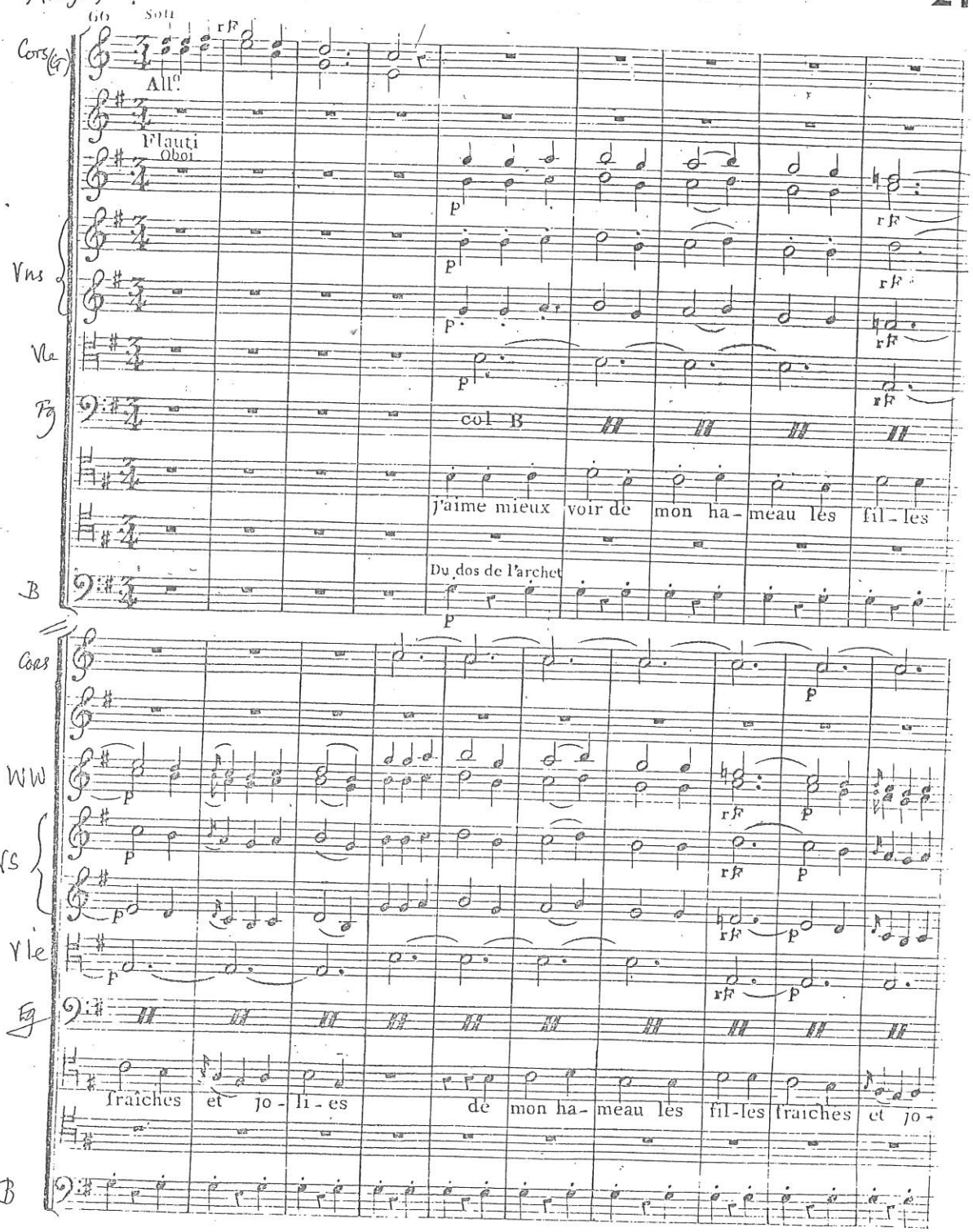
Allegro)

DALAYRAC Une heure de mariage (1804) pp.66,68

214



Cors G

Vns

Vle

Fg

B

col B

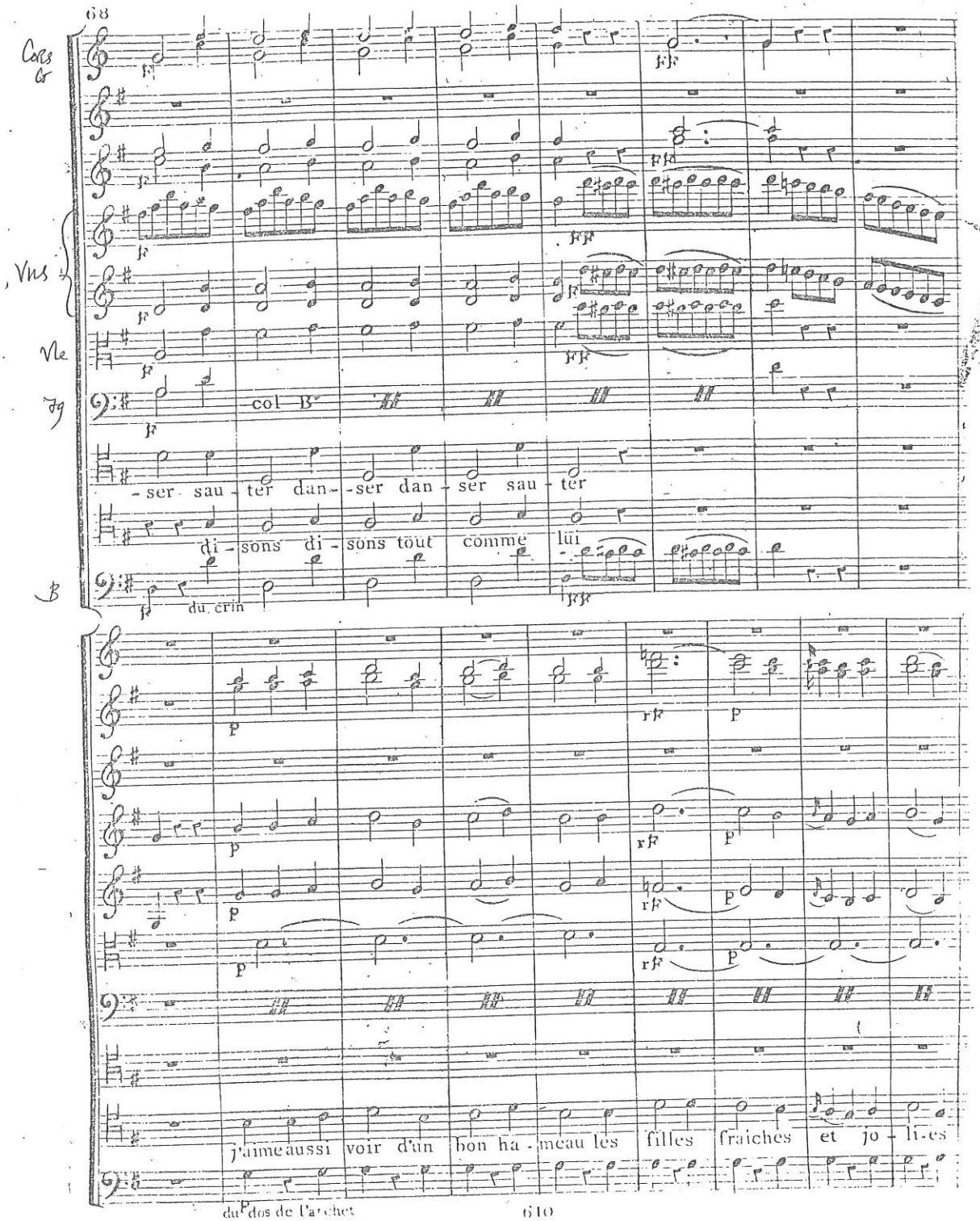
-ser sau-ter dan-ser dan-ser sau-ter

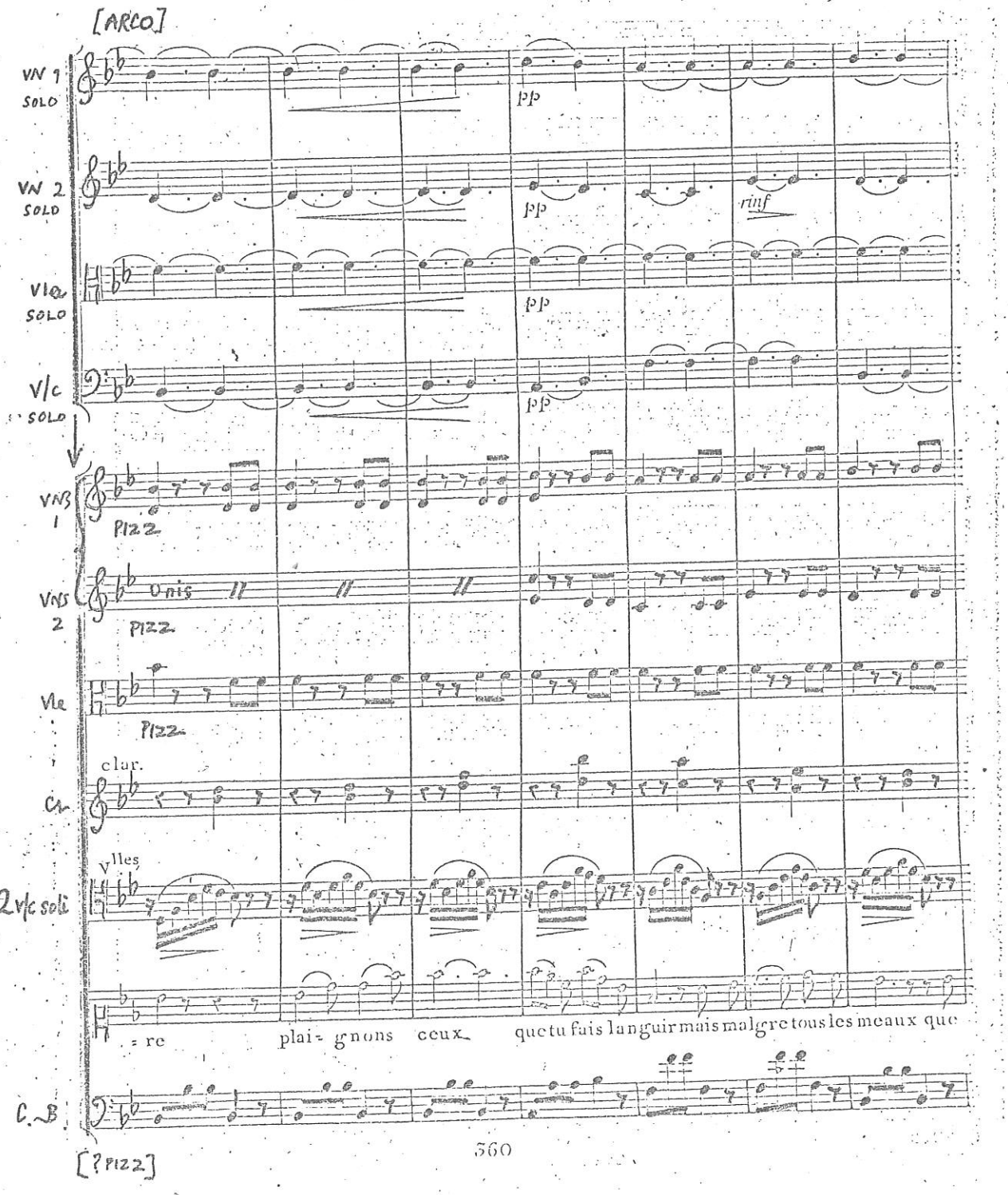
di-sons di-sons tout comme lui

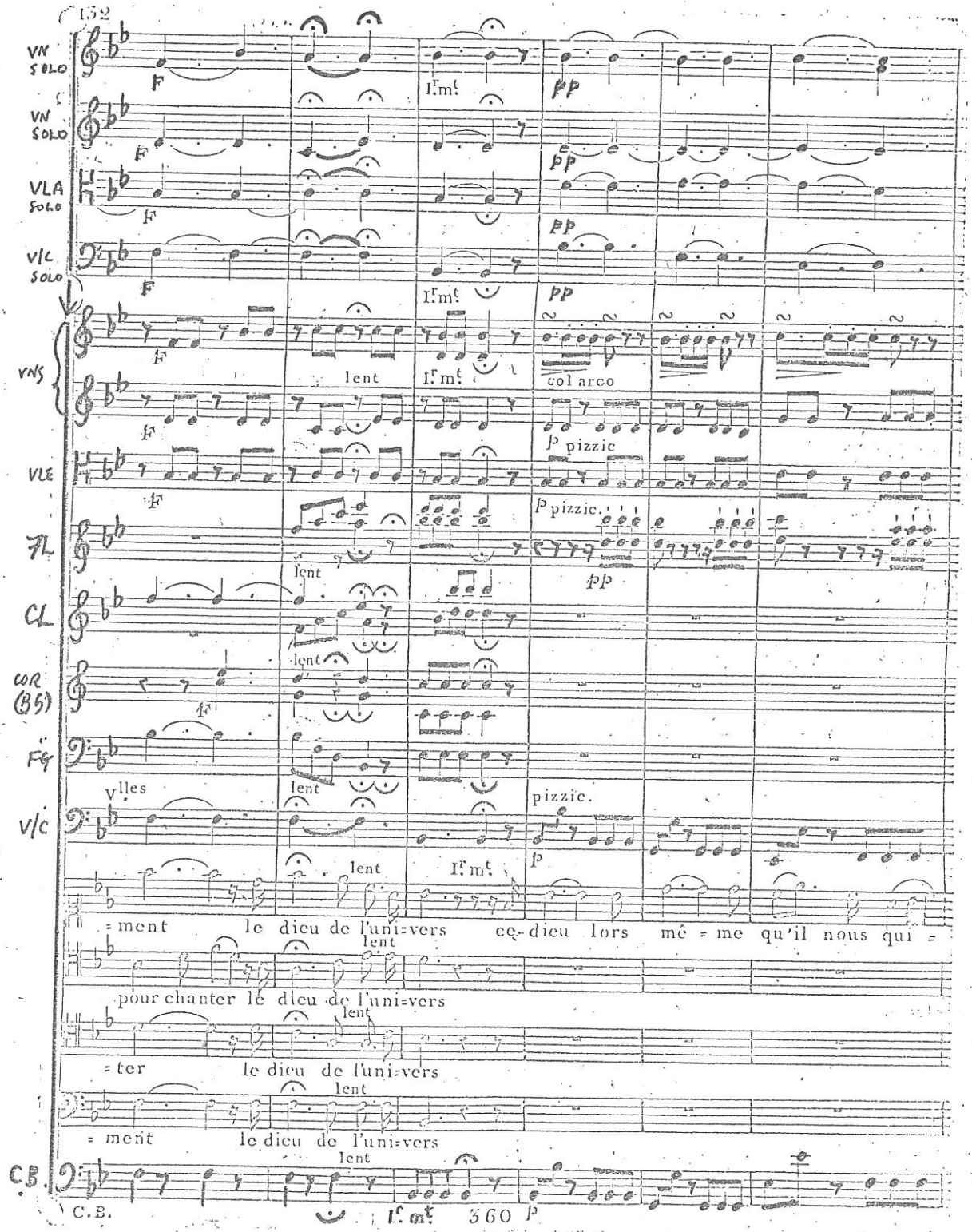
du crin

j'aime aussi voir d'un bon ha-meau les filles fraiches et jo-li-es

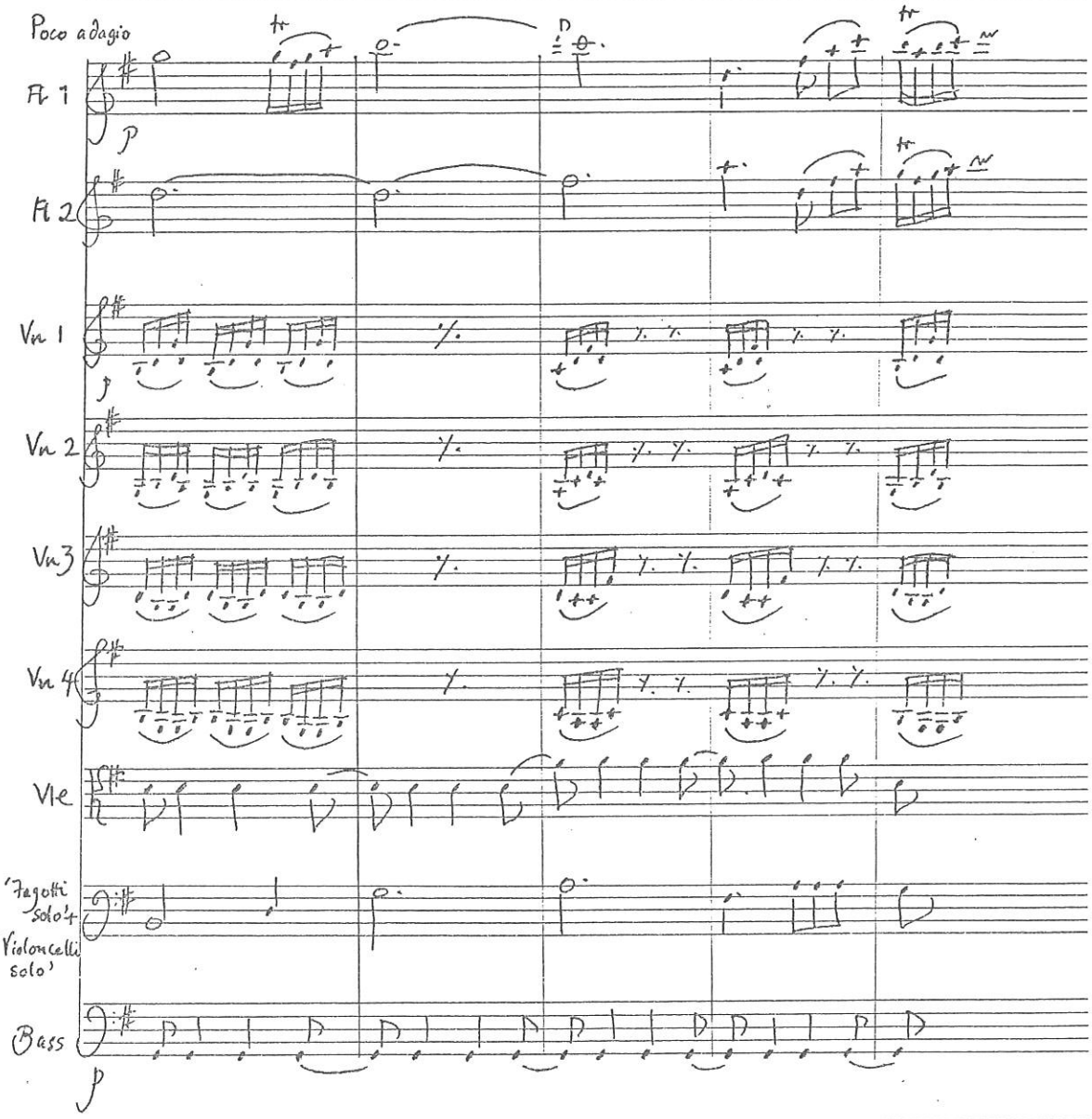
du dos de l'archet




[ARCO]
VN 1 SOLO
VN 2 SOLO
Vle SOLO
V/c SOLO
pp
rinf
VNS 1
VNS 2
unis
PIZZ.
Vle
clar.
Cl.
Vlles
2 V/c soli
re plai- gnons ceux que tu fais languir mais malgre tous les meaux que
C.B
[?PIZZ]

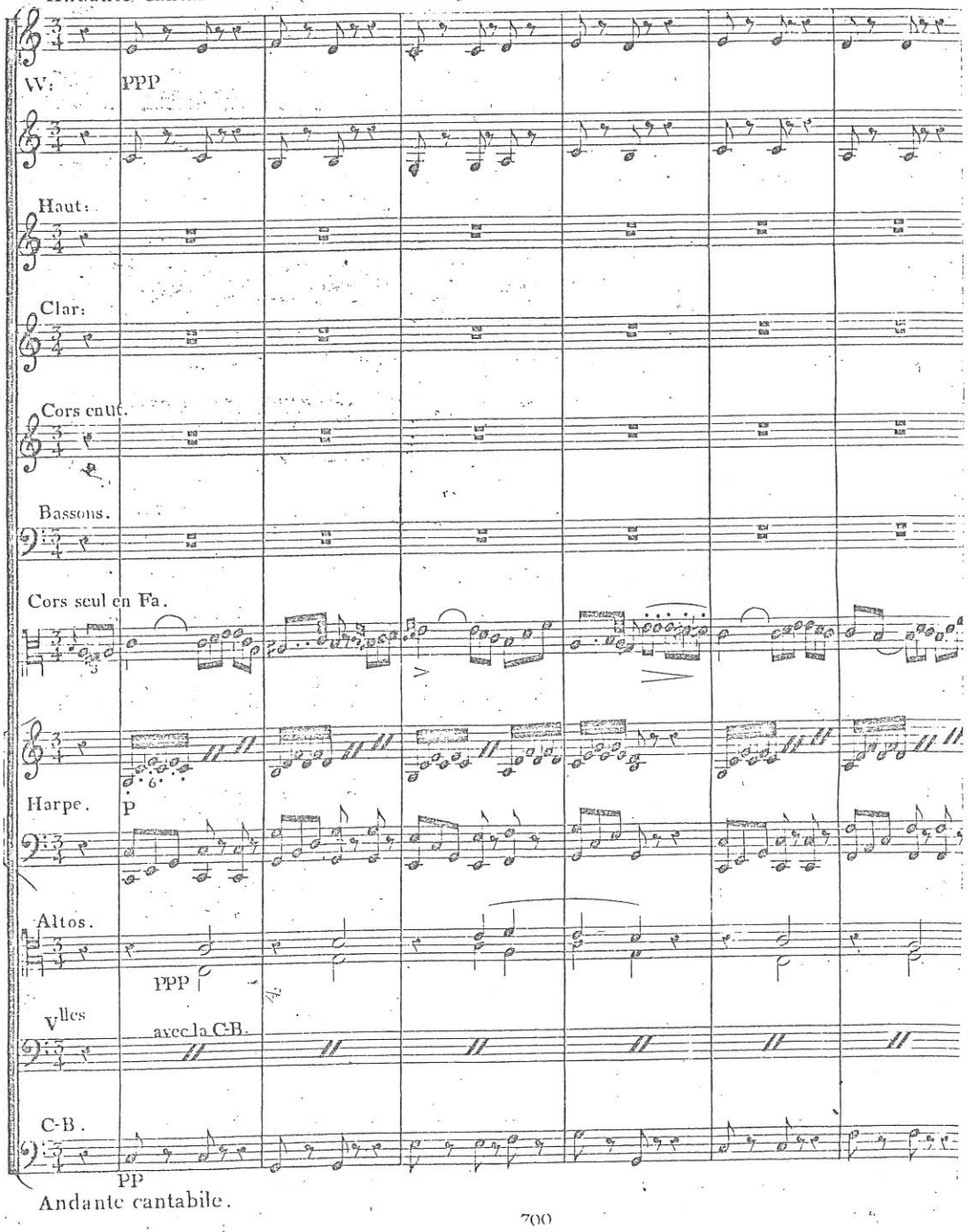

152
VN SOLO
VN SOLO
VLA SOLO
V/C SOLO
VNS
VLE
FL
CL
COR (B5)
FG
V/C
C.B.
lent
col arco
pizzic
pizzic.
Vlles
= ment le dieu de l'uni=vers ce-dieu lors mê = me qu'il nous qui =
pour chanter le dieu de l'uni=vers
= ter le dieu de l'uni=vers
= ment le dieu de l'uni=vers
C.B.
360

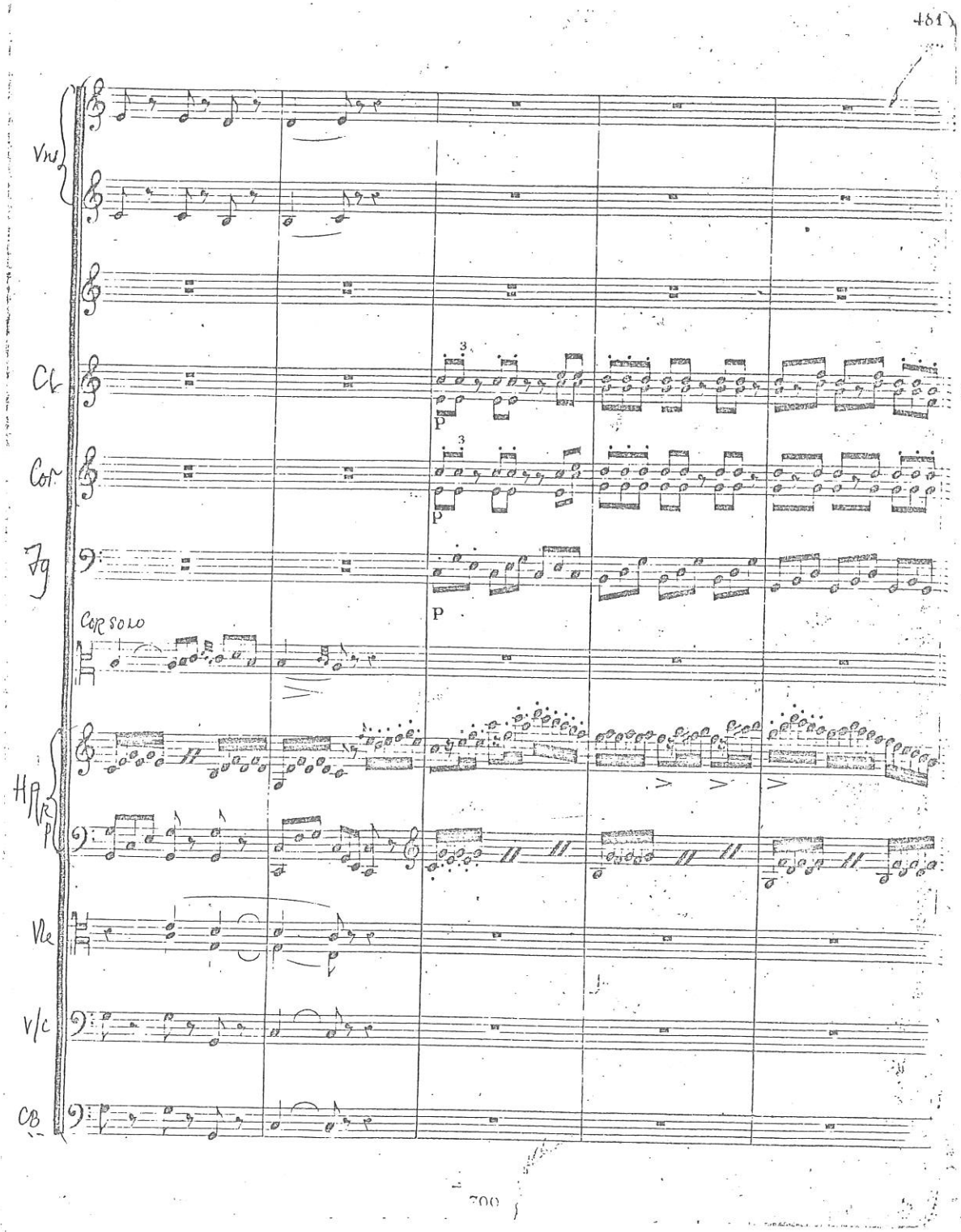
MEHUL Daphnis et Pandrose (1803; B. de l'Op. A 384) act 1 f.59

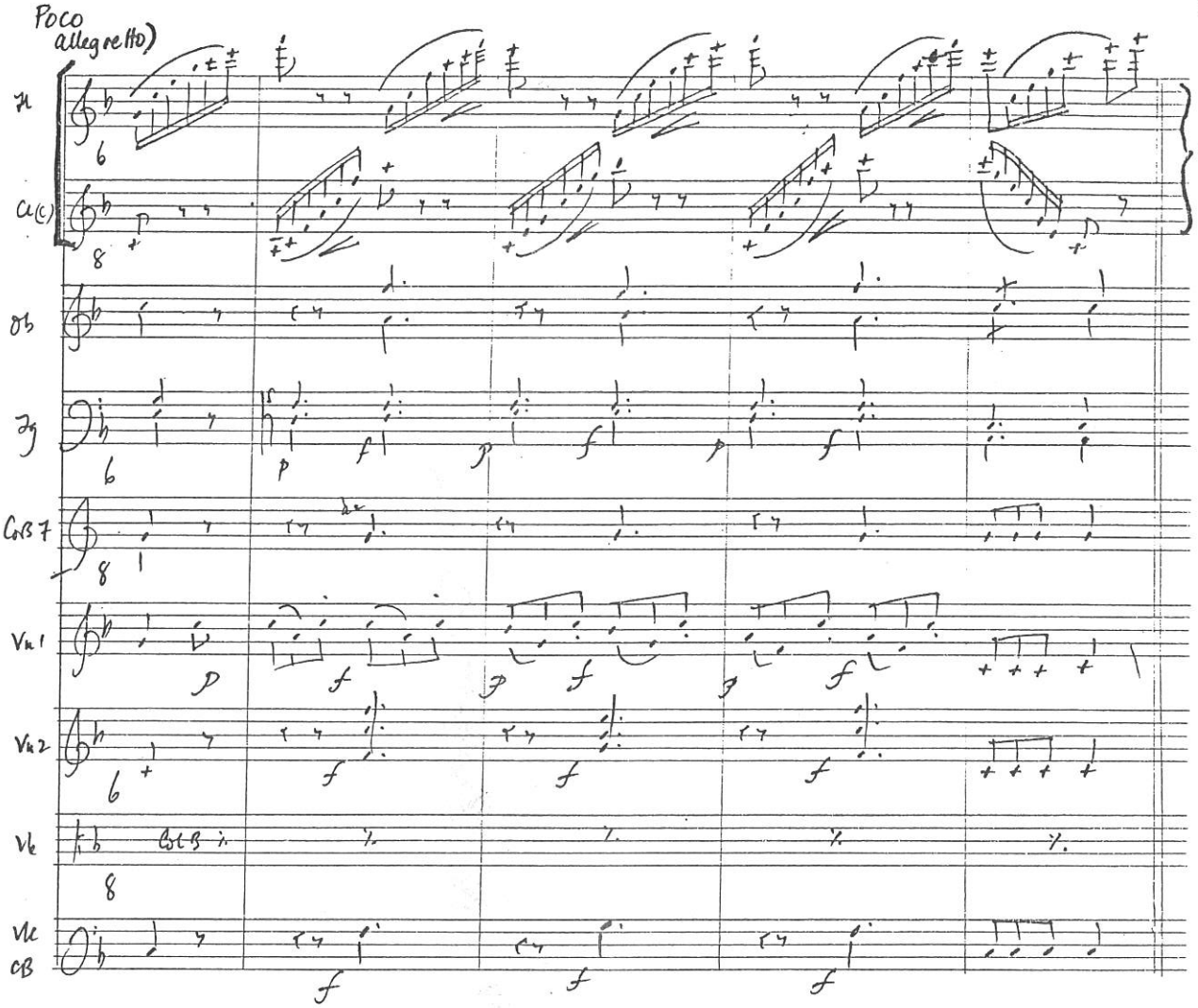


ACADEMY MANUSCRIPT

N°2.


Andante cantabile.
V:
PPP
Haut:
Clar:
Cors enut.
Bassons.
Cors seul en Fa.
Harpe.
P
Altos.
PPP
Vlles
avec la C-B.
C-B.
PP
Andante cantabile.

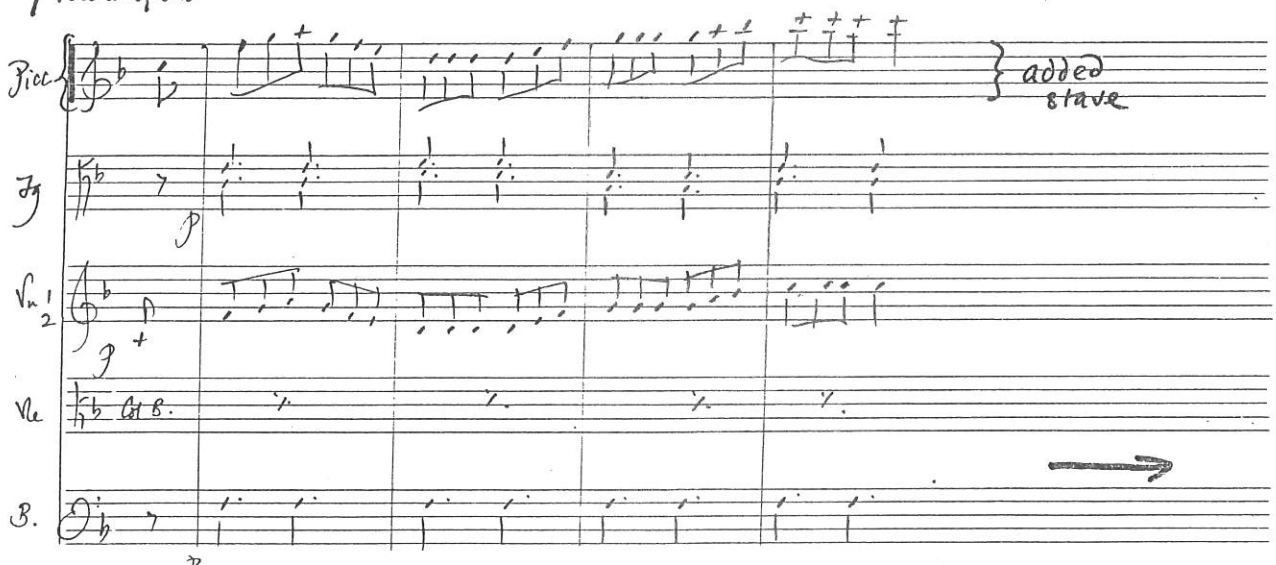

481
Vns
Cl
Cor
Fg
Cor solo
Hp
Vle
V/c
CB
P
P
P



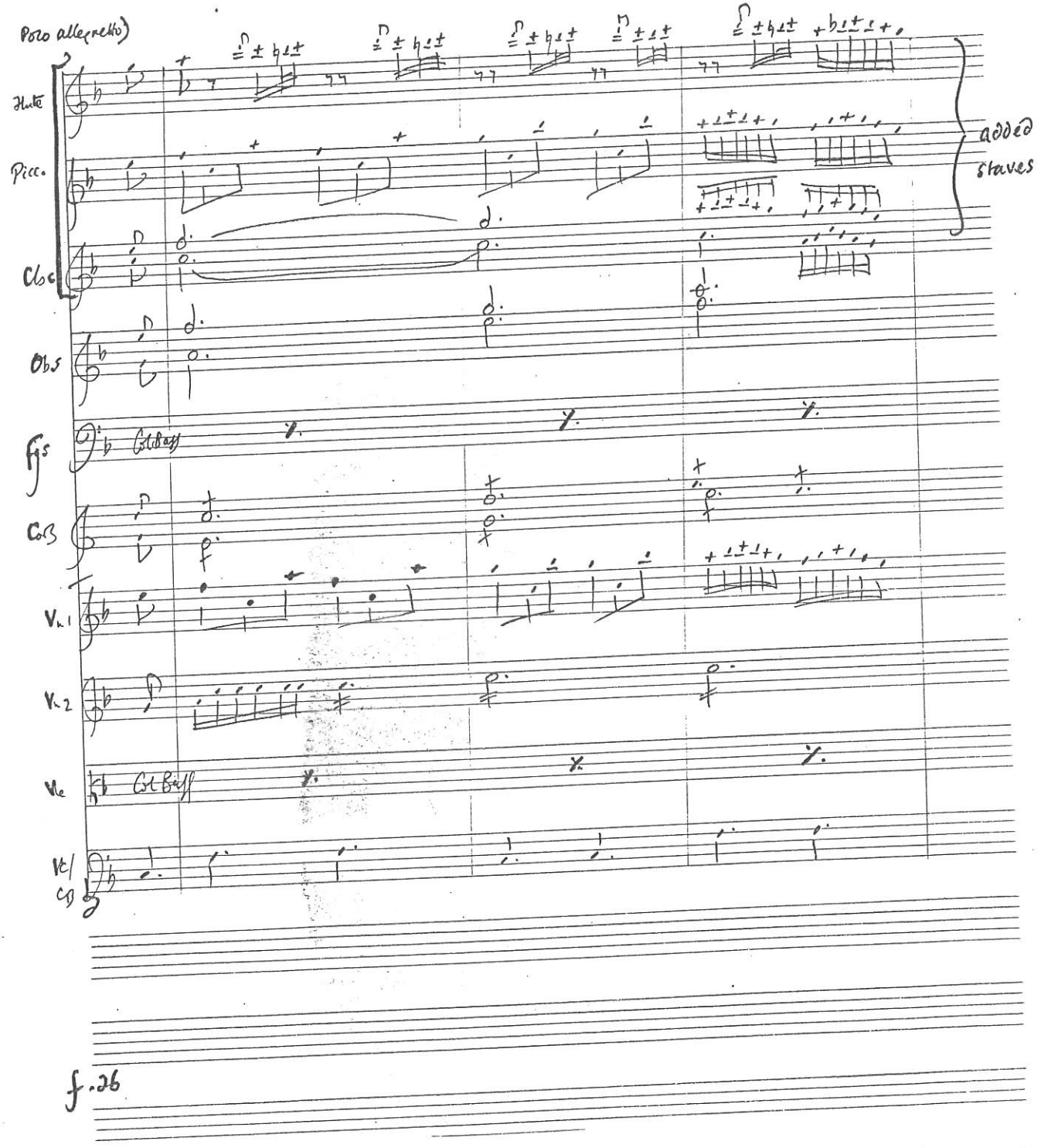
MILLER

Psyché (1790; B. de l'Op. A 337 a bis) act 1 ff.15 et seq., 26, 33 et seq.

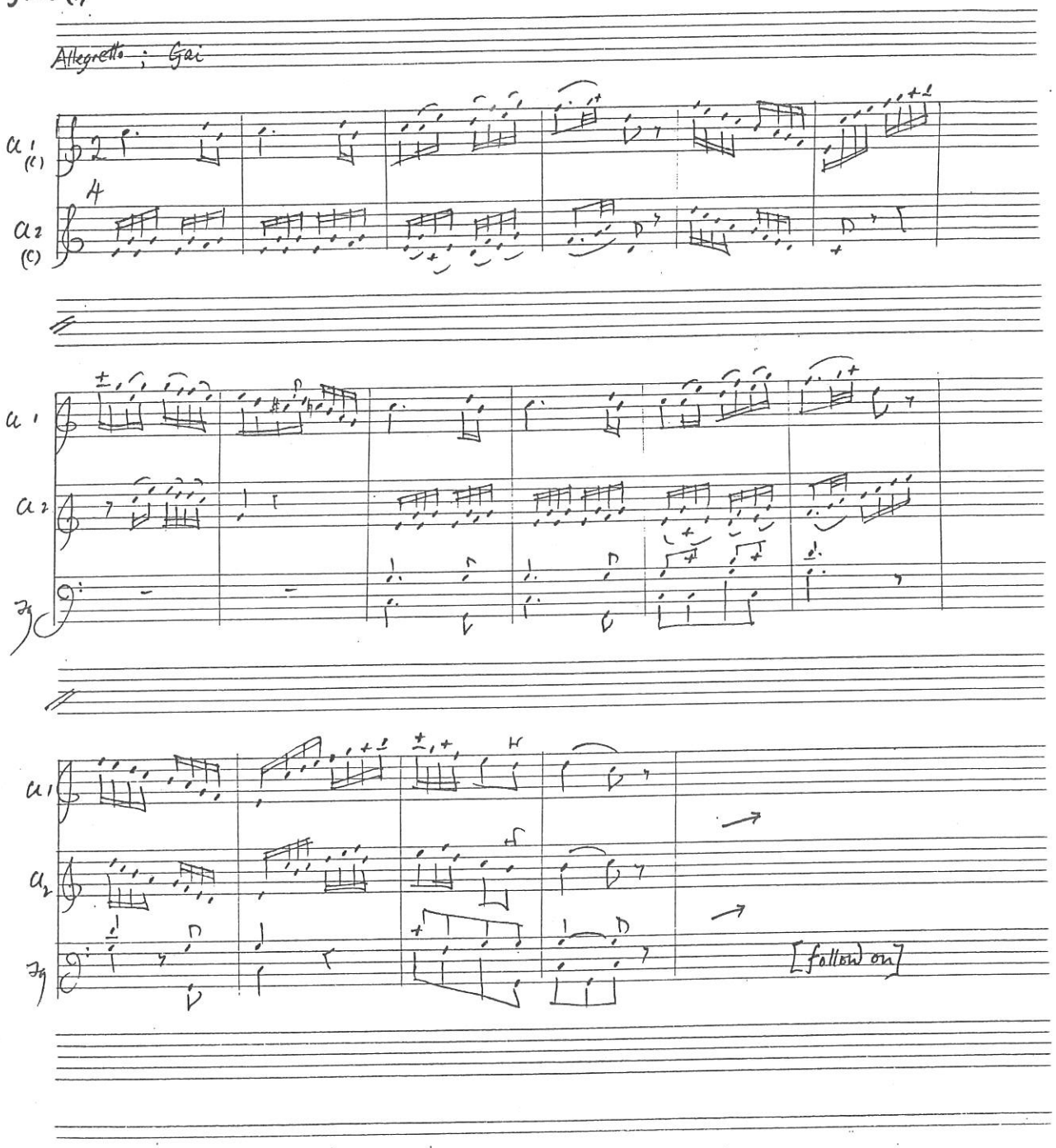
f. 16/ Poco allegretto



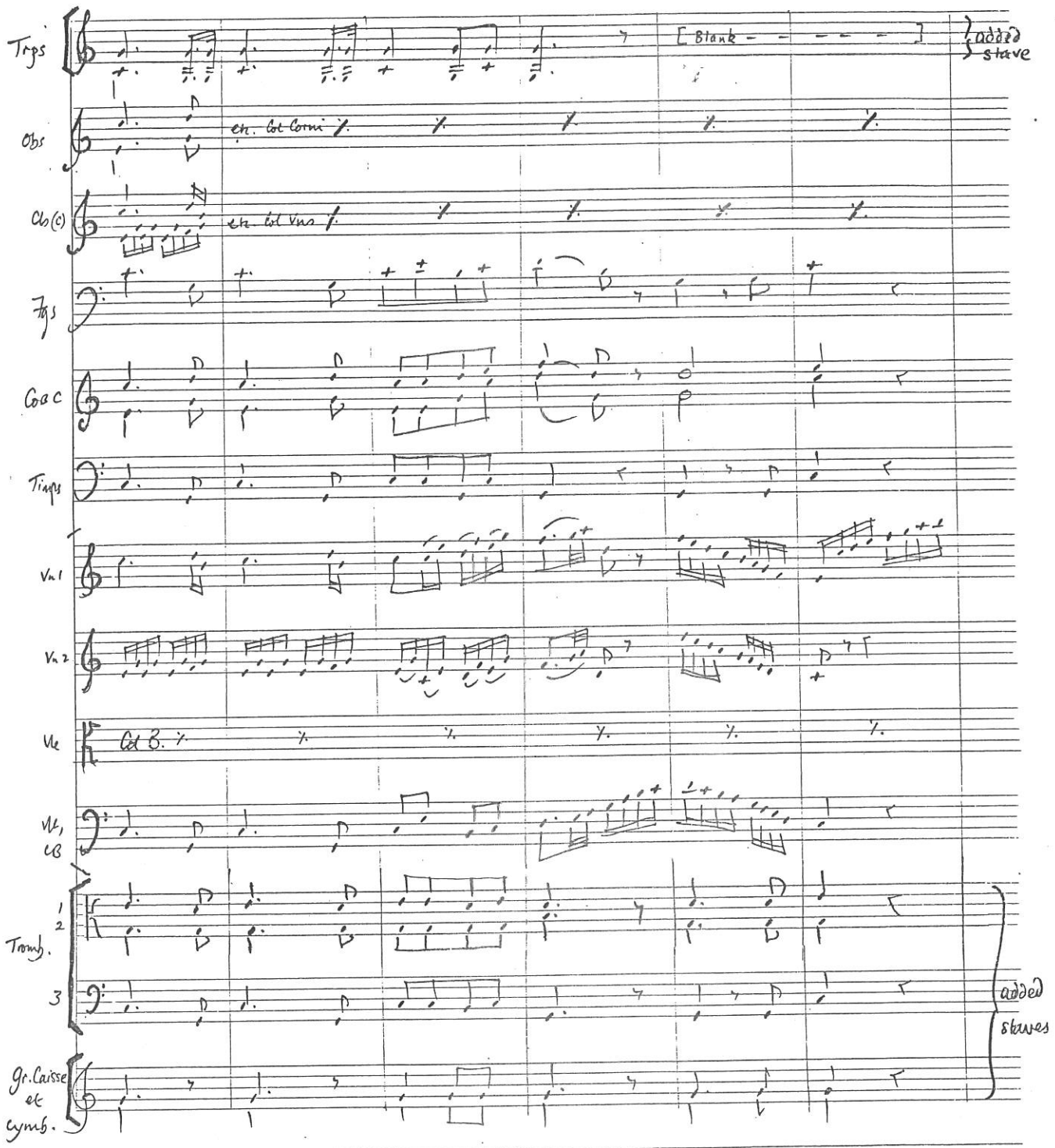
16


Poco allegretto
Flute
Picc.
Clc
Obs
fgs
Cbs
Vn 1
Vn 2
Va
Vc/
Cb
added staves
f. 26

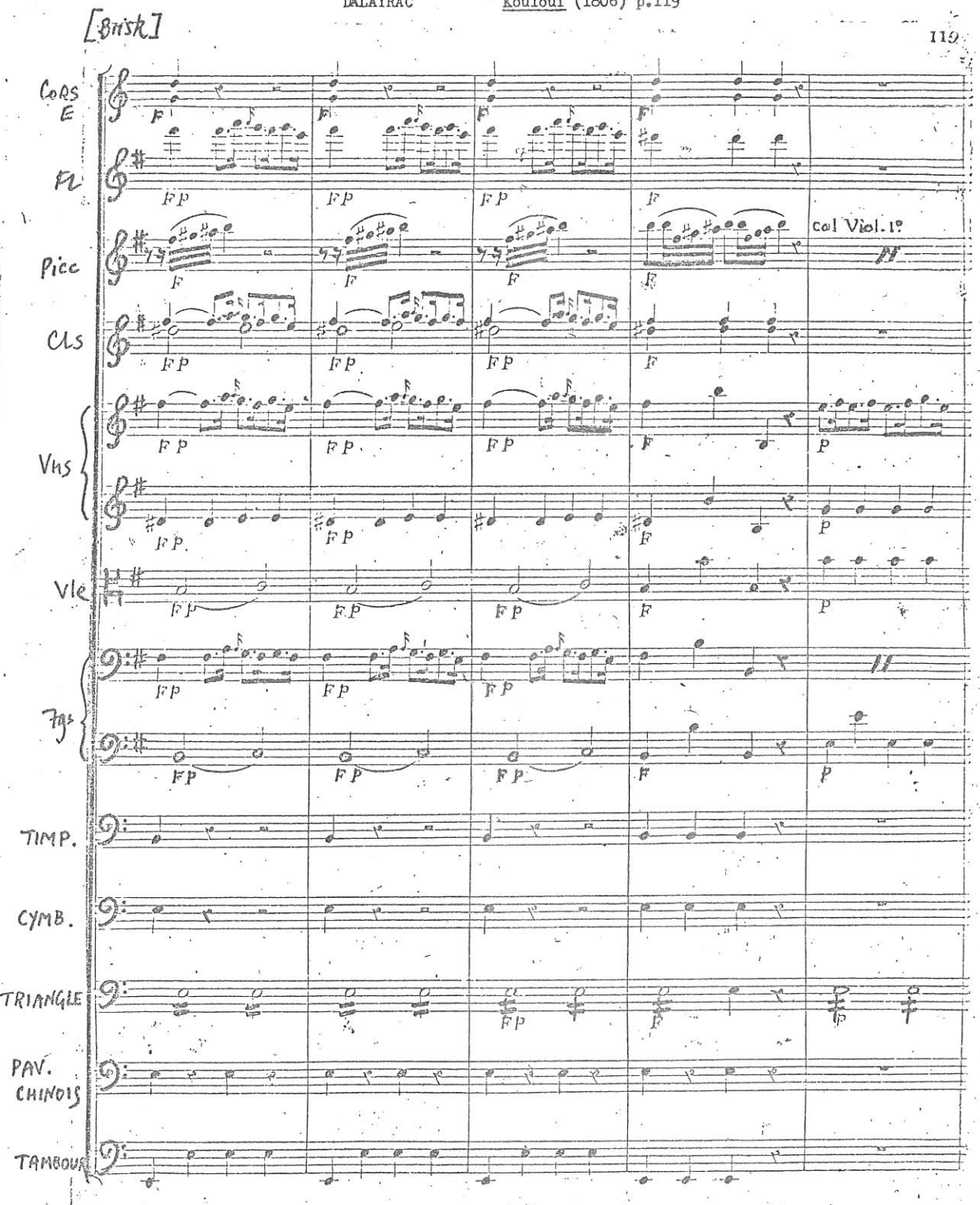
f. 33 (i)



f. 33 (ii)

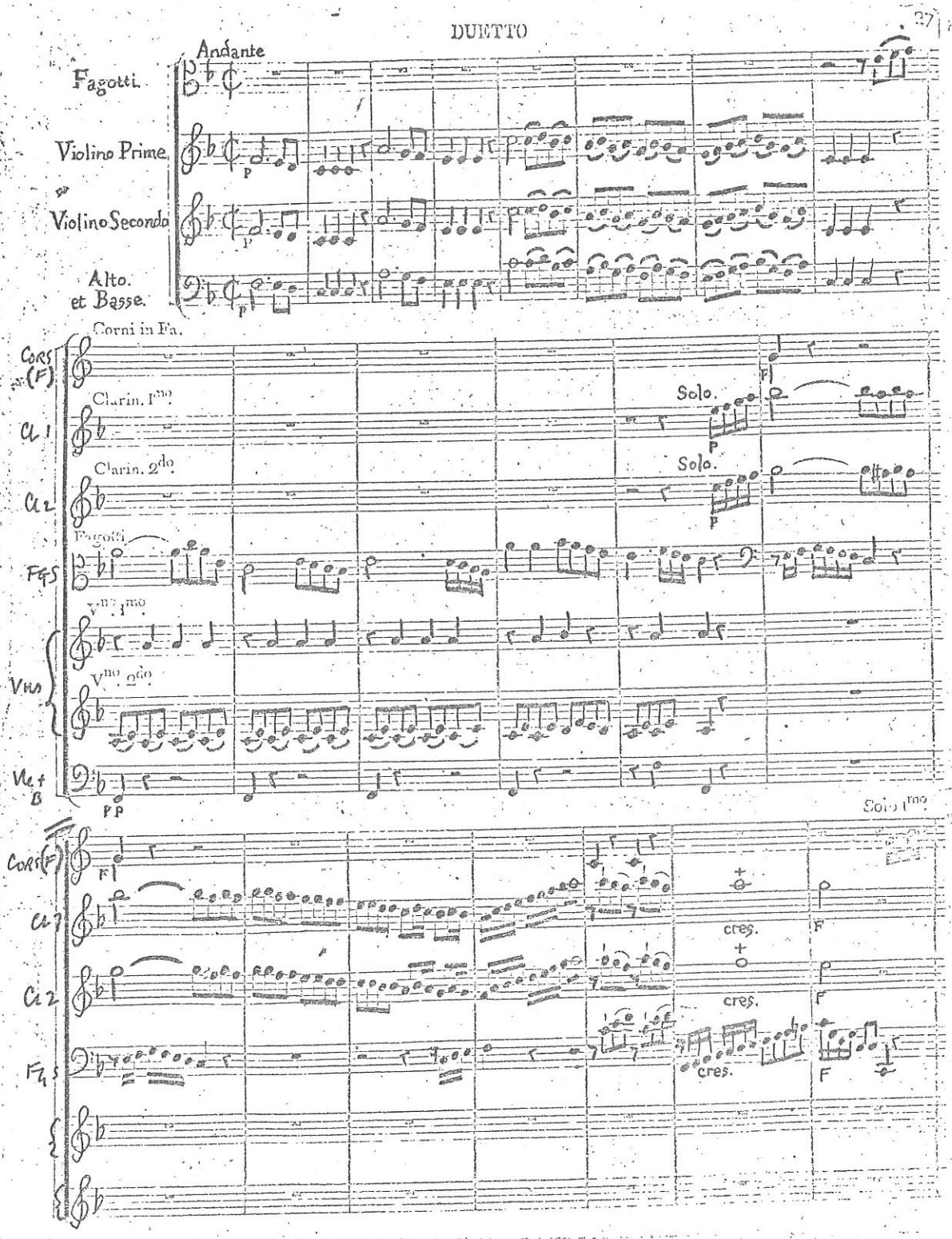

Trps
[Blank - - - - - -]
added stave
Obs
en. tot Corni
Cls (C)
en. tot Vns
Fgs
Cor C
Timps
Vn 1
Vn 2
Vle
Cel B.
Vc, CB
Tromb.
1
2
3
added staves
Gr. Caisse et cymb.

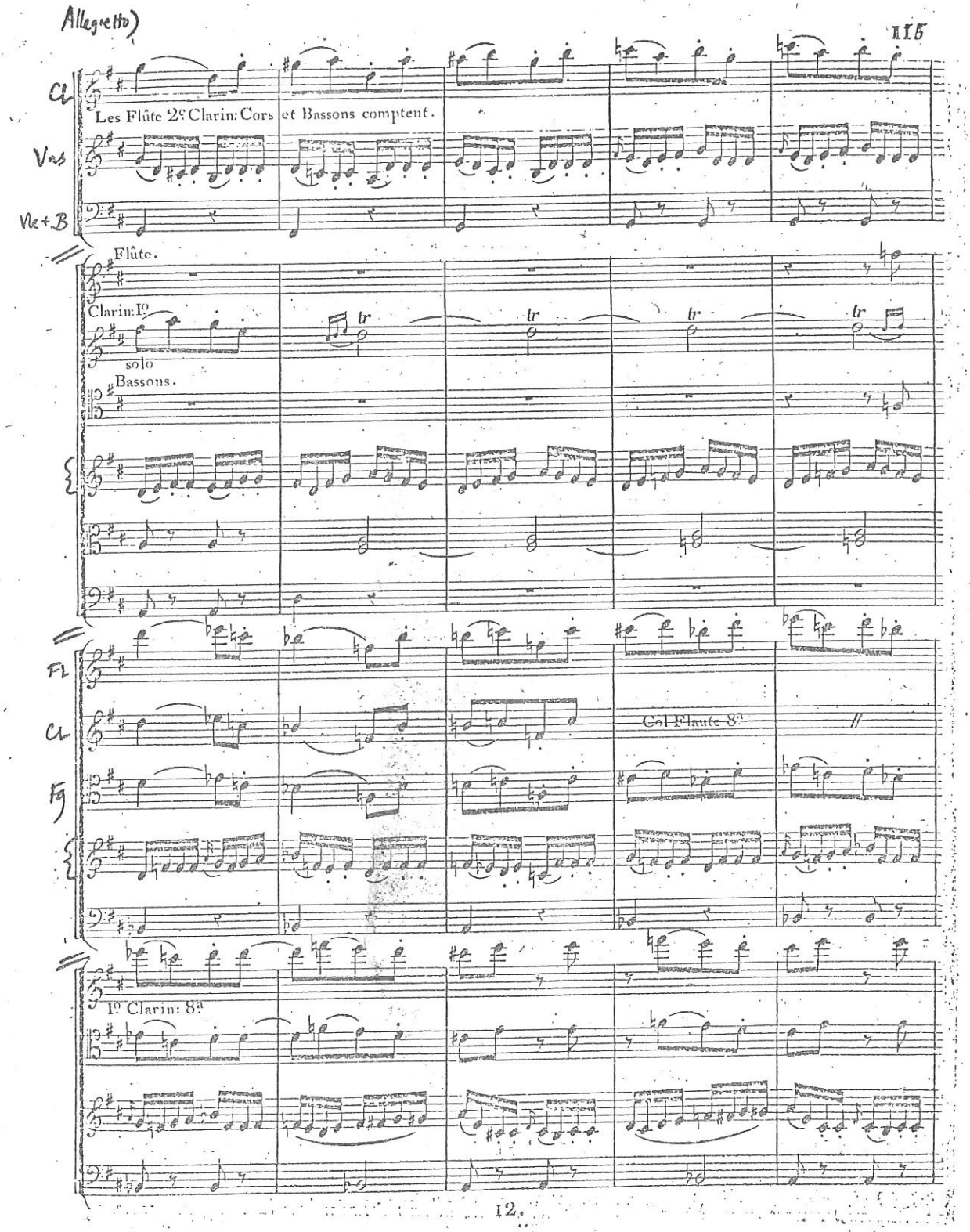
DALAYRAC Koulouf (1806) p.119



GAVEAUX Le petit matelot (1796) p.27

DUETTO

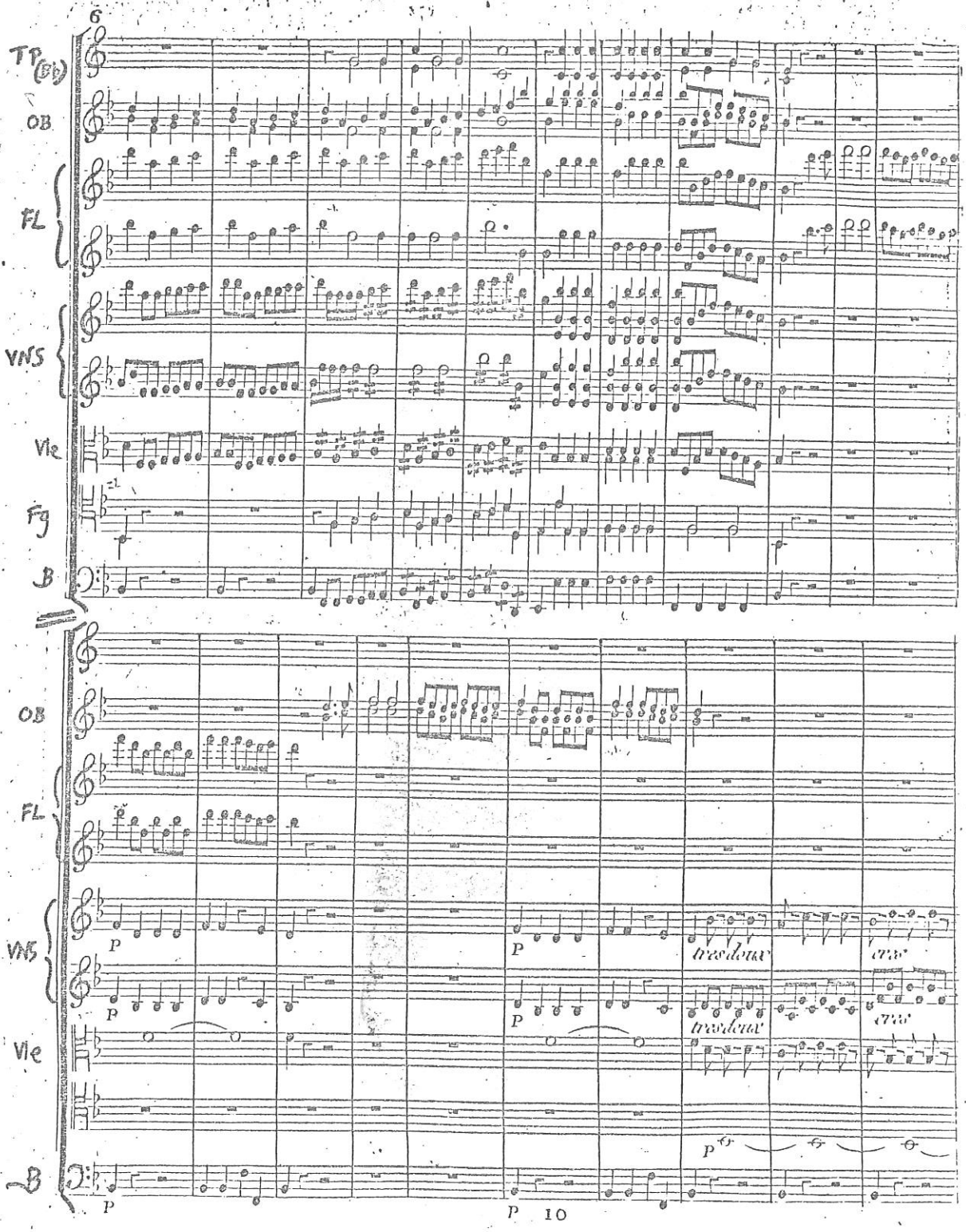



Allegretto)
115
Cl
Les Flûte 2e Clarin: Cors et Bassons comptent.
Vns
Ve+B
Flûte.
Clarin: Ie
solo
Bassons.
Fl
Cl
Fg
Col Flute 8a
Ie Clarin: 8a

Allegro maestoso)

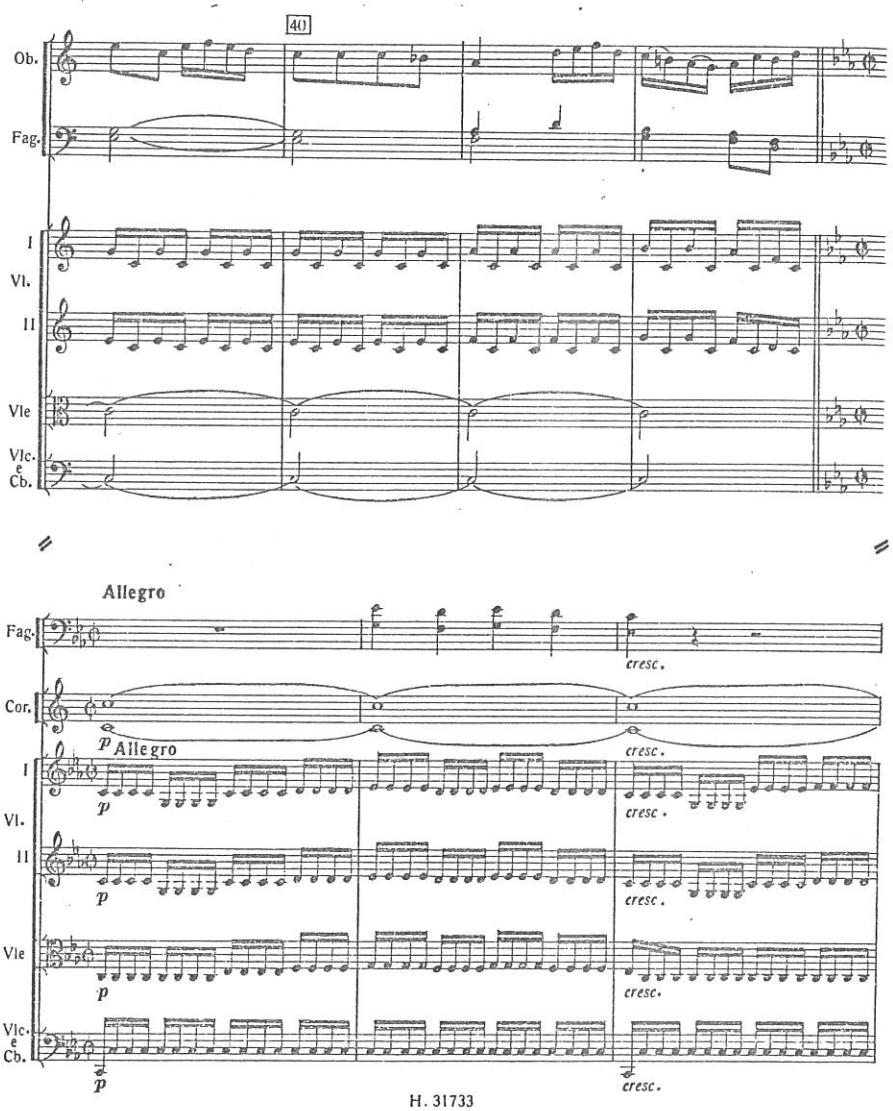
PICCINNI Didon (1783) p.6

222



223

Le jugement de Midas (1778) overture, Heugel edition p. 7



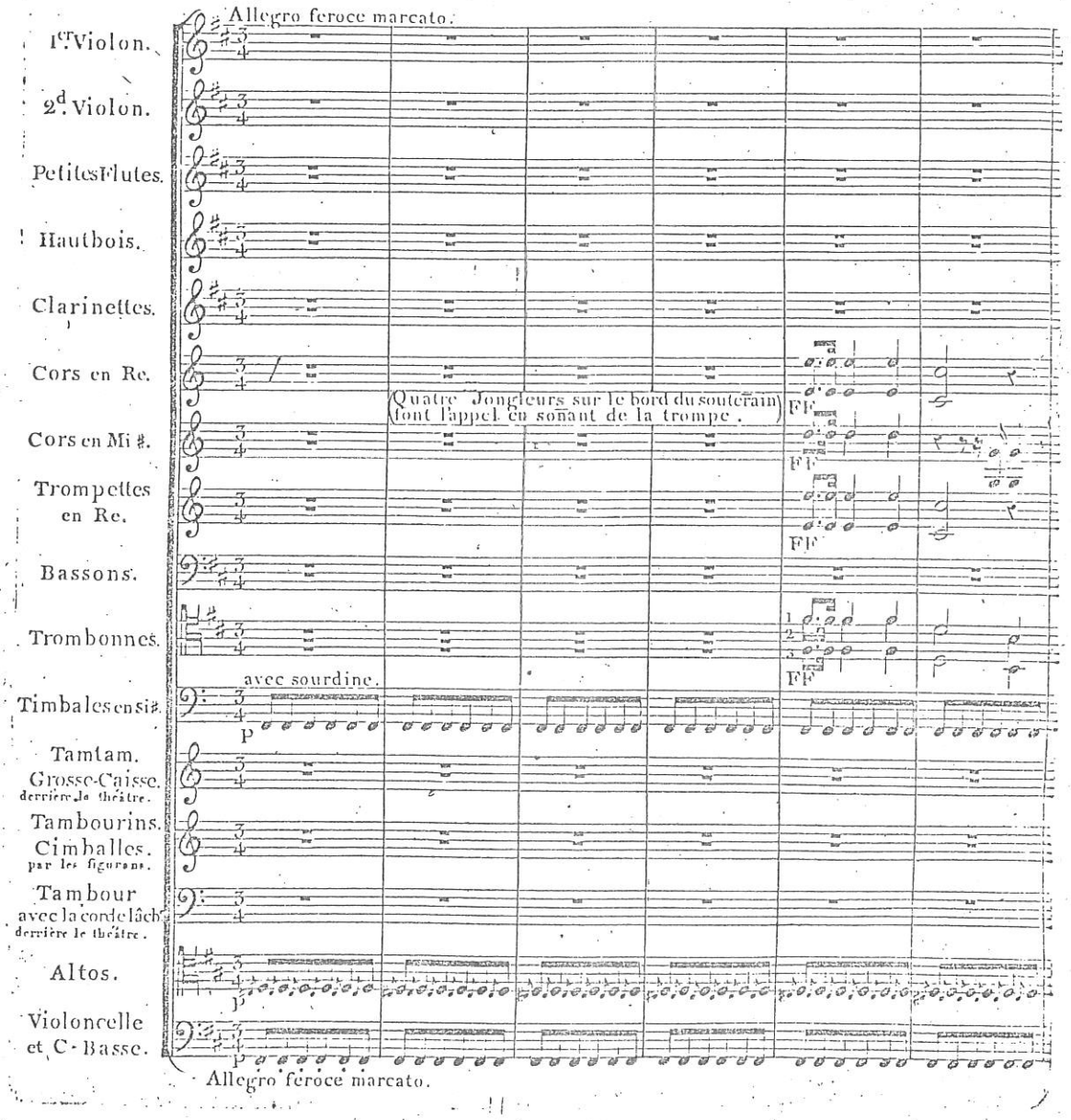
ACTE III.me

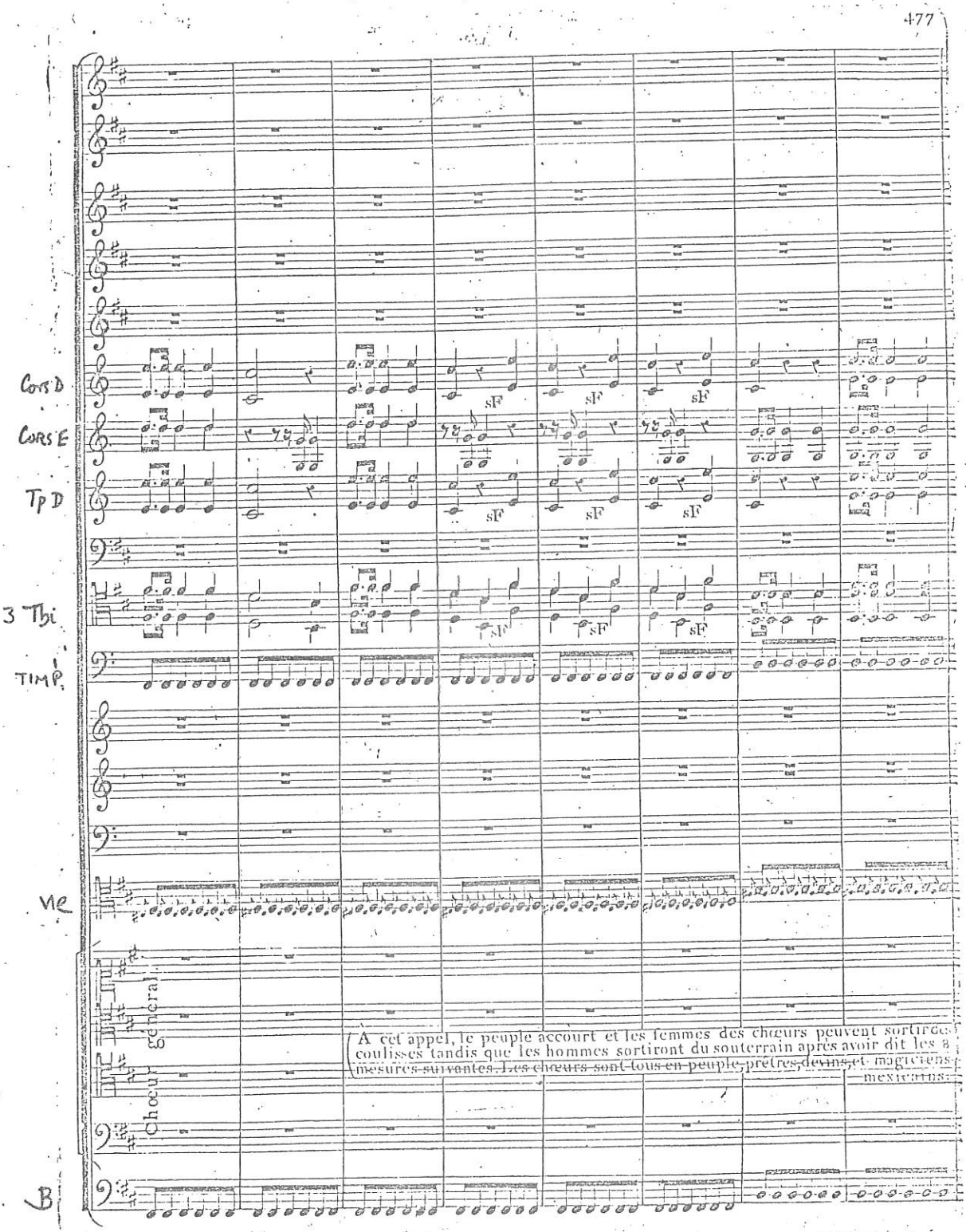
(Le théatre représente le péristyle d'un temple consacré au dieu du mal.)

SCÈNE PREMIÈRE.

(ALVAR et les prisonniers espagnols sont amenés au temple par des soldats mexicains, au bruit d'une musique guerrière et sauvage. Le peuple qui les suit se livre aux transports d'une joie féroce.)

CHŒUR ET DANSES BARBARES N.o I.





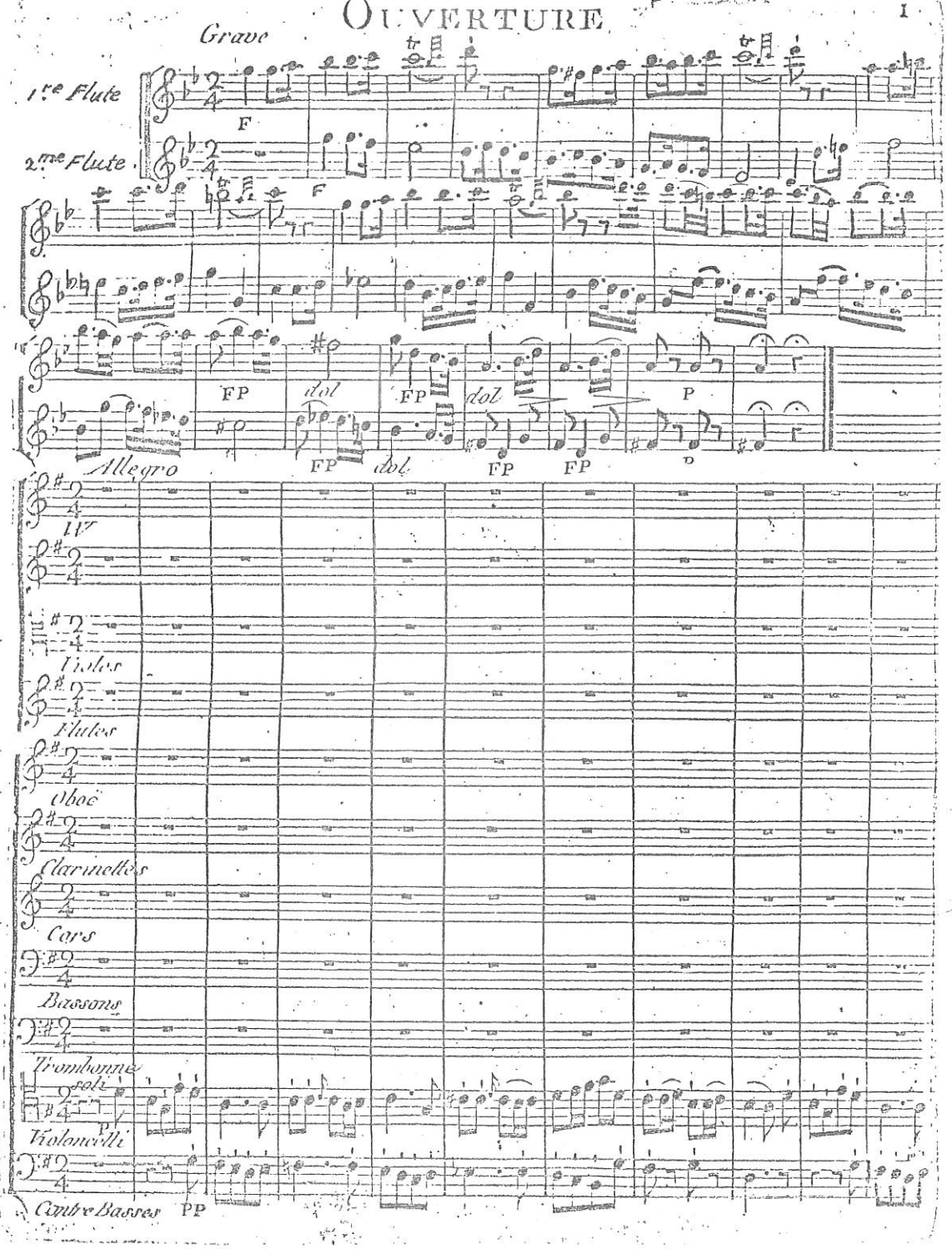
A cet appel, le peuple accourt et les femmes des chœurs peuvent sortir des coulisses tandis que les hommes sortiront du souterrain après avoir dit les 8 mesures suivantes. Les chœurs sont tous en peuple, prêtres, devins et magiciens mexicains.

THE ROWE MUSIC LIBRARY
KING'S COLLEGE, CAMBRIDGE

MEHUL

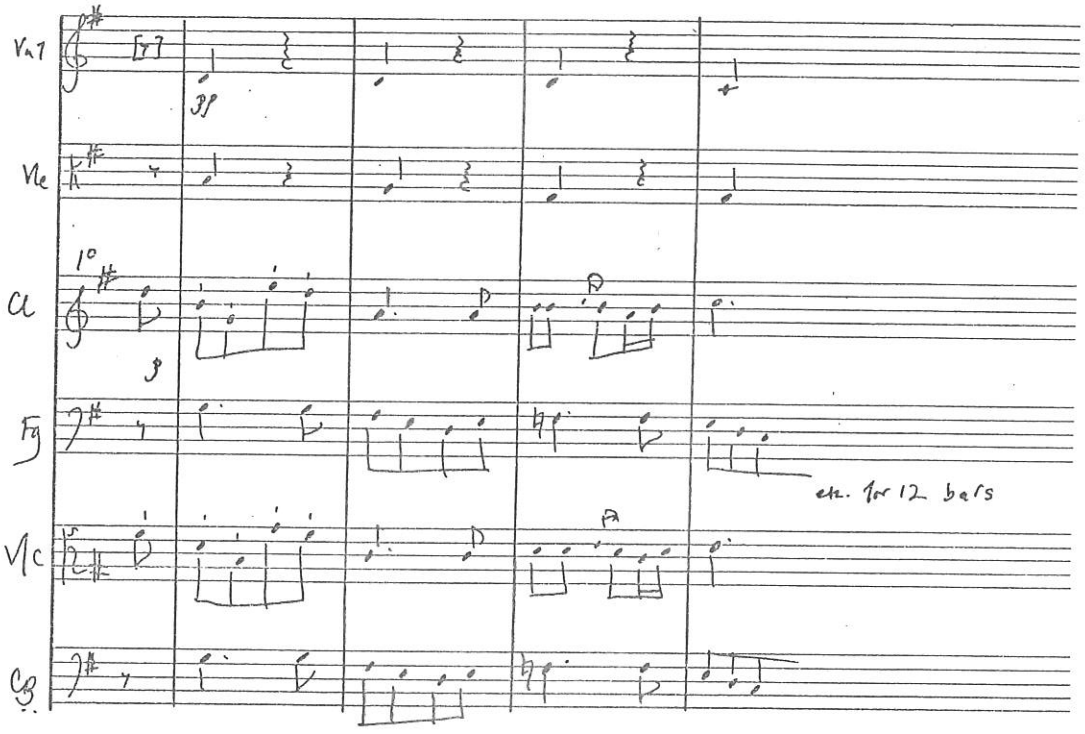
Le jeune sage et le vieux fou (1793) pp.1, 7

OUVERTURE



Le jeune sage p.7

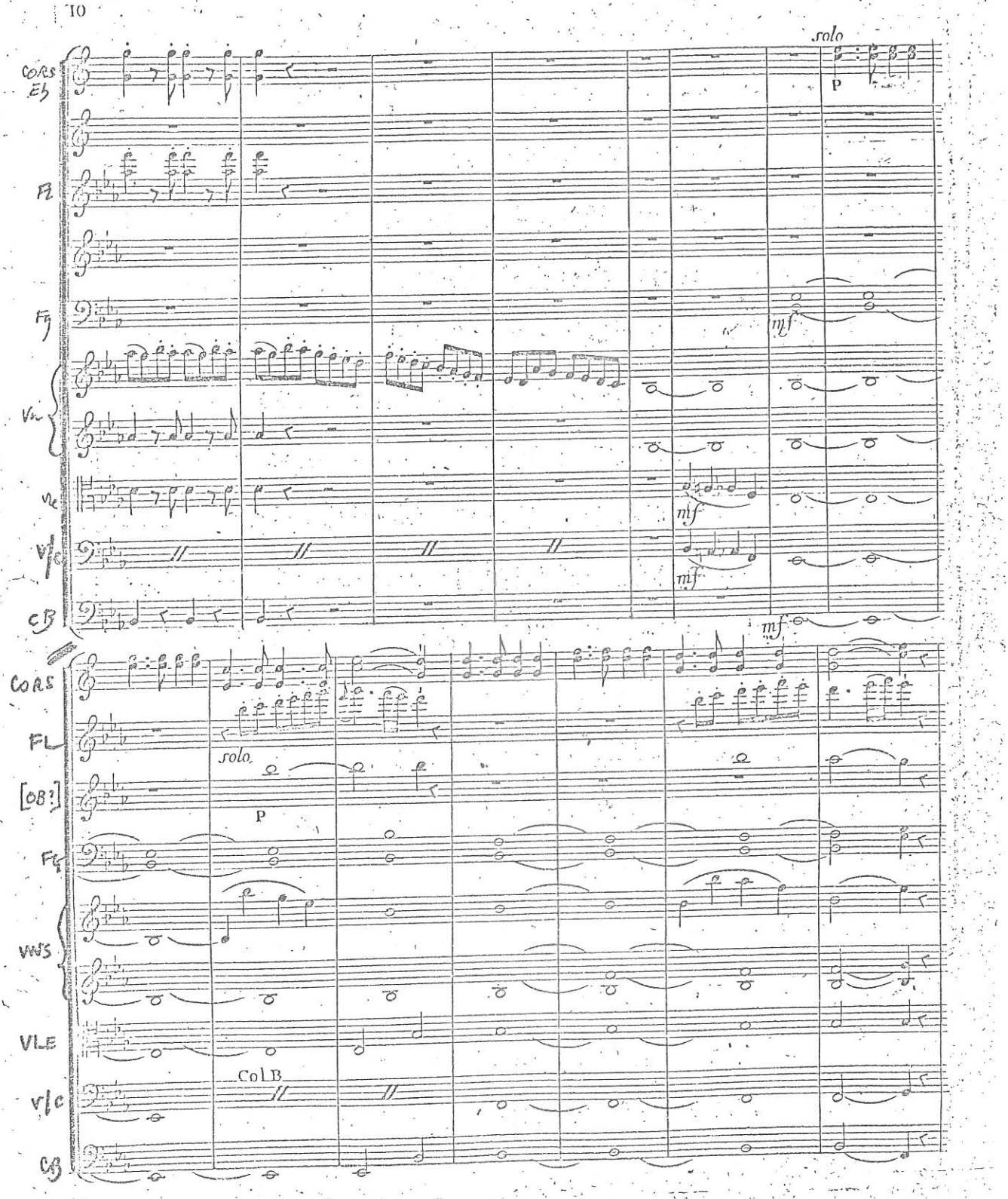
Allegro)

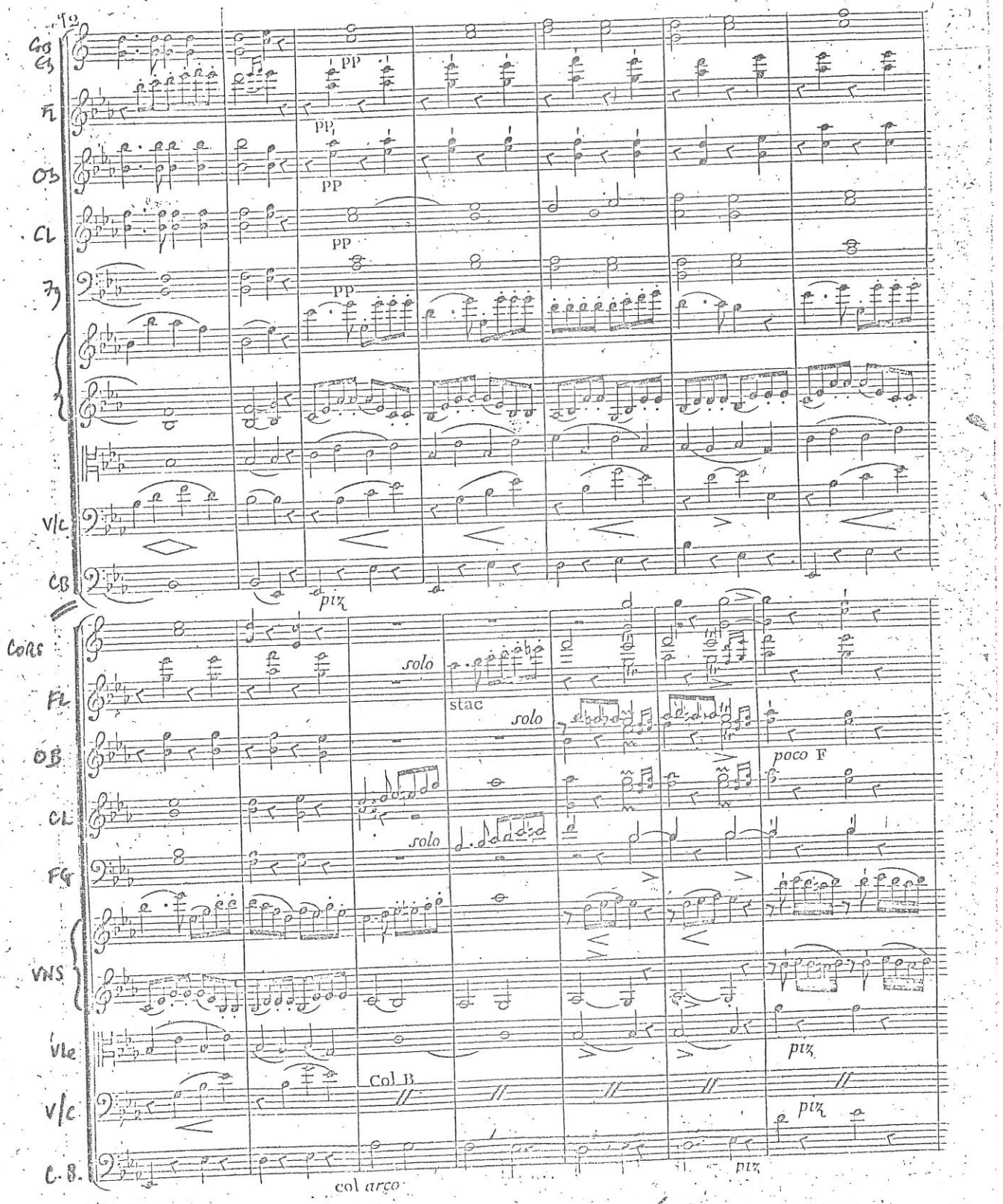


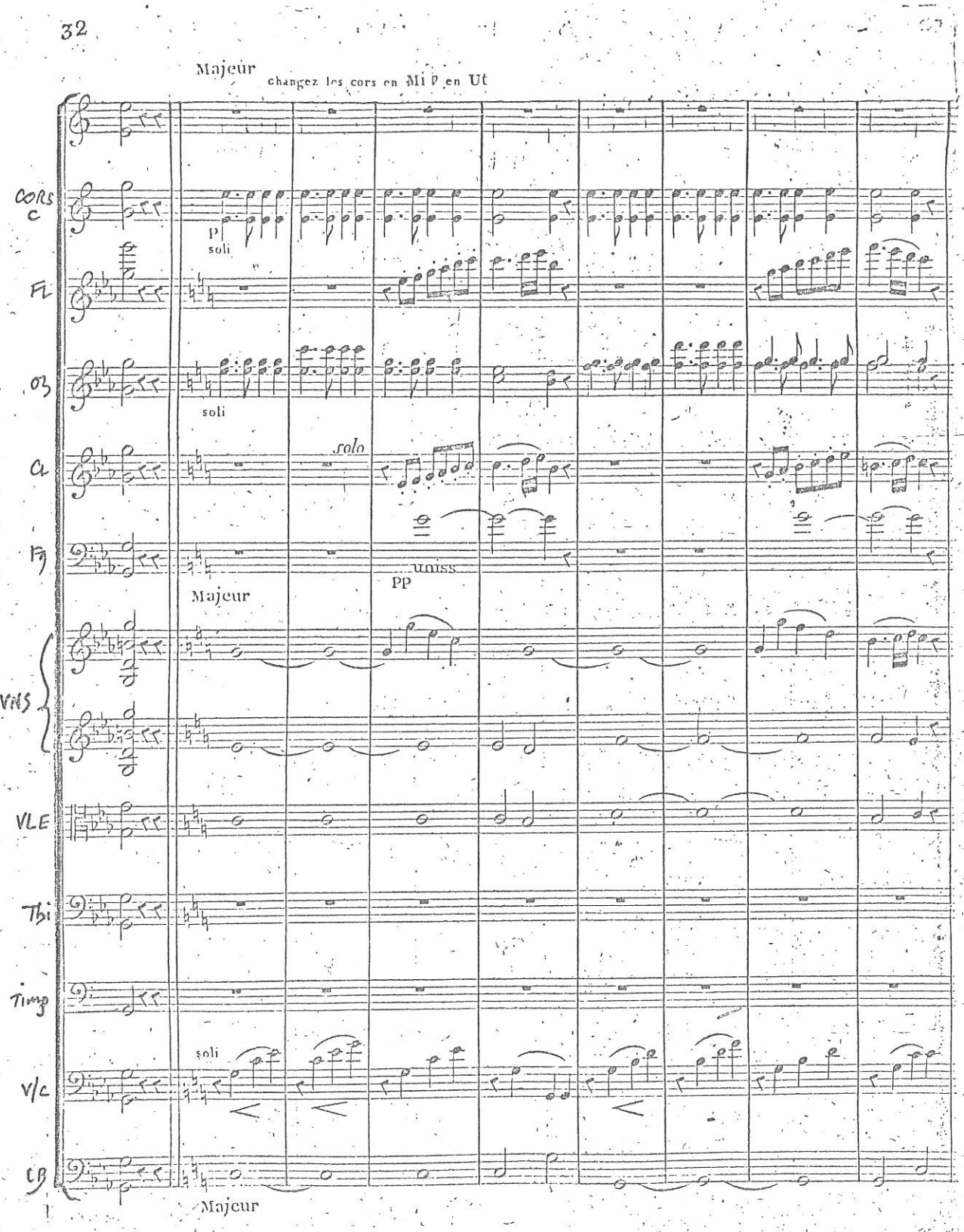
ACADEMY
MANUSCRIPT

Allegro con moto)

BOIELDIEU Zoraime et Zulnar overture pp.10, 12, 32

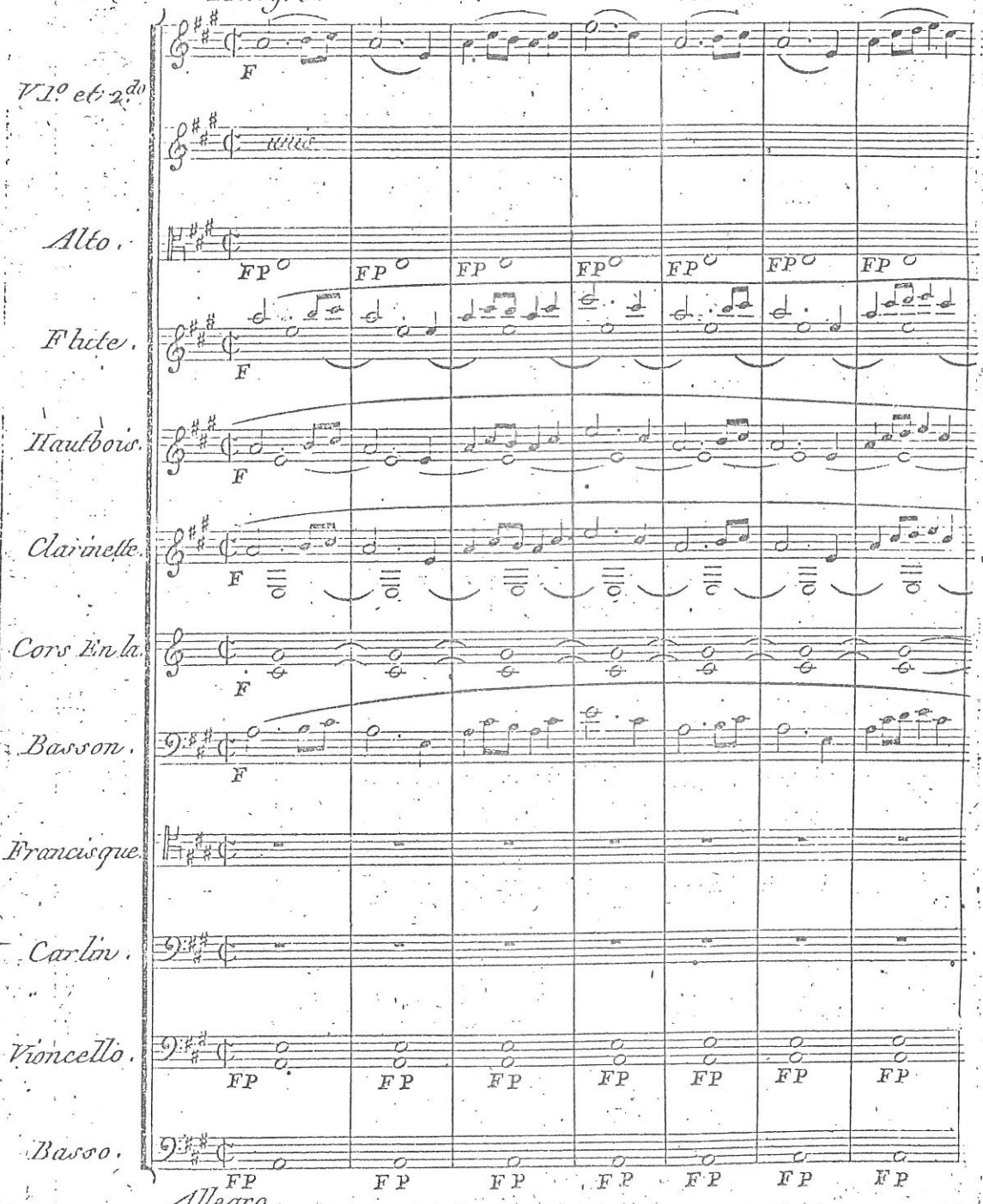



Cors
Fl
Ob
Cl
Fg
V/C
CB
Cors
Fl
Ob
Cl
Fg
VNS
Vle
V/C
C.B.
pp
piz
solo
stac
poco F
Col B
col arco


32
Majeur
changez les cors en Mi ♭ en Ut
CORS C
Fl
Ob
Cl
Bn
VNS
VLE
Tbi
Timp
V/c
CB
p
soli
solo
unis.
pp
Majeur
Majeur

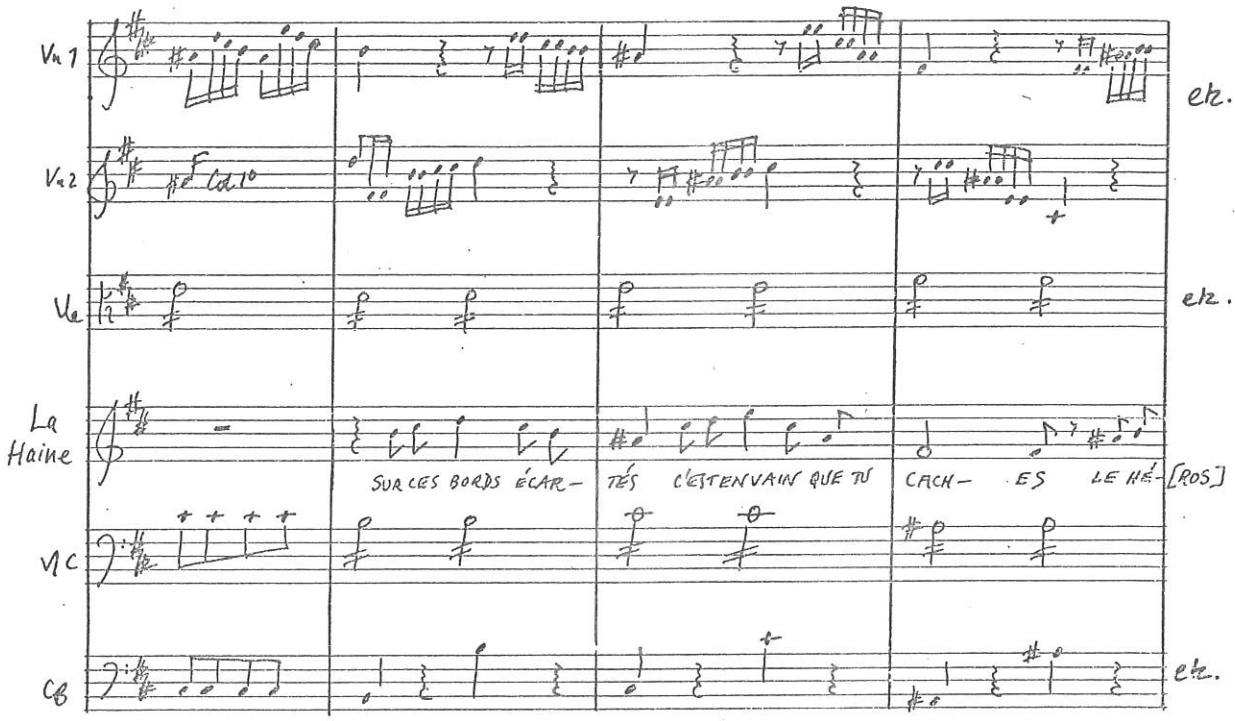
Chanson Picarde.

Allegro.



GLUCK Armide p.161

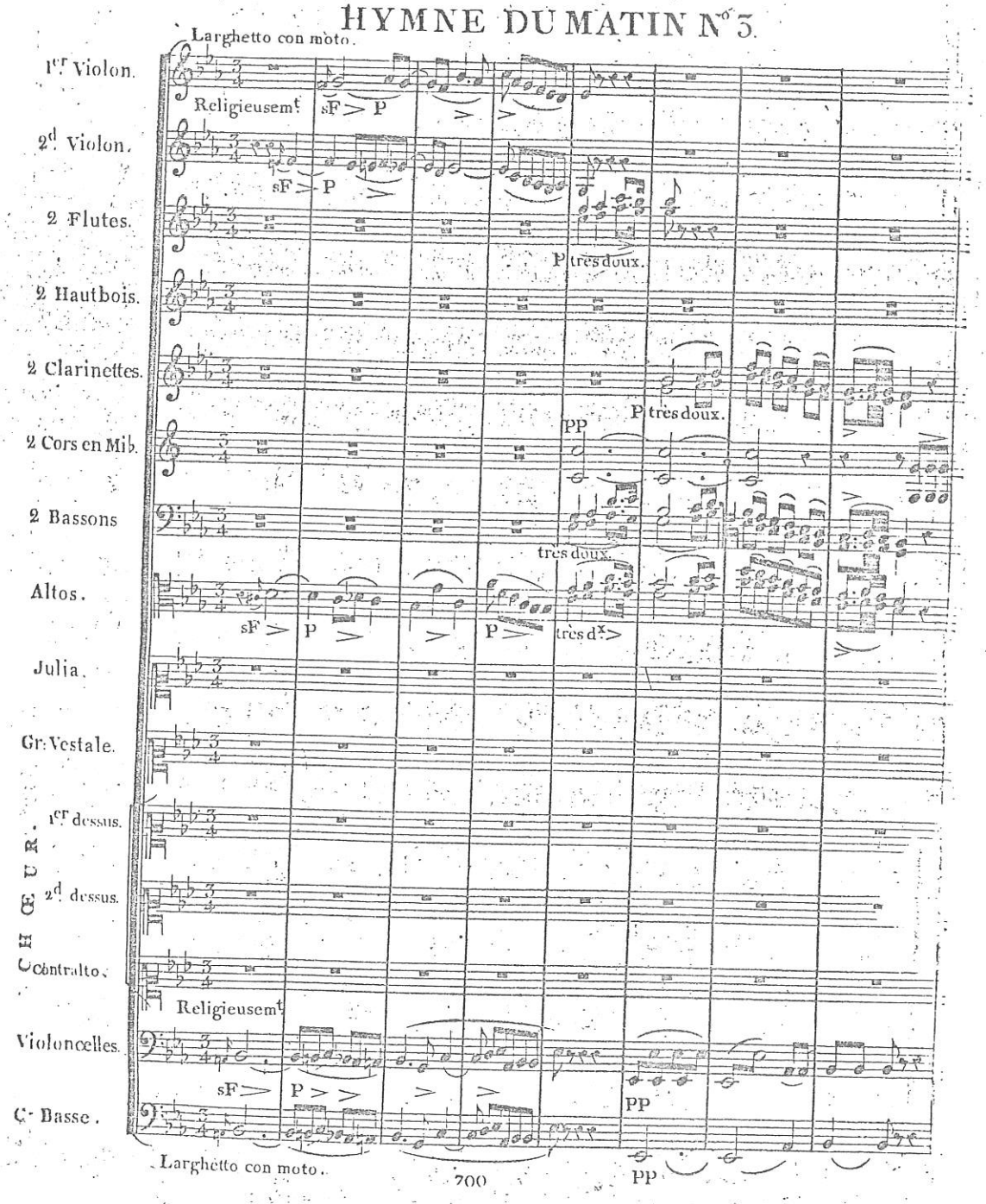
229

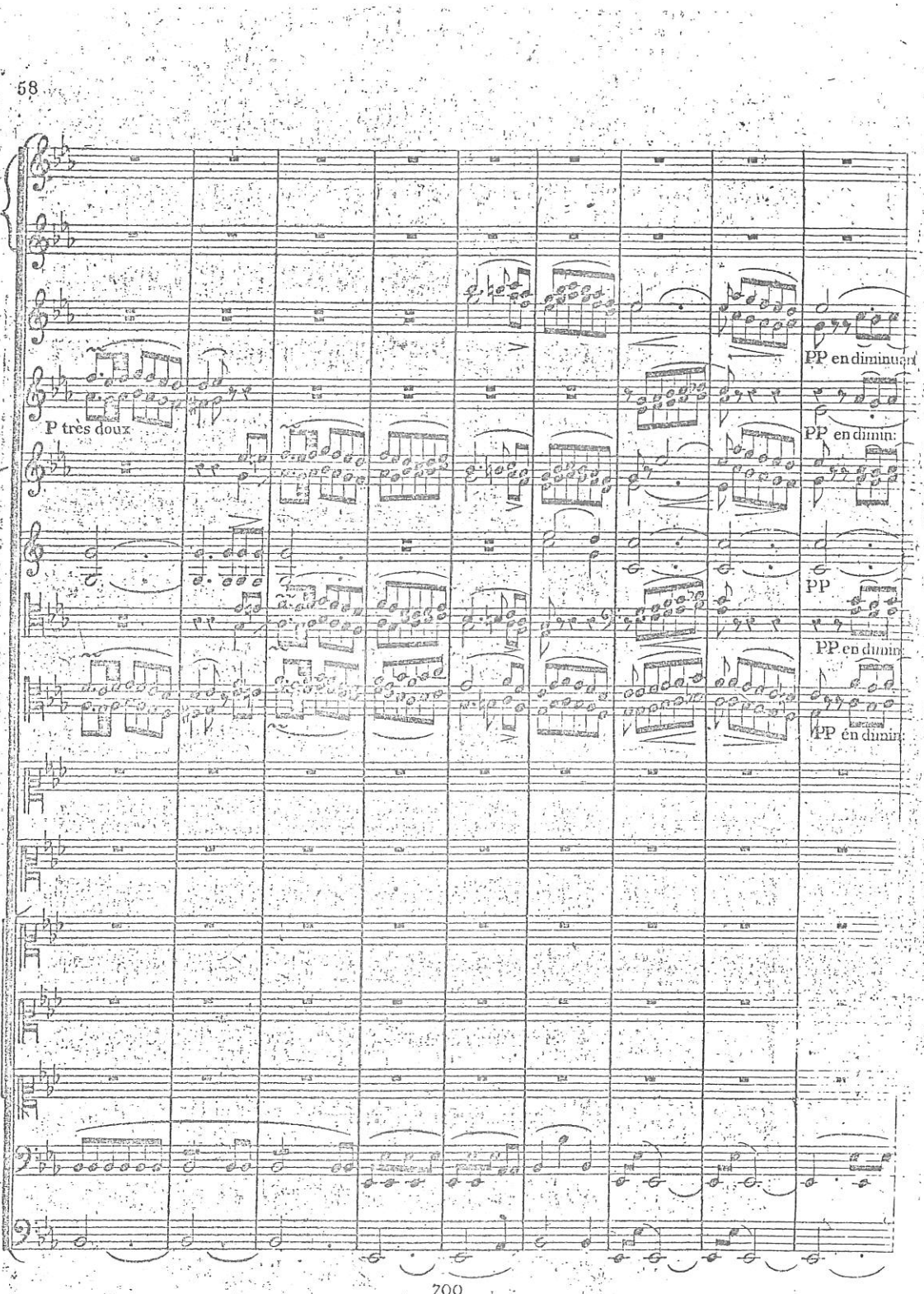


SCENE II.

LA GRANDE VESTALE, JULIA, LES VESTALES, (elles sortent de l'Atrium.)

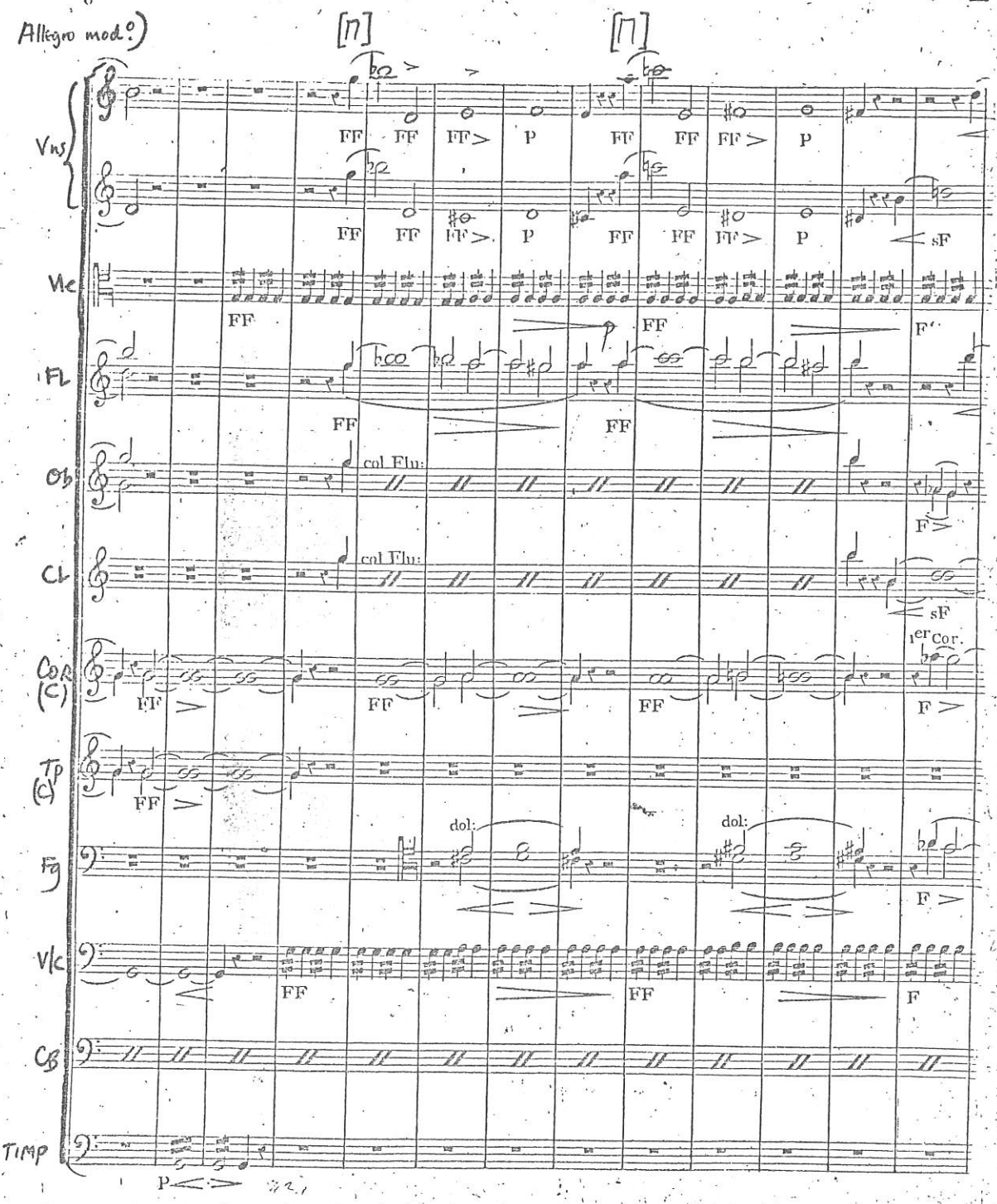
HYMNE DU MATIN N° 5.

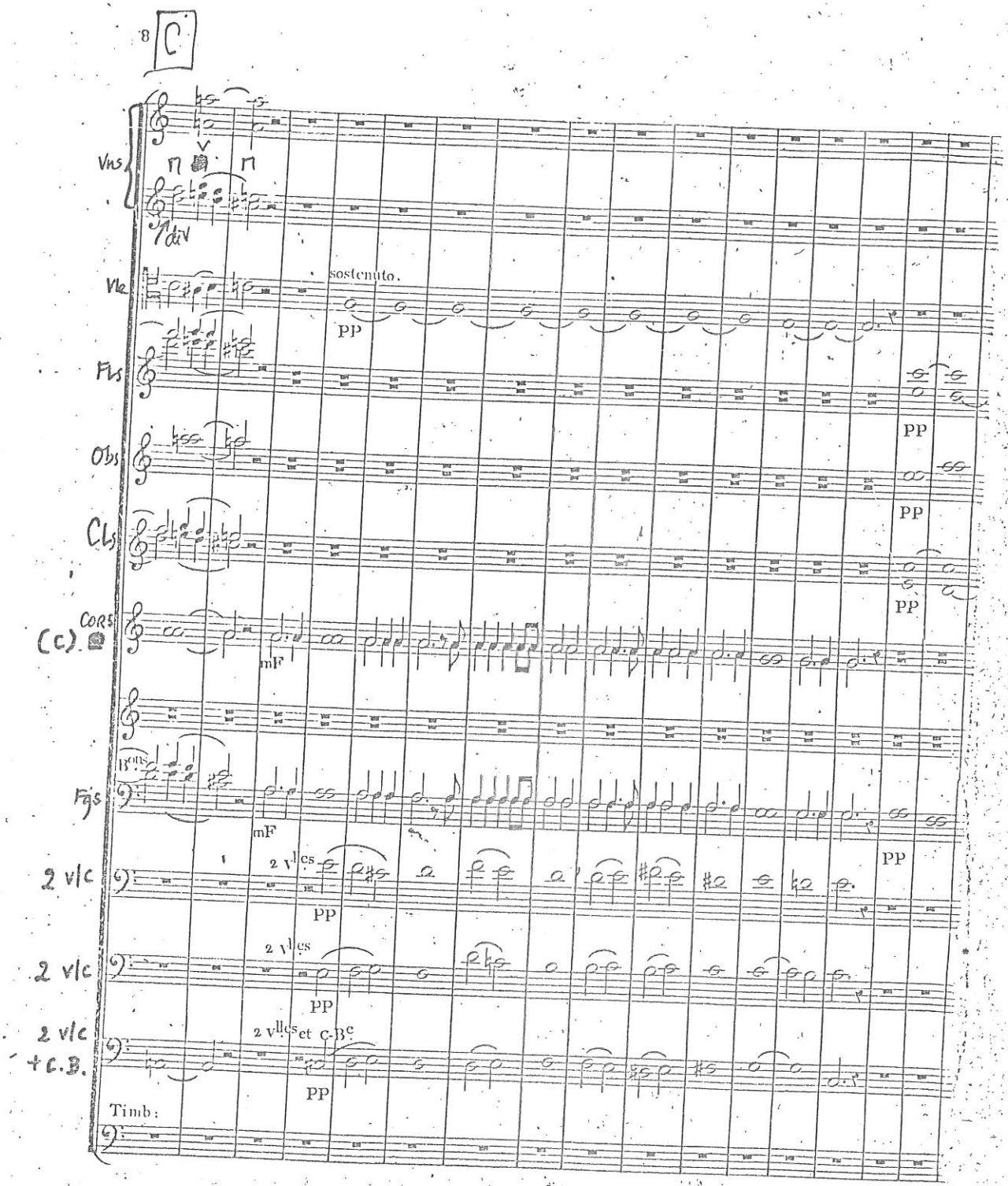



58
2 Fl.
2 Ob.
2 Cl.
2 cors Eb
2 Fg.
Vle
V/Cb
Cb.
P très doux
PP en diminuant
PP en dimin.
PP
PP en dimin.
PP en dimin.

MEHUL Joseph (1807) pp.6, 8

231

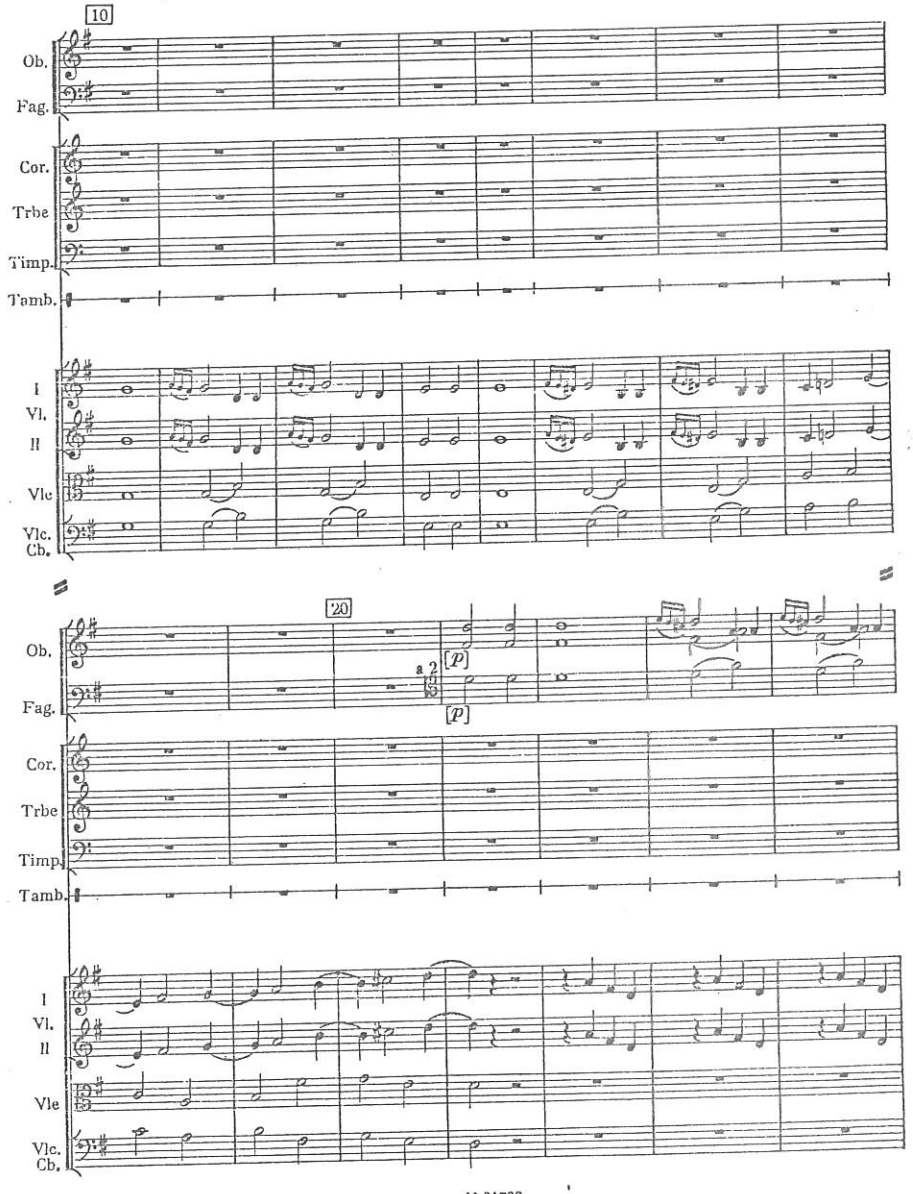



8
C
Vns
div
Vle
sostenuto.
PP
Fls
Obs
Cls
(c) Cors
mF
Bons
Fgs
mF
2 vlc
2 vlles
PP
2 vlc
2 vlles
PP
2 vlc
+ C.B.
2 vlles et C.Be
PP
Timb:

232

Allegro assai)

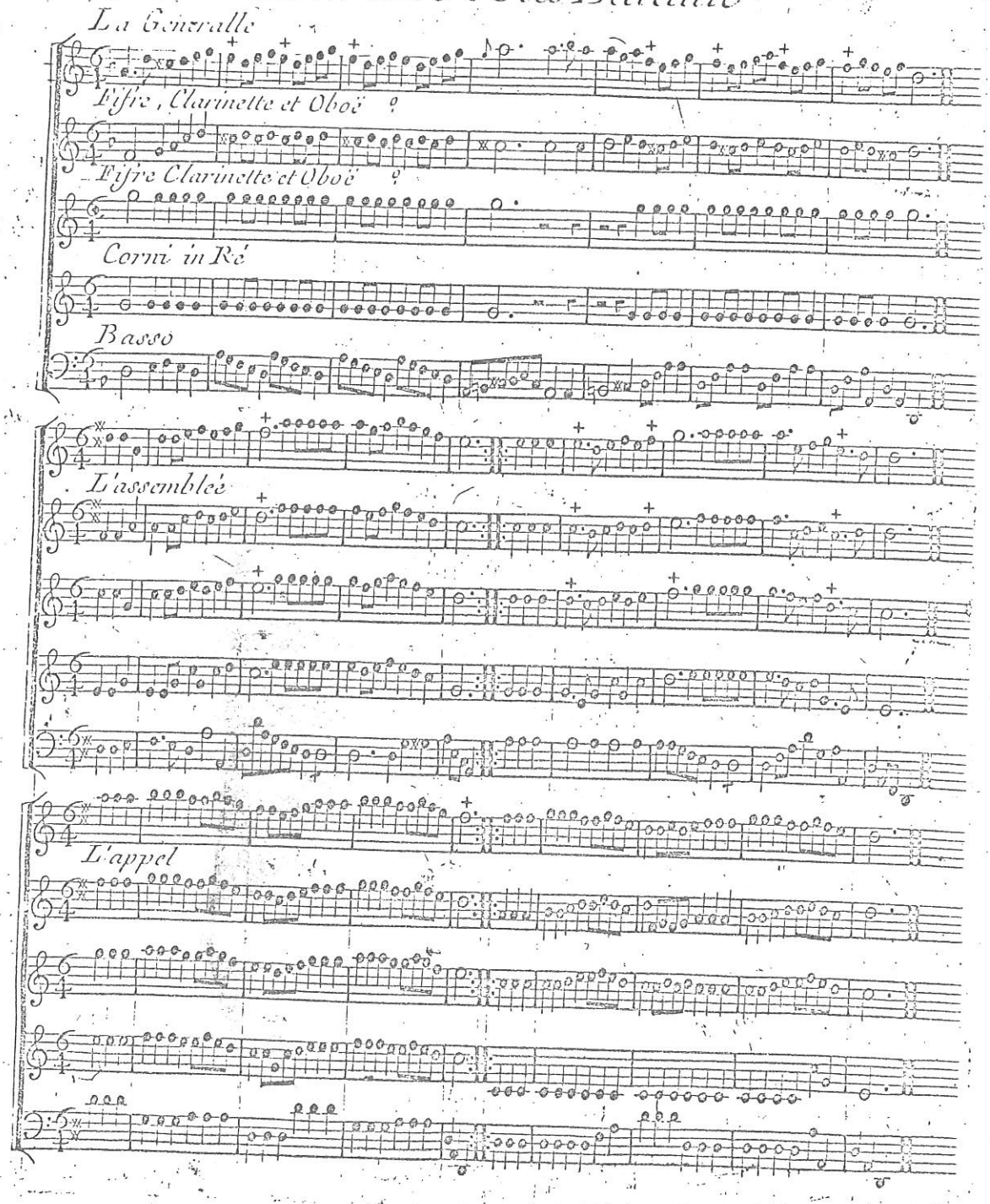
2 GRETRY Le magnifique (1773) Heugel edition p.2



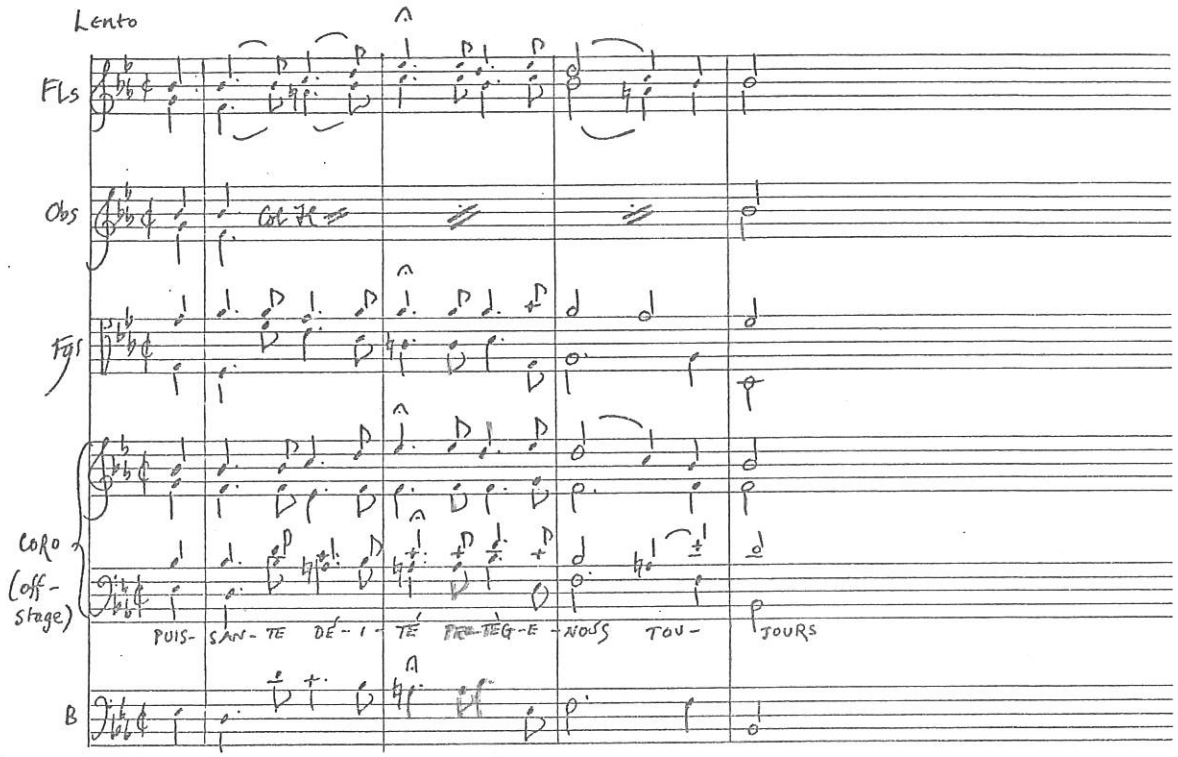
Henri IV

MARTINI ~~Sapho~~ (1774) p.101

L'Intracte de la Bataille



GLUCK Iphigénie en Aulide (1774) p.223



ACADEMY MANUSCRIPT