

YVAIN, LE CHEVALIER LION
Oratorio épique pour chœur, orchestre, 3 solistes et récitant

Livret de Marc Ronvaux,
d'après le roman de Chrétien de Troyes

Eric BETTENS

♩ = 60

Hautbois

Clarinette en sib

Timbales

Grosse caisse

Violon 1

Violon 2

Altos

Violoncelles

Contrebasses

II

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa

Trb. B.

Timb.

Gr. C.

V. 1

V. 2

A.

Vc.

C. B.

19 $\text{♩} = 136$

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa.

Timb.

Gr. C.

V. 1

V. 2

A.

Vc.

C. B.

pp *f* *pp* *mf* *f*

31

Picc.

Fl.

Htb.

C. fa.

Trp. do.

Timb.

V. 1

V. 2

A.

Vc.

f *f* *f* *f*

39

Picc.

Htb.

C. fa

Trp. do

Timb.

V. 1

V. 2

A.

Vc.

C. B.

pizz.

p subito

pizz.

p subito

p subito

pizz.

p subito

pizz.

p subito

p subito

p subito

49

Fl.

Cl.

C. fa

Timb.

V. 1

V. 2

A.

Vc.

C. B.

mf *leggero*

p

p

59

Picc.

Fl.

Htb.

Cl.

C. fa

Trp. do

Timb.

V. 1

V. 2

A.

Vc.

C. B.

musical score for measures 59-65. The score includes parts for Piccolo, Flute, Horn, Clarinet, Cello/Double Bass, Trumpet, Timpani, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#). The music features various melodic lines and rests, with dynamic markings like 'f' and 'arco'.



66

Picc.

Fl.

Htb.

Cl.

Cl. B.

Bsn.

Timb.

V. 1

V. 2

Vc.

C. B.

musical score for measures 66-72. The score continues with the same instruments as the previous system. The key signature remains one sharp (F#). The music features various melodic lines and rests, with dynamic markings like 'f' and 'arco'.

74 $\text{♩} = \text{♩}$

Picc. $\text{♩} = \text{♩}$

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa

Trp. do

Timb.

V. 1 $\text{♩} = \text{♩}$

V. 2

A. arco

Vc.

C. B.

93

Picc.

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa.

Trp. do.

Timb.

Ai.

Tamb.

V. 1

V. 2

A.

Vc.

C. B.

p

mf

f

p

mf

p

mf

f

p

mf

pizz.

arco

mf

pizz.

arco

mf

pizz.

arco

mf

f

p

mf

f

p

mf

119

Htb.

Cl.

Timb.

Ai.

Cymb.

Tamb.

V. 1

V. 2

A.

Vc.

C. B.

arco

arco

pizz.

pizz.

pizz.

127

Htb.

Cl.

Timb.

Ai.

Cymb.

Tamb.

V. 1

V. 2

A.

Vc.

C. B.

Musical score for measures 127-133. The score includes parts for Htb., Cl., Timb., Ai., Cymb., Tamb., V. 1, V. 2, A., Vc., and C. B. A large red 'DRAFT' watermark is diagonally across the page.

134

Fl.

Htb.

Cl.

Cl. B.

C. fa

Timb.

Ai.

Cymb.

Tamb.

V. 1

V. 2

A.

Vc.

C. B.

arco

arco

Musical score for measures 134-140. The score includes parts for Fl., Htb., Cl., Cl. B., C. fa, Timb., Ai., Cymb., Tamb., V. 1, V. 2, A., Vc., and C. B. A large red 'DRAFT' watermark is diagonally across the page.

142

Picc. *f*

Fl. *f*

Htb. *f*

Cl. *f*

Cl. B. *f*

Bsn. *f*

C. fa. *f*

Trp. do *f*

Timb. *f*

Tamb. *f*

V. 1 *mf* arco

V. 2 *mf* arco

A. *mf* arco

Vc. *f*

C. B. *f*

143

144

145

151 $\text{♩} = \text{♩}$

Picc.

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa

Trp. do

Timb.

Tamb.

V. 1

V. 2

A.

Vc.

C. B.

159 un peu plus lent ($\text{♩} = 132$)

Fl.

Htb.

Cl.

Bsn.

C. fa

V. 1 un peu plus lent ($\text{♩} = 132$)

V. 2

A.

Vc.

C. B.

172

Fl.

Htb.

Cl.

Bsn.

C. fa

V. 1

V. 2

A.

Vc.

182

A tempo

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa

Trp. do

Timb.

Tamb.

V. 1

V. 2

A.

Vc.

C. B.

Tamb. de basque

pizz.

193

Picc.

Fl.

Hrb.

Cl.

Cl. B.

Bsn.

C. fa

Trp. do

Timb.

Tamb.

V. 1

V. 2

A.

Vc.

C. B.

205

Picc. *tr*

Fl. *Flutter* *tr* *Flutter*

Htb.

Cl.

Cl. B.

Bsn. *tr*

C. fa. *mute* *sf*

C. fa. *mute* *sf*

Trp. do

Trb. *mute* *sf*

Trb. B. *mute* *sf*

Timb.

Gong

Tamb.

V. 1 *sf*

V. 2 *sf*

A. *sf*

Vc. *sf*

C. B. *sf*

215 (tr)

Picc.

Fl.

Cl. B.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

V. 1

V. 2

A.

Vc.

C. B.

226

Fl.

Bsn.

C. fa

C. fa

Trb.

Trb. B.

Timb.

Cymb.

V. 1

V. 2

A.

Vc.

C. B.

guerrier

f

guerrier

f

guerrier

f

guerrier

f

open

f

à 2

236

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Gr. C.

Cymb.

Cymb.

V. 1

V. 2

A.

Vc.

247

Picc.

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Gr. C.

Cymb.

Cymb.

Gong

V. 1

V. 2

A.

Vc.

C. B.

arco

255

Picc.

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Cymb.

Gong

V. 1

V. 2

A.

Vc.

C. B.

The musical score for page 18, measures 255-264, is presented in a standard orchestral format. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for the following instruments: Piccolo (Picc.), Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Bassoon (Bsn.), Contrabassoon (C. fa), Trumpet (Trp. do), Trombone (Trb.), Timpani (Timb.), Cymbal (Cymb.), Gong, Violin (V. 1), Viola (V. 2), and Cello (C. B.). The Piccolo part begins with a trill on the first measure. The Flute part has a melodic line with some grace notes. The Horn part plays a rhythmic pattern of eighth notes. The Clarinet part has a melodic line with some grace notes. The Bassoon part plays a rhythmic pattern of eighth notes. The Contrabassoon part plays a melodic line with some grace notes. The Trumpet part plays a rhythmic pattern of eighth notes. The Trombone part plays a rhythmic pattern of eighth notes. The Timpani part plays a rhythmic pattern of eighth notes. The Cymbal part plays a rhythmic pattern of eighth notes. The Gong part plays a rhythmic pattern of eighth notes. The Violin part plays a melodic line with some grace notes. The Viola part plays a melodic line with some grace notes. The Cello part plays a rhythmic pattern of eighth notes. A large red 'DRAFT' watermark is diagonally across the page.

263

Picc. *f*

Fl. *f*

Htb. *f*

Cl. *f*

Cl. B. *f*

Bsn. *f*

C. fa

C. fa

Trp. do *f*

Trb. *mf*

Trb. B. *mf*

Timb. *mf*

C. Cl. *mf*

V. 1 *f*

V. 2 *f*

A. *f*

Vc. *f*

C. B. *f*

271

Picc.

Fl.

Hrb.

Cl.

Cl. B.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

V. 1

V. 2

A.

Vc.

C. B.

This musical score page contains measures 271 through 276. The instrumentation includes Piccolo, Flute, Horn, Clarinet, Clarinet Bass, Bassoon, Contrabassoon, Trumpet D, Trombone, Trombone Bass, Timpani, Cymbal, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in G major (one sharp) and 4/4 time. A large red 'DRAFT' watermark is oriented diagonally across the page. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The cymbal part features a rhythmic pattern of eighth and sixteenth notes.

278

Picc.

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

V. 1

V. 2

A.

Vc.

C. B.

The musical score for measures 278-281 is written for a large orchestra. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system includes parts for Piccolo, Flute, Horn, Clarinet, Bassoon, Trumpet, Trombone, and Timpani. The second system includes parts for Cymbal, Violin 1, Violin 2, Viola, Cello, and Double Bass. A large red 'DRAFT' watermark is diagonally across the page.

287 **Meno mosso**

Fl. *mf*

Htb. *mf*

Cl.

Bsn. *mf*

V. 1 *mf*

V. 2 *mf*

A. *mf*

Vc. *mf*

C. B. *mf*

295 **rit.**

Fl.

Htb.

Cl.

Bsn.

C. fa.

Timb.

V. 1 **rit.**

V. 2

A.

Vc.

C. B. pizz.

304 $\text{♩} = 84$

Timb.

Tamb.

A.

As or eil le vient la pa ro le Au ssi com me li vens qui vol

C. B.

308

Timb.

Tamb.

S.

As or eil le vient la pa ro le Au ssi com me li vens qui vol

A.

As or eil le vient la pa ro le Au ssi com me li vens qui vol

T.

As or eil vient la pa ro le Au ssi com li vens qui vol

B.

As or eil vient la pa ro le Au ssi com li vens qui vol

V. 1

V. 2

A.

Vc.

C. B.

312

Timb.

Tamb.

A.

Et qui or me vau dra en ten dre Cuer et or eil les me doit rendre

Vc.

C. B.

316

Picc.

Fl.

Htb.

Cl.

Bsn.

Timb.

Tamb.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

Et qui or me vau dra en ten dre Cuer et or eil les me doit rendre Car ne veut pas ser vir de son ge Ne de fable ne

Et qui or me vau dra en ten dre Cuer et or eil les me doit rendre Car ne veut pas ser vir de son ge Ne de fable ne

Et qui or vau dra en ten dre Cuer et or eil les me doit rendre Car ne veut pas ser vir de son ge Ne de fable ne

Et qui or vau dra en ten dre Cuer et or eil les me doit rendre Car ne veut pas ser vir de son ge Ne de fable ne

323

Picc.

Fl.

Htb.

Cl.

Bsn.

Timb.

Ai.

Tamb.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

de men songe Car ne veut pas ser vir de son ge Ne de fable ne de men songe

de men songe Car ne veut pas ser vir de son ge Ne de fable ne de men songe

de men songe Car ne veut pas ser vir de son ge Ne de fable ne de men songe

de men songe Car ne veut pas ser vir de son ge Ne de fable ne de men songe

330 $\text{♩} = 72$

C. fa

Trp. do

Hr.

V. 1

V. 2

A.

Vc.

pp

pp

mf

mf

mf

mf

339

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Perc.

Ai.

Cymb.

Hr.

V. 1

V. 2

A.

Vc.

C. B.

p

p

mf

pp

pp

pp

pp

mp pizz

pp

347

Fl.

Htb.

Cl.

Bsn.

Ai.

Hp.

V. 1

V. 2

A.

Vc.

C. B.

350

Picc.

Fl.

Htb.

Cl.

Bsn.

Ai.

Hp.

V. 1

V. 2

A.

Vc.

C. B.

357

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Hp.

V. 1

V. 2

A.

Vc.

C. B.

360

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

Hp.

V. 1

V. 2

A.

Vc.

C. B.

364

Picc.

Fl.

Htb.

Cl.

Bsn.

Timb.

Hp.

V. 1

V. 2

A.

Vc.

C. B.

$\text{♩} = 172$

mf

$\text{♩} = 172$

pizz. Bartok

fff Bartok

fff

369

Fl. *f*

Htb.

Cl. *f*

Bsn. *f*

C. fa *f* *gliss.* *gliss.*

Trb.

Trb. B.

Timb. *ff* *mp*

Cymb. cymbale frottée

V. 1 *f*

V. 2 *f*

A. *f*

Vc.

C. B.

374

Picc. *f*

Fl. *f*

Htb. *f*

Cl. *f*

Bsn. *f*

C. fa *f*

Trp. do *f*

Trb. *f*

Trb. B. *f*

Timb. *mp* *sf mp*

Cymb.

V. 1

V. 2

A. *f*

Vc. *f* arco spicatto

C. B. *f* arco

378

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa. *gliss.*

C. fa.

Trp. do *flater.*

Trb.

Trb. B.

Timb.

Cymb.

V. 1

V. 2

A.

Vc. *arco spicatto*

C. B.

The musical score for measures 378-380 features a variety of instruments. The Piccolo and Flute parts have rests in measures 378 and 379, with the Flute entering in measure 380. The Horns play sustained notes with slurs. The Clarinet and Bassoon have active melodic lines. The C. fa. parts include glissando markings. The Trp. do part has flatter markings. The Trb. and Trb. B. parts have sustained notes. The Timb. part has a short melodic line. The Cymb. part has a short melodic line. The V. 1 and V. 2 parts have active melodic lines. The A. part has a sustained note. The Vc. part has an arco spicatto marking. The C. B. part has a sustained note.

381

Picc.

Fl.

Hrb.

Cl.

Bsn.

Trb.

Trb. B.

Timb.

Cymb.

V. 1

V. 2

A.

Vc.

C. B.

sf mp

384

Picc.

Fl.

Hrb.

Cl.

C. fa

Trp. do

Timb.

Cymb.

V. 1

V. 2

A.

Vc.

C. B.

mp

f

388

Picc.

Fl.

Cl.

C. fa

Trp. do

Timb.

Cymb.

V. 1

V. 2

A.

Vc.

C. B.

mp

392

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Cymb.

Gong

Hp.

V. 1

V. 2

A.

Vc.

C. B.

The musical score for page 36, measures 392-394, features a variety of instruments. The Piccolo (Picc.) plays a melodic line with triplets. The Flute (Fl.) and Horn (Htb.) parts are similar, featuring a melodic line with a descending interval. The Clarinet (Cl.) and Bassoon (Bsn.) parts are similar, featuring a melodic line with a descending interval. The C. fa, Trp. do, and Trb. parts are similar, featuring a melodic line with a descending interval. The Trb. B. part is a simple melodic line. The Timb. part is a simple melodic line. The C. Cl., Cymb., and Gong parts are simple melodic lines. The Hp. part is a simple melodic line. The V. 1, V. 2, A., Vc., and C. B. parts are simple melodic lines. A large red 'SPECIMEN' watermark is diagonally across the page.

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Perc.

Ai.

Cymb.

Gong

Hp.

V. 1

V. 2

A.

Vc.

C. B.

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left include Fl. (Flute), Htb. (Horn), Cl. (Clarinet), Bsn. (Bassoon), C. fa (C. Flute), Trp. do (Trumpet), Timb. (Timpani), Perc. (Percussion), Ai. (A. Horn), V. 1 (Violin), V. 2 (Violin), A. (Viola), Vc. (Violoncello), C. B. (C. Bass), Picc. (Piccolo), and strings (V. 1, V. 2, Vc., C. B.). The score includes dynamic markings such as *sf* (sforzando) and *p* (piano), and a large red watermark "STUDIO" is overlaid diagonally across the page. The page number 400 is visible at the top left, and the tempo marking "♩=132" is present near the bottom left.

417

Fl.

Hrb.

V. 1

V. 2

A.

Vc.

C. B.

arco

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[illegible]

441

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Perc.

Cymb.

Hp.

V. 1

V. 2

A.

Vc.

C. B.

The musical score for page 41, measures 441-445, is presented in a standard orchestral layout. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes parts for the following instruments: Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bsn.), C. fa, Trp. do, Trb., Trb. B., Perc., Cymb., Hp., V. 1, V. 2, A., Vc., and C. B. The Flute part begins with a measure rest, followed by a melodic line with triplets and a trill. The Horn part features a long, sustained note. The Clarinet and Bassoon parts have a similar melodic line. The C. fa part has a sustained note. The Trp. do part has a melodic line. The Trb. and Trb. B. parts have a sustained note. The Perc. and Cymb. parts have a simple rhythmic pattern. The Hp. part has a complex, fast-moving melodic line. The V. 1 and V. 2 parts have a sustained note. The A. part has a sustained note. The Vc. part has a melodic line. The C. B. part has a simple rhythmic pattern. A large red 'DRAFT' watermark is diagonally across the page.

447

Picc.

Fl.

Htb.

Cl.

Bsn.

Trp. do

Hp.

V. 1

V. 2

A.

Vc.

C. B.



453

Picc.

Fl.

Htb.

Cl.

Bsn.

Trp. do

Hp.

V. 1

V. 2

A.

Vc.

458 $\text{♩} = 80$

S. Et tres tuit li oi sel chan toient Si que tres

A. Et tres tuit et tres tuit li oi sel chan toient Si que tres

T. Et tres tuit li oi sel chan toient si que

B. Et tres tuit li oi sel chan toient Si que tres

467

S. tuit s'entr a ccor_ doivent Mais di vers chans chan toient cha cuns mais di vers chans chan toient cha cuns

A. tuit s'entr a ccor_ doivent Mais di vers chans chan toient cha cuns mais di vers chans chan toient cha cuns

T. tres tuit s'en 'tr a ccor_ doivent Mais di vers chans chan toient cha cuns mais di vers chans chan toient cha cuns

B. tuit s'en 'tr a ccor_ doivent Mais di vers chans chan toient cha cuns mais di vers chans chan toient cha cuns

472

S. Mais di vers chans chan toient cha cuns mais di vers chans chan toient cha cuns C'on_ ques che que can toient li li uns

A. Mais di vers chans chan toient cha cuns mais di vers chans chan toient cha cuns Con_ ques che que can toient li uns

T. Mais di vers chans chan toient cha cuns mais di vers chans chan toient cha cuns Con_ ques che que can toient li li uns

B. Mais di vers chans chan toient cha cuns mais di vers chans chan toient cha cuns Con_ ques che que can toient

478

S. A l'au tre can ter n'i o i A l'autre can

A. A l'au tre can ter A l'au tre can ter

T. A l'au tre can ter

B. A l'au tre can ter

483

S. ter n'i o i De lor joie me res jo i

A. n'i o i De lor joie me res jo i

T. n'i o i De lor joie me res jo i

B. n'i o i De lor joie me res jo i

489 $\text{♩} = 128$

V. 1 *mf*

V. 2 *mf*

A. *mf*
pizz.

Vc. *mf*
pizz.

C. B. *mf*

497

V. 1

V. 2

A. arco

Vc. pizz.

C. B.

506

Picc. *mf*

Fl. *mf*

Htb. *mf*

Cl. *mf*

Bsn. *mf*

V. 1

V. 2

A. arco

Vc. arco

C. B.

515

Picc. *f*

Fl. *f*

Htb. *mf*

Cl. *mf*

Bsn. *mf*

C. fa *f*

C. fa *f*

Trp. do *f*

Trb. *f*

Trb. B. *f*

C. Cl. *f*

V. 1 *f*

V. 2 *f*

A. *f* *mf*

Vc. *f* *mf*

C. B. *f* *mf*

524

Picc. *f*

Fl. *f*

Htb. *f*

Cl. *mf*

Bsn. *mf*

C. fa *f*

C. fa *f*

Trp. do *f*

Trb. *f*

Trb. B. *f*

C. Cl. *f*

T. *f*

V. 1 *f*

V. 2 *f*

A. *f*

Vc. *f* pizz. *mf* arco *mf* simile

C. B. *f*

Vous

535

T. *f*

V. 1 *f*

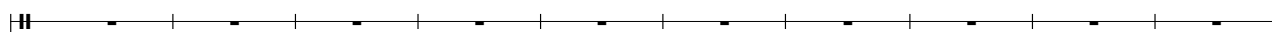
V. 2 *f*

A. *f*

Vc. *f*

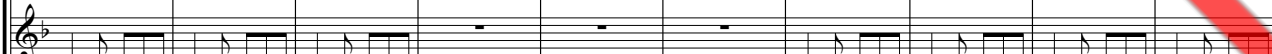
es tes mes cou sins ger mains

545

C. Cl. 

T. 

V. 1 

V. 2 

A. 

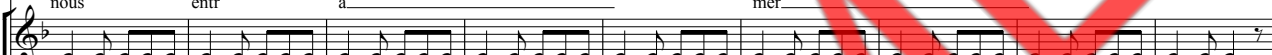
Vc. 

Si nous de vous.

555

C. Cl. 

T. 

V. 1 

V. 2 

A. 

Vc. 

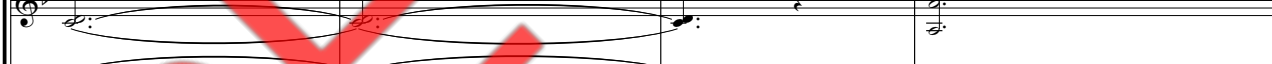
nous entr a mer.

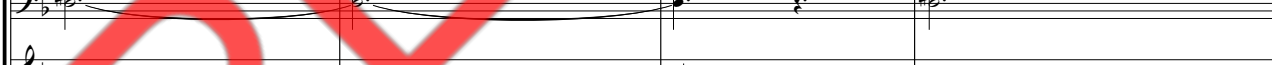
564

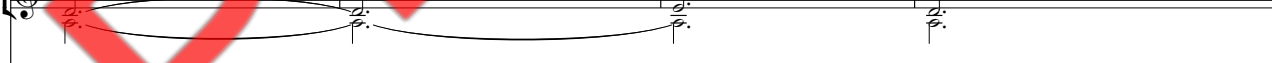
Fl. 

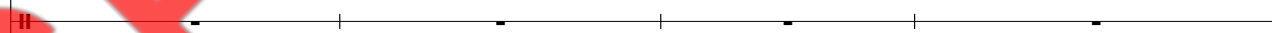
Htb. 

Bsn. 

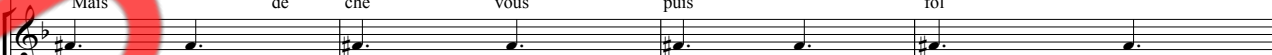
C. fa 

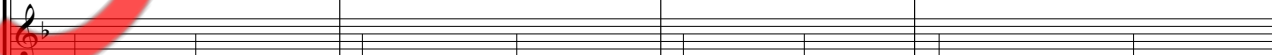
C. fa 

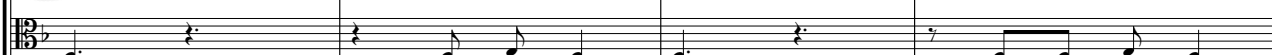
Trp. do 

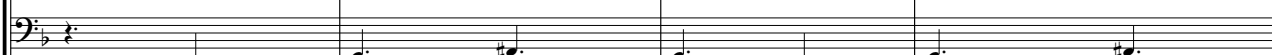
C. Cl. 

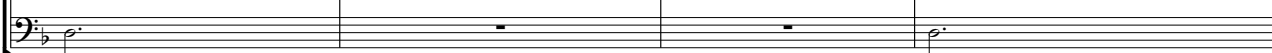
T. 

V. 1 

V. 2 

A. 

Vc. 

C. B. 

Mais de che vous puis fol

568

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

C. Cl.

T.

V. 1

V. 2

A.

Vc.

C. B.

arco

cla mer que vous le m'a vez tant che lé se je vous ay fo -ol

579

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

C. Cl.

T.

a pe lé Je vous pri qu'il ne vous en poist

V. 1

V. 2

A.

Vc.

C. B.

pizz.

609

Picc. *mf*

Fl. *mf*

Htb. *mf*

Cl. *mf*

Bsn. *mf*

C. fa. *f*

C. fa. *f* *mf* *f*

Trp. do *f* *mf* *f*

Trb. *f* *mf* *f*

Trb. B. *f* *f*

C. Cl. *f*

V. 1 *mf* *pizz* *arco* *f*

V. 2 *mf* *pizz* *arco* *f*

A. *mf* *pizz* *arco* *f* *mf* *f*

Vc. *mf* *pizz* *arco* *f* *mf* *f*

C. B. *mf* *f* *mf* *f*

618

Picc. *mf*

Fl. *mf*

Htb. *mf*

Cl. *mf*

Bsn. *mf*

C. fa *f*

C. fa *f*

Trp. do *f*

Trb. *f*

Trb. B. *f*

C. Cl. *f*

T. *f*

Car.

V. 1 *mf* pizz arco *f*

V. 2 *mf* pizz arco *f* *mf*

A. *mf* pizz arco *f* *mf*

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

C. B. *mf* *f*

629

T.  si je puis et il me e

V. 1 

V. 2 

A. 

Vc. 

639

T.  loist G'i rai

V. 1 

V. 2 

A. 

Vc. 

649

T.  vis tre hon te ven gier

V. 1 

V. 2 

A. 

Vc. 

667

Fl.

Hrb.

Cl.

Bsn.

Timb.

Tamb.

V. 1

V. 2

A.

Vc.

C. B.

667

668

669

670

674

Fl.

Hrb.

Cl.

Bsn.

Timb.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

Plus a pa role en plain pot En plain pot plus a pa

Plus a pa role en plain pot En plain pot plus a pa

684

Timb.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

Plus a pa roles Plus a pa roles en plain pot De vin qu'en un muy de cher voi se

Plus a pa roles Plus a pa roles en plain pot De vin qu'en un muy de cher voi se

role en plain pot Plus a pa roles en plain pot De vin qu'en un muy de cher voi se

role en plain pot Plus a pa roles en plain pot De vin qu'en un muy de cher voi se

694

C. fa

Trb.

Trb. B.

Timb.

S.

A.

T.

V. 1

V. 2

A.

Vc.

703

C. fa

Trb.

Trb. B.

Timb.

Tamb.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

ff

ff

ff

pizz.

Après men gi er A près men gier sans re mü er Veut chas cun

Après men gi er Veut chas cun

Sa la din tü er Veut Sa la din tü er

Sa la din tü er Veut Sa la din tü er

Veut Sa la din tü er

Veut Sa la din tü er

712

Fl.

Htb.

Cl.

Bsn.

C. fa.

C. fa.

Trp. do.

Timb.

Tamb.

S.

A.

T.

B.

V. 1.

V. 2.

A.

Vc.

C. B.

Plus a pa roles en plain pot De vin qu'en un muy de cher voi se A près

Plus a pa roles en plain pot De vin qu'en un muy de cher voi se A près

Plus a pa roles en plain pot De vin qu'en un muy de cher voi se A près

Plus a pa roles en plain pot De vin qu'en un muy de cher voi se A près

mf *ff* *mf* *mf* *ff* *mf* *mf* *arco* *mf*

719

Fl.

Htb.

Cl.

Bsn.

Timb.

Tamb.

S.

A.

T.

B.

V. 1

V. 2

A.

Vc.

C. B.

men gier sans re mü er Veut chas cun Sa la din tü er Veut chas cun Sa la din tü er

men gier sans re mü er Veut chas cun Sa la din tü er Veut chas cun Sa la din tü er

men gier sans re mü er Veut chas cun Sa la din tü er Veut chas cun Sa la din tü er

men gier sans re mü er Veut chas cun Sa la din tü er Veut chas cun Sa la din tü er

V. 1

V. 2

A.

Vc.

C. B.

Tableau II scène 1

Clarinette en si♭
 Basson
 Cor en fa
 Trompette en do
 Trombone
 Trombone basse
 Percussion
 Caisse claire
 Triangle
 Glockenspiel
 Violon 1
 Violon 2
 Altos
 Violoncelles

7

Picc.

Htb.

Cl.

Bsn.

C. fa.

Trp. do.

Trb.

Trb. B.

Perc.

C. Cl.

Ai.

Glock.

V. 1

V. 2

A.

Ve.

The musical score is for page 2 of a symphony. It features 15 staves for various instruments. The Piccolo (Picc.) has a melodic line starting in measure 7. The Horns (Htb.) and Bassoon (Bsn.) have supporting parts. The Clarinet (Cl.) plays a sustained note. The Trumpets (Trp. do.) and Trombones (Trb., Trb. B.) have sustained notes. The Percussion (Perc.) plays a rhythmic pattern of eighth notes. The Cymbals (C. Cl.) and Anvil (Ai.) have sustained notes. The Glockenspiel (Glock.) has a sustained note. The Violins (V. 1, V. 2) and Viola (A.) have sustained notes. The Cello/Double Bass (Ve.) has a sustained note. A large red 'SPECIMEN' watermark is diagonally across the page.

12

Picc.

Fl.

Hrb.

Bsn.

C. fa

Trb.

Trb. B.

Perc.

C. Cl.

Ai.

Glock.

V. 1

V. 2

A.

Ve.

17

Cl.

Trp. do

V. 1

V. 2

A.

Ve.

mf

p

21

Fl.

C. fa

C. fa

Trp. do

Timb.

V. 1

V. 2

A.

Ve.

C. B.

p

p

29

$\text{♩} = 160$

C. fa

C. fa

Trp. do

Timb.

Perc.

Gr. C.

V. 1

V. 2

A.

Ve.

C. B.

pp

pp

$\text{♩} = 160$

f

ff

ff

36

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

Perc.

Gr. C.

Cymb.

V. 1

V. 2

A.

Vc.

C. B.

mf

ff

ff

mf

40

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

Cymb.

Gong

V. 1

V. 2

A.

Vc.

C. B.

The musical score is for measures 40 through 43. It features a variety of instruments and voices. The Piccolo and Flute parts have complex, rapid passages in measures 40 and 41. The Horn, Clarinet, and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The C. fa, Trp. do, and Trb. parts have more melodic lines. The Timb., Cymb., and Gong parts provide rhythmic accents. The vocal parts (V. 1, V. 2, A., Vc., C. B.) have melodic lines with lyrics. The score is marked with a large red 'SAMPLE' watermark.



44

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

Cymb.

Gong

V. 1

V. 2

A.

Vc.

C. B.

47

Hrb.

Cl.

Timb.

C. Cl.

V. 2

A.

C. B.

50

Picc. *ff*

Fl.

Cl.

Bsn.

C. fa

C. fa *mf*

Trp. do *mf*

Timb.

C. Cl.

Cymb.

V. 1 *mf*

V. 2 *mf*

A. *ff*

Vc.

This musical score page contains measures 50 through 53. The instruments and their parts are as follows: Piccolo (Picc.) plays a melodic line with sixteenth-note patterns, marked *ff*. Flute (Fl.) has rests in measures 50 and 51, then enters in measure 52 with a sixteenth-note pattern. Clarinet (Cl.) plays a melodic line with eighth-note patterns, marked *ff*. Bassoon (Bsn.) plays a melodic line with eighth-note patterns. Cor Anglais (C. fa) plays a melodic line with eighth-note patterns. Cor Anglais (C. fa) plays a rhythmic pattern of eighth notes, marked *mf*. Trumpet D (Trp. do) plays a rhythmic pattern of eighth notes, marked *mf*. Timpani (Timb.) plays a rhythmic pattern of eighth notes. C. Clarinet (C. Cl.) plays a rhythmic pattern of eighth notes. Cymbal (Cymb.) plays a rhythmic pattern of eighth notes. Violin 1 (V. 1) plays a rhythmic pattern of eighth notes, marked *mf*. Violin 2 (V. 2) plays a rhythmic pattern of eighth notes, marked *mf*. Alto (A.) plays a melodic line with eighth-note patterns, marked *ff*. Viola (Vc.) plays a melodic line with eighth-note patterns.

58

Picc. *6* *6* *6* *6*

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Gr. C.

Cymb.

Gong

V. 1

V. 2

A.

Vc.

C. B.

p

p

p

dim.

pp

pp

pp

p

62

Picc. *mf*

Fl.

Hrb.

Cl.

Bsn.

C. fa *p*

C. fa *p*

Trp. do

Timb.

Cymb.

Gong

V. 1

V. 2

A.

Vc.

C. B.

67

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa. *pp*

C. fa. *pp*

Trp. do

Timb.

V. 1

V. 2

A.

Vc.

C. B.

73 $\text{♩} = 126$

Picc.

Fl. *mf*

Htb.

Ai.

Hp.

V. 1 *p*

V. 2 *p*

Vc.

C. B.

Musical score for measures 87-90. The score includes parts for Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp. do), Trombone (Trb.), Baritone (Trb. B.), Timpani (Timb.), Percussion (Perc.), Harp (Hp.), Violin I (V. 1), Violin II (V. 2), Alto (A.), and Cello/Bass (C. B.). The key signature has two flats (B-flat and E-flat). Measure 87 starts with a treble clef and a key signature change to two flats. Measures 88-90 continue with various instrumental entries and sustained notes. Dynamics include *f*, *mf*, and *f*. A large red watermark "SAMPLE" is overlaid diagonally across the page.

91

Bsn.

Trp. do

Trb.

Trb. B.

Timb.

Perc.

V. 1

V. 2

A.

Vc.

C. B.

95

C. fa

Trp. do

Trb.

Trb. B.

Timb.

Perc.

C. Cl.

Encl.

V. 1

V. 2

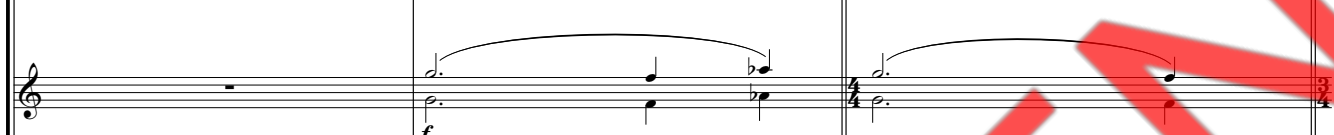
A.

Vc.

98

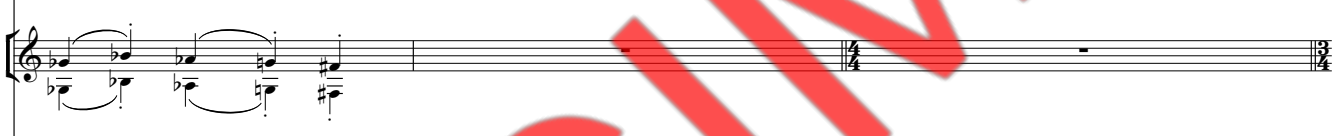
Picc. 

Fl. 

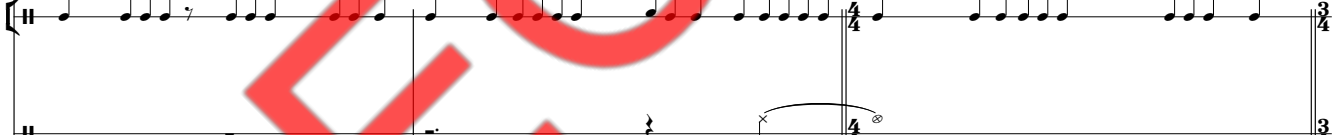
Htb. 

Cl. 

Bsn. 

C. fa 

Timb. 

C. Cl. 

Cymb. 

Encl. 

V. 1 

V. 2 

A. 

Ve. 



101

Fl.

Cl.

Bsn.

Timb.

C. Cl.

Gr. C.

Cymb.

Encl.

V. 1

V. 2

A.

Vc.

C. B.

mf

105

Bsn.

C. fa

C. fa

Trp. do

Trb.

Vc.

C. B.

fp

ff

flatterzung

flater

flaterzung

3

108

Fl. *mf*

Hrb. *mf*

Cl. *mf*

Bsn. *mf*

V. 1 *mf*

V. 2

A.

==

112

Fl.

Hrb.

Cl.

Bsn.

Gr. C.

Cymb.

V. 1

V. 2

A.

Ve.

114

Picc. 

Fl. 

Hrb. 

Cl. 

Bsn. 

Timb. 

Gr. C. 

Cymb. 

V. 1 

V. 2 

A. 

Vc. 

C. B. 

mf

pp

f

117

Timb. 

Gr. C. 

Cymb. 

Gong 

Encl. 

V. 1 

V. 2 

A. 

Vc. 

mf

mf

mf

mf

126

C. fa

Trb.

Trb. B.

Gong

Encl.

V. 1

V. 2

A.

Vc.

C. B.

Measures 126-129. The score includes parts for C. fa, Trb., Trb. B., Gong, Encl., V. 1, V. 2, A., Vc., and C. B. A large red watermark 'STUDIO' is overlaid diagonally across the page.

130

C. fa

Trb.

Trb. B.

V. 1

V. 2

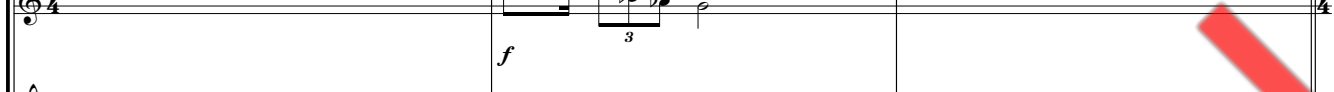
A.

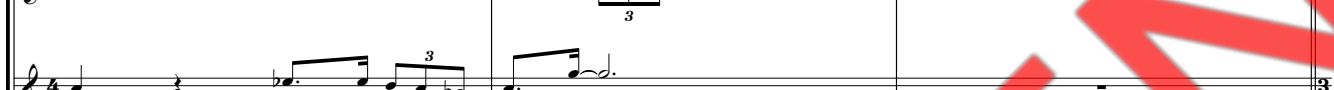
Vc.

C. B.

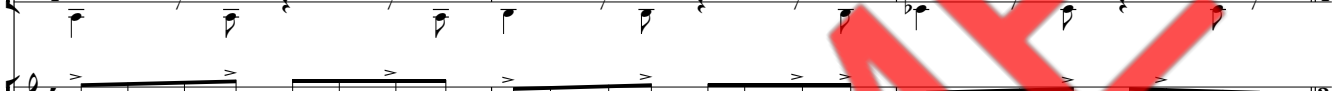
Measures 130-133. The score includes parts for C. fa, Trb., Trb. B., V. 1, V. 2, A., Vc., and C. B. A large red watermark 'STUDIO' is overlaid diagonally across the page.

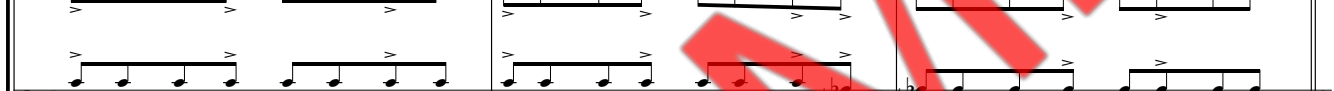
138

Picc.   

Fl.   

Hrb.   

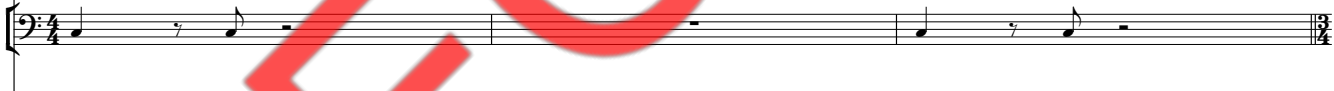
Cl.   

Bsn.   

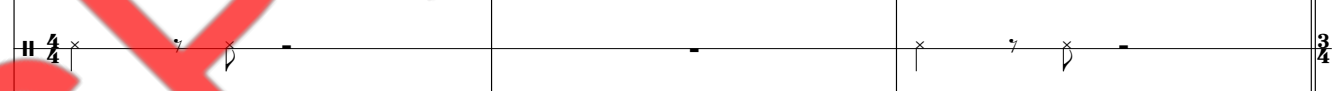
C. fa   

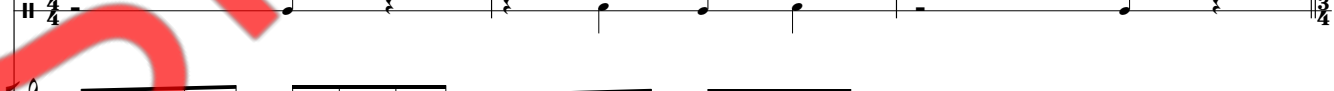
C. fa   

Trp. do   

Trb.   

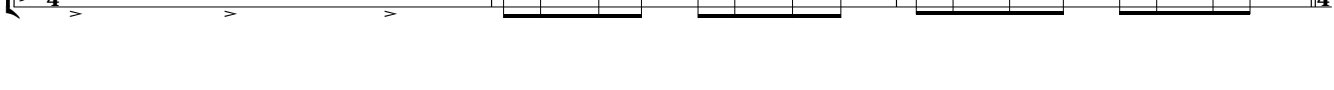
Timb.   

C. Cl.   

Gr. C.   

Cymb.   

Encl.   

V. 1   

V. 2   

A. 

Ve.

141

Bsn.

Trp. do

C. Cl.

Gong

Vc.

C. B.

p

mf

ppp

ppp

142

143

144

150 $\text{♩} = 66$

Bsn. *pp*

C. fa *pp < sf > pp* *pp < sf > pp* *pp < sf > pp* *pp < sf > pp*

Trb. *pp*

Trb. B. *pp*

Timb. $\text{♩} = 66$ *fp* *pp* *f* *pp*

A. *p* *p subito*

Vc. *p* *p subito*

C. B. *p* *f* *p subito*

=

161

Bsn.

C. fa *pp* *sf > pp*

Trb. *pp*

Trb. B. *pp*

Timb. *ff* *sf*

Lunette. *mf* Je cri en que mal soi_ és ve nus Si

V. 1 *p*

V. 2 *p*

A. *p*

Vc. *p*

C. B. *p*

171

Htb.

Lunette.

V. 1

V. 2

A.

Vc.

mf

vous es tes cha iens ve ùs Vous y se rés tou chies Que

179 BASSON I OCTAVA

Bsn.

Lunette.

V. 1

V. 2

A.

Vc.

p

me sire est a mort plai és Et bien sai que vous l'a vés

184

Bsn.

Lunette.

V. 1

V. 2

A.

Vc.

mort Ma da me en mai ne un

189

Bsn.

Trp. do

Lunette.

du el si fort

V. 1

V. 2

A.

Vc.

193

Picc.

Fl.

Htb.

Cl.

Bsn.

Trp. do

Lunette.

Mais se vous croi re

V. 1

V. 2

A.

Vc.

195

Picc.

Fl.

Htb.

Cl.

Bsn.

Trp. do

Lunette.

me vo lés Ja n'i se rés pris n'a fo

V. 1

V. 2

A.

Vc.

199

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

Lunette.

lés Chil qui l'a nel

mf

p

pp *sf* *pp*

V. 1

V. 2

A.

Vc.

207

Fl.

Cl.

Bsn.

Lunette.

en son doigt a Nuz hom veoir ne le por ra Nuz hom ve oir

V. 1

V. 2

A.

Vc.

=

214

Fl.

Cl.

Cl. B.

Bsn.

Lunette.

ne le po rra

V. 1

V. 2

A.

Vc.

C. B.

pp

pp

pp

pp

pp

pp

Tableau II scène 4

222 $\text{♩} = 80$

S. *mf* A mis che que puest

A. *mf* A mis che que puest

V. 1 *leggiero mf* *sempre*

V. 2 *leggiero mf* *sempre*

A. *leggiero mf* *sempre*

Vc. *pizz. mf*

C. B. *pizz. mf*

=

227

C. fa *p*

S. es tre Que cha yens n'a huis ne fe nes tre

A. es tre Que cha yens n'a huis ne fe nes tre

V. 1 *divisi*

Vln. II

Vla.

Vc.

Db.

232

Fl.

Hrb.

Cl.

Bsn.

C. fa

C. fa

S.

A.

V. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

p

p

Par eut rien nu le s'en al ast _____ Se

Par eut rien nu le s'en al ast _____ Se

237

Htb.

Cl.

Bsn.

C. fa

C. fa

S.

A.

V. I

Vln. II

Vla.

Vc.

Db.

che n'iert oy si aus qui vo last

che n'iert oy si aus qui vo last

241

Htb.

Cl.

C. fa

C. fa

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

Dix Se ra t'il trou vé cha i ens

mf

mf

mf

f

sf

sf

sf

sf

mf

arco

244

Fl.

Hrb.

Cl.

Bsn.

C. fa

C. fa

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

L'o mé chide,

sf

246

Fl.

Cl.

Bsn.

C. fa

C. fa

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

le tra i tour, *mf* Qui m'a o

249

Fl.

Htb.

Cl.

Cl. B.

Bsn.

C. fa

C. fa

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

chis mon boin sei gnour

253

Fl.

Htb.

Cl.

Bsn.

Cymb.

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

Boin voi r le meil leur des boins!

pizz.

pizz.

257

Htb. *mf*

Cl. *mf*

S. *mf*
Al lons cher chier par mis ches jan gles En cor est

A. *mf*
Al lons cher chier par mis ches jan gles En cor est

T. *mf*
Al lons cher chier par mi ches jan gles En cor est

B. *mf*
Al lons cher chier par mi ches jan gles En cor est

V. I. *leggero mf*
sempre

Vln. II. *leggero mf*
sempre

Vla. *leggero mf*
sempre

Vc. *arco mf*

Db. *mf*

257

Htb. *mf*

Cl. *mf*

S. *mf*
Al lons cher chier par mis ches jan gles En cor est

A. *mf*
Al lons cher chier par mis ches jan gles En cor est

T. *mf*
Al lons cher chier par mi ches jan gles En cor est

B. *mf*
Al lons cher chier par mi ches jan gles En cor est

V. I. *leggero mf*
sempre

Vln. II. *leggero mf*
sempre

Vla. *leggero mf*
sempre

Vc. *arco mf*

Db. *mf*

262

Fl.

Hrb.

Cl.

Bsn.

C. fa

C. fa

S.

A.

T.

B.

V. I

Vln. II

Vla.

Vc.

Db.

il chaiens je_ cuit_ Ou_ nous so mmes de

il chaiens je_ cuit_ Ou_ nous so_ mes de

il chaiens je_ cuit_ Ou_ nous so_ mes de

il chaiens je_ cuit_ Ou_ nous so_ mes de

V. I

Vln. II

Vla.

Vc.

Db.

267

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

S.

A.

T.

B.

V. I

Vln. II

Vla.

Vc.

Db.

cheü tu it Ou to lu le nous ont ma al fè

cheü tu it Ou to lu le nous ont ma al fè

cheü tu it to lu le nous ont ma al fè

cheü tu it Ou to lu le nous ont ma al fè

275

Fl.

Htb.

Cl.

Bsn.

C. fa.

C. fa.

Laudine

cho. se

V. I.

Vln. II

Vla.

Vc.

Db.

Cho se

277

Fl.

Hrb.

Cl.

Bsn.

C. fa

C. fa

Laudine

vaine cho. se fai

V. I

Vln. II

Vla.

Vc.

Db.

279

Fl.

Cl.

Cl. B.

Bsn.

C. fa

C. fa

Laudine

Ille

mf Que ne t'ai jé

V. I

Vln. II

Vla.

Vc.

Db.

282

Fl.

Cl.

Bsn.

C. fa

C. fa

Laudine

en ma bai lli e! Que ne te puis ore te nir

V. I

Vln. II

Vla.

Vc.

Db.

pizz.

287 $\text{♩} = 84$

Laudine *mf*

De vos tre ho neur bi au si re chi er

V. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

299

Htb. *mf*

Laudine

Ne fu on que nus che va liers Ne de la vos tre cour toi sie

V. I

Vln. II

Vla.

Vc.

Db.

315

Fl. *mp*

C. fa *p*

C. fa *p*

Laudine *poco animato*

Lar guèche es toit la vos tre a mi e Et Har de mens, Har de mens vos tre com pains

V. I

Vln. II

Vla.

Vc.

Db.

324

Fl.

Cl.

Bsn.

Laudine

V. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mp

Tempo

330

Fl.

Cl.

Bsn.

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

mf

mp

Soit la vos tre â me bi au si re En la com pa

340

Fl.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

gnie des sains Et que de vous ait Dix maer chi

351 $\text{♩} = 69$

Fl. *mf*

Htb. *mf*

Cl. *mf*

Bsn. *mf*

C. fa *mf*

S. *mf* Li ra dol cist Nou

A. *mf* Li ra dol cist Nou

T. *mf* Li ra dol cist Nou

B. *mf* A

V. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

360

S. vel A mours Qui par sa Terre a fait son cours S'a tou te sa

A. vel A mours par sa Terre sa Terre a fait son cours S'a tou te sa

T. mours par sa Terre Ter re a fait son cours S'a tou te sa

B. mours par sa Terre sa ter re

Vla.

Vc.

=

366

Fl. *mp*

Cl. *mp*

Bsn. *mp*

C. fa

S. *f*
proie cueil lie Son cuer en maine s'a ne mie

A. *f*
proie cueil lie Son cuer en maine s'a ne mie

T. *f*
proie cueil lie cuer s'a ne mie

B. *f*
proie Son cuer en maine s'a ne mie

V. I

Vln. II

Vla.

Ve.

370

Bsn.

Trp. do

Trb.

Trb. B.

S.

A.

T.

B.

V. I

Vln. II

Vla.

Vc.

S'en_____ mai ne ce qu'e le plus het

S'en_____ mai ne ce qu'e le plus

S'en_____ mai ne ce qu'e le plus het Bi en

S'en_____ mai ne ce qu'e le plus het Bi en

374

Fl.

Cl.

C. fa

S.

A.

T.

B.

V. I

Vc.

Bien à ven gie, et si nel set

het Bien à ven gie et si nel set

à ven gie et si nel set

à ven gie et si nel set

V. I

Vc.

=

378

Cl.

Trb.

V. I

Vln. II

Vla.

Vc.

mf

387

Fl. *mf*

Hrb. *mf*

Bsn. *mf*

C. fa

Trp. do *mf*

S. *f*
La dame le mor son sei gnor Ven janche

A. *f*
La dame le mor son sei gnor Ven janche

T. *f*
La dame le mor son sei gnor Ven janche

B. *f*
La dame le mor son sei gnor Ven janche

V. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

392

Fl.

Htb.

Bsn.

C. fa

Trp. do

S.

A.

T.

B.

V. I

Vln. II

Vla.

Vc.

Db.

en a prise gre gnor

Qu'e le pren

mf

mp

mp

mp

mp

mp

401

Fl.

Hrb.

Bsn.

C. fa

C. fa

Trp. do

Trb.

S.

A.

T.

B.

V. I

Vln. II

Vla.

Vc.

Db.

mp

mf

f

dre ne l'en peüst S'a mours S'a mours ven gie ne l'eüst Qui si dou che ment

mp

mf

f

S'a mours S'a mours ven gie ne l'eüst Qui si dou che

S'a mours S'a mours ven gie ne l'eüst Qui si dou che

mp

mf

mp

mf

mp

mf

408

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Trb.

S.

A.

T.

B.

V. I

Vln. II

Vla.

Vc.

Db.

le re qui ert Que par les iex el cu er le fiert

le re qui ert Que par les iex el cu er le fiert

ment le re qui ert Que par les iex el cu er le fiert

ment le re qui ert Que par les iex el cu er le fiert

V. I

Vln. II

Vla.

Vc.

Db.

416 $\text{♩} = 144$

Fl. *mf*

Cl. *mf*

Bsn. *mf*

C. fa *mf*

V. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

422

Fl.

Cl.

Bsn.

C. fa

V. I *leggero* *p* *simile*

Vln. II *p* *simile*

Vla. *p* *simile*

Vc. *p* *simile*

Db. *p* *simile*

429

Bsn. *p*

Lunette. *mf* Da me qui diés vous

V. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

435

Bsn.

Lunette. re cou vrer Vos tre Sei

V. I

Vln. II

Vla.

Vc.

Db.

441

Bsn.

Lunette.

gneur pour faire du e

V. I

Vln. II

Vla.

Vc.

Db.



446

Fl.

Htb.

Bsn.

C. fa

Laudine

Lunette.

V. I

Vln. II

Vla.

Vc.

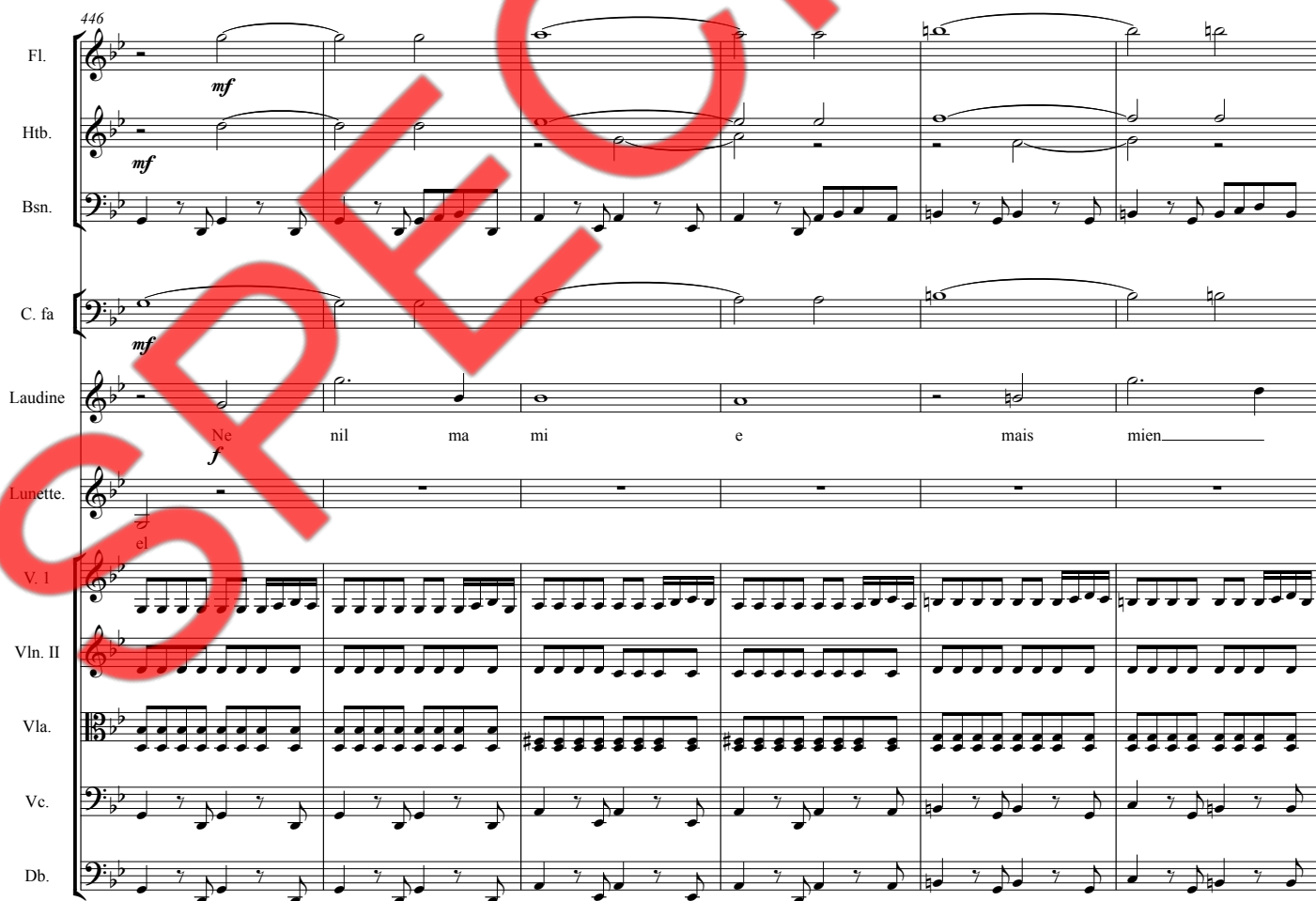
Db.

mf

mf

f

Ne nil ma mi e mais mien



452

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Laudine

veul Se roie je mor

V. I

Vln. II

Vla.

Vc.

Db.

The musical score for page 53, measures 452-456, is presented. The key signature is B-flat major (two flats). The score includes parts for the following instruments: Flute (Fl.), Horns (Htb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (C. fa), Trumpet (Trp. do), Violin I (V. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A vocal part for 'Laudine' is also included with the lyrics: 'veul Se roie je mor'. The score features various musical notations including notes, rests, and dynamic markings such as *mf*. A large red 'SPECIMEN' watermark is diagonally across the page.

457

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Laudine

te d'a nui

V. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 457-461 is presented in a standard orchestral layout. The woodwinds (Flute, Horn, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) are in the upper system, while the brass (Contrabass, Trumpet) and the vocal part (Laudine) are in the lower system. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal part has lyrics 'te d'a nui' under the notes. A large red 'SPECIMEN' watermark is diagonally across the page.

462

Fl.

Hrb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

Lunette.

V. I

Vln. II

Vla.

Vc.

Db.

mf

f

mp

Pour

Detailed description of the musical score: The score is for measures 462 to 467. The Flute part (Fl.) starts with a rest, then enters in measure 463 with a forte (f) dynamic, playing a melodic line with eighth and sixteenth notes. The Horn (Hrb.) part has a rest until measure 464, then enters with a forte (f) dynamic, playing a sustained note. The Clarinet (Cl.) part enters in measure 463 with a forte (f) dynamic, playing a melodic line. The Bassoon (Bsn.) part has a rest throughout. The Cor Anglais (C. fa) part has a rest until measure 464, then enters with a mezzo-forte (mf) dynamic, playing a sustained note. The Trumpet (Trp. do) part enters in measure 463 with a forte (f) dynamic, playing a melodic line. The Trombone (Trb.) part enters in measure 463 with a mezzo-forte (mf) dynamic, playing a sustained note. The Trombone B. (Trb. B.) part enters in measure 463 with a mezzo-forte (mf) dynamic, playing a sustained note. The Lunette part has a rest throughout. The Violin I (V. I) part enters in measure 463 with a forte (f) dynamic, playing a melodic line. The Violin II (Vln. II) part enters in measure 463 with a forte (f) dynamic, playing a sustained note. The Viola (Vla.) part has a rest until measure 464, then enters with a forte (f) dynamic, playing a sustained note. The Violoncello (Vc.) part enters in measure 463 with a forte (f) dynamic, playing a melodic line. The Double Bass (Db.) part enters in measure 463 with a forte (f) dynamic, playing a melodic line. The word 'Pour' appears at the end of the Lunette part in measure 467.

470

Fl.

Htb.

Cl.

Bsn.

Lunette.

quai Pour quai ?

mp

mp

mf

mf

mf

mf

mf

mf

476

Fl.

Htb.

Cl.

Bsn.

Laudine

Pour al ler a près lui

f

f

[illegible]

489

Fl.

Htb.

Cl.

Bsn.

C. fa.

Trp. do

Trb.

Trb. B.

V. I

Vln. II

Vla.

Vc.

Db.

494

Bsn.

Lunette.

V. I

Vln. II

Vla.

Vc.

Db.

p

leggiere *mf*

A

près

li?

Dix

p

p

p

p

p

500

Bsn.

Lunette.

V. I

Vln. II

Vla.

Vc.

Db.

vous en déf fende Et au ssi

p

506

Bsn.

Lunette.

V. I

Vln. II

Vla.

Vc.

Db.

boin Sei gneur vous ren

p

511

Fl.

Htb.

Bsn.

C. fa

Laudine

Lunette.

V. I

Vln. II

Vla.

Vc.

Db.

Fui gar ce fo le et an nui

517

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

ou se! Ne di re ja mez

523

Fl.

Htb.

Cl.

Bsn.

C. fa

Laudine

tel le oy seu se

V. I

Vln. II

Vla.

Vc.

Db.

==

527

Htb.

Bsn.

V. I

Vln. II

Vla.

Vc.

Db.

p

p

532 $\text{♩} = 124$
FOUGEUX

Fl. *mf*

Htb. *mf*

Cl. *mf*

Cl. B. *mf*

Bsn. *mf*

V. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

=

537

Fl.

Htb.

Cl.

Bsn.

V. I

Vln. II

Vla.

Vc.

Db.

542

Fl.

Htb.

Cl.

Bsn.

C. fa.

Timb.

V. I

Vln. II

Vla.

Vc.

Db.

Measures 542-546. The score includes parts for Flute, Horns, Clarinet, Bassoon, C. fa., Timpani, Violin I, Violin II, Viola, Violoncello, and Double Bass. A large red watermark 'SAMPLE' is overlaid diagonally across the page.

547

Fl.

Htb.

Cl.

Bsn.

C. fa.

V. I

Vln. II

Vla.

Vc.

Db.

Measures 547-551. The score includes parts for Flute, Horns, Clarinet, Bassoon, C. fa., Violin I, Violin II, Viola, Violoncello, and Double Bass. A large red watermark 'SAMPLE' is overlaid diagonally across the page.

552

Fl.

Hrb.

Cl.

Bsn.

C. fa

Timb.

V. I

Vln. II

Vla.

Vc.

Db.

mp

556

Bsn.

Timb.

S.

A.

T.

B.

Vln. II

Vla.

Vc.

Db.

mp

mf Et pa ar

mf Et pa ar

mf Et pa ar

mf Et pa ar

562

Timb.

S.
li me ismes s'a llu me

A.
li me ismes s'a llu me

T.
li me ismes s'a llu me

B.
li me ismes s'a llu me

Vln. II

Vla.

Vc.

Db.

568

Cl.
mf

Bsn.
mp

C. fa
mp

Timb.

S.
Au sint com la buche ui fu me

A.
Au sint com la buche ui fu me

T.
Au sint com la buche ui fu me

B.
Au sint com la buche ui fu me

Vln. II

Vla.

Vc.

Db.

575

Fl.

Htb.

Cl.

Bsn.

Timb.

V. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

mf

mf

mf

580

Fl.

Htb.

Cl.

Bsn.

V. I

Vln. II

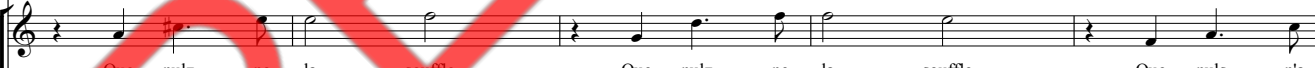
Vla.

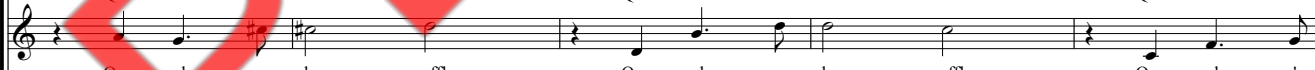
Vc.

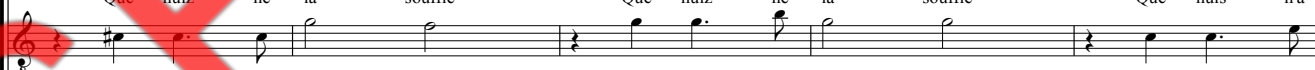
Db.

590

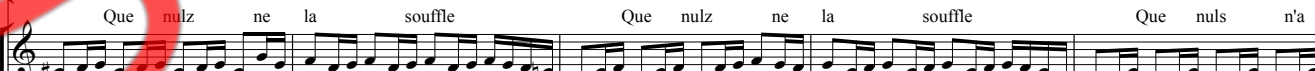
Bsn. 

S. 
Que nulz ne la souffle Que nulz ne la souffle Que nuls n'a

A. 
Que nulz ne la souffle Que nulz ne la souffle Que nuls n'a

T. 
Que nulz ne la souffle Que nulz ne la souffle Que nuls n'a

B. 
Que nulz ne la souffle Que nulz ne la souffle Que nuls n'a

V. I 

Vln. II 

Vla. 

Vc. 

Db. 

595

Picc. 

Htb. 

Bsn. 

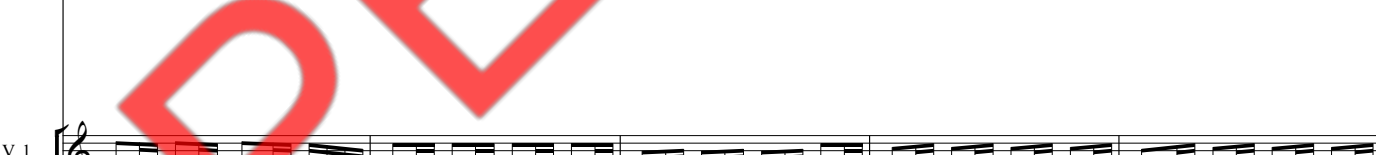
Timb. 

S. 
ti se Tant que la fla me s'i i est

A. 
ti se Tant que la fla me s'i i est

T. 
ti se Tant que la fla me s'i i est

B. 
ti se Tant que la fla me s'i i est

V. I 

Vln. II 

Vla. 

Vc. 

Db. 

605

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

Timb.

S.
Que nuls n'a ti se

A.
Que nuls n'a ti se

T.
Que nuls n'a ti se

B.
Que nuls n'a ti se

V. I

Vln. II

Vla.

Vc.

Db.

610

Fl.

Htb.

Cl.

Bsn.

C. fa.

V. I

Vln. II

Vla.

Vc.

Db.

==

615

Fl.

Htb.

Cl.

Bsn.

C. fa.

Timb.

V. I

Vln. II

Vla.

Vc.

Db.

619

Fl.

Hrb.

Cl.

Bsn.

C. fa

Timb.

V. I

Vln. II

Vla.

Vc.

Db.

The musical score for measures 619-622 is presented for a full orchestra. The key signature is one sharp (F#) and the time signature is 4/4. Measures 619 and 620 feature a complex woodwind texture with the Flute, Horn, Clarinet, and Bassoon playing sixteenth-note patterns. The C. fa part has a long, sustained note in measure 620. The Timpani part has a single note in measure 620. Measures 621 and 622 show the strings (Violin I, Violin II, Viola, Violoncello, and Double Bass) playing a rhythmic pattern of eighth and sixteenth notes. The Violoncello and Double Bass parts have a red 'x' mark in measure 621. A large red 'SPECIMEN' watermark is overlaid diagonally across the page.

Tableau II scène 13

623 $\text{♩} = 84$
SOLO très libre
Vc. *espress.*

627
C. fa
Trb.
Timb.
V. I
Vln. II
Vla.
Vc.

634
Fl.
Cl.
Bsn.
C. fa
C. fa
Trb.
V. I
Vln. II
Vla.
Vc.

641

Fl.

Cl.

Bsn.

C. fa

C. fa

Trb.

Yvain

V. I

Vln. II

Vla.

Vc.

Da me, ja voir

=

648

Fl.

Cl.

Yvain

V. I

Vln. II

Vla.

Vc.

ne crie ras mer ci ainz vous mer ci er rais De quan que vous me

655

Fl.

Cl.

Yvain

vou roy fere Que riens ne me pou roit des plere

V. I

Vln. II

Vla.

Vc.

661

Fl.

Hrb.

Cl.

Bsn.

Laudine

Non Si re Et ce je vous o cy

V. I

Vln. II

Vla.

Db.

668

Fl.

Htb.

Cl.

Bsn.

Laudine

Yvain

No ble dame la force vient De mon cuer qui a vous se tient

V. I

Vln. II

Vla.

Vc.

Db.

673

Fl.

Htb.

Bsn.

Trb.

Yvain

En cest vou loir m'a mon cuer mis

V. I

Vln. II

Vla.

Vc.

Db.

677

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

Laudine

V. I

Vln. II

Vla.

Vc.

Et qui le cu er, bi aus dous a mis



685

Laudine

Yvain

Da me mi oilz

Et les oilz



691

Cl.

Bsn.

C. fa

C. fa

Trp. do

Laudine

Yvain

V. I

Vln. II

Vla.

Vc.

qui

La grant biau tés què en



695

Fl.

Htb.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

Laudine

Yvain

V. I

Vln. II

Vla.

Vc.

Db.

Et la biau tez qu'i a for fa yt ?

vous vi

702

Yvain

V. I

Vln. II

Vla.

Vc.

Db.

Da me tant qu' a mer En tel que tout

709

Fl.

Cl.

C. fa

Yvain

V. I

Vln. II

Vla.

Vc.

Db.

a vous m'o troy; En tel que plus vous aim

716

Fl.

Cl.

Bsn.

C. fa

C. fa

Trb.

Yvain

V. I

Vln. II

Vla.

Vc.

Db.

que moy

723

Fl.

Cl.

Bsn.

C. fa

C. fa

Trb.

V. I

Vln. II

Vla.

Vc.

Db.

723 724 725 726

[illegible]

754

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Measures 754-759. The Bsn. part features a melodic line with slurs. The C. fa parts have sustained notes. The Trp. do part has a melodic line starting in measure 758. The Trb. and Trb. B. parts have sustained notes. The Timb. part has a rhythmic pattern. The C. Cl. part has a rhythmic pattern.



760

Picc.

Fl.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

Measures 760-765. The Picc. and Fl. parts have melodic lines starting in measure 760. The Cl. part has a melodic line starting in measure 760. The Bsn. part has a melodic line starting in measure 760. The C. fa part has a melodic line starting in measure 760. The Trp. do part has a melodic line starting in measure 760. The Trb. and Trb. B. parts have sustained notes. The Timb. part has a rhythmic pattern. The C. Cl. part has a rhythmic pattern. The S. and A. parts have sustained notes.

766

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

771

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

This image shows a page of a musical score, specifically measures 766 through 771. The score is written for a large ensemble, including Piccolo, Flute, Horns (Horn in B-flat), Clarinet, Bassoon, Contrabass, Trombone, Trumpet in B-flat, Timpani, Cymbal, Snare, and Alto. The notation is in standard musical notation, with measures 766 and 771 clearly marked. A large, diagonal red watermark reading 'SPECIMEN' is overlaid across the entire page, from the middle of measure 766 to the middle of measure 771. The watermark is a thick, stylized red line that repeats the word 'SPECIMEN' in a large, bold, sans-serif font.

776

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

The musical score for page 83, measures 776-781, is presented for various instruments. The Piccolo and Flute parts have melodic lines in measures 776 and 777. The Horn, Clarinet, and Bassoon parts play a rhythmic pattern of eighth notes starting in measure 778, marked with a forte (f) dynamic. The Cor Anglais parts play a similar rhythmic pattern. The Trumpet and Trombone parts have melodic lines starting in measure 778. The Timpani part plays a rhythmic pattern of eighth notes. The Cymbal and Snare parts have melodic lines. The Alto part has a melodic line. A large red 'SPECIMEN' watermark is diagonally across the page. A red arrow points to the Horn part in measure 781.

782

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

This musical score page contains measures 782 through 785. The instruments are arranged in two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Cor Anglais (C. fa), Trumpet (Trp. do), Trombone (Trb.), and Trombone/Bass (Trb. B.). Below these are the Timpani (Timb.), Cymbals (C. Cl.), Snare (S.), and Bass (A.). The woodwinds and strings play melodic and harmonic lines, while the brass and timpani provide rhythmic and harmonic support. A large red 'SAMPLE' watermark is overlaid diagonally across the entire page.

791

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Cl. tub.

S.

A.

This musical score page contains measures 791 through 800. The instrumentation includes Piccolo, Flute, Horn, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Timpani, Cymbal, and Snare Drum. The score is written in a single system with multiple staves. A large red 'SPECIMEN' watermark is diagonally across the page. The music features various melodic lines, rests, and dynamic markings. The bottom of the page shows the beginning of the next system with Snare and Alto parts.

800

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Cl. tub.

S.

A.

This musical score page, numbered 86, contains measures 800 through 809. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (C. fa), Trumpet (Trp. do), Trombone (Trb.), Trombone B (Trb. B.), Timpani (Timb.), Cymbals (C. Cl.), Clarinet tuba (Cl. tub.), Snare (S.), and Alto (A.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). A large, diagonal red watermark reading 'SPECIMEN' is overlaid across the entire page. The music features various melodic lines, rests, and dynamic markings, with some measures containing complex rhythmic patterns and others featuring sustained notes or chords.

809

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Cl. tub.

S.

A.

This musical score page, numbered 87, contains measures 809 through 816. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (C. fa), Trumpet (Trp. do), Trombone (Trb.), Tuba (Trb. B.), Timpani (Timb.), Cymbals (C. Cl.), Clarinet tuba (Cl. tub.), Snare (S.), and Alto (A.). The score is written in 2/4 time. A large red 'SPECIMEN' watermark is overlaid diagonally across the page.

818

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

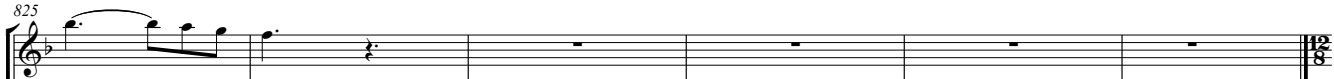
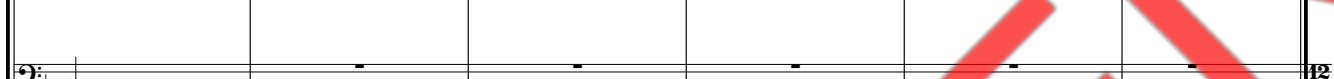
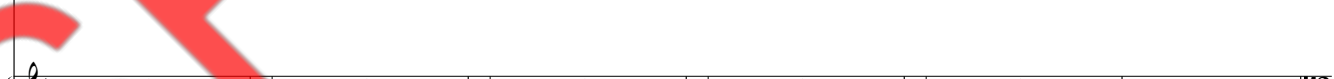
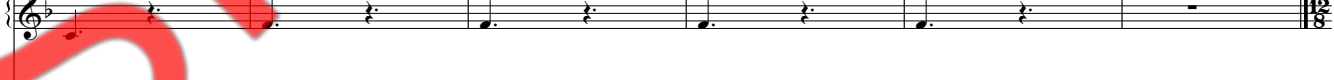
Cl. tub.

S.

A.

tr

825

Picc.                           

831 $\text{♩} = 112$

Htb. $\text{♩} = 112$

C. fa $\text{♩} = 112$

C. fa $\text{♩} = 112$

Trp. do $\text{♩} = 112$

Trb. $\text{♩} = 112$

Trb. B. $\text{♩} = 112$

Timb. $\text{♩} = 112$

C. Cl. $\text{♩} = 112$

V. I $\text{♩} = 112$

Vln. II $\text{♩} = 112$

Vla. $\text{♩} = 112$

Vc. $\text{♩} = 112$

Db. $\text{♩} = 112$

The musical score is for measures 831 to 834 of Tableau II, scène 17. The tempo is 112 beats per minute. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat). The time signature is 12/8. The score is marked with a large red 'ESPECIALLY' watermark.

[illegible]

842

Picc. *tr*

Fl. *tr*

Hrb. *tr*

Bsn. *mf*

C. fa *f* *fp*

C. fa *mf* *f* *fp*

Trp. do *mf* *f* *fp*

Trb. *f* *fp*

Trb. B. *f* *fp*

Timb.

C. Cl. *p* *f* *p*

V. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Db. *p*

847

Picc.

Fl.

Hrb.

Bsn.

Trp. do

Timb.

C. Cl.

T.

B.

V. I

Vln. II

Vla.

Vc.

Db.

Ho ni soit de Sain te Ma

Ho ni soit de Sain te Ma

f *mf*

f *mf*

f *mf*

f *mf*

852

Fl.

Cl.

Bsn.

Trp. do

Timb.

C. Cl.

T.

B.

V. I

Vln. II

Vla.

rie Qui pour em pi rier se ma ri e

rie Qui pour em pi rier se ma ri e

8:

857

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Timb.

C. Cl.

T.

B.

V. I

Vln. II

Vla.

Vc.

Db.

Pri mes doit vos tre pri crois tre.

Pri mes doit vos tre pri crois tre.

861

Hrb.

Cl.

Bsn.

C. fa

C. fa

Timb.

C. Cl.

T.

B.

V. I

Vln. II

Vla.

Vc.

Db.

Rom pez le frain et le cha vestre,

Rom pez le frain et le cha vestre,

865

Cl.

Bsn.

Trp. do

Trb.

Timb.

C. Cl.

T.

B.

V. I

Vln. II

Vla.

Vc.

Db.

S'i rons tour noi ier a vec vous Quē

S'i rons tour noi ier a vec vous Quē

869

Fl.

Cl.

C. fa

T.

B.

V. I

Vln. II

Vla.

on ne vous a piau ja lous

on ne vous a piau ja lous

873

Picc. Fl. Htb. Bsn. C. fa. Trb. Timb. T. B. V. I Vln. II Vla. Vc. Db.

Or ne de vés vous pas son gier mais

Or ne de vés vous pas son gier mais

874 875 876

877

Cl. Bsn. Timb. T. B. V. I Vln. II Vla. Vc. Db.

les tour noi menz les tour noi menz les tour

les tour noi menz les tour noi menz les tour

878 879 880

[illegible]

890

Picc. *mf*

Fl. *mf*

Hrb. *mf*

Cl. *mf*

Bsn. *mf*

C. fa

C. fa

Trp. do *mf*

Trb. *mf*

Timb.

C. Cl.

V. I

Vln. II

Vla.

Vc.

Db.

894

Picc. *fp* *f*

Fl. *fp* *f*

Htb. *fp* *f*

Cl. *fp* *f*

Bsn. *fp* *f*

C. fa *fp* *f*

C. fa *fp* *f*

Trp. do *fp* *f*

Trb. *fp* *f*

Trb. B. *fp* *f*

Timb. *fp* *f*

C. Cl. *p* *f*

V. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Db. *p* *f*

899 $\text{♩} = 66$

V. I

Vln. II

Vla.

Vc.

Db.

910

Cl.

Hp.

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

Que le

pizz.

pizz.

917

Fl.

Cl.

Hp.

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

Dix de mort vous defent, Et nul en soi

arco

arco

922

Fl.

Cl.

Bsn.

Hp.

Laudine

nes vous a tent Tant com vous.

V. I

Vln. II

Vla.

Vc.

Db.

=

926

Fl.

Hrb.

Cl.

Bsn.

Hp.

Laudine

sou ven ra de moi.

V. I

Vln. II

Vla.

Vc.

929

Fl.

Cl.

Bsn.

Timb.

Glock.

Hp.

V. I

Vln. II

Vla.

pizz.

Vc.

Db.

933

Fl.

Hrb.

Cl.

Bsn.

C. fa

Glock.

Hp.

Laudine

Mais... or me... tés en vos tre doi Chest...

V. I

Vln. II

Vla.

pizz.

arco

Vc.

Db.

938

Fl.

Cl.

Bsn.

C. fa

Trp. do

Hp.

Laudine

mien a nel que je vous prest

V. I

Vln. II

Vla.

Vc.

Db.

musical score for page 105, measures 938-941. The score includes parts for Flute, Clarinet, Bassoon, Cor Anglais, Trumpet D, Harp, Oboe, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Oboe part has lyrics: mien a nel que je vous prest. A large red 'SPECIMEN' watermark is diagonally across the page.

942

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C. fa

Trp. do

Timb.

V. I

Vln. II

Vla.

Vc.

Db.

mus

947

Timb.

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

Pri son de tient ne sanc ne pert Nus a mans ve rais ne loi aus,

pizz.

955

Fl.

Htb.

Cl.

Bsn.

Timb.

Glock.

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

Ne ave nir ne li puet maus

963

Cl.

Glock.

Laudine

V. I

Vln. II

Vla.

Vc.

Db.

Mais que le port et cher le tie gne Et de s'a mi e li sou vien gne

pizz.

arco

arco

♩.=116

[illegible]

This musical score is for the piece 'The Rose Tree' from the 'The Nutcracker' Suite. It is a full orchestral score, likely for a concert band or orchestra. The score is written for the following instruments:

- Picc. (Piccolo)
- Fl. (Flute)
- Htb. (Horn)
- Bsn. (Bassoon)
- C. fa (Clarinet in F)
- Timb. (Timpani)
- V. I (Violin I)
- V. II (Violin II)
- A. (Viola)
- Vc. (Cello)
- C.B. (Double Bass)

The score is in 3/4 time and features a variety of musical notations, including triplets, dynamic markings (f, p, pizz.), and articulation marks. A large red watermark 'SPY' is visible across the score.



23

This musical score page contains measures 23 and 24 of the piece 'The Rose Tree'. The score is for a full orchestra and includes parts for Bsn., C. fa., C., Timb., V. I., V. II, A., Vc., and C.B. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. A large red 'DRAFT' watermark is oriented diagonally across the page. In measure 23, the Bsn. part has a whole rest, while the C. fa. and C. parts play a half note B-flat. The Timb. part plays a half note B-flat. The V. I., V. II, and A. parts play a half note B-flat. The Vc. and C.B. parts play a half note B-flat. In measure 24, the Bsn. part has a whole rest, while the C. fa. and C. parts play a half note B-flat. The Timb. part plays a half note B-flat. The V. I., V. II, and A. parts play a half note B-flat. The Vc. and C.B. parts play a half note B-flat.

Bsn.

C. fa.

C.

Timb.

V. I.

V. II

A.

Vc.

C.B.

30

Picc.

Fl.

Htb.

Bsn.

C. fa

C.

Trp. do

Timb.

C. Cl.

V. I

V. II

A.

arco

Vc.

C.B.

36

Picc.

Fl.

Htb.

Bsn.

C. fa

C.

Trp. do

C. Cl.

V. I

V. II

A.

Vc.

C.B.

This musical score page contains measures 36 through 40. The instruments are arranged in a standard orchestral format. Measures 36 and 37 are marked with a '36' at the beginning of the Piccolo staff. The Piccolo and Flute parts have melodic lines with slurs. The Horn and Bassoon parts have more complex rhythmic patterns. The Clarinet in F, Clarinet, and Trumpet in D parts have sustained notes. The Clarinet in C part has a continuous eighth-note pattern. The Violin I and Violin II parts have melodic lines. The Viola part has a melodic line. The Violoncello and Contrabass parts have a steady bass line. A large red 'SAMPLE' watermark is diagonally across the page.

41

Picc.

Fl.

Htb.

Bsn.

C. fa

C.

Trp. do

C. Cl.

V. I

V. II

A.

Vc.

C.B.

arco

42

43

44

45

46

55

Fl.

Htb.

Cl.

Bsn.

Trp. do

V. I

V. II

A.

Vc.

C.B.

This musical score page contains measures 55 through 60. The instruments are arranged in a standard orchestral format. The woodwind section (Flute, Horns, Clarinet, Bassoon) and the brass section (Trumpet) have staves with notes and rests. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is at the bottom. A large red 'SPECIMEN' watermark is overlaid diagonally across the entire page.

62

Fl.

Htb.

Cl.

Bsn.

Trp. do

V. I

V. II

A.

Vc.

C.B. pizz.

p

This musical score page contains measures 62 through 67. The instrumentation includes Flute (Fl.), Horn in B-flat (Htb.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Trumpet in D (Trp. do), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Double Bass (C.B.). The key signature has one flat (B-flat). Measure 62 features a woodwind entry with a half-note chord in the Flute and Clarinet, and a half-note in the Bassoon. The Horns play a whole note chord. The Trumpet enters in measure 63 with a melodic line. The Violins and Viola play a rhythmic eighth-note pattern. The Violoncello and Double Bass play a half-note line. A large red 'SPECIMEN' watermark is diagonally across the page.

69

Fl.

Htb.

Cl.

Bsn.

Trp. do

V. I

V. II

A.

Vc.

75

Fl.

Htb.

Cl.

Bsn.

Trp. do

V. I

V. II

A.

Vc.

C.B.

80 $\text{♩} = 60$ flatter

C.

Trp. do *mf*

Hp. *mf*

V. I *mf*

V. II *mf*

A. *mf*

Vc.

C.B.

83

C.

Trp. do

Hp.

V. I

V. II

A.

Vc.

C.B.

87

Picc. *mf*

Htb. *p*

Bsn. *p*

Trp. do *p*

Hp.

V. I

V. II

A.

Vc.

This musical score page contains measures 87 through 91. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting on a whole note G4 (first line, space) and moving stepwise up to a whole note G5 (second line, space) over the five measures. Dynamics: *mf*.
- Htb.**: Horn in B-flat, starting on a whole note G3 (first line, space) and moving stepwise up to a whole note G4 (first line, space) over the five measures. Dynamics: *p*.
- Bsn.**: Bassoon, starting on a whole note G2 (second line, space) and moving stepwise up to a whole note G3 (first line, space) over the five measures. Dynamics: *p*.
- Trp. do**: Trumpet in D, starting on a whole note G3 (first line, space) and moving stepwise up to a whole note G4 (first line, space) over the five measures. Dynamics: *p*.
- Hp.**: Harp, playing a continuous eighth-note arpeggiated figure in the right hand, starting on C4 and moving up to G4.
- V. I**: Violin I, starting on a whole note G4 (first line, space) and moving stepwise up to a whole note G5 (second line, space) over the five measures.
- V. II**: Violin II, starting on a whole note G3 (first line, space) and moving stepwise up to a whole note G4 (first line, space) over the five measures.
- A.**: Viola, starting on a whole note G2 (second line, space) and moving stepwise up to a whole note G3 (first line, space) over the five measures.
- Vc.**: Cello, starting on a whole note G2 (second line, space) and moving stepwise up to a whole note G3 (first line, space) over the five measures.

The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). A large red 'SPECIMEN' watermark is oriented diagonally across the page.

92

Picc.

Htb.

Bsn.

Trp. do

Glock.

Hp.

V. I

V. II

A.

Vc.

pizz.

pizz.

pizz.

96

Fl. *mp*

Cl. *p*

Glock.

Hp.

S. *mp*
Ma da me a cist ler res sou dute Qui n'es

A. *mp*
Ma da me a cist ler res sou dute Qui n'es

V. I *pp*

V. II *pp*
arco

A. *pp*
arco

Vc. *pp*
arco

101

Fl.

Htb.

Cl.

Glock.

Hp.

S.

A.

V. I

V. II

A.

Vc.

C.B.

toit de nul mal re_ quite Ne ne

toit de nul mal_ re_ quite Ne ne

en dehors

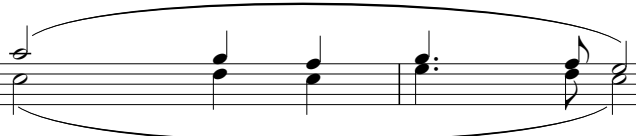
mp

mf

arco

p

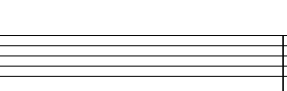
105

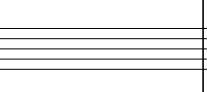
Htb. 

Hp. 

S. qui doit pas a nul fu er

A. qui doit pas a nul fu er

V. I 

V. II 

Vc. 

C.B. 

=

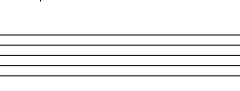
108

Hp. 

S. Qui la deüst em bler son cuer.

A. Qui la deüst em bler son cuer

V. I 

V. II 

Vc. 

C.B. 

111

Fl. *mf*

Htb. *mf*

Cl. *mf*

Bsn. *mf*

C. fa *mf*

Trp. do *mf*

Glock. *mf*

V. I *mf*

V. II *mf*

Vc. *mf*

114

Fl.

Htb.

Cl.

Bsn.

C. fa

Glock.

Hp.

V. I

V. II

Vc.

C.B.

pizz.

pizz.

pizz.

118

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa.

Trp. do.

S.

A.

V. I.

V. II.

Vc.

Y - vain n'a cure de toi ma da me ains te

Y - vain n'a cure de _ toi ma da me ains te

Detailed description: This is a page of a musical score, page 18, starting at measure 118. The score is written for a full orchestra and two vocal parts. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (C. fa.), Trumpet (Trp. do.), Soprano (S.), Alto (A.), Violin I (V. I.), Violin II (V. II.), and Viola (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have French lyrics: 'Y - vain n'a cure de toi ma da me ains te'. The instrumental parts include various melodic and harmonic lines, with some woodwinds and strings playing sustained notes or moving lines. A large red 'SPECIMEN' watermark is overlaid diagonally across the entire page.

122

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

S.

A.

V. I

V. II

A.

Vc.

man de pa - a ar moi Que ja mais plus

man de par moi Que ja mais plus

man de pa - a ar moi Que ja mais plus

man de par moi Que ja mais plus

125

Fl.

Htb.

Cl.

Bsn.

Glock.

S.

A.

V. I.

V. II.

A.

Vc.

C.B.

ne re vien gnes Ne son a nel Ne son a nel plus ne de tien gnes

ne re vien gnes Ne son a nel Ne son a nel plus ne de tien gnes

arco

130 $\text{♩} = 120$

Bsn. *pp*

C. fa *pp*

Timb. *pp*

V. I $\text{♩} = 120$ mystérieux

V. II

A. arco *mp*

Vc. *mp* arco

135

Bsn.

C. fa

Timb.

V. I *mp*

V. II *mp*

A. *mp*

Vc. *mp*

C.B. *mp* ponticello

[illegible]

[illegible]

152

Fl.

Htb.

Cl.

Bsn.

Trp. do

Timb.

C. Cl.

S.

A.

T.

B.

V. I.

V. II.

A.

Vc.

C.B.

ses a ne mis ploi er! Com roi de ment

ses a ne mis ploi er! Com roi de ment

ses a ne mis ploi er! Com roi de ment

ses a ne mis ploi er! Com roi de ment

157

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Timb.

C. Cl.

S.
il les re quier! Tout au tre si entr'eux se fier Com li

A.
il les re quier! Tout au tre si entr'eux se fier Com li

T.
il les re quier! Tout au tre si entr'eux se fier Com li

B.
il les re quier! Tout au tre si entr'eux se fier Com li

V. I

V. II

A.

Vc.

C.B.

162

Picc. *f* 3 3 3 3

Fl.

Htb.

Cl. 3 3 3 3

Bsn. 3 3 3 3

C. fa

C.

Trp. do *f*

Timb.

S. li ons en tre les dains Quant l'an

A. li ons en tre les dains Quant l'an

T. li ons en tre les dains Quant l'an

B. li ons en tre les dains Quant l'an

V. I 3 3 3 3

V. II 3

Vc.

C.B.

[illegible]

169

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

V. I

V. II

A.

Vc.

C.B.

The musical score for measures 169 and 170 is presented for a full orchestra. The key signature is three flats (B-flat, E-flat, A-flat). Measure 169 features the Piccolo playing a triplet of eighth notes (G4, A4, B4) followed by a quarter rest. The Flute, Horn, Clarinet, and Bassoon parts have rests in measure 169. The C. fa and C. parts have whole notes (F4 and C3 respectively). The Trumpet do part has a half note (G4). The Trombone and Trumpet B parts have quarter notes (F3 and B2 respectively). Measure 170 continues the Piccolo part with a triplet of eighth notes (C5, B4, A4) followed by a quarter rest. The Flute, Horn, Clarinet, and Bassoon parts have quarter notes (G4, A4, B4, and C5 respectively). The C. fa and C. parts have whole notes (F4 and C3 respectively). The Trumpet do part has a half note (G4). The Trombone and Trumpet B parts have quarter notes (F3 and B2 respectively). The Violin I and Violin II parts have eighth notes (G4, A4, B4, and C5 respectively). The Viola part has a half note (G4). The Violoncello and Contrabass parts have quarter notes (F3 and B2 respectively).

171

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

V. I

V. II

A.

Vc.

C.B.

The musical score for page 29, measures 171-173, is presented in a standard orchestral format. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes parts for the following instruments: Piccolo (Picc.), Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (C. fa), Cor (C.), Trumpet D (Trp. do), Trombone (Trb.), Trombone B (Trb. B.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C.B.). The Piccolo part begins in measure 171 with a triplet of eighth notes. The Flute, Horn, Clarinet, and Bassoon parts have rests in measure 171 and enter in measure 172 with a half note. The Cor Anglais and Cor parts have rests in measure 171 and enter in measure 172 with a half note. The Trumpet D part has a half note in measure 171 and a half note in measure 172. The Trombone and Trombone B parts have rests in measure 171 and enter in measure 172 with a half note. The Violin I and Violin II parts have eighth notes in measure 171 and eighth notes in measure 172. The Viola part has a half note in measure 171 and a half note in measure 172. The Violoncello and Contrabass parts have rests in measure 171 and enter in measure 172 with a half note. A large red 'SPECIMEN' watermark is diagonally across the page.

173

C. fa

C.

Trp. do

V. I

V. II

A.

Vc.

C.B.

176

C. fa

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

mf

f

f

f

f

mf

mf

mf

mf

mf

Et ve és com ment il le fait De l'es pee,

Et ve és com ment il le fait De l'es pee,

Et ve és com ment il le fait De l'es pee,

Et ve és com ment il le fait De l'es pee,

Et ve és com ment il le fait De l'es pee,

181

C. fa

S.

quant il la_____ trait A_____ hi, com feust

A.

quant il la_____ trait A_____ hi, com feust

T.

quant il la_____ trait A_____ hi, com feust

B.

quant il la_____ trait A_____ hi, com feust

V. I

V. II

A.

Vc.

C.B.

SPÉCIMEN

[illegible]

191

This page contains musical notation for measures 191 through 194. The instruments listed on the left are Piccolo, Flute, Horn, Clarinet, Bassoon, C. fa, C., Trp. do, Trb., Trb. B., Timb., C. Cl., S., A., T., B., V. I., V. II, A., Vc., and C.B. The music features complex rhythmic patterns with many sixteenth notes. Dynamics include piano (*p*) and mezzo-forte (*mf*). A large red watermark "PROOF" is oriented diagonally across the page.

195

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

fait De l'es pee, quant il

fait De l'es pee, quant il

fait De l'es pee, quant il

fait De l'es pee, quant il

198

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

la trait A hi, com feust

la trait A hi, com feust

la trait A hi, com feust

la trait A hi, com feust

205

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

Turs plus grand es sart Et ve és

Turs plus grand es sart Et ve és

Turs plus grand es sart Et ve és

Turs plus grand es sart Et ve és

208

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

com ment il le fait

com ment il le fait

com ment il le fait

com ment il le fait

211

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

T.

B.

V. I.

V. II.

A.

Vc.

C.B.

De l'es pee, quant il la

De l'es pee, quant il la

De l'es pee, quant il la

De l'es pee, quant il la

214

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A. trait A hi, com feust de Du

T. trait A hi, com feust de Du

B. trait A hi, com feust de Du

V. I trait A hi, com feust de Du

V. II

A.

Vc.

C.B.

218

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa.

C.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

ren dart Rol lant de Turs plus grand es

ren dart Rol lant de Turs plus grand es

ren dart Rol lant de Turs plus grand es

ren dart Rol lant de Turs plus grand es

221

Picc.

Cl.

C. fa

C.

Trp. do

Timb.

C. Cl.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

sart

En Rain che vax

p

mf

pp

mf

3

This page contains musical notation for measures 227 through 233 of the opera "L'Enfant et le sortilège" by Maurice Strakosky. The score includes parts for Trp. do, Timb., S., A., T., B., V. I., V. II, A., and Vc. The lyrics are in French. A large red watermark "SPÉCIMEN" is oriented diagonally across the entire page.

227

Trp. do

Timb.

S.

A.

T.

B.

V. I.

V. II.

A.

Vc.

Et en Es paigne Sè

Et en Es paigne Sè

Et en Es paigne Sè

Et en Es paigne Sè

233

Trp. do

Timb.

S.

A.

T.

B.

V. I.

V. II.

A.

Vc.

il l'eust en sa com pagne

il l'eust en sa com pagne

il l'eust en sa com pagne

il l'eust en sa com pagne

Tableau III scène 6

44

240

Cl.

mp

Timb.

f *p*

V. I

p

V. II

p

A.

Vc.

p

247

Cl.

Yvain

Que fait donc que point il ne_____

♩=66

V. I

V. II

A.

Vc.

253

Yvain

se tue Ci las qui joie s'est to lu e?

V. I

V. II

A.

Vc.

266

Htb.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

V. I

V. II

A.

Vc.

C.B.

mf

270

Picc.

Fl.

Cl.

Trp. do

Timb.

Yvain

V. I

V. II

A.

Vc.

Que fais— a me en

mf

276

Cl.

Timb.

Yvain

V. I

V. II

A.

Vc.

C.B.

si do lens cors? Se le s'en iert is su e hors

ff

ff

ff

282

Picc. *f*

Fl. *f*

Htb. *mf*

Cl. *mf*

Bsn. *mf*

Trp. do *mf*

Timb.

Yvain *ff*
Ne se roit pas en tel mar tire

V. I *f*

V. II *f*

A. *f*

Vc. *f*

C.B. *f*

284

Picc.

Fl.

Htb.

Cl.

Bsn.

Trp. do

Timb.

Yvain

Ne se roit pas en tel mar tire

V. I

V. II

A.

Vc.

C.B.

286

Picc.

Cl.

Bsn.

C. fa

Yvain

pp

mf Et mout blas mer et mout des pire Me doi voir molt

V. I

p

V. II

p

A.

Vc.

mf

292

Htb.

Cl.

Bsn.

Yvain

et si je fas Qui pert la joie et le sou la

V. I

V. II

A.

Vc.

297

Fl.

Cl.

Bsn.

Yvain

Par son mef fait et par son tort

V. I

V. II

A.

Vc.

301

Fl.

Htb.

Cl.

Bsn.

Yvain

Mout se doit bien haïr de mort

V. I

V. II

A.

Vc.

Tableau III scene 8

52

305

Picc. *f*

Htb.

Cl. *mf*

Lunette *mf*

Yvain *mf*

V. I *mf*

V. II *mf*

A. *mf*

suis un e poi se chai tive La plus do len te riens qui vive

Tes deux est joie, tes

310

Picc.

Htb.

Cl.

Lunette

Yvain

V. I

V. II

A.

Vc.

Las! de main serai cha iens prinse

maux biens En vers le mien dont ge lan gui

316

Fl.

mf

Hrb.

mf

Bsn.

C. fa

mf

C.

mf

Timb.

mf

Lunette

Et li vree a mor tel ju ise

V. I

V. II

A.

Vc.

Et li vree a mor tel ju ise

320

Fl.

Htb.

Bsn.

C. fa

C.

Trp. do

Trb.

Timb.

Lunette

Se je ne truis qui s'en def fende

V. I

V. II

A.

Vc.

Detailed description of the musical score: The score is for measures 320, 321, and 322. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments and their parts are: Flute (Fl.) and Horn (Htb.) play a melodic line in measure 320, then rest in 321 and 322. Bassoon (Bsn.) plays a melodic line in measure 320, then a sustained chord in 321 and 322. Contrabass (C. fa) plays a melodic line in measure 320, then a sustained chord in 321 and 322. Clarinet (C.) plays a sustained chord in measure 320, then rests in 321 and 322. Trumpet (Trp. do) plays a melodic line in measure 320, then a sustained chord in 321 and 322. Trombone (Trb.) plays a sustained chord in measure 320, then a sustained chord in 321 and 322. Timpani (Timb.) plays a rhythmic pattern in measure 320, then rests in 321 and 322. Lunette plays a melodic line in measure 320, then a sustained chord in 321 and 322. Violin I (V. I) and Violin II (V. II) play a rhythmic pattern in measure 320, then a sustained chord in 321 and 322. Viola (A.) plays a sustained chord in measure 320, then a sustained chord in 321 and 322. Cello (Vc.) plays a melodic line in measure 320, then a sustained chord in 321 and 322. The lyrics 'Se je ne truis qui s'en def fende' are under the Lunette part in measure 321.

323

Fl.

Htb.

Bsn.

C. fa

Trp. do

Trb.

Timb.

Lunette

Que de main on m'ar de ou pen de Mais je ne sais en cor par qui Il ne sont

V. I

V. II

A.

Vc.

C.B.

Flute (Fl.) and Horn (Htb.) parts are mostly rests, with some notes in the final measure. Bassoon (Bsn.) and Contrabass (C. fa) play a melodic line with a slur. Trumpet (Trp. do) and Trombone (Trb.) play a rhythmic pattern. Timpani (Timb.) plays a rhythmic pattern. Lunette plays a melodic line. Violin I (V. I) and Violin II (V. II) play a rhythmic pattern. Viola (A.) plays a rhythmic pattern. Violoncello (Vc.) and Contrabass (C.B.) play a melodic line.

327

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

Timb.

Lunette

el mon de que dui Qui o sassen pour moi de fendre Ba taille a iii chevaliers prendre

V. I

V. II

A.

Vc.

C.B.

333

C. fa

Trp. do

Timb.

Yvain

f Et qui sont chil qui tant vous

V. I

V. II

A.

Vc.

C.B.

SPÉCIMEN

337

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

Timb.

Yvain

ay ment Dont li uns tant har dis se roit Qu'a trois ar m√cs se

V. I

V. II

A.

Vc.

C.B.

341

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

Timb.

Lunette

Yvain

V. I

V. II

A.

Vc.

C.B.

Li uns est Me sire Gau vains

com bat troient Pour vous sau ver et saus ver et tir

346

Fl.

Cl.

Bsn.

Lunette

V. I

V. II

A.

Vc.

Et li au tres Me sire Y vain Pour cui de main se rai √® tort Li vr^oe a mar tire et a mort

Tableau III scène 10

353

Fl.

Htb.

Bsn.

V. I

V. II

A.

C.B.

f

f

f

f

f

f

356

Fl.

Htb.

Bsn.

V. I

V. II

A.

C.B.

360

Fl.

Htb.

Bsn.

C. fa

C.

Timb.

V. I

V. II

A.

Vc.

C.B.

364

Fl.

Htb.

Bsn.

C. fa

C.

V. I

V. II

A.

Vc.

C.B.

The musical score is for measures 364 through 367. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 4/4. The woodwind section (Flute, Horns, Bassoon, Clarinet in F, Clarinet) plays sustained chords in measures 364-366. The string section (Violin I, Violin II, Alto, Viola, Cello/Bass) plays a rhythmic pattern of eighth and sixteenth notes in measures 367-368. A red 'SPECIMEN' watermark is overlaid diagonally across the page.

368

Fl.

Hrb.

Cl.

Bsn.

C. fa

C.

Timb.

V. I

V. II

A.

Vc.

C.B.

p subito

p

p subito

p

p subito

p

372

Fl.

Cl.

Bsn.

Timb.

Yvain

Lu net te ja Dix ne pla che

V. I

V. II

A.

Vc.

C.B.

p

p

p

p

377

Fl.

Cl.

Yvain

Que l'en pour moi nul mal vous fa che

V. I

V. II

A.

381

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Yvain

V. I

V. II

A.

Vc.

C.B.

Ja, que je vive ja que je vive

Detailed description of the musical score: The score is for a full orchestra and a solo voice. The woodwinds (Piccolo, Flute, Horn, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are playing a rhythmic pattern of eighth notes. The brass (Trumpet do, Trombone, Trombone B.) is playing a similar pattern. The C. fa and C. parts are playing a sustained note. The Yvain part is a soprano line with the lyrics 'Ja, que je vive ja que je vive'. The score is marked with a large red 'SAMPLE' watermark.

385

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Yvain

ja que je vive ni mor rés!

V. I

V. II

A.

Vc.

C.B.

389

Picc.

Fl.

Htb.

Cl.

Bsn.

Timb.

Yvain

De mains at ten dre me por r√cs

V. I

V. II

A.

Vc.

C.B.

pizz.

De mains at ten dre me por r√cs

pizz.

397

Picc. *f*

Fl.

Htb.

Cl.

Bsn. *f*

Trp. do *f*

Trb.

Trb. B.

Timb.

Yvain

V. I *f*

V. II *f*

A. *f*

Vc.

C.B. arco

400

Picc.

Fl.

Htb.

Cl.

Bsn.

Trp. do

Trb.

Trb. B.

Timb.

V. I

V. II

A.

Vc.

C.B.

The musical score is written for a full orchestra. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into three measures. The Piccolo part has a melodic line in the first measure, followed by a rest. The Flute, Horns, Clarinet, and Bassoon parts have a rhythmic pattern of eighth notes in the first measure, followed by a rest. The Trumpet (D) part has a melodic line in the first measure, followed by a rest. The Trombone, Trombone (B), and Timpani parts have a rhythmic pattern of eighth notes in the first measure, followed by a rest. The Violin I and Violin II parts have a melodic line in the first measure, followed by a rest. The Viola part has a melodic line in the first measure, followed by a rest. The Violoncello part has a melodic line in the first measure, followed by a rest. The Contrabass part has a rhythmic pattern of eighth notes in the first measure, followed by a rest.

403

Trb.

Yvain

A pa reil lés de ma pui ssan che

V. I

V. II

A.

Vc.

C.B.

p

p

p

p

p

=

407

Yvain

V. I

V. II

A.

Vc.

C.B.

411

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Yvain

Por querre Por querre

V. I

V. II

A.

Vc.

C.B.

415

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Yvain

Por querre vos tre de livranche

V. I

V. II

A.

Vc.

C.B.

419

Fl. *mf*

Htb. *mf*

Bsn. *mf*

C. fa *mf*

C. *mf*

Trp. do *f*

V. I *mf*

V. II

A. *mf*

Vc.

C.B.

The musical score for measures 419-422 features the following details:

- Measures 419-420:** Flute, Horn, Bassoon, and Clarinet in F play sustained notes with a *mf* dynamic. The Clarinet part includes a 'C' marking above the staff.
- Measure 421:** The Flute, Horn, and Bassoon parts continue with sustained notes. The Clarinet in F part has a 'C' marking above the staff. The Trumpet D, Violin I, and Viola parts have a *f* dynamic marking.
- Measure 422:** The Flute, Horn, and Bassoon parts continue with sustained notes. The Clarinet in F part has a 'C' marking above the staff. The Trumpet D, Violin I, and Viola parts continue with their *f* dynamic.

423

Fl.

Htb.

Bsn.

C. fa

C.

Trp. do

V. I

V. II

A.

Vc.

C.B.

Sample

427

Fl.

Htb.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

V. I

V. II

A.

Vc.

C.B.

The musical score for measures 427-430 is written for a full orchestra. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flute (Fl.), Horns (Htb.), Bassoon (Bsn.), Clarinet in F (C. fa), Contrabass (C.), Trumpet (Trp. do), Trombone (Trb.), Trumpet B (Trb. B.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C.B.). The second system includes parts for Flute (Fl.), Horns (Htb.), Bassoon (Bsn.), Clarinet in F (C. fa), Contrabass (C.), Trumpet (Trp. do), Trombone (Trb.), Trumpet B (Trb. B.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C.B.). The score features a variety of musical notations, including whole notes, half notes, quarter notes, eighth notes, and sixteenth notes, as well as rests and dynamic markings. A large red 'SAMPLE' watermark is diagonally across the page.

431

Fl.

Htb.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

V. I

V. II

A.

Vc.

C.B.

Measures 431-434 of the musical score. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score includes various musical notations such as rests, chords, and melodic lines. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

435

Fl.

Cl.

Bsn.

Timb.

C. Cl.

Yvain

V. I

V. II

A.

Vc.

C.B.

440

Tableau III scène 12

78

440 $\text{♩} = 120$

Bsn. f

Timb. f

C. Cl. $\text{♩} = 120$ militaire, strict

V. I f

V. II f

A. f

Vc. pizz. f

C.B. f

=

445

Bsn. mf

Trp. do mf

Timb.

C. Cl.

V. I

V. II

A.

Vc.

C.B.

450

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Timb.

C. Cl.

V. I

V. II

A.

Vc.

C.B.

mf

mf

mf

mf

p

p

p

mf

mf

mf

mf

mf

arco

mf

454

Fl.

Hrb.

Cl.

Bsn.

C. fa

C.

Trp. do

Timb.

C. Cl.

V. I

V. II

A.

Vc.

C.B.

The musical score for page 80, measures 454-457, features a variety of instruments. The woodwinds (Flute, Horn, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello, Double Bass) play sustained chords and single notes. The percussion section (C. fa, C., Trp. do, Timb.) provides a rhythmic foundation with eighth and sixteenth notes. The C. Cl. part includes a triplet in measure 457. A large red 'SAMPLE' watermark is overlaid diagonally across the page.

458

Fl.

Cl.

Bsn.

C.

Trp. do

Timb.

C. Cl.

T.

B.

V. I.

V. II.

A.

Vc.

C.B.

f

mf

mf

mf

mf

pizz.

fem me cho se de men tir

fem me cho se de men tir

463

Cl.

Bsn.

Trp. do

C. Cl.

T.

B.

V. I

V. II

A.

Vc.

C.B.

468

Cl.

Bsn.

C. fa

C. Cl.

T.

B.

V. I

V. II

A.

large Mout est faux qui pour toi en charge

large Mout est faux qui pour toi en charge

fem me cho se de men tir large

fem me cho se de men tir large

472

Fl. *mp* *mf*

Htb. *mp* *mf*

Cl. *mf*

Bsn. *mf*

C. fa

Timb.

C. Cl.

T.
Mout est faux qui pour toi en charge

B.
Mout est faux qui pour toi en charge

V. I *mp* *mf*

V. II *mf*

A. *mf*

Vc. *mf*

C.B. *mf*

A large red watermark 'SPENCER' is diagonally across the page.

478

Fl.

Htb.

Cl.

Bsn.

C. fa

Timb.

C. Cl.

V. I

V. II

A.

Vc.

C.B.

The musical score for measures 478-481 is presented for a full orchestra. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Flute (Fl.) and Horns (Htb.) parts play a rhythmic pattern of eighth notes. The Clarinet (Cl.) and Bassoon (Bsn.) parts play a similar pattern. The Contrabassoon (C. fa) part plays a single note. The Timpani (Timb.) part plays a pattern of eighth notes. The Cymbals (C. Cl.) part plays a pattern of eighth notes. The Violins I (V. I) and Violins II (V. II) parts play a pattern of eighth notes. The Viola (A.) part plays a pattern of eighth notes. The Violoncello (Vc.) and Double Bass (C.B.) parts play a pattern of eighth notes. A large red 'SAMPLE' watermark is diagonally across the page.

482

Picc. *p*

Fl. *p*

Htb. *p*

Cl. *p*

Bsn. *p*

C. fa

Timb. *p*

C. Cl. *p*

T. *p*

B. *p*

V. I *p*

V. II *p*

A. *p*

Vc. *p*

C.B. *p*

The musical score is for page 85, starting at measure 482. It features a variety of instruments including woodwinds (Piccolo, Flute, Horn, Clarinet, Bassoon, Contrabassoon), percussion (Timpani, Cymbal), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures. Measures 482 and 483 show dense woodwind and string textures. Measures 484 and 485 feature more active woodwind and string parts, with some instruments playing staccato or accented notes. A large red 'SPECIMEN' watermark is overlaid diagonally across the entire page.

486

Picc.

Fl.

Htb.

Bsn.

Timb.

T.

B.

V. I

V. II

A.

Vc.

C.B.

This musical score page contains measures 486, 487, and 488. The instruments are arranged in a standard orchestral layout. The Piccolo (Picc.) and Flute (Fl.) parts are in the upper woodwinds. The Horn (Htb.) and Bassoon (Bsn.) parts are in the lower woodwinds. The Timpani (Timb.) part is in the percussion section. The Trumpet (T.) and Baritone (B.) parts are in the brass section. The Violin I (V. I) and Violin II (V. II) parts are in the strings. The Viola (A.) part is in the lower strings. The Violoncello (Vc.) and Contrabass (C.B.) parts are in the lower strings. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The measures are numbered 486, 487, and 488. A large red 'SPECIMEN' watermark is diagonally across the page.

489 **molto accel.**

Picc.

Fl.

Htb.

Bsn.

Timb.

Gong

T.

B.

V. I

V. II

A.

Vc.

C.B.

gliss.

494 $\text{♩} = 140$

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Gong

Yvain

Ne m'en fui rai pour tes ma na ches

V. I f $\text{♩} = 140$ *mf*

V. II

A.

Vc.

C.B.

Detailed description of the musical score: The score is for a full orchestra and a soloist. It begins at measure 494. The Bsn. part has a melodic line with some rests. The C. fa part is mostly silent. The Trp. do part has a melodic line with some rests. The Trb. part has a rhythmic pattern of eighth notes. The Trb. B. part has a rhythmic pattern of eighth notes. The Timb. part has a rhythmic pattern of eighth notes. The C. Cl. part has a rhythmic pattern of eighth notes. The Gong part has a sustained note. The Yvain part has a melodic line with the lyrics 'Ne m'en fui rai pour tes ma na ches'. The V. I part has a rhythmic pattern of eighth notes. The V. II part has a rhythmic pattern of eighth notes. The A. part has a rhythmic pattern of eighth notes. The Vc. part has a melodic line. The C.B. part has a rhythmic pattern of eighth notes. The tempo is marked as quarter note = 140. The key signature is three flats. A large red 'ESK' watermark is visible across the page.

498

Bsn.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Gong

Yvain

Mais je te conseil que tu fa ches

V. I

V. II

A.

Vc.

C.B.

502

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Gong

Yvain

Le da moi selle cla

V. I

V. II

A.

Vc.

C.B.

The musical score is for page 90, measures 502-504. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The instruments and parts included are: Piccolo (Picc.), Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Bassoon (Bsn.), C. fa, Trp. do, Trb., Trb. B., Timb., C. Cl., Gong, Yvain, V. I, V. II, A., Vc., and C.B. The score shows a variety of musical textures, including woodwind and brass entries, string accompaniment, and vocal lines. A large red watermark 'SPÉCIMEN' is overlaid diagonally across the page.

505

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Gong

Yvain

mer qui te Que tu as grant tort sour

V. I

V. II

A.

Vc.

C.B.

The musical score is for a page numbered 91, starting at measure 505. It features a variety of instruments and voices. The woodwinds (Piccolo, Flute, Horn, Clarinet, Bassoon) and strings (C. fa, Trp. do, Trb., Trb. B., Timb., C. Cl., Gong) provide a complex texture. The vocal parts (Yvain, V. I, V. II, A., Vc., C.B.) are prominent, with the Yvain part including the lyrics 'mer qui te Que tu as grant tort sour'. A large red watermark 'SAMPLE' is overlaid on the score.

509

Fl.

Cl.

Bsn.

C. fa

C.

Trb.

Trb. B.

Timb.

C. Cl.

Yvain

V. I

V. II

A.

Vc.

C.B.

mf

mf

mf

mf

p

p

p

di te

Detailed description: This is a page of a musical score, page 92, starting at measure 509. The score is for a large orchestra and includes a vocal soloist named Yvain. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (C. fa), Cor Anglais (C.), Trumpet (Trb.), Trumpet B (Trb. B.), Timpani (Timb.), Cymbal (C. Cl.), Yvain (soprano), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C.B.). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. A large, diagonal red watermark with the word 'SPECIMEN' in a stylized font covers the right half of the page. The music for measures 509-518 is as follows: Flute: Rests in measures 509-514, then a half-note melody in measures 515-518, marked *mf*. Clarinet: Rests in measures 509-514, then a half-note melody in measures 515-518, marked *mf*. Bassoon: Quarter-note accompaniment in measures 509-514, then rests in measures 515-518. Cor Anglais (fa): Rests in measures 509-514, then a half-note melody in measures 515-518, marked *mf*. Cor Anglais (C): Rests in measures 509-514, then a half-note melody in measures 515-518, marked *mf*. Trumpet: Quarter-note accompaniment in measures 509-514, then rests in measures 515-518. Trumpet B: Quarter-note accompaniment in measures 509-514, then rests in measures 515-518. Timpani: Quarter-note accompaniment in measures 509-514, then rests in measures 515-518. Cymbal: Quarter-note accompaniment in measures 509-514, then rests in measures 515-518. Yvain: Singing 'di te' in measures 509-514, then rests in measures 515-518. Violin I: Quarter-note accompaniment in measures 509-514, then a half-note melody in measures 515-518, marked *p*. Violin II: Quarter-note accompaniment in measures 509-514, then a half-note melody in measures 515-518, marked *p*. Viola: Quarter-note accompaniment in measures 509-514, then a half-note melody in measures 515-518, marked *p*. Violoncello: Quarter-note accompaniment in measures 509-514, then rests in measures 515-518. Contrabass: Quarter-note accompaniment in measures 509-514, then rests in measures 515-518.

518

Cl. *p*

C. fa *p*

Timb.

Yvain

V. I

V. II

A.

Vc.

le dit et je l'en croi Su' el m'an a

=

524

Cl.

C. fa

C.

Timb.

Yvain

V. I

V. II

A.

Vc.

plé vie sa foi

529

Yvain

Da me, ne re maigne en chest

mf

V. I

f *p*

V. II

f *p*

A.

f *p*

535

Yvain

point, Tant que ma dame ne par doinst Son mau ta lent et son

3

V. I

V. II

A.

541

Yvain

cou rous Lors fi ni ra mes tra vax tout

V. I

V. II

A.

547

Fl. *mp*

Cl. *pp*

Bsn. *mf*

S. *mf*
La dame qui mal cu er vous por te Ne de üst pas veer

V. I *mp*

V. II *mp*

A. *mp*

Vc. *mp*

=

553

Fl.

Cl.

Bsn.

S. *f*
sa porte A che va lier de vos tre pris Se trop n'eüst fers ni mes

V. I *f* *p* *f* *p* *f* *p*

V. II *f* *p* *f* *p* *f* *p*

A. *f* *p* *f* *p* *f* *p*

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

558

Picc. *mf*

Fl. *mf*

Htb. *mf*

Trp. do *mp* *mf*

Trb. *mf*

Trb. B. *mf*

Timb. *p* *mf*

S. *pris* *f* Or a

V. I *f* *p* *mf*

V. II *f* *p* *mf*

A. *f* *p* *mf* *mf*

Vc. *mf*

DRAFT

563

Picc.

Fl.

Htb.

Trp. do

Trb.

Trb. B.

Timb.

S.

V. I

V. II

A.

Vc.

lès dont a dieu bi au sire que vo

Detailed description of the musical score: The score is for measures 563, 564, and 565. The key signature has two sharps (F# and C#). The Piccolo part plays a rhythmic pattern of eighth and sixteenth notes. The Flute, Horn, Trumpet (D), Trombone, and Trombone (B) parts play chords and single notes. The Timpani part plays a steady eighth-note rhythm. The Soprano part has the lyrics 'lès dont a dieu bi au sire que vo'. The Violin I and Violin II parts play a fast, continuous sixteenth-note pattern. The Viola part plays a similar pattern. The Cello part is silent.



566

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

S.

stre pe san che et vos tre ire

V. I

V. II

A.

Vc.

C.B.

570

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

V. I

V. II

A.

Vc.

C.B.

This musical score page contains measures 570 through 574. The instrumentation includes Piccolo, Flute, Horn, Clarinet, Bassoon, Cor Anglais, Cor Anglais, Trumpet D, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo part is mostly rests. The Flute, Horn, and Bassoon parts feature a rhythmic pattern of eighth notes and sixteenth notes. The Clarinet part has a more melodic line. The Cor Anglais parts play a steady eighth-note accompaniment. The Trumpet D part plays a series of chords. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes.

575

Trp. do

Trb.

Trb. B.

S.

S'il li plaist, vous a tout a

V. I

V. II

A.

Vc.

C.B.

577

C. fa

C.

Trp. do

S.

joie Et main te nant, Dieu vous en oie

V. I

V. II

A.

Vc.

C.B.

581

Fl.

Yvain

mf A quel cu er franc, li doux, li souef Dame, vous em por tez

V. I

V. II

A.

Vc.

mf

mf

mf

mf

3

3

3

589

Yvain

la clé la ser rure et l'es crin a vés Ou ma

V. I

V. II

A.

Vc.

6

3

594

Yvain

joie est, sil ne sa vés.

V. I

V. II

A.

Vc.

Tableau IV - scène 2

Maestoso - Royal

♩.=112

Cor en fa

Trompette en do

Trombone

Trombone basse

Timbales

Caisse claire

Cymbales

Malkoso - Royal

Violons I

Violons II

Altos

Violoncelles

Contrebasses

5

C. fa

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

Cymb.

V. I

V. II

A.

Vc.

pizz.

C.B.

10

Fl.

Hrb.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

V. I

V. II

A.

Vc.

C.B.

arco

13

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

C.

Trp. do

Timb.

C. Cl.

Vc.

C.B.

16 *maestoso*

Bsn.

C. fa.

Trp. do.

Trb.

Trb. B.

Timb.

C. Cl.

V. I.

V. II.

A.

Vc.

f

=

20

Cl.

Cl. B.

Bsn.

Trp. do.

Trb.

Trb. B.

V. I.

V. II.

A.

Vc.

f

24

Picc.

Fl.

Hrb.

Cl.

Cl. B.

Bsn.

C. fa

C.

Timb.

V. I

V. II

A.

Vc.

mf

mf

mf

mf

28

Picc.

Fl.

Hrb.

Cl.

Cl. B.

Bsn.

C. fa

C.

Timb.

V. I

V. II

A.

Vc.

32

Picc.

Fl.

Hrb.

Cl.

Cl. B.

Bsn.

C. fa

C.

Trp. do

Trb.

Timb.

C. Cl.

V. I

V. II

A.

Vc.

36

Picc.

Fl.

Hrb.

Cl.

Cl. B.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

C. Cl.

V. I

V. II

A.

Vc.

The musical score for page 6, measures 36-40, is presented for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for the following instruments: Piccolo (Picc.), Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Bassoon (Bsn.), Cor Anglais (C. fa), Cor (C.), Trumpet (Trp. do), Trombone (Trb.), Tuba (Trb. B.), Timpani (Timb.), Cymbals (C. Cl.), Violin I (V. I), Violin II (V. II), Viola (A.), and Violoncello (Vc.). A large red 'DRAFT' watermark is overlaid diagonally across the page.

41 à deux 7

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

Cymb.

Gong

V. I

V. II

A.

Vc.

C.B.

50 **Mystérieux, angoissant**

Picc.

Cl.

Cl. B.

Bsn.

C.

Trp. do

Gong

Mystérieux, angoissant

V. II

A.

Vc.

C.B.

pizz. col legno

pizz. col legno

58

Picc. *3*

Fl.

Hrb.

Cl.

Cl. B. *3*

Bsn.

C.

Trp. do

V. I *gliss.*

V. II

A.

Vc.

C.B.

64

Picc.

Fl.

Hrb.

Bsn.

C. fa

C.

Trp. do

V. I

V. II *arco*

A.

Vc.

C.B.

71

C. fa

C.

Trp. do

Trb.

Trb. B.

V. I

V. II

f

f

rall.

$\text{♩} = 98$

76

sérénité

Tableau IV - scène 3

Htb.

Cl.

Bsn.

C. fa

C.

Trp. do

sérénité

V. I

V. II

A.

Vc.

mp

mp

arco

mp

mp

85

Fl.

Htb.

Cl.

Bsn.

Trp. do

T. Solo

Ne je ne re po se rai mie Ains vous sieur rai, ma douch'a mie

V. I

V. II

A.

Vc.



89

Fl.

Cl.

Trp. do

T. Solo

Que je tout mon pooir n'en fai che Or me doinst Dix

V. I

V. II

A.

Vc.



93

Fl.

Htb.

Cl.

Bsn.

T. Solo

et cuer et grace Que puisse par boine a ven ture

V. I

V. II

A.

Vc.

97

Fl.

Htb.

Cl.

Bsn.

Gong

T. Solo

Des rai ner vos tre droit ture Mais que vous y roie con tant? De mal et de honte avontant

V. I

V. II

A.

Vc.

104

Picc. *p*

Cl. *p*

Bsn. *p*

C. fa

C.

Trp. do *p*

Timb. *p*

V. I *p*

V. II *p*

A. *p*

Vc. *p*

C.B. *pizz.*

110

Picc.

Cl.

Bsn.

C. fa

C.

Trp. do

Timb.

V. I

V. II

A.

Vc.

C.B.

Tableau IV - scène 5

117 $\text{♩}=168$ Engagé

Timb. p

C. Cl. p

V. I $\text{♩}=168$ Engagé p

V. II p

A. p

Vc. p

C.B. p

124

Fl. p

Hrb. p

Cl. p

Cl. B. p

Bsn. p

Timb. p

C. Cl. p

S. p

A. p

T. p

V. I p

V. II p

A. p

Vc. p

C.B. p

Mal vei gniés, sire, mal vei gniez! Chest hos tel vous est en sei gniez Pour mal et pour hon te en du rer Chepor roit unz

mal et pour hon te en du rer Chepor roit unz

[illegible]

140

Picc. *cresc.*

Fl. *cresc.*

Hrb. *cresc.*

Cl. *p cresc.*

Cl. B. *p cresc.*

Bsn. *p cresc.*

C. fa

C. *p*

Trp. do *p cresc.*

Timb. *p*

C. Cl. *p*

S. *p*
al bés ju rer. Hu! hu! Mal eū reus, ou vas? Hu! hu! Mal eū reus, ou vas? S'onques en ta vie trou vas qui te

A. *p*
al bés ju rer. Hu! hu! Mal eū reus, ou vas? Hu! hu! Mal eū reus, ou vas? S'onques en ta vie trou vas qui te

T. *p*
al bés ju rer. Hu! hu! Mal eū reus, ou vas? Hu! hu! Mal eū reus, ou vas? S'onques en ta vie trou vas qui te

B. *p*
al bés ju rer. Hu! hu! Mal eū reus, ou vas? Hu! hu! Mal eū reus, ou vas? S'onques en ta vie trou vas qui te

V. I *p*

V. II *p*

A. *p*

Vc. *p*

C.B. *p*

147

Picc. *f*

Fl. *f*

Htb. *f*

Cl. *f*

Cl. B. *f*

Bsn. *f*

C. fa *f*

C. *f*

Trp. do *f*

Trb. *f*

Trb. B. *f*

Timb. *f*

C. Cl. *f*

S. *ff*
feïst honte ne lait La ou tu vas t'en_ iert plus fait

A. *ff*
feïst honte ne lait La ou tu vas t'en_ iert plus fait

T. *ff*
feïst honte ne lait La ou tu vas t'en_ iert plus fait

B. *ff*
feïst honte ne lait La ou tu vas t'en_ iert plus fait

V. I *f*

V. II *f*

A. *f*

Vc. *f*

C.B. *f*

[illegible]

161

Picc. *mf*

Fl. *mf*

Htb. *mf*

Cl. *mf*

Cl. B. *mf*

Bsn. *mf*

C. fa *mf*

C. *mf*

Trp. do *mf*

Trb. *mf*

Trb. B. *mf*

Timb. *mf*

C. Cl. *mf*

S. *mf* Mal vei gniés, sire, mal vei gniez! Mal vei gniés, sire,

A. *mf* Mal vei gniés, sire, mal vei gniez! Mal vei gniés, sire,

T. *mf* Mal vei gniés, sire, mal vei gniez! Mal vei gniés, sire,

B. *mf* Mal vei gniés, sire, mal vei gniez! Mal vei gniés, sire,

V. I *ff marcato* *mf*

V. II *ff marcato* *mf*

A. *ff marcato* *mf*

Vc. *ff marcato* *mf*

C.B. *mf*

170

Picc. *f*

Fl. *f*

Hrb. *f*

Cl. *f*

Cl. B. *f*

Bsn. *f*

Trp. do *f*

Trb. *f*

Trb. B. *f*

Timb. *f*

C. Cl. *f*

S. *f*
mal vei gniez! Chest hos tel vous est en sei gniez Pour mal et pour honte en du rer Che por roit unz al bés ju rer

A. *f*
mal vei gniez! Chest hos tel vous est en sei gniez Pour mal et pour honte en du rer Che por roit unz al bés ju rer

T. *f*
mal vei gniez! Chest hos tel vous est en sei gniez Pour mal et pour honte en du rer Che por roit unz al bés ju rer

B. *f*
mal vei gniez! Chest hos tel vous est en sei gniez Pour mal et pour honte en du rer Che por roit unz al bés ju rer

V. I *f*

V. II *f*

A. *f*

Vc. *f*

C.B. *f*

This page of the musical score covers measures 188 through 194. The instrumentation includes Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C. fa), Trombone (Trp. do), Timpani (Timb.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Double Bass (C.B.). The score features various musical notations such as rests, eighth and sixteenth notes, and beams. Dynamic markings like *mp*, *p*, *fp*, and *mf* are used throughout. A large red watermark is visible across the page.

196

Fl.

Bsn.

Timb.

S.

A.

V. I

V. II

A.

Vc.

C.B.

Ne ja ne se rons mix ves tues Tou jours se rons po vres et nues

mf

mp

pizz.

203

Fl.

Htb.

Cl.

Bsn.

Trp. do

Timb.

S.

A.

V. I

V. II

A.

Vc.

C.B.

Et tou jours fain et soif a rons Ja tant ga ai gnier ne sa rons Car jam mais de cha iens

nues, Et tous jours fain et soif a rons Ja tant gaai gnier ne sa rons

mf

f

mf leggiero divisi

mf leggiero

mf leggiero

mf leggiero

208

Fl.

Htb.

Bsn.

Trp. do

Timb.

S.

A.

V. I

V. II

A.

Vc.

n'is trons Tous jours mais de soie ou ver rons

Car jam mais de chains n'is trons Tous jours mais de soie ou ver rons

f

211

Htb.

Bsn.

Trb.

Trb. B.

Timb.

Cl. tub.

V. I

V. II

A.

Vc.

C.B.

pizz.

p

pizz.

p

pizz.

p

arco

p

arco

mf

arco

mf

215

Fl.

Htb.

Bsn.

C. fa

C.

Trp. do

Timb.

Cl. tub.

V. I

V. II

A.

Vc.

C.B.

220

Bsn.

C. fa

Trb.

Timb.

Cl. tub.

S.

A.

V. I

V. II

A.

Vc.

C.B.

pizz.

mp Mais que vous y roie con tant? De mal et de honte a vous tant

mp Mais que vousy roie con tant De mal et de honte a vous tant

Tableau IV - scène 9

228 $\text{♩} = 66$

Fl. *mf*

Htb.

Cl. $\text{♩} = 66$ *mf* *espress.*

V. I *espress.* *f*

V. II *f*

A.

Vc. *espress.* *f*

C.B. *f*

=

236

Fl.

Htb.

Cl.

Timb.

V. I *p*

V. II *p*

A. *p*

Vc. *p*

C.B. *p* *pizz.*

245

Fl.

Hrb.

Timb.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

mf

mf

mf

mf

mf

p

p

p

Li en ne mi sont cil me i sme

Li en ne mi sont cil me i sme

Li en ne mi sont cil me i sme

Li en ne mi sont cil me i sme

p

p

p

254

décidé

Picc.

Cl.

Timb.

S.

A.

T.

B.

décidé

V. I

V. II

A.

Vc.

260

Picc.

Fl.

Hrb.

Cl.

C. fa

C.

Trp. do

Timb.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

The musical score for page 26, measures 260-265, is presented in a standard orchestral layout. The key signature is B-flat major (two flats). The score includes parts for the following instruments: Piccolo (Picc.), Flute (Fl.), Horn (Hrb.), Clarinet (Cl.), Cor Anglais (C. fa), Cello (C.), Trumpet (Trp. do), Timpani (Timb.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C.B.). The measures are numbered 260 through 265. A large red 'SAMPLE' watermark is diagonally across the page.

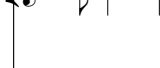


Picc. 

Fl. 

Hrb. 

Cl. 

C. fa. 

C. 

Trp. do. 

Timb. 

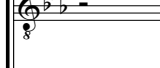
S. 

A. 

T. 

B. 

V. I. 

V. II. 

A. 

Vc. 

C.B. 

271

Picc.

Fl.

Hrb.

Cl.

C. fa

C.

Trp. do

Timb.

Gr. C.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

ff

mf

mf

mf

278

Htb. *mf*

Cl. *mf*

Bsn.

T.

B.

N'ai me pas qui la mort de sire Cou ment

V. I.

V. II.

A.

Vc.

288

Htb.

Cl.

Bsn.

S.

A.

T.

B.

pas qui la mort de sire Cou ment Velt dont Y vain oc cire Mon sei gneur Ga vain son

Velt dont Y vain oc cire Mon sei gneur Ga vain son a mi? O vø!, et et

V. I.

V. II.

A.

Vc.

295

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

S.

A.

T.

B.

V. I

V. II

A.

Vc.

a mi? O l'ol, et et il lui au tre si

il lui au tre si

Sample

300

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

C.

Trp. do

Timb.

C. Cl.

Gr. C.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

ff

ff

306

Fl.

Hrb.

Cl.

Bsn.

S.

A.

T.

V. I

V. II

A.

312

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

S.

A.

T.

B.

V. I

V. II

A.

Vc.

Picc. *p*

Fl. *p*

Hrb. *p*

Cl. *p*

Bsn. *p*

C. fa. *p*

C. *p*

Trp. do *p*

Timb. *p*

Gr. C. *ppp*

S. *p*

A. *p*

T. *p*

B. *p*

V. I. *p*

V. II. *p*

A. *p*

Vc. *p*

C.B. *p*

rall.

Tableau IV - scène 10

Furie du combat

323 $\text{♩} = 108$

Picc. *p*

Timb.

Perc.

C. Cl.

Gong *ppp*

V. I $\text{♩} = 108$

V. II

A.

Vc.

C.B.

Furie du combat

330

Trb. *gliss.*

Trb. B. *gliss.*

Timb.

Perc.

C. Cl.

V. I *gliss.*

V. II *gliss.*

A. *gliss.*

Vc. *gliss.*

divisi

334

Timb.

Perc.

C. Cl.

V. I

V. II

A.

Vc.

C.B.

fp

divisi

337

Bsn.

C. fa

C.

Trb.

Timb.

Perc.

C. Cl.

V. I

V. II

A.

Vc.

C.B.

ff

col legno

col legno

sul pont.

340

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa.

C.

Trb.

Timb.

Perc.

C. Cl.

V. I.

V. II.

A.

Vc.

C.B.

arco

arco

arco

The musical score for page 36, measures 340-343, is presented. The key signature is B-flat major (two flats). The time signature changes from 4/4 to 3/4 at measure 342. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting in measure 342 with a series of eighth notes.
- Fl.**: Flute, starting in measure 342 with a series of eighth notes.
- Hrb.**: Horn, starting in measure 342 with a series of eighth notes.
- Cl.**: Clarinet, starting in measure 342 with a series of eighth notes.
- Bsn.**: Bassoon, starting in measure 340 with a series of eighth notes.
- C. fa.**: Cello/Double Bass, starting in measure 340 with a series of eighth notes.
- C.**: Cello/Double Bass, starting in measure 340 with a series of eighth notes.
- Trb.**: Trombone, starting in measure 340 with a series of eighth notes.
- Timb.**: Timpani, starting in measure 340 with a series of eighth notes.
- Perc.**: Percussion, starting in measure 340 with a series of eighth notes.
- C. Cl.**: Clarinet, starting in measure 340 with a series of eighth notes.
- V. I.**: Violins I, starting in measure 340 with a series of eighth notes.
- V. II.**: Violins II, starting in measure 340 with a series of eighth notes.
- A.**: Viola, starting in measure 340 with a series of eighth notes.
- Vc.**: Violoncello, starting in measure 340 with a series of eighth notes.
- C.B.**: Contrabass, starting in measure 340 with a series of eighth notes.

The score includes a large red watermark "SAMPLE" diagonally across the page.

344

Picc.

Fl.

Htb.

Cl.

C. fa

C.

Trp. do

Timb.

Perc.

C. Cl.

V. I

V. II

A.

Vc.

C.B.

The musical score for page 37, measures 344-347, is presented in a standard orchestral format. The key signature is one sharp (F#) and the time signature is 2/4. The score includes parts for Piccolo, Flute, Horn, Clarinet, Cor Anglais, Contrabassoon, Trumpet, Timpani, Percussion, Cymbals, Violin I, Violin II, Alto, Viola, and Cello. A large red 'DRAFT' watermark is overlaid diagonally across the page.

348

Picc.

Fl.

Hrb.

Cl.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

Perc.

C. Cl.

Cymb.

V. I

V. II

A.

Vc.

C.B.

gliss.

gliss.

CYMB FROTTEE

353

Picc.

Fl.

Cl.

C. fa

C.

Trp. do

Timb.

Perc.

C. Cl.

Cymb.

V. I

V. II

A.

Vc.

C.B.

The musical score for page 39, measures 353-356, is written for a full orchestra. The key signature is D major (two sharps) and the time signature is 5/4. The score includes parts for Piccolo, Flute, Clarinet, Cor Anglais, Cor Anglais, Trumpet D, Timpani, Percussion, Clarinet in C, Cymbal, Violin I, Violin II, Alto, Viola, and Cello/Bass. The music is in 5/4 time and D major. A large red 'SPECIMEN' watermark is diagonally across the page.

357

Fl.

Hrb.

Cl.

Bsn.

C. fa

Trp. do

Trb.

Trb. B.

Timb.

Perc.

C. Cl.

Gong

V. I

divisi

V. II

divisi

A.

Vc.

C.B.

361

V. I

V. II

A.

Vc.

C.B.

rall.

Meno mosso
♩=112

Lassitude

369

Fl.

Htb.

Bsn.

V. I

V. II

A.

Vc.

C.B.

374

prise de conscience
un peu plus allant (♩=120)

Fl.

Htb.

Bsn.

V. I

V. II

A.

Vc.

C.B.

mf

mf fileux

mf fileux

chaleureux
mf

mf chaleureux

385

Fl.

Bsn.

Timb.

Cymb.

V. I

V. II

A.

Vc.

mp

p

p

p

p

Réconciliation

Réconciliation

395

Bsn.

C. fa

Trp. do

Timb.

Cymb.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

f

f

f

f

f

402

Fl.

Htb.

Bsn.

C. fa

Trp. do

Timb.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

The musical score for page 43, measures 402-411, is presented in a standard orchestral layout. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for the following instruments: Flute (Fl.), Horn (Htb.), Bassoon (Bsn.), Clarinet in F (C. fa), Trumpet in D (Trp. do), Timpani (Timb.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (V. I), Violin II (V. II), Viola (A.), Violoncello (Vc.), and Contrabass (C.B.). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large red 'SAMPLE' watermark is diagonally across the page.

412 $\text{♩} = 64$

Bsn.

C. fa

Trp. do

V. I *mp*

V. II *mp*

A. *mp*

Vc. *mp*

422

Hp.

A. Solo

V. I *p*

V. II *p*

A. *p*

Vc. *pizz.* *p*

C.B. *pizz.* *p*

429

Fl.

Hrb.

Bsn.

Trp. do

Hp.

A. Solo

V. I

V. II

A.

Vc. *arco*

C.B.

434

Fl.

Hrb.

Bsn.

Hp.

S.

V. I

V. II

A.

Vc.

435

441

Fl.

Hrb.

Bsn.

Hp.

S.

V. I

V. II

A.

Vc.

C.B.

arco

f *mf*

450 $\text{♩} = 72$

Fl.

Htb.

Cl.

Bsn.

C. fa

A. Solo

S'e le par ju rer ne se veut Ain si se ra comme el e seut lert

V. I *mf*

V. II *mf*

A. *mf*

Vc. *mf*

458 *rit.*

Fl.

Htb.

Cl.

Bsn.

C. fa

Timb.

A. Solo

vos tre dame et vous le sire Pour ve ri te le vous os *rit.*

V. I

V. II

A.

Vc. *pizz.*

C.B.

466 **A tempo** 47

Fl. *leggiere*

Cl. *leggiere*

A. Solo
dire

T. Solo
Certes, ma chiere et dolze a mie Ce ge ne vos por roie mie

A tempo

V. I *leggiere*

V. II

A.

Vc.

C.B.

470

Fl.

Cl.

T. Solo
Guer re do ner en nule gui se Par as sez d'hon nor et ser vice

V. I

V. II

A.

Vc.

C.B.

474

Fl.

Cl.

Bsn.

V. I

V. II

A.

Vc.

C.B.

mf

mf

mf

mf

mf

478

Fl.

Cl.

Bsn.

V. I

V. II

A.

Vc.

C.B.

mf

mf

mf

mf

mf

487

Fl. *mf*

Htb. *mf*

Bsn. *mf*

A. Solo

Da me, par Diex, Re le vés l'en Et

V. I *mf*

V. II *mf*

A. *mf*

Vc. *mf*

C.B. *mf*

491

Fl.

Htb.

Bsn.

Timb.

A. Solo

me. tés et for che et sens A

V. I

V. II

A.

Vc.

C.B.

495

Fl.

Htb.

Bsn.

Timb.

Cymb.

Gong

A. Solo

le pais faire et au par don le paix et au par don Que nus ne li pu et se vous non.

V. I

V. II

A.

Vc.

C.B.

cymb frappee

503

Picc.

Htb.

Cl.

Bsn.

Timb.

Hp.

S.

Sire dre chiez vous de mes soins Votre vo lon té faire et vos

V. I

V. II

A.

Vc.

506

Picc.

Htb.

Cl.

Bsn.

Timb.

Hp.

S.

biens Vor roie mout que je puis se Se ne fust voirs, ja nel de vos se

V. I

V. II

A.

Vc.

C.B.

chantant
f

f
pizz.

511

Htb.

Cl.

Bsn.

C. fa.

C.

Timb.

Hp.

A. Solo

Ne con vient au tre rai son dire Da me, par don nez li vostre sire Qu' il n'a dame au tre que vous

pizz.

p

mf

arco

V. I

pizz.

p

mf

arco

V. II

pizz.

p

mf

arco

A.

p

mf

arco

Vc.

mf

mf

arco

C.B.

p

mf

517

Cl.

Timb.

Hp.

A. Solo

Ch'est Me sire Y vains vostre es pous.

Lumineux

V. I

p

mf

V. II

p

mf

A.

p

mf

Vc.

p

mf

523

Fl.

Htb.

Cl.

Bsn.

Hp.

S.

Ah m'as tu mout a gré ser

V. I

V. II

A.

Vc.

=

527

Fl.

Htb.

Cl.

Bsn.

Timb.

Cymb.

Hp.

S.

vie Mix vaus sis se tou te ma vie

V. I

V. II

A.

Vc.

532

Fl.

Hrb.

Bsn.

C. fa

C.

Trp. do

Timb.

Cymb.

S.

V. I

V. II

A.

Vc.

C.B.

Vens et o ra ge en du rer

marcato

marcato

marcato

marcato

marcato

536

Bsn.

C. fa

C.

Trp. do

Timb.

S.

V. I

V. II

A.

Vc.

C.B.

Et n'a voir rien a par ju rer

540

Cl.

Bsn.

T. Solo

A vous da me mille mer chis! Que, si m'a it Sais Es

V. I

V. II

A.

Vc.

pizz.

C.B.

546

Cl.

Bsn.

C. fa

C.

Trp. do

Timb.

C. Cl.

Cymb.

T. Solo

pe ris N'a homme sous le chief mor tel

V. I

V. II

A.

Vc.

arco

C.B.

[illegible]

560

Picc.

Fl.

Perc.

Tamb.

V. I

V. II

A.

Vc.

C.B.

565

Picc.

Fl.

Timb.

Perc.

Tamb.

V. I

V. II

A.

Vc.

C.B.

570

Bsn.

Perc.

S.
Or a Me sire Y vain sa pais.

A.
Or a Me sire Y vain sa pais.

T.
Or a Me sire Y vain sa pais.

B.
Or a Me sire Y vain sa pais.

V. I
mf

V. II
mf

A.
mf

Vc.
mf

C.B.
mf

574

Bsn.

Perc.

C. Cl.

S.
Sai chiés de voir que onques mais

A.
Sai chiés de voir que onques mais

T.
Sai chiés de voir que onques mais

B.
Sai chiés de voir que onques mais

V. I

V. II

A.

Vc.

C.B.

577

Picc. Fl. Htb. Cl. Bsn. C. fa. Perc. C. Cl. S. A. T. B. V. I. V. II. A. Ve. C. B.

Ne fu de riens nu le si li és

581

Fl.

Htb.

Bsn.

Perc.

C. Cl.

S.

A.

T.

B.

V. I.

V. II.

A.

Vc.

C.B.

Com_____ ment qu'il ait e_____ s té y riés

Com_____ ment qu'il ait e_____ s té y riés

Com_____ ment qu'il ait e_____ s té y riés

Com_____ ment qu'il ait e_____ s té y riés

=

585

Glock.

T.

B.

V. I.

V. II.

A.

Vc.

Mout en est à boin chief ve nus, Qu'il est a més

588

Picc.

Fl.

Htb.

Cl.

Bsn.

C. fa

Trp. do

Timb.

Perc.

Tamb.

Glock.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

C.B.

De sa dame et de luy, Ne lui

De sa dame et de luy, Ne lui

et chier te nus. De sa dame et de luy, Ne lui

De sa dame et de luy, Ne lui

592

Htb. *p*

Cl. *p*

Bsn. *mf*

Timb.

Perc.

C. Cl.

Tamb.

S.
sou vient de nul a nuy. Cres tien son dict fine is si On ques plus

A.
sou vient de nul a nuy. Cres tien son dict fine is si On ques plus

T.
sou vient de nul a nuy. Cres tien son dict fine is si On ques plus

B.
sou vient de nul a nuy. Cres tien son dict fine is si On ques plus

V. I. *divisi mp*

V. II. *mp*

A. *mp*

Vc. *mf*

C.B.

596

Htb.

Cl.

Bsn.

Perc.

C. Cl.

S.

A.

T.

B.

V. I

V. II

A.

Vc.

dire n'en o ĩ Cres tien son dict fine is si fi ne is si

dire n'en o ĩ Cres tien son dict fine is si fi ne is si

dire n'en o ĩ Cres tien son dict fine is si fi ne is si

dire n'en o ĩ Cres tien son dict fine is si fi ne is si

==

601

Htb.

Bsn.

Perc.

C. Cl.

V. I

A.

Vc.

606

Htb.

Bsn.

C. fa

C.

Trb.

Trb. B.

Perc.

V. I

V. II

A.

Vc.

611

C. fa

C.

Trb.

Trb. B.

Perc.

V. I

V. II

A.

Vc.

616

C. fa

C.

Trp. do

Trb.

Trb. B.

Perc.

C. Cl.

V. I

V. II

A.

Vc.

divisi

621

Trp. do

Trb.

Trb. B.

Perc.

C. Cl.

V. I

V. II

A.

Vc.

625

Fl.

Htb.

Bsn.

C. fa.

Trp. do.

Perc.

C. Cl.

V. I.

V. II.

A.

Vc.

divisi

629

Fl.

Htb.

Cl.

Bsn.

C. fa.

Trp. do.

Trb.

Trb. B.

Perc.

C. Cl.

V. I.

V. II.

A.

Vc.

633

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa

C.

Trp. do

Trb.

Trb. B.

Timb.

Perc.

Cl. tub.

V. I

V. II

A.

Vc.

C.B.

eliss.

636

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa.

C.

Trp. do

Trb.

Trb. B.

Timb.

Cl. tub.

V. I

V. II

A.

Vc.

C.B.

gliss.

gliss.

gliss.

The musical score for page 68, measures 636-638, is presented in a standard orchestral format. The key signature is one sharp (F#), and the time signature is 4/4. The score includes parts for the following instruments: Piccolo, Flute, Horn, Clarinet, Bassoon, Cor Anglais, Cor Anglais, Trumpet, Trombone, Trombone, Timpani, Clarinet tuba, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Piccolo and Clarinet parts feature a melodic line with a glissando in measure 637. The Flute, Horn, and Trombone parts play sustained chords. The Bassoon, Cor Anglais, and Trumpet parts play a rhythmic pattern of eighth notes. The Trombone, Timpani, and Clarinet tuba parts play a rhythmic pattern of eighth notes. The Violin I and Violin II parts play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass parts play a rhythmic pattern of eighth notes. A large red 'DRAFT' watermark is overlaid diagonally across the page.

639

Picc.

Fl.

Hrb.

Cl.

Bsn.

C. fa.

C.

Trp. do

Trb.

Trb. B.

Timb.

Cl. tub.

V. I

V. II

A.

Vc.

C.B.

divisi

639 640 641