

Anacréon

1 Ritournelle

en Sol

en Sol

doux

doux

doux

doux

7

Ob. *fort*

Ob. *fort*

Vln. I *fort*

Vln. II *fort*

Par. *(fort)*

Bns. *(fort)*

Bs & BC *fort*

12

Ob. *fort*

Ob. *fort*

Cor

Cor

Vln. I *fort*

Vln. II *fort*

Par. *(fort)*

Bns. *(fort)*

Bs & BC *(fort)*

17

Ob. *fort³*

Cor

Vln. I *doux³* *fort³* *doux*

Vln. II *doux³* *fort³* *doux*

Par. *doux* *(fort)* *doux*

Bns. *(fort)*

Bs & BC *doux* *fort*

Detailed description: This is a page of a musical score for measures 17 through 21. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and strings. The woodwind section includes two Oboes (Ob.), two Cor Anglais (Cor), and two Violins (Vln. I and II). The brass section includes a Percussionist (Par.), two Bassoons (Bns.), and a Bass and Bassoon (Bs & BC). The string section is represented by the Bs & BC staff. The score features several dynamic markings: *fort³* (fortissimo) and *doux* (piano). The woodwinds and strings play a melodic line with triplets and slurs, while the brass and percussion provide harmonic support. The key signature is one sharp (F#), and the time signature is 3/4. The page number '3' is in the top right corner, and the measure number '17' is at the top left.

22

Ob. (fort) (fort)

Cor (fort)

Vln. I fort doux fort

Vln. II fort doux fort

Par. fort doux fort

Bns. (fort) (fort)

Bs & BC (fort) (fort)

Detailed description: This system of musical notation covers measures 22 through 26. It includes staves for Oboe (Ob.), Cor Anglais (Cor.), Violin I (Vln. I), Violin II (Vln. II), Viola (Par.), Bassoon (Bns.), and Bass/Baritone/Contrabass (Bs & BC). The key signature has two sharps (F# and C#). The dynamics are marked as *fort* and *doux*. The Oboe and Bassoon parts feature a melodic line with a fermata in measure 23. The strings play a rhythmic accompaniment of eighth notes.

27

Ob. doux

Cor

Vln. I

Vln. II

Par.

Bs & BC

Detailed description: This system of musical notation covers measures 27 through 31. It includes staves for Oboe (Ob.), Cor Anglais (Cor.), Violin I (Vln. I), Violin II (Vln. II), Viola (Par.), and Bass/Baritone/Contrabass (Bs & BC). The key signature has two sharps (F# and C#). The dynamics are marked as *doux*. The Oboe part has a melodic line with a fermata in measure 28. The strings continue with their rhythmic accompaniment.

32

fort *doux* *fort* *doux* *à demi*

fort *doux* *fort* *doux* *à demi*

(fort) *(fort)* *(à demi)*

(fort) *(fort)* *(à demi)*

(fort) *(fort)* *doux* *à demi*

fort *fort* *doux* *à demi*

fort *(fort)*

(fort) *(fort)*

(fort) *(fort)* *doux* *à demi*

Detailed description: This is a page of a musical score, page 5, starting at measure 32. The score is for a woodwind and string ensemble. The woodwind parts include Oboe (Ob.), Cor Anglais (Cor), Bassoon (Bns.), and Bass/Baritone (Bs & BC). The string parts include Violin I (Vln. I) and Violin II (Vln. II). The music is in a key with one sharp (F#) and a common time signature. The dynamics are marked as *fort*, *doux*, and *à demi*. The Oboe and Bassoon parts have a melodic line with some grace notes and a '+' sign above a note in measure 33. The string parts provide harmonic support with chords and moving lines. The Cor Anglais parts are mostly rests, with some notes in measures 33 and 35. The Bassoon part has a melodic line in measures 33 and 35. The Bass/Baritone part has a melodic line in measures 33 and 35. The Violin I and II parts have a melodic line in measures 33 and 35. The music ends with a double bar line and repeat dots in measure 36.

38

Ob. (Two staves)
Cor. (Two staves, *fort*)
Vln. I (Two staves)
Vln. II (Two staves)
Par. (Two staves)
Bns. (Two staves, *fort*)
Bs & BC (Two staves, *fort*)

Detailed description: This page of a musical score covers measures 38 to 41. The woodwind section (Ob. and Cor.) and the first violin section (Vln. I and II) play a rhythmic eighth-note pattern with slurs. The woodwinds have a key signature change from one sharp to one flat starting in measure 39. The brass section (Par., Bns., and Bs & BC) provides harmonic support with sustained notes and slurs, marked *fort*. The strings play a simple harmonic accompaniment. The score concludes in measure 41 with a fermata over the final notes.

42

Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Par.
Bns.
Bs & BC

doux
doux
doux

Detailed description: This system of musical notation covers measures 42 through 46. It features staves for Oboe (two), Cor Anglais (two), Violin I and II, Percussion, Bassoon, and Basses/Cellists. The key signature is one sharp (F#). Measures 42-44 show active melodic lines in the Oboes and Violins. In measure 45, the Violin II and Percussion parts are marked *doux*. Measure 46 shows a continuation of the *doux* marking across the Violin II and Basses/Cellists parts.

47

Ob.
Ob.
Vln. I
Vln. II
Par.
Bns.
Bs & BC

(fort)
(fort)
fort
fort
fort
fort

Detailed description: This system of musical notation covers measures 47 through 51. The Oboe parts (measures 47-50) are marked *(fort)*. The Violin I and II parts (measures 47-50) are marked *fort*. The Percussion, Bassoon, and Basses/Cellists parts (measures 47-50) are also marked *fort*. The key signature remains one sharp (F#). The notation includes various dynamics, articulation marks, and phrasing slurs.

52

Ob. (two staves)
Vln. I
Vln. II
Par.
Bns.
Bs & BC

56

Ob. (two staves)
Cor. (two staves)
Vln. I
Vln. II
Par.
Bns.
Bs & BC

Scène 1

Anacréon seul

Gai et enjoué

2 Prélude

Flûtes & Violons 1

61

Fl. *à demi* *doux* *à demi*

Vln. I *à demi* *doux* *à demi*

Vln. II *à demi* *doux* *à demi*

Bs & BC *à demi* *doux* *à demi*

Detailed description: This block contains the first system of the musical score, measures 61 to 64. It features four staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), and Bassoon/Contrabass (Bs & BC). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked 'à demi' and 'doux'. The flute part has a melodic line with slurs and accents. The violin parts play a rhythmic accompaniment. The bassoon/contrabass part provides a harmonic foundation with sustained notes and some movement.

65

Fl. *doux* *à demi*

Vln. I *doux* *à demi*

Vln. II *doux* *à demi*

Bs & BC *doux* *à demi*

Detailed description: This block contains the second system of the musical score, measures 65 to 68. It continues the instrumentation from the previous system. The flute part has a more active melodic line. The violin parts continue their accompaniment. The bassoon/contrabass part remains steady. The dynamics are marked 'doux' and 'à demi'.

69

ANACRÉON

Mir-thes fleu

Fl. *doux*

Vln. I *doux*

Vln. II *doux*

Bs & BC *doux*

Detailed description: This block contains the third system of the musical score, measures 69 to 72. It introduces the vocal part for Anacréon, who is silent for the first three measures. The vocal line begins in measure 70 with the lyrics 'Mir-thes fleu'. The instrumental accompaniment continues with the same four staves. The key signature and time signature remain the same. The dynamics are marked 'doux'. The system ends with a repeat sign.

73

ANACRÉON

ris, — nais-sant feuil - la - - ge, OÙ Flore et les A

Violons

Vln. I

doux et léger

Vln. II

doux et léger

Bs & BC

77

ANACRÉON

mours — ont fi - xé — — — — — les Zé - phyr; Ber ceaux — — — — — char

Vln. I

à demi

doux

Vln. II

à demi

Bs & BC

81

ANACRÉON

mants, que votre om - bra - ge Me pro - met en - cor de plai

Vln. I

à demi

Vln. II

à demi

doux

Bs & BC

86 fin

ANACRÉON Deux

sirs!

Fl. *tous* *fort* *doux* *fin*

Vln. I *tous* *fort* *doux* *fin*

Vln. II *fort* *doux* *fin*

Bs & BC *fort* *doux* *fin*

basse co

90

ANACRÉON

coeurs, que j'ai for-més, qu'un doux pen chant en - ga - ge, Pen-sent qu'A-na-cré

Bs & BC

95

ANACRÉON

on_ i gno re leurs sou-pirs: D'i - ci je vois leur trouble et j'en tends_ leur lan - ga - ge. J'a-

Bs & BC

100

ANACRÉON

lar - me tour à tour, et flat - te leurs_ dé-sirs. J'aime à jou - ir_ de mon ou

Bs & BC

106

ANACRÉON

vra-ge, et cet in-no-cent ba-di - na - ge de l'hi - ver de mes ans_ em bel-

Bs & BC

III

ANACRÉON

-lit les loi - sirs.

Fl.

tous
(à demi)

Vln. I

tous
(à demi)

Vln. II

+
à demi

Bs & BC

à demi

Scène 2

Chloé, portant à la main des tablettes ouvertes, Anacréon

115 **3** En gaité

CHLOÉ

Vous nous ca chez_ l'ob - jet de la fê - te ga - lan - te Dont vous an-non-cez les ap

Bs & BC

119

CHLOÉ

prêts.

ANACRÉON

Chlo-é, vous la ren drez_ char - man - te. Aux ac-cents de Ba

Bs & BC

123 avec le sourire du sentiment

CHLOÉ

Le sen-ti ment se

ANACRÉON

tile, à vo-tre voix bril - lan - te, Que mes vers_vont de-voir d'at - traits!

Bs & BC

127

CHLOÉ

peint_ dans ceux que je dois di - re; Eh, quels char-mes en

Bs & BC

Air
Un peu gai

131

CHLOÉ
cor pour-rois - je leur prê - ter?

ANACRÉON
C'est l'A mour qui me les ins - pi - re; c'est aux

Bs & BC

135

ANACRÉON
Grâ - ces à les chan - ter. C'est l'A-mour qui me les ins - pi - re; c'est au

Bs & BC

139

ANACRÉON
Grâ - ces à les chan - ter. Que j'aime à les voir ri - re et fo-lâ - trer_ en

Vln. I

Vln. II

Bs & BC
tous
doux

144

ANACRÉON
sem - ble. Je ne leur of - fre plus ces fleurs de mes beaux

Vln. I

Vln. II

Bs & BC
basse continue

148

ANACRÉON

Bs & BC

jours; Mais je veux, près de moi, que l'Hy-men les ras - sem-ble Et les y fi - xe pour tou

152

CHLOÉ

ANACRÉON

Bs & BC

Nom-mez - nous l'heu-reu-se mor - tel - le dont l'Hy - men, de vos jours va com

jours.

156

CHLOÉ

Bs & BC

bler _____ le bon - heur? Qu'el-le se-ra chère_ à mon coeur! Tous nos chants, tous mes

159

CHLOÉ

ANACRÉON

Bs & BC

voeux _____ ne se- ront _____ que_ pour el - - le.

à part

J'aime à jou-ir de son er

163

ANACRÉON

Bs & BC

reur. Tout me parle en vo-tre fa - veur: l'A-mour vous a choi - sie_ et l'Hy-men vous ap-

166 (Air)

CHLOÉ

Qu'en-tends-je? Ah, Dieux!

ANACRÉON

pel-le. L'es - prit, les ta - lents, — la beau - té, — vous a-vez

Bs & BC

171

ANACRÉON

tout, sans rien pré - ten - dre: Les Grâ - ces ont moins de gai - té,

Bs & BC

177

CHLOÉ

Sei gneur... Ba

ANACRÉON

Et je vous crois un coeur plus ten - dre.

Bs & BC

182

CHLOÉ

ti - le... Chan-te-t'il dans nos jeux?

ANACRÉON

Eh bien? Oui, Ba-tile y ver - ra comme un bien pré-ci

Bs & BC

186

ANACRÉON

eux — Les ten - dres soins où je me li - vre. J'ai vu, sous ces ber ceaux, et je lis dans vos

Bs & BC

190

CHLOÉ *à part*
Le cru-el a tout en-ten

ANACRÉON
yeux. Les doux trans- ports_ qui vont les sui - - vre.

Bs & BC

194

CHLOÉ *Air Léger*

ANACRÉON *à part*
du!
Qu'elle a d'at-traits dans ce trouble in-gé -

ANACRÉON *haut, à Chloé*
Comme u - ne_

Bs & BC

197

ANACRÉON
fleur, quand_ l'hi-ver ces - se, Re-naît, s'é- pa - nou - it au

Bs & BC

202

ANACRÉON
souf - fle des_ Zé - phyr; Au feu de vos re gards, où se peint_ la ten

Bs & BC

207

ANACRÉON
dre - se, je sens re - naî - tre_ les_ plai - sirs, je

Bs & BC

212

ANACRÉON

sens re - naî - tre les plai - sirs: C'est Hé -

Bs & BC

217

ANACRÉON

-bé, sous vostrait, qui me rend la jeu - nes - se, c'est Hé - bé, c'est Hé

Bs & BC

223

CHLOÉ

Sei

ANACRÉON

bé, sous vos traits, qui me rend la jeu - nes - se.

Bs & BC

228

CHLOÉ

gneur...

ANACRÉON

Vous rou-gis - sez! Ce mo-deste em-bar - ras Vous donne u ne fraî-cheur nou- vel -

Bs & BC

232

ANACRÉON

-le: Je ne vous vis ja-mais si bel - le. Ah, qu'à cet âge on a d'ap

Bs & BC

236

ANACRÉON

Haut, à Chloé

pas! Mais, je me dois aux soins de l'hy-men que j'ap-

Bs & BC

239

CHLOÉ

à part, dans le plus grand trouble

Jus-te Ciel! Quel hy-men!

ANACRÉON

en s'en allant

prê - te. Je vais pres-ser la fê - te.

Bs & BC

Scène 3

Chloé seule

Prélude

242 **4** **Lent**

CHLOÉ

Tendre A -

Fl.

Vln. I

Vln. II

Bs & BC

à demi

(à demi)

doux

doux

à demi

doux

246

CHLOÉ

mour! vo - le, vo - le, vole _____ à mon se -

Fl.

Vln. I

Vln. II

Bs & BC

249

CHLOÉ

cours, vole

Fl.

Vln. I

Vln. II

Bs & BC

251

CHLOÉ

à mon se - cours.

Fl.

Vln. I

Vln. II

Bs & BC

à demi

à demi

à demi

255

CHLOÉ

U - ne chaî - ne de fleurs, - que tes feux ont fait

Fl.

Vln. I

Vln. II

Bs & BC

fin

fin

fin

fin

fin

basse continue

259

CHLOÉ

naï - tre, Doit, comme eux, tri-om pher, tou - jours. Les vers d'A-na-cré

Bs & BC

263

CHLOÉ

on me les fi - rent con - noî - tre; Qu'ils me pré-sa-geoient de beaux jours!

Bs & BC

267

CHLOÉ

Père ai - ma - ble, gé-né-reux maî - tre, Doit - il, dans leur prin

Bs & BC

271

CHLOÉ

temps, en trou - bler l'heu-reux cours? Tendre A -

Fl.

Vln. I

Vln. II

Bs & BC

doux

tous doux

doux

Batile paroît au fond du théâtre, les yeux attachés sur des tablettes qu'il tient.

Scène 4

Chloé, Batile, *des tablettes à la main*

275 **5**

CHLOÉ
Ciel, c'est Ba-ti- le... Hé - las!

BATILE
à part
Quej'ai-me à les ap - pren - dre, Et que le chant en_ est_ heu

Bs & BC

279
Batile
Apercevant Chloé et courant à elle
reux! Ah, ma Chlo - é! dai - gnez en -

Bs & BC

282
Batile
ten - dre Ce que je chan - te dans nos jeux.

Bs & BC

285 **6**

BATILE
"Des Zé - phyr, que

Fl.
Fl.

Vln. I
à demi

Vln. II
à demi

Bs & BC
doux

288

BATILE

Flo - re rap - pel - le, Je vou - lois chan -

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

doux

doux

291

BATILE

ter - le re - tour: Je vis Chlo

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

très doux

très doux

(très doux)

294

BATILE

8

é... Qu'elle é - toit_ bel - le! Je ne pus chan-

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

moins doux

moins doux

297

BATILE

8

ter_ que l'A - mour. Je lui con-sa - crai, dès_ ce

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

à demi

à demi *doux*

(doux)

301

BATILE

Fl.

Vln. I

Vln. II

Bs & BC

jour, — tous mes voeux, — mes vers — et ma ly -

305

BATILE

Fl.

Vln. I

Vln. II

Bs & BC

re. C'est pour Chlo - é que je res -

à demi *doux*

à demi *doux*

(*doux*)

308

BATILE

pi - re, seule Je ne chan-te qu'elle_ et_ l'A mour, je ne chan-te

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

312

BATILE

qu'el - le, je ne chan - te

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

fort *doux*

(fort) *(doux)*

(fort) *(doux)*

314

BATILE

8

qu'elle et l'A - mour.

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

317

7

CHLOÉ

fondant en pleurs

Hé -

BATILE

Dieux! vous pleu - rez!

Vln. I

Vln. II

Bs & BC

321

CHLOÉ

las! cet-te fê - te ces jeux sont des chaî - nes qu'on me pré - pa - re. D'A-na-cré-on en-

BATILE

8

Bs & BC

324

CHLOÉ

fin l'A-mour fi-xe les voeux C'en est fait, pour ja - mais, Ba-tile, on nous sé

Bs & BC

328

CHLOÉ

pa - re

BATILE

Qu'en tends - je? A-na-cré - on! Dieux quel-le cru-au - té! A ce

Bs & BC

332

BATILE

coup de-vois-je m'at - ten - dre? Ses bien-faits me char - maient, mon coeur é-toit flat

Bs & BC

336

CHLOÉ

saisir

Je le ché-ris en - cor, je ne puis m'en dé

BATILE

té Que vo-tre main pût en dé pen - dre.

Bs & BC

340

CHLOÉ

fen - dre, Quoi-que sa flamme ait é-cla té. Que je l'au-rois ai - mé s'il eut é-té moins

Bs & BC

343

CHLOÉ
ten - dre!

BATILE
Quoi! c'est A - na - cré - on qui fait des mal - heu - reux? Non, non!

Bs & BC

346

CHLOÉ
Il sait tout.

BATILE
il ne sait point les noeuds qui nous u - nis - sent. A ses

Bs & BC

349

CHLOÉ
Il n'est plus

BATILE
pieds al - lons mou rir — tous deux, Ou que nos lar - mes le flé - chis - sent.

Bs & BC

352

CHLOÉ
temps, les jeux sont prêts. L'Es - poir, qui l'a sé - duit, le dé - cide et l'en - chan - te. Ju -

Bs & BC

356 en grande douleur

CHLOÉ
gez de ses trans - ports se - crets Par les vers qu'il veut que je chan - te.

Bs & BC

8 (Air)

CHLOÉ

Mil-le fleurs par-fu-ment les

Fl.

Vln. I

doux

Vln. II

doux

364

CHLOÉ

airs; Le Zé-phyr vole et les ca -

Fl.

Vln. I

Vln. II

368

CHLOÉ

- res - se. Heu - reux oi - seaux! ja -

Fl.

Vln. I

Vln. II

371

CHLOÉ

mais vos ra ma - - ges di - vers N'ont ex - pri - mé tant de ten

Fl.

Vln. I

Vln. II

375

CHLOÉ

dres - se, tant de ten - dres - se.

Fl.

Vln. I

Vln. II

380

CHLOÉ

L'A - mour, ca - ché dans ces_ beaux lieux, A - t - il pris soin de leur pa - ru -

Fl.

Vln. I

Vln. II

385

CHLOÉ re? Non, non: il est dans mon coeur, et sa flamme

Fl.

Vln. I

Vln. II

391

CHLOÉ à mes yeux, Em - bel - lit, em - bel -

Fl.

Vln. I

Vln. II

394

CHLOÉ lit tou - te la na - tu - re.

Fl.

Vln. I

Vln. II

9

CHLOÉ

BATILE

Bs & BC

Dieux! Ces chants ne sont pas pour moi, Et je me plais à les en - ten - dre?

Ba

402

CHLOÉ

Bs & BC

ti - le en te vo - yant, j'ou-bli-ois mon ef - froi. Hé - las, mon

406

CHLOÉ

Bs & BC

coeur cro-yoit t'ap - pren - dre L'a - mour dont il brû - le pour

Annonce
Gai

409

CHLOÉ
toi. Ô ciel! on vient.

BATILE
Ô ciel! on vient.

Fl.
Fl.
Ob.
Ob.

Vln. I
Vln. II

Par.
Par.

Bns.

Bs & BC
Basses Basse continue

Detailed description: This is a page of a musical score for a piece titled 'Annonce Gai'. The score is for a full orchestra and two vocal soloists, Chloé and Batile. The music is in the key of A major (three sharps) and 2/4 time. The vocal parts are in the soprano and alto ranges. The instrumental parts include two flutes, two oboes, two violins, two clarinets, a bassoon, and a bass/continuo part. The score shows the vocal lines with lyrics and the instrumental accompaniment. The lyrics are 'toi. Ô ciel! on vient.' for Chloé and 'Ô ciel! on vient.' for Batile. The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes, with some melodic lines in the woodwinds and strings.

Scène 5

Anacréon, Chloé, Batile, jeunes Théoniens et Théoniennes
qui environnent Anacréon

Choeur
10 **Gai**

UNE JEUNE THEONIENNE
Ré-gnez, rem-plis-sez nos mo mens, Jeux char-mans, Lé-ger ba-di-

ANACRÉON
Ré-gnez, rem-plis-sez nos mo mens, Jeux char-mans, Lé-ger ba-di-

Ob.
Ob.

Vln. I
Vln. II

Par.
Par.

Bns.
Bs & BC

Detailed description: This page contains the musical score for Scene 5. It features two vocal parts: 'UNE JEUNE THEONIENNE' (Soprano) and 'ANACRÉON' (Bass). The vocal lines are in French and include the lyrics: 'Ré-gnez, rem-plis-sez nos mo mens, Jeux char-mans, Lé-ger ba-di-'. The score is for a full orchestra, including two Oboes (Ob.), two Violins (Vln. I and II), two Clarinets (Par.), Bassoon (Bns.), and Bassoon/Contrabassoon (Bs & BC). The music is in a major key with three sharps (F#, C#, G#) and a 7/8 time signature. A '10' in a box and the word 'Gai' with a musical symbol are placed above the first measure of the vocal parts. The orchestration includes woodwinds and strings, with various articulation marks and dynamics throughout.

419

UNE JEUNE THEONIENNE

na - ge, Ré - gnez, rem-plis-sez nos mo -

ANACRÉON

na - ge, Ré - gnez, rem-plis-sez nos mo -

Ob.

Ob.

Vln. I

Vln. II

Par.

Par.

Bns.

Bs & BC

422

UNE JEUNE THEONIEENNE

ANACRÉON

mens Jeux char - mans, Lé - ger ba - di - na - - ge.

ments, Jeux char - mans, Lé - ger ba - di - na - - ge.

Ob.

Ob.

Vln. I

Vln. II

Par.

Par.

Bns.

Bs & BC

ANACRÉON

Mettre à pro - fit tous les ins - tans Est l'u-ni-que soin du vrai sa -

Vln. I

Vln. II

Bs & BC

doux

doux

Basses et Basse continue

doux

430

ANACRÉON

ge. Il naît des fleurs en tous les temps, Il

Vln. I

Vln. II

Bs & BC

433

UNE JEUNE THEONNIENNE

ANACRÉON

est des plaisirs à tout âge. Ré -

Ob.

Ob.

Vln. I

Vln. II

Par.

Par.

Bns.

Bs & BC

fort

fort

(fort)

On danse.

*Anacréon est au milieu du théâtre. La jeunesse de Théos le pare de fleurs et le couronne de roses nouvelles.
Batile et Chloé se placent avec timidité à l'un des deux côtés du théâtre.*

436 **11** Premier air (pour les jeunes Théoniens et Théoniennes)
Vif

Fl. petites flûtes

Fl. petites flûtes

Ob.

Ob.

Cor en Ré

Cor en Ré

Vln. I

Vln. II

Bns.

Bs & BC

442

Fl.
Fl.
Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Bns.
Bs & BC

Detailed description: This page of a musical score covers measures 442 to 446. The key signature is three sharps (F#, C#, G#). The score is arranged in a standard orchestral format. The Flute parts (Fl.) and Oboe parts (Ob.) have a melodic line starting in measure 442, with a '+' symbol above the first measure of each part. The Cor Anglais parts (Cor) play a sustained chord. The Violin parts (Vln. I and Vln. II) play a rhythmic accompaniment. The Bassoon (Bns.) and Basses/Contrabasses (Bs & BC) play a similar rhythmic accompaniment. The score ends with a double bar line at the end of measure 446.

447

The musical score consists of seven staves for measures 447 to 451. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are:

- Fl. (Flute):** Two staves. Both start with a whole rest in measures 447-449. In measure 450, they play a sixteenth-note ascending scale from G#4 to C#5. In measure 451, they play a quarter-note descending scale from C#5 to G#4.
- Ob. (Oboe):** Two staves. Both start with a whole rest in measure 447. In measure 448, they play a quarter note G#4. In measure 449, they play a quarter note A4. In measure 450, they play a sixteenth-note ascending scale from G#4 to C#5. In measure 451, they play a quarter-note descending scale from C#5 to G#4.
- Cor (Cor Anglais):** Two staves. Both play a whole note G#4 in measure 447. In measure 448, they play a whole note A4. In measure 449, they play a whole note B4. In measure 450, they play a whole note C#5. In measure 451, they play a whole note B4.
- Vln. I (Violin I):** One staff. Starts with a whole rest in measure 447. In measure 448, it plays a quarter note G#4. In measure 449, it plays a quarter note A4. In measure 450, it plays a sixteenth-note ascending scale from G#4 to C#5. In measure 451, it plays a quarter-note descending scale from C#5 to G#4.
- Vln. II (Violin II):** One staff. Starts with a whole rest in measure 447. In measure 448, it plays a quarter note G#4. In measure 449, it plays a quarter note A4. In measure 450, it plays a sixteenth-note ascending scale from G#4 to C#5. In measure 451, it plays a quarter-note descending scale from C#5 to G#4.
- Bns. (Bassoon):** One staff. Starts with a whole rest in measure 447. In measure 448, it plays a quarter note G#3. In measure 449, it plays a quarter note A3. In measure 450, it plays a sixteenth-note ascending scale from G#3 to C#4. In measure 451, it plays a quarter-note descending scale from C#4 to G#3.
- Bs & BC (Bass & Baritone):** One staff. Starts with a whole rest in measure 447. In measure 448, it plays a quarter note G#2. In measure 449, it plays a quarter note A2. In measure 450, it plays a sixteenth-note ascending scale from G#2 to C#3. In measure 451, it plays a quarter-note descending scale from C#3 to G#2.

Dynamic markings: *doux* is written below the Oboe and Violin I staves in measures 448 and 449. *crescendo* is written below the Oboe and Violin I staves in measures 450 and 451. Plus signs (+) are placed above the notes in measures 448, 449, and 450 for the Oboe, Violin I, Bassoon, and Bass/Baritone parts.

452

Fl.
Fl.
Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Bns.
Bs & BC

Detailed description: This page of a musical score, numbered 452, contains measures 452 through 455. The score is arranged in a standard orchestral format with eight staves. The top four staves are for Flutes (Fl.), Oboes (Ob.), and Cor Anglais (Cor). The bottom four staves are for Violins I and II (Vln. I, Vln. II), Bassoon (Bns.), and Bass/Baritone (Bs & BC). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. Measure 452 features a melodic line in the woodwinds and strings, with a '+' symbol above the first two notes of the flute parts. Measure 453 continues the melodic development. Measure 454 is a repeat sign. Measure 455 concludes the section with a final melodic flourish in the woodwinds and strings.

458

Fl.
Fl.
Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Bns.
Bs & BC

Detailed description: This page of a musical score covers measures 458 to 462. The key signature is three sharps (F#, C#, G#). The score is arranged in a standard orchestral format with parts for Flutes (Fl.), Oboes (Ob.), Cor Anglais (Cor), Violins I and II (Vln. I, Vln. II), Bassoon (Bns.), and Basses/Contrabasses (Bs & BC). Measures 458 and 459 feature a rhythmic pattern of eighth notes in the flutes and a half note in the oboes. Measures 460 and 461 show a transition to a sustained melodic line in the oboes and violins, while the flutes continue with eighth notes. Measure 462 concludes with a final sustained note in the oboes and violins, and a half note in the bassoon and basses/contrabasses.

463

This musical score page contains measures 463 through 467. The instrumentation includes two Flutes (Fl.), two Oboes (Ob.), two Cor Anglais (Cor), Violin I (Vln. I), Violin II (Vln. II), Bassoon (Bns.), and Bass/Baritone (Bs & BC). The key signature is three sharps (F#, C#, G#). The score is written in a standard orchestral format with five systems of staves. The Flutes and Oboes have rests in measures 463-466 and enter in measure 467 with a sixteenth-note pattern. The Violins and Bassoon/Baritone play a rhythmic pattern of eighth and sixteenth notes throughout. The Cor Anglais plays a melodic line with some rests.

468

Fl.
Fl.
Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Bns.
Bs & BC

doux
doux
doux
doux
doux
doux
doux
doux

Detailed description: This page of a musical score covers measures 468 to 472. The score is for a symphonic ensemble. The woodwinds (Flutes, Oboes, and Cor Anglais) play a melodic line with eighth-note patterns. The strings (Violins I and II, Bassoon, and Basses/Contrabasses) provide a harmonic accompaniment with a similar eighth-note texture. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking *doux* is indicated at the end of each staff. The number 468 is written above the first staff.

473

Fl. I
Fl. II
Ob. I
Ob. II
Cor I
Cor II
Vln. I
Vln. II
Bns.
Bs & BC

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

+

+

Detailed description: This page of a musical score covers measures 473, 474, and 475. The score is for a symphony orchestra and is written in the key of A major (three sharps) and 3/4 time. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, and Cor Anglais) play a melodic line that begins in measure 474. The strings (Violins and Basses/Baritone/Contrabass) provide a harmonic accompaniment. The score includes dynamic markings such as *cresc.* (crescendo) and accents (+) in the bassoon and bass parts. The page number 473 is at the top left, and the page number 47 is at the top right.

476

Fl.
Fl.
Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Bns.
Bs & BC

Detailed description: This page of a musical score covers measures 476 through 479. The music is in the key of A major (three sharps) and 4/4 time. The instrumentation includes two Flutes (Fl.), two Oboes (Ob.), two Cor Anglais (Cor), two Violins (Vln. I and II), one Bassoon (Bns.), and one Bass/Baritone (Bs & BC). The score is written in a standard staff format with a brace on the left side of each instrument group. Measure 476 shows the Flutes and Oboes playing a melodic line of eighth notes, while the Cor Anglais and Bassoon/Baritone play a more rhythmic accompaniment. Measures 477 and 478 continue this pattern with some rests and dynamic markings. Measure 479 concludes the section with a repeat sign and a final cadence. Various performance markings such as accents (+) and breath marks (z) are present throughout the score.

480 **12** Deuxième air (pour les jeunes Théoniens et Théoniennes)
Vif

Ob.
Ob.
Bns.

fin
fin
fin

Detailed description: This block contains the first system of the musical score for the second air. It features three staves: Oboe (top), Oboe (middle), and Bassoon (bottom). The music is in 2/2 time and begins with a key signature of one sharp (F#). The Oboe parts play a rhythmic melody with some grace notes, while the Bassoon part provides a steady accompaniment. The system concludes with a double bar line and the word 'fin' written above each staff.

à la fin du *Deuxième air*, on reprend le *Premier air*

Ob.
Ob.
Vln. I
Vln. II
Bns.
Bs & BC

Detailed description: This block contains the second system of the musical score. It features six staves: Oboe (top), Oboe (second), Violin I (third), Violin II (fourth), Bassoon (fifth), and Bass & Bassoon (bottom). The Oboe parts continue their melodic lines. The Violin parts play a rhythmic accompaniment. The Bassoon part has a long note with a fermata. The Bass & Bassoon part continues the accompaniment. The system concludes with a double bar line.

Ob.
Ob.
Vln. I
Vln. II
Bns.
Bs & BC

Detailed description: This block contains the third system of the musical score. It features six staves: Oboe (top), Oboe (second), Violin I (third), Violin II (fourth), Bassoon (fifth), and Bass & Bassoon (bottom). The Oboe parts play a melodic line with some grace notes. The Violin parts play a rhythmic accompaniment. The Bassoon part has a long note with a fermata. The Bass & Bassoon part continues the accompaniment. The system concludes with a double bar line.

Ob.
Ob.
Vln. I
Vln. II
Bns.
Bs & BC

This musical score features six staves. The woodwind section includes two Oboes (Ob.), two Violins (Vln. I and II), Bassoons (Bns.), and Basses/Baritone/Contrabasses (Bs & BC). The woodwinds play a melodic line with eighth and sixteenth notes, while the strings provide a harmonic accompaniment. The score concludes with a forte (f) dynamic marking.

13

ANACRÉON

Des ca-pri-ces du sort je crains peu les re tours. Je jou-is du pré

Ob.
Ob.
Bns.
Bs & BC

doux
doux
doux clavecin seul avec bassons
doux

This section is a vocal entry for Anacréon, marked with the number 13. The vocal line is in bass clef with a key signature of three sharps and a 2/4 time signature. The lyrics are: "Des ca-pri-ces du sort je crains peu les re tours. Je jou-is du pré". The accompaniment includes two Oboes (Ob.), Bassoons (Bns.), and Basses/Baritone/Contrabasses (Bs & BC). The woodwinds and strings play a melodic line with eighth and sixteenth notes, while the strings provide a harmonic accompaniment. The score is marked with a soft (*doux*) dynamic throughout.

ANACRÉON

sent, j'en con-nais l'a - van - ta - ge: Je retrouve, au dé- clin_ de

Ob.

Ob.

Bns.

Bs & BC

ANACRÉON

l'â - ge, Les jeux ri - ants de mes beaux jours. Je jou-is du pré

Ob.

Ob.

Bns.

Bs & BC

ANACRÉON

sent, j'en con-nois l'a - van - ta - ge. Je re trouve, au dé- clin de

Ob.

Ob.

Bns.

Bs & BC

ANACRÉON

lâ - ge, Les jeux ri - ans de mes beaux jours, Je retrouve, au dé-clin de

Ob.

Ob.

Bns.

Bs & BC

ANACRÉON

lâ - ge, Les jeux ri - ans de mes beaux jours, Les jeux ri -

Ob.

Ob.

Bns.

Bs & BC

ANACRÉON

ans de mes beaux jours. Li -

Ob.

Ob.

Bns.

Bs & BC

fort

fort

fort

fin

fin

fin

fin

ANACRÉON

vrons aux doux plai - sirs chaque ins - tant qui nous res - te. Et cour - rons au ter - me fu -

Vln. I *doux*

Vln. II

Bs & BC *doux*
Basses et basse continue

ANACRÉON

nes - te En jou - ant a - vec les A - mours, En jou - ant a - vec les A -

Vln. I

Vln. II

Bs & BC

ANACRÉON

mours. Des ca - pri - ces du sort je crains peu les re tours.

Ob. *doux*

Ob.

Vln. I

Vln. II

Bns.

Bs & BC *doux*
doux clavecin seul avec bassons

ANACRÉON

Je jou - is du pré - sent, j'en con - nois l'a - van -

Ob.

Ob.

Bns.

Bs & BC

ANACRÉON

ta - - - ge. Je re - trouve au dé - clin de

Ob.

Ob.

Bns.

Bs & BC

*La fête continue.
Anacréon joue, pendant le ballet, avec les jeunes Théoniennes qui dansent.*

Air [pour les jeunes Théoniennes]
Gai, sans vitesse

14

This musical score is for a piece titled "Air [pour les jeunes Théoniennes]" in 3/4 time, marked "Gai, sans vitesse". The score is arranged for a full orchestra and includes the following parts: Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Clarinet in B-flat (Par.), Bassoon (Bns.), and Bassoon/Contrabass (Bs & BC). The score is divided into two systems. The first system (measures 1-12) features a melody in the upper strings and woodwinds, with dynamics ranging from "à demi" to "doux". The second system (measures 13-24) features a more rhythmic and dynamic texture, with "fort" and "doux" markings. The key signature is three sharps (F#, C#, G#).

Ob.
Ob.
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

à demi
doux
doux
doux
fort
doux
à demi

Detailed description: This system contains the first two measures of the score. It features two Oboe parts, Violin I and II, two Pairs (Par.), Bassoon (Bns.), and Bass & Contrabass (Bs & BC). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first measure shows a rhythmic pattern of eighth notes in the upper parts and quarter notes in the lower parts. A double bar line with repeat dots appears after the first measure. The second measure continues the pattern with dynamic markings: *à demi* for the Oboes and Violins, *doux* for the Pairs, *fort* for the Bassoon, and *doux* for the Bass & Contrabass. Some notes in the Oboe and Violin parts have a '+' sign above them.

Ob.
Ob.
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

fort
doux
fort
doux
fort
doux
fort
doux

Detailed description: This system contains the next two measures of the score. The instrumentation remains the same. The first measure is marked *fort* for all parts. The second measure is marked *doux* for all parts. The musical notation continues with similar rhythmic patterns and dynamics as the first system. The '+' signs above notes in the Oboe and Violin parts are still present.

Ob.
Ob.
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

fort
fort
fort
fort
fort
fort

Detailed description: This system of musical notation includes parts for two Oboes, Violins I and II, two Trombones (Par.), Basses, and Baritone/Contrabass. The woodwinds and strings play a rhythmic eighth-note pattern, while the brass instruments play a similar pattern in the bass clef. The dynamic marking *fort* is present for all instruments. The key signature has three sharps (F#, C#, G#).

Ob.
Ob.
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

doux
doux
à demi
à demi
à demi
doux
[à demi]
à demi

Detailed description: This system continues the musical notation. The woodwinds play a melodic line with a dynamic marking of *doux*. The strings and brass instruments play a melodic line with a dynamic marking of *à demi*. The key signature remains three sharps. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Ob.
Ob.
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

fort

fort

fort

fort

fort

fort

fort

fort

Detailed description: This system contains the first five measures of a musical score. The instrumentation includes two Oboes (Ob.), Violin I (Vln. I), Violin II (Vln. II), two Parisian Basses (Par.), Bassoon (Bns.), and Basses/Contrabasses (Bs & BC). The key signature is three sharps (F#, C#, G#) and the time signature is 7/7. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *fort* is present in several staves. There are also plus signs (+) above certain notes in the Oboe, Violin, and Bassoon parts.

Ob.
Ob.
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

Detailed description: This system contains the next five measures of the musical score, measures 6 through 10. The instrumentation remains the same as in the first system. The musical notation continues with similar rhythmic and melodic patterns. The dynamic marking *fort* is not explicitly repeated in this system, but the overall intensity is maintained. Plus signs (+) continue to appear above notes in the Oboe, Violin, and Bassoon parts.

15

ANACRÉON

C'est lors-que vous chan - tez que le plai-sir com- men - ce; Chlo - é, fai-tes bril

Basse continue

Bs & BC

CHLOÉ

à part et bas, à Batile, en grand trouble

Un froid mor - tel gla - ce mes sens!

ANACRÉON

ler vos ai-ma-bles ac - cents. Ba-ti - le, d'où naît son si

Bs & BC

BATILE

bas, à Chloé

Je trem - ble. *à tous deux*

ANACRÉON

len - ce? Mes re-gards sem-blent vous a-lar-mer. Ah, par - lez; c'est trop__ vous con

Bs & BC

ANACRÉON

train - dre. Je ne veux que me_ faire ai - mer;__ Est - ce moi que vous de-vez

Bs & BC

CHLOÉ

avec beaucoup d'embarras

Un se-cret dé-plai - sir nous a - gi - te tous deux. Ba - ti - le doit vous en ins

ANACRÉON

crain- dre?

Bs & BC

CHLOÉ

trui - re

BATILE

Chlo - é sait em-bel - lir tout ce qu'el-le veut di-re. El - le vous l'ex-pli-que-ra

Bs & BC

BATILE

mieux.

ANACRÉON

Non, non, cher en - fans, dans vos yeux__ C'est à ma ten - dresse__ à le

Bs & BC

Air

Lent
en sentiment.

ANACRÉON

li - re. J'ai vou - lu quel - quetemps jou-ir de vos__ sou - pirs: Rendre heu- reux__ ce qu'on

Bs & BC

Moins lent
un peu gai

ANACRÉON

aime, est l'a - mour de mon â - ge. Qu'à for - mer vos deux coeurs j'ai goût - té de plai

Bs & BC

Plus gai
Avec sentiment mais toujours un peu gai *Il unit Batile et Chloé*

ANACRÉON

sirs! Mais c'est en com - blant vos__ dé - sirs Que je cou - ron - ne__ mon ou-

Bs & BC

CHLOÉ

ANACRÉON

Bs & BC

Non,
vra-ge, Que je cou - ron - - - ne mon ou - vra - ge.

CHLOÉ

Bs & BC

non, — rien ne manque à mon bon - heur: La main qui nous u - nit le rend plus doux en

CHLOÉ

BATILE

Bs & BC

co - - - re.
Ah! jou - is - sez tous deux des trans-ports de mon

BATILE

Bs & BC

à Anacréon, et dans ses bras *en se précipitant vers Chloé*
coeur. Que je vous ai - me! Je l'a - do - re!

16 [Ariette]

BATILE

Qu'A-na-cré

en Ré

en Ré

Vln. I *[fort]*

Vln. II *fort* *doux*

Bns. *[fort]*

Bs & BC *[fort]*

Basses

BATILE

on dans ce sé - jour Trou - ve tous les_ plai - sirs_ en - sem - ble.

Vln. I *doux* *à demi*

Vln. II *doux*

Bns. *doux*

Bs & BC *doux*

BATILE

Dans vos pas, dans nos chants, pei-gnons - lui — tour à

Vln. I

Vln. II

à demi

Bns.

[à demi]

Bs & BC

[à demi]

Detailed description: This system contains the vocal line and the first three instrumental staves. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Dans vos pas, dans nos chants, pei-gnons - lui — tour à". The instrumental parts include Violin I, Violin II, Bassoon, and Basses/Baritone/Contrabass. The Violin II, Bassoon, and Basses/Baritone/Contrabass parts are marked with the dynamic *à demi*.

BATILE

avec douceur

tour, L'Hy-men, qui nous u - nit, — Bac chus, qui nous ras - sem -

Ob.

doux

fort

Ob.

doux

fort

Cor

très doux

fort

Cor

très doux

fort

Vln. I

très doux

fort

Vln. II

très doux

fort

Bns.

très doux

Bs & BC

très doux

Detailed description: This system continues the vocal line and instrumental accompaniment. The vocal line is marked with *avec douceur* and *fort*. The lyrics are "tour, L'Hy-men, qui nous u - nit, — Bac chus, qui nous ras - sem -". The instrumental parts include Oboe, Cor Anglais, Violin I, Violin II, Bassoon, and Basses/Baritone/Contrabass. The Oboe parts are marked with *doux* and *fort*. The Cor Anglais parts are marked with *très doux* and *fort*. The Violin I and Violin II parts are marked with *très doux* and *fort*. The Bassoon and Basses/Baritone/Contrabass parts are marked with *très doux*.

BATILE

ble. L'Hy-men, qui nous u-nit, Bac

Ob. *doux*

Ob. *doux*

Cor *très doux* *fort*

Cor *très doux* *fort*

Vln. I *fort*

Vln. II *fort*

Bns. *fort*

Bs & BC *très doux* *fort*

fort

Detailed description of the musical score: The score is for page 64 and features a vocal line (BATILE) and an orchestral accompaniment. The vocal line has lyrics: "ble. L'Hy-men, qui nous u-nit, Bac". The orchestral parts include two Oboes (Ob.), two Corneilles (Cor.), Violin I (Vln. I), Violin II (Vln. II), Bassoons (Bns.), and Basses/Baritone/Contrabasses (Bs & BC). The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The score is divided into four measures. The vocal line starts with a rest in the first measure, then sings "ble." in the second, "L'Hy-men," in the third, and "qui nous u-nit, Bac" in the fourth. The woodwinds and strings provide accompaniment. The Oboes play a melodic line starting in the second measure, marked "doux". The Corneilles play a sustained chord in the first measure, marked "très doux", and then a melodic line in the second measure, marked "très doux". The Violins I and II play a rhythmic pattern of eighth notes in the first measure, marked "fort". The Bassoons play a sustained chord in the first measure, marked "fort". The Basses/Baritone/Contrabasses play a melodic line starting in the second measure, marked "très doux". The score ends with a "fort" dynamic marking in the final measure.

Musical score for page 65, featuring vocal line (BATILE) and instrumental parts (Ob., Cor., Vln. I, Vln. II, Bns., Bs & BC) with lyrics 'chus, qui nous ras- sem - - - ble, Bac chus, qui nous ras'. The score is in G major (one sharp) and 4/4 time. The vocal line includes the lyrics 'chus, qui nous ras- sem - - - ble, Bac chus, qui nous ras'. The instrumental parts include Oboe (Ob.), Cor Anglais (Cor.), Violin I (Vln. I), Violin II (Vln. II), Bassoon (Bns.), and Bassoon/Baritone Clarinet (Bs & BC). The score includes dynamic markings such as *[doux]*, *doux*, and *p*. There are also performance instructions like *[doux]* and *doux* written above and below the notes. The vocal line has a slur over the first two notes and a breath mark over the last two notes. The instrumental parts have various slurs and accents.

BATILE

sem - ble. Il suf - fit de Chlo - é pour lui pein - dre l'A - mour,

Ob.

Ob.

Cor

Vln. I *très doux*

Vln. II *à demi*

Bns.

Bs & BC *à demi*

BATILE

Il suf - fit de Chlo - é pour lui pein - dre l'A - mour.

Cor

Cor

Vln. I *doux*

Vln. II *doux*

Bs & BC *doux*

[très doux]

Le fond du théâtre s'ouvre. On voit une suite des mêmes jardins qu'Anacréon a fait préparer pour cette fête. Des guirlandes de fleurs ornent les berceaux et les plafonds. Sur une première terrasse, une troupe de jeunes Théoniens forme des danses, dont le caractère répond à celui de la fête qu'on célèbre sur le théâtre. Cette fête représente une imitation galante de celle que les Grecs, dans leurs jours de plaisir, avaient imaginées en l'honneur du Dieu de la Gaieté.

Scène dernière

Chloé, Batile, Anacréon, Silène, Egipans et Bacchantes
Un Egipan et une Bacchante sont à la tête d'une troupe légère et bruyante d'Egipans et de [Bacchantes] qui précède Bacchus et Erigone.

17 Air pour les Bacchantes Vif

The musical score is for a piece titled "Air pour les Bacchantes" in 2/4 time, key of D major (two sharps). It is marked "Vif". The score includes parts for the following instruments:

- Fl. I (Flute I)
- Fl. II (Flute II)
- Ob. I (Oboe I)
- Ob. II (Oboe II)
- Cor I (Cor Anglais I)
- Cor II (Cor Anglais II)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Par. (Percussion)
- Bns. (Bassoon)
- Bs & BC (Basses and Contrabass)

The score begins with a 17-measure introduction. The woodwinds (Oboes, Cor Anglais, and Bassoons) play a rhythmic, eighth-note pattern. The strings (Violins and Basses/Contrabass) provide a steady accompaniment. The percussion part is indicated by a vertical line with a triangle, suggesting a drum or similar instrument.

Petites flûtes

Fl. Petites flûtes

Ob.

Cor

Vln. I

Vln. II

Par.

Bns.

Bs & BC avec tambourins

Detailed description: This page of a musical score contains ten staves. The top two staves are for Flutes (Fl.), with the second staff specifically labeled 'Petites flûtes'. Both flutes play a melodic line starting in the third measure. The next two staves are for Oboes (Ob.), which play a rhythmic pattern of eighth notes with slurs, followed by a melodic phrase in the third measure. The two Horn (Cor) staves play a simple harmonic accompaniment. The Violin I (Vln. I) and Violin II (Vln. II) staves mirror the oboe's rhythmic pattern. The Percussion (Par.) staff begins with a bass drum pattern in the third measure. The Bassoon (Bns.) staff plays a melodic line starting in the third measure. The Bass and Bassoon (Bs & BC) staves play a rhythmic pattern, with the instruction 'avec tambourins' (with tambourines) appearing above the staff in the third measure.

This musical score page, numbered 69, contains the following parts and staves:

- Fl. (Flute):** Two staves, both playing a melodic line with eighth-note patterns.
- Ob. (Oboe):** Two staves, playing a melodic line with eighth-note patterns and some sustained notes.
- Cor (Cor Anglais):** Two staves, playing sustained notes and melodic fragments.
- Vln. I (Violin I):** One staff, playing a melodic line with eighth-note patterns.
- Vln. II (Violin II):** One staff, playing a melodic line with eighth-note patterns.
- Par. (Percussion):** One staff, playing a rhythmic pattern with a snare drum.
- Bns. (Bassoon):** One staff, playing a melodic line with eighth-note patterns.
- Bs & BC (Bass and Bassoon):** One staff, playing a melodic line with eighth-note patterns.

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The woodwinds and strings play a melodic line with eighth-note patterns, while the percussion provides a rhythmic accompaniment.

This musical score page, numbered 70, is arranged in a standard orchestral format. It features the following parts and staves from top to bottom:

- Fl. (Flute):** Two staves. The upper staff contains melodic lines with slurs and accents, while the lower staff provides a more rhythmic accompaniment.
- Ob. (Oboe):** Two staves. The upper staff has melodic lines with slurs and accents, and the lower staff has a more rhythmic accompaniment.
- Cor (Cor Anglais):** Two staves. Both staves contain sustained notes with long slurs, indicating a harmonic or atmospheric role.
- Vln. I (Violin I):** One staff with a melodic line featuring slurs and accents.
- Vln. II (Violin II):** One staff with a melodic line featuring slurs and accents.
- Par. (Viola):** One staff with a melodic line featuring slurs and accents.
- Bns. (Bassoon):** One staff with a few notes and rests.
- Bs & BC (Bass and Bassoon):** One staff with a few notes and rests.

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various musical symbols such as slurs, accents, and dynamic markings.

This musical score page, numbered 71, contains the following parts and instructions:

- Fl. (Flute):** Two staves. The top staff has a melodic line with slurs and accents. The bottom staff has a similar melodic line.
- Ob. (Oboe):** Two staves. The top staff has a melodic line with slurs and accents. The bottom staff has a similar melodic line.
- Cor (Cor Anglais):** Two staves. Both staves play sustained notes with slurs.
- Vln. I (Violin I):** One staff. Melodic line with slurs and accents.
- Vln. II (Violin II):** One staff. Melodic line with slurs and accents.
- Par. (Percussion):** One staff. Shows sustained notes with slurs.
- Bns. (Trumpets):** One staff. Shows sustained notes with slurs.
- Bs & BC (Bassoons and Basses):** One staff. Shows sustained notes with slurs.

The instruction "sans tambourins" is written below the Bns. and Bs & BC staves.

Fl. (Flute) - Two staves, both with rests.

Ob. (Oboe) - Two staves, playing a rhythmic pattern of eighth notes.

Cor. (Cor Anglais) - Two staves, playing a rhythmic pattern of eighth notes.

Vln. I (Violin I) - One staff, playing a rhythmic pattern of eighth notes.

Vln. II (Violin II) - One staff, playing a rhythmic pattern of eighth notes.

Par. (Percussion) - One staff, playing a rhythmic pattern of eighth notes.

Bns. (Bassoons) - One staff, playing a rhythmic pattern of eighth notes.

Bs & BC (Basses and Contrabasses) - One staff, playing a rhythmic pattern of eighth notes. Includes the text "Basses" and "avec tambourins" above the staff, and "Contrebasse" below the staff.

The score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of five measures. The woodwinds and strings play a rhythmic pattern of eighth notes, while the flutes and oboes have rests. The percussion part includes a drum pattern. The basses and contrabasses play a rhythmic pattern of eighth notes, with the text "Basses" and "avec tambourins" above the staff and "Contrebasse" below the staff.

This musical score page, numbered 73, is arranged in a standard orchestral format. It features the following parts and staves:

- Flutes (Fl.):** Two staves at the top, both playing a melodic line with eighth-note patterns and some phrasing.
- Oboes (Ob.):** Two staves below the flutes, playing a similar melodic line with eighth notes.
- Cor Anglais (Cor):** Two staves below the oboes, playing a more rhythmic line with quarter and eighth notes.
- Violins (Vln.):** Two staves (Vln. I and Vln. II) below the cor, playing a melodic line with eighth notes.
- Viola (Par.):** One staff below the violins, playing a melodic line with eighth notes.
- Trumpets (Bns.):** One staff below the viola, playing a melodic line with eighth notes.
- Double Basses and Cellists (Bs & BC):** One staff at the bottom, playing a melodic line with eighth notes.

The score is in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. A dynamic marking of *mf* is present at the beginning of the piece. A performance instruction is located in the lower part of the page:

avec tambourins sans tambourins

Fl. Fl. Ob. Ob. Cor. Cor. Vln. I Vln. II Par. Bns. Bs & BC

avec tambourins

Detailed description: This page of a musical score, numbered 74, contains staves for various instruments. The woodwind section includes two Flutes (Fl.), two Oboes (Ob.), and two Cor Anglais (Cor.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Par.), Bassoon (Bns.), and Basses/Cellists (Bs & BC). The percussion part includes 'avec tambourins' (with tambourines). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations, while the brass instruments (Cor) have rests. The percussion part features a rhythmic pattern of eighth notes.

This musical score page, numbered 75, contains the following parts and markings:

- Flutes (Fl.):** Two staves, both playing identical melodic lines with eighth-note patterns.
- Oboes (Ob.):** Two staves, both playing identical melodic lines with eighth-note patterns.
- Cor Anglais (Cor):** Two staves, both containing rests.
- Violins (Vln.):** Two staves (Vln. I and Vln. II) playing identical melodic lines with eighth-note patterns.
- Parabellone (Par.):** One staff playing a rhythmic accompaniment of eighth notes.
- Trumpets (Bns.):** One staff playing a rhythmic accompaniment of eighth notes.
- Baritone and Bassoon (Bs & BC):** One staff playing a rhythmic accompaniment of eighth notes.

Additional markings and performance instructions include:

- Dynamic markings: *p* (piano) and *+* (crescendo).
- Articulation: *z* (accents) and *7* (trills).
- Performance instruction: "sans tambourins" (without tambourines) and "avec tambourins" (with tambourines) are written below the Bns. and Bs & BC staves.

Musical score for page 76, featuring woodwinds, brass, and strings. The score is written in G major (one sharp) and 4/4 time. The instruments are:

- Fl. (Flute): Two staves, both with rests.
- Ob. (Oboe): Two staves, playing a melodic line with grace notes and accents.
- Cor. (Cor Anglais): Two staves, both with rests.
- Vln. I (Violin I): One staff, playing a melodic line with grace notes and accents.
- Vln. II (Violin II): One staff, playing a melodic line with grace notes and accents.
- Par. (Percussion): One staff, playing a rhythmic pattern with accents.
- Bns. (Bassoon): One staff, playing a melodic line with grace notes and accents.
- Bs & BC (Bass and Bassoon): One staff, playing a melodic line with grace notes and accents.

The score consists of five measures. The woodwinds and strings play a melodic line, while the flutes and cor Anglais are silent. The percussion part features a rhythmic pattern with accents.

This musical score page, numbered 77, is arranged in a standard orchestral format. It features the following parts and their contributions:

- Flutes (Fl.):** Two staves. Both are silent until the final two measures, where they play a rapid sixteenth-note pattern.
- Oboes (Ob.):** Two staves. They play melodic lines with accents and breath marks (marked with a 'w' and '+') in the first four measures, then become silent.
- Cor Anglais (Cor):** Two staves. They are silent until the final two measures, where they play a melodic line.
- Violins (Vln. I, Vln. II):** Four staves. All are silent throughout the entire piece.
- Viola (Par.):** One staff. Silent until the final two measures, where it plays a sixteenth-note pattern.
- Woodwinds (Bns.):** One staff. Plays a melodic line in the first four measures, then becomes silent.
- Double Basses and Bassoons (Bs & BC):** One staff. Silent until the final two measures, where it plays a sixteenth-note pattern.

The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings. The key signature consists of two sharps (F# and C#). The text "avec tambourins" is written below the Bns. staff in the final two measures.

Fl. Fl. Ob. Ob. Cor. Cor. Vln. I Vln. II Par. Bns. Bs & BC

doux

doux

doux

[sans tambourins]

doux

Detailed description: This page of a musical score, numbered 78, contains staves for various instruments. The woodwind section includes two Flutes (Fl.), two Oboes (Ob.), and two Cor Anglais (Cor.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Par.), Bassoon (Bns.), and Basses/Cellists (Bs & BC). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The woodwinds and strings play melodic lines with various articulations, including slurs and accents. The oboes and violins II are marked with the instruction *doux*. The bassoon and basses/cellists are marked with *[sans tambourins]*. There are several plus signs (+) above notes in the woodwind and string parts, likely indicating breath marks or accents. The score is arranged in a standard orchestral layout with woodwinds on top and strings at the bottom.

This musical score page, numbered 79, features a woodwind and brass section. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor.), Violin I (Vln. I), Violin II (Vln. II), Percussion (Par.), Bassoon (Bns.), and Basses/Cellists (Bs & BC). The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into three measures. The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The word "fort" is written below the Oboe and Violin II staves in the second measure. The percussion part is marked with a "z" symbol, indicating a specific rhythmic pattern. The bassoon and basses/cellists play a steady bass line.

This musical score page, numbered 80, features a variety of instruments. The woodwind section includes two Flutes (Fl.), two Oboes (Ob.), and two Cor Anglais (Cor). The brass section consists of two Trumpets (Vln. I and Vln. II), a Trombone (Par.), and a Bass Trombone (Bns.). The string section includes Basses and Cellos (Bs & BC). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. A specific instruction "[avec tambourins]" is noted for the Bass Trombone part. The score concludes with a double bar line and repeat dots.

18

Première gavotte [pour les Egipans et les Bacchantes]
Gracieux, sans lenteur

Ob. *fort*

Vln. I *fort*

Vln. II *fort*

Bns. *fort*

Bs & BC *fort*

The first system of the musical score for the first system of 'Première gavotte'. It features five staves: Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Bassoon (Bns.), and Bass & Bassoon (Bs & BC). The music is in 2/2 time with a key signature of one sharp (F#). The tempo/mood is 'Gracieux, sans lenteur'. The dynamic marking is 'fort' (f). The notation includes various rhythmic patterns, slurs, and accents. There are plus signs (+) above some notes in the Oboe, Violin II, Bassoon, and Bass & Bassoon parts.

Ob. fin

Vln. I fin

Vln. II fin

Bns. fin

Bs & BC fin

The second system of the musical score, which concludes the piece. It features the same five staves as the first system. The notation continues with various rhythmic patterns and slurs. The word 'fin' is written at the end of each staff, indicating the end of the piece. There are plus signs (+) above some notes in the Oboe, Violin II, Bassoon, and Bass & Bassoon parts.

Ob.

Vln. I

Vln. II

Bns.

Bs & BC

doux

doux

[doux]

doux

Ob.

Vln. I

Vln. II

Bns.

Bs & BC

fort

fort

fort

[fort]

fort

Deuxième gavotte [pour les Egipans et les Bacchantes]

This musical score is for the "Deuxième gavotte" (Second Gavotte), specifically for the "Egipans et les Bacchantes" (Egyptians and Bacchantes). The score is arranged for a woodwind and string ensemble.

Instrumentation and Parts:

- Ob. (Oboe):** Two parts, both in 2/4 time. The first part starts with a dynamic marking of mf and a ♩ (quarter note) symbol. The second part is marked à demi .
- Vln. I (Violin I):** In 2/4 time, marked mf with a ♩ symbol.
- Vln. II (Violin II):** In 2/4 time, marked à demi .
- Par. (Percussion):** In 2/4 time, marked à demi .
- Bns. (Bassoon):** In 2/4 time, marked à demi .
- Bs & BC (Bass and Bassoon):** In 2/4 time, marked à demi .

Key Signature and Time Signature:

- Key Signature:** One flat (B-flat major / F minor).
- Time Signature:** 2/4.

Musical Features:

- The piece is in 2/4 time and features a melodic line primarily in the woodwinds and violins.
- There are several dynamic markings, including mf and à demi .
- The score includes various musical notations such as slurs, accents, and articulation marks (plus signs).
- The percussion part (Par.) provides a rhythmic accompaniment with chords and single notes.

A la fin de la 2ème Gavotte, on reprend la 1ère Gavotte

Ob. *fin*

Ob. *fin*

Vln. I *fin*

Vln. II *fin*

Par. *fin*

Bns. *fin*

Bs & BC *fin*

Ob. *fort*

Ob. *[fort]*

Bns. *[fort]*

Bs & BC *[fort]*

Ob. *fin*

Ob. *fin*

Bns. *fin*

Bs & BC *fin*

19 [Ariette]

CHLOÉ

Fl. *seule*

Vln. I

Vln. II *à demi*

Bs & BC *Basses et Basse continue*
à demi

This system contains the first four staves of the score. The vocal line (CHLOÉ) is a whole rest. The flute (Fl.) plays a melodic line starting with a grace note and a fermata. The violin I (Vln. I) and violin II (Vln. II) parts are also present, with Vln. II marked 'à demi'. The bassoon and bass (Bs & BC) play a simple accompaniment, also marked 'à demi'. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

CHLOÉ

Fl.

Vln. I

Vln. II *doux*

Bs & BC *doux*

Quand l'A - mour en - flam - me nos coeurs, Tout s'em-bel -

This system contains the next four staves. The vocal line (CHLOÉ) begins with the lyrics 'Quand l'A - mour en - flam - me nos coeurs, Tout s'em-bel -'. The flute (Fl.) continues its melodic line. The violin I (Vln. I) and violin II (Vln. II) parts are present, with Vln. II marked 'doux'. The bassoon and bass (Bs & BC) play a simple accompaniment, also marked 'doux'. The key signature and time signature remain the same.

CHLOÉ

Fl.

Vln. I

Vln. II *à demi* *doux*

Bs & BC *à demi*

lit, tout nous en- chan - te; Le zé-phyr vo - -

This system contains the final four staves. The vocal line (CHLOÉ) continues with the lyrics 'lit, tout nous en- chan - te; Le zé-phyr vo - -'. The flute (Fl.) continues its melodic line. The violin I (Vln. I) and violin II (Vln. II) parts are present, with Vln. II marked 'à demi' and 'doux'. The bassoon and bass (Bs & BC) play a simple accompaniment, also marked 'à demi'. The key signature and time signature remain the same.

CHLOÉ

le, l'oi-seau chan

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

à demi

[doux]

[à demi]

CHLOÉ

te, l'oi-seau chan

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

doux

[doux]

CHLOÉ

te, l'oi - seau chan -

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

CHLOÉ

- te; seule

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

à demi

à demi

à demi

CHLOÉ

La terre à nos re - gards n'of - fre plus que des fleurs, Le zé-phyr

Fl.

Vln. I
doux

Vln. II
doux

Bs & BC
doux

CHLOÉ

vo - - - le, l'oi-seau chan - - -

Fl.

Vln. I
très doux

Vln. II
[très doux]

Bs & BC

CHLOÉ

- - - te, l'oi-seau chan -

Fl.

Vln. I

Vln. II

CHLOÉ

- te; Le zé-phyr vo - le, l'oi-seau chan - - - -

Fl.

Vln. I

moins doux

Vln. II

[moins doux]

Bs & BC

CHLOÉ

- te, l'oi-seau chan - - - te.

Fl.

Fl.

Vln. I

Vln. II

Bs & BC

20 Premier Tambourin

Petites flûtes

Fl. Petites flûtes

Ob. [fort] à demi [fort] à demi

Vln. I [fort] à demi [fort] à demi

Vln. II fort à demi fort à demi

Bns. fort à demi fort [à demi]

Bs & BC fort à demi fort [à demi]

Fl. [fort] doux à demi

Ob. [fort] doux à demi

Vln. I [fort] doux à demi

Vln. II fort doux à demi

Bns. [fort]

Bs & BC [fort]

Fl. *doux*

Fl. *doux*

Ob. *doux*

Ob. *doux*

Vln. I *doux*

Vln. II *doux*

Bns. *doux*

Bs & BC *à demi*

à demi

Detailed description: This block contains the first four measures of a musical score. The instrumentation includes two Flutes (Fl.), two Oboes (Ob.), two Violins (Vln. I and II), Bassoon (Bns.), and Basses/Baritone (Bs & BC). The key signature is one sharp (F#) and the time signature is 3/4. The first two measures feature a melodic line in the Flutes and Oboes, with the Bassoon and Basses/Baritone playing a supporting bass line. The third measure has a rest for the upper woodwinds. The fourth measure features a dynamic shift to *doux* for the upper woodwinds and *à demi* for the lower woodwinds. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl. *fort*

Fl. *fort*

Ob. *fort*

Ob. *fort*

Vln. I *fort*

Vln. II *fort*

Bns. *fort*

Bs & BC *fort*

Detailed description: This block contains the next four measures of the musical score. The instrumentation remains the same. The dynamic marking for all instruments is *fort*. The music continues with the melodic lines from the previous block, now with a more pronounced and energetic character. The score includes various musical notations such as slurs, accents, and dynamic markings.

Deuxième Tambourin

Fl. *à demi*

Fl. *à demi*

Ob. *à demi*

Ob. *à demi*

Vln. I *à demi*

Vln. II *à demi*

Bns. *à demi*

Bs & BC

The first system of the score consists of eight staves. The top four staves are for Flutes (Fl.), Oboes (Ob.), and Bassoons (Bns.), with the bottom two staves for Violins (Vln. I and II) and Basses/Contrabasses (Bs & BC). Each of the top six staves is marked with the dynamic *à demi*. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The first four measures of each staff are marked with a repeat sign and a first ending bracket. The fifth measure of each staff contains a fermata over a note, followed by a measure with a fermata and a plus sign (+) above it. The piece concludes with a double bar line and repeat dots.

Fl.

Fl.

Ob.

Ob.

Vln. I

Vln. II

Bns.

Bs & BC

The second system of the score continues the piece with the same instrumentation as the first system. It consists of eight staves. The music continues with a similar rhythmic pattern of eighth and sixteenth notes. The first four measures of each staff are marked with a repeat sign and a first ending bracket. The fifth measure of each staff contains a fermata over a note, followed by a measure with a fermata and a plus sign (+) above it. The piece concludes with a double bar line and repeat dots.

Ob. *à demi* [doux]

Ob. *à demi* [doux]

Vln. I [*à demi*] *doux*

Vln. II [*à demi*] *doux*

Bns. *à demi* *doux*

Bs & BC *à demi*

Fl. *fort*

Fl. *fort*

Ob. *fort*

Ob. *fort*

Vln. I *fort*

Vln. II *fort*

Bns. *fort*

Bs & BC *fort* *fort*

On reprend le Premier [Tambourin]

This musical score is for the piece "On reprend le Premier [Tambourin]". It is arranged for a symphony orchestra and consists of the following parts:

- Flute I (Fl.)
- Flute II (Fl.)
- Oboe I (Ob.)
- Oboe II (Ob.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Bassoon (Bns.)
- Bass and Cello (Bs & BC)

The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The music is divided into four measures. The first three measures feature a rhythmic pattern of eighth and sixteenth notes, while the fourth measure concludes with a single quarter note. The bassoon and bass/cello parts provide a steady accompaniment with a similar rhythmic pattern.

21

UNE JEUNE
THEONIE

Musical staff for UNE JEUNE THEONIE, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5.

Chan-tons Bac- chus,

CHLOÉ

Musical staff for CHLOÉ, identical to the first staff, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5.

Chan-tons Bac- chus,

BATILE

Musical staff for BATILE, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5.

Chan-tons Bac- chus,

ANACRÉON

Musical staff for ANACRÉON, featuring a bass clef, key signature of one sharp (F#), and a 2/2 time signature. The melody begins with a quarter note G3, followed by quarter notes A3 and B3, and a half note C4.

Chan-tons Bac- chus,

Fl.

Musical staff for Flute 1, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

Fl.

Musical staff for Flute 2, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

Ob.

Musical staff for Oboe 1, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

fort

Ob.

Musical staff for Oboe 2, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

fort

Cor

Musical staff for Horn 1, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

Cor

Musical staff for Horn 2, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

Vln. I

Musical staff for Violin 1, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

fort

Vln. II

Musical staff for Violin 2, featuring a treble clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

fort

Par.

Musical staff for Par. 1, featuring a bass clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

fort

Par.

Musical staff for Par. 2, featuring a bass clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

fort

Bns.

Musical staff for Bassoon, featuring a bass clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

fort

Bs & BC

Musical staff for Bass and Bassoon, featuring a bass clef, key signature of one sharp (F#), and a 2/2 time signature. The part begins with a rest, followed by a series of eighth notes.

fort

UNE JEUNE THEONIEENNE

chan-tons sa gloi - re;

CHLOÉ

chan- tons sa_ gloi - - - - -

BATILE

chan-tons sa gloi - - - - re;

ANACRÉON

chan-tons sa gloi - - - - re;

Fl.

Fl.

Ob.

Ob.

Cor

Cor

Vln. I

Vln. II

Par.

Par.

Bns.

Bs & BC

UNE JEUNE THEONNIENNE
CHLOÉ
BATILE
ANACRÉON

De l'A-mour chan - tons les bien - faits.
- re; De l'A- mour chan - tons les bien faits.
De l'A- mour chan - tons les bien - faits.
De l'A-mour chan - tons les bien - faits.

Fl.
Fl.
Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

Detailed description: This is a page of a musical score, page 97. It features four vocal soloists at the top: UNE JEUNE THEONNIENNE, CHLOÉ, BATILE, and ANACRÉON. Each has a vocal line with lyrics in French. Below them is an orchestral section with staves for Flutes (Fl.), Oboes (Ob.), Corneilles (Cor), Violins I and II (Vln. I, Vln. II), Pianos (Par.), Bassoons (Bns.), and Basses/Contrabasses (Bs & BC). The score is in a key with two sharps (F# and C#) and a common time signature. The vocal lines are in treble clef, while the bassoon and bass/contrabass lines are in bass clef. The orchestral parts include various rhythmic patterns and melodic lines.

UNE JEUNE THEONIEENNE
CHLOÉ
BATILE
ANACRÉON

Qu'ils tri - om - - - -
Qu'ils tri - om - - - -
Qu'ils tri - om - phent,
Qu'ils tri

Fl.
Fl.
Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

Detailed description: This is a page of a musical score, page 98. It features four vocal soloists at the top: UNE JEUNE THEONIEENNE, CHLOÉ, BATILE, and ANACRÉON. They are singing the lyrics "Qu'ils tri - om - - - -", "Qu'ils tri - om - - - -", "Qu'ils tri - om - phent,", and "Qu'ils tri" respectively. Below the vocalists is an orchestral section with staves for Flutes (Fl.), Oboes (Ob.), Cor Anglais (Cor), Violins I and II (Vln. I, Vln. II), Pans (Par.), Bassoons (Bns.), and Basses and Baritone (Bs & BC). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The vocal parts are in treble clef, while the instrumental parts are in various clefs (treble and bass). The vocal lines are simple, with some rests and a few notes. The instrumental parts are more complex, with various rhythmic patterns and melodic lines. The overall style is classical and formal.

UNE JEUNE THEONIEENNE
 CHLOÉ
 BATILE
 ANACRÉON

- phent, qu'ils tri - om - phent à ja - mais Sur le mê-me char de vic - toi -
 - phent, qu'ils tri - om - phent à ja - mais Sur le mê-me char de vic - toi -
 qu'ils tri - om - phent à ja - mais Sur le mê-me char de vic - toi -
 om - phent, qu'ils tri - om - phent à ja - mais Sur le mê-me char de vic - toi -

Fl.
 Fl.
 Ob.
 Ob.
 Cor.
 Cor.
 Vln. I
 Vln. II
 Par.
 Par.
 Bns.
 Bs & BC

UNE JEUNE THEONIE

CHLOÉ

BATILE

ANACRÉON

Fl.

Ob.

Cor.

Vln. I

Vln. II

Par.

Bns.

Bs & BC

- re.

- re.

- re.

re.

UNE JEUNE THEONIEENNE

CHLOÉ

BATILE

ANACRÉON

Fl.

Fl.

Ob.

Ob.

Cor

Cor

Vln. I

Vln. II

Par.

Par.

Bns.

Bs & BC

Qu'ils tri - om - phent à ja

Qu'ils tri - om - - - - phent à ja

Qu'ils tri - om - - - - phent à ja

Qu'ils tri - om - - phent, qu'ils tri - om - phent à ja

doux

doux

doux

[doux]

[doux]

doux

UNE JEUNE THEONNIENNE

CHLOÉ

BATILE

ANACRÉON

Fl.

Fl.

Ob.

Ob.

Vln. I

Vln. II

Par.

Par.

Bns.

Bs & BC

Qu'ils tri
- phent à__ ja - mais Sur le mê-me char de vic - toi - re. Qu'ils tri
- phent à__ ja - mais Sur le mê-me char de vic - toi - re.
Qu'ils tri - om-phent Sur le mê-me char de vic - toi - re.
fort
fort
fort
fort
fort

UNE JEUNE THEONIEENNE
om - - - - - phent à ja -

CHLOÉ
om - - - - - phent à ja -

BATILE
Qu'ils tri - om - - - - - phent à ja -

ANACRÉON
Qu'ils tri - om - - - - -

Fl.
Fl.
Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

[fort]
[fort]
fort
fort

Detailed description: This is a page of a musical score, page 104. It features four vocal soloists at the top: UNE JEUNE THEONIEENNE, CHLOÉ, BATILE, and ANACRÉON. They are singing in a key with two sharps (F# and C#). The lyrics are: 'om - - - - - phent à ja -' for the first two, and 'Qu'ils tri - om - - - - - phent à ja -' for the last two. Below the vocalists is the orchestral section, including two Flutes (Fl.), two Oboes (Ob.), two Corneilles (Cor), two Violins (Vln. I and II), two Clarinettes (Par.), Bassons (Bns.), and Basses/Contrabasses (Bs & BC). The orchestration includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include [fort] and fort. There are also some performance instructions like '+' above notes in the flute parts.

UNE JEUNE THEONNIENNE
CHLOË
BATILE
ANACRÉON

-mais Sur le mê-me char de vic - toi - - re, Sur le mê-me
-mais Sur le mê-me char de vic - toi - - - - -
mais Sur le mê-me char de vic - toi - - - - -
phent Sur le mê-me char de vic - toi - -

Fl.
Fl.
Ob.
Ob.
Cor
Cor
Vln. I
Vln. II
Par.
Par.
Bns.
Bs & BC

Detailed description: This is a page of a musical score, page 105. It features four vocal soloists at the top: UNE JEUNE THEONNIENNE, CHLOË, BATILE, and ANACRÉON. Each has a vocal line with lyrics. The lyrics are: '-mais Sur le mê-me char de vic - toi - - re, Sur le mê-me' for the first; '-mais Sur le mê-me char de vic - toi - - - - -' for the second; 'mais Sur le mê-me char de vic - toi - - - - -' for the third; and 'phent Sur le mê-me char de vic - toi - -' for the fourth. Below the vocalists is an orchestral section with staves for Flutes (Fl.), Oboes (Ob.), Corneilles (Cor), Violins I and II (Vln. I, Vln. II), Percussion (Par.), Bassoons (Bns.), and Basses and Contrabasses (Bs & BC). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

UNE JEUNE THEONIEENNE

CHLOÉ

BATILE

ANACRÉON

Fl.

Ob.

Cor.

Vln. I

Vln. II

Par.

Bns.

Bs & BC

char de vic - toi - re, Sur le mê-me char de vic - toi - re. Qu'ils tri
- re, Sur le mê-me char de vic - toi - re. Qu'ils tri
- re, Sur le mê-me char de vic - toi - re.
- re, Sur le mê-me char de vic - toi - re.

doux

doux

UNE JEUNE THEONIEENNE
om - - - - - phent,

CHLOÉ
om - - - - - phent, Sur le mê-me

BATILE
Qu'ils tri - om - phent, Qu'ils tri - om - phent, Sur le mê-me

ANACRÉON
Qu'ils tri - om - phent, Qu'ils tri - om - phent, Sur le mê-me

Fl.
Fl.
Ob.
Ob. *fort*
fort

Cor
doux [*fort*]
Cor
doux [*fort*]

Vln. I [*très doux*] *fort*
Vln. II [*très doux*] *fort*
Par.
Par.

Bns. *fort*
Bs & BC *fort*

UNE JEUNE THEONIEENNE

CHLOÉ

BATILE

ANACRÉON

Fl.

Fl.

Ob.

Ob.

Cor

Cor

Vln. I

Vln. II

Par.

Par.

Bns.

Bs & BC

Sur le mê-me char de vic -
char de vic - toi - - -
char de vic - toi - - -
char de vic - toi - - -

