

Allegro moderato

Cl. solo

ADOLPHE p. 101

70.

Adolphe

ou non? M!

PIZZICATO

Vn I

CON SORDINI

V2

Me

PIZZICATO

B

Allegretto

Fl

Ob

Cl

CHOEUR
des
OMBRES

QUITTONS NOS JEUX — ACQUANS NOUS — JEUX DE NOS FRÈRES À GEN-OUY

Vn1
{ Con Sordini

Vn2

Vle

Vcl

Cb

[légèrement]

214

BOIELDIEU

Zoraime et Zulnar pp:214-5

89

Musical score for vocal parts and piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics "jours." are written below the vocal lines.

N. 12

Allegro

Flutes *pp solo*

Clarinettes *ppp*

Cors *ppp Con sordini*

Bassons *ppp*

I^{er} Violon *con sordini pp*

2^e Violon *con sordini*

Alto

Zoraime *u voix basse*

Basse *Allegro con sordini*

pp *ppp* *stacato* *stacato* *6mes a mis: je sens mon*

Musical score for the orchestra and vocal soloist Zoraime. The score includes parts for Flutes, Clarinettes, Cors, Bassons, I^{er} Violon, 2^e Violon, Alto, Zoraime (u voix basse), and Basse. The tempo is marked "Allegro". The score includes various performance instructions such as "pp", "ppp", "solo", "con sordini", and "stacato". The lyrics "6mes a mis: je sens mon" are written below the vocal parts.

FL

CL

Coro (D)

Fg

cœur renâitre enfin à lés - - pe - rance; il va ve - nir de la pruden - ce - mais cachons
 Zeide

Hassem

H Contres

Tailles

B. T.

(Replique) Il est vrai que nous marchions un peu vite. **DUO N°1.**
All.^o moderato.

Flauti. *soli* *PP* *stacato*

Corni in mi ♯ *soli*

Fagotti *PP* *stacato*

Violino 1^o *con sordini* *PP* *unis:*

Violino 2^o *PP* *unis:*

Alto 1^o et 2^o

Valsain.

Frontin.

Basso. *All.^o moderato.*

(100)

CHERUBINI Chant sur la mort de Joseph Haydn (1805) pp.2-3, 13-16

2

Lent.

- Flute.
- Hautbois.
- Clarinettes.
- Cor solo en fa
- Cor 1^o en mi b
- Cor 2^o en ut.
- Timballe.
- Violon 1^o
- Violon 2^o
- Alto 1^o
- Alto 2^o
- Bassons.
- Violoncelle 1^o
- Violoncelle 2^o
- Violoncelle 3^o
- Violoncelle 4^o
- Contre Basse.

Lent.

Piano.

91

This is a handwritten musical score for a woodwind ensemble and piano. The score is written on ten staves. The instruments are labeled on the left side: OB (Oboe), CL (Clarinet), Cor Solo (F) (Cor Anglais), Fl (Flute), and CB (Cello/Bass). The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The woodwind parts (OB, CL, Cor Solo, Fl) feature melodic lines with slurs and dynamic markings like *p* solo and *f* solo. The piano part (CB) features a more complex rhythmic and harmonic accompaniment with dynamic markings like *pp*, *ppp*, and *pp*. The score is handwritten and shows signs of being a working draft.

4

COR
SOLO
f

con sordini

pp
con sordini

4
CELLOS
SOLO
pp
con sordini

p

671

Handwritten musical score for 4 cellos and a double bass. The score is written on 13 staves. The first 12 staves are for the four cellos, and the 13th staff is for the double bass. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings include *sfz* (sforzando), *cres* (crescendo), and *p* (piano). The score is numbered 671 at the bottom.

4
CELLOS
SOLO

671.

Handwritten musical score for 4 cellos and a double bass. The score is written on 13 staves. The top 12 staves are for the four cellos, and the bottom staff is for the double bass. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and the number 671.

4
CELLOS
SOLO

Handwritten musical score for Violins (VNS) and Violas (VLE). The score is written on multiple staves. The upper section contains the Violin and Viola parts, with dynamic markings such as *pp* and *con sordini*. The lower section contains the piano accompaniment. The notation includes various musical symbols such as notes, rests, and slurs. The page number 130 is written in the top right corner.

S

This page contains a handwritten musical score for a string quartet and woodwinds. The score is organized into two main sections: a large section for Violins (VNS) and Violas (VLE) and a smaller section at the bottom for other instruments. The VNS and VLE section consists of eight staves, with the top two staves for Violins and the bottom two for Violas. The other instruments are represented by four staves at the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *cres*, *sfz*, and *p*. The score is densely written with notes, rests, and slurs, indicating a complex and expressive piece of music.

FL
pp
cres poco a poco
f

OB
pp
cres poco a poco
f

CL
pp
cres poco a poco
f

COR SOLO (F)
p
cres poco a poco
cres poco a poco
f

CoAS (C)
pp
timballes couvertes
pp
cres poco a poco
f

TIMP
pp
con sordini
pp
cres poco a poco
f

VS
pp
con sordini
pp
cres poco a poco
f

VLE
pp
con sordini
pp
cres poco a poco
f

FGS
pp
cres poco a poco
f

4 CELLOS
col arco
pp
cres poco a poco
f

SOLI
col arco
col C.B.
pp
cres poco a poco
cres poco a poco
f

CB
pp tremolando
pp
cres poco a poco
f

This page of musical notation features a complex arrangement of staves. The top section includes a vocal line marked "solo." and several piano accompaniment staves. Dynamic markings such as *pp* (pianissimo) and *sfz* (sforzando) are used throughout. A section of the piano part is marked "unis:" (unison). The bottom of the page shows a grand staff with piano and bass clefs, ending with the number 671.

SPONTINI

Fernand Cortez p. 394

92

394 Tous ces instrumens

(Dans le lointain, ou à l'orchestre avec sourdines)

Allegro giusto.

TRIO CHŒUR ET DANSE N°5.

Flutes. *pp* 2 seules. > détaché.

Hautbois en sourdines. *pp* 2 seules. en enfermant le bas de l'instrument dans une bourse de peau. > détaché.

Clarinettes en sourdines. *pp* 2 seules.

Cors en Mi b en sourdines. *pp*

Cors en Mi b en sourdines. *pp*

Triangle. *pp*

Cymbales étouffées et Gr-Caisse. *pp*

Bassons. *p* tous.

Deſus ^{1^{re}}/_{2^e}

CHŒUR des Espagnols dans le lointain

H-Contre. (Noblement) (a mezza voce) ô doux moment ô sort ô sort pros père ô

Tailles. (con dolcezza) ô doux moment ô sort ô sort pros père ô

B-Tailles. ô doux moment ô sort ô sort pros père ô

Timbales en sourdines. *pp*

Allegro giusto.

PAER

Achille (Paris, 1808; B.M. RM 22 i 15-16) act 2 f.187ii

Adagio non troppo
con SORDINI

ACHILLE
 ACT 2
 f.
 187ⁱⁱ

Obs

Cl_B

Fag

Corn
 C

Timp)
 TIMPANI COPERTI

Also muted trumpets in B.N.D./2012

124

TP C

COR F

WS

VLE

FG

Mouvent.

soli

PP

FPP

FPP

FPP

FPP

FPP

FPP

FPP

FPP

FPP

FPP

quel bruit quel bruit encor se fait en ten dre

o ciel! quel bruit encor se fait en

quel bruit quel bruit encor se fait en ten dre

quel bruit quel bruit encor se fait en ten dre

COR
 FL
 CLS
 VNS
 VCL
 FG
 B
 TROMB.

mais il s'accroît il re-
 ten-dre dieux! il s'accroît
 mais il s'accroît il re-

P < >

222

L'ÉTÉ
Tome Bâton 7

BERTON

Eugène (1792; B.N. MS 3634) f. 38

VI

V₂ + vln

1st cl.

1st Cor (F)

B_{ss}

EUGÈNE

ô MA MÈRE UOB - ZET DE MA REC - ONNOIS - SANCE

B

Detailed description: This is a handwritten musical score for the opera 'L'Été' by Berton. The score is on page 95 of a manuscript. It features seven staves. The top five staves are for instruments: VI (Violin I), V₂ + vln (Violin II and Viola), 1st cl. (Clarinet), 1st Cor (F) (Cor Anglais), and B_{ss} (Bassoon). The sixth staff is for the vocal part, Eugène, with lyrics in French: 'ô MA MÈRE UOB - ZET DE MA REC - ONNOIS - SANCE'. The bottom staff is for the Bass (B). The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

SPONTINI

Fernand Cortez p.106

95

106

VNS

Fg

VLE

lentement.

lui de te plai - re non non je n'ai plus qu'un be - soin c'est ce lui de - tai -

avec la c.b.

VNS

CORPS Eb

VLE

sur la touche pendant cette ligne con dolcezza assai.

avec la main. solo pp p

sur la touche pendant cette ligne

mer non je n'ai plus qu'un desir c'est ce lui de te plai - re oui c'est ce lui de te plai -

elles seules

Les Divinités infernales se montrent tout à coup et s'avancent.

Die Unterweltsgötter erscheinen plötzlich und dringen vor.

Andante

179

2 Oboen
 2 Klarinetten in C
 2 Fagotte
 2 Hörner in D
 Alt-Posaune
 Violine I
 Violine II
 Viola
 ALCESTE
 ALKESTIS
 ADMÈTE
 ADMETOS
 UN DIEU INFERNAL
 EIN GOTT
 DER UNTERWELT
 Violoncello
 und Kontrabaß



182

Ob.
 Klar. (C)
 Fag.
 Hörn. (D)
 Pos.
 Viol. I
 Viol. II
 Viola
 U.D.
 E.G.
 Vello u. Kb.

ments!
 Tod!

Ca-ron t'ap-pel-le, en-tends sa voix!
 Es ruft dich Cha-ron, ver-nimm sein Wort!

GAVEAUX

Léonore (1798) Introduction to act 2

98

Adagio *f* *f* *f* LÉONORE Introduction to Act 2

Corps C

"Le Pavillon l'un contre l'autre"

Fls

Fgs

Cornc

Vcl

Vcl

Vcl

Celli

[CB tacet] pp

LE SUEUR La mort d'Adam p.426

LA MORT D'ADAM p.426

Handwritten musical score for orchestra. The score includes parts for Clarinet (Clc), Flute (Fgs), Horns (Corns E), Violin I (Vn1), Violin II (Vn2), Viola (Ve), and Bass (B). The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include *p*, *crs*, *f*, and *sf*. The Bass part features a melodic line with notes like *p*, *crs*, *f*, and *sf*. There are handwritten annotations such as "pour Cor Vn 10" and "10".

(4 times)

' Pour obtenir les sons sourds exigés les Cors en Mi b gisent leurs pavillons l'un contre l'autre '

' La Trompette du chaos se fait entendre de dessous le Théâtre... '

212

les Pavillons l'un contre l'autre.

Cors en E. ♯.

Trombonne H.C.

Trombonne T.

Trombonne B.

Violino I^{mo}

Violino 2^{do}

Altó.

Arzace.

-ri - ble.

l'Ombre de Ninus.

Basçons.

Basse.

Contre Basse.

Tu re-gne - ras Ar - za - - ce, mais il est des for-

CORS

TBI

les Violons et Alto comptent.

-faits que tu dois expi-er: dans ma tombe à ma cendre il faut sa-cri-fi-

Cors

Allegro

l'ombre disparaît.

Bassons.

pp

Allegro.

pp

Allegro.

pp

I.^{er} et 2.^d
Violon.

Finale

pp

pp. Les Flute, Hautbois, Clarinettes, Cors et Trompettes en fa, Trombones, Bassons et Trompettes comptent.

Grands Dieux

grands Dieux quel for-fait ex-cra - ble grands

Chœur.

Grands Dieux

pp

grands Dieux quel for-fait ex-cra - ble grands

pp

Grand Dieux

Alto Col B.

pp

grands Dieux quel for-fait ex-cra - ble grands

Basse.

pp

GLUCK

Iphigénie en Tauride (1779) p.160

160

Vocal score for Iphigénie, consisting of five staves: Treble clef, Alto clef, Bass clef, Soprano clef, and Bass clef. The lyrics are: "dout, au sa crifice affreux, que mon âme redoute, non, je ne sau-rais con-ten-tir."

Orchestral score for Iphigénie, including parts for:

- Corno 1° in G#
- Corno 2° in G#
- Oboe 1°
- Oboe 2°
- Viol 1°
- Viol 2°
- Alto
- Iphig.
- Fagotti
- B.C.

 The score includes various musical notations such as dynamics, articulation, and performance instructions.

Danse infernale.

Larghetto.

[Petite flûte.]

Hautbois.

Clarinettes en si b.

Bassons.

Cors en mi b.

Trompettes en ré.

Timbales voilées,
mi b, si b.

1^{rs} Violons.

2^{ds} Violons.

Altos.

Violoncelles et
Contrebasses.

The musical score is written for a full orchestra. It begins with a tempo marking of 'Larghetto'. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into ten staves, each corresponding to a different instrument or group of instruments. The notation includes various rhythmic values, dynamics (such as 'ff sempre'), and articulation marks. The woodwinds (Hautbois, Clarinettes, Bassons) and strings (Violons, Altos, Violoncelles et Contrebasses) play a steady, rhythmic accompaniment, while the brass (Corns, Trompettes) and percussion (Timbales voilées) provide harmonic support and rhythmic accents. The woodwinds and strings feature a prominent sixteenth-note pattern in the right hand, which is characteristic of the 'Danse infernale'.

Handwritten musical score for orchestra and voice. The score is written on ten staves. The instruments and parts are labeled on the left side: OB (Oboe), CL Bb (Clarinet in B-flat), Fg (Fagott), COR Eb (Cornet in E-flat), TP D (Trumpet in D), TIMP (Timpani), and VN (Violin). The music is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The timpani part is marked with *(voilées)* and *demi-fort*. The violin part has a *tr* (trill) marking. The score is divided into measures by vertical bar lines.

298

Handwritten musical score for orchestra and strings, measures 298-301. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and parts are as follows:

- Picc:** Piccolo, marked *[ff sempre]*.
- OB:** Oboe.
- CL Bb:** Clarinet in B-flat.
- Fg:** Bassoon.
- Cor Eb:** Horn in E-flat.
- TMP:** Timpani, marked *(Voilés)* and *ff*.
- VN:** Violins, with first and second parts.
- Viola:** Viola part.
- VC:** Violoncello (Cello).
- VB:** Double Bass (Bass).

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *ff* (fortissimo) and *ff sempre*. The notation includes slurs, ties, and various articulation marks. The page number 298 is written in the upper left corner, and the page number 151 is written in the upper right corner.

MEHUL

Stratonice (1792) pp.1-2



O UVERTURE

Lenté

Timp
Tymballes & Tombeaux

Cor
Corns en Fa

Cl
Clarinettes

Fl
Flauti

Vn
Violons

Vla
Violes

Fg
Bassons

Tb
Trombones

B
Trombasse

F *p* *cres* *f* *trando*

This page contains a musical score for percussion and brass instruments. The instruments listed on the left are:

- TMP (Timpani)
- COR 8 F (8 French Horns)
- CL 5 (5 Clarinets)
- FL (Flute)
- VNS (Violins)
- VE (Violas)
- TR (Trumpets)
- TB (Trombones)
- B (Bass)

The score is written in 4/4 time and features a variety of dynamic markings such as *f*, *ff*, *mf*, and *pp*. It includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The percussion part (TMP) is particularly active, with many notes and rests. The brass parts (COR, CL, FL, TR, TB, B) also feature complex rhythmic patterns and dynamic markings. The string parts (VNS, VE) are also present, with some notes and rests. The score is arranged in a standard orchestral layout, with the percussion and brass parts on the left and the string parts on the right.

SPONTINI

Fernand Cortez (1809) p. 34

FERNAND
CORTEZ p 34

Allargo

Fls

Obs
Cl

2
Cor. A.

Tbn

Timp

Vn. I

Vn. II

Va

Cb

SOURDINE

pp

p

pizz

[RISING TO A *ff* TUTTI &
THE END
OF THE
OVERTURE]

SALIERI Tarare p.480

105

Un poco adagio

TARARE p.480

Flutes & Clarinets

4 Bassoons

3 Trombones

Muted timpani

VC + CB

BERTON

Les rigeurs du cloître (1790) p.117

LES RIGUEURS DU CLOÏTRE

P. 117

[slow]

Cis

Cors

E♭

TMPS

SOLO VOIX

CHORUS

Vcl

Vcl

Vcl

B

'DOIVENT ÊTRE VOILÉE'

GRAND DIEU RE - COIS CE SAC - RI - FI - CE QU'IL APPAISE TA FU - REUR