

# ACTE II.

N° 8.

## CHOEUR.

All. vivace. ♩. 120.

Flûte.

Octave.

Hautbois.

Clarinettes  
en SI b.

Cors en MI b.

Cors en MI b.

Trompettes  
en MI b.

Bassons.

Trombones.

Timbales  
en MI b.

Grosse Caisse,  
Cymbales et  
Triangle.

Violons.

Altos.

CHOEUR  
de Chasseurs.

CHOEUR  
de Suisses.

Violoncelle et  
Contre Basse.

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of 'All. vivace. ♩. 120.' and a key signature of two flats. The score is divided into several systems, each containing multiple staves. The instruments listed on the left are: Flûte, Octave, Hautbois, Clarinettes en SI b., Cors en MI b. (two parts), Trompettes en MI b., Bassons, Trombones, Timbales en MI b., Grosse Caisse, Cymbales et Triangle, Violons (two parts), Altos, CHOEUR de Chasseurs (two parts), CHOEUR de Suisses (two parts), and Violoncelle et Contre Basse. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'sf' (sforzando). The bottom of the page repeats the tempo marking 'All. vivace. ♩. 120.'.

This page of a handwritten musical score consists of 14 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into two main systems of seven staves each. The first system (staves 1-7) features a complex rhythmic pattern with many notes and rests, and includes dynamic markings like *ff* and *ff*. The second system (staves 8-14) continues the piece, with similar notation and dynamic markings. The notation is written in a cursive, handwritten style, characteristic of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and discoloration.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into 15 systems, each consisting of two staves. The instruments are indicated by clefs and key signatures: Treble clef with one flat (F major/D minor), Treble clef with two flats (B-flat major/A-flat minor), Bass clef with one flat (F major/D minor), and Bass clef with two flats (B-flat major/A-flat minor). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando). The music is written in a style characteristic of 18th or 19th-century manuscript notation, with some ink bleed-through from the reverse side of the page.

This page of a handwritten musical score contains 15 staves of music. The notation includes various rhythmic values, rests, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The score is organized into two main systems. The first system, comprising the top 10 staves, features melodic lines in the upper staves and accompaniment in the lower staves. The second system, comprising the bottom 5 staves, includes complex rhythmic patterns and textures, with the second staff in this system marked "Unis: //". The manuscript shows signs of age, with some ink bleed-through and slight fading.

Handwritten musical score for a multi-staff instrument, possibly a harpsichord or keyboard. The score consists of 15 staves. The top two staves are treble clefs with a 'C' time signature. The next six staves are treble clefs with a 'C' time signature. The next three staves are bass clefs with a 'C' time signature. The next two staves are bass clefs with a 'C' time signature. The next two staves are treble clefs with a 'C' time signature, featuring a complex rhythmic pattern of dotted notes. The final two staves are bass clefs with a 'C' time signature, featuring a complex rhythmic pattern of dotted notes. The score is divided into six measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings such as 'Finis' and double bar lines.

Handwritten musical score for a large ensemble, including vocal parts and various instruments. The score features multiple staves with musical notation, including notes, rests, and dynamic markings like "FF" and "FF divisi".

Key markings and features include:

- Dynamic markings: **FF** (Fortissimo) appearing in multiple staves.
- Performance instruction: **FF divisi** (Fortissimo divided).
- Lyrics: "Quel le sau, vage harmo, ni e au son des cors se ma..."
- Tempo/Character marking: *unis.* (unison).

Handwritten musical score for a multi-instrument ensemble with vocal parts. The score includes staves for various instruments and voices, with lyrics in French: "le cri du chamois mourant se".

The score is written in 3/4 time and features a variety of musical textures, including melodic lines, harmonic accompaniment, and dense chordal passages. The lyrics are: "le cri du chamois mourant se".

Key markings include *mf* (mezzo-forte) and *sf* (sforzando). The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal staves.

mele au bruit du torrent l'en-tendre ex-ha-ler sa-vi-e est-il un plai

mele au bruit du torrent l'en-tendre ex-ha-ler sa-vi-e est-il un plai

C<sup>mo</sup> la C.B. // // // //

divisi



This page of a handwritten musical score, numbered 529, contains multiple staves. The top section features several staves with complex rhythmic patterns, including sixteenth-note runs and trills. Below these are staves for vocal parts with lyrics in French. The lyrics are:

un plaisir plus grand des tempêtes la fureur  
 un plaisir plus grand des tempêtes la fureur

The score includes dynamic markings such as **FF** (fortissimo) and trill ornaments (*tr*). The bottom section of the page shows a continuation of the musical notation, including a double bar line and further rhythmic details.

A complex musical score for multiple instruments. The top section features several staves with treble clefs and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The middle section shows a dense arrangement of notes, possibly for a string ensemble or woodwinds, with many beamed notes. The bottom section includes staves with bass clefs, continuing the musical composition.

n'a rien de plus é-ni-vrant n'a rien de plus é-ni-vrant n'a rien

n'a rien de plus é-ni-vrant des tem-pê-tes la fu-ri-e n'a rien de plus é-ni-vrant des tem-pê-tes la fu-ri-e n'a rien

de plus e-ni-vrant des tem-pêtes la fu-ri-e n'a rien de plus e-ni-vrant des tem-pêtes la fu-ri-e n'a rien de plus e-ni-vrant des tem-pêtes la fu-ri-e n'a rien de plus e-ni-vrant na rien

Unis. //

na rien

The musical score is arranged in a standard orchestral format. It includes staves for:
 

- Violins I and II (top two staves)
- Violas (third staff)
- Vicini (fourth staff)
- Woodwinds (flutes, oboes, bassoons, and clarinets, staves 5-8)
- Brass (trumpets, trombones, and tubas, staves 9-12)
- String Basses (bottom two staves)
- Vocal lines (staves 13-14)

 The score features various musical notations, including slurs, accents, and dynamic markings such as *r* (ritardando) and *f* (forte). The lyrics at the bottom are in French:
 

de plus é - ni - vant des tem - pêtes la fu - ri - e n'a rien de plus é - ni - vant n'a  
 de plus é - ni - vant n'a rien de plus é - ni - vant n'a

The first section of the score consists of ten staves. The top two staves are treble clef, and the bottom two are bass clef. The middle six staves are a mix of treble and bass clef, likely representing different instruments or voices. The notation includes various note values, rests, and dynamic markings.

Cloche (dans la Coulisse.)

This section begins with a staff for a bell (Cloche) in the bass clef, indicated by the text "Cloche (dans la Coulisse.)". Below it, there are two staves with double bar lines (//) and slanted lines, suggesting a specific performance technique or a repeat. The rest of the section continues with standard musical notation on several staves.

rien na rien de plus e ni vant.

rien na rien de plus e ni vant.

unis.

Harpe.

Cloche.

un Chasseur.

Quelle est ce bruit?

*a mezza voce*

**CHOEUR**  
de Suisses éloignés.

*a mezza voce.* Au sein de l'on de qui ray on ne

*a mezza voce.* Au sein de l'on de qui ray on ne

*a mezza voce.* Au sein de l'on de qui ray on ne

*a mezza voce.* Au sein de l'on de qui ray on ne

Cloche.

le So leil fuit le So leil fuit des monts

le So leil fuit le So leil fuit des monts

le So leil fuit le So leil fuit des monts

que la nei ge cou ron ne le clat se va nou it le clat se va nou

que la nei ge cou ron ne le clat se va nou it le clat se va nou

que la nei ge cou ron ne le clat se va nou it le clat se va nou

Cloche.

il du vil la ge la clo che son

il du vil la ge la clo che son

il du vil la ge la clo che son

ne c'est no tre re tour quelle or don ne voi ci la nuit voi ci

ne c'est no tre re tour quelle or don ne voi ci la nuit voi ci

ne c'est no tre re tour quelle or don ne voi ci la nuit voi ci

Cloche.

la nuit voi ci la nuit voi ci la nuit

la nuit voi ci la nuit voi ci la nuit

la nuit voi ci la nuit voi ci la nuit

sotto voce.

Cloche.  
 sotto voce.  
 Unis. // // // //  
 un Chasseur.  
 Vlle. Des Pâ tres la voix mo no  
 C.B.

// // // //  
 lo ne en cor en cor nous pour

1<sup>o</sup> C. (sur la Scène)  
 2<sup>o</sup> C.  
 3<sup>o</sup> C.  
 4<sup>o</sup> C.  
*sf* *sf* *sf* *sf* *sf* *sf*  
 suiv Unis.  
 du Gouverneur  
 le cor re sonne



le Chasseur. *CHASSEUR*  
de Chasseurs.

C'est no - tre re - tour qu'il or - don ne  
C'est no - tre re - tour qu'il or - don ne  
C'est no - tre re - tour qu'il or - don ne voi - ci la

*P* *f*

*tr*

*V*

voi - ci la nuit voi - ci la nuit  
voi - ci la nuit voi - ci la nuit  
nuit voi - ci la nuit

*P* *f* *P* *f*

*P* *f* *P* *f*

*P* *ff* *P* *f*

*V*

le cor re son ne le cor re son ne voi ci la nuit  
 le cor re son ne le cor re son ne voi ci la nuit  
 le cor re son ne le cor re son ne voi ci la nuit voi ci la nuit voi

vo i ci la nuit.  
 vo i ci la nuit.  
 ci la nuit voi ci la nuit.

N. 9.

VI R.

All. mosso.  $\text{♩} = 38.$

Flûte.

Clarinettes  
en si b

Cops en mi b

Bassons.

Timballes  
en mi b

Violons.

Altos.

MATHILDE.

Violoncelle et  
Contre-Basse.

Cl.

B<sup>nc</sup>

FF

This section of the score includes parts for Clarinet (Cl.), Bassoon (Bnc), Violins, Violas, and Cello/Double Bass. The Clarinet and Bassoon parts feature melodic lines with some grace notes and slurs. The string parts (Violins, Violas, Cello/Double Bass) are characterized by dense rhythmic textures, including triplets and sixteenth-note patterns. A dynamic marking of 'FF' (fortissimo) is present in the lower right of this section.

Handwritten musical score for the first system, featuring staves for Horn (H), Clarinet (Cl), Cello (C<sup>s</sup>), Bassoon (B<sup>ss</sup>), and strings. The Cello part includes a "Solo" marking and a dynamic of "P". The Bassoon part includes a dynamic of "F". The strings are marked with "F".

Handwritten musical score for the second system, continuing the orchestral arrangement. The Bassoon part includes dynamics of "FF" and "P". The strings are marked with "FF".

Musical score system 1, consisting of nine staves. The top staff is marked **ff**. The second staff is marked **ff** and **pp**. The third staff is marked **ff**. The fourth staff is marked **ff** and **pp**. The fifth staff is marked **f** and **pp**. The sixth staff is marked **f**. The seventh staff is marked **ff**. The eighth staff is marked **ff**. The ninth staff is marked **f**. The system includes various musical notations such as notes, rests, and dynamic markings.

Musical score system 2, consisting of nine staves. The system includes various musical notations such as notes, rests, and dynamic markings. The bottom staff is marked **ff**. The system concludes with a **ff** marking.

Récit.

Musical score for the first system. It includes piano accompaniment for the right hand (treble clef) and left hand (bass clef), both marked **FF**. The piano part features a rhythmic pattern of eighth notes. The vocal line for **Mathilde** is in a recitative style, marked **Récit.**. The lyrics are: "Ils s'éloignent en fin j'ai cru le reconnaître mon cœur n'a point trompé mes yeux".

Cl.

Musical score for the second system. It includes woodwind parts for **Cl.** (Clarinet) and **B<sup>ns</sup>** (Bassoon). The piano accompaniment is marked **PP**. The woodwinds play melodic lines, while the piano provides a rhythmic accompaniment. The lyrics "Il a suivi mes" are visible at the bottom right of the system.

Cl.

pas il est pres de ces lieux

Je tremble

Fl.

Cl.

C<sup>es</sup>

B<sup>as</sup>

Solo

sil alloit paraitre

Quel est ce sentiment pro- fond mystérieux dont je nouris l'a-

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and several piano staves. The lyrics are: "doux que je chéris peut être" and "Arnold Arnold est ce bien toi simple habitant de ces cam".

Musical score for the second system, continuing the vocal and piano parts. The lyrics are: "pagnes l'espoir for guen de ces montagnes qui charme ma pensée et cause mon effroi".



Musical score for the first system. It includes piano accompaniment for the right and left hands, and a vocal line. The piano part features dynamic markings of *f* and *ff*. The vocal line includes the lyrics: "ah que je puisse au moins l'avouer à moi même Melethal c'est toi que".

Musical score for the second system, divided into four tempo sections: **Presto**, **Mod.**, **And.**, and **Adagio**. The piano accompaniment includes dynamic markings of *ff* and *p*. The vocal line includes the lyrics: "j'aime tu m'as sauvé le jour et ma reconnaissance excuse mon amour".

Andantino. 66.

Musical score for the first system, measures 66-75. The score includes staves for strings, woodwinds, and percussion. Dynamics include *pp*, *p*, and *ff*. A *Solo.* marking is present above the second staff. The lyrics "som bre fo" are written below the bass staff.

Musical score for the second system, measures 76-85. The score includes staves for strings, woodwinds, and percussion. Dynamics include *Solo.* and *dol.* The lyrics "rét desert triste et sau va ge je vous prie re aux splen deurs des Et" are written below the bass staff.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "c'est sur les monts au sé-jour de lo-ra-ge que mon cœur que mon cœur peut re-naitre a la". The piano accompaniment consists of multiple staves with various musical notations, including chords and melodic lines.

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics: "paix mais le cho-seule-ment ap-pren-dra mes se". The piano accompaniment continues with various musical notations, including a section marked "arco." in the lower staves.

Musical score for the first system. It includes vocal staves and piano accompaniment. The lyrics are: "crets ap prenda mes se crets mes se crets". The score features dynamic markings such as *pp*, *f*, and *sf*. There are also "Solo" markings above the vocal staves. The piano part includes complex textures with many sixteenth notes and rests.

Musical score for the second system. It includes vocal staves and piano accompaniment. The lyrics are: "toi du berger as-tu dou et ti mi de". The score features dynamic markings such as *p* and *pizz.*. There are also "Solo" markings above the vocal staves. The piano part includes complex textures with many sixteenth notes and rests.

qui sur mes pas viens se mant les re flets ah sois aus si mone toile et mon

*Solo*

Detailed description: This system contains the first six measures of the score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand line with chords and a left-hand line with a steady bass line. A 'Solo' marking is placed above the vocal line in the fifth measure.

qui sde comme lui les ray-ous les ray-ous sont dis-crets et le cho

Detailed description: This system contains the next six measures of the score. The vocal line continues with lyrics, and the piano accompaniment provides harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings.

staccato

pp

arco.

sf

pp

seule ment re di ra mes se crets re di ra mes se

pp

Cl.

C

B

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

pp

se crets mes se crets le cho seul re di ra re di ra mes se crets le cho seul re di

ff

pp

ff

Fl.

Cl.

pp

pp

pp

solo voce

FF

FF

FF

FF

FF

FF

col Canto.

ra re di ra mes se crets re di ra mes se

pp

FF

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

All. vivace.

Violons

Violons

pp

Alto

Alto

pp

MATHILDE.

MATHILDE.

ARNOLD.

ARNOLD.

Viol<sup>le</sup> et  
C<sup>te</sup> Basse

Viol<sup>le</sup> et  
C<sup>te</sup> Basse

pp

Vlle solo.

tutti

FF

FF

P

P'

tutti

P

FF

PP

FF

PP

PP

PP

SF

P

P'

P'

Ain.

Ma presen. ce pour vous est peut être un ou tra ge Ma thilde mes pas in-dis-cret- ont o-se jus qu'à

P



Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *p*. The vocal line includes the lyrics: "vous se frayer un passage" and "On parle aisément un tort que l'on partage". A *Moth.* (Molto) marking is present above the vocal line.

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *pp*. The vocal line includes the lyrics: "dais" and "Ce mot ou votre âme respire je le sens trop la pitié vous l'inspire vous plaignez mon affreux tourment je vous ol".

Musical score for the third system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *pp*. The tempo markings *Moderato.* and *All<sup>o</sup> moderato.* are present. The vocal line includes the lyrics: "fense en vous aimant que ma destinée est affreuse" and "La mienne est el le plus heureuse".

il faut partir il faut dans ce moment si cruel et si doux  
 si danger eux peut être, que la fil. le des Rois, q

*p*

Moderato.

-prenne à me connaître J'o se le dire avec un noble orgueil pour vous le Ciel — m'avait fait

*ff* *pp*

nai - tre d'impreju gé fa - tal j'ai me su - ré l'é - cueil il s'éleve en - tre nous de toute sa puissance

sur la 4<sup>e</sup> corde.

je puis le respec - ter mais c'est en votre ab - sence Mathilde ordonnez moi de lui loin de vos

FF

yeux d'abandon - ner ma patrie et mon père d'aller mourir sur la terre é - tran - ge - re

P

de choisir pour tombeau des bords in - ha - bi - tés pronon - cez sur mon sort di - tes un mot Restez

F P

Math.

Agitato  $\frac{2}{4}$  - 88.

Flûte.

Hautbois.

Clarinettes en UT.

Cors en MI b.

Cors en UT.

Trompettes en UT.

Bassons.

Violons.

Altos.

MATHILDE.

ARNOLD.

Violoncelle.

Contre-Basses.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds and brass, followed by strings. The vocal parts for Mathilde and Arnold are placed below the strings. The score includes various musical notations such as notes, rests, dynamics (pp), and articulation marks (accents, slurs). The vocal parts include lyrics in French.

Lyrics for MATHILDE:  
 Oui vous l'arrachez à mon â - me ce se - cret qu'ont trahi mes

Lyrics for ARNOLD:  
 (Silent)

Violoncelle instruction: C<sup>mo</sup> la C.B. // // // //

Clar.

yeux  
 oui vous l'arrachez à mon â - - me ce se - cret qu'ont trahi mes yeux je ne  
 mis.

Clar.

solo.

Cors.

puis é - touffer ma flam - me dut - el - le nous per - dre tous deux oui vous l'arrachez à mon

The page contains 13 staves of musical notation. The top 12 staves are for piano accompaniment, and the 13th staff is for a vocal line. The piano accompaniment consists of several parts, each with a treble or bass clef. The notation is dense, with many sixteenth and thirty-second notes. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo). The vocal line has lyrics in French: "à - - me ce se-cret qu'ont trahi mes yeux oui - - je ne puis étouffer ma flamme". The lyrics are written below the vocal staff. There are also some performance instructions like *pp* and *Fz* (forzando) scattered throughout the score.

à - - me ce se-cret qu'ont trahi mes yeux oui - - je ne puis étouffer ma flamme

Musical score for piano and voice, page 539. The score consists of 13 staves. The top two staves are for the right hand of the piano, and the bottom two are for the left hand. The middle staves include a vocal line with lyrics and piano accompaniment. Dynamics include *sf*, *pp*, and *p*. The word "solo." is written above the vocal line in the final measure.

Lyrics: *du- el - - le nous perdre nous perdre tous deux je ne*

Flute

Clar

puis é-touffer, ma — flamme dut-el - le nous per-dre nous per-dre tous deux dut - el - le nous per-dre nous per-dre tous

pizz.

Hautb.

cois en ut.

dol.

dol.

deux je ne puis — é-touffer — é-touffer — ma flam - - me dut-el - - le nous

pizz.



per - dre nous per - dre tous deux dut-el-le nous per - dre tous deux dut-el-le nous per - dre tous

The first part of the score consists of several staves. From top to bottom, they are: a treble clef staff with a few notes; another treble clef staff with a few notes; a treble clef staff with a melodic line; a treble clef staff with a few notes; a treble clef staff with a few notes; a bass clef staff with a melodic line and a *pp* dynamic marking; a treble clef staff with a complex melodic line and a *pp* dynamic marking; a treble clef staff with a melodic line and a *pp* dynamic marking; a tenor clef staff with a melodic line; and another tenor clef staff with a melodic line. The music is written in a style typical of 18th or 19th-century manuscript notation.

Il est donc sorti de son âme ce secret qu'ont trahi ses yeux.

C<sup>me</sup> la Basse. // // //

The second part of the score is a single bass clef staff with a melodic line. It begins with a *st* marking and a *pp* dynamic marking. The music continues with a series of notes and rests.

Clar.

il est donc sorti de son â - me ce se - cret qu'ont trahi ses yeux

unis.

Clar.

flam - me répond à ma flam - me dut - el - le nous perdre tous deux il est donc sor - ti de son

à - me ce secret qu'ont trahi ses yeux oui — sa flam - me répond répond à ma flamme

Musical score for a piano piece, page 365. The score consists of 14 staves. The top four staves are for the right hand, and the bottom four are for the left hand. The middle four staves are for the vocal line. The music features complex textures with triplets, sixteenth-note runs, and dynamic markings such as *sf*, *pp*, and *solo*. The vocal line includes the lyrics "dut-el... le nous per-dre nous perdre tous deux" and "ouï sa".

dut-el... le nous per-dre nous perdre tous deux

ouï sa

Flûte

Clar.

flamme répond à ma flamme dut-el - le nous per dre nous per dre tous deux dut - el - le nous per dre nous per dre tous

pizz.

Hautb.

dol.

cors en UT.

dol.

deux oui sa flamme répond — ré pond — à ma flamme dut el — le nous

pizz.

per - - dre nous per - - dre tous deux dut-elle nous per - - dre tous deux dut-elle nous per - - dre tous deux

arco.

arco.

Clar.

Cors en F.

Cors en M. b.

mais entre nous quel - le dis - tan - ce que d'ob.

pizz.

pp

F

Clar.

Cors en M. b.

soli.

dol.

solto voce.

solto voce.

solto voce.

solto voce.

pizz.

arco

solto voce

Ah ne per - dez point l'es pé - ran - ce tout vous é - lè - ve

- ta - cles de toutes parts

pizz.



Violins I

Violins II

Violas

Cors en Mi b. *Fz*

Cors en C. *sF*

Flutes *sF*

Clarinets *sF*

Bassoons *sF*

Cel. & C. B. *sF*

Flutes *pizz.*

Clarinets *pizz.*

Bassoons *pizz.*

Voice: à mes re-gards tout vous éle-ve à mes re-gards.

Cel. & C. B. *arco.*

Flutes *pizz.*

(changez en si b)

Cors en Mi b.

Cors en C.

à mes re-gards

tout vous éle-ve à

mes

re-gards.

Cel. & C. B.

arco.

Doux a - veu ce ten - dre lan - ga - - ge de plai - sir en i - vre mon

Cors en MI ♯.

Cors en UT.

solo.  
pp

solo.  
pp

Je puis l'aimer tout me présage près de lui des jours de bon - heur je le chéris je le chéris tout me présa - ge tout me pré -  
cœur.

Clar.

solo.

solo.

solto voce.

solto voce.

sage pres de lui pres de lui des jours de bon-heur oui je l'ai - me et tout me pre-

Doux a - veu - ce - ten - dre lan-

Cors en MI b.

1<sup>er</sup>

sa - ge pres de lui des jours de bon - heur oui je l'ai - me et tout me pre -

de plai - sir - en - i - vre - mon cœur doux a - veu - ce - ten - dre lan -

arco

Clar.

Cors en MI ♭

- sage pres de lui des jours de bon - heur je le che - ris un doux pre - sa - ge me pro -  
 - sage de plai - sir en i - vre mon cœur.

C. en C. B. //

- met le bon - heur oui je l'ai - me  
 doux a - veu ce ten - dre langa - ge de plu - sa - ge

solo

Cors en MI $\flat$

Flûte.

Hautb.

Cors en MI $\flat$ .

Cors en UT.

oui je l'ai - me oui je l'ai - me un doux pré - si - ge ne pro - i - vre mon cœur quels transports pour mon cœur quels transports pour mon cœur

Flûte. solo.

Hautb. solo.

Cors en MI $\flat$ .

Cors en UT. solo.

met des jours de bon - heur de bon - heur oui je l'ai - me un tout présa - ge i - ci mon bon - heur mon bon - heur quels transports pour mon cœur

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are:

doux pré - sa - - ge me promet - - des jours de bon - heur de bon - heur un doux  
 quels transports pour mon cœur tout présa - ge i - ci mon bon - heur mon bon - heur un doux

The piano accompaniment includes a horn part (Corns en MI b) and a string part. Dynamics include *fz* and *ff*. The tempo marking *tutti* is present.

Musical score for the second system, continuing the vocal and piano parts. The lyrics are:

présa - ge me pro - met le bon - heur un doux - présa - ge me pro - met le bon  
 présa - ge me pro - met le bon - heur un doux - présa - ge me pro - met le bon

The piano accompaniment includes a horn part (Corns en MI b) and a string part. Dynamics include *fz*, *f*, and *p*.

Cors en MB  
Cors en LL  
Tromp en T

arco PP

Retournez aux champs de la gloire volez à de nouveaux ex

heur.

arco PP

arco PP

arco PP

arco PP

arco PP

arco PP

exploits retournez aux champs de la gloire volez à de nouveaux exploits on s'annoblit par la vic

arco PP

arco PP

arco PP

arco PP

arco PP

arco PP

- toi - - re le monde approuvera mon choix  
 méri - tons aux champs de la gloire le prix qui m'attend au re



Flûte

Hautb.

Clar.

tour méritons aux champs de la gloire le prix qui n'attend au retour puis je douter de la vie

tutta forza.

Violin I *FF*

Violin II *FF*

Viola *FF*

Violoncello *FF*

Contrabasso *FF*

Flute *FF*

Clarinet *FF*

Bassoon *FF*

Oboe *FF*

Horn *FF*

Trumpet *FF*

Trombone *FF*

Tuba *FF*

Vocal: *tutta forza.*

on s'anno- blit — par la vic- toi- re

toi- re lorsque j'obeis — à l'amour puis je dou- ter — de la vic-

*tutta forza.*

*FF*

*FF*

The musical score consists of 14 staves. The top 10 staves are for the piano accompaniment, and the bottom 4 staves are for the voice. The piano part features complex textures with many chords and arpeggiated figures, often marked with *sforzando* (sf) dynamics. The voice part includes two vocal lines with lyrics in French. The lyrics are:

it est di - gne - de mon a - mour oui - dans cel - le qui  
 - toi - re lors - que j'o - bé - is à l'amour oui - dans cel - le que

Performance instructions include *sotto voce* and *pizz.* (pizzicato). The piece concludes with the instruction *C. la C.B.* and a double bar line.

Clar.

Musical score for the first system, featuring Clarinet (Clar.), strings, and vocal parts. The Clarinet part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The strings are in bass clef. The vocal parts are in soprano and alto clefs. The lyrics are: "l'ai - me oui c'est l'honneur même oui c'est l'hon - neur mê - me qui dicte sa loi Ma - j'ai - me oui c'est l'honneur même oui c'est l'hon - neur mê - me qui dicte sa loi Ma -". The bass line includes markings for "arco." and "pizz.".

Clar.

Musical score for the second system, featuring Clarinet (Clar.), strings, and vocal parts. The Clarinet part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The strings are in bass clef. The vocal parts are in soprano and alto clefs. The lyrics are: "thil - de cons - tan - te i - ra - sous ta tente i - ra sous ta tente rece - voir - ta - thil - de cons - tan - te vien - dra - sous ma tente vien - dra sous ma tente rece - voir - ma". The bass line includes markings for "arco." and "pizz.".

Violin I: *sf* *p*

Violin II: *sf* *p*

Viola: *sf* *p*

Violoncello: *sf* *p*

Double Bass: *sf* *p*

Vocal 1: *ff* *p*

Vocal 2: *ff* *p*

Lyrics:  
 foi Mathil - de cons - tan - te i - ra - sous ta ten - te rece - voir ta foi re - ce - voir ta  
 foi Mathil - de cons - tan - te viendra sous ma ten - te rece - voir ma foi re - ce - voir ma

arco.

Musical score for a symphony with vocal soloist. The score includes staves for strings, woodwinds, brass, and voice. It features dynamic markings like 'Fz', 'p', 'ff', and 'ff arco.', and includes the lyrics 'Re-tour-nez aux champs de la gloire' and 'je re-tour-ne aux champs de la gloire'.

Dynamics: *Fz*, *p*, *ff*, *ff arco.*, *mus.*

Lyrics:
   
 Re-tour-nez aux champs de la gloire
   
 je re-tour-ne aux champs de la gloire je vo-le à de nouveaux ex-

musical score with lyrics: vo - lez à de nou - veaux ex - ploits on s'anno - blit par la vic - toi - re puisje dou - ter de la vic

sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf  
 sf sf sf sf sf sf sf sf

il est di - gne - de mon a - mour oui — dans cel - le qui  
 toi - re lors - que j'o - bé - is à l'amour oui — dans cel - le que

C<sup>me</sup> la C.B. //

pizz.

pizz.

sotto voce.



Clar.

L'ai - me oui c'est l'honneur même oui c'est l'hon - neur mê - me qui dicte sa loi Ma -  
 j'ai - me oui c'est l'honneur même oui c'est l'hon - neur mê - me qui dicte sa loi Ma -

arco. pizz.

Clar.

thil - de cons - tan - te i - ra - sous ta lente i - ra sous ta lente rece - voir - ta  
 thil - de cons - tan - te vien - dra - sous ma tente vien - dra sous ma tente rece - voir - ma

arco. pizz.

Violins I: sf p

Violins II: sf p

Violas: sf p

Cellos/Double Basses: sf

Flutes: pp

Clarinet: sf

Bassoon: p

foi Mathil - de cons - tan - te i - ra - sous ta ten - te rece - voir ta foi re - ce - voir ka

foi Mathil - de cons - tan - te viendra sous ma ten - te rece - voir ma foi re - ce - voir ma

arco.

Piu mosso

The musical score consists of the following parts and markings:

- Staff 1 (Treble Clef):** *pp*, *cres.*, *rf*
- Staff 2 (Treble Clef):** *pp*, *cres.*, *rf*
- Staff 3 (Treble Clef):** *pp*, *cres.*, *rf*
- Staff 4 (Treble Clef):** *pp*, *cres.*, *rf*
- Staff 5 (Treble Clef):** *pp*, *cres.*, *rf*
- Staff 6 (Bass Clef):** *pp*, *cres.*, *rf*
- Staff 7 (Treble Clef):** *pp*, *cres.*, *rinf.*
- Staff 8 (Treble Clef):** *8<sup>e</sup> Basse*, followed by a double bar line and repeat signs.
- Staff 9 (Piano):** *pp*, *rf*
- Staff 10 (Voice):** *pp*, *rf*
- Staff 11 (Voice):** *pp*, *rf*
- Staff 12 (Bass Clef):** *pp*, *rinf.*

foi Ma - thil - de cons - tan - te i - ra sous ta ten - te

foi Ma - thil - de cons - tan - te vien - dra sous ma ten - te

*pp* piu mosso.

*rinf.*

re - ce voir ta foi i - ra - sous ta ten - te re - ce voir ta  
re - ce voir ma foi vien - dra - sous ma ten - te re - ce voir ma

Piu mosso

The musical score consists of the following parts and markings:

- Violins I & II:** Treble clef, starting with *pp* and *cres.* markings.
- Violas:** Treble clef, starting with *pp* and *cres.* markings.
- Violoncelles & Double Basses:** Bass clef, starting with *pp* and *cres.* markings.
- Flutes:** Treble clef, starting with *pp* and *cres.* markings.
- Clarinet:** Bass clef, starting with *pp* and *cres.* markings.
- 8<sup>th</sup> Basse:** Treble clef, marked with a double bar line and the instruction "8<sup>th</sup> Basse".
- Trumpets:** Treble clef, starting with *pp* and *cres.* markings.
- Trombones:** Bass clef, starting with *pp* and *cres.* markings.
- Voice:** Treble clef, with lyrics: "foi Ma - thil - de cons-tan - te i - ra sous ta ten - te" and "foi Ma - thil - de cons-tan - te vien - dra sous ma ten - te".
- Double Basses (bottom):** Bass clef, starting with *pp* and *cres.* markings.

*pp* piu mosso.

*mf.*

re - cevoir ta foi i - - ra - - sous ta ten - - te re - ce - voir ta

re - cevoir ma foi vien - dra - - sous ma ten - - te re - ce - voir ma

*Fz* *sF* *sF* *sF* *sF*

This musical score is arranged in a system of 14 staves. The top six staves are for instruments, each starting with a treble clef and the letter 'Fz'. The seventh staff is a bass line with a bass clef. The eighth and ninth staves are vocal parts with lyrics. The tenth and eleventh staves are for instruments with a bass clef. The twelfth and thirteenth staves are for instruments with a bass clef. The score is divided into four measures by vertical bar lines. The lyrics are: 'foi recevoir ta foi recevoir ta foi recevoir' on the eighth staff, and 'foi recevoir ma foi recevoir ma foi recevoir' on the ninth staff. The notation includes various musical symbols such as notes, rests, and clefs.

Fz

Fz

Fz

Fz

Fz

Fz

Fz

Fz

foi

recevoir

ta foi

recevoir

ta foi

recevoir

foi

recevoir

ma foi

recevoir

ma foi

recevoir

F

This musical score is arranged in a system of 14 staves. The top seven staves are for instruments: the first three are treble clefs (likely Violins I, Violins II, and Violas), and the bottom four are bass clefs (likely Cellos, Double Basses, and a keyboard instrument). The bottom four staves contain vocal lines with lyrics. The score is marked with a dynamic of *sf* (sforzando) in the first two measures of each staff. The vocal lines include the lyrics "unis.", "— ta foi.", and "— ma foi." The music features complex rhythmic patterns, including sixteenth-note runs and sustained chords.



All. Récit.

Violons. *p* *FP*

Alto. *p* *FP*

MATHILDE. On vient sé- parons nous oui de- main

ARNOLD. vous reverrai- je en- co- re o bon

C. Basses. *p* *FP*

quand renaitra l'aurore dans l'an- tique chapelle en pré- sence de Dieu j'entendrai ton dernier a- dieu

heur ô doux bien

je te quille on s'avance

lail Ciel Val- ter et Guillaume oui fuyez leur pr

First system of musical notation. It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a rest and the word "Unis" above it. The third staff is an alto clef with a melodic line. The fourth staff is a bass clef with a melodic line. The fifth staff is a bass clef with a melodic line. Dynamics include *FP* and *F*.

Second system of musical notation. It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is an alto clef with a melodic line. The fourth staff is a bass clef with a melodic line and the word "Vlle" above it. The fifth staff is a bass clef with a melodic line and the word "C.B." above it. Dynamics include *PP*, *cres.*, and *F*.

Third system of musical notation. It consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is an alto clef with a melodic line. The fourth staff is a bass clef with a melodic line and the word "Guillaume." above it. The fifth staff is a bass clef with a melodic line. Dynamics include *PP* and *F*. The text "Tu n'étais pas seul en ces" is written below the fourth staff.

Eh bien je ne m'infor.me pas de vos desseins  
 lieux nous craignons de troubler un si doux en.tre.tien

Guill. non qu'importe à Melcthal sil dé.serte nos rangs sil aspire en se  
 Valter. Peut être plus qu'un autre dois tu chercher à les connaître

Arnold. qui te l'a dit on m'ré.pie et cest toi  
 Guill. c'est à servir nos tyrans ton trouble et Ma.thilde et sa fuite moi même ta con

Mais si j'ai me  
 mais si je suis ai  
 grand Dieu  
 du - te hier jet - ta le soupçon dans ce cœur a - larmé

me  
 Guill: les soupçons  
 mon a - mour  
 Ma thilde  
 Guill: Elle est no - tre en - ne - mie  
 Seraient vrais Est im - pi - e

Val. Guill: Arnold.  
 mais de que  
 Parmi nos oppre - curs elle a re - çu la vi - e Et Melthal lâ - che nient embras - se ses ge - noux

Musical score for the first system. It includes vocal lines and piano accompaniment. The lyrics are:

droit votre aveugle furie  
 nos droits un mot te les apprendra tous sais-tu bien ce que c'est que d'aimer sa pa

The score is written for voice and piano. The vocal line is in the bass clef. The piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal line.

Musical score for the second system. It includes vocal lines and piano accompaniment. The lyrics are:

vous parlez de patrie il n'en est plus pour nous je quitte ce rivage qu'habitent la discorde et la  
 tri.e

The score is written for voice and piano. The vocal line is in the bass clef. The piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal line. The tempo marking "All." is present above the piano part.

Musical score for the third system. It includes vocal lines and piano accompaniment. The lyrics are:

haine et la peur dignes filles de l'esclavage je cours dans les combats reconquérir l'honneur.

The score is written for voice and piano. The vocal line is in the bass clef. The piano accompaniment is in the treble and bass clefs. The lyrics are written below the vocal line.

Allegro Maestoso Met = ♩ = 120.

Flute.

Hautbois.

Clarinettes en LA.

Cors en MI.

Trompettes en LA.

Bassons

Trombones.

Violons.

Alto.

ARNOLD.

GUILLAUME.

VALTER.

Violoncelles et Contre Basses

The musical score is arranged in a system of staves. The top staves are for woodwinds and brass: Flute, Hautbois, Clarinettes en LA, Cors en MI, Trompettes en LA, Bassons, and Trombones. Below these are the string staves: Violons (Violins), Alto, and Violoncelles et Contre Basses (Violoncelles and Double Basses). The vocal parts are labeled ARNOLD, GUILLAUME, and VALTER. The score begins with a tempo marking of 'Allegro Maestoso' and a metronome marking of 'Met = ♩ = 120'. The key signature consists of two sharps (F# and C#), and the time signature is common time (C). The music is written in a grand staff format with multiple staves per instrument. Dynamics such as 'FF' (fortissimo) and 'F' (forte) are indicated throughout the score. The vocal parts have lyrics: 'Quand l'Helve'.

Quand l'Helve

Cl.

tie est un champ de sup pli ces ou l'on mois son ne ses en fans

Fl.

Cl.

que de Ges ler tes armes soient com pli ces combats et meurs pour nos ty

Fl.  
Hautb.  
Cl.  
Cors.  
Tromp.  
B<sup>ns</sup>  
Tromb.

rans combats et meurs combats et meurs pour nos ty- rans combats et meurs pour nos ty- rans combats et

Dynamic markings: *ff*, *pp*, *p*, *solo.*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is written in G major and 2/4 time. It features ten staves of instrumental parts: Flute (Fl.), Horns (Hautb.), Clarinet (Cl.), Corsos (Cors.), Trombones (Tromp.), Bassoons (B<sup>ns</sup>), and Trombones (Tromb.). The vocal parts are written in the lower staves. The music is characterized by a strong rhythmic pattern of eighth and sixteenth notes. The dynamic markings range from fortissimo (ff) to pianissimo (pp), with some passages marked piano (p). The vocal line includes the lyrics: "rans combats et meurs combats et meurs pour nos ty- rans combats et meurs pour nos ty- rans combats et". The score is divided into measures by vertical bar lines, and the vocal line is aligned with the instrumental parts.



sf sf sf sf ff  
 sf sf sf sf ff  
 sf sf sf sf ff  
 sf sf sf sf ff  
 sf ff  
 sf sf sf sf ff  
 sf sf sf sf  
 sf sf sf sf ff  
 sf ff  
 sf sf sf sf ff  
 sf sf sf sf ff  
 Arnold.  
 Les camps — rap- pellent mon cou-  
 meurs pour nos ty- rans combats et meurs pour nos ty- rans  
 C.B. sf sf sf sf ff  
 P

ra. ge aux camps — re — gne la loyau — té déjà la gloire y marqua mon pas

*pp* dol

This system contains the first two staves of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note pattern in the right hand and a more active bass line. Dynamics include *pp* and *dol*.

sa — ge elle rem — place aus — si la liber — té déjà — la gloi — re y marqua mon pas sa — ge

*ff* *p*

This system contains the second two staves of music. The vocal line continues with lyrics. The piano accompaniment features a dense texture with many sixteenth notes. Dynamics include *ff* and *p*.

solo

The musical score consists of approximately 14 staves. The top staff is marked 'solo' and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and rhythmic patterns. Dynamic markings such as 'F' (forte) and 'FF' (fortissimo) are placed throughout the score. The piece concludes with a final chord and a fermata.

el - le remplace aus - si la li - berté el - le rem - place el - le rem - pla - - ce aus - si la liber - té

Valter.

Pour nous Ges

F F F F FF

ler pre-ludant aux ba-tail-les d'un vieil-lard a tranche les jours

*F* *sF* *sF* *sF* *sF* *sF*

Fl. solo

Cl.

solo. *P*

*P* *P* *P*

cette vie-ti-me attend des fu-ne-rai-les elle a des droits à tes se

*P*

Fl. *FF*

Hautb. *FF* *solo*

Cl. *FF* *solo*

Cors. *FF* *PP*

Tromp. *FF*

B<sup>n</sup>. *FF* *PP*

Tromb. *FF*

*FF* *P* *P* *P* *P*

- cours va — cours — elle a des droits elle a des droits a tes se cours elle a des droits elle a des droits a tes se

*FF* *P* *P* *P* *P*

*FF* *P*

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *FF*, *PP*, and *P*. The score includes various musical notations like slurs, accents, and trills.

cours d'un vieillard il a tranché les jours il a des droits a tes se cours ah quel affreux

Musical score for the vocal line, including lyrics and piano accompaniment. The lyrics are: "cours d'un vieillard il a tranché les jours il a des droits a tes se cours ah quel affreux". The score includes dynamic markings like *FF*, *P*, and *Arnold.*

le re un vieillard dites vous Valter. son

Que la suis se re ve re

*tr.*

*solo.*

nom Guill. Mon pe re

Par ler c'est le frapper au cœur

*Vol.* je dois le lai re oui ton pe re

*tr.*

*FF*

Cl

pizz.

Valter.

Melchital

L'hon neur de nos ha meaux ton pere assassi ne par la main des bou

Vivace

FF

smorz

P

PP

qu'entends-je crime helas helas j'expire

Arnold

ten

Vivace

col Canto

PP



Woodwinds: Flute (Fl.), Clarinet (Cl.), Horn (Cor.), Bassoon (B<sup>ss</sup>).  
Strings: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), Double Bass (Cb.).  
Vocal lines: Soprano (Sopr.), Alto (Alto), Tenor (Ten.), Bass (Bass).  
Lyrics: Ses jours — qu' ils ont osé proscri — re je ne les ai pas — defendus

Woodwinds: Flute (Fl.), Clarinet (Cl.), Horn (Cor.), Bassoon (B<sup>ss</sup>).  
Strings: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), Double Bass (Cb.).  
Vocal lines: Soprano (Sopr.), Alto (Alto), Tenor (Ten.), Bass (Bass).  
Lyrics: jours — qu' ils ont osé proscri — re je ne les ai pas — defendus mon pé — retum'as dumaudi — re de renard — mon cœur se

Cors.

B<sup>is</sup>

pizz

pizz

pizz

chi - re o ciel ô ciel je ne te ver - rai plus

Ilchancelle à peine il res

Ilchancelle à peine il res

pizz

Fl. solo.

Hautb.

Cl.

Cors.

sotto voce.

arco.

arco.

j'expiré

j'expiré

-pire Il palit le remord de dé - chi - re de l'amour tous les nœuds sont rompus

-pire Il palit le remord de dé - chi - re de l'amour tous les nœuds sont rompus

Hautb.  
Clar.  
Cors.  
Violon.  
Viola  
Violoncelle  
Basse

son — effroi remplace son de li — re son malheur lui rendra ses ver tus le remor ble déchi  
son — effroi remplace son de li — re son malheur lui rendra ses ver tus son malheur lui ren

monpe — re tu mas du mau

tutti  
pizz.

Hautb.  
Clar.  
Cors.  
Violon.  
Viola  
Violoncelle  
Basse

- di — re de remords mon cœur se déchi — re — ô ciel — ô ciel — je ne le ver — rai  
- re le remor ble dé — chi — re — le remords le de — chi — re son malheur lui ren  
- dra lui rendra sa ver — tute le remords le déchi — re son malheur lui rendra ses ver

Hautb

plus - je ne te verrai plus non, non, non, je ne te ver - rai plus mon pé - retum as du mauli - re deremord mon cœur se de - dra lui ren - dra ses vertus le remord de chi - re le remord de chi - tus lui ren - dra ses vertus son malheur lui ren - dra lui rendra ses ver

- chi - re - ô ciel - - ô ciel je ne te ver - rai plus, je ne te verrai plus non, non, non, je ne te ver - rai - re le remord de chi - - - re son malheur lui ren - dra lui ren - dra ses ver - tus le remord de chi - re son malheur lui rendra ses ver - tus lui ren - dra ses ver

Hautb.

This system contains the first four staves of the musical score. The top staff is for the Horn (Hautb.). The second and third staves are for the Violin and Viola, respectively. The fourth staff is for the Violoncello and Contrabasso. The vocal lines are on the fifth and sixth staves. The lyrics for the vocal parts are:

plus je ne te verrai plus non non je ne te verrai plus je ne te verrai  
 - tus il s'écœura au nom de son pe - re son cœur est a - bat tu pour jamais le malheur j'es -  
 - tus il s'écœura au nom de son pe re son cœur est a - bat tu pour jamais le malheur j'es -

Performance markings include *dol* (dolando) in the woodwind and string parts, and *pizz.* (pizzicato) and *arco.* (arco) in the string parts.

This system contains the next four staves of the musical score. The vocal lines are on the fifth and sixth staves. The lyrics for the vocal parts are:

plus non je ne te ver rai plus je ne te verrai plus je ne te verrai  
 - pe - re lui rendra ses ver tus lui rendra ses vertus lui rendra ses vertus  
 - pe - re lui rendra ses ver tus lui rendra ses vertus lui rendra ses vertus

Performance markings include *arco.* (arco) in the woodwind and string parts, and *pizz.* (pizzicato) in the string parts.

All. vivace.  $\text{♩} = 84$

The musical score consists of 14 staves. The first seven staves are vocal parts, each marked "sotto voce". The eighth staff is a piano accompaniment part marked "PP". The ninth and tenth staves are vocal parts with lyrics: "plus je ne te verrai plus il est donc vrai toi". The eleventh and twelfth staves are piano accompaniment parts with lyrics: "lui rendras vertus" and "j'ai vu le crime j'ai". The thirteenth and fourteenth staves are piano accompaniment parts. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "sF" and "leg".

All. vivace.

Fl.

Hautb.

Clar.

Cors.

Tromp.

B<sup>n</sup>.

Tromb.

Legg: *sF* *Vo* *FF*

Legg: *sF* *Vo* *FF*

Legg: *F* *Vo* *FF*

grand Dieu que faire il faut non rir

ton devoir il faut

vu se débattre et tomber la victime

C. B. *sF* *Vo* *FF*

The musical score consists of ten staves. The top four staves are for piano accompaniment, featuring dense sixteenth-note patterns. The fifth and sixth staves are for vocal parts, with lyrics written below. The seventh and eighth staves are for piano accompaniment, with dynamic markings of *FP* and *PP*. The ninth and tenth staves are for piano accompaniment, with dynamic markings of *PP* and *FP*.

Lyrics:  
 contre Ges-ler ser-vez mon déses-poir dans Al-torf voulez vous me sui-vre  
 vi-ve mo-de-re les trans-



Clar.

ports où ton à me se li - vre reste et venge à la fois ton pé - re et ton pa

Récit.

*sf* *sf* *sf*

*pp*

*pp*

*pp*

*pp*

a che - ve donc

Récit.

la nuit à nos desseins propice nous en toire déjà d'une ombre protectri - ce tu va

Clar.

Musical score for Clarinet (Clar.) and Bassoon (B<sup>ns</sup>) parts. The Clarinet part is in the upper staff, and the Bassoon part is in the lower staff. Both parts feature long, sustained notes with slurs. The Bassoon part includes a vocal line with lyrics: "voir dans ces lieux que Ges. ler croit sou. mis sur. gir de tous cò. tés de gé. né. reux a. mis ils comprendront tes".

Hautb.

Musical score for Clarinet (Clar.), Trombone (Tromp.), and other instruments. The Clarinet part is in the upper staff, and the Trombone part is in the lower staff. Both parts feature long, sustained notes with slurs. The Clarinet part includes dynamic markings: *cres.*, *F*, and *FF*. The Trombone part includes dynamic markings: *F* and *FF*. The score also includes parts for Violins (V), Violas (Vo), and Cellos/Double Basses (Cb). The vocal line includes lyrics: "larmes au soc de la char. rue ils empruntent des armes pour conquérir un digne sort ou l'indépendance ou la mort ou l'indépendance ou la mort ou l'indépendance ou la mort ou l'indépendance ou la".

The musical score consists of the following parts:

- Flute (Fl.):** Treble clef, starting with a forte (*f*) dynamic.
- Horn (Hautb.):** Treble clef, starting with a forte (*f*) dynamic.
- Clarinet (Clar.):** Treble clef, starting with a forte (*f*) dynamic.
- Trumpet (Tromp.):** Treble clef, starting with a forte (*f*) dynamic, then moving to piano (*p*).
- Trombone (Tromb. 2):** Bass clef, starting with a forte (*f*) dynamic, then moving to piano (*p*).
- Violin (Vln. 1):** Treble clef, starting with a forte (*f*) dynamic, playing a triplet pattern. Includes the instruction "sur la 4<sup>e</sup> corde." (on the 4th string).
- Violin (Vln. 2):** Treble clef, starting with a forte (*f*) dynamic, playing a triplet pattern.
- Viola (Vla.):** Treble clef, playing a melodic line.
- Cello (Vcl.):** Bass clef, playing a melodic line.
- Double Bass (Cb.):** Bass clef, playing a melodic line.
- Vocal Parts:** Three vocal staves (Soprano, Alto, Tenor) with lyrics: "mort — em — brâ — sons nous d'un saint de — li — re".
- String Bass (Cb. 2):** Bass clef, playing a rhythmic accompaniment with triplets and forte (*f*) dynamics.

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The top two staves are vocal parts with lyrics. The middle staves are instrumental parts. The bottom two staves are bass parts with lyrics. The score includes various musical notations such as dynamics (p, f, cresc.), articulation (stacc.), and phrasing slurs.

Dynamics: *p*, *f*, *cres.*, *stacc.*

Lyrics:

- li re la li - ber - té - pour nous cons - pi - re des Cieux mon  
 la li - ber - té la li - ber - té pour nous cons - pi - re des Cieux ton pè - re nous ins - pi - re ven - geur  
 la li - ber - té la li - ber - té pour nous cons - pi - re des Cieux ton pè - re nous ins - pi - re ven - geur

Musical notation includes: *p*, *f*, *cres.*, *stacc.*, *rit.*

The musical score consists of 14 staves. The top staves are for instruments, likely strings and woodwinds, with dynamic markings of *F* and *FF*. The bottom staves are for vocal parts, with lyrics in French. The lyrics are: "pé - re nous ins - pi - re oui vengeons - le ne le pleurons plus vengeons - le ne le pleurons - le ne le pleurons plus vengeons - le ne le pleurons plus pour son pa - ys". The score includes various musical notations such as notes, rests, and dynamic markings.

pé - re nous ins - pi - re oui vengeons - le ne le pleurons plus vengeons - le ne le pleurons

- le ne le pleurons plus vengeons - le ne le pleurons plus pour son pa - ys

- le ne le pleurons plus vengeons - le ne le pleurons plus pour son pa - ys pour

C. la B. // // //

Musical score for piano accompaniment, featuring multiple staves with dynamic markings (sf, smorz., P, PP) and musical notation. The score includes various rhythmic patterns and melodic lines across several staves.

plus pour son pa-ys quand il ex-pi-re son beau des-tin sem-ble nous di  
 quand il ex-pi-re son beau des-tin sem-ble nous di  
 son pa-ys quand il ex-pi-re son beau des-tin sem-ble nous di

Musical score for vocal parts, including lyrics and musical notation. The lyrics are:

sf sf smorz. P PP

Clar.

Cors.

F

pizz.

pizz.

re c'e tait aux pal mes du mar ty re a couron ner tant de ver

re c'e tait aux pal mes du mar ty re a couron ner tant de ver

re c'e tait aux pal mes du mar ty re a couron ner tant de ver

pizz.

dolce.

lus c'e tait aux palmes du mar ty re a cou ron ner tant de ver

lus c'e tait aux palmes du mar ty re a cou ron ner tant de ver

lus c'e tait aux palmes du mar ty re a cou ron ner tant de ver

FF

FF

FF

FF

FF

arco.

FF

arco.

FF

Unis

arco.

FF

tus des cieux mon pe - re nous ins - pi - re la li - ber - te pour nous cons - pi - re

tus des cieux ton pe - re nous ins - pi - re la li - ber -

tus des cieux ton pe - re nous ins - pi - re la li - ber - te pour nous cons - pi - re des cieux ton pe - re nous ins - pi - re la liber

arco.

FF



vengeons-le ne le pleurons plus vengeons-le ne le pleurons

te pour nous conspire vengeons-le ne le pleurons plus vengeons-le ne le pleurons

te pour nous conspire vengeons-le ne le pleurons plus vengeons-le ne le pleurons

Musical score for a string ensemble and vocal parts. The score includes multiple staves for strings and three vocal parts. The music features complex rhythmic patterns, including sixteenth-note runs and tremolos. Dynamics range from piano (p) to fortissimo (ff). The lyrics are in French: "plus vengeons-le ne le pleurons plus" and "embrâsons nous d'un saint de li\_re".

Musical score for a piece, likely a symphony or concerto, featuring multiple staves. The score includes various musical notations such as dynamics (P, F, cres., stacc.), articulation (accents), and phrasing slurs. The lyrics are in French and appear at the bottom of the page.

- li re la li - ber té pour nous cons - pi - re des Cieux mon  
 la li - ber té la li - ber té pour nous cons - pi - re des Cieux ton pé - re nous ins - pi - re ven - geons  
 la li - ber té la li - ber té pour nous cons - pi - re des Cieux ton pé - re nous ins - pi - re ven - geons

pé - renous ins - pi - re    oui    vengeons - le    ne le pleu - rons plus    vengeons - le    ne le pleu - rons  
 - le    ne le pleu - rons plus    vengeons - le    ne le pleu - rons plus    pour son pa - ys  
 - le    ne le pleu - rons plus    vengeons - le    ne le pleu - rons plus    pour son pa - ys    pour

C. la B. //    //    //

This musical score page contains the following elements:

- Instrumentation:** Multiple staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and vocal soloists (Soprano, Alto, Tenor, Bass).
- Dynamics:** The score features a variety of dynamic markings including *f*, *sf*, *smorz.*, *P*, and *pp*.
- Performance Instructions:** The instruction *smorz.* (ritardando) is used in several sections, and *P* (piano) is used to indicate a change in volume.
- Vocal Text:** The vocal parts have the following lyrics:
 

plus pour son pa-ys quand il ex-pi-re son beau des-tin sem-ble nous di  
 quand il ex-pi-re son beau des-tin sem-ble nous di  
 son pa-ys quand il ex-pi-re son beau des-tin sem-ble nous di

Clar.

Cors.

*F*

*pizz.*

*pizz.*

re c'e tait aux pal mes du mar ty re a couron ner tant de ver

re c'e tait aux pal mes du mar ty re a couron ner tant de ver

re c'e tait aux pal mes du mar ty re a couron ner tant de ver

*pizz.*

*dolce.*

lus c'e tait aux pal mes du mar ty re a cou ron ner tant de ver

lus c'e tait aux pal mes du mar ty re a cou ron ner tant de ver

lus c'e tait aux pal mes du mar ty re a cou ron ner tant de ver

The musical score consists of 14 staves. The top seven staves are for piano accompaniment, and the bottom seven are for vocal parts. The piano part includes a grand staff (treble and bass clefs) and two additional staves with dense sixteenth-note passages. The vocal parts include a soprano line, an alto line, a tenor line, and a bass line. The lyrics are in French and describe a martyr's virtues.

**Lyrics:**  
 -tus c'était aux pal - mes du mar - ty - re a cou - ron - ner tant de ver - tus c'é - tait aux pal - mes du mar -  
 -tus a cou - ron - ner - tant de - ver - tus - c'é - tait aux pal - mes du mar -  
 -tus c'était aux pal - mes du mar - ty - re a cou - ron - ner tant de ver - tus c'é - tait aux pal - mes du mar -

-lyre à cou-ron-ner à cou-ron-ner tant de ver-tus c'était aux pal-mes du mar-ti-re à cou-ron-ner  
 -lyre à cou-ron-ner à cou-ron-ner tant de ver-tus à cou-ron-ner tant de  
 -lyre à cou-ron-ner à cou-ron-ner à cou-ron-ner tant de ver-tus c'était aux pal-mes du mar-ti-re à cou-ron-ner



ner tant de ver tus c'é tait aux palmes du mar tyre à cou ron ner à cou ron ner tant de ver  
 tus c'é tait aux palmes du mar tyre à cou ron ner à cou ron ner tant de ver  
 tus c'é tait aux palmes du mar tyre à cou ron ner à cou ron ner tant de ver

tus c'était aux pal-mes du mar-tyre à cou-ron-ner tant de ver-tus  
 tus c'était aux pal-mes du mar-tyre à cou-ron-ner tant de ver-tus  
 tus c'était aux pal-mes du mar-tyre à cou-ron-ner tant de ver-tus

This page of musical notation features 12 staves. The top seven staves contain dense musical notation with various dynamics such as *F* (forte) and *sf* (sforzando). The eighth staff is marked *F* and contains a complex melodic line with many sixteenth notes. The ninth staff is marked *Tutti* and contains five double bar lines. The tenth staff is marked *F* and contains musical notation. The eleventh and twelfth staves are mostly empty, with some notation at the bottom of the twelfth staff.

N. 12.  
FINAL.

Moderato. Metr.  $\frac{3}{4}$  - 108.

Flûte.

Hautbois.

Clarinettes en Si<sup>b</sup>.

Cors en FA.

Cors en UT.

Trompettes en UT.

Bassons.

Trombones.

Timbales en FA. *sotto voce*

Violons.

Altos.

ARNOLD

GUILLAUME

VALTER

1.  
CHICUR

2.  
CHICUR

3.  
CHICUR

Violoncelle et Contre-Basse.

pizz.

C

B<sup>ns</sup>

Timb.

Guill.

Des profon- deurs du bois immense un bruit confus sem- ble sor- tir

Detailed description: This system contains the first five measures of the score. It features a vocal line at the top with lyrics. Below it are staves for C (Cello), B<sup>ns</sup> (Bassoon), Timb. (Timpani), and Guill. (Guitar). The Timpani part has a wavy line indicating a roll. The guitar part has a rhythmic pattern of eighth notes.

Arn:

Guill

ecoutons

ecoutons

si- len- ce

Detailed description: This system contains the next five measures. It continues the vocal line and instrumental parts. The guitar part has a rhythmic pattern of eighth notes. The lyrics continue: "ecoutons" and "si- len- ce".

Fl. 2

Cl.

leggier

leggier

leggier

Vall.

V<sup>le</sup>

leggier

J'entends de pas nombreux la forêt retent

Cl.

P

PP

P

PP

PP

PP

Arn.

Le bruit ap- proche.

Guill.

Qui s'avance

Chœur

Tutti

arco

PP

PP

Récit.

Mod.<sup>ro</sup>

mi- de la Pa

Mod.<sup>ro</sup>

C en FA.

Mod<sup>to</sup>

This system contains the vocal and instrumental parts for the first section. It includes staves for the vocal line (C clef), two guitar parts (Guit. and Valt.), and two bass parts. The vocal line features the lyrics: "à mis de la Pa tri - é", "ô vengeance", "Hon - neur a leur pré sen - ce", "ô bon - heur", and "Hon - neur hon - neur a leur pré sen - ce". The instrumental parts include a guitar part with a "Mod<sup>to</sup>" marking and a bass part with a "pizz." marking.

This system continues the musical score with vocal and instrumental parts. It includes staves for the vocal line (C clef), two guitar parts (Guit. and Valt.), and two bass parts. The vocal line features the lyrics: "Nous avons su braver nous avons su franchir les perils comme la dis", "Nous avons su braver nous avons su franchir les pe - rils comme la dis". The instrumental parts include a guitar part with a "pp" marking and a bass part with a "pizz." marking.

Changé en M

tan - ce

tan - ce

nous avons su braver nous avons su franchir les perils

nous avons su braver nous avons su franchir les pe

This system contains the first part of the musical score. It features a vocal line with lyrics in French. The instrumental parts include a Flute (Fl.), Clarinet (Cl.), and Timpani (Timb.). The music is in a minor key and includes various rhythmic patterns and dynamics.

Fl.

Cl.

1<sup>re</sup> en FA

legg.

legg.

legg.

ris comme la dis - tan - ce

ris comme la dis - tan - ce

les torrents les fo - rêts

les torrents les fo - rêts n'ont pu nous rete - nir sous les

les torrents les fo - rêts n'ont pu nous rete - nir sous les

This system continues the musical score from the first system. It includes the same vocal line and instrumental parts. The lyrics continue, describing the dangers of the terrain. The music features a 'legg.' (leggiero) marking and includes a section with repeated notes.



Musical score for the first system. It includes vocal parts (Soprano and Bass) and instrumental accompaniment (Trumpets, Trombones, and Timpani). The lyrics are:

en te de la pru-dence notre audace au Rut li nous a fait par-ve-nir  
 cor-te de la pru-dence notre audace au Rut li nous a fait par-ve-nir notre audace au Rut li nous a fait par-ve-

Dynamic markings include *pp* (pianissimo) and *fp* (fortissimo).

Musical score for the second system. It includes vocal parts (Soprano and Bass) and instrumental accompaniment (Flutes, Clarinets, Bassoons, Trumpets, Trombones, and Timpani). The lyrics are:

la pruden ce nous a fait parve-nir la pruden ce nous a fait parve-  
 nir nous a fait parve-nir notre audace au Rut li nous a fait parve-nir nous a fait parve-

This system continues the musical and lyrical themes from the first system.

11

Violin I

Violin II

B<sup>ss</sup>

Tromb<sup>a</sup>

Timb

Guill.

pizz.

arco.

Récit.

Pu canton d'Unter.

- nir notre audace au Rut li nous a fait par ve nir.

- nir notre audace au Rut li nous a fait par ve nir.

C<sup>s</sup> en MI ♭ sur le théâtre.

Andantino.

arco.

arco.

5 3 3

Wald ô vous généreux fils  
Vall.

ce noble empresse- ment n'a rien qui nous é- tonne

on saura l'imi- ter

denos

Cor en MI

freres de Schuitz jentends la trompe qui resonance de tes enfants sois fier o mon pays.

Allantino 120

Cor en MI sur le theatre

pizz. arco. sempre pizz.

Fl

Hautb.

Cl.

pp

Cor en MI 2 sur le théâtre

Cors en MI 2

2<sup>e</sup> Solo

arco

arco

arco

Solo.

Solo.

Solo.

Cor en FA

C<sup>1</sup> en MI 2

pizz.

arco

The musical score consists of the following parts and markings:

- Violin I:** Starts with a rest, then plays a melodic line. Dynamic marking: *P*.
- Violin II:** Plays a melodic line with slurs. Dynamic marking: *Solo.*
- Viola:** Plays a melodic line with slurs.
- Violoncello:** Plays a melodic line with slurs. Dynamic marking: *pizz.*
- Double Bass:** Plays a melodic line with slurs. Dynamic marking: *pizz.*
- 2<sup>d</sup> CHOEUR:** Two vocal parts with lyrics: "Ences tems de malheurs une race étran gè re e pi".
- Double Bass (continued):** Dynamic marking: *pizz.* Includes the instruction "C<sup>mo</sup> la C.B." followed by three double bar lines.

This musical score page contains the following parts and markings:

- Clarinets (Cl):** Part 1 (top staff) and Part 2 (second staff).
- Flutes (Fl):** Part 1 (third staff).
- Bassoons (B<sup>ns</sup>):** Part 1 (fourth staff).
- Trombones (Tromb.):** Part 1 (fifth staff).
- Violins (Vln):** First Violin (sixth staff) and Second Violin (seventh staff).
- Violas (Vla):** (Eighth staff).
- Cellos (Vcl):** (Ninth staff).
- Double Basses (Cb):** (Tenth staff).
- Vocal Parts:** Two vocal staves (eleventh and twelfth) with French lyrics.
- Conducting Sticks:** Two staves at the bottom (thirteenth and fourteenth).

**Lyrics:**  
 - ant nos dou-leurs nous con-danne au mys-te-re que ce bois soli-tai  
 - ant nos dou-leurs nous con-danne au mys-te-re que ce bois soli-  
 nous con-danne au mys-te-re

**Performance Markings:** *pp*, *g<sup>l</sup> solo.*, *Hautb. solo.*, *dolce*, *arco.*

Fl. Solo.

Hautb.

Cl

C<sup>2</sup> en MI<sup>b</sup> sur le Théâtre.

C<sup>2</sup> en MI<sup>b</sup> dans l'Orchestre.

C<sup>2</sup> en FA dans l'Orchestre.

Solo.

Viol.

B<sup>1</sup>

re que ce bois soli-tai-re seul connaisse nos pleurs

seul connaisse nos pleurs que ce bois soli-tai-re

taire ce bois soli-tai-re

seul connaisse nos pleurs seul connaisse nos pleurs que ce bois soli-tai-re

que ce bois soli-tai-re

seul connaisse nos pleurs

Sol

Solo

seul connaisse nos pleurs que ce bois so - li - tai - re seul connaisse nos pleurs que ce bois so - li - tai - re seul con.

seul connaisse nos pleurs que ce bois so - li - tai - re seul connaisse nos pleurs que ce bois so - li - tai - re seul con.

seul connaisse nos pleurs

seul connaisse nos pleurs que ce bois so - li - tai - re seul con.

pizz: arco



The musical score consists of several systems of staves. The first system includes a vocal line and several instrumental staves. Dynamics are marked as *pp* (pianissimo) in several places. A vertical line separates the first part of the score from a recitative section. The recitative section is marked "Récit." and includes the instruction "(Changez en MI b)" and "(Changez en UT)". The second system features a vocal line with lyrics: "mais se nos pleurs." and "On pardonne la crainte a de si grands mal". The third system continues the vocal line with lyrics: "mais se nos pleurs." and "mais se nos pleurs." The final system shows the end of the piece with the instruction "Récit." and the word "aduo" at the bottom.

Récit.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

(Changez en MI b)

(Changez en UT)

Récit. Guill

On pardonne la crainte a de si grands mal

mais se nos pleurs.

mais se nos pleurs.

mais se nos pleurs.

Récit.

aduo

Mod<sup>to</sup>

Arn

Guill.

heurs mais croyez en mon espérance leurs coeurs repondront à nos coeurs honneur à leur présence hon

Valt.

Hon

All.

neur à leur présence honneur à leur présence

neur à leur présence honneur à leur présence

neur à leur présence honneur à leur présence Du seul canton d'U

honneur honneur à leur présence

honneur à leur présence

All.

P

Guill.

Valt.

Pour dé-ro-ber la trace de leurs pas pour mieux ca-cher nos saintes trames

ri nous regrettons l'ab-sence

B's

Mod.<sup>to</sup> ♩ = 112.

PP

leggiero

leggiero

nos freres sur les eaux s'ouvrent avec leurs rames un chemin qui ne trahit pas.

V<sup>lle</sup>

PP

Cl.

C'en UT.

Valt.

De prompts ef-fets la promesse est sui-vie n'entends-tu pas

Guill.

Qui vient ?

5<sup>e</sup> CHŒUR.

A mis de la Pa tri e a mis de la Pa tri e

A mis de la Pa tri e

Mod<sup>lo</sup>

Hautb:

solo voce.

Cl.

C<sup>es</sup> en UT.

B<sup>as</sup>

PP

le.

le.

V<sup>cl</sup>

CB.

PP

Hautb.

Cl.

C<sup>en</sup> MI<sup>b</sup>

C<sup>en</sup> UT

B<sup>b</sup>

PP

PP

CB

Fl.

Hautb.

Cl.

(rechangez en FA.)

Arn

Guill

Valt

1<sup>er</sup> CHŒUR.

2<sup>e</sup> CHŒUR.

Hon neur aux soutiens de nos droits.

Hon neur — Hon neur aux soutiens de nos droits.

Hon neur aux soutiens de nos droits.

Hon neur aux soutiens de nos droits.

Hon neur aux soutiens de nos droits.

Hon neur aux soutiens de nos droits.

Hon neur aux soutiens de nos droits.

All. vivace.

Cl

B<sup>♭</sup>

pizz.

pizz.

pizz.

3<sup>e</sup> CHŒUR.

All. vivace.

pizz.

Guil laume tu le

Guil laume tu le

2<sup>e</sup> CHŒUR.

Guil

Guil

voix trois peuples a ta voix sont armes de leurs droits contre un pouvoir in fa me

voix trois peuples a ta voix sont armes de leurs droits contre un pouvoir in fa me

Hautb

PP

Cl

C<sup>2</sup> en FA.

C<sup>2</sup> en IT.

B<sup>ns</sup>

Unis

1<sup>er</sup> CHOEUR.

Guil - laume tu le vois trois peuples à ta voix et tes fiers ac - cents em - brâ - se - ront nos

Guil - laume tu le vois trois peuples à ta voix et tes fiers ac - cents em - brâ - se - ront nos

2<sup>e</sup> CHOEUR.

laume tu le vois trois peuples à ta voix par - le par - le

3<sup>e</sup> CHOEUR.

laume tu le vois trois peuples à ta voix par - le par - le

par - le par - le et tes fiers ac - cents jai - lissant de ton à - me sou -

par - le par - le et tes fiers ac - cents jai - lissant de ton à - me sou -



The musical score consists of 15 staves. The top four staves are instrumental, featuring complex melodic lines with slurs and dynamic markings such as *pp*. The fifth staff is a vocal line with the instruction *Unis.* and five double bar lines. The remaining staves are for a choir, with lyrics written below the notes. The lyrics are: "sens em bra - seront nos sens oui sou dain em bra seront nos", "sou dain en traits de flamme embrase - ront oui sou dain em bra se ront nos", and "d ain en traits de flamme em bra - seront nos sens oui sou dain en trait de flamme em bra se ront nos".

This musical score is for a choir and piano. It consists of 12 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass), and the bottom eight staves are piano accompaniment (Right Hand and Left Hand). The lyrics are written below the vocal staves. The music features a mix of eighth and sixteenth notes, with some measures containing rests. There are several measures with fermatas or long notes, particularly in the piano accompaniment. The lyrics are:

sens les fiers ac\_cens embrâse\_ront oui tous nos sens em\_brâ seront nos  
 sens les fiers ac\_cens embrâse\_ront nos sens soudain en traits de flamme embrâse.  
 sens parle par\_le soudain en traits de flamme em\_brâ seront nos  
 sens parle par\_le soudain en traits de flamme em\_brâ seront nos

This page contains a handwritten musical score for a choir, consisting of five parts: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are in French and are repeated across the parts. The musical notation includes clefs, notes, rests, and bar lines.

**Lyrics:**  
 sens oui soudain embraseront nos sens par le  
 sens oui soudain embraseront nos sens par le  
 ront oui soudain embraseront nos sens les fiers accents  
 ront oui soudain embraseront nos sens les fiers accents  
 sens oui soudain en traits de flamme embraseront nos sens soudain en traits de flamme en  
 sens oui soudain en traits de flamme embraseront nos sens soudain en traits de flamme embraseront nos

parle en brâseront nos sens en traits de flamme embrâse ront nos  
 parle en brâseront nos sens en traits de flamme embrâse ront nos  
 embra se ront en brâseront nos sens soudain en traits de flamme embrâse ront nos  
 embra se ront en brâseront nos sens en traits de flamme embrâse ront nos  
 bra se ront nos sens em brâseront nos sens soudain soudain en traits de flamme embrâse ront nos  
 ront ouï tous nos sens em brâseront nos sens en traits de flamme embrâse ront nos

sens par le parle em-brâ-se-ront nos sens  
 sens par le parle em-brâ-se-ront nos sens  
 sens les fiers ac-cens em-brâ-se-ront em-brâ-seront nos sens sou-  
 sens soudain en traits de flam-me em-brâ-se-ront nos sens em-brâ-seront nos sens soudain sou-  
 sens soudain soudain en traits de flamme embrâ-seront oui tous nos sens em-brâ-seront nos sens

en traits de flamme embraseront nos sens parle parle

en traits de flamme embraseront nos sens parle parle

dan en traits de flamme embraseront nos sens parle parle

en traits de flamme embraseront nos sens parle parle

dan en traits de flamme embraseront nos sens parle parle

en traits de flamme embraseront nos sens parle parle

arco.

arco.

arco.

arco.

arco.

Récit.

Hautb.

Cl.

Fl.

Oboe

Bassoon

Violoncello

Guill.

l'Avalanche roulant du haut de nos mon- ta-gnes lan-çant la mort sur nos cam- pa-gnes renferme dans ses

B<sup>ns</sup>

And.<sup>mo</sup>

B<sup>ns</sup>

Clarinet

Flute

Oboe

Bassoon

Violoncello

flanes des maux moins devo-rans que n'en seme après lui chaque pas des ty-rans.

Valter.

C'est désormais à nous c'est à notre con-

V<sup>lle</sup> solo.

Hautb

Cl.

C<sup>or</sup>

B<sup>as</sup>

pp

pizz.

pizz.

sollo voce.

rage à purger ce rivage de maîtres détes

de la guerre c'est la me na. ce malgre nous la terre nous glace

de la guerre c'est la me na. ce malgre nous la terre nous glace

pizz.

arco.

pp

pp

pp

pp

pp

arco.

arco.

où donc est notre antique au

The musical score is arranged in a standard orchestral format. The woodwind section (Hautb, Cl., C<sup>or</sup>, B<sup>as</sup>) and strings (Violins I, Violins II, Viola, Cellos/Double Basses) are at the top. The vocal parts (1<sup>st</sup> and 2<sup>d</sup> Chœur) are at the bottom. The score is divided into three measures. The first measure shows the woodwinds and strings with various dynamics. The second measure features the vocal entries with lyrics. The third measure continues the vocal parts and includes some string dynamics. The page number '44' is in the top left corner.



-dace mille ans nos ayeux indomptés ont défendu leur vieilles libertés est ce en vous que s'éteint leur race

2<sup>d</sup> CHŒUR.

FP

FP

arco

arco

FP

FP

Gull:

combés aux maux que vous avez soufferts si vous ne sentez plus le fardeau de vos fers songez du moins à vos familles vos pères vos

glace

glace

arco

FP

41

pp

pp

Valter.

femmes vos fil - les n'ont plus da - syle en vos foy - ers

Il n'est plus parmi nous de toits hospi - taliers

tutti.

Hautb.

pp

Clav.

pp

B<sup>n</sup>.

pp

legg.

Guill.

A - mis con - tre ce joug in - fâ - me en vain l'humani - té re - clame nos oppres - eus - sont triom - phans un es - cla - ve n'a point de

Hautb.

Clar.

C<sup>2</sup>

B<sup>2</sup>

stringendo.

femme un es-cla - ve n'a point d'enfants

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

un es-cla - ve n'a point de femme un es-clave n'a point d'enfants nous sommes prêts que faut-il

Hautb.

Clar.

C<sup>or</sup>

B<sup>ass</sup>

Maestoso.

Arnold.

venger le trépas de mon père

son crime il aimait sa patrie

faire

Melcthal

quel crime était le sien

faire

Melcthal

quel crime était le sien

faire

Melcthal

quel crime était le sien

faire

Melcthal

quel crime était le sien

faire

Melcthal

quel crime était le sien

faire

Melcthal

quel crime était le sien

faire

Melcthal

quel crime était le sien

All. Moderato.

Cl.

C. cu. U.

B.

F.

F.

Guill.

FP

FP a Tempo.

soy - ons di - gnes en fin du sang dont nous sor - tons dans l'ombre et le si -

meurtre a - bo - mi - na - ble im - pi - e

meurtre a - bo - mi - na - ble im - pi - e

meurtre a - bo - mi - na - ble im - pi - e

meurtre a - bo - mi - na - ble im - pi - e

meurtre a - bo - mi - na - ble im - pi - e

meurtre a - bo - mi - na - ble im - pi - e

meurtre a - bo - mi - na - ble im - pi - e

F P

Clar.

The image shows a page of a musical score. At the top left, the instrument 'Clar.' is indicated. The score consists of multiple staves. The top two staves are for the Clarinet, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for a Bass instrument, with a bass clef and a key signature of one sharp (F#). The middle staves are for other instruments, including a Flute (treble clef) and a Bassoon (bass clef). The lyrics are written below the Bass staff. The lyrics are: 'len \_ ce du glaive et de la lan \_ ce ar \_ mez les trois can \_ tons' and 'Dans l'ombre et le si \_ len \_ ce du glaive et de la'. The music features various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some performance instructions like 'a' and 'x' above the notes.

Hautb.

Clar.

C<sup>es</sup>

B<sup>as</sup>

FF

PP

changez en MI ♮

changez en MI ♭

a Tempo.

F

Guill:

Recit.

FF

F

Demain lura pour nous le jour de la ven geance nous secon derez vous?

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

lan ce armez les trois can tons n'en dou te pas oui

FF

F



Guill  
 prêts à vain cre      prêts à mourir      que de nos mains les loy - a - les é -

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

tous      oui      tous      oui      tous

Adagio.

pp

pp

trein les      con - fir - ment      ces pro - mes - ses      sain - tes

Andantino maestoso 60

The musical score is arranged in a standard orchestral format. At the top, the tempo is marked 'Andantino maestoso' with a metronome marking of 60. The score is divided into several systems of staves. The woodwind section includes Flutes (Fl.), Clarinets (Cl. en MI b), Bassoons (Fag.), and Trombones (Tromb.). The brass section includes Trumpets (Tromp. en MI b) and Trombones (Tromb.). The string section includes Violins (Vln.). The vocal section includes soloists Arnold, Guill., and Valter, and a Chorus. The lyrics for the vocal parts are 'ju rons jurons par nos dan gers'. The score features various musical notations, including dynamics (mf, f), articulation (trills), and phrasing slurs. The vocal parts are written in a lower register, and the instrumental parts are written in their respective clefs and keys.

This is a handwritten musical score for a choir, consisting of 18 staves. The score is divided into three measures. The first two measures contain instrumental accompaniment for the choir, while the third measure contains vocal parts with lyrics. The lyrics are: "par nos mal - heurs par nos an - cê - tres". The vocal parts are arranged in a choir setting with multiple voices. The basso continuo part is written in the bottom-most staff. The score includes various musical notations such as clefs, time signatures, notes, rests, and ornaments.

The image shows a page of a musical score, likely for a choir and instruments. It consists of several systems of staves. The top part of the page features instrumental parts, including what appears to be a keyboard part with dense chordal textures and a bass line with trills. Below these are the vocal parts, with lyrics in French. The lyrics are: "cé - les", "au Dieu des", "Rois et des ber - gers", "cé - les", "au Dieu des", "Rois et des ber - gers", "cé - les", "au Dieu des", "Rois et des ber - gers", "cé - les", "au Dieu des", "Rois et des ber - gers", "cé - les", "au Dieu des", "Rois et des ber - gers", "cé - les", "au Dieu des", "Rois et des ber - gers". The score is written in a historical style, with various musical notations such as clefs, time signatures, and dynamic markings like "F".











et la terre un tombeau jurons par nos dangers par nos malheurs

et la terre un tombeau jurons par nos dangers par nos malheurs

terre un tombeau jurons par nos dangers par nos malheurs

et la terre un tombeau ju rons jurons jurons par nos mal heurs par nos dan gers

terre un tombeau jurons jurons par nos dan gers par nos dan gers

terre un tombeau jurons jurons par nos dan gers par nos dan gers

terre un tombeau jurons jurons par nos dan gers par nos dan gers

au Dieu des Rois  
 jurons  
 jurons  
 jurons si parmi  
 au Dieu des Rois  
 jurons  
 jurons  
 jurons si parmi  
 au Dieu des Rois  
 jurons  
 jurons  
 jurons si parmi  
 heurs au Dieu des Rois  
 ju rons ju rons ju rons si parmi  
 au Dieu des Rois  
 ju rons ju rons ju rons si parmi  
 jurons jurons parmi dan gers au Dieu des Rois  
 et des bergers jurons si parmi  
 au Dieu des Rois  
 et des bergers jurons si parmi  
 heurs au Dieu des Rois  
 et des bergers jurons si parmi  
 heurs au Dieu des Rois  
 et des bergers jurons si parmi





sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.  
PPPP

Ciel fac - ces a la pri - e - re et la ter - re un tom beau  
 Ciel fac - ces a la pri - e - re et la ter - re un tom beau  
 Ciel fac - ces a la pri - e - re et la ter - re un tom beau et la  
 mie - re le Ciel fac - ces a la pri - e - re et la ter - re un tom beau  
 mie - re le Ciel fac - ces a la pri - e - re et la ter - re un tom beau et la  
 mie - re le Ciel fac - ces a la pri - e - re et la ter - re un tom beau  
 mie - re le Ciel fac - ces a la pri - e - re et la ter - re un tom beau  
 mie - re le Ciel fac - ces a la pri - e - re et la ter - re un tom beau  
 mie - re le Ciel fac - ces a la pri - e - re et la ter - re un tom beau et la

arco.

et la terre un tom beau tous nous le ju rons tous nous le ju rons voici le

et la terre un tom beau tous nous le ju rons tous nous le ju rons

ter re un tom beau tous nous le ju rons tous nous le ju rons

et la terre un tom beau tous nous le ju rons tous nous le ju rons

ter re un tom beau tous nous le ju rons tous nous le ju rons

et la terre un tom beau tous nous le ju rons tous nous le ju rons

ter re un tom beau tous nous le ju rons tous nous le ju rons

et la terre un tom beau tous nous le ju rons tous nous le ju rons

ter re un tom beau tous nous le ju rons tous nous le ju rons

et la terre un tom beau tous nous le ju rons tous nous le ju rons

ter re un tom beau tous nous le ju rons tous nous le ju rons

Récit.

• Timb

The musical score is arranged in a system of 15 staves. The top staff is labeled 'Timb' and contains a series of rhythmic marks. The subsequent staves contain musical notation for various instruments, including woodwinds and strings. The bottom section of the score features vocal lines with lyrics in French. The lyrics are: 'jour', 'de vic toire', 'pour nous c'est un signal d'allarme', 'quel cri doit y re-poudre', and 'aux ar-mes aux ar-mes aux'. The word 'aux' is repeated multiple times across the vocal lines.





This is a handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is organized into four measures across the page. The instruments represented by the staves are:

- Violin I (Staff 1):** Features a melodic line with a series of eighth notes in the first measure, followed by a long, sweeping slur over the next three measures.
- Violin II (Staff 2):** Mirrors the Violin I part with a similar melodic line and long slur.
- Viola (Staff 3):** Mirrors the Violin I and II parts with a similar melodic line and long slur.
- Violoncello (Staff 4):** Mirrors the Violin I and II parts with a similar melodic line and long slur.
- Double Bass (Staff 5):** Provides a harmonic accompaniment with a series of quarter notes.
- Piano (Staff 6):** Features a series of chords, primarily triads, in the first measure, followed by a long, sweeping slur over the next three measures.
- Harpsichord (Staff 7):** Features a series of chords, primarily triads, in the first measure, followed by a long, sweeping slur over the next three measures.
- Flute (Staff 8):** Features a series of eighth notes in the first measure, followed by a long, sweeping slur over the next three measures.
- Clarinet (Staff 9):** Features a series of eighth notes in the first measure, followed by a long, sweeping slur over the next three measures.
- Trumpet (Staff 10):** Features a series of quarter notes in the first measure, followed by a long, sweeping slur over the next three measures.
- Trombone (Staff 11):** Features a series of quarter notes in the first measure, followed by a long, sweeping slur over the next three measures.
- Drum (Staff 12):** Features a series of quarter notes in the first measure, followed by a long, sweeping slur over the next three measures.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The notation is written in a clear, legible hand, typical of 18th or 19th-century manuscript notation.

This page of handwritten musical notation features a complex arrangement of staves. At the top left, a treble clef is accompanied by a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is organized into four measures across the page. The first measure contains a melodic line in the uppermost staff, followed by three staves of chords. The second measure continues with a melodic line in the fifth staff from the top, with chords in the staves below. The third measure is dominated by a dense, multi-voice texture in the lower staves, featuring intricate sixteenth-note patterns. The fourth measure concludes with a melodic line in the fifth staff and chords in the staves below. A staff labeled 'Ums.' (likely for a vocal soloist) contains four double bar lines, indicating a section where the music is not written. The bottom of the page features two staves with dense sixteenth-note textures, possibly for a keyboard instrument. The notation is clear and well-organized, typical of a professional manuscript.

This page of handwritten musical notation, numbered 491, contains 14 staves of music. The notation is arranged in two systems of seven staves each. The top system includes a vocal line (treble clef) and six instrumental parts (three treble and three bass clefs). The bottom system includes four instrumental parts (two treble and two bass clefs). The music is written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *mezzo-forte* and *forte*. A double bar line with repeat dots is used to indicate a section of music. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.