

Annexe 12 : documents musicaux

1 Introduction de l'acte III (Cannes, 1942)

Nous présentons ci-après l'introduction orchestrale à l'acte III ajoutée par Reynaldo Hahn pour la reprise de *L'Île du rêve* à Cannes, en 1942.

Ce morceau a été mis en partition à partir du matériel d'orchestre conservé dans le fonds Heugel par les Éditions musicales Alphonse Leduc. Un certain nombre de parties contiennent un fragment de feuille de papier à musique avec cette introduction notée. Il manque cependant les parties d'altos et de violoncelles.

Les parties de trompettes, trombones, timbales et harpe qui figurent à la nomenclature de l'acte III ne contiennent pas non plus cette introduction, mais il paraît fort probable que ces instruments n'y sont pas utilisés.

Cette introduction orchestrale utilise le thème de la chanson tahitienne, le motif de la passion, ainsi que la texture en triolets de l'air de Loti de l'acte III (n° 20).

Fl.

Hob.

C.A.

cl.

fl. b.

B.m.

ve. 1

ve. 2

Cb.

This is a handwritten musical score for a woodwind and string ensemble. The score is organized into systems. The woodwind section includes Flute (Fl.), Horn (Hob.), Cor Anglais (C.A.), Clarinet (cl.), Bassoon (fl. b.), and Bassoon in C (B.m.). The string section includes Violin 1 (ve. 1), Violin 2 (ve. 2), and Cello (Cb.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation is handwritten and includes various musical symbols such as notes, rests, beams, and slurs. The score is divided into four measures by vertical bar lines. The woodwind parts have more activity, with notes and slurs, while the string parts are mostly rests.

Handwritten musical score for a woodwind and string ensemble. The score is written on ten staves, with the following instruments labeled on the left:

- Fl. (Flute)
- Hob. (Horn)
- C. A. (Clarinet in A)
- Cl. (Clarinet)
- Cl. b. (Clarinet in B)
- Bm. (Bassoon)
- Vi. 1 (Violin 1)
- Vi. 2 (Violin 2)
- Cb. (Cello)

The music is in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). A first ending bracket labeled "a 2" is present in the Flute part. The score is divided into measures by vertical bar lines.

Handwritten musical score for woodwinds and strings. The score is written on a system of staves. The instruments listed on the left are:

- Fl. (Flute)
- Hr. (Horn)
- C.A. (Clarinet in A)
- Cl. (Clarinet)
- Cl. b. (Clarinet in Bb)
- B.m. (Bassoon)
- Ve. 1 (Violin 1)
- Ve. 2 (Violin 2)
- Cb. (Cello)

The score is divided into three measures by vertical bar lines. The first measure contains melodic lines for Fl., Hr., Cl., Cl. b., and B.m., each starting with a triplet of eighth notes. The second measure continues these lines. The third measure features a circled 'A' above each staff, indicating a specific performance instruction or rehearsal mark. The string parts (Ve. 1, Ve. 2, Cb.) are mostly blank, with some handwritten notes and a circled 'A' in the third measure. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Handwritten musical score for various instruments. The score is organized into systems of staves. The instruments listed on the left are:

- Fl. (Flute)
- Hrb. (Horn)
- C.A. (Clarinet in A)
- Cl. (Clarinet)
- Cl. b. (Clarinet in Bb)
- Bm. (Bassoon)
- C. (Saxophone) with the instruction "2^e an dshain" and a triplet of notes.
- vl. 1 (Violin 1)
- vl. 2 (Violin 2)
- C. b. (Cello)

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various note values, rests, and articulation marks. The saxophone part features a triplet of eighth notes. The violin parts have long, sweeping lines. The cello part is mostly silent.

Handwritten musical score for a symphony orchestra. The score is written in G major (one sharp) and 4/4 time. It features the following parts and markings:

- Fl. (Flute):** Marked with a circled B and "Mouvement animé". Includes a first ending bracket labeled "a 2. p 3".
- Clar. (Clarinet):** Marked with a circled B and "Mouvement animé".
- B. (Bassoon):** Marked with a circled B and "Mouvement animé".
- O. (Oboe):** Marked with a circled B and "Mouvement animé".
- H. (Horn):** Marked with a circled B and "Mouvement animé".
- T. (Trumpet):** Marked with a circled B and "Mouvement animé".
- Tb. (Trombone):** Marked with a circled B and "Mouvement animé".
- C. (Cello):** Marked with a circled B and "Mouvement animé". Includes a dynamic marking of *p*.
- Viol. 1 (Violin 1):** Marked with a circled B and "Mouvement animé". Includes a dynamic marking of *f*.
- Viol. 2 (Violin 2):** Marked with a circled B and "Mouvement animé". Includes a dynamic marking of *f*.
- Cb. (Cello/Double Bass):** Marked with a circled B and "Mouvement animé". Includes a dynamic marking of *mf*.

Additional markings include a first ending bracket for the Cello part labeled "[craque...]", and various musical notations such as slurs, accents, and triplets.

FL.

HAR.

C. A.

Cl.

Cl. b.

Bn.

C.

C.

VE. 1

VE. 2

CB.

The score is handwritten and spans 12 staves. The woodwind section (Flute, Harmonica, Clarinets, Bassoon) and strings (Violins, Cello/Bass) are active, while the Cornet A and Clarinet B parts are mostly at rest. The music features melodic lines with slurs and ties, and sustained harmonic textures in the strings.

This is a handwritten musical score for a symphony orchestra, spanning 11 staves. The instruments are listed on the left side of the score:

- Fl. (Flute)
- HAB. (Harp)
- C. A. (Corno Alto)
- Cl. (Clarinete)
- Cl. b. (Clarinete Baixo)
- Bm. (Basson)
- C. (Corno)
- C. (Corno)
- vl. 1 (Violino 1)
- vl. 2 (Violino 2)
- Cb. (Contrabaixo)

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), and *p* (piano). The woodwind and string parts are highly active, with many notes and slurs. The brass parts (C. A., Cl., Cl. b., Bm., C., C.) are mostly silent, with some notes appearing in the final measure of the page. The harp part (HAB.) is also mostly silent, with some notes in the final measure. The violin parts (vl. 1, vl. 2) are the most prominent, with long, flowing lines. The double bass part (Cb.) is also active, with long, flowing lines. The score is divided into measures by vertical bar lines, and there are several measures of rest for some instruments. The final measure of the score is marked with a circled 'C' and a key signature change to one flat (B-flat).

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The notation includes notes, rests, and dynamic markings. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The instruments and their parts are:

- Fl. (Flute):** Part 1, starting with a first ending bracket and a dynamic marking of *pp*.
- Hörn. (Horn):** Part 1, starting with a first ending bracket and a dynamic marking of *pp*.
- C.A. (Clarinet in A):** Part 1, starting with a dynamic marking of *p*.
- Cl. (Clarinet in Bb):** Part 1, starting with a dynamic marking of *mf*.
- Cl.b. (Clarinet in Bb):** Part 1, starting with a dynamic marking of *mf*.
- Bn (Bassoon):** Part 1, starting with a dynamic marking of *mf*.
- C. (Trumpet):** Part 1, starting with a dynamic marking of *mf*.
- C. (Trumpet):** Part 2, starting with a dynamic marking of *mf*.
- VR.1 (Violin):** Part 1, starting with a dynamic marking of *mf*.
- VR.2 (Violin):** Part 2, starting with a dynamic marking of *mf*.
- Cl. (Cello):** Part 1, starting with a dynamic marking of *pp*.

The score includes various musical notations such as notes, rests, and dynamic markings. The first ending bracket is labeled "1^o" and "2^o". The dynamic markings are *pp*, *p*, *mf*, and *rit...*. The score is written in a clear, legible hand.

Handwritten musical score for a woodwind and string ensemble. The score is written on ten staves, each with a circled 'D' in the top left corner. The instruments are:

- Fl. (Flute)
- Hob. (Horn)
- C.A. (Clarinet in A)
- Cl. (Clarinet)
- Cl.b. (Clarinet in B)
- B.m. (Bassoon)
- G. (Goblet drum)
- C. (Cymbal)
- VR. 1 (Violin 1)
- VR. 2 (Violin 2)
- Cb. (Cello)

The music is in 2/4 time and D major. The Flute and Horn parts feature melodic lines with slurs and accents. The Clarinet parts have slurs and accents. The Bassoon part has slurs and accents. The Violin parts have slurs and accents. The Cello part has slurs and accents. The Goblet drum and Cymbal parts have slurs and accents. The score includes dynamic markings such as *p*, *mf*, and *f*, and articulation markings such as accents and slurs. There are also some handwritten notes and markings, such as 'arco' for the Violin parts and 'p' for the Cello part.

Handwritten musical score for a woodwind and string ensemble. The score is written on a system of staves with a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left are:

- Fl. (Flute)
- Hlr. (Horn)
- C.A. (Clarinet in A)
- Cl. (Clarinet)
- Cl. b. (Clarinet in Bb)
- Bm. (Bassoon)
- VL. 1 (Violin 1) - marked "(Tous)"
- VL. 2 (Violin 2)
- Cb. (Cello)

The score is divided into four measures by vertical bar lines. The woodwind parts (Fl., Hlr., C.A., Cl., Cl. b., Bm.) are mostly silent, with some notes appearing in the second and fourth measures. The string parts (VL. 1, VL. 2, Cb.) are active throughout, with the first violin part featuring complex rhythmic patterns and fingerings (e.g., 3, 5, 3, 5).

This page of a handwritten musical score includes the following parts and markings:

- Fl.** (Flute): Treble clef, key signature of two sharps (F# and C#). It features a dynamic marking of *f* and a circled melodic phrase.
- Hr.** (Horn): Treble clef, key signature of two sharps.
- C.A.** (Corno Alto): Treble clef, key signature of two sharps.
- Cl.** (Clarinete): Treble clef, key signature of two sharps. It includes a circled phrase with the handwritten note "en vif" and a downward arrow. There are also markings for "tr" (trill) and "3" (triplets).
- Cl. b.** (Clarinete Basso): Bass clef.
- B.m.** (Basson): Bass clef.
- C.** (Corni): Treble clef, key signature of two sharps. It includes a dynamic marking of *f*.
- C.** (Corni): Treble clef, key signature of two sharps.
- vl. 1** (Violino 1): Treble clef, key signature of two sharps. It includes the marking "vivo...".
- vl. 2** (Violino 2): Treble clef, key signature of two sharps. It includes the marking "vivo...".
- Cb.** (Violoncello): Bass clef, key signature of two sharps. It includes the marking "vivo..." and a circled phrase with the marking "arco".

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Horns (Hrn.), Clarinet in A (C.A.), Clarinet (Cl.), Bassoon (Cl. b.), Trumpets (Bm.), Trombones (C.), Violin 1 (VR. 1), Violin 2 (VR. 2), and Cello (Cb.).

The score is written in G major (one sharp) and 4/4 time. It includes various musical notations such as notes, rests, slurs, and dynamic markings (pp, p, mf). Performance instructions like "Rit..." (ritardando) and "divisi" are present. Chord symbols (F) are written above certain notes. The score is divided into measures by vertical bar lines.

Fl. *solo*

Hrn. (1^o)

Cl. A.

Cl. Bb. *p*

Bn. (1^o) *F. L. E.*

C. (2^o) *plus lent [compr. ...]*

C.

Vl. 1 *Très lent*

Vl. 2 *pp* *Très lent [compr. ...]*

Cb. *pp* *Très lent*

Fl. (a2)

Hr.

C.A.

Cl. d.l.c.

Cl. b.

Bm

vl. 1 esprer

vl. 2 p

Cb. pizz arco p

Fl. *n2.* [crescendo] [acc. w. 1^o & 2^o] *sol.* (1^o)

Horn. (a2)

C.A.

Cl. *p* *4p*

Cl.b.

Bn *p* *f* 1^o

C. *f*

VR. 1 *f* (solo) (Tous)

VR. 2 *f* [crescendo] *dimin.* *pp* *unis*

Cb. *p* *mf*

Handwritten musical score for a woodwind and string ensemble. The score is written on ten staves, each with a clef and key signature. The instruments are: Flute (Fl.), Horn (Hr.), Clarinet in A (C.A.), Clarinet in Bb (Cl.), Bassoon (Cl. b.), Bassoon in C (Bm), Clarinet in C (C.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), and Contrabass (Cb.). The music is in 4/4 time and features various dynamics such as *mp*, *p*, and *mf*. The score includes notes, rests, and slurs across four measures.

Fl. *mp*

Hr. *p*

C.A.

Cl. *p*

Cl. b.

Bm

C. (2^o)

Vl. 1

Vl. 2

Cb. *mf*

2 Christoph Willibald Gluck, *Alceste*, acte I, scène 3, Marche religieuse

SCÈNE III

L'intérieur du temple d'Apollon avec la statue colossale du dieu.
Les PRÊTRES et les PRÊTRESSES, faisant leurs évolutions rituelles.

MARCHE RELIGIEUSE.

Moderato e sostenuto assai. 66 = ♩

PIANO. *pp*

Ped. *

Poco rinf.

Ped. *

Rinf. poco.

Smorz. *pp*

Rinf. poco.

pp

pp

3 Charles Gounod, *Messe du Sacré-Cœur, Benedictus***MESSE DU SACRÉ CŒUR DE JÉSUS****N° 5 BENEDICTUS**

Andante.

1^{er} DESSUS Solo.

2^d DESSUS Solo.

TÉNOR Solo.

BASSE Solo.

1^{er} DESSUS.

2^d DESSUS.

TÉNORS.

BASSES.

Andante.

PIANO.

p

pp

p

Cresc.

Dimin.

p SOLO.
Be - ne -
p SOLO.
Be - ne -
p SOLO.
Be - ne - di - ctus Be - ne -
p SOLO.
Be - ne - di - ctus Be - ne -

p
Cresc.
di - ctus qui ve - nit qui ve - nit in no - mi - ne
di - ctus qui ve - nit qui ve - nit in no - mi - ne
di - ctus qui ve - nit qui ve - nit in no - mi - ne
di - ctus qui ve - nit qui ve - nit in no - mi - ne

Dimin. p *Cresc.*
Do - mi - ni qui ve - nit in no - mi - ne Do - mi - ni in
Do - mi - ni qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni in
Do - mi - ni qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni in
Do - mi - ni qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni in

Cresc.

4 Jules Massenet, *Hérodiade*, acte III, 2^e tableau, Le saint temple, scène 11,

Marche sainte

La foule prie dans le Temple, extasiée, avec calme
 et en donnant les marques du plus profond respect.
 And.^{te} religioso, très calme et soutenu. $♩ = \text{♩}$
 largement chanté.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The music is marked with a dynamic of *mf*.

The second system continues the musical piece. It features similar melodic and harmonic structures to the first system, with a dynamic marking of *f* in the lower staff.

The third system of the score shows a continuation of the piece. The upper staff has some rests, while the lower staff continues with a steady accompaniment. A dynamic marking of *mf* is present.

The fourth system of the score continues the piece. It includes a dynamic marking of *mf* in the lower staff and a *cresc.* marking in the upper staff.

(avec ampleur sans retenir)

The fifth system of the score includes a dynamic marking of *cresc.* in the lower staff. It features a section for Harpes (Harp) and a section for Pod. (Piano). The music is marked with a dynamic of *f*.

LES FEMMES DE JÉRUSALEM

The sixth system of the score is titled "LES FEMMES DE JÉRUSALEM". It features a complex texture with multiple voices or instruments, including a section for Harpes and a section for Pod. The music is marked with a dynamic of *p*.

5 Lefébure-Wély, *La Retraite militaire*, caprice de genre pour piano, opus 65

PIANO
détaché.
p
Ped. * Ped. * Ped. *

8
Ped. * Ped. * Ped. *

8
Ped. * Ped. * Ped. * Ped. *

mf
Ped. * Ped. *

tre Cordes.
cres
Ped. * Ped. * Ped. *

6 Benjamin Godard, *Chanson de Florian*, opus 29, n° 1

N°1

CHANSON DE FLORIAN

Op: 29_N°1

à Mademoiselle MARIE FRANÇOIS

Allegretto (♩=88) *p*

CHANT

PIANO

Ah! s'il est dans votre vil - la -

-ge, Un berger sensible et charmant,

Qu'on chérisse au premier mo - ment, Qu'on aime en - sui - te d'a - van -

- ta - ge C'est mon a - mi ren - dez-le moi!

pp *ff*

7 Les Trois marins de Groix

LES TROIS MARINS DE GROIX

Folklore

Ré^m . mi⁷ la^m ré^m mi⁷
 Nous é- tions deux, nous é- tions trois, nous é- tions deux nous é- tions
la^m mi⁷ la^m
 trois Nous é-tions trois ma- rins de Groix mon tra de ri tra la la
mi⁷ la^m
 la mon tra- de- ri tra lan- lè ————— re

1

Nous étions deux, nous étions trois,
 Nous étions deux, nous étions trois,
 Nous étions trois marins de Groix..

4

On n'a r'trouvé que son sarrau,
 On n'a r'trouvé que son sarrau,
 Son garde-pipe et son couteau...

REFRAIN

5

Mon tradéri tra la la !
 Mon tradéri tra lan lère !

Sa pauvre mère s'en est allée,
 Sa pauvre mère s'en est allée,
 Pour prier Sainte Anne d'Auray...

2

Embarqués sur le *Saint-François*,
 Embarqués sur le *Saint-François*,
 Mon matelot, mon mousse et moi...

6

Sainte Anne, rendez-moi mon garçon,
 Sainte Anne, rendez-moi mon garçon,
 Y'a tant de peine à la maison...

3

Le mousse est allé prendre un ris,
 Le mousse est allé prendre un ris,
 Un paquet de mer l'aura pris...

7

Alors Sainte Anne lui répondit,
 Alors Sainte Anne lui répondit,
 Tu le verras en Paradis...