

-premier tableau-

Assez vite ♩ = 104

The musical score is arranged in a standard orchestral layout. At the top, the tempo is marked 'Assez vite' with a metronome marking of ♩ = 104. The score is divided into several systems of staves:

- Vocal Soloists:** Hautbois (oboe), Soprano solo, and Baryton solo (baritone) are shown with rests in the first three measures, followed by a vocal line in the fourth measure.
- Choeur (Choir):** Consists of four staves (two vocal and two piano accompaniment). The vocal parts enter in the fourth measure with the lyrics: 'Où est al - lé vo - tre bien - ai - mé?'. The piano accompaniment for the choir is shown in the fifth and sixth measures.
- Instrumental Parts:**
 - Vibra (Vibraphone):** Enters in the fourth measure with a melodic line, marked *p* and *sim.*
 - Percussion:** Includes 'Cloches' (bells) and 'Vibra' (vibraphone). The vibraphone part is marked *mp*.
 - Harpe (Harp):** Features a melodic line in the first three measures, marked *mp*.
 - Piano:** Shows rests in the first three measures, followed by a piano accompaniment for the choir in the fifth and sixth measures.
 - Contrebasse (Double Bass):** Features a bass line with chords, marked *mp*.

The score is written in 4/4 time, with a key signature of one sharp (F#). The tempo is 'Assez vite' (♩ = 104). The lyrics are in French: 'Où est al - lé vo - tre bien - ai - mé? Ô la plus bel - le des'.

Modéré

le
fem - mes!

p Où est al - lé vo - tre bien - ai - mé?

mf Ô la plus bel - le des fem - mes!

mf O la plus bel - - - le

mf Ou s'est re - ti - ré

mp *mp* *mp* *p* *mp*

33

des plus vail - lants d'en-tre les forts d'Is-ra-ël, Qui por - tent tous des é - pé - es,

des plus vail - lants d'en-tre les forts d'Is-ra-ël, Qui por - tent tous des é - pé - es, et qui sont très ex - pé-ri-men-tés dans la

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Caisse claire

f *10m*

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

sf

Lent $\bullet = 56$

49

à cau - se des sur - pri - ses qu'on peut crain - dre pen - dant la nuit. Le roi Sa - lo - mon s'est fait un pa - lan quin de bois du Li - ban;

p *f*

à cau - se des sur - pri - ses qu'on peut crain - dre pen - dant la nuit. Le roi Sa - lo - mon s'est fait un pa - lan quin de bois du Li - ban;

p *f*

à cau - se des sur - pri - ses qu'on peut crain - dre pen - dant la nuit. Le roi Sa - lo - mon s'est fait un pa - lan quin de bois du Li - ban;

p *f*

à cau - se des sur - pri - ses qu'on peut crain - dre pen - dant la nuit. Le roi Sa - lo - mon s'est fait un pa - lan quin de bois du Li - ban;

p *f*

Vibraphone

sf

f

sf *sf* *fp*

Modéré

81

pp *p*

J'ai cher-ché dans mon lit, du-rant les nuits, ce-lui qui ai - - - - me mon

pp

le jour où son coeur a é-té com - blé de joi - e.

le jour où son coeur a é-té com - blé de joi - e.

le jour où son coeur a é-té com - blé de joi - e.

le jour où son coeur a é-té com - blé de joi - e.

81

p

mp

81

p

Detailed description: This is a page of a musical score, page 11, for a piece titled 'Modéré'. The score is written for voice and piano. It features a vocal line with lyrics in French and a piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked 'Modéré'. The score is divided into systems. The first system shows the vocal line starting at measure 81 with a piano (*pp*) dynamic. The lyrics are 'J'ai cher-ché dans mon lit, du-rant les nuits, ce-lui qui ai - - - - me mon'. The piano accompaniment consists of chords and moving lines. The second system continues the vocal line with lyrics 'le jour où son coeur a é-té com - blé de joi - e.' and includes a piano (*pp*) dynamic marking. The piano accompaniment continues with chords and moving lines. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment. The fifth system shows the vocal line and piano accompaniment. The sixth system shows the vocal line and piano accompaniment. The seventh system shows the vocal line and piano accompaniment. The eighth system shows the vocal line and piano accompaniment. The ninth system shows the vocal line and piano accompaniment. The tenth system shows the vocal line and piano accompaniment. The eleventh system shows the vocal line and piano accompaniment. The twelfth system shows the vocal line and piano accompaniment. The thirteenth system shows the vocal line and piano accompaniment. The fourteenth system shows the vocal line and piano accompaniment. The fifteenth system shows the vocal line and piano accompaniment. The sixteenth system shows the vocal line and piano accompaniment. The seventeenth system shows the vocal line and piano accompaniment. The eighteenth system shows the vocal line and piano accompaniment. The nineteenth system shows the vocal line and piano accompaniment. The twentieth system shows the vocal line and piano accompaniment. The twenty-first system shows the vocal line and piano accompaniment. The twenty-second system shows the vocal line and piano accompaniment. The twenty-third system shows the vocal line and piano accompaniment. The twenty-fourth system shows the vocal line and piano accompaniment. The twenty-fifth system shows the vocal line and piano accompaniment. The twenty-sixth system shows the vocal line and piano accompaniment. The twenty-seventh system shows the vocal line and piano accompaniment. The twenty-eighth system shows the vocal line and piano accompaniment. The twenty-ninth system shows the vocal line and piano accompaniment. The thirtieth system shows the vocal line and piano accompaniment. The thirty-first system shows the vocal line and piano accompaniment. The thirty-second system shows the vocal line and piano accompaniment. The thirty-third system shows the vocal line and piano accompaniment. The thirty-fourth system shows the vocal line and piano accompaniment. The thirty-fifth system shows the vocal line and piano accompaniment. The thirty-sixth system shows the vocal line and piano accompaniment. The thirty-seventh system shows the vocal line and piano accompaniment. The thirty-eighth system shows the vocal line and piano accompaniment. The thirty-ninth system shows the vocal line and piano accompaniment. The fortieth system shows the vocal line and piano accompaniment. The forty-first system shows the vocal line and piano accompaniment. The forty-second system shows the vocal line and piano accompaniment. The forty-third system shows the vocal line and piano accompaniment. The forty-fourth system shows the vocal line and piano accompaniment. The forty-fifth system shows the vocal line and piano accompaniment. The forty-sixth system shows the vocal line and piano accompaniment. The forty-seventh system shows the vocal line and piano accompaniment. The forty-eighth system shows the vocal line and piano accompaniment. The forty-ninth system shows the vocal line and piano accompaniment. The fiftieth system shows the vocal line and piano accompaniment. The fifty-first system shows the vocal line and piano accompaniment. The fifty-second system shows the vocal line and piano accompaniment. The fifty-third system shows the vocal line and piano accompaniment. The fifty-fourth system shows the vocal line and piano accompaniment. The fifty-fifth system shows the vocal line and piano accompaniment. The fifty-sixth system shows the vocal line and piano accompaniment. The fifty-seventh system shows the vocal line and piano accompaniment. The fifty-eighth system shows the vocal line and piano accompaniment. The fifty-ninth system shows the vocal line and piano accompaniment. The sixtieth system shows the vocal line and piano accompaniment. The sixty-first system shows the vocal line and piano accompaniment. The sixty-second system shows the vocal line and piano accompaniment. The sixty-third system shows the vocal line and piano accompaniment. The sixty-fourth system shows the vocal line and piano accompaniment. The sixty-fifth system shows the vocal line and piano accompaniment. The sixty-sixth system shows the vocal line and piano accompaniment. The sixty-seventh system shows the vocal line and piano accompaniment. The sixty-eighth system shows the vocal line and piano accompaniment. The sixty-ninth system shows the vocal line and piano accompaniment. The seventieth system shows the vocal line and piano accompaniment. The seventy-first system shows the vocal line and piano accompaniment. The seventy-second system shows the vocal line and piano accompaniment. The seventy-third system shows the vocal line and piano accompaniment. The seventy-fourth system shows the vocal line and piano accompaniment. The seventy-fifth system shows the vocal line and piano accompaniment. The seventy-sixth system shows the vocal line and piano accompaniment. The seventy-seventh system shows the vocal line and piano accompaniment. The seventy-eighth system shows the vocal line and piano accompaniment. The seventy-ninth system shows the vocal line and piano accompaniment. The eightieth system shows the vocal line and piano accompaniment. The eighty-first system shows the vocal line and piano accompaniment. The eighty-second system shows the vocal line and piano accompaniment. The eighty-third system shows the vocal line and piano accompaniment. The eighty-fourth system shows the vocal line and piano accompaniment. The eighty-fifth system shows the vocal line and piano accompaniment. The eighty-sixth system shows the vocal line and piano accompaniment. The eighty-seventh system shows the vocal line and piano accompaniment. The eighty-eighth system shows the vocal line and piano accompaniment. The eighty-ninth system shows the vocal line and piano accompaniment. The ninetieth system shows the vocal line and piano accompaniment. The hundredth system shows the vocal line and piano accompaniment.

Un peu moins lent

89

à - me; je l'ai cher-ché, et ne l'ai point trou-vé. Je me lè-ve - rai, ai - je dit en-sui-te, je fe-rai le tour de la vil-le

89

Cloches

p Vibraphone

89

p

121

121

bien - ai - mé, de lui di - re que je lan - guis d'a - mour.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in the bass clef and consists of a simple harmonic accompaniment.

f

Sou - te - nez-la a - vec des fleurs, for - ti - fiez-la a - vec des fruits,

f

Sou - te - nez-la a - vec des fleurs, for - ti - fiez-la a - vec des fruits,

Detailed description: This system continues the vocal line and piano accompaniment. It features a dynamic marking of *f* (forte). The vocal line has two parts, with the second part starting with a dynamic marking of *f*. The piano accompaniment continues with a consistent harmonic pattern.

121

Cymbale

Detailed description: This system includes a cymbal part and piano accompaniment. The cymbal part is marked with a dynamic of *p* (piano) and features a series of cymbal strokes. The piano accompaniment continues with a consistent harmonic pattern.

121

f

Detailed description: This system shows the piano accompaniment for the fourth system. It features a dynamic marking of *f* (forte) and consists of a series of chords in the right hand and bass line in the left hand.

121

Detailed description: This system shows the piano accompaniment for the fifth system. It features a series of chords in the right hand and bass line in the left hand, with some chords marked with an accent (>).

121

f

Detailed description: This system shows the piano accompaniment for the sixth system. It features a dynamic marking of *f* (forte) and consists of a series of chords in the right hand and bass line in the left hand, with some chords marked with an accent (>).

Lent

137

137

A < > *A* < > *A*

f 3
par - ce qu'el - le lan - guit d'a - mour.
f 3
par - ce qu'el - le lan - guit d'a - mour.

mp
Qui est cet - te fem - me qui s'é - lè - ve du dé - sert comme u - ne fu - mé - e, par-fums de myr -
mp
Qui est cet - te fem - me qui s'é - lè - ve du dé - sert comme u - ne fu - mé - e, par-fums de myr -

137

137

137

mp

Un peu allant

145

qu'el-le lan-guit d'a-mour.

3

mf Qui est cet-te fem-me qui s'a-van-ce com-me l'au-ro-re quand el-le se lè-ve,

6/16 8/16 9/16 3/16 5/16

145

qu'el-le lan-guit d'a-mour.

mf Qui est cet-te fem-me qui s'a-van-ce com-me l'au-ro-re quand el-le se lè-ve,

6/16 8/16 9/16 3/16 5/16

8

rhe, d'en-cens, de tou-tes sor-tes de pou-dre de sen-teur?

mf Qui est cet-te fem-me qui s'a-van-ce com-me l'au-ro-re quand el-le se lè-ve,

6/16 8/16 9/16 3/16 5/16

145

rhe, d'en-cens, de tou-tes sor-tes de pou-dre de sen-teur?

mf Qui est cet-te fem-me qui s'a-van-ce com-me l'au-ro-re quand el-le se lè-ve,

6/16 8/16 9/16 3/16 5/16

Marimba

p Caisse claire

6/16 8/16 9/16 3/16 5/16

145

145

145

145

153

mp

153

f qui est bel - le com-me la lu - ne, é - cla-tan - te com-me le so-leil, et qui est ter-ri - ble comme une armée ran-gée en ba - tail - le?

ff

qui est bel - le com-me la lu - ne, é - cla-tan - te com-me le so-leil, et qui est ter-ri - ble comme une armée ran-gée en ba - tail - le?

f qui est bel - le com-me la lu - ne, é - cla-tan - te com-me le so-leil, et qui est ter-ri - ble comme une armée ran-gée en ba - tail - le?

ff

qui est bel - le com-me la lu - ne, é - cla-tan - te com-me le so-leil, et qui est ter-ri - ble comme une armée ran-gée en ba - tail - le?

153

153

153

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

f

153

Detailed description of the musical score: The page contains a vocal score and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves. The piano accompaniment is in two staves (treble and bass clef). The score is divided into measures with changing time signatures: 5/16, 6/16, 7/16, 3/4, 2/4, 7/16, and 3/4. Dynamics include *mp*, *f*, and *ff*. The lyrics are in French and describe a powerful, terrifying force. The piano part features complex rhythmic patterns and chordal textures.

161

p

161

J'entends la voix de mon bien-ai-mé;

mp la plus bel - le

mp ô la plus bel - le des fem - mes?

p Ce-lui que tu ché - ris, qu'a-t'il de plus qu'un au - tre, Ce-lui que tu ché - ris, qu'a-t'il de plus qu'un au - tre,

8

161

mp

161

mp

161

161

168

168

le voi - ci qui vient, sau - tant au - des - sus des mon - ta - gnes, pas - sant par - des - sus les col - li - nes.

p *pp*

ô la plus bel - - - - le

pour qu'ain - si tu nous con - ju - - - - res?

168

168

p

168

168