

Moderato assai

Petite Flûte

Flûtes I, II

Hautbois I, II

Clarinettes (En Sib) I, II

Bassons I, II
III, IV

Cors (En Mib) I, II
(En Ut) III, IV

Trompettes (En Sib) I, II

Cornets à Pistons (En La) I, II

Trombones I
II, III

Ophicléide

Timbales (En Sib, Fa)
Grosse Caisse et Cymbales

4 Harpes

DIDON

LE GRAND PRÊTRE

Sopranos et Contraltos

Ténors

Basses

2 1^{rs} Violons soli

Les autres Violons I
II

Altos

Violoncelles

Contre-Basses

Moderato assai

Fl.

Hb.

LE GRAND PRÊTRE

La mou-ran - te bé - ni - - - e Ex -

2 Vns soli

div. en 3

Vns I

Vns II

Altos

Vlles et C.-B.

Fl.

Hb.

LE GRAND PRÊTRE

(Iris paraît dans l'air et passe au-dessus du bûcher en répandant des pavots sur la reine mourante. Tous se prosternent à l'apparition divine d'Iris.)

ci - te la pi - tié des dieux; I - ris des-cend des cieux Pour fi - nir son a - go -

2 Vns soli

Vns I

Vns II

Altos

Vlles et C.-B.

Fl.

Hb.

(L'arc-en-ciel disparaît avec Iris. Le rayon décomposé persiste.)

LE GRAND PRÊTRE
ni - e. Ré-pé - tez a-vec moi La for - mu-le sa-cré - e: «Â - me souffrante ex-ha - le - toi...

Sopr. et Contr.
«Â - me souff-
pp 3

Tén.
«Â - me souff-
pp 3

Basses
(Narbal avec les basses)
«Â - me souff-

2 Vns soli

I

Vns
II

Altos
(double corde) II
pp

Vlles et C.-B.

LE GRAND PRÊTRE
Au nom des dieux de ton corps dé - li - vré - e.»

Sopr. et Contr.
frante ex-ha - le - toi...
Au nom des dieux de ton corps dé - li - vré -

Tén.
frante ex-ha - le - toi...
Au nom des dieux de ton corps dé - li - vré -

Basses
frante ex-ha - le - toi...
Au nom des dieux de ton corps dé - li - vré -

Vns

Altos

Vlles et C.-B.

Andante con moto

22

Fl.
Hb.
Cl. (Sib)
Bns

(Mi)
Cours
(Ut)
Tromp. (Sib)
C. à P. (La)
Tromb.
Oph.

LE GRAND PRÊTRE

El-le n'est plus, la reine est ex - pi - ré - e!

Sopr. et Contr.
Tén.
Basses

(Le rayon disparaît. Didon meurt. Anna tombe évanouie à côté d'elle.)
(Narbal et le Grand Prêtre avec les basses du chœur)
(Les basses se lèvent.)
Sur son bû-cher et par son

Vns
Altos
Vlles et C.-B.

Andante con moto

(On plante le drapeau carthaginois sur le bûcher de manière à ce que ses plis retombent sur le corps de Didon. Des hommes du peuple se groupent sur les côtés et sur le haut du bûcher.)

(Les ténors se lèvent.)

29

Tén. *II f* Con-sa - crons au-jour-d'hui l'é-ten - dard de Car-tha - ge! Que le mê - me ser - ment tous i - ci nous en -

Basses sang - ro - yal Con-sa - crons au-jour-d'hui l'é-ten - dard de Car-tha - ge! Que le mê - me ser - ment tous i - ci nous en -

Tutti

34 **Allegro con fuoco**

Fl. *unis.* *ff*

Hb. *ff*

Cl. (Sib) *ff*

Bns *à 4 unis.* *ff*

Cors (Mi) *unis.* *ff*

Cors (Ut) *ff*

Tromp. (Sib) *ff*

C. à P. (La) *ff*

Tromb. *à 3 unis.* *ff*

Oph. *ff*

(Les femmes se lèvent.)

(Tout le chœur s'avancant de deux pas vers l'avant-scène et étendant le bras droit.)

Sopr. et Contr. *ff* Hai - ne é - ter - nelle — à la ra - ce d'É - né - e!

Tén. *ff* ga - ge Dans un des - sein - fa - tal! Hai - ne é - ter - nelle — à la ra - ce d'É - né - e!

Basses *ff* ga - ge Dans un des - sein - fa - tal! Hai - ne é - ter - nelle — à la ra - ce d'É - né - e!

Vns *ff*

Altos *ff*

Vlles *ff*

C.-B. *ff*

Fl. **ff**

Hb. **ff**

Cl. (Sib) **ff**

Bns **ff**

(Mi) Cors **ff**

(Ut) Cors **ff**

Tromp. (Sib) **ff**

C. à P. (La) **f** **ff**

Tromb. **f** **ff** à 3 unis.

Oph. **f** **ff**

Sopr. et Contr. Qu'u-ne guerre a - char - né - e, qu'u-ne guerre a - char - né - e Pré-ci - pite — à ja -

Tén. Qu'u-ne guerre, u - ne guerre — a - char - né - e Pré-ci - pite — à ja -

Basses Qu'u-ne guerre a - char - né - e Pré-ci - pite — à ja -

Vns **sf** **ff**

Altos **sf** **ff**

Vlles **sf** **ff**

C.-B. **ff**

Fl.
Hb.
Cl. (Sib)
Bns

unis.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
unis.

(Mi)
Cours
(Ut)
Tromp. (Sib)
C. à P. (La)
Tromb.
Oph.

unis.
cresc. molto
cresc. molto
cresc. molto
cresc. molto

Sopr. et Contr.
Tén.
Basses

mais_ nos fils con-tre ses fils! Que par nos vais-seaux as-sail - lis Leurs vais - seaux_ dans la mer pro - fon -

8
mais_ nos fils con-tre ses fils! Que par nos vais-seaux as-sail - lis Leurs vais - seaux_ dans la mer pro - fon - de Pé -

mais_ nos fils con-tre ses fils! Que par nos vais-seaux as-sail - lis Leurs vais - seaux_ dans la mer pro - fon - de Pé -

Vns
Altos
Vlles
C.-B.

cresc. molto
cresc. molto
cresc. molto
div.
div.
cresc. molto
cresc. molto
cresc. molto
unis.

Fl.

Hb. unis. mf

Cl. (Sib) unis. mf

Bns unis. mf

Cors (Mi) mf

(Ut) unis. mf

Tromp. (Sib)

C. à P.(La)

Tromb. II, III unis. mf

Oph.

Sopr. et Contr. mf
de Pé - ris - sent a - bi - més! Que sur la terre et l'on - de Nos der-niers des - cen - dants

Tén. mf
ris - sent a - bi - més! Que sur la ter - re et l'on - - de Nos der-niers des - cen - dants contre eux -

Basses mf
ris - sent a - bi - més! Que sur la terre et l'on - de, Que sur la terre et l'on-de Nos der - niers des - cen -

Vns mf

Altos mf

Vlles et C.-B. unis. mf

Fl. *cresc.*

Hb. *cresc.*

Cl. (Sib) *cresc.*

Bns *cresc.*

Cors (Mi) *cresc.*

Cors (Ut)

Tromp. (Sib)

C. à P. (La)

Tromb. II, III *cresc.*

Oph.

Timb.

Cymb.

Sopr. *cresc.*
 contre eux — tou-jours ar - més De leur mas-sacre un jour — é - pou-van-tent le mon -

Contr. *cresc.*
 contre eux — tou-jours ar - més De leur mas-sacre un jour — é - pou-van-tent le mon -

Tén. *cresc.*
 8 — tou-jours ar - més De leur mas-sacre un jour — é - pou-van-tent le mon -

Basses *cresc.*
 dants contre eux tou-jours ar - més De leur mas-sacre un jour — é - pou-van-tent le mon -

Vns *cresc.*

Altos *cresc.*

Vlles et C.-B. *cresc.*

Fl. *ff* *unis.*

Hb. *ff* *unis.*

Cl. (Sib) *ff*

Bns *ff* *unis.*

Cors (Mi) *ff* *unis.*

Cors (Ut) *ff* *unis.*

Tromp. (Sib) *ff*

C. à P. (La) *ff* *unis.*

Tromb. *ff*

Oph. *ff*

Timb. *ff* (trois timbaliers)

Cymb. *ff* (laissez vibrer)

Sopr.

Contr. -de!

Tén. -de!

Basses -de!

Vns *ff*

Altos *ff*

Vlles et C.-B. *ff*

Fl.
Hb.
Cl. (Sib)
Bns

Flute, Horn, Clarinet (Sib), and Bassoon parts. The Flute and Horn parts feature melodic lines with slurs and ties. The Clarinet and Bassoon parts provide harmonic support with chords and single notes. The Bassoon part includes the instruction "unis.".

Cors (Mi)
C. à P. (La)
Tromp. (Sib)
Tromb.
Oph.

Horn (Mi), Trumpet (Sib), Trombone, and Ophicleide parts. The Horn and Trumpet parts include the instruction "unis." and performance directions: "(Changez en Ré)", "(Changez en Mib)", and "(Changez en Sib)".

Timb.

Timpani part featuring rhythmic patterns and dynamic markings.

Vns
Altos
Vlles et C.-B.

Violin, Viola, and Violoncello/Double Bass parts. The Violin and Viola parts have melodic lines with slurs and ties. The Cello/Double Bass part provides a bass line with slurs and ties.

Épilogue

86 **Moderato** (une mesure de ce mouvement équivaut à un peu moins de quatre du mouvement précédent.)

G. C. et Cymb.

Harpes

Vns

Altos

Vlles et C.-B.

(Une toile d'avant-scène s'abaisse, représentant le Temps suivi du cortège des heures, dont douze sont vêtues de tuniques blanches et roses et douze de tuniques noires étoilées d'or. On entend un murmure mystérieux d'orchestre entrecoupé de bruits pompeux.)

G. C. et Cymb.

Harpes

Vns

Altos

Vlles et C.-B.

G. C. et Cymb.

Harpes

Vns

Altos

Vlles et C.-B.

G. C. et Cymb.

Harpes

Vns

Altos

Vlles et C.-B.

Musical score for measures 106-111. The score includes staves for G. C. et Cymb., Harpes, Vns, Altos, and Vlles et C.-B. The Vns part features a complex rhythmic pattern with fingerings 6, 12, 12, 12, 12, 12, 12, 12, 12, 12.

Cl. (Sib)

Cors (Ré)

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

G. C. et Cymb.

Harpes

Vns

Altos

Vlles et C.-B.

Musical score for measures 112-117. The score includes staves for Cl. (Sib), Cors (Ré), (Mib), Tromp. (Sib), C. à P. (Sib), Tromb., G. C. et Cymb., Harpes, Vns, Altos, and Vlles et C.-B. The Vns part features a complex rhythmic pattern with fingerings 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12.

Allegro non troppo e pomposo

(un peu plus vite que le mouvement précédent)

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré)

Cors (Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

G.C. et Cymb.

Harpes

(La toile d'avant-scène se lève et l'on voit dans une gloire le Capitole Romain. La scène est vide; sur l'un des côtés seulement la muse de l'histoire Clio, ayant auprès d'elle une Renommée. On entend retentir dans le mode triomphal la Marche Troyenne, transmise par la tradition et devenue le chant de triomphe des Romains.)

Vns

Altos

Vlles et C.-B.

Allegro non troppo e pomposo

(un peu plus vite que le mouvement précédent)

This musical score page, numbered 126, is arranged in a standard orchestral format. It includes staves for woodwinds (P. Fl., Fl., Hb., Cl. (Sib), Bns), brass (Cors (Ré), Cors (Mib), Tromp. (Sib), C. à P. (Sib), Tromb. I, II, III, Oph.), harp (Harpes), and strings (Vns, Altos, Vlles et C.-B.). The score is written in a key signature of two flats and a 4/4 time signature. The woodwind and brass sections feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte) and *unis.* (unison) are present throughout. The harp part consists of flowing triplet patterns. The string section provides harmonic support with sustained chords and rhythmic accompaniment.

This musical score page, numbered 131, contains the following parts and details:

- Woodwinds:**
 - P. Fl.** and **Fl.:** Both parts play a melodic line with triplets and slurs. The Flute part includes a *unis.* (unison) instruction in the third measure.
 - Hb.:** Plays a similar melodic line with triplets.
 - Cl. (Sib):** Plays a melodic line with triplets.
 - Bns:** Plays a melodic line with triplets.
- Brass:**
 - Cors:** (Ré) and (Mib) parts play a melodic line with slurs.
 - Tromp. (Sib):** Plays a melodic line with slurs.
 - C.à P. (Sib):** Plays a melodic line with triplets.
 - Tromb.:** (Trombone) part includes a *unis.* instruction and plays a melodic line with triplets.
 - Oph.:** (Ophicleide) part plays a melodic line with slurs.
- Other Instruments:**
 - Timb.:** (Timpani) part is silent.
 - Harpes:** (Harp) part is silent.
 - Vns:** (Violins) part is silent.
 - Altos:** (Alto Saxophone) part plays a melodic line with triplets.
 - Vlles et C.-B.:** (Violas and Contrabass) part plays a melodic line with slurs.

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

(Ré)

Cors (Mib)

Tromp. (Sib)

C. à P.(Sib)

Tromb.

Oph.

Timb.

(On voit passer devant le Capitole un guerrier couvert d'une armure éclatante conduisant des légions romaines.)

Harpes

CLIO

Vns

Altos

Vlles

C.-B.

Sci - pi - o - niA - fri - ca - - - no Glo - - -

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré) unis.

Cors (Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb. unis.

Oph.

Timb.

Harpes

CLIO - - ri - a!

Vns

Altos

Vlles

C.-B.

The musical score is for page 141 and features a variety of instruments and a vocal line. The woodwinds (Clarinets, Bassoons, Cor Anglais, and Oboe) and brasses (Trumpets, Trombones, and Timpani) play a rhythmic pattern of eighth notes, often in triplet groupings. The woodwinds and bassoon parts are marked with a forte (f) dynamic. The brasses also play a similar rhythmic pattern, with the Trombones and Oboe parts marked with a forte (f) dynamic. The Cor Anglais parts are marked with a forte (f) dynamic and play a melodic line. The vocal line (CLIO) has the lyrics "- ri - a!". The strings (Violins, Violas, and Cellos/Double Basses) play a melodic line in the first measure, which then continues in the second measure. The Harps are silent throughout the page.

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré)

(Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Harpes

Vns

Altos

Vlles

C.-B.

The musical score for page 147 is arranged in a standard orchestral format. The woodwind section includes parts for Piccolo Flute (P. Fl.), Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (Sib)), and Bassoon (Bns). The brass section includes parts for Trumpet in C (Cors (Ré)), Trumpet in B-flat (Mib), Trombone (Tromb.), and Ophicleide (Oph.). The percussion section includes Timpani (Timb.). The string section includes Harp (Harpes), Violins (Vns), Violas (Altos), Violas (Vlles), and Double Basses (C.-B.). The score features various musical notations such as dynamics (p, mf), articulation (unis.), and phrasing (trills, slurs). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. The overall texture is dense and rhythmic.

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré) (Mib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Harpes

Vns

Altos

Vlles

C.-B.

Musical score for woodwinds: P. Fl., Fl., Hb., Cl. (Sib), and Bns. The Fl., Cl., and Bns parts feature triplets and are marked with 'mf'. The Hb. part also features triplets and is marked with 'mf'. The P. Fl. part is mostly silent.

Musical score for brass instruments: Cors (Ré), Cors (Mib), C. à P. (Sib), Tromb., and Oph. The Tromb. part is marked with 'p' and 'II'. The Cors and C. à P. parts are mostly silent.

Musical score for Timb. (Timpani), which is mostly silent.

Musical score for Harpes (Harp). The right hand part features sixteenth-note patterns marked with '6' and 'mf'. The left hand part is mostly silent.

Musical score for strings: Vns, Altos, Vlles, and C.-B. The Vns, Altos, and Vlles parts are marked with 'pizz.' and 'mf'. The C.-B. part is marked with 'pizz.' and 'mf'.

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré)

Cors (Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Harpes

Vns

Altos

Vlles

C.-B.

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré) (Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Harpes

Vns

Altos

Vlles et C.-B.

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré)

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

G. C. et Cymb.

Harpes

CLIO

Vns

Altos

Vlles

C.-B.

(On voit passer un autre guerrier couronné de lauriers marchant à la tête d'autres légions.)

Ju - li - o Cæ - - sa - ri Glo - -

p

(une seule) *p*

p

p

p

p

p

P. Fl.
Fl.
Hb.
Cl. (Sib)
Bns
Cors (Ré)
Cors (Mib)
Tromp. (Sib)
C. à P. (Sib)
Tromb.
Oph.
Timb.
Harpes
CLIO
Vns
Altos
Vlles
C.-B.

musical notation including notes, rests, dynamics (f, unis.), and articulation (accents, slurs, triplets).

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré)

Cors (Mib)

Tromp. (Sib)

C. à P.(Sib)

Tromb.

Oph.

Timb.

Harpes

Vns

Altos

Vlles

C.-B.

musical notation including notes, rests, dynamics (p, mf, f), and articulation (unis., 3)

P. Fl. *mf*

Fl. *mf*

Hb. *mf*

Cl. (Sib) *mf*

Bns *mf*

(Ré) Cors *mf*

(Mib) Cors *mf*

Tromp. (Sib) *mf*

C. à P. (Sib) *mf*

Tromb. *mf*

Oph. *mf*

Harpes *mf*

(La main droite des 2 1^{res} harpes doit jouer à l'octave haute.)

Vns *mf*

Altos *mf*

Vlles *mf*

C.-B. *mf*

P. Fl. Fl. Hb. Cl. (Sib) Bns

Cors (Ré) (Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Harpes

Vns Altos Vllles C.-B.

This musical score page, numbered 187, is arranged in a standard orchestral format. The top section contains woodwind and brass parts: Piccolo Flute (P. Fl.), Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (Sib)), and Bassoon (Bns). The middle section contains brass parts: Horn in E-flat (Cors (Ré)), Horn in B-flat (Cors (Mib)), Trumpet in B-flat (Tromp. (Sib)), and Trombone in B-flat (C. à P. (Sib)). Below these are the Trombone (Tromb.) and Ophicleide (Oph.) parts. The bottom section contains string and harp parts: Harp (Harpes), Violins (Vns), Violas (Altos), Cellos (Vllles), and Double Basses (C.-B.). The woodwind and bassoon parts feature prominent triplet patterns, often marked with a '3' and a slur. The string parts provide a steady accompaniment, with the harp playing a rhythmic pattern of sixteenth notes. The brass parts are mostly silent, indicated by horizontal lines. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

This page of a musical score includes the following parts and markings:

- P. Fl.** and **Fl.**: Treble clef, 3/4 time signature. Features triplet eighth notes and a dynamic marking of *f*.
- Hb.**: Treble clef, 3/4 time signature. Features a dynamic marking of *f*.
- Cl. (Sib)**: Treble clef, 3/4 time signature. Includes markings for *I*, *unis.*, and *f*.
- Bns**: Bass clef, 3/4 time signature. Includes markings for *I*, *à 4*, *unis.*, and *f*.
- Cors**: Two staves, Treble clef. Includes markings for *unis.* and *f*.
- Tromp. (Sib)**: Treble clef, 3/4 time signature. Includes a dynamic marking of *f*.
- C. à P. (Sib)**: Treble clef, 3/4 time signature. Includes markings for *unis.* and *f*.
- Tromb.**: Bass clef, 3/4 time signature. Includes a dynamic marking of *f*.
- Oph.**: Bass clef, 3/4 time signature. Includes a dynamic marking of *f*.
- Timb.**: Bass clef, 3/4 time signature. Includes a dynamic marking of *f*.
- Harpes**: Treble and Bass clefs, 3/4 time signature. Includes a marking for *6*.
- Vns**: Treble clef, 3/4 time signature. Includes markings for *arco*, *f*, and a triplet.
- Altos**: Bass clef, 3/4 time signature. Includes markings for *arco* and *f*.
- Vlles**: Bass clef, 3/4 time signature. Includes markings for *arco* and *f*.
- C.-B.**: Bass clef, 3/4 time signature. Includes markings for *arco* and *f*.

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré) unis.

Cors (Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

Harpes

Vns

Altos

Vlles et C.-B.

Detailed description: This page of a musical score (page 195) features a variety of instruments. The woodwind section includes Piccolo Flute (P. Fl.), Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (Sib)), Bassoon (Bns), Cor Anglais (C. à P. (Sib)), and Oboe (Oph.). The brass section includes Trumpet in B-flat (Tromp. (Sib)), Trombone (Tromb.), and Trombone in C (C. à P. (Sib)). Percussion includes Timpani (Timb.). The string section includes Harp (Harpes), Violins (Vns), Violas (Altos), and Violas and Cellos/Basses (Vlles et C.-B.). The score is written in a key signature of one flat (B-flat) and a common time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *p* and *unis.* (unison). The woodwinds and strings play intricate melodic lines, while the brass provides harmonic support and rhythmic accents.

P. Fl.
Fl.
Hb.
Cl. (Sib)
Bns

Cors (Ré)
Cors (Mib)
Tromp. (Sib)
C. à P. (Sib)
Tromb.
Oph.

Timb.
G.C. et Cymb.

(On voit passer un Empereur entouré d'une cour de poètes et d'artistes.)

Harpes

CLIO

Im - pe - ra - to - ri Au - gus - to et Di - vo Vir -

Vns
Altos
Vlles
C.-B.

P. Fl. *mf* *3*

Fl. *unis.* *p* *3*

Hb. *mf* *3* *unis.*

Cl. (Sib) *mf* *6* *6*

Bns *p* *3* *I*

Cors (Ré) *p* *II*

(Mib)

Tromb. *p*

Timb. *p*

G.C. et Cymb. *p*

Harpes *I* *(à 4)* *p* *6* *6*

CLIO
gi - li - o Glo - ri - a! Glo - ri - a!

Vns *p* *3* *3*

Altos *p* *3* *3*

Vlles

C.-B.

P. Fl. Fl. Hb. Cl. (Sib) Bns Cors (Ré) (Mib) Tromb. Timb. G.C. et Cymb. Harpes Vns Altos Vlles C.-B.

The musical score for page 209 includes the following parts and markings:

- P. Fl.:** Treble clef, key signature of one flat, featuring triplet eighth notes.
- Fl.:** Treble clef, key signature of one flat, featuring a *f* dynamic and triplet eighth notes.
- Hb.:** Treble clef, key signature of one flat, featuring triplet eighth notes.
- Cl. (Sib):** Treble clef, key signature of one flat, featuring sixteenth-note runs with a '6' marking.
- Bns:** Bass clef, key signature of one flat, featuring triplet eighth notes.
- Cors:** Two staves (Ré and Mib), featuring a *p* dynamic.
- Tromb.:** Bass clef, key signature of one flat, featuring a bass line.
- Timb.:** Bass clef, featuring a rhythmic pattern.
- G.C. et Cymb.:** Bass clef, featuring a rhythmic pattern.
- Harpes:** Grand staff, featuring a sixteenth-note accompaniment with a '6' marking.
- Vns:** Grand staff, featuring a *mf* dynamic and triplet eighth notes.
- Altos:** Bass clef, key signature of one flat, featuring a *mf* dynamic and triplet eighth notes.
- Vlles:** Bass clef, key signature of one flat, featuring a *mf* dynamic and triplet eighth notes.
- C.-B.:** Bass clef, key signature of one flat, featuring a *mf* dynamic and triplet eighth notes.

P. Fl. *3*

Fl. *3*

Hb. *3*

Cl. (Sib) *6*

Bns *I* *3*

Cors (Ré) *p*

(Mib)

Tromb.

Timb.

G. C. et Cymb.

Harpes *6*

Vns *3*

Altos

Vlles

C.-B. *3*

Detailed description: This page of a musical score, numbered 213, contains parts for various instruments. The woodwind section includes Piccolo Flute (P. Fl.), Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (Sib)), and Bassoon (Bns). The brass section includes Horns in E-flat (Cors (Ré)) and Horns in B-flat (Mib), Trombones (Tromb.), and Timpani (Timb.). The percussion section includes Gong and Cymbal (G. C. et Cymb.). The string section includes Harp (Harpes), Violins (Vns), Violas (Altos), Violas (Vlles), and Double Bass (C.-B.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *p* (piano) and *I* (first ending). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré) (Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

G. C. et Cymb.

Harpes

Vns

Altos

Vlles et C.-B.

musical notation including notes, rests, dynamics (f), articulation (accents), and performance instructions (unis., I, III)

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré)

Cors (Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

G. C. et Cymb.

Harpes

Vns

Altos

Vlles et C.-B.

unis.

ff

f

3

6

(La main droite des 1^{res} harpes à l'octave haute.)

P. Fl. Fl. Hb. Cl. (Sib) Bns Cors (Ré) Cors (Mib) Tromp. (Sib) C. à P. (Sib) Tromb. Oph. Timb. G. C. et Cymb. Harpes Vns Altos Vlies et C.-B.

This musical score page, numbered 226, is arranged in a standard orchestral format. It features a variety of instruments: woodwinds (Piccolo Flute, Flute, Oboe, Clarinet in B-flat, Bassoon), brass (Trumpet in B-flat, Horn in F, Trombone, Euphonium), percussion (Timpani, Gong/Cymbal), harp, and strings (Violins, Violas, Cellos/Double Basses). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The brass instruments provide harmonic support with sustained notes and rhythmic accents. The harp and percussion contribute to the overall texture with arpeggiated figures and rhythmic patterns. The score is divided into four measures, with various musical notations such as slurs, ties, and dynamic markings.

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

(Ré)

Cors

(Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

G. C. et Cymb.

Harpes

CLIO

Vns

Altos

Vlles et C.-B.

P. Fl. *p* *f*

Fl. *I* *f* *unis.* *f*

Hb. *I* *p* *f* *unis.* *f*

Cl. (Sib) *f* *unis.* *f*

Bns *I* *p* *f* *unis.* *f*

Cors (Ré) *unis.* *f*

Cors (Mib) *unis.* *f*

Tromp. (Sib) *unis.* *f*

C. à P. (Sib) *unis.* *f*

Tromb. *unis.* *f*

Oph. *f*

Timb. *f*

G. C. et Cymb.

Harpes *f*

CLIO

Un Soprano *p* *f* *ma!* (au fond du théâtre)

Un Ténor *f* *ma!* (encore plus loin)

Vns *f* *f*

Altos *f* *f*

Vlles et C.-B. *f* *f*

P. Fl.

Fl.

Hb.

Cl. (Sib)

Bns

Cors (Ré) (Mib)

Tromp. (Sib)

C. à P. (Sib)

Tromb.

Oph.

Timb.

G. C. et Cymb.

Harpes

Vns

Altos

Vlles et C.-B.

unis.

Detailed description of the musical score: The score is for page 243 and features a variety of instruments. The woodwind section includes Piccolo Flute (P. Fl.), Flute (Fl.), Horn (Hb.), Clarinet in B-flat (Cl. (Sib)), Bassoon (Bns), Cor Anglais (Ré) and Cor Anglais (Mib), Trumpet in B-flat (Tromp. (Sib)), and Contrabassoon (C. à P. (Sib)). The brass section includes Trombone (Tromb.) and Ophicleide (Oph.). The percussion section includes Timpani (Timb.), Gong and Cymbal (G. C. et Cymb.), and Harp (Harpes). The string section includes Violin (Vns), Viola (Altos), and Violoncello and Double Bass (Vlles et C.-B.). The score contains several measures with triplets (marked with a '3') and a 'unis.' marking in the Bassoon part. The music is written in a key signature of one flat (B-flat) and a common time signature.

P. Fl.
Fl.
Hb.
Cl. (Sib)
Bns
Cors (Ré)
Cors (Mib)
Tromp. (Sib)
C. à P. (Sib)
Tromb.
Oph.
Timb.
G. C. et Cymb.
Harpes
Vns
Altos
Vlles et C.-B.

The musical score is arranged in systems. The woodwind section (P. Fl., Fl., Hb., Cl. (Sib), Bns) and brass section (Cors (Ré), Cors (Mib), Tromp. (Sib), C. à P. (Sib), Tromb., Oph.) play sustained notes with some melodic movement in the later measures. The strings (Vns, Altos, Vlles et C.-B.) play a rhythmic accompaniment with sixteenth-note patterns. The Harpes play a continuous sixteenth-note accompaniment. The percussion (Timb., G. C. et Cymb.) provides a steady beat.

Quidquid erit, superanda omnis fortuna ferendo est (Virgile)
12 avril 1858