

Partitur

Hüe, Georges

Croquis d'Orient



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D'ORIENT**

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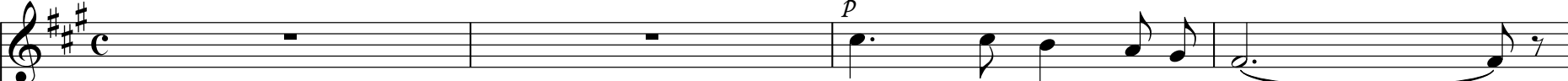
I. Berceuse triste

Klingsor, Tristan

Hüe, Georges

Assez lent e très calme ♩ = 48

Chant



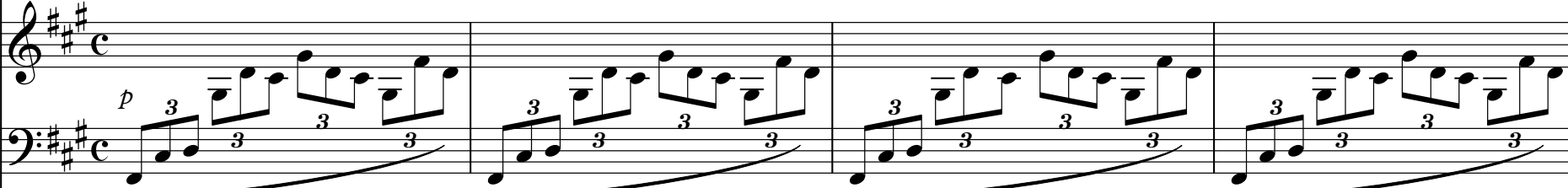
Dou - ce, douce a - do - ré - e

Flöte



p

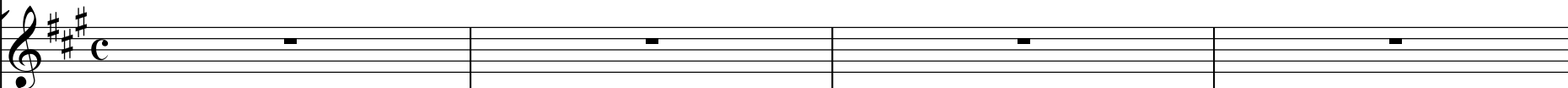
Harfe



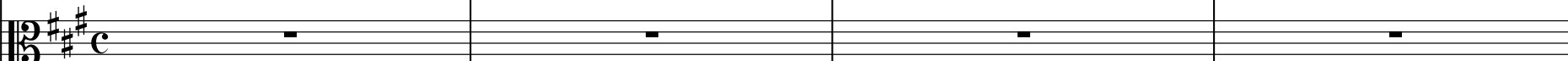
p

Assez lent e très calme ♩ = 48

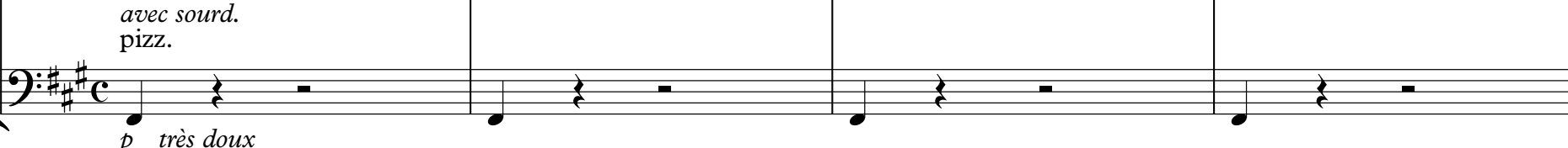
Violine



Viola



Violoncello

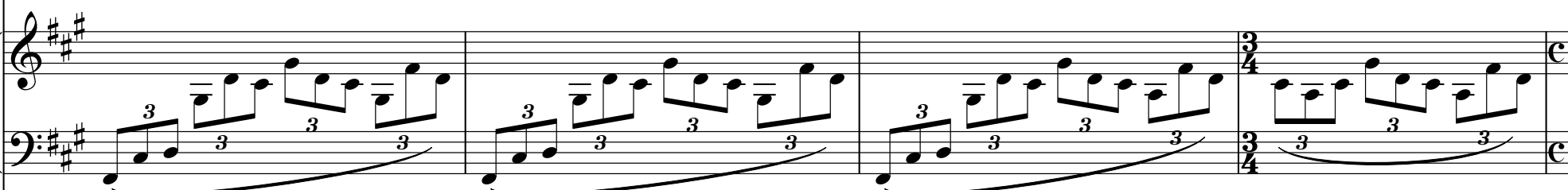


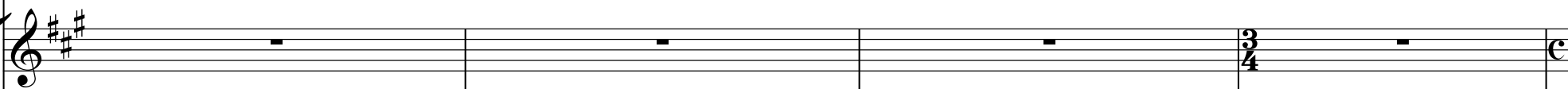
p très doux
*avec sourd.
pizz.*

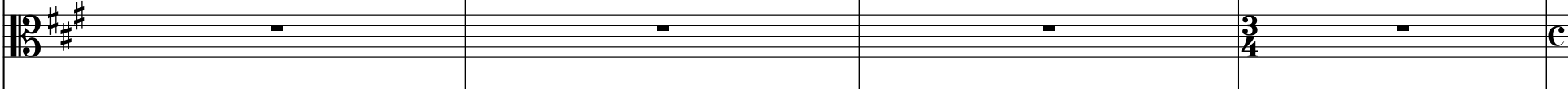
5 **rall**

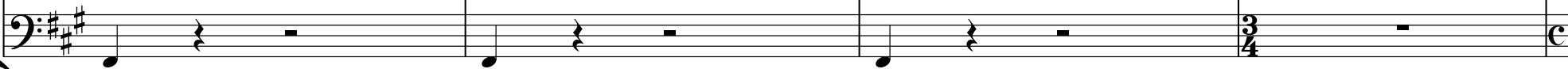
Ch.  **Dors;** **ce soir** **j'ai trop pleu - ré!**

Fl. 

Hfe. 

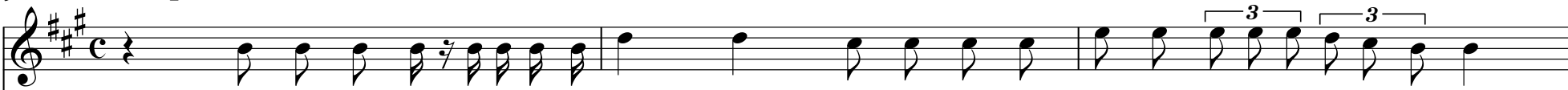
Vl. **rall** 

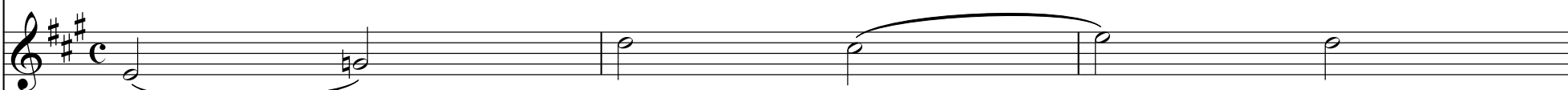
Vla. 

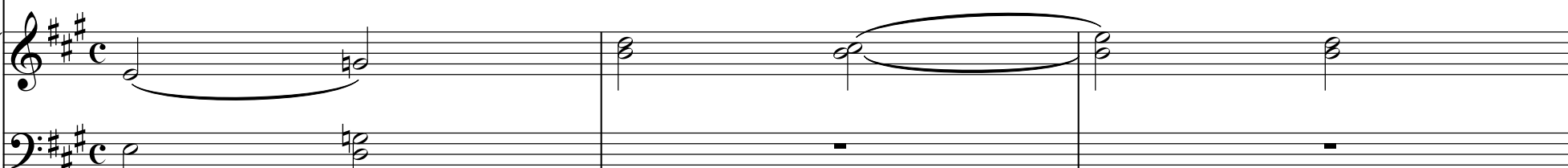
Vc. 

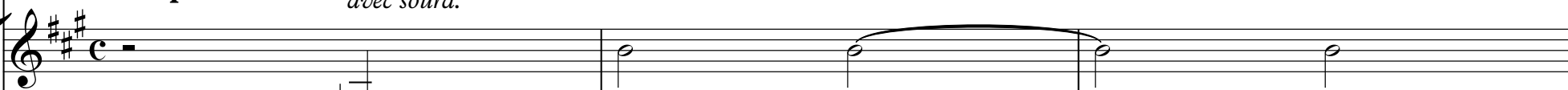
Detailed description: This is a page of a musical score, page 3, featuring a Chorus (Ch.) and instrumental parts for Flute (Fl.), Harp (Hfe.), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The music is in the key of A major (three sharps) and common time (C). The Chorus part includes the lyrics "Dors; ce soir j'ai trop pleu - ré!". The Flute part features triplet patterns. The Harp part has a complex triplet-based accompaniment. The Violin, Viola, and Violoncello parts are mostly rests, with a "rall" (rallentando) marking above the Violin staff. The score is divided into measures by vertical bar lines, with a 3/4 time signature change indicated in the fourth measure of each staff.

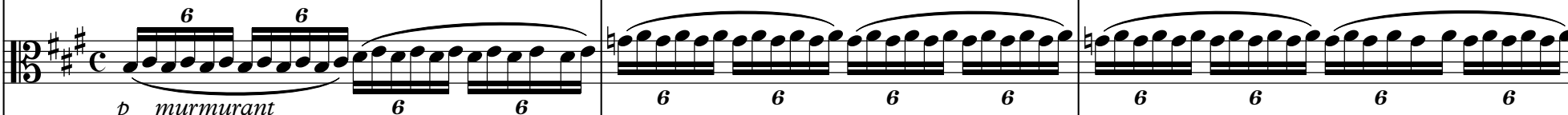
9 **a Tempo**

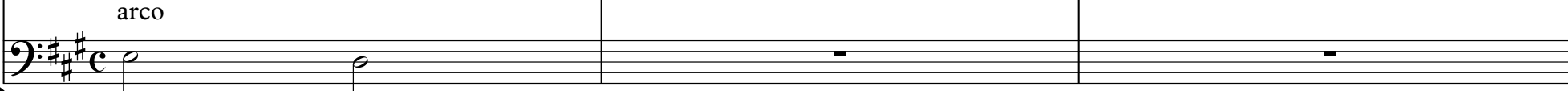
Ch.  *Aux que-nouil - les les fi-leu-ses bro - dent Ta lé - gè - re ro - be De vi - o - let-tes d'En-dor*

Fl.  *pp*

Hfe. 

Vl.  *a Tempo* *avec sourd.*

Vla.  *avec sourd.* *pp* *p murmurant* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

Vc.  *arco* *pp*

12 **rall.** **a Tempo** *très expressif*

Ch. Et de ro - ses de Rho - des. Dou - - ce,

Fl. *mp*

Hfe. *mf*

rall. **a Tempo**

Vl. *pizz.*

Vla. 6 6 3 3

Vc. *très doux* *mp*

16

Ch. *douce* a - do - ré - - e Dors. _____

Fl. *p* *pp*

Hfe. *p* *pp*

Vl. _____

Vla. _____

Vc. *p* *pp*

The musical score is for measures 16 through 19. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The Chorus part (Ch.) has lyrics 'douce a - do - ré - - e Dors.' and a long note in measure 19. The Flute part (Fl.) has triplet figures in measures 16, 17, 18, and 19, with dynamics p and pp. The Harp part (Hfe.) has triplet figures in measures 16, 17, 18, and 19, with dynamics p and pp. The Violin (Vl.) and Viola (Vla.) parts are silent. The Violoncello part (Vc.) has single notes in measures 16, 17, 18, and 19, with dynamics p and pp.

20 **poco agito**

Ch. *Ce soir, j'ai pleu-ré comme un fou. Ta bouche est trop*

Fl. *p mf*

Hfe. *sf*

poco agito

Vl. *poco agito*

Vla. *poco agito*

Vc. *poco agito*

The musical score is for a vocal and instrumental ensemble. The vocal part (Ch.) is in G major and 4/4 time, with lyrics 'Ce soir, j'ai pleu-ré comme un fou. Ta bouche est trop'. The flute (Fl.) part features triplet patterns in the right hand and single notes in the left hand, with dynamics p and mf. The harp (Hfe.) part features triplet patterns in both hands, with a sf dynamic. The string parts (Vl., Vla., Vc.) are in G major and 4/4 time, with the violin and viola parts marked 'poco agito'. The bassoon (Vc.) part is in G major and 4/4 time, with a sf dynamic.

23 **rall.**

Ch. *douce* Et tes yeux sont trop doux...

Fl. *mp* *p* *pp*

Hfe. *p* *pp*

Vl. **rall.**

Vla.

Vc. *mp* *p* *pp*

musical score for measures 23-26, featuring Chorus (Ch.), Flute (Fl.), Harp (Hfe.), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The score includes lyrics: "douce Et tes yeux sont trop doux...". The tempo/mood is marked "rall." (rallentando). The key signature is three sharps (F#, C#, G#). The time signature changes from common time (C) to 3/4 at measure 26. Dynamics include *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The Flute and Harp parts feature triplets of eighth notes. The Violoncello part has a triplet of eighth notes. The Violin and Viola parts are silent.

27 **a tempo** *ad. lib. col canto*

Ch. *f* Mon pa - ge! Qu'on m'ap-por-te Du vin de Rho-des Ou Du vin de Chypre à ro se mous-se Dans u ne cou-pe d'é-me

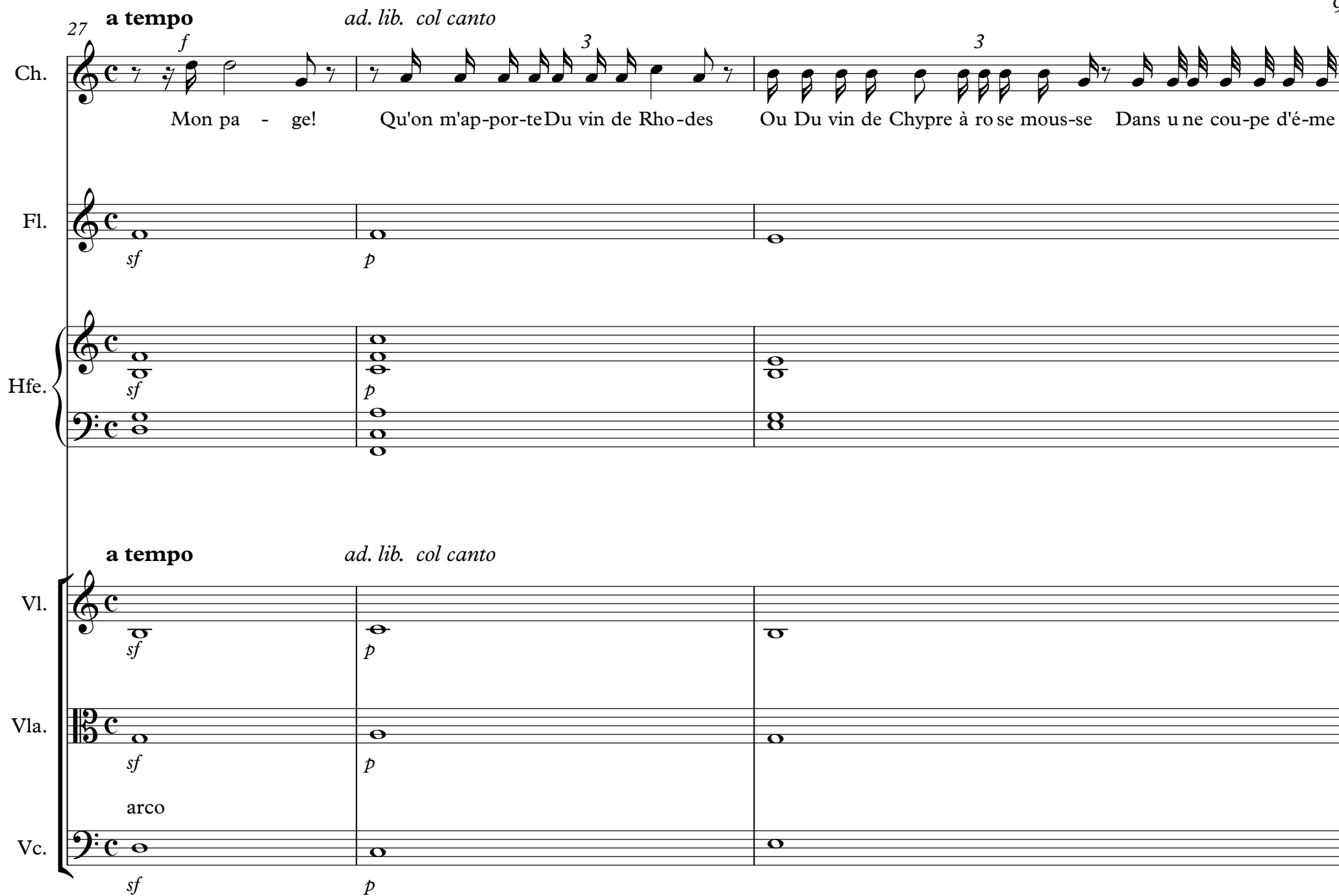
Fl. *sf* *p*

Hfe. *sf* *p*

Vl. **a tempo** *ad. lib. col canto* *sf* *p*

Vla. *sf* *p*

Vc. arco *sf* *p*



30 a tempo

Ch. rau - de. Ce soir, j'ai pleu - ré comme un fou,

Fl. *p* 3 3 3 3

Hfe. *p* 3 3 3 3

a tempo

Vl. *pizz.* *p*

Vla.

Vc. *p*

38 **a tempo**

Ch.

Musical score for Chorus (Ch.) in C major, common time. The staff begins with a whole rest. In the second measure, there is a quarter rest followed by eighth notes G4, A4, B4, and C5, then another quarter rest followed by eighth notes D5, E5, and F5. The dynamic is *mf*. The lyrics "Fi - leu - ses a vos rou - ets," are written below the notes.

Fl.

Musical score for Flute (Fl.) in C major, common time. The staff begins with a half note C4, followed by a whole rest. In the second measure, there is a half note C4. The dynamic is *p*.

Hfe.

Musical score for Horns (Hfe.) in C major, common time. The staff begins with a half note C4, followed by a whole rest. In the second measure, there is a half note C4. The dynamic is *p*.

Vl.

Musical score for Violin (Vl.) in C major, common time. The staff begins with a half note C4, followed by a whole rest. In the second measure, there is a half note C4. The dynamic is *p*.

Vla.

Musical score for Viola (Vla.) in C major, common time. The staff begins with a half note C4, followed by a whole rest. In the second measure, there is a half note C4. The dynamic is *p*. The word "murmurant" is written below the first measure. The number "6" is written below the staff in the second measure.

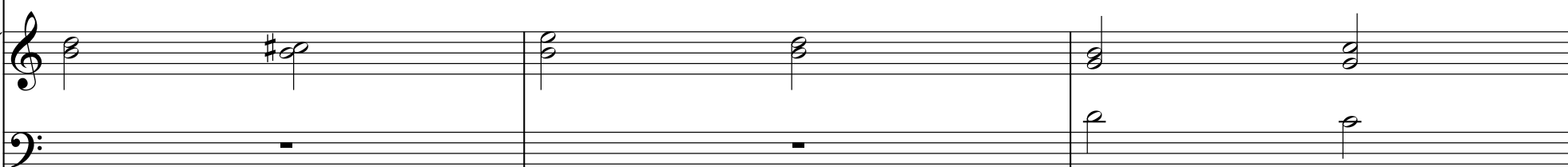
Vc.

Musical score for Violoncello (Vc.) in C major, common time. The staff begins with a half note C4, followed by a whole rest. In the second measure, there is a half note C4. The dynamic is *p*. The word "arco" is written above the first measure.

40

Ch.  Fre - don - nez cet - te ro - man - ce Que vous sa - vez d'an - ciens rois, Chan - son d'a - mour et de de -

Fl. 

Hfe. 

Vl. 

Vla. 

Vc. 

43

Ch. *dim.*

men - ce Mais lais - sez les ro - ses Et les vi - o - let - tes d'En

Fl. *dim.*

Hfe. *dim.*

Vl. *dim.*

Vla. *dim.* 6 6 6 6 6 6 6 6 6 6 3 3

Vc. *dim.*

46 **rall molto** **Tempo I.**

Ch. *pp*
dor; Qu'im-por - tent tou-tes ces

Fl. *p* *p*

Hfe. *p* *p*

Vl. **rall molto** **Tempo I.**

Vla.

Vc. pizz. *p* *p*

Detailed description of the musical score: The score is written for six staves. The vocal line (Ch.) is in treble clef, starting with a whole note rest in measure 46, followed by a whole note rest in measure 47, and then a quarter note rest in measure 48, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4 in measure 49. The flute (Fl.) part is in treble clef, starting with a whole note rest in measure 46, followed by a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 47, and then a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 48, and finally a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 49. The harp (Hfe.) part is in grand staff, starting with a whole note rest in measure 46, followed by a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 47, and then a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 48, and finally a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 49. The violin (Vl.) and viola (Vla.) parts are in treble and alto clefs respectively, and are mostly rests. The cello (Vc.) part is in bass clef, starting with a whole note rest in measure 46, followed by a whole note rest in measure 47, and then a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 48, and finally a quarter note G#4, a quarter note A4, and a quarter note B4 in measure 49.

50

Ch. cho- ses?.. Dors: Ce soir, j'ai trop pleu-

Fl.

Hfe.

Vl. *espress.*
p

Vla.

Vc.

54 **rall.**

Ch. *re!* *Dors, oh! dors!* *sف* *espress.* Dou - ce,

Fl. *mf* *mp*

Hfe. *mf* *mf*

rall.

Vl. *mf*

Vla. *mf* pizz.

Vc. *mf*

59

Ch. *douce* a do ré e!

Fl. *p*

Hfe. *p*

Vl. *p*

Vla. *p*

Vc. *p*

63 **rall.**

Ch. *p* *Dors!*

Fl. *p* *pp*

Hfe. *p* *pp*

rall.

Vl. *pp*

Vla. *pp* arco

Vc. *p* *pp*

II. L'âne blanc

1 **Allegretto moderato** ♩ = 112

Ch. *p* je ne t'en

Fl.

Hfe. *mf*

Allegretto moderato ♩ = 112

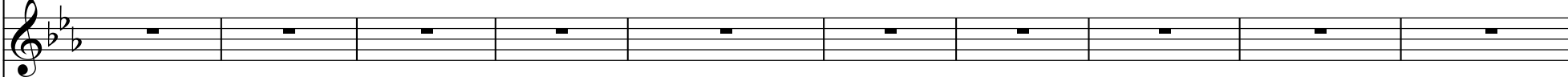
Vi. *otez sourd.* *p* très léger

Vla. *otez sourd.* *p* très léger

Vc. *otez sourd.* *mf* *p*

10

Ch. 
voie__ ni va - se, ni ro - ses ce soir, Mi-gnon-ne Mir - za__ mais tu au - ras, Me - né par mon es-

Fl. 

Hfe. 
p *mf*

Vl. 
mf

Vla. 
mf

Vc. 



20

Ch. *p* Cédéz un peu a tempo

cla-ve noir Un pe-tit â-ne blanc de Bas-so - ra. La selle est en

Fl.

Hfe. *sec* *p* *mf* *p*

Vl. *p* Cédéz un peu a tempo

Vla. *p*

Vc. *p* *mf* *p*

30

Ch. cuir gau - fré De Da mas, et d'or-fè-vre-ries cou-ver - te. Et la bri - de bro

Fl. *p* *mf*

Hfe. *p* *mf*

Vl. *p* *mf*

Vla.

Vc. *mf*

39

Ch. *dée de soie ver - te Pend - - - de ses o - reil - les sur le pré.*

Fl. *legg.*

Hfe. *p* *sec* *l.v.*

Vl. *Cédez un peu* *pizz. a tempo*

Vla. *pizz.*

Vc. *pizz.* *p*

Detailed description of the musical score: The score is for measures 39 to 45. The vocal part (Ch.) has lyrics: 'dée de soie ver - te Pend - - - de ses o - reil - les sur le pré.' The flute (Fl.) part has a melodic line starting in measure 39 and a more active line starting in measure 44, marked 'legg.'. The harp (Hfe.) part has a bass line in measure 39 and chords in measures 40-43, marked 'p' and 'sec', with a 'l.v.' marking in measure 40. The violin (Vl.) part has a melodic line in measures 40-43, marked 'Cédez un peu', and a pizzicato line in measure 44, marked 'pizz. a tempo'. The viola (Vla.) part has a melodic line in measures 40-43 and a pizzicato line in measure 44, marked 'pizz.'. The cello (Vc.) part has a melodic line in measures 40-43 and a pizzicato line in measure 44, marked 'pizz.' and 'p'.

47

Ch.

De-main tu met - tras ta ro - be d'a - zur

Fl.

Hfe.

Vl.

Vla.

Vc.

The musical score is for measures 47 to 51. The Chorus part (Ch.) has lyrics: 'De-main tu met - tras ta ro - be d'a - zur'. The Flute part (Fl.) features a complex melodic line with many triplets. The Horns part (Hfe.) has a melodic line in the right hand and rests in the left hand. The Violin (Vl.), Viola (Vla.), and Violoncello (Vc.) parts have rests in measures 47 and 48, and a single note in measure 49, followed by rests in measures 50 and 51.

52

Ch. Pein - te d'oi - seaux vol - ti - geant, tu met-

Fl. *8^{va}* *pp*

Hfe.

Vl. arco

Vla. *mf*

Vc.

The musical score is written for six parts: Chorus (Ch.), Flute (Fl.), Harp (Hfe.), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score covers measures 52 to 57. The Chorus part has lyrics: 'Pein - te d'oi - seaux vol - ti - geant, tu met-'. The Flute part features a melodic line with triplets and an 8va marking. The Harp part provides harmonic support with chords and single notes. The Violin, Viola, and Violoncello parts are mostly silent, with the Viola and Violoncello playing a single note in measure 57. The score is in a key with three flats and common time.

58

rall. **Tempo I.**

Ch. tras aux han-ches fi - nes ta cein - tu - re Et ta mu-le dans l'é-tri - er d'ar- gent.

Fl.

Hfe.

p

rall. **Tempo I.**

Vl.

Vla.

p

Vc.

arco

67

Ch. *p* *cresc.* *3*

Et ber-cée au pas tran- quil - le de ton â - ne, Comme u-ne rei - ne d'O-ri

Fl.

Hfe. *p*

Vl. *arco* *p*

Vla. *p*

Vc. *p*

30

87

Ch. **rall.** **Tempo I.**

t'ai - - - - - me.

Fl.

Hfe.

p

Vl. **rall.** **Tempo I.**

Vla.

Vc. *p*

95

Ch.

Fl.

Hfe.

Vl.

Vla.

Vc.

pp

pp

The musical score for measures 95-100 is written for six parts: Chorus (Ch.), Flute (Fl.), Harp (Hfe.), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measures 95-99 are mostly rests for the vocal and woodwind parts, while the harp and cello play. In measure 100, the harp has a final chord and the cello has a final note. The score ends with a double bar line and the time signature 3/4.

1 **Très lent** ♩ = 46

Ch. *p* U-ne

Fl. *p* 7 9

Hfe. *p*

Très lent ♩ = 46

Vl. 7 9

Vla. 7 9

Vc. 7 9

8

Ch. ro - se s'ef - feuille au ver - ger: U - ne chan - son de flû - te s'e loigne a - dou

Fl. 7 9

Hfe.

Vl.

Vla.

Vc.

The musical score is for page 33, measures 8 through 14. The vocal line (Ch.) begins in measure 8 with the lyrics "ro - se s'ef - feuille au ver - ger:". The melody is in a minor key, with a key signature of one flat. The flute (Fl.) part features two trills, marked with 7 and 9. The high flute (Hfe.) part has a single note in measure 10. The violin (Vl.), viola (Vla.), and cello (Vc.) parts are mostly silent, with some activity in the high flute and cello in measure 10.

15

Ch. *espress.* *p subito* **poco rall.** **a Tempo**

cie - e; U-ne chan-sonmeurt Dans le soir lé ger; L'a-mour aus - si.

Fl. *espress.* *pp subito* *sempre p* 7

Hfe. *pp*

Vl. **poco rall.** **a Tempo** *p* *pp subito*

Vla. *p* *pp subito*

Vc. *p* *pp subito*

15

Ch. *espress.* *p subito* **poco rall.** **a Tempo**

cie - e; U-ne chan-sonmeurt Dans le soir lé ger; L'a-mour aus - si.

Fl. *espress.* *pp subito* *sempre p* 7

Hfe. *pp*

Vl. **poco rall.** **a Tempo** *p* *pp subito*

Vla. *p* *pp subito*

Vc. *p* *pp subito*

22

Ch. *più forte* *3* *dim.*

Rien sans dou-te ne de-meu - re: Tou-te chose est brè- ve, — L'a-mour aus

Fl. 9

Hfe. *poco sf*

Vl. *poco sf*

Vla. *poco sf*

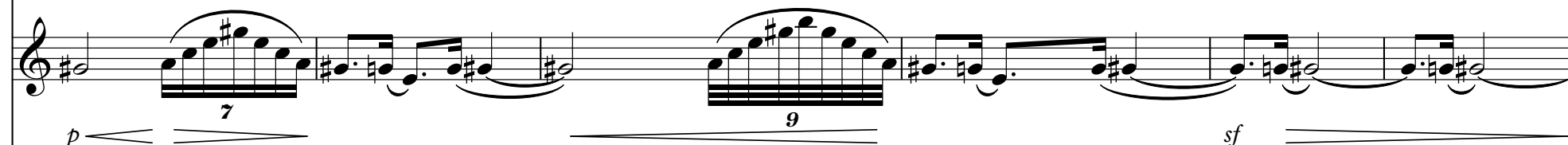
Vc. *poco sf*

29 **Plus animé****rall.**

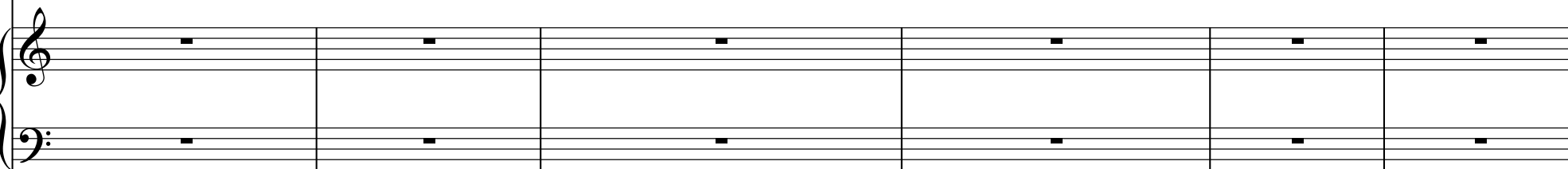
Ch.



Fl.



Hfe.



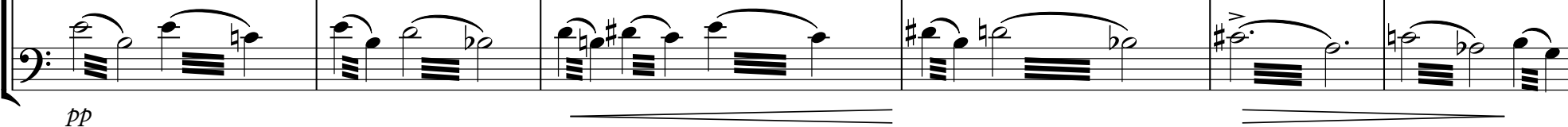
Vl.



Vla.



Vc.



35 **a Tempo** suivez **a Tempo**

Ch. Et rien, hé-las! ne de - meu - re Que le sou - ci...

Fl. *p* *p* *pp* 7

Hfe. *pp*

Vl. **a Tempo** **a Tempo**

Vla. *p* *p*

Vc. *p* *p*

38

42

Ch. *pp* suivez
Que — le sou - ci!

Fl. *sempre dim.*

Hfe. *ppp*

Vl. *3/4*

Vla. *3/4*

Vc. *3/4*

1 Assez vite ♩ = 126

Ch. *f* Je suis fou de la fil-le du roi de Chi - ne *p* Com-me le beau Ca-ma-ral - za-man;

Fl. *f* *mf*

Hfe. *sec* *f* près de la table *mf* *p*

Assez vite ♩ = 126

Vl. *pizz.* *f* *mf* *p*

Vla. *pizz.* *f* *mf* *p*

Vc. *pizz.* *f* *mf* *p*

7 *f* *3* *3* *espress.*

Ch. Je suis fou de la fil-le du roi de Chi - ne Et dans mon rêve en - sor-ce-leur, je m'i-ma

Fl. *f* *p subito* *3* *3* *3*

Hfe. *f* *p*

Vl. *f* *p subito*

Vla. *f* *p*

Vc. *f*

Measure 40: Chorus (Ch.) has a 7-measure rest, then a triplet of eighth notes (F#, C#, G#) marked *f*. Flute (Fl.) has a triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Harp (Hfe.) has a triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Violin (Vl.) has a triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Viola (Vla.) has a triplet of eighth notes (F#, C#, G#) marked *f*. Violoncello (Vc.) has a triplet of eighth notes (F#, C#, G#) marked *f*.

Measure 41: Chorus (Ch.) continues with the lyrics 'de la fil-le du roi de Chi - ne'. Flute (Fl.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Harp (Hfe.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Violin (Vl.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Viola (Vla.) continues with the triplet of eighth notes (F#, C#, G#) marked *f*. Violoncello (Vc.) continues with the triplet of eighth notes (F#, C#, G#) marked *f*.

Measure 42: Chorus (Ch.) continues with the lyrics 'Et dans mon rêve en - sor-ce-leur,'. Flute (Fl.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Harp (Hfe.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Violin (Vl.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Viola (Vla.) continues with the triplet of eighth notes (F#, C#, G#) marked *f*. Violoncello (Vc.) continues with the triplet of eighth notes (F#, C#, G#) marked *f*.

Measure 43: Chorus (Ch.) continues with the lyrics 'je m'i-ma'. Flute (Fl.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Harp (Hfe.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Violin (Vl.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Viola (Vla.) continues with the triplet of eighth notes (F#, C#, G#) marked *f*. Violoncello (Vc.) continues with the triplet of eighth notes (F#, C#, G#) marked *f*.

Measure 44: Chorus (Ch.) continues with the lyrics 'je m'i-ma'. Flute (Fl.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Harp (Hfe.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Violin (Vl.) continues with the triplet of eighth notes (F#, C#, G#) marked *f* and *p subito*. Viola (Vla.) continues with the triplet of eighth notes (F#, C#, G#) marked *f*. Violoncello (Vc.) continues with the triplet of eighth notes (F#, C#, G#) marked *f*.

12

Cédez un peu **a Tempo**

Ch. gi - ne E - tre son prin - ce char - mant.

Fl.

Hfe.

Vl.

Vla.

Vc.

Cédez un peu **a Tempo**

ff *ff* *ff*

3 3

16

Ch. *p* Je m'i - ma - gine ê - tre ce prin - ce de rê - - - - ve

Fl. *p*

Hfe. *p*

Vl. *p* arco

Vla. *p*

Vc. *p*

p

21

Ch. *très expressif*

Et je vou-drais é - cri-re com-me Li-Tai - Pé _____ Des vers ber - ceurs sur la

Fl.

Hfe.

Vl. pizz. arco

Vla. *p*

Vc. *p*

p

Ch.

Ch.

fleur de se lè - - vres Et sur le crois - sant de ses sour-cils cou -

F1.

A musical staff in treble clef with a key signature of four sharps (F#, C#, G#, D#). The staff contains five measures, each with a single eighth rest.

Hfe.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The melody is in the treble staff, and the bass line is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final quarter note. The bass line consists of a series of eighth and sixteenth notes, with a final quarter note. The score is divided into five measures, each containing a measure of the melody and a measure of the bass line. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass line is: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter).

V1.

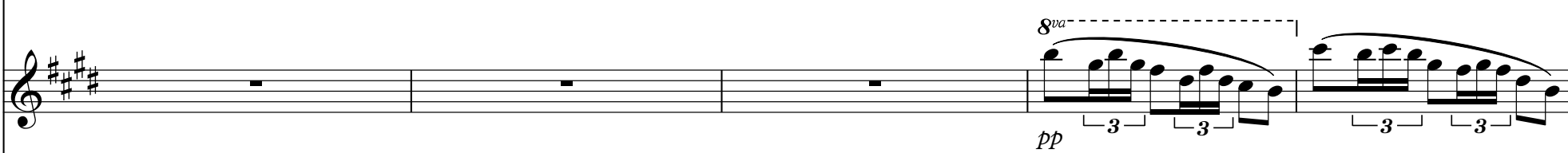
Vla.

Vc.

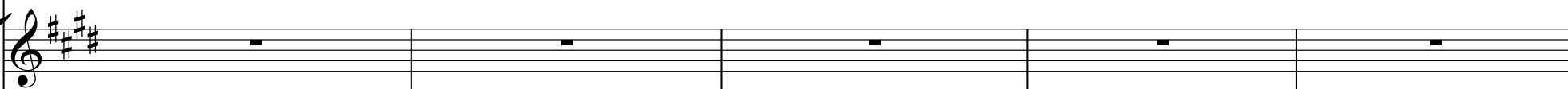
A musical staff with a bass clef and a key signature of three sharps (F#, C#, G#). The staff contains five measures, each with a single eighth rest.

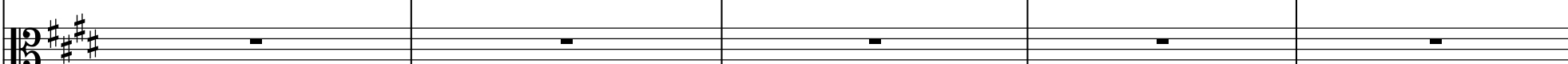
31

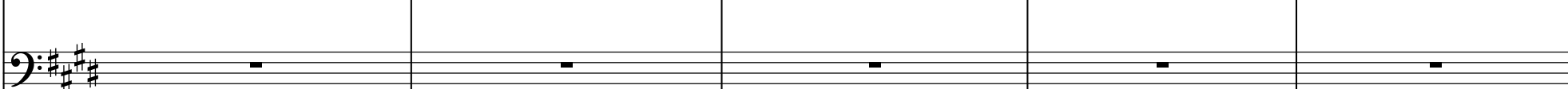
Ch.  pès Que l'art du pin-ceau sa - vant a - ché - ve.

Fl.  *pp* 8^{va}

Hfe.  *pp*

Vl. 

Vla. 

Vc. 

36 *très expressif*

Ch. Pour-tant, je sais bien que ses yeux i - ri - sés Ne me sou - ri-ront pas sans

Fl.

Hfe.

Vl. *p espress.*

Vla.

Vc.

41

Ch. *dou - te, Que ses lè-vres ne s'ou-vri-ront pas au bai - ser*

Fl.

Hfe.

Vl. *8va*

Vla. *arco*

Vc.

mf *sf* *p*

The musical score for page 47, measures 41-45, is written for a full orchestra and chorus. The key signature is three sharps (F#, C#, G#). The Chorus part (Ch.) has lyrics: 'dou - te, Que ses lè-vres ne s'ou-vri-ront pas au bai - ser'. The Flute (Fl.) part is silent. The Harp (Hfe.) part features a continuous arpeggiated pattern in the left hand and a melodic line in the right hand. The Violin (Vl.) part has an 8va marking and a melodic line. The Viola (Vla.) and Violoncello (Vc.) parts have a melodic line in the right hand. Dynamics include mf, sf, and p.

48

46

Ch.

Pour l'a-mou - reux qui pas - se sur la rou - te Sans bou -

Fl.

Hfe.

Vl.

Vla.

Vc.

pizz.

pizz.

suivez

Tempo I.

51

Ch. ton de cris - tal a bri - ser. Mais mal-gré tout, mon

Fl. *pp* 3 3 3 3

Hfe.

Vl. **Tempo I.**

Vla. *pp*

Vc. pizz. *pp*

Detailed description of the musical score: The score is for measures 51 to 55. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The tempo is marked 'Tempo I.' at measures 51 and 54. The vocal line (Ch.) starts with 'ton de cris - tal a bri - ser.' and continues with 'Mais mal-gré tout, mon'. The instrumental parts include a flute (Fl.) with triplets, a harp (Hfe.) with arpeggiated chords, a violin (Vl.) with eighth notes, a viola (Vla.) with eighth notes, and a cello (Vc.) with pizzicato eighth notes. Dynamics include 'pp' (pianissimo) for the flute, viola, and cello.

56

Ch. *rê-ve ja - mais ne se re - po - se De sui - vre le sil - la - ge de sa ju - pe*

Fl.

Hfe. *pp* *8va*

Vl. *pp*

Vla. *pp*

Vc. *pp*

The musical score for measures 56-59 is written for a vocal soloist and a chamber ensemble. The key signature is three sharps (F#, C#, G#). The vocal part (Ch.) begins with a triplet of eighth notes (F#, G#, A) followed by a quarter note (B), then another triplet (C#, D, E) followed by a quarter note (F#), and continues with a melodic line. The lyrics are "rê-ve ja - mais ne se re - po - se De sui - vre le sil - la - ge de sa ju - pe". The flute (Fl.) part has a triplet of eighth notes (F#, G#, A) followed by a quarter note (B). The high flute (Hfe.) part has a melody marked *8va* starting in measure 57. The violin (Vl.), viola (Vla.), and cello (Vc.) parts all play a rhythmic pattern of eighth notes in *pp* dynamics.

60

Ch. clo - - se; Et, triste, il se meur - trit de jou - er sans ces - se

Fl. *p* 3 3 3 3 3

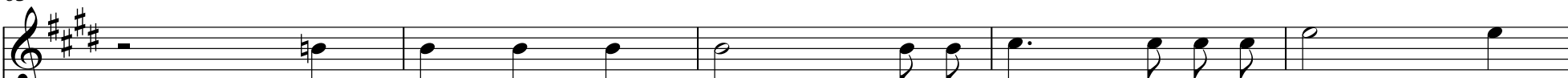
Hfe.

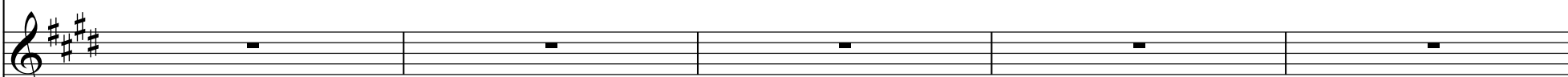
Vl. arco *p*

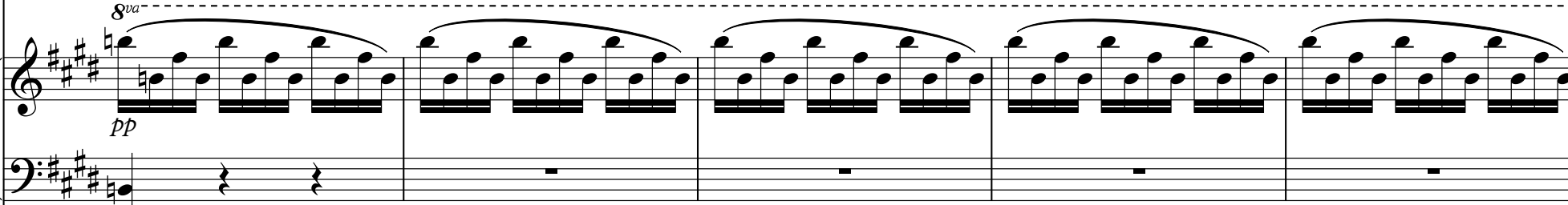
Vla. arco *p*

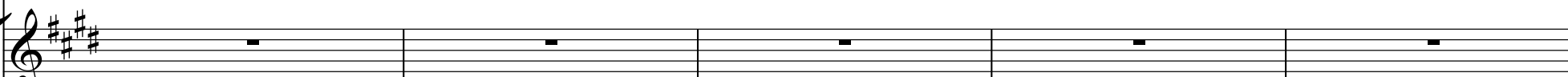
Vc. arco *p*

65

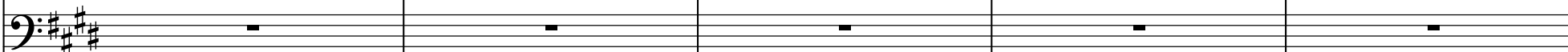
Ch.  Au - tour de sa robe o - do - ran - te de prin - ces - se,

Fl. 

Hfe.  *pp* *8va*

Vl. 

Vla.  *pp*

Vc. 

70

Ch. *suivez*
dim. *p ad lib.*

Comme un pa - pil - lon gri - sé près d'u - ne ro

Fl.

Hfe. *pp*

Vl.

Vla. *pp*

Vc.

53

54

76

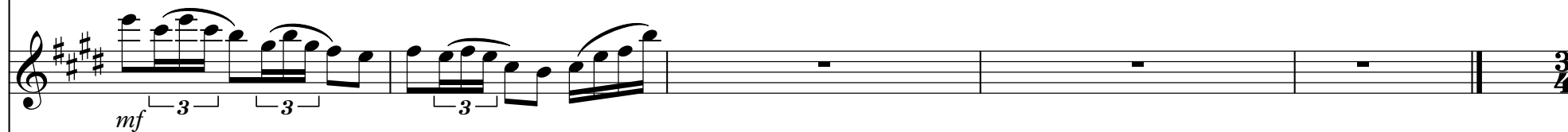
Tempo I.

Ch.

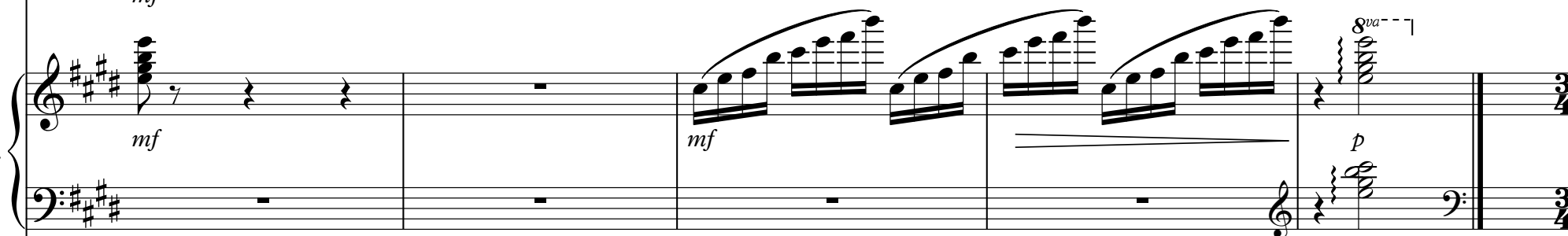


se.

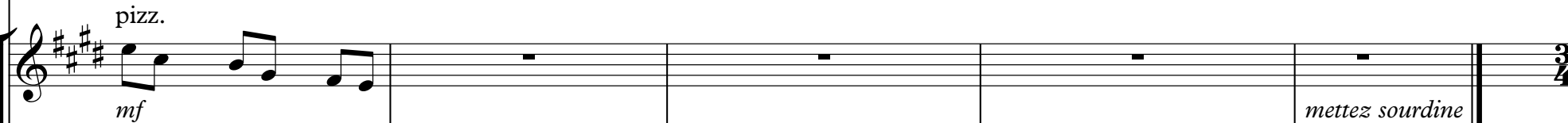
Fl.



Hfe.

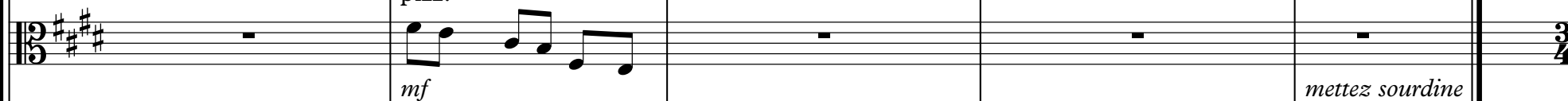
**Tempo I.**

Vl.



pizz.

Vla.



pizz.

Vc.



mettez sourdine

1 **Lent** ♩ = 63

Ch.

Fl.

Hfe.

p

Lent ♩ = 63

Vl.

arco avec sourdine

p très doux et monotone

Vla.

arco avec sourdine

pp

Vc.

arco avec sourdine

pp

5

Ch.

Fl.

Hfe.

Vl.

Vla.

Vc.

p

pp

Sur l'eau musi ea - le qui

Detailed description of the musical score: The score is for measures 56 to 60. The Chorus part (Ch.) has a 5-measure rest in measure 56. In measure 57, it begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. In measure 58, it continues with a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. In measure 59, it has a quarter note D4, a quarter note C4, and a quarter note B3. In measure 60, it has a quarter note A3, a quarter note G3, and a quarter note F3. The Flute (Fl.) part has a 5-measure rest in measure 56. The Horns/Fanfare (Hfe.) part has a 5-measure rest in measure 56. The Violin (Vl.) part has a melodic line starting in measure 57. The Viola (Vla.) part has a sustained note in measure 56, followed by a moving line in measure 57. The Violoncello (Vc.) part has a sustained note in measure 56, followed by a moving line in measure 57. The dynamics include piano (p) and pianissimo (pp). The lyrics 'Sur l'eau musi ea - le qui' are under the Chorus part in measure 59.

10

Ch. *poco cresc.* *dim.* *espress.*

pas - se U ne ro - - se se berce au cour - ant du flot, U ne

Fl.

Hfe.

Vl. *très doux* *p*

Vla. *p*

Vc. *p*

14

Ch. ro - se que j'ai je - tée de ma ter ras - se Sur l'eau. Sur

Fl. *p*

Hfe. *p*

Vl. *p*

Vla. *p*

Vc. *p*

19

Ch. *mf* 3

l'eau du fleu -ve qui coule et court Mon a mou reux chan te dans son ba

Fl.

Hfe.

Vl.

Vla.

Vc.

The musical score is written for a vocal soloist and a chamber ensemble. The vocal part (Ch.) begins at measure 19 and continues through measure 59. The instrumental parts include Flute (Fl.), Horn in F (Hfe.), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal melody is characterized by a series of eighth and sixteenth notes, with triplets and a crescendo leading to the end of the phrase. The instrumental parts provide a rich harmonic texture, with the strings and woodwinds playing sustained notes and rhythmic patterns.

23

Ch. *p* *p*

teau U - ne chan son mé lan eo - li - que d'a - mour, Sur l'eau.

Fl. *pp*

Hfe.

Vl. *pp*

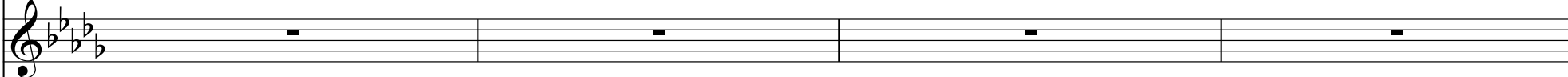
Vla.

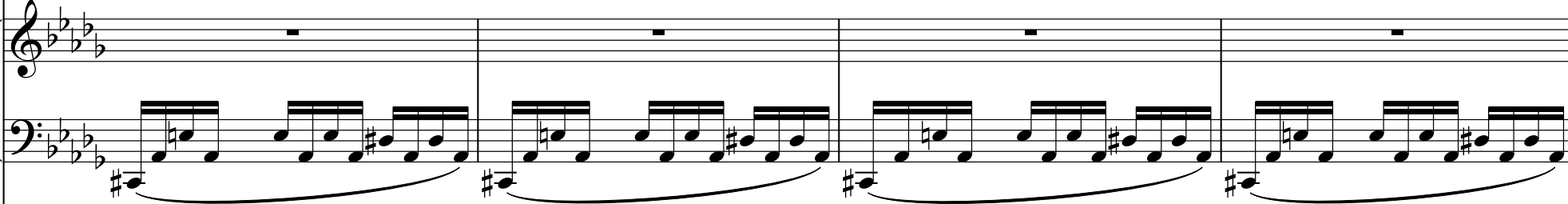
Vc.

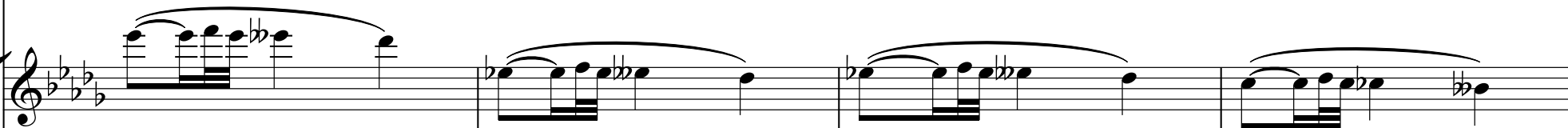
The musical score is written for six parts: Chorus (Ch.), Flute (Fl.), Harp (Hfe.), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The Chorus part has lyrics: 'teau U - ne chan son mé lan eo - li - que d'a - mour, Sur l'eau.' The Flute part has a 'pp' dynamic marking. The Harp part has a 'pp' dynamic marking. The Violin part has a 'pp' dynamic marking. The Viola and Violoncello parts are marked with 'pp'.

28

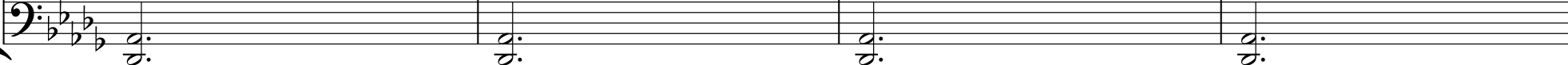
Ch.  The Chorus part begins with a whole note rest, followed by a half note rest, and then a quarter note G4. This is followed by a triplet of eighth notes: F#4, E4, and D4. The melody continues with a half note C#4, a quarter note B3, and a half note A3. The final measure contains a half note G3 and a half note F#3, both tied to the next measure.

Fl.  The Flute part consists of four whole note rests across the four measures.

Hfe.  The Harp part features a continuous eighth-note accompaniment in the right hand, starting on G3 and ascending to D4. The left hand plays a series of chords, primarily triads, moving in a descending pattern from G3 to F#3.

Vl.  The Violin part begins with a half note G4, followed by a half note F#4, and then a half note E4. The melody continues with a half note D4, a half note C#4, and a half note B3. The final measure contains a half note A3 and a half note G3, both tied to the next measure.

Vla.  The Viola part consists of four half notes: G3, F#3, E3, and D3, each tied to the next measure.

Vc.  The Violoncello part consists of four half notes: G2, F#2, E2, and D2, each tied to the next measure.

Sur l'eau qui em porte au loin ma pei - - ne

32

Ch. *espress.* *p*

Il n'y a plus d'au tre ba -teau Qu'un fin crois sant de Lu - -

Fl.

Hfe.

Vl.

Vla.

Vc.

36

Ch. ne qui re - mue à pei - - ne Sur l'eau

Fl. *comme un écho*
pp

Hfe. *pp*

Vl. *pp*

Vla. *pp*

Vc. *pp*

[illegible]

VI. La barbe blanche

1 **Modéré** ♩ = 88

Ch. *f* J'ai des ro-ses d'O-ri-ent

Fl. *mf* *p*

Hfe. *mf* *legato* *p* *f arpeg.*

Modéré ♩ = 88

Vi. *otez sourd.* *mf* *p*

Vla. *otez sourd.* *mf* *p*

Vc. *otez sourd.* *mf* *p*

8

Ch. *p espress.* *mf*

Que J'ai cueil-les aux haies des prai - ri - es En sou - ri - ant. Mais sans dou - te j'au

Fl. *p*

Hfe. *p* *mf*

Vl. *p*

Vla. *p*

Vc. *p*

14

Ch. *p* **rall.** **a Tempo**

rai tou-jours aux doigts La tra-ce des é-pi-nes d'au-tre - fois. Quand el-les se-ront flé - tri - - - es.

Fl. *p*

Hfe. *pp* *p* *legato*

Vl. **rall.** **a Tempo**

Vla. *p*

Vc. *p*

68

20

Ch.

Fl.

Hfe.

Vl.

Vla.

Vc.

f

pp

f

pp

pp

pp

Je sais des chan-sons d'En-gad-di Que je fre-don-ne par les rou - tes

27 *espress.*

Ch. *mf* *p*

Pour la Dou-ce qui m'a plu, _____ Mais sans dou-te Je sau-rai tou-jours les airs de ja-dis Quand

Fl. *pp*

Hfe. *pp* *mf*

Vl. *p*

Vla. *p* *pp*

Vc. *p* *pp*

34 **rall.** **a Tempo**

Ch. *el-le ne m'ai-me-ra plus.* *mf* *J'ai la bar-be*

Fl. *pp* *pp*

Hfe. *p* *pp* *legato* *3* *pp* *mf*

Vl. **rall.** **a Tempo** *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

41 **poco rall.** **a Tempo**

Ch. blon - de Comme un men-diant de Tri-po - li, Qui por-te ses ro-man-cés par le mon - - - de,

Fl. *pp*

Hfe. *pp*

Vl. **poco rall.** **a Tempo** *pp*

Vla. *pp*

Vc. *pp*

Detailed description: This is a page of a musical score, page 71. It contains six staves. The top staff is for the Chorus (Ch.), with lyrics in French. The second staff is for the Flute (Fl.), showing a melodic line starting in measure 45. The third staff is for the Harp (Hfe.), showing a sustained chord in measure 45. The bottom three staves are for the strings: Violin (Vl.), Viola (Vla.), and Violoncello (Vc.), all showing a melodic line starting in measure 45. The tempo markings 'poco rall.' and 'a Tempo' are placed above the Chorus and string parts. The dynamics 'pp' (pianissimo) are marked for the Flute, Harp, and the lower strings.

47

Ch. *p*

Mais peut - ê - tre qu'aux mi-gnon-nes ron - des Où les el - fes et les fil-let-tes se pen - chent A-vec les

Fl.

Hfe. *pp* *très doux*

Vl. *pizz.* *pp* *très doux*

Vla. *pizz.* *pp* *très doux*

Vc.

Detailed description: This is a musical score for measures 47 through 51. The vocal part (Ch.) is in treble clef with a key signature of one sharp (F#). It begins with a rest, followed by a half note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, B4). The lyrics are: 'Mais peut - ê - tre qu'aux mi-gnon-nes ron - des Où les el - fes et les fil-let-tes se pen - chent A-vec les'. The flute part (Fl.) is in treble clef with a key signature of one sharp and contains five whole rests. The harp part (Hfe.) consists of a grand staff (treble and bass clefs) with a key signature of one sharp. The treble staff has a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a half note G4, and then a triplet of eighth notes (F#4, E4, D4) in the second measure. The bass staff contains five whole rests. The violin (Vl.) and viola (Vla.) parts are in treble and alto clefs respectively, with a key signature of one sharp. Both are marked 'pizz.' and 'très doux'. The violin part has a half note G4 in the first measure, followed by a half note A4, and then a half note B4. The viola part has a half note G4 in the first measure, followed by a half note A4, and then a half note B4. The cello part (Vc.) is in bass clef with a key signature of one sharp and contains five whole rests.

52

Ch. fons et les lo - re - lys, Ou di-ra tou-jours mes vi-ro-lais jo-lis Quand j'au-rai la bar-be blan - che

Fl.

Hfe. *f* *sff*

Vl. *pizz.* *p*

Detailed description of the musical score: The score is for measures 52 to 57. The Chorus (Ch.) part is in treble clef with a key signature of one sharp (F#). The lyrics are: 'fons et les lo - re - lys, Ou di-ra tou-jours mes vi-ro-lais jo-lis Quand j'au-rai la bar-be blan - che'. The Flute (Fl.) part is in treble clef and is mostly silent. The Harp (Hfe.) part consists of two staves. The right hand plays triplets of eighth notes in measures 52 and 53, then chords in measures 54-57. The left hand is mostly silent. Dynamics include *f* and *sff*. The Violin (Vl.) part is in treble clef and is mostly silent. The Viola (Vla.) part is in bass clef and is mostly silent. The Violoncello (Vc.) part is in bass clef and has a *pizz.* marking in measure 53. Dynamics include *p*.

58 **rall.** **Tempo I.** **rall.**

Ch. *p*
Com - me de lis.

Fl. *pp* *p*

Hfe. *pp* *legato* *p* *pp*

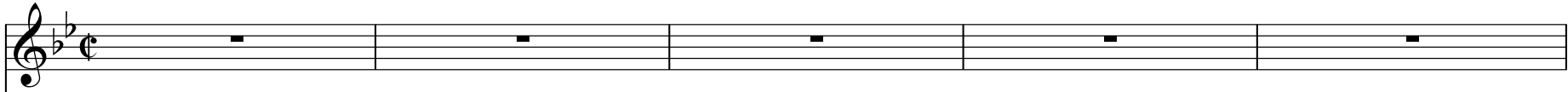
Vl. arco **rall.** **Tempo I.** **rall.**
p *pp*

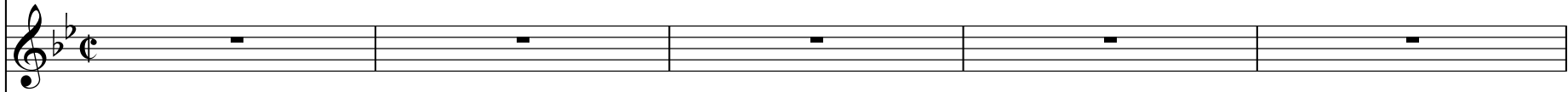
Vla. arco
p *pp*

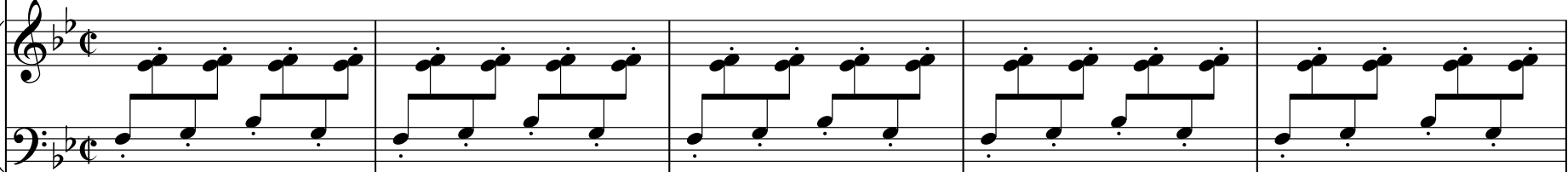
Vc. arco
p *pp*

VII. La bourse d'or

1 **Assez vite** ♩ = 80

Ch. 

Fl. 

Hfe. 

Assez vite ♩ = 80

Vi. 

Vla. 

Vc. 

mf

76

6

Ch. *mf*
Der - riè - re le treil - la - ge de ta croi

Fl.

Hfe.

p

Vl.

Vla.

Vc. *p*

Detailed description of the musical score: The score is for measures 76 to 80. Measure 76: Chorus has a 6-measure rest. Flute and Viola have rests. Horns/Fifes play eighth notes. Violin plays a melodic line. Violoncello plays a bass line. Measure 77: Chorus has a rest. Flute and Viola have rests. Horns/Fifes continue the eighth-note pattern. Violin has a slur. Violoncello continues the bass line. Measure 78: Chorus has a rest. Flute and Viola have rests. Horns/Fifes continue the eighth-note pattern. Violin has a slur. Violoncello continues the bass line. Measure 79: Chorus has a rest. Flute and Viola have rests. Horns/Fifes continue the eighth-note pattern. Violin has a slur. Violoncello continues the bass line. Measure 80: Chorus has a rest. Flute and Viola have rests. Horns/Fifes continue the eighth-note pattern. Violin has a slur. Violoncello continues the bass line. Dynamics: *mf* for Chorus, *p* for Horns/Fifes and Violoncello.

11

Ch. *p*

sée A ro-sa-ce d'O-ri-ent Je t'ai vue oc - cu - pée à bro - der — une é - tof - fe De

Fl.

Hfe.

Vl.

Vla.

Vc.

17

Ch. *f* *espress.*

soie et de ve-lours. Mais tu es par-tie e ri - ant Quand j'ai vou - lu, comme Ha - fiz, te

Fl.

Hfe.

sf *p* *poco sf*

Vl.

Vla. *pizz.* *sf* *p*

Vc.

23

Ch. *cresc.*

Fl.

Hfe. *poco sf* *poco sf* *poco sf* *cresc.*

Vl.

Vla. *cresc.*

Vc. *cresc.*

dire en len - tes stro - phes Com-bien mon âme é - tait mar -

80

29

Ch. *f* *dim.* *p*

ty - ri - sée D'a - mour.

Fl.

Hfe. *f* *dim. molto* *mf*

Vl. *mf*

Vla.

Vc. *f* *dim. molto* *mf*

Detailed description: This is a page of a musical score, page 80, measures 29-33. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes parts for Chorus (Ch.), Flute (Fl.), Horns (Hfe.), Violin (Vl.), Viola (Vla.), and Cello (Vc.). The Chorus part has lyrics 'ty - ri - sée D'a - mour.' and dynamic markings *f*, *dim.*, and *p*. The Flute part is mostly silent. The Horns part has dynamic markings *f*, *dim. molto*, and *mf*. The Violin part has a dynamic marking *mf*. The Viola part is mostly silent. The Cello part has dynamic markings *f*, *dim. molto*, and *mf*.

34

Ch. *p* *cresc.*
Der - riè - re le treil - la - ge de ta croi

Fl.

Hfe. *p* *poco cresc.*

Vl. *p* *poco cresc.*

Vla.

Vc. *p* *poco cresc.*

39

Ch. *p* *poco cresc.* *sf*

sée, Pe-ti - te ché - ri - e Je t'ai vue oc - cu - pée à bro - der — une é - tof - fe

Fl.

Hfe.

p *poco cresc.* *poco sf*

Vl.

Vla.

Vc. *p* *poco cresc.* *poco sf*

Detailed description: This is a page of a musical score, page 82, starting at measure 39. The score is for a vocal ensemble and instrumental accompaniment. The vocal parts are Chorus (Ch.) and Voice (Vc.). The instrumental parts are Flute (Fl.), Harp (Hfe.), Violin (Vl.), and Viola (Vla.). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The vocal line (Ch.) has lyrics in French: 'sée, Pe-ti - te ché - ri - e Je t'ai vue oc - cu - pée à bro - der — une é - tof - fe'. The dynamics for the vocal parts are *p* (piano) at measure 39, *poco cresc.* (poco crescendo) at measure 40, and *sf* (sforzando) at measure 41. The harp (Hfe.) part has dynamics *p* at measure 39, *poco cresc.* at measure 40, and *poco sf* at measure 41. The violin (Vl.) and viola (Vla.) parts are mostly rests. The voice (Vc.) part has dynamics *p* at measure 39, *poco cresc.* at measure 40, and *poco sf* at measure 41.

45

Ch. *pp* *cresc.* *molto espress.*

Et tu as un in - stant le - vé de ta bri - de - ri - e Tes yeux longs

Fl.

Hfe. *pp* *cresc.* *mf*

Vl.

Vla.

Vc. *pp* *cresc.* *mf*

The musical score is for page 83, measures 45 to 50. It features five staves: Chorus (Ch.), Flute (Fl.), Harp (Hfe.), Violin (Vl.), and Viola (Vla.). The Chorus part has lyrics in French: "Et tu as un in - stant le - vé de ta bri - de - ri - e Tes yeux longs". The Harp and Cello (Vc.) parts have dynamic markings: *pp* (pianissimo), *cresc.* (crescendo), and *mf* (mezzo-forte). The Violin and Viola parts are marked with rests. The score is in 3/4 time and B-flat major.

84

cédez un peu

a Tempo

51

Ch. *et* ve - lou - tés, *mf* Quand je t'ai dit comme Ha - fiz, *f* en sa -

Fl.

Hfe.

Vl.

Vla.

Vc. *p* *p* *f*

Detailed description: This is a page of a musical score, page 84. It contains five staves. The first staff is for the vocal part (Ch.), with lyrics in French: "et ve - lou - tés, Quand je t'ai dit comme Ha - fiz, en sa -". The vocal line starts with a mezzo-forte (mf) dynamic and ends with a forte (f) dynamic, marked with a triplet. The second staff is for the flute (Fl.), which is mostly silent with some rests. The third staff is for the harp (Hfe.), which plays a continuous arpeggiated pattern. The fourth staff is for the violin (Vl.), which is also mostly silent. The fifth staff is for the cello (Vc.), which plays a steady eighth-note pattern, starting at a piano (p) dynamic and increasing to a forte (f) dynamic by the end of the page.

56

Ch. *p espress.*

van - tes stro - - phes. Com-bien mon âme é - tait gri - sée

Fl.

Hfe.

dim. *p*

Vl.

Vla.

Vc. *p*

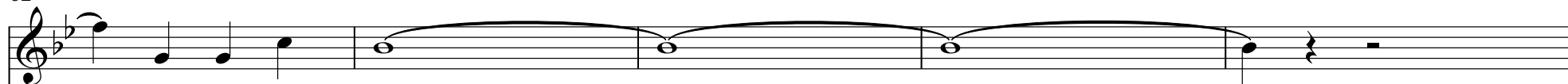
86

rall.

a Tempo

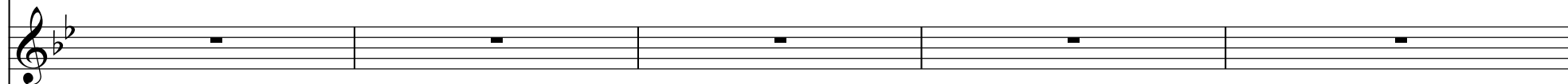
62

Ch.

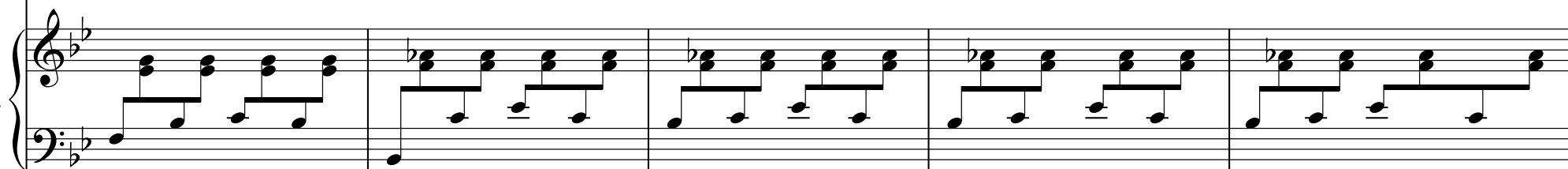


— De ta beau - té —

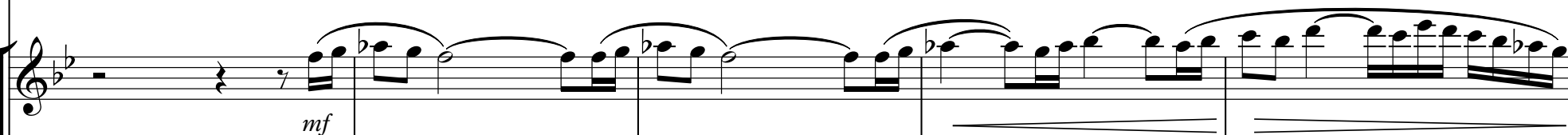
Fl.



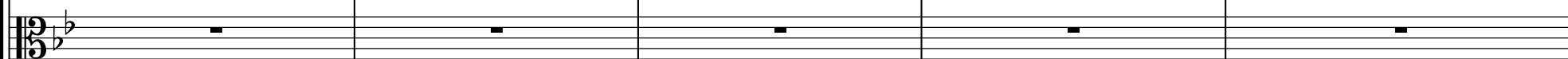
Hfe.



Vl.

*mf*

Vla.



Vc.

*mf*

67

Ch. *mf* Mais quand du de-hors Je suis en-tré tout à comp, *p* Et que j'ai mis ma bour - se

Fl.

Hfe.

Vl. *f* *mf* *p*

Vla.

Vc.

Detailed description of the musical score: The score is for measures 67 to 71. The Chorus part (Ch.) is in treble clef with a key signature of two flats (B-flat major). It starts with a mezzo-forte (*mf*) dynamic and has the lyrics 'Mais quand du de-hors Je suis en-tré tout à comp,'. It then transitions to a piano (*p*) dynamic with the lyrics 'Et que j'ai mis ma bour - se'. The Flute (Fl.) part is in treble clef and is mostly silent. The Horns (Hfe.) part consists of two staves (treble and bass) with a key signature of two flats. The Violin (Vl.) part is in treble clef and features a melodic line with dynamics *f*, *mf*, and *p*. The Viola (Vla.) part is in alto clef and is mostly silent. The Cello (Vc.) part is in bass clef and provides a harmonic foundation with sustained notes.

72

Ch. *pressez et augmentez jusqu'à la fin*

d'or Dans ta main frê - le, Tu n'as pas at-ten - du mes pa - ro - les d'a - mour

Fl.

Hfe.

Vl.

Vla.

Vc.

78

Ch. *f*

Pour quit - ter ta bro - de - rie de ve - lours Et tu as vi - te je - té tes bras

Fl.

Hfe.

Vl.

Vla.

Vc.

84

Ch. *sempre cresc.* *ff*

fins a mon cou Pour me don - ner la ro - se pein - te de tes

Fl.

Hfe.

sempre cresc.

Vl.

sempre cresc.

Vla.

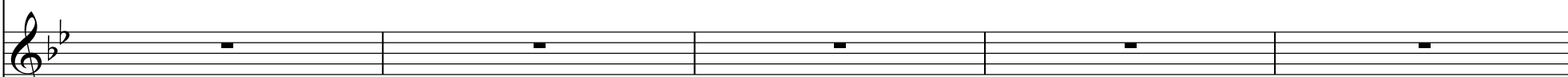
Vc.

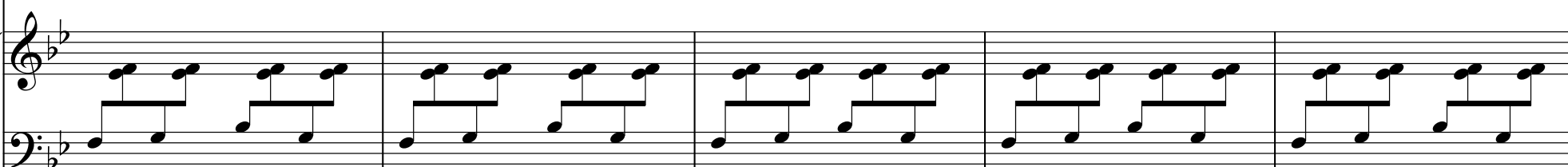
sempre cresc.

Detailed description of the musical score: The score is for measures 84 to 89. The Chorus part (Ch.) is in the treble clef, key of B-flat major, and 4/4 time. It starts with a half note 'fins', followed by a quarter note 'a', a quarter note 'mon', and a dotted half note 'cou'. There is a measure rest, then a quarter note 'Pour', a quarter note 'me', a quarter note 'don', and a half note 'ner'. This is followed by a measure rest, then a half note 'la', a half note 'ro', a quarter note 'se', a half note 'pein', a measure rest, then a half note 'te', a half note 'de', and a half note 'tes'. The Flute part (Fl.) is in the treble clef and contains six measures of whole rests. The Harp part (Hfe.) is in grand staff (treble and bass clefs) and contains six measures of arpeggiated chords. The Violin part (Vl.) is in the treble clef and contains six measures. Measures 84-85 have whole rests. Measure 86 has a quarter rest followed by an eighth rest, then a beamed eighth and sixteenth note pair. Measures 87-88 have whole rests. Measure 89 has a quarter rest followed by an eighth rest, then a beamed eighth and sixteenth note pair. The Viola part (Vla.) is in the bass clef and contains six measures of whole rests. The Violoncello part (Vc.) is in the bass clef and contains six measures of chords. Measures 84-85 have chords of two notes. Measures 86-89 have chords of three notes. The score is marked with 'sempre cresc.' and 'ff'.

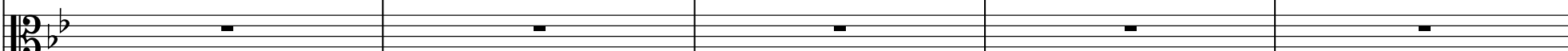
90 *Très vite*

Ch.  *lè - - - - - vres.*

Fl. 

Hfe. 

Vl.  *ff* *8va*

Vla. 

Vc. 

92

95

Ch.

Fl.

Hfe.

Vl.

Vla.

Vc.

Musical score for measures 92-95, featuring Chorus (Ch.), Flute (Fl.), Harp (Hfe.), Violin (Vl.), Viola (Vla.), and Cello (Vc.). The score is written in G minor (three flats) and 4/4 time.

Chorus (Ch.): Measures 92-95 are marked with a whole rest, indicating a silent chorus.

Flute (Fl.): Measures 92-95 are marked with a whole rest, indicating a silent flute.

Harp (Hfe.): Measures 92-95 feature a continuous arpeggiated figure in both hands, consisting of eighth notes.

Violin (Vl.): Measures 92-95 feature a melodic line in the right hand, starting with a grace note (8) and a slur over measures 92-94, followed by a whole note in measure 95. A dashed line indicates a continuation of the melodic line.

Viola (Vla.): Measures 92-95 are marked with a whole rest, indicating a silent viola.

Cello (Vc.): Measures 92-95 feature a bass line in the left hand, consisting of eighth notes.

98

Ch.

Fl.

Hfe.

sempre ff

ff

Vl.

ff

Vla.

ff

Vc.

ff

arco

ff

arco

ff

VIII. L'Oubli

Assez lent ♩ = 56

1

p *très doux* *espress.*

Ch. Mets ta main fi - ne sur mon é-pau - le O__ mon a - mi - e.__

p *très doux* *p*

Hfe. *p*

Assez lent ♩ = 56

Vl. *p*

Vla. *p* *très doux* *p*

Vc. *p*

7 *cresc. poco* *p sub.* *p* *a Tempo* 95

Ch. La dou-ceur de ce soir gar-de l'o-deur des ro - ses; Mets ta main fi - ne sur mon é-pau - le:

Fl. *très expressif* *cresc. poco* *p sub.* *pp* *p*

Hfe. *p legato* *pp*

Vl. *cresc. poco* *p sub.* *pp* *p*

Vla. *cresc. poco* *p sub.* *pp* *p*

Vc. *cresc. poco* *p sub.* *pp* *p*

Detailed description of the musical score: The score is for a vocal and instrumental ensemble. It is in G major (one sharp) and consists of five measures. The vocal part (Ch.) has lyrics in French. The instrumental parts include Flute (Fl.), Horns (Hfe.), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked 'a Tempo' at the beginning of the fifth measure. Dynamics include crescendo (cresc. poco), piano (p), piano fortissimo (pp), and piano subitum (p sub.). The flute part is marked 'très expressif'.

12 *molto espress.* *mf*

Ch. Tou-te dou- leur_ est_ en_dor- mi e. Ou-bli-ons no-tre pei - ne,

Fl. *poco più f e animato* *mf*

Hfe. *poco più f e animato* *mf*

Vl. *poco più f e animato* *mf*

Vla. *poco più f e animato* *mf*

Vc. *poco più f e animato* *mf*

18

Ch. *f* *p espress.* 3

Ma_ toute ai - mé - e; — Que no-tre der-niè - re nuit soit par-fu - mé - e D'un res - te d'o deur de ver-vei - ne,

Fl. *p* *cresc.*

Hfe. *f* *p*

Vl. *f* *p* *cresc.*

Vla. *f* *p* *cresc.*

Vc. *f* *p* *cresc.*

24

Ch. *cresc.* *pp sub.*

D'un res - te de rê - ve et de ro - ses de mai. Ou-bli-ons que

Fl. *pp sub.* *très doux* *p*

Hfe. *pp legato* *8va*

Vl. *pp sub.* *pp très doux* *p*

Vla. *pp sub.* *pp très doux* *p*

Vc. *pp sub.* *pp très doux* *p*

30

Ch. *cresc.* *sf*

notre a-mour se meurt. Fer - me les yeux; De main la tombe en - fin se-ra no-tre de - meu - re;

Fl. *cresc.* *sf*

Hfe.

Vl. *cresc.* *sf*

Vla. *cresc.* *sf*

Vc. *cresc.*

36

Ch. *p* Ou bli-ons jus' que là que notre a-mour se meurt; *p* L'ou - bli est bien, *espress.* La mort est *3*

Fl. *p* *très doux*

Hfe. *p* *très doux*

Vl. *p* *très doux*

Vla. *p* *très doux*

Vc. *p* *très doux*

a Tempo

101

41

Ch. *mieux.*

Fl.

Hfe. *p*

Vl. *p*

Vla. *p*

Vc. *p*