

HENRY VIII

Opéra en 4 Actes

Poème de

Léonce DÉTROYAT & Armand SILVESTRE

Musique de

CAMILLE SAINT-SAËNS

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A Monsieur Vaucorbeil

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HENRY VIII

Opéra en 4 Actes et 5 Tableaux

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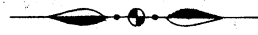
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D. S. & C^{ie} 3174



HENRY VIII

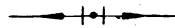


PERSONNAGES	RÔLES	INTERPRÈTES
HENRY VIII, roi d'Angleterre.....	<i>Baryton</i>	MM. LASSALLE.
DON GOMEZ DE FÉRIA, ambassadeur d'Espagne.....	<i>Ténor</i>	DEREIMS.
LE CARDINAL CAMPEGGIO, légat du pape.....	<i>Basse</i>	BOUDOURESQUE.
LE COMTE DE SURREY.....	<i>Ténor</i>	SAPIN.
LE DUC DE NORFOLK.....	<i>Basse</i>	LORBAIN.
CRANMER, archevêque de Cantorbéry.....	<i>Basse</i>	GASPARD.
CATHERINE D'ARAGON.....	<i>Soprano</i>	MM ^{es} KRAUSS.
ANNE DE BOLEYN.....	<i>Mezzo-Soprano</i>	RICHARD.

COBYPHÉES

LADY CLARENCE, dame d'honneur de Catherine.....	<i>Soprano</i>		GARTER, roi d'armes.....	<i>Ténor</i>
QUATRE SEIGNEURS.....	{ 2 <i>Ténors</i> 2 <i>Basses</i>		UN HUISSIER DE LA COUR.....	<i>Basse</i>
			UN OFFICIER.....	<i>Ténor</i>

Seigneurs, Juges, Membres du Parlement, Officiers et Soldats, Pages, Dames d'honneur,
Hommes et Femmes du peuple, etc.



AU 2^e ACTE. — BALLET-DIVERTISSEMENT

(Une fête populaire Ecossaise dans le parc de Richmond)



Nomenclature des instruments employés dans l'Opéra

1 ^{ers} VIOLONS	4 CORNS
2 ^{ds} VIOLONS	3 TROMPETTES
ALTOS	2 CORNETS A PISTONS
VIOLONCELLES	3 TROMBONES
CONTREBASSES	1 BASSE TUBA
3 FLÛTES	2 HARPES
2 HOUTBOIS	3 TIMBALES
1 COR ANGLAIS	1 GROSSE CAISSE
2 CLARINETTES	1 CYMBALES
1 CLARINETTE BASSE EN SI b	1 TRIANGLE
1 CLARINETTE CONTREBASSE EN MI b (<i>ad lib</i>)	1 TAMBOUR DE BASQUE
2 BASSONS	1 TAMTAM
1 CONTREBASSON	

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HENRY VIII

OPÉRA EN 4 ACTES

C. SAINT-SAËNS

PRÉLUDE

Maestoso (♩=108)

1^{re} et 2^e Flûtes

3^e Flûte

2 Hautbois

1 Cor Anglais

2 Clarinettes en sib

1 Clarinette Basse en sib

2 Bassons

1 Contrebasson

2 Cors en sib grave
(Ordinaires)

2 Cors en FA
(Chromatiques)

1^{re} et 2^e Trompettes en FA

3^e Trompette en FA

1^{re} et 2^e Trombones

3^e Trombone et Tuba

3 Timbales

Harpes

Maestoso (♩=108)

Violons

Altos

Violoncelles

Contrebasses

The musical score is written for a full orchestra. It begins with a tempo marking of 'Maestoso' and a metronome marking of 108 quarter notes per minute. The score is in common time (C) and the key signature has one flat (B-flat). The instruments listed on the left are: 1st and 2nd Flutes, 3rd Flute, 2 Oboes, 1 English Horn, 2 Clarinets in B-flat, 1 Bass Clarinet in B-flat, 2 Bassoons, 1 Contrabassoon, 2 Horns in B-flat (Ordinary), 2 Horns in F (Chromatic), 1st and 2nd Trumpets in F, 3rd Trumpet in F, 1st and 2nd Trombones, 3rd Trombone and Tuba, 3 Timpani, Harps, Violins, Altos, Violoncelles, and Contrabasses. The score shows the first few measures of the prelude, with various dynamic markings such as 'p' (piano), 'p dolce', and 'arpeggiando'. There are also some performance instructions like 'à 2' and 'p dolce'.

A musical score for piano, consisting of 18 staves. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The first five staves are for the right hand, and the next five are for the left hand. The bottom four staves are for a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *p* (piano) is used throughout. There are also markings for *à 2* (second ending) and *1^o* (first ending). A large blacked-out section is present in the sixth staff of the left hand. The score concludes with a double bar line and repeat dots.

This musical score consists of 15 staves. The top five staves are for the piano accompaniment, featuring chords and melodic lines with dynamic markings such as *p*. The sixth staff is for the vocal line, including lyrics and melodic notation. The bottom five staves are for the piano accompaniment, starting with the instruction *arpeggiando* and *p*, followed by a section marked *dolce* and *p*. The score is written in a key with one flat and a common time signature.

cresc. *f* *à 2*

cresc. *f*

cresc. *f*

cresc. *f* *à 2*

cresc. *f*

cresc. *cresc.* *cresc.*

p *à 2* *cresc.*

p *cresc.*

mf *mf* *cresc.*

mf *cresc.*

cresc.

The musical score consists of 15 staves, likely representing different string parts. The notation includes various rhythmic values, slurs, and dynamic markings. Key performance instructions include:

- sempre cresc.* (always crescendo) appearing on multiple staves.
- ff* (fortissimo) markings.
- f* (forte) markings.
- p* (piano) marking.
- molto cresc.* (much crescendo).
- tr.* (trill) marking.
- à 2* (second ending) markings.
- A section marked **B** starting in the middle of the page.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music features complex textures with many overlapping lines and dynamic contrasts.

The musical score is arranged in 15 staves. The first 13 staves are mostly empty, with some initial notes and dynamics like 'p' and 'dim.' in the first few measures. The 14th and 15th staves contain more active musical notation, including notes, rests, and dynamic markings. The piece concludes with a double bar line.

Poco più animato (♩ = 104)

(♩ = ♩)

2^o *p* *dim.* *1^o* *p*

(♩ = ♩) Poco più animato (♩ = 104)

dim. *dim.* *p* *dim.*

ACTE I

Une salle du Palais avec deux grandes fenêtres donnant sur la place publique.

SCÈNE I

All.^o moderato (♩ = ♩)

1^{re} et 2^e Flûtes

3^e Flûte

2 Hautbois

1 Cors Anglais

2 Clarinettes en si b

1 Clarinette Basse en si b

2 Bassons

2 Cors en si b grave (ordinaires)

2 Cors en FA (chromatiques)

1^{re} et 2^e Trombones

3^e Trombone

Timbales

All.^o moderato (♩ = ♩)

Violons

Altos

DON GOMEZ

NORFOLK

Violoncelles

Contrebasses

p

pp

p

Trop heu_reux, Don Gomez, de vous revoir i_

Musical score for vocal and piano parts. The vocal line (N.) is in bass clef with lyrics: *-ci! Nous y re-par-le - rons de nos beaux jours de Fran-ce,*. The piano accompaniment includes a treble clef staff with a *Div.* marking and a bass clef staff. The key signature has two flats and the time signature is 3/4.

Musical score for woodwinds and vocal parts. The woodwind section includes:

- Cl. A *à 2* (pp)
- Cl. B. (pp)
- Bons (pp)
- Cors (pp)

The vocal line (N.) has lyrics: *De la cour de Fran-çois où vous é - tiez aus - si. De vo-tre sou-ve - nir,*. The section is marked with *A* and *1^o*. The key signature has two flats and the time signature is 3/4.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is organized into systems of staves. The piano accompaniment includes a right-hand part with chords and melodic lines, and a left-hand part with bass notes and chords. The voice part is written in a single staff with lyrics in French. The lyrics are: "Mon cher Norfolk, merci! Celle à qui j'avais dit ma secrète espé-". The score includes dynamic markings such as *p* (piano) and first/second endings (1^o and 2^o). The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. The score is written in a standard musical notation style with a treble clef for the voice and piano right hand, and a bass clef for the piano left hand.

B Récit

H^b 1^o

Cl.

Cl. B.

Bous

Cors en Sib

2^o

B Récit

ad lib.

D.G. ran_ce Com_me compa_tri_ote, in_tercé_dant pour moi, La Rei_ne Ca_theri_ne obtint de vo_tre

Cor Ang.

Cl.

Bous

Cors en Sib

pizz.

pizz.

pizz.

D.G. Roi Qu'Ambassadeur d'Espagne en An_gle_ter_re A sa cour je fusse accep_té.

NORFOLK

pizz.

C a Tempo

C *p* a Tempo

Nul mieux que

Cor Ang.

Cl.

Bous

Cors en SI \flat

Changer en MI \flat

arco

pp

pp

pp

pp

AG.

R.

A vous, Norfolk Je n'en fais pas mys - tè - re, Pour

vous ne l'a - vait mé - ri - té.

arco

pp

H \flat

Cor Ang.

Cl.

Bous

Cors en FA

à 2

Div.

pp

pp

pp

pp

pp

rien dans mon dé - sir l'ambi - ti - on n'entrait Et de mon cœur, plus doux est - le se -

arco

pp

Cl.

Cl. B.

E

E

D.G.

-ser On la prend pour une immortel - le! Si je vous di - sais ses appas, Ses

pizz.

Cl.

Bous

D.G.

char - mes, sa grâ - ce ingénu - e, Vous l'au - riez bientôt recon - nu - e Bien que je ne la nomme

cresc.

arco

p

p.

The musical score consists of 14 staves. The top 10 staves are for instruments, with dynamics *p*, *pp*, and *pp* indicated. The 11th staff is the vocal line, marked *dim.* and *D.G.* (Da Capo). The lyrics are in French and English. The 12th staff is the bass line, marked *pizz.*. The 13th and 14th staves are for instruments, marked *pizz.*.

pas, Bien que je ne la nom - me pas!
NORFOLK

C'est donc du ciel qu'elle est ve - nu - e

The musical score is arranged in a system of 15 staves. The top four staves are for the piano accompaniment, with dynamic markings *sf* and *p* and a hairpin crescendo. The fifth staff is for the vocal line (D.G.), with lyrics 'La beau - té que je sers est blon - de,'. The sixth staff is for the vocal line (N.), with lyrics 'Cel - le dont vous sui - vez les pas!'. The bottom five staves are for the piano accompaniment, with dynamic markings *sf* and *p* and the instruction *arco*. A key signature change to F major is indicated at the top of the page. A '2' is written above the fifth staff, and 'arco' is written above the sixth staff.

segue a Tempo

The musical score consists of several staves. The vocal line (D.G.) is in the lower half of the page. The piano accompaniment is in the upper half. The score is divided into two sections by the word 'segue'. The first section is marked 'a Tempo' and the second section is marked 'poco rit.'. The piano accompaniment includes markings for '1^o' and 'p'.

poco rit.

D.G. Ses cheveux sont plus clairs Que l'or vivant des blés! Et ses

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent first violin line with dynamics *p* and *p²*, and a second violin line with *p²*. The vocal line has lyrics: "yeux dans les cœurs troublés Versent u ne langueur profon - de; Le long du che - min de ses pas Les". The piano accompaniment includes markings for *arco* and *pizz.* (pizzicato).

1º

1º

p

p

Unis.

Unis.

D.G.

cel - le Qui, comme u - ne é tin - cel - le Dans tous les coeurs al - lumant le dé -

arco

1^o
p

1^o
p

p

Div.

D. G.

_sir, Fut à la cour de Blois, la Reine du plai - sir! Elle

NORFOLK

An - ne de Bo - leyn?

pizz.

pizz.

2^e et 3^e Flûtes

p

f

p

f

p

p

f

p

pizz.

pizz.

p

D.G.

J'en suis certain vrai - ment! Te - nez! la Reine en garde u ne preuve fi -

N.

- mez?

pizz.

K

arco *pp*

arco *pp*

Div. *pp*

pp

D. G. -dè-le. Une let-tre d'Elle. De ce bil-let charmant la ten-dresse nous fit Ca-the-

N. Une preuve?

pizz.

pizz. Poco più lento

pizz. arco *pp*

pizz. arco *pp* Div. *pp*

pizz. arco *pp*

D. G. -ri-ne clé-mente De quoi? Quest-ce

N. Je suis ra-vi! Mais que ce la dé-men-te Certains bruits...

pizz. arco

Cl. *p*

Bous *p*

L Récit

D. G. done?

N. On contait à la cour, Que le Roi, mal gué-ri de son ancien amour Pour la sœur

Récit ad lib.

Cors en MIb

Ma Tempo (All^o non troppo)

Musical score for the first system. It includes parts for Cors en MIb (top), D.G. (middle), and N. (bottom). The vocal lines have lyrics: "d'Anne aujourd'hui trépassé - e", "Voulait s'en faire aimer", and "La chose est insen - sé - e! De Margue". Instrumental parts include pizzicato and arco markings.

Musical score for the second system. It includes parts for 1^{re} Fl., 2^e et 3^e Fl., H^b, Cf., Trompes, Cors en MIb, and N. The vocal lines continue with lyrics: "ri - te de lais - sé - e, Le sou - ve - nir sau - ra la pro - té - ger De ce dan - ger!". Instrumental parts include various dynamics and articulations like *p*, *arco*, and *Unis.*

N

à 2

p

p

p

p

N

D.G.

N

pizz.

Il n'est de tout ce_

_ d'hui no_tre maître et sei_gneur! De la Rei_ne la veut nommer dame d'hon_neur!

The musical score consists of 15 staves. The top staves (1-10) are for piano accompaniment, including a grand staff (treble and bass clefs) and a harpsichord part. The bottom staves (11-15) are for the vocal line, with lyrics in French. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'cresc.', 'p', 'fp', and 'arco'. The lyrics are: 'la rien que mon cœur re - dou - te' and 'Oui! je suis sûr de son a - mour. Toute ma'.

0

The musical score consists of multiple staves. The vocal line (D.G.) includes the following lyrics:

foi re_pose en el_le.
 NORFOLK. *mf*
 Le ciel vous garde son a_mour, Et puissiez vous trouver en el_le, Avec la cons.

The piano accompaniment includes various dynamics such as *fp* (fortissimo piano) and *p* (piano), and features second endings marked with *2º*. The score is written in a key signature of two flats and a common time signature.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system includes a vocal line and piano accompaniment. The second system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "C'est u - ne ten - dresse éter - nel - le Qui nous en - chaîne sans re - tance éter - nel - le L'ob - jet d'un bon - heur, d'un bon - heur sans re -". The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and a separate bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

P a tempo

The musical score consists of several staves. The upper staves are for instruments, with dynamic markings *p* and *cresc. molto* repeated across several staves. A marking *sf* appears in the lower instrumental staves. A section marked *à 2* is indicated. The lower staves are for vocal parts, labeled D.G. and N. The lyrics are:

D.G. - tour. Ah! je suis sur de son amour! Le ciel me garde son a - mour!

N. - tour. Le ciel vous gar_de son amour! Le ciel vous garde son a - mour!

Additional markings include *cresc.*, *pizz.*, *sf*, *ad lib.*, and *arco*.

R (♩. = 69)

Violin I: *f*, *sf*, *p*

Violin II: *f*, *sf*, *p*

Viola: *f*, *sf*, *p*

Cello: *f*, *sf*, *p*

Double Bass: *f*, *sf*, *p*

Voice: *pp*

Lyrics: Si vous connaissiez notre

arco

2°
pp

pp

2°
pp

1°

sotto voce.

Roi Peut-être auriez-vous plus d'ef_froi! Pour Hen_ry huit il n'est chose sa

pizz.
pp

Musical score for page 36, featuring multiple staves with vocal lines and instrumental accompaniment. The score includes dynamic markings such as *p*, *pp*, and *Div.* The lyrics are:

N. *cré_e l'a-mi-tié, l'a-mour, les ser-ments, Tout est li*

arco

1^{re} Fl.

Allegro (♩=69)

1^{re} Fl. *pp*

H^o *pp*

B^{ous} *pp*

Timb.

N. *pp*

preu_ve, Buckin - gham é - tait son fa - vo - ri! Ain - si qu'un traître on le juge à cette

Allegro (♩=69)

H^o *p*

Cor Ang. *p*

B^{ous} *p*

Tromb. *pp*

N. *p*

heu_re Et que je meu_re Si ce soir mê_me il n'a pé_ri!

pizz.

SCÈNE II

Allegro molto (♩=76)

- 2 Hautbois
- 1 Cor Anglais
- 1 Clarinette en si b
- 1 Clarinette Alto en FA
- 1 Clarinette Basse en si b
- 2 Bassons
- 1 Contrebasson
- 2 Cors en UT
(Ordinaires)
- 2 Cors en FA
(Chromatiques)
- 1 Trompette en FA
- 3 Trombones
- Timbales
- Violons
- Altos
- NORFOLK
- 1^{er} SEIGNEUR
- 2^e SEIGNEUR
- 3^e SEIGNEUR
- 4^e SEIGNEUR
- 1^{ers} et 2^{es} TÉNORS
- 1^{ers} et 2^{es} BASSES
- Violoncelles
- Contrebasses

2^o
p

tc

p sempre

Allegro molto (♩=76)

(Bruits sur la place)

p

SEIGNEURS

D. S. & Co 3174

2^o *p*

tr.

arco
p

N.
Mais, c'est du tribu - nal que la fou - le s'em - pres_se!

A

2º

(Entrée des seigneurs)

Lanou.

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) with piano accompaniment. Below this are several empty staves for other instruments. The vocal parts are arranged in a choir format with the following labels on the left:

- 1^{er} SEIGNEUR
- 2^e SEIGNEUR
- 3^e SEIGNEUR
- 4^e SEIGNEUR
- Ténors
- Basses

The lyrics for the vocal parts are:

1^{er} SEIGNEUR: _vel _ le, messieurs? Buckingham? Quel châti_ ment?

2^e SEIGNEUR: Condam né! La

3^e SEIGNEUR: Condam né! La

4^e SEIGNEUR: Condam né! La

Ténors: Condam né! La

Basses: Condam né! La

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

B

The musical score consists of 15 staves. The top 10 staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass clef staves. The bottom 5 staves are for vocal parts, labeled 1st S., 2nd S., 3rd S., 4th S., and N. The lyrics are in French. The score is divided into two sections by a double bar line. The first section contains the lyrics 'L'a - vais - je devi - né!' and 'mort!'. The second section contains the lyrics 'Pau - vre Buckin - gham que dans sa dé - tresse' and 'mort!'. The tempo/mood marking 'p *espressivo*' is located at the beginning of the second section. The key signature has two flats (B-flat and E-flat).

L'a - vais - je devi - né!

mort!

mort!

mort!

mort!

mort!

mort!

p Pau - vre Buckin - gham que dans sa dé - tresse

p Pau - vre Buckin - gham que dans sa dé - tresse

p Pau - vre Buckin - gham que dans sa dé - tresse

p Pau - vre Buckin - gham que dans sa dé - tresse

p Pau - vre Buckin - gham que dans sa dé - tresse

p *espressivo*

Violins I and II parts with lyrics: Nul de nous ne peut secourir De ton royal ami, la menteuse tendresse

Viola part with lyrics: Nul de nous ne peut secourir De ton royal ami, la menteuse tendresse

Violoncelles and Contrabasses part with lyrics: Nul de nous ne peut secourir De ton royal ami, la menteuse tendresse

Woodwinds part with lyrics: Nul de nous ne peut secourir De ton royal ami, la menteuse tendresse

Rehearsal mark: *sempre P*

Woodwinds part: Flute I, Flute II, Bassoon, Horn in E-flat

Rehearsal mark: **C**

Violins I and II parts with lyrics: Sans éclair de pitié te laissera mourir! C'est tout à

Viola part with lyrics: Sans éclair de pitié te laissera mourir!

Violoncelles and Contrabasses part with lyrics: Sans éclair de pitié te laissera mourir!

Woodwinds part with lyrics: Sans éclair de pitié te laissera mourir!

Rehearsal mark: **C**

Section: *à 2*

The image shows a page of a musical score, page 45. It features a vocal line and a piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal line includes the following lyrics: "l'heu - re qu'on l'em - mè - ne Et l'écha - faud déjà l'at - tend!" and "Pour - faire une chose inhu - mai - ne Le". The piano accompaniment includes a "pizz." (pizzicato) marking. The score is arranged in a system of staves, with the vocal line on the left and the piano accompaniment on the right.

The musical score consists of multiple staves. The top section features instrumental parts with dynamics like *p* and *pp*, and includes a first ending bracket. The vocal parts are labeled 1^{er} S., 2^{es} S., 3^{es} S., and 4^{es} S. The lyrics are: "Nous pou_vons de cet_te fe_nê_tre, Le voir quand on le condui_ra! Roi ne perd pas un ins_tant! Cer_tes! mais Unis.h pizz. (2 C.B. seules)". The score includes various musical notations such as slurs, accents, and dynamic markings.

D

1^o

p

p

p

p

pp

2^o

p

pp

1^{er} et 2^e

pp

D

1^{re} s.

2^{de} s.

3^e s.

4^e s.

de le re-con-naî-tre Nul de nous ne savi-se-ra!

arco

Tutti

1^{re} et 2^e:
pp

f

1. S.
vi_vre chacun pour soi!

2. S.
Rien en ef_fet ne nous pré_sa_ge Ce qu'il faut at_ten_dre du Roi!

3. S.
Rien en ef_fet ne nous pré_sa_ge Ce qu'il faut at_ten_dre du Roi!

4. S.
Rien en ef_fet ne nous pré_sa_ge Ce qu'il faut at_ten_dre du Roi!

The musical score consists of several systems. The upper systems feature piano accompaniment with various textures, including chords and melodic lines. The lower systems feature four vocal staves (Soprano, Alto, Tenor, Bass) with the following lyrics:

fp Nous vi_vons sous un Roi par_jure, im_pie et traî_tre Et sous un joug de

fp Nous vi_vons sous un Roi par_jure, im_pie et traî_tre Et sous un joug de

fp Nous vi_vons sous un Roi par_jure, im_pie et traî_tre Et sous un joug de

fp Nous vi_vons sous un Roi par_jure, im_pie et traî_tre Et sous un joug de

Div. pizz. Et sous un joug de

pizz.

E

The musical score is arranged in a grand staff format. It includes the following parts and lyrics:

- 1^{re} S.** (Soprano 1st): *fer no tre front est meur tri!*
- 2^e S.** (Soprano 2nd): *fer no tre front est meur tri!*
- 3^e S.** (Alto 1st): *fer no tre front est meur tri!*
- 4^e S.** (Alto 2nd): *fer no tre front est meur tri!*
- 1^{rs} Ténors** (Tenors 1st): *Pau - vre Buckin gham que dans sa dé tres - se Nul de nous ne peut secou.*
- 2^{ds} Ténors** (Tenors 2nd): *Pau - vre Buckin gham que dans sa dé tres - se Nul de nous ne peut secou.*
- 1^{res} Basses** (Basses 1st): *Pau - vre Buckin gham que dans sa dé tres - se Nul de nous ne peut secou.*
- 2^{des} Basses** (Basses 2nd): *Pau - vre Buckin gham que dans sa dé tres - se Nul de nous ne peut secou.*
- Unis** (Unison): *Pau - vre Buckin gham que dans sa dé tres - se Nul de nous ne peut secou.*

The score includes dynamic markings such as *f* (forte) and *arco* (arco). There are also various musical notations including clefs, notes, rests, and slurs.

F

a 2

The musical score consists of 18 staves. The top four staves are for piano accompaniment. The next four staves are for vocal parts, with lyrics in French. The bottom four staves are for piano accompaniment. The score includes various musical notations such as dynamics (f, p, dim., cresc.), articulation (tr.), and lyrics in French.

Lyrics (from bottom vocal staves):

-rir! -rir! -rir! -rir!

De ton roy_al a - mi la men - teu - se ten - dres se

De ton roy_al a - mi la men - teu - se ten - dres se

De De De De Div. f De

The musical score on page 54 features a variety of instruments and vocal parts. The upper staves include strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The lower section contains vocal parts for 1st and 2nd Lords, 3rd and 4th Lords, 1st and 2nd Tenors, and 1st and 2nd Basses. The lyrics for the vocal parts are: "Sa_lut au prince magna_ni_me Dont le bras, de". The score includes dynamic markings such as *pp*, *p*, and *poco cresc.*, and includes a double bar line at the end of the page.

H

1^{re} et 2^{es} S.
3^e et 4^{es} S.

fer re_vê_tu Im_pi_toy_a_ble pour le cri_me Est tou_jours doux à la ver_tu.

fer re_vê_tu Im_pi_toy_a_ble pour le cri_me Est tou_jours doux à la ver_tu.

fer re_vê_tu Im_pi_toy_a_ble pour le cri_me Est tou_jours doux à la ver_tu.

fer re_vê_tu Im_pi_toy_a_ble pour le cri_me Est tou_jours doux à la ver_tu.

arco
pp
sempre pizz.

SCÈNE III

Moderato (♩=104)

- 2 Flûtes
- 2 Hautbois
- 1 Cor Anglais
- 2 Clarinettes en SIb
- 2 Bassons
- 2 Cors en UT
(Ordinaires)
- 2 Cors en FA
(Chromatiques)

Musical staves for woodwinds and brass instruments, including Flûtes, Hautbois, Cor Anglais, Clarinettes en SIb, Bassons, Cors en UT (Ordinaires), and Cors en FA (Chromatiques). Each staff contains a whole rest in the first measure, indicating they are silent during this section.

Moderato (♩=104)

- Violons
- Altos
- DON GOMEZ

Musical staves for Violons, Altos, and DON GOMEZ. The string staves (Violons and Altos) contain whole rests. DON GOMEZ's staff contains a whole rest.

HENRY

Musical staff for HENRY, containing a whole rest.

NORFOLK

Musical staff for NORFOLK. Above the staff is the instruction "(présentant Don Gomez) Récit". The staff contains a melodic line with lyrics: "Daignez, Si-re, accueil-lir celui qui m'accom-".

Violoncelles

Musical staff for Violoncelles. The staff contains a melodic line with dynamics markings: *p*, *espressivo*, and *pp*.

Contrebasses

Musical staff for Contrebasses, containing a whole rest.

A Grazioso (♩=66)

Fl.

Cl.

Vns. *pp*

pizz.

A Grazioso (♩=66) *arco*

pizz.

pizz.

pizz.

N.

-pa_gne, Don Go_mez de Feria, l'ambassadeur d'Es_pa_gne!

pp

pizz.

B^{us}

p

arco

p

HENRY *dolce*

A notre cour, Mon_sieur soy_ez le bienve_nu. Car

arco

p

pizz.

p

Hp
 Cl.
 Cors
 2^{ds} Vns Div.
 Vclles Div.
 II.
 yeux vous at - ti - raient i - ci. Que vous ai - miez, qui vous ai - mait aus - si, Remi - se par

p
 pp
 Div.
 pp
 Unis.
 pp
 pizz.

Hp
 Cl.
 Cors en UT
 Unis.
 H.
 vous, une lettre d'elle Lui fut de votre a - mour une preu - ve fi - de - le Je ne sais rien de plus

p
 pp
 Unis.
 p
 C^{10.}
 C

1^{re} Fl.

H^b.

Cl.

Cors en FA

Unis.

H.

mais — de tels sen-ti-ments Mé-ri-tent qu'on les en-cou-ra-ge Les Rois sont trop heu-

1^{re} Fl.

H^b 1^o

Cor Ang.

Cors en FA

reux — de ser-vir les a-mants Si comme je le pen-se Remercier la

pizz.

D

1^{re} Fl.
2^e Fl.
H^b
Cl.
B^{us}

1^o
2^o

D Div. Unis.

Reine est pour vous un dé_sir, Dans un ins_tant vous au rez ce plai_sir!

Div. Unis.

E

Fl.
H^b
Cor Ang.
Cl.
B^{ons}

E

Par moi, devant la cour en ces lieux ar_ré_té_e, U_ne

H^b
 Cl.
 B^{ous}
 S.
 H.
 _file à ma secrète en vi - e? Oui! Si - re! Je l'y soumettrai.

Musical notation includes dynamics such as *sf*, *f*, *p*, and *ff*. A section marked 'A' with a repeat sign and 'à 2' begins in the final measure.

H^b
 Cl.
 B^{ous}
 Cors en FA
 S.
 H.
 Mais il y va pour vous du trône et de la vi - e! Que m'impor - te, Sur - rey.

Musical notation includes dynamics such as *f*, *sf*, and *ff*. A section marked 'A' with a repeat sign and 'à 2' begins in the final measure.

H^b Cl. B^{ous} Cors en FA Div. II

B

Dans mon â-me ra-vi-e Rien ne demeu-re plus quand l'amour est en-tré

II. Velles et C.B.

Je souf-fre pour cet-te re-bel-le Des maux plus

H^b Cl. B^{ous} SURREY

C

durs que le tré-pas! Près de la femme la plus bel-le Un

cresc. *f*

H^b
Cl.
Bous

pp

S. Roi commande et ne soupi - re pas!
Un Velle seul

HENRY
p Qui donc com - man -

Les autres Velles
C.B.

P espressivo

Div. Unis

pp

Un Alto seul
p espress.

pp rit

H. - de Quand il ai - me!

pp

pp

pp

D Larghetto
Div.

pp
Tutti pp
pp
H. Velles et C. B. Qui donc com - man - de quand il ai - me? Et quel em - pi - re reste au

Un Alto seul
Div. Tutti
poco f p
H. cœur Où l'amour met son pied vain - queur! Qui donc com -
poco cresc.

rit.
mf p pp
mf p pp
Unis
mf p dim. pp rit.
H. - man - de quand il ai - me? Et quel em - pi - re reste au cœur Où l'amour met son pied vain -
Velles C. B. mf

E All^o agitato (♩=88)

Orchestral score for the first section, measures 1-10. It features multiple staves for strings and woodwinds. The music is in E major and 2/4 time. Dynamics include piano (p), forte (f), and fortissimo (ff). There are markings for *à 2* (double) in several staves.

E All^o agitato (♩=88)

Vocal and piano accompaniment for the second section, measures 1-10. It includes parts for Soprano, Alto, and Bass. The piano accompaniment is in E major and 2/4 time. Dynamics include *molto cresc.*, *f*, *sf*, and *ff*. The vocal line includes the lyrics: "chers Vous Div. *molto cresc.* *f*", "2es Vous Div. *molto cresc.* *f*", "Altos Div. *molto cresc.* *f*", and "Ah! c'est la tor-tu-re su-prê-me".

1°

2°

p

mf

f

dim.

pizz.

H.

Elle veut et puis ne veut plus Elle me cherche et puis m'évi - te

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The score is divided into two systems. The first system includes the vocal line and piano accompaniment. The piano part consists of a right-hand part with chords and a left-hand part with a simple bass line. The second system continues the vocal line and piano accompaniment. The lyrics are: "Le sou_venir de Margue_ri - te Fait - il mes dé_sirs super_". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p* and *à 2*.

F

The musical score is arranged in 14 staves. The first 10 staves are for string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The bottom two staves are for a voice part (labeled 'H.') and a double bass part. The music is in G major (one sharp) and 4/4 time. The score includes various dynamics such as 'cresc.', 'f', 'fp', 'p', and 'arco'. There are also performance instructions like 'à 2' and 'tr'. The lyrics are: '- flus', 'Ah! c'est la tor-tu-re su-prê-me!', and 'Es-pé-rer et'.

craindre à la fois Et vivre exilé de soi même! A-yant des ca-pri-ces pour lois Elle me

poco marcato

marcato

p

à 2

p

p

à 2

à 2

G

Unis *cresc.*
 Unis *cresc.*
 Unis *cresc.*
 H. *cresc.*
 cherche et puis mé - vi - te El - le veut et puis ne veut plus Ah!
 pizz. *cresc.* arco

All^o agitato $\text{♩} = 76$ *a 2*

Moderato

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*f*, *sf*), articulation (accents), and performance instructions (*à 2*, *en MI b*). The score includes treble and bass clefs, a key signature of two sharps, and a common time signature.

All^o agitato $\text{♩} = 76$ *f*

Moderato

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Dynamics include *molto cresc.*, *dim.*, and *pp*. A vocal line includes the lyrics "SURREY Si_re, la Rei_ne!". The score includes treble and bass clefs, a key signature of two sharps, and a common time signature.

SCÈNE V

Moderato (♩ = 112)

1^o

1^{re} et 2^e Flûtes

3^e Flûte

2 Hautbois

1 Cor Anglais

2 Clarinettes en sib

1 Clarinette Basse en sib

2 Bassons

1 Contrebasson

2 Cors en Mib (ordinaires)

2 Cors en FA (chromatiques)

2 Trompettes en FA

1^{re} et 2^e Trombones

3^e Trombone

Timbales

Moderato (♩ = 112)

Violons

Altos

CATHERINE

HENRY

Violoncelles

Contrebasses

H^b 1^{re} Cl. 2^e Cl. Bous

rez bientôt la souve- raine. Sa- chez avant mê- me son nom Que de la cour de

pp pp pp pp pp

1^o 1^o

1^{re} Fl. 2^e Fl. H^b Cor Ang. 1^{re} Cl. 2^e Cl. Bous

B

CATHERINE (joyeusement) (à part)

Anne de Boleyn? Non! Gardons à Don Go-

H. France ici le ciel l'en- voi - e. (inquiet)

Quoi? vous la connais- sez

pp pp pp pp p p p p

1^{re} Fl.

ad libitum

C a Tempo

2^e Fl.

H^b

Cor Ang.

1^{re} Cl.

2^e Cl.

Cors

pp

ad libitum

C a Tempo

pp

pp

pp (haut)

mez le secret de sa joie! Le bruit de sa beauté parvint seul jusqu'à moi.

Le présent de

pp

pizz.

1^{re} Fl.

a Tempo

Cor Ang.

1^{re} Cl.

Cors

p

2^o

rit.

a Tempo

pp

pp

pp

pp

pp

Je l'accepterai donc puisqu'il vient de mon Roi Dont j'attends à mon tour

vous n'en est que plus digne?

pp

rit.
2^e Cl.

D All: non troppo

C. *rit.*
 u - ne faveur in - si - gne *ad lib.*
 H. Par - lez, vous plaire en tout est ma plus chère loi.
 arco
p

1^{re} Fl.
 2^e Fl. *p espress.*
 1^{er} H^b
 1^{re} Cl.
 2^e Cl. *p espress.*
 Cors en M^b
 C. *Velles et C.B.*
 De Buckin - gham je sais le sort ter - ri - ble

1^{re} Fl. 2^e
2^e Fl.
3^e Fl.
1^{er} H^b
2^d H^b
C. Ang.
1^{re} Cl. *p espress.*
2^e Cl.
Cl. B.
1^{er} Bon.
2^d Bon.
C. Bon.
Cors
Tromp.
Tromb.
Timb.
Div. 2^e
Unis.
HENRY
Donnez-moi sa gr^ace
Im - pos - si - ble!
Cependant vous m'a

The musical score consists of 18 staves. The top 17 staves are for piano accompaniment, including five treble clefs and three bass clefs. The bottom two staves are for voice: C (Soprano) and H (Bass). The piano part features several measures with a *p* (piano) dynamic marking and long melodic lines. The voice part includes the following lyrics:

C. -viez promis.... Mais il é-tait de vos a-mis *cresc.*

H. Ma jus-tice est inexo-ra-ble Il n'en est que plus mépri-

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system includes a piano introduction with a melodic line in the right hand and a bass line in the left hand. The second system begins with the vocal entry. The lyrics are: - cor - dez - moi, sei - gneur ac - cor - dez - moi - sa grâ - . The score includes various musical notations such as dynamics (p, pp, dim.), articulation (accents), and phrasing (slurs). The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

Violin I

Violin II

Viola

Cello

Double Bass

Soprano (C.)

Alto (H.)

Lyrics: - moi sa grâ-ce. Cependant vous m'aviez pro-mis, Cependant vous m'aviez pro-mis, Sei-

Non!

Col C. B.

arco

The musical score consists of approximately 18 staves. The top staves contain piano accompaniment with various melodic lines and chords. The bottom staves contain vocal lines with lyrics. The lyrics are in French and English. The French lyrics are: "gneur! ac - cor - dez - moi sa grâ - ce. Cependant vous m'aviez pro - mis, Cependant". The English lyrics are: "Non!". There are also some stage directions or performance notes like "Col G. B." and "Non!".

Lyrics (French):
 - gneur! ac - cor - dez - moi sa grâ - ce. Cependant vous m'aviez pro - mis, Cependant

Lyrics (English):
 Non!

Other markings: *p*, *cresc.*, *1^o*



The musical score consists of 18 staves. The top 17 staves are for piano accompaniment, and the bottom staff is for the voice. The piano part features a complex texture with multiple voices, including a prominent bass line and a treble line with arpeggiated figures. The voice part is a single melodic line with lyrics. Dynamics include *mf*, *dim.*, *pp*, and *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

c. vous m'aviez pro mis, Sei gneur! Sei gneur! seigneur, ac cor dez-moi sa
Col C. B. // // // // //

The musical score consists of 18 staves. The first system (staves 1-10) includes a vocal line with lyrics "grà HENRY cel." and piano accompaniment. Dynamics include *pp* and *p*. The second system (staves 11-18) features a recitative section with lyrics "Pour lui prêter vo_tre se_cours, Reine, Vous ignorez peut-". Dynamics include *p*. The score is marked with a **G** time signature and includes various musical notations such as notes, rests, and slurs.

H And^{te} sostenuto (in Tempo)

1^{re} Fl.
1^{er} H^b
Cl.
Bous
C.
H.

H And^{te} sostenuto (in Tempo)

dolce
Je suis chrétienne, ô mon maître. Par-don-nez!

ê-tre Qu'il fut votre ennemi tou-jours

1^{er} H^b
Cl.
Bous
Cors en M^b
Timb.
H.

a Tempo

pp

pp

pp

pp

ad lib.

Buckingham a mé-ri-té la mort. Ces-sez pour le sauver un i-nu-tilé ef-fort..

Moderato (♩ = 112)

pp

pp

p

pp

pp

p

pp

pp

tr

en MI♯

Moderato (♩ = 112)

avec sourdines

avec sourdines

pp

pp

sf

tr

sf

tr

CATHERINE

Tris_te se_cret de mes vœux super_flus Monsei_gneur, vous ne m'aimez plus!

1^{re} Fl.

1^{er} H^b

1^{re} Cl. change en LA

Cl.

pp

K

pp

K

pp

pp

HENRY

Velles et C. B.

Que di-tes-vous là, Catherine

Eh! quoi donc,

1^{re} Fl.

1^{er} H^b

H.

ad lib.

avec sourdines *pp*

a Tempo

pp

pp

Div.

avec sourdines *pp*

avec sourdines *pp*

vous-
votre humeur chagrine

Méconnaît l'amour que pour- tant Je vous témoigne à tout ins- tant!

1^{re} Fl. *accelerando* **L All^o non troppo (♩=88)**

2^e Fl.

3^e Fl. *pp*

Cor Aug. *pp*

1^{re} Cl. en LA *pp*

2^e Cl. en sib *pp*

1^{er} Bon *pp* *accelerando*

H. *(sotto voce)* *accelerando*

Domptant jusqu'à ma consci - en - ce Pour res - ter tou - jours votre é - poux?

Unis

pizz. pp

1^{re} Fl.

1^{er} Cl. *pp*

1^{er} Bon *pp*

CATHERINE (épouvanée)

Que dites-vous? Que dites-vous?

Je dis que quelquefois je pen - se

1^{er} Vous Div.

2^{ds} Vous Div.

Altos Div.

H.

Que Dieu maudit notre u - ni - on Comme il - lé - gi - time et con -

N

The musical score consists of 18 staves. The first 17 staves are instrumental, with dynamic markings of *fp* (fortissimo piano) and *pp* (pianissimo) throughout. The 18th staff is a vocal line for CATHERINE, starting with a forte (*f*) dynamic. The lyrics are: "Ô mon maître Vous blasphémez, Car le Pape a béni les nœuds par nous formés." The score includes various musical notations such as notes, rests, and slurs.

N

sans sourdines

sans sourdines

sans sourdines

CATHERINE

f Ô mon maître Vous blasphémez, Car le Pape a béni les nœuds par nous formés.

sans sourdines

0

1^{re} Fl.
2^e Fl.
3^e Fl.
1^{re} Cl. en Sib
pp Tromp.
1^{er} et 2^e Tromb.
Timb.
pp

0

HENRY
P Que le Pape soit infail- libe on le pré- tend et c'est pos- si- ble Mais le Lévi- tique est for-

cresc.

a Tempo

1^{re} Fl.
2^e Fl.
3^e Fl.
C. B^{on}
Tromp.
1^{er} et 2^e Tromb.
pp
suivez
pp
a Tempo
pp
rit.
mel
velles et C. B. Et ce li- vre nous vient du ciell...

pp

P Moderato (♩. 66)

CATHERINE *p*
 Où voulez-vous en ve-nir, je vous pri-e. *p* (avec une feinte bonhomie) *dolce*

H. *Velles et C. B.* *Moi?* *Mais*

1^{re} Fl. *pp*

2^e Fl. *pp*

1^{re} Cl. *pp*

2^e Cl. *pp*

Div. *p*

H. *Velles Div.* *pp*

à rien, Catherine ché-ri-e *Rassurez-vous* *J'ai vou-lu seu-le.*

Q Récit
1^{re} Fl. *suivez* a Tempo

2^e Fl.

1^{re} Cl.

2^e Cl.

Q Récit
Un 1^{er} Violon Solo *suivez* a Tempo

Unis

Récit *ad lib.* a Tempo *poco marcato*

Un Velle Solo

Velles Div.

C. B.

ment vous rendre juste envers un senti - ment Qui surmon - tant la différen - ce d'â - ge Et l'absen - ce de

pp

p

pp

p

dim.

pp

p

1^{re} et 2^e Cl.
à 2^{es}

Tutti
cresc. *f* *dim.* *p* *pp*

CATHERINE
cresc. *f* *dim.* *p* *pp*

Tutti
cresc. *f* *dim.* *p* *pp*

arco

Ah! j'ai tout compris et je tremble, je tremble
A-t-elle compris? Elle tremble Du

arco

The musical score is arranged in a grand staff format. It includes the following parts:

- Vocal Part (C.):** Tenor voice line with lyrics: "ble Du saint hy - men".
- Vocal Part (H.):** Bass voice line with lyrics: "triste hy - men qui nous ras - sem - ble".
- Piano Accompaniment:** Multiple staves for piano, including a grand staff (treble and bass clefs) and a separate bass line. It features complex rhythmic patterns, including triplets and sixteenth-note runs.
- Double Bass:** A separate bass line at the bottom of the page.

Key musical notations include "cresc." (crescendo) and "Col C. B." (Crescendo Col C. B.).

The musical score is arranged in a grand staff format with multiple systems. The vocal parts are labeled 'C.' (Soprano) and 'H.' (Bass). The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The score features several measures of rests for the vocalists, followed by a vocal entry with the lyrics: "qui nous rassemble un amour coupable est vain." The bass part has the lyrics: "L'amour d'Anne sera vainqueur." The piano part includes dynamic markings such as *pp* and *ppp*, and various articulation marks like accents and slurs. The score concludes with a double bar line and repeat signs in the piano part.

poco a poco string

p

à 2

tr

sempre pp
poco a poco string.

Div.

Div.

poco a poco string.

C. *queur! Plus de jus-ti-ce m'é-tait du-e, Je me sens à ja-mais per-*

H. *La paix de l'âme é-tant per-du-e Ah! du moins cette i-vresse était due à mon*

Col C. B.

S Più All.^o (♩ = 112)
8

The first system of the musical score consists of ten staves. The top two staves are for the piano, with the first staff starting with a *fp* dynamic and a melodic line. The second staff has a *fp* dynamic and a similar melodic line, with a *à 2* marking above it. The next two staves are for the vocal parts, with the first staff starting with a *fp* dynamic and a melodic line, and the second staff with a *fp* dynamic and a similar melodic line. The bottom four staves are for the piano accompaniment, with the first staff starting with a *fp* dynamic and a bass line, and the second staff with a *fp* dynamic and a similar bass line. The bottom two staves are for the piano accompaniment, with the first staff starting with a *fp* dynamic and a bass line, and the second staff with a *fp* dynamic and a similar bass line. The system concludes with a *p* dynamic marking.

S Più All.^o (♩ = 112)
Unis.

The second system of the musical score consists of ten staves. The top two staves are for the piano, with the first staff starting with a *fp* dynamic and a melodic line, and the second staff with a *fp* dynamic and a similar melodic line. The next two staves are for the vocal parts, with the first staff starting with a *fp* dynamic and a melodic line, and the second staff with a *fp* dynamic and a similar melodic line. The bottom four staves are for the piano accompaniment, with the first staff starting with a *fp* dynamic and a bass line, and the second staff with a *fp* dynamic and a similar bass line. The bottom two staves are for the piano accompaniment, with the first staff starting with a *fp* dynamic and a bass line, and the second staff with a *fp* dynamic and a similar bass line. The system concludes with a *fp* dynamic marking.

C. du e dans son cœur! Je me sens à jamais

H. cœur! La paix de l'âme étant perdue. Ah! du

Col C.B.

The musical score consists of 15 staves. The top 14 staves are for piano accompaniment, and the bottom two are for voice. The piano part features complex textures with multiple voices, including arpeggiated chords and rapid sixteenth-note passages. Dynamics range from *p* (piano) to *f* (forte), with frequent *cresc.* markings. The voice part includes lyrics in French, with a *tr.* (trill) marking above the final phrase. The score concludes with a double bar line and a repeat sign.

à 2 *cresc.*
p
p cresc.
f
p cresc.
à 2
p cresc.
p cresc.
à 2
p cresc.
1^o
p cresc.
1^o
p cresc.
tr.
p
cresc.
cresc.
cresc.
f
cresc.

C.
H.
per du e Dans son cœur! Ah! de l'hy-
moins cette ivresse é-tait due à mon cœur! *f* Ah! de l'hy-
Col C. B.

The musical score is arranged in a grand staff format with multiple systems. The vocal parts are labeled 'C.' (Contralto) and 'H.' (Ténor). The piano accompaniment includes a variety of textures, from simple harmonic support to more complex rhythmic patterns. The score features several dynamic markings, including *sf* (sforzando) and *p* (piano). The lyrics are in French and are written below the vocal staves. The piece concludes with a double bar line and a repeat sign.

C. Dans son cœur! — Ah! —

H. — tant perdue Ah! du moins cette ivresse é — tait due à mon cœur —

Col C.B.

The musical score is arranged in a system of staves. At the top, there are several empty staves for instruments. The vocal parts are labeled 'C.' (Soprano) and 'H.' (Alto). The piano accompaniment includes a grand staff with treble and bass clefs. The lyrics are written below the vocal staves. The score features dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like *cresc.* (crescendo) and *ff* (fortissimo). The lyrics are in French and English.

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

cresc. *cresc.* *f* *f* *f* *f*

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

C. à ja - mais per - du - e

H. cette i - vresse é - tait due à mon cœur! E - tait due

Col C.B.

ff

This page of a musical score contains 14 staves of music. The top five staves are in treble clef, and the bottom nine staves are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are several instances of the dynamic marking 'dim.' (diminuendo) across the score, indicating a decrease in volume. A 'tr.' (trill) marking is present in the eighth staff. The dynamic 'ff' (fortissimo) is marked in the bottom staff. The notation is dense, with many notes and rests, and includes some slurs and phrasing marks.

SCENE VI

And^{te} grazioso quasi minuetto (♩=80)

Musique sur le théâtre

1^{re} Flûte

2^e et 3^e Flûtes

2 Hautbois

1 Cor Anglais

2 Clarinettes en SI b

1 Clarinette Basse en SI b

2 Bassons

1 Contrebasson

2 Cors en UT
(Ordinaires)

2 Cors en FA
(Chromatiques)

3 Trompettes en SI b

1^{er} et 2^e Trombones

3^e Trombone et Tuba

Timbales

Cymbales

Harpes

And^{te} grazioso quasi minuetto (♩=80)

Violons

Altos

CATHERINE

ANNE

DON GOMEZ

SURREY

HENRY

NORFOLK

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

Violoncelles

Contrebasses

This page of a musical score contains 16 staves. The top five staves are for string instruments, with the first staff marked *f dim.* and *p*. The next two staves are for woodwinds, with the first marked *f* and *à 2*. The following two staves are for brass instruments, with the first marked *f*. The next two staves are for percussion, with the first marked *p*. The bottom five staves are for the piano, with the first marked *f* and *dim.*, and the last marked *p* and *arco*. The score includes various musical notations such as dynamics, articulation, and performance instructions.

A
p
à 2
p
à 2
p
à 2
p
à 2
p
à 2
p
mf
dim.
mf
dim.
mf
dim.
arco
p
pizz.
pizz.

Cor Ang. *fpp*

Cors *fpp*

Div.

ANNE (à part, apercevant Don Gomez)
p Don Gomez, juste ciel!

DON GOMEZ *p* (à part)
 C'est bien e_l le vrai ment!

HENRY
 (qui s'est aperçu de leur mouvement)
p Vous vous re_ connais sez

fpp *p* *pizz.*

H^b **B** *p*

Cl. *p*

B^{ous} *p*

Cors *dim.* *p*

dim. **B**

Div.

(se remettant)

A. Si_re, précisé_ ment!

H. Vous étant vus en France? *mf* Rei_ ne, pour vous don

dim. *mf* *Div.*

C

Musical score for the first part of the page, featuring multiple staves for strings and woodwinds. It includes dynamic markings like 'p' and 'pp', and a 'C' time signature.

Musical score for the vocal and piano accompaniment section. It includes lyrics for 4 1st Sopranos, 4 2nd Sopranos, and 4 Contraltos. Dynamic markings include 'Div. pp', 'arco', and 'p'. A 'C' time signature is present.

nant d'un peuple a mi le présent nous est doux!

4 1^{ers} Sopranos

4 2^{es} Sopranos

4 Contraltos

Unis.
Unis.
Salut à toi, salut à toi qui nous vient de la
Salut à toi, salut à toi qui nous vient de la
Salut à toi, salut à toi qui nous vient de la

CATHERINE
 France! Nos deux pa - ys ont les mê - mes a - ieux! Nos deux pa - ys ont les mê - mes a -
 France! Nos deux pa - ys ont les mê - mes a - ieux! Nos deux pa - ys ont les mê - mes a -
 France! Nos deux pa - ys ont les mê - mes a - ieux! Nos deux pa - ys ont les mê - mes a -
 De celle
 pizz.
 (a part)
 pizz.

Violin I: *pp*

Violin II: *pp*

Viola: *pp*

Cello/Double Bass: *pp*

Voice (c.):

là, du moins malgré qu'elle soit belle Un autre amour protège mon bonheur! — *pp*

ieux: Ga — ge de paix et gage d'es — pé — ran — ce Sa — lut — à — *pp*

ieux. Ga — ge de paix et gage d'es — pé — ran — ce Sa — lut — à — *pp*

ieux. Ga — ge de paix et gage d'es — pé — ran — ce Sa — lut — à — *pp*

D Récit

Vous

pizz. arco

pp arco

pizz. arco

pp arco

c. Récit
(s'adressant affectueusement à Anne)
Soyez la bien venue ici Mademoi-

toi — Vierge au front ra - di - eux.

toi Vierge au front ra - di - eux.

toi Vierge au front ra - di - eux.

arco

pizz. pp

a tempo

1^{re} Fl.

1^{er} H^b

1^{re} Cl.

a tempo

pp

pp

pp

pp

c. ANNE (en baisant la main de Catherine)
- sel - le, Ma nouvelle dame d'hon - neur! Rei - ne! A vous bien ser-

arco

pizz. pp

E

The score consists of the following parts and markings:

- Woodwinds:** Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon. Many parts include *mf* markings and *à 2* (second ending) markings.
- Brass:** 1^{re} Tromp., 2^e Tromp., and 3^e Tromp. parts, with *pp* (pianissimo) markings.
- Percussion:** 1 Cymbale frappée avec une baguette de Timbales. Includes *p* and *f* markings.
- Strings:** Violins, Violas, Cellos, and Double Basses. Includes *pizz.* (pizzicato) markings.
- Voice:** A single vocal line with lyrics:

- vir je mettrai tout mon zè - le
HENRY

(se rapprochant d'Anne)
mf
Pour ho - no - rer en -

The musical score is arranged in a grand staff format. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff for the right hand and a bass staff for the left hand. The lyrics are in French and appear at the bottom of the page.

Lyrics:
- cor en vous Un pos - te dont vous ê - tes di - gne, J'y veux join - dre,

The musical score consists of several systems of staves. The upper systems feature multiple staves with notes and rests, many marked with *cresc.* and *f*. A double bar line with *à 2* above it appears in the sixth system. The lower systems include a grand staff (treble and bass clefs) with chords and arpeggios, and a vocal line with lyrics: "fa_ veur in_ si_ gne Un ti_ tre dé_ si_ ré de tous". The vocal line is marked with *p* and includes a double bar line. The bottom-most staff has *arco* and *pizz.* markings.

F

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

- 1^{er} Tromb.** (First Trombone)
- 2^e et 3^e Tromb.** (Second and Third Trombones)
- Piano** (Piano)
- Cont.** (Contralto)
- Ten.** (Ténor)
- Basses** (Basses)
- Violoncelles** (Cello)
- Contrebasses** (Double Bass)

The score features dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). It also includes performance instructions like *arco* (arco) and *pizz.* (pizzicato). A section for the first trombone is marked *1^{er} Solo*. The vocal parts have lyrics in French: "De Pem - bro - ke soyez marqu - sel." and "De Pem - bro - ke".

1^{re} Tromp.

En SI b

Sop.

Le roi la nomme aussi mar - qui - se

Le roi la nomme aussi mar - qui - se

Le roi la nomme aus - si mar - qui - se

Mar - qui - se!..

pp ^{1^{ers}} Ténors

Mar - qui - se!..

pizz.

dim.

tr.

p

dim.

pp

1^o

G Poco più animato (♩=100)

ANNE (presque parlé)
p Si - re, C'est vraiment me com - bler.

HENRY
p (presque parlé)
 Quel bienfait pourrait é - ga - ler l'attrait de cette grace ex -

Ténors
pp De pro -

(dans la coulisse) (Dès les premiers accords de la marche funèbre, Catherine, suivie de tous les personnages en scène sauf Anne et Henry, se précipite vers la fenêtre d'où l'on voit le cortège conduisant Buckingham à sa dernière demeure)

Basses
pp De pro -

Velles et C.B.
pp De pro -

CHŒUR LE MOINES

A.
 Non! c'est trop!

H.
 - qui - se
 Ce n'est pas as - sez!

- fin - dis!

- fin - dis!

p De pro -

p De pro -

Musical score for the first system. It includes a piano accompaniment (Grand Staff) and vocal parts for Soprano (A.) and Alto (H.). The lyrics are:

(parlé) *p* Si tu sa_vais comme je t'ai_me! Mon cœur s'em_plit de rê_ ves in_sen_

- fun - dis! - fun - dis!

Musical score for the second system. It includes a piano accompaniment (Grand Staff) and vocal parts for Soprano (A.) and Alto (H.). The lyrics are:

CATHERINE *mf* Ô spec - ta - cle d'hor_

- ses! (plus près) De pro - fun - dis! De pro - fun - dis!

poco a poco crescendo

H Poco rit.

pp

f Solo

pp

pp

H Poco rit.

pp

pp

C. *pp*

H. *pp*

cresc. Je suis i-ci maî-tre su-prê-me! Si tu sa-

cresc. De pro-fun-dis!

passionato De pro-fun-dis!

pp Div.

pp

D.S. & C^{ie} 3174

Cor Ang. *pp* a tempo

1^{re} Cl. *pp*

Cl. B. *pp*

Cors en FA *pp* 1^o *p*

a tempo

(avec épouvante)

Quel est ce chant de deuil

-vais com - me je fai - me!

cresc. De pro - fun - dis! De pro - fun - dis! que Dieu dans sa miséri -

cresc. De pro - fun - dis! De pro - fun - dis! que Dieu dans sa miséri -

pp *pizz.*

Cors en FA *à 2*

p

pp

pp

A. Dont mon âme est trou - blé - e!

H. (avec indifférence)

Rien! un traî - tre qui meurt!

- cor - de Au pé - cheur repentant ac - cor - de U - ne place en son para - dis De pro -

- cor - de Au pé - cheur repentant ac - cor - de U - ne place en son para - dis De pro -

Velles et C.B.

Musique sur le théâtre

Cors en FA

CATHERINE

ANNE

Im_pitoy_a - ble roi! Une

- fun - dis! De pro_fun - dis!

- fun - dis! De pro_fun - dis!

velles et C.B.

dim.

Bons

Cors

Div.

CATHERINE

HENRY

(portant la main à ses yeux, comme si une vision terrible l'obsédait)

hache!... du sang!... Ô sombre visi on de l'enfer - envo lé - e J'ai peur! Ô ma co

velles

C.B.

Poco più mosso

fp

p cresc.

Div.

arco

fp

K Tempo 1^o

Colla voce

The first system of the musical score consists of ten staves. The top five staves are for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), each marked with *molto cresc.* and *f*. The next three staves are for strings (violin I, violin II, and viola), with dynamics ranging from *p* to *f*. The bottom two staves are for the piano and double bass, with dynamics including *cresc.*, *p*, and *f*. The key signature is B-flat major and the time signature is 4/4.

K Tempo 1^o

Colla voce

The second system of the musical score features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "lombe au regard inno-cent Reviens à toi mon bien su-prê-me! Si tu savais comme je." The piano accompaniment consists of five staves, including the grand staff (treble and bass clefs) and two additional staves for the left hand. Dynamics include *cresc.*, *f*, and *ad lib.* The key signature remains B-flat major and the time signature is 4/4.

a tempo

L

p *pp* *pp*

tr. sempre diminuendo al ppp

Unis. *a tempo* *pp*

ANNE
Taisez-vous! *dim.* Taisez-vous!

H. *pp*
t'ai me Comme je t'ai me! (en s'éloignant peu à peu)

CHOEUR DE MOINES
Basses De pro fun dis, Que
Unis. De pro fun dis, Que
p *pp*

poco a poco dim.

Une ha_ che!.. du sang!... Ô som_bre vision

Dieu dans sa mi_sé_ri_cor_de Au pé_ cheur repen_tant ac_ cor_de U_ne place en son pa_ra_

Dieu dans sa mi_sé_ri_cor_de Au pé_ cheur repen_tant ac_ cor_de U_ne place en son pa_ra_

dim.

Cl.
Cors en FA

Qui sûr mon front des cend!

1^{ers} Sop.

2^{ds} Sop.

Cont.

pp 1^{ers} Tén. 1^{er} SEIGNEUR

pp 2^{ds} Tén. 2^e SEIGNEUR

pp 1^{ers} Basses 3^e SEIGNEUR

pp 2^{des} Basses 4^e SEIGNEUR

pp -dis!

pp Hé_ las! c'est sous le glai_

pp Hé_ las! c'est sous le glai_

pp Hé_ las! hé_ las!

pp Hé_ las! c'est sous le glai_ ve

pp Hé_ las! c'est sous le

pp Hé_ las! c'est sous le glai_ ve

pp Hé_ las! c'est sous

N

The musical score is arranged in a standard orchestral format with multiple staves. The vocal parts are for Catherine, Don Gomez, and Norfolk. The lyrics are in French and describe a scene where characters are looking at a 'glai-ve' (a sword) and expressing their feelings. The score includes dynamic markings such as *p* (piano) and *p cresc.* (piano crescendo). There are also performance instructions like *1^o* and *2^o* for the piano accompaniment.

CATHERINE
DON GOMEZ
NORFOLK

ve Qu'un sort bril lant s'a - ché - ve! Hé - las! c'est sous le
ve Qu'un sort bril lant s'a - ché - ve! Hé - las! c'est sous le
un sort bril lant s'a - ché - ve! Hé - las! c'est sous le
C'est sous le glai - ve Qu'un sort s'a - ché - ve! Hé - las! c'est sous le
glai - ve Qu'un sort bril lant s'a - ché - ve! Hé - las! hé -
Qu'un sort bril lant s'a - ché - ve! Hé - las! hé - las!
le glai - ve Qu'un sort s'a - ché - ve! Hé - las! c'est sous le

The musical score is arranged in a standard orchestral format. It features a vocal section with three parts: ANNE (C), HENRY (D.G.), and N. (N.). The piano accompaniment includes a grand piano (p), a harp (tr.), and a string section (pizz.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts have lyrics in French, and the piano part includes dynamic markings such as *p*, *mf*, *pp*, and *cresc.*. The score is divided into measures by vertical bar lines, and the vocal lines are clearly marked with their respective parts.

The score consists of multiple staves. At the top, there are three staves for Flutes (3 Fl.). Below them are several staves for other instruments, including strings and woodwinds. The vocal parts are labeled C., A., D.G., H., and N. The lyrics are in French and include the following text:

Sei - gneur pro - tè - ge - moi!

dans mon cœur reste un se - cret ef - froi! Ah! Sei - gneur! pro - tè - ge - moi!

SURREY Com - ment - lut - ter con - tre l'a - mour - d'un Roi! Con - tre l'amour - d'un Roi!

Qui tente - rait de désar - mer le Roi!

Roi!

Qui tente - rait de désar - mer le Roi!

Hé - las! Qui ten - te - rait

Hé - las! Qui ten - te - rait

Hé - las! Qui ten - te - rait

- las! Hé - las! Qui ten - te - rait

- las! Hé - las! Qui ten - te - rait

Hé - las! Qui ten - te - rait

Hé - las! Qui ten - te - rait

Col C.B.

arco

The score includes various musical notations such as dynamics (cresc., decresc., pp., p., f.), articulation (tr., arco), and performance instructions (à 2, à 3).

P

The musical score is written for piano and vocal ensemble. It consists of several systems of staves. The piano accompaniment is spread across multiple staves, featuring intricate textures with arpeggiated figures and sustained chords. The vocal parts include a soprano (A.), alto (H.), and several voices (V.). The lyrics are in French and are written below the vocal staves. The score is marked with a piano (p) dynamic and includes various musical notations such as slurs, accents, and articulation marks.

pizz.

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

- Piano Accompaniment:** Multiple staves for the piano, including a grand staff (treble and bass clefs) and individual staves for the right and left hands. Dynamics include *p*, *mf*, *f*, and *cresc.*
- Vocal Parts:**
 - CATHERINE:** Soprano part with lyrics: "Ah! dans mon cœur règne l'ef. froi!"
 - A. DON GOMEZ:** Alto part with lyrics: "te - ge-moi! pro - tè - ge-moi!"
 - SURREY:** Soprano part with lyrics: "Ah! dans mon cœur règne l'ef. froi!"
 - II. NORFOLK:** Bass part with lyrics: "qui tra-hit son Roi!"
 - 1^{ers} et 2^{ds} Sopranos:** Chorus part with lyrics: "Ah! dans mon cœur règne l'ef. froi!"
 - Contraltos:** Chorus part with lyrics: "Qui ten - te -"
 - 1^{ers} et 2^{ds} Ténors:** Chorus part with lyrics: "Qui ten - te -"
 - 1^{res} et 2^{des} Basses:** Chorus part with lyrics: "Qui ten - te -"
- Other:** A *Div.* (Divisi) section for the piano at the bottom right.

la 3^e Fl. prend la 1^{re} Fl.

2 Harpes

C. ANNE Qui ten - te - rait de dé - sar - mer le Roi!

D.G. Qui ten - te - rait de dé - sar - mer le Roi!

H. - la mort est due à qui tra - hit son Roi!

Hé las! Hé las!

pizz. p. pizz.

1^{re} et 2^e Fl.

P¹ Fl.

S

Musical score for woodwinds and strings. Includes parts for 1^{re} et 2^e Fl., P¹ Fl., Clarinet (C.), Bassoon (B.), and Horns (H.). Features dynamic markings like *p* and *mf*, and performance instructions like "Toutes les Harpes".

Toutes les Harpes

S

C.
A.
D.G.
S.
H.

Vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Includes lyrics in French and English. Features dynamic markings like *p* and *cresc.*

NORFOLK

arco *p* sempre

First system of musical notation, including piano and string parts. The tempo is marked 'Allegro moderato (♩=120)'. The score includes various musical notations such as notes, rests, and dynamic markings.

T Allegro moderato (♩=120)

Second system of musical notation, including vocal parts and piano/string accompaniment. The tempo is marked 'Allegro moderato (♩=120)'. The vocal parts have lyrics in French.

C.
A.
D.G.
S.
H.
N.

l'ef - - - froi!
- te - - - ge - moi!
- te - - - ge - moi!
l'ef - - - froi!
son - - - Roi!
l'ef - - - froi!
l'ef - - - froi!
l'ef - - - froi!
l'ef - - - froi!
l'ef - - - froi!

This page contains a musical score for 14 measures. The score is arranged in a system of 16 staves. The top four staves are in treble clef, and the bottom four are in bass clef. The middle eight staves are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'à 2' (pizzicato) and '1º' (first ending). The score concludes with a fermata on the final note of the first staff in the 14th measure.