

Carton Saint-Saëns

10591



LA

FIANCÉE DU TIMBALIER

BALLADE

de VICTOR HUGO

Musique de

C. SAINT-SAËNS

OP. 82.

Partition Chant et Piano. Pr.net. 2^f50

Piano à 2 mains par l'Auteur. Pr.net. 3^f.

Piano à 4 mains par A. BENFELD. Pr.net. 4^f.

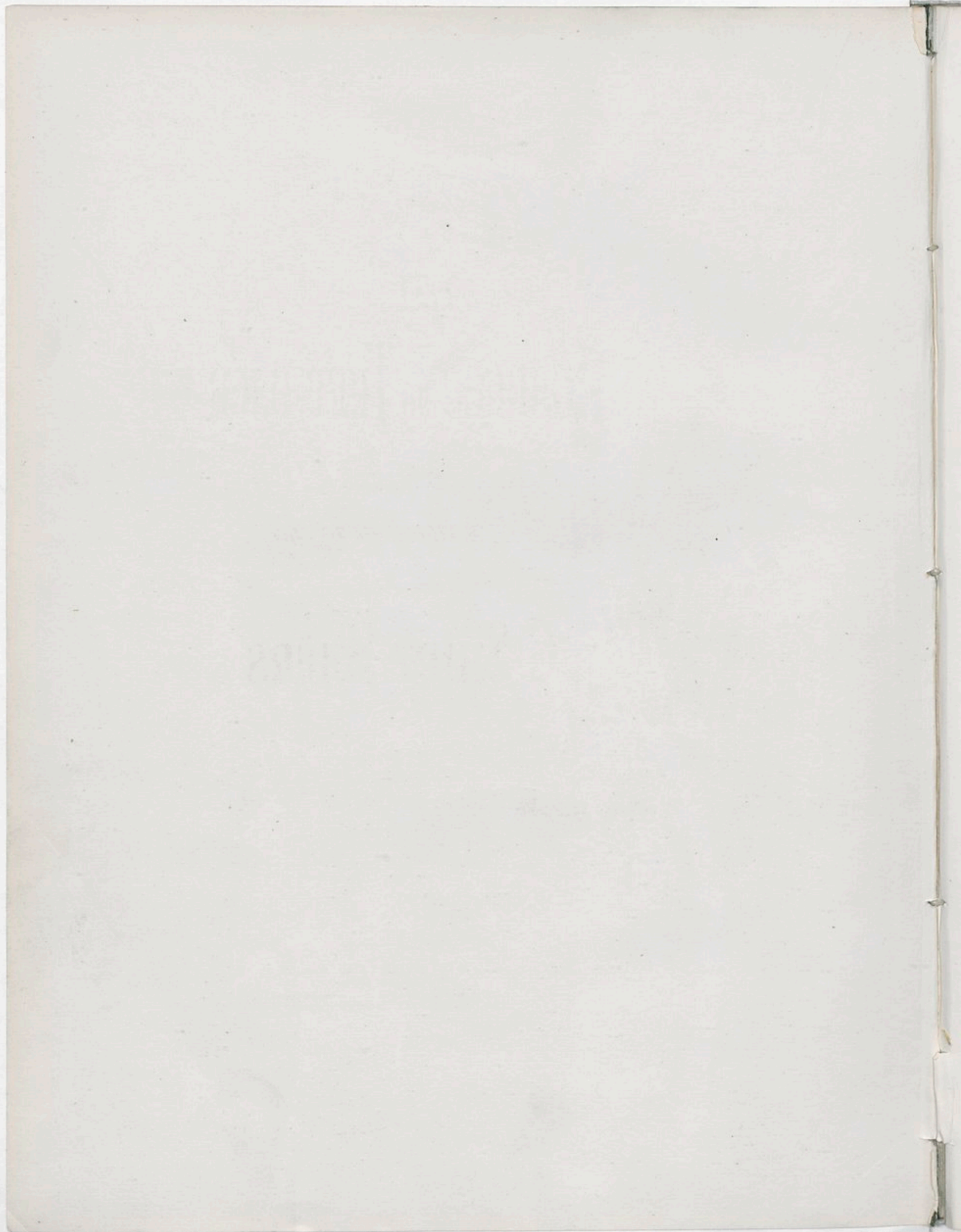
Partition d'Orchestre.
net. 10^f

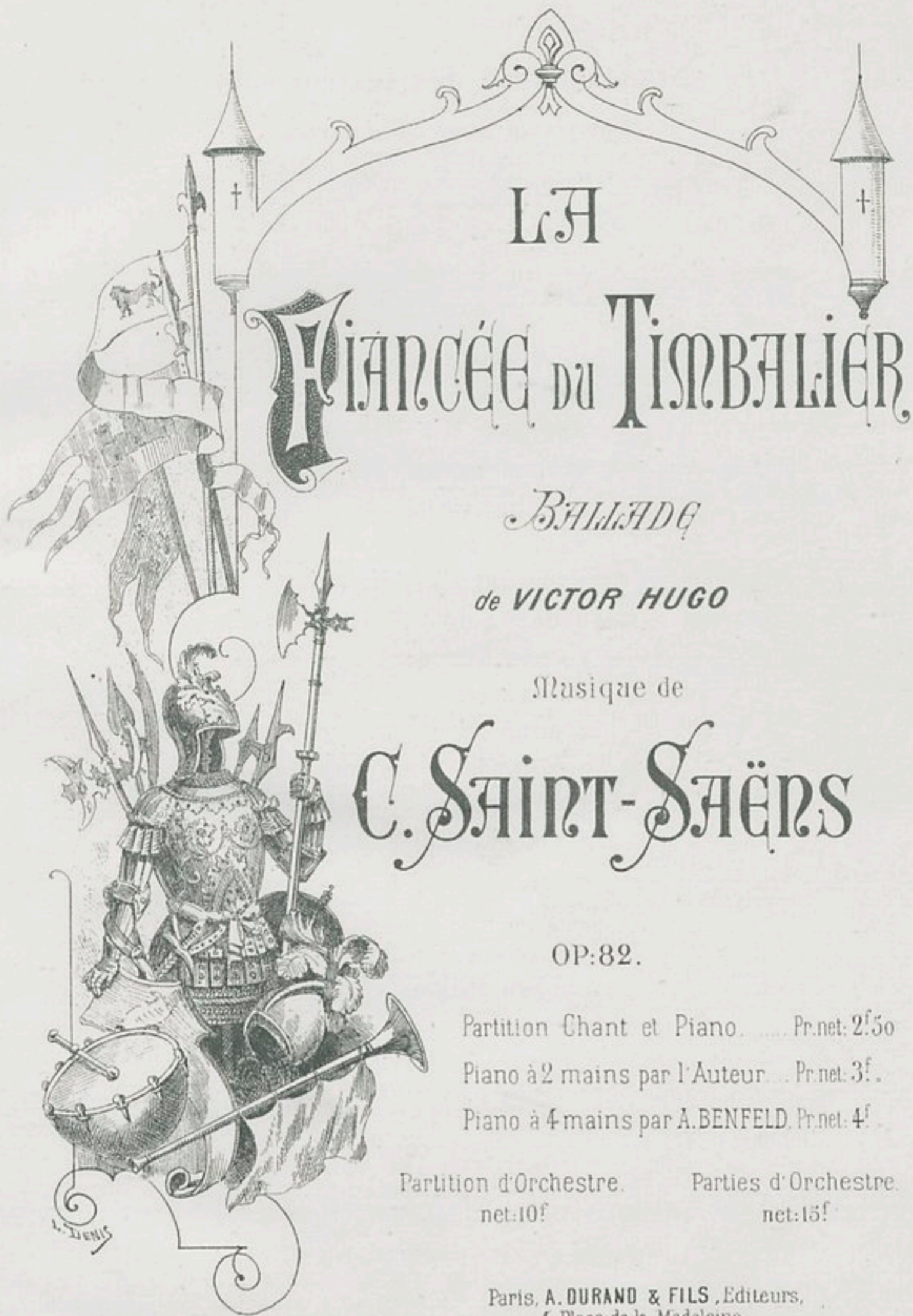
Parties d'Orchestre
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D-13.820

Nomenclature des Instruments

employés au cours de ce morceau

1^{ers} VIOLONS

2^{ds} VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

PETITE FLÛTE

2 GRANDES FLÛTES

2 HAUTBOIS

2 CLARINETTES

2 BASSONS

4 CORS

2 CORNETS À PISTONS

2 TROMPETTES

3 TROMBONES

TUBA

TIMBALES

TRIANGLE

GROSSE CAISSE et CYMBALES

HARPES

N.B. — La copie des parties d'orchestre de cette œuvre est interdite et serait poursuivie comme contrefaçon.

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D. & F. 4724

LA FIANCÉE DU TIMBALIER

Ballade de
VICTOR HUGO

Musique de
C. SAINT-SAËNS
Op. 82

All^o non troppo ♩ = 126

Timbales MI^b-SI^b

Violons

Altos

Violoncelles

Contrebasses

G^{des} Fl.

Cl.

Timb.

pizz.

pp

pp

pp



G^{des} Fl.
Cl.
Boas
Timb.
Velles et C.B.

This system contains the first five staves of the score. From top to bottom: G^{des} Fl. (Grand Flute), Cl. (Clarinet), Boas (Bassoon), Timb. (Timpani), and Velles et C.B. (Violins and Celli/Bass). The woodwinds and timpani have melodic lines with trills and slurs. The strings play a rhythmic accompaniment.

G^{des} Fl.
H^b
Cl.
Boas
Timb.
Velles et C.B.

This system contains the next five staves. From top to bottom: G^{des} Fl., H^b (Bassoon), Cl., Boas, Timb., and Velles et C.B. The woodwinds continue their melodic lines. The strings play a rhythmic accompaniment with some triplets and a 'pizz.' (pizzicato) marking.

1

sempre pp
sempre pp
sempre pp
CHANT
Velles et C.B. arco
sempre pp

Mon-sei-gneur le duc de Bre-ta-gne A, pour les combats meur-tri-

This system contains the final five staves. From top to bottom: two string staves (Violins and Celli/Bass), CHANT (Vocal line), Velles et C.B. arco (Violins and Celli/Bass), and another string staff. The vocal line enters with the lyrics 'Mon-sei-gneur le duc de Bre-ta-gne A, pour les combats meur-tri-'. The strings play a rhythmic accompaniment.

Gdes Fl.
Cl.
Corns en MI b

ers, Con-vo-qué de Nante à Mor-ta - - gne, Dans la plaine et sur la mon-ta - - gne, L'ar-
velles et C.B.

Hb
Cl.
Bous
Corns
Timb.

riè-re ban - de ses guerriers. Ce sont des barons dont les ar - mes Ornent des forts ceints d'un fos-
velles et C.B.

Hb
Cl.
Bous
Corns
Timb.

sé; Des preux vieillis dans les a-lar - mes, Des écu-yers, des hommes d'ar - mes; L'un d'entre
velles et C.B. *dol.*

Rit.

2 A tempo

Musical score for measures 1-5. Instruments and parts include:
 - Gdes Fl. (pp)
 - Hb. (pp)
 - Cl. (pp)
 - Bons en MI b (pp)
 - Cors en FA (pp)
 - Timb. (p)
 - Three strings (pizz.) with *Rit.* and *A tempo arco* markings.
 - Voice: *Rit.* and *A tempo arco*. Lyrics: "eux est mon fiancé. Il est parti pour l'Aqui."

Musical score for measures 6-10. Instruments and parts include:
 - Cors en MI b 2^o (pp)
 - Timb. (pp)
 - Voice: Lyrics: "velles et C.B. On le prend pour un capitaine, Rien qu'à voir sa"

H^b 1^o pp

Cl 4^o pp

1^{er} et 2^e Cors p

Timb. *sempre pp*

mi - ne hautai - ne, Et son pourpoint d'or écla - tant! Depuis ce jour, l'effroi m'a - gi - te. Jai

Velles et C.B. arco pp

G^{des} Fl. 1^o pp

H^b pp

Cl. pp

Bons 1^o pp

1^{er} et 2^e Cors pp

Timb. pp

dit, joignant son sort au mien: Ma pa - tron - ne, Sain - te Bri - git - te,

Velles et C.B. pp

Gdes Fl. *pp* *Rit.* **3** *A tempo* *1^o*

H^b *pp*

Cl. *pp*

Bous *pp*

1^{er} et 2^e Cors *pp*

Timb.

Rit. *A tempo*

pour que jamais il ne le quit - te, Surveil - lez son an - ge gar - dien!

Rit. *A tempo*

pizz.

C. B.

Gdes Fl. *pp*

H^b 2^o *pp*

Cl. 1^o *pp*

Cl. 2^o *pp*

Bous *pp*

Cors en FA *pp*

pp

pp

pp

dol.

J'ai dit à notre ab - bé: messi - re, Pri - ez bien pour tous nos soldats! Et,

Div. *pp*

pp

pp

Gdes Fl. 2^o

H^b 1^o

Cl. 1^o

Bous

3^e et 4^e Cors

Rit.

Rit.

Rit.

comme on sait qu'il le dé-si-re, J'ai brû-lé trois cier-ges de ci-re Sur la châs-se de Saint Gil- Unis.

4 Plus lent ♩ = 92

H^b 1^o

p *espress.*

dim.

-das. A No-tre-Da-me de Lo-ret-te J'ai pro-mis, dans mon noir cha-

pizz.

G^{des} Fl.

H^b 1^o *pp*

Rit. *pp*

pp

grin, D'at.ta.cher sur ma gor.ge - ret - te, Fer.mée à la vue in.dis - cré - te, Les co.quil.les du pé - le -

arco *pp*

5 Poco adagio ♩ = 63

G^{des} Fl. *p*

BOIS 1^o *p*

p

p

p

p

molto espress.

rin. Il n'a pu, — par d'a - moureux ga - ges, Absent, consoler mes fo - yers; Pour por.ter les ten - dres mes -

pizz. *p*

Tempo 1^o (All^o moderato)

Orchestration for the first system including parts for Flutes, Clarinet, Bassoon, Horns, and strings. The vocal line is also present.

Flutes: *G^{des} Fl.*

Clarinet: *Cl.*

Bassoon: *BASS.*

Horns: *Cors en FA*

Vocal line lyrics: *- sa - ges, La vassa.le n'a point de pages, Le vassal n'a pas d'écuyers.*

Musical markings include *pp*, *1^o*, *dim.*, *cresc.*, and *pizz.*

Continuation of the orchestral and vocal parts for the second system.

Flutes: *G^{des} Fl.*

Clarinet: *Cl.*

Bassoon: *BASS.*

Horns: *1^{er} et 2^e Cors*, *3^e et 4^e Cors*

Trombones: *Tromp. en MI b*

Timpani: *Timb.*

Vocal line lyrics: *Il doit aujour.d'hui - de la guer - re Revenir a - vec mon.seigneur; Ce n'est plus*

Musical markings include *pp*, *p*, and *(pizz.)*

Cl.

1^{er} et 2^e Cors

3^e et 4^e Cors

Timb.

un amant vulgai-re; Je lève un front baissé nague-re, Et mon or-gueil est du bon-heur! Le

velles et C.B.

Gdes Fl.

Hb

Cl.

Bons

1^{er} et 2^e Cors

Tromp.

Tromb. 30

Timb.

duc triomphant nous rap. por - te Son dra-peau dans les camps frois-sé; Venez tous sous la vieille

velles

C.B.

arco

P¹ Fl.

G⁴ Fl.

H^b

Cl.

B^{ous}

Cors

Tromp.

Corn. en Si^b

Tromb.

Timb.

pizz.

arco

ff

f

f

f

f

f

f

por - - te Voir pas ser la brillante es - cor - - te, Et le prince et mon fi.an - cé.l.

P¹e Fl.
 G¹e Fl.
 H^b
 Cl.
 Bons.
 Cors.
 Corn.
 3^e Tromb.
 Timb.

p
1^o
p
p
p
p
f
p
p
p
p
p
p
p
pizz.
p

Venez voir — pour ce jour de fête Soncheval capa.
 Div.

P¹^e Fl.

G²^{es} Fl.

H^b

Cl.

B^{ous}

1^{er} et 2^e Cors

Tromb.

Div.

Unis

pizz.

- raçonné, Quisoussonpoids hennit, s'ar-rê-te, Et marche en secouant la tê-te, De plumes rou-ges couron-

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. It consists of 13 staves. The woodwind section includes Flute 1 (P¹^e Fl.), Flute 2 (G²^{es} Fl.), Clarinet (Cl.), and Bassoon (B^{ous}). The brass section includes Horns (1^{er} et 2^e Cors), Trumpets (Tromb.), and Trombones (1^o, 2^o, 3^o). The string section includes Violins (Div.), Violas (Unis), and Cellos/Double Basses (Unis). The vocal part has lyrics in French. Dynamics include *p*, *pp*, and *pizz.* (pizzicato). The score is in 3/4 time and B-flat major.

1^{re} G^{de} Fl. *p*

2^e G^{de} Fl. *p*

1^{er} H^b *p*

2^e H^b *p*

Cl.

Bons

1^{er} et 2^e Cors

Tromb.

Timb. *pp*

Triangle *pp*

Harpe *p*

7

arco

- nél Mes sœurs, à vous pa-rer si len - tes, Ve-nez

The musical score is arranged in a standard orchestral format. It includes staves for:

- Gdes Fl. (Flutes)
- H^b (Horn in B-flat)
- Cl. (Clarinet)
- Bons (Bassoons)
- Cors (Trumpets)
- 3^e Tromb. et Tuba (Third Trumpet and Tuba)
- Timb. (Timpani)
- Triangle
- Piano (Grand Staff)

The score features various musical notations such as *tr* (trills), *cresc.* (crescendo), and *p* (piano). The vocal line at the bottom includes the lyrics: voir près de mon vainqueur Ces tim-ba-les é-tin-ce-lan-tes Qui, sous sa main toujours trem-

The musical score on page 16 consists of several staves. At the top, there are four vocal staves with lyrics: "blan - tes, Son - nent et font bon.dir le cœur! Ve -". The vocal lines are accompanied by a piano (p) and a cello/bass line. The piano part features intricate textures with triplets and trills. The cello/bass line provides a steady accompaniment. Dynamic markings include *cresc.*, *dim.*, and *p*. The score is written in a key signature of three flats and a common time signature.

6^{des} Fl.

H^b

Bons

3^e et 4^e Cors

3^e Tromb. et Tuba

Timb.

Triangle

nez sur-tout le voir lui mé - me Sous le man - teau que j'ai bro - ds. Qu'il se-ra

Div. arco *espress.*

sf *cresc.*

6^{des} Fl.

H^b

Cl.

Bons

3^e et 4^e Cors

beau! C'est lui que j'ai - me! Il por - te comme un di - a - de - me Son

Unis

cresc. *f*

arco

1^{re} Fl.

G^{des} Fl.

H^b

Cl.

B^{ons}

Cors

Cornets

Harpe

cas - que de crins i non - dé!

f *dim.* *à 2* *tr.* *3* *1^o*

Detailed description: This page of a musical score, numbered 18, features a complex orchestral arrangement. The top section includes staves for woodwinds (1st Flute, G^{des} Flute, Horn in B-flat, Clarinet) and brass (Trumpets, Horns). The middle section contains staves for the Harp and strings. The bottom section features a vocal line with the lyrics "cas - que de crins i non - dé!". The score is marked with various dynamics such as *f* (forte) and *dim.* (diminuendo), and includes performance instructions like *à 2* (second ending), *tr.* (trill), and *3* (triplets). The key signature has two flats, and the time signature is 3/4.

1^{re} Fl.

G^{des} Fl.

H^b

Cl.

Bons

Cors

Corn.

Div.

p

dim.

8 G^{des} Fl.

H^b

Bons

Unis

pp

ppp

sotto voce

L'Egypti - en - ne sacri - lè - ge, M'atti - rant derrièrè un pi - lier, M'a dit hi - er (Dieu nous pro.

ppp

G^{des} Fl. 1^o

H^b 1^o *p*

Cl. 1^o

B^{ons} *ppp*

3^e et 4^e Cors *ppp*

- tè - gel) Qu'à la fan - fa - re du cor - tè - ge Il manque - rait un timba - lier.

pizz.

G^{des} Fl. 1^o *p*

H^b

B^{ons}

ppp sempre

ppp sempre

ppp sempre

Mais j'ai tant pri - é, que j'es - pè - re! Quoi - que, me mon - trant de la main

arco ppp sempre N. B.

Rit.

Un sépul-cré, son noir repai-re, La vieille aux re-gards de vi-pè-re M'ait dit: je t'attends là de-

N. B. N. B. Div.

A tempo

G. Fl. 1^o pp

Cl. 1^o pp

1^{er} et 2^e Cors p

Timb. pp

- main!

Unis

Div. pp

22 **9** Poco più all^o

Timb. *tr*

Vo - lons! plus de noi - res pen - sé - es! Ce sont les tambours que j'en - tends.

p *pizz.*

Cl. ^{1^o} ³

Timb. *tr*

Voi - ci les dames en - tas - sé - es, Les ten - tes de pour - pre dres - sé - es, Les

10 ^{1^o}

Cl. ^{1^o}

Bons

Timb. *tr*

fleurs et les drapeaux flot - tants! Sur deux rangs le cor - tège on -

(sempre pizz.)

Cl.

B^{ons}

3^e et 4^e Cors

4^o

p

- doi e: D'a - bord, les piquiers aux pas lourds; Puis, sous l'é.tendard qu'on dé.

Detailed description: This system contains the first four measures of the score. The woodwinds (Clarinets, Bassoons, and Horns) play a rhythmic pattern of eighth and sixteenth notes. The strings play a steady eighth-note accompaniment. The vocal line enters in the second measure with the lyrics 'doi e: D'a - bord, les piquiers aux pas lourds;'. The music is in a minor key with a common time signature.

Cl.

B^{ons}

3^e et 4^e Cors

Tromp. en Fa

1^o

p

- ploi e, Les ba - rons en ro - be de soi - e, A - vec leurs mortiers de ve.

arco

Detailed description: This system contains the next four measures of the score. The woodwinds continue their rhythmic pattern. The strings maintain their accompaniment. The vocal line continues with the lyrics '- ploi e, Les ba - rons en ro - be de soi - e, A - vec leurs mortiers de ve.'. The music concludes with a 'arco' marking at the bottom right.

1^{re} Fl.
 2^{de} Fl.
 H^b
 Tromp.
 Triangle

lours Voi - ci les cha - su - bles des

Detailed description: This system contains the first four measures of the score. The woodwinds (Flutes and Clarinet) and brass (Trumpets) are mostly silent. The strings play a rhythmic accompaniment. The triangle plays a pattern of eighth notes. The vocal line begins with the word 'lours' and continues with 'Voi - ci les cha - su - bles des'. Dynamics include *pp* and *p*.

1^{re} Fl.
 2^{de} Fl.
 H^b
 Cl.
 Bons
 Tromp.
 Triangle

pré - tres, Les hé - rauts sur leur blanc cour - sier. Tous, en souve - nir des ancé - tres,

Detailed description: This system contains the next four measures. The woodwinds and brass are more active, with the Clarinet and Trumpets playing melodic lines. The strings continue their accompaniment. The vocal line continues with 'pré - tres, Les hé - rauts sur leur blanc cour - sier. Tous, en souve - nir des ancé - tres,'. Dynamics include *pp* and *p*.

1^{re} Fl.

6^{des} Fl.

H^b

Cl.

Bous

3^e et 4^e Cors

Tromb. et Tuba

Triangle

Harpé

Div. *pp*

Div. *pp*

Div. *pp*

Portent l'é-cus-son de leurs maî - tres, Peint sur leur cor-se-let d'a - cier. Admi.



1^{re} Fl.

G^{des} Fl.

H^b

Cl.

Bous 1^o

1^{er} et 2^e Tromb.

Triangle

Harpe

rez l'armu - re per - sa - ne Des Templi - ers, craints de l'en - fer; Et, sous la longue pertui.

pizz.

Detailed description of the musical score: The score is for a full orchestra and voice. It consists of 14 staves. The top five staves are for woodwinds: 1st Flute (1^{re} Fl.), 2nd Flute (G^{des} Fl.), Horn (H^b), Clarinet (Cl.), and Bassoon (Bous 1^o). The next two staves are for brass: 1st and 2nd Trombones (1^{er} et 2^e Tromb.). The Triangle is on the next staff. The Harp (Harpe) is on the next staff. The next three staves are for strings, with the first staff being the Violin I part. The vocal line is on the next staff, with French lyrics: "rez l'armu - re per - sa - ne Des Templi - ers, craints de l'en - fer; Et, sous la longue pertui." The bottom two staves are for the Cello/Double Bass and Bassoon/Contrabass. The score includes various musical notations such as dynamics (p), articulation (accents), and phrasing slurs.

1^{re} Fl.
 2^e Fl.
 H^b
 Cl.
 Bous
 Tromp. en Mi b
 Timb.
 Triangle
 Harpe
 - sa - ne, Les archers venus de Lausan - ne, Vê-tus de buffle, ar-més de fer.

Musical score for page 27, featuring woodwinds, brass, percussion, and strings with vocal lyrics. The score includes parts for 1st and 2nd Flutes, Horn in B-flat, Clarinet, Bassoon, Trumpet in B-flat, Timpani, Triangle, Harp, and strings. The lyrics are: "sa - ne, Les archers venus de Lausan - ne, Vê-tus de buffle, ar-més de fer."

11

H^b *p*

Cl. *1^o* *p*

Bous *p*

Cors *p*

Tromp. *p*

Timb. *tr*

G^{sc} C. (sans Cymb.) *pp*

p *espress.*

p *espress.*

(avec une émotion croissante)

Le duc n'est pas loin: ses ban - niè - res Flot - tent par - mi les che - va - liers;

p *3*

p *3*

Varco *p* *3*

G^{les} Fl. *p*

H^b

Cl.

Bous

Timb. *tr*

G^{sc} C.

3

3

Vlles et C. B.

Quel - ques en - seignes prison - niè - res, Hon - teu - ses, passent les der - niè - res...

G^{des} Fl.

H^b

Cl.

Bass

Cors

Tromp.

Cornets

Tromb. et Tuba

Timb. *tr*

G^{sse} C.

Mes sœurs!

cresc.

p cresc.

f

3^o

4^o

5^o

6^o

7^o

8^o

pt^e Fl. Suivez **12**

G^{des} Fl. *ff* 8 à 2

H^b *ff* à 2

Cl. *ff* à 2

B^{ous} *ff*

Cors *ff*

Tromp. *ff* 1^o

Cornets *ff* à 2 à 2

Tromb. et Tuba *ff*

Timb. *ff* *tr*

Triangle *ff* *f* *tr*

Cymb. et G^{re} C. *ff*

Suivez **12**

ad lib.
voici les Timbaliers!

This page contains a complex musical score with 17 staves. The top five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), each with a treble clef. The next three staves are for woodwinds (Flutes, Clarinets, and Bassoons), each with a treble clef. The following three staves are for woodwinds (Saxophones, Clarinets, and Bassoons), each with a bass clef. The next two staves are for percussion (Snare and Tom-toms), with a bass clef. The final two staves are for piano and celeste, with a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. A section of the score is marked with a dashed line and the number '8'. Performance instructions include 'sf' (sforzando) and 'Cymb. seule' (cymbal solo). The page number '31' is located in the top right corner.

This page of a musical score features a complex arrangement of instruments. The top section consists of five staves of piano accompaniment, with the first four staves containing dense, rhythmic patterns of eighth and sixteenth notes. The fifth staff in this section is a bass line with a more sparse, harmonic accompaniment. Below these are two staves of vocal melody, with lyrics written underneath. The percussion section includes a cymbal part with specific instructions: "Cymb. et G^{ss} G.", "Cymb. seule", and "Cymb. et G^{ss} G.". The bottom section contains five staves of piano accompaniment, marked with a forte (*ff*) dynamic. The score is written in a key signature of two flats and a 2/4 time signature. Various musical notations such as accents, slurs, and dynamic markings are used throughout.

The musical score is arranged in a system of 18 staves. The top six staves (1-6) are for the first violin, second violin, first viola, second viola, first violoncello, and second violoncello. The next six staves (7-12) are for the first flute, second flute, first oboe, second oboe, first clarinet, and second clarinet. The bottom six staves (13-18) are for the first bassoon, second bassoon, first horn, second horn, first trumpet, and second trumpet. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Dynamics include *dim.*, *p*, *pp*, and *pizz.*. Performance instructions include *tr.* (trills) and *G^{ss}C. seule* (G major, C major, solo). The score is written in a key signature of two flats and a common time signature.

Gdes Fl.
Cl.
Timb. *sempre più p*
sempre più p
sempre più p
p sempre più p arco
p arco *p sempre più p*

Poco meno all^o
Poco meno all^o
N.B.

Elle dit, et sa vue er-ran-te Plonge, hé-las! dans les rangs pressés; Puis!

Gdes Fl.
Cl.
Bous
1^o
pp sf

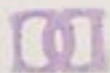
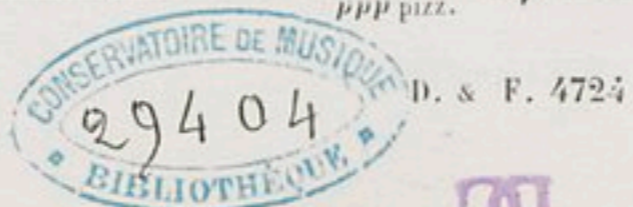
dans la foule in-dif-fé-ren-te, Elle tom-ba, froide et mou-ran-te....

pp N.B. sf

Bous
Timb.
pizz.
ppp pizz.
ppp pizz.
ppp pizz.
ppp pizz.
ppp pizz.

ad lib. (Parlé)
Les Tim-ba-liers é-taient pas-sés.

N.B. Faire sentir le quart de ton.
L. Parent, Gr.



43252145

