

ACTE IV.

PRÉLUDE.

Andante sostenuto. (♩. = 48.)

212 a tempo

Hautbois.

Clarinettes en La 2.

Bassons.

Cors en Mi ♯.

Cors en Mi ♯.

Tuba.

Timbales en Si ♯ et Mi ♯.

Harpes.

1. Violons.

2. Violons.

Altos.

Violoncelles.

Contrebasses.

The musical score is written for a full orchestra. The woodwind section includes Hautbois, Clarinettes en La 2, Bassons, and Tuba. The brass section includes Cors en Mi ♯ and Tuba. The percussion section includes Timbales en Si ♯ et Mi ♯. The harp part is for Harpes. The string section includes 1. Violons, 2. Violons, Altos, Violoncelles, and Contrebasses. The score is in D major and 3/4 time. The tempo is Andante sostenuto (♩. = 48.). The score features various dynamics such as p, f, dim., and pp, and includes performance instructions like 'avec sourdines' and 'bien chanté'. A rehearsal mark '212' is present at the top right and bottom right of the page.

Andante sostenuto. (♩. = 48.)

212

Bass.

Cors.
 Timb.
 unis
 unis
 Velles.
 Classes.

poco rall. **213** a tempo Solo. poco rall. a tempo.

Hautb.
 Cl.
 Bass.
 Cors.
 Tuba.
 Timb.
 più f' espression
 (Tuba)

dim. poco rall. **213** a tempo.

TABLEAU I.
SCÈNE XIII.

Sorte de crypte ronde creusée jusqu'au tuf, sous le Palais de Vitellius; à gauche, sur un socle, une lampe funéraire brûle dans une coquille de bronze, faisant un demi-cercle de clarté douteuse au milieu de laquelle se trouve Jean.

In Tempelgewölbe. Eine antike orale Lampe wirft ein spärliches, halbkreisförmiges Licht. Johannes sitzt in Betrachtungen versunken auf einer Steinbank.

Andante sostenuto. (♩ = 56.)

Cor Anglais.

Clarinettes en Sib.

Clarin. en Mi b.

Saxophones en Sib.

Bassons.

Cors en Fa $\frac{1}{2}$.

Tuba.

Timbales en Fa $\frac{1}{2}$ U $\frac{1}{2}$.

1. Violons. Sans sourdines.

2. Violons. Sans sourdines.

Altos. Sans sourdines.

Jean.
Johannes.

Violoncelles. Sans sourdines.

Contrebasses.

Andante sostenuto. (♩ = 56.)

Rid an. Der Vorhang geht auf. Jean est assis dans une attitude de résignation contemplative. *No pou-vant ré-pri-mer les é-lans de la Nicht er-lag der Ge-walt das Ver-trauen in*

foi Leur im-puis-san-te ra-ge a frappé ton pro-phé-te Seigneur! ta vo-lon-té soit fai-te. Je me re-po-se en toi!
mir! Mich trifft der Fein-de Wuth, der ich laut zu dir fle-he: O Herr, dein heil'ger Wille ge-sche-he, ja, denn ich hoff' zu dir!

Viol.

Violoncelles.

JEAN.

foi Leur im-puis-san-te ra-ge a frappé ton pro-phé-te Seigneur! ta vo-lon-té soit fai-te. Je me re-po-se en toi!
mir! Mich trifft der Fein-de Wuth, der ich laut zu dir fle-he: O Herr, dein heil'ger Wille ge-sche-he, ja, denn ich hoff' zu dir!

215 molto lento. (♩ = 96.)

JEAN. *mf espress.*
 A - dieu donc, Vains ob-jets qui nous charment sur ter -
 Fahrt da - hin, Wahn und Lü-gen, ihr ir - di-schen Qua -

19 Solo. (bien chanté)
 19 Veille Solo

(19 29)
 (villes divisés en 4 parties)
 (39 49)
 C.B. *cresc.* *pizz.*

p *mf* *f* *sf*

215 molto lento. (♩ = 96.)

C. Angl.
 Clar. I.
 Bass.
 Cors.
 JEAN.
 - re! Sa - lut! Sa - lut! premiers rayons de l'im-mor - ta - li - té! Lin - fi - ni m'ap -
 len! Sei mir ge - grüsst, der E - wig-keit heiss-er-schüt Mor-gen - licht! Seid gegrüsst, ihr

19 Solo.
 villes *p* à 2.
 C.B.

p *f* *dim.* *suivez* *a tempo.* *216* *a tempo.* *3^o* *4^o*

Clar. *rall.* *a tempo* *pp*

Bass. *suivez* *p*

Cors. *suivez* *p* *pp*

Timb. *4^e* *p* *pp* *sans presser*

rall. *a tempo*

suivez dim. *p* *sans presser*

JEAN. *rall.* *mf*

-pelle et mé-clai - re! Je meurs pour la jus - tice et pour la li - ber - té! Je ne re - gret - te rien de ma pri - son d'ar - gi - le
 gal - di - gen Strah - len! Für Frei - heit und für Recht geh ich gern in den Tod! Nichts hält mich hier zurück, nichts bindet mich hier - nie - den,
 (le 1^{er} Solo avec les autres vlles)

Violle Solo. *f* *sf* *f* (1^{er} et 2^e) *pp*

Violles. *f* *sf* *f* *pp*

C.B. *f* *sf* *f* *p*

rall. *f* *suivez* *a tempo* *p*

Hautb. I. *p* *cresc.* **217** *a tempo* *bien chanté*

C. Angl. *p* *cresc.* *f* *ff* *pp* *bien chanté* *espress.* *sans presser* *p*

Clar. *p* *cresc.* *f* *ff* *ff* *p*

Bass. *p* *cresc.* *f* *ff* *ff* *pp*

Cors. *f* *ff* *ff* *pp*

Timb. *ff* *ff* *ff* *dim.* *pp*

a tempo

ff *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.*

JEAN. *p* *ff* *p*

Fuyant l'humani - té je vais calme et tran - quille M'enve - lop - per de - terni - té! Je ne re - gret - ter rien, et pourtant, ô fai -
 ich scheit aus unschuldig - ohne Tiroll mit in Frieden, zum Gott - liche schau in Ewig - keit! Nichts hält mich hier zurück, aber doch in heli -
 (1^{er} et 2^e) à 2. *pizz.* *arco*

vlles (3^e et 4^e) *cresc.* *ff* *ff* *pp* *pizz.* *arco*

C. B. *p* *ff* *ff* *pp* *pizz.* *arco*

f *pp* *pp* *pp* *p*

Andantino con moto. (♩ = 69.)

Horn. *dim.*

C. Angl. *pp*

Clar. *mf bien chanté*

Sax. Mio. *pp* Solo. *pp*

Bass. *mf bien chanté*

CEL. *pp*

Harpe. *p* *pp*

pizz. *pp* *arco* *pp* *arco*

en animant.

JEAN.

dim.

-bles - se! Je songe à cette en - fant! Je songe à cette en - fant - dont les traits ra-di-
dan - ken! Mich mahnt jenes Ge - bild. Mich mahnt jenes Ge - bild, o so rein und so

elles unis

C. B. *pp*

Andantino con moto. (♩ = 69.)

218

C. Angl. sans retenir. **218** Allegro agitato. poco rall. Allegro agitato. *espress.*

Clar. in B.

Sax. *f espress. p*

Bass. *f* *p* *f* *espress.*

10 29 Cors en Fa. *sf* *sfp* *mf* *f*

mf *f* *sf* *f* *p* *f*

Allegro agitato. *f* *sf* *mf* *f*

unis. *sf* *sf* *p* *espress.* *f* *p* *f*

unis. *f* *sf* *f* *p* *f* *p* *f*

JEAN. *f* *poco rall.* *mf*

- eux sont présents à mes yeux! Sou-ve-nir qui m'op-pres - se! Sou-ve-nir qui m'oppres - se!
milt're rom Him-mets-ge - fild! Welch ein lieblich tie - den - ken! Dieses Kind ohne Feh - le

sans retenir. *sf* *arco* *pizz.* *f* *p* *f*

218 Allegro agitato. poco rall. Allegro agitato. *p*

R. et ci. 9077.

Allegro mosso.

Allegro.

Gr. Fl.

en animant.

rit.

rit.

Hautb.

C. Angl.

Clar.

Sax. en Mi \flat .

Bass.

Cors.

Pistons en Si \flat .

Tromb.

Timb.

en animant.

Allegro mosso.

rit.

Allegro.

rit.

JEAN.

Toujours j'esonge à cette en-fant!
erfüllt mit Wehmuth mir die See - - le.

Sei-gneur! - si jesuis ton fils!
O Herr, - bin ich dein Sohn?

Sei-gneur! - si jesuis ton fils! Dis-
O Herr, - bin ich dein Sohn? Sag?

en animant.

Allegro mosso.

rit.

Allegro.

rit.

Hautb. *suivez* poco rall. a tempo

C. Angl. *dol.* *f sost.* *espress.*

Clar. *10^o p* *pp* *f* *f sost.* *espress.*

Sax. *20^o p* *f sost.* *espress.*

Bass. *f* *p* *p* *pp* *f sost.* *espress.* *f* *dim.*

Cors. *suivez* *f*

Allegro moderato. poco rall. a tempo

div. *f* *p* *p* *pp* *p* *f* *f* *p* *mf*

avec ban et désespérance. *unis*

JEAN. *f* *p* *dim.* *p* *rall.* *f* *p* *mf*

- moi pourquoi Dis - moi pourquoi Tu souffres que l'amour vien - ne ébranler ma foi? Et si je sors meur-
 un, wa-rum... sag un, wa-rum wär' irdisch Liebesglück der Got-tes-treu-e Lohn! Und wenn in die-sem

f *p* *dol.* *pp* *p* *f* *f* *p*

poco rall. a tempo

H. *più appassionato.* *sost. espress.* *p* poco rall. *dim.* *pp*

C. a. *10^o sf* *espress.*

Cl. *f* *f sost.* *espress.*

Sax. *f* *f sost.* *espress.*

B. *f* *f* *pp*

più appassionato. poco rall. *pp*

unis. *f* *sf* *fp* *espress.* *pp* *pp* *pp*

JEAN. *p* *sf* *fp* *espress.* *p* *pp* *pp* *dim.*

- tri vain-cu de cet-te lut-te. Qui là per-mis! à qui la fau-te de la chn-te?
 Kampf ich füllend un-ter-lie-ge, wer trägt die Schuld, dass mich ein Kin-des-herz be-sie-ge?

p *sf* *fp* *espress.* *p* *p* *p*

All^o appassionato.

en animant.

rall.

220

C. Angl.
Clar.
Sax.
Bass.
Corns.
Timb.

All^o appassionato. *espress.*
en animant.
rall.

JEAN. *mf*
Sou-ve-nir qui m'op-pres-se! Sei-gneur! si je suis ton fils! Dis-
Dieses Kind oh-ne Ech-le, er-füllt mit Weh-muth mir die See-le: Sag

div.
pizz.

220 All^o appassionato.

en animant.

rall.

Tempo I.

suivez poco rall.
suivez

Clar.
Bass.
Corns.
Timb.

dol.
pp
f sost.
espress.

JEAN. *mf*
(avec élan et désespérance... mit Verzweiflung)
moi pourquoi Dis-moi pour-quoi Tu souffres que l'a-mour vien-ne é-bran-ler ma foi?
an, wa-ram... sag an, wa-ram wür? in-disch Lie-bes-glück der Gut-tes-treu-e Lohu?

dol.
pp
f
poco rall.
rall.
poco rall.

Tempo I.

poco rall.

Gr.Fl. animato. - - - *suivez* Lento. (♩ = 104) a tempo

Hautb. *ff*

C. Angl. *ff*

Clar. *ff*

Sax. *ff*

Bass. *ff*

suivez *ff* *suivez* *p* *suivez*

Cors. *ff* *suivez* *pp* *din.*

Pistons en Si ♯. *ff* *suivez* *p*

Tromb. *ff*

Timb. *ff* *suivez* *pp* *p*

animato. *espress.* *suivez* Lento. a tempo

ff *suivez* *sf* *ff* *pp* *rall.* *pp* *rall.* *mf* *più f* *p*

JEAN. *ff* *animato.* *pp* *din.* *p* *f* *p*

Seigneur! suis-je ton fils! - - - suis-je ton fils? - - - ô Sei- gneur - - - o Sei- gneur!

O Herr! bist du mein Sohn? - - - bist du mein Sohn? - - - O Herr! - - - O Herr!

espress. *rall.* *40 divisés* *20* *30* *40* *p* *f* *p* *f* *p* (divisés en 4 parties)

arco *ff* *suivez* *sf* *ff* *pp.* *pizz.* *p* *f* *p* *arco*

ff *animato.* *ff* *p* *rall.* Lento. (♩ = 104) a tempo

Allargando.

221 Allegro animato. (♩. = 126.)

19 Solo.

U.F. *f* *ff cresc.* *sec.* *p* 19 Solo.

H. *f* *ff cresc.* *sec.*

C.a. *f* *ff cresc.* *sec.*

Clar. *f* *ff cresc.* *fp*

Sax. *f* *ff cresc.* *sec.*

B. *f* *ff cresc.* *sec.* changez en Sol ♭.

Cors. *f* *ff cresc.* *sec.*

Pist. *f* *ff cresc.* *sec.*

Tromb. *f* *ff cresc.* *sec.*

Timb. *f* *ff cresc.* *sec.* changez en Sol ♭ et Re ♭.

Allargando. *f* *ff cresc.* *sec.* *p* *div.*

f *ff cresc.* *fp* *p*

f *ff cresc.* *sec.* *p*

JEAN.

(Salomé apparaît dans le souterrain, il semble qu'elle soit guidée par les derniers accents de Jean.)
(Salomé erscheint im Gewölbe, als durch die letzten Worte des Johannes herbeigeführt.)

(avec un cri)
(erstaunt)

Sa-lo-me!
Sa-lo-me!

unis.

f *ff cresc.* *sec.*

f *ff cresc.* *sec.*

Allargando. *f* *ff cresc.* *sec.* *p*

f *ff cresc.* *sec.*

221 Allegro animato. (♩. = 126.)

a tempo

Clar. F.
Sax. en Mib.
Basson.
en Solo.
Cors. en Fa².

a tempo

unis. *p* *dim.*

Un peu moins vite. *mf* *espress.*

SALOMÉ. *Sp.*

JEAN. Jean! *Herr!* (attendri) (*sanft*) C'est toi! toi! dans ce sombre lieu! Mais, qu'as-tu
Du hier! Du? un dem grausen Ort? Doch, was ist

pp *mf* *pizz.*

a tempo

222 Un peu moins vite.

H.
Cl. *mf* *rall.* *pp* *Lento.*

B. *pp* *espress.*

Sax. Solo. *p* *pp* *mf* *pp*

Cors. Solo. *p* *pp* *à 2.* *p* *III^o* *pp* *p* *pp III^o*

p *pp* *rall.* *pp* *Lento.*

SALOMÉ. *dolce* *dim. e rall.*

JEAN. *rall.* Oui, Jean, c'est de bonheur! c'est de bon - heur!
O Jo-han - nes! Wonne-berauscht klopft mir das Herz!

done? Sa-lo-mé. Tu fris - son - nes. *arco*
dir, Sa-lo-me? Wä-rum he - ben? *pp espress.*

p *pp*

rall. *Lento.*

più mosso subito.

C. Angl.

rall.

223

Andantino. (♩ = 66.)

Cl. en Sib.

Andantino.

f *dim.* *p* *ppp* *div.* *ppp*

SALOMÉ. (palpitante et zitternd und)

Mon cœur se

JEAN. (avec élan) (avec amour) *p* (*liebend*)

Ah! c'est donc vrai, — Seigneur, que tu par - don - nest! Que je puis res - pi - rer cette e - ni - vrante fleur.

So — nars denn wahr, — o Herr, dass du ver - ge - ben! Dassein, fühlendes Herz lindre den letzten Schmerz!

f *dim.* *p* *ppp* *arco* *pizz.* *div.* *ppp*

più mosso subito. *f* *dim.* *p* *ppp* *rall.* **223** Andantino. (♩ = 66.)

C.a.

Cl. en Sib.

p *dim.* *dim.*

pp *unis.* *crese.* *pp* *crese.* *pp* *crese.*

SALOMÉ. (presque sans force) (*fast kraftlos*)

bri - se et j'ai peur de l'en - ten - dre! Jus - qu'à moi

Herz — un - ver - hüllt ich dir zei - gen! Bis zu mir

JEAN. *dolce* *più f* *crese.*

La presser sur ma bouche et mur - mu - rer: Je t'ai - - me! ces mots ne sont pas un blas - phè - me. Tu m'as don -

Doch zu drücken auf's Herz hauchend das Wort der Lie - - be! mit se - lig ge - hei - lig - tem Trie - be! Um sie zu

div. *pp* *unis.* *div.* *pp* *crese.* *pp* *crese.*

Hautb. Animato. poco rall. **224** a tempo poco a poco animato appass.

espressivo ed appassionato

Clar. *pp* *suivez.* *pp*

Solt. *p* *f* *espress.* *p*

Cors. *pp*

Fag. Animato. poco rall. a tempo poco a poco animato appass.

SALOMÉ. *f* *f* *p*

JEAN. *f* *f* *p poco rall. ten.*

tu veux bien descen - dre Jean! Ah! j'ai peur de l'en - ten - dre! mon
 willst du dichwei - gen! Herr! O so woll es be - ken - nen, du
 - né la voix pour te nom - mer, Sei - gneur! Et l'a - me pour ai - mer!
 preisen, Herr, gabst du des Wor - tes Klang aus tief - ster See - le drang.
 unis

f *f* *arco* *suivez* *pizz.* *pp*

Animato. poco rall. **224** a tempo poco a poco animato appass.

Hautb. *espress.* **225** sempre Animato e cresc. *espress.*

C. Angl. *pp* *cresc.* *p* *piu f* *f*

Clar. *pp* *I Solo* *p* *f*

Bass. *pp* *espress.* *p* *f*

Cors. *cresc.* *f*

Timb. *pp* *p* *f*

SALOMÉ. *cresc.* *f*

JEAN. *f* *f* *f* *f*

course bri - se! Jean! tu m'ai - mes! Jus - qu'à moi tu veux bien des - cen - dre Ah!
 bist mein ei - gen! Ja! du liebst mich! Willst den Himmelauf Erden mir zei - gen Ah,
 Seigneur, c'est donc vrai, que je puis res - pi - rer cette e - ni - vrante fleur! Seigneur! Seigneur!
 O Gott, wär es wahr, dass ihr lie - ben - der Blick ward mir zum letzten Glück! O Gott, O Herr,

cresc. *arco* *f* *f*

cresc. *f* *f*

H. et Cie 9077. **225** sempre Animato e cresc.

H. *molto appassionato.* - - - *poco a poco rall.* *Lent.*

C. a. *pp*

Cl. *pp*

B. *pp*

Cors. *pp*

Timb. *pp*

molto appassionato. - - - *poco a poco rall.* *Lent.*

sp *p* *pp* *ppp*

SALOMÉ. *sp* *dim.* *p* *pp*

JEAN. *pp*

de bon-heur je frissonne! Et j'ai peur de l'en-ten-dre j'ai peur de l'en-ten-dre mur-mu-rer je tai-me!
es durchschau-ert die See-le von won-ni-gen Trie-be, o lass mich be-ken-nen das Wort der Lie-bel!

oui, je puis res-pi-rer cette en-i-vran-te fleur! la presser sur ma bouche et mur-mu-rer je tai-me!
du er-füllst mir die See-le mit won-ni-gen Trie-be, o lass mich be-ken-nen das Wort der Lie-bel!

sp *p* *pp* *ppp*

molto appassionato. - - - *poco a poco rall.* *Lent.*

226 Allegro moderato. (♩ = 96.)
 LE PEUPLE (à l'extérieur)
 VOLK (draussen) (à 2 temps)

ff *ff* *ff*

Mort au Pro-phète! Mort au Pro-phète! Mort au Pro-phète!
 Tod dem Pro-pheten! Tod dem Pro-pheten! Tod dem Pro-pheten!

Mort au Pro-phète! Mort au Pro-phète! Mort au Pro-phète!
 Tod dem Pro-pheten! Tod dem Pro-pheten! Tod dem Pro-pheten!

Mort au Pro-phète! Mort au Pro-phète! Mort au Pro-phète!
 Tod dem Pro-pheten! Tod dem Pro-pheten! Tod dem Pro-pheten!

Allegro moderato.

SALOMÉ. (avec terreur) (angstvoll)

C'est le sup-pli-ce qui sap-pré-te!
 Zum Herrn der Welt-ten lass uns be-ten!

pp *p*

226 Allegro moderato. (♩ = 96.)

All^o vivo.

suivrez

(avec désespoir.)
JEAN (verzweifelt)
Sé - le - ver jus-qu'au ciel et re - tom - ber si - tôt!
Aus dem se - li - gen Traum o wie so bald er - wacht!

(s'arrachant des bras de Salomé)
(sich aus den Armen Salomes peissend)
Pars! Sa - lo - mé! Pars! il le
geh, Sa - lo - me, geh, es muss

All^o vivo.

227 Allegro vivo.

Hautb. *f*
Cl. *f*
Bass. *f*
Sol. *f*
Cor *f*
Pis. *f*
Tromb. *f*
Timb. *f*

Allegro vivo.

Récit.
(avec courage et tendresse.) (avec enthousiasme.)
(mit Muth und Zärtlichkeit) (mit Enthusiasmus)

SALOMÉ.
Te quitter! moi? Quand le ciel nous ap - pel - - - le! Ô Jean! te quitter, te quit - ter! non! ja -
Nimmermehr! Uns ruft der Himmel zum Bun - - - de! O Freund, ohn' mich nimmermehr lass ich

JEAN.
faut!
sein!

227 Allegro vivo.

rall.

Sax. alto en Mi ♭. Solo
pp *espress. sost. colla voce*
Viol.
Alto, div. pp
SALOMÉ. (douce et resignée) (resigniert)
- mais. A - mi la mort n'est pas cru - el - le, qui nous prend tous les deux, qui nous prend tous les doux et va nous ré - u - nir Si
dich! O nein! Nicht schmerzt die To - des - mun - de, die uns trifft im Kör - ein, die uns trifft im Kör - ein, ob tot und Hand in Hand, ja
Andantino. pp

228 più espressivo
dim. pp *suivez* a tempo. poco animato
cresc. unis. *suivez.* PPP div. *suivez.* f unis. f
SALOMÉ. *ten.* a tempo. pp
Dieu Fa - vait per - mis, l'âme heu - reuse et ra - vi - e à tes cô - tés j'aurais passé ma vi - - el unis.
wel - che Se - lig - keit, dem Ge - lieb - ten er - ge - ben an seiner Brust liebend gesellt zu le - - bent! unis.
a tempo. pp

229
rall. a tempo
pp f p *simile* f p
SALOMÉ. p rall. (avec volonté) (bestimmt) pp f p
Dieu ne la pas vou - lu Je sau - rai donc mou - rir près de toi, près de toi, dans tes bras! O su - bli - me mar -
Gott hat es nicht ge - wollt, so lass mit dir mich geha, ja mit dir trennereint, ja, mein Freund! Wie so schön ist der
rall. a tempo 229

H.
C. a.
Clar.
Timb.

SALOME.
rè - - - ve! Jean! o Jean! ne me ré - veil - le pas!
Tien - - - men? Lass mir, mein Freund, lass mir den schü - nen Wahn!

dim. p cresc. Animato.
f dim. p cresc. Animato.
f dim. p cresc. Animato.

230

Un peu retenu.

Gr. Fl.
Hautb.
Cor angl.
Cl.
Bass.

Cors.
Pist.
Tromb.
Timb.

JEAN.
JULIENNES.
(avec émotion)
(begeist.)

Il est beau de mourir en s'ai-mant ma chère à - - - me!
Leicht und schön ist der Tod für ein Paar, eins durch die Lie - - - be!

dim. p dim. p dim. p dim. p

230

Un peu retenu. H. et Cl. 9077.

Solo. *suivez a tempo.*

Fl. *p dim.*

Sax. *f dim.*

Bass. *f dim.*

Cl. *f dim.*

3^e et 4^e Cors en Fa. *f dim.*

Timb. *f dim.*

Harpes. *f dim.*

Allegro moderato. (♩ = 69.)

JEAN. JOHANNES. *(inspiré) p (inspired)*

Quand nos jours se-teindront comme une chaste flamme, Notre amour, dans le ciel rayonnant de clar-té, Trouve-ra
 Wie ein Stern, der erlischt, schwindend im Weltge-triebe, doch die Lie-be, sie bleibt, von dem Höltesten ge-weit, und verklärt

poco rall. a tempo. f

suivez a tempo.

Hautb. *mf*

Sax. *f*

Timb. *f*

Harpes. *dim.*

232 pp

suivez a tempo.

div. pp

div. pp

div. pp

SALOME. *(inspirée) p (inspired)*

JEAN. JOHANNES. *poco rall. ff a tempo.*

le mystère et l'immorta-li-té! et l'impor-ta-li-té!
 fle-cken-rein durch Un-sterblich-keit, durch die Un-sterblichkeit!

Quand nos jours se-teindront comme une chaste flamme, notre amour
 Wie ein Stern, der erlischt, schwindend im Weltge-trie-be, doch die Lie-

come. p

comme une chaste flamme,
 schwindend im Weltge-trie-be,

a tempo. *suivez* *a tempo.* *cresc.*

Hautb. *p* *f*

Sax. *f* *dim.* *p* *f* *cresc.*

Bass. *f* *dim.* *p* *f* *cresc.*

Cors. Fa. *f* *dim.* *p* *f*

Timb. *p dim.* *f*

mf *f* *mf* *cresc.* *ff* *ff* *ff cresc.*

a tempo. *suivez* *a tempo.*

div. *mf* *f* *fp dim.* *p* *f* *p*

div. *mf* *f* *fp dim.* *p* *f* *p*

mf *dim.* *p* *f* *p*

SALOMÉ. *cresc.* *ff* *rall. 3* *ff* *rall. 3* *cresc.*

dans le ciel ray-onnant de clar-té. Trou-ve-ra le mystère et l'immorta-li-té! et l'immor-ta-li-té!

le sie bleiht, vordemHichsten ge-weiht und erklürt fle-ckenrein durch Un-sterb-lich-keit, durch die Un-sterb-lichkeit!

JEAN. *ff* *rall. 3* *ff* *rall. 3* *cresc.*

ray-onnant de clar-té. C'est l'immorta-li-té! et l'immor-ta-li-té!

vordemHichsten ge-weiht durch Un-sterb-lich-keit, durch die Un-sterb-lichkeit!

div. *mf* *f* *fp dim.* *p* *f* *p*

f a tempo. *p* *suivez* *f* *a tempo.* *p*

Gr. Fl.
 Pot. Fl.
 Hautb.
 Cor angl.
 Cl.
 Sax.
 Bass.
 Cors.
 Pist.
 Tromb. et Tuba.
 Timb.
 Harpes.

Poco più mosso. (♩ = 76.)

unis
espressivo sostenuto

unis
espressivo sostenuto

unis
espressivo (avec enthousiasme.)

SALOMÉ.
 Il est beau de mourir, de mourir en saimant, ma chère à - me! Quand nos jours
 Leicht und schön ist der Tod, du, der Tod für ein Paars durch Lie - be! Wie ein Stern,

JEAN.
 Il est beau de mourir, de mourir en saimant, ma chère à - me! Quand nos jours
 Leicht und schön ist der Tod, du, der Tod für ein Paars durch Lie - be! Wie ein Stern,

unis
arco espressivo

Violins I & II, Violas, Cellos & Double Basses, Flutes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, SALOME, JEAN.

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

sé - teindront pour jamais! Notre amour dans le ciel, trou - ve - ra le mystè - re
 der erlischt, der erlischt, doch die Lie-be, sie bleibt, von dem Höchsten ge-weiht,

sé - teindront pour jamais! Notre amour dans le ciel, trou - ve - ra le mystè - re
 der erlischt, der erlischt, doch die Lie-be, sie bleibt, von dem Höchsten ge-weiht,

en animant. Allargando.

a tempo.

SALOMÉ. *pizz. fff*

JEAN. *pizz. fff*

et l'im-mor-ta-li-té! Trans- port de l'a- mour, em-bra-se- nous! em-bra-se- nous tou-
 bis zur Un- sterb- lichkeit! Hin- weg, Schmerz und Leid! Lie- be be- steht sie- gend in E- wig-

et l'im-mor-ta-li-té! Trans- port de l'a- mour, em-bra-se- nous! em-bra-se- nous tou-
 bis zur Un- sterb- lichkeit! Hin- weg, Schmerz und Leid! Lie- be be- steht sie- gend in E- wig-

a tempo. en animant. Allargando.

R. et C^{ie} 9077.

235

Gr. Fl.

Pet. Fl.

Hautb.

Cor angl.

Cl.

Sax.

Bass.

Cors.

Pist.

Tromb. et Tuba.

Timb.

Allegro. (♩ = 152.)

div.

div.

SALOMÉ.

-jours!

JEAN. *keil!*

JH.

-jours!

keil!

LE GRAND PRÊTRE. DER HOHEPRIESTER.

div.

235

Allegro. (♩ = 152.)

W. et Cie 9077.

(Jean et Salomé se tiennent enlacés. Le grand Prêtre paraît suivi des Gardes et des esclaves éthiopiens du Tétrarque.)
(Johannes und Salome hatten sich umarmt. Der Hohepriester tritt ein, gefolgt von Priestern, Wachen und äthiopischen Sklaven.)

Jean! — ton heure est ve-
Jo-han - nes, die Zeit ist er-

Hautb. I. Solo. *suivez*

Clar. *p*

Bass. *f*

Tromb. et Tuba. *dim.*

LE G^d PRÊTRE. *sp* *f* *suivez*

nu - e! Hé-ro-di - a - de veut, qu'on te mène au sup - pli - ce. *(à Salomé)* *più dolce*
 schü - nen! He-ro-di - as be - ficht dein Ver - brechen zu süh - nen. *(zu Salomé)* *più dolce* *Enfant,*
Und dir,

f *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *suivez*

Moderato. Hautb. **236** All^o agitato.

Cor angl. *f*

Cl. *f*

Bass. *à 2.*

Cors. *à 2.*

Timb.

Moderato. *p* *unis.* *f* *crsc.* *mf* *crsc.*

I. Alto Solo. *p* *pp* *f* *crsc.*

Les autres *pp* *p* *f* *crsc.*

SALOMÉ. *f* *crsc.* *mf* *crsc.*

LE G^d PRÊTRE. *f* *crsc.* *mf* *crsc.*

rends grâce au Roi! Pour toi pour ta jeu - nes se, il bra - ve la jus - tice, et t'appelle au pa - lais!
 Sa - lo - me, — hör' an: dir will der Kö - nig zu Gnaden sein fort - an! Er verlangt Wieder - kehr!

div. *pp* *p* *f* *crsc.* *mf* *crsc.* *f* *crsc.*

Moderato. *p* *H. et cie 9077.* **236** All^o agitato.

Hautb.

Cor angl.

Cl. changez en La \sharp

Bass. *sec.*

à 2.

Cors. *f*

Tromb et Tuba. *f*

Timb. *cresc.* changez en Si \sharp et Mi \flat .

- mé qui tend les bras vers Jean, et résiste désespérément.)
hemüchtigen, welche, zu Johannes flüchtend, verzweifelnden Widerstand leistet.)
 SALOMÉ.

laissez-moi
Nimmermehr!

JEAN.

JOHANNES.

arco.. *f*

arco *f*

(Salomé dans un suprême effort parvient à s'élançer dans les bras de Jean.)
(Es gelingt Salome sich loszureißen und in den Arm des Johannes zu stürzen.)

Ja - mais!
Nie - mals!

Al-lons! al - lons! j'at-tends la
Wohlan! Wohl-an! Führt mich zum

Allegro moderato. (♩. = 108.)

237

Gr. Fl. 12/8

Pet. Fl. 12/8

Hautb. 12/8

Cor angl. 12/8

Cl. 12/8

en Sib. 12/8

en Sib. Sax. 12/8

Bass. 12/8

Solo. 12/8

Cors. 12/8

Pist. 12/8

Tromb. et Tuba. 12/8

Timb. 12/8

Allegro moderato. (♩. = 108.)

ff soutenu et bien chanté

ff soutenu et bien chanté

ff soutenu et bien chanté

ff soutenu et bien chanté

(avec un cri) *ff*

(mit einem Schrei) *ff*

SALOMÉ Ah! _____

JEAN Hu! _____

mort! _____

Tad! _____

(Les esclaves noirs emmènent de force Salomé, que le Grand Prêtre accompagne. Jean va, de lui même, se remettre aux mains des Prêtres et des Gardes.)

(Die schwarzen Sklaven reißen Salome mit Gewalt fort, begleitet vom Hohenpriester während sich Johannes freiwillig den Händen übergibt.)

arco

237

Allegro moderato. (♩. = 108.)

TABLEAU II.
SCÈNE XIV

LE FESTIN.

Une grande salle du palais.

Erstsaal im Palast.

Aux colonnes de marbre sont pendus des boucliers d'or, des éperons de triè-
mes et des lampadaires d'argent. Un vélarium d'azur est tendu au-dessus de
cette salle à ciel ouvert. A travers les portiques on aperçoit Jérusalem.

Ein grosser Festsaal. An Marmorsäulen hängen goldene Schilder und Tri-
rennen. Schnübel (Schiffstachel.) Der Hintergrund des Saales ist durch ein
zurblaues Vclarium verhängt, mit Portieren, durch die man Jerusalem gewahrt.

Allegro moderato marziale. ♩ = 112.

Trompettes Romaines en Mib.

Musique sur la scène.

Gr. Flûtes.

Pet. Hautbois.

Petite en Mib. Clarinettes en Sib.

alto en Mib. Saxophones ténor en Sib.

Bassons.

en Mib. Cors en Fa♯.

Trompettes en Fa♯.

Pistons en Sib.

4 Trombones et Tuba.

Contrebasse Sax en Sib.

1. Timbales (2 exécutants) en Sib et Mib. 2.

Grosse Caisse et Cymbales. Triangle et Tambour M^{pe}.

Allegro moderato marziale. ♩ = 112.

1^{res} Violons.

2^{es} Violons.

Altos.

1^{res} Ténors.

CHEFS ET SOLDATS ROMAINS.

2^{es} Ténors.

RÖMISCHE ANFÜHRER UND SOLDATEN.

1^{res} Basses.

2^{es} Basses.

Violoncelles.

Contrebasses.

Allegro moderato marziale. ♩ = 112.

H. et Cie 9077.

G.F.
P.F.
H.
PicCl.
Cl.
Sax.
B.
Cors.
Tromp. à 2
Pist.
Tromb.
Sax.
Timb.
G.C. et Cymb.
Tr. et Tamb. milre

Les chefs et les soldats de l'armée Romaine célèbrent leur conquête et la grandeur de Rome.

Die römischen Hauptleute und Soldaten feiern ihre Eroberung und Roms Grösse.

Ro-mains! Romains! nous sommes Romains! A ce nom seul

Habt Acht! Habt Acht! Die römische Wacht! Und das besagt,

Ro-mains! Romains! nous sommes Romains! A ce nom seul

Habt Acht! Habt Acht! Die römische Wacht!

A ce nom seul
Und das besagt,

Timbales.
Gr. C. et Cymb.
Triang. et Tamb.
Violons.
Altos.

le monde en-tier fré-mit de crai-te! de-vant Jé-ru-sa-lem, de-vant la ci-té sain-te, Ar-rè-tons-
dass Je-der-mann vor uns sich ret-te! Ja, selbst Je-ru-sa-lem, die hoch-hei-li-ge Stüt-te, auch sie er-
le monde en-tier fré-mit de crai-te! de-vant Jé-ru-sa-lem, de-vant la ci-té sain-te, Ar-rè-tons-
dass Je-der-mann vor uns sich ret-te! Ja, selbst Je-ru-sa-lem, die hoch-hei-li-ge Stüt-te, auch sie er-
Violonc.
Contreb.

239

Timbales.
G. C. et Cymb.
Triang. et Tamb. mil^{re}
Basses divisées.

cresc. *dim.* *cresc.* *dim.*
f *p* *mf* *p*
f *p* *mf* *p*

-nous en sou-ve-rains! Ar-rè-tons - nous en sou-ve - rains! Nos ai-gles d'un coup d'ai - le é - ten-dent no-tre gloi - re
lag rö-mischer Macht, ja, sie er - lag rö-mischer Macht! Wo - hin der Ad - ler flie - ge, er führt uns stets zum Sie - ge
-nous en sou-ve-rains! Ar-rè-tons - nous en sou-ve - rains! Nos ai-gles d'un coup d'ai - le é - ten-dent no-tre gloi - re
lag rö-mischer Macht, ja, sie er - lag rö-mischer Macht! Wo - hin der Ad - ler flie - ge, stets zum Sie - ge
-nous en sou-ve-rains! Ar-rè-tons - nous en sou-ve - rains! Nos ai - gles é - ten - dent no - tre gloi - re

First system of musical notation, including vocal lines and piano accompaniment. The vocal lines contain the lyrics: "cre - scu - do" and "cre - scu - do". The piano part includes dynamic markings such as *p*, *cre-sc.*, and *f*.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal lines contain the lyrics: "A tra-vers la plaine et les mers! Et nous par-cou-rons, nous par-cou-rons l'u-ni-vers." and "oh-ne Rast durch Län-der und Meer! Cü-sar schaut mit Stolz, er schaut mit Stolz auf sein Heer,". The piano part includes dynamic markings such as *mf*, *cre-sc.*, and *f*.

Third system of musical notation, including vocal lines and piano accompaniment. The vocal lines contain the lyrics: "En marquant tous nos pas, en marquant tous nos pas, a-vec u-ne vic-toi-re! Ro-" and "das, von Lor-beer be-kränzt, das, von Lorbeer be-kränzt, von Sieg eilt zum Sie-gr. Habt". The piano part includes dynamic markings such as *f*, *3*, and *ff*.

O.F.
 P.F.
 H.
 Pt. Clar.
 Cl.
 Mib.
 Sax.
 Sib.
 Cors.
 Tromp.
 Pist.
 Tromb.
 Sax.
 Timb.
 G. C. et Cymb.
 Tr. et Tamb.

-mains! Ro-mains! nous sommes Ro-mains! A ce nom seul le monde entier frémit de crain- - - te! De-
 Ach! Habt Acht! Die rö-mi-sche Wacht! Und das be-sagt, dass Je-dermann vor uns sich ret- - - te. Ju,
 -mains! Ro-mains! nous sommes Ro-mains! A ce nom seul le monde entier frémit de crain- - - te! De-
 Ach! Habt Acht! Die rö-mi-sche Wacht! A ce nom seul, Und das be-sagt, dass Je-dermann vor uns sich ret- - - te. Ju,
 H. et C^o 9077

tutta forza

8...

à 2.

Clar.

Cors.

tutta forza

fff tutta forza

fff tutta forza

fff tutta forza

Tuba.

-vant Jérusalem, de - vant la ci-té sain - te, Ar-ré - tons-nous! Ar - ré - - tons -

selbst Jeru-sa-lem, die hoch-heili-ge Stät - te, ja, sie er - lag römischer Macht,

-vant Jérusalem, de - vant la ci-té sain - te, Ar-ré - tonsnous en sou - ve - rains! Ar - ré - - tons -

selbst Jeru-sa-lem, die hoch-heili-ge Stät - te, ja, sie er - lag, ja, sie er - lag römischer Macht,

This section of the score contains instrumental parts for various instruments. The top staves feature woodwinds (flutes, oboes, clarinets, bassoons) and strings. Below them are parts for brass instruments, including trumpets, trombones, and tubas. The notation includes complex rhythmic patterns, dynamic markings such as *mf* and *ff*, and articulation marks like accents and slurs. Some parts include performance instructions like *à 2.* and *3e*.

- nous en sou - ve - rains, en sou - ve - rains! (Des esclaves apportent des amphores et des coupes.)
 ja, der röm-schen Macht, ja, römischer Macht!

- nous en sou - ve - rains, en sou - ve - rains! (Die Sklaren bringen Krüge und Becher.)
 ja, der röm-schen Macht, ja, römischer Macht!

The bottom section of the page shows the piano accompaniment for the vocal parts. It features a dense texture of chords and moving lines in both hands, with dynamic markings like *mf* and *ff*. The piano part provides harmonic support for the vocal lines above.

This page of a musical score is densely packed with notation for a large ensemble. It features 18 staves in total, arranged in a symmetrical fashion around a central section. The instruments represented include:

- Violins I and II (top two staves)
- Violas (staves 3-4)
- Vicini (staves 5-6)
- Celli (staves 7-8)
- Bassi (staves 9-10)
- Flutes (staves 11-12)
- Oboes (staves 13-14)
- Bassoons (staves 15-16)
- Clarinets (staves 17-18)
- Trumpets (labeled "Tromp." on staff 19)
- Tuba (labeled "Tuba" on staff 20)
- Saxophones (labeled "Sax." on staff 21)
- Timpani (labeled "Timb." on staff 22)
- Double Basses (bottom two staves)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *ff*. The page is numbered 395 in the top right corner.

Lent. Andante moderato. ♩ = 69.

Musical score for the first system, including vocal lines and piano accompaniment.

Lent. Andante moderato. ♩ = 69.

Musical score for the second system, including vocal lines and piano accompaniment.

Lent. Andante moderato. ♩ = 69.

Musical score for the third system, including vocal lines and piano accompaniment.

Vocal score with lyrics in French and German. Includes parts for 'CHEFS. Huit Coryphées', 'HAUPTLEUTE. Acht Koryphäen', and 'Huit Cor.' with 'And. Cor.' marking.

G.F.
 P.F.
 H.
 P. Cl.
 Cl.
 MiB.
 Sax. Sib.
 B.
 Cors.
 Fa.
 Tromp.
 Pist.
 Tr. et Tuba.
 Sax. Sib.
 Timb.
 G. C. et Cymb.
 Tr. et Tamb. mil.
 Tamb. seul.

Huit Cor. Acht Kön. Tous réunis. Alle.

toi mè-re ché-ri-e, Nous ver-sons, nous verçons no-tre sang! Pa-tri-e! Pa-tri-e! Ro-me, de nous sois
 Söh-ne Thu-ten-le-ben nimm es an, nimm es an, du höchstes Gut. O Va-terland! O Va-terland! Ja, wir sind dei-ne
 toi mè-re ché-ri-e, Nous ver-sons, nous verçons no-tre sang! Pa-tri-e! Pa-tri-e! Ro-me, de nous sois
 Söh-ne Thu-ten-le-ben nimm es an, nimm es an, du höchstes Gut. O Va-terland! O Va-terland! Ja, wir sind dei-ne

fiè - re! Ro-me, de nous sois fiè - re! Et toi, Ti-bè - re, re-gar-de tes en-fants! Re-gar-de! nos fronts ont l'au-ré-

Zu-ersicht; ja, Romas Heer er - be-het nicht. Er-zäh-le, Ti - berstrom, von Romas stolzer Macht! Ihr Meer-re, er - zähl von Pol zu

fiè - re! Ro-me, de nous sois fiè - re! Et toi, Ti-bè - re, re-gar-de tes en-fants! Re-gar-de! nos fronts ont l'au-ré-

Zu-ersicht; ja, Romas Heer er - be-het nicht. Er-zäh-le, Ti - berstrom, von Romas stolzer Macht! Ihr Meer-re, er - zähl von Pol zu

First system of the musical score, featuring piano accompaniment and violin parts. The piano part includes triplets and sixteenth-note patterns. The violin part has a melodic line with slurs and accents.

Middle section of the musical score, consisting of multiple staves for various instruments. The music is dense and rhythmic, with many notes and rests. The tempo remains 'Molto animato'.

Molto animato.

Second system of the musical score, continuing the instrumental parts. It includes piano accompaniment and violin parts with dynamic markings like 'div.' and 'cresc.'.

Vocal score for the second system, featuring lyrics in French and German. The lyrics are:

- o - - - le Des Césars tri-om-phants! - des Césars tri-om-phants! - Nous mon-te-rons au Ca-pi-

Po - - - le, was wir siegend voll-bracht, - was wir siegend vollbracht. - Schon wickelt der Kranz im Kä-pi-

- o - - - le Des Césars tri-om-phants! - des Césars tri-om-phants! - Nous mon-te-rons au Capi-to - - - le!

Po - - - le, was wir siegend voll-bracht, - was wir siegend vollbracht. - Schon wickelt der Kranz im Kä-pi-to - - - le.

Allargando

Tempo I. Allegro moderato marziale. ♩ = 112.

246

Musical score for the top system, including piano and grand staff notation.

Tempo I. Allegro moderato marziale. ♩ = 112.

P.F. Allargando

Musical score for the middle section, listing various instruments: P.F., G.F., H., pte Clar., Clar., Sax., B., Cors., Tromp., Pist., Tromb., Sax., Timb., G. C. et Cymb., Tr. et Tamb. mil.

Allargando

Tempo I. Allegro moderato marziale. ♩ = 112.

Musical score for the bottom section, including piano and grand staff notation.

to - le! Ro - mains! Ro - mains! nous sommes Ro - mains! A ce nom seul le monde en - tier frémit de

Habt Acht! Habt Acht! Die rö - mi - sche Wacht! Und das be - sagt, dass Je - dermann vor uns sich

au Ca - pi - to - le! Ro - mains! Ro - mains! nous sommes Ro - mains! A ce nom seul le monde en - tier frémit de

im Ka - pi - to - le! Habt Acht! Habt Acht! Die rö - mi - sche Wacht! A ce nom seul dass Je - dermann vor uns sich

Und das be - sagt,

Allargando

Tempo I. Allegro moderato marziale. ♩ = 112.

246

H. et c. 9077.

tutta forza

à 2.

III tutta forza

III tutta forza

III tutta forza

crain - - - te! De-vant Jérusalem! de-vant la ci-té sain - - - te! Arrê-tons-nous en sou-ve-rains! Ar-ré-tons-
 ret - - - te! Ja, selbst Je-ru-sa-lem, die hoch-hei-li-ge Stä - - - te, ja, sie er-lag rö-mischer Macht, ja, sie er-
 crain - - - te! De-vant Jérusalem! de-vant la ci-té sain - - - te! Arrê-tons-nous en sou-ve-rains! Ar-ré-tons-
 ret - - - te! Ja, selbst Je-ru-sa-lem, die hoch-hei-li-ge Stä - - - te, ja, sie er-lag rö-mischer Macht, ja, sie er-
 unis

The image shows a page of a musical score, page 403. It features multiple staves for various instruments and vocal parts. The top section includes woodwinds (flutes, oboes, bassoons) and strings. The middle section includes a Trompe (Trumpet) part. The bottom section features vocal soloists with lyrics in French and German. The score is marked with dynamics such as *mf*, *cresc.*, *f*, and *ff*. There are also performance instructions like *à 2.* and *tr.* (trills). The lyrics are:

Et nous par-courons, nous par-cou-rons lu-ni-vers En marquant tous nos pas
 Cä-sar schaut mit Stolz, er schaut mit Stolz auf sein Heer das von Lorbeer be-kränzt,
 Et nous par-courons, nous par-cou-rons lu-ni-vers tous nos pas
 Cä-sar schaut mit Stolz auf sein Heer das von Lorbeer be-kränzt,
 Et nous par-cou-rons lu-ni-vers En marquant tous nos pas

allargando

Musical score for instruments including strings, woodwinds, and brass. The score features complex rhythmic patterns and dynamic markings. The word "allargando" is written in several places, indicating a change in tempo. The score is arranged in a standard orchestral layout with multiple staves for each instrument family.

En marquant tous nos pas a - vec u - ne vic - toi - re! Ro - mains! Ro - mains! nous som - mes Ro -

das, von Lorbeer be - kränzt, ei - let von Sieg zum Sie - ge! *Habt Acht! Habt Acht! Die rö - - mi - sche*

tous nos pas a - vec u - ne vic - toi - re! Ro - mains! Ro - mains! nous som - mes Ro -

ja be - kränzt. *Habt Acht! Habt Acht! Die rö - - mi - sche*

En marquant tous nos pas a - vec u - ne vic - toi - re! Ro - mains! Ro - mains! nous som - mes Ro -

This page of musical score is densely packed with notation. It begins with a tempo marking of *a tempo* and includes various musical notations such as triplets, slurs, and dynamic markings like *ff* (fortissimo). The score is organized into systems, with some parts marked *à 2.* (for two). Performance instructions are interspersed throughout, including *Wacht!* (Watch!) and *- mains!* (stop playing!). The bottom section of the page features a prominent *ff a tempo* marking. The notation includes a variety of rhythmic values and articulations, typical of a complex piano or orchestral work.

249 Andante moderato. (♩ = 76.)

Andante moderato.

Clar. Sib.

Saxoph en Mih.

Saxoph et Clar. basso en Sib.

Bass.

1^{re} et 2^e Tromb.

3^e Tromb. et Tuba.

ff très marqué.

Timb Soli.

sec. ff très marqué

Gr.C. seule

Andante moderato. (♩ = 76.)

(Entrée de Vitellius, d'Hérode et d'Hérodiade suivis de la cour.)

(Auftritt der Herodias und des Herodes und Vitellius, gefolgt von Phariseen u. d. Hofe.)

en animant. -

a tempo.

Gr. Fl.

Pet. Fl.

Hb.

Clar. en Sib.

Mib.

Sax. Sib.

Clar. bass-a.

Bassons.

Cor.

Tromp.

Pist.

Tromb. et Tuba.

Timb.

Gr. Caisse. seule.

Viol.

Altos.

Sopr. I.

Sopr. II.

Ten.

Bass.

Vecl.

Basses. pizz.

f, *p*, *sf*, *pp*, *cresc.*, *sec.*, *tr.*, *ff*, *ppizz.*, *arco*

en animant. -

a tempo.

en animant. -

a tempo.

en animant. -

a tempo.

Fl. *ff*
 Hp. *ff*
 Pet. Cl. *ff*
 Clar. en Sib. *ff*
 Clar. en La. *ff*
 Mib. *ff*
 Sax. *ff*
 Sib. *ff*
 Basson. *ff*
 Mib. *ff*
 Cors. *ff*
 Fa. *ff*
 Tromp. *ff*
 Pist. *ff*
 Tromb. et Tuba. *ff*
 C. Basse. Sax. *ff*
 Timb. *ff*
 # Timb. *ff*
 Gr. Caisse. *ff*
 Cymb. *ff*
 Triange Tamb. *ff*
 Viol. *ff*
 Solo *ff*
 pizz.

à 2.
 changez en Ut.

Gloire à toi Vi-tel-li - us!
 Heil auch dir, Pro-con-ful, Heil
 Gloire à toi Vi-tel-li - us!
 Heil auch dir, Pro-con-ful, Heil

pizz.
 pizz.

Ballet.

Les Égyptiennes.

Egyptischer Tanz.

N^o 1. **251**

Andantino. (♩ = 69.)

2 Grandes Flûtes.

Petite Flûte.

Hautbois.

Petite Clarinette en Mi b.

Clarinettes en La ♯.

Bassons.

Pistons en La ♯.

3 Trombones sans Tuba.

Timbales en La ♯ et Ré ♯.

Grosse Caisse seule.

Harpes.

1. Violons.

2. Violons.

Altos.

Violoncelles.

Contrebasses.

The musical score is arranged in a standard orchestral format. The woodwind section includes two flutes, a piccolo flute, oboes, a bassoon, and two clarinets. The brass section consists of trumpets and three trombones. Percussion includes timpani and a large drum. The string section includes violins, violas, cellos, and double basses. The harp part is also present. The score is in 2/4 time with a tempo of Andantino (♩ = 69). The key signature has two sharps (F# and C#). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the oboes and clarinets play a melodic line with dynamic markings of *f*, *p*, and *dolce*. The percussion parts are marked *mf* and *p*. The harp part consists of chords. The string parts are marked *arco* and *p*.

251 Andantino. (♩ = 69.)

252

The musical score is arranged in 14 staves. The top three staves (1-3) are for the right hand, featuring complex melodic lines with many sixteenth and thirty-second notes. The fourth staff (4) is a solo section for the right hand, marked 'Soli.' and 'P', with a 'dim.' (diminuendo) marking. The fifth staff (5) is for the left hand, featuring a steady eighth-note accompaniment. The sixth and seventh staves (6-7) are for the left hand, also featuring eighth-note accompaniment. The eighth and ninth staves (8-9) are for the right hand, featuring a steady eighth-note accompaniment. The tenth and eleventh staves (10-11) are for the left hand, featuring a steady eighth-note accompaniment. The twelfth and thirteenth staves (12-13) are for the right hand, featuring a steady eighth-note accompaniment. The fourteenth staff (14) is for the left hand, featuring a steady eighth-note accompaniment. The score includes various dynamics such as *ff*, *p*, and *dim.*, and markings like 'à 2.' and 'div.'. The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

252

Musical score for page 253, featuring multiple staves for various instruments including strings, woodwinds, brass, and percussion. The score includes dynamic markings such as *p*, *dim.*, *f*, and *unis.*, and performance instructions like "19 Solo" and "deux Soli".

This page of a musical score features woodwind and string parts. The woodwind section includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Bass Clarinet (Bc.). The string section includes Violins (Vn.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The woodwind parts are marked with dynamics such as *p* (piano) and *f* (forte). The string parts are marked with *p* and *f*. The woodwind parts are marked with *divisés* (divided) and *unis.* (unison). The string parts are marked with *(tous) divisés* (all divided) and *unis.* (unison). The score is numbered 19 in the bass clef part. The page number 413 is in the top right corner.

suivez a tempo.

The musical score is arranged in a standard orchestral format. At the top, the piano part is written on two staves. Below it are the woodwind sections: Flute (Fl.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Trumpet (Tromp.) and Trombone (Tromb.). The percussion section consists of Timpani (Timb.) and Cymbals (G. C.). The bottom part of the score is for the strings, with separate staves for Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.).

Key performance instructions include:

- suivez a tempo.** at the top right.
- Cédez. a tempo.** appearing twice, once for the piano part and once for the strings.
- un Solo.** and **deux Solo.** markings for the string parts.
- Dynamics such as **f** (forte), **pp** (pianissimo), and **dim.** (diminuendo) are used throughout.

en animant.

Allegro.

255

415

1^{re} 2^e Tromb. *ff*

3^e Tromb. *ff*

Timb. *ff*

Timbres. *ff*

G. C. seule.

div. *ff*

div. *ff*

div. *ff*

en animant.

Allegro.

changez en Sol b et Ut b

en animant.

Allegro.

255

Les Babyloniennes. Babylonischer Tanz.

N° 2.

Allegretto. (très rythmé.) ♩ = 100.

Grandes Flûtes. *f* *sec* *à 2.* *3*

Petite Flûte. *f sec* *à 2.* *3* *p* *19*

Hautbois. *f sec* *à 2.* *3* *p* *19*

2^e Clar. en Mi b. *f sec* *à 2.* *3* *p* *19*

Clarinettes en La b. *f sec* *à 2.* *3* *p* *19*

Bassons. *f sec* *à 2.* *3* *p* *19*

Cors en Ut. *f sec* *à 2.* *3* *p* *19*

Cors en Ea. *f sec* *à 2.* *3* *p* *19*

Pistons en La b. *f sec* *à 2.* *3* *p* *19*

Trombones et Tuba. *f sec* *à 2.* *3* *p* *19*

Timbales en Sol b et Ut b. *f* (baguettes de bois) Solo. *f sec*

Timbres. *f* *sec*

Tambour. *f*

1. Violons. *f sec* *à 2.* *3* *p* *pizz.*

2. Violons. *f sec* *à 2.* *3* *p* *pizz.*

Altos. *f sec* *à 2.* *3* *p* *pizz.*

Violoncelles. *f sec* *à 2.* *3* *p* *pizz.*

Contrebasses. *f sec* *à 2.* *3* *p* *pizz.*

Allegretto. (très rythmé.) ♩ = 100.

This page of musical notation is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in beams. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions such as *arco* (arco) and *pizz.* (pizzicato) are used to indicate playing style. There are also some markings like '10' and '10' in some staves. The page is numbered '256' in a box at the top left and '417' in the top right corner. At the bottom left, there is another boxed number '256' and at the bottom center, the text 'H. et C^o 9077.'

This page of musical score, numbered 418 and 257, contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), and Saxophone (Sax.).
- Brass:** Trumpet (Tr.), Trombone (Tbn.), and Euphonium (Eup.).
- Percussion:** Timpani (Timb.) and Military Tambourine (Tamb. mil.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcllo), and Double Bass (Cb.).

Key markings and features include:

- Dynamic markings:** *ff* (fortissimo), *p* (piano), *dim.* (diminuendo), *sp* (sforzando), and *f* (forte).
- Rehearsal marks:** '10' appears in measures 10, 19, and 20 across various parts.
- Other markings:** 'a 2.' is present in the string parts.
- String technique:** 'arco' is indicated for the string parts.

This page of musical score is for a large ensemble, likely a symphony or concert band. It features multiple staves for various instruments. The woodwind section includes flutes, oboes, and bassoons, with some parts marked with fingerings (e.g., 10, 19) and dynamics (p, ff). The string section includes violins, violas, cellos, and double basses, with dynamics ranging from p to ff. The percussion section includes timpani (Timb.) and military snare drum (Tamb. mil.), both marked with f. The score includes dynamic markings such as *ff*, *p*, *f*, and *dim.*, as well as performance instructions like *a 2.* and *divisi*. The music is written in a complex, multi-measure format with various rhythmic patterns and articulations.

258

This musical score is for a piece numbered 258. It features a piano accompaniment and a violin/viola part. The score is written in a key with one sharp (F#) and a 3/4 time signature. The piano part includes a variety of textures, from simple harmonic accompaniment to more complex rhythmic patterns, including triplets and sixteenth-note runs. The violin/viola part is characterized by rapid sixteenth-note passages, often with triplets, and dynamic markings ranging from *f* (forte) to *p* (piano). The score is divided into two systems, each starting with a measure number of 10. The first system ends with a measure number of 258, and the second system begins with another measure number of 258. The piece concludes with a *pizz.* (pizzicato) marking in the piano part.

258

Stesso Tempo.

This system contains the first six staves of the score. The top four staves are for woodwinds: Flute (F), Clarinet (C), Bassoon (B), and Contrabassoon (Cb). The fifth staff is for Horns (Corns), and the sixth staff is for Trombones (Tromb.). The woodwinds play a rhythmic pattern of eighth notes, often marked *f* and *à 2.*. The Horns and Trombones play a melodic line with dynamics ranging from *p* to *f*, including *dim.* and *Soli.* markings.

très rythmé.
Stesso Tempo.

This system contains the last four staves of the score, all for strings. The top two staves are for Violins (Vln.), and the bottom two are for Violas (Vcl.). The strings play a rhythmic pattern of eighth notes, marked *f* and *arco*. The bottom staff includes *pizz.* (pizzicato) markings. The tempo is marked *Stesso Tempo.*

260

261

The musical score consists of multiple staves. The upper section (measures 260-261) features complex rhythmic patterns with many beamed notes. Dynamics include *f*, *mf*, *p*, and *pp*. Performance instructions include *dim.*, *à 2.*, and *Solo.*. The lower section (measures 260-261) features triplet patterns. Dynamics include *f*, *mf*, and *p*. Performance instructions include *arco*, *pizz.*, and *rall.*. Measure numbers 260 and 261 are boxed at the beginning and end of the respective sections.

260

261

Tempo I.

This system contains the first set of musical staves. It includes:

- Violin I and II staves with dynamics *f* and *sec*.
- Viola and Cello staves with dynamics *f* and *sec*.
- Bassoon and Clarinet staves with dynamics *f* and *sec*.
- Trumpet and Trombone staves with dynamics *f* and *sec*.
- Timpani (Timb.) and other percussion staves with dynamics *f* and *sec*.
- Military Tambourine (Tamb. mil.) staff with dynamics *f* and *sec*.

The score includes various musical notations such as *à 2.*, *10*, *p*, and *ff*.

Tempo I.

This system continues the musical score with the following staves:

- Violin I and II staves with dynamics *f* and *sec*.
- Viola and Cello staves with dynamics *f* and *sec*.
- Bassoon and Clarinet staves with dynamics *f* and *sec*.
- Trumpet and Trombone staves with dynamics *f* and *sec*.
- Timpani (Timb.) and other percussion staves with dynamics *f* and *sec*.
- Military Tambourine (Tamb. mil.) staff with dynamics *f* and *sec*.

The score includes various musical notations such as *pizz.*, *p*, and *arco*.

This page of musical score contains 14 staves. The top four staves are for the first violin, second violin, first viola, and second viola. The bottom four staves are for the first violoncello, second violoncello, first double bass, and second double bass. The score includes various musical notations such as dynamics (p, ff, pp, pizz.), articulation (accents), and performance directions like '3e Solo' and 'changez Sol en Fa'. Measure numbers 19 and 20 are indicated at the beginning of several staves.

Les Gauloises. Gallischer Tanz.

No 3.
Allegro. ($\text{♩} = 168.$)

263

Allegro. ($\text{♩} = 168.$)

Grandes Flûtes.
Petite Flûte.
Hautbois.
Clarinettes en Lab.
Bassons.
en Ut.
Cors en Fa.
Pistons en La.
3 Trombones.
Timbales en Ut-Fa
Triangolo.
1. Violons.
2. Violons.
Altos.
Violoncelles.
Contrebasses.

Allegro. ($\text{♩} = 168.$)

pp *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.*

1^{er} Solo.
fp

263

Allegro. ($\text{♩} = 168.$)

Gr. Fl.
Hautb.
Clar.
Bassons.
Cors en Ut.
Triangolo.
Viol.

sf *pp* *fp* *dim.* *p*

Musical score for measures 264-273. The score includes parts for Flute (Fl.), Horns (Hautb.), Cor Anglais (Cors.), and strings. The Flute part features a melodic line with dynamics ranging from *pp* to *f*. The Horns and Cor Anglais parts provide harmonic support with dynamics from *f* to *pp*. The strings play a rhythmic accompaniment with dynamics from *mf* to *sfz*. The key signature has one flat, and the time signature is 2/4.

Musical score for measures 274-283. This section includes parts for Flute (Fl.), Horns (Hautb.), Cor Anglais (Cors.), and strings. The Flute part has a melodic line with dynamics from *pp* to *f*. The Horns and Cor Anglais parts have dynamics from *f* to *pp*. The strings continue with a rhythmic accompaniment, with dynamics from *mf* to *sfz*. The key signature has one flat, and the time signature is 2/4.

265

265

266

Tempo I.

266

Musical score for measures 266-267. The score includes parts for Clarinet (Cl.), Bassoon (B.), Cor Anglais (Cors.), and Triangle (Tri.). The piano accompaniment is shown in grand staff notation. Dynamics include *sp dim.*, *f*, and *dim.*. A first ending bracket is present in the Clarinet and Bassoon parts.

Musical score for measures 267-268. The score includes parts for Glockenspiel (G.F.), Percussion (P.F.), Horn (H.), Clarinet (Cl.), Bassoon (B.), Euphonium (Et.), Cor Anglais (Cors.), Fagott (Fa.), Piston (Pist.), Trombone (Tromb.), Timpani (Timb.), and Triangle (Tri.). The piano accompaniment is shown in grand staff notation. Dynamics include *pp*, *dim.*, *p*, *arco*, and *ff*. A *Solo* instruction is present for the Triangle part.

Les Phéniciennes.

Phönizischer Tanz.

N^o 4.

Andante. $\text{♩} = 50.$

The score is arranged in systems. The woodwind section includes: Grande Flûte, 1 Petite Flûte, 1 Petite Flûte, Hautbois, Petite Clarinette en Mib., Clarinettes en Lab., en Mib., Saxophones en Sib., and Bassons. The brass section includes: Cors en Ut \flat and en Fa \flat , Pistons en Lab., and 4 Trombones et Tuba. The string section includes: 1. Violons, 2. Violons, Altos, Violoncelles, and Contrebasses. The percussion section includes: Harpes, Timbales en Fa \flat Ut \flat , Clavier de Timbres, and Grosse Caisse. The woodwinds and brass play sustained notes with various dynamics (ppp, p, mf). The strings play a rhythmic accompaniment with a *sempre sostenuto* marking. The percussion includes a box labeled 'avec la mailloche' for the Grosse Caisse.

Andante. $\text{♩} = 50.$

poco rall. a tempo

The musical score consists of 14 staves. The top 10 staves are for the orchestra, and the bottom 4 are for the piano. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f*, *dim.*, *p*, *mf*, *pp*, *ppp*, *cresc.*, and *ff*. The tempo marking 'poco rall. a tempo' appears at the beginning and end of the section.

269

270

Plus animé.

The musical score consists of multiple staves. Measures 269 and 270 are indicated by boxed numbers. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions include *p léger.*, *à 2. léger.*, *Plus animé.*, *cresc.*, *ff*, *sempre ff e sostenuto*, *express. p*, *ppp*, *mf*, *pp*, *f*, and *pizz.*. The score is divided into two main sections, 269 and 270, with a transition to *Plus animé.* at the beginning of measure 270.

269

cresc. ff

H. et C^o 9077. **270** Plus animé.

This page of musical notation contains two systems of staves. The first system consists of ten staves, with the top five staves grouped by a brace on the left. The music is written in treble and bass clefs with various key signatures. Dynamic markings include *p* (piano), *f* (forte), and *cresc.* (crescendo). The notation is dense, featuring many sixteenth and thirty-second notes. The second system consists of six staves, also with a brace on the left, continuing the musical piece. The page is numbered 432 in the top left and 271 in the top right and bottom right.

The musical score consists of two systems of staves. The first system includes a piano part (measures 272-275) and an orchestra part (measures 272-275). The piano part features a complex rhythmic pattern with dynamics ranging from *p* to *ff*. The orchestra part includes woodwinds, strings, and brass, with dynamics ranging from *f* to *ff*. The second system includes a piano part (measures 276-279) and an orchestra part (measures 276-279). The piano part continues the rhythmic pattern, and the orchestra part provides harmonic support. The score is marked with various dynamics and performance instructions, including *en animant un peu.* and *à 2.*

273

274

The musical score consists of multiple staves. The upper section (measures 273-274) features a complex texture with many sixteenth-note passages. Dynamics include *p*, *più f*, *f*, and *ff*. The lower section (measures 273-274) includes a prominent bass line with chords and moving lines, marked with *mf*, *cresc.*, *f*, and *più f*. The score is marked with numerous accents and slurs throughout.

273

cresc. 274 f

rall. a tempo. (en animant) - 8

275

rall.

The musical score consists of 14 staves. The top five staves are for the first violin, second violin, first viola, second viola, and first violoncello. The bottom five staves are for the second violoncello, first double bass, second double bass, and two additional parts. The score includes various dynamic markings such as *p*, *f*, *pp*, *ff*, *dim.*, and *ppdim.*. Performance instructions include *sempre f e sost.*, *à 2.*, *divisi*, and *arco*. There are also notes about key changes: *changez en Sib.* and *changez en Sol et Réa.*. The score is marked with *rall.* and *a tempo. (en animant)*. A measure number **275** is indicated at the top and bottom of the page.

275 a tempo. (en animant) - H. et Cr 9077.

rall.

FINAL
(N° 5.)

Allegro. (avec entrain)

Grandes Flûtes.

Petite Flûte.

Hautbois.

P^r Clar. en Mib.

2 Clarinettes

en Sib.

en Mib.

Saxophones

en Sib.

Bassons.

en Ut^b.

Cors

en Fa^b.

Trompettes en Fa^b.

Pistons en Sib.

4 Trombones

et Tuba.

Contre-Basse

Sax. en Sib.

Timbales

en Sol^b et Re^b.

Grosse Caisse

et Cymbales.

Clavier de

Timbres.

Triangle et

Tambour mil.

1. Violons.

2. Violons.

Altos.

Violoncelles.

Contrebasses.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Saxophones, Bassoons) and string section (Violins, Violas, Cellos, Double Basses) are in the upper staves. The brass section (Horns, Trumpets, Trombones, Tuba) is in the middle staves. The percussion section (Timbales, Snare, Cymbals, Triangle, Tambourin) is in the lower staves. The score includes various musical notations such as notes, rests, dynamics (ff, mf, dim, sp), and articulation marks (accents, staccato). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro. (avec entrain)'. The score is for the final movement (No. 5) of a work.

This musical score page contains the following elements:

- Woodwinds:** Flutes (1st and 2nd), Clarinet in Bb, Bassoon, and Contrabassoon.
- Strings:** Violins I and II, Violas, Cellos, and Double Basses.
- Brass:** 4th Trumpet and Tuba.
- Percussion:** Timpani (Timb.), Snare Drum (Tamb. mil.), and Cymbals.
- Dynamic Markings:** *ff*, *f*, *mf*, *p*, *cresc.*, *à 2.*, *sp*.
- Performance Instructions:** "Gymbales seules frappées avec la mailloche." (Cymbals only struck with the mallet).
- Tempo/Style:** *à 2.* (Allegretto).

276

This page of musical score, numbered 276, is arranged in a standard orchestral format. It consists of the following parts from top to bottom:

- Violins I and II (two staves)
- Violas (two staves)
- Vcllo and Cb. (two staves)
- Flutes I and II (two staves)
- Oboes I and II (two staves)
- Clarinet in Bb (one staff)
- Bassoon (one staff)
- Tromp. (Trombones I, II, and III) (three staves)
- Tuba (one staff)
- C. B. Sax. Sib. (one staff)
- G. C. et Cymb. (one staff)
- Triangle et Tambour (one staff)
- Drum I (one staff)
- Drum II (one staff)
- Drum III (one staff)

The score is written in a key signature of two flats and a 2/4 time signature. It features a variety of rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) and *ff très marqué* are used throughout. Performance instructions like *à 2.* (second ending) and *marqué* (marked) are also present. The page is numbered 276 in the top left and bottom left corners.

276

This page of musical score, numbered 440, contains 18 staves of music. The top five staves are for the piano, with the first four being treble clef and the fifth being bass clef. The bottom seven staves are for the orchestra, including woodwinds, strings, and a double bass line. The score is characterized by dense, rhythmic textures, particularly in the piano part, with frequent use of slurs and accents. Dynamic markings such as *ff* (fortissimo) and *à 2.* (second ending) are prominent throughout the piece. The notation includes various note values, rests, and articulation marks, creating a complex and detailed musical composition.

277

The musical score consists of multiple staves. The top section includes several staves for string instruments (violins, violas, cellos, and double basses) and woodwinds (flutes, oboes, and bassoons). The bottom section includes staves for percussion, specifically the Clavier de timbres and Triangle seul. The score is marked with various dynamics such as *ff*, *mf*, *dim.*, and *p*. There are also markings for *à 2.* and *1^{re}*. The music features complex rhythmic patterns and melodic lines.

Clavier de timbres.

Triangle seul.

leger

leger

leger

277

The musical score is arranged in two systems. The first system contains 11 staves, with the first four staves grouped by a brace on the left. The second system contains 11 staves, with the first four staves grouped by a brace on the left. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p*, *f*, *pizz.*, and *léger*. The score is written in a key signature of two sharps (F# and C#).

278

This page of musical score contains approximately 18 staves of music. The notation is dense, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The score is divided into two systems by a vertical bar line. The first system covers measures 278 through 300, and the second system covers measures 301 through 324. The piece concludes with a double bar line and a fermata. Dynamic markings include *ff* (fortissimo) throughout, with specific markings for *a2* (second attack), *dim.* (diminuendo), and *p* (piano) at the end. The page number '278' is printed in a box at the top left and bottom left.

278

en animant.

The musical score is arranged in a standard orchestral format. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and percussion. The score is written in a key with two flats and a 3/4 time signature. It features multiple staves with various musical notations, including dynamics like 'dim.', 'p', and 'f', and performance instructions like 'à 2.' and 'en animant.'

en animant.

Più mosso.

This page of musical score is for a brass band, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked "Più mosso." (Faster). The score includes various dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also markings for articulation and phrasing, including accents and slurs. The score is divided into two systems, with the first system ending at measure 280 and the second system starting at measure 280. The first system includes a section for Tuba, marked "à 2 et le Tuba". The second system includes a section for Tuba, marked "à 2". The score is written for a large ensemble, with multiple staves for each instrument. The notation is dense and complex, with many sixteenth and thirty-second notes. The score is written in a traditional style, with a focus on rhythmic precision and dynamic contrast.

This page of musical notation consists of 18 staves, arranged in pairs of nine. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes numerous dynamic markings such as *mf*, *f*, *ff*, *pp*, and *ppp*, as well as articulation marks like accents and staccato. The piece is marked *en animant.* (becoming more animated) at the top right and bottom right. The notation is organized into measures, with some measures containing multiple beams of notes. The overall style is characteristic of late 19th or early 20th-century piano music.

Presto assai. $\text{♩} = 152.$
(à un temps)

The first system of the musical score consists of 14 staves. The top three staves (1-3) feature complex rhythmic patterns with many beamed notes. Staves 4-6 show similar patterns with some rests. Staves 7-10 are primarily rhythmic accompaniment with fewer notes. Staves 11-14 continue the accompaniment. Dynamic markings include 'à 2.' above several staves and 'p' (piano) in the lower staves.

Tambour seul

Presto assai. $\text{♩} = 152.$

The second system of the musical score consists of 14 staves. The top two staves (1-2) are for the piano, with dynamic markings 'p'. The third staff (3) is for the drum, labeled 'Tambour seul'. The remaining staves (4-14) are for the piano accompaniment, with dynamic markings 'p' and some triplet markings.

Presto assai. $\text{♩} = 152.$
(à un temps)

This page of musical notation contains 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *f* (forte) and *p* (piano) are used throughout. There are also markings for *rit.* (ritardando) and *tr.* (trill). The notation is arranged in a multi-staff format, typical of a piano score. The key signature is B-flat major, and the time signature is 4/4. The piece concludes with a final cadence on the bottom staves.

à 2.

Cymbales frappées *ff*
(laissez vibrer)

Triangle

Tamb. mil.

SCÈNE XV.

Salomé, les cheveux épars et s'arrachant des mains des esclaves éthiopiens se précipite sur la scène. Phanaël la suit: Hérode, Hérodiade et Vitellius quittent leurs places. Une grande agitation se produit:

Salomé, mit wallendem Haar, sich aus den Händen der schwarzen Sklaven windend, stürzt auf die Bühne. Phanaël, Herodias, Herodes und Vitellius erheben sich von ihren Sitzen. — Grosse Aufregung.

Allegro agitato. ♩ = 176.

2 G^{des} Flûtes

1 P^{te}

Hautbois.

Clarinettes en La.

Bassons.

en Ut.

Cors

en Fa.

Tromb. et Tuba.

La^q Sib

Trois Timbales. Mib

1. Violons.

2. Violons.

Altos.

Salomé.

Hérodiade.

Hérode.

Vitellius.

Phanaël.

Sopranos.

Ténors.

Basses.

La foule.

Violoncelles.

Contrebasses.

changez en La^q.

dim. Changez en Si^b et Mi^b.

Allegro agitato. ♩ = 176. (Les danses s'arrêtent.)

f (avec égarement, aux assistants.) (aussor sich.)

Pour-quoi me re-li-rer cet-te fa-veur... su-pré-me.
Ihr Hen-ker! mir mein letztes Glück, o so grausam ver-sa-gen!

Allegro agitato. ♩ = 176.

H. et Cie 9077.

rall.

Gr. Fl.

Hautb.

Clar.

Bassons.

Cors.

Tuba seul.

Andante moderato. ♩ = 80. En animant un peu. ♩ = 88.

SALOMÉ. *f* *espress.* *dim.*
 Le bonheur de mourir a - vec ce - lui que j'ai - me?
 mit dem ge - liebten Mann ein gleiches Loos zu tra - gen!

HÉRÔDE. *(à part.)* *(bei Seite.)*
 Quel trou - ble m'en - va - hit? puis - je ou - bli - er qu'il
 Welch' Schauder fasst mich an? Hu! sie ist ihm er -

VITEL. *mf*
 Et - le me doit la vi - - e, et c'est lui seul qu'elle ai - me -
 Sie schuldet mir das Le - - ben und ist ihm er - ge - ben!

PHAN. *mf*
 Au Pro - phète - te quelle ai - me
 Dem Pro - phe - ten er - ge - ben

Es - pé - - re - tel - le sau - ver celui quelle
 Glaubt sie zu ret - ten den Mann, dem sie er -

Elle es - pé - re sau - ver le Pro -
 Sie will ret - ten vom Tod den Pro -

Elle es - pé - re sau - ver le Pro -
 Sie will ret - ten vom Tod den Pro -

Elle es - pé - re sau - ver le Pro -
 Sie will ret - ten vom Tod den Pro -

p *pizz.*

Cors. *f* Solo. *pp*

Tuba. *p* *dim.*

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

dim. *pp* *divisi* *p sost.* *f*

SALOMÉ. (s'adressant tour à tour à Hérode et à Hérodiade.)
(sich an Herodes und Herodias wendend.)
Qu'il vi - - vel qu'il vi - - vel sois clé - ment et doux! Sa - lo - mé te prie à ge -
O Gra - de! o Gra - de! Lass mich stehn für ihn! Schwi' mich hier rordir auf den

Hde *dim.*
l'ai - - - me!
gr - - - ben!

HÉRODE.

VITEL.
pour - ra - til fai - re grâ - - ce?
kann er ihm schenken das Le - - ben!

PHAN.
ai - - - me!
gr - - - ben!

- phé - - - te!
phe - - - ten!

- phé - - - te!
phe - - - ten!

- phé - - - te!
phe - - - ten!

dim. *divisi* *sost.* *pizz.*

Più mosso.

rall.

285

And^{te} espressivo. ♩ = 72.

Musical score for the first system, featuring H., Cl., B., Cors., and piano accompaniment. The score includes dynamic markings such as *f*, *pp*, and *arco*, and performance instructions like *suivez* and *Solo, dim.*

SALOME.

gra - ce pour lui! gra - ce pour lui! gra - - ee! Si je vous fais pi-tié! laissez vous
 Gna-de für ihn! Gna-de für ihn! Gna - - de! So lu-be Mit-ge-fühl, her-nie-der

- sants! dieux puis-sants! je suis mè - re.
 Gott! Wår'es wahr? O Ge - schick!

Più mosso.

rall.

285

And^{te} espressivo. ♩ = 72.

Musical score for the second system, featuring Hautb., Clar., Bassons., Timb., and Viol. The score includes dynamic markings such as *pp*, *f*, and *espressivo*.

SALOME.

é-mouvoir! Con-nais-sez ma mi - sé - re! é - cou-tez moi Lorsque ma - bandon-nait u - ne
 wei-ge dich und lass dein Herz er - fas - sen! Er - hö-re mich! Derinst im Wüsten-land - rander

(à part) (br. Scène.)

Quel sou-ve-nir! oui, je suis mè - re!
 O welcher Schmerz! ja, Mutter bin auch ich!

rall.

286 a tempo.

Flute, Clarinet, Bassoon, Oboe, Violin I, Violin II, Viola, Cello, Double Bass

corde express.

div. dim.

SALOMÉ. *molto espressivo*

mère in-hu-mai-ne C'est lui qui m'ac-cuel-lit et con-so-la ma pei-ne! Si je vous fais pi-tié lais-sez vous
 Mut-ter ver-las-sen, nahm er sich mei-ner an in frühen Ju-geud-ta-gen! Und dieses theu-re Haupt wä-rschmählich

dim. p sp pizz. unis. arco

rall.

286 a tempo.

allargando.

a tempo

287

più mosso, ♩ = 88.

allargando *suivez*

a tempo

più mosso, ♩ = 88.

Leger et express.

SALOMÉ. *ten. allargando* *sans presser.* *a tempo*

é-mou-voir! Ô Reine, é-cou-tez-moi! con-nais-sez ma mi-sè-re!
 mir ge-raubt? O ho-he Kö-ni-gin, was wei-ter soll ich sa-gen?

(avec une extrême tendresse.)
(mit grosser Rührung.)

HÉRODIADE.

Ses pleurs ont cal-mé ma fu-
 Die Thrä-nen er-weich-ten den

f allargando p

pp a tempo

287

più mosso, ♩ = 88.

Cors.
à 2.
Pist. en La \flat (les Pistons ont changé en La \flat)

Tromb. et Tuba.

Salomé.
(à Hérodiade.)
(zu Herodias.)
Laissez-vous é-mouvoir! Voyez mon désespoir! Connaissez ma misère
Er-weiche dei nen Sinn! Ich hab' kein Glück! Was soll ich weiter sagen
elle a maudit sa mère Je lui tendais les bras, mais non, je dois me taire
sie wagt mich an zu klagen Die ich ihr hilfreich bin! Doch nein, ich darf nichts sagen

Hérodiade.
(à Salomé.)
(zu Salomé.)
Vieus! je te tends les bras! Enfant, ne t'en vas pas! à toi, ma vie entière
O tröste dei nen Sinn! Ich nehme zu mir dich hin; du sollst nicht weiter klagen

Hérode.
(à Hérodiade.)
(zu Herodias.)
Laissez-vous é-mouvoir Voyez son désespoir et sa misère
Er-weiche dei nen Sinn! Ich hab' kein Glück! Lass sie nicht klagen

Vitellius.
(à Hérodiade.)
(zu Herodias.)
Laissez-vous é-mouvoir Voyez son désespoir et sa misère
Er-weiche dei nen Sinn! Ich hab' kein Glück! Hör ich - er klagen

Pharaël.
(à Hérodiade.)
(zu Herodias.)
Laissez-vous é-mouvoir Voyez son désespoir et sa misère
Er-weiche dei nen Sinn! Ich hab' kein Glück! Hör ich - er klagen

Gr. Fl. *f* *à 2.* *3* *à 2.* *ff* *expressif*

Pet. Fl. *f* *ff*

10 *f* *à 2.* *ff* *ff* *p*

ff *ff* *ff* *p*

ff *ff* *ff* *p*

ff *ff* *ff* *p* *mf*

ff *ff* *ff* *p* *mf*

3^e compte *ff* *ff* *ff* *p* *mf* *la tuba compte*

f *ff* *ff* *ff* *sp* *en animant*

f *ff* *ff* *ff* *ff* *unis*

SALOMÉ. *f* *ff* *ff* *ff* *f*

re! Connaissez ma misère. pi-tié! Voyez mes larmes!
 gen. Ich weiss nicht mehr zu sagen! Er hat mich gemessen, ach mit der Arme!

re! Je dois me tair. Hé-las! elle a maudit, elle a maudit sa mère Je lui ten-
 gen. Ich darf nichts sagen! Sie wagt die Mutter zu, die Mutter anzuklagen, die ihr so

HÉRODE. *f* *ff* *ff* *ff* *f*

re! ne t'en vas pas! A toi ma vie entière! ne t'en vas pas! Je t'aime, en-
 gen. Ich liebe dich Für dich mein ganzes Leben! Geh nicht von hier! Ich liebe

VITEL. *f* *ff* *ff* *ff* *f*

re! Voyez son désespoir! Pi-
 gen. Der Armen sei ver-zieht! Gna-

PHAN. *f* *ff* *ff* *ff* *f*

re! Voyez son désespoir! Pi-
 gen. Der Armen sei ver-zieht! Gna-

f *arco* *ff* *ff* *pizz.* *f*

The musical score consists of several staves. At the top, there are five staves for the orchestra, including strings, woodwinds, and brass. The bottom two staves are for the piano. The vocal soloists are arranged in a block: SALOMÉ (soprano), HÉRODE (bass), VITEL (tenor), PHAN. (bass), and a Chorus (SATB). The lyrics are in French and German. The score includes dynamic markings such as *f*, *ff*, *più f*, *p*, and *sf*, and performance instructions like *f* *expressif*, *più mosso.*, and *arco*. The bottom of the page includes the publisher's information: *H. et C^{ie} 9077.*

SALOMÉ.

et ma mi-sè-re Voyez meslar-mes Grà ce pour lui! Grà-ce pour
Ja hab' Erbar-men, ach, mit der Ar-men! Gna de, Gna de für
 -dais les bras! Je ne par-le-rai pas! elle a mau-dit sa mè-re! non! Ja
gern verziehn, die ihr so gern verziehn, die ihr so gern verziehn! Gna de, Gna de für

HÉRODE.

-fant! ne me fuis pas! à toi ma vi-e à toi! Viens ah!
dich, o glau-be mir! Lass neu-das Glück dir erblihn! Gna de, Gna de für

VITEL.

-tié pour lui! pi-tié pour lui! Grà-ce pour
de für ihn! Gna de de für ihn! Gna de, Gna de für

PHAN.

-tié pour lui! pi-tié pour lui! Grà-ce pour
de für ihn! Gna de de für ihn! Gna de, Gna de für

più mosso.

291

Un peu retenu.

3^e Timb en Laq.
Solo.
p Tuba.
changez Mi en Re b.

Allegro. (♩ = 168.)

Un peu retenu.

SALOME.
HÉR.
VITEL.
PHAN.

(avec un cri terrible.)
(mit einem schrecklichen Schrei.)

(à Hérodiade.)
(zu Herodias.)

lui!

-mais
lui!

lui!

lui!

lui!

Ahl!
Ahl!

Il est mort de ta
Der Prophet starb durch

(Au moment où Hérodiade, anxieuse,
va parler, Le Bourreau paraît tenant à la main
un glaive teint de sang.)

(Im Augenblicke, wo Herodias noch weiter
reden will, tritt der Henker ein und zeigt ein
blutbeflecktes Schwert den Anwesenden.)

(avec respect et terreur.)
(mit Schrecken.)

ff Le Prophète est mort!
Der Prophet ist tot!
ff Le Prophète est mort!
Der Prophet ist tot!
ff Le Prophète est mort!
Der Prophet ist tot!

Allegro vivo.

Andante.

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings like 'f' and 'dim.'

Allegro vivo.

Andante.

Musical score for the second system, featuring multiple staves with musical notation and dynamic markings like 'f' and 'dim.'

SALOMÉ. *(vivement)*

(Elle fait un effort désespéré, tire un poignard de sa ceinture, et se précipite sur Hérodiade.)

main tu mourras donc aus - sil (*Herzweiffungsvoll zieht*
 dich so soll' auch du durch mich! *Salome einen Dolch aus dem Gürtel und stürzt erschreckt sich auf Herodias.*)

Ah! Rei-ne dé-tes-ter-ruch-te Kö-ni-

HÉRODE.

Grâ - ce! je suis ta, mè - re!
Gut - de für dei - ne Mut - ter!

VITEL.

Sa mè - re?
Wär's wahr?

PHAN.

Sa mè - re?
Wär's wahr?

Sa mè - re?
Wär's wahr?

Sa mè - re?
Wär's wahr?

Sa mè - re?
Wär's wahr?

Sa mè - re?
Wär's wahr?

unis.

arco

Allegro vivo.

H. et Cie 9077

Andante.

The musical score consists of multiple staves. The upper section features a Trombone Solo (Tromb. Soli.) with dynamics *f* and *sec.* (secco). The lower section includes vocal parts for SALOMÉ, HÉRODE, VITEL, and PHAN. The lyrics are in French and German. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *sec.*

SALOMÉ.

-té-e, S'il est vrai que tes flanco-di - eux m'aient porté-e
 Hde gin! Wenn es so, das dereinst du das Licht mir ge-gē-hen,

Tienst re-prends ton sang et ma
 hier! Nimm es zu-rück, dein Blut und

(Elle se frappe
 et meurt.)
 (Sie durchbohrt sich.)

(avec désespoir se
 vi - et jetant sur elle.)
 Le-ben! (sich verzweiflung-
 auf sie werfend.)

HÉRODE.

VITEL.

PHAN.

Lent. (♩=56.)

Orchestral score for the first section. The score includes staves for various instruments: O.F., P.F., H., Clar. Mi b., Clar. I.a., Mi b., Sax. Si b., Tromp., Pist., Tromb. et Tuba., C.B. Si b., and Timb. The music is in a slow tempo (Lent. ♩=56.) and features a variety of notes, rests, and dynamic markings such as *ff* and *mf*. A *Tam tam Solo* section is indicated in the lower part of the orchestral arrangement.

fff très sonore, sombre et vibrant.
Lent. (♩=56.)

Rideau.

Vocal score for the second section, featuring the characters Hérode, Vitell, and Phan. The lyrics are in French and include: "Ma fil - le! Mor - tel - lo - reur!", "Jour d'hor - reur!", and "Auf im - mer - dur!". The score includes musical notation for the voices, with dynamic markings like *f* and *mf*, and a *rall.* (rallentando) instruction. The section concludes with the word "Rideau." (Curtain).

Lent. (♩=56.) H. et C^{ie} 9077.

Fin de l'opéra.