musical score consists of several staves. The top staff is labeled 'A.' and contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is labeled 'B.' and contains a bass line with whole and half notes. The third staff is labeled 'Horns in F' and contains a line with whole notes and rests. The fourth staff is labeled 'Méduse' and contains a line with whole notes and rests. The fifth staff is labeled 'carts, Fingale' and contains a line with whole notes and rests. The sixth staff is labeled 'Sténome' and contains a line with whole notes and rests. The seventh staff contains the lyrics 'Quel - le non-ven-té.' and 'Quel - le non-ven-té.' with a double quote below it. The eighth staff contains the lyrics 'carts, Quel - le non-ven-té.' and 'etc'. The bottom two staves contain a final melodic and bass line.

80 A 281.

Parée I.10

Philidor

Parée



Lent con espressione la Beau-té- que j'ai-rai - ser-

Strings



vi-e de-sa-de-voir - sui-va la li; un ni-



Continued

† Ex.83 bar 1 is scrawled over in the ms full score in the conductor's crayon; the same implement has emended the tempo direction to Lentem^t. piano.

Val trop digne d'en-vi-e ob-tien-dra son cœur et sa

Vivras sempre simle
⑦

fri; Mais — el... le me de-va — la vi... e, et d'esten-

Tuplets cesse *f* arco
Tuplets resume *gr* *pizz* as before

cor - as - sez pour moi, mais, mais el... le me de-va la

Tuplets cesse *f*
Tuplets resume

vie e, et d'esten - cor as - sez pour moi.

etc (2 - bar coda).

Pensée
III.2

Philidor

A1
Pensée

Non, non! C'est pour vous que je res-pi---re,

Non, non! C'est pour vous que je res-pi---re,

Strings

f *p*

Detailed description: This system contains the first staff of music. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics "Non, non! C'est pour vous que je res-pi---re," are written below. The word "Pensée" is written above the first measure. The string accompaniment is in bass clef with a key signature of one sharp. It starts with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The dynamics *f* and *p* are marked. The system ends with a double bar line.

C'est pour vous que je dois mourir.

5 *et.*

Detailed description: This system contains the second staff of music. The vocal line continues from the previous system, starting with a quarter note C5, a quarter note D5, and a quarter note E5. The lyrics "C'est pour vous que je dois mourir." are written below. A circled number "5" is written above the first measure, and "et." is written above the second measure. The string accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3. The dynamics *f* and *p* are marked. The system ends with a double bar line.

A2

Un Dieu rap-pel--le, un Dieu m'in-spi-re. Ren---

14



||

dans le calme à votre em-pi--re. J'es-père enco-re vous (revenir) etc



B0 A 281.

Teb in ms., not δ.

Parce III.3

B

Andronide

Dieux! qui me des--ti--nez u-ne

Lento

String

(Continued)

qui me flattez vous de l'es-poir d'un-des...

kin si doux?

etc. (Recitative,
then Ex. 84 B
repeated.)

ms: B0 A.281.

Persee III.3

Philidor.

Aria
Cassiope

Des maux — que — j'ai — faits j'im —

allargo

plac — re la pei — ne, des maux que j'ai faits j'im

Continued

ple-ve la pei-ne. Sur moi de la hai --- ne lan-gez

6

Obs. 1 4

Strings

Obs. 2

3 Bass

f

---, lan-gez tous les traits. Sur moi de la hai ---

7

p

f

ca 8

p

ne lan-gez ---, lan-gez tous les traits, lan-gez tous les

12

+ obs

f

p

f

Flut Obs

Bass et B.

Persée

trials. Su - pre - - - me puis -

ff Strings p

san - ce las - sez l'in - no - cen - ce res - - - pi -

mf p mf p

rer en paix. Des maux que j'ai

smorz. smorz.

Continued



fais - j'im - plo - re ma pei - ne, sur moi de la hai - ne lan - -

25



cez tous les traits, lan - cez tous les traits, lancez tous les traits.

etc.

28



30 A.281.

Parsée.

II. 9

Philidor

A. Allegro

Phinée

Handwritten musical notation for the first system of the Phinée part, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

Ah! que plu-tôt l'enfer vo-misse tout ce qu'il a de plus af-

Handwritten musical notation for the Oboe and Horns parts, first system. The Oboe part is in treble clef with a key signature of one flat and a 3/4 time signature. The Horns part is in bass clef with a key signature of one flat and a 3/4 time signature. Dynamics include *fp* and *sf*. The text "Os. 1" and "Cos. 1" are written above the staves, and "st. only" is written between them.

Handwritten musical notation for the Oboe part, second system, continuing the melody from the first system.

Handwritten musical notation for the Horns (Cb) part, second system, continuing the accompaniment from the first system.

Handwritten musical notation for the Phinée part, second system, continuing the melody from the first system.

feux! tout ce qu'il a de plus af-freux!

5

Handwritten musical notation for the Oboe and Horns parts, third system. The Oboe part features a *mf* dynamic and a slur over the final notes. The Horns part features a *fp* dynamic. The text "mf" is written above the Oboe staff.

Bns. *mf* *mf* *mf* *mf*

Ob. *mf* *mf* *mf* *mf*

Au... tour de moi que tout gé-mis... se,

9

p *mf* *p* *mf*

Bns. *mf* *mf* *mf* *mf*

Ob. *mf* *mf* *mf* *mf*

fmo [Bns ad 150] *az*

Au... tour de moi que tout fié-mi---

13

p *fmo*

17

- sse! qu'a-vec moi tout s'it malheu-

piano (etc)

Phrases

voux, oui, qu'avec moi tout s'it malheu. voux, tout s'it malheureux!

st et voc. MS BOA 281

B. Thémistocle II . 1. [cf Bar 12 ff with bar 18 ff above].
 The string unison (vns ♯, vns ♮) is also the same).

Thémistocle

Vi-vent non-viv par ma pa-tri-e, Vi-là mon de-voir et mes vœux. L'i-dole à qui je sa-cri-fi-e dans mon cœur est égal aux Dieux, oui, dans mon cœur est é-gal aux Dieux, et é-gal aux Dieux.

Thémistocle

Chapitre VI p 238

87
A/B

Philidor.

A. III. 3

Mandoline

Vois la dou...leur — cru...el...le, qui s'em...

Adagio

Vas, vas omitted.

pp fp

④ -pa...re de moi; ton a...man...te fi...

② .dè...le ne peut vi...vre sans toi — , ne peut

et.

vi ... vre sans toi!

10

B. III. 6

Flutes Mineur

Bassons Mineur soli pp

Mandane Sus.. pan.. dez un ar..rêt se..

Xarcès

Allargando (sic).

Majeur

Mineur [pp]

Majeur

Thémistocle.

87
B/C

-vè--re

l'in-grat,

le té--mé--rai--re!

5

et.

full score p. 183.

C. II.5

Xariès

Qu'il soit ad-mis en ma pré-sen-ce

Scène 6.

Bassons

Horns Eb

Trombas

Thémistocle

Xariès

Scène 6. *Largo*

Par-le, que ne veux-tu? Du roi le plus puis-

Strings.

etc.

st

Réact. continues with strings only

full score p. 108.

Thémistocle

Chapitre VI p. 239.

88

Philidor

II. 2

Mandane

Vn. 1

Vn. 2

Viola: Quel des...tin off-rait

Andantino

plus de charmes! Quel des...tin offrait plus de charmes!

(12)

O — don-leur, ô — donleur! ô — re..

O — don-leur

fp fp fp fp fp fp

18

Handwritten musical score for measures 18-22. The score is in G major (one flat) and 4/4 time. It features three staves: Violins (Vns.), Horns, and Strings (Str.).

- Violins (Vns.):** Labeled "Vns. 1." and "Vns. 2.". The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues with a similar melodic line.
- Horns:** Play a sustained harmonic line, primarily consisting of half notes G3 and B2.
- Strings (Str.):** Play a rhythmic accompaniment of quarter notes G2, B2, and D3.

Lyrics for the vocal line (Mandane):
 -grets! à des plaisirs
 Merveille

23

Handwritten musical score for measures 23-25. The score is in G major (one flat) and 4/4 time. It features three staves: Vocal, Horns, and Bass.

- Vocal:** The melody consists of quarter notes G4, A4, and B4, followed by a dotted half note C5. The lyrics are "pur sans a - - - larmes et".
- Horns:** Play a sustained harmonic line, primarily consisting of half notes G3 and B2.
- Bass:** Play a rhythmic accompaniment of quarter notes G2, B2, and D3.

Lyrics for the vocal line:
 pur sans a - - - larmes et
 pur sans a - la - - - mes

Thémistocle full score p. 97

Thémistocle.

Philibor

II. 7. [Alto II. 6, song by Xerxes: "Oui, je t'offre un anile.
Sois heureux près de moi."

Bassons

Thémistocle

Lors... qu'A... Ré... ne m'e... xi... le, Qu'on mes

Andantino

Vns.

Bas. pizz

Continues

Handwritten musical score for the first system. It includes a vocal line and a piano accompaniment.

Vocal Line: The first staff is in bass clef with a key signature of one flat (B-flat). The lyrics are: "jours sont pro... scits, Un Roi m'offre a--".

Piano Accompaniment: The second and third staves show the piano part. The right hand features a melodic line with slurs and ties. The left hand has a bass line with triplets. A circled number "5" is written below the first measure of the piano part.

Annotations: Above the first measure of the piano part, it says "+ clarinet" and "L horns". Below the piano part, it says "'cellos et 8d sempre".

Handwritten musical score for the second system, continuing the vocal and piano parts.

Vocal Line: The first staff is in bass clef. The lyrics are: "- si - - le, Et je re - trouve un fils. (becoming Trio)".

Piano Accompaniment: The second and third staves show the piano part. The right hand continues the melodic line. The left hand has a bass line with triplets.

Annotations: A circled number "9" is written below the first measure of the piano part. The word "etc" is written below the vocal line.

Thémistocle full scene p. 123.

Thémistocle

III. 7. Quartet.

Philidor

Allegro

Thémistocle

Musical notation for Thémistocle's vocal line, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a quarter note followed by eighth notes.

(18) Arrachez-moi la vi-e, ah! ne diffé--rez

[Violon]

Bass

Musical notation for the Bass part, starting with a bass clef, a key signature of two flats, and a 9/8 time signature. The accompaniment features a steady eighth-note pattern with dynamic markings of *fp*.

○ =

Musical notation for the vocal line, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody continues with quarter and eighth notes.

(21) pas, Non, non ne jus-ti-fi--e de pa-reils atten--

Musical notation for the vocal line, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody includes a triplet of eighth notes.

Mandane

Musical notation for Mandane's vocal line, starting with a soprano clef, a key signature of two flats, and a 9/8 time signature. The melody begins with a quarter note.

Cher Né--

Néede

Musical notation for Néede's vocal line, starting with an alto clef, a key signature of two flats, and a 9/8 time signature. The melody includes a triplet of eighth notes.

Chè-re Man-da--ne,

Thémist.

Musical notation for Thémistocle's vocal line, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody is mostly rests.

tats.

Xercès

Musical notation for Xercès's vocal line, starting with a treble clef, a key signature of two flats, and a 9/8 time signature. The melody includes a long note with a fermata.

(25) Se peut-il que j'ou--

Musical notation for the Bass part, starting with a bass clef, a key signature of two flats, and a 9/8 time signature. The accompaniment features a steady eighth-note pattern with dynamic markings of *f* and *pp*.

29

M. *o -- cie!*

N. *chère Man -- da -- re! Ar --*

Ths.

X. *hi -- e les ef -- forts de son bras?*

33

Ah! si tu pards la vi -- e Je ne te survi -- vivrai pas

8 racheg-moi la vi -- e, Non, rien ne jus -- ti -- fi .. e de pareils atten ..

Non, rien ne jus -- ti -- fi .. e de pareils atten -- tats

38

Char Né-- o-- o-- cle!

8 tats chère Non.. da.. ne!

Ar..

Se pent- il que j'ou-- bli.. e

pp

43

Ah! si tu perds la vi-- e, oui, si tu perds la

8 Ar-mez-moi la vi-- e, ar-mez-moi la

ar-mez-moi la vi-- e, ah! ne dif-fé-- rez

les ef-- fets de son

46

Handwritten musical score for voice and piano. The score is written on five staves. The first two staves are for the voice, with lyrics in French. The lyrics are: "vi-e Je ne te sur-vi-vrai pas - .
vi-e, que me fait, que me fait le tré. pas - .". The third staff is for the piano, with a fermata over the first measure and rests in the following three measures. The fourth staff is for the piano, with a fermata over the first measure and rests in the following three measures. The fifth staff is for the piano, with a fermata over the first measure and rests in the following three measures. The score is in G major (one sharp) and 4/4 time.

etc.

Thomistozle full score p. 192.

Andromaque

Grétry.

I. 2.

Oreste

Li-vrez à notre courroux le fils d'He-ctor, le fils d'He-

Obs, Ch cor Vms

p Br., Vla, Cor B

p

CHŒUR

No-tre fu-reur

No-tre fu-reur est lé-gi-

-tor pour vic-ti-me.

No-tre fu-reur est lé-gi-

[Oreste avec les Basses-tailles]

Continued

Handwritten musical score for three staves. The top staff is a vocal line with lyrics: "No-tre fu-veur est lé-gi-ti-me." The middle staff continues the lyrics: "time, est lé-gi-ti-me." The bottom staff continues: "-time, est lé-gi-ti-me." The music is in G major and 4/4 time, featuring a simple harmonic accompaniment.

Handwritten musical score for two staves. The top staff contains a melodic line with a fermata and the word "ek." written above it. The bottom staff provides a harmonic accompaniment. The music is in G major and 4/4 time.

Andromaque full score p. 20

Andromaque

Chapitre VI p. 243

92

G. Vétroy.

I. 1.

Homme.

avec douleur

Dé-testais ce par-jure, il y va de ma gloire. Ah — ! je l'ai trop ai-mé

LENT.

Str.

avec fierté

pour ne le point haïr. Il faut le fuir, rien ne m'a-rê-te. Que sur lui sa cap-

PRESTO

Continued

-ture é-tende son pou-voir. N'en-ri-ons plus son in-digne con-quête.

⑥

Mais, si l'ingrat entrant dans son de-voir, si fi-dèle au nœud qui l'en-

⑦

-ga-ge, l'incon stant calmait mon cour-roux etc

⑧

Andromaque full score p. 14.



No tempo marking; allegro assai at Me 1012 bar.

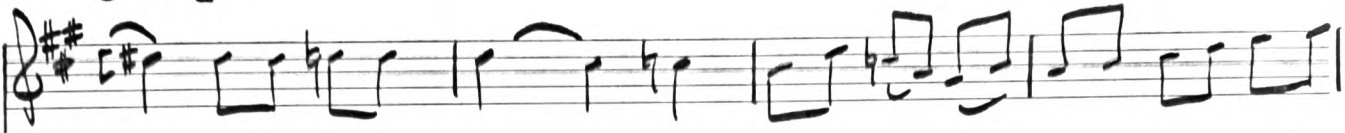
Andromaque

Chap. VI p. 244.

Grétry.

I. 4
[Air]

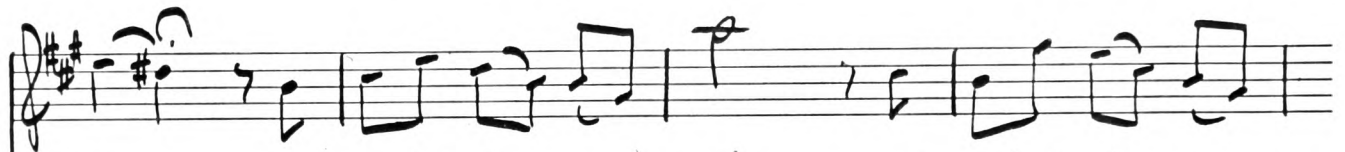
Andromaque



.. en essuyant les pleurs — qui coulent de mes yeux, en essuyant les
larmes



(p. 33)



pleurs — qui coulent de mes yeux, qui coulent de mes



(Continued)

Andromaque
 yeux. Re-tournez à la fille d'Hé-lène, elle ne vous dit point sa
 l'orchestre
 Cymbale! Flûtes
 L'orchestre marque les mouvements
 d'indignation de Pirrus.
 Violins
 Dem. fort
 Vns.
 Bas, vla, col B.

Flûte
 laine par elle vos sou-pirs ne sont point repoussés. Troye, Heu...
 Un peu plus fort
 fort

-tor con-tre vous n'ir-ri-ent point son à-me. etc.
 très fort

Andromaque full score
 p. 46.



+ At the half-bar the music begins a new acutade without key-signature.

Andromaque

Chœur VI p. 244

Grétry.

94
A

A. II. 4.

Andromaque *Tendrement*

il prit son fils, le se--ra dans ses bras

Andante

Str.

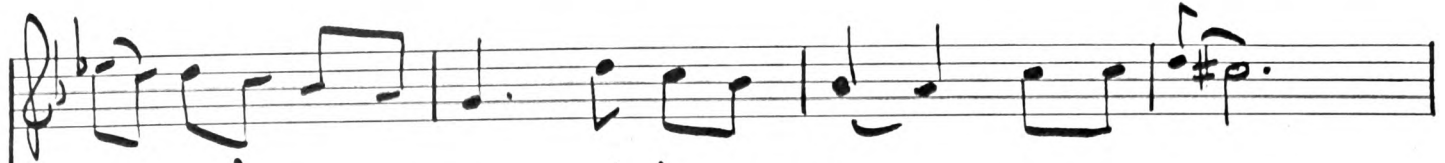
AIR

Chère pou-se, dit-il, Je te lai-sse ce

Larghetto

p pp. f

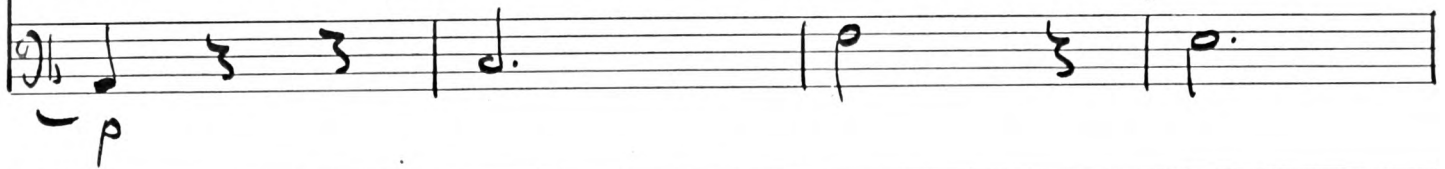
Continued



⑥ ga-ge de mon a-mour et de ma foi — . Si je meurs

Vn 1 et viol
Vn 2 in thirds, sempre

f

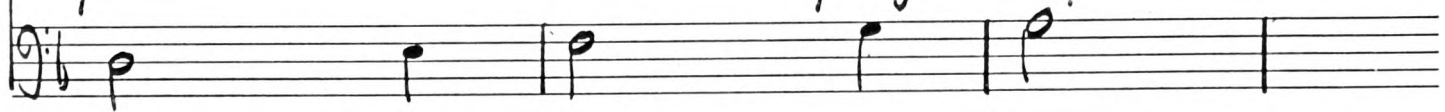


qu'il retrouve en toi et mon a-mour et ma ten-dre — — — —

⑩

p

psco f



-se. Sè-ches tes pleurs, sè-ches tes pleurs, chéris sans

⑬

(Vln)



Andromaque.

94
A/B

cesse ce fils, le ga-ge de ma foi. Si je

16 p f C.B.

meus, qu'il re-trouve en toi et mon a..

16 p f C.B.

mon, et ma ten-dre - - - - -sse.

16 f p fp fp etc.

Rit.

Et sa mè-re pou-rait suppor-ter son trè-pas?
etc.

Andromaque full score p. 107.

B. Alceste III. 4. (P). Gluck

Admte.

Et ne le li--vre point
etc.

cf Bars 8-9 above.

Andronique

Chapitre VI p. 244.

G. G. G.

95

III - 1.

J'ai pro-mis - de tra-hir - mon Hec-tor - et ma foi, mm Hec-
[Andante]

Str. Clav.
Bàs.
Buo et 8 -
paf p
pouf p
pouf
f

.tor et ma foi, mm Hec-tor et ma foi.

5
Vas unis: Clav. tacent
8/8

Continued

Réit.

A single musical staff in treble clef with a key signature of one flat. It contains a vocal line with a fermata on the first measure and a melodic phrase starting on the second measure. The lyrics "Ah! tu vias inspi -" are written below the staff.

Piano accompaniment for the first system. It features a bass line with a key signature of one flat and a right-hand part with chords and melodic fragments. A dynamic marking of *f* is present. The text "Bno. cord B." is written above the right-hand part.

A single musical staff in treble clef with a key signature of one flat. It contains a vocal line with a melodic phrase. The lyrics "rer ton é-pouse é-plo-rée, ombre ché-ri-e, ombre sa -" are written below the staff.

Piano accompaniment for the second system. It features a bass line with a key signature of one flat and a right-hand part with chords and melodic fragments. A dynamic marking of *f* is present. The text "Str. only." is written above the right-hand part.

A single musical staff in treble clef with a key signature of one flat. It contains a vocal line with a melodic phrase. The lyrics ".cré.e Tu prends pi-tié de nos tourments. Je sauverai ta'" are written below the staff.

Piano accompaniment for the third system. It features a bass line with a key signature of one flat and a right-hand part with chords and melodic fragments. A dynamic marking of *p* is present. The text "Unis." is written above the right-hand part.

Andromaque.

fil sans trahir mes ser-ments. Oui, oui, ton é-pou-se fi-

17 Allegretto

de-le, fi-dèle en ces-sant d'être à toi -

21

va le sau- - ver, ce ga-ge de ta foi, va le sau- -

26

ver, ce ga-ge de ta fri- et

31

Bn. et Viola!

le re-joint dans la nuit é-ter nel-

36

Vln+Bn
et B.

le.

43

uis.

Alexandre aux Indes

le Froid de Moresaux

A. I. 3

Oboe

Axiane

Je

Andante espressivo

Vns.

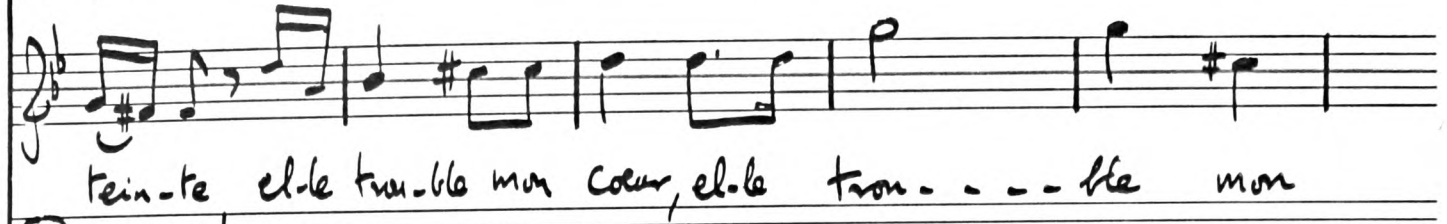
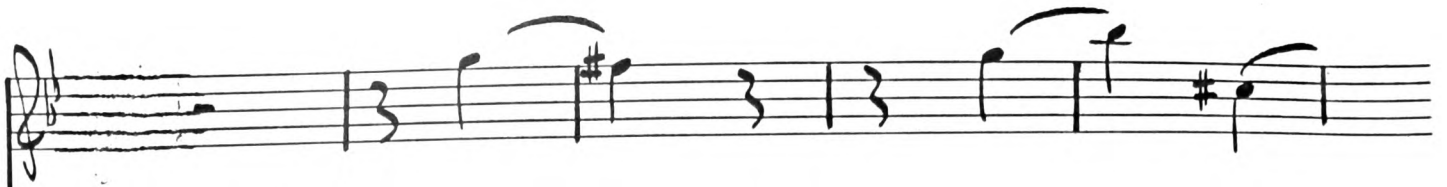
Vla

pizz

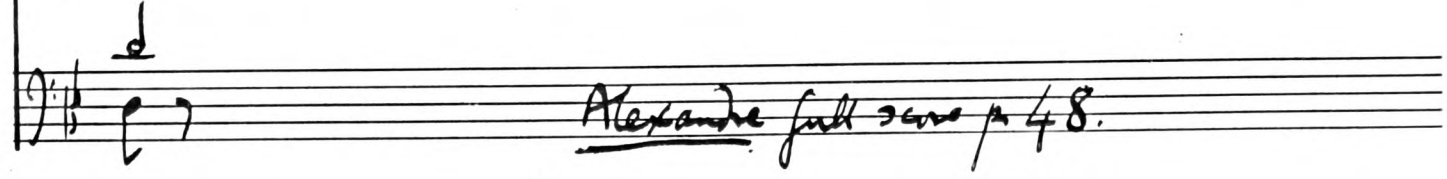
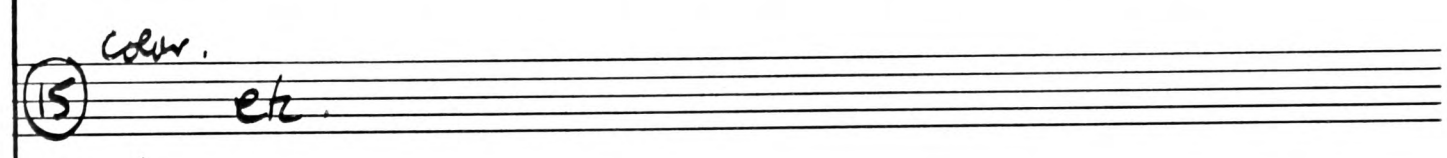
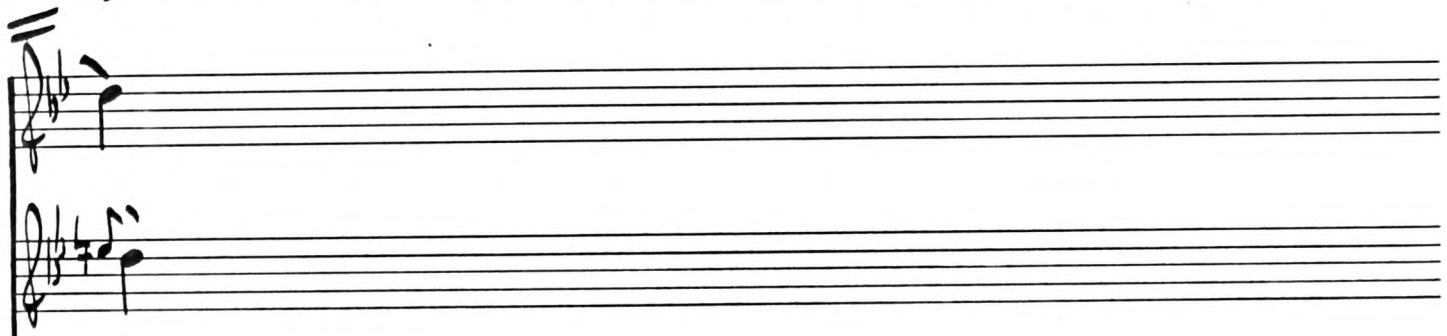
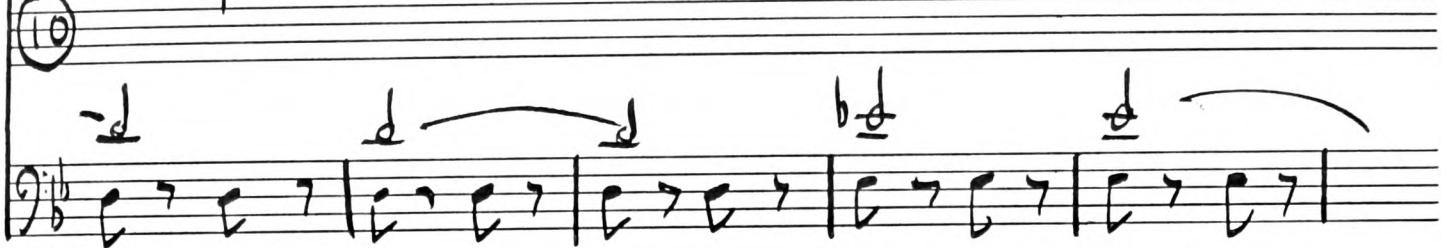
ne m'en défends point, vous vo-yez la fra-yeur dont mon âme est at-
 Vistins sempre simile

(5)

(Continued)



tein-te, elle trouble mon cœur, elle trou- - - - ble mon



Alexandre full score p. 48.



Alexandre

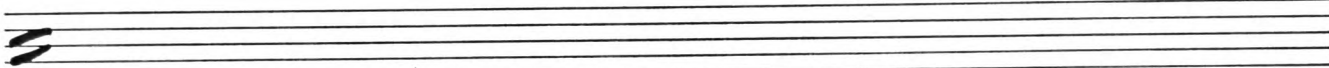
B. II. 9

Alexandre

Non, mon cœur n'est point in-flex-i-ble, qui-que nous.

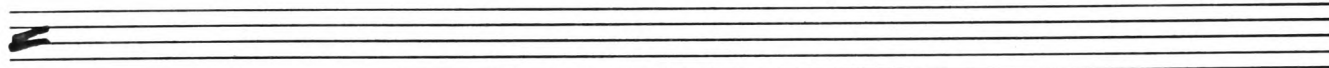
Andante

Vous l'écoulez.



ni dans les com-bats. Hé-las, pour le ren-dre sen-si-ble, il suffi-

③



rit de vos ap-pas, hé-las, pour le ren-dre sen-

⑦

si-ble, il suffi...rait de vos ap...pas, de vos ap...-

10

Violins espr.

pas - .

13

Alexandre full score p.190

Alexandre aux Indes

Méreaux

II. 2

Pomus

Ar-rê-tez, ar-rê-tez! quelle hor-reu-se fuite. La pa-tie et l'hon-

Tutti

neur, l'hon-neur vous sol-li-ci-te. Ve- - nez, ren-gez-vous près de

④

Continued

mi, ve-nez, deffan-doz vo-tre Roi. Quelle ter-reur

gla-co vo-tre cou-ra-ge? OÙ cou-rez-

vous? A-mis, re-don-tez l'es-cla-

Continued

Alexandre

va-ge. Je les ap-pelle en vain, ils sont sourd à ma

(16)

f

vix. J'ai per-du tes mes In-its. Pour tombe accablé de

(19) Lento

sf

fatigue et de désespoir.

(22) Sc. 3.

f

Alexandre full score pp. 144-6

Pizame

Candeille. A/B

A. I. 2 The dream.

Flutes. p

Alzire

Cette nuit du bon - -

Poco Lento

Strings. pp

Vns 2 et Vcll all' 8va. sempre
via. pp

-leur que j'attends, l'âme — à la fois pleine et m - -

-vi... e . aux dm. ceux [de sommeil] etc .

9

B.

12 bars later. of which 5 in tempo, then rit (tremolo).

Horns

Alto

Tout semblait respirer un charme inexpri - -

f p

Pizane

Horn in F

Horn in C

Alzic

-ma-ble . L'an-tel bril- lait du pom- peux appareil que le po- teze ap-

Str.

Vla.

3

-pré-te quand de l'angu- ste hy- men des filles du so- leil nous célèbrés la

a2.

Basson *ff*

Alzic *p*

St. *ff*

fê-te. Za-more ivore d'a-mour mar-chait auprès de

⑨

ff

mi. Tout à coup sous mes pieds je

⑩

ff

fp

fp

Pizame

98B

Wood -
Wind

Horns F/c
(Actual sound)

Alzire

Fl. 1, Cl. 1 in F
Fl. 2, Cl. 2 in F

Bn. 1
Bn. 2

sans trembler la ter... re, le so- leil s'obscure...

15

Str.

ff (unis)

-cit, mille éclats de tonnerre glacant les cœurs de surprise et d'effroi

18

Allegro

Handwritten musical score for the first system. It consists of two staves of piano accompaniment and a vocal line. The piano parts feature sustained chords with some movement in the lower register. The vocal line is mostly rests, with a few notes appearing at the end of the system. Dynamics include *Bm 2* and *ff Bm 2*.

Je vais fuir, et sau... dain

22

Handwritten musical score for the second system. It consists of two staves of piano accompaniment and a vocal line. The piano parts are more active, with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line has several notes. Dynamics include *ff*.

Handwritten double bar line with a fermata-like flourish.

Handwritten musical score for the third system. It consists of two staves of piano accompaniment and a vocal line. The piano parts are mostly rests. The vocal line has several notes. Dynamics include *pp*.

je cris l'en-tan-dre-ou-co-re, une fines-te voix s'ô-ci...

27

Handwritten musical score for the fourth system. It consists of two staves of piano accompaniment and a vocal line. The piano parts are mostly rests. The vocal line has several notes. Dynamics include *pp*.

Pizane.

98B

Flute 1
Flute 2

ff

ff

ff

-ait meus, 2a... no... re!

30

Allegro

pp *f* *ff* *p*

Unia

ff

Tren-blan-te, jen'ö-vei-le, et je

33

Agie

vois mm er...renv.

37

St

Wund

ff *Bucab*

Horn 1 (F)

ff

Horn 2 (C)

Presto

St.

etc.

[54 bars, ending
pp smorzando [Tutti].

Pizani Ms BO A 308a(1)

Pizane III. 7

Candeille

End of aria: start of duet.

Atabalipa

(poco lento) Tout un peuple ac-ca-blé d'ou--tra--ge, et mon

Alzire

Cal- - - - nez-
frère- - é - - gor - gé sous mes fils ex-pi - - vants.

Continued

Vous, o mon ten-der pè- - - re
 Ta fai-ble- - se me dé- - res- -

+ Wind, trumpet, - - -, Woodwind
 horns.

Detailed description: This system contains two staves. The top staff is a vocal line in G major (one sharp) with a treble clef and a key signature of one sharp. It begins with a piano (p) dynamic and contains the lyrics 'Vous, o mon ten-der pè- - - re'. The bottom staff is a piano accompaniment in G major with a bass clef, starting with a piano (p) dynamic and containing the lyrics 'Ta fai-ble- - se me dé- - res- -'. The accompaniment features chords and moving lines in both hands.

Cal- - mez, cal- - mez vous
 pè- - re, elle re- - double ma fu- - reur. etz

strings

Detailed description: This system contains two staves. The top staff is a vocal line in G major with a treble clef and a key signature of one sharp. It begins with a piano (p) dynamic and contains the lyrics 'Cal- - mez, cal- - mez vous'. The bottom staff is a piano accompaniment in G major with a bass clef, starting with a piano (p) dynamic and containing the lyrics 'pè- - re, elle re- - double ma fu- - reur. etz'. The accompaniment features chords and moving lines in both hands, with the word 'strings' written above the staff.

Pizani Ms B0 A 308a(3)

Pizane. IV. 1

Chapter VI p. 254.

Candeille 100

Woodwind

1st Horn in E \flat

2nd Horn in C

Trumpets

String.

f *trios* *f* *Bas.*

1. ob. + clar
2. ob. + clar

uno *unis*

vla *pp*

⑥

1. ob + cl
2. ob + cl

a2

pp *pp* *vla* *pp*

uno *div.*

Continued

Alzire, avec inquiétude.

Clair... ci que je dai me

Alzire

rendre avec zangre

Horn 1

Horn 2

At this point 2 horns (sung by Zilia, "avec crainte") are marked out; then tutti with trumpets.

Ms B0 A 308a(4)

Pizanne II.4

Candeille.

Pizane

Larghetto
Cantabile

Flutes

Vas. unis.
Strings

Via *mf* *p* *f* *p* *f* *p*

pizz

Fil - - - le de la

Detailed description: This system contains the first three staves of the score. The top staff is the vocal line for 'Pizane', starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes with dynamics *mf*, *p*, *f*, *p*, *f*, *p*. The third staff is for Flutes, showing a whole note G4. The fourth staff is for Violins unison and Strings, with a similar rhythmic pattern to the piano accompaniment. The bottom staff is the bass line, marked *pizz*, with a rhythmic pattern of eighth notes.

im - - ple na - tu - re, Al - gi - - re, Al - -

Detailed description: This system contains the next three staves. The top staff is the vocal line, starting with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The second staff is the piano accompaniment, with dynamics *f*, *p*, *f*, *p*. The third staff is for Flutes, showing a whole note G4, a whole note A4, and a whole note B4. The fourth staff is for Violins unison and Strings, with a similar rhythmic pattern to the piano accompaniment. The bottom staff is the bass line, marked *pizz*, with a rhythmic pattern of eighth notes.

Handwritten musical score for voice and piano. The score is written on five staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The lyrics are: "Zie, em -- brä... re mon cœur — etc." The second staff is the piano accompaniment, starting with a treble clef and a common time signature. The third and fourth staves are the piano accompaniment, starting with a bass clef and a common time signature. The fifth staff is the piano accompaniment, starting with a bass clef and a common time signature.

Ms B0 A 308a (2)

Pizane V.1

Candeille A/B

Récit. oblige.

A

Clericato

Handwritten musical score for the first system. It includes parts for Clarinet, Horns in Bb and Eb, Strings, and Maracas. The score is written on five staves. The Clarinet part starts with a dynamic marking of *p*. The Horns in Bb and Eb parts start with a dynamic marking of *ff*. The Strings part starts with a dynamic marking of *ff*. The Maracas part starts with a dynamic marking of *ff*. The score is written in a key signature of one flat and a common time signature.

Adagio maestoso

Handwritten musical score for the second system. It includes parts for Clarinet, Horns in Bb and Eb, and Maracas. The score is written on five staves. The Clarinet part starts with a dynamic marking of *p*. The Horns in Bb and Eb parts start with a dynamic marking of *ff*. The Maracas part starts with a dynamic marking of *ff*. The score is written in a key signature of one flat and a common time signature. The word "etc." is written at the end of the system.

B (end of "Arioso 1")
Pizzane.

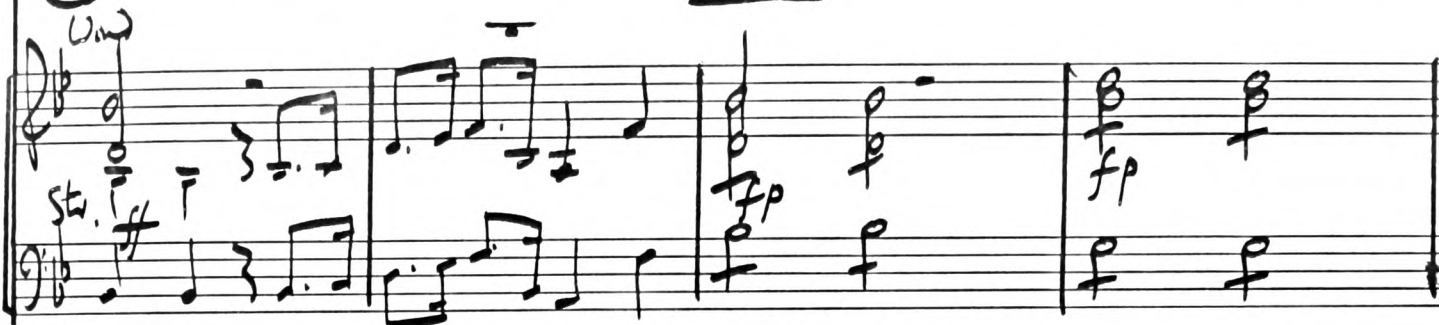
"Arioso 2"



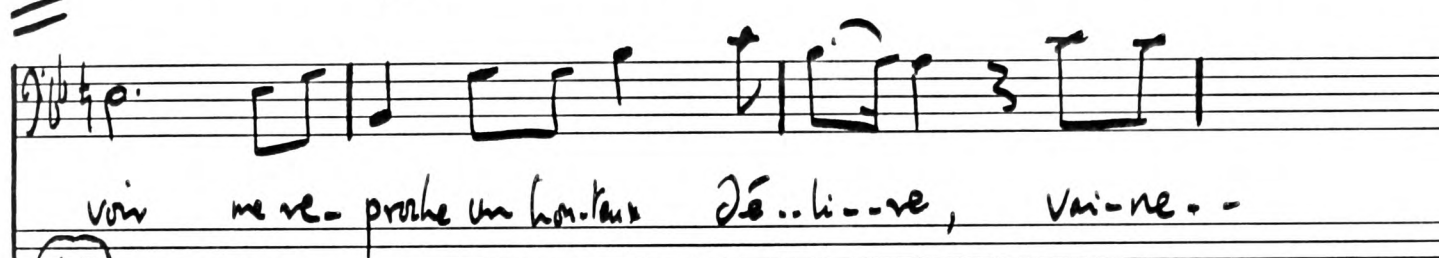
martire. Vainement la voix du de

(43)

Mesure.



Uit
Stu. ff
fp
fp

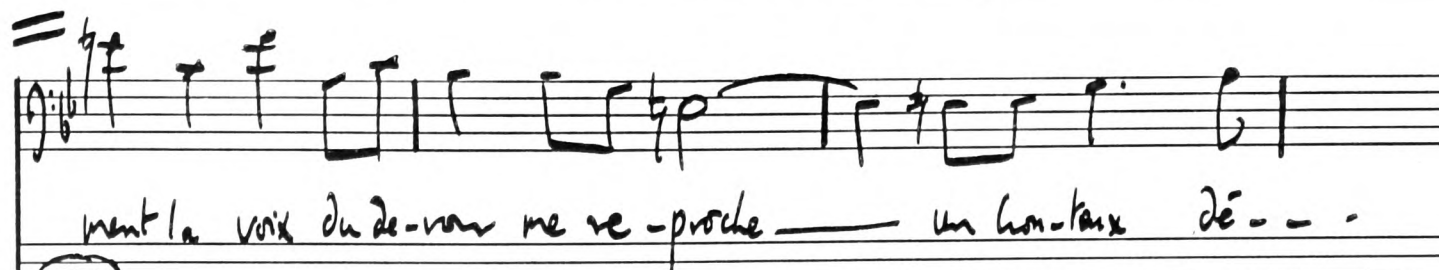


voir me re-proche un hon-teux de-li-ve, Vainement

(47)



fp
p
fp



ment la voix du de-avant me re-proche un hon-teux de-

(50)



fp

Continued

Pizame

line. Je cède à vos ten--desop-pas, vous sou-met--

Musical notation for the first system, including vocal line and piano accompaniment.

(53)

Musical notation for the second system, including piano accompaniment.

rez à votre em--pi-re un cœur qui ne brû-loit hâ-las,

Musical notation for the third system, including vocal line and piano accompaniment.

(56)

Musical notation for the fourth system, including piano accompaniment.

que pour la gloire des com--bats. Al.-

Musical notation for the fifth system, including vocal line and piano accompaniment.

(58)

Wind only (as last, with 2 oboes)

Musical notation for the sixth system, including piano accompaniment and wind part.

"Arioso I"



62 zé--re, chère-zi--re, je ne puis vivre sans vous

Tutti

Strings

Bass clef 8 - - - - -



65 voir. Mettez un terme à mon mar--ty--re, met-tez un

Clarin

unis

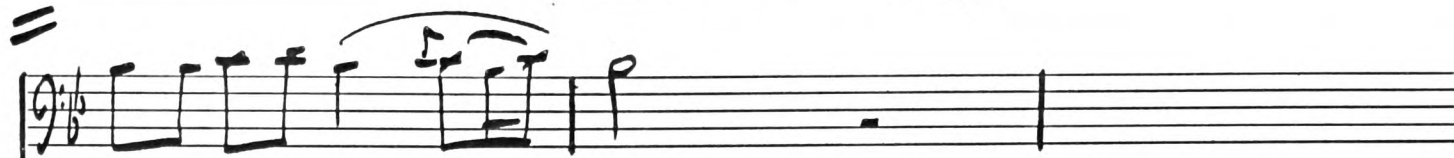
f

p

f

Hom

p



68 terme à mon marty - - - - - re.

[cf. Bm 53]

etc.

Alcador

Floquet / Dezède

A. Maestro

Ob., cl., horn, str. Viola tutti

B. (end of Overture) I. i.

Allegro moderato
Strings

④

Chorus

Musical staff with lyrics: Qui vient troubler ces som...bres lieux?

Qui vient troubler ces som...bres lieux?

8

Musical staff with 'Violon & Vcl' and piano accompaniment.

Musical staff with rests.

13

Musical staff with piano accompaniment.

=

Musical staff with rests.

Qui

12

et

Musical staff with piano accompaniment and dynamics: *pro f*, *mf*, *p*.

Alcador

103 c

C
Alcador

Je ne croyais en ce moment le malheureux jour

Detailed description: This system contains the first vocal line for Alcador. It starts with a treble clef and a common time signature 'C'. The melody begins with a quarter note G4 (with a sharp sign), followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The second measure contains a quarter rest, followed by quarter notes D5, E5, and F5. A fermata is placed over the F5 note.

Strings

Detailed description: This system contains the first system of string accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a series of chords: F#4, F#4, F#4, F#4, F#4, and F#4. A fermata is placed over the final F#4 chord. The bass staff begins with a whole rest, followed by a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A fermata is placed over the final C5 note.

et d'un noir enchan-tement.

Detailed description: This system contains the second vocal line for Alcador. It starts with a treble clef and a common time signature 'C'. The melody begins with a quarter note G4 (with a flat sign), followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The second measure contains a quarter rest, followed by quarter notes D5, E5, and F5. A fermata is placed over the F5 note.

④ Allegro moderato

Detailed description: This system contains the second system of string accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords: F#4, F#4, F#4, and F#4. A fermata is placed over the final F#4 chord. The bass staff begins with a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A fermata is placed over the final C5 note. The system concludes with a section of sixteenth-note runs in both staves, marked with a dynamic 'f'.

(Continued)

Detailed description: This section contains two empty musical staves, indicating that the music continues on the next page.

Handwritten musical score for "Andantino" (Orchestra in Bb). The score is written on three staves. The top staff is a bass clef with a whole rest. The middle staff is a treble clef with a circled 8, containing a melodic line with dynamics *p* and *f*, a crescendo hairpin, and dynamics *d.* and *ff*. The bottom staff is a bass clef with a melodic line and dynamics *p.* and *ff*. The piece concludes with a double bar line and a key signature change to Bb.

Alcázar ms BO A. 319 (1).

Alcindor II (finale)

Dezède

A
 Almodors
poco f
 Bru-le--mez-vous de trop com-pa--blas feux, de
allegro ma non troppo

p *poco f* *mf*

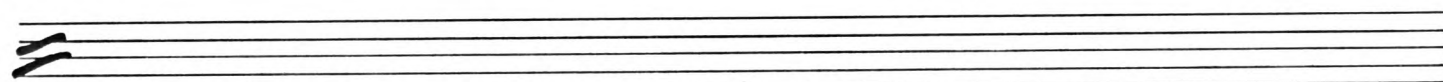
Arie
 trop com-pa--blas feux.
 Alcindor, c'est fait du bon--
 Ah, c'est fait du re--

p *f* *f* *f* *f* *f*

Vn+Clar.
Horn
f *ff* *p*

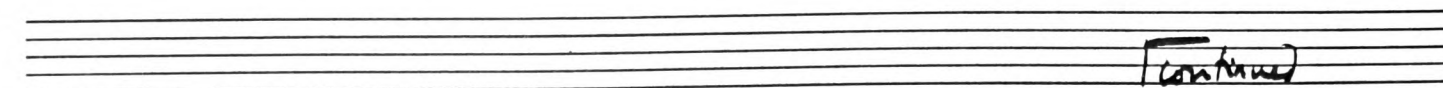
heur - d'A - gé - li - - - e , Ah , c'en est fait du bon - heur - d'A - gé -
 pos - se de ma vie - - e Ah c'en est fait du re - pos - de ma

9



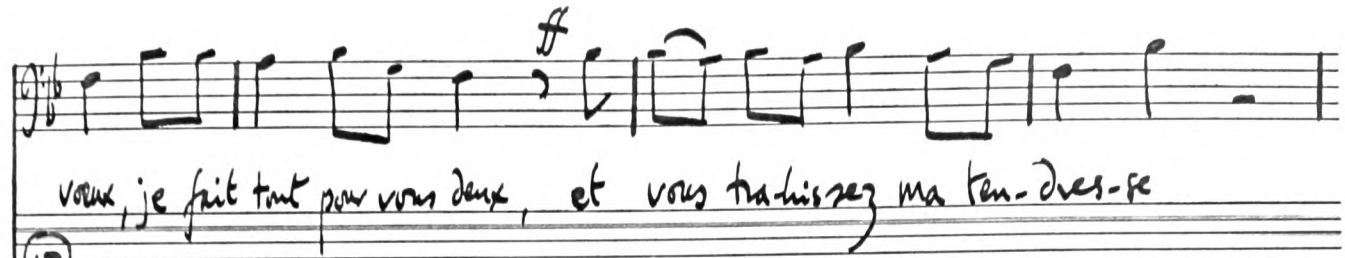
li - - e. Amours
 vi - - e. Voilà donc tant le prix de mes sains gé - né - reux, je pré - vieux tous les

14



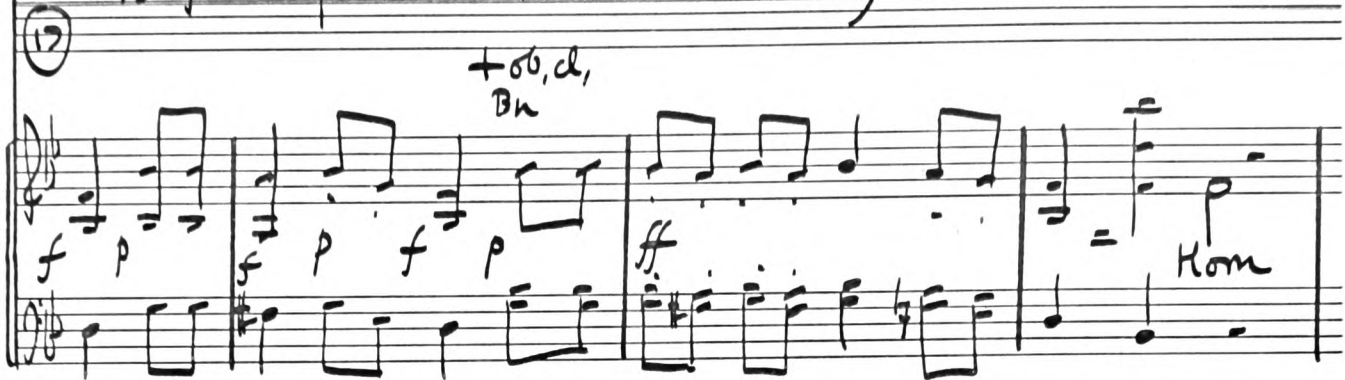
Alcador

104 A/B



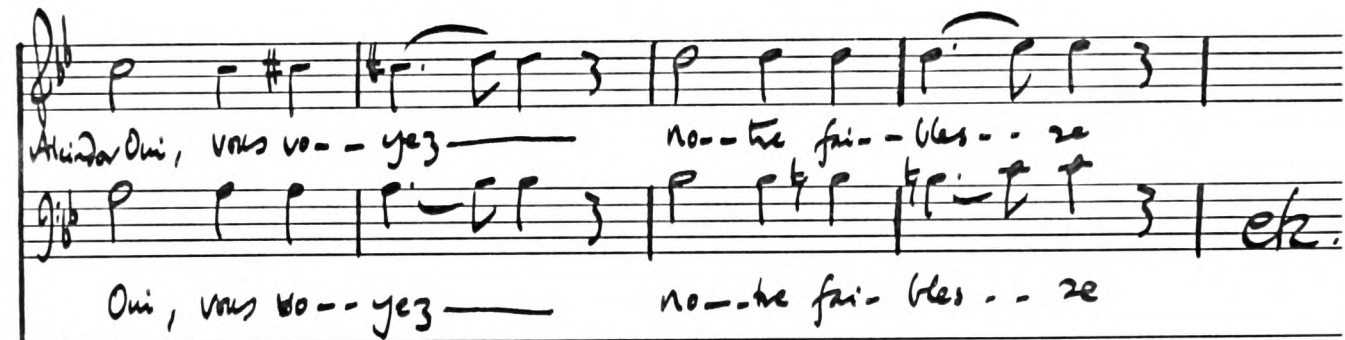
vous, je fait tout pour vous deux, et vous trahissez ma ten-dres-se

(17)



+ob, cl,
Bn
Horn

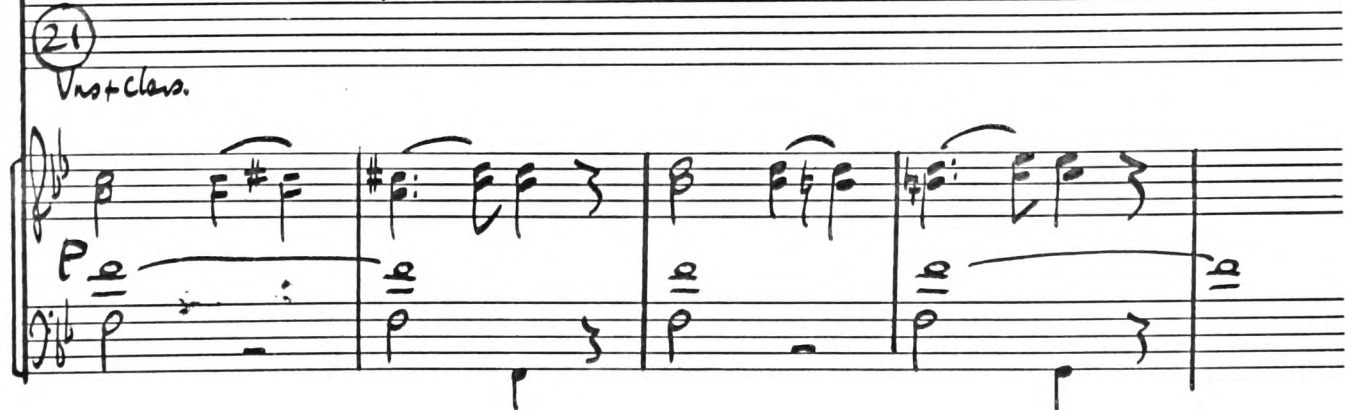
Azalie



Alcador Oui, vous vo--yez -- no--tre fai--bles--se
et.
Oui, vous vo--yez -- no--tre fai--bles--se

(21)

Vns+class.



p

B (110 bars on).

Alcandor.

Al-cin--dor a com-nu le pen--chant, le pen--chant d'A--zè

Clav

Azalie

li--e. El--le n'est plus di--gne,

(Continued)

Alcindor

104B

n'est plus dig... ne de vous. *Al-cin--*

Almoravos

Qu'on en chaîne Azē--

Strings *+ obs, clar.* *Azēhie fait un cri et se jette dans les bras d'Alcindor.*

Chorus

Suite d'Alcindor

Crig-nez sa fu-reur, crig-nez sa fu-reur.

li-e! Ser-vons sa fu-reur, ser-vons sa fu-reur.

etc

Strings

ms. BOA 319 (2)

Alejandro

Dezède.

III
Tenzetto.

Azélia

Allegro moderato Hé-las, il faut qu'Ale--cristo

Vn I + clars.

Ale--cristo

Qui, moi, que je vous a--cristo--ne?

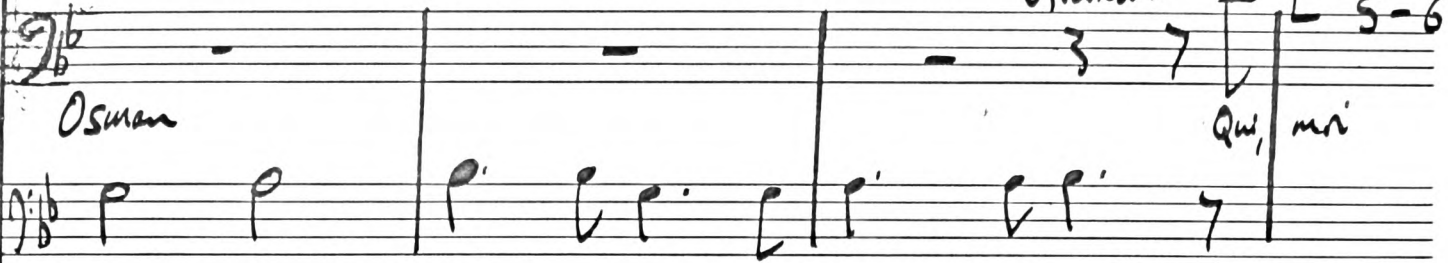
4

Continued



Régné, régné, et lais--se moi mon-nir.

7



Osman

Alain ^{etc.} [as hrs] 5-6

Qui, mi

Ah! régné--néz et lais--se nous mon-nir



Alain no BA A. 319(3)

Rosine I.1

Gosse

Grand

Longhetto

Qui! d'une é--pou--re qui m'a--

Ob+Vas
Horn

f p f p

Detailed description: This system contains the first system of the score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata and then has a melodic phrase. The piano accompaniment includes woodwinds (Ob+Vas and Horn) and strings. Dynamics are marked as *f* and *p*. The tempo is marked *Longhetto*.

de ne ai-je pu si long-temps d'è--me--rè é--loig--rè? Qui! plu--sieurs

⑤

Strings

f

Detailed description: This system continues the vocal line and includes the string accompaniment. The vocal line has a circled measure number '5' and a fermata. The string accompaniment consists of two staves with sustained notes and a rhythmic pattern. Dynamics are marked as *f*.

Continued

Detailed description: This system shows the continuation of the musical score with empty staves and the word 'Continued' written at the end.

8 jours... moi-même je m'ab-hor-re, é-pouse et fils, j'ai tout a-ban-don-

né. Apercevant une coar-de a son chapeau. Ciel! j'ai pu me ré-

11 Vivace
Ob. + vn 1

14 sou-dre? ô trop fa-tale i-- vres-se! etc.

Roxine

Gosse.

A

2 flutes, 2 oboes, strings

No flute

Handwritten musical notation for system A, measures 1-4. Treble clef, 3/4 time. Dynamics: f, p, f, p, f, p. Includes notes for flute and oboe.

Andante

5

+ Fl. 8va

vla

Handwritten musical notation for system B, measures 5-8. Treble clef, 3/4 time. Dynamics: p. Includes notes for flute and oboe.

Roxine

Handwritten vocal line for Roxine, measures 9-10. Treble clef, 3/4 time. Lyrics: Je n'ai pu le ty-m-ber, 3 tour...

8

str

Wid

Handwritten musical notation for system C, measures 11-14. Treble clef, 3/4 time. Dynamics: f. Includes notes for strings and woodwinds.

(continued)

ment, ô don-neur! J'ai tout per-du.

② str. wind *etc.*

FL 8 --- 1

B

Tu ne sais pas en---cor tout ton mal---

+ Flute gra

Continued

107B/c

Ronde

A part

heur — in — grat, in — grat — etz

rit.

O ciel ex — an — ce, ex — an —

Allegro poco espressivo

trums

Continued

... ce ma pri--è--re, Rends moi l'é--

Handwritten musical notation for the second system, including performance markings such as *Viol. 3 Fl.*, *Horns*, and *Viol. 4*.

pour que tu m'a-rais don-né

Handwritten musical notation for the fourth system, including performance markings such as *Str. Univ.*, *P Horn*, and *f*.

Rossini Ms B0 R6. 312(2)

Electre.
OVERTURE.

Chytr VII p. 268 ff.

Lemoigne 108
A/E

A.

Orchestre du Theatre

Woodwind.

Trumpets.

Andante marcato et sostenuto.

Unis.

Class. An. 1. An 2. très ff

Strings.

p *ff* *acc.* *ten*

2 Clar. [sur le Theatre] 2 Bas.

[Sequenza]

6

[Sur le Théâtre]

Handwritten musical score for the section 'Sur le Théâtre'. It consists of two staves. The top staff has a treble clef and a key signature of two flats (Bb, Eb). It begins with a fermata over a whole note, followed by a dynamic marking of **ff** and a hairpin crescendo. The notes are: a whole note Gb, a quarter note Ab, a quarter note Bb, and a quarter note Cb. The bottom staff has a bass clef and the same key signature. It begins with a whole rest, followed by a quarter note Gb, a quarter note Ab, and a quarter note Bb. A fermata is placed over the final Bb. The instruction 'tacet a Sc. 2.' is written to the right of the staves.

ff [unis] = [Variation within the sequence].

(12)

Handwritten musical score for section 12. It consists of two staves. The top staff has a treble clef and a key signature of two flats. It begins with a fermata over a whole note, followed by a dynamic marking of **p**. The notes are: a whole note Gb, a quarter note Ab, a quarter note Bb, and a quarter note Cb. The bottom staff has a bass clef and the same key signature. It begins with a whole rest, followed by a quarter note Gb, a quarter note Ab, and a quarter note Bb. A fermata is placed over the final Bb. The instruction 'Val [rhythm of 'x']' is written above the staff. The notes in the second half of the staff are: a quarter note Gb, a quarter note Ab, a quarter note Bb, and a quarter note Cb. The instruction '5/2 via' is written below the staff.

Electric, full score p. 1 ff.

[End of talk in Eb - of Ex 1. D]

B.

Woodwind

Handwritten musical score for the Woodwind section. It consists of two staves. The top staff has a treble clef and a key signature of two flats. It begins with a fermata over a whole note, followed by a dynamic marking of **ff**. The notes are: a whole note Gb, a quarter note Ab, a quarter note Bb, and a quarter note Cb. The bottom staff has a bass clef and the same key signature. It begins with a whole rest, followed by a quarter note Gb, a quarter note Ab, and a quarter note Bb. A fermata is placed over the final Bb. The instruction 'Obs + Clar unis.' is written above the staff. The notes in the second half of the staff are: a quarter note Gb, a quarter note Ab, a quarter note Bb, and a quarter note Cb. The instruction 'Bno.' is written above the staff.

Trumpets

(32)

Strings.

Handwritten musical score for the Strings section. It consists of two staves. The top staff has a treble clef and a key signature of two flats. It begins with a fermata over a whole note, followed by a dynamic marking of **ff**. The notes are: a whole note Gb, a quarter note Ab, a quarter note Bb, and a quarter note Cb. The bottom staff has a bass clef and the same key signature. It begins with a whole rest, followed by a quarter note Gb, a quarter note Ab, and a quarter note Bb. A fermata is placed over the final Bb. The instruction 'p Val' is written above the staff. The notes in the second half of the staff are: a quarter note Gb, a quarter note Ab, a quarter note Bb, and a quarter note Cb. The instruction 'Vla' is written above the staff. The instruction 'CRESC' is written below the staff.

(Continued)

Electric

108
B/C

36

Viol. 1
Viol. 2 & Vla
ff
TREMOLLO
p

39

Viol. 1
Viol. 2 & Vla
ff
TREMOLLO
p

Continued

Handwritten musical score for measures 42-43. The top staff is labeled "Korn." and "Trn." and contains a treble clef with a key signature of two flats and a 3/4 time signature. The bottom two staves are for strings, with the first labeled "Vla + Va 2 unis". Measure 42 is marked with a circled "42" and the word "Woodwind in". Measure 43 is marked with a circled "43" and "Fl. col. val. all 8va." with an arrow pointing to the string staff. The music consists of chords in the upper staves and rhythmic patterns in the lower staves.

Full score p. 3. etc.

C.
Wind

Handwritten musical score for measures 62-63. The top staff is for Flute (Fla.) and the bottom staff is for Bassoon (Bas.) and Violas (Vlas.). Measure 62 is marked with a circled "62" and "Fla." with a key signature of two flats and a 3/4 time signature. Measure 63 is marked with a circled "63" and "Bas + Vlas." with a key signature of two flats and a 3/4 time signature. The music features melodic lines for the flute and bassoon/violas.

Str.

Handwritten musical score for measures 63-64. The top staff is for Violins (Vla.) and the bottom staff is for Strings (Str.). Measure 63 is marked with a circled "63" and "Vla. Va 1+2" with a key signature of two flats and a 3/4 time signature. Measure 64 is marked with a circled "64" and "pp" with a key signature of two flats and a 3/4 time signature. The music consists of rhythmic patterns for the strings.

Full score p. 6.

Note: bar 63 is the end of a tutti in Bb.
 Bars 68ff are an exact sequence of 64-7, except
 the woodwind play Eb-Db-C4 (not B4).
 Bars 72ff are an exact sequence of 64-7, the
 strings beginning on Bb.

Electre. Overture for 22; Act I sc. 1.

W.W. Bracketed notes not in Sc. 1.

D.
Winds
and
Horns

Musical score for Winds and Horns. The score consists of two staves. The top staff is for the Flute (F) and the bottom staff is for the Clarinet (C). Both staves are in the key of B-flat major. The music features several measures of music, with some notes enclosed in brackets. Dynamics include *ff* and *p*.

Trum-
bones

Oboe
(Sc. 1).

Musical score for Trum-bones and Oboe. The top staff is for the Trum-bones and the bottom staff is for the Oboe. The music is in the key of B-flat major. Dynamics include *ff* and *p*. A note in the first measure of the Trum-bones staff is marked *Sc. 1 take up.*

(Mi)-ni-stres des en-fans, o-ve-to suit vo pas, il

Str. in
Sc. 1.

Musical score for the first strings (Violins I and II). The score consists of two staves. Dynamics include *ff + tremolo un 2 viol.*, *ff = p*, and *ff.*

Str.
Oboe
for 22.

Musical score for the second strings (Violins I and II) and Oboe. The score consists of two staves. Dynamics include *ff + tremolo un 2 viol.* and *ff*. A triplet of eighth notes is marked with a bracket and the number 3.

Continued.

Handwritten musical score for the first system. It consists of three staves: a vocal line (Soprano) and two piano accompaniment staves (Right and Left Hand). The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "vient punir le crime, Eme-ni-des ar-mez mon bras etc".

Sc.1.

Handwritten musical score for the second system, labeled "Sc.1.". It consists of three staves: a vocal line and two piano accompaniment staves. The music continues with dynamic markings of *ff* and *p*.

Orature
25

Handwritten musical score for the third system, labeled "Orature 25". It consists of three staves: a vocal line and two piano accompaniment staves. The music continues with dynamic markings of *ff* and *f*.

Note: In Sc.1 Woodwind and horns play only the minims;
 Trombones only minims in Bars 1,2,4,5,6
 of the example;
 Violins play the simplified version and
 all strings are *ff* then *p*.

Electre.

Chœur VII pp. 268, 270.

109

Leuque

I. 1.

Oreste.

Plus lent

Où sommes-nous, et quels sont ces cli... mats?

(138=1)

Plus lent

cresc

Bar 1 immediately follows the double bar ending the overture (bar 137).

Aras.

Un peu vite

De la superbe Ar-gos je reconnais l'en-trée, ce

(4)

Un peu vite

ten

fp

pp

Continued

Handwritten musical notation for the first system, featuring a treble clef and a series of notes with dynamic markings.

temple, cette tour, ces jar-dins, ce palais

Handwritten musical notation for the second system, including a circled measure number '7' and a 'Lento' marking with a fermata.

Handwritten musical notation for the second system, including piano and bass staves with dynamic markings like 'f', 'p', and 'cresc'.

Handwritten musical notation for the third system, featuring a treble clef and a series of notes.

est i-ci le sé-jour des des-cendants d'Ab-

Handwritten musical notation for the third system, including a circled measure number '11' and the text '[x' in voie]'.

Handwritten musical notation for the third system, including piano and bass staves with dynamic markings like 'f' and 'p'.

Handwritten musical notation for the fourth system, featuring a treble clef and a series of notes.

re-e. OBOES

Handwritten musical notation for the fourth system, including a circled measure number '14' and a 'p' dynamic marking.

Handwritten musical notation for the fourth system, including piano and bass staves with dynamic markings like 'mezzo f', 'cresc', and 'Bassoon'.

ST

Continued

Electre.

(Arcs)

Musical staff for strings (Arcs) with a fermata over the first measure.

Voici le temps d'accomplir nos pro-jets, voi-ci le

17

Allegro

Wind [Cl, Horn, Bn]

St

Musical staff for strings (St) and woodwinds (Wind [Cl, Horn, Bn]). Dynamics include *p*, *poco f*, and *f*. There are also markings for *3/8* and *3/16*.

Musical staff for strings (St) with dynamics markings *p* and *f*.

jour, le lieu mar-qué pour la ven-gean-ce etc.

22

Musical staff for strings (St) and woodwinds (Wind). Dynamics include *p*, *cresc*, and *poco f*.

Electre, full score p. 14.

Electre.

lento

A. I. 2

Electre, dans le palais.

Grands Dieux — !

Grands Dieux — !

Oreste (sur le théâtre)

Dans le palais

Ob.

Clr, horn

Bns.

D'où

O for-faits in--pu--ris!

part cette vie la-men--table?

mon cœur fié

Continued

Handwritten musical score for voice and piano. The vocal line is in G major and features the lyrics: "O ven-gence trop len-te" and "m. t' à ces cris doulou-reux." The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. A circled "11" is written in the left margin.

Electric, full score p. 20.

Handwritten musical score for orchestra, titled "B. I. 3 (Orchestra)". The score is divided into three systems. The first system includes woodwinds (Ob., cl., horns), brass (Bns.), and strings (Violins). The second system includes violas (Vcllo) and violas (Vcllo). The score includes dynamic markings such as *ff*, *f*, *p*, and *ten*, along with performance instructions like "Pentes" and "Vas.". A circled "11" is written in the left margin.

Continued

Electre

Obs, clar. *p* Flutes *p*

Brs *ff*

6

Vcl. *p*

ff *p.* *ff* *p.* *ff*

12

ff *ff* *ff*

ff *p* *ff* *p*

Flutes *p*

16

Vcl. *p*

Electre.

Je ne puis sup- por- ter l'ex- ces de mes dou-

Strings

p p p ff

leus. c'en est fait, je n'ai plus ni for- ce ni cou-.

Wind + str

Strings

ff p

rage. Ils se sont per- dus dans mes pleurs. Etc (piano)

p avec la voix

p ff

110 C

Les Troyens I

Baliq.

Fl.

Oboe

Cl. (A)

Bass

Choir.

par-ti! te quit-tar! quand le plus saint des

ritenuto moderato

Continued.

Handwritten musical score for the first system, consisting of four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). It contains a half note, a quarter note, and a quarter rest. The second staff has a treble clef and a key signature of two sharps, with a whole rest. The third staff has a treble clef and a key signature of two sharps, with a half note, a quarter note, and a quarter rest. The fourth staff has a bass clef and a key signature of two sharps, with a whole rest. The second measure of the first and third staves has a dynamic marking of *f*. The second measure of the fourth staff has a dynamic marking of *p*. The third measure of the first and third staves has a dynamic marking of *pp*. The third measure of the fourth staff has a dynamic marking of *p*. The piece ends with a double bar line and a repeat sign.

Modesto mesuré.

ek

Cassandre

Handwritten musical score for the second system, consisting of two staves. The top staff is for the voice, with a treble clef and a key signature of two sharps. It contains a half rest, followed by a quarter note, a quarter note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, and a quarter note. The lyrics are: "C'est le temps de mourir et non pas d'être heureux!". The bottom staff is for the piano, with a bass clef and a key signature of two sharps. It contains a half note, a quarter note, and a quarter rest. The piece ends with a double bar line and a repeat sign.

nous

Handwritten musical score for the third system, consisting of four staves. The first staff has a treble clef and a key signature of two sharps, with a whole rest. The second staff has a treble clef and a key signature of two sharps, with a whole rest. The third staff has a treble clef and a key signature of two sharps, with a half note, a quarter note, and a quarter rest. The fourth staff has a bass clef and a key signature of two sharps, with a half note, a quarter note, and a quarter rest. The second measure of the first and third staves has a dynamic marking of *f*. The second measure of the fourth staff has a dynamic marking of *f*. The third measure of the first and third staves has a dynamic marking of *pp*. The third measure of the fourth staff has a dynamic marking of *p*. The piece ends with a double bar line and a repeat sign.

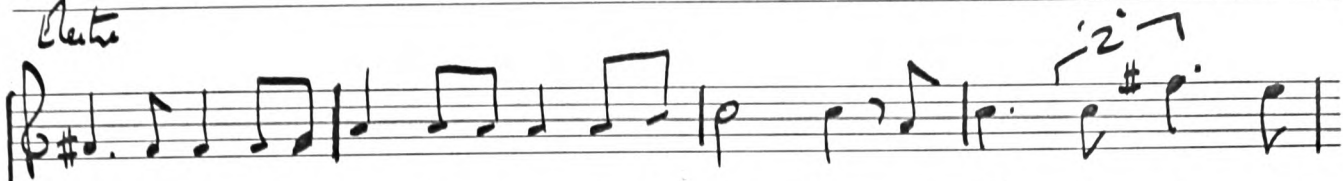
Les Troyens no. 3.

Electre

Lemoyne.

A

Electre



Où de ses assés.-sins le tri-om-pha s'ap-pê-te pour la di-xiè--me

①

Strings

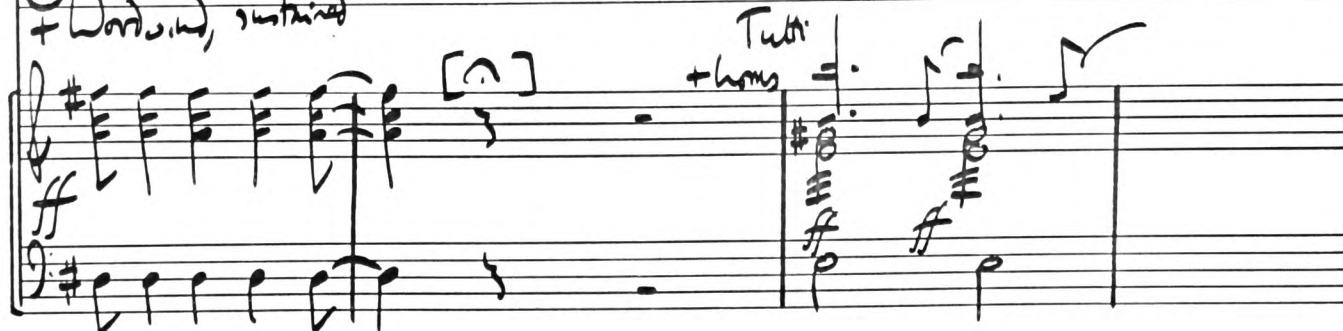


(19th bar of recitative following an air in c)



⑤ fris ————— soui-le - ra donc ces lieux.

+ Words (ind), sustained



Continued

8

Tu veux mourir ! O ciel!

8

9

O mères de mon père!

9

9

Strings

9

17

17

Allegro

Strings

ff

p

Cresc

Electre

III A/B

22 Filles des Dieux, jetez et fuyez des pervers, vous ——— (Eumenides) etc

Tutti (Violons, trompettes, etc.)

str. Tutti

Electre full score p. 33.

B.

Le maître et l'a--dul--tère ont souil--lé ce pa--lais, le

Lento

Continuo

meurtre et l'a-dul-taire ont souil-lé ce pa-lais - Quit-tay les

Allegro

gouf-fres des en--fers, ve-nez à moi ———, ve-nez à moi ——— et.

trind

cresc *ff* *et.*

fulcrum p. 36

Electre I. 6.

Lemoigne

A.
Clytemnestre

C'est E-lec-tre.

Presto

B.

Electre

Grands Dieux, est-il pos-si-ble, puis j'ou-bli-er mon

Lento

Lento

Fin

7) père

Andante

En-ten-dez-vous ses mânes ir-ri-tés

11)

En-ten-dez-vous son

15)

1128/c

Electre

Clytemnestre

om-bre gé-mi--ssante! Bar -- ba ————— re!

18

Str. + Wind

etc.

Blute, Full score p. 69

C.

Obs. ff

Bns.

[facant]

Clytemnestre

du mal--heur; mais, pour

Str.

(Continued)

Electre.

vous, et par moi, n'ir-ri-tes point E-- - gis-te. E--

Stw.

cresc

t t t

==

gi - ... - ste! ciel

Prato

f *ff* *etc*

TRAMPONES

full score p 82.

Electre II.5

Lemoine

Fl. *p*

Ovs, cls. *ff*

Ovs. *pp*

Horns *ff*

Bns *ff*

Bns *ff*

Chisolléris

Cher — 0... res... -ste, 0 — mm frè —

Lento

Vno. *p*

ff

p

ff

(Continued)

Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 3/4 time. It consists of several systems of staves.

System 1:

- Staff 1 (Voice):** Contains the lyrics: "e, Ah! c'en est fait, tu n'es plus".
- Staff 2 (Piano):** Includes dynamic markings *ff* and *f*. It features a piano introduction with chords and a melodic line.
- Staff 3 (Piano):** Continues the piano accompaniment.

System 2:

- Staff 4 (Piano):** Continues the piano accompaniment with dynamic markings *ff*.
- Staff 5 (Piano):** Continues the piano accompaniment.

System 3:

- Staff 6 (Piano):** Continues the piano accompaniment.
- Staff 7 (Piano):** Continues the piano accompaniment.

System 4:

- Staff 8 (Voice):** Contains the lyrics: "Ob-- jet de tant de vœux, etc.".
- Staff 9 (Piano):** Continues the piano accompaniment.
- Staff 10 (Piano):** Continues the piano accompaniment.

System 5:

- Staff 11 (Piano):** Continues the piano accompaniment.
- Staff 12 (Piano):** Continues the piano accompaniment.

The score concludes with the handwritten text: Electric full score 1st.

Electre; Les Danaïdes. *Chapitre VII p. 273*

114 A/B

A. Electre II. 1 - Lenoyne.

Oboes & Clar. *p cresc.*

Bns *p cresc.*

Cor & Dis *p cresc.*

Trombes *p cresc.*

Clytemnestra

J'en-tends un cri sombre et fu-nes-te, Clytemnestre!

Str.

pp *ff >* *ff >* *ff >* *pp* etc.

Electre full score p. 101

B. Les Danaïdes IV. 4. Salieri

Corn Eb
pp cresc ff


Trumpets
pp cresc ff

Bassoon
pp cresc ff

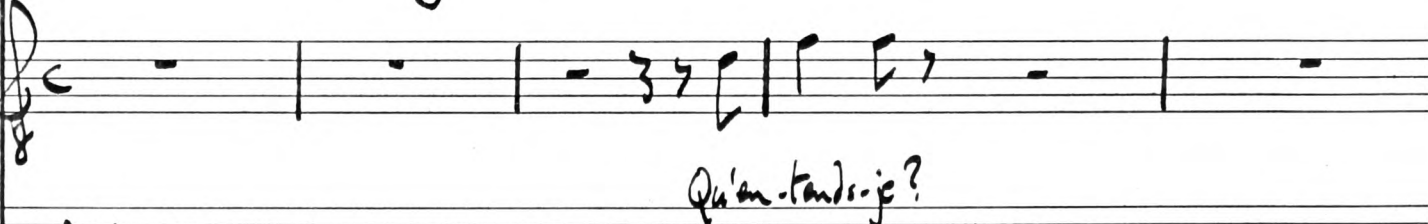


Harp
o ciel!
On entend le signal.

Fuis, on égorge tes frères!



Lyrice
Qu'en-tends-je?



Allegro.

Strings.
pp cresc ff

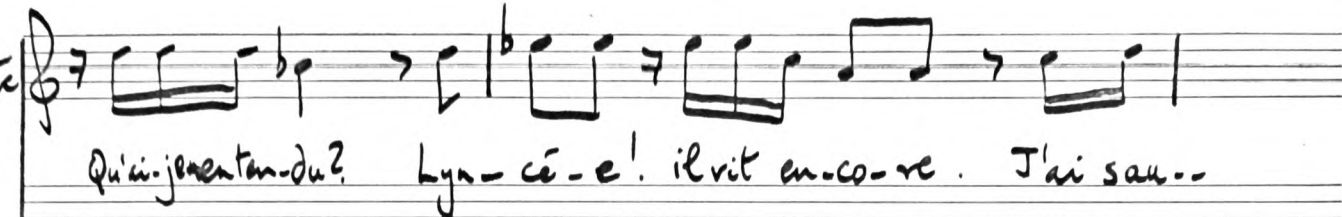


etc.
Les Danaïdes full score p. 206

Les Danaïdes.


C. V. 2.

Hyperbassette



Qui ai-je en-tan-du? Lyn-cé-e! il vit en-co-re. J'ai sau-

Strings.




-vé m'ê-poux, je vous rends grâces ——— ô Dieu! etc

Vla col B. ad 8va.

full score p. 221.

T tie in va. 1 only.

D.

IV. 4.

Chœur des éponyx.

90.

Ah! ar-rê-te! ar-rê-te! ar-

hor-reur! tra-hi-re! furie!

ff + full woodwind

sf *sf* *sf* *sf*

(Continued)

Les Danaïdes.

114 D

Handwritten musical notation for the first system, including a vocal line with lyrics: "ar-te! fu-ni-e! Ah _____!"

Handwritten musical notation for the second system, including a vocal line with lyrics: "fu-ni-e! ar-te! Ah _____!"

Handwritten musical notation for the third system, including a circled measure number 4 and the instruction "Wind + strings." with dynamic markings like *sf* and *ff*.

Handwritten musical notation for the fourth system, consisting of empty staves.

Handwritten musical notation for the fifth system, including a circled measure number 8 and the instruction "St. mly. u. wind." with dynamic markings like *f* and *sf*.

Handwritten musical score for two staves. The first system shows a vocal line with a fermata and *p #8* and an instrumental line with *p b8*. The second system starts with a circled **12**, a fermata, and *Ah!*, followed by *Plus lent.* and a complex instrumental passage with various dynamics like *sf*, *p*, and *str. only*.

Les Danaïdes full score p. 209.

Hypermnestre, qui est tombée évanouie sur un siège, y reste pendant le chœur des Epoux qu'on égorge; quelques moments après, elle revient à elle et le cinquième Acte commence.

Five sets of empty musical staves for notation.

Les Danaïdes

Sabini.

I. 1.

Tpts., Obs.
Bns, Str.

(Un poco Andante).

Str. only Andante.

f

(in dance)

Danaïdes

Je vois, jeunes époux, dans vos yeux satis-faits de vos premières trans-

5

Str.

(Continued)

-ports briller l'impati - ence. Je les con - strains par ma pré - -

8 *Allegretto*



sence. Laissons - les écla - ter en paix. Belle Hyper - -

11



-mestre, et vous, tendre Lyncé - e

14



Les Danaïdes

Chapitre VII pp. 280-1.

116A

Sahien

B

II. 3.

Hypermaestros.

A.

p

Fou -- dre cœ -- les --- te, je t'ap -- pelle ! Finis mes

Allegro

(Uns 2 f sempre)
(Uns 0; vl p)

f

Trumpets, Horns, Oboes, Bn, str; Late Flutes & clarinets

etc. COF vs p 10/4
Full score p 100

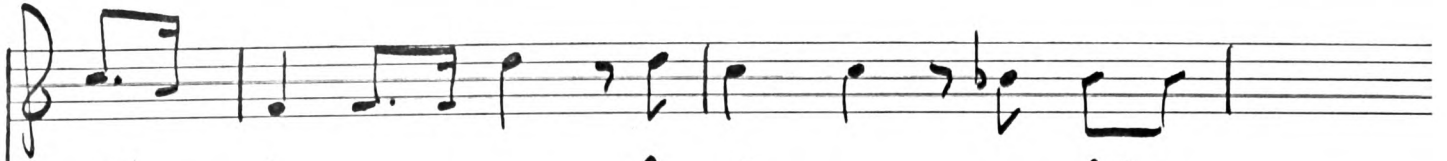
max, vieux m'embra -- ser.

④

p

B.

Larghetto



Ah! mon â-me par ses maux, de for-ce est dé-pou-

(43)

(Un quavers)



p Str only



-vance. Le monde ni le ciel ne sont point atten-dris. de ma pleurs suppli-

(45)



+ Clarinet



-ants ils dé-tour-nent la vu-e

(48)



de. COP vs p106-7.
full score p106-8

Les Danaïdes

C.

Allegro

Hypomneste

Mm pi-re... ma e-poux... Dieux

[OG, Clar, Cors, Bas, Str]

! quel affreux mar-ty-re! Dieux !

COF V.S. p 147.
Full score p 155.

The end of the same air:

D.

j'ex-pi-re d'a-mar, de con-trainte

et d'ef-froi, de con-trainte et d'ef-

(72) [tutti]

(Omb. lmo.)

- (1) 1st appearance of these words directed "à Lyncée".
- (2) 1st appearance of these words directed "à Danaus".

Continued

Elle sort
Lynceé voulant la suivre.
Danus amâtant Lynceé.

77. *f*ri. Hy -- par -- mestre! Reprends tes es --
str^T sort. chuds.

pit et tes sens, va, ce caprice in -- com -- ce -- vable [COF VS p 151-2].
[full score p 159-60].

Full score p 160 gives Ob, Clar, Bn, Vclles (no) here, but the scoring is obvious for strings.

V. I.
Allegro agitato

Pè -- re bar -- ba -- re, ar -- ra -- -- che -- moi la
[All woodwinds, horns, strings].

vi -- e, ar -- ra -- -- che -- moi la vi -- e!

full score p 216

Chap. VII p. 283.

117 A/B/C/D

La Toison d'Or

Vogel

Tempete.

A

Tempo

pp

p

etc.

Full score p. 211

B

Flute

Bns ff

ff

etc.

full score p. 213

C
Violins

full score p. 214

D.

Piccato col Fl 8^{va}

Piccato 8

(continued)

La Toison d'Or / Pensée.

117 D/E

piccolo 8^a

ff *B_{ss}* *sf* *et*

Trumpets & Horns in D.

Detailed description: This block contains three staves of handwritten musical notation. The top staff is for piccolo 8th notes, starting with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features a dynamic marking of *ff* and a *B_{ss}* (bassoon) part. The middle staff is for trumpets and horns in D, with a treble clef and a dynamic marking of *p.*. The bottom staff is for a woodwind instrument, likely a flute or piccolo, with a treble clef, a key signature of one sharp, and a dynamic marking of *f*. The music consists of rhythmic patterns and rests across three measures.

E. Pensée.

Philidor.

Violon

Violon *Violon* *Violon*

Detailed description: This block contains three staves of handwritten musical notation. The top staff is for violin, with a treble clef and a key signature of one sharp. The middle staff is for a second violin, with a treble clef and a key signature of one sharp. The bottom staff is for cello, with a bass clef and a key signature of one sharp. The music features complex rhythmic patterns and slurs across three measures.

Continued

Handwritten musical score on five staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a time signature of 4/8. The second staff is labeled "Choro" and contains a whole rest followed by two chords: a G7 chord (labeled "Quel") and a D7 chord (labeled "mit"). The third staff contains a melodic line with a fermata over the final note. The fourth and fifth staves contain a rhythmic accompaniment consisting of eighth-note chords. The word "etc." is written in the right margin.

Ms BO A 281

La Toison d'Or

Chœur VII p. 284.

118

Vogel.

III. 5

Jason Médée

Bar... (a... re! que veux - tu? Tu sais - où ma ten...
allegro
 Tutti
 ff Horns

des... se as - pire - après tant de - bien - faits.

Continued

Tam *f* *f* *f* *f*

Moi re-ce-voir ta main, per-ta... ge tes for...

+ Wind sustained

Argument

faits? Monstre horrible à nos yeux

Wind & Brass sustained

Vuo.

Vu, Bas.

ff

3/2.

Le Tain d'Or Full score p 431

La Tosca d'Or

Chapitre VII p. 284.

119A

A

Vogel

2 Fls

2 Fls

2 Cls p

2 Bas pp

Cresc

Medee

O nuit, dans ces fo.. rêts sous

Grave

Continued

Fls

Trombones

⑥ tes an-ti-ques voi-les, ra-mène a-vec

[p] *meno f*

Fls. *+ all. vivand*

f *Brio*

toi la ter-reur, E-teins le

⑩

ff *sf* *sf* *vla sf*

La Tosca d'Or

119A
B

Fl e e

ce o o

Kom

feu de tes é--tri--les, ne lui-se re-gner que l'hor--

(13)

Bus

neur, que l'hor-veur.

(17)

La Tosca d'Or
full score p. 187

B. Ob, cl.

Handwritten musical notation for the first system, featuring a treble clef staff with notes and a bass clef staff with notes and a brace. The word "Basso" is written in the bass staff.

Handwritten musical notation for the second system, featuring a treble clef staff with notes.

Qu'il ne pas-se que le ri--va--ge qu'on passe a-pès la

Handwritten musical notation for the third system, featuring a treble clef staff with notes and a bass clef staff with notes and a brace.

Handwritten musical notation for the fourth system, featuring a treble clef staff with notes and a bass clef staff with notes and a brace. The word "Trio. f." is written in the treble staff.

Bm, horn rest.

Handwritten musical notation for the fifth system, featuring a treble clef staff with notes.

4 mort, qu'il ne pas-se que le ri--va--ge qu'on passe a-pès la

Handwritten musical notation for the sixth system, featuring a treble clef staff with notes and a bass clef staff with notes and a brace.

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Handwritten musical notation for the second system, including lyrics: "mort, qu'on pose a--près la mort. Mais, hé--"

⑧

Handwritten musical notation for the third system, including the word "douce" written below the staff.

=====
=====
=====

Handwritten musical notation for the fourth system, including lyrics: "les, qui pour-rait m'ap- pren --- dre quels sont --- les se--"

⑪

Handwritten musical notation for the fifth system, featuring a treble and bass clef with various notes and rests.

=====
=====
=====

(continued)

Handwritten musical notation on a single staff. The lyrics are: "crets de son cœur — , quels sont les re--".

14

Handwritten musical notation on two staves. The upper staff contains a vocal line with notes and rests. The lower staff contains a piano accompaniment with chords and moving lines. Dynamics include *p.*, *sf*, and *p*.

Handwritten musical notation on a single staff. The lyrics are: "crets de son cœur — ?" and "etz." below the staff.

Handwritten musical notation on two staves. The upper staff contains a vocal line with notes and rests. The lower staff contains a piano accompaniment with chords and moving lines. Dynamics include *p.* and *ff*. The text "Full score p. 198ff." is written at the end of the staff.

Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff.

La Trison d'Or

Vogel.

I.2

Flûte

Andante

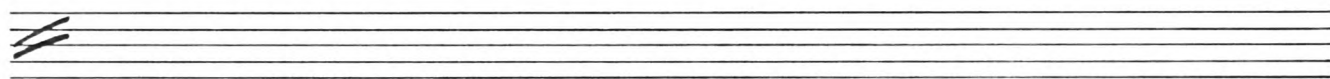
Air modéré

Grands Dieux, grands

Strings

+ Obs, Bns.

f



Dieux! pour une in-for-tu-né--e, pour une in-for-tu--né--e, peut-on a

Oboe Solo

Vas

Vla.

+ Bn.

Continued

voir tant de ri-gueurs, tant de ri-gueurs. etc

Or.

La Trison d'Or full score p. 85.

Phédre

Lemoyne.

A. [Overture] [Maestoso]. The 1312 bar of Flute solo

Flute

Phédre, full score p. 3.

B. I. 3 [Hymn to Venus] [Pas trop lent]

Chorus

. s'embel... lit — à tes yeux, s'embel — lit — à tes

[Bar 57-58].

St.

(Continued)

yeux, s'embel- lit — à vos yeux —, s'embel-

(1)

lit — à vos yeux.

etc

Phèdre, full score p. 80.

- (1) Bar 62ff; the violin decorations come from a repeat of the flute melody (Ex A) near the end of the Overture (p 21).

Phèdre

Lemoyne.

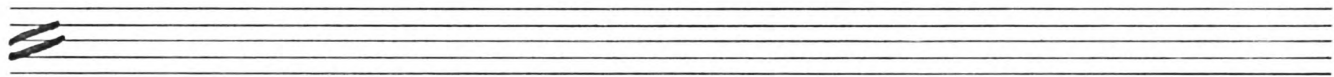
III 7

A

Phèdre



J'échappe à ta ven-gear-ce, im-pla-ca-ble VÉ-

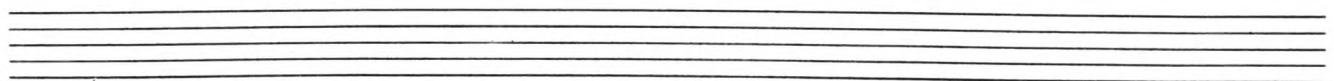


nus. Et toi que mon as-pect ef-fen-se, So--

4



Continued



Choeur.

leil, je ne te rev-rais plus.

Bien lent et d'un caractère

(Elle expire)

Bassons Sinistre

Attendez bien vite le Choeur suivant.

Trombes *ff*

Strings *ff*

7

ff

p Fiers en - - fants du so - - leil

p

etc.

11

p

Plus full score p. 337

Phèdre

122B

B

f *o* *ter...* *ri...he* *ses...* *tin!* *pp* *Tout* *flé*

22

ff *ff* *ff* *pp*

dit *sous* *tes* *lois!* *p* *Tes* *a-ven-gle* *dé-*

26

ff *pp* *cresc*

Handwritten musical score for a vocal and piano piece. The score consists of five systems of staves. The first system includes vocal lines with lyrics "c'est n'ô... par-vent pas les Rns" and piano accompaniment. The second system shows piano accompaniment with dynamics "f" and "pp". The third system is a continuation of the piano accompaniment. The fourth system includes a circled number "30" and piano accompaniment with dynamics "f" and "pp". The fifth system is a continuation of the piano accompaniment.

full score p. 338. FIN.

(8 bars intervene between Ex. 122A and 122B)

Phèdre I.

Lengye.

Moderé.

Wind

Obs

pp

Horn

Bass

Flute

Quel air pur!

Strings

pp Vlas. col Obs. [Div] al 8^a

④

Flute

Obs

Horn

Bass

pp

Le ciel est sans nu -- a -- ges

pp Vlas. col. Obs. (unis)

7

Musical score for measures 7-8. The system includes a vocal line and two piano accompaniment staves. The vocal line has the lyrics "Tout nous offre d'heu-reux pré-". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

9

Wind

Timbres

Hipp. - sa-ges

Str.

Tout s'enlè-.

Musical score for measures 9-12. The system includes five staves: Wind, Timbres, Hipp., Str., and a vocal line. The vocal line has the lyrics "-sa-ges" and "Tout s'enlè-". The piano accompaniment (Timbres and Str.) features a rhythmic pattern of eighth and sixteenth notes.

Phèdre.

14

lit au gré de nos dé-sus.

18

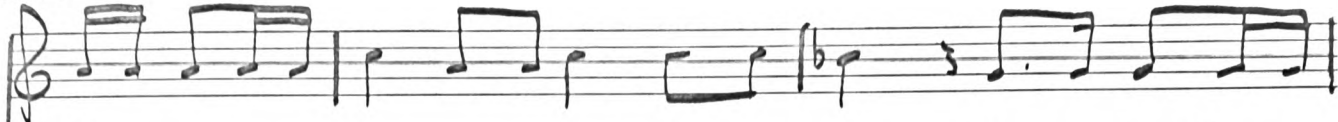
pp

pp

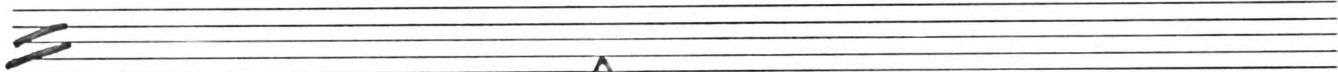
Phèdre

Lento.

I.4
Phèdre



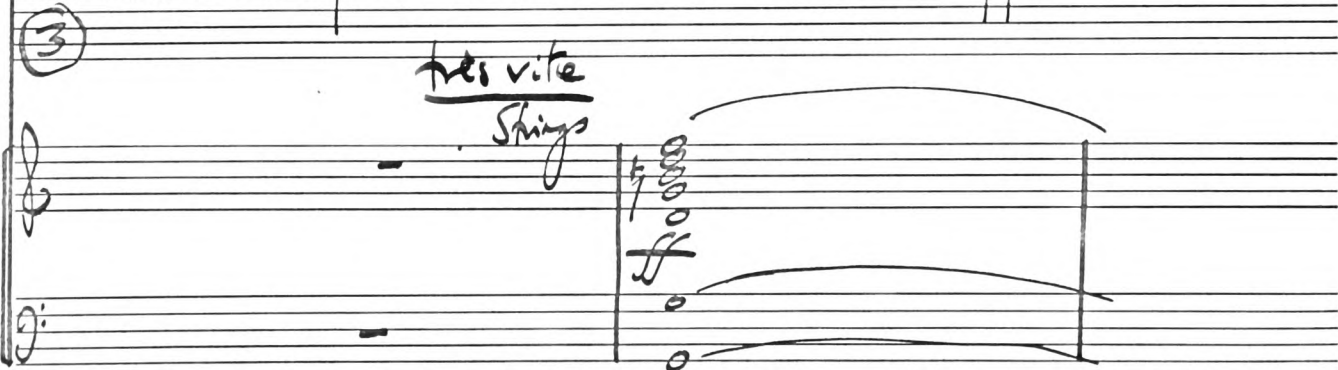
T'ai voulu lui pré-scrire un e-xil é--tar--nel, T'ai voulu l'ac-ca--



Oenone



blar des cour-voux pa-tar-nel ... Ciel! c'est Hippo..



Continued

Phèdre

ly...te! D'où le sais-tu? qui l'a te dit? les

Dieux gra-vent-ils sur mon front le trouble qui m'a - -

gi...te? ce nom, ce nom fa-tal se lit-il dans mes yeux?

etc.

Phèdre

Larghetto.

I. 3.

Phèdre

Rends le calme à mes
(lent et sensible)

====

rends,
rends le cal - - - - -

Continued

====

me le calme à mes sens. Prends pi--

st. Vns. Uclan

ff + bms. p olo

tié de ma — souff -- fan -- ce

et z.

et z.

...

Phide full score p. 77.

(The extract begins in the 24th bar of the movement).

Phédre
H. 3.

Lemoine

Phédre



Si de ma main vous prenez-la couronne;

(allegro)



Ah! pourriez vous la dédaigner? le ciel vous la de-

(5)

Wind, horns.



Continue

tp. 176: "avec beaucoup [sic] de feu
mais sans trop de vitesse".

sti-ne et l'a-mour vous la

Str. only

p avec la voix

9

don-...-ne . o ciel!

Hippolyte

très vite Tutti (Fl, Cl, Bn, Coro).

12

Vous ou-bli-ez le nom de votre é-

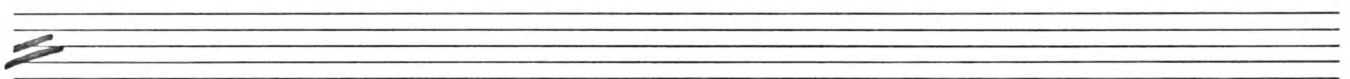
15

Phèdre Phèdre

ponc! Thè-zè-e! et sur qui ju-gez-

18

f



vous qu'aux mâ-nes d'un è-ponc Phèdre fit un in-ju-re? etc

#0
pp
b0
b0

#0
fp
p.
o.

Phèdre full score p. 180.

Phédre

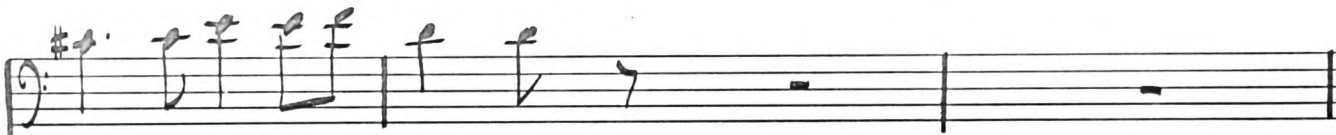
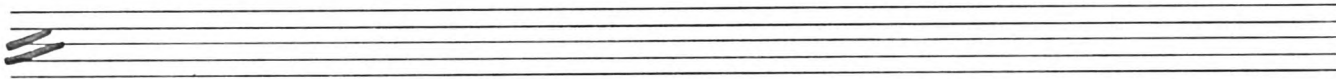
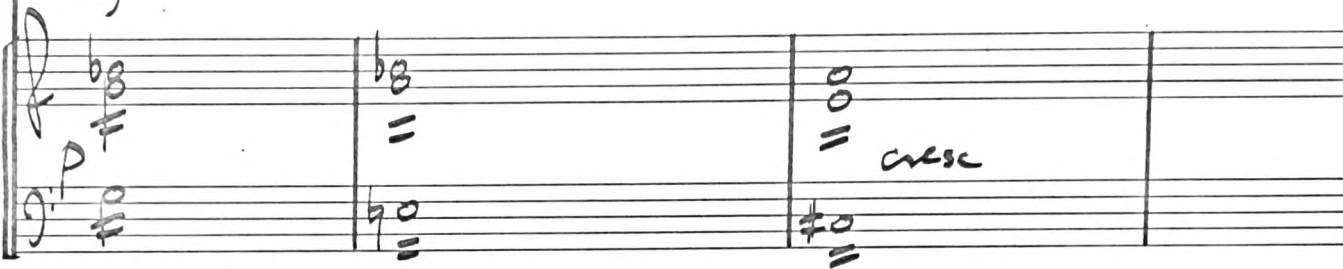
Lamyne

Résée



Comme j'ai su t'ai-mor, je saurai te ha--ir. Je te

Strings.



da-ne tou-te ma hai--ne.

③



Continued

Al-loy, et di-tes à la

==

Rei-ne que le Ciel va bien-tôt pu-nir le

==

mon-stre qui l'a fait rou-gir.

Scene 2.

Pléïde. Noblement et avec fureur.

Woodwind

Fl. 1
Fl. 2
Bass

Musical notation for the woodwind section, including Flute 1, Flute 2, and Bass. The notation shows rhythmic patterns and dynamics such as *ff*.

Horns (A)

Trumpets
Trombones
Sax. Piccol. dir.

Musical notation for the horn section, including Trumpets, Trombones, Saxophones, Piccolo, and Director. The notation includes dynamics like *ff* and performance instructions such as *Vas unis.* and *[sic]*.

Musical notation for the string section, showing rhythmic patterns and dynamics.

Thérèse

Musical notation for the vocal line, including the name *Thérèse* and the lyrics *Nap-tu*.

15

etc.

22

Musical notation for the string and woodwind sections, including dynamics like *ff* and *ff*.

Obs, Clarinet: Flutes col Va 1
 al gva...
 2nd Violin
 Bass
 Horns
 Brass
 Trb.

Ob, cl, tract
 Bass
 p cresc

23 ne Se... con... de ma

Flute Fl. tract

Fl. Va.

p cresc

25

+ Fl. gva 7

ge ez

Nephté

Lennyne

III 5
Andas.

0 su--bli-me ver--tu.

Largo

Repeat with horns

+tr. fl.

"O malheureuse mère"

165.

Nephté full score p. 350.

Nephté:

Ah! c'en est fait... je

Continued

troué à mon heure der-niè-re. Un

Vin sustain

Musical notation for piano accompaniment, including chords and melodic lines.

tra - - - - - re se ré - - - - - par sur

Musical notation for piano accompaniment, including chords and melodic lines.

tout ce que je vois. etc.

Musical notation for piano accompaniment, including chords and melodic lines.

full score p. 351.

Nephthé II. 5.

Languye

A. (Reclaire) II. 5.

Nephthé

Fau-da-t-il donc mou---

Lento

Strings

rir, et mon-rir sans ven-gean-ce?

④

Continued

Un assas-sin tri-om-pha

7 Allegro moderato ek

B. (aria). I. 6. Nephthé full score p. 195.

Nephthé. (PRESTO)

Qu'il res-pire un air libre a son-bré des an-ks,

Accompagnement: regular pulse of each crotchet (played ♩ ♩ ♩ etc).

Bass F Bb C

et que ce tem-ple saint pro-tè -- ge

. . . Bb Ab . . . F . . . ff Bb G pp Ab . . .

sa-fai -- Gles -- ze. Et --

. . . Bb . . . C . . . F . . . Ab. Full score p. 76.

Les Horaces III

Salieri.

Scène dernière

Le jeune Horace

Camille

Qu'on l'éloigne, Ro-mains. Per-fi--de! lais-sez.

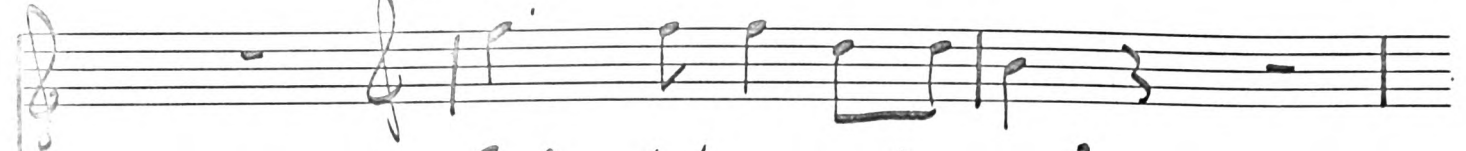
Horace

moi! O! d'une in-digne sœur in-supportable au-dance!

3

(Continued)

Camille



Ciel, qu'est-ce que je vois ?

6

+ Fl.

+ Oboes

Cello (no C-B)

[sfz]

Handwritten musical notation for the instrumental accompaniment. It includes staves for Flute, Oboes, and Cello. The notation shows chords and melodic lines with dynamic markings like *sfz* and *f*.



O de-pouilles sa-crées, O mon cher Cu-

7 wood + str

Handwritten musical notation for the instrumental accompaniment, including woodwinds and strings. It features a treble clef staff with a melodic line and a bass clef staff with a sustained chord. Dynamic markings include *sf* and *p*.



ria-ce, vi-la d'au-jour-d'hui ce qui res-te de

12

wood + strings sempre

Handwritten musical notation for the instrumental accompaniment, including woodwinds and strings. It features a treble clef staff with a melodic line and a bass clef staff with a sustained chord. The notation is marked *sempre*.

Les Horaces

Flûtes

Woodwind

tri. Elle pleure sur les débris



Horace

O honte de mon sang etc.

Les Horaces MS 30 A 316 (3)

Les Hommes / Renard

A. Les Hommes II.3

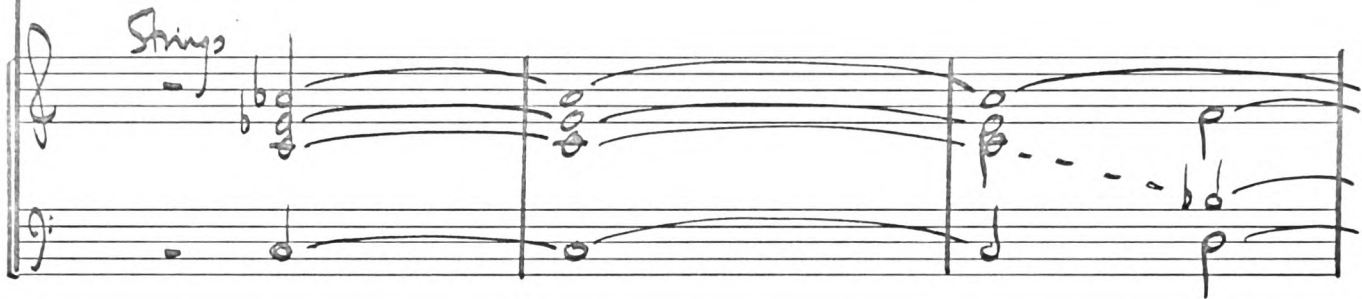
Sahari.

Soldat Albain

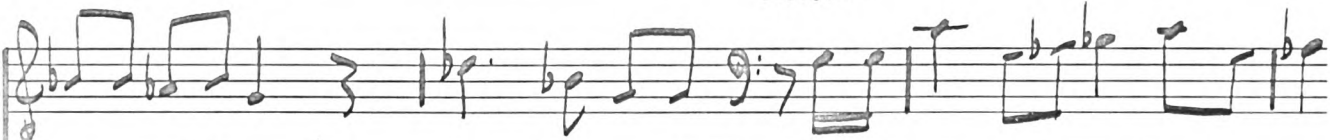
Cunise



Blamez-vous ce chris? Il a dû me confon-dre. Je m'es-ti-mais trop peu pour

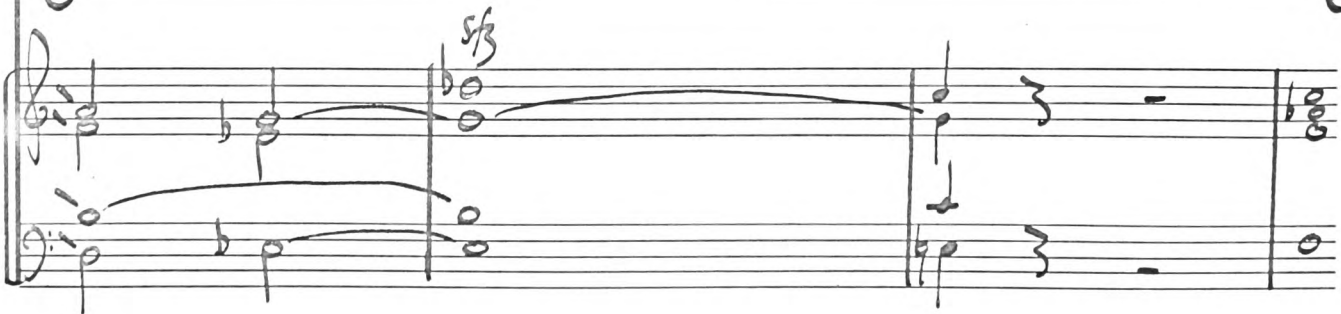


Soldat



un si grand he-nour. (Ah! Ca-mil-le!) Au Sé-nat que di-mis-je, Seig-neur?

etc



MS 30 A.316 (2)

B

[Chapter VI p. 227]

[Chapter VIII p. 312]

Renard I. 4.

Sacchini.

Renard.

Fmp. pz! A vos fu-reurs j'aban-don-ne ma

String

f *p*

vi-e. la mort de vo-tre main ne pent m'ê-pou-vm-ter.

Largo

Allegro etc.

p

Renard, full score p. 50.

Les Horaces II.3

Salieri

Camille

Musical score for Camille and Strings. The Camille part is on a single staff with lyrics: "Ciel! et qui, votre cœur ne se révol-te pas à la". The Strings part consists of two staves (violin and cello) with a dynamic marking of *f* and a melodic line.

Chœur

Musical score for Chœur and Bass. The Chœur part has lyrics: "En qui l'on pro-po-se? P O déplo-ra-ble choix,". Below the lyrics is the tempo marking *Andante moderato*. The Bass part is on a single staff with dynamic markings of *f* and *p*.

Continued

Camille

triste et funeste hon-neur! Ah! c'est un crime af-freux qui

Le Jeune Homme

dit vous faire hor-reur. Ap-pel-lez-vous for-fait, de ser--

Camille

vir une pa-ti-ze. Ap-pel-lez-vous ver-tu etc.

MS B0 A 316(2)

Les Hommes I. 1.

Saliani.

Langhetto ma non troppo

Strings + Bc

Musical score for Strings + Bc. The score is in 3/4 time and consists of two staves. The upper staff is for Violins and the lower for Basses. Dynamics include *f* (forte) and *p* (piano). There are various articulations and phrasing marks throughout the passage.

Bn. cl B.

Camille

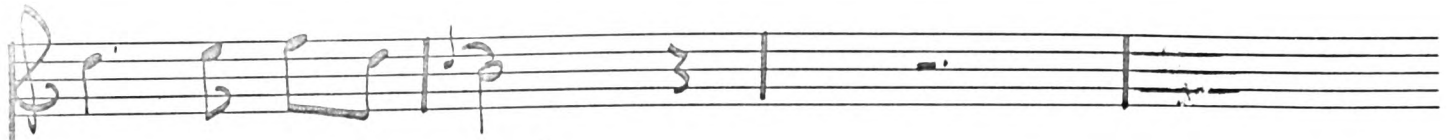
Musical score for Camille, a vocal line. The lyrics are: "Pour Ah, hé - las — , quels vœux me sont per -". The score includes a circled number 4 at the beginning of the line.

Clar + Vn.

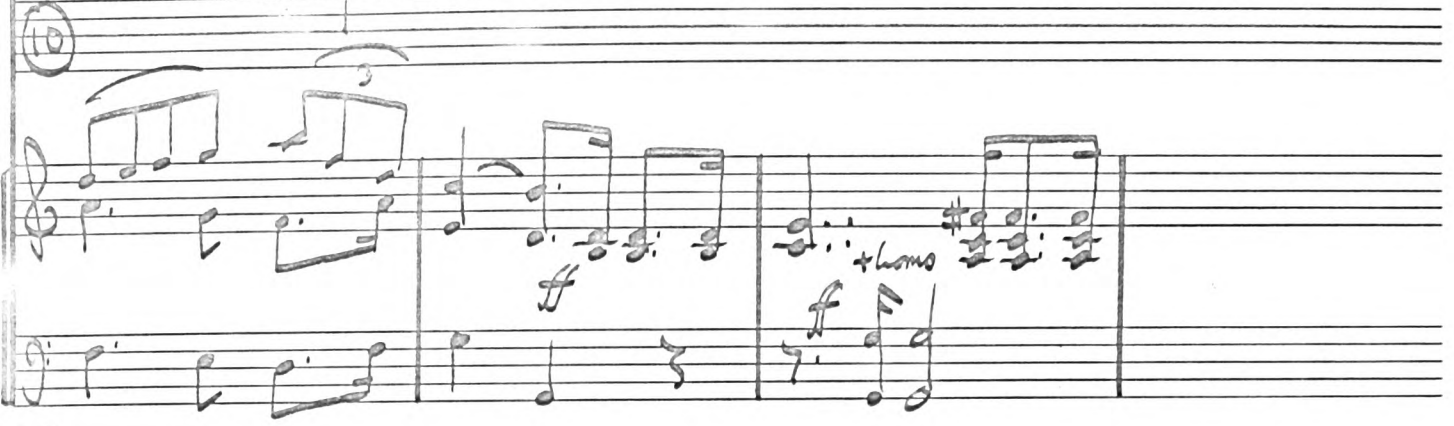
Musical score for Clarinet and Violoncello. The score is in 3/4 time and consists of two staves. Dynamics include *p* (piano). There are various articulations and phrasing marks throughout the passage.

Musical score for Camille, continuing the vocal line. The lyrics are: "mis , quels vœux — , quels". The score includes a circled number 7 at the beginning of the line.

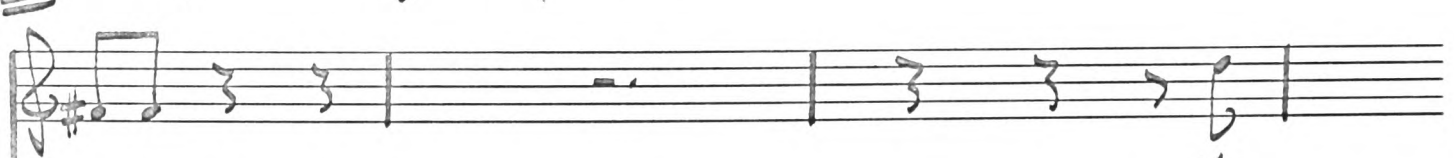
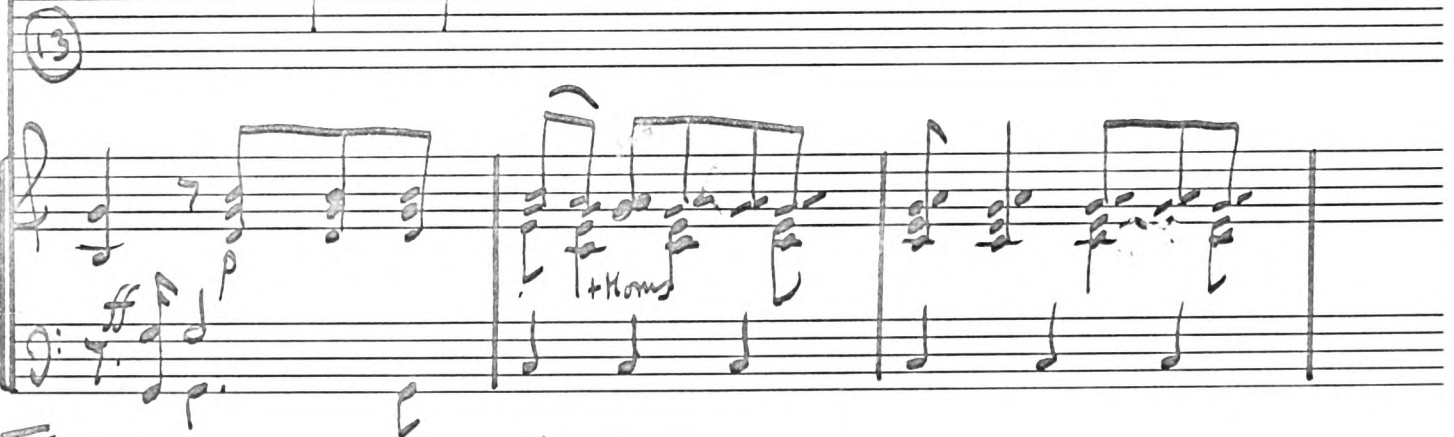
Musical score for Strings + Bc, continuing the passage. Dynamics include *f* (forte) and *p* (piano). There are various articulations and phrasing marks throughout the passage.



voux me sont per--mis ?



Je ne puis se--pa--rer. — sa cau--se de la



Notre.

Mon



Continued

17

ceur entre les deux flotte en-cor in--de--

pp.

Scudo

22

cis. Mes pères sont pour l'u--re,

f

p

mf

Vn 1 + Cl 1

Vn 2, Cl 2

26

Et mon a-mant pour l'an--tre. D'un et d'autre cô...

f

p

cresc

Vn 1, Cl 1

Vn 2, Cl 2

31
Ce je ne vois que mal-heurs, N'es-pé-vez

p *f* *sf*

33
pas que j'y sur-viv-ve. Ah, je de-voi, que-ri-qu'il ar-

f *p*

37
ri-ve, Mes lar--mes aux vain-cus et ma haine aux vain-

f *cresc*

Les Hommes

41

queurs, mes lar... mes aux vain-cus et ma

un peu serré

2nd m et 1/6 8 =

simile

f

44

haine aux vain-queurs, et ma haine aux vain-

trous

cresc

47

queurs.

f p tutti

Continued

Handwritten musical notation on a grand staff. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures with various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The notation is somewhat sketchy and appears to be a working draft.

Les Hommes Ms BOA 316(1)

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically below the first staff.

Les Horaces II.4

Sabien

Cunace



Vic-ti... me de l'a-mour, vic-ti... me de l'hon-neur, il

Andante cantabile

Strings

Clarinet



fant tra-hir Ca-mil-le ou tra-hir ma pa-trie, il

(b)

(No strings)

Clar.

Tutti

Clar. only

Bu. Ebz

sené

f

Continued

fait trahir Ca-mil-le, on tra-his ma pa-trie.

9 *Clas* *Tutti* *etc.*

Bns

no strings.

Flute

Bassoon *a24 p.*

Horns (Eb)

Trombones

Ne cher-che

Vns unis

Violas

Les Hommes

133B

Fl. f

Bas p.

Horns p

Trumpets in D

f sempre

point à mi-tou-voir.

C'est l'hon-neur

[tr]

p

(Continue)

Trumpets in D

mê - - - me qui m'ap pel - le, c'est l'hon - neur

Flute

Bass & Viola cel Bass:

mê - me. Ca - mil - le! il lui fait o - bé - ir, Ca - mil - le! il lui fait o - bé - ir.

Str. clar.
Horns.

etc (2 bars of Coda).

La Hous Ms BOA 316 (2)

Les Horaces II. 4 (Duet).

Salieri

Andante
Clairnets

Bassons

Horns (Eb) II

Camille

Le Par l'a-mour et par l'a-mi-tié, par ce nous si doux qui nous

5 li-e, Ne te montre point sans pi-tié

Strings *f*

⑨ C'est Ca-mille en pleurs qui t'en pri - - - - e, C'est Camille en

pleurs — qui t'en pri - - - - e.
Cunace.

⑭ Hé-las! tu dé-chi-res mon

Les Horaces

134A/B

Obs.
Horns etc.
Cœur, tu déchires mon cœur. etc.

B
Oboe (Obs.)
Bassoon (Bn)
Camille
Bn et Bassi
O ciel! quoi, ma prière est vaine?
Andante sostenuto.
fp sf sf sf sf sf

Ober

[p]

Curia

Te n'ai plus sur toi de pouvoir. Tu sais qu'en la-ba-re de--

6

Buo.

Camille

voix commande à mon cœur et l'en-traine. Tu

12

Les Hommes

134B/C

Handwritten musical notation for the first system, featuring a treble and bass staff with notes and rests.

Handwritten musical notation for the second system, including a vocal line with lyrics and a "Camau" annotation.

ne te sou-viens plus que ton cœur est à moi? J'ô-tis a mon pa--

Handwritten musical notation for the third system, showing a continuation of the vocal line and accompaniment.

Handwritten musical notation for the fourth system, including a double bar line and a section marked "Obs." for Horns and Bass.

Handwritten musical notation for the fifth system, including a vocal line with lyrics and a "Camille" annotation.

ys a-vent que d'être à toi Cœur in-sen-si-ble! a--

Handwritten musical notation for the sixth system, including a double bar line, a section marked "Allegro", and a "fp" dynamic marking.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains two measures of music, with a fermata over the second measure. The second staff is a piano accompaniment line with a bass clef, containing two measures of music. The third staff is another vocal line with a treble clef and a key signature of one flat, containing two measures of music with lyrics underneath. The fourth staff is a piano accompaniment line with a bass clef, containing two measures of music. The lyrics are: "mant bar-ka-re! etc."

Handwritten musical score for the second system. It consists of two staves. The top staff is for Clarinet (Clars) with a treble clef and a key signature of one flat, containing six measures of music. The bottom staff is for Bassoon (Bno) with a bass clef and a key signature of one flat, containing six measures of music. The lyrics "Je sens que ma rai-son s'é--ga--re, c'en est fait, je me." are written below the Clarinet staff.

Handwritten musical score for the third system. It consists of one staff with a treble clef and a key signature of one flat. It contains six measures of music with lyrics underneath. The lyrics are: "Je sens que ma rai-son s'é--ga--re, c'en est fait, je me."

Two empty musical staves, one with a treble clef and one with a bass clef, for the fourth system.

Les Honnes

134C

Handwritten musical notation for the first system, featuring a treble and bass staff with notes, rests, and dynamic markings like 'fp' and 'f'.

Handwritten musical notation for the second system, showing a treble staff with notes and rests.

Sens mon--rir,

⑥

Handwritten musical notation for the third system, showing a treble staff with notes and rests.

Choir

Handwritten musical notation for the fourth system, showing a treble staff with notes and rests.

Le ciel pour ja-mais nous re--pa--re ---

Horn in Eb.

Handwritten musical notation for the fifth system, showing a treble staff with notes and rests.

Handwritten musical notation for the sixth system, showing a treble and bass staff with notes and rests.

Oui, c'en est fit, il faut par--tir. 0

⑪

Handwritten musical notation for the seventh system, showing a treble staff with notes and rests.

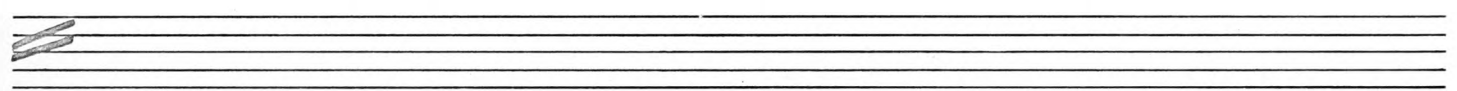
Handwritten musical notation for the eighth system, showing a treble and bass staff with notes and rests.

Class of brass est Vers 1, 2.

Sort cru-el, a--mant hor-ru--re,
 sort cru-el, de-voir hor-ru--re,

15

ff *sf* *p* *Vns* *Bns*



C'en est fait, Je ne sens ——— mou--rir. ô

1st ——— 1st

fait il ——— vous o--le--ir. ô.

1st ——— 1st

20

ch. *f*

+ from 1st time only

(continued)

2-

non -- riv. Je me sens -- non --

2-

vous o-bé -- ir. Oui, c'en est

p *f* *p*

1st — 2nd

riv. riv.

1st — 2nd

fait. fait

3)

1st — 2nd

f *rit.* *Presto* *Stacc.*

Presto Stacc.

(continued)

(Reintakire)
ek.

MS BO A 316(2)

Les Horaces II.5

Salieri

Violoncello

Obs. $\sharp C$

f Bug.

Trumpets in C

Camille

le vieil
Horace

Ti-gres, al-ley con-lutte, et

les Dieux feront le reste

Allegro [agitato ma non presto] †

f

Continued

† The direction in brackets is autograph.

mai, je vais mou-ri.

Ma fille, al-lons, re-tes et lai-sez-les par--

Trumpets.

Cunace

Honace

Al-lons, a--

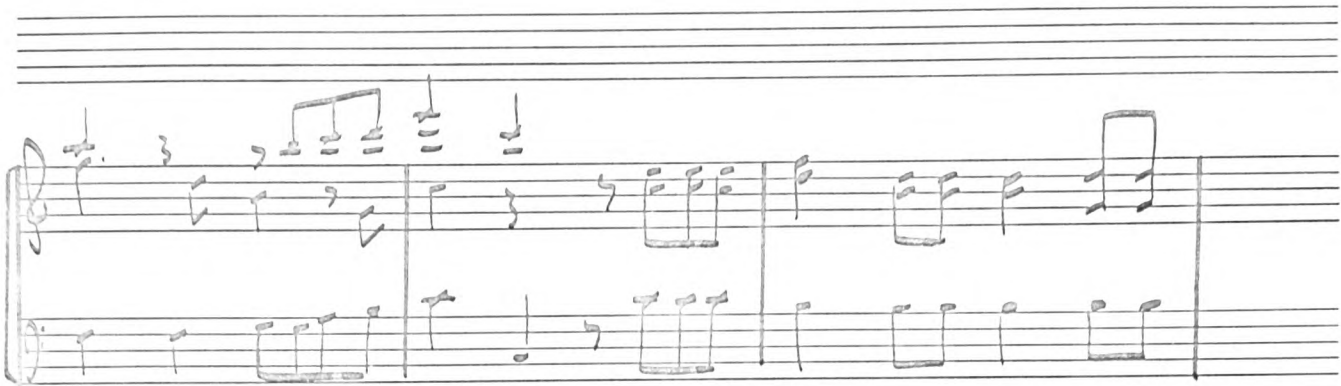
Oui, mes en-fants, par-tes sur

tr.

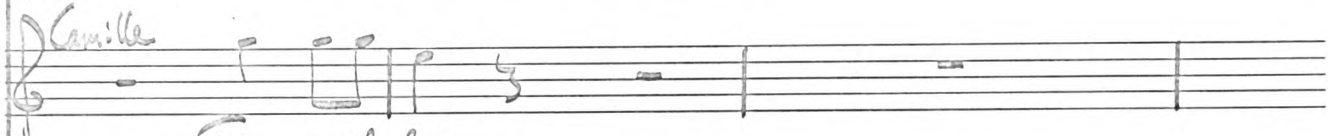
Continued

Les Horaces

135



Camille



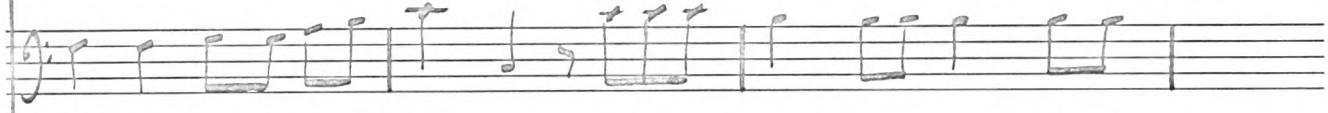
Tu-ques, al-leg



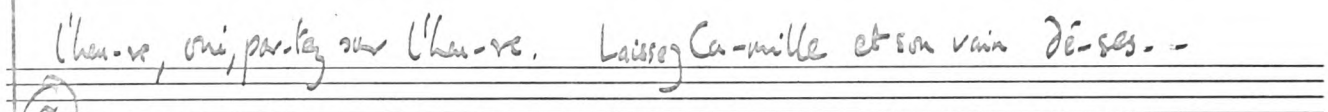
lors, a-mi, par-tus. At-lous é--tein un a-mor sans es--



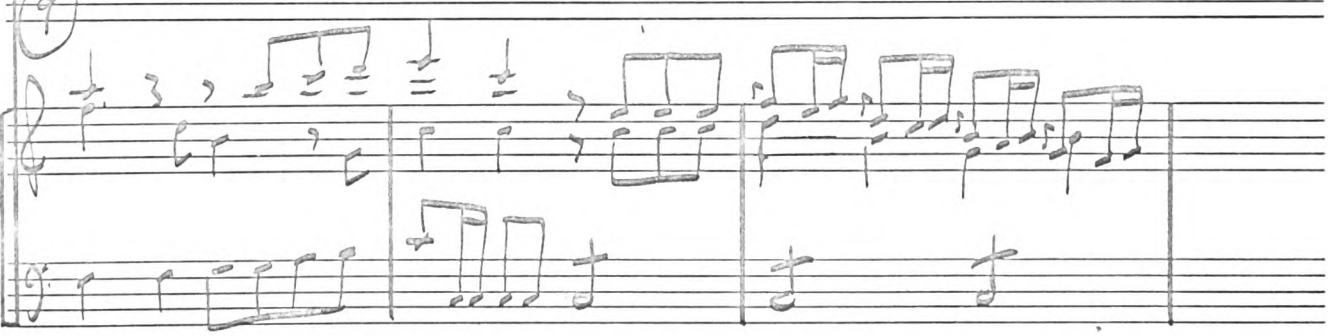
mi, par-tus sur l'heu-re, Lais-ses Ca-mille et son vain dé--ses--



l'heu-re, on, par-tus sur l'heu-re. Lais-ses Ca-mille et son vain dé--ses--



9



Continued

Tpt.
a2

Camille

Violoncelle
pov. On mé... pri... se mon de... ses... pov.

Violon
pov. At-lors, a--

Violon
pov. Oui, mes en--

Violoncelle
pov. f f

On mé - pri... se, on mé -

mis, par-tens sur l'heu - re.

fants, par-tiez sur l'heu - re.

16

Continued

Les Hommes

135

Handwritten musical score for voices and piano. The vocal parts are in G major and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are: "pri-... se non de-... ses. poiv. Al- lous, al- lous (remplir notre devoir). Al- lous, al- lous etc. Al- leg, al- leg".

Handwritten musical score for piano. The piano part is in G major and 3/4 time. The lyrics are: "fp".

Les Hommes no BO A 316 (2)

Adèle de Ponthieu

Piccinni 1781.

I 5 *Duet: second part:-*

Adèle

Allegro vivace *et.*

O de...leur.

The final two:-

Adèle

Raymond

Ha...te l'instant de ma

Continued

Handwritten musical score for the first system. It consists of three staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The lyrics are: "mort, hâ-te l'in-stant - de ma mort, hâ--te l'in-stant - de ma". The bottom staff is for a Violin, marked with a treble clef and a sharp sign. The music is written in a cursive, handwritten style.

Handwritten musical score for the second system. It consists of three staves. The top two staves are vocal lines. The lyrics are: "mort-, de ma mort." The bottom staff contains the title "Adieu de Pontkieu," and the manuscript reference "ms BO A. 288 (1)". The music is written in a cursive, handwritten style.

Adèle de Pontieu III. 4

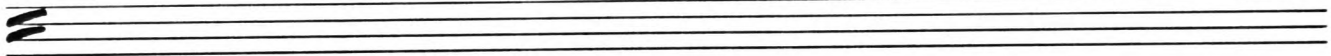
Piccinni

Tranquillo

Le Conte

Lan-a ta fon-dre sur ma té-te,

Andante un poco sostenuto.



Ciel, pu-nis ma cru-au-té.

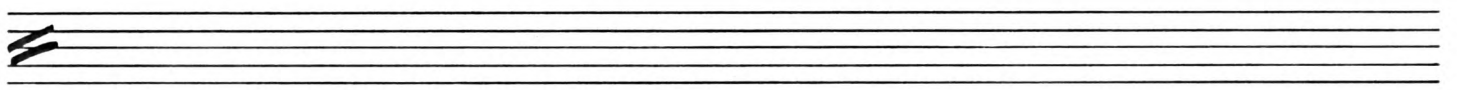
Ar-rê-te, ju-ste-

5

Continued

Ciel, ar-rê-te, mon cœur ré-cla-me ta bon-té.

⑨



Le Cœur

Quoi! tu veux que je sois com-pa-ble traîne u-ne vie in-sup-por-ta-ble

⑩ ek.

Arise de Pontbriant M. 80 A. 288(3)

Didon / Les Troyens.

A. Didon II.

Piccini

Orch

Bra *cresc.*

Trompets *cresc.*

(Il (and) les deux) Ty-niens, ac-com-pez, em-bras-sez ses vais-seaux

Suivant le chant

Strings *cresc.*

(Continued)

Dé-ses-poir im-puis-sant, rage vaine et tar-di-ve.

etc.

Didm full score
p. 278.

B.

138 B

Les Troyens II 9

Balioz

Woodwind *2/2* *2nd* *Cor Angl* *4 Bn* (ff)

Horns in D

Horns in E (ff)

Trumpets, Cornets

Drum

Boulez tous vais-seaux! que la ville an-tiè - - - - - re - - -

Allegro assai mosuè

Continued

Handwritten musical score for strings, consisting of four staves. The first three measures contain rests for all parts.

Handwritten musical score for a vocal line. The melody begins with a fermata, followed by notes with slurs and accents. The lyrics are: "Que dis - je? Im-puis-san-te fu - reur! et." Below the lyrics, the instruction "Un peu moins vite" is written.

Handwritten musical score for Violin I (Vla) and Violin II (Vlc) parts. The Violin I part has a dynamic marking of *p* and a sharp sign. The Violin II part has a dynamic marking of *p* and a sharp sign. Both parts have a fermata in the first measure. The Violin I part has a slur over the first two measures. The Violin II part has a slur over the first two measures. The Violin I part has a fermata in the third measure. The Violin II part has a fermata in the third measure. The Violin I part has a sharp sign in the third measure. The Violin II part has a sharp sign in the third measure. The Violin I part has a sharp sign in the fourth measure. The Violin II part has a sharp sign in the fourth measure. The Violin I part has a sharp sign in the fifth measure. The Violin II part has a sharp sign in the fifth measure. The Violin I part has a sharp sign in the sixth measure. The Violin II part has a sharp sign in the sixth measure. The Violin I part has a sharp sign in the seventh measure. The Violin II part has a sharp sign in the seventh measure. The Violin I part has a sharp sign in the eighth measure. The Violin II part has a sharp sign in the eighth measure. The Violin I part has a sharp sign in the ninth measure. The Violin II part has a sharp sign in the ninth measure. The Violin I part has a sharp sign in the tenth measure. The Violin II part has a sharp sign in the tenth measure.

Les Troyens no. 46.

Pénélope I. 7.

Piccinni

Pénélope.

Ou mon é-poux res -- pi-re, ou son om-bre m'an-tend du

Strings

sein de la nuit té-né-breuse

Andante

Wind - - - - Str. - - - -

p *cresc* *f* *cresc*

Continued

6

Vind

tutti

Entre l'autel et moi je la vois qui m'at-tend.

10

st. + sb, m.

Oui, je la vois, cette ombre er-ran-te

14

Allego moderato

+ horns.

st. + sb.

Dardanus

Sacchini 1784

A. IV. 1.
Dardanus. Sotto voce.

bien fu-ree-te, où tout ves-pi-...-re la honte- et

Adagio

Vincenzo
sfz

la am-...-leur.
et.

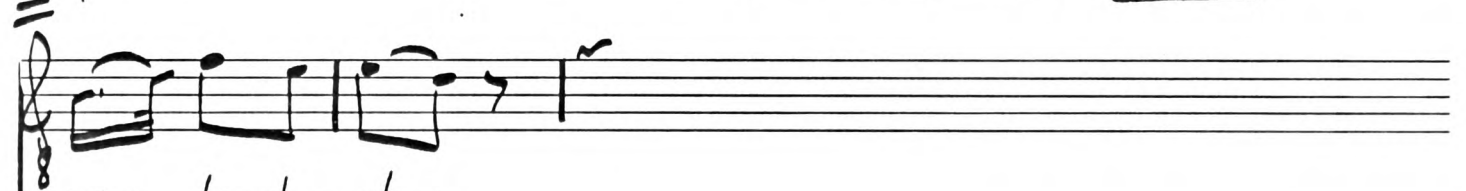
Dardanus full score p. 177

B 2nd part of the same aria.



Tout ce qui flat-tait ma ten-dres-se, l'ob- - jet de mes

Andantino



vieux les plus chers

etc. full score p. 179.



Chinoise I.3

Sacchini

Chinoise.

Ja-mais mon lâche cœur ne l'ai-ma d'a-ven-ta-ge; vous sa-

Largo

St. ek

vez — qu'à ma fri Ro-dri — que fut pro-mis; je l'a-do-rai a-

vant ce camp fu-nes-te et dans le sort en-el qui nous a dé-su-

nis. Mes-poir s'est éteint et ma--main ne reste. Mes-

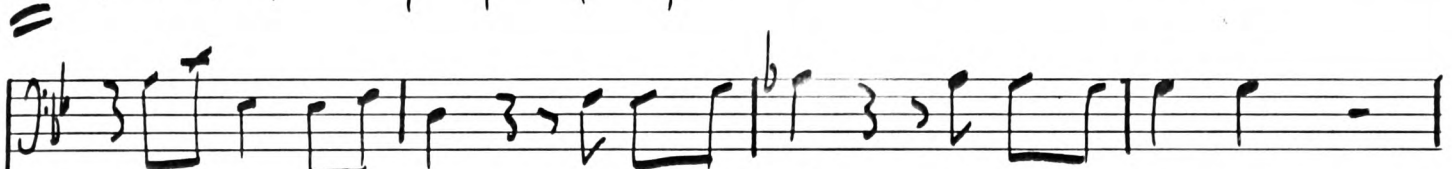
poir s'est éteint et mes-poir ne reste. Mal-heu-reux
et

Chœur full score p. 36.

C Adante.



Vous gé-mis-sez d'une in-dig-ne fai-ble-se; avec moins de re-grets
Largo con
Stw. piccolo mto.



j'a-ban-don-ne le jour, et les re-mè-des que je vous lais-se



ven-geant ma mort et mon a-mour, et



full score p. 186
Cop. p. 202

Dardanus

Sacchini

A. I. I.
Iphise.

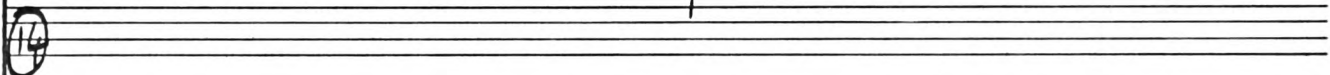


Ces-se cruel A-mour de rég-ner sur mon â--me,

(11) Largo
(str. horns)



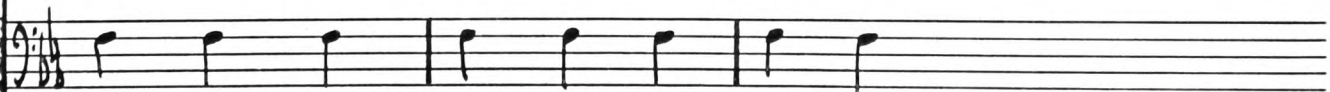
ou choi-sis d'un-tre traits - pour te ren--dre vain--



queer -

(18)

et



Dardanus full score p. 12

Evelina II. 6.

Sacchini

A. Irvin

O jour, ô jour af-freux, O

Allegro.

jour, ô jour af-freux!

Evelina full score p. 193.

B. chis.

Hé-les, on la ré-duit sans dou-te, son

Largo

Continued

ceux é-tait né ver-tu-eux; pour te ha-ir an
 qué de tous mes vœux, tu ne sais pas, in-
 grant, ce qu'il m'en coû-te. etc.

f *p*

full score p. 196.

Evelina

Ray.

A. Vellinus se retire et ses soldats emmènent Evelina.

Handwritten musical score for the first system. It consists of three staves: a treble clef staff with a key signature of one flat (F major/D minor) and a common time signature, a second treble clef staff, and a bass clef staff. The music features various note values, rests, and dynamic markings.

Larghetto

Handwritten musical score for the second system, marked Larghetto. It consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The music continues with a slower tempo and includes a double bar line with a repeat sign.

Allarg. assai

Handwritten musical score for the third system, marked Allarg. assai. It consists of two staves: a treble clef staff and a bass clef staff. The music features a very slow tempo and includes a double bar line with a repeat sign. The word "etc." is written at the end of the first staff.

Evelina full score p. 266

B. Arrive, sortant du souterrain.

Vins *p*

Vilas *p* etc.

Layhetto

full score p. 276.

C. Arrive.

Adagio espressivo

Fl+Vins.

f

p

ma

(Bn. colla voce)

fil-le, ô ma fil-le!

etc

no fls.

+ horns

sf

full score p. 279.

Antigone

Zingarelli

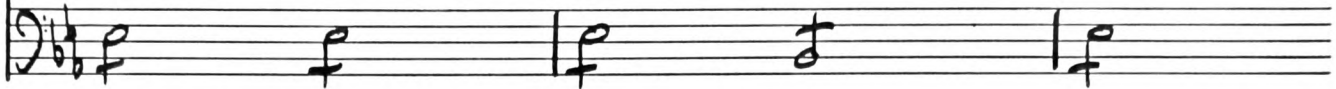
A. III. 6.

Antigone.



Quel est donc en mon-vent le for-fait que j'ex-pi-e? d'est un da..

Larghetto



voir sa - cré que mon cœur a ren-pli

et



full score p. 372.

[See Ch. I p. 198.]

B III. 6



A -- Dieu Thi - les, a-dieu leur ciel de



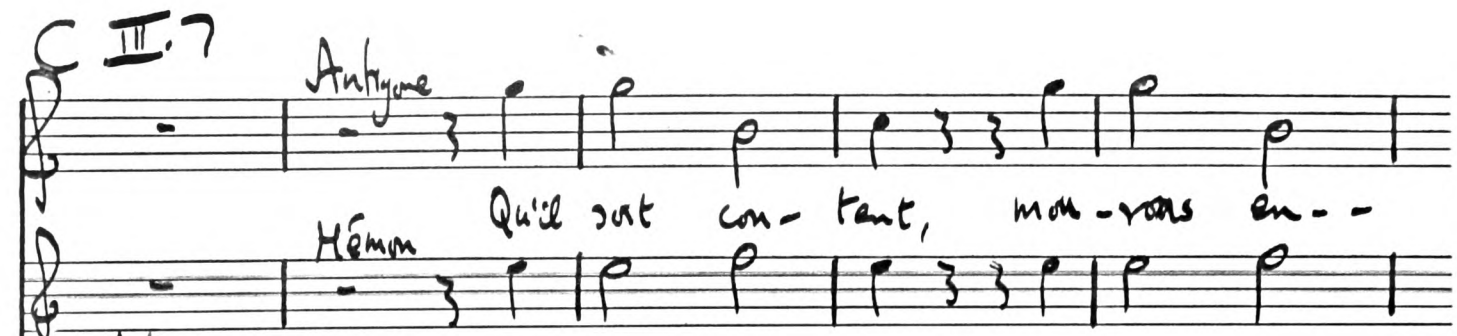
na - pa - tri - e.

full score p. 376.

C III:7

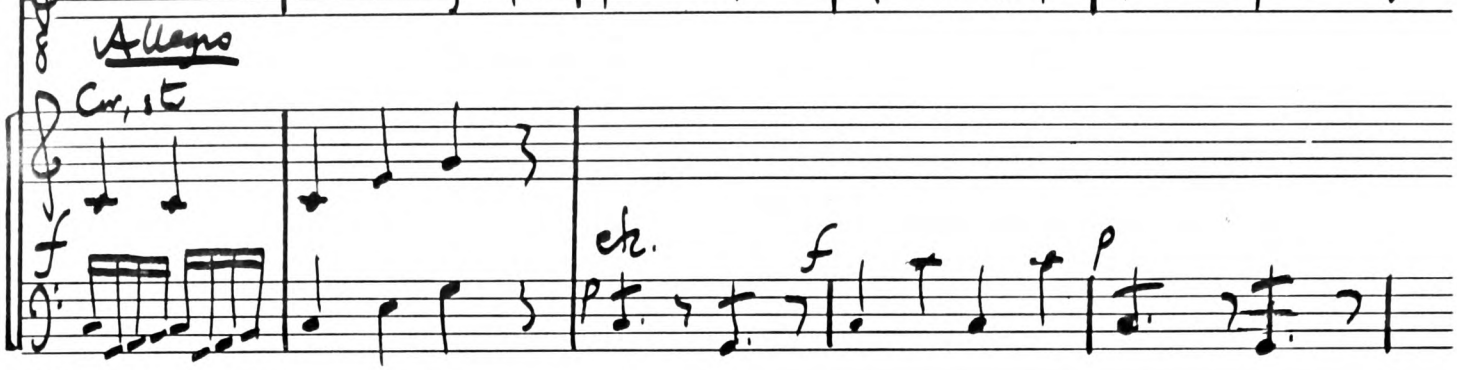
Antigone

Hémm Qu'il soit con-tant, mon-vois en--

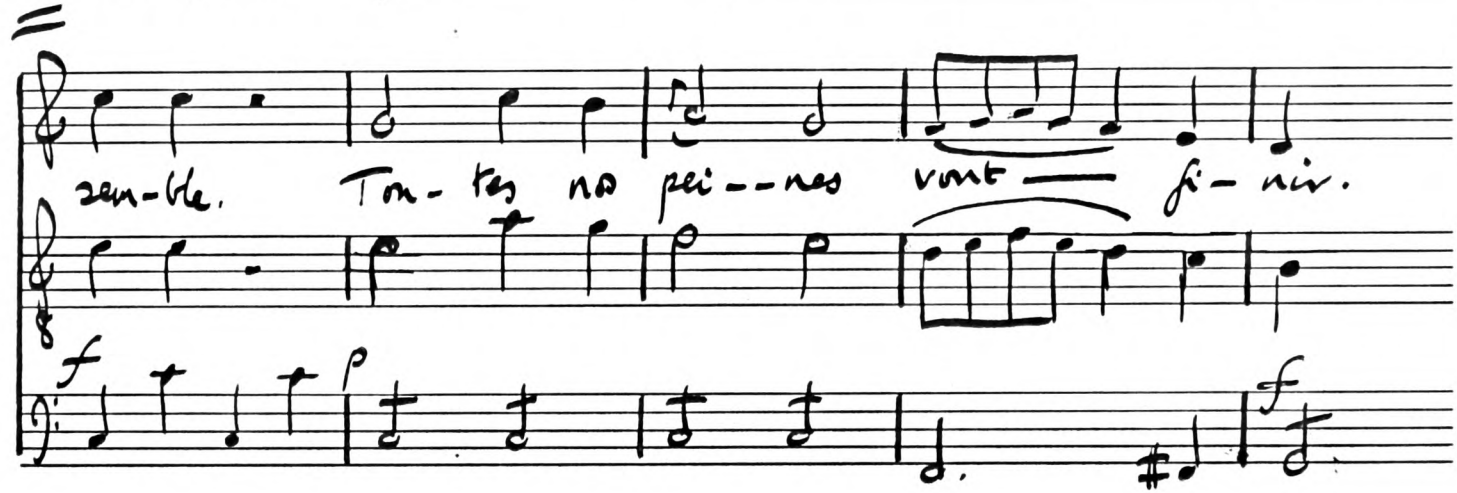


Allegro
Cor, st

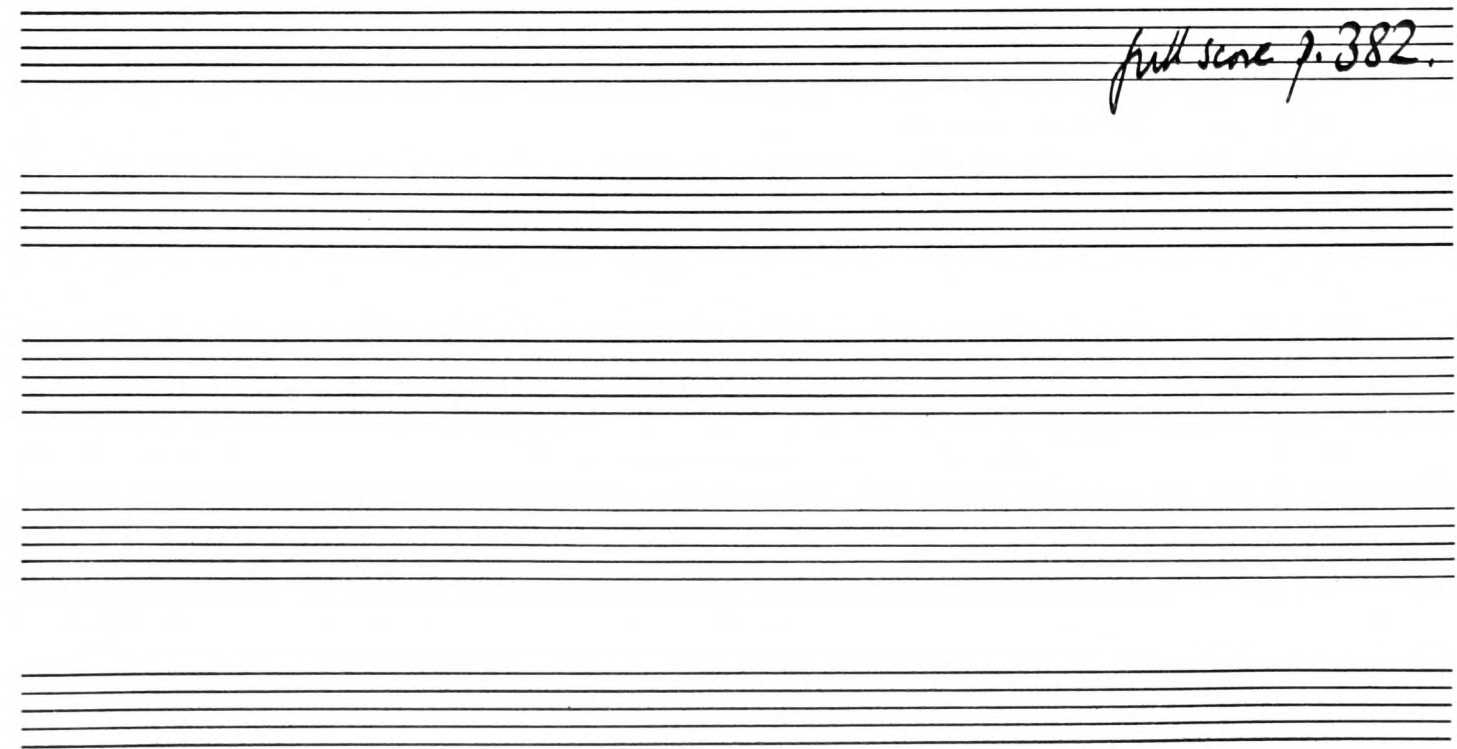
ch. f



sen-ble. Ton-tes na pei--nes vont — fi-nir.



full score p. 382.



Antigone

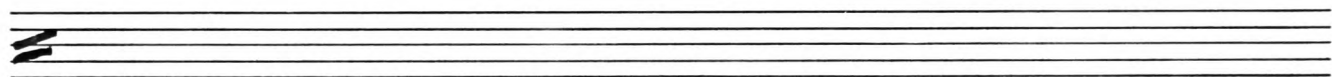
Zingarelli

A

Antigone

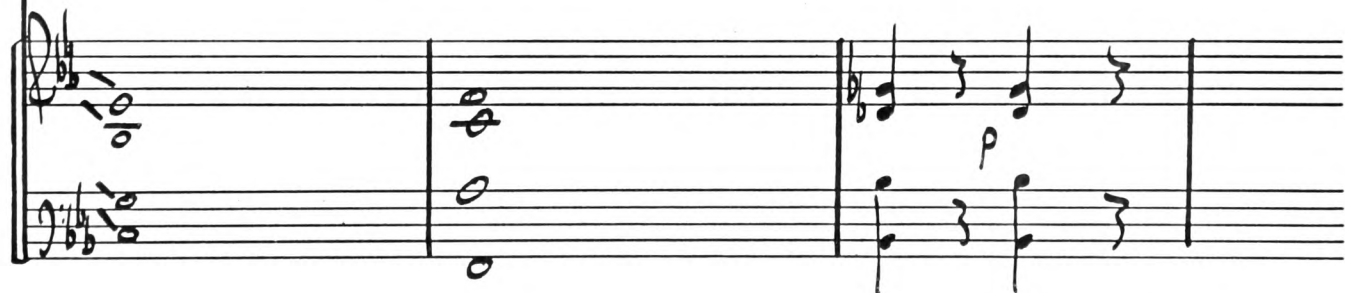


Quoi! du fils de ta sœur, privé de sepul-tu--re, in-hu-main, tu veux



voir les restes dis-persés, des van-toux dé-vo-rants de ve--

(5)



Continued

Créon.

8

ni la pâ-ture? Je le déclare en-fin, puis-que tu m'y for-

9

cez, et si quel-que mor-tel im-pie et sa-cri-lé-ge ose en

Maestro

stacato.

10

fin de la loi-- vous m'a-vez en-tan-du

14

etc.

Antique full score p 48/5

Antigone I.5.

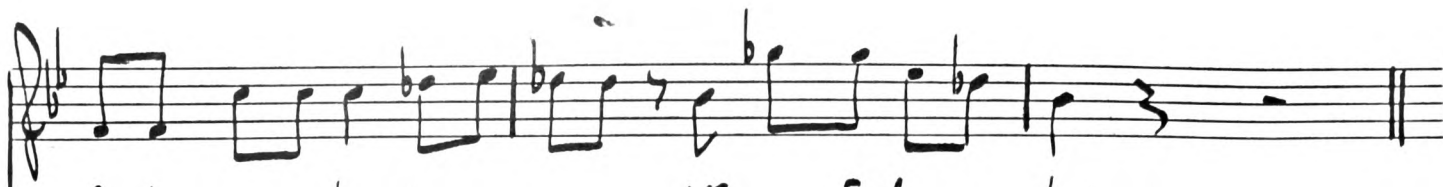
B

Hé-mon, celui qui t'a fait naître m'ac-cable au-jour--

string.

d'hui. Ce se-rait l'i-mi-tar que de la mé-con-naître. Il est ton

père, il est ton Roy. Pour ne pas l'of-fen-ser, et le haïr peut-

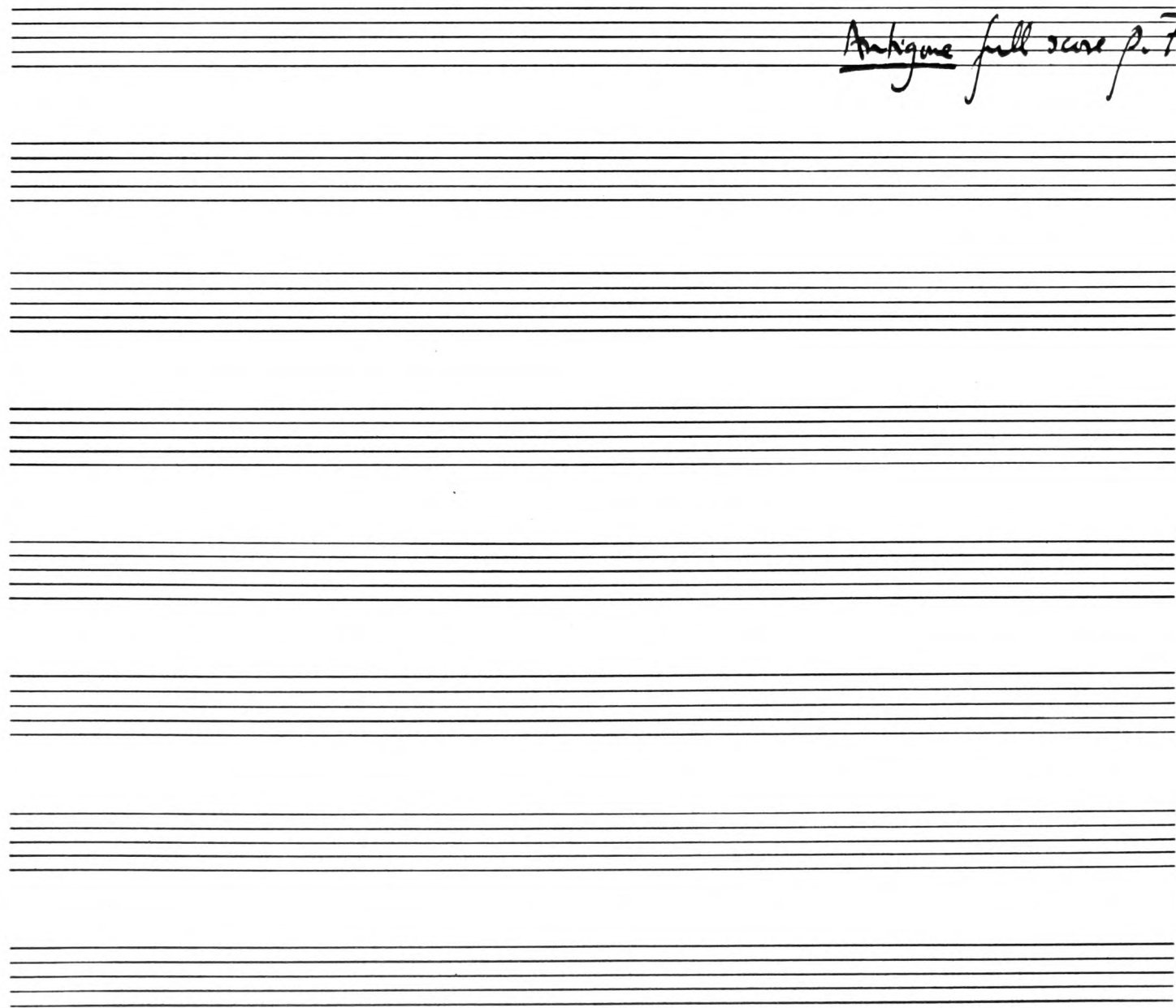


ê-tre, a-vec ton in-no-cen-ce, Hé-mm, c'è-lig-ne. toi.

Segue
Duet.



Antique full score p. 74



Démophon (cm) I.2

Chamber

High priest.

Il va par-ler. Fai-tes si-len-ce, fai-tes si-

(Wind)
Strings
pp

len-ce, et l'a-dor-rez. ORACLE Lorsque l'on ver-ra ce-

Flute
Oboe
Clarinets = Bb

Horns (c) a 2
Bass



dar la force - à la fa-ibles-se, lous-que du fêr li-on l'or

Fl

Ob

Cl.

Horns

Bass

Handwritten musical notation for the first system of instruments, including Flute, Oboe, Clarinet, Horns, and Bass. The notation includes notes, rests, and dynamic markings such as 'a2'.



grail - se-ra dom-pté qu'on ver-ra le tor-rent dans sa

Handwritten musical notation for the second system of instruments, including Flute, Oboe, Clarinet, Horns, and Bass. The notation includes notes, rests, and dynamic markings such as 'a2'.

Démophon (cm)

148

come ar-rê-té —, Tra-- ces, le Dieu con--

zent que vo--tre mal-hen ces - - - - - ze.

Andante molto
en mesure

Démophon (VD)

Vogel

I-1

(justice) Voici le jour marqué pour l'affreux sa-cri-

Andante

(13)

Strings

(16) fi-ce que la Thémis avec pompe or-donne tous les uns, où malgré no-gé-nis-se--

Continued

ments le Ciel veut dé-ner viage au tré-pas con-dam-né-e soit de fleurs par nos

19

mais tris-té-ment con-ron-né-e, et ser-vant du spec-tacle à nos peuples em--

22

els a-ro-se de son sang le mar-che des an-tels.

25

Andante

ch.

Démophon (vo) III.5

Vogel

A recitative
Timante

Di me pré-ci-pi-

Alligo assai

Basso p

Truques

ter? Dans quels pro-fonds a--bi-mes at-tar-cher-cha la

4

(continued)

Continued

Handwritten musical notation for the first system, including piano and violin staves with dynamic markings like 'f' and 'p'.

Handwritten musical notation for the second system, including a vocal line with lyrics and a piano accompaniment.

mort et l'oubli de mes crimes? de nous en o-di-eux où répan-dre les

7

Allegro assai

Handwritten musical notation for the third system, including piano and violin staves.

Handwritten musical notation for the fourth system, including piano and violin staves.

Handwritten musical notation for the fifth system, including a vocal line with lyrics and a piano accompaniment.

flûtes? Peuples con-tem-plain sein lan-ces vos ja-ve-

8

Handwritten musical notation for the sixth system, including piano and violin staves.

Continued

Démophon (vo)

150 A/B

Handwritten musical notation for the first system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various chords and melodic fragments, with some notes beamed together. A handwritten note "+ Horn" is written above the treble staff in the third measure.

Handwritten musical notation for the first system of the vocal line. It is a single staff with a treble clef. The melody consists of a series of eighth and quarter notes, ending with a half note. The lyrics are written below the staff.

lots, et vous, filles d'en-fan, em-el-les Eu-me..ni - - - - -

(12)

Handwritten musical notation for the second system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system, with similar chordal and melodic structures. There are some rests and dynamic markings like 'f'.

Handwritten musical notation for the third system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with more complex chordal textures and melodic lines. Dynamic markings like 'f' are present.

Handwritten musical notation for the second system of the vocal line. It is a single staff with a treble clef. The melody continues from the first system, with lyrics written below.

des ve-nuz m'a-tre-la-car de vos re-pants li-

(16)

Handwritten musical notation for the fourth system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music concludes this section with various chords and melodic lines.

Continued

Démophon (vo)

150B

da-ble mon sort se dé-voi — le, se dé-voile à mes

④

yeux? Est-il un mor-

⑤

Vas col 8^{me} Strings only

tel, un mor... tel plus com- pa- ble, plus com-

⑥

Continued

pa-ble, et ce-pen-dant — plus ver-tu-eux?

15

tutti (without trbs.)

Démophon full score p. 283,

Démophon II. 4

Vogel

A. Dirca



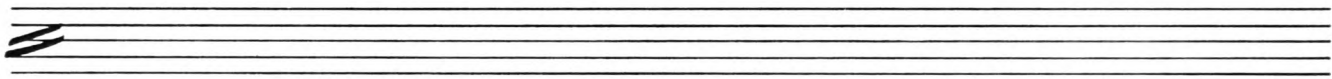
Hé..las! Hé..las! Si ja pou-rais vous di...re

Andante assai

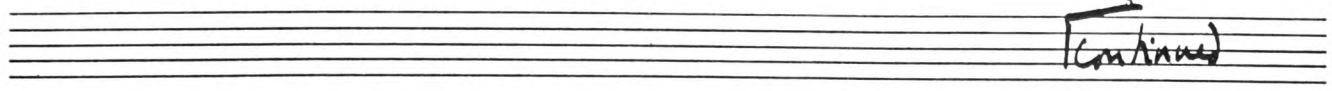
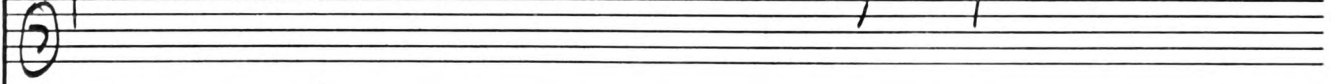
Fl. et voce 8m7

String.

Vn I et voce



quel est l'ex-cès de mes mal-heurs, quel est l'ex -



ces - de mes - mal - heurs - , vous par - ta - - ge -

12

riez ma mar - ty - - re .

etc. Démophon full score p. 143.

B. str. + Wind

+ flute 5th ss only

Démophon

Chambriai

Al! té-né-mi--re,

Allégo spiritoso

+ Violin, any 2 lms.

Al! té-né-mi-re, ce com-pa-ble a--

Continued

Veu qui m'e-clai-re, ce ce-
ete

f *p* *f* *p* *mf* *p*

Dinophorn (CM)
full score p 278.

Démophon (cm) / Démophon (vd) / Chante VIII p. 342.

153 A

Chambini / Vogel.

A. Démophon (cm) I.4

Chambini

Divcé

Si d'un Hy-men se-cret je trahis le mys-té-re, j'ex

Fls. 8

se f 8

p

====

po-se mon é-pony, je lui fais au-con-rir le res-sen-ti-ment de son

13

Allagio.

f

two numbers from start of I.4.

Continued

16) père et na - mè - - me, u - ne li ré - vé - re

18) pour cet Hy - men fa - tal me con - danne à m - -

21) nir. Que dis - je? o — déplorable

153 A/B

Démophon.

23

mère! Et mon fils, quel danger ne va-t-il pas cour-

Vn

Vla

Bn

St. Bn

(Aria).

25

rit. Ah!

St. *rit.* *etz.*

fp

Vn *cl B*

Démophon (CM) full score p. 63.

Démophon (v3)

ment a-vec le fils du Roi? Mais quel au-tre mal-

(22) Andante

leur vien-dra fu-dre sur moi? Une loi nigma reuse or-

(25)

Im-me de li-ner au glaive fa--tal Cel-le qui n'é--tant

(27)

pas hé-ni-ti-è-re d'un trô-ne, s'al-lie au sang ro-

gal. (Aria) et.

Fl. Vm cor 8

Démophon (v) full score p. 37