

RÉPERTOIRE CHOUDENS

BRUXELLES



PATRIE

Grand Opéra en Cinq actes

DE

VICTORIEN SARDOU & LOUIS GALLET

MUSIQUE

DE

E. PALADILHE

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PATRIE

GRAND OPÉRA en 5 ACTES.

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(Direction) **RITT et GAILHARD**

672173

Personnages.	Voix.	Artistes.	Personnages.	Voix.	Artistes.
Dolorès	Soprano.	M ^{lle} KRAUSS.	Karloo	Ténor.	M ^{lle} DUC.
Rafaële	Soprano.	— BOSMANN.	La Trémoïlle	Ténor.	— MURATET.
Le Comte de Rysoor					
		Baryton.	M ^{lle} LASSALLE.		
Jonas	Baryton ou Basse.	M ^{lle} BÉBARDI.	Vargas	Ténor.	— SAPIN.
Le Duc d'Albe	Basse.	— E. DE RESZKÉ.	Noircarmes	Basse.	— DUBULLE.
Rincoñ	Basse.	— SENTEIN.	Delrio	Basse.	— CRÉPAUX.
Un Officier d'honneur , M ^{lle} BALLEROY. Un Officier , M ^{lle} BONTENS. Miguel , M ^{lle} GIRARD. Galéna , M ^{lle} LAFITTE.					

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ACTE I.

La Place du Marché.

INTRODUCTION.

N^o 1.

Vivacissimo.

MIGUEL.

RINCOÑ.

TEÑORS.

BASSES.

PIANO.

Vivacissimo. (♩.=80)

fff

sa l'anna

f

p

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The lyrics "cre - scen - do" are written below the treble staff. A dynamic marking "p" is present. A long slur covers the first four measures of the treble staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics "cre - scen - do." are written below the treble staff. The dynamic marking "p" is present.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics "cre - scen - do" are written below the treble staff. A dynamic marking "p" is present.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics "poco - a - poco - f" are written below the treble staff. A dynamic marking "poco" is present.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics "cre - scen - do" are written below the treble staff. A dynamic marking "ff" is present.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics "poco rit." are written below the treble staff.

CHŒUR.

Vivace. (♩ = 176)

First system of the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked *ff très marqué.* The right hand plays chords and moving lines, while the left hand plays a steady accompaniment.

Second system of the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The music is marked *ff* in the first measure, *dim.* in the second, and *mf* in the third. A *Ped.* (pedal) marking is present in the first measure. There are some performance markings like *v* and *☆* in the bass line.

Third system of the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music continues with a consistent rhythmic pattern.

Fourth system of the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked *più f* in the middle. There are *v* markings in the bass line.

Fifth system of the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked *ff* in the final measure. The word **RIDEAU.** is written above the final measure.

Sixth system of the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music concludes with a final chord in the right hand.

Ténors. SOLDATS ESPAGNOLS. (au bivouac, jouant et buvant autour d'un grand feu)

PETIT CHŒUR.
Basses.

f Ver-sez, ver-sez, ver-sez, mes bel-les!
Ver-sez, ver-sez, ver-sez, mes bel-les!

ff feroce.

Et qu'on nous fasse un feu d'enfer! Un feu d'en-fer! Qu'il flam-be
Et qu'on nous fasse un feu d'enfer! Un feu d'en-fer! Qu'il flam-be

haut, qu'il flam-be clair! Qu'il flam-be haut,
haut, qu'il flam-be clair!

Qu'il flam-be clair! Je-tez-y, s'il le faut, Bruxel-les!
Un feu d'en-fer!

1^{rs} Ténors.
 2^{ds} Ténors.
 1^{rs} Basses.
 2^{es} Basses.

Qu'il flambe haut, qu'il flambe clair! Un feu d'en-
 Jetez-y s'il le faut Bruxel-les! Qu'il flambe haut, qu'il flambe clair! Un feu d'en-
 Jetez-y s'il le faut Bruxel-les! Qu'il flambe haut, qu'il flambe clair!
 Un feu d'en - fer! Qu'il flambe haut, qu'il flambe clair!

1^{rs} et 2^{ds} Ténors. *ff*
 1^{rs} et 2^{es} Basses. *ff*

- fer! Le Duc veut que l'on soit en fê - te!
 Le Duc veut que l'on soit en fê - te!

Et ce qu'il veut, Nous le vou - lons!
 Et ce qu'il veut, Nous le vou - lons!

Pour cé - lé - brer no - tre con - què - te Bu - vons, ai -

Pour cé - lé - brer no - tre con - què - te Bu - vons, ai -

- mons, pil - lons, brû - lons!

- mons, pil - lons, brû - lons! Bu - vons, ai - mons, pil -

A boi - - - - re! à

- lons, brû - lons, A boi - - - - re! à

(1)

boi - - - - re!

boi - - - - re!

MIGUEL. *Un poco meno.* (♩ = 152)

Ils sont gris!

Un poco meno.

f *lourdement.*

RINCON.

A - près la vic - toi - re, Par - dieu! C'est leur droit!

Ri.

Un jour de re - pos. Qu'on

Ri.

passé a - près toi - re, En bruyants é - bats,

Ri. en joyeux pro - pos. Pour d'au - tres ex - ploits nous fait plus dis -

The first system of music consists of a vocal line (labeled 'Ri.') and a piano accompaniment. The vocal line is in a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are 'en joyeux pro - pos. Pour d'au - tres ex - ploits nous fait plus dis -'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand.

Ri. - pos! Pour d'autres ex - ploits nous fait plus dis - pos. (Ils jouent aux dés)

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics '- pos! Pour d'autres ex - ploits nous fait plus dis - pos.' and includes the instruction '(Ils jouent aux dés)'. The piano accompaniment continues with similar rhythmic complexity. Dynamics markings include *p* (piano) and *f* (forte).

This system shows the piano accompaniment for the third system, featuring a continuous sixteenth-note pattern in the right hand and a more rhythmic bass line. A *legg.* (leggiero) marking is present at the end of the system.

RINCON. Et dix! à

The fourth system of music begins with the instruction 'RINCON.' and the vocal line has the lyrics 'Et dix! à'. The piano accompaniment continues with the sixteenth-note pattern. Dynamics markings include *p* (piano).

Ri. moi!

The fifth system of music shows the vocal line with the lyrics 'moi!' and the piano accompaniment. The piano accompaniment continues with the sixteenth-note pattern.

MIGUEL.

J'ai ga -

M.

- gné!

Ténors. *f* (arrivant)

2^d P^r CHŒUR. Pla - ce! Pla - ce! place aux ca - ma -

Basses. *f*

Pla - ce! Pla - ce! ho là eh!

ff Animato.

Ténors. *f*

1^{er} P^r CHŒUR. Non! non! Non!

Basses. *f*

Non! non! Non! non! gare aux esto -

- ra - des! Si! Place aux cama - ra - des!

Si! Place aux cama - ra - des!

gare aux es-to - ca - des!

- ea - - - des! gare aux es-to -

Pla - ce! place au foy - er!

Place au foy - er, place au re - pas!

1^o Tempo.

gare aux es-to - ca - des!

- ca - - - des!

Pla - ce! place au re - pas! Place au foy -

Place au foy - er, place au re - pas! Place au foy -

1^o Tempo.

Non! non! non! non!

Non! non! non! non!

-er! place au re-pas! Place au foy-er, place au re-

-er! place au re-pas! Place au foy-er, place au re-

cresc. *mf*

Non! non! non! non! Gare aux es-to -

Non! non! non! non! Gare aux es-to -

- pas! Place aux ca_ma - ra_des!

- pas! Place aux ca_ma - ra_des!

cresc. *f* *cresc.*

Detailed description: This is a musical score for voice and piano. It consists of two systems of music. Each system has four staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are in French. The first system features the vocal line with lyrics 'Non! non! non! non!' and '-er! place au re-pas! Place au foy-er, place au re-'. The piano accompaniment includes dynamic markings 'cresc.' and 'mf'. The second system features the vocal line with lyrics 'Non! non! non! non! Gare aux es-to -' and '- pas! Place aux ca_ma - ra_des!'. The piano accompaniment includes dynamic markings 'cresc.', 'f', and 'cresc.'.

The musical score is arranged in three systems. Each system contains a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The lyrics are in French. The first system features the lyrics: "_cades! Gare aux es_to - ca_des!". The second system features: "Place aux cama - rades! Place au foy - er, au re -". The third system features: "Non! non! non! non! non! non! non!". The fourth system features: "- pas, au foy - er, au re - pas!". The piano accompaniment includes dynamic markings: *ff marcato.* in the second system and *ff* in the fourth system. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

_cades! Gare aux es_to - ca_des!

_cades! Gare aux es_to - ca_des!

Place aux cama - rades! Place au foy - er, au re -

Place aux cama - rades! Place au foy - er, au re -

ff marcato.

Non! non! non! non! non! non! non!

Non! non! non! non! non! non! non!

- pas, au foy - er, au re - pas!

- pas, au foy - er, au re - pas!

ff

MIGUEL.

Eh! par - ta - gez donc! Ne vous bat - tez

M. pas!
RINCOÛ.

Par - ta - gez, par - ta - gez et ne vous bat - tez pas!

Ténors.

2^d P^t CHŒUR.
Basses.

Par - ta - gez, par - ta - gez et ne vous bat - tez pas!

Ténors.

1^{er} P^t CHŒUR.
Basses.

A boi - - re! A boi - - re! A

Unis.

A boi - - re!

ere - scen - do - molto

boi - - - re! A boi -

ff très marqué.

Ver - sez en - cor! ver - sez, mes

boi - - - re! A boi -

ff très marqué.

Ver - sez en - cor! ver - sez, mes

ff *f*

- re! Et vi - ve la biè - re, La bière et le vin clair!

bel - les! — La bière brune et le vin clair! Et le vin clair!

- re! Et vi - ve la biè - re, La bière et le vin clair!

bel - les! — La bière brune et le vin clair! Et le vin clair!

f

f
Vo - tre re - gard plein d'é - tin - cel - les Nous met au

f
Vo - tre re - gard plein d'é - tin - cel - les

f
Votre regard plein d'étincelles

f
Votre regard plein d'étincelles

The first system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 7/8. Dynamics include *f* (forte) and *ff* (fortissimo).

cœur un feu d'en - fer! Vo - tre re - gard

Nous met au cœur un feu d'enfer! Vo - tre re - gard

Nous met au cœur un feu d'enfer! Vo - tre re -

Nous met au cœur un feu d'enfer! Vo - tre re -

The second system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 7/8. Dynamics include *f* (forte) and *ff* (fortissimo).

plein d'é - tin - cel - les Nous met au cœur un feu d'enfer!

plein d'é - tin - cel - les Nous met au cœur un feu d'en -

- gard plein d'é - tin - cel - les Nous met au cœur un feu d'en -

- gard plein d'é - tin - cel - les Nous met au cœur un feu d'en -

un feu d'en - fer! — A boi - re! A

- fer! A boi - re! A

- fer, un feu d'en - fer! — A boi - avec le 1^{er} chœur.

- fer! A avec le 1^{er} chœur.

tr. *ff* *accelerando.*

boi re!

boi re! Bu-

The first system of the score consists of four staves. The top two staves are vocal lines in treble and bass clefs, both in a key with one sharp (F#). The lyrics are "boi" and "re!". The bottom two staves are piano accompaniment. The right hand plays chords in a rhythmic pattern, while the left hand plays a bass line. A dynamic marking of *ff* is present. A first ending bracket labeled "8" spans the final two measures of the system.

Ai - mons! Brû - lons! pil -

- vous! Pil - lons! ai - mons!

The second system continues the vocal and piano parts. The lyrics are "Ai - mons! Brû - lons! pil -" on the top line and "- vous! Pil - lons! ai - mons!" on the bottom line. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *ff* is present. A first ending bracket labeled "8" spans the final two measures of the system.

- lons! brû - lons!

8- pil - lons! brû - lons!

The third system continues the vocal and piano parts. The lyrics are "- lons! brû - lons!" on the top line and "8- pil - lons! brû - lons!" on the bottom line. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *ff* is present. A first ending bracket labeled "8" spans the final two measures of the system. A "Ped." marking is present at the bottom of the piano part.

The fourth system consists of piano accompaniment for the right and left hands. It features a steady bass line and chords in the right hand. A dynamic marking of *ff* is present. A first ending bracket labeled "8" spans the final two measures of the system.

SCÈNE.

No 1^{bis}

Allegro.

MIGUEL.

RINCÓN.

PIANO.

Allegro. Tai-sez-vous!

MIGUEL.

Allegretto, 3 (négligemment)

RINCÓN (à Miguel)

Oh! ea-pi - tai - ne! Des prisonniers, sans

Qu'est-ce donc? voy - ez!

Allegretto.

R. *Sans cesse il en arri - ve! Allons!_*

R. *Qu'on les amè - ne!*

R. *Le Prévot les viendra juger dans un ins-tant!*

R. *Moi, Je vais à l'hotel de vil-le où l'on m'at -*
en cédant un peu. -
en cédant un peu. -

R. *(il sort)*
-tend.
a Tempo. p

SCÈNE.

N^o 2.All.^{to} moderato.

LA TREMOÏLLE

(La Trémoïlle l'air hautain et railleur, s'avance à petits pas, suivi d'un officier.
Rysoor vient à la suite de ce groupe.)

RYSOOR.

UN OFFICIER.

All.^{to} moderato. (♩ = 69)

PIANO.

*legg.**p*

ten. *ten.* *rfz* *p*

ten. *pp*

f *p* *f* *ten.*

8

p *cresc.* *p*

UN OFFICIER.

(à La Trémoïlle)

Marchez donc!

pp *ff*

LA TRÉMOÏLLE.

(tranquillement)

Mon é_pée est aux mains de ces drô_les,

p *legg.*

Mais il me reste encor ma canne que voi_ci.

poco sf

Et si vous me touchez une autre fois ain_si

p *legg.*

T. Ma foi, tant pis, tant pis pour vos é - pau - les.

UN OFFICIER. (levant l'épée)

Qu'est-ce à di - re, ma-

(lui cinglant les épaules d'un coup de canne)

T. Voi-là, ma rou - fle!

B. -rand?

ff *All^o*

Tempo I^o

T. Je suis le mar -

(Parlé)

B. Ho - là! Vous!

f *cresc.* *ff* **Tempo I^o**

T. -quis de la Trémoil - le Et la Bien que prisonnier, sans dé -

mf *p*

T. *fen - se Je ne permets pas qu'on m'offen - sé. Più mosso.*

T. *Ce-ci dit, s'assied-on chez-vous? (entr'eux)*
 OFFICIERS. (Basses) *p*

L'ami

MIGUEL. (avec respect)

Là! Monsieur le Marquis!

du roi Charles de France...

Andantino. (à Rysoor qui veut lui céder sa place)

T. *Monsieur!*

RYSOOR,

Andantino. (♩ = 69) *Je suis chez moi, Monsieur, é tant fla...*

LA TREM.

Et gentilhomme...

mand. Le Comte de Rysoor.

Pardou! quel est ce lieu? Où sommes-nous i-ci?

Allegretto. Sur la

(avec ironie)

Ah! bien trouvé!

pla - ce qu'on nomme La Bouche - ri - e!

suivez.

Des coups de feu!

(Détonations dans le lointain)

Oui, là - bas, on fu_sille en

stringendo.

ff *fp* *p*

en pressant. Ab! Vous êtes calvi-
(il se découvre)

masse Nos frères, nos a_mis... des hé_re_tiques!

cresc. molto. *ff*

Andantino. (doux)

-niste? Touchez là! je sais des vôtres! Dieu les re -

Oui, monsieur. *Andantino. (♩ = 80)*

-çoive en sa grâ - ce!

Hélas!

dim. *cf*

(légèrement)

Mais un voy -

qui vous a_mène en Flandre, en ce mo - ment?

dim. *pp*

B. AIR.

All^{to} con moto.

T

age d'agrément.

All^{to} con moto. (♩=92)

p leggiero.

T

Pour mon âme -

p

p

T

-se au jeu de pa - me, Le Roi Char - les me veut du bien. "L'air de Pa -

mf

p

T

-ris et du royau - me, Me dit-il, un beau jour. — mon cher, ne te vaut

tr.

T rien, Il fait i - ci trop chaud pour toi, vavoir la Flan - dre, L'air de Pa -

All^o mod^{to}
 T - ris ne te vaut rien!» (♩=112) - Je pars - sans chercher à com -

legg. e stacc.

T - prendre. Et me voi - là par le che - min, Sans nul - sou - ci - du len - de -

p suivez.

a Tempo.
 T - main. Huit jours après, à la fron -

a Tempo.

T - tière, Au beau mi - lieu d'une ri - viè - re, Que vois - je? Monsieur de Nas -

cre - scen - do.

T
-sau! Que diable fai-tes-vous dans l'eau?

mf

T
Il me ré-pond: je vais me bat - - - tre!

cresc.

T
E-tes-vous de notre par - ti? - Contre qui?

T
- L'Espagnol! - Bon! Comme un diable à

cresc.

T
quatre En a - vant — me voi - là par - - ti! **Un poco più animato. (♩=152)**

ff

f marcato e brillante.

8

1
8
Lancé dans cette a_ven_tu_re, Je fais oeu_vre de sol_

1
8
_dat! Je me bats bien, je vous

1
8
ju_re! Je me bats bien, je vous

1
8
ju_re! Mais...

1
8
par malheur... on nous bat!..

1^o Tempo All^{to}

T
Je tombe de cheval, et là, sous ma montu - re,

T
poco cresc. Un Espagnol me prend.

T
Il me vend un bon prix, La

T
cresc. bê - te et son har - nais com - pris! **Retenu.** Le Duc d'Al - be m'esti - me

T
di - gue D'ê - tre rançon - né comme un Roi. **Retenu.** Il veut cent mille é - cus de

672123

Tempo quasi And^{no} (♩=76)

moi... je me ré-si-gne! Mais ce

dim. *p* *pp*

Tempo quasi And^{no}

qui m'en-ra-ge, vraiment! C'est d'être al-lé me fai-re

preu-dre, me fai-re preu-dre sot-te-ment, A-lors que j'accourais gaî-

sf *p*

-ment Chercher en ce pa-ys de Flandre Un car-na-val qu'on dit char-

poco rit. *pp* *suivrez.*

a Tempo.

mant. Voi-là, Mon-sieur, voi-là com-

a Tempo.

pp *p*

T
-ment, Grâce à ma très pla - te cap - tu -

T
-re, Mon Mardi-gras a la fi - gu - re D'un vi - lain ca - rê - me pre -

T
-nant! Mon Mardi-gras a la fi - gu - re D'un vi - lain ca - rê - me pre -

T
-nant!

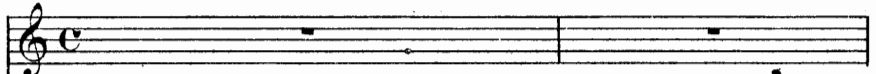
Allegro.

Encabáñez.

SCÈNE.

SC. 3.

LA TREMOÏLLE.



Récit (amèrement)

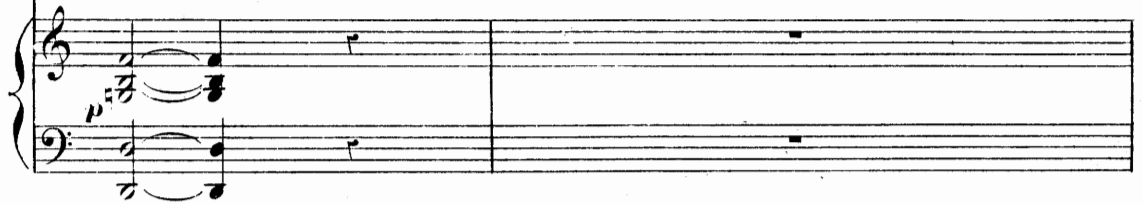
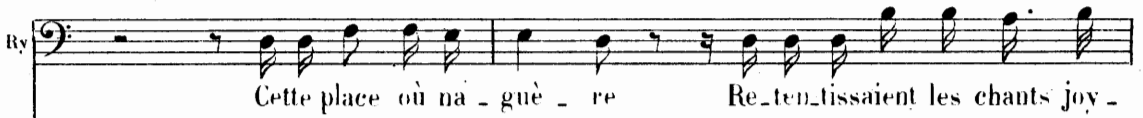
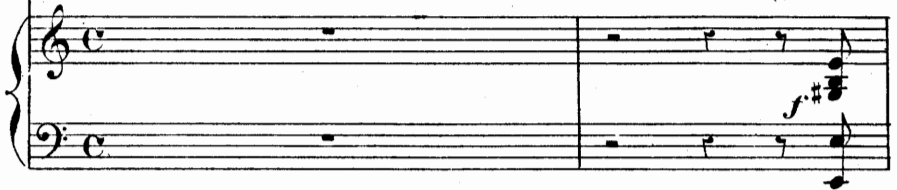
RYSOOR.



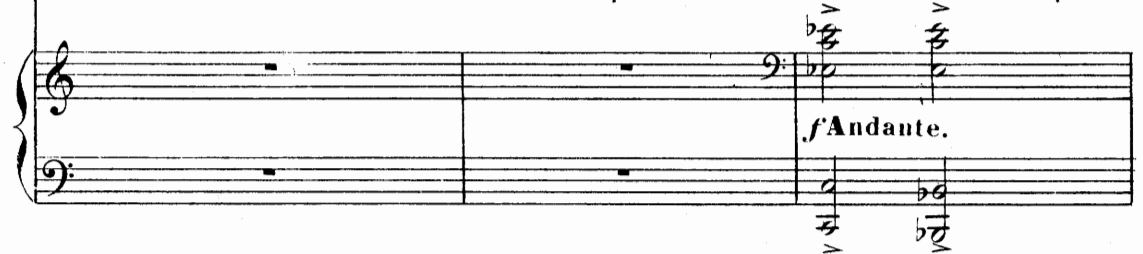
Oui, — c'est le car - na - vall..

Allegro.

PIANO.



Andante. (♩ = 60)



Ry

Oui; l'Es - pa - gne tri - om -

fp

Ry

- phan - te, For - te des maux qu'elle en - fan - te, S'en - racine à no - tre

sf

Ry

seuil! On nous brû - le! on nous fu -

p

Ry

- sil - le! Il n'est pas de fa - mil - le Que l'on n'ait mise en

cresc.

sf

deuil! Pour af - fir - mer sa puis - san - ce,

marcato.

mf

La ruïne est partout, et par-tout le gi-bet!

cresc.

Tout sol-dat est bour-reau! Cer-tain de la sen -

ff

-ten - ce, Pourvu qu'il tu - e, il peut tu-er comme il lui

ff ten.

ff ten.

Ped. *Ped. *

plâit! Voi - là la san-glan - te fu -

ff

ff p

Ly

- ri - - e

Que promè - nent sur notre

Ly

sol Les oppresseurs de la Pa - tri - - e!

(Détonation-)

LA TREM.

a Tempo.

C'est hor -

Voilà le carna - val que nous fait l'Es - pa - gnol!

suivez.

rit.

a Tempo.

- ri - ble!

dim.

p

dim.

Allegro. RYSDOR.

Allegro. Ce monstre in - flex - ible en sa ra - ge, Ce Duc

pp

d'Al - be, qui n'a d'humain que le vi - sa - ge, Il est

p

Plus lent.

Andantino.

pe - re, pourtant; Dieu se re - trou - ve là! **Andantino.**

suivez. *pp*

Après de ce dé - mon, Il mit une in - no - cen -

dolce.

LA TREM

Je l'ai vue au Lou - vre, elle est charman - te!

- te: Sa fil - le...

Allegro.

RYSOOR.

Conscient des horreurs qu'il or - don - ne. Voi -

Allegro, (♩ = 108)

pp

Ry - là Que pressen - tant le jour fa - tal où Dieu se

cre - scen -

Ry - ven - ge, Il trem - ble de le voir se venger sur cet

do. f.

Ry - an - ge, Il la tient au cou - vent a - vec un soit ja -

p

Ry - loux, Lui dé - robant les maux qu'il fait pe - ser sur

suivrez. rit.

SCÈNE DU TRIBUNAL.

N^o 4.

Allegretto. (♩=69)

RAFAELE.

KARLOO.
LA TREMOILLE.MIGUEL.
VARGAS.

RYSOOR.

NOIRCARMES.
RINCOÏ.JONAS.
DEL RIO.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegretto. (♩=69)

*pp*8^a bassa

(Tambours à distance — Rysoor regarde puis revient)

nous!

Nos ju - ges!

8

8

A. ENTRÉE DU TRIBUNAL.

First system of piano introduction. Treble clef, bass clef. Dynamics: *ff*. Tempo: *ten.*

Second system of piano introduction. Treble clef, bass clef. Dynamics: *ff* *brutement.*

NOIRCARMES.

C'est un froid mortel!

Du feu!

de la lumière!

DELIO.

Du

Piano accompaniment for the vocalists' first system. Treble clef, bass clef.

bois!

1^{rs} Tenors.

De la lumière!

De la lumière!

2^{ds} Tenors.

Du feu!

Du feu!

1^{rs} Basses.

Des torches!

Des torches!

2^{es} Basses.

Du bois!

Du bois!

Second system of piano accompaniment for the vocalists. Treble clef, bass clef. Dynamics: *ff*.

NOÏRC.

Dépêchons! —

DELRIO.

Allons vi-te!

NOÏRC.

(le Tribunal s'installe)

C'est bien!

MIGUEL.

Allegro.

(à Miguel)

I-ci!

Allegro. (♩ = 108) Vos prisonniers?

Bien!

mais voy-

LA TREM.

(bas)

Vous le connais-

BYSOOR.

(frappé)

Lui!

(appelant)

ous! Karloo Vander Noot?

T. *-sez?*

B. *Un ami, presqu'un frè_re! Ah! que lui veulent-ils?*

KARLOO.
Me voici!

VARGAS.
C'est bien lui!

NOIRC.
Est-ce bien celui-ci?

NOIRC. (à Karloo) *Allegretto. (♩ = 80)*
Vous ê_tes ca_pi_tai - ne de la

DELRIO.
Très sus - pect!

Allegretto. (♩ = 80)

gar.de bourgeoise? Avant l'aube prochai - ne Désar.mez vos soldats! Car

Più mosso.

N

si le jour levé Vos armes ne sont pas à la maison de vil - le,

Più mosso.

N

Tou - tes!., je vous fais pen - dre! Attendez-là!

LA TRÈM.

RYSOOR.

Du moins pour ce soir.

Sauvé! Il est sau.vé!

Ah! peut-être Pour toujours,

VARGAS.

(appelant)

poco rall.

Maître Jo.

NOIRC.

a Tempo.

Le sonneur, maintenant!

B. CHIEUR. RÉCIT
 et
AIR DU SONNEUR.

Allegro. (♩ = 144)

Même mouv!

nas!

Ténors. *f*

(Les soldats, amenant Jonas, avec des rires et des cris) Jonas! Jo - nas! Ho -

Basses. *f* Jonas! Jo - nas! Ho -

Allegro. (♩ = 144)

Même mouv!

-là! Jonas! ne tremble pas! Ho - là! Jonas! ne tremble pas!

-là! Jonas! ne tremble pas! Ho - là! Jonas! ne tremble pas!

Ton vieux patron dans la balei - ne A bien souffert une au - tre gè - ne! Ne

Ton vieux patron dans la balei - ne A bien souffert une au - tre gè - ne!

sf *mf* *sf* *mf*

gémis pas! Ne tremble pas!

mf
Ne gémis pas! Ne tremble pas! A - mi Jo - nas, ne tremble

fp

1^{er} Ténors. *p*
A - mi Jonas, ne gémis pas! Ton vieux patron dans

2^{es} Ténors. *p*
Ton vieux pa - tron dans la ba -

p
pas! — Ton vieux pa - tron dans la ba -

tr.

sostenuto.

la baleine A bien souffert une autre gè - ne! Ne gémis

leine A bien souf - fert une au - tre

leine A bien souf - fert. A bien souffert une

tr.

f

cre - - scen - - do.

pas! Ne tremble pas! ne gé_mis_pas! A -
 gè - - ne! Ne tremble pas! ne gé_mis pas!
 au_tre gè - ne! Ne tremble pas! ne gé_mis pas! Jo -

cre - - scen - - do.

-mi Jo_nas, ne tremble pas! Jonas, Jo_nas, ne gé_mis
 Jo_nas, ne tremble pas! Jonas, Jo_nas, ne gé_mis
 -nas, ne tremble pas! Jonas, ne gé_mis

Unis.

pas! Jonas! ne tremble pas!
 pas! Jonas! Jo_nas, ne tremble pas!

VARGAS.

U - ne bon - ne fi - gu - re!

NOIRC.

Oui! l'on

ne di - ra pas que ce - lui - là cous - pi -

Récit.

re! Eh! répons-moi, mon

maî - tre; N'ai - mes - tu plus le Duc? N'ai - mes - tu plus le

N
 Roi? (tremblant)
 JONAS. Mesuré.
 Moi, Monsi_eigneur? Bon Dieu!
Tempo All^o

N
 Pourquoi N'entend-on plus les airs joyeux de ton bef.
 J
 Que di_tes-vous?
Récit.

Andantino.
 N
 - froi?
 J
 Mes cloches ont per_du leur gai_té cou_tu.
Andantino.

N
 Qu'est-ce à di_re?
 J
 - miè_rel..
mf

A I R.

Allegretto quasi All^o (♩ = 104)

JONAS. (avec une bonhomie joyeuse)

Allegretto quasi All^o (♩ = 104)

mf *louré.*

Ja dis elles chantaient gaiement! — Et les chan-

- taient dans la lumiè - re! — Et moi, dans leur ca - ge de

pier_re J'allais, ve_nais gaillar - de_ment. Léger, je grimpais jusqu'au

p *louré.*

faî - te Régler les carillons de fê - te. Elles tintaient clair autre -

mf

poco rit. **Più animato.**

- fois. Elles tintaient clair toutes trois.

poco rit. **Più animato.**

f

Et qu'elles avaient fière mi - ne Dans la tour noire du bef -

- froi! — Quand on son - na pour Grave - line Le gros bour -

dim. *pp* *cre -*

- don et Jacque - line Et Jeanne - ton Semblaient ma foi, Dig, dingdong,

scen - do. *mf*

ri - re comme moi! — Dig, ding, dong, — rire comme moi!

f *esce.*

Un peu retenu. *ff*

El - les chantaient clair tou - tes trois! — El - les chan -

rit. *ff*

rit. - - - **a Tempo.**

- taient clair toutes trois. Dig, ding, dong! - dig, ding, dong! - Quelles chantaient

ff

rit. - - - *ff*

a Tempo.

clair! Quelles belles voix! Dig, ding, dong! - dig, ding, dong! - Quelles belles

rit. - - - **a Tempo.**

voix! quelles belles voix!

rit. - - - **a Tempo.**

(1) **Andante.**
(tristement) *p*

Au - jour d'hui plus de mas - ca - ra - des,

Andante.
pp

De carrousels, de caval - ea - des; Et mes clo - ches ne chantent pas!

(1) Au théâtre on peut passer du signe ♩ au signe ♩ page 55, A.C. 7481.

sf Elles s'en donnaient à voix hau - te. *p* Mais on meurt!

Ce n'est pas leur fau - te Sil leur faut tant sonner le glas!

f Elles ont peur du bruit des armes! *p* Trop de pauvres gens sont en

lar - mes. *pp* *rit.* Mieux vaut — qu'et - les ne chan - tent pas!

suivez. *pp*

NOIRC. **Allegro.** Bonhomme!

N
A d'autres jeux le Duc veut qu'on s'ap - prê - te!

N
Va donc régler en - cor tes ca - rillons de fê - te.

JONAS. (vivement)

Fla -

N
Par le ciel! Non! A tes clo - ches tu vas ap -

- mands?

And^{no} très marqué.

And^{no} (♩ = 88)

N
- prendre Des chants d'Espa - gne au lieu de tes vieux airs de Fla - dre.

All^o vivace. (♩=132)

N

Sinon... la mort! —

JONAS.

Grand Dieu! grand Dieu! par-

All^o vivace. (♩=132)

f p

- don! Mes clo - ches - ont la têtes du - re, Et ne

p

peu - vent, je vous l'as - su - re, Re - te - nir si tôt leur le -

NOIRC.

Demain que tout soit fait!

- çon.

cresc.

N
 Qu'il s'en aille à pré-
 Monsieur, je vous ju - re!

mf

N
 - sent!
 Bases. Mes cloches ont la tê-te du-re!
 Jonas! Jo -

crese. *f*

1
 Mes cloches ont la tê-te dure!
 Ténors. *f*
 Jonas! Jo - nas! brave Jonas! brave Jo -
 - nas! brave Jonas! brave Jo -

Tempo 1^o (♩ = 144)

f (1)

- nas! Viens - t'en chez toi, bra - ve Jo_nas! Viens

- nas! Viens - t'en chez toi, bra - ve Jo_nas! Viens

t'en chez toi, C'est Mardi-gras! Ton vin est bon, ta cave est plei - ne!

t'en chez toi, C'est Mardi-gras! Ton vin est bon, ta cave est plei - ne!

Viens, nous boirons à perdre ha_lei - ne A ta san_té, bra -

Viens, nous boirons à perdre ha_lei - ne A ta san_té,

- ve Jo_nas! Viens -

Bra - ve Jo_nas, à ta san_té, bra - ve Jo - nas! Viens -

1^{er} Ten.
-t'en chez toi, c'est Mar-di-gras! Ton vin est bon, ta cave est pleine

2^d Tén..
-t'en chez toi, c'est Mar - di - gras! A

Basses.
-t'en chez toi, c'est Mar - di - gras! A

tr.

sostenuto.

A ta san_té, à perdre ha_lei - ne Viens nous boi -

ta san - té, a perdre ha -

ta san - té. A ta san_té, à

f *p*

- rons, Viens, nous boirons à perdre ha_leine, à

- lei - - ne, Viens, nous boirons à perdre ha_leine

perdre ha_lei - ne, Viens, nous boirons, bra - ve Jo - nas, Jo -

cre - - scen - - do.

cre - - scen - - do.

cre - - scen - - do.

cre - - scen - - do.

ta san_té, bra_ve Jo_nas! Jo_nas! Jo nas, viens-t'en chez

à ta san_té, Jo_nas! Jo_nas! Jo nas, viens-t'en chez

nas, bra_ve Jo_nas! Jo_nas! Viens-t'en chez

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The first two staves are for soprano and alto, and the third is for bass. The piano accompaniment is in the bottom staff. The lyrics are: 'ta san_té, bra_ve Jo_nas! Jo_nas! Jo nas, viens-t'en chez' for the first two parts, and 'nas, bra_ve Jo_nas! Jo_nas! Viens-t'en chez' for the third part. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* and *f*.

toi, Jonas, C'est Mardi-gras.

toi, Jonas, C'est Mardi-gras. (Sortie joyeuse des soldats entraînant Jonas)

toi, Jonas, Jonas c'est Mardi-gras.

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The first two staves are for soprano and alto, and the third is for bass. The piano accompaniment is in the bottom staff. The lyrics are: 'toi, Jonas, C'est Mardi-gras.' for the first two parts, and 'toi, Jonas, Jonas c'est Mardi-gras.' for the third part. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *ff* and *dim.*. A note in the piano part is marked with a sharp sign (#).

dim. *f* *mf* *dim.*

The piano accompaniment for the third system consists of two staves. The music features a rhythmic pattern of eighth and sixteenth notes. The dynamic markings are *dim.*, *f*, *mf*, and *dim.*.

dim. *pp* *tr*

The piano accompaniment for the fourth system consists of two staves. The music features a rhythmic pattern of eighth and sixteenth notes. The dynamic markings are *dim.*, *pp*, and *tr*.

C. SCÈNE.

NOÏRCARMES (se levant) *f*

Les prisonniers! —

Vivace.

p (ENTRÉE DES PRISONNIERS)

cresc.

ff p

cresc.

NOÏRCARMES.

Lent.

Allegro.

Que l'arrêt sac-com-plis - - - se!

Allegro. (♩ = 108)

ff Lent

f p

cresc.

Ténors. *ff*

Basses.

mort!

SOLDATS. *ff*

A mort!

cresc. *ff*

mort! point de mer_cie! point de pi_tié!

mort! point de mer_cie! point de pi_tié!

D. SCÈNE ET ARIOSO.

Andante (♩ = 56)

NOÏRC. (tout à coup)

Qui vient donc? écoulez!

Non!

Non!

And.^{te} dolce.

ff p

Ped. ⌘

UN OFFICIER, arrivant.

La fille du Duc! Et le! si.

C'est la fille du Duc! C'est doña Rafaë - le!

Ped. ⌘

☆ Ped. ⌘

☆

(aux soldats, avec trouble)

-len - ce tous! si len - ce! Rien! plus rien devant

poco rf:

Ped. ⌘

☆

Ped. ⌘

☆

poco rit.

ENTRÉE DE RAFAËLE.

et - le! Le Duc d'Albe l'ordonne: elle ne doit rien voir!

lim.

poco rit.

pp leggiero.

p cantabile.

N

Silen - ce!

Ped. * Ped. *

Ped. * Ped. * Ped. *

p

dim e rit.

Ped. * Ped. *

a Tempo.
 RAFAËLE (avec joie)

a Tempo. Monsieur de la Trémoil - le!

pp *poco rall.*

NOIRC.

Récit.

Ah! vous ici, madame! Lorsque le

dim.

RAFAËLE.

S'il me blâ - me, Je saurai m'excu -

Duc vous croit au couvent!

- ser. Ce soir, je me sens mieux.

Souffrante encor!

Moderato.

D'ailleurs, je veux... je veux sa - voir...

Vivace.

Vivace. (♩ = 152)

Du cou - vent, J'entendais des coups de

R. feu...
NOIRC.

Ma - da - me... Ma - da - me

R. Je voyais — u - ne

V. C'est... pour le carna - val!

R. flam - me... Et puis,

N. Des feux de joie.

p *cresc.*

R. il montait des cla - meurs. Des cris de

molto. *f*

en retenant. **Tempo.** *rit.*

V. fê - te! On va dan - ser on va dan - ser cette nuit même, chez le

f *suivez.* **Tempo.** *suivez.*

a Tempo.
RAFAËLE.

U - ne fê - te! et mon pè - re qui m'ai - me m'oubli -

N. Duc!

a Tempo.

Moderato.

R. - ait! J'ai bien fait de ve - nir!

mf *p* *suivez.* **Moderato.**

R. Mais ces pleurs, ces vi - sa - ges pâlis!

dim. *f*

Allegretto.

R. Ces enfants et ces fem - mes!.. Que le terreur est dans leurs

Allegretto. (♩ = 66)

pp

pp

R. à - mes? Quoi vrai -

NOIRC.

Des gens qui n'ont pas lu les édits!

p

R. - ment? Et vous les punissez?

LA TRÉM.

poco rall.

Oh! trop sévè - re -

pp

poco rall.

a Tempo.

R. Mé - me légère - ment, je défends qu'on pu - nis - se Mé - me légère -

T. - ment!

a Tempo.

f

p

V.
 - ment, je défends qu'on punis - se.

R.
 Bonnes gens, — rassu-rez-vous, Bon-nes

R.
 gens, ras-su-rez-vous! I-ci je répons- pour

Audante. (♩ = 60) *dolce.*
 tous. Les hom - mes ont dans leur jus - ti - ce Des de.

Audante. (♩ = 60)
sostenuto.

R.
 - voirs — bien cruels par - fois, — Mais ils ai - ment que l'es-pé - ran - ce, Eou-

cresc. *dim.*

R. - bli, le par - don, la clé - men - ce Par - lent à tous par

Poco rit. - - - Più mosso. *f.*

R. no - tre voix, par - lent à tous par no - tre voix Je veux

Poco rit. - - - Più mosso. *p*

R. voir - - par - tout ou je pas - se, Des vi - sa - ges riants, Des

cre - - scen -

R. *p* cœurs é - panou - is. Al - lez! Al - lez comme je vous le

do. *p*

U.
 dis! — Al - lez, comme je vous le dis... — Par moi —

dolce. *dim.*

R.
 mon pe - re vous fait grâ - ce.

Poco rit. **a Tempo.**

pp *poco rfz*

U.
 Vous êtes li - bres tous! Al -

dim. *poco cresc.*

R.
 - lez ———— bonnes gens! al - lez, et pri - ez Dieu pour

pp *pp* *pp* *suivez.*

rall.

Ped. *

E. ANGELUS.

All^o con moto

RAFAËLE 

vous.

Ténors. 

SOLDATS (murmures menaçants)

Basses. 

Cloche en UT (dans la coulisse)

All^o con moto (♩=120)

PIANO *pp* 

NOIRCARMES.



Li - bres!.. pas de



Li - bres!..

cres - - - - - cen - - - - - do



(impérieusement.)

N.

L'an-ge - - lus!

grâ - - ce pour eux! pas de

pas de

f

f

(avec un geste violent pour les forcer à s'agenouiller)

N.

A - - ve Ma - - ri - - - - -

grâ - - ce!

grâ - - ce!

f

fff

N.

a..

pp

Sanc - ta Ma - ri - - - - a

pp

cre - - - - scen -

RAFAËLE *rit. - - - - f*

1^{rs} et 2^{ds} Sop. *f*

PRISONNIERS. *f*

Ténors. *f*

Basses. *f*

Ténors. *mf*

SOLDATS. Sanc - ta Ma - ri - - - - a.

Basses.

rit. - - - -

f

do - - - -

crese.

Allegretto.

gneur, en tendez la pri - è - re, De ces cœurs ré - signés - et
 - gneur, ex - aucez nos pri - è - res, Bé - nis - sez l'an - ge pur - et
 - gneur, ex - aucez nos pri - è - res, Bé - nis - sez l'an - ge pur - et
 - gneur, ex - aucez nos pri - è - res, Bé - nis - sez l'an - ge pur - et

NOÏRC. et DELRIO avec les Basses.

A.ve Mari - a

A.ve Mari - a

grati - a ple - na

Allegretto. (♩ = 72)

ff *f* *cresc.* *f*

Ped. ☆ Ped. ☆ Ped. ☆

doux Pre - nez en pi - tic leur mi - se - re E pargez
 doux Qui vient con - so - ler nos mi - se - res O Dieu sau -
 doux Qui vient con - so - ler nos mi - se - res O Dieu sau -
 doux Qui vient con - so - ler nos mi - se - res O Dieu sau -

grati - a ple - na

Do - minus te - cum

Do - minus te - cum

cresc.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

R.

leur de nou - veaux coups! Cou - ju - rez les pé - rils sans
 - veur é - cou - tez - nous En son - geant au mal qui l'op -
 - veur é - cou - tez - nous En son - geant au mal qui l'op -
 - veur é - cou - tez - nous En son - geant au mal qui l'op -

Be - ne - dic - ta tu
 Be - ne - dic - ta tu in mu - li - e - ri - bus

Ped. ☆ Ped. ☆ Ped. ☆

R.

nom - bre Que je sens gran - dir au - tour d'eux, A -
 - pres - se La tris - tesse est dans tous les cœurs Ay -
 - pres - se La tris - tesse est dans tous les cœurs Ay -
 - pres - se La tris - tesse est dans tous les cœurs Ay -

in mu - li - e - ri - bus Et be - ne - dic - tus
 Et be - ne - dic - tus

Ped. ☆ Ped. ☆ Ped. ☆

R.
près les jours de deuil et d'om - bre Gar - dez leur des jours ra - di -

1^{re} Sop.
- ez pi - tié de sa jeunes - se Comme elle eut pitié de nos

2^{de} Sop.
- ez pi - tié de sa jeunes - se Comme elle eut pi - tié de nos

- ez pi - tié de sa jeunes - se Comme elle eut pi - tié de nos

- ez pi - tié de sa jeunes - se Comme elle eut pi - tié de nos

fructus ven - tris

fructus ven - tris tu - i, Jesus

- scen - do - mol - to.

- scen - do - mol - to.

Ped. ☆ Ped. ☆ Ped. ☆

R. *ff*
 - eux Sei - gneur en - tendez la pri - è - re De ces

ff
 pleurs! Sei - gneur ex - aucez nos pri - è - res Bé - nis -

ff
 pleurs! Sei - gneur ex - aucez nos pri - è - res Dieu sau -

ff
 pleurs! Sei - gneur ex - aucez nos pri - è - res Dieu sau -

ff
 pleurs! Sei - gneur ex - aucez nos pri - è - res Dieu sau -

f
 tu - i Jesus Sanc - ta Ma - ri - a

f
 Sanc - ta Ma - ri - a Ma - ter

ff
 Ped. * Ped. * Ped. *

R.

cœurs ré-si-gnés et doux. Pre-nez pi-tié de leur mi-sè-re E -
 -sez l'an-ge pur et doux Qui vient con-soler nos mi-sè-res O
 -veur écou - tez-nous O Dieu sau - veur!
 -veur écou - tez-nous O Dieu sau-veur; é - coutez-nous!
 -veur écou - tez-nous O Dieu sau-veur. é - coutez-nous!
 Mater De - i O-ra pro no - bis Sanc - ta Ma - ri - a
 De - i O - ra pro no - bis Sanc - ta Ma - ri - a

Ped. * Ped. *

R.

- par - gnez leur de nouveaux coups, Sei - gneur! Sei -
 Dieu sau - veur. é - cou - tez-nous! Sei - gneur! Sei -
 E - cou - tez-nous! Sei - gneur, Sei -
 O Dieu sauveur, é - cou - tez-nous! Sei - gneur, Sei -
 O Dieu sauveur, é - cou - tez-nous! Sei - gneur, Sei -
 Sanc - ta Ma - ri - a O - ra pro no - bis
 Sanc - ta Ma - ri - a O - ra pro no - bis

ff
 Ped. *

Un poco rit.

R.

- gneur ! Sei - gneur, entendez leur pri - è - re, Sei -
 - gneur ! Sei - gneur, ex - au - cez nos pri - è - res Sei -
 - gneur, ex - au - cez - nous, Sei -
 - gneur, ex - au - cez - nous, Sei -
 - gneur, ex - au - cez - nous, Sei -

o - ra pro no - bis pec - ca - to - ribus nunc et in
 o - ra pro no - bis pec - ca - to - ribus nunc et in

Un poco rit.

fff
 Ped. * Ped. * Ped. *

Slargando.

Tempo.

- gneur, É - par - gnez - leur de nouveaux coups!

- gneur; O Dieu Sau - veur, ex - au - cez - nous! _____

- gneur! Dieu bon, ex - au - cez - nous! _____

- gneur! O Dieu Sau - veur, ex - au - cez - nous! _____

- gneur! ex - au - cez nous! _____

ho - ra mor - tis nos - træ

ho - ra mor - tis nos - træ Sancta Mari -

Slargando.

Tempo.

Ped. * *ff* *p* 3

R. *p*
 1^{er} et 2^{ds} Sop. Sei - gneur! — Sei -
 Sei - gneur! — Sei -
 Sei - gneur! — Sei -
 Sei - gneur! — Sei -
p Sancta Ma - ri - a o - ra pro no -
 - a o - ra pro no - bis

R. *rit.* *pp* **Andante.**
 - gneur! — Sei - gneur! — a - yez pi - tié! —
 - gneur! — Sei - gneur! — ex - au - cez - nous!
 - gneur! — Sei - gneur! — ex - au - cez - nous!
 - gneur! — Sei - gneur! — ex - au - cez - nous!
 - bis A - men! a - men!
 A - men! a - men!

dim. *rit.* **Andante.** (♩ = 60) *dolce.*
pp *p*

First system of piano accompaniment, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Second system of piano accompaniment, continuing the musical texture with similar rhythmic motifs.

Third system of piano accompaniment, including dynamic markings *poco cresc.* and *pp*.

Fourth system of piano accompaniment, including dynamic markings *poco rit.* and *pp*.

LA TRÉMOÏLLE.

(à Rysoor)

Venez! _____

Fifth system of piano accompaniment, including dynamic marking *pp* and concluding the piece with a double bar line.

F. SCÈNE ET AIR.

Allegro.

NOIRCARMES. (les arrêtant)

Tout n'est pas dit, messieurs!

Allegro. (♩ = 408)

f *ff*

The first system of the score features a piano accompaniment in G minor. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics range from *f* to *ff*.

(à Karloo)

N. Vous, allez vite! Accomplissez no.

ff

Ped. *

The second system continues the piano accompaniment. It includes a vocal line for Noircarmes with the lyrics "Vous, allez vite! Accomplissez no.". The piano part features a *ff* dynamic and a pedal point marked with an asterisk.

RYSOOR (à part)

Il attend! il hési - te!..

N. -tre ordre!

p

The third system shows the piano accompaniment for Rysoor. It includes a vocal line with the lyrics "Il attend! il hési - te!.." and another line with "-tre ordre!". The piano part is marked with a *p* dynamic.

KARLOO. (bas)

Non! car mon devoir est là! Faut-il que je t'aban.

(bas à Karloo)

O_bé - is! Va!

pp

The fourth system features the piano accompaniment for Karloo. It includes a vocal line with the lyrics "Non! car mon devoir est là! Faut-il que je t'aban." and another line with "O_bé - is! Va!". The piano part is marked with a *pp* dynamic and includes a large sustained chord in the left hand.

K
 - don - ne?
 Au nom de la Pa - trie, a - mi, je te for -

ry
 vite. *p* *p* (Karlo s'éloigne)
 - don.ne! Ta vie est nécessaire à notre cause, va, va!

NOIRC. (à Vargas)
 Pour le marquis, c'est bien. l'au - tre!

Moderato. (s'avancant)
 Ry
 Oui.
 N (à Rysoor)
 C'est vous qu'on nomme le Comte de Rysoor?
Moderato. (♩ = 80)

N. *DELRIO (à Noircarmes)* On vous si -

L'un des quarteniers du temps de la Ré - gen - te.

p

N. - gna - le comme ayant quit - té ces quatre jours derniers, Bru -

f *mf*

RYSOOR. Qui vous l'a

N. - xel - les Pour al - ler vers le Prin - ce d'O - ran - ge.

p

Ry. dit ?

N. Prou - vez que vous étiez chez vous. Après le couvre -

f *p*

RYSOOR.

(audacieusement)

Puisque vous accusez prouvez moi le contrai -

NOIRC.

- fen. pendant la nuit der - niè - re

p *f* *f*

- re! -

Attendez.

f *p*

Oui!

Vous lo - gez un of - ficier à nous. Rin - çon?

NOIRC.

Allegro.

Qu'on appelle i - ci le ca - pi - tai - ne!

Allegro. (♩ = 120)

fpp *pp*

LA TRÉM. (frappé)
 Quoi donc?
 RYSSOOR. (bas)
 Je suis mort! Ma perte est cer-

T. Ah! vous a-vez quit-té la vil-le?
 Ry. - tai - ne! Qua - tre

Ry. jours! Ce ca-pi - tai - ne va con-firmer mon ab-

Ry. - sen - ce. Le temps pres-se... Vous sorti.rez, je pense, de cet enfer... Eh
 stringendo. *f* suivez.
 crescendo.

a Tempo.

Ry. bien! Allezchez moi demain Parlez de grâce à la Com-

a Tempo.

p

Quasi Adagio. tres doux.

Ry. -tes - se... Je l'aimais comme un fou quand j'implo-rai sa

Quasi Adagio. (♩ = 50)

pp dolcissimo e sostenuto.

mf

Ry. main. Mon amour a gar - dé sa vivante jeunes - se... Mé-nagez -

dim.

p

Ry. -la Parlez-lui douce - ment, Et que de vo-tre bouche elle apprenne comment je suis

Ry. mort; qu'elle apprenne comment je suis mort, - en pleu-rant d'ê-tre sé-pa-ré

poco rinf.

pp

Allegro. (arrivée de Rincoñ)

Ry. d'el - le! *Allegro.* (♩=126)

pp

cresc.

f

p

NOIRC. (à Rincoñ)

Capitaine, avan - cez... Vous logez dans Bruxelles Chez Monsieur de Ry.

p

N. - soor? Ces quatre derniers jours a - vez-vous, Ca - pi -

RINCOÑ

Oui, Seigneur.

N. - tai - ne, pu voir en son lo - gis le Conte ici présent, je suppo - se, hier?

Ri. Hi -

p

Ah!
 er? le jour? Non! Je n'ai pas vu. Mais la

NOIR.
 la nuit?
 nuit... C'est autre chose. je l'ai vu, très bien

RYSOOR. (à part)
 Moi, cette nuit!
 Com.
 vu. Et sans doute il m'a re-con-nu.

-ment?
 Que votre Seigneurie Baignem'excuser, je vous

Allegretto.

Ri
 pri - e!
 Allegretto (♩ = 2) *lourdement.*

Ri
 Je rentrais, — ay - ant bien soupé, La tête un peu lour - de,

Ri
 Et dans l'om - bre je montais — sans avoir frap - pé

Ri
 Or,

Ri
 voi - ci que l'esca - lier som - bre Sè - claire en haut soudaine -

ment. Quelqu'un sort très brusquement De la cham - bre du

RYSOOR. (à part)
Quelqu'un!

Seigneur Com - te. Enme cri - ant: « qui

monte ainsi chez moi la nuit? — D'un premier mouve -

ment je lève ma ra - piè - re; Le Comte me l'arra - che...

On éteint la lu - mière... On me pousse...

Je roule au bas de l'escalier

à volonté. rit. suvez. rit. dim.

a Tempo. rit. a Tempo.

Et... je m'endors contre un pi - lier!

a Tempo. pp pp rfz

Ri

Voilà la vé - ri - té, Mon - sei - gneur...

Ri

la vé - ri - té tout en - tiè - re.

G SCÈNE
et
SORTIE DU TRIBUNAL

LA TRÉM. (à Rysoor) *p*
On vous par - le..

RYSOOR. (avec effort)
J'en - tends!

NOIRC. (à Rysoor)
Vous entendez? Ce récit est exact de tous

Ry. sans nul dou - te... et quel au - tre que moi?..

N. points?

p *sf* *f* **Allegro.**

NOIRC. (à Vargas) (à Rysoor) *p* *f* *deciso.*
Nous perdons notre temps. Monsieur, vous ê - tes li - bre!

(aux officiers) *mf*
Allons, messieurs, en rou - te!

(à la Tremolle)

Suivez-nous au Pa-lais, s'il vous

LA TRÉM.

Doucement!

plaît.

doucement! C'est vous qui me sui-vrez car je pas-se de vant.

All^{to} come 1^a

All^{to} come 1^a (♩ = 39)

suivez - - - - -

f

8^a bassa

(à Rysoor)

Dieu vous garde, monsieur!

8^a bassa

Les Noircarmes et toute sa suite sortent précédés de La Trémouille)

8^a bassa.

8^a bassa.

8^a bassa.

p dim.

pp

rit.

Euchânez.

SCÈNE FINALE

et

RETRAITE

N^o 5.

Vivace. (retenant Rinçon)

RYSOOR. Un mot, je vous en

RINÇON.

PIANO. *Vivace.* (♩ = 152)
p cresc. molto ff

RY. pri... Vous venez là deme sauver la vi - e! Mais avou -

PIANO. *p mf*

RY. -ez que c'est par géné - rosi - té.

RINÇON. J'ai dit la pure vé - ri -

PIANO. *p f*

RY. -té! Votre Honneur le sait bien.

PIANO. *All^o agitato.* (♩ = 104)
mf ff PP

RYSOOR. (anxieux)

Non! pardon. Capitaine

Voy - ons... Souvenez-vous!

je me souviens à pei - ne, moi, Tant je suis en -

- cor troublé Par ces bruits de com - plot OÙ mon

nom fut mê - lé. Vous avez eu me voir?

p *pp* *poco cresc.* *dim.* *tranquillo.* *p*

RIXON.

(joyeusement)

J'avais donc la ber - lu - e — Et la

Dame aus - si Ne fai - je point, vu - e? Nai-je

pas entendu quevous di - siez: — «Ren - trez, Ma - da - me, et prenez

RYSOOR.

(ardemment)

A - près? —

gar - de...3

animato. P mf cresc.

tr.

A - près... —
con furo.

RINCON.

a - près... Ai - je ou - bli - é

Mon é - pau - le meur - tri - e? a - près... et vo - tre

BYSOOR.

Ma main!..

main est - el - le donc gué - ri - e? En m'ar - ra -

Allegretto. $\frac{3}{4}$

En effet! $\hat{0}$

chant — Monré - pee... vous vous êtes bles - sé.

rall. — — — *Allegretto* ($\text{♩} = 80$)

p con espress. molto cresc.

tor - tu - re! In - fâme est-ce pos - si - ble! Ah! ciel! — que ma-t'il

f *p* *f* *dim.* *p*

cresc. — — — *rit.*

dit! — — — Pour - quoi m'a - voir frap - pé — — — Par elle, ô Dieu ter -

cresc. — — — *f* *rit.*

ri - ble! Par el - le, Dieu ter - ri - ble, Pour - quoi m'avoir frap -

rit. — — — *rit.*

dim. *p*

RETRAITE.

All^o

Ry.

8^{va} - pé!

pp All^o (♩ = 408)

8^{va} bassa

RINCON.

8^{va}

3

8^{va} bassa

Voire Honneur!

Ri.

8^{va} bassa

voi - là la re - trai - te!

Ri.

8^{va} bassa

Ren - trez! —

VOUS

RYSOOR, (atterré)

Hors de pei -

ê - tes hors de pei - - - ne.

8^{va} bassa

ne ! Seigneur !

8^{va} bassa

el - - le ne fi - nit pas la pei - - ne

cre scen - do

8^{va} bassa

El - le com - mence, hé - las !

poco a. poco.

8^{va} bassa

(SORTIE DES FIFRES)

8^{ba} bassa

f

3

7

7

8^{ba} bassa

8^{ba} bassa

mf

7

7

7

7

RINÇON. (au fond)

8^{ba} bassa

p

3

3

dim.

3

Tendez les chaî - nes!

UN OFFICIER.

8^{ba} bassa

pp

3

1

Tendez les chaî - nes!

Tendez les chaî - - - nes!

8^o bassa

Ténors.

VOIX (plus éloignées)

Tendez les chaî - - - nes!

Tendez les

8^o bassa

VOIX (de plus en plus éloignées)

Tendez les chaî - - - nes!

chaî - - - nes!

perendosi.

8^o bassa

- nes!

Tendez les chaî - - - nes!

8^o

RYSOOR. (avec désespoir)

ff

Mon Dieu! _____ mon

Vivacissimo.

Ry. **Dieu!**
Vivacissimo. (♩ = 108)

fff

8

8

fff

Ped.

ACTE II.

1^{er} TABLEAU.

1^{er} TABLEAU.

Chez le Comte de Rysoor.

ENTR' ACTE ET SCÈNE.

N^o 6.

All^o vivace.

DOLORÈS.

All^o vivace. (♩ = 152)

PIANO.

f

The musical score consists of five systems. The first system shows the vocal line for Dolorès and the piano accompaniment. The piano part features a prominent bass line of triplets. The second system continues the piano accompaniment with a melodic line in the treble. The third system shows the piano accompaniment with a melodic line in the treble and a bass line of triplets. The fourth system continues the piano accompaniment with a melodic line in the treble and a bass line of triplets. The fifth system concludes the piano accompaniment with a melodic line in the treble and a bass line of triplets, ending with a *dimp.* marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation, featuring a grand staff. The treble clef part contains chords and rests, marked with *pp*. The bass clef part contains a melodic line with a crescendo. The system concludes with a key signature change to three flats.

Third system of musical notation, featuring a grand staff. The tempo is marked *Andante.* The music begins with a piano (*p*) dynamic and includes a triplet. It features a crescendo leading to a forte (*f*) dynamic. A pedaling instruction *sostenuto con Ped.* is present at the bottom left.

Fourth system of musical notation, featuring a grand staff. The music includes a decrescendo (*dim.*) and a piano (*p*) dynamic, followed by a triplet. It then features a crescendo leading to a forte (*f*) dynamic and another triplet.

Fifth system of musical notation, featuring a grand staff. The music begins with a fortissimo (*ff*) dynamic and includes a triplet. The system concludes with the instruction *appassionato.*

Sixth system of musical notation, featuring a grand staff. The music includes a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic. It features a triplet and concludes with the instruction *BIDEAU. poco rall. a Tempo.*

Piano introduction for the first system, featuring a treble and bass clef with various musical notations including triplets and dynamics.

DOLORÈS (seule) *ad lib.*

Puissan - ce de l'a -

musical notation for the first system of lyrics, including vocal line and piano accompaniment with dynamics like *pp* and *suivrez.*

D.

-mour! c'est à toi - que tout cè - de! - *Tempo.* Toi seu - le, toi seule me pos.

musical notation for the second system of lyrics, including vocal line and piano accompaniment with dynamics like *p* and *suivrez.*

D.

-sè - des. *dim.* C'est dans ta seu - le loi que je veux m'en - fer -

musical notation for the third system of lyrics, including vocal line and piano accompaniment with dynamics like *mf* and *pp*.

Allegretto.

D.

-mer: *Allegretto.* Oui, je ne vis que pour ai -

musical notation for the fourth system of lyrics, including vocal line and piano accompaniment with dynamics like *p* and triplets.

f

-mer Je ne vis, je ne vis que pour ai -

mf *cresc.* *f*

f **Appassionato.**

-mer! Viens, viens toi que j'ap -

cresc. molto. *ff*

-pel - le! Viens donc toi que j'ap -

p

-pel - le, Viens a-pai - ser cette an - gois - se cru -

dim. *p*

cresc.

-el - le Dont j'ai tant souffert du - rant cet - te

Andante.

nuit!... Ah! viens, rends -

molto cresc. *Andante.*

ff

Ped.

dim.

-moi, - rends - moi - la dou - ceur du re - pos qui me

dim. *p*

f

fuil! Mon bien ai -

f

D. *p* *cresc.*
 -mé reviens en fin, Viens a - pai - ser cette an -

D. *f*
 -gois - se cru-el - le, Viens! o toi - que j'ap -

cresc. *ff*

D. -pel - le!

f *suivez.* *f* *Tempo.* *dim.*

D. *p*
 Viens! _____

p *dim.*

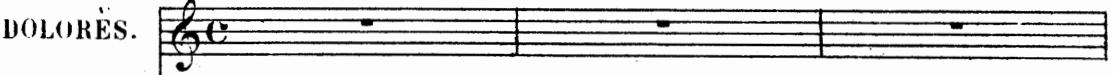
Enchaînez le N° 7

DUO.

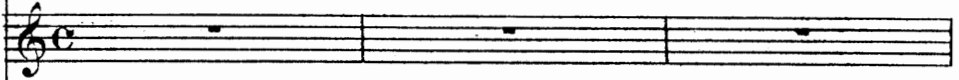
N^o 7.

All^o vivace.

DOLORÈS.

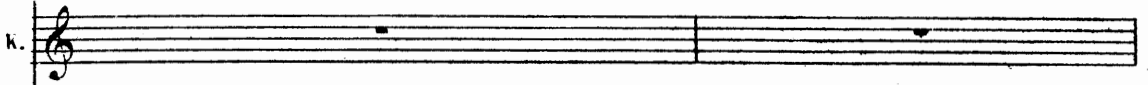
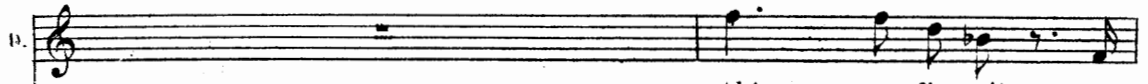


KARLOO.

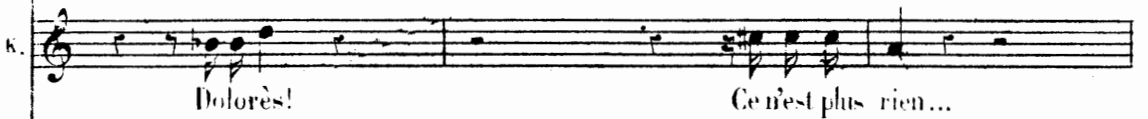


PIANO.

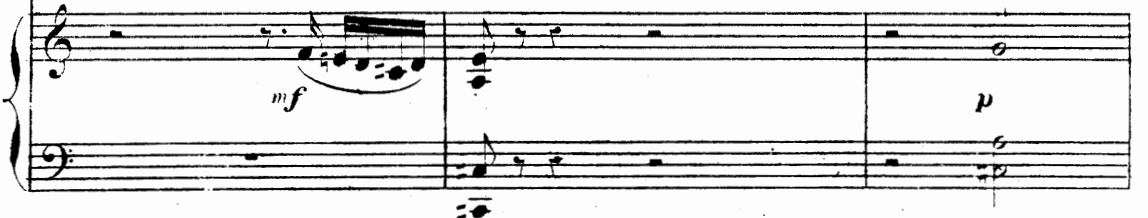
All^o vivace.



Moderato.



Tempo.



poco rit.

D. ju - re... Non — je ne croyais pas qu'on put souffrir, souffrir ain-

f *p* *suivez.*

All^o vivace.

D. - si oui, Je te croy - ais

All^o vivace.

mf

D. mort! mort ...

mf

cre - - - - - scen - - - - - do.

D. toi, mon Karloo! Mais — tout ce-la s'ou-

f *dim.*

p eu cédant un peu.

o. *p* _bli - e! Tout — ce-la — s'ou - bli -

p suivez.

a Tempo. *dolce.* *cresc.*

o. -e! — La joie est dans mon cœur! Je reviens à la vi - e! Je re -

a Tempo. *pp*

o. *p* -nais, — je renais — à l'a - mour! La joie est dans mon cœur, je renais

p *cresc.*

Animando.

o. à l'amour, — Je re- viens, je reviens à la vi - e! La

Animando.

b. *p*
 joie est dans mon cœur! — Je t'ai — me! je

mf *f*

f *rit.* **Tempo animato.**
 t'ai — me! Je reviens à la vi_e, Je renaîs — à la_mour!
 KARLOO. (épardément)

Tempo animato. Ah! Dolo_

p *suivent.* *p*

k. —rès!... Je t'ai — — — me!

cresc. *f* *con fuoco.*

DOLORÈS. *poco rit.* **Tempo.**
 A_vec quelle fer_veur j implorais ton re_tour!

Tempo. *f* *suivent.* *p*

KARLOO (avec passion)

Chè - - - re!

cresc.

Andante. (une mesure en vaut 2 des précédentes)

Chè - - - re!...

Andante. Ce qui n'est pas notre a-mour

(la contemplant) **f**

même n'est rien! O ma beau-té!

f avec élan. *pp*

pp

P con Ped.

malumiè - re, mon bien! — Ma Dolo - res, — je

f *p*

poco if:

K. t'ai - - - - - mel. Mon seul

pp f

K. bien - - - - - Je t'ai - - - - - me!

rall. dim. p dim. rall.

Audante un poco adagio.

K. Oui, tu m'as fait tellement tien, Que je ne veux rien voir - - - de ce qui nous sé-

pp

K. - pa - re, Que rien ne comp-te plus, que rien ne comp-te plus - - - de

f pp

K. tout ce que j'ai - mais! — Oui, tu m'as fait tel - lement

K. tien Que le cher para - dis où ton a - mour m'é - ga - - re Me ra -

K. - vit, — au de là du mon - de, Me ra - vit à tout ja -

DOLORÈS

K. - mais!

Oh! —

a Tempo.

cantabile.

D. *p*
 par - le, parle en - co - re!...

D. *sf*
 Quel - le lu - eur d'au - ro - re, Quel - le frai - cheur - ta

D. *dim.* *sf*
 voix en mon â - me ré - pand! ——— Quel - le frai -

D. *dim.* *pp rit.*
 - cheur, quelle lu - eur d'au - ro - - - re!
a Tempo.
pp suivez.

KARLOO. *p*

Lusingando. Dans l'en - chan - te - ment de mon

cresc.

rê - ve, Tu re - pa - rais à tout instant! —

cresc. *dim.*

BOLORÈS. *p*

Quand je te vois — l'heu - re si

pp

cresc. **Animato.**

brè - ve l'heure est un sciè - cle quand je fat -

cresc. *molto.* **Animato.**

rall.

D. *_tends!* L'heure est un siècle quand je t'ai -

K. KARLOO.

Do_lo-rès!

f

dim. e rall.

1^o Tempo.

D. *_tends!* — Oui, no - tre — ten -

K. *vres - se* d'a_mour qui m'en - por - te Ne me ra -

1^o Tempo.

p cresc. molto.

ff

dim.

D. *_dres - se,* notre tendresse est plus for - te Que l'honneur mè - me

K. *- mè - me* plus — au port — Notre tendresse est plus

p

cresc.

D. que l'honneur et que la mort. O pur — a —

K. for — te que l'honneur même et que la mort O pur — a —

f

ff

D. — mour! Dé — li — ci — euse ex — ta — se De quel feu di —

K. — mour! Dé — li — ci — euse ex — ta — se De quel feu di —

D. — vin, de quel feu tu m'embra — ses!

K. — vin, tu m'em — bra — ses!

f

Tempo animato.

suivrez.

f

D.
 Rien ne saurait nous dé - su -

K.
 Nin - ter - ro - geons pas l'a - ve - nir!

crese.

1^o Tempo.

D.
 - nir!

K.
 Ah! tout mon ê - tre est à toi!

ff f
 1^o Tempo.
 ff dim.

D.
 Oui, tout mon être est à toi!

K.

fp
 p dim.

D. *p* Tou - jours à toi

K. *p* Tou - jours *pp* à toi

K. Tou - jours à toi! Doux Pa - ra

dim. *pp*

DOLORES. *p* Dé - li - cieuse ex - ta - se! Ton -

K. - di!

pp

D. *rit.* *pp* - jours à toi! — à toi!

K. *p* *pp* Tou - jours à toi!

morendo. *pp* *rit.*

SCÈNE ET CHOEUR.

N° 8.

Vivace. (♩ = 160)

DOLORÈS.

KARLOO.

RYSOOR.
JONAS.

SOPRANI.

TÉNORS.

BASSES.

Vivace.

PIANO.

ff *p*

cre - scen - do

DOLORÈS.

Lui!

JONAS. (joyeux)

Le Seigneur Com - te!

Andantino. (♩ = 72)

KARLOO.

Sauvé!

RYSOOR (lui serrant les mains)

(avec violence)

Andantino.

Karloo!

Mada.me!

DOLORES.

Quel regard! que veut-

(se contenant)

Non!.. d'abord avec eux, un instant, laissez-nous!..

il? Quelle flamme est dans ses yeux!

(aux conjurés)

Venez messieurs, venez Je suis à

And^{te} quasi Adagio. (♩ = 58) Pendant que Dolores s'éloigne et que les conjurés la saluent (à part) f

VOUS.

And^{te} quasi Adagio.

A

Ry. *mf* *sf*

toi da - bord, ô ma Pa - tri - e! A

Ry. *mf*

toi, à toi ma pen - sée et mon cœur! Pour

Ry. *mf*

toi j'é - touffe en - cor le cri de ma fu - reur. Par - le

Ry. *mf* *ff*

seule un instant dans mon â - me meur - tri - e Ta li - berté, tes droits, En -

Ry. *rit.* **Tempo.** *dim. e rit.* *p* **a Tempo.** *pp*

- sui - te mon hon - neur!

Péd. *

Allegro. KARLOO.

Non, pardonne à ma crainte. J'ai voulu te voir

RYSOOR. (bas à Karloo)

Tes gens sont désar.més?

Allegro.

sauf.

Bien, mais obéis-moi! Pour les tiens et pour toi la soumission feinte. Va!..

Va!.. nous serons vainqueurs demain, J'en ai la foi. (Karloo sort)

suivez. p mf animato.

Messieurs!

Tén.

GRUPE DE CONJURÉS.

Eh bien?

Basses.

Eh bien?

All^o moderato. (♩=100)

Ry. De joyeuses nou_vel_les. Dans les bois voisins de Bru-

All^o moderato. (♩=100)
pp sosten. misteriosa

Ry. _vel_ les Le Prince d'O_range est campé Si mon espoir n'est pas trom-

Ry. -pé, Il pour.ra cette nuit Pénétrer dans la vil_ le

pp

Ry. Pour soutenir les siens Nous sommes douze mil_ le, Résolus, bien ar_

cre

Ry. -més; La porte de Lou_vain est à nous! Il sagit d'un hardi coup de

scen - do
f mf

main.
Tén.
CONJURÉS.
Basses.

p Le Prin - ce! quel signal

p Le Prin - ce! quel signal

This system contains the first vocal entries. The vocal parts (Tenor and Basses) enter with the lyrics 'Le Prin - ce! quel signal' in a piano (*p*) dynamic. The piano accompaniment is also in piano (*p*) and features a rhythmic pattern of eighth and sixteenth notes.

— doit lui fai - re com - prendre Qu'il peut franchir la porte et venir nous dé -

— doit lui fai - re com - prendre Qu'il peut franchir la porte et venir nous dé -

This system continues the vocal lines with the lyrics '— doit lui fai - re com - prendre Qu'il peut franchir la porte et venir nous dé -'. The piano accompaniment continues with a similar rhythmic texture.

- fen - dre? Quel si - gnal?

- fen - dre? Quel si - gnal?

This system contains the final vocal entries with the lyrics '- fen - dre? Quel si - gnal?'. The piano accompaniment features a crescendo leading to a fortissimo (*f*) dynamic, marked with *pp* (pianissimo) at the end of the system.

RYSOOR

Si tout va bien, Jo - nas sonnera l'ap - pel Comme

This system contains the first two lines of the musical score. The vocal line is in bass clef with a key signature of one flat and a 7/8 time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "Si tout va bien, Jo - nas sonnera l'ap - pel Comme".

Ry. aux grands jours de fé - te. Le Prince marche - ra, sûr que son œuvre est

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "aux grands jours de fé - te. Le Prince marche - ra, sûr que son œuvre est". The piano accompaniment continues with chords and moving lines.

Ry. prè - te. Si - non, en cas d'a - ler - te,

This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics: "prè - te. Si - non, en cas d'a - ler - te,". The piano accompaniment includes a dynamic marking of *p* (piano) and a change in the bass line.

Ry. il sonne - ra le glas Pour an - non -

This system contains the seventh and eighth lines of the musical score. The vocal line has the lyrics: "il sonne - ra le glas Pour an - non -". The piano accompaniment features a change in the bass clef to a different key signature.

Ry. cer Ten. qu'il faut battre en retrai - te! (à Jonas) *pp* Si tout va

This system contains the ninth and tenth lines of the musical score. The vocal line has the lyrics: "cer Ten. qu'il faut battre en retrai - te! (à Jonas) *pp* Si tout va". The piano accompaniment includes dynamic markings of *dim.* (diminuendo) and *pp* (pianissimo).

bien (à Jonas) Encas da lerte

Basses. *pp*

Tu sonne_ras l'ap_pel! Tu sonne_ras le

RYSOOR.

JONAS.

Si tout va bien?. En cas da lerte?.

L'ap_pel. Le

glas.

Même mouv!

glas.

1^{er} Sop. *f* très rythmé. CHŒUR DE MASQUES (dans la coulisse)

2^e et 3^e Sop. *f*

Tén. *f*

Basses *f*

La la la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la la

La la la la la la la la la la la la la la la la

Même mouv!

8-

(Coulisse) *mf*

RYSOOR.

Ces chants... c'est

la la la la — la la la la la la la la la la la

la la la la la la la la la la la la la la la

la — la la la — Uis. 1^{rs} la la la la la la la la la

la la la la la la la la la la la —

Ry. vrai... leur fê - te!..

la la la la la — la — la la la la la la la la la

1^{re} Ten. la la la la la la la la la la la la la la la

2^{de} Ten. la la la la la — la — la la la la la la la la la

la la la la la la la la la la la la la la la

la la la la la la la la la la la

la la la la la la la la la la la

la la

la la la la la la la la la la la la la la

la la

la la la la la la la la la la la la la

8

f *p* *f* *f* *tr*

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

8

f *p* *f* *f* *tr* (Orchestre) *p* *dim.* *pp*

RYSOOR.

Il nous reste peu d'heu - res !... séparons-nous !...

Ry.

Avant qu'on donne le signal

Ry.

Qui doit fai_re sor - tir nos gens de leurs de_meu-res Il faut nous mon -

pp

Ry.

trer au Palais, au bal !

Ten. *mf* *f*

Nous, au pa-lais... nous, au bal!..

Basses. *mf* *f*

Nous, au pa-lais... nous, au bal!..

All^o moderato.

Ry. *All^o moderato.* Le duc d'Albe nous a convi_és; Que personne ne

p

Ry. manque à son appel, Pour que nul ne soup_çon.ne L'é_vènement pro-

sf

Ry. _chain. Allez donc! hâtez

p

Ry. vous! Avant une heure i_ci Vous me rejoindrez

p

Ry. tous.

(ils sortent)

pp

DUO

N^o 9.

Allegro.

DOLORES.

RYSOOR.

PIANO.

Allegro. (♩ = 144)

Ah!

Maintenant à

Ped. *

(Entrant chez Dolores et la ramenant en scène)

Hy.

moi!

Vivace. (♩ = 160)

3

3

3

3

3

3

3

3

cresc.

ff

RYSOOR.

Deux mots! c'en est assez!

Le nom de votre a.

ff

DOLORÈS.

Que dit-il ? que je nomme mon a -
 - mant ?

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Que dit-il ? que je nomme mon a -" followed by a fermata. The middle staff is a bass line in bass clef with the same key signature, containing the lyrics "- mant ?". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature, featuring a rhythmic pattern of eighth and sixteenth notes.

- mant!.. Qu'avez vous?.. que di-tes vous!
 Je sais! -

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps, containing the lyrics "- mant!.. Qu'avez vous?.. que di-tes vous!". The middle staff is a bass line in bass clef with the same key signature, containing the lyrics "Je sais! -". The bottom staff is a piano accompaniment in grand staff with the same key signature, featuring a simple harmonic accompaniment.

je sais que cette nuit... Ah! le nom de cet hom -
 -

The third system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of two sharps, containing the lyrics "je sais que cette nuit... Ah! le nom de cet hom -". It includes a triplet of eighth notes. The middle staff is a bass line in bass clef with the same key signature, containing the lyrics "-". The bottom staff is a piano accompaniment in grand staff with the same key signature, featuring a more complex accompaniment with a *mf* dynamic marking.

DOLORÈS.

Non!.. on vous trom - pe...
 - me?..

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps, containing the lyrics "Non!.. on vous trom - pe...". The middle staff is a bass line in bass clef with the same key signature, containing the lyrics "- me?..". The bottom staff is a piano accompaniment in grand staff with the same key signature, featuring a rhythmic accompaniment with a *fp* dynamic marking.

stringendo e cresc.

D. *on ment!.. on ment!..*

stringendo e cresc.

RYSOOR. *Allegretto.*

Par le ciel! osez donc ju - rer sur l'Évan - gi - le

Allegretto.

ff *suivez.* *f*

DOLORÈS. (un moment hésitante, puis résolument)

Eh bien,

Ry. Et dire encore non!

f *p* *ff*

Vivace. (♩ = 152)

D. oui!..

Ry. Mi - sé - ra - ble! et là, sur le saint

ff p *f* *fp*

Ry. li - vre, Le front haut, et le fait cet a -

DOLORÈS.
-veu! Oui! c'est vrai!

D. je le dis devant Dieu, J'ai trahi, j'ai menti!

D. Je me li-vre sans pâ - lir, je me livre à vos coups. Vengez -

rit. molto. *a Tempo.*

f *f* *f*

suivez. *suivez.*

D. -vous! vengez - vous! Que la mort me dé -

à volonté.

ff

Tempo.

li_vre de mes remords cru _ els, de ma hon _ te... et de vous!

suivez.

Tempo.

RYSOOR.

Ah! c'est vous, c'est vous qui parlez de la

so_r - te! c'est vous! c'est vous!

poco rit.

dim.

Allegro. (♩ = 144)

Lâ - che, lâ -

Allegro.

p

che, in - gra - te cré - a - tu - re! C'é - tait trop peu du par -

p

By. - ju - re Pour mon cœur dé - ses - pé - ré!

By. Sa pa - role en - cor m'ou -

By. - tra - ge! Né - cou - tant plus que ma ra - ge! Dé -

By. - mon je me ven - ge - rai! Dé - mon, dé -

cre - scen - do

By. - mon je me ven - ge - rai!

rit. Tempo. **f** *suivez.* **f** *p espress.*

D. Ah! la mort, la mort li_bé-ra - tri - ce Ter - mi - ne -

Ry. In - gra - te créa - tu - re!

D. -rait mon sup - pli - ce! Que me fait vo -

Ry. C'était trop peu du par - ju - re! Pour mon

D. -tre courroux! Je n'im - plo - re point de grâ - ce!

Ry. cœur dé - ses - pé - ré!

Et j'aime à vous dire en
 Sa pa - role en - cor mou -

cre- *scen-* *do.*

fa - - ce La hai - - ne
 - tra - - ge! Dé - mon! dé - mon! né - cou -

molto cresc.

que j'ai pour vous J'aime à vous dire en
 - tant que ma gra - - ge! Je me ven - ge -

ff

fa - ce tou - te ma hai - - ne!
 - rai, je me ven - - ge - rai!

D. Ven - gez - vous! ven - gez -

Ry. Dé - mon! dé -

D. vous! ven - gez - vous!

Ry. - mon! Je me ven - ge - rai!

rit.

rit.

Tempo.

ff

suivez.

ff

RYSOOR. **Récit.**

Tu me hais, grand Dieu! quand ma ten -

tr

suivez.

All^o

D. Eh! vous n'a - vez jamais aimé qu'une mai - tres - se!

Ry. -dresse...

All^o

D. Vo - tre Pa - tri - e! elle est vo - tre seu - le ver -

Un peu retenu.

D. - tu! Ma pa - trie à moi, — ma pa -

Un peu retenu.

Tempo.

D. - trie, c'est l'a - mour! Ah! que m'in -

Tempo.

D. - por - te la li - ber - té per - due et vo - tre Flan - dre

Poco animato.

D. mor - te! Ja - mais vo - tre cœur n'a bat - tu!

RYSOOR.

Taisez-vous! malheu -

Poco animato.

cre - - - - - scen - - - - -

p

D. Non! tu veux la vé - ri - té! la voi - là!

Hv. - reu - se!

do.

ff

frappe donc!

Frapper!

sf p

non! pas

cre - - - scen - - - do.

DOLORÈS.

Tu ne sais pas son

vous! lui!

mf

D. *nom!*

Bv. *Gar - - - de - - - se -*

cre - - - scen - - - do.

Bv. *à volonté.*

-cret... À sa main bles - sé - e je re-con-nai-trai

ff *suivez.* **Tempo.** *suivez.*

DOLORÈS. *(éperdue)*

mesuré. *Sa main!.. il va sa -*

Bv. *bien ton a - mant!*

Tempo.

D. *- voir!..* *ô ter-ri-ble pen-sé - el..* (près de sortir)

Ry. *Je le tue.*

suivez

Ry. *- rait* *S'il'en res-te le*

DOLORÈS (à part, avec déri)

ff *suivez*

Audantino ♩ = 66

D. *temps!*

ff *rit.*

Presto

ff

Fête au palais du Duc, grande salle superbement ornée.

PASSEPIED ET SCÈNE.

A. PASSEPIED — B. SCÈNE.

N^o 10.

RAFAËLE.

UN OFFICIER
D'HONNEUR.

All^o brillante.

PIANO.

sf

All^o brillante. (♩ = 88)

The musical score is written for piano and features two vocal parts. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The score is divided into three systems. The first system contains the vocal entries for 'RAFAËLE.' and 'UN OFFICIER D'HONNEUR.' with a piano accompaniment. The second system continues the piano accompaniment. The third system concludes the piece with a final piano accompaniment. The tempo is marked 'All^o brillante' and the dynamic is 'sf' (sforzando).

First system of musical notation. The treble clef staff features a series of chords with a melodic line on top, marked with a forte dynamic *ff*. The bass clef staff provides a simple harmonic accompaniment.

Second system of musical notation. The treble clef staff continues with chords and a melodic line, marked with a tenuto *ten.* dynamic. The bass clef staff continues with the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with slurs, marked with a mezzo-forte dynamic *mf*. The bass clef staff has a few chords and rests.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs, marked with a forte dynamic *ff*. The bass clef staff has a few chords and rests.

Fifth system of musical notation. The treble clef staff features a series of chords with a melodic line. The bass clef staff provides a simple harmonic accompaniment.

Sixth system of musical notation. The treble clef staff features a series of chords with a melodic line, marked with a piano dynamic *p*. The bass clef staff provides a simple harmonic accompaniment.

RIDEAU.

ff (on danse)

ten.

mf

ff

7

p

8

p

9

ff

10

p

11

ff

12

poco rit.

Moderato. (♩=92)
(ENTRÉE DE RAFAËLE)

B. SCÈNE.

157

First system of piano accompaniment. Treble clef, key signature of two sharps (F# and C#), common time. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with triplets and trills, while the left hand provides a harmonic accompaniment with sustained notes and chords.

Second system of piano accompaniment. The right hand continues with melodic triplets and trills. The left hand features a more active bass line with moving eighth notes. A piano (*p*) dynamic marking is present.

Third system of piano accompaniment. The right hand includes a trill and triplet figures. The left hand has a steady accompaniment. Dynamics include mezzo-forte (*mf*) and piano (*p*).

Fourth system of piano accompaniment. The right hand features a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *poco rinf.* (poco rinforzando), *dim.* (diminuendo), and *p*.

RAFAËLE.

Récit.

Des nouvelles d'Es

Vocal and piano accompaniment for the recitative. The vocal line (top staff) is marked "Récit." and contains the lyrics "Des nouvelles d'Es". The piano accompaniment (bottom staves) features a complex texture with many triplets and trills in both hands. Dynamics include *dim.* (diminuendo).

Ra. - pa - gue ont re - te - nu mon pè - re Ex - cu - sez -

Ra. - le, messieurs, il viendra, je l'es - pe - re, Mais fort tardi - ve -

Ra. - ment.

1^o Tempo. *p*

Même mouv!

Piano accompaniment for the first system, featuring a treble and bass clef with various rhythmic patterns and triplets.

Piano accompaniment for the second system, including a fermata over a chord in the treble and a triplet in the bass.

OFFICIER D'HONNEUR

(au fond du théâtre)

Plus largement.

Nobles Da - mes, Sei - gneurs, l'Es - pague nous a -

- mè - ne Tous les peuples heu - reux sous sa loi sou - ve - rai - ne, Les

Flandres à leur tour, connaîtront ses bien - faits. Sur son vais -

vo. *3*
 _seau char-gé des tré_sors des deux mon_des, El_le

vo. *3* *3*
 vient, af_firmant ses vic_toi-res con_des, Leur rendre l'Abon-

vo. *poco rit.*
 _dance, et la Force, et la Paix. **1^o Tempo.**

suivez. *f*

3 *3* *3* *3* *3* *3*

8 *3* *3* *3* *3*

BALLEt

ENTRÉE DU NAVIRE. (portant les Personnages du Ballet)

Andantino. (♩ = 72)

PIANO.

pp *louré.*

pp *louré.*
sosten. con Ped.
p
mf
ere - seen - do.
ere - seen - do.
 Ped. * Ped. * Ped. *

First system of a piano score. It consists of two staves, treble and bass. The music features complex chordal textures with many notes beamed together. Pedal markings are present: 'Ped.' at the beginning, and 'Ped.' with an asterisk (*) in the middle and end of the system. Dynamic markings include 'cresc.' and 'ff poco rit.'.

Tempo.

Second system of the piano score. It features a vocal line in the treble staff with the lyrics "Les villes soumises s'inclinent devant l'Espagne." and a piano accompaniment in the bass staff. Pedal markings include 'Ped.' and 'Ped.' with an asterisk (*). The dynamic marking is 'ff'.

Third system of the piano score, continuing the piano accompaniment from the previous system. It features dense chordal textures. Pedal markings include 'Ped.' and 'Ped.' with an asterisk (*).

Fourth system of the piano score, continuing the piano accompaniment. It features dense chordal textures. Pedal markings include 'Ped.' and 'Ped.' with an asterisk (*).

Fifth system of the piano score. The treble staff has a melodic line with some grace notes, and the bass staff has a more active line. Pedal markings include 'Ped.' and an asterisk (*). Dynamic markings include 'mf' and 'p'.

DÉFILE DES NATIONS

Allegro. (♩ = 116)

A

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The bass staff provides a rhythmic accompaniment with chords and eighth notes. The tempo is marked as Allegro with a quarter note equal to 116 beats per minute.

Second system of the musical score. The treble staff continues the melodic line with lyrics "- seen -" and "- do." written below it. The dynamics include piano (*p*), forte (*f*), and a crescendo (*cresc.*). The bass staff continues with a steady accompaniment.

Third system of the musical score. The treble staff features a melodic line with a forte (*ff*) dynamic and a crescendo (*cresc.*). The bass staff has a similar accompaniment. A dashed line indicates the 8th bass pedal point.

NAPOLITAINS, SICILIENS.

Allegro.

Fourth system of the musical score, titled "NAPOLITAINS, SICILIENS." and marked "Allegro." The tempo is (♩ = 116). The treble staff features a melodic line with triplets and a piano (*p*) dynamic. The bass staff has a steady accompaniment. The system ends with a "molto cresc." marking.

Fifth system of the musical score. The treble staff features a melodic line with triplets and a forte (*ff*) dynamic. The bass staff has a steady accompaniment.

Sixth system of the musical score. The treble staff features a melodic line with triplets and a piano (*p*) dynamic. The bass staff has a steady accompaniment. The system ends with a forte (*ff*) dynamic marking.

8

molto cresc. *ff*

This system shows the first two staves of a musical score. The upper staff contains a treble clef with a series of triplet eighth notes, starting with a dynamic marking of *molto cresc.* and ending with *ff*. The lower staff contains a bass clef with a series of chords. A dashed line with the number 8 is positioned above the first measure of the upper staff.

8

p *molto cresc.* *ff*

This system shows the next two staves. The upper staff continues the triplet eighth notes, starting with a dynamic marking of *p* and ending with *ff*. The lower staff continues the chords. A dashed line with the number 8 is positioned above the first measure of the upper staff.

p

This system shows two staves. The upper staff continues the triplet eighth notes, starting with a dynamic marking of *p*. The lower staff continues the chords.

This system shows two staves. The upper staff continues the triplet eighth notes. The lower staff continues the chords.

8

ere - - seen - *do.* *f* *mf*

This system shows two staves. The upper staff contains the lyrics "ere - - seen -" and "do." with a dynamic marking of *f* and *mf*. The lower staff contains chords. A dashed line with the number 8 is positioned above the first measure of the upper staff.

8

This system shows two staves. The upper staff continues the triplet eighth notes. The lower staff continues the chords. A dashed line with the number 8 is positioned above the first measure of the upper staff.

8

cresc.

This system shows the first two staves of a musical score. The upper staff is in treble clef and contains a complex melodic line with many triplets and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some melodic fragments. The dynamic marking *cresc.* is placed in the middle of the system.

8-1

f

This system continues the piece. The upper staff features a melodic line with triplets and slurs. The lower staff has a bass line with chords. The dynamic marking *f* is at the beginning of the system.

p

molto cresc.

ff

This system shows a dynamic shift. The upper staff has a melodic line with triplets and slurs. The lower staff has a bass line with chords. The dynamic markings *p*, *molto cresc.*, and *ff* are present.

p

f

This system continues the piece. The upper staff has a melodic line with triplets and slurs. The lower staff has a bass line with chords. The dynamic markings *p* and *f* are present.

ff

This system shows a melodic line with triplets and slurs in the upper staff and a bass line with chords in the lower staff. The dynamic marking *ff* is at the beginning of the system.

8

p

This system shows the final system on the page. The upper staff has a melodic line with triplets and slurs. The lower staff has a bass line with chords. The dynamic marking *p* is at the beginning of the system.

PÉRUVIENS, INDIENS.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic in the upper staff and a pianissimo (*pp*) dynamic in the lower staff. The piece features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes) in both staves. The first two measures of the upper staff are followed by a fermata, then the music continues through five measures.

The second system of musical notation continues from the first system. It features a *poco sfz* (poco sforzando) dynamic marking in the middle of the system. The notation includes various rhythmic patterns, including triplets, and uses slurs to connect phrases across measures. The piece concludes with a final chord in the fifth measure.

The third system of musical notation continues the piece. It features a piano (*p*) dynamic marking in the middle of the system. The notation includes various rhythmic patterns, including triplets, and uses slurs to connect phrases across measures. The piece concludes with a final chord in the fifth measure.

The fourth system of musical notation continues the piece. It features a *poco sfz* (poco sforzando) dynamic marking in the middle of the system. The notation includes various rhythmic patterns, including triplets, and uses slurs to connect phrases across measures. The piece concludes with a final chord in the fifth measure.

The fifth system of musical notation continues the piece. It features a *dim.* (diminuendo) dynamic marking in the middle of the system. The notation includes various rhythmic patterns, including triplets, and uses slurs to connect phrases across measures. The piece concludes with a final chord in the fifth measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *dim.* (diminuendo) marking and several triplet markings (3).

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *pp* (pianissimo) marking and a triplet marking (3).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a triplet marking (3).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a triplet marking (3).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *pp* (pianissimo) marking and a triplet marking (3).

AFRICAINS.

8

8

ff *f*

This system contains the first four measures of the piece. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics range from *ff* to *f*.

8

8

ff *f*

This system contains measures 5 through 8. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. Dynamics are *ff* and *f*.

8

8

This system contains measures 9 through 12. The right hand has a steady eighth-note accompaniment, and the left hand has a similar accompaniment. Dynamics are not explicitly marked in this system.

8

8

mf

This system contains measures 13 through 16. The right hand features a more active melodic line with slurs and accents. Dynamics include *mf*.

8

8

p *cresc.* *f*

This system contains measures 17 through 20. The right hand has a melodic line with slurs and accents. Dynamics include *p*, *cresc.*, and *f*.

8

8

p

This system contains measures 21 through 24. The right hand has a melodic line with slurs and accents. Dynamics include *p*.

First system of a musical score, consisting of two staves. The upper staff contains a series of chords, while the lower staff features a melodic line with eighth notes.

Second system of a musical score, consisting of two staves. The upper staff contains chords with dynamic markings *mf* and *f*. The lower staff features a melodic line with eighth notes and dynamic markings *mf* and *f*. A dashed line with the number 8 is positioned above the first measure.

Third system of a musical score, consisting of two staves. The upper staff contains chords with dynamic markings *mf* and *f*. The lower staff features a melodic line with eighth notes and dynamic markings *mf* and *f*. A dashed line with the number 8 is positioned above the first measure. The word *crese* is written above the lower staff in the third measure.

Fourth system of a musical score, consisting of two staves. The upper staff contains chords with dynamic markings *mf* and *f*. The lower staff features a melodic line with eighth notes and dynamic markings *mf* and *f*. A dashed line with the number 8 is positioned above the first measure.

Fifth system of a musical score, consisting of two staves. The upper staff contains chords with dynamic markings *mf* and *f*. The lower staff features a melodic line with eighth notes and dynamic markings *mf* and *f*. A dashed line with the number 8 is positioned above the first measure.

Sixth system of a musical score, consisting of two staves. The upper staff contains chords with dynamic markings *mf* and *f*. The lower staff features a melodic line with eighth notes and dynamic markings *mf* and *f*. A dashed line with the number 8 is positioned above the first measure.

(FLAMANDS)

The first system of music consists of two staves. The treble staff begins with a repeat sign and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is placed at the beginning of the first measure.

The second system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. A dynamic marking of *p* is placed at the beginning of the fifth measure.

The third system shows a change in dynamics. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. A dynamic marking of *f* is placed at the beginning of the third measure, and a *dim.* marking is placed at the end of the fifth measure.

The fourth system continues with a piano (*p*) dynamic in the first measure, followed by a fortissimo (*ff*) dynamic in the second measure. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

The fifth system continues the piece. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

The sixth system continues the piece. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment.

p

(ESPAGNOLS)

pp

poco cresc

p

p

ere - seen - do

First system of a piano score. The right hand plays a melody with chords, and the left hand plays a rhythmic accompaniment. The dynamic marking is *mf*. The lyrics "cre - scen - do" are written below the right hand staff.

Second system of a piano score. The right hand features a more active melodic line with slurs. The dynamic marking is *f* and the tempo marking is *poco animato*. The word "cresc" is written below the right hand staff.

Third system of a piano score. The right hand has a very active, rapid melodic line. The dynamic marking is *ff*.

Fourth system of a piano score. The right hand features triplets. The dynamic marking is *ff*. The tempo marking *poco rit* is written below the right hand staff.

Fifth system of a piano score. It begins with a 5-measure rest in the right hand, followed by a melodic line. The dynamic marking is *ff* and the tempo marking is *a Tempo all^o*. The word "ENSEMBLE." is written below the right hand staff. The system concludes with a double bar line and a 6/8 time signature.

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues its melodic line, with an 8-measure rest indicated by a dashed line and the number '8'. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand has an 8-measure rest, and the left hand continues the accompaniment. A dynamic marking of *mf* is present in the middle of the system.

Fourth system of the piano score. The right hand has an 8-measure rest. The left hand continues the accompaniment. A dynamic marking of *ff* is present in the middle of the system.

Fifth system of the piano score. The right hand has an 8-measure rest. The left hand continues the accompaniment. The system concludes with a double bar line and a 2/4 time signature.

Animato

First system of musical notation, measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked **Animato**. The first measure is marked *sf*. The right hand features a series of eighth-note chords with accents and triplets. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 6-10. The right hand continues with eighth-note chords, including triplets. The left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 11-15. The tempo is marked **Più animato**. The right hand features a more active eighth-note chordal texture. The left hand continues with the eighth-note accompaniment.

Fourth system of musical notation, measures 16-20. The right hand has a dense texture of eighth-note chords. The left hand continues with the eighth-note accompaniment. A dashed line with the number 8 is above the first measure.

Fifth system of musical notation, measures 21-25. The tempo is marked *fff stringendo.*. The right hand features a dense texture of eighth-note chords. The left hand continues with the eighth-note accompaniment. A dashed line with the number 8 is above the first measure.

Sixth system of musical notation, measures 26-30. The right hand features a dense texture of eighth-note chords. The left hand continues with the eighth-note accompaniment. A dashed line with the number 8 is above the first measure. The piece concludes with a final chord in the right hand.

ANDANTE. (4^{re} DANSEUSE)

B Andante. (♩ = 66)

p

Ped. ☆ Ped. ☆

f *mf* *p*

Poco meno. (♩ = 56)

pp *pp* *cantabile.*

p *tr*

pp

f *pp* *dim.* *p* *tr* *poco rall.*

Tempo.

p *cresc*

f *pp* *poco rall* **a Tempo** *pp*

legg.
p
pp
cresc.
rfz.

Musical score system 1, first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and a *legg.* (leggiero) marking. The bass staff begins with a pianissimo (*pp*) dynamic. The system is divided into two measures. The first measure contains complex, rapid sixteenth-note passages in both hands. The second measure features a crescendo (*cresc.*) leading to a fortissimo (*rfz.*) dynamic, with simpler chordal accompaniment in the bass.

p
pp
cresc.
rfz

Musical score system 2, second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic. The bass staff begins with a pianissimo (*pp*) dynamic. The system is divided into two measures. The first measure contains complex, rapid sixteenth-note passages in both hands. The second measure features a crescendo (*cresc.*) leading to a fortissimo (*rfz*) dynamic, with simpler chordal accompaniment in the bass.

p
p
cresc.
molto.

Musical score system 3, third system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic. The bass staff begins with a piano (*p*) dynamic. The system is divided into two measures. The first measure contains complex, rapid sixteenth-note passages in both hands. The second measure features a crescendo (*cresc.*) leading to a molto (*molto.*) dynamic, with simpler chordal accompaniment in the bass.

f
dim.
p
f
mf

Musical score system 4, fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic. The bass staff begins with a piano (*p*) dynamic. The system is divided into two measures. The first measure contains complex, rapid sixteenth-note passages in both hands, with a decrescendo (*dim.*) leading to a piano (*p*) dynamic. The second measure features a forte (*f*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass, with a trill (*tr.*) in the treble.

pp
pp
cresc.

Musical score system 5, fifth system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a pianissimo (*pp*) dynamic. The bass staff begins with a pianissimo (*pp*) dynamic. The system is divided into two measures. The first measure contains complex, rapid sixteenth-note passages in both hands, with a trill (*tr.*) in the treble. The second measure features a crescendo (*cresc.*) with simpler chordal accompaniment in the bass.

dim.

a Tempo
dim. *poco rall.* *pp*

cresc.

p *cresc.*

f *pp* *poco rall.* *a Tempo.*

cantabile.

First system of musical notation. Treble clef contains a melodic line with triplets and a slur. Bass clef contains a bass line with a dynamic marking of *f*.

Second system of musical notation. Treble clef contains a melodic line with triplets. Bass clef contains a bass line. Dynamic markings include *p subito.* and *f*.

Third system of musical notation. Treble clef contains a melodic line with triplets and a slur. Bass clef contains a bass line. Dynamic markings include *dim.*, *p*, and *pp*.

Fourth system of musical notation. Treble clef contains a melodic line with triplets and a trill (*tr*). Bass clef contains a bass line. Dynamic marking is *pp*.

Fifth system of musical notation. Treble clef contains a melodic line with a slur. Bass clef contains a bass line. Dynamic markings include *cresc* and *pp*.

Sixth system of musical notation. Treble clef contains a melodic line with a slur. Bass clef contains a bass line. Dynamic markings include *ppp* and *f*.

Pod.

*

INTERMEZZO.

(PREMIERS SUJETS)

All.^{to} (♩ = 100)

C

f *p*

legg.
fp

8

cre - *scen* - *do* - *molto.* *ff*

fp

8

cre - *scen* - *do* - *molto.* *ff*

ff

First system of musical notation. The right hand features a complex, rapid triplet-based melody with many slurs and accents. The left hand provides a steady accompaniment of chords and single notes. A dynamic marking of *ff* is present in the left hand.

Second system of musical notation. The right hand continues with triplet patterns, including some slurs. The left hand has a more melodic line. A dynamic marking of *p* is in the left hand, and *f* is in the right hand. The word *cantabile.* is written at the end of the system.

Third system of musical notation. The right hand is dominated by triplet patterns with slurs. The left hand continues with a simple accompaniment.

Fourth system of musical notation. The right hand features triplet patterns with slurs. The left hand has a melodic line with a dynamic marking of *p*.

Fifth system of musical notation. The right hand continues with triplet patterns and slurs. The left hand has a melodic line with a dynamic marking of *f*.

Sixth system of musical notation. The right hand features triplet patterns with slurs. The left hand has a melodic line with a dynamic marking of *p*.

f *ff* *dim.*

legg. *p* *ten.* *cre*

sfren *do* *molto.* *ff* *fp*

f *cresc. ed animato.*

ff

ff

VALSE.

(1^{re} DANSEUSE.)

Vivace. (♩.69)

D

The first system of musical notation for the piano accompaniment, marked with a large 'D' and a dynamic of *f*. It consists of two staves in 3/4 time with a key signature of two sharps (F# and C#). The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

The second system of musical notation, continuing the piano accompaniment. The right hand has a more melodic line with eighth notes and quarter notes, while the left hand continues with a rhythmic accompaniment.

The third system of musical notation, featuring a dynamic change to *dim.* and *pp*. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a rhythmic accompaniment.

The fourth system of musical notation, continuing the piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The fifth system of musical notation, featuring a dynamic change to *f* and *pp*. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a rhythmic accompaniment.

The sixth system of musical notation, featuring a dynamic of *pp*. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a rhythmic accompaniment.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes. Bass staff contains a harmonic accompaniment. A *cresc.* marking is present in the right-hand staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. A *f* marking is present in the right-hand staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs. Bass staff continues the harmonic accompaniment. *pp* markings are present in both staves.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *ff* marking. Bass staff features a triplet of eighth notes. The system concludes with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff continues the harmonic accompaniment. The system concludes with a double bar line.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *ff* marking. Bass staff features a triplet of eighth notes. The system concludes with a double bar line.

First system of musical notation. The treble clef staff contains a melodic line with several triplet markings (indicated by a '3' above the notes) and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff features a piano (*p*) dynamic marking. The music consists of chords and moving lines in both hands.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff continues the harmonic accompaniment with chords and moving lines.

Fourth system of musical notation. The treble clef staff contains the lyrics "ere scen do" under the notes. The music is marked *poco animato*. The bass clef staff provides the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff features a forte (*f*) dynamic marking. The music consists of chords and moving lines in both hands.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff features dynamic markings: *dim.*, *più tranquillo.*, and *pp*. The music consists of chords and moving lines in both hands.

pp

f

pp animato.

cre - - - scen - - - do.

dim. p dim.

pp pp ff

ENSEMBLE.

All^o vivace. (♩=158)

E

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with a forte (*f*) dynamic. The tempo is indicated as All^o vivace with a quarter note equal to 158 beats per minute (♩=158). The key signature has one sharp (F#).

The second system continues the piece. It features a treble and bass clef. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano). The music is written in a 2/4 time signature.

The third system shows the continuation of the piano accompaniment. It consists of two staves with treble and bass clefs, maintaining the 2/4 time signature.

The fourth system continues the piano accompaniment with two staves in treble and bass clefs.

The fifth system includes a *cresc.* (crescendo) marking in the first measure and a *f* (forte) marking in the second measure. It features two staves with treble and bass clefs.

The sixth system concludes the piano accompaniment with two staves in treble and bass clefs.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation. The bass clef part includes dynamic markings: *f* (forte) at the beginning, *p* (piano) in the middle, and *p* at the end. The treble clef part continues the melodic line.

Third system of musical notation, showing a continuation of the piece with similar melodic and bass line patterns.

Fourth system of musical notation. The bass clef part includes a dynamic marking of *mf* (mezzo-forte). The treble clef part features more complex chordal textures.

Fifth system of musical notation. The bass clef part includes dynamic markings of *cresc.* (crescendo) and *f* (forte). The system concludes with a double bar line and a 7/8 time signature.

Sixth system of musical notation. The bass clef part includes a dynamic marking of *mf* (mezzo-forte). The system concludes with a double bar line.

8-

f

First system of musical notation, consisting of two staves. The upper staff contains chords and melodic fragments, while the lower staff contains a rhythmic accompaniment. A dynamic marking of *f* is present in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff contains chords and melodic fragments, while the lower staff contains a rhythmic accompaniment.

sfz *mf*

Third system of musical notation, consisting of two staves. The upper staff contains chords and melodic fragments, while the lower staff contains a rhythmic accompaniment. Dynamic markings *sfz* and *mf* are present in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff contains chords and melodic fragments, while the lower staff contains a rhythmic accompaniment.

8

f

Fifth system of musical notation, consisting of two staves. The upper staff contains chords and melodic fragments, while the lower staff contains a rhythmic accompaniment. A dynamic marking of *f* is present in the lower staff.

8

sfz *p*

Sixth system of musical notation, consisting of two staves. The upper staff contains chords and melodic fragments, while the lower staff contains a rhythmic accompaniment. Dynamic markings *sfz* and *p* are present in the lower staff.

(RENTRÉE DE LA 1^{re} DANSEUSE.

First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a triplet accompaniment. A dynamic marking *p* is present at the beginning.

Second system of musical notation. The right hand continues the melody. The left hand continues the triplet accompaniment. Dynamic markings *dim.* and *p* are present.

Third system of musical notation. The right hand continues the melody. The left hand continues the triplet accompaniment. A dynamic marking *p* is present.

Fourth system of musical notation. The right hand continues the melody. The left hand continues the triplet accompaniment. A dynamic marking *p* is present.

Fifth system of musical notation. The right hand continues the melody. The left hand continues the triplet accompaniment. Dynamic markings *dim.* and *p* are present.

Sixth system of musical notation. The right hand continues the melody. The left hand continues the triplet accompaniment.

First system of musical notation. The treble clef staff contains a melodic line starting with a piano (*p*) dynamic. The bass clef staff features a rhythmic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line with various articulations. The bass clef staff has long, sustained chords in the first three measures, followed by a more active line. Dynamics include piano (*p*) and forte (*f*).

Third system of musical notation. The treble clef staff features a series of chords and short melodic fragments. The bass clef staff provides a steady, rhythmic accompaniment with eighth notes.

Fourth system of musical notation. The treble clef staff continues with chords and melodic motifs. The bass clef staff maintains the rhythmic accompaniment with eighth notes.

Fifth system of musical notation. The treble clef staff shows a crescendo (*cresc.*) leading to a forte (*f*) section with more complex melodic patterns. The bass clef staff has a more active accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs and ties. The bass clef staff has a steady accompaniment with chords and moving lines.

First system of musical notation. The right hand (treble clef) features a complex, rhythmic pattern of chords and eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking at the beginning and a *crese.* (crescendo) marking in the middle.

Second system of musical notation. The right hand continues with intricate chordal textures. The left hand maintains the eighth-note accompaniment. A *ff* (fortissimo) dynamic marking is present in the middle of the system.

Third system of musical notation. The right hand shows a transition in texture. The left hand continues with the eighth-note accompaniment. Dynamics include *crese* (crescendo) at the start, *ff* (fortissimo) in the middle, and *f* (forte) towards the end.

Fourth system of musical notation. The right hand features a melodic line with eighth-note runs. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand continues with the melodic line. The left hand continues with the eighth-note accompaniment.

Sixth system of musical notation, concluding the piece. The right hand features a melodic line with a final cadence. The left hand continues with the eighth-note accompaniment. A piano (*p*) dynamic marking is present at the end.

The first system of music consists of two staves. The treble staff contains a sequence of eighth and sixteenth notes, some beamed together. The bass staff features a steady eighth-note accompaniment with triplets indicated by a '3' over the notes.

The second system continues the piece. The treble staff has a melodic line with some slurs. The bass staff maintains the eighth-note accompaniment. Dynamic markings include *dim.* (diminuendo) in the second measure and *p* (piano) in the fourth measure.

The third system shows the continuation of the musical theme. The treble staff has a melodic line with a slur. The bass staff continues with the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the third measure.

The fourth system continues the musical development. The treble staff has a melodic line with a slur. The bass staff continues with the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

The fifth system continues the musical development. The treble staff has a melodic line with a slur. The bass staff continues with the eighth-note accompaniment. Dynamic markings include *dim.* (diminuendo) in the third measure and *p* (piano) in the fifth measure.

The sixth system concludes the piece. The treble staff has a melodic line with a slur. The bass staff continues with the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the fifth measure.

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and slurs. The left hand (bass clef) plays a rhythmic accompaniment of chords. A dynamic marking of *f* (forte) is present in the first measure.

Second system of musical notation. The right hand continues the melodic line. The left hand features a long, sustained chord in the first two measures, marked with *dim.* (diminuendo). A dynamic marking of *p* (piano) appears in the third measure.

Third system of musical notation. The right hand plays a series of chords with a descending bass line. The left hand continues with a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand features a melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. The lyrics "cre - - - - - seen - - - - - do." are written below the right hand. A dynamic marking of *f* (forte) is present in the final measure.

Sixth system of musical notation. The right hand plays a series of chords with a descending bass line. The left hand continues with a steady eighth-note accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures and melodic lines.

Second system of musical notation, including the words "cre" and "scen" written below the notes in the lower staff.

Third system of musical notation, including the word "do." written below the notes in the lower staff.

Fourth system of musical notation, starting with the tempo marking "Animato." and the dynamic marking "ff" (fortissimo) in the lower staff. The music is characterized by numerous triplet markings.

Fifth system of musical notation, continuing the piece with complex rhythmic patterns and triplet markings.

Sixth system of musical notation, concluding the piece with intricate chordal and melodic passages.

ff

Pod. *Andante.*
poco rit. *ff*

poco rit.

a Tempo. *ff* *allargando*

Ped. *

Fin du Ballet.