



182

FÉDÉRIC .

O ciel ! c'est elle . (Bas.) Améline !... (Lui faisant signe de ne pas entrer.) Chut !

SCÈNE VII .

LES PRÉCÉDENS , AMÉLINA .

AMÉLINA , (entrant pas à pas .)

Voilà les soldats qui ont paru s'intéresser à notre sort . . . .

JORNER , (bas à Sorbac .)

Il faut l'encourager sans avoir l'air de manquer aux ordres que nous avons reçus .

AMÉLINA , (se parlant .)

Mais à quoi me servira d'entrer, s'ils restent toujours aussi près de lui !

(A ces mots, tous deux tournent la tête, se regardent se font signe, lèvent le pied en même tems, et marchent de manière qu'en tournant le dos à Améline, ils se trouvent au côté opposé de la chambre .)

AMÉLINA , (très étonnée .)

Est-ce hasard, est-ce faveur?... Profitons-en, et avançons quelques pas .

FÉDÉRIC , (bas .)

Prenez-garde, ils sont là .

AMÉLINA .

(Bas.) Je le sais, j'ai à vous apprendre d'heureuses nouvelles ; (Haut et avec intention bien marquée.) et si j'étais bien sûre qu'ils ne se retournassent pas . . . .

(Ils s'asseyaient tous deux en même-tems sur le banc qui est en avant, où ils tournent le dos aux amans .)

(A part.) Ciel ! quel bonheur !.. Oh ! je n'en doute plus . (Elle s'approche des soldats .) Cœurs sensibles ! compatissans ! je dois reconnaître .

(Elle veut leur donner ses boucles d'oreilles d'or, ils se retournent en colère.) Pardon, pardon ! je le sens, ce n'est pas avec de l'or que l'on paie un pareil service . (Ils se remettent comme ils étaient .)

(Les amans tombent dans les bras l'un de l'autre .)

O mon ami !

FÉDÉRIC .

Mâ chère Améline !

QUATUOR N° 8 .

Corni in Ré et puis in La .  
 Violino 1<sup>o</sup> .  
 Violino 2<sup>o</sup> .  
 Alto .  
 1<sup>o</sup> Violoncelle .  
 2<sup>d</sup> Violoncelle .  
 Améline .  
 Frédéric .  
 Basso .

All° moderato  
 rinf ma dolce  
 FP con sordini  
 All° moderato .  
 FP  
 soli  
 soli  
 P  
 Ah ! quel moment ah ! quel bonheur  
 Ah !  
 con sordini  
 pizzicato  
 All° moderato . 222P

ma main en . cor serre la tienne plus de cha-grin non plus de pei-ne  
 main en . cor ma main serre la tienne plus de cha-grin

de plai.sir je sens battre mon cœur de plai.sir je sens battre mon cœur

Violoncello I: *F P* *F P* *solo.*  
 Violoncello II: *rinf.*  
 Bass: *(Pizz)* *P* *soli.*  
 Violin I: *rinf.*  
 Violin II: *rinf.*  
 Viola: *rinf.*  
 Bass: *F P* *222* *F P*

ACTE II.

Le théâtre représente l'intérieur d'un château-fort. Sur le devant est une terrasse; elle est entourée de grilles de fer, et disposée de façon que Richard, lorsqu'il y est, ne peut voir le fond du théâtre, lequel représente un fossé, revêtu extérieurement d'un parapet: c'est sur la terrasse que paraît Richard, et c'est sur le parapet que Blondel est vu. (arrangé)

Le théâtre est peu éclairé, surtout au fond: il s'éclaire par degrés. L'aurore se lève après le crépuscule.

Pendant la marche, des soldats paraissent sur la terrasse, d'autres sortent du château-fort pour faire le tour des remparts extérieurs. )

[Entr'acte.]

[Ronde de Nuit.]

Larghetto.

Flûtes. *Doux*

Bassons.

Cors en mi b avec sourdine.

Trompettes en mi b avec sourdine.

Timbales voilées en mi, si b.

1<sup>er</sup> Violons. *avec sourdines* *Doux*

2<sup>es</sup> Violons. *avec sourdines* *Doux*

Altos.

Violoncelles et Contrebasses. *Doux*

\* Falsse instruction: actual words: "Timbales avec deux morceaux de drap liés aux Baguettes".





*Larghetto*

Cl<sub>2</sub>

F<sub>2</sub>

Cors  
E $\flat$

Vn I  
{ *con sordini*

Vn II  
{ *con sordini*

Vc

B

*Sotto voce*

*Sotto voce*

*Sotto voce*

*Sotto voce*

BARBIER  
7.123

Tamerlan p.78

WINTER

Adagio non troppo

p.78

Handwritten musical score for Tamerlan, p.78. The score includes staves for Flute (Fl), Clarinet (Cl), Trumpet (Tr), Horns (Corns Eb), Violin I (Vl I), Violin II (Vl II), Viola (Vl), and Cello/Double Bass (Cb). The key signature is B-flat major (two flats). The tempo is Adagio non troppo. The lyrics for the vocal line (Seyda) are: "A LA FA-VEUR DES OM-BRES JE VIEN- DRAI TOUS LES JOURS". The score features various musical notations including notes, rests, and dynamic markings such as "CON SORD".

SCE NE VI.

303

Le Théâtre change, et représente les champs Elisées.  
Proserpine et les Ombres heureuses.

*Larghetto*

*Violini*

*Concordini*

*Basso*

*P assai*

*FP*

*Harpe*

*corno solo in fa*

*VNS*

*FP*

*FP*

*HP*

*VNS*

*Tri.*





pizzic:

V. sans sourd:

pizzic:

Clar:

Cors.

B $\flat$

Harpe. F

C.B. pizzic:  
scules.

sf

sf

F

C.B.

529

W:

Harpe.

CB.

This system contains the first three measures of the score. The Violin part (W) has a dynamic marking of *v*. The Harp part (Harpe) features a complex texture with many sixteenth notes. The Cello/Bass part (CB) has a dynamic marking of *v*.

W: *arco*

1<sup>e</sup> Flu: *solo*

1<sup>r</sup> Hau: *solo*

1<sup>e</sup> Clar: *solo*

Cors.

1<sup>r</sup> B<sup>n</sup>: *solo*

2<sup>d</sup> B<sup>n</sup>

Harpe.

CB.

pp

pp

pp

sol

sf

pp

This system contains measures 161-164. The Violin part (W) is marked *arco*. The Flute (1<sup>e</sup> Flu), Horn (1<sup>r</sup> Hau), Clarinet (1<sup>e</sup> Clar), and Trumpet (1<sup>r</sup> B<sup>n</sup>) parts are marked *solo*. The Horn, Clarinet, and Trumpet parts have a dynamic marking of *pp*. The Cor Anglais (Cors) part has a dynamic marking of *sf* and is marked *sol*. The Trombone (2<sup>d</sup> B<sup>n</sup>) part has a dynamic marking of *pp*. The Harp (Harpe) and Cello/Bass (CB) parts have a dynamic marking of *pp*.



FL

CLS

FgS

CORS  
ES

VNS

VL

V/C

CB

S

S

A

Dou-ga, des lieux où tu re-po - ses

{ Dou-ga - où tu re-po - ses

Duo

231 Andante

Oboe I,II

Violino I

Violino II

Viola

EURIDICE  
EURYDIKE

ORPHÉE  
ORPHEUS

Violoncello e Basso\*)

Je goû-tais les char-mes d'un re - pos sans a - lar - mes, d'un re -  
 Von der Welt ge - schie-den, fand ich Ruh', fand ich Frie-den, fand ich

Ses in-jus - tes soup-çons re-doub-lent mes tour-  
 Ach, ihr fal-scher Ver-dacht ver-dop-pelt all dies

*poco f* *f* *p*

236

pos \_\_\_\_\_ sans a - lar - mes; le trou - ble, les lar - mes rem-plis-sent au - jour -  
 Ruh', \_\_\_\_\_, fand ich Frie-den! Nur Schmer-zen hie - nie - den er - fül-len mei - ne

ments. Que di - re? que fai - re?  
 Leid. Was tu' ich? was sag' ich?

*p* *f*

\*) Fagott ad libitum.

PICCINNI Alys (1780) p.165

ATYS p.165

Handwritten musical score for Piccinni's *Alys* (1780), page 165. The score includes staves for Flute (Fls), Oboe (Ob), Clarinet in E-flat (Clas Eb), Violin I (Vn I), Violin II (Vn 2), Viola (Ve), and Bass (B). The music is in a key with two flats and a 3/4 time signature. The Violin I part features a prominent section marked "CON SORD" (con sordina) with a dynamic marking of [P]. The score includes various musical notations such as slurs, accents, and dynamic markings.

JADIN, L. Le coin du feu (1793) p.68

LE COIN DU FEU p.68

Handwritten musical score for Jadin's *Le coin du feu* (1793), page 68. The score includes staves for Violin I (Vn 1), Violin II (Vn 2), Viola (Ve), and Bass (B). The music is in a key with two sharps and a 3/4 time signature. The Violin I part features a prominent section marked "CON SORD" (con sordina). The score includes various musical notations such as slurs, accents, and dynamic markings.

LE SUEUR

Ossian pp. 400-1

400

Musical score for vocal and piano parts, measures 400-404. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment includes a grand staff with treble and bass clefs. The word "tutti" is written below the piano part.

Orchestral score for measures 400-404. The instruments listed on the left are: Violini, Consordini, Alto, Oboi, Clarinetti, Fagotti, 1<sup>re</sup> Harpe, 2<sup>me</sup> Harpe, Violone, and Bassi. The tempo is marked "Allegretto molle" and the dynamic is "P sempre".



pendant cet Air, les danses légères et fantastiques des Vierges et jeunes filles des héros s'animent à la fois et dans le palais des nuages et autour d'Ossian endormi. elles conservent même après leur mort disent les poésies d'Ossian, (toutes) les graces de leur beauté, et traversent les nuages avec ce mouvement doux et gracieux qu'on attribue à la divinité.

de suite

The musical score is arranged in a system with the following parts from top to bottom:

- VNS:** Violins I and II, with a 'de suite' marking.
- VLE:** Violas I and II.
- Oboi:** Oboe part.
- CLS:** Clarinet part.
- FES:** Flute part.
- HARP:** Harp part, consisting of two staves (treble and bass).
- BASS:** Bass line at the bottom of the system.

The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*), and articulation marks.

KREUTZER La mort d'Abel act 3 f.28

71

ABEL ACT 3  
f.28

*Andante cantabile*

CAIN

DOUX  
MEIL

DAHSCE LIEU PAI-  
SIBLE

VERSE-  
M9

Vn1

CON SORD

PIZZ

Vn2

CON SORD

CON SORD

Vcl

CON SORD

Cb

PIZZ

GAVEAUX

La famille indigente (1793) p.21

72

Andante sans lenteur *espressivo*

FAMILLE INDIGENTE

Handwritten musical score for orchestra, including parts for Flute solo, Violins, Violas, Cellos, and Basses. The score is in G major (one flat) and common time. It features dynamic markings such as *p*, *mf*, and *rit.*, and performance instructions like *con sordini* and *senza con sordini*. The score is divided into two systems, with a double bar line between them. The first system includes parts for Flute solo, Violin I, Violin II, Viola, Cello, and Bass. The second system continues the orchestral parts. The tempo is marked 'Andante sans lenteur' with the instruction 'espressivo'. The score is for page 21 of the work 'La famille indigente' by Gaveaux.

RIGEL

Les Amazones no.23

73

Marche lugubre

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Cors Eb:** Part with dynamics *f* and *p*.
- Cl Bb:** Part with dynamics *f* and *p*.
- Fl:** Part with dynamics *f* and *p*.
- Va 1:** Part with dynamics *p* and *f*. Includes the instruction *CON SORD*.
- Va 2:** Part with dynamics *f* and *p*. Includes the instruction *CON SORD*.
- Vle:** Part with dynamics *f* and *p*.
- Tpt:** Part with dynamics *f* and *p*.
- B:** Part with dynamics *f* and *p*. Includes the instruction *CON SORD*.

The score consists of 8 measures. The key signature has two flats (Bb and Eb). The time signature is 2/4. The music is characterized by a somber and dramatic mood, consistent with the title 'Marche lugubre'.



GOSSEC

Le triomphe de la République (1793) p.19

74

LA TRIOMPHE  
DE LA  
RÉPUBLIQUE  
p.19

CAVEAUX Le diable couleur de rose (1804) p.19 etc

[no speed indicated]

LE DIABLE  
COULEUR de  
ROSE  
p.19



[another passage from the same piece by Graveaux]

Handwritten musical score for five instruments: Flute (Fls), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Vle), and Bass (B). The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is divided into five measures. The Flute part features melodic lines with slurs and accents. The Violin 1 part includes a 'consol.' (consolando) marking and a 'DIM' (diminuendo) instruction. The Violin 2 part also features melodic lines with slurs. The Viola part has a 'DIM' instruction. The Bass part consists of a single note in each measure, indicated by a brace and a small circle below the staff. The score is written on a system of five staves.

*Adagio*

Fl.

Tps

Cod  
Eh

Vn. 1  
pp CON SORDINI

Vn. 2  
pp [CON SORDINI]

Ve  
pp

B  
pp

→

→

'La Nuit'

Handwritten musical score for piano, consisting of eight staves. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings. The word "SOLO" is written above the second and third staves. The dynamic marking "ppp" (pianissimo) is located at the bottom right of the eighth staff. The notation is dense and appears to be a student or composer's draft.



All except CB 'sempre sotto voce e con sordini'

Andante ma ne largo

SAPHO P.262

Violin 1 (Vle 1) and Violin 2 (Vlc 2) parts with dynamic markings *f* and *p*. The Cello/Bass (C.B.) part includes a *f* marking. The score includes technical markings such as *tr* and *2*.

Viola Solo, Violin 2 (Vlc 2), Cello Solo, Violin 1 (Vlc 1), Banophle, Chorus, and Cello/Bass (C.B.) parts. The Banophle part includes the lyrics: "NE CRAIGNEZ RIEN AVANCEZ VOUS". The Chorus part includes the lyrics: "NE CRAIGNONS RIEN".



DALAYRAC

Raoul sire de Crequi p.141

78

Raoul de  
CREQUI

Handwritten musical score for Raoul de Crequi, featuring the following parts:

- CORAS A:** Horn part with notes and rests.
- Fgs:** Flute part with notes and rests.
- Viol:** Violin part with notes, rests, and dynamic markings like *pp*.
- Viol:** Viola part with notes, rests, and dynamic markings like *pp*.
- Ve:** Violoncello part with notes and rests.
- B:** Bass part with notes and rests.

The score includes various musical notations such as notes, rests, and dynamic markings. The word "CON SORD" is written above several measures in the lower parts.



Marcellin.  
 Oh! oh! est-ce qu'il va s'établir ici.  
 Strozzi.

Je n'en sais rien  
 Marcellin.  
 Diable! cela nous dérangerait.

The musical score is arranged in a standard orchestral format. The top section includes:

- Timbales:** Part with dynamics *mf* and *crs*.
- Trampettes et Cors en Mi:** Part with dynamics *mf* and *crs*.
- Violoncelles:** Part with dynamics *p* and *crs*.
- Violas:** Part with dynamics *p* and *crs*.
- Trompettes:** Part with dynamics *p* and *crs*.
- Trombones:** Part with dynamics *p* and *crs*.

The bottom section includes:

- TP (E♭):** Trumpet part with dynamics *f*.
- Cor (E♭):** Horn part with dynamics *f*.
- Violoncelles:** Cello part with dynamics *f* and *p*.
- Violas:** Viola part with dynamics *f* and *p*.
- Trombones:** Part with dynamics *f* and *p*.
- TP (F):** Trumpet part with dynamics *f*.

Tempo and performance markings include *Andantissimo peu lent et noblement*, *il entre lentement*, *il fait son entrée, les lumières*, *il s'éclaircit*, and *il s'éclaircit*. The score concludes with a *lie* marking.

CHERUBINI Les deux journées (1800) p.268

Handwritten musical score for vocal and instrumental parts. The score includes the following parts and lyrics:

- Cor E♭**: Handwritten musical notation.
- VN 1**: *con sord* il fait une chaleur dans le creux de cet arbre...
- VN 2**: *con sord* Ah! respirons un moment..."
- VLE**: Handwritten musical notation.
- v/c [ONLY]**: Handwritten musical notation.

The score is written on five staves with various musical notations including notes, rests, and dynamic markings. There are also some handwritten annotations above the staves, such as a 'v' above the first staff and a 'v' above the second staff.

Empty musical staves for additional parts or rehearsal marks.

N<sup>o</sup> 10

BOIELDIEU

Beniowsky (B.M. G 212 a) introduction to act 3

81

# ACTE TROISIEME

1

*Andante poco Adagio*

*soli*

Flutes.

Fagotti

*Consordini*

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

*Consordini poco*

Alto.

*Consordini poco*

Basse.

Musical score for woodwinds and strings. The Flutes and Fagotti parts are marked *soli*. The Violino 1<sup>o</sup> part is marked *Consordini* with dynamics *pp* and *ppp*. The Violino 2<sup>o</sup> part is marked *Consordini poco* with dynamics *pp* and *ppp*. The Alto part is marked *Consordini poco* with dynamics *pp* and *ppp*. The Basse part is marked *Consordini poco* with dynamics *pp* and *ppp*. The string parts are marked *Sostenuto*.

Musical score for piano. The left hand is marked *Leyato*. The right hand has a *Legato* marking. The score consists of two systems of staves.

Musical score for piano. The right hand has the instruction *sur la même corde*. The score consists of two systems of staves.







100

104

Viol. I

Viol. II

Viola

GR.-PR.  
OBPR.

Vello  
u. Kb.

*pect le vain or-gueil de la puis-san-ce, trem -*  
*schau, wirf ab den Glanz, der dir zu ci-gen! Be -*

L'Oracle  
*sortant de la statue.*

Das Orakel,  
das aus der Statue erklingt.

107

Ob.

Klar.  
(C)

Fag.

Pos. I  
II

Pos. III

Viol. I

Viol. II

Viola

GR.-PR.  
OBPR.

Vello  
u. Kb.

*Un long silence Sans lenteur*

*con sord.*

*con sord.*

*con sord.*

*ble. be!*

*con sord.*

L'ORACLE  
DAS ORAKEL

*Le roi doit mou-rir au-jour-d'hui, si quel-qu'au-tre au tré-pas ne se li-vre pour*  
*Der Kö-nig muß ster-ben noch heut, wenn ein and- rer für ihn nicht zum Op-fer sich*

Chœur - Chor  
Sans lenteur

2 Oboen *116* *a 2* *p*

2 Klarinetten in C *a 2* *(p)*

2 Fagotte *a 2* *(p)*

Posaune I & II

Posaune III *p*

Violine I *con sordini* *p*

Violine II *con sordini* *p*

Viola *con sordini* *(p)*

*LE GRAND-PRÊTRE*  
*DER OBERPRIESTER*

*L'ORACLE*  
*DAS ORAKEL*

*lui.* *Tout se tait!*  
*beut.* *Al - les schweigt!*

Sopran *Quel o -*  
*Welch O -*

Alt

Tenor

Baß *Quel o - ra - cle fu -*  
*Welch O - ra - kel voll*

Violoncello und Kontrabaß *con sordini* *p*

120

Ob.

Klar. (C)

Fag.

Pos. I

Pos. II

Pos. III

Viol. I

Viol. II

Viola

GR.-PR. OBPR.

S.  
ra - cle fu - nes - te, quel o - ra - cle fu - nes - te, nul es -  
ra - kel voll Grau - en, welch O - ra - kel voll Grau - en! Kei - ne

A.  
Welch O - ra - kel voll Grau - en! Kei - ne  
Quel o - ra - cle fu - nes - te, nul es -

T.  
Welch O - ra - kel voll Grau - en! nul es -  
Kei - ne

B.  
nes - te, quel o - ra - cle fu - nes - - - - te, fuy - ons, nul es -  
Grau - en! Welch O - ra - kel voll Grau - - - - en! Ent - flicht! Kei - ne

Vello u. Kb.

DALAYRAC La maison isolée (1797) p.128

LA MAISON ISOLÉE P.128

Andante

Ob

Solo

Coro C

V1

{ Con sordini obbligati }

V2

Ve

B

'Con sordini'

GOSSEC Toinon et Toinette (1767) p.63

TOINON et TOINETTE p.63

Allegro

V1

{ Con sordini }

V2

Ve

B

Con sordini



[All instruments muted]

BERTON

Montano et Stéphanie p.83

MONTANO ET  
STEPHANIE

p.83

Allegro

Cors E

*'poco f Express'*

Vn 1

pp

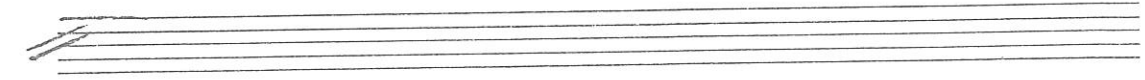
Vn 2

pp

Vcl

B

p



Vn 1

Vn 2

Vcl

B

p

etc.

DALAYRAC

Raoul sire de Crequi (1789) p.115

85

RAOUL DE  
CREQUI  
p.115

*Andantino non troppo presto*

Handwritten musical score for orchestra, measures 1-5. The score includes staves for Flute (Fl), Oboe (Ob), Bassoon (Fag), Violin I (Vn I), Violin II (Vn II), Viola (Ve), and Bass (B). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked *Andantino non troppo presto*. The score features various musical notations including rests, notes, slurs, and dynamic markings such as *CON SORD* and *Col. Vn I<sup>o</sup>*.

Empty musical staves for continuation of the score.

STEIBELT

Roméo et Juliette (1793) p.47

86

ROMÉO  
P. 47

*Allegro moderato*

Viol  
CON SORDINI

Viol 2

Viola  
CON SORDINI

Cello  
Pizz

Bass  
Pizz