

Jacques Offenbach
1819 - 1880

La belle Hélène

Opera bouffe en 3 Actes

Parties orchestre seulement
Acte 1

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Ouverture

Allegro q = 112

[illegible]

70

f *8va* *p*

f *8va* *p*

p *f* *8va*

p *f* *8va*

80

rit.

p *f* *8va*

90

a tempo

Measures 90-95 of a musical score in A major (three sharps). The piece is marked 'a tempo'. Measures 90 and 91 contain whole rests in both staves. Measure 92 begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes with slurs, while the left hand plays a corresponding eighth-note accompaniment. Measures 93-95 continue this pattern.

Measures 96-100 of the musical score. The right hand continues with eighth-note patterns, and the left hand provides a steady accompaniment. The dynamics remain piano (*p*).

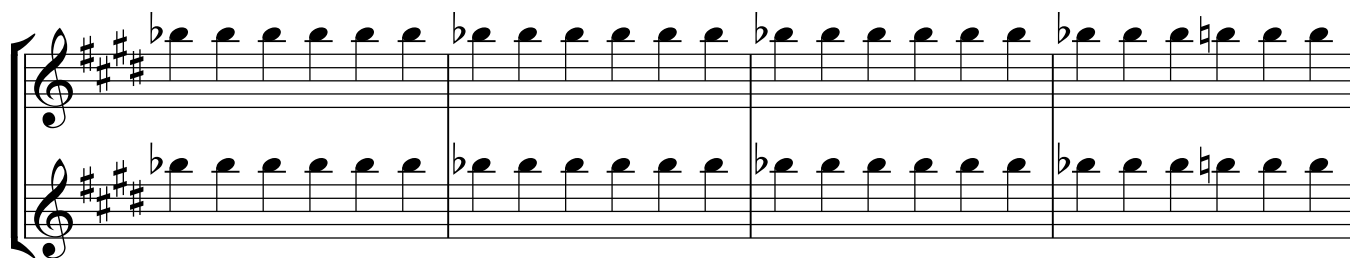
Measures 101-105 of the musical score. Measure 101 is marked with a tempo change to 100. Measure 102 includes the instruction 'h. = 80'. The dynamics shift to forte (*f*) starting in measure 103. The right hand features a more active eighth-note melody, and the left hand continues with a rhythmic accompaniment.

Measures 106-110 of the musical score. The tempo remains at 100. The right hand plays a continuous eighth-note melody, and the left hand provides a consistent accompaniment. The forte (*f*) dynamic is maintained.

Measures 111-115 of the musical score. The right hand continues with a steady eighth-note melody, and the left hand maintains the accompaniment. The forte (*f*) dynamic is sustained.

110

Measures 116-120 of the musical score. The right hand plays a continuous eighth-note melody, and the left hand provides a consistent accompaniment. The forte (*f*) dynamic is maintained.



01 a Introduction

Piccolo und Flöte(n)

5

1 **Allegro** q = 112

Measures 1-9 of the introduction. The music is in 2/4 time with a key signature of one sharp (F#). The melody in the treble clef consists of eighth notes with beams. The bass clef has rests in measures 1-3 and 5-9, with a half note chord in measures 4 and 8. Dynamics include [p] in measure 1 and p in measures 4 and 8.

Measures 10-19. The melody continues with eighth notes. The bass clef has rests in measures 10-17 and a half note chord in measure 18. A dynamic of p is indicated at the end of measure 19.

Measures 20-29. The melody continues with eighth notes. The bass clef has rests in measures 20-23 and 25-29, with a half note chord in measure 24. A dynamic of p is indicated at the end of measure 29.

Measures 30-39. The melody continues with eighth notes. The bass clef has rests in measures 30-31 and 33-39, with a half note chord in measure 32. Dynamics include f in measure 30 and p in measures 32 and 33.

Measures 40-49. The melody continues with eighth notes. The bass clef has rests in measures 40-41 and 43-49, with a half note chord in measure 42. A dynamic of p is indicated at the end of measure 49.

Measures 50-59. The melody continues with eighth notes. The bass clef has rests in measures 50-51 and 53-59, with a half note chord in measure 52. Dynamics include f in measure 50 and p in measure 52.

V.S.

60

p *f*

70

p *f*

80

f *p*

90

p *f*

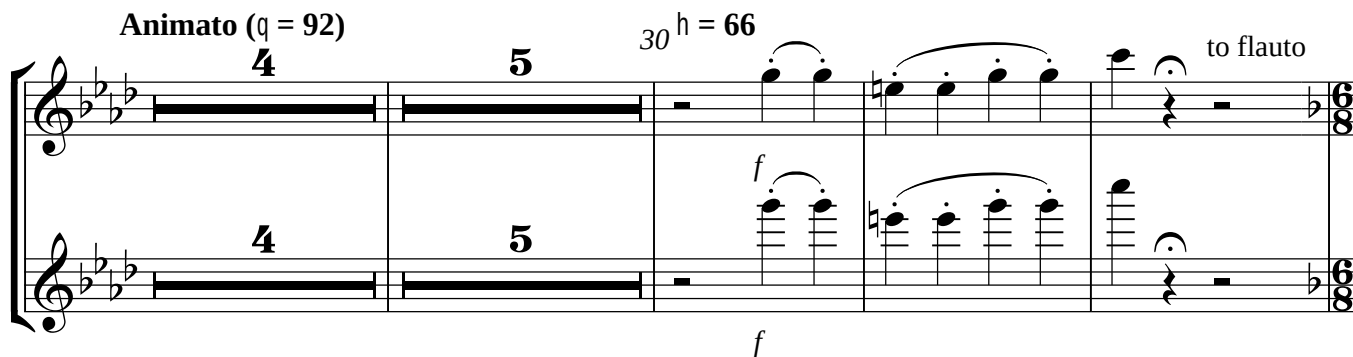
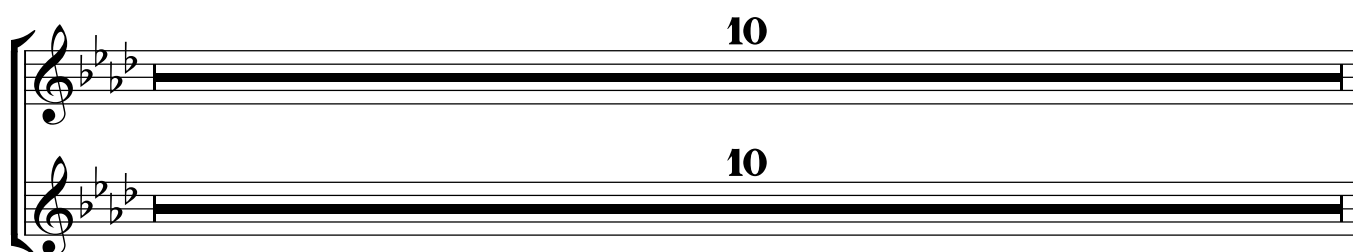
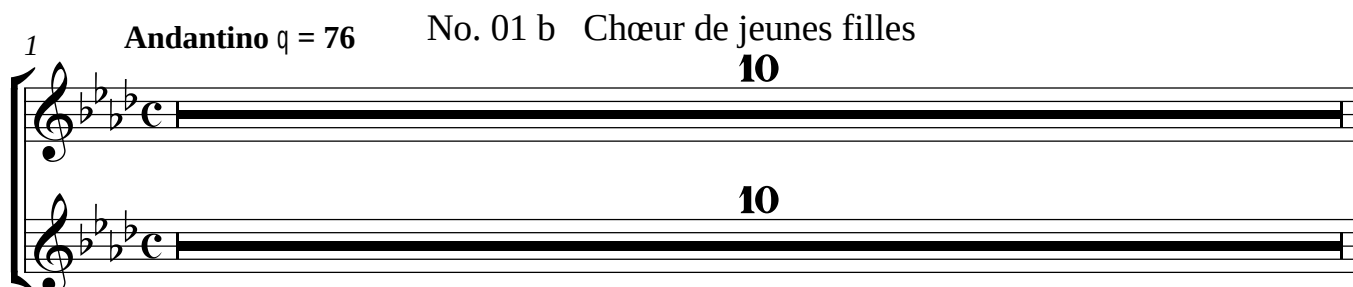
rit.

p *f*

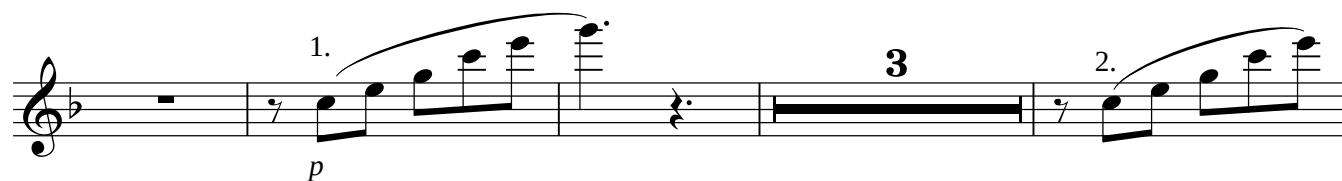
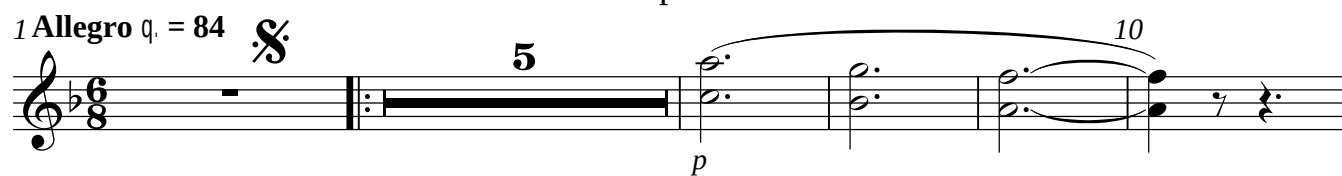
a tempo

100

p *f*



No. 02 a Couplets d'Hélène



Piccolo und Flöte(n)

8

a tempo

Musical score for Piccolo and Flute(s). The score is written in G major (one sharp) and 2/4 time. It consists of two systems of staves. The first system has two staves. The first staff begins with a first ending bracket [1.] and a piano (p) dynamic marking. It contains a six-measure rest (6) and an ascending eighth-note scale marked a2. The second staff begins with a forte (f) dynamic and contains a 40-measure rest marked rit. The second system also has two staves. The first staff begins with a first ending bracket [1.] and an 8va marking. It contains a six-measure rest (6) and an ascending eighth-note scale. The second staff begins with a 43-measure rest marked 2. and contains a 50-measure rest marked 4. The score concludes with a 6-measure rest (6), a 2-measure rest (2), a rit. marking, and a 2-measure rest (2) marked 2. to Picc. The key signature changes to D major (two sharps) and the time signature changes to 2/4.

No. 02 b Melodram

Musical score for No. 02 b Melodram. The score is written in D major (two sharps) and 2/4 time. It consists of two systems of staves. The first system has two staves. The first staff begins with a first ending bracket [1.] and an Allegretto q = 112 tempo marking. It contains a six-measure rest (6) and a bis marking. The second staff begins with a piano (p) dynamic and contains a 14-measure rest (14). The second system also has two staves. The first staff begins with a 14-measure rest (14) and contains a 14-measure rest (14). The second staff begins with a 14-measure rest (14) and contains a 14-measure rest (14). The score concludes with a 14-measure rest (14) and a 14-measure rest (14).

No. 03 a Couplets d'Oreste

Allegretto $q = 112$

1

f

f

meno mosso

8

[to flauto]

8

[1.]

mf

20

2

[a2]

f

rall.

30

10

a tempo

60

60

No. 03 b Au revoir Calchas!

The musical score is written on a single staff with a treble clef. The key signature has three sharps (F#, C#, G#). The melody begins with a quarter note G#4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures: the first contains a quarter note C#5 and a quarter note B4, while the second contains a quarter note A4 and a quarter note G#4. This is followed by a quarter note F#4, a quarter note E4, and a quarter note D4. The piece concludes with a final quarter note C#4. The time signature is 2/4, indicated by a '2' over a '4' at the end of the staff.

Allegretto q = 112

1

[illegible]

The first system of the musical score is written on a single five-line staff with a treble clef. The key signature consists of three sharps (F#, C#, G#), indicating D major or B minor. The time signature is 6/8. The melody begins with a quarter rest followed by a dotted quarter note G#4, an eighth note A4, and a quarter note B4. This is followed by a series of eighth notes: A4-G#4-F#4-E4-D4-C#4-B3-A3, then F#3-E3-D3-C#3-B2-A2, and finally G#2-F#2-E2-D2-C#2-B1. There are two dynamic markings, 'f' (forte), one under the first measure and another under the fourth measure. The system ends with a double bar line.

No. 04 Mélodrame
La colombe

11

1 **Andante moderato** $q = 63$

Musical score for No. 04 Mélodrame "La colombe". The score is written for Piccolo and Flute(s) in G major, 4/4 time. It begins with a first measure rest, followed by a series of sixteenth-note patterns. The first staff has a *p* dynamic marking. The second staff includes trills marked with *tr* and *p*. The third staff features a trill marked with *tr* and a *p* dynamic, with a measure rest of 10 measures indicated. The fourth staff contains triplet markings (3) and a *rit.* (ritardando) marking. The piece concludes with a key signature change to F major (two flats) and a final measure rest.

2. to Picc.

No. 05 Mélodrame
Lecture de la lettre

Musical score for No. 05 Mélodrame "Lecture de la lettre". The score is written for Piccolo and Flute(s) in F major (two flats), 6/8 time. It begins with a first measure rest, followed by a series of sixteenth-note patterns. The first staff has a *p* dynamic marking. The score is divided into two main sections: a 12-measure section and a 2-measure section, both marked with *rit.* (ritardando). The piece concludes with a key signature change to F major (two flats) and a final measure rest.

1 **Allegretto** $q = 58$ No. 06 a Le jugement de Pàris

Musical score for No. 06 a Le jugement de Pàris. The score is written for Piccolo and Flute(s) in F major (two flats), 6/8 time. It begins with a first measure rest, followed by a series of sixteenth-note patterns. The first staff has a *p* dynamic marking. The score is divided into two main sections: a 4-measure section and a 4-measure section, both marked with *rit.* (ritardando). The piece concludes with a key signature change to F major (two flats) and a final measure rest.

10

p *p*

4 4 3

20

p *p*

2 2 3

rit. - - - a tempo rit. - -

30

p *p*

3 3 3

a tempo rit. - - - a tempo

40

50

p *p*

4 3 2 2

a tempo

mf *mf* *p*

3 3

60

animato

6 5 9

6 5 9

rall. - - -

Piccolo und Flöte(n)

13

a tempo, più lento

90 **rit.**

5 **2**

animato

100 **rit.**

3

mf

a tempo

f

fz *f*

to Flauto

Allegretto e. = 104 **No. 06 b Mélodram** **rit.**

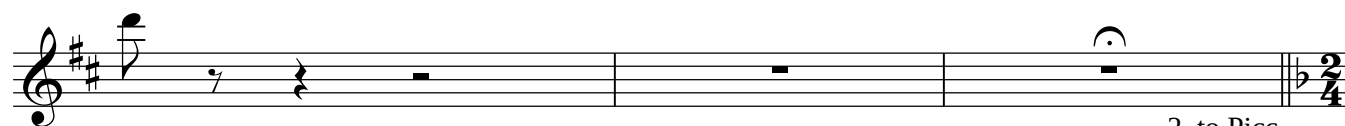
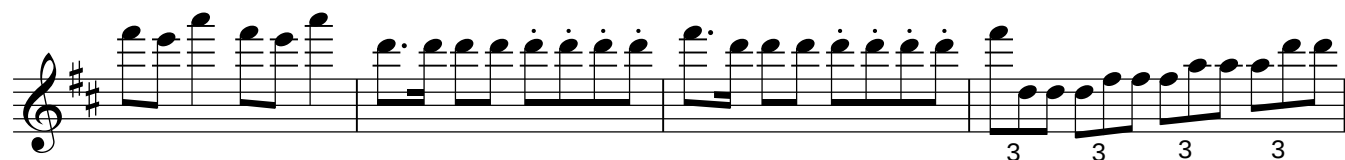
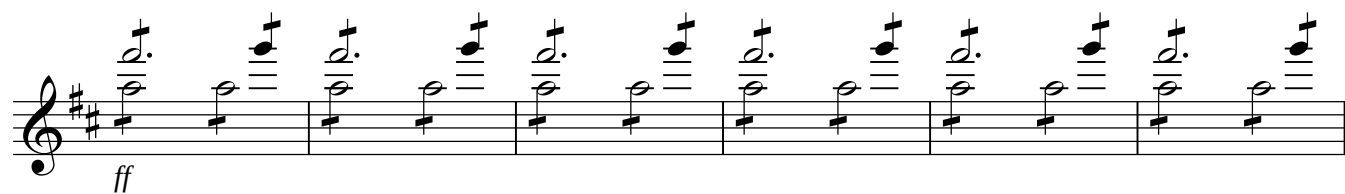
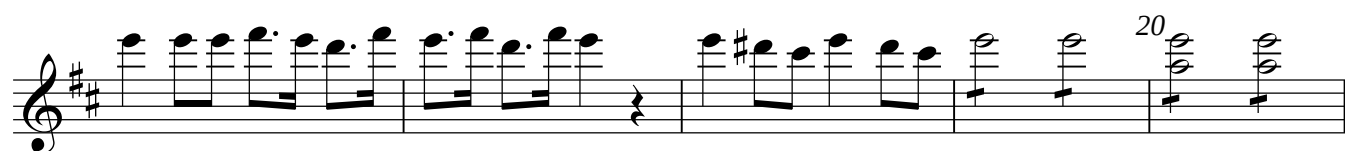
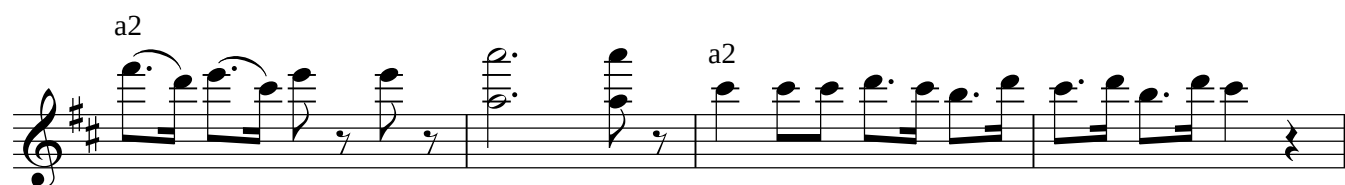
13

Moderato (q = 108) **No. 6 c Mélodram**

8

Allegro marziale (q = 108) **No. 7 a Chœur**

3



2. to Picc.

No. 07 b Couplets des Rois

Allegretto q = 112

1

f *p*

10

p

20

p

30

p

f *p* *f*

Measures 38-42. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic, then changes to forte (*f*) at measure 40. Bass staff starts with a piano (*p*) dynamic, then changes to forte (*f*) at measure 40. Measure 40 is marked with a 40. The music features rapid sixteenth-note passages.

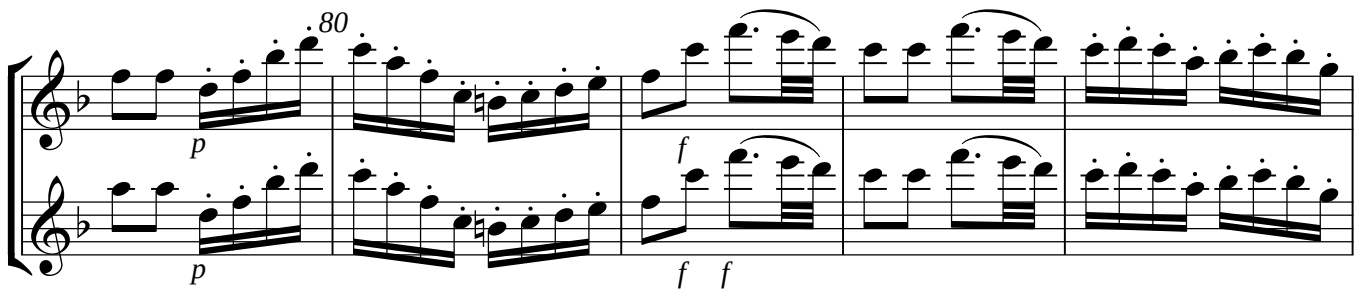
Measures 43-48. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. Measure 48 is marked with a 50. The music features rapid sixteenth-note passages.

Measures 49-54. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The music features rapid sixteenth-note passages.

Measures 55-60. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. Measure 60 is marked with a 60. The music features rapid sixteenth-note passages.

Measures 61-67. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. Measure 67 is marked with a 70. The music features rapid sixteenth-note passages.

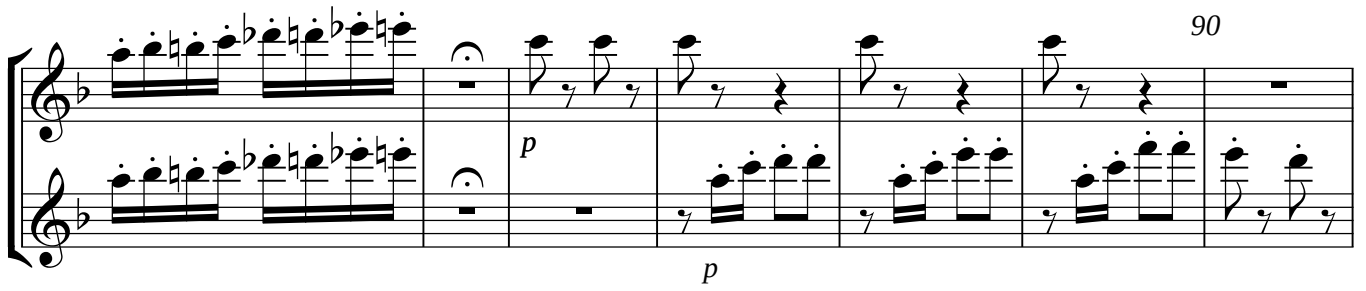
Measures 68-73. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The music features rapid sixteenth-note passages.



80

p *f* *f*

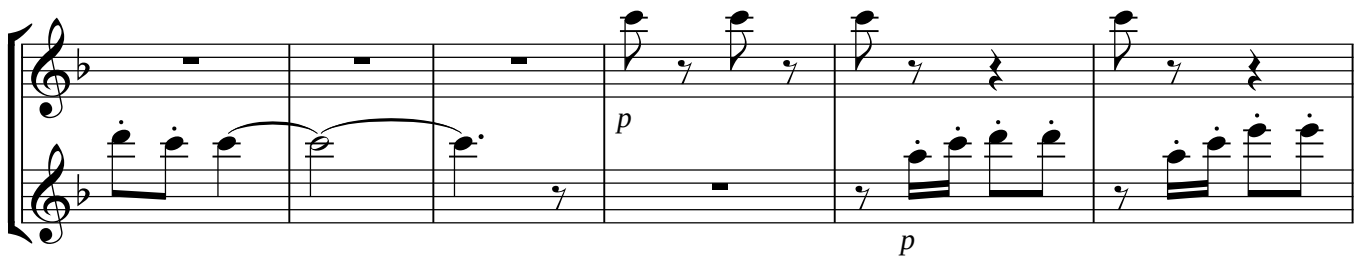
This system contains five measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a forte (*f*) dynamic. The fourth and fifth measures have a forte (*f*) dynamic. The music features a melodic line in the upper voice and a harmonic accompaniment in the lower voice, both with a steady eighth-note pulse.



90

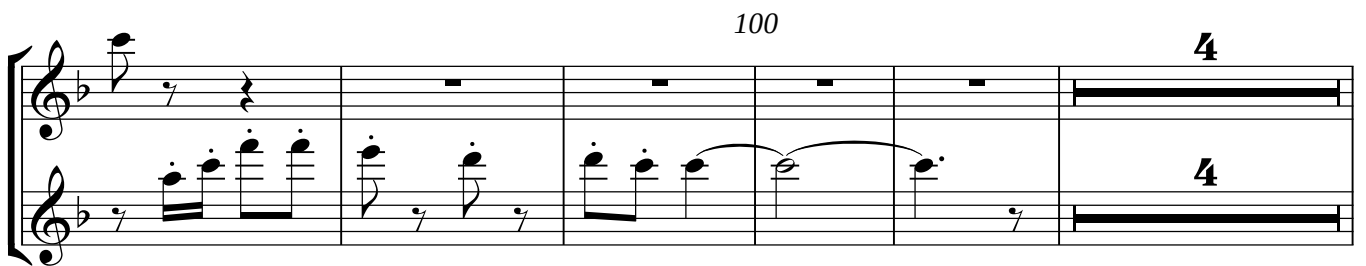
p *p*

This system contains six measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The music features a melodic line in the upper voice and a harmonic accompaniment in the lower voice, both with a steady eighth-note pulse.



p *p*

This system contains six measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The music features a melodic line in the upper voice and a harmonic accompaniment in the lower voice, both with a steady eighth-note pulse.



100

4 **4**

This system contains six measures. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The fifth measure has a piano (*p*) dynamic. The sixth measure has a piano (*p*) dynamic. The music features a melodic line in the upper voice and a harmonic accompaniment in the lower voice, both with a steady eighth-note pulse.

110

p

p

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of two staves, one for the vocal line and one for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a bass clef. The score includes dynamic markings of *f* (forte) and *p* (piano). The melody is simple and catchy, with a clear refrain. The piano accompaniment provides a steady harmonic support with chords and moving lines. The overall style is that of a traditional folk song.

120

f *f*

130

p

p

140

p

p

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked '150'. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second system consists of two staves, both with treble clefs and a key signature of one flat. The time signature remains 4/4. The tempo is still '150'. The first staff of the second system begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff of the second system begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The tempo is still '150'. The score ends with a double bar line.

Musical score for Piccolo and Flute(s). The score is written in two staves (treble and bass clef) and consists of three systems. The key signature is one flat (B-flat). The first system includes dynamic markings *f* and *p*. The second system includes a tempo marking *160* and dynamic markings *p* and *f*. The third system includes a trill marking *tr* and a dynamic marking *f*. The score ends with a key signature change to two sharps (F# and C#) and a common time signature *C*.

No. 7 c Chœur

Allegro marziale (q = 108)

1 a2

ff

3

a2

più mosso

10

3 3 3 3

2. to Picc.

Musical score for No. 7 c Chœur. The score is written in a single staff (treble clef) and consists of three systems. The key signature is two sharps (F# and C#). The first system includes a tempo marking *Allegro marziale (q = 108)* and a dynamic marking *ff*. The second system includes a tempo marking *più mosso* and a dynamic marking *ff*. The third system includes a tempo marking *Allegro (q = 116)* and a dynamic marking *ff*. The score ends with a key signature change to two sharps (F# and C#) and a common time signature *C*.

No. 7 d Fanfare

Allegro (q = 116)

1

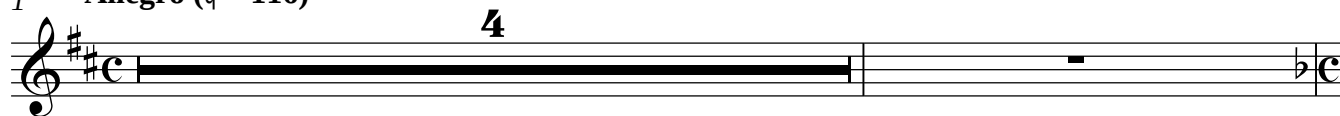
répétez 2x (sans quatuor)

4

Musical score for No. 7 d Fanfare. The score is written in a single staff (treble clef) and consists of two systems. The key signature is two sharps (F# and C#). The first system includes a tempo marking *Allegro (q = 116)* and a dynamic marking *ff*. The second system includes a tempo marking *Allegro (q = 116)* and a dynamic marking *ff*. The score ends with a key signature change to two sharps (F# and C#) and a common time signature *C*.

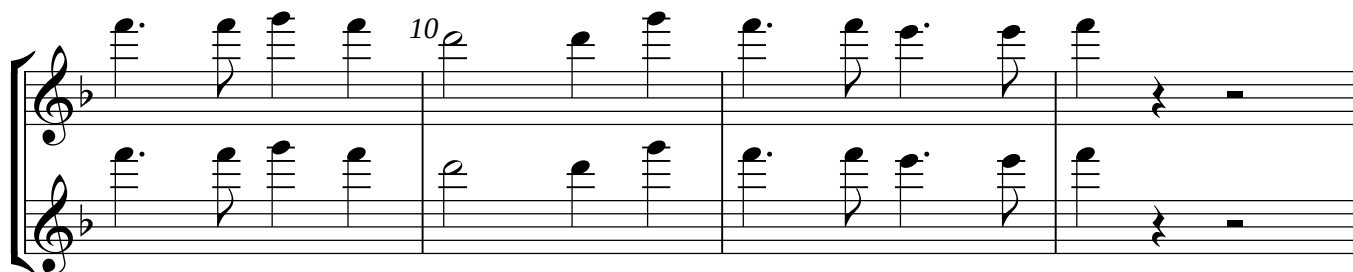
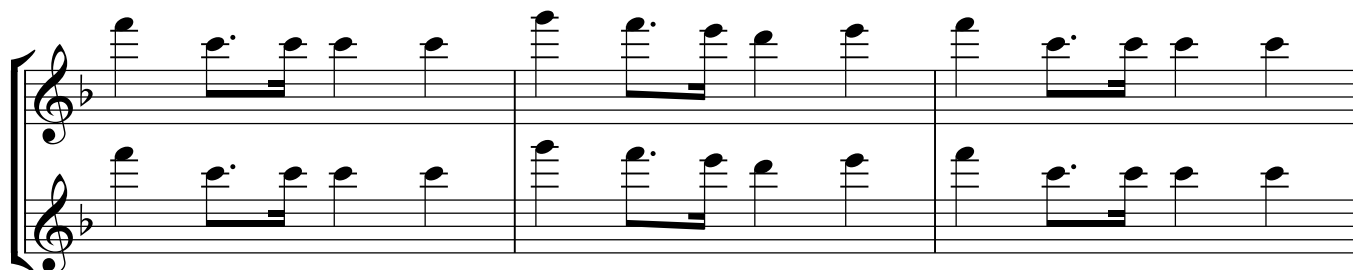
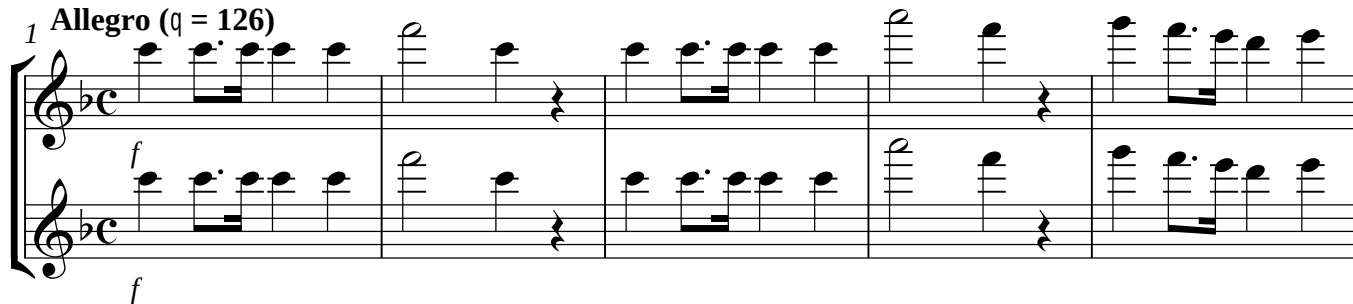
No. 7 e Fanfare

1 Allegro (q = 116)

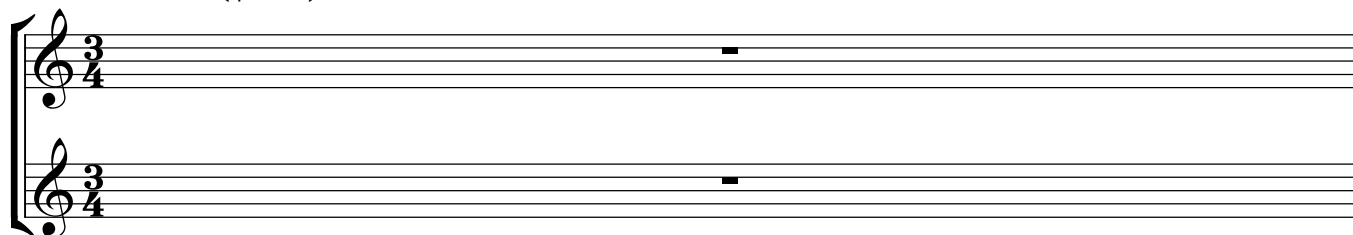


No. 8 Final I

1 Allegro (q = 126)



Andantino (q = 63)



Measures 12 and 13. The Piccolo part (top staff) has a whole rest in measure 12 and a half note G4 in measure 13. The Flute(s) part (bottom staff) has a whole rest in measure 12 and a half note G4 in measure 13. Both parts are marked with a forte *f* dynamic in measure 13.

Measures 14 and 15. Both the Piccolo and Flute(s) parts have whole rests in measure 14. In measure 15, both parts have a half note G4. The key signature changes to three sharps (F#, C#, G#).

Allegro moderato (q = 104)**rit. - a tempo**

Measures 40 and 41. Both parts have a whole rest in measure 40. In measure 41, the Piccolo has a half note G4 and the Flute(s) has a half note G4, both marked *p*. Measures 42 and 43 show a melodic line in the Piccolo and a supporting line in the Flute(s), both marked *p*.

Measures 44 and 45. Both parts have a whole rest in measure 44. In measure 45, the Piccolo has a half note G4 and the Flute(s) has a half note G4, both marked *p*. Measures 46 and 47 show a melodic line in the Piccolo and a supporting line in the Flute(s), both marked *p*. Measures 48 and 49 show a melodic line in the Piccolo and a supporting line in the Flute(s), both marked *[mf]*.

Measures 50 and 51. Both parts have a whole rest in measure 50. In measure 51, the Piccolo has a half note G4 and the Flute(s) has a half note G4, both marked *f*. Measures 52 and 53 show a melodic line in the Piccolo and a supporting line in the Flute(s), both marked *f*.

Measures 60 and 61. Both parts have a whole rest in measure 60. In measure 61, the Piccolo has a half note G4 and the Flute(s) has a half note G4, both marked *p*. Measures 62 and 63 show a melodic line in the Piccolo and a supporting line in the Flute(s), both marked *p*. The key signature changes to two sharps (F#, C#).

rall. **Allegro (q = 112)** 70

[f] f p

4

f p

80

5

stacc.

f f stacc.

90

f stacc. stacc.

meno mosso (q = 90)

f p

100 **Moderato (q = 72)**

3

f stacc.

animato (q = 120)

rit. - a tempo 110

4 2

4 2

p

120

6 6

f *ff*

130

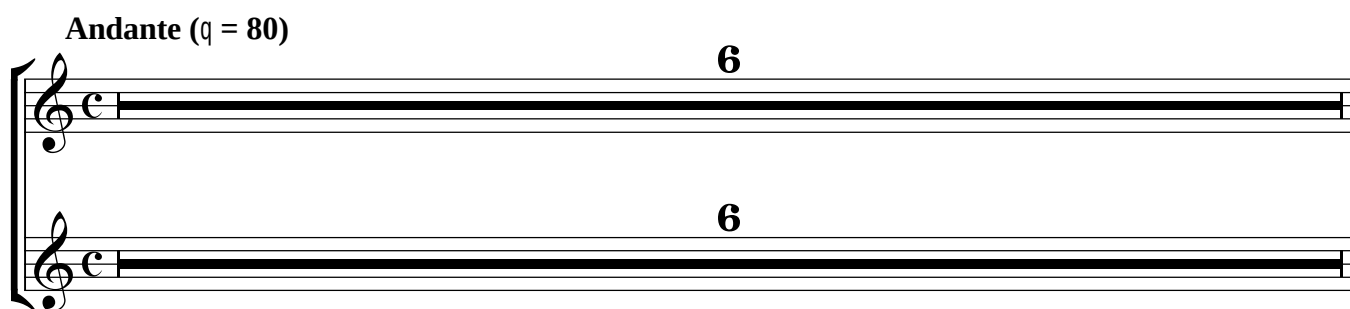
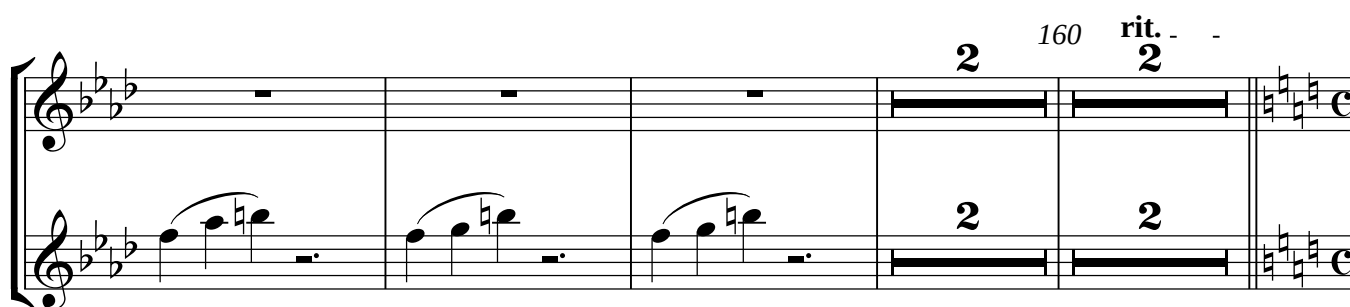
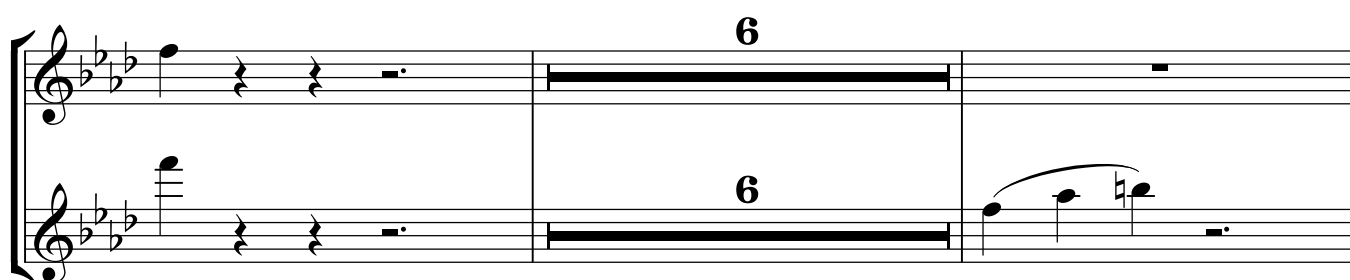
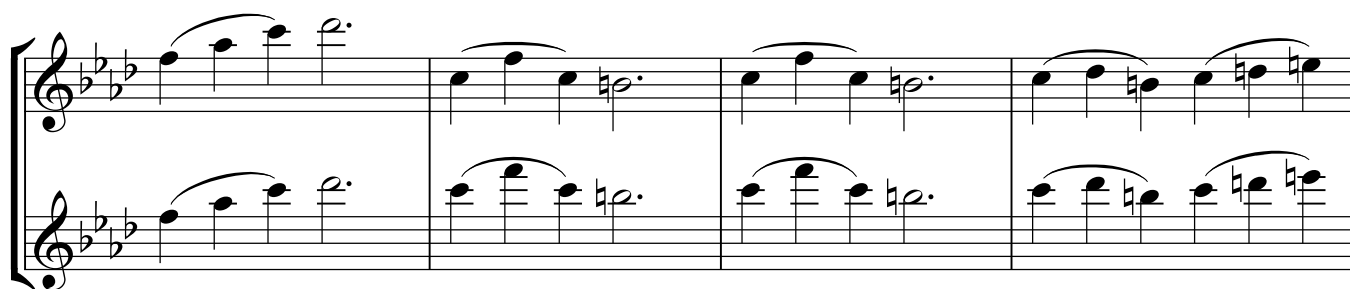
Moderato (h. = 72)

2 6/4

2 6/4

p

140



Piccolo und Flöte(n)

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, arranged for piano. The score is divided into two main sections. The first section, marked 'p' (piano), begins with a tempo of 'Allegro (q = 112)'. It features a melody in the right hand and a bass line in the left hand, both characterized by triplets and slurs. The tempo is marked 'Allegro (q = 112)' and the dynamics range from 'p' to 'f'. The second section, marked 'rit.' (ritardando), is in 2/4 time and features a melody in the right hand and a bass line in the left hand, both characterized by slurs and a final 'f' dynamic. The tempo is marked 'a tempo' and the dynamics range from 'p' to 'f'. The score is written for piano and includes a variety of musical notation, including triplets, slurs, and dynamics.

Measures 1-6 of the musical score. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score is written for Piccolo and Flute(s). Measures 1-2 are marked *f* and *8va* with a dashed line. Measures 3-6 are marked *p*. There are rests of 8 measures in measures 1 and 3.

Measures 7-12 of the musical score. Measures 7-8 are marked *f* and *8va* with a dashed line. Measures 9-12 are marked *p*. Measure 10 has a measure rest of 270.

Measures 13-18 of the musical score. The tempo marking **più mosso** $q = 120$ is present. Measures 13-14 are marked *ff*. Measure 15 has a measure rest of 280. Measures 16-18 continue the *ff* dynamic.

Measures 19-24 of the musical score. The tempo marking **animato** ($q = 132$) is present. Measures 19-24 continue the *ff* dynamic.

Measures 25-30 of the musical score. Measure 25 has a measure rest of 290. Measures 25-30 continue the *ff* dynamic.

Measures 31-36 of the musical score. Measure 31 has a measure rest of 300. Measures 31-36 continue the *ff* dynamic.

Vivo (q = 142)

First system of music for Piccolo and Flöte(n). It consists of two staves. The top staff is for the Piccolo and the bottom staff is for the Flöte(n). The music is in 2/4 time and starts with a key signature of one flat. The tempo is marked 'Vivo (q = 142)'. The system ends with a measure number 310.

Second system of music for Piccolo and Flöte(n). It consists of two staves. The top staff is for the Piccolo and the bottom staff is for the Flöte(n). The music continues from the previous system.

Third system of music for Piccolo and Flöte(n). It consists of two staves. The top staff is for the Piccolo and the bottom staff is for the Flöte(n). The system ends with a measure number 320.

Fourth system of music for Piccolo and Flöte(n). It consists of two staves. The top staff is for the Piccolo and the bottom staff is for the Flöte(n). The music continues with some rests in the Flöte(n) part.

Fifth system of music for Piccolo and Flöte(n). It consists of two staves. The top staff is for the Piccolo and the bottom staff is for the Flöte(n). The system ends with a measure number 330.

Sixth system of music for Piccolo and Flöte(n). It consists of two staves. The top staff is for the Piccolo and the bottom staff is for the Flöte(n). The system ends with a double bar line.

2 Oboen

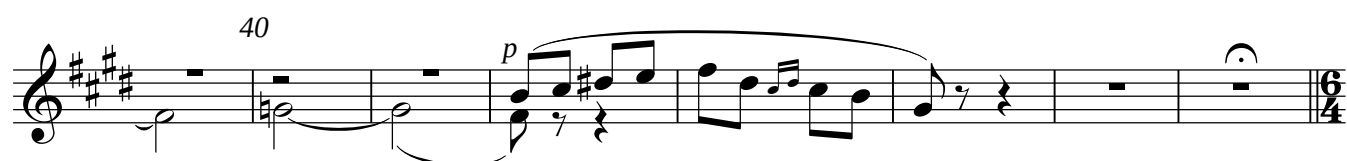
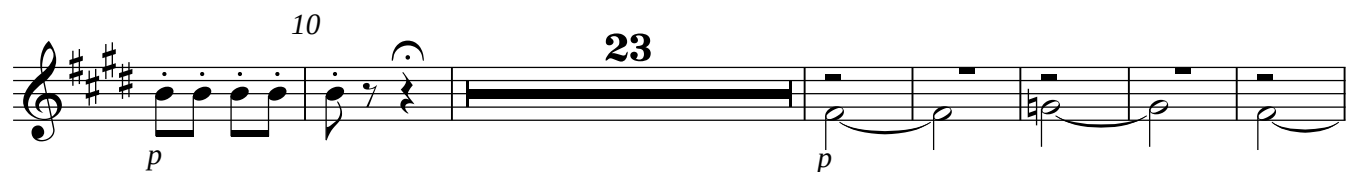
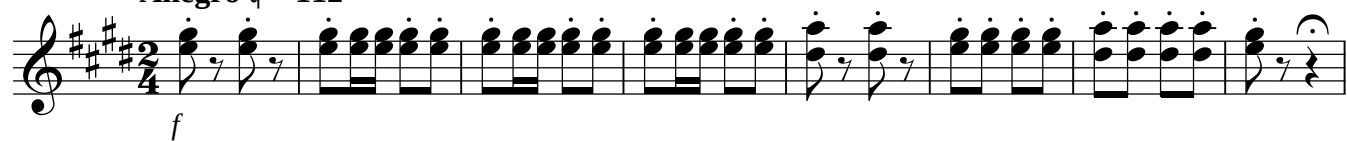
La belle Hélène

Ouverture

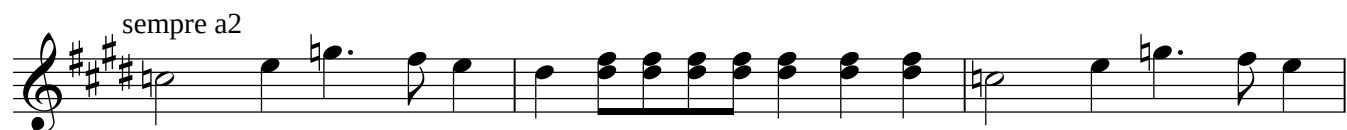
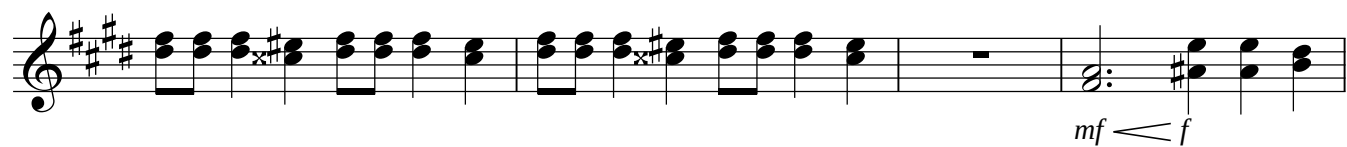
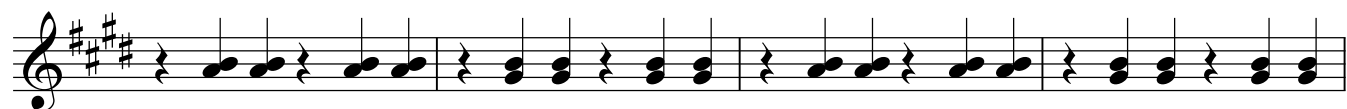
Jacques Offenbach

1819 - 1880

Allegro q = 112



Allegro non troppo (h. = 60)



a tempo

musical score for 2 Oboes, measures 1-124. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked "a tempo". The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as rests, eighth notes, sixteenth notes, and chords. Measure numbers 90, 100, 110, and 120 are indicated. The piece concludes with a double bar line and a key signature change to one sharp (F#), with a 2/4 time signature.

p

90

100

f

h. = 80

110

120

2/4

2 Oboen

4

2 Oboen

80

90

rit.

f

100 **a tempo**

ff

1 **Andantino** $q = 76$ No. 01 b Chœur de jeunes filles

p

4

10

Animato ($q = 92$)

f

p

pp

f

30

6

No. 02 a Couplets d'Hélène

1 **Allegro** $q. = 84$

10

3

2.

2

p

2 Oboen

2 Oboen

5

1. rit. . . a tempo

6 1. *f*

rit. a tempo 40

43 2.

rit. . . a tempo 50 10 60 2 rit..

4

1 Allegretto $q = 112$ No. 02 b Melodram

3 17

1 Allegretto $q = 112$ No. 03 a Couplets d'Oreste

f

meno mosso 8 1. 20

pp

rall. 2

2 Oboen

6

2 Oboen

a tempo

1. *f p* *f p* *f p* *f p* *f p*

40 1. *f p* *f p* *f p* *f p* *f p*

50 *a2* *f*

60

Allegretto $q = 112$

No. 03 b Au revoir Calchas!

1 *a2* *mf* *f p* *f p* *f p*

10 *f p* *f*

20 *f*

No. 04 Mélodrame

La colombe

rit. . . .

1 **Andante moderato** $q = 63$

12

12

No. 05 Mélodrame

Lecture de la lettre

rit.

1 **Andante moderato** ($q = 72$)

12

2

12

No. 06 a Le jugement de Pàris

1 Allegretto q. = 58

1. *p* 10 20 30 40 50 60

a tempo *rit.* *a tempo* *rit.* *a tempo* *mf* *pp* *animato* *rall.*

3 4 3 3 3 3 5

5

a tempo, più lento

2 Oboen
8

2 Oboen

90 **rit.** **2**

p *mf* *mf* *a tempo* *fz*

1. animato

1 **Allegretto e.** = 104 **No. 06 b Mélodram** **13** **rit.**

f *a2* *fz*

Moderato (q = 108) **No. 6 c Mélodrame** **8**

f *a2* *fz*

1 **Allegro marziale** (q = 108) **No. 7 a Chœur** **3**

f *a2* *fz*

3 **10** **20**

ff
a2
più mosso
30

This musical score for two oboes spans measures 1 to 30. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first staff features a series of chords marked *ff*. The second staff contains a melodic line with a tempo change to *più mosso* at measure 10 and a rehearsal mark at measure 30. The third staff shows a complex texture with many beamed sixteenth notes and triplets. The fourth staff is mostly empty, with a few notes and a final measure in 2/4 time.

1 Allegretto q = 112
No. 07 b Couplets des Rois
f
p
1.
10
p
20
1.
[p]
30
p
f
p
f
40
p
f
1.
50
p

This musical score for two oboes spans measures 31 to 50. It begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The tempo is marked *Allegretto* with a quarter note equal to 112 (q = 112). The piece is titled "No. 07 b Couplets des Rois". The first staff starts with a *f* dynamic and includes a first ending bracket. The second staff has a rehearsal mark at measure 10 and a *p* dynamic. The third staff has a rehearsal mark at measure 20 and a *[p]* dynamic. The fourth staff has a rehearsal mark at measure 30 and a *p* dynamic. The fifth staff has dynamics *f*, *p*, and *f*. The sixth staff has a rehearsal mark at measure 40 and dynamics *p* and *f*. The seventh staff has a rehearsal mark at measure 50 and a *p* dynamic.

60

p

1.

[*p*]

p

70

f

p

80

f

p

f

90

1.

p

100

p

[*p*]

110

p

f

p

f

p

120

f

2

1.

p

130

p

140

1.

[*p*]

150

p

f *p* *f* *p*

160

f

a2

Musical score for 2 Oboes, measures 150-160. The key signature is B-flat major. Measure 150 starts with a piano (*p*) dynamic. Measures 151-154 show a crescendo to forte (*f*), followed by a decrescendo to piano (*p*) in measure 155. Measures 156-159 continue with a crescendo to forte (*f*), and measure 160 ends with a piano (*p*) dynamic and a fermata. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

1 **Allegro marziale (q = 108)** No. 7 c Chœur

ff

3

sempre *a2*

più mosso 10

3 3 3 3

Musical score for 2 Oboes, measures 1-10. The key signature is D major. Measure 1 starts with a fortissimo (*ff*) dynamic. Measures 2-4 contain a triplet of eighth notes. Measures 5-6 are marked *sempre a2*. Measure 7 is marked *più mosso*. Measures 8-10 contain a triplet of eighth notes. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

1 **Allegro (q = 116)** No. 7 d Fanfare

répétez 2x (sans quatuor)

4

Musical score for 2 Oboes, measures 1-4. The key signature is D major. Measure 1 starts with a fortissimo (*ff*) dynamic. Measures 2-4 are marked *répétez 2x (sans quatuor)*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

1 **Allegro (q = 116)** No. 7 e Fanfare

4

Musical score for 2 Oboes, measures 1-4. The key signature is D major. Measure 1 starts with a fortissimo (*ff*) dynamic. Measures 2-4 are marked *répétez 2x (sans quatuor)*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

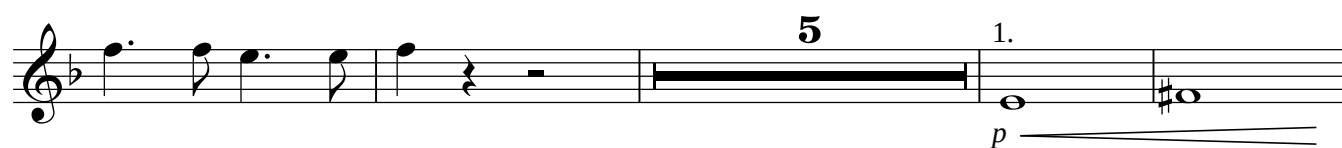
2 Oboen

12

2 Oboen

No. 8 Final I

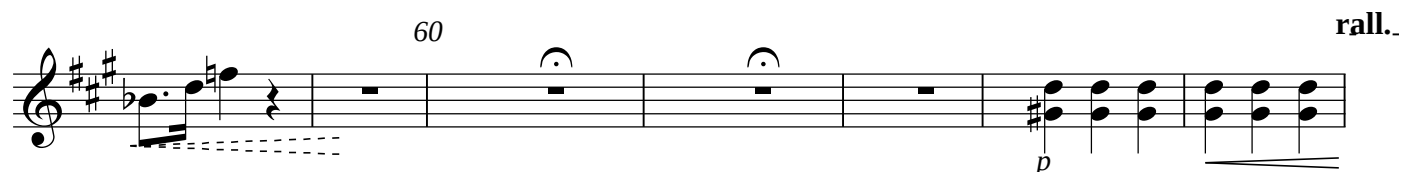
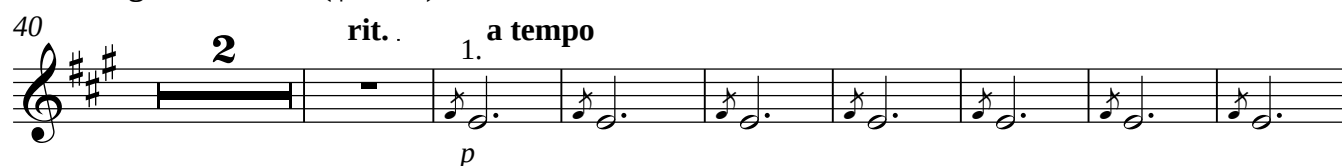
1 Allegro (q = 126)



Andantino (q = 63)



Allegro moderato (q = 104)



2 Oboen

13

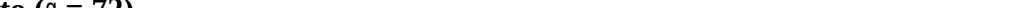
90



The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'meno mosso (q = 90)'. The notation includes a repeat sign at the beginning, followed by a series of eighth and sixteenth notes. There is a first ending bracket marked '1.' leading to a final cadence. The piece ends with a double bar line.

Moderato (q = 72)

3



The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a 6-measure rest, followed by a half note G4 (G) and a half note A4 (A) beamed together, marked with a forte (*ff*) dynamic. This is followed by a 130-measure rest, then a 2-measure rest, and finally a 6-measure rest in the key of B minor (two sharps: F# and C#).

Moderato (h. = 72)

A musical staff in 6/4 time, key of B-flat major (two flats). The staff contains a single whole note chord consisting of B-flat, D-flat, and F.

1.

p

140 *a2*

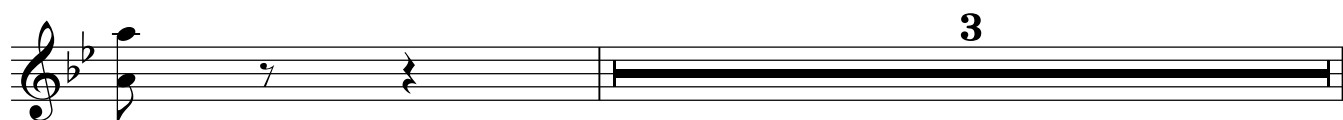
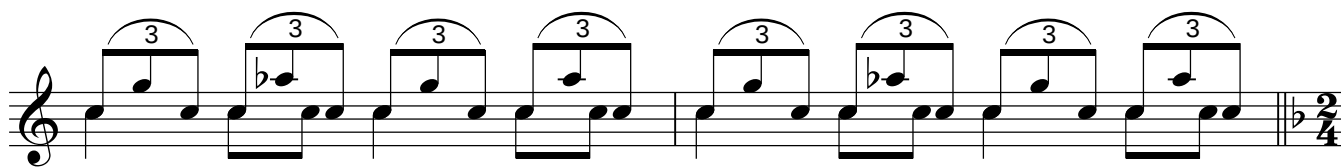
3 8

160 *rit.* 2 *Andante* (*q* = 80) 1. *p*

170 *più mosso* (*q* = 92) 4 *p* 3 3 3 3

180 3 3 3 3 3 3

[*p*] 3 3 3 3 3 3



1. *p* 250 *a2* *f*

1. *p* *a2* *p* 260 *f*

p *f*

270 *p*

più mosso $q = 120$ 280 *ff*

animato ($q = 132$)

290

300

Vivo ($q = 142$) *a2* 310 *a2*

320

Detailed description: This is a musical score for two oboes, spanning measures 16 to 320. The score is written in treble clef with a key signature of one flat (B-flat). It begins with a first ending bracket over measures 16-24, marked *p* and *f*. Measure 250 is marked *a2* and *f*. Measure 260 is marked *a2*, *p*, and *f*. Measure 270 is marked *p*. Measure 280 is marked *ff*. Measure 290 is marked *animato* ($q = 132$). Measure 300 is marked *Vivo* ($q = 142$). Measure 310 is marked *a2*. Measure 320 is marked *a2*. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings and articulation marks.



2 Klarinetten in A und B

La belle Hélène

Ouverture

Jacques Offenbach

1819 - 1880

Allegro $q = 112$

in A

f

in B

in A

10

p

4

p

20

4

p

30

p

40

1.

p

6/4

Allegro non troppo ($h. = 60$)

11

60

p

1. 2. 67

70

f *p* *f*

80

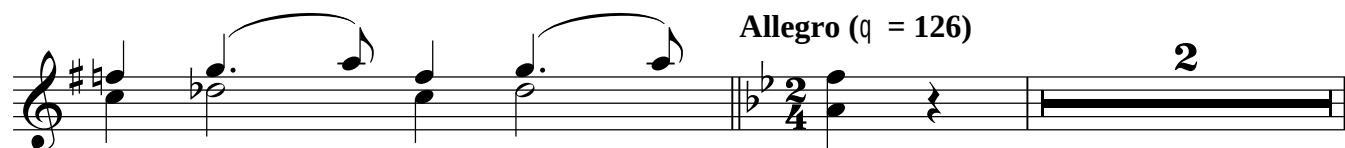
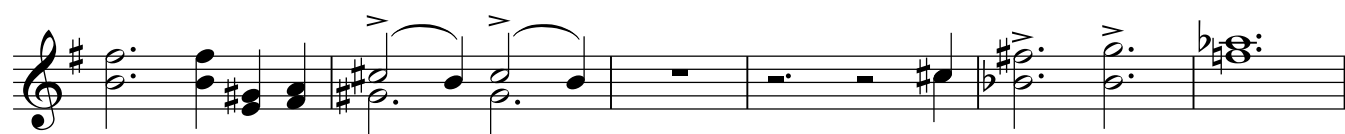
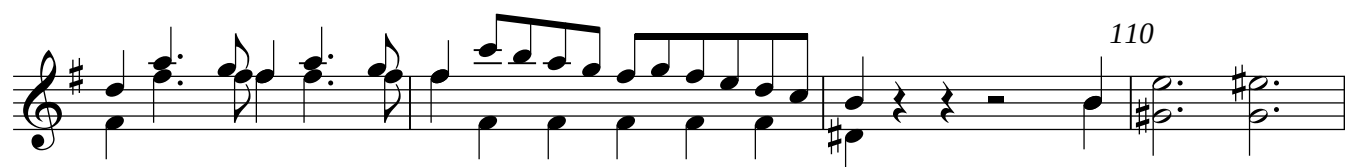
rit. 1. 2

a tempo

p

90

Detailed description of the musical score: The score is for two clarinets in A and B. It consists of nine staves of music. The first staff (measures 60-67) is in treble clef with a key signature of one sharp (F#). It features a series of eighth notes and rests, with a dynamic of piano (p). The second staff (measures 68-70) is also in treble clef with a key signature of one sharp. It features a series of eighth notes and rests, with a dynamic of forte (f). The third staff (measures 71-79) is in treble clef with a key signature of one sharp. It features a series of eighth notes and rests, with a dynamic of piano (p). The fourth staff (measures 80-89) is in treble clef with a key signature of one sharp. It features a series of eighth notes and rests, with a dynamic of piano (p). The fifth staff (measures 90-99) is in treble clef with a key signature of one sharp. It features a series of eighth notes and rests, with a dynamic of piano (p). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.



2 Klarinetten in A und B

4

2 Klarinetten in A und B

140

p *ff*

1 **Allegro** $q = 112$ 01 a Introduction 10

[1.] 3

p *pp*

2 [1.] 3 5

p *p*

30 *sempre a2* 2

p

40

50 3 3

f *p*

60 70

f *p* *f*

80

90

rit. - - - - - 100 a tempo

f *ff*

muta in B

Andantino q = 76

No. 01 b Chœur de jeunes filles

1 in B

10

p

p *p*

Animato (q = 92)

20

p *f*

h = 66

p *pp*

30

f

1 **Allegro** $q. = 84$

No. 02 a Couplets d'Hélène

1. *p*

10

20

a tempo

30

p

rit.

40

f

a tempo

1.

43 2.

p *rit.*

4

a tempo

50

3

7 60 2 rit. 7 2

7 2

muta in A

Detailed description: This block contains the first system of a musical score for two clarinets. The top staff is in B-flat major (three flats) and the bottom staff is in A major (three sharps). Both are in 2/4 time. Measures 7 and 8 are marked with a '7' above the staff. Measures 9 and 10 are marked with a '2' above the staff. Measure 11 is marked 'rit.'. Measure 12 has a sharp sign above the staff. Measure 13 has a sharp sign above the staff. Measure 14 ends with a 2/4 time signature. The instruction 'muta in A' is written below the bottom staff.

Allegretto $q = 112$

1 in A

No. 02 b Melodram

14

p

Detailed description: This block contains the second system of the musical score. It starts with a first ending bracket over measures 1 to 14. The key signature is A major (one sharp) and the time signature is 2/4. The tempo is Allegretto with a quarter note equal to 112. The dynamic *p* (piano) is marked at the beginning. Measure 14 ends with a 2/4 time signature.

Allegretto $q = 112$

No. 03 a Couplets d'Oreste

1

f

Detailed description: This block contains the third system of the musical score. It starts with a first ending bracket over measures 1 to 10. The key signature is A major (one sharp) and the time signature is 2/4. The tempo is Allegretto with a quarter note equal to 112. The dynamic *f* (forte) is marked at the beginning. Measure 10 ends with a 2/4 time signature.

meno mosso 10

p

Detailed description: This block contains the fourth system of the musical score. It starts with a first ending bracket over measures 11 to 20. The key signature is A major (one sharp) and the time signature is 2/4. The tempo is meno mosso. The dynamic *p* (piano) is marked at the beginning. Measure 20 ends with a 2/4 time signature.

20

pp

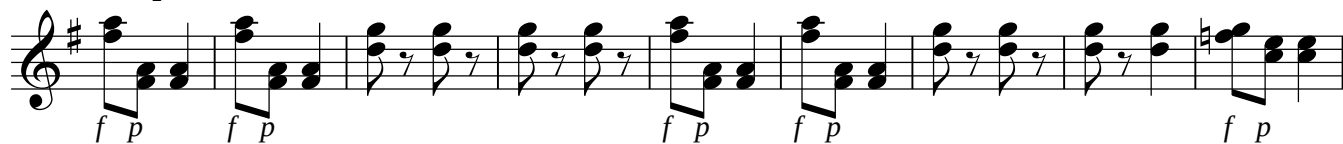
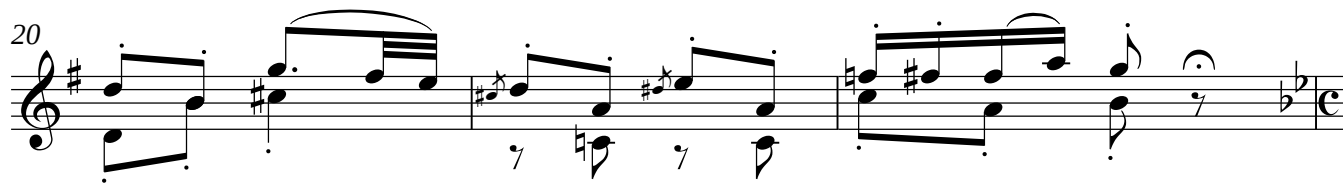
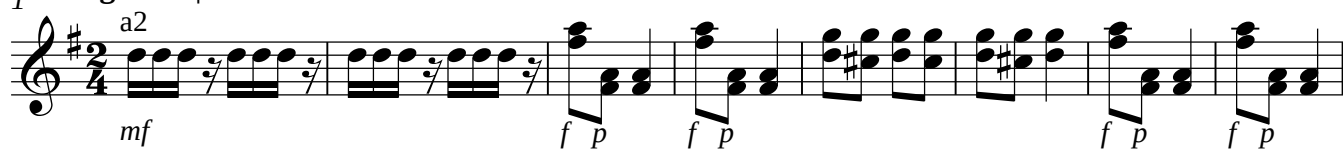
Detailed description: This block contains the fifth system of the musical score. It starts with a first ending bracket over measures 21 to 30. The key signature is A major (one sharp) and the time signature is 2/4. The dynamic *pp* (pianissimo) is marked at the beginning. Measure 30 ends with a 2/4 time signature.

f

Detailed description: This block contains the sixth system of the musical score. It starts with a first ending bracket over measures 31 to 40. The key signature is A major (one sharp) and the time signature is 2/4. The dynamic *f* (forte) is marked at the beginning. Measure 40 ends with a 2/4 time signature.

rall. 30

Detailed description: This block contains the seventh system of the musical score. It starts with a first ending bracket over measures 41 to 50. The key signature is A major (one sharp) and the time signature is 2/4. The tempo is rallentando (rall.). Measure 50 ends with a 2/4 time signature.

a tempo**1 Allegretto q = 112****No. 03 b Au revoir Calchas!**

No. 04 Mélodrame

La colombe

rit. . . .

1 Andante moderato $q = 63$ 12

muta in B

No. 05 Mélodrame

Lecture de la lettre

rit.

1 Andante moderato ($q = 72$) in B 12 2

No. 06 a Le jugement de Pàris

1 Allegretto $q = 58$

4

10 *p*

3

20 *p* rit.

a tempo 3 rit.

30 a tempo 3 rit. a tempo 3 40 3

p *p*

50 rit.

2 Klarinetten in A und B

10

2 Klarinetten in A und B

a tempo

3 **60**

mf *p*

2

p

animato **70** **rall.**

mf

a tempo, più lento

3 **80** **3**

pp *p*

90 **rit.** **2** **animato**

mf **100**

fz

a tempo

f

1 **Allegretto e. = 104** **13** **No. 06 b Mélodram** **rit.**

13 **muta in A**

Moderato (q = 108)

in A

8 **No. 6 c Mélodrame**

1 **Allegro marziale (q = 108)** **No. 7 a Chœur**

f **a2** **3** **3** **3** **3** **3** **3**

Musical score for two clarinets in A and B, measures 1-30. The score is written for two staves. The key signature is one flat (B-flat). The time signature is 2/4. The music features a variety of rhythmic patterns, including triplets and sixteenth notes. Measure numbers 3, 10, 20, and 30 are indicated. The dynamic marking *ff* (fortissimo) appears at measure 20. The tempo marking *più mosso* (faster) is present at measure 25. The score concludes with a key change instruction *muta in B* at measure 30, where the key signature changes to two sharps (D major).

Allegretto $q = 112$

No. 07 b Couplets des Rois

Musical score for "Couplets des Rois", measures 1-10. The score is written for two staves. The key signature is two sharps (D major). The time signature is 2/4. The tempo is marked **Allegretto** with a quarter note equal to 112 beats per minute ($q = 112$). The music begins with a forte (*f*) dynamic. Measure numbers 1, 4, 10, and 1. are indicated. The score includes a first ending bracket and a piano (*p*) dynamic marking.

1. 20

1. pp

30

f p f

40

p f

4

1. p

4

1. p 60

1. pp 70

f p f p

80

f

4 90

1. p

4

1. p 100

Detailed description: This is a musical score for two clarinets in A and B, spanning measures 12 to 100. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff (measures 12-19) begins with a first ending bracket over measures 17-19, marked '1.' and 'pp'. The second staff (measures 20-27) features a first ending bracket over measures 25-27, marked '1.'. The third staff (measures 28-35) includes dynamic markings 'f', 'p', and 'f'. The fourth staff (measures 36-43) includes dynamic markings 'p' and 'f'. The fifth staff (measures 44-51) contains a four-measure rest marked '4' followed by a first ending bracket over measures 49-51, marked '1.' and 'p'. The sixth staff (measures 52-59) also contains a four-measure rest marked '4' followed by a first ending bracket over measures 57-59, marked '1.' and 'p'. The seventh staff (measures 60-67) begins with a first ending bracket over measures 63-67, marked '1.' and 'pp'. The eighth staff (measures 68-75) includes dynamic markings 'f', 'p', 'f', and 'p'. The ninth staff (measures 76-83) includes a dynamic marking 'f'. The tenth staff (measures 84-91) contains two four-measure rests marked '4' at measures 84 and 88. The eleventh staff (measures 92-99) includes dynamic markings '1. p' and 'p'. The final staff (measures 100-107) includes dynamic markings '1. p' and 'p'.

110

1.

pp

f *p* *f* *p*

120

f

5

130

1.

p

4

140

1.

p

pp

150

160

f *p* *f* *p*

f *tr* *tr*

muta in A

Detailed description: This block contains the musical notation for measures 110 through 160. It is written for two clarinets in A and B. The key signature has one sharp (F#). The notation includes various dynamics such as *pp* (pianissimo), *f* (forte), and *p* (piano). There are also articulation marks like accents and trills. Measure 110 starts with a first ending bracket. Measure 120 has a forte *f* dynamic. Measure 130 has a first ending bracket and a piano *p* dynamic. Measure 140 has a first ending bracket and a piano *p* dynamic. Measure 150 has a piano *p* dynamic. Measure 160 has a piano *p* dynamic. The score ends with a double bar line and the instruction 'muta in A'.

1

Allegro marziale (q = 108)

No. 7 c Chœur

in A

ff

3

Detailed description: This block contains the musical notation for measures 1 through 3. It is written for two clarinets in A and B. The key signature has one flat (Bb). The tempo is marked 'Allegro marziale (q = 108)'. The title is 'No. 7 c Chœur'. The notation includes a first ending bracket and a fortissimo *ff* dynamic. Measure 1 starts with a first ending bracket. Measure 2 has a fortissimo *ff* dynamic. Measure 3 has a fortissimo *ff* dynamic.

2 Klarinetten in A und B

10

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves of music. The second system also consists of two staves. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily composed of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The accompaniment features chords and single notes, with some triplets in the lower staff. The piece concludes with a final chord and a fermata over a whole note.

Allegro (q = 116)

Allegro (q = 116)

[illegible]

Allegro (q = 126)

NO. 6 Final I

f

10

5

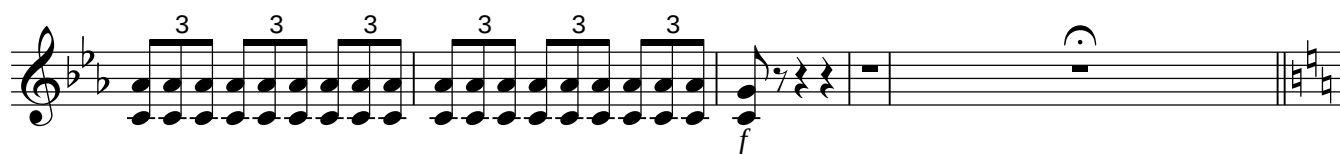
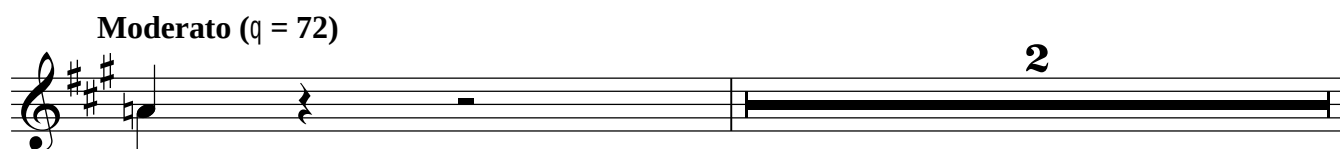
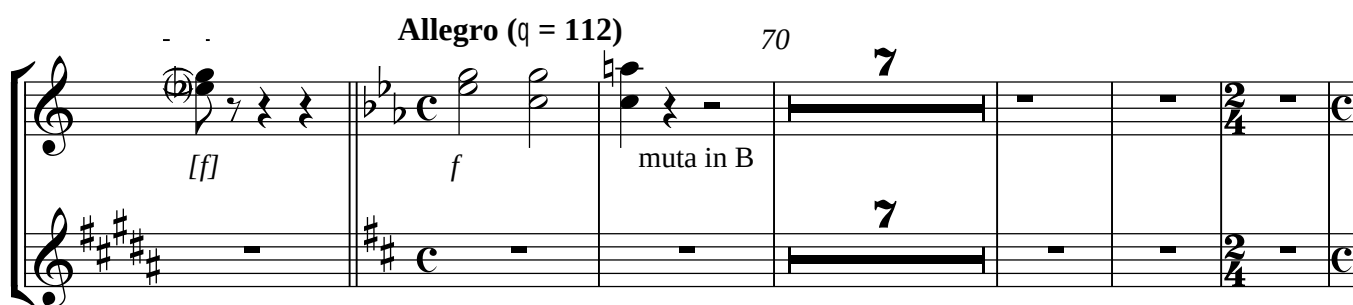
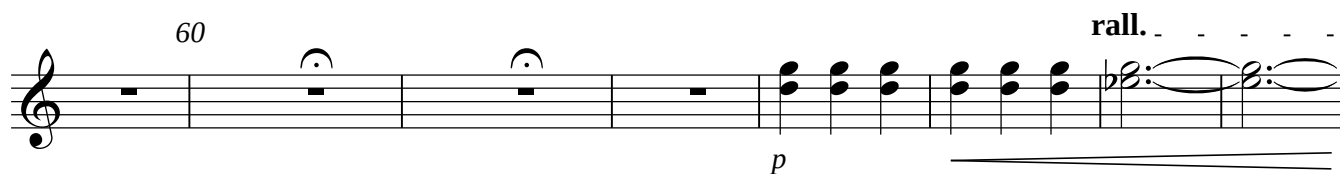
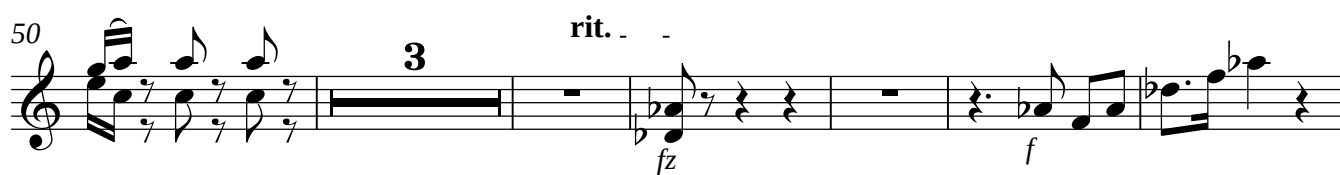
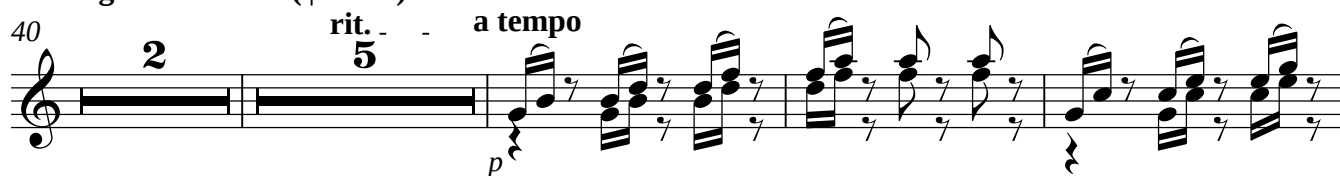
20

a2

p ————— *[mf]* *f*

Andantino (q = 63)

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the Swan. The score is written for three staves, all in B-flat major (three flats) and 3/4 time. The first staff begins with a forte (ff) dynamic and features a first ending marked '1. 3'. The second staff includes a piano (p) dynamic and a measure count of '30'. The third staff also includes a piano (p) dynamic and is characterized by numerous triplet markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**Allegro moderato (q = 104)**

2 Klarinetten in A und B

animato (q = 120)rit. . 110

2 2

p

a2

120

f

a2

p

130

ff

a2

(#) *[mf]* *p*

Moderato (h. = 72)

p

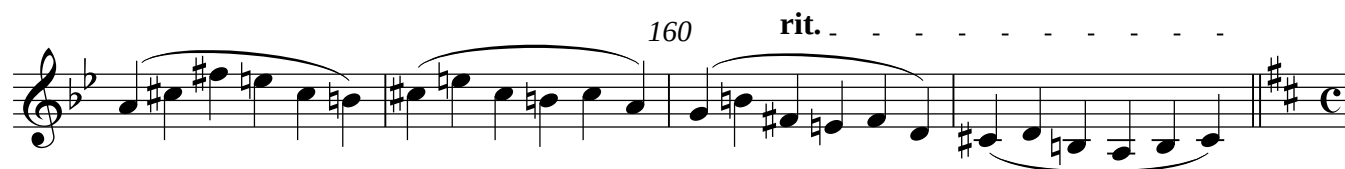
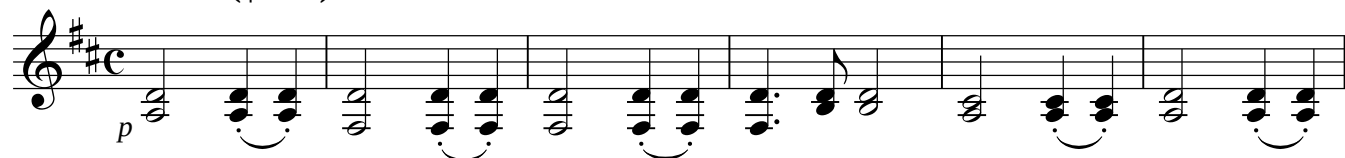
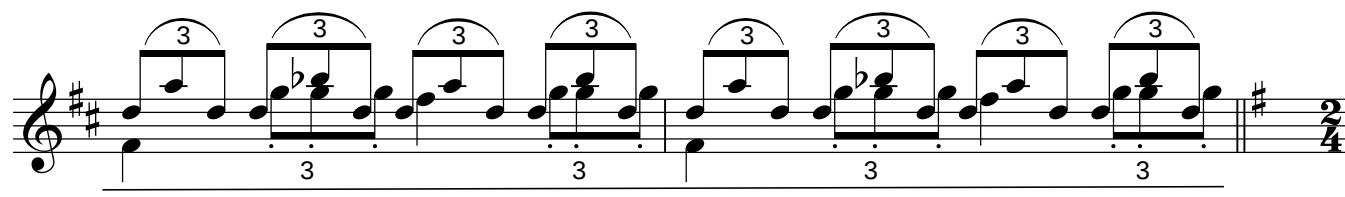
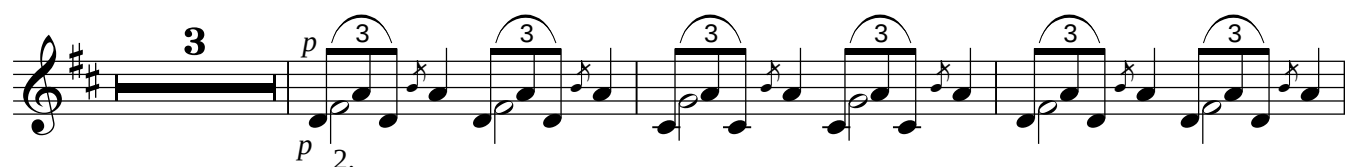
a2

140

p

a2

1. 150

**Andante** (q = 80)**più mosso** (q = 92)**Allegro** (q = 112)**rit.** - -

1. 220

230

(q = 116) 240

250

3 p

f p

260 f p

270 f p

più mosso q = 120 280 ff

2 Klarinetten in A und B

19

animato (q = 132)

290



300

**Vivo** (q = 142)

a2

310 a2



320



330



2 Fagotte

La belle Hélène

Ouverture

Jacques Offenbach

1819 - 1880

Allegro q = 112

Measures 1-30 of the first system. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is Allegro q = 112. The score includes dynamic markings *f* (forte) and *p* (piano), and articulation markings *a2* (accents). Measure numbers 10, 20, and 30 are indicated. A repeat sign with first and second endings is present in measures 25-28.

Allegro non troppo (h. = 60)

Measures 31-70 of the second system. The key signature remains three sharps and the time signature is 2/4. The tempo is Allegro non troppo (h. = 60). The score includes dynamic markings *p* (piano) and *pp* (pianissimo), and articulation markings *a2* (accents). Measure numbers 50, 60, and 70 are indicated. A repeat sign with first and second endings is present in measures 65-67. The system concludes with a double bar line and the instruction V.S. (Vice Solista).

sempre a2

f

80

rit.

2

a tempo

a2

p

90

100

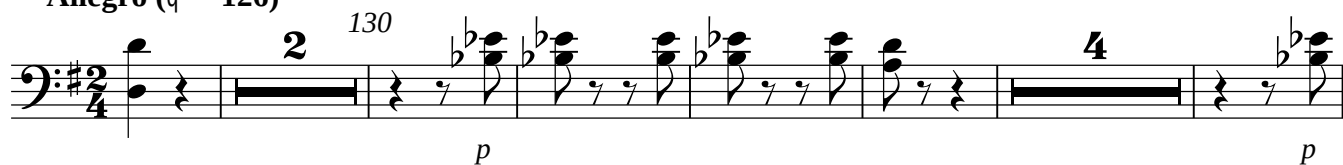
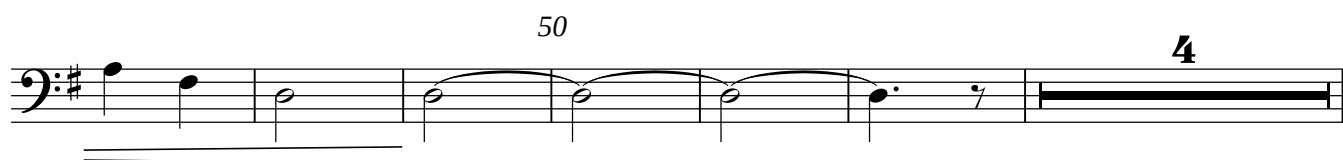
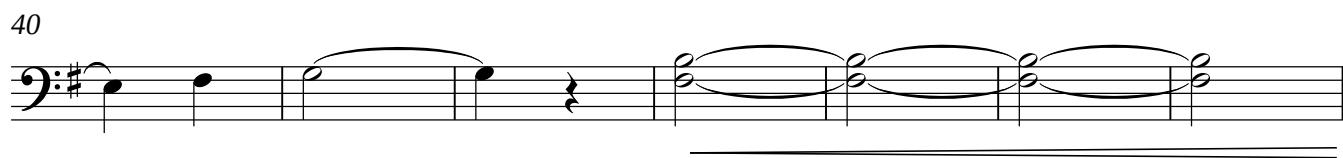
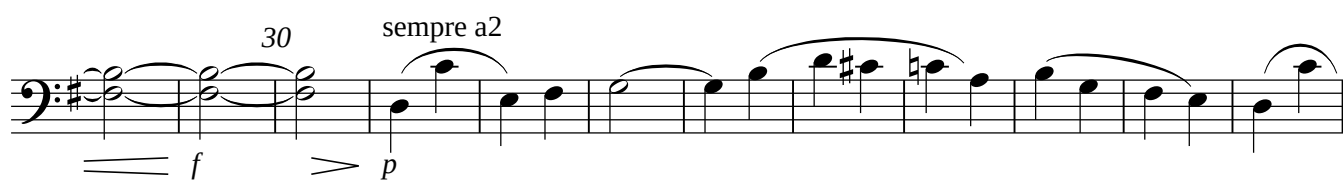
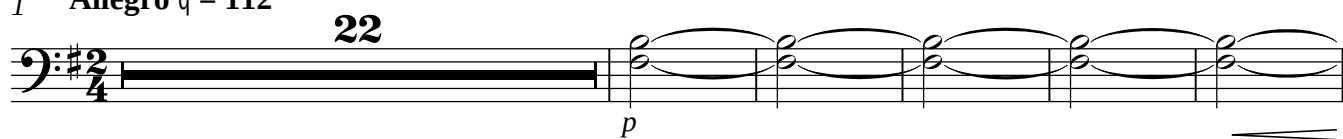
h. = 80

f

110

120

The musical score is written for two bassoons in E major (three sharps) and 2/4 time. It consists of 12 staves. The first staff begins with a forte (f) dynamic and a tempo marking of 'sempre a2'. The first measure of the first staff has a fermata. The second staff has a fermata over the last measure. The third staff has a fermata over the last measure. The fourth staff has a fermata over the last measure. The fifth staff has a fermata over the last measure. The sixth staff has a fermata over the last measure. The seventh staff has a fermata over the last measure. The eighth staff has a fermata over the last measure. The ninth staff has a fermata over the last measure. The tenth staff has a fermata over the last measure. The eleventh staff has a fermata over the last measure. The twelfth staff has a fermata over the last measure. The score includes various musical notations such as notes, rests, and dynamic markings.

**Allegro (q = 126)****01 a Introduction****1 Allegro q = 112**

2 Fagotte

4

2 Fagotte

60

p

70

f

80

90

rit. *100 a tempo*

f *ff*

Andantino $q = 76$

No. 01 b Chœur de jeunes filles

1

a2

p

4

1.

p

Animato (q = 92)

20

p

a2

f *p* *pp*

a2 $h = 66$

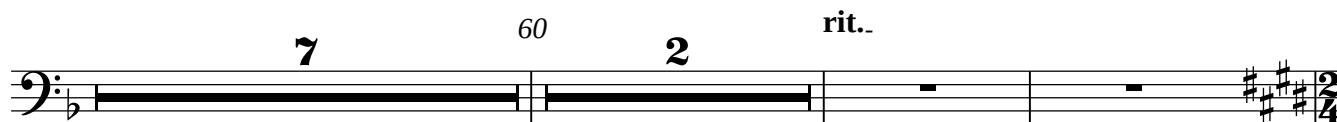
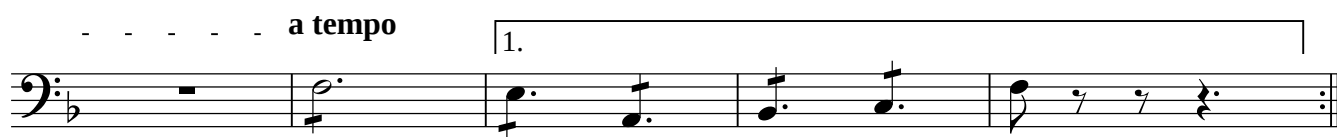
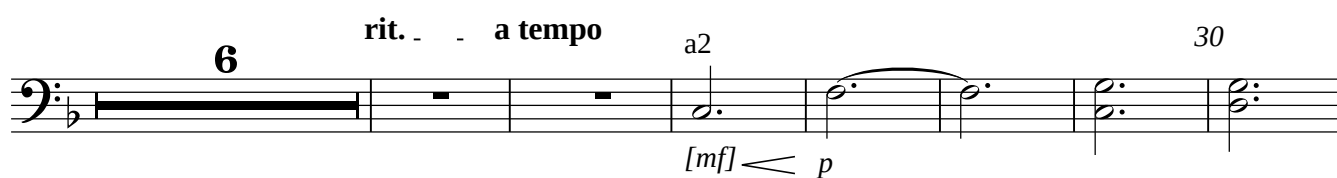
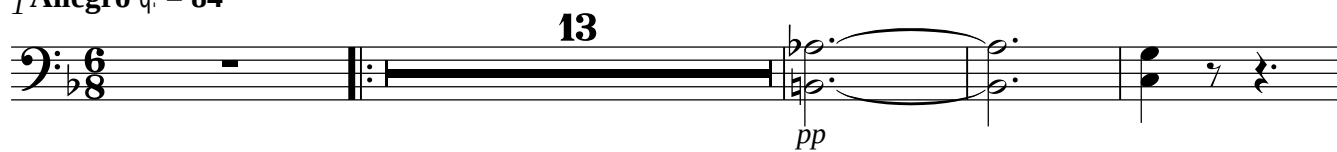
30

f

6/8

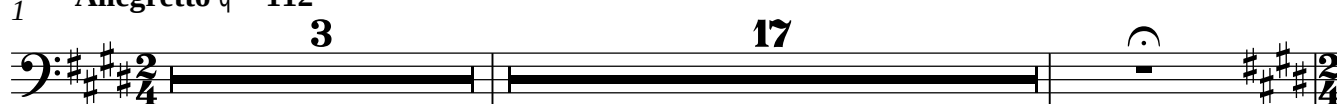
No. 02 a Couplets d'Hélène

1 Allegro q = 84



1 Allegretto q = 112

No. 02 b Melodram



2 Fagotte

6

2 Fagotte

1 **Allegretto** $q = 112$ No. 03 a Couplets d'Oreste

f **meno mosso** 12

6 *f* **rall.**

30 **a tempo** a2 a2 2 a2 a2 2 **sempre a2** 40

f p f p f p f p f p f p

50 *f* 60

1 **Allegretto** $q = 112$ No. 03 b Au revoir Calchas!

mf a2 *f p f p f p f p*

10 *f*

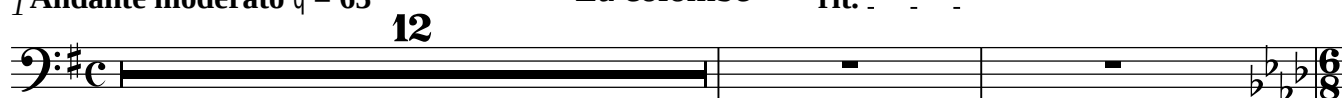
20

No. 04 Mélodrame

1 Andante moderato $q = 63$

La colombe

rit. . . .



No. 05 Mélodrame

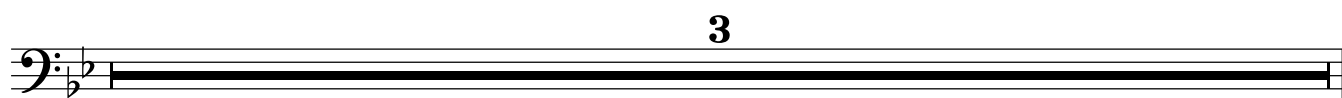
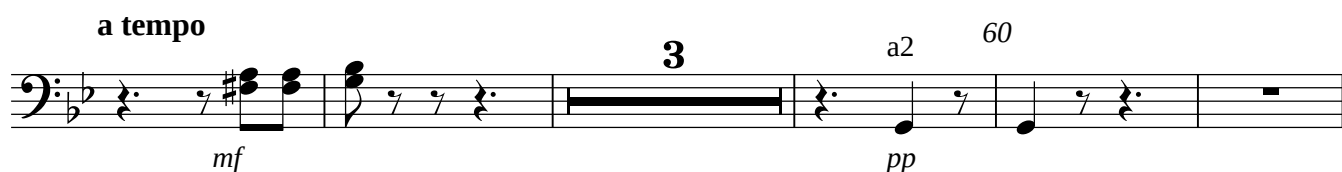
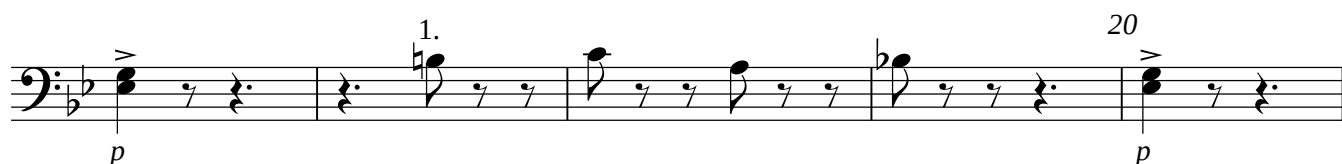
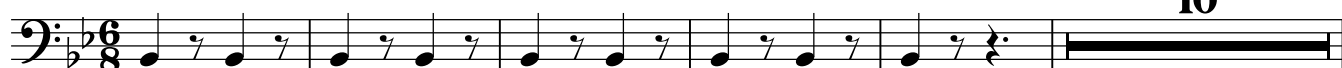
1 Andante moderato ($q = 72$)

Lecture de la lettre

rit.

1 a2 Allegretto $q = 58$ No. 06 a Le jugement de Pàris

10



2 Fagotte

8

2 Fagotte

animato

p *mf* 70

rall. 80

mf *pp* 3

a tempo, più lento 90 **rit.** 2 6

animato 1. *mf* *mf*

1. 100 **rit.** *fz*

a tempo *f* a2 6/8

1 **Allegretto e.** = 104 **No. 06 b Mélodram** **rit.** 13

6/8

Moderato (q = 108) **No. 6 c Mélodrame** 8

C

Allegro marziale (q = 108)

sempre a2

No. 7 a Chœur

1

f

3

3

3

3

3

3

10

3

3

3

20

ff

più mosso

30

3

3

3

3

2/4

No. 07 b Couplets des Rois

1 Allegretto q = 112

1. *f* *a2* *p* *5* *1.* *p*

5 *1.* *20* *p* *1.* *pp*

30

a2 *f* *p* *f*

40 *p* *f* *a2* *5*

1. *p* *5* *1.* *60* *p*

1. *pp* *70*

a2 *f* *p* *f* *p*

80 *f* *a2*

5 *1.* *p* *5*

100

1.

p

pp

110

f

p

120

f

p

f

a2

140

1.

p

150

pp

f

p

f

p

160

f

1 **Allegro marziale (q = 108)** No. 7 c Chœur

ff

a2

3

2 Fagotte

12

2 Fagotte

più mosso *10*

a2

3 3 3 3

No. 7 d Fanfare répétez 2x (sans quatuor)

1 *Allegro* (q = 116)

f

No. 7 e Fanfare

1 *Allegro* (q = 116)

f

No. 8 Final I

1 *Allegro* (q = 126)

f

10

f

5

f

2 Fagotte

13

20
a2
p [mf]

Andantino (q = 63)

4 1. 30 a2
p p

f

Allegro moderato (q = 104)

40 2 rit. a tempo a2
p

50 rit.

a2 fz f 60

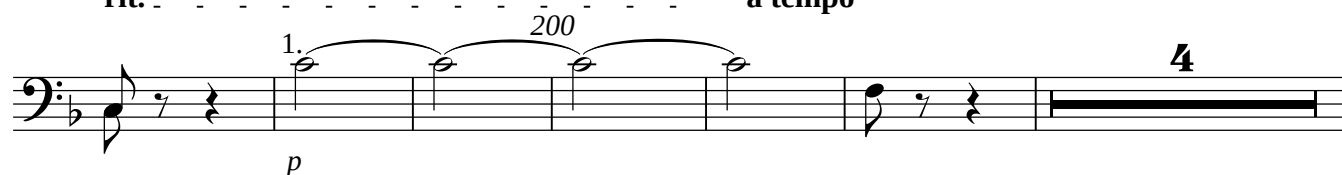
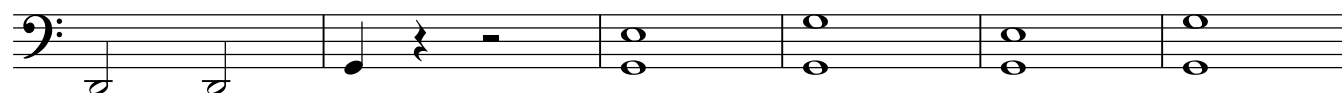
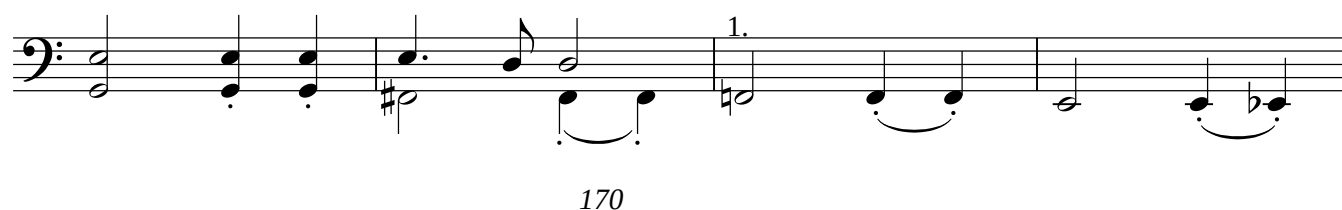
a2 p rall.

Allegro (q = 112)

[f] f p 70

6 80

a2
 f
 stacc.
 90
 1. **meno mosso** (q = 90)
 [p]
 100
Moderato (q = 72)
 2
 animato (q = 120) it. .
 2 2
 a2 110
 p
 a2
 120
 a2
 f
 p
 130
 ff
 mf $\rightarrow$ p
 1. **Moderato** (h. = 72)
 p p
 a2
 140
 p



2 Fagotte

1. *p* a2 220

230

(q = 116) *f* 240

3 [a2] *p* 250

f *p* 260

f *p* 270

f *p* 280

ff più mosso (q = 120) 290

animato (q = 132) a2 300

Vivo (q = 142)

2 Fagotte

17

310 a2

a2

320

330 a2 a2

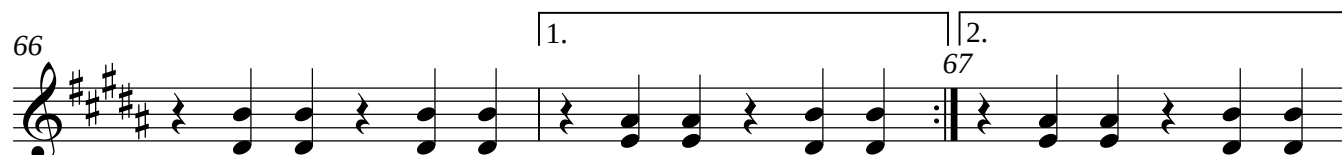
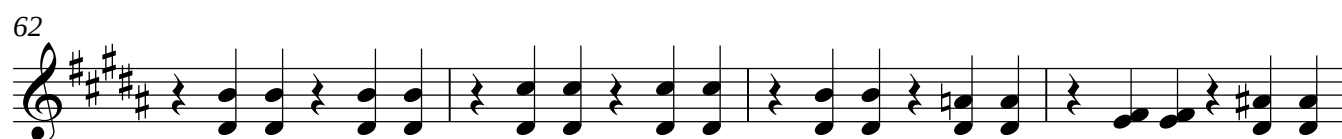
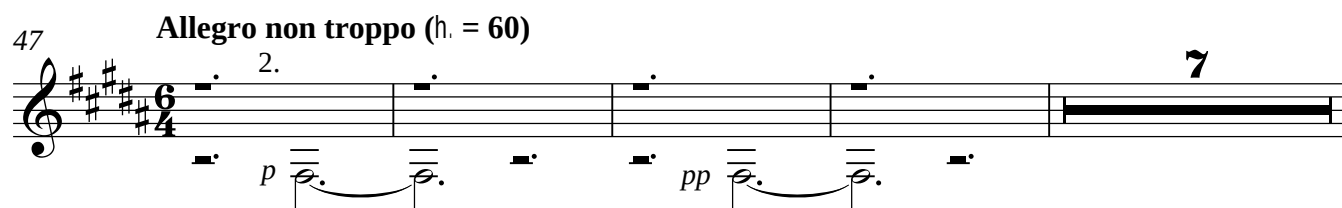
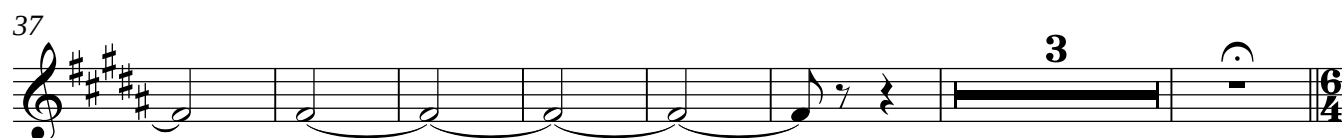
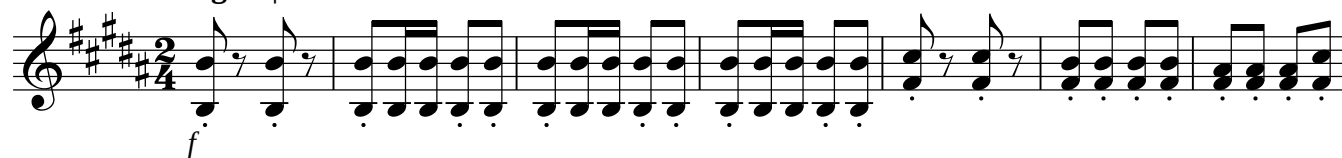
1., 2. Horn in F

La belle Hélène

Ouverture

Jacques Offenbach
1819 - 1880

Allegro $\text{q} = 112$



71 *f*

75 *f* sempre a2 sempre a2

79 rit. 2

84 a tempo *p*

88

92

97 *f* h. = 80

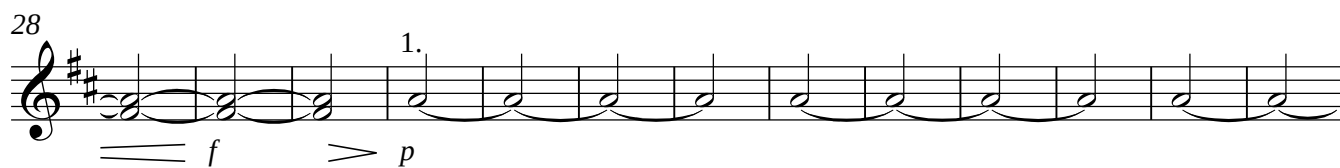
103

107

111 2



01 a Introduction



1., 2. Horn in F
4

1., 2. Horn in F

66 a2

74 p f

83

96 rit. a tempo

103 f ff

No. 01 b Chœur de jeunes filles

1 Andantino q = 76

5 p

11 1. p

16 Animato (q = 92)

21 a2 h = 66

28 f p pp

No. 02 a Couplets d'Hélène

1 Allegro q. = 84

10

4

pp

18 **6** **rit.** **1. a tempo** **3**

p

32 rit. . . .

f

41 - - - - **a tempo** 1.



41 - - - - **a tempo** 1.

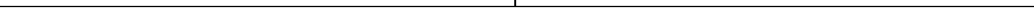
43

2.

rit.

a tempo

4

49 

53

7 2 rit.. 2/4

No. 02 b Melodram

1 Allegretto q = 112

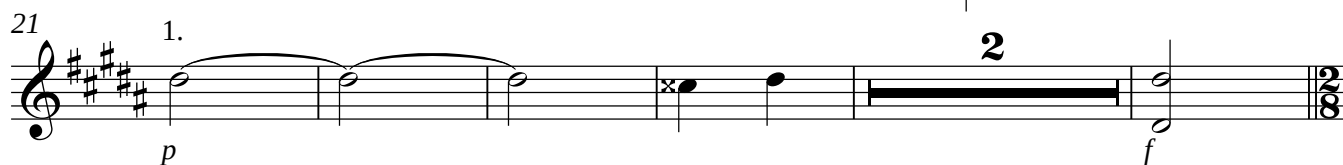


No. 03 a Couplets d'Oreste

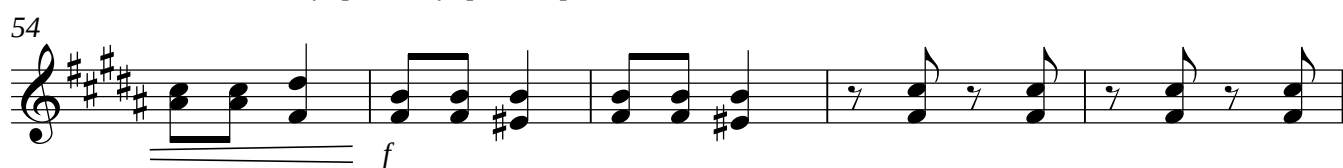
1 Allegretto q = 112



8 meno mosso



28 rall. - - - a tempo



Allegretto $q = 112$

No. 03 b Au revoir Calchas!

1 ^{a2}

mf f p f p p f p

8 f p p f

16

Detailed description: This block contains the musical notation for the first three staves of No. 03 b. The first staff (measures 1-7) is in 2/4 time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). It features a melody of eighth and sixteenth notes, with dynamics ranging from mezzo-forte (mf) to piano (p). The second staff (measures 8-15) continues the melody with similar rhythmic patterns and dynamics. The third staff (measures 16-22) shows a change in rhythm with more dotted notes and a final measure ending with a sharp sign. The piece is marked 'Allegretto' with a tempo of quarter note = 112.

No. 04 Mélodrame

La colombe

1 **Andante moderato** $q = 63$ 12 rit. . . .

Detailed description: This block contains the musical notation for the first staff of No. 04. It is in common time (C) with a treble clef and a key signature of two sharps (F#, C#). The notation consists of a single long horizontal line across the staff, indicating a sustained note or a very slow melody. The tempo is marked 'Andante moderato' with a tempo of quarter note = 63. The piece is numbered 12 and includes a 'rit.' (ritardando) marking.

No. 05 Mélodrame

Lecture de la lettre

1 **Andante moderato** ($q = 72$) 12 2 rit.

Detailed description: This block contains the musical notation for the first staff of No. 05. It is in 6/8 time with a treble clef and a key signature of two flats (Bb, Eb). The notation consists of a single long horizontal line across the staff, indicating a sustained note or a very slow melody. The tempo is marked 'Andante moderato' with a tempo of quarter note = 72. The piece is numbered 12 and includes a 'rit.' (ritardando) marking.

No. 06 a Le jugement de Pàris

Allegretto $q = 58$

sempre a2

1 p 4

10 p ^p 4 3

20 rit. . . . a tempo 2 3 rit. . .

Detailed description: This block contains the musical notation for the first three staves of No. 06. The first staff (measures 1-9) is in 6/8 time, starting with a treble clef and a key signature of two flats (Bb, Eb). It features a melody of eighth and sixteenth notes, with dynamics ranging from piano (p) to mezzo-forte (mf). The second staff (measures 10-19) continues the melody with similar rhythmic patterns and dynamics. The third staff (measures 20-29) shows a change in rhythm with more dotted notes and a final measure ending with a sharp sign. The piece is marked 'Allegretto' with a tempo of quarter note = 58 and 'sempre a2'.

1., 2. Horn in F

8

1., 2. Horn in F

30 - a tempo **3** rit. - - - a tempo **3**

41 **4** **3** **2** **2**

54 a tempo a2 **3** a2

62 **6** animato **5** rall. **9**

82 a tempo, più lento **5** a2 **2** rit. - - -

92 animato **mf** rit. - - -

100 a tempo fz f

104

1 Allegretto e. = 104 No. 06 b Mélodram rit. - - -

13

Moderato (q = 108) No. 6 c Mélodrame

8

No. 7 a Chœur

Allegro marziale (q = 108)

1 *f* *a2* 3 3 3 3 3 3

5 3 3 3 3

9 3 3 3

13

17

21 *ff*

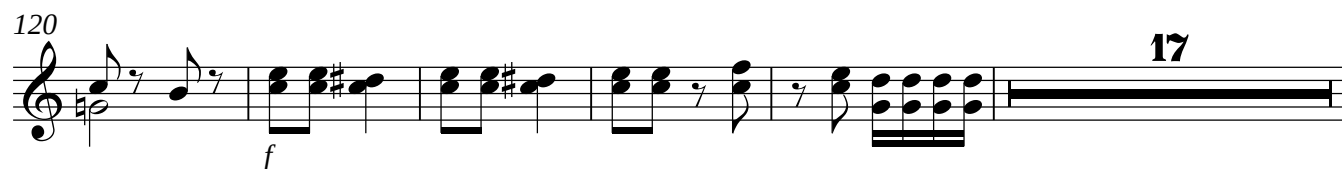
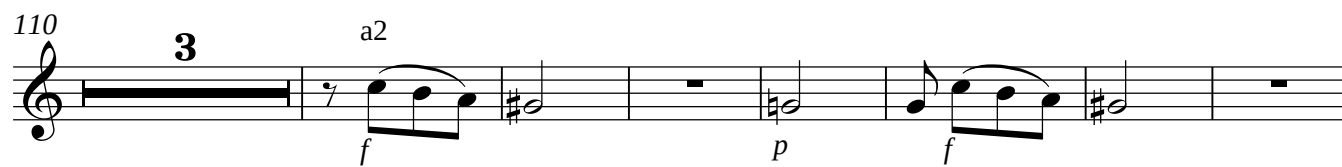
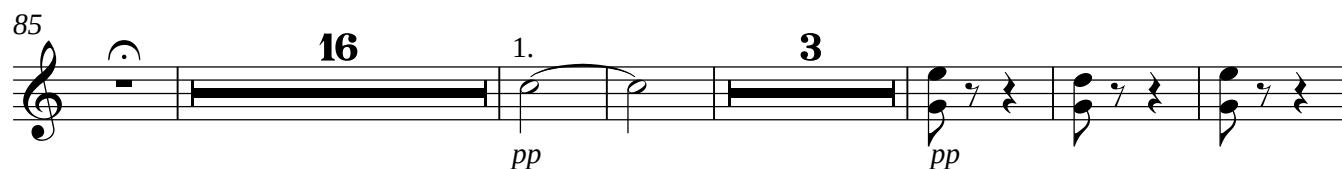
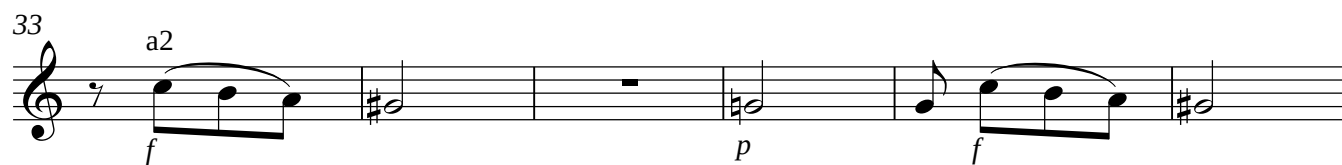
27 **più mosso**

31 3 3 3 3

35

No. 07 b Couplets des Rois

1 Allegretto q = 112



142 1. 3 3 a2

pp *pp* *f*

156 *p* *f* *p* *f*

163

1 **Allegro marziale (q = 108)** No. 7 c Chœur

5 *ff*

9 **più mosso**

13 3 3 3 3

1 **Allegro (q = 116)** No. 7 d Fanfare
répétez 2x (sans quatuor)

f 2

1 **Allegro (q = 116)** No. 7 e Fanfare

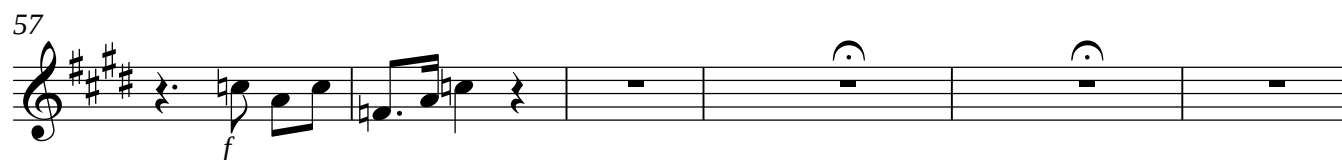
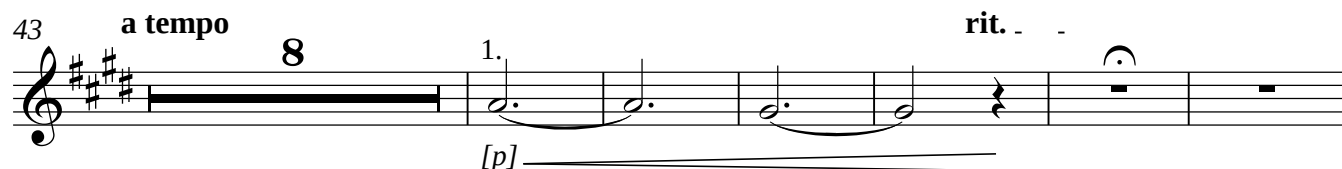
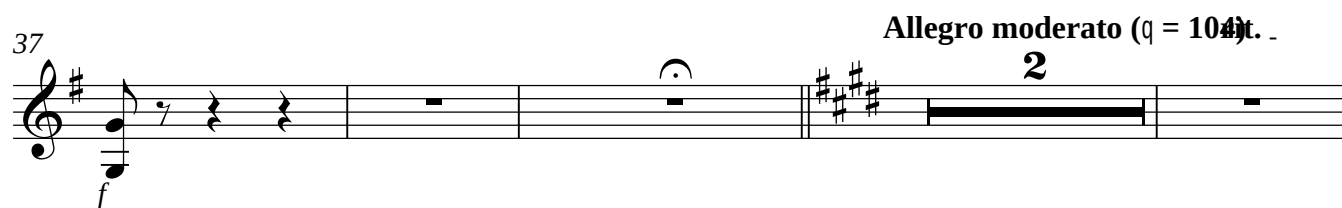
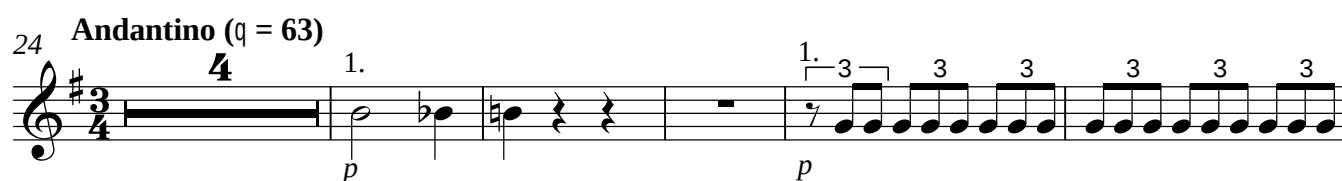
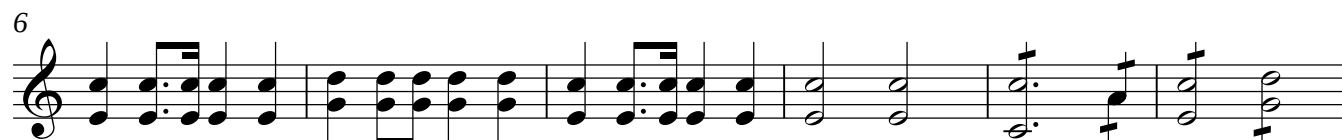
f 2

1., 2. Horn in F
12

1., 2. Horn in F

1 **Allegro** (q = 126)

No. 8 Final I



63 **rall.**

p *[f]*

68 **Allegro** (q = 112)

f *f*

86 **stacc.**

f

93 **meno mosso** (q = 90)

[p] *stacc.*

98 **Moderato** (q = 72)

a2 *3*

104 **animato** (q = 120) **rit.**

p *1.*

114

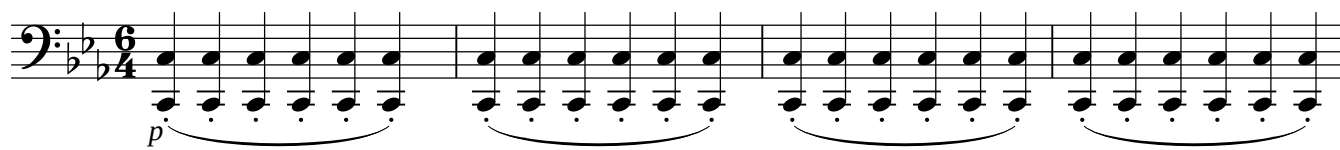
p *a2*

121

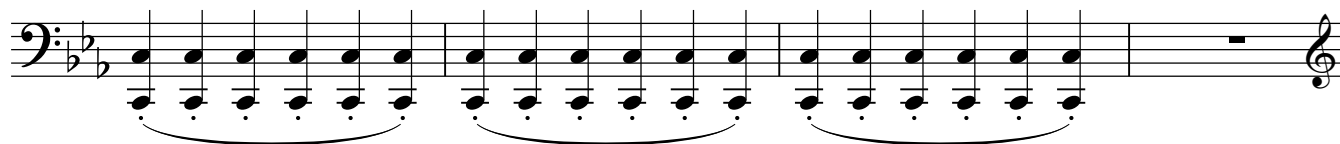
p

126

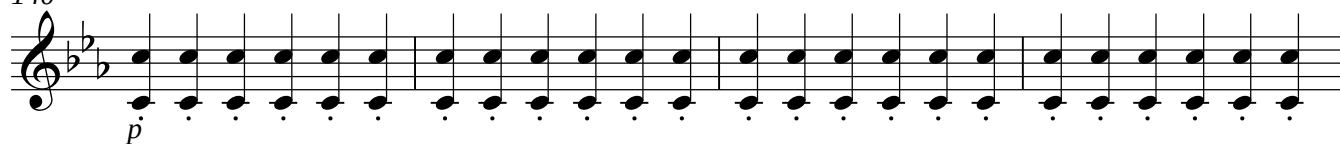
ff *2*

132 **Moderato** (h. = 72)

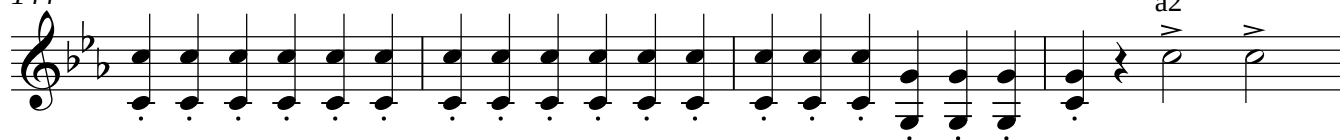
136



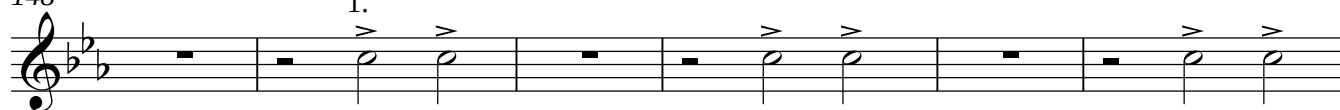
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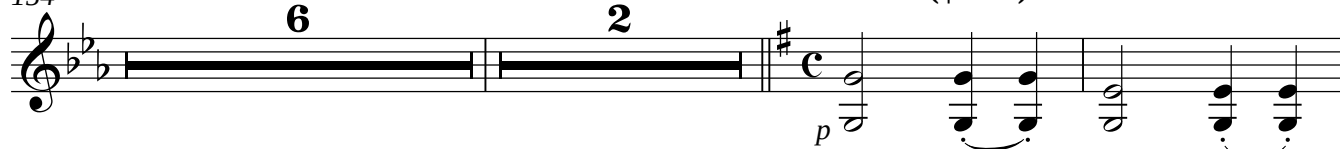
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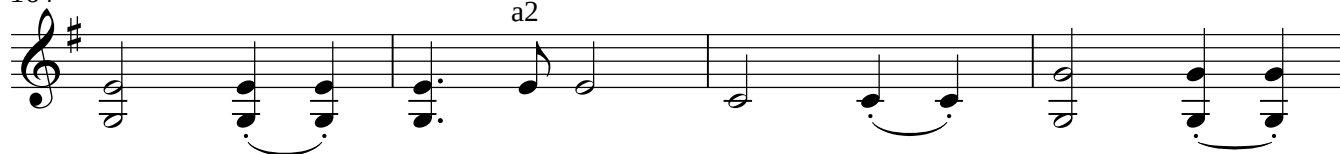
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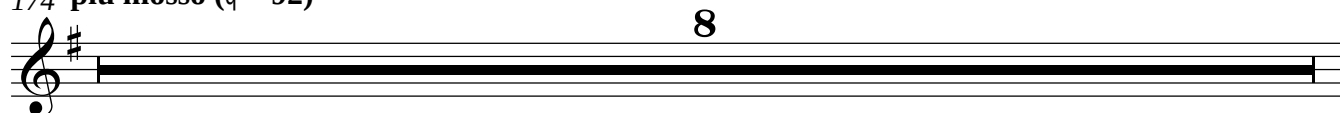
154



164



168

174 **più mosso** (q = 92)

182

[p]

189 **Allegro (q = 112)**

f

194 **rit.** a2

p

201 **a tempo** 1.

p

207 1.

p

213 5

p

226

p

234 (q = 116)

f

241 3

p

245 *p*

252 *f* *p*

259 *f* *p*

266 *f* *p*

272

276 **più mosso** $q = 120$ *ff*

282

288 **animato** ($q = 132$)

296

305 **Vivo** ($q = 142$) *a2* *a2*

311



317



324



330



333



3., 4. Horn in F

La belle Hélène

Ouverture

Jacques Offenbach

1819 - 1880

Allegro $q = 112$

9 **35** **6**

47 **Allegro non troppo** ($h. = 60$)

11 **a2** **a2** **p**

61

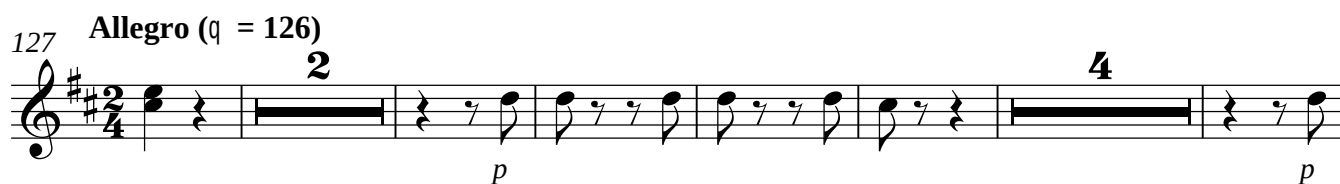
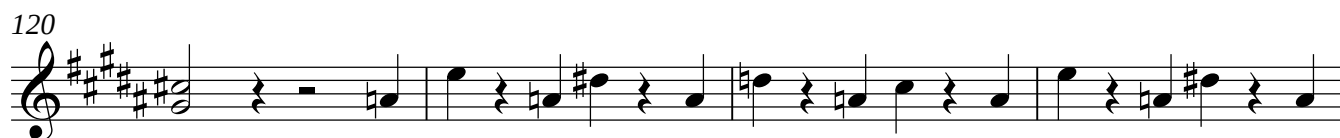
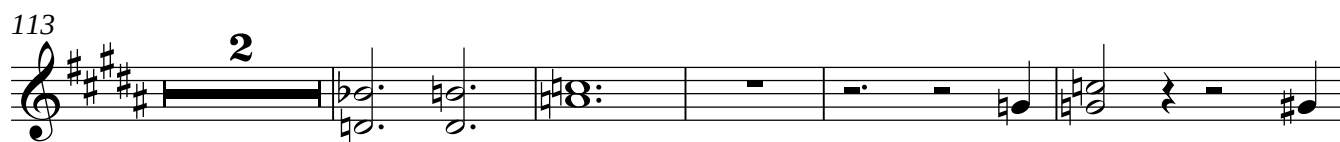
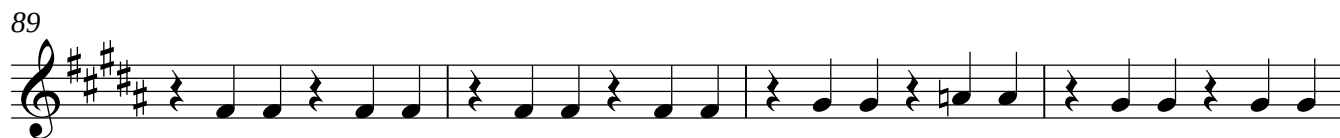
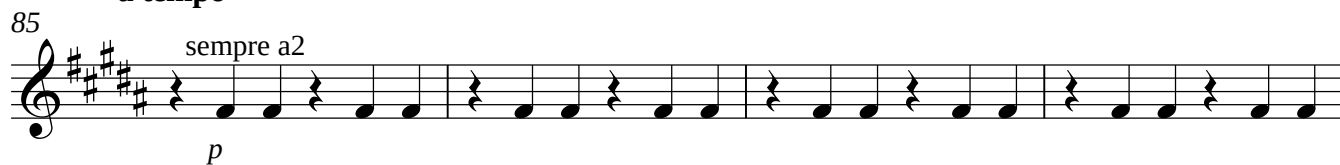
65 **1.** **2.** **67**

68 **f** **a2** **f**

72 **sempre a2** **f**

76

79 **rit.** **3**

a tempo

139

f *ff* muta in F

01 a Introduction

1 **Allegro** $q = 112$ **27**

28

p **19** **10** *p*

64

f **3** *f*

74

3 *f*

83

95

f *ff* rit. a tempo

103

1 **Andantino** $q = 76$

No. 01 b Chœur de jeunes filles

10

11

10

4

3.. 4. Horn in F

29

Example 1

1. Allegro ♩. 34 16

18 **6** rit. - - a tempo **10**

musical notation for measures 18-22. Measure 18 has a whole rest. Measure 19 has a whole rest. Measure 20 has a whole rest. Measure 21 has a half note G4. Measure 22 has a half note G4. Dynamics include f and sf.

38 **rit.** - - - - **a tempo** 1.

[illegible]

48 **rit.** - - - 4 - - - **a tempo**

3

53

7 2 rit..

2/4

1 **Allegretto** $q = 112$ **3** **No. 02 b Melodram** **17**

No. 03 a Couplets d'Oreste

1 Allegretto $q = 112$

1 *f*

8 *meno mosso* 12 *rall.*

21 6 [a2] *f*

30 *a tempo* 12 *f* *p* *f*

49 *p* *f*

56

No. 03 b Au revoir Calchas!

1 Allegretto $q = 112$

1 2 *f* *p* *f* *p*

10 *f* *f*

17

No. 04 Mélodrame

La colombe

1 Andante moderato $q = 63$

12 *rit.*

Lecture de la lettre

Lecture de la lettre

1 **Andante moderato** (q. = 72) **12** **2** **rit.** **6**



1 **Allegretto** q. = 58 **15** **3** **2** **2** **rit.**

No. 06 a Le jugement de Pàris

p *p*

25 - - - - **a tempo** **3** **rit.** - - - -



The musical notation shows four measures. Measure 25 has a treble clef and a quarter rest. Measure 26 has a treble clef and a whole note with a '3' above it, indicating a triplet. Measure 27 has a treble clef and a quarter rest. Measure 28 has a treble clef and a quarter rest. The tempo marking 'a tempo' is placed above the staff between measures 25 and 26, and 'rit.' is placed above the staff between measures 27 and 28.

49  *p* *pp* *a tempo*

[illegible][illegible]

102 **a tempo**

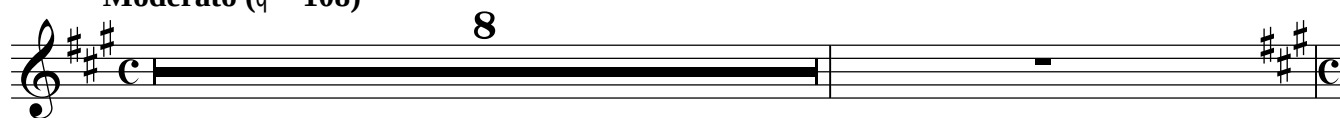
f

1 Allegretto e. = 104 No. 06 b Mélodram rit. . . .

13

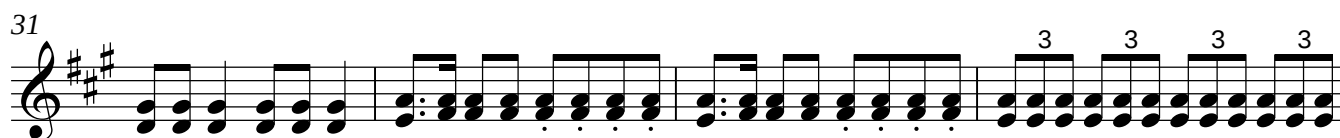
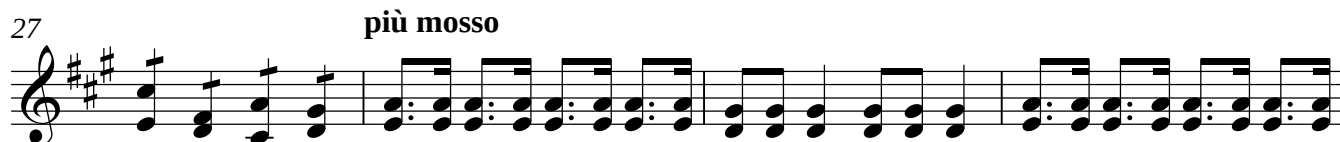
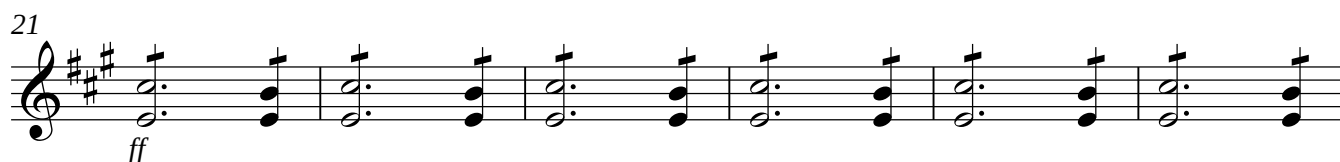
Moderato (q = 108)

No. 6 c Mélodrame



No. 7 a Chœur

Allegro marziale (q = 108)



***1* Allegretto q = 112**

The first staff of music is written in treble clef with a 2/4 time signature. It begins with a forte (*f*) dynamic marking. The melody consists of eighth notes and quarter notes, with a final measure containing a half note and a fermata.

39

2

16

f

This image shows measures 39 and 40 of the musical score. Measure 39 begins with a treble clef and a key signature of one sharp (F#). It contains a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. Measure 40 is a whole rest. The dynamic marking *f* (forte) is placed below the first measure. The number '2' is above the first measure, and '16' is above the last measure.

62

5

11

pp

f

83

21

pp

110

11

f

22

147

pp

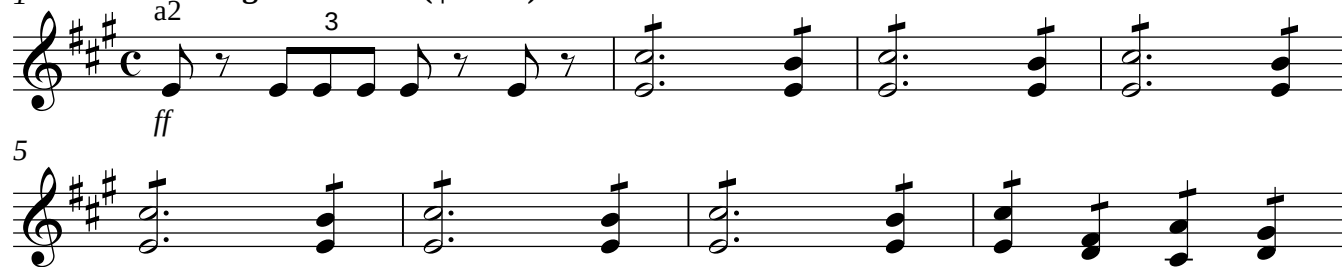
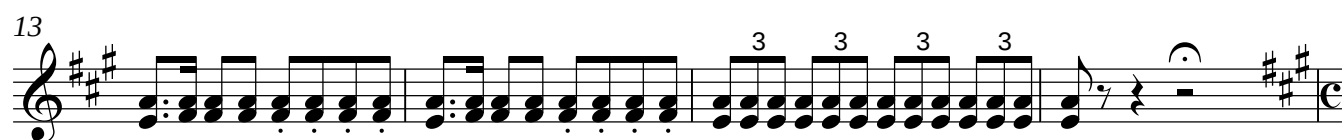
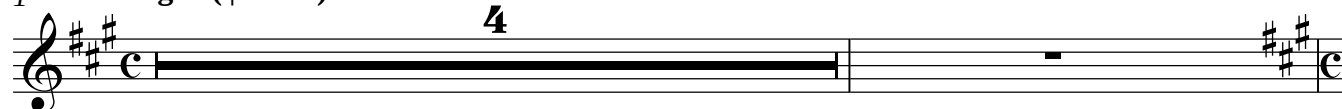
11

f

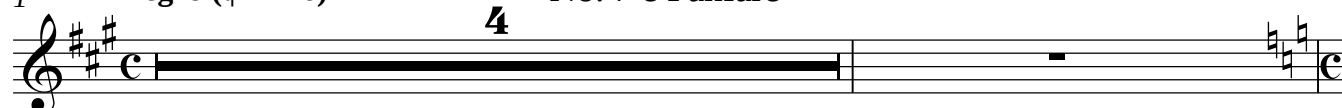
163



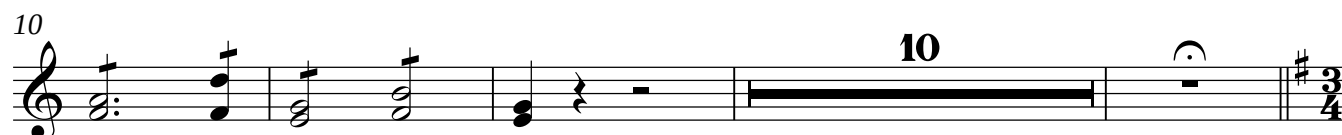
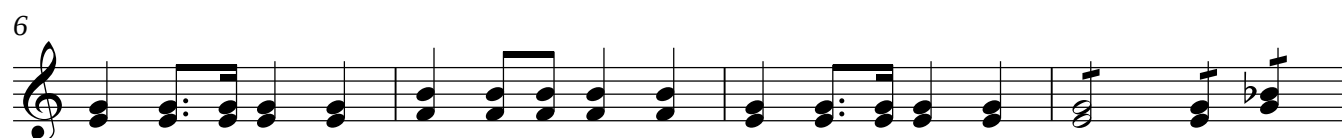
No. 7 c Chœur

1 **Allegro marziale** (q = 108)9 **più mosso**No. 7 d Fanfare
répétez 2x (sans quatuor)1 **Allegro** (q = 116)1 **Allegro** (q = 116)

No. 7 e Fanfare

1 **Allegro** (q = 126)

No. 8 Final I



24 **Andantino** (q = 63) **13**

40 **Allegro moderato** (q = 104) **2** **8** **rit. a tempo** **rit.** **fz**

56 **f**

62 **p** **rall.**

67 **Allegro** (q = 112) **9** **3** **[f]** **f**

83 **f** **a2** **stacc.**

89

95 **meno mosso** (q = 90) **5** **Moderato** (q = 72) **3**

104 **animato** (q = 120) **2** **2** **rit.** **[3.]** **3** **p**

114 **6** **6** **[p]**

128 **Moderato** (h. = 72)

ff **2** **8** **p**

141

145

148 **rit.** **2** **Andante** (q = 80) **6**

168 **più mosso** (q = 92) **6** **5**

179 **3** **[p]** **[p]**

188 **Allegro** (q = 112) **f**

195 **rit.** **3** **7** **a tempo** **p** **3**

213 **3** **p** **19**

Detailed description of the musical score: The score is for the 3rd and 4th Horn parts in F major. It begins at measure 128 with a **Moderato** tempo (half note = 72). The first staff shows a fortissimo (**ff**) dynamic with a whole rest, followed by a 2-measure rest and an 8-measure rest, then a piano (**p**) dynamic with eighth notes. The second staff (measures 141-145) continues with eighth notes. The third staff (measures 145-148) shows a deceleration (**rit.**) with a 2-measure rest, followed by an **Andante** tempo (quarter note = 80) with a 6-measure rest. The fourth staff (measures 168-179) shows a **più mosso** tempo (quarter note = 92) with a 6-measure rest and a 5-measure rest. The fifth staff (measures 179-188) starts with a 3-measure rest, followed by eighth notes with piano (**[p]**) dynamics. The sixth staff (measures 188-195) begins with an **Allegro** tempo (quarter note = 112) and a forte (**f**) dynamic, featuring eighth notes. The seventh staff (measures 195-213) includes a deceleration (**rit.**) with a 3-measure rest, followed by a 7-measure rest at **a tempo** with piano (**p**) dynamics, and ends with a 3-measure rest. The final staff (measures 213-219) starts with a 3-measure rest at piano (**p**) dynamics, followed by a 19-measure rest.

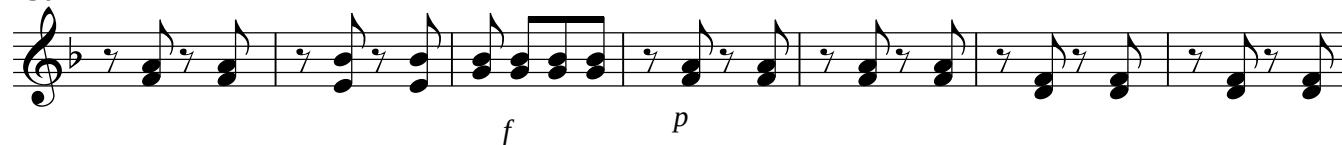
237 (q = 116)



241



250



257



264



270

276 **più mosso** q = 120

282

288 **animato** (q = 132)

295



303 **Vivo (q = 142)**

The musical score is written for the 3rd and 4th Horns in F major. It consists of six staves of music, each containing measures 303 through 334. The tempo is marked 'Vivo' with a quarter note equal to 142 beats per minute. The key signature has one sharp (F#). The time signature is common time (C). The notation includes various musical symbols such as treble clefs, stems, beams, and rests. The first staff (measures 303-310) features a series of chords and a melodic line. The second staff (measures 311-317) continues the melodic and harmonic development. The third staff (measures 318-324) shows a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff (measures 325-330) includes a series of chords and a melodic line. The fifth staff (measures 331-333) features a series of chords and a melodic line. The sixth staff (measures 334) concludes the section with a final chord and a double bar line.

2 Trompeten in A und B

La belle Hélène

Ouverture

Jacques Offenbach

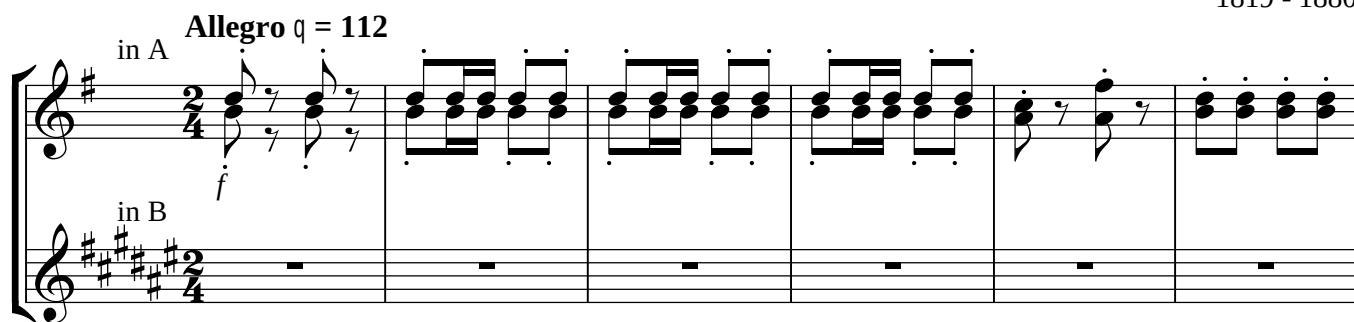
1819 - 1880

Allegro $q = 112$

in A

f

in B

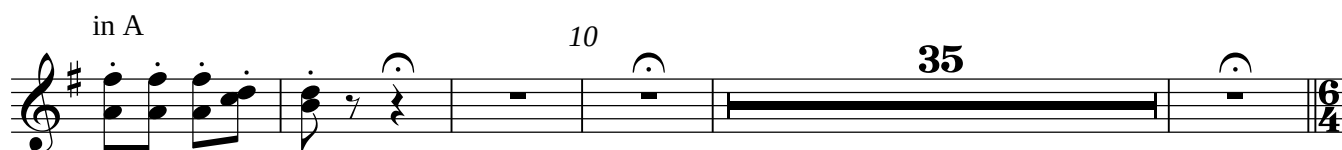


in A

10

35

6/4



Allegro non troppo ($h. = 60$)

13

60

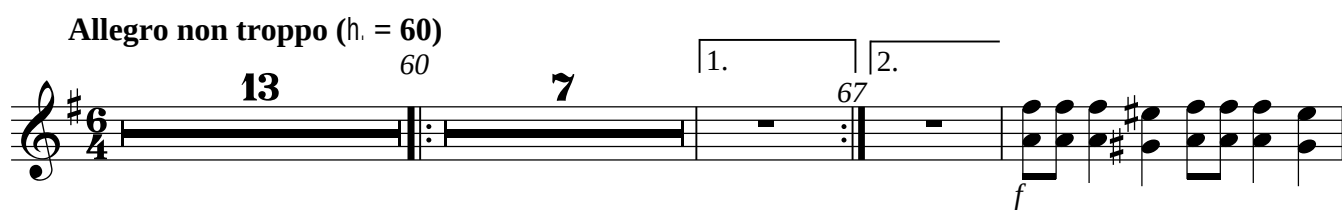
7

1.

67

2.

f



70

p

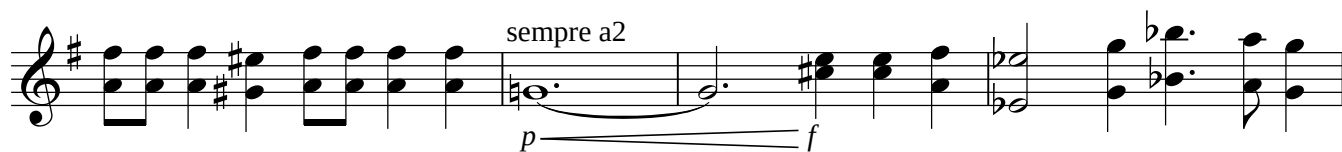
f



sempre a2

p

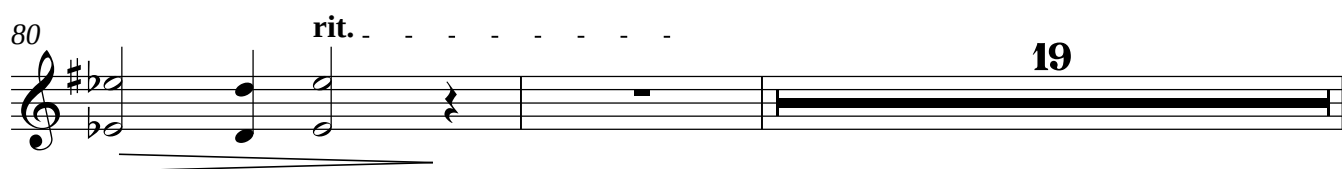
f



80

rit.

19



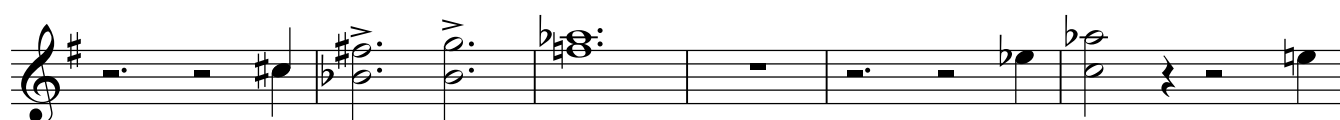
2 Trompeten in A und B

2

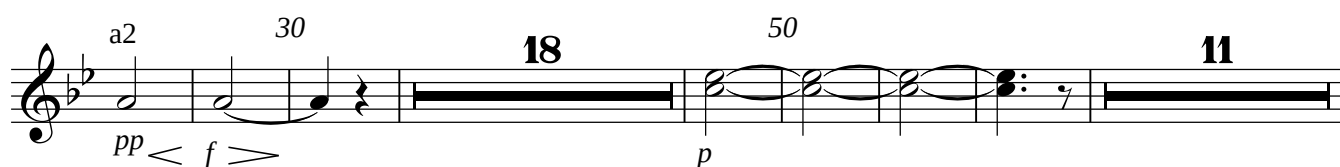
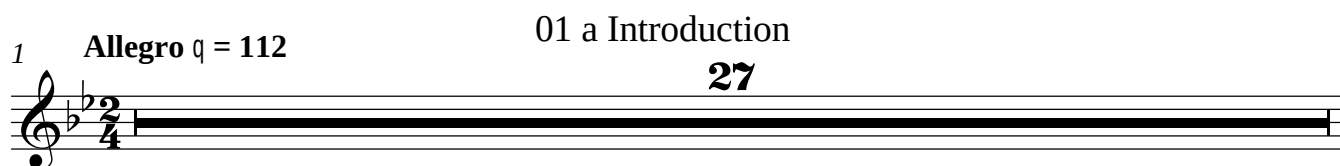
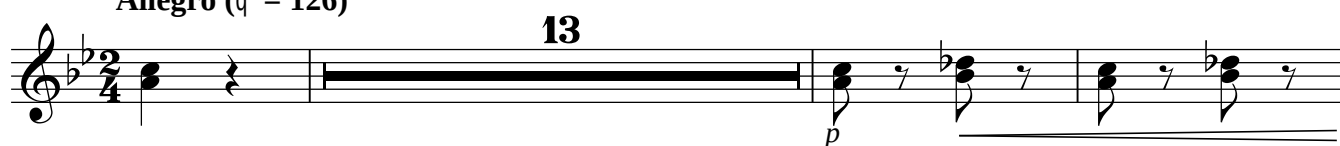
2 Trompeten in A und B

a tempo

h. = 80



Allegro (q = 126)



70

3

p *f*

80

90

rit. a tempo

100

f *ff*

muta in B

No. 01 b Chœur de jeunes filles

1 Andantino $q = 76$
in B

10

10

Animato ($q = 92$)

h = 66

f *p* *pp*

Sorry, uncorrectable mistake of layout in Sibelius-Application

3

30

f

No. 02 a Couplets d'Hélène

1 Allegro $q. = 84$

16

6

2

rit. a tempo

4

rit. _ _
40

muta in A

No. 02 b Melodram

1 *tacet* **3** **17**

3 17 2

Allegretto q = 112

Allegretto Op. 112
in A

1 *f*

meno mosso

12

6 *f* **rall.**

30 *f* **a tempo**

2 *f* **2** *f* **40** *f*

2 *f* *p* *f* *p*

50

60

f

1 Allegretto $q = 112$ **No. 03 b Au revoir Calchas!**

2

f *p* *f* *p*

10

f *f*

20

p

muta in B

No. 04 Mélodrame
La colombe

Andante moderato $q = 63$

1 *tacet* **12** *rit.* **6**

No. 05 Mélodrame
Lecture de la lettre

Andante moderato ($q = 72$)

1 *tacet* **12** *rit.* **2** **6**

No. 06 a Le jugement de Pàris

1 *in B* **Allegretto** $q = 58$ **13** **3**

pp *p* *rit.* *a tempo* *rit.*

20

p **2** **2** **3**

30 *a tempo* **3** *rit.* *a tempo* **9**

2 Trompeten in A und B

6

2 Trompeten in A und B

rit. . . .

3 50 2 2

pp

a tempo 3 60

mf

pp

6 animato 5 rall. 9

a tempo, più lento 8 90 rit. animato

mf

rit. 100 fz

fz

a tempo f muta in A

f

1 Allegretto e. = 104 No. 06 b Mélodram rit. 13

tacet

Moderato (q = 108) No. 6 c Mélodrame 8

tacet

2 Trompeten in A und B

8

2 Trompeten in A und B

No. 07 b Couplets des Rois

1 Allegretto q = 112

in B

f *[p]*

10 **2** *p* 20 **2** *p*

4 1 *pp* *pp*

30 **5** *pp*

40 *p* *f* *pp*

50 **2** *p*

60 **2** *p*

4 1 *pp* *pp* 70 **5** *pp*

80 *p* *f*

90 **2** *p*

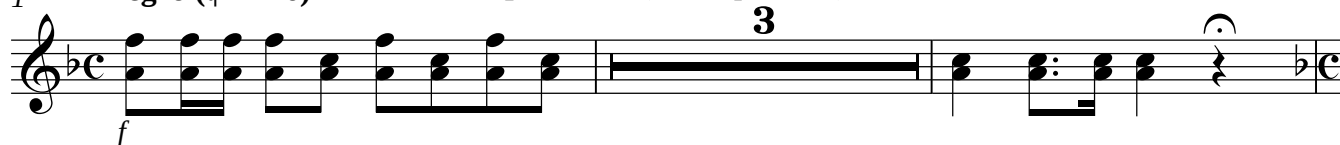
100 **2** **4** 1
 110 **5**
 120 **p** **f** **pp**
 130 **2** **p**
 140 **2** **4** 1 **pp** **pp**
 150 **5** **pp** **p** 160
f **muta in A**

Allegro marziale (q = 108)**No. 7 c Chœur**

1 **in A** **3** **ff**
più mosso 10
3 **3** **3** **a2** **3**

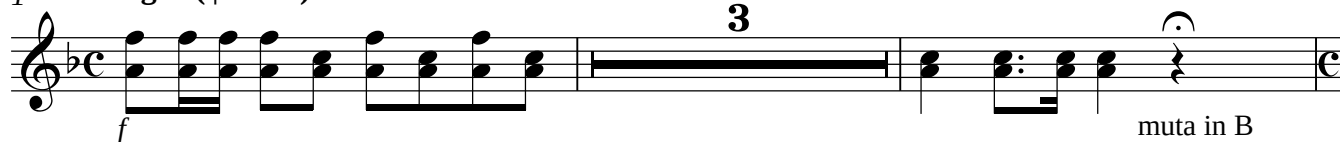
No. 7 d Fanfare
répétez 2x (sans quatuor)

1 **Allegro** (q = 116)



1 **Allegro** (q = 116)

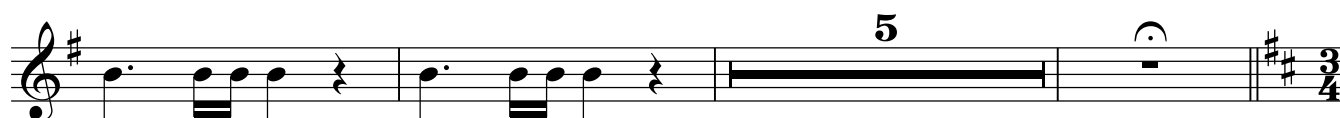
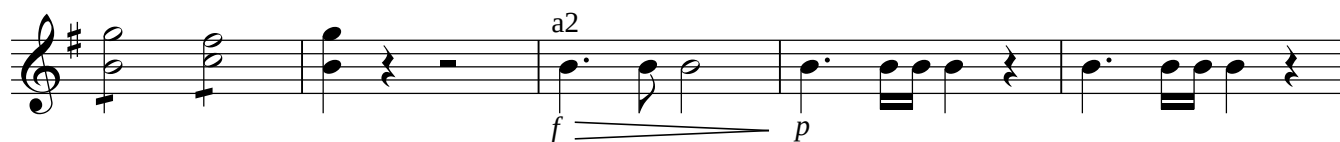
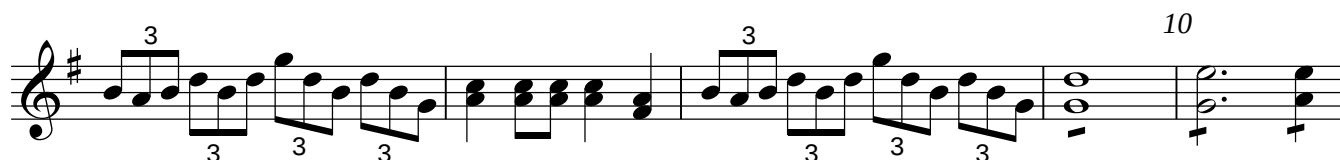
No. 7 e Fanfare



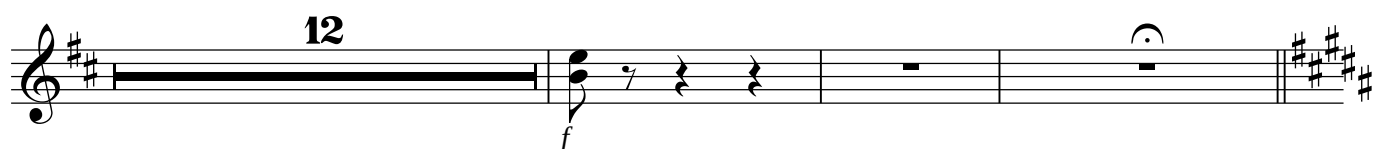
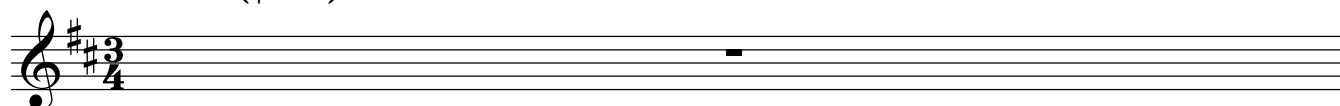
1 **Allegro** (q = 126)

in B

No. 8 Final I



Andantino (q = 63)



Allegro moderato (q = 104)

a tempo



2 Trompeten in A und B

11

The musical score for 'The Rose Tree' is written for a single melodic line in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 6/8. The tempo is marked '60' (beats per minute). The score begins with a whole rest, followed by a half note G#4, a quarter note A#4, and a quarter note B4. This is followed by a half note A#4, a quarter note G#4, and a quarter note F#4. The melody continues with a half note E4, a quarter note D4, and a quarter note C#4. The piece concludes with a whole rest. The dynamic marking 'f' (forte) is placed below the first half note G#4. The tempo marking '60' is placed above the staff. The score is presented on a single staff with a treble clef and a key signature of three sharps.

The musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The score begins with a double bar line, followed by a measure with a whole note and a '2' above it, indicating a second ending. This is followed by a measure with a whole note and a 'mf' dynamic marking. The next measure is a half note with a 'rall.' marking above it. This is followed by a measure with a half note and a 'mf' dynamic marking. The final measure is a half note with a 'f' dynamic marking. The score ends with a double bar line and a key signature change to two sharps (F#, C#).

Allegro (q = 112)

The first system of the musical score is for the piano part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro (q = 112)'. The first measure contains a whole note chord of F# and C, marked with a forte 'f' dynamic. The second measure contains a whole note chord of G# and D, also marked with a forte 'f' dynamic. The third measure is a whole rest. The fourth measure is a whole rest, with a measure rest symbol (a thick horizontal line) above it. Above the fourth measure is the number '70'. The fifth measure is a whole rest, with a measure rest symbol above it. Above the fifth measure is the number '9'. The sixth measure is a whole rest, with a measure rest symbol above it. Above the sixth measure is the number '80'. The seventh measure is a whole rest, with a measure rest symbol above it. Above the seventh measure is the number 'a2'. The eighth measure is a whole note chord of F# and C, marked with a forte 'f' dynamic. The ninth measure is a whole note chord of G# and D, marked with a forte 'f' dynamic. The tenth measure is a whole rest.

[illegible]

90

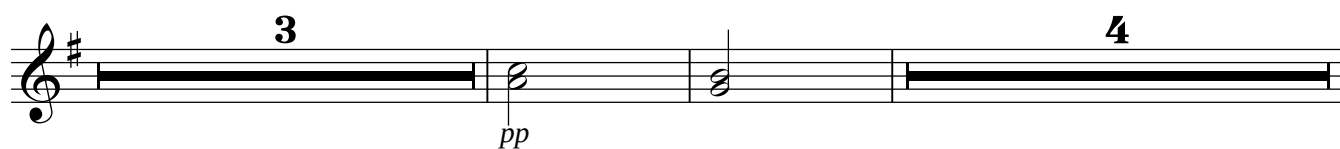
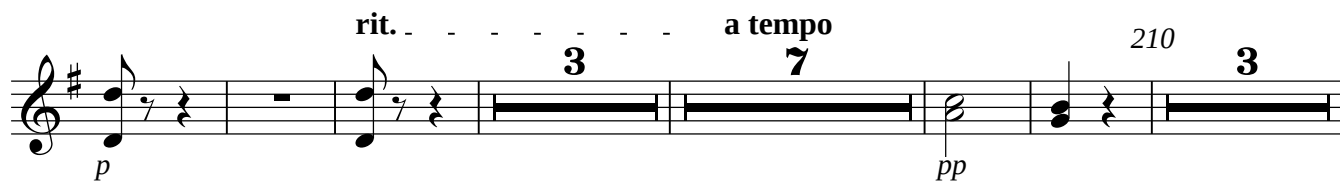
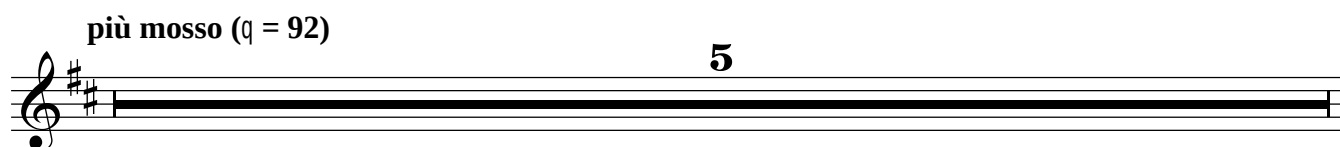
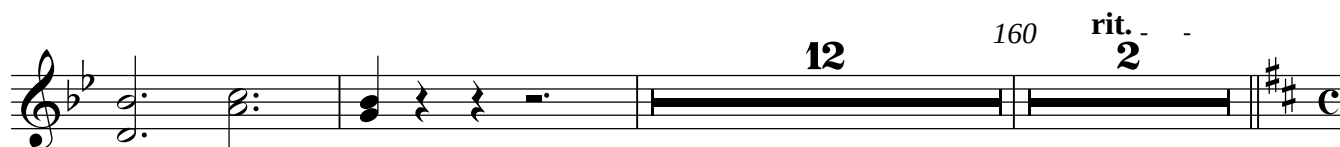
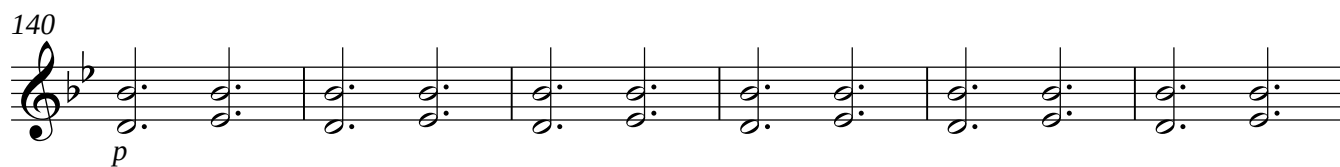
Musical notation for measure 90. The staff has a treble clef and a key signature of two sharps (F# and C#). The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter), G#7 (quarter), A7 (quarter), B7 (quarter), C#8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter), G#8 (quarter), A8 (quarter), B8 (quarter).

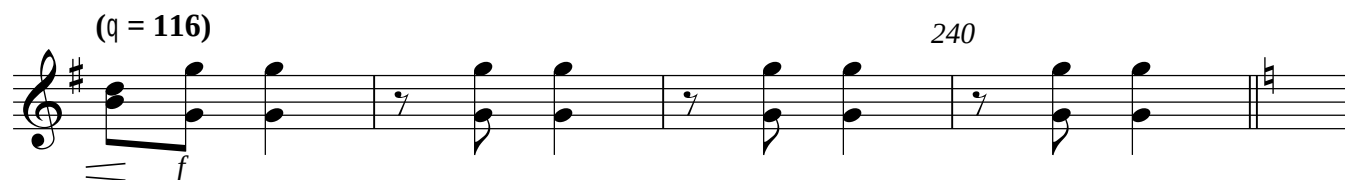
The musical score consists of two staves. The first staff is labeled 'meno mosso (q = 90)' and contains a single measure with a quarter note on G4, a quarter rest, and a half rest. The second staff is labeled 'Moderato (q = 72)' and contains two measures, each with a whole note. The first measure of the second staff is in D major (F# and C#) and contains a whole note on G4. The second measure of the second staff is in E major (F# and C#) and contains a whole note on G4. The tempo markings 'meno mosso (q = 90)' and 'Moderato (q = 72)' are positioned above their respective staves.

animato (q = 120)

rit.

[illegible]





2 Trompeten in A und B



3 Posaunen

La belle Hélène

Ouverture

Jacques Offenbach

1819 - 1880

Allegro q = 112

1., 2.

First system of the musical score for 3 Posaunes. It consists of two staves. The top staff has a whole rest for measures 1 through 10. The bottom staff begins with a forte (f) dynamic and contains eighth-note patterns. Measure numbers 1, 2, and 3 are indicated above the staff.

Second system of the musical score. The top staff has whole rests for measures 10 through 35. The bottom staff continues the eighth-note pattern. Measure numbers 10 and 35 are indicated above the staff.

Allegro non troppo (h. = 60)

60

Third system of the musical score. It features first and second endings. The top staff has first and second endings marked with brackets and measure numbers 13, 7, and 67. The bottom staff has corresponding first and second endings. A forte (f) dynamic is marked at the beginning of the second ending.

Fourth system of the musical score. It shows measures 67 through 70. The top staff has a crescendo from piano (p) to forte (f). The bottom staff also has a crescendo from p to f. Measure number 70 is indicated above the staff.

Fifth system of the musical score. It shows measures 70 through 80. The top staff has a crescendo from p to f. The bottom staff also has a crescendo from p to f. The instruction "sempre a2" is written above the staff. Measure number 80 is indicated above the staff.

Sixth system of the musical score. It shows measures 80 through 85. The top staff has a crescendo from p to f. The bottom staff also has a crescendo from p to f. The instruction "rit." is written above the staff. Measure number 80 is indicated above the staff.

Allegro (q = 126)

Measures 13 and 14 of the musical score. The top staff (treble clef) and bottom staff (bass clef) both show a whole rest in measure 13, indicated by a thick black bar. In measure 14, the top staff has a whole rest, while the bottom staff has a half note G2, marked with a piano (p) dynamic. The key signature is one sharp (F#) and the time signature is 2/4.

Measures 15 through 18 of the musical score. Measures 15 and 16 are whole rests in both staves. In measure 17, the top staff has a half note G2 (f) and the bottom staff has a half note G2 (f). In measure 18, the top staff has a half note G2 (ff) and the bottom staff has a half note G2 (ff). The key signature is one sharp (F#) and the time signature is 2/4.

01 a Introduction

1 Allegro q = 112

Measures 27 and 28 of the musical score. Both staves show whole rests in both measures, indicated by thick black bars. The key signature is one sharp (F#) and the time signature is 2/4.

Measures 30 through 33 of the musical score. Measures 30 and 31 show a crescendo from pp to f in both staves. In measure 32, both staves have whole rests, indicated by thick black bars. In measure 33, the top staff has a half note G2 (p) and the bottom staff has a half note G2 (p). The key signature is one sharp (F#) and the time signature is 2/4.

Measures 34 through 37 of the musical score. Measures 34 and 35 show whole rests in both staves, indicated by thick black bars. In measure 36, the top staff has a half note G2 (p) and the bottom staff has a half note G2 (p). In measure 37, both staves have whole rests, indicated by thick black bars. The key signature is one sharp (F#) and the time signature is 2/4.

70

f

80

f

90

f

rit. - - -

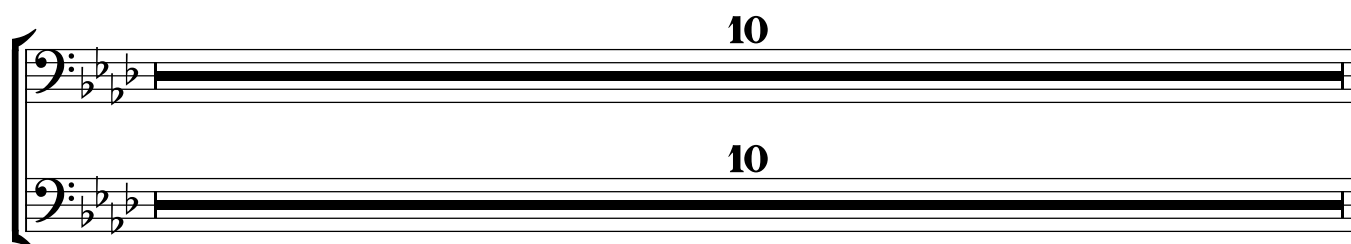
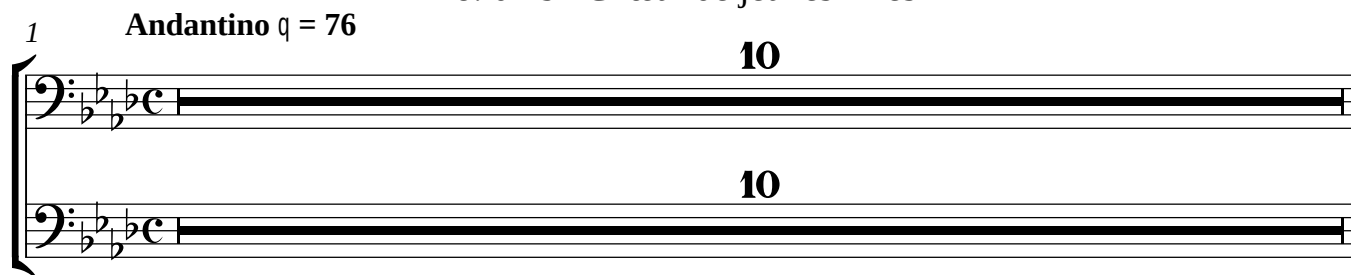
f

100 a tempo

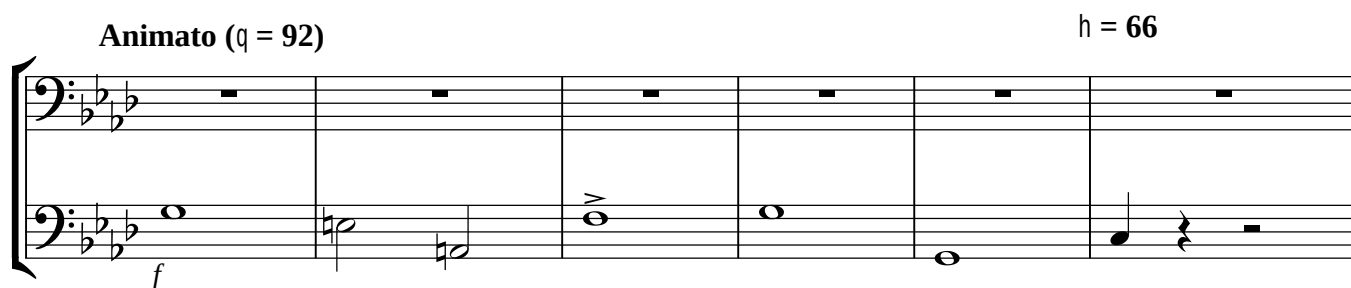
ff

No. 01 b Chœur de jeunes filles

1 **Andantino** q = 76



Animato (q = 92) h = 66

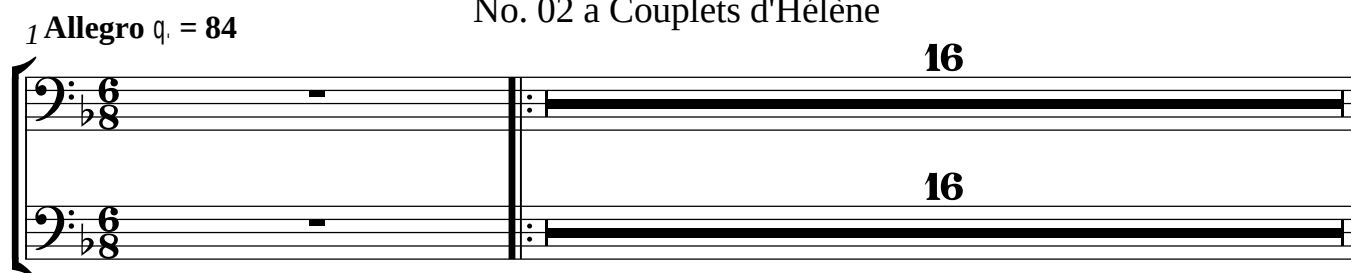


3 30



No. 02 a Couplets d'Hélène

1 **Allegro** q. = 84



6 rit. a tempo 2



3 Posaunen

6

3 Posaunen

rit. 40

a tempo

43 2.

rit. 4 a tempo 50 3

7 60 2 rit. 2/4

1 Allegretto q = 112 No. 02 b Melodram 3 17 2/4

No. 03 b Au revoir Calchas!

1 Allegretto $q = 112$

1 2

f *f* *f* *f*

10

f *f* *f* *f*

20

f *f* *f* *f*

No. 04 Mélodrame

La colombe rit. . . .

1 Andante moderato $q = 63$

12

12

No. 05 Mélodrame

Lecture de la lettre

1 Andante moderato ($q = 72$)

rit.

12

12

No. 06 a Le jugement de Pàris

1 **Allegretto** q. = 58

13 3

pp p

20 rit. . . . a tempo 3 rit. . .

2 2 3

p

30 a tempo 3 rit. . . . a tempo 9 3

3 9 3

p p

50 rit. . . . a tempo 2 3 60

2 2 3

mf pp

animato 6 5 9 rall.

6 5 9

a tempo, più lento 8 90 rit. animato 2

8 2

mf

f **a tempo**

fz

13 **Allegretto e. = 104** **No. 06 b Mélodram** **rit.**

8 **Moderato (q = 108)** **No. 6 c Mélodrame**

No. 7 a Chœur

1 **Allegro marziale (q = 108)**

f *ff*

più mosso

V.S.

30

1 Allegretto q = 112

No. 07 b Couplets des Rois

20

30

40

f

p

60

p

p

70

pp

80

f

p

100

p

p

110

p

140

7 6 7 6 7 6

p *p*

150

4

4

pp

p

160

160

f

A musical score for the song 'The Rose Tree'. It consists of two staves, both in bass clef with a key signature of one flat (B-flat). The top staff is for the voice and includes a treble clef at the beginning. The bottom staff is for the piano accompaniment. The music is in 4/4 time and spans five measures. The melody in the voice part starts on a whole note G4, followed by a half note A4, and then a series of eighth and quarter notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment provides a harmonic foundation with chords and moving lines in the right hand.

Allegro marziale (q = 108) No. 7 c Chœur

1 a2

ff 3

ff 3

più mosso 10

Allegro (q = 116) No. 7 d Fanfare

1

f

répétez 2x (sans quatuor)

Allegro (q = 116) No. 7 e Fanfare

1

f

No. 8 Final I

1 Allegro (q = 126)

First system of the Allegro section (q = 126). It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and the same key signature. The music begins with a forte (f) dynamic. The top staff features a series of chords and rests, while the bottom staff has a more active melodic line with eighth and quarter notes.

Second system of the Allegro section. It continues the musical themes from the first system. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The music features a mix of chords and moving lines, with a forte (f) dynamic indicated.

Third system of the Allegro section. It features a 10-measure rest in both staves, indicated by a horizontal line with the number 10 above and below it. The system concludes with a double bar line and a 3/4 time signature change.

Andantino (q = 63)

First system of the Andantino section (q = 63). It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The music begins with a forte (f) dynamic. The top staff features a series of chords and rests, while the bottom staff has a more active melodic line with eighth and quarter notes.

Allegro moderato (q = 104)

First system of the Allegro moderato section (q = 104). It consists of two staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The bottom staff has a bass clef and the same key signature. The music begins with a piano (pp) dynamic. The system includes a 2-measure rest, a 5-measure rest, and a 3-measure rest, indicated by horizontal lines with the numbers 2, 5, and 3 above and below them. The system concludes with a double bar line and a rit. (ritardando) marking.

Measures 58-61. The score is for three tubas in bass clef with a key signature of two sharps (F# and C#). Measure 58 has a whole rest. Measure 59 has a half note G2 (f) and a half note A2. Measure 60 has a whole rest. Measure 61 has a whole note G2.

Measures 62-65. Measures 62 and 63 have whole rests. Measure 64 has a half note G2 (mf) and a half note A2 (rall.). Measure 65 has a half note G2 (mf) and a half note A2 (rall.).

Measures 66-71. Measures 66 and 67 have whole rests. Measure 68 has a half note G2 (f) and a half note A2. Measure 69 has a whole rest. Measure 70 has a whole rest. Measure 71 has a half note G2 (f) and a half note A2.

Measures 72-77. Measures 72 and 73 have whole rests. Measure 74 has a half note G2 (f) and a half note A2. Measure 75 has a half note G2 (stacc.) and a half note A2 (stacc.). Measure 76 has a half note G2 (stacc.) and a half note A2 (stacc.). Measure 77 has a half note G2 (stacc.) and a half note A2 (stacc.).

Measures 78-83. Measures 78 and 79 have whole rests. Measure 80 has a half note G2 (f) and a half note A2. Measure 81 has a half note G2 (f) and a half note A2. Measure 82 has a half note G2 (f) and a half note A2. Measure 83 has a half note G2 (f) and a half note A2.

Measures 84-89. Measures 84 and 85 have whole rests. Measure 86 has a half note G2 (f) and a half note A2. Measure 87 has a half note G2 (f) and a half note A2. Measure 88 has a half note G2 (f) and a half note A2. Measure 89 has a half note G2 (f) and a half note A2.

3 Posaunen

animato (q = 120)

rit.

2 2 6

6 120 p f p

130 f mf p

Moderato (h. = 72)

pp pp

2 140 p

150 p

Measures 155-160. The score is for three tubas. Measures 155-156 contain whole rests. Measures 157-158 are marked with a '6' and contain a whole note. Measures 159-160 are marked with a '2' and contain a whole note. A 'rit.' (ritardando) marking is placed above measure 160. The key signature has two flats (B-flat and E-flat).

Andante (q = 80)

Measures 161-170. The tempo is Andante (q = 80). The score is for three tubas. Measures 161-162 are marked with a 'p' (piano) and contain a half note. Measures 163-164 are marked with a 'p' and contain a half note. Measures 165-166 are marked with a 'p' and contain a half note. Measures 167-168 are marked with a 'p' and contain a half note. Measures 169-170 are marked with a 'p' and contain a half note. The key signature has two flats (B-flat and E-flat).

Measures 171-180. The score is for three tubas. Measures 171-172 are marked with a '1.' and contain a half note. Measures 173-174 are marked with a '1.' and contain a half note. Measures 175-176 are marked with a '1.' and contain a half note. Measures 177-178 are marked with a '1.' and contain a half note. Measures 179-180 are marked with a '1.' and contain a half note. The key signature has two flats (B-flat and E-flat).

più mosso (q = 92)**Allegro** (q = 112)

Measures 181-190. The tempo is più mosso (q = 92) and Allegro (q = 112). The score is for three tubas. Measures 181-182 are marked with a '12' and contain a half note. Measures 183-184 are marked with a '12' and contain a half note. Measures 185-186 are marked with a '12' and contain a half note. Measures 187-188 are marked with a '12' and contain a half note. Measures 189-190 are marked with a '12' and contain a half note. The key signature has two flats (B-flat and E-flat).

Measures 191-200. The tempo is più mosso (q = 92) and Allegro (q = 112). The score is for three tubas. Measures 191-192 are marked with a '2' and contain a half note. Measures 193-194 are marked with a '2' and contain a half note. Measures 195-196 are marked with a '2' and contain a half note. Measures 197-198 are marked with a '2' and contain a half note. Measures 199-200 are marked with a '2' and contain a half note. The key signature has two flats (B-flat and E-flat).

Measures 201-210. The tempo is a tempo. The score is for three tubas. Measures 201-202 are marked with a '7' and contain a half note. Measures 203-204 are marked with a '7' and contain a half note. Measures 205-206 are marked with a '7' and contain a half note. Measures 207-208 are marked with a '7' and contain a half note. Measures 209-210 are marked with a '7' and contain a half note. The key signature has two flats (B-flat and E-flat).

Measures 225-230. The score is for three tubas. Measures 225 and 226 feature a triplet of eighth notes in the first tuba and a quarter note in the second tuba, marked *pp*. Measures 227 and 228 feature a quartet of eighth notes in the first tuba and a quarter note in the second tuba, marked *p*. Measures 229 and 230 continue the pattern with eighth notes and quarter notes.

230

Measures 231-236. The first tuba has a whole rest. The second tuba plays eighth notes and quarter notes.

(q = 116)

240

Measures 237-240. The first tuba has a whole rest. The second tuba plays eighth notes and quarter notes, marked *f* with a crescendo hairpin.

250

Measures 241-250. Measures 241 and 242 feature a triplet of eighth notes in the first tuba and a quarter note in the second tuba, marked *p*. Measures 243-250 continue the pattern with eighth notes and quarter notes.

Measures 251-260. The first tuba has a whole rest. The second tuba plays eighth notes and quarter notes, marked *f* and *p*.

260

Measures 261-270. The first tuba has a whole rest. The second tuba plays eighth notes and quarter notes, marked *f* and *p*.

270

f *p*

più mosso $q = 120$ 280

f *ff*

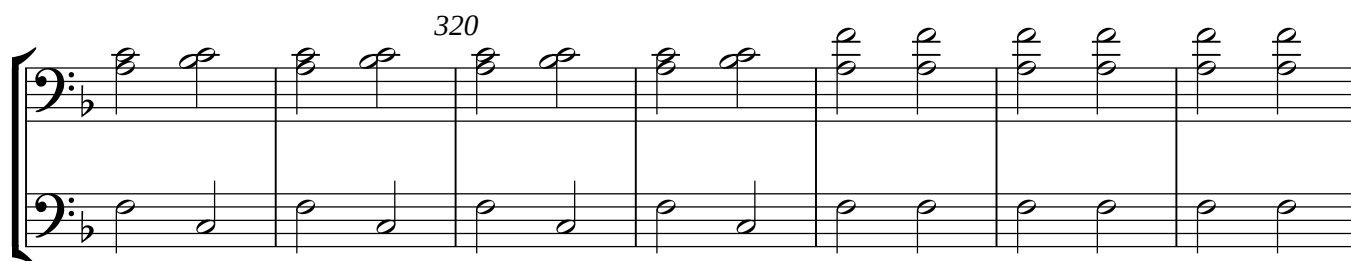
animato ($q = 132$) 290

300

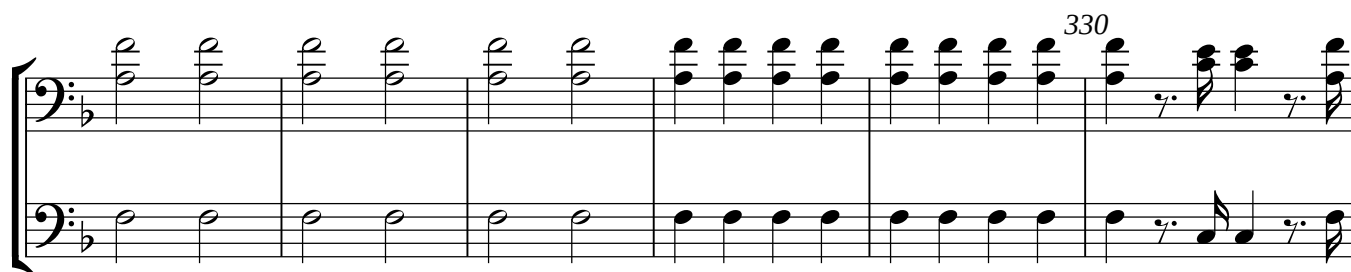
Vivo ($q = 142$) 310



First system of music for 3 Trombones. The top staff (Trombone I) begins with a whole rest, followed by a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The bottom staff (Trombone II) plays a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1, G1.



Second system of music for 3 Trombones. The top staff (Trombone I) plays a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The bottom staff (Trombone II) plays a series of whole notes: G2, F2, E2, D2, C2, B1, A1, G1.



Third system of music for 3 Trombones. The top staff (Trombone I) plays a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The bottom staff (Trombone II) plays a series of whole notes: G2, F2, E2, D2, C2, B1, A1, G1.



Fourth system of music for 3 Trombones. The top staff (Trombone I) plays a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The bottom staff (Trombone II) plays a series of whole notes: G2, F2, E2, D2, C2, B1, A1, G1.

Pauken

La belle Hélène

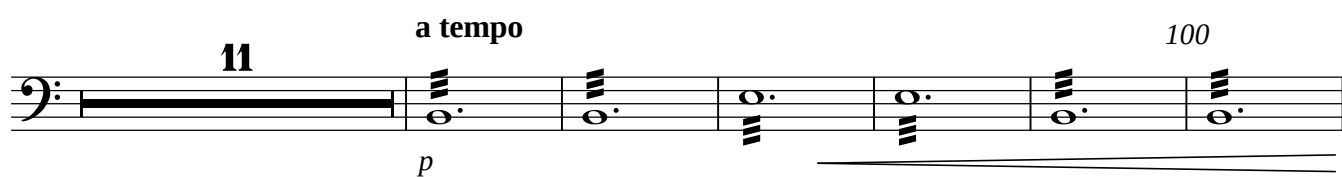
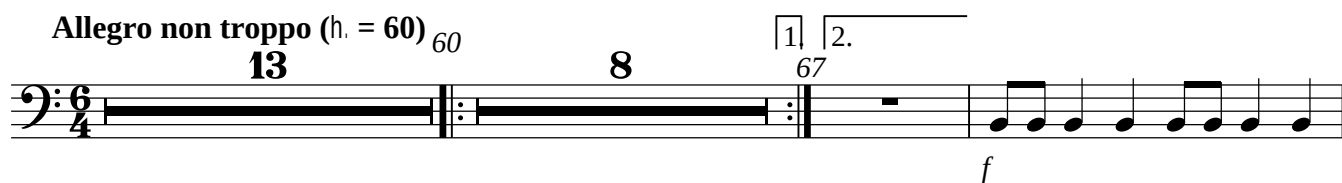
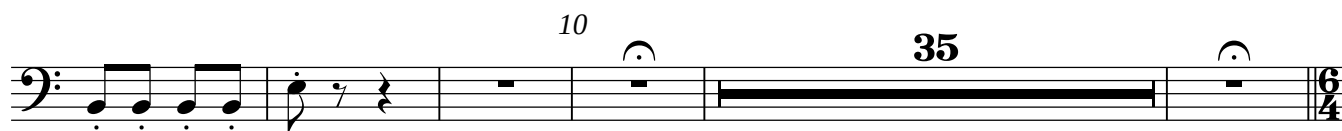
Ouverture

Jacques Offenbach

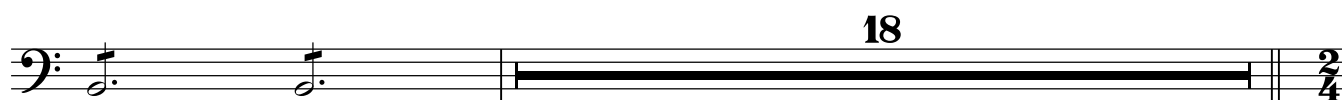
1819 - 1880

Allegro $q = 112$

in e,H



h. = 80



Pauken

2

Pauken

Allegro (q = 126)

130



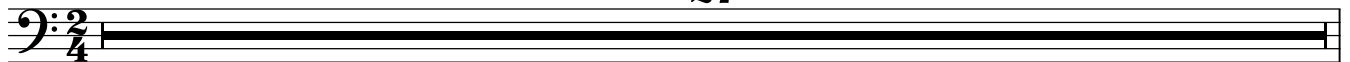
140



01 a Introduction

1 in e,H **Allegro** q = 112

27



21

50

18



80



90



rit. 100 a tempo



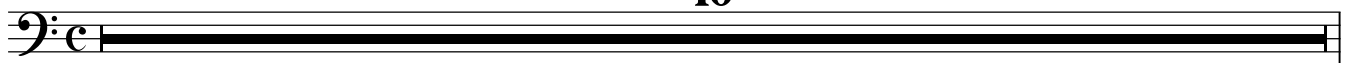
muta in F, c

Andantino q = 76

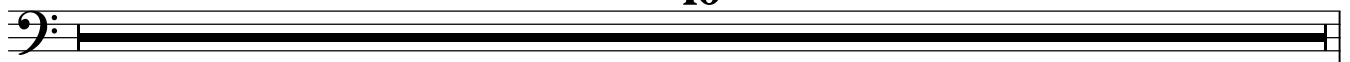
No. 01 b Chœur de jeunes filles

1 in F, c

10



10



Animato (q = 92)

h = 66

4

30

p

f

muta in c, f

Allegro q. = 84
1 in c, f

No. 02 a Couplets d'Hélène

13

p

rit. . . . a tempo

6

10

[f]

rit. . . . a tempo

40

4

1.

43

2.

2

3

5

rit. . . . a tempo

7

60

2

rit. .

2/4

2/4

muta in e, H

Allegretto q = 112

No. 02 b Melodram

1

3

17

2/4

2/4

Allegretto q = 112

No. 03 a Couplets d'Oreste

1 in e, H

f

meno mosso

12

Pauken

4

Pauken

7 **rall. 30** **a tempo 12**

50 **f**

60

f

1 Allegretto q = 112 **No. 03 b Au revoir Calchas!**

14 **f**

20

muta in B, F

1 Andante moderato q = 63 **No. 04 Mélodrame**

La colombe rit. . . .

12

1 Andante moderato (q. = 72) **No. 05 Mélodrame**

Lecture de la lettre rit.

12 **2**

1 Allegretto q. = 58 **No. 06 a Le jugement de Pàris**

in B, F rit. a tempo rit. . .

22 **2** **3**

30 . . . a tempo 3 rit. a tempo 16 rit. . . 2

a tempo

8

Pauken

Pauken
animato 5 rall. 9 5

6

a tempo, più lento 8 90 rit. 2 animato 8 100 rit. 8

a tempo

f

muta in d, A

1 Allegretto e. = 104 No. 06 b Mélodram rit. 13

Moderato (q = 108) 8 No. 6 c Mélodrame

1 Allegro marziale (q = 108) in d, A No. 7 a Chœur

f

10

Pauken

6

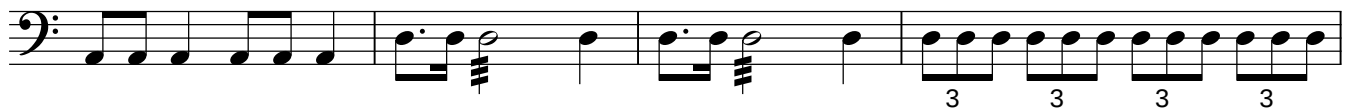
Pauken

20

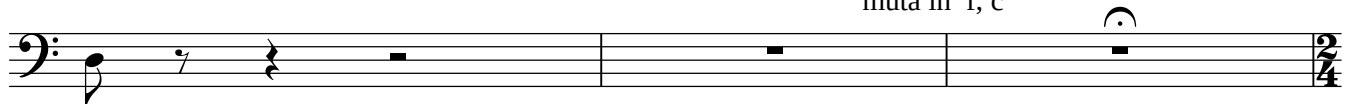


più mosso

30



muta in f, c



No. 07 b Couplets des Rois

1 in f, c Allegretto q = 112



muta in d, A

No. 7 c Chœur

1 in d, A **Allegro marziale** (q = 108)

ff

più mosso 10

3 3 3 3

No. 7 d Fanfare
répétez 2x (sans quatuor)1 in d, A **Allegro** (q = 116)

f

No. 7 e Fanfare

1 in d, A **Allegro** (q = 116)

f muta in f, C

No. 8 Final I

1 in f, C **Allegro** (q = 126)

f

10 10

3/4

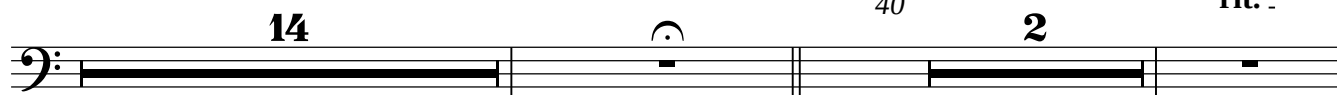
Andantino (q = 63)

Pauken

Allegro moderato (q = 104)

40

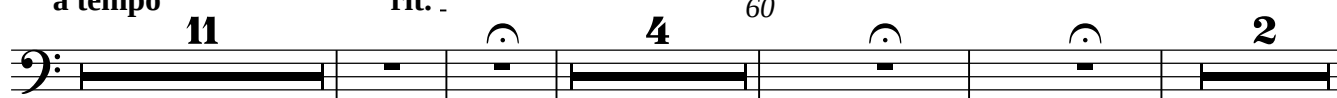
rit. .



a tempo

rit. .

60



rall.

Allegro (q = 112)

70

9



80

6



90

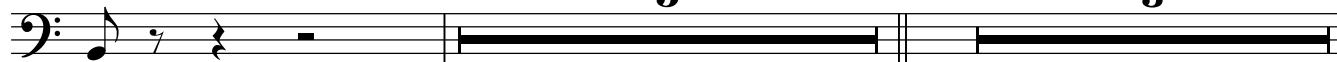


meno mosso (q = 90)

Moderato (q = 72)

5

3



animato (q = 120)

rit.

2

2

5



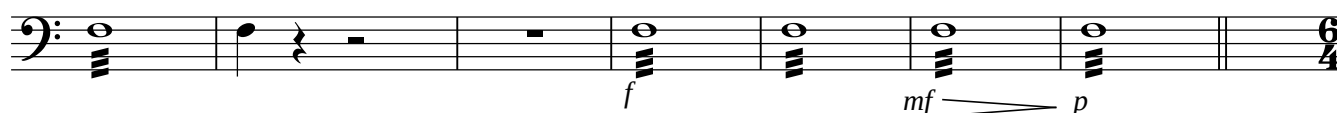
6

120

a tempo



130



Moderato (h. = 72)



140



6

pp

160 rit. 2

muta in G,c

Andante (q = 80)

6

in G,c 170

p muta in c, f

più mosso (q = 92)

5

9

p

Allegro (q = 112)

190 in c, f

f

a tempo

12

19

p

240

(q = 116)

f

34

più mosso $q = 120$

280

animato ($q = 132$)

290



300

Vivo ($q = 142$)

310

2



320



330



Perkussion unbest. Tonhöhe

La belle Hélène

Ouverture

Jacques Offenbach
1819 - 1880

Allegro $\text{q} = 112$

Triangel

Große Trommel

Becken

Tamburin

Gr. Tr.

Be.

10

35

35

6/4

6/4

Allegro non troppo ($\text{h.} = 60$)

Gr. Tr.

6/4

11

ppp

60

Gr. Tr.

Gr. Tr.

1.

2.

67

Gr. Tr.

12

80

rit..

2

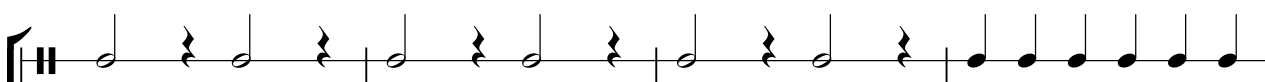
3

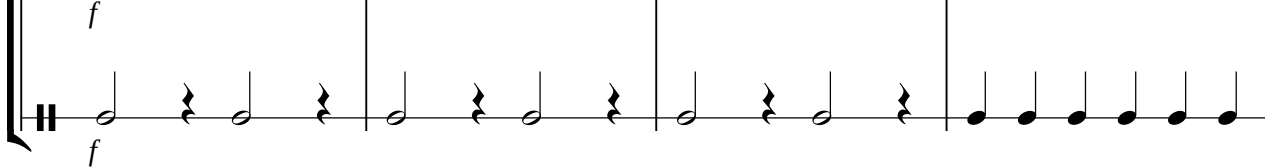
pp

Gr. Tr.

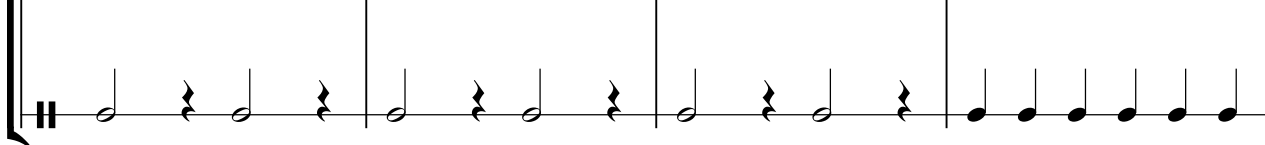
12

a tempo

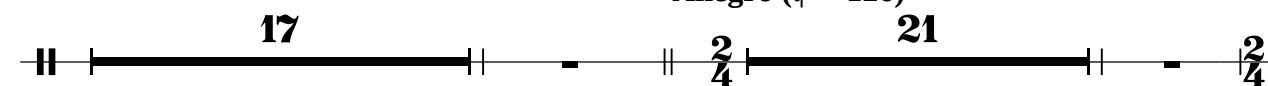
Gr. Tr. 

Be. 

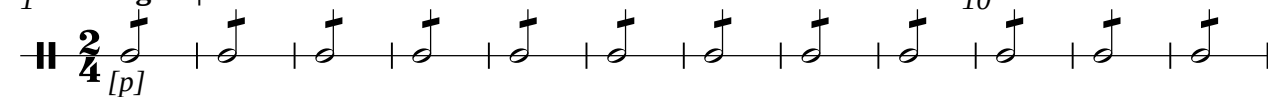
Gr. Tr. 

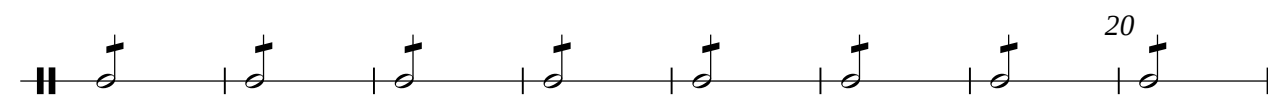
Be. 

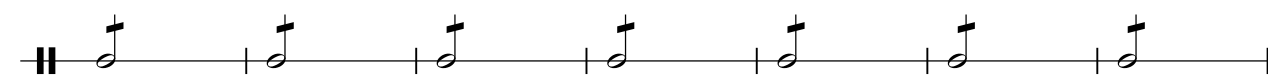
Allegro (q = 126)

Trg. 

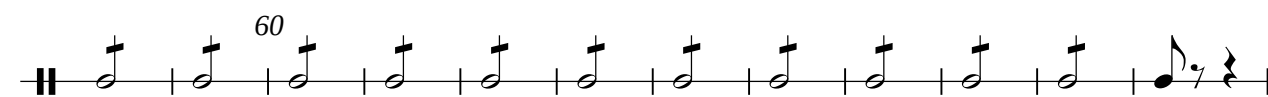
01 a Introduction**1 Allegro q = 112**

Trg. 

Trg. 

Trg. 

Trg. 

Trg. 

70 **15** 90

Trg. *mf*

Trg. *f* **rit.**

100 **a tempo** **ff**

Trg. **ff**

No. 01 b Chœur de jeunes filles

1 Andantino q = 76

Trg. 10

Trg. 10

Animato (q = 92)

Trg. 4 7 h = 66 6

No. 02 a Couplets d'Hélène

1 Allegro q. = 84 **No. 02 a Couplets d'Helene**

Trg. **6** **16**

rit.

a tempo

rit. 40

Trg. **6** **15**

a tempo

1.

Trg. **4**

rit.

a tempo

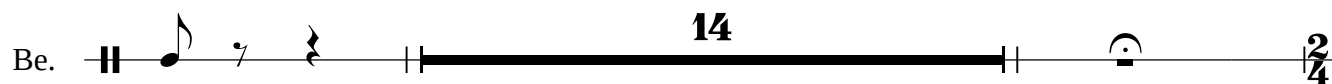
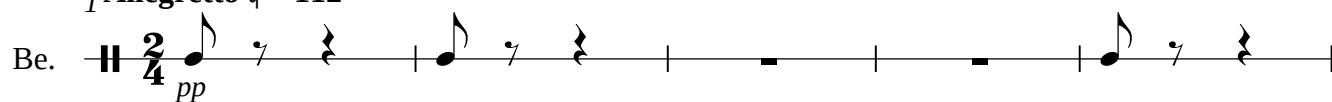
60

rit. .

Trg. **2** **3** **5** **7** **2** **2**

1 Allegretto $q = 112$

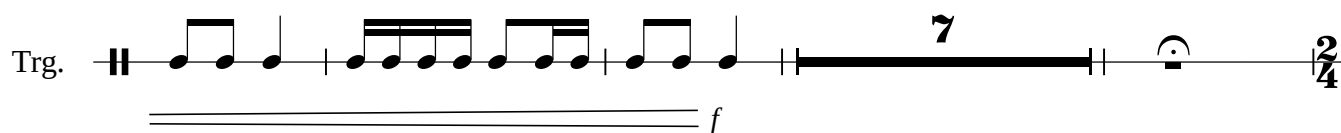
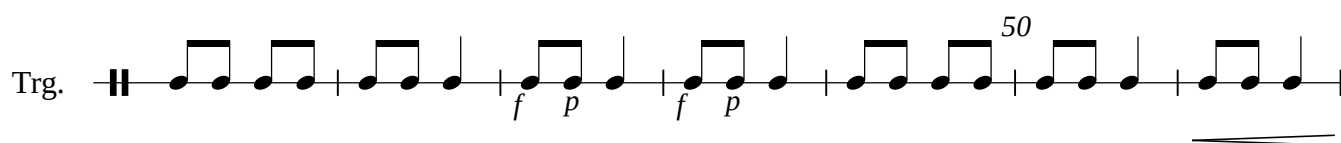
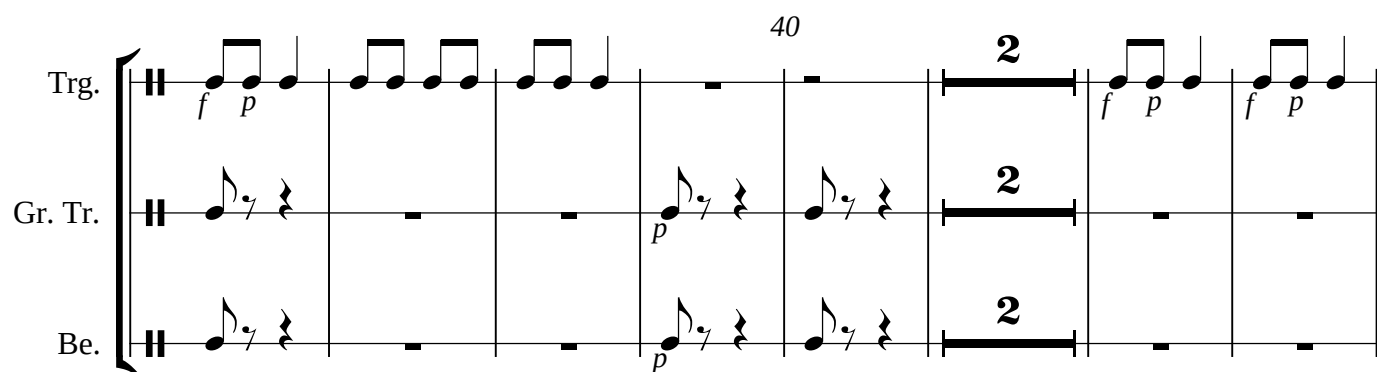
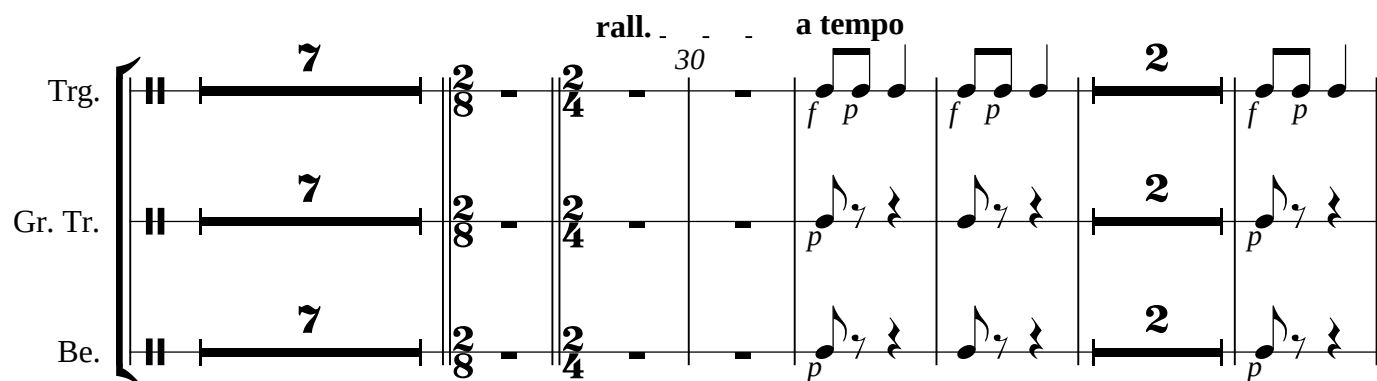
No. 02 b Melodram



No. 03 a Couplets d'Oreste

1 Allegretto $q = 112$

meno mosso



No. 03 b Au revoir Calchas!

1 Allegretto $q = 112$

Trg. mf f p f p f p f p

Gr. Tr. p

10

Trg.

Gr. Tr.

Trg. f **7**

Gr. Tr. f **7**

No. 04 Mélodrame

La colombe

rit. . . .

1 Andante moderato $q = 63$

Trg. **12** **6**

No. 05 Mélodrame

Lecture de la lettre

rit.

1 Andante moderato ($q = 72$)

Trg. **12** **2** **6**

No. 06 a Le jugement de Pàris

1 Allegretto $q = 58$

Tamb. **9** **4** p p

Tamb. **3** **2** **2** p rit. . . .

Tamb. **3** p rit. . . .

1 **Allegretto e.** = 104
No. 06 b Mélodram
Trg. **6** **13** rit.

Moderato (q = 108)
No. 6 c Mélodrame
Trg. **C** **8**

No. 7 a Chœur

1 **Allegro marziale** (q = 108)

Gr. Tr. **20**

Be. **20**

f

più mosso

Gr. Tr.

Be.

30

Gr. Tr.

Be.

Gr. Tr.

Be.

2/4

No. 07 b Couplets des Rois

1 **Allegretto** q = 112

Gr. Tr. **21**

Be. **21**

f

30

Gr. Tr. **5**

Be. **5**

pp

Gr. Tr.

Be.

40

The first system contains measures 40 through 43. Both the Grand Drum (Gr. Tr.) and Bass Drum (Be.) parts play a rhythmic pattern consisting of eighth notes and rests. The pattern is: eighth rest, eighth note, eighth rest, eighth note, eighth rest, eighth note, eighth rest, eighth note. This pattern is repeated in each measure.

Gr. Tr.

Be.

16

16

The second system contains measures 44 through 47. Measures 44 and 45 continue the rhythmic pattern from the first system. Measures 46 and 47 each contain a whole rest, indicated by a horizontal line with a '16' above and below it, signifying a 16-measure rest.

Gr. Tr.

Be.

6

6

5

5

70

pp

pp

The third system contains measures 48 through 53. Measures 48 and 49 each contain a 6-measure rest, indicated by a horizontal line with a '6' above and below it. Measures 50 and 51 each contain a 5-measure rest, indicated by a horizontal line with a '5' above and below it. Measures 52 and 53 continue the rhythmic pattern. The dynamic marking *pp* (pianissimo) is placed below the staff in measures 49, 51, and 53.

Gr. Tr.

Be.

80

The fourth system contains measures 54 through 61. Measures 54 and 55 each contain an 80-measure rest, indicated by a horizontal line with an '80' above and below it. Measures 56 through 61 continue the rhythmic pattern.

Gr. Tr.

Be.

22

22

5

5

110

The fifth system contains measures 62 through 65. Measures 62 and 63 each contain a 22-measure rest, indicated by a horizontal line with a '22' above and below it. Measures 64 and 65 each contain a 5-measure rest, indicated by a horizontal line with a '5' above and below it. The dynamic marking *pp* (pianissimo) is placed below the staff in measures 63 and 65.

Gr. Tr. *pp* ¹²⁰

Be. *pp*

Gr. Tr. **23** ¹⁵⁰ **5**

Be. **23** **5**

Gr. Tr. *pp* ¹⁶⁰

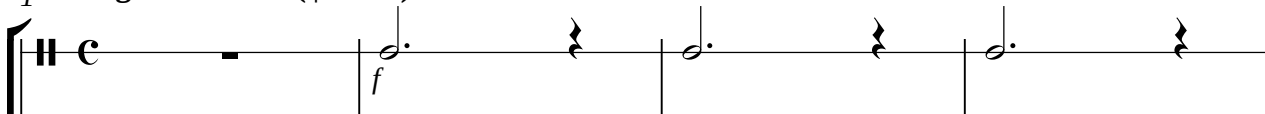
Be. *pp*

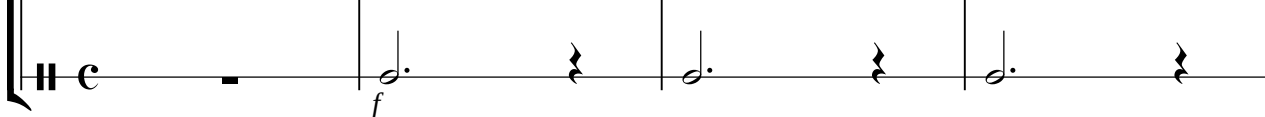
Gr. Tr.

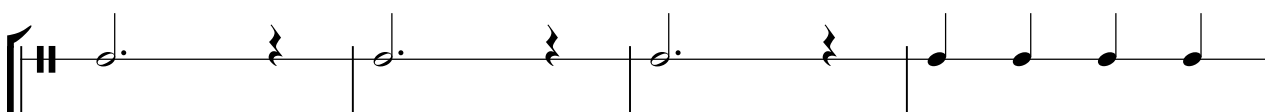
Be.

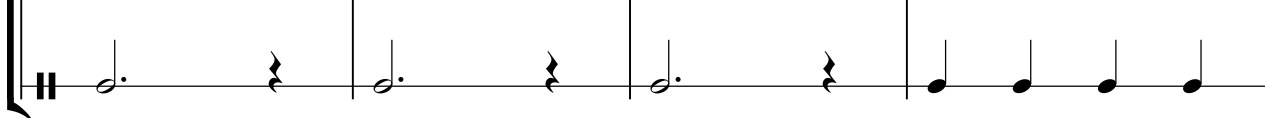
No. 7 c Chœur

1 **Allegro marziale** (q = 108)

Gr. Tr. 

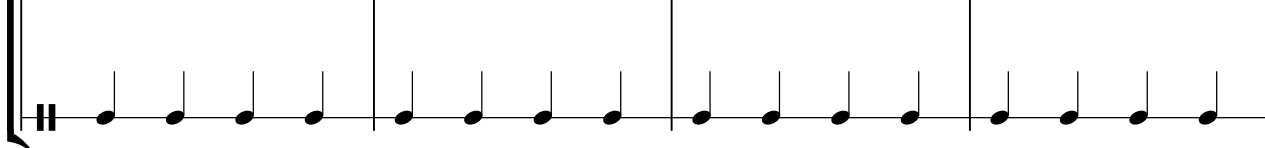
Be. 

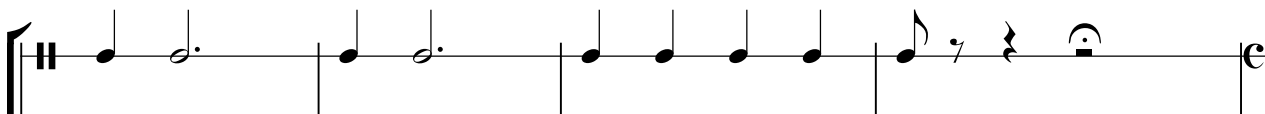
Gr. Tr. 

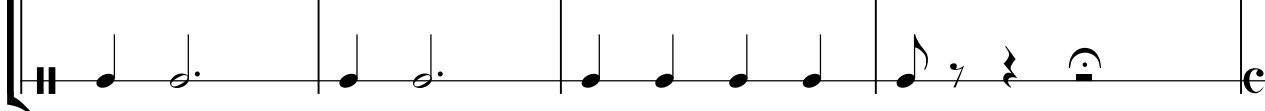
Be. 

più mosso 10

Gr. Tr. 

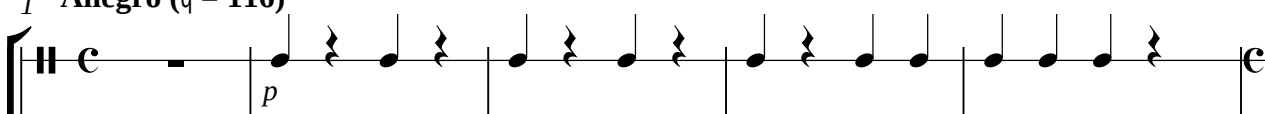
Be. 

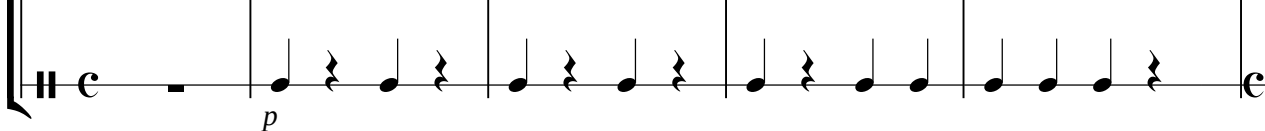
Gr. Tr. 

Be. 

No. 7 d Fanfare
répétez 2x (sans quatuor)

1 **Allegro** (q = 116)

Gr. Tr. 

Be. 

No. 7 e Fanfare

1 Allegro (q = 116)

Gr. Tr.

Be.

No. 8 Final I

1 Allegro (q = 126)

Gr. Tr.

Bck

Gr. Tr.

Bck

Gr. Tr.

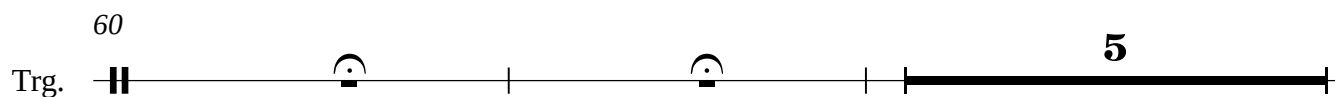
Bck

Andantino (q = 63)

Trg.

Trg.

Trg.

Allegro moderato (q = 104)

rall. - **Allegro** (q = 112) 80 **6**

Gr. Tr.

Bck

f

90

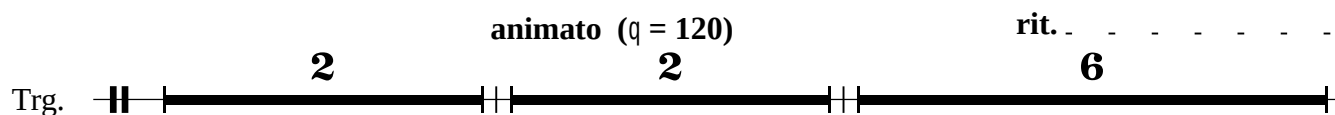
Gr. Tr.

Bck

meno mosso (q = 90) **5**

Gr. Tr.

Bck

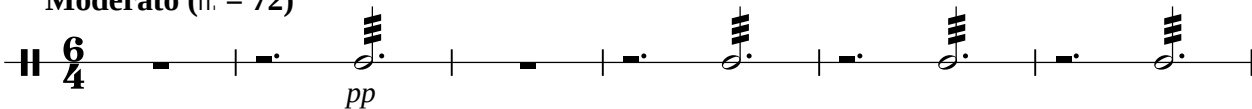
Moderato (q = 72)

130 **14** **6**/**4**

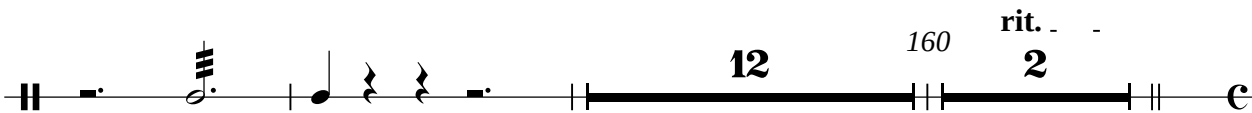
Gr. Tr.

f *mf* *p*

Moderato (h. = 72)

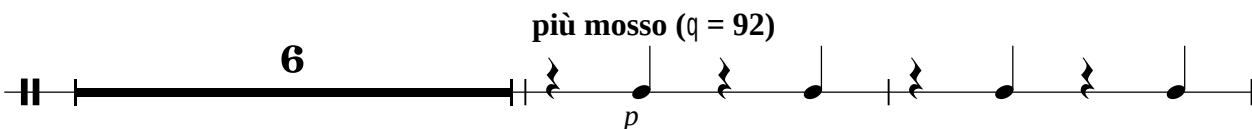
Gr. Tr. 

Gr. Tr. 

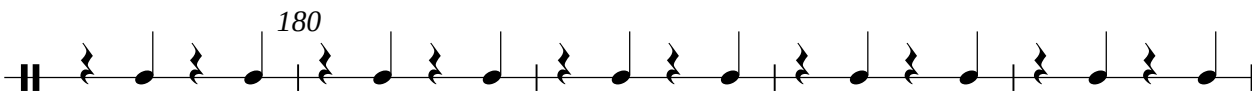
Gr. Tr. 

Andante (q = 80)

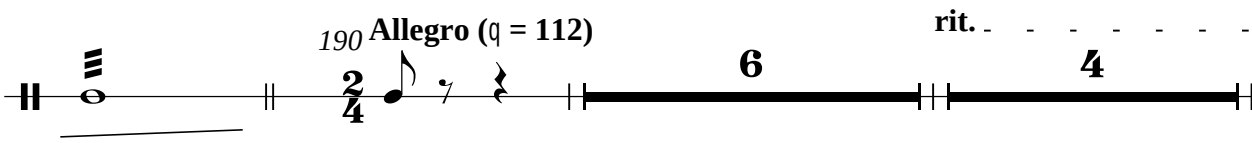
Trg. 

Trg. 

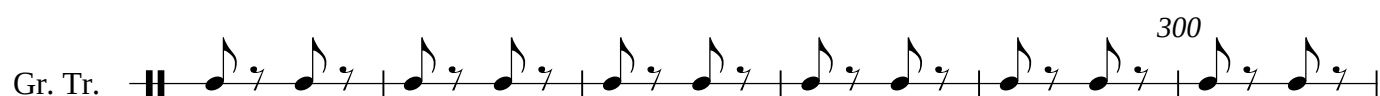
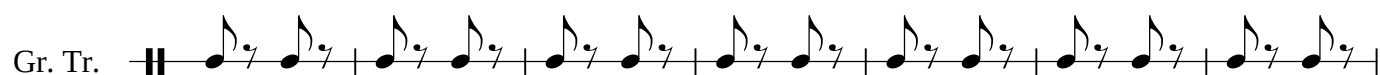
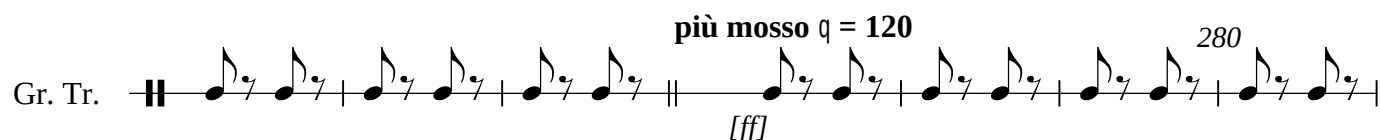
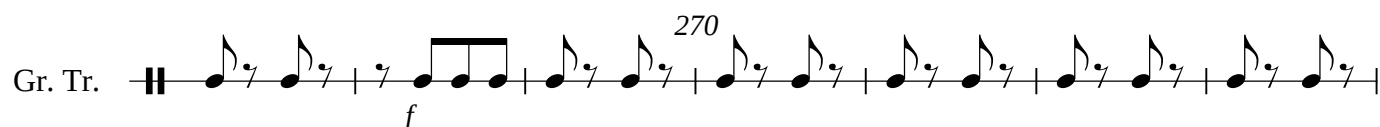
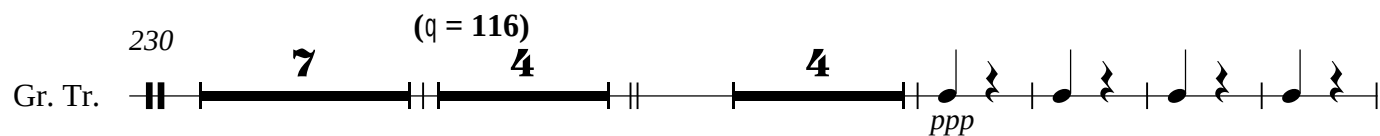
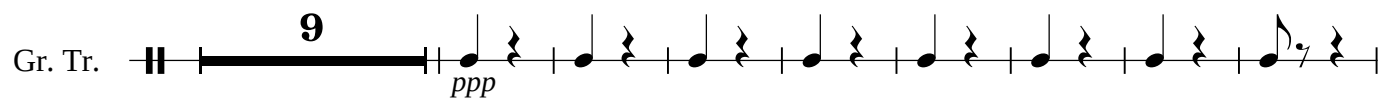
Trg. 

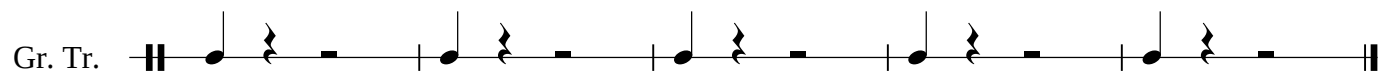
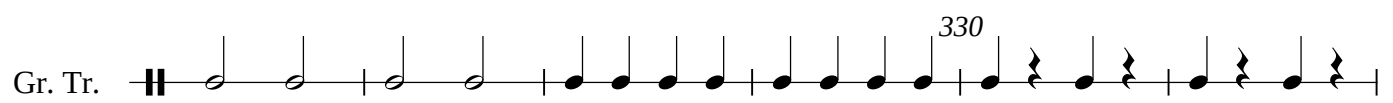
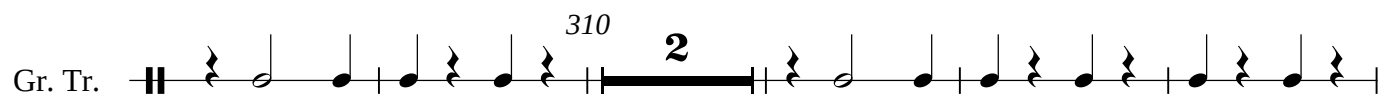
Trg. 

Trg. 

Trg. 

Trg. 





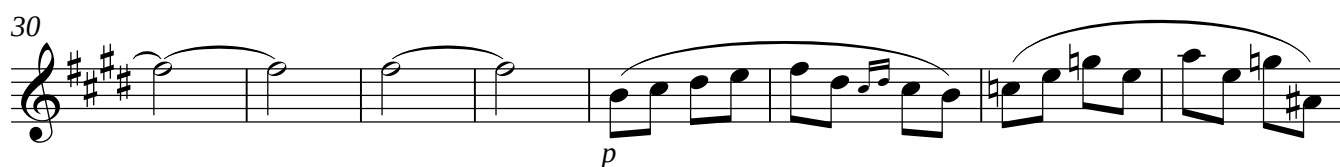
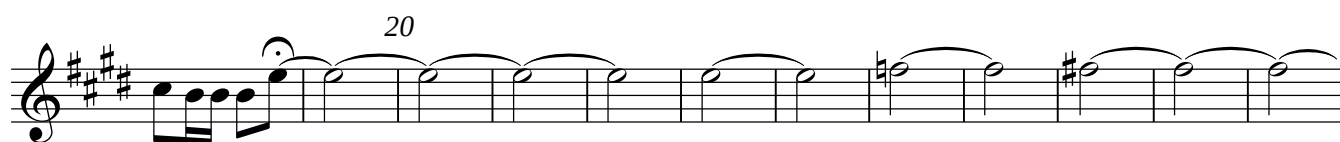
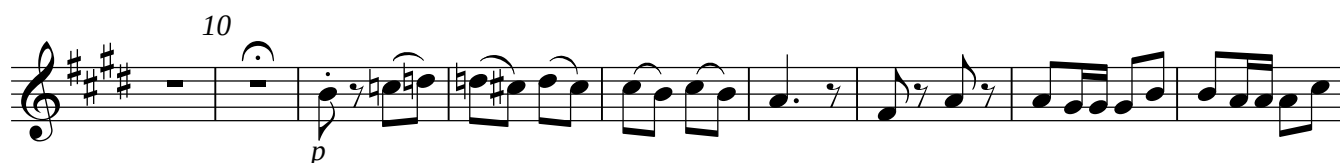
Violine I

La belle Hélène

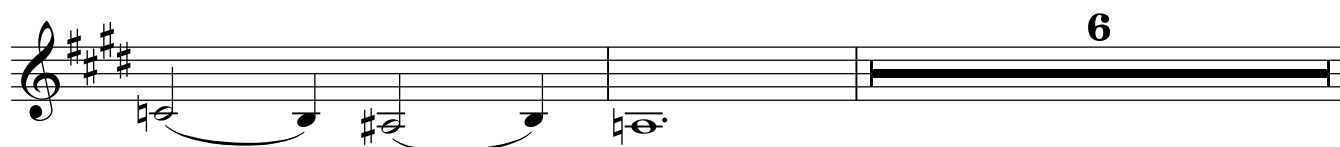
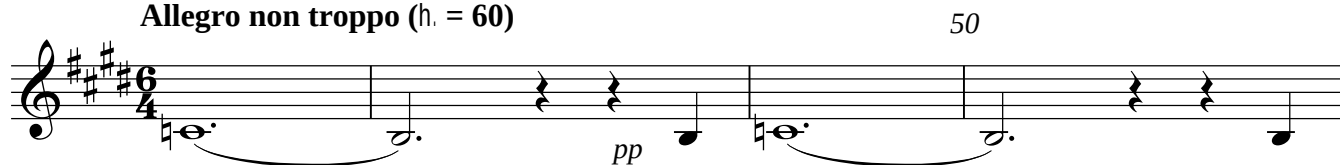
Ouverture

Jacques Offenbach
1819 - 1880

Allegro $\text{q} = 112$



Allegro non troppo ($\text{h.} = 60$)



60 Sord. *p*

67 *f*

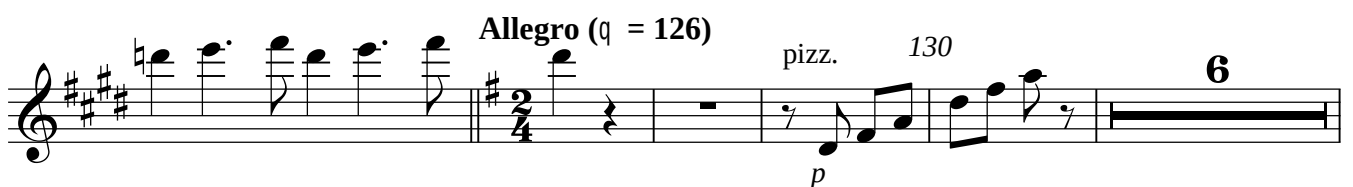
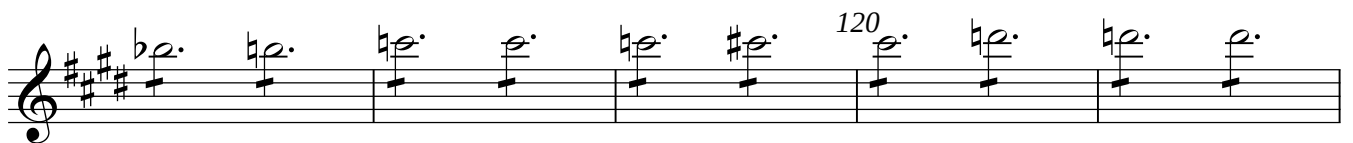
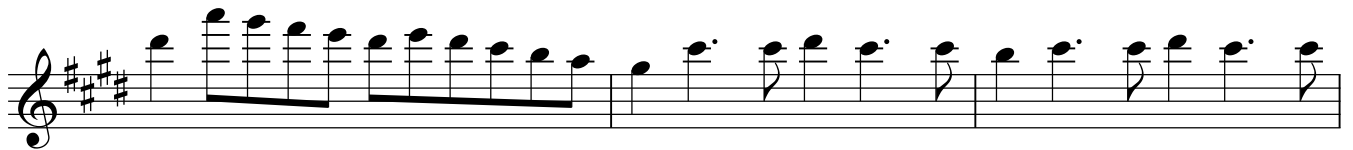
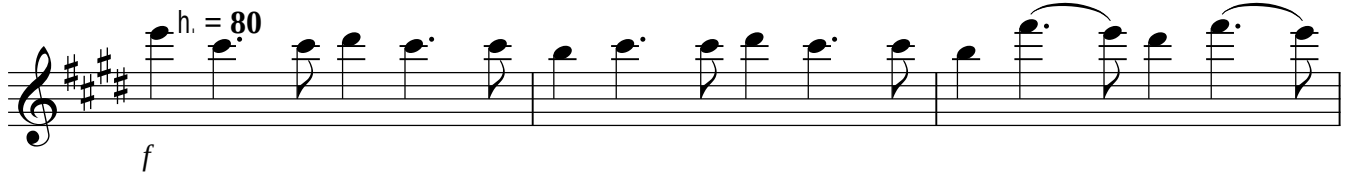
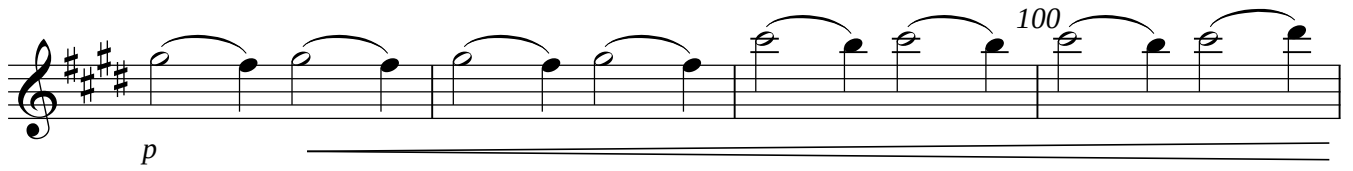
70 *p* *f*

80 *rit.* *p*

a tempo

90

senza Sord. 4



4

01 a Introduction

Violin I

Allegro $\text{q} = 112$

2/4

1

[p]

10

pizz.

20

[arco]

30

f p

40

50

f

60

70

f f p

Violin I musical score, measures 80-100. The key signature is one sharp (F#). The score consists of five staves. Measure 80 is marked with a forte (*f*) dynamic. Measures 81-89 feature rapid sixteenth-note passages, with measure 89 marked with a tempo change to *a tempo* and a forte (*f*) dynamic. Measure 90 is marked with a tempo change to *rit.* (ritardando). Measure 100 is marked with a fortissimo (*ff*) dynamic. The piece concludes with a key signature change to two flats (Bb) and a common time signature (C).

Violin I musical score, measures 1-20. The key signature is two flats (Bb). The score consists of four staves. Measure 1 is marked with a tempo change to *Andantino* (quarter note = 76) and a five-measure rest. Measure 10 is marked with a piano (*p*) dynamic. Measure 20 is marked with a mezzo-forte (*mf*) dynamic. The piece concludes with a five-measure rest.

No. 01 b Chœur de jeunes filles

No. 02 a Couplets d'Hélène

h = 66

30

p *f*

1 **Allegro** *q.* = 84

p 10

20

rit.

a tempo 30

p

f

rit. **a tempo**

40

p

43 2.

rit. **a tempo**

50

4

p

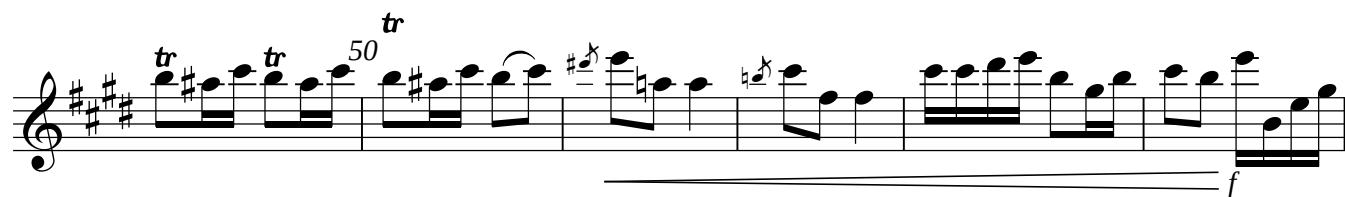
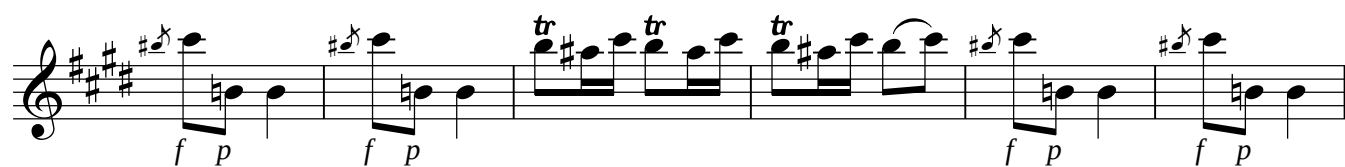
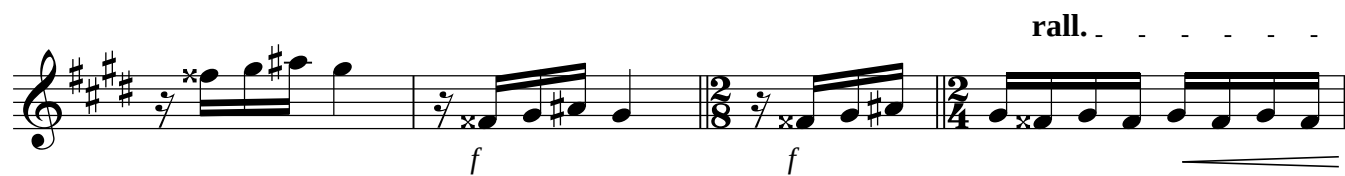
Measures 55-60 of the Violine I part. The key signature is one flat (B-flat). The time signature is 2/4. The music features a melodic line with eighth and sixteenth notes, including a trill in measure 59. Measure 60 is marked with a forte (*f*) dynamic and a key signature change to three sharps (F#, C#, G#).

No. 02 b Melodram

Measures 1-20 of "No. 02 b Melodram". The tempo is marked *Allegretto* with a quarter note equal to 112 (♩ = 112). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is characterized by frequent trills (*tr*) and a dynamic range from piano (*p*) to forte (*f*). Measure numbers 1, 10, and 20 are indicated.

No. 03 a Couplets d'Oreste

Measures 1-20 of "No. 03 a Couplets d'Oreste". The tempo is marked *Allegretto* with a quarter note equal to 112 (♩ = 112). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melodic line with eighth and sixteenth notes, including a trill in measure 19. Measure numbers 1, 10, and 20 are indicated. Dynamics include forte (*f*), piano (*p*), and mezzo-forte (*mf*).



a2

1 Allegretto 112

2

f p f p f p f p

tr tr 10 *tr*

f

f

20

1 **Andante moderato** $q = 63$
sord. *pp*

10

rit. - - -

No. 05 Mélodrame
Lecture de la lettre

Andante moderato (q. = 72)
senza sord.

1

pp pizz.

10

tr

rit.

arco

pp

p

No. 06 a Le jugement de Pàris

Allegretto q. = 58

1

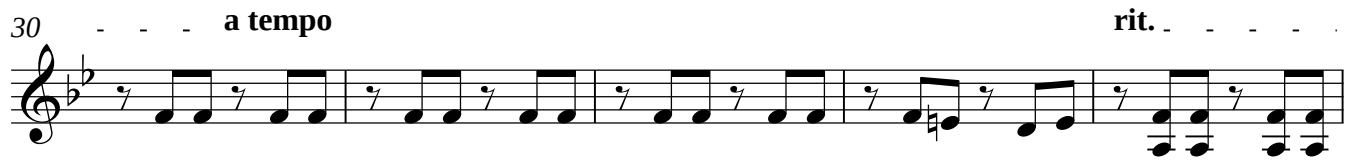
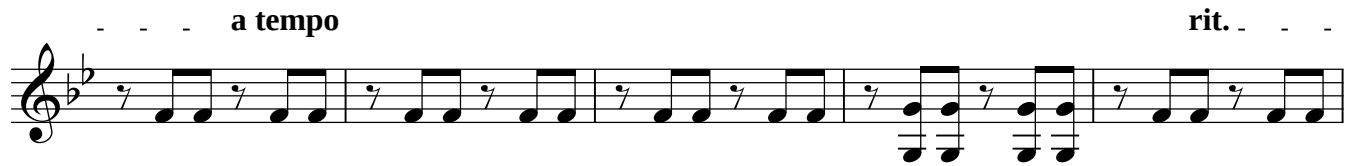
p

10

20

rit.

rit.



Violine I

80

a tempo, più lento

pizz.

90 rit.

arco animato

mf

100 rit.

fz

a tempo

f

No. 06 b Mélodram

1 Allegretto e. = 104

pp pizz.

pp

p

10

rit.

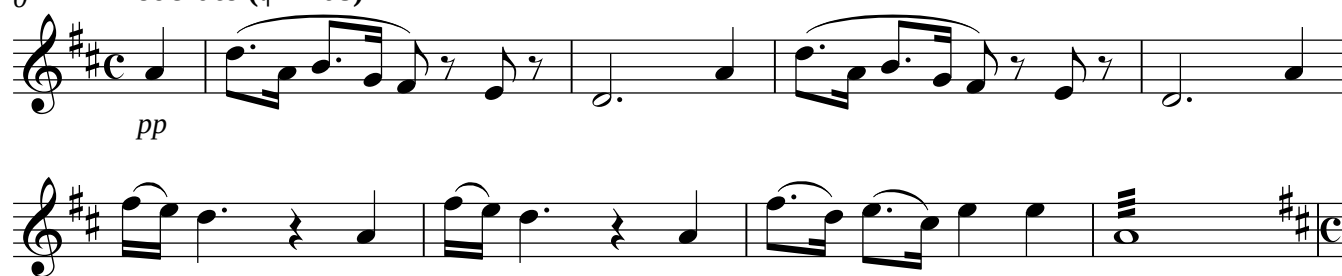
fp

pizz.

p

No. 6 c Mélodrame

0 Moderato (q = 108)



No. 7 a Chœur

1 Allegro marziale (q = 108)

più mosso

30

Allegretto $q = 112$

No. 07 b Couplets des Rois

1

f *p*

10

20

30

40

f *p*

50

p

p

60

70

f *p* *f*

80

p *f*

90

p

p

100

110

f *p*

120

f *p* *f*

p

130

p

140

150

f *p* *f*

160

p *f*

tr

tr

The musical score is written for a single melodic line on a grand staff (treble clef). The key signature has one flat (B-flat). The time signature is common time (C). The score consists of 16 measures, numbered 90 through 160. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests), dynamic markings (*p* for piano, *f* for forte), and articulation marks (accents, slurs, trills). Measure 90 starts with a piano (*p*) dynamic. Measure 100 features a trill. Measure 110 has a forte (*f*) dynamic. Measure 120 has a piano (*p*) dynamic. Measure 130 has a piano (*p*) dynamic. Measure 140 has a piano (*p*) dynamic. Measure 150 has a forte (*f*) dynamic. Measure 160 has a piano (*p*) dynamic. The score ends with a trill in measure 160.

1 Allegro marziale (q = 108)

No. 7 d Fanfare
répétez 2x (sans quatuor)
4

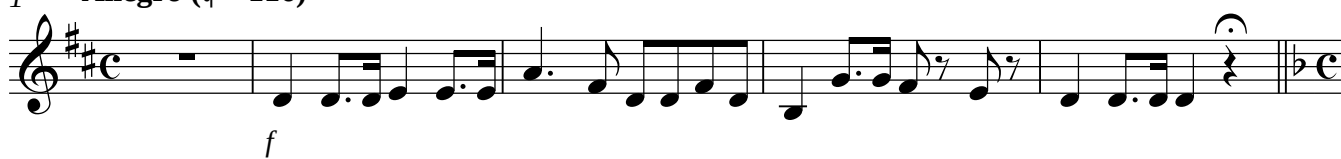
1 **Allegro** (q = 116) **4** répétez 2x (sans quatuor)

Violine I

Violine I

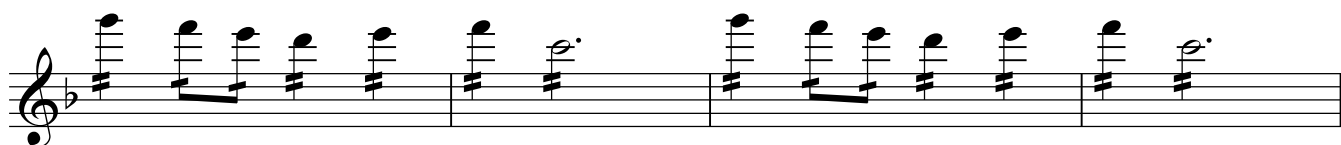
1 Allegro (q = 116)

No. 7 e Fanfare

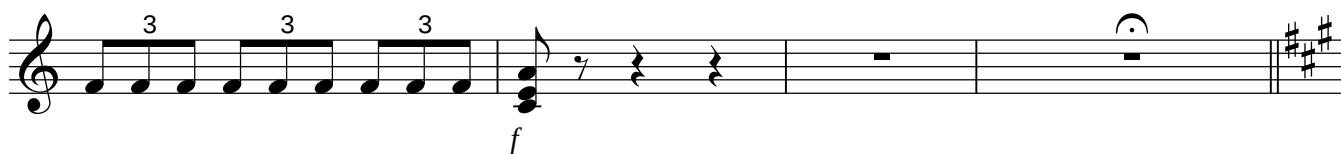
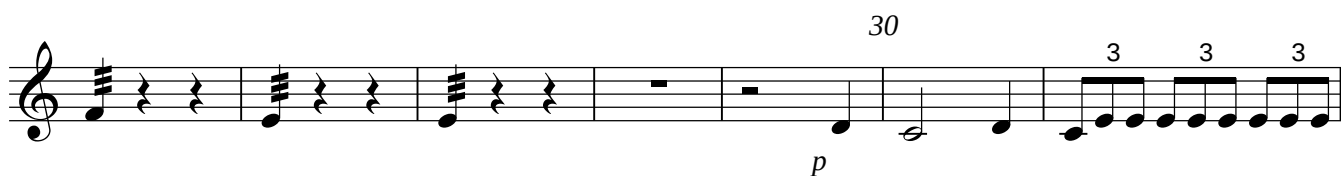
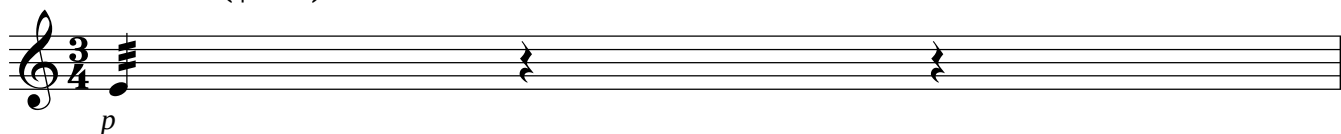


No. 8 Final I

1 Allegro (q = 126)



Andantino (q = 63)



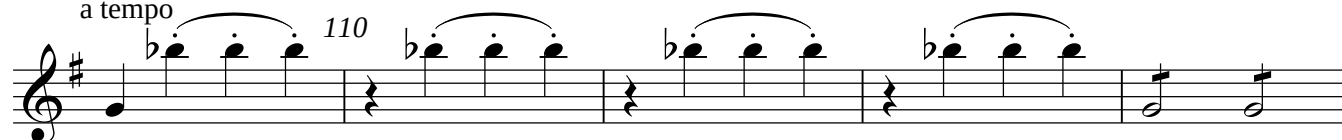
Moderato (q = 72)**animato** (q = 120)

rit. - -



a tempo

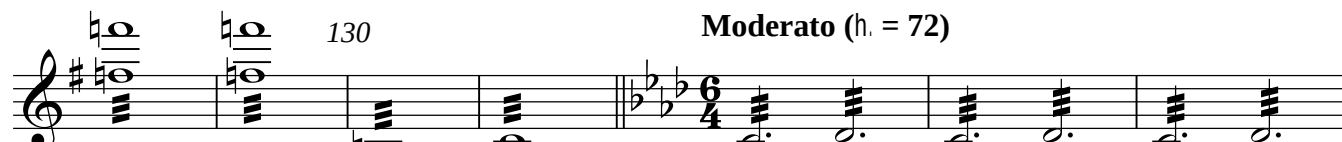
110

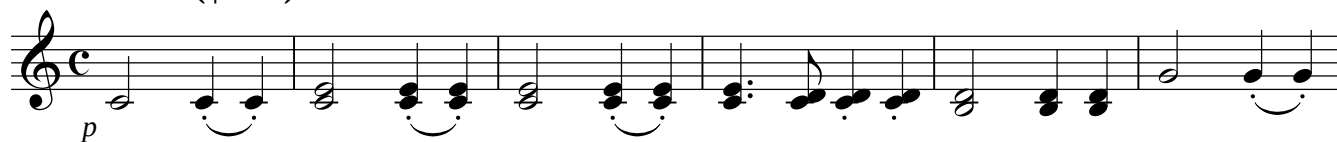


120

**Moderato** (h. = 72)

130

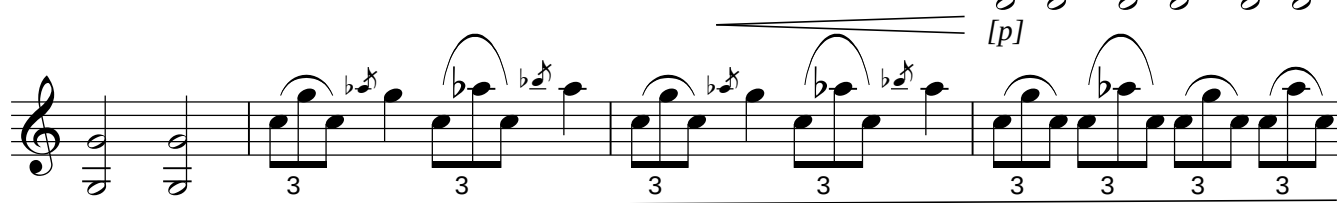


Andante (q = 80)

170

**più mosso** (q = 92)

180

190 **Allegro** (q = 112)*f*

rit.

2

4

a tempo

p

210

220

pizz.

arco 230

(q = 116)

240

f

pizz.

p

250

f

260

f

p

arco

f

270

p

Detailed description: This is a musical score for Violine I, spanning measures 205 to 270. The music is in 3/4 time and B-flat major. It begins with a rest in measure 205, followed by a series of eighth notes. Measure 210 features a triplet of eighth notes. Measure 220 has a triplet of eighth notes. Measure 230 is marked 'pizz.' and consists of eighth notes. Measure 240 is marked 'arco' and features a triplet of eighth notes. Measure 250 is marked 'f' and features a triplet of eighth notes. Measure 260 is marked 'p' and features a triplet of eighth notes. Measure 270 is marked 'arco' and features a triplet of eighth notes. The score includes various dynamics such as *p*, *f*, and *pizz.*, and includes a tempo marking 'a tempo'.

arco **più mosso** $q = 120$

unis.

ff

280

animato ($q = 132$)

290

300

Vivo ($q = 142$)

8^{va}-----

310

(8)

320

330

Violine II

Jacques Offenbach
1819 - 1880

[illegible][illegible][illegible]

30

p

40

3

6/4

Allegro non troppo (h. = 60) 50

6/4

p *pp*

Sord. 60

p

1.

67 2.

f

70 *p*

f

p

80 rit.

p

a tempo

90

senza Sord.

p

100 h. = 80

f

110

3

[illegible]

The first system of the musical score is for the first staff, which is a treble clef with a key signature of one sharp (F#). The tempo is marked '140' and the playing technique is 'arco'. The notation begins with a quarter note G4, followed by a quarter note A4, and then a quarter rest. This is followed by two measures of whole rests. The next measure contains a pair of beamed eighth notes: G#4 (with a natural sign) and F#4. This is followed by four measures of pairs of beamed eighth notes: G#4 and F#4, G#4 and F#4, G#4 and F#4, and G#4 and F#4. The final measure of the system contains a pair of beamed eighth notes: G#4 and F#4. The dynamics are marked 'f' (forte) and 'ff' (fortissimo) at the end of the system. The time signature is 2/4.

1 **Allegro** q = 112

20



30 40

50

60

70

80

90

rit. . . . a tempo

100

1 **Andantino** $q = 76$ No. 01 b Chœur de jeunes filles 10

Animato ($q = 92$) 20

h = 66

4

30

f

Violine II

6

Violine II

1 Allegro q. = 84

No. 02 a Couplets d'Hélène

p

10

20

rit. - - - a tempo

30

p

40 rit. -

f

p

a tempo

1.

p

43 2.

rit. - - - - -

a tempo

50

p

60

rit. - - - - -

f

2/4

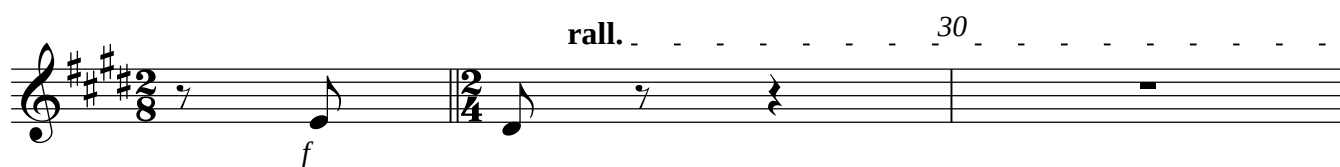
No. 02 b Melodram

1 Allegretto q = 112



No. 03 a Couplets d'Oreste

1 Allegretto q = 112



Violine II

8

Violine II

a tempo

f p f p f p f p
 40 f p f p f p f p
 50 f p f p
 f 60

1 **Allegretto** $q = 112$

No. 03 b Au revoir Calchas!

2 f p f p f p f p
 10 f
 20

No. 04 Mélodrame

La colombe

Andante moderato $q = 63$

1 sord. pp
 10
 rit.

No. 05 Mélodrame
Lecture de la lettre

Andante moderato (q. = 72)

1 senza sord. pizz. *p*

10 arco

pizz. rit. arco

No. 06 a Le jugement de Pàris

Allegretto q. = 58

1 *p*

10

20

rit.

a tempo rit.

30 a tempo rit.

- - - a tempo

40

50

rit. - - - - -

a tempo

mf *p*

60

animato 70

rall. - - - - -

80

a tempo, più lento

pizz.

Violine II

Violine II

11

90

rit. - - - - -

**animato**

arco



100

rit. - - - - -

**a tempo****Allegretto e.** = 104

No. 06 b Mélodram



pizz.

10

arco

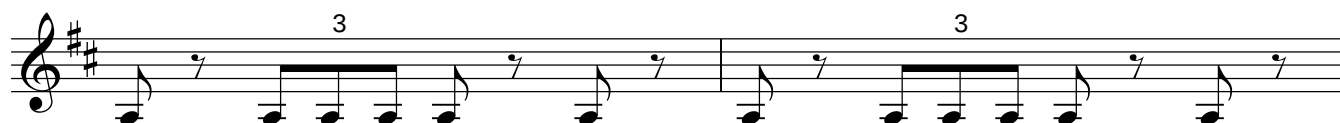
rit. -

**Moderato** (q = 108)

No. 6 c Mélodrame



pp



Allegro marziale (q = 108) No. 7 a Chœur

1

4

f

3

3

3

3

10

3

3

3

20

più mosso

30

3

3

3

2/4

No. 07 b Couplets des Rois

1 Allegretto $q = 112$

10

20

30

40

50

60

f *p* *f* *p*

Violine II

70

80

90

100

110

120

130

140

150

Musical score for Violine II, measures 150-160. The score is in G major (one sharp) and 2/4 time. It features a series of eighth and sixteenth notes with various dynamics including *f*, *p*, and *ff*.

No. 7 c Chœur

1 Allegro marziale (q = 108)

Musical score for No. 7 c Chœur, measures 1-10. The score is in G major (one sharp) and 2/4 time. It features a series of eighth and sixteenth notes with various dynamics including *ff* and *p*.

più mosso

10

No. 7 d Fanfare
répétez 2x (sans quatuor)

1 Allegro (q = 116)

Musical score for No. 7 d Fanfare, measures 1-4. The score is in G major (one sharp) and 2/4 time. It features a series of eighth and sixteenth notes with various dynamics including *ff* and *p*.

Violine II

Violine II

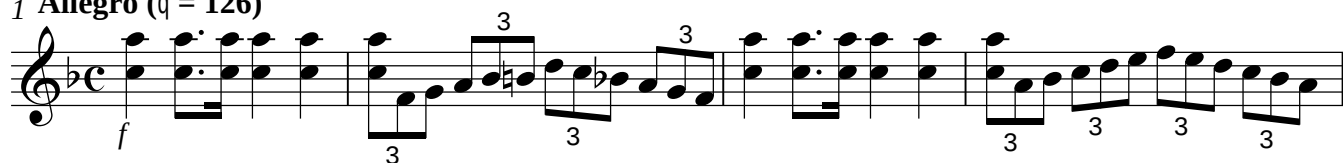
1 **Allegro** (q = 116)

No. 7 e Fanfare



1 **Allegro** (q = 126)

No. 8 Final I

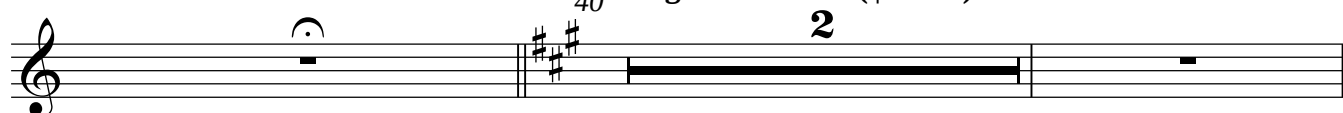


Andantino (q = 63)



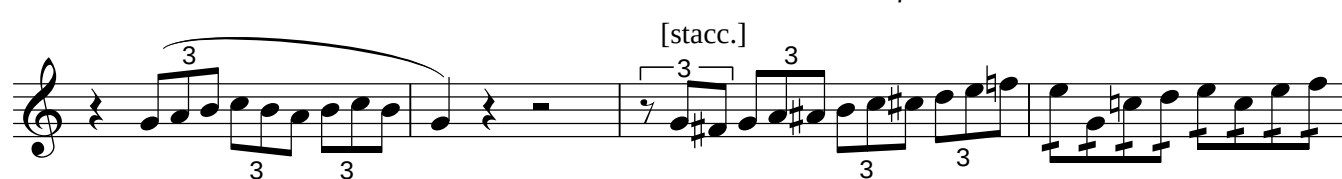
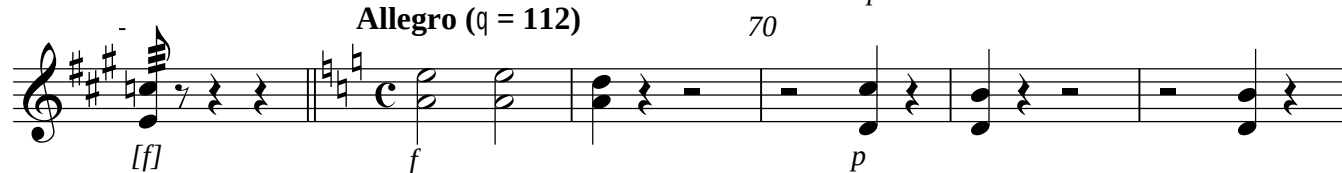
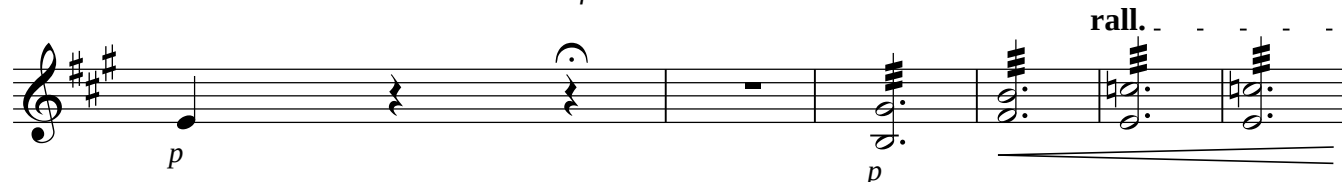
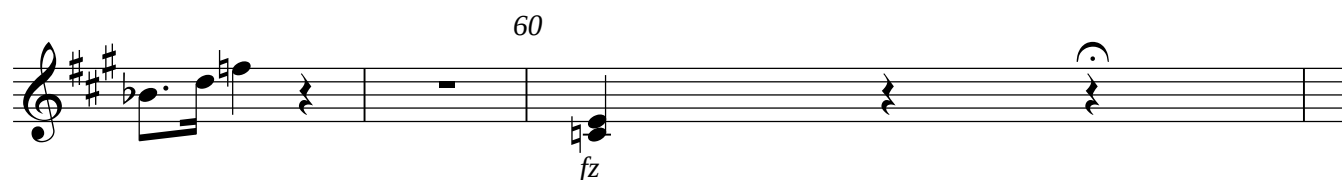
40 **Allegro moderato** (q = 104)

rit. . . .



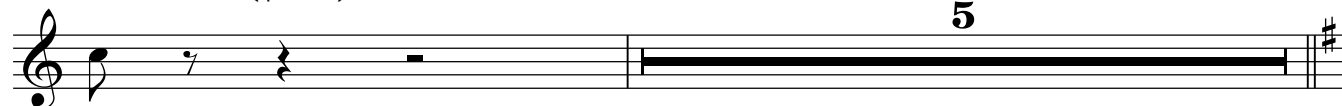
a tempo

50



meno mosso (q = 90)

5



Moderato (q = 72)

p

animato (q = 120) *rit.*

110

120

f

130 *ff* *mf* *p*

Moderato (h. = 72)

140 *p*

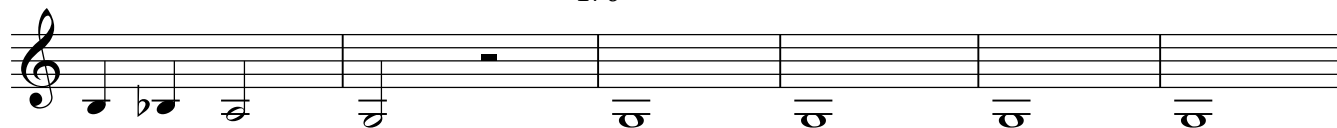
150

160 *rit.* 2

Andante (q = 80)



170



più mosso (q = 92)



180



[p]



190 Allegro (q = 112)



2

rit. a tempo



p

210



220



230

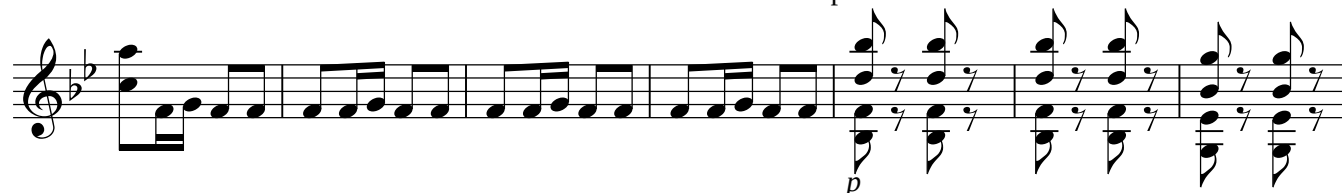


(q = 116)

240



pizz.



250



p



p

260



arco

p



arco

più mosso q = 120

unis.

280

animato (q = 132)
290



300

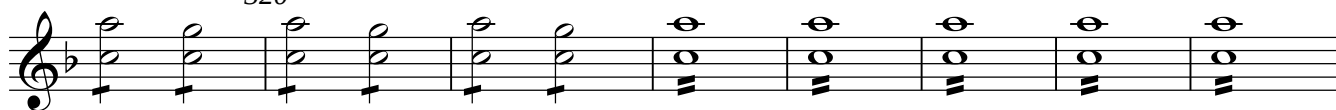


Vivo (q = 142)

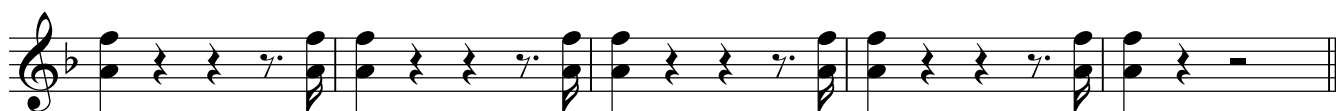
310



320



330



Viola

La belle Hélène

Ouverture

Jacques Offenbach

1819 - 1880

Allegro $q = 112$

First section of the score, measures 1 to 50. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is in a 12-measure phrase. Measure 1 starts with a forte (*f*) dynamic. Measures 10 and 20 are marked with a piano (*p*) dynamic. Measure 40 is marked with a piano (*p*) dynamic. The section ends with a repeat sign and a first ending bracket over measures 48 and 49, followed by a second ending bracket over measures 50 and 51.

Allegro non troppo ($h. = 60$)

50

Second section of the score, measures 50 to 70. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is in a 12-measure phrase. Measure 50 starts with a piano (*p*) dynamic. Measure 55 is marked with a piano (*p*) dynamic. Measure 60 is marked with a piano (*p*) dynamic. Measure 65 is marked with a piano (*p*) dynamic. The section ends with a repeat sign and a first ending bracket over measures 68 and 69, followed by a second ending bracket over measures 70 and 71. The section ends with a forte (*f*) dynamic.

V.S.



80

rit.

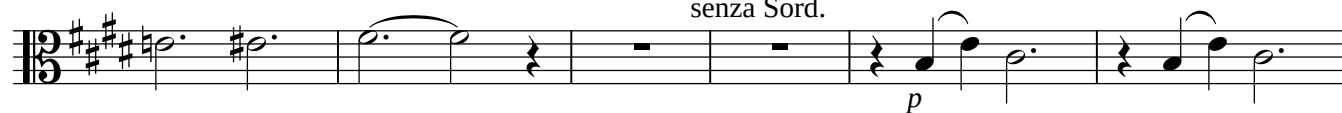


a tempo



90

senza Sord.



100



h. = 80



110



120



Allegro (q = 126)

130

Measures 130-140. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. Measure 130 starts with a piano (*p*) dynamic and features a series of eighth notes. Measures 131-139 continue with similar eighth-note patterns, with dynamics increasing to *f* and *ff*. Measure 140 ends with a 2/4 time signature change.

1 Allegro q = 112

01 a Introduction

10

Measures 1-10. The score is in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. Measure 1 starts with a piano (*p*) dynamic. Measures 2-10 continue with eighth-note patterns, with dynamics increasing to *f* and *ff*. Measure 10 ends with a 2/4 time signature change.

Viola
4

80

f

90

rit. 100 a tempo

f *ff*

1 **Andantino** $q = 76$ No. 01 b Chœur de jeunes filles 10

5

p

p

Animato ($q = 92$)

mf

20

4 $h = 66$

p

30

f

6/8

No. 02 a Couplets d'Hélène

1 Allegro $q = 84$

Musical score for No. 02 a Couplets d'Hélène, featuring a single melodic line in 12/8 time. The score includes various dynamics (*p*, *f*), tempo markings (*Allegro*, *a tempo*, *rit.*), and structural markers like repeat signs and first/second endings. The key signature has one flat (B-flat), and the piece concludes with a key change to three sharps (F#, C#, G#) and a 2/4 time signature.

The score is divided into measures, with measure numbers 10, 20, 30, 40, 50, and 60 indicated. The tempo is marked *Allegro* with a quarter note equal to 84 beats per minute. The piece begins with a *p* (piano) dynamic and a *rit.* (ritardando) marking at measure 10. The tempo returns to *a tempo* at measure 20. A *rit.* marking appears at measure 30, followed by a *p* dynamic at measure 40. The tempo returns to *a tempo* at measure 50. The piece concludes with a *rit.* marking at measure 60, followed by a *f* (forte) dynamic and a key change to three sharps (F#, C#, G#) and a 2/4 time signature.

Viola

6

No. 02 b Melodram

1 Allegretto q = 112



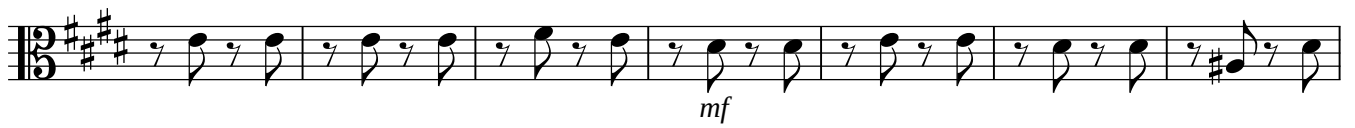
No. 03 a Couplets d'Oreste

1 Allegretto $q = 112$ 

meno mosso 10

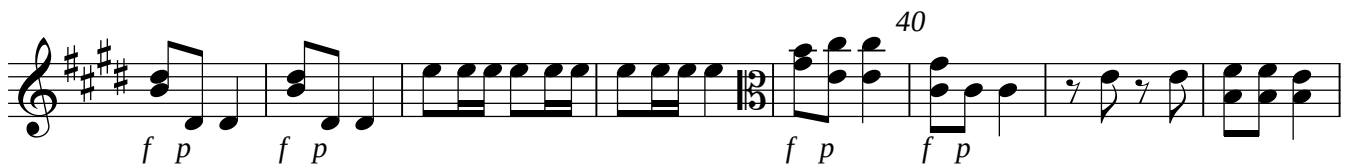


20

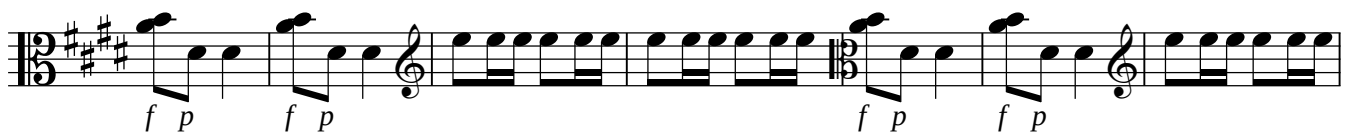


rall. - - - - - a tempo

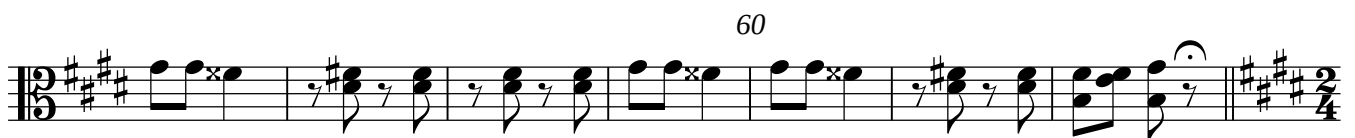
30



40



50



60

Viola

1 Allegretto $q = 112$ No. 03 b Au revoir Calchas!

2

10

20

f p f p f p f p

f

This musical score is for the Viola part of 'No. 03 b Au revoir Calchas!'. It is in 2/4 time, key of D major (two sharps), and marked 'Allegretto' with a tempo of $q = 112$. The score consists of three staves. The first staff begins with a whole rest, followed by eighth notes and sixteenth notes. The second staff continues with eighth notes and sixteenth notes, ending with a forte (*f*) dynamic. The third staff features a mix of eighth notes, sixteenth notes, and chords, with a crescendo leading to a forte (*f*) dynamic.

No. 04 Mélodrame La colombe

1 sord. Andante moderato $q = 63$

pp

10

rit. -

This musical score is for the Viola part of 'No. 04 Mélodrame La colombe'. It is in common time (C), key of D major (two sharps), and marked 'Andante moderato' with a tempo of $q = 63$. The score consists of two staves. The first staff begins with a piano-piano (*pp*) dynamic and features a series of chords. The second staff continues with chords, marked 'rit.' (ritardando) towards the end.

No. 05 Mélodrame Lecture de la lettre

1 Andante moderato ($q = 72$) senza sord. pizz.

p

arco

10

rit. - - - - - arco

pizz.

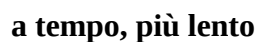
This musical score is for the Viola part of 'No. 05 Mélodrame Lecture de la lettre'. It is in 6/8 time, key of B-flat major (two flats), and marked 'Andante moderato' with a tempo of $q = 72$. The score consists of three staves. The first staff begins with a piano (*p*) dynamic and features a series of eighth notes. The second staff continues with eighth notes, marked 'arco' (arco) and 'rit.' (ritardando). The third staff features a series of eighth notes, marked 'pizz.' (pizzicato) and 'arco' (arco).

1 Allegretto $q. = 58$ No. 06 a Le jugement de Pàris

rit. _ _ _ _ _



70



pizz.



rit.



- arco

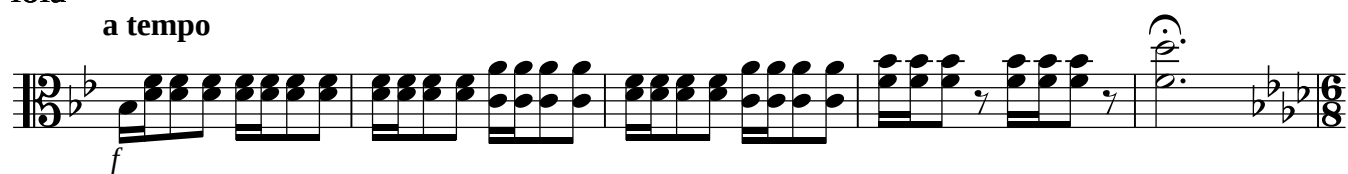


rit.



Viola

11

a tempo

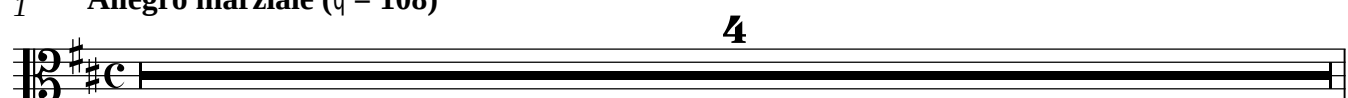
No. 06 b Mélodram

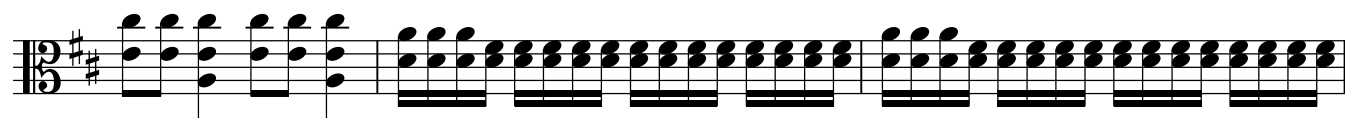
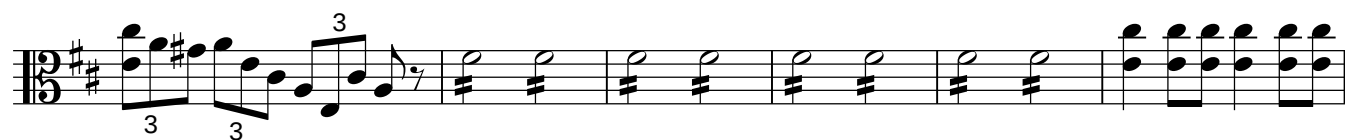
Allegretto e. = 104

No. 6 c Mélodrame

Moderato (q = 108)

No. 7 a Chœur

Allegro marziale (q = 108)



No. 07 b Couplets des Rois

1 Allegretto q = 112



10



20



30



40



50



60





70



80



90



100



110



120



130



140



150



160



No. 7 c Chœur

1 Allegro marziale (q = 108)



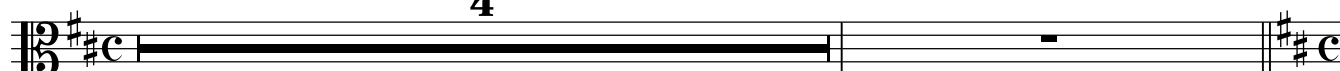
più mosso

10

No. 7 d Fanfare
répétez 2x (sans quatuor)

1 Allegro (q = 116)

4



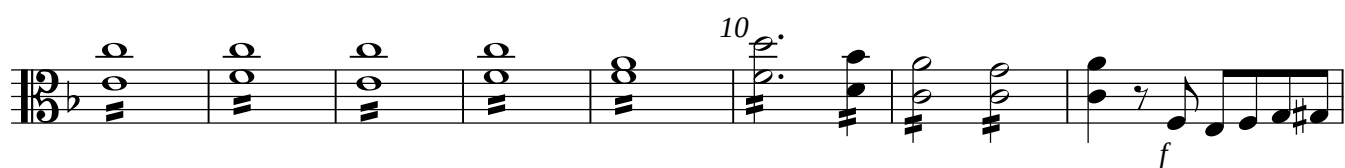
No. 7 e Fanfare

1 Allegro (q = 116)

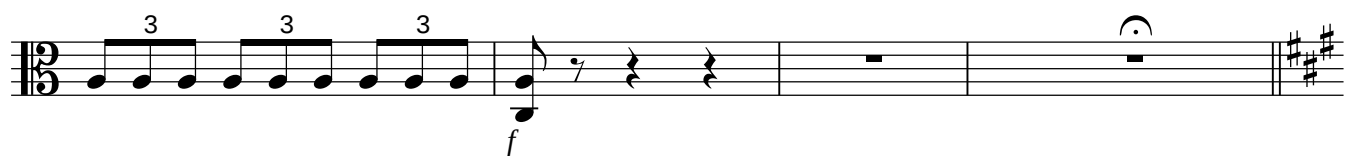
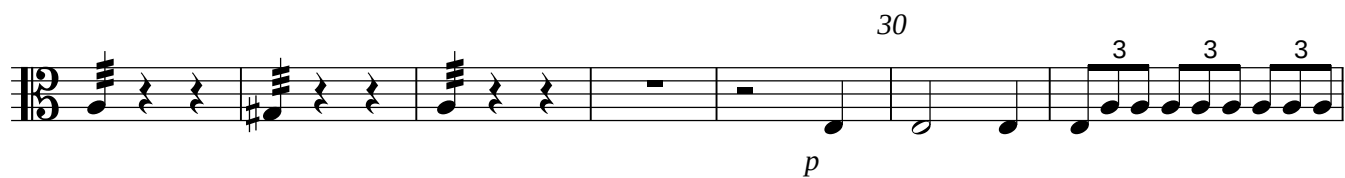
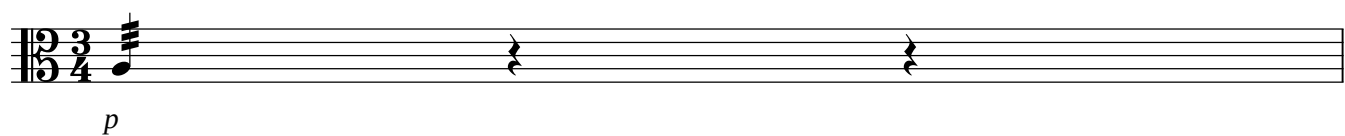


No. 8 Final I

1 Allegro (q = 126)

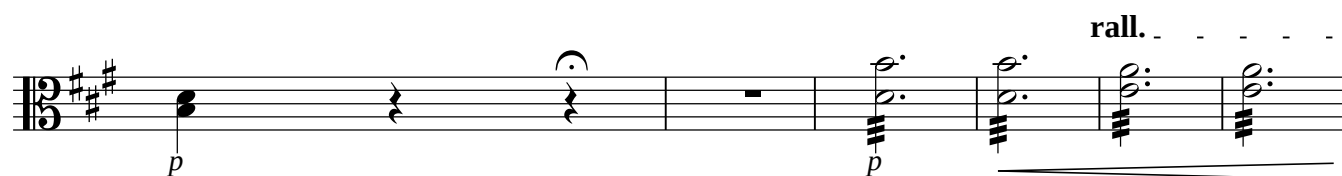
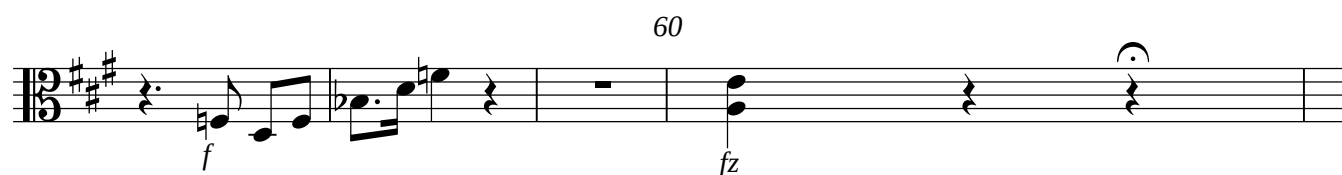
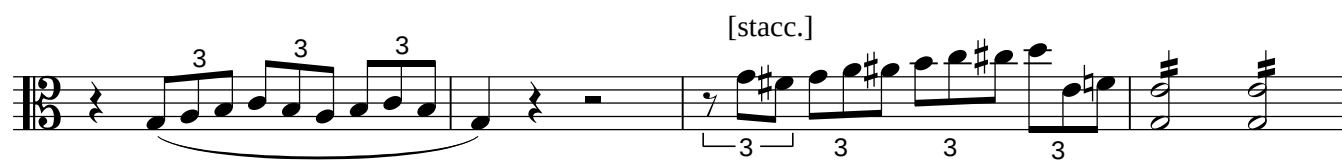


Andantino (q = 63)



Allegro moderato (q = 104)

40 rit. a tempo

**Allegro (q = 112)****meno mosso (q = 90)**

Moderato (q = 72)**animato** (q = 120)

rit. . . .



pizz.

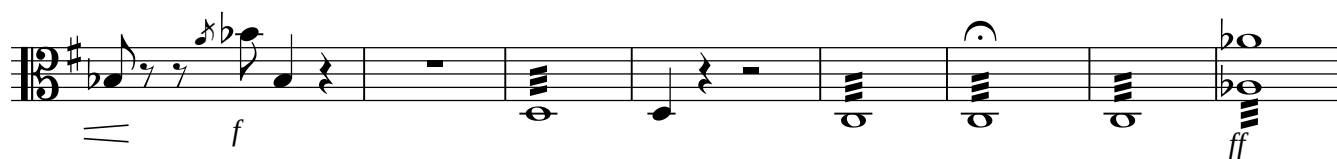
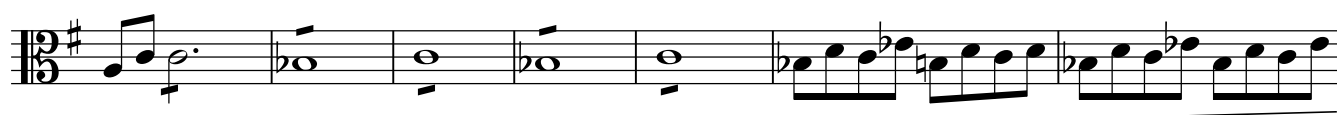
110



arco



120

**Moderato** (h. = 72)

130



140



150

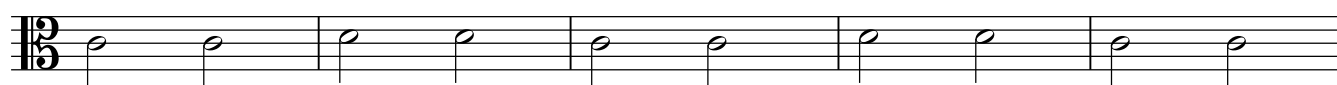


160

rit. . . .
2

Andante (q = 80)

170

**più mosso** (q = 92)

180

**Allegro** (q = 112)**rit. .**

pizz. 200 a tempo



210



220



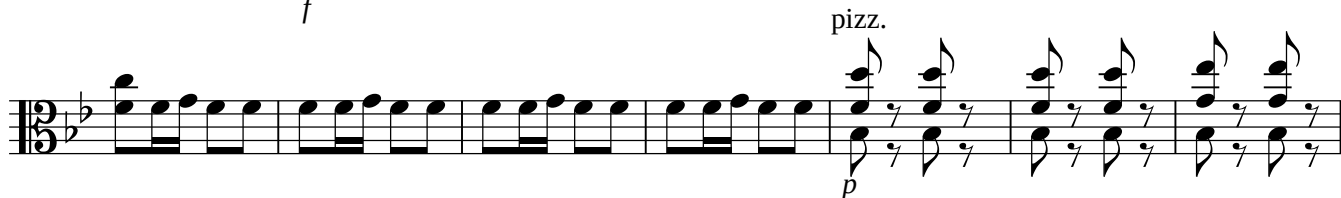
230



(q = 116)

*f*

240

*pizz.**p*

250



260

*f**p**arco**f**p*

270

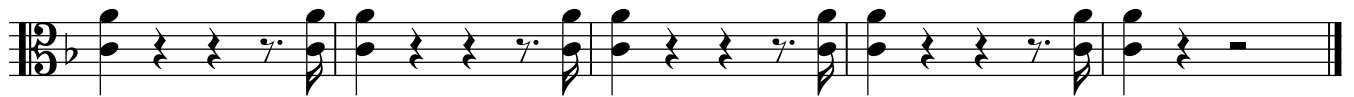
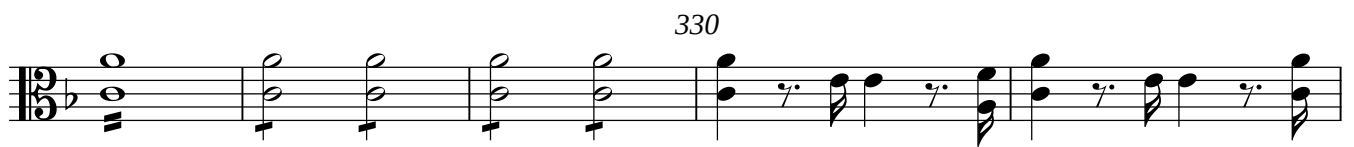
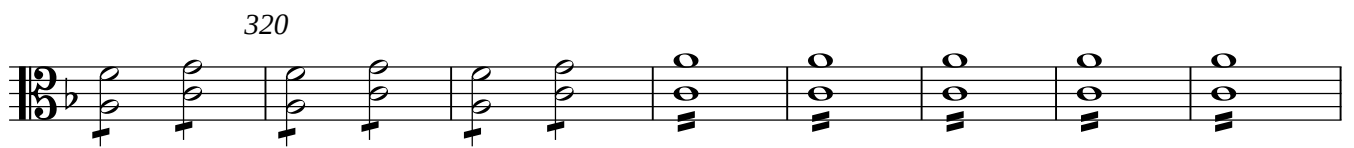
*arco***più mosso q = 120***unis.*

280

*ff***animato (q = 132)**

290





Violoncello

La belle Hélène

Ouverture

Jacques Offenbach

1819 - 1880

Allegro $q = 112$

First section of the score (measures 1-50) in 2/4 time, key of D major. The tempo is Allegro with a quarter note equal to 112 beats. The score begins with a forte (f) dynamic. Measures 1-10 show a rhythmic pattern of eighth and sixteenth notes. Measure 10 has a piano (p) dynamic marking. Measures 11-20 continue the rhythmic pattern. Measure 20 has a piano (p) dynamic marking. Measures 21-30 show a more melodic line with eighth notes. Measure 30 has a piano (p) dynamic marking. Measures 31-40 show a melodic line with eighth notes. Measure 40 has a piano (p) dynamic marking. Measures 41-50 show a melodic line with eighth notes. Measure 50 has a piano (p) dynamic marking.

Allegro non troppo (h. = 60)

Second section of the score (measures 51-70) in 6/4 time, key of D major. The tempo is Allegro non troppo with a half note equal to 60 beats. The score begins with a piano (p) dynamic. Measures 51-60 show a melodic line with half notes. Measure 60 has a piano (p) dynamic marking. Measures 61-70 show a melodic line with half notes. Measure 70 has a piano (p) dynamic marking. The score includes a first ending (1.) and a second ending (2.) starting at measure 67. The first ending leads to the second ending. The second ending has a forte (f) dynamic marking. The score ends with a piano (p) dynamic marking.

Musical score for a piece in E major (three sharps). The score is written for a bass line and a treble line.

First System (Bass Line):

- Measures 1-4: Bass line with eighth notes and quarter notes. Dynamics: *p* (piano) to *f* (forte).
- Measure 5: *80* (tempo marking).
- Measure 6: *rit.* (ritardando).

Second System (Bass Line):

- Measures 7-10: Bass line with eighth notes and quarter notes.
- Measure 11: *a tempo* (tempo marking).
- Measure 12: *2* (time signature change to 2/4).
- Measure 13: *p* (piano).
- Measure 14: *90* (tempo marking).
- Measure 15: *senza Sord.* (senza sordina).

Third System (Bass Line):

- Measures 16-20: Bass line with quarter notes and eighth notes. Dynamics: *p* (piano).
- Measure 21: *100* (tempo marking).
- Measure 22: *h. = 80* (tempo marking).
- Measure 23: *f* (forte).

Fourth System (Bass Line):

- Measures 24-28: Bass line with quarter notes and eighth notes. Dynamics: *f* (forte).
- Measure 29: *110* (tempo marking).

Fifth System (Bass Line):

- Measures 30-34: Bass line with quarter notes and eighth notes. Dynamics: *f* (forte).
- Measure 35: *120* (tempo marking).

Sixth System (Treble Line):

- Measures 36-40: Treble line with quarter notes and eighth notes. Dynamics: *f* (forte).
- Measure 41: *130* (tempo marking).

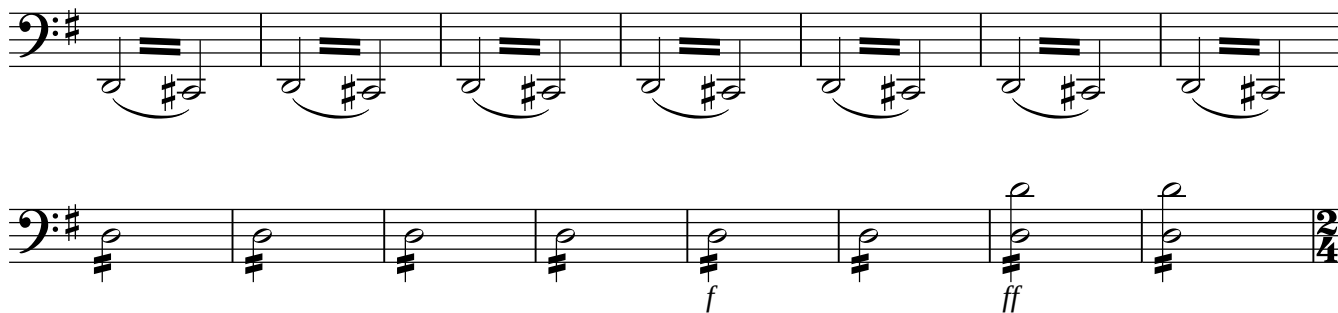
Seventh System (Treble Line):

- Measures 42-46: Treble line with quarter notes and eighth notes. Dynamics: *f* (forte).
- Measure 47: *Allegro (q = 126)* (tempo marking).
- Measure 48: *130* (tempo marking).

Eighth System (Bass Line):

- Measures 49-53: Bass line with quarter notes and eighth notes. Dynamics: *p* (piano).
- Measure 54: *130* (tempo marking).

140



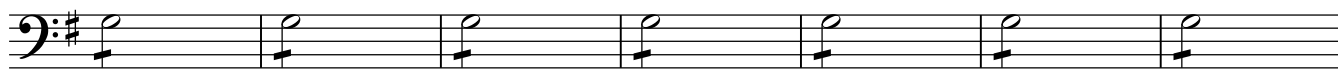
1 Allegro q = 112

01 a Introduction

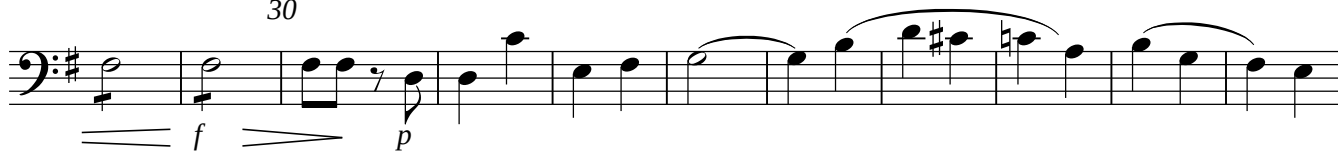
10



20

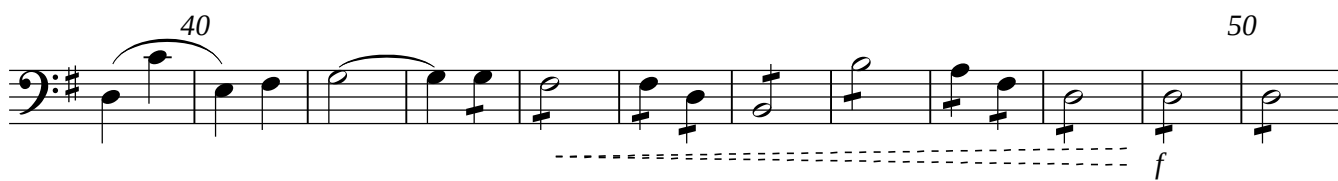


30



40

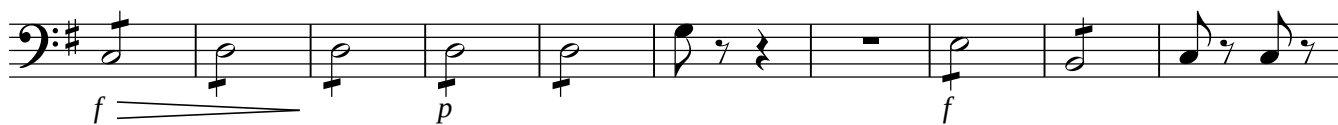
50



60



70



Violoncello

80

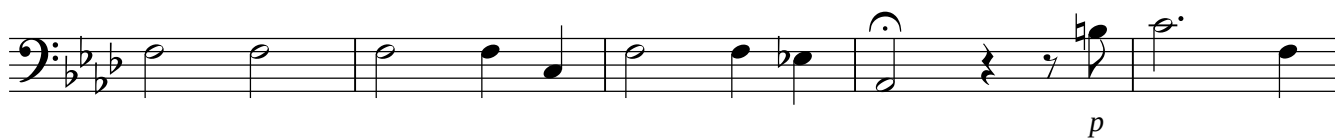
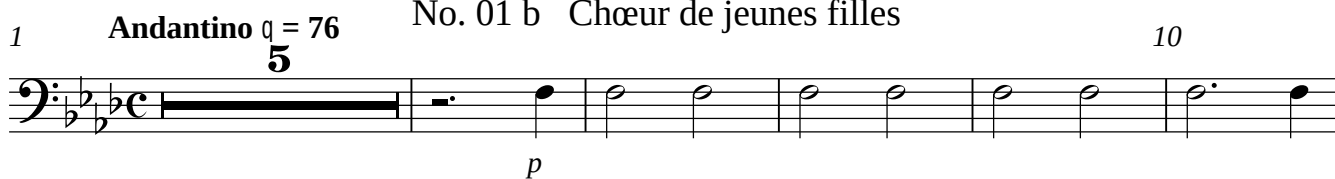
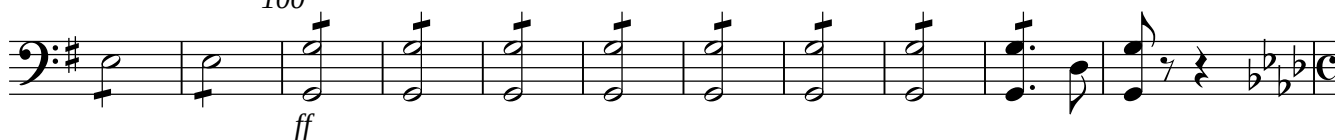


90



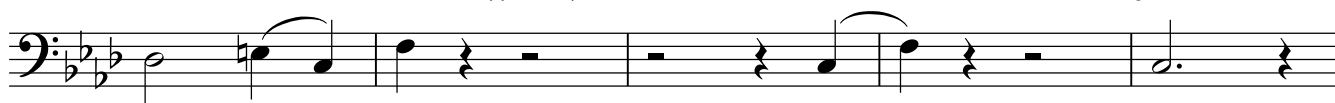
rit. . . . a tempo

100



Animato ($q = 92$)

20



$h = 66$

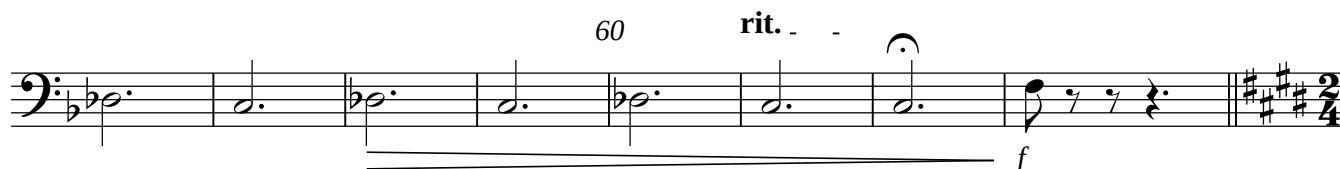
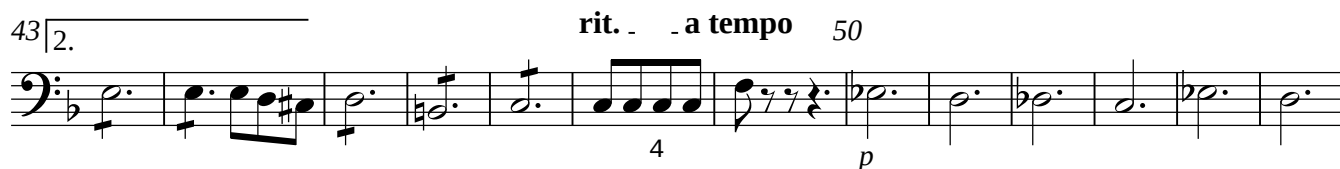


30



No. 02 a Couplets d'Hélène

1 Allegro q. = 84



1 Allegretto q = 112

1 Allegretto q = 112 No. 03 a Couplets d'Oreste

1 **Allegretto** q = 112

Nº. 05 a Couplets d'Oreste

f

meno mosso 10

p

20

mf

rall. 30 **a tempo**

p

f p *f p* *f p*

40

f p *f p* *f p* *f p*

50

f p *f p* *f p*

f

60

No. 03 b Au revoir Calchas!

1 Allegretto $q = 112$

2

10

20

f p *f p* *f p* *f p* *f*

Detailed description: This is the musical score for 'No. 03 b Au revoir Calchas!'. It is in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 112 beats. The score consists of three staves. The first staff starts with a measure rest, followed by eighth notes, and then chords marked with 'f' and 'p'. The second staff continues with eighth notes and a 'f' dynamic. The third staff ends with a half note and a repeat sign.

No. 04 Mélodrame
La colombe

1 Andante moderato $q = 63$

3 *pizz.* **3**

10

p *rit.*

Detailed description: This is the musical score for 'No. 04 Mélodrame La colombe'. It is in bass clef with a key signature of one sharp (F#) and a common time signature. The tempo is marked 'Andante moderato' with a quarter note equal to 63 beats. The score consists of two staves. The first staff begins with a measure rest, followed by a triplet of eighth notes marked 'pizz.' and another triplet. The second staff continues with eighth notes and ends with a 'rit.' (ritardando) marking.

No. 05 Mélodrame
Lecture de la lettre

Andante moderato ($q = 72$)

1 *pizz.*

10 *arco*

pizz. *rit.*

Detailed description: This is the musical score for 'No. 05 Mélodrame Lecture de la lettre'. It is in bass clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The tempo is marked 'Andante moderato' with a quarter note equal to 72 beats. The score consists of three staves. The first staff starts with a measure rest, followed by eighth notes marked 'pizz.' and a 'p' dynamic. The second staff continues with eighth notes and includes an 'arco' marking at measure 10. The third staff ends with a 'rit.' (ritardando) marking.

Violoncello

8

No. 06 a Le jugement de Pàris

1 **Allegretto** q. = 58
arco



10



20



rit. - - - - - a tempo



rit. - - - - -



30 - - - a tempo

rit. - - - - -



- - a tempo

40



50

rit. - - - - -



a tempo



mf

60

**animato**

70

rall. - - - - -

80

**a tempo, più lento****pizz.**

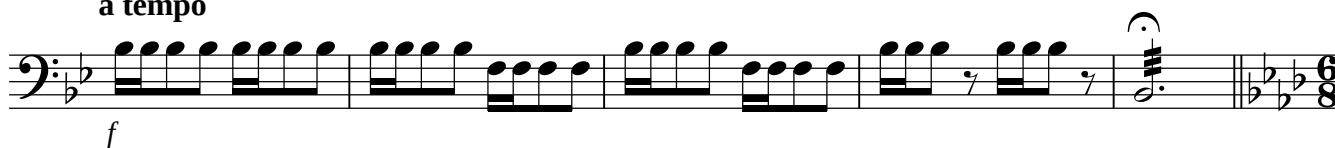
90

rit. - - - - -

arco

animato*mf*

100

rit. - - - - -*fz***a tempo***f*

6/8

Violoncello

10

1 **Allegretto e.** = 104
pizz.

No. 06 b Mélodram

p 10 *arco* *rit.*

Moderato (q = 108)

No. 6 c Mélodrame

pp 3 3 3 3

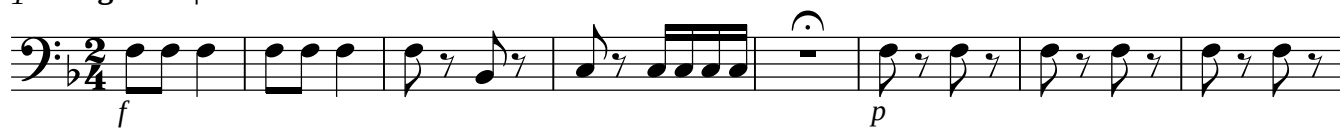
No. 7 a Chœur

1 **Allegro marziale** (q = 108)
4

f 10 20 30 *più mosso* *ff*

No. 07 b Couplets des Rois

1 Allegretto q = 112



10



20



30



40



50



60





70



80



90



100



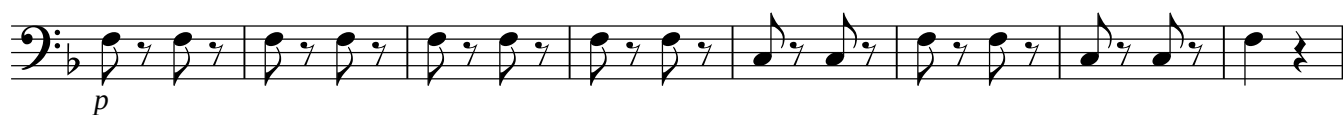
110



120



130



140



Violoncello

Violoncello

13

150



160



1 Allegro marziale (q = 108) No. 7 c Chœur



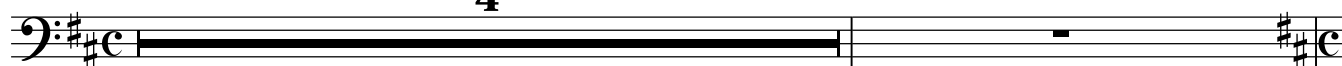
più mosso

10

No. 7 d Fanfare
répétez 2x (sans quatuor)

1 Allegro (q = 116)

4



1 **Allegro** (q = 116)

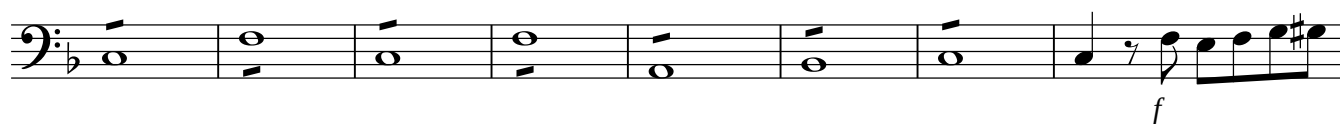
No. 7 e Fanfare

1 **Allegro** (q = 126)

No. 8 Final I



10



20

**Andantino** (q = 63)

30



Allegro moderato (q = 104)

rit. a tempo

40

2

The bass line is written on a single staff in bass clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half rest. The melody then consists of eighth notes: G2 (marked with a 'p' for piano), A2, B2, C3, D3, E3, F#3, and G3. The notes are grouped in pairs of two eighth notes.

50

rit. _ _

[illegible]

60

The musical score for the bass line of 'The Rose Tree' is written on a single staff with a bass clef and a key signature of two sharps (F# and C#). The tempo is marked '60'. The piece begins with a forte (f) dynamic. The melody starts with a quarter rest, followed by a quarter note G2, an eighth note F#2, and a quarter note E2. This is followed by a quarter note D2, a quarter note C#2, and a quarter note B1. The piece then continues with a quarter note A1, a quarter note G1, and a quarter note F#1. The final measure of the piece is a quarter note E1, marked with a forte (f) dynamic and a fermata.

rall.

Allegro (q = 112)

70

80

[illegible]

The first staff of the exercise is written in bass clef. It begins with a whole rest. This is followed by a triplet of eighth notes, indicated by a bracket and the number '3' below the notes. The notes are G2, F2, and E2. The staff continues with a whole rest, followed by a half note G2, and then a half note F2.

90

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of eighth and quarter notes, with a final triplet of eighth notes.

meno mosso ($\text{q} = 90$)

pizz.

A musical score for the bass line of 'The Sound of Silence'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure contains a half note G2. The second measure contains a half note F2, with a bracketed 'p' (piano) marking below it. The third measure contains a half note E2. The fourth measure contains a half note D2. The notes are connected by a slur, indicating a descending scale.

Violoncello

Moderato (q = 72)

100

arco

p



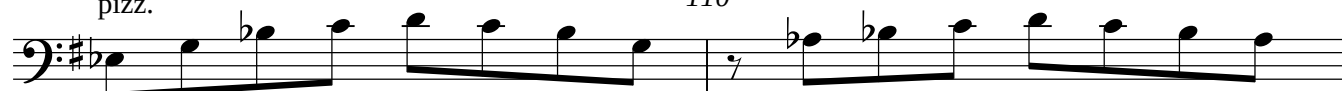
animato (q = 120)

rit. . .



pizz.

110



arco



120



f

130



f

mf

p

Moderato (h. = 72)



140



p

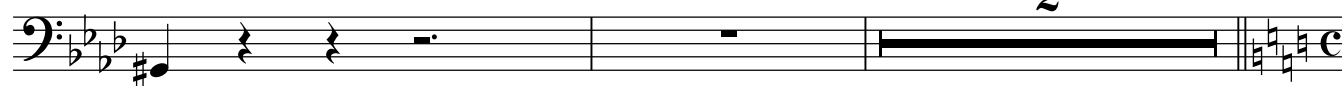
150

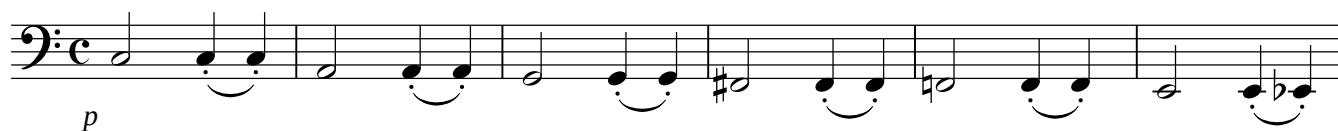


160

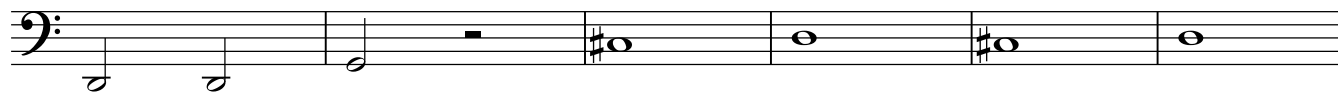
rit.

2

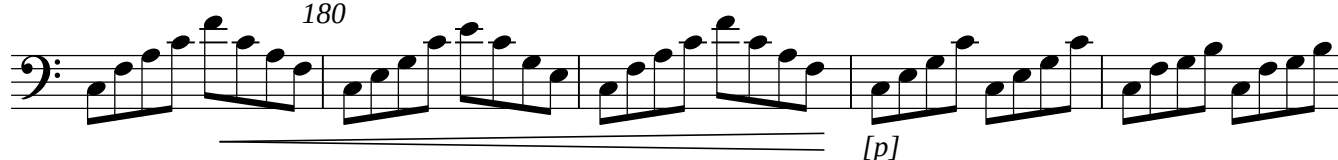


Andante (q = 80)

170

**pizz. più mosso** (q = 92)

180

190 **Allegro** (q = 112)

rit.

Violoncello

a tempo

pizz. 200

p 210

220

230

(q = 116) 240

f

pizz. 2

250

f *p*

260

unis. 270

f

arco

più mosso $q = 120$

unis.

280

**animato** ($q = 132$)

290



300

**Vivo** ($q = 142$)

310

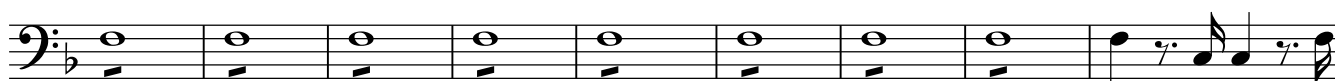
4



320



330



Ouverture

V.S.

musical score for Contrabass, measures 78-130. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). It includes various musical notations such as notes, rests, and dynamic markings.

Measures 78-80: *p* (piano) to *f* (forte) crescendo. Measure 80 ends with *rit.* (ritardando).

Measures 81-82: *pizz.* (pizzicato) and *a tempo*. Measure 82 has a *p* (piano) dynamic.

Measures 83-84: *arco* (arco). Measure 84 has a *p* (piano) dynamic.

Measures 85-86: *h. = 80* (half note = 80). Measure 86 has a *f* (forte) dynamic.

Measures 87-88: *110* and *120* markings. Measure 88 has a *10* marking.

Measures 89-90: *Allegro (q = 126)*. Measure 90 has a *p* (piano) dynamic.

Measures 91-92: *130* marking.

140

1 **Allegro** q = 112

01 a Introduction

10



20



30

40



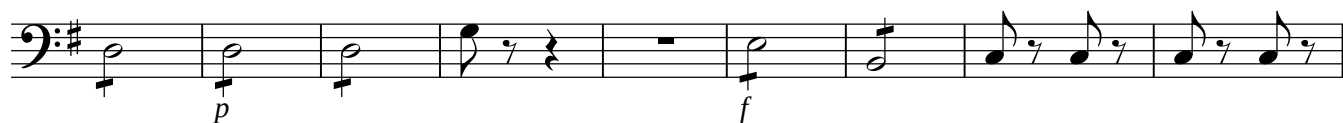
50



60



70



Kontrabass

4

Kontrabass

80



90



rit. . . . 100 a tempo



No. 01 b Chœur de jeunes filles

1 Andantino q = 76

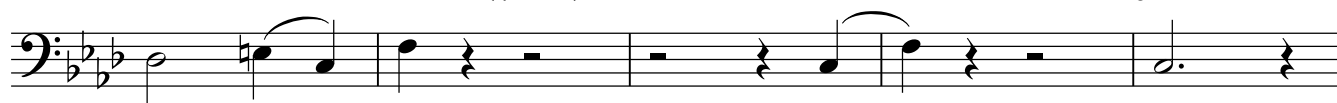
5

10



Animato (q = 92)

20



h = 66

4

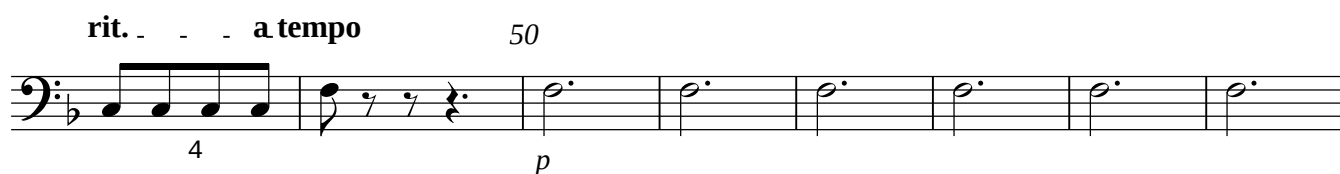
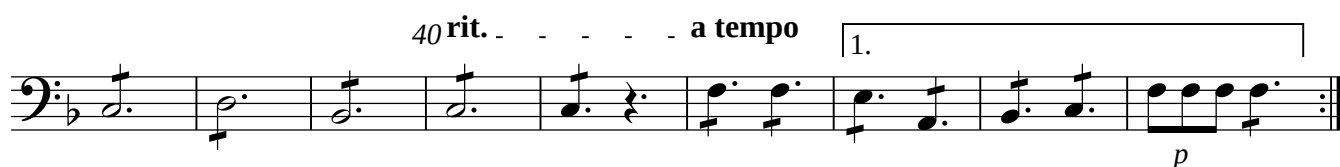


30



No. 02 a Couplets d'Hélène

1 Allegro q. = 84



1 Allegretto $q = 112$

No. 02 b Melodram

10 pizz.

20

24

Key signature: three sharps (F#, C#, G#). Time signature: 2/4. The piece begins with a piano (*p*) dynamic. It features a series of eighth and sixteenth notes, with a pizzicato (*pizz.*) section starting at measure 10. The piece concludes with a repeat sign and a key signature change to two sharps (F#, C#) at measure 24.

1 Allegretto $q = 112$

No. 03 a Couplets d'Oreste

f

meno mosso 10

p

20

mf

p

rall. 30 *a tempo*

pizz. *arco*

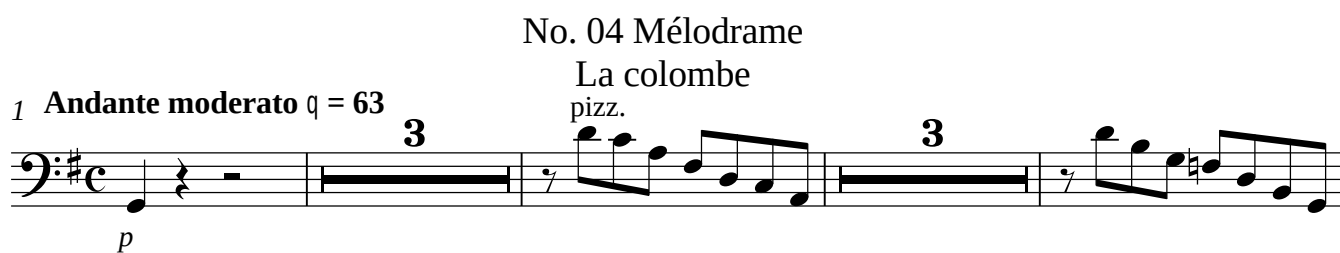
f p *f p* *f p* *f p*

pizz. *[arco]* 40

f p *f p* *f p* *f p*

50

Key signature: three sharps (F#, C#, G#). Time signature: 2/4. The piece starts with a forte (*f*) dynamic. At measure 10, the tempo changes to *meno mosso* and the dynamic to piano (*p*). At measure 20, the dynamic is mezzo-forte (*mf*). At measure 30, the tempo changes to *rall.* (rallentando). At measure 40, the tempo returns to *a tempo*. The piece includes sections of pizzicato (*pizz.*) and arco (bowed) playing. Dynamics range from piano (*p*) to forte (*f*). The piece ends with a repeat sign and a key signature change to two sharps (F#, C#) at measure 50.



Andante moderato (q. = 72)

No. 05 Mélodrame

Lecture de la lettre

1 *pizz.* *p* *10 arco* *rit.* *pizz.*

Allegretto q. = 58

No. 06 a Le jugement de Pàris

1 *arco* *10* *20* *rit.* *a tempo* *rit.* *30* *a tempo* *rit.* *40* *a tempo*



50

rit. - - - - -



a tempo

*mf*

60



animato

70

rall. - - - - -



80



a tempo, più lento

pizz.



90

rit. - - - - - arco animato

*mf*

100

rit. - - - - -

*fz*

a tempo

*f*

Allegretto e. = 104 No. 06 b Mélodram

1 pizz.

p 10 arco rit. . . .

Moderato (q = 108) No. 6 c Mélodrame

pp 3 3 3 3

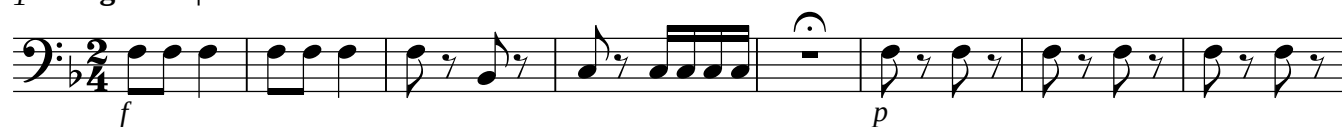
Allegro marziale (q = 108) No. 7 a Chœur

1 4

10 *f* 3 20 3 30 *ff* *più mosso* 30 *attacca*

1 Allegretto q = 112

No. 07 b Couplets des Rois



10



20



30



40



50



60





150



160



attacca

1

Allegro marziale (q = 108)

No. 7 c Chœur

**più mosso**

10

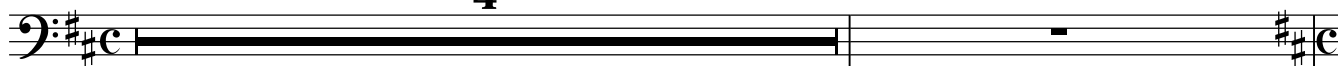


No. 7 d Fanfare
répétez 2x (sans quatuor)

1

Allegro (q = 116)

4



No. 7 e Fanfare

1 Allegro (q = 116)

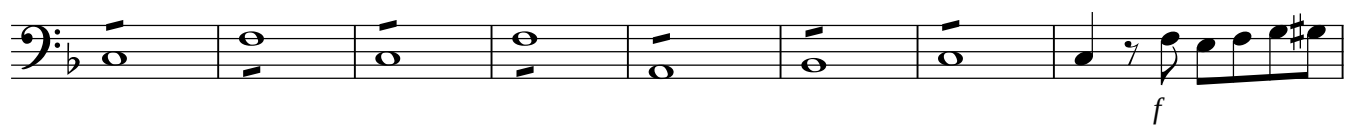


1 Allegro (q = 126)

No. 8 Final I



10



20



Andantino (q = 63)

30



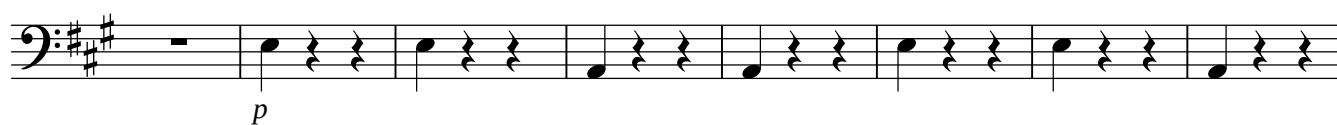
40

Allegro moderato (q = 104)

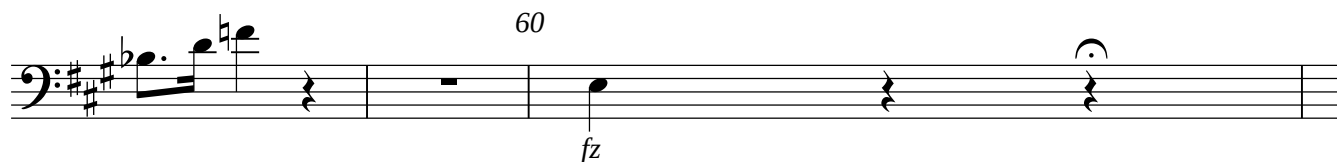
2



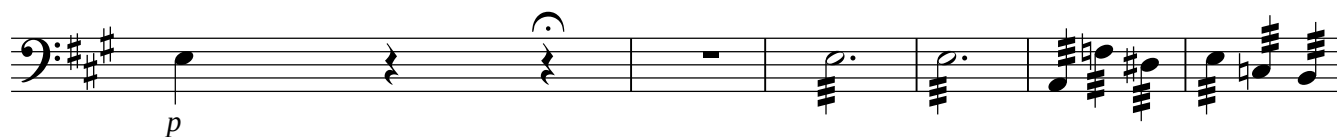
rit. a tempo



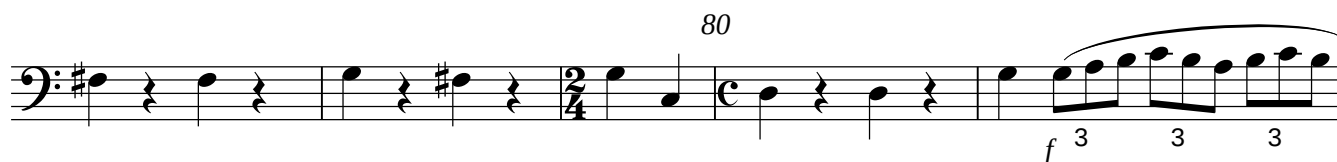
rit. - -



rall. - - - - -



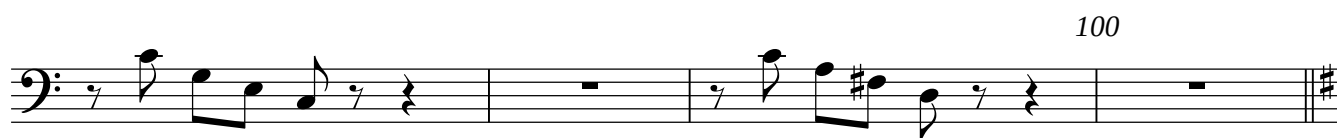
Allegro (q = 112)



90



meno mosso (q = 90)



Moderato (q = 72)

arco

animato (q = 120)

rit. _ _ _

pizz.

arco

120

130

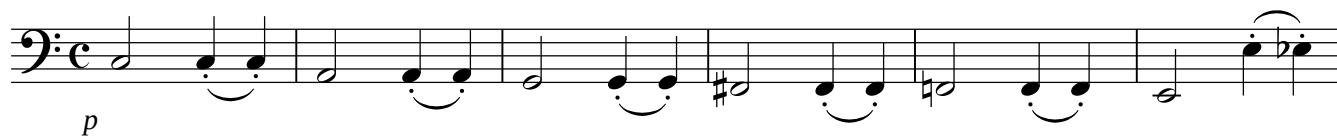
Moderato (h_i = 72)

140

150

160 **rit. -**
2

[illegible]

Andante (q = 80)

170

**più mosso** (q = 92)

180



[p]

190 **Allegro** (q = 112)

2



f

rit.

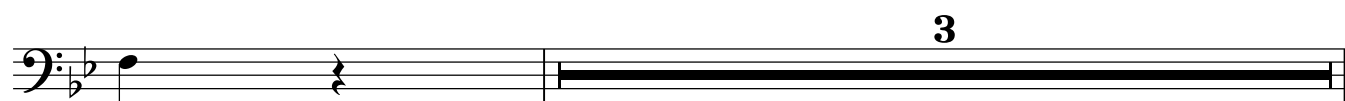
Kontrabass

a tempo



(q = 116)

240



pizz.

250



260



270



arco

più mosso q = 120

280

**animato** (q = 132)

290



300

**Vivo** (q = 142)

310

4



320



330

