

STRVENSÉE

Tragédie en deux actes

Music by

G. Meyerbeer

PARTITION PIANO & CHANT.

Paris, 1850. — 12 francs.

By
M. J. FÉTIS.



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AVANT-PROPOS

La musique de *Struensee*, tragédie de Michaël Beer (1), composée par Meyerbeer, son illustre frère, est regardée généralement comme une des plus belles inspirations de ce grand maître (2). Elle fut exécutée pour la première fois au théâtre royal de l'Opéra, à Berlin, le 19 septembre 1846 ; en Allemagne et en Belgique, elle fait partie du répertoire de tous les grands théâtres, ainsi que de toutes les sociétés de concerts. Les parties les plus populaires en France sont l'Ouverture et la Polonaise ; mais l'œuvre

(1) Michaël Beer, né à Berlin le 19 juillet 1800, est mort en 1833. Littérateur d'un grand talent, il est l'auteur des drames *le Paria*, *Clytemnestre*, *la Fiancée d'Iragon*, et de plusieurs autres œuvres dramatiques très estimées, mais qui toutes furent distancées par la tragédie *Struensee*.

(2) Voici l'opinion exprimée par M. Fétis sur la musique de *Struensee*, dans la *Biographie universelle des musiciens* :

« L'année 1846 fut marquée par une des plus belles productions du génie de Meyerbeer, œuvre complète dans laquelle il n'y a pas une page faible : je veux parler de la musique composée par le maître pour *Struensee*, drame posthume de Michel Beer, frère de l'illustre artiste. Cette belle conception, où l'originalité des idées du compositeur se révèle dans toute sa puissance, renferme une ouverture magnifique, du plus grand développement, quatre entractes où tout le drame se peint, et neuf morceaux qui s'intercalent dans le dialogue à la manière des mélodrames. Quelques-uns des motifs de ceux-ci sont traités dans l'ouverture et développés avec cet art de progression d'effet dans lequel Meyerbeer n'a point d'égal. Les artistes, qui ne jugent pas la musique sur des impressions fugitives, comme le public, et qui sont capables d'analyser, savent, en effet, que le talent du maître prend par cette qualité le caractère le plus élevé. Le plan de cette ouverture est à lui seul un chef-d'œuvre en ce genre : tout y est disposé de main de maître et avec une connaissance profonde de l'effet que doit produire le retour des idées par la variété des formes. Lorsque je l'ai fait jouer par l'orchestre du Conservatoire de Bruxelles, un auditoire de deux mille personnes a été jeté dans des transports d'admiration.

» Il faudrait faire le résumé de tout le drame pour faire comprendre ce qu'il y a de poésie dans les entractes et dans les morceaux de musique dont Meyerbeer a fortifié l'ouvrage de son frère. Chaque morceau est un tableau scénique, ou exprime un sentiment particulier avec une puissance, une originalité de conception, de moyens et d'acents dont l'effet est irrésistible. »

musicale entière a été souvent exécutée, et toujours avec grand succès, dans nos concerts symphoniques.

La présente publication fait suite aux partitions des opéras français de Meyerbeer, arrangées pour le piano. Outre la partition dans son intégrité, telle qu'elle est exécutée aux représentations théâtrales, elle contient aussi l'arrangement et l'indication des coupures à faire pour le concert, travail dû à M. Fétis. La portion relativement minime de l'ouvrage qui devra être supprimée dans ce dernier cas, est gravée en petites notes et en petit texte.

Il est nécessaire, pour se rendre compte des situations auxquelles la musique est appliquée et des sentiments qu'elle exprime, de prendre connaissance du sujet et du scénario de la tragédie de Michaël Beer, qu'on trouvera à la page suivante.



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DE LA MUSIQUE DE

STRUENSEE

COMPOSÉE PAR

G. MEYERBEER.

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SCÉNARIO DE LA TRAGÉDIE

STRUENSEE

DE MICHAËL BEER.

ACTE 1^{er}. — Struensée, fils d'un pasteur allemand, et, au début de sa carrière, médecin du roi de Danemark Christian VII, s'est élevé par son mérite à la dignité de premier ministre. Il médite la régénération du peuple danois par l'abaissement d'une noblesse orgueilleuse et tyraumique, et l'un des actes qui lui attirent le plus violent ressentiment de ce parti est le licenciement de la garde norvégienne, dont tous les officiers étaient nobles. Ce licenciement va s'effectuer au moment où commence le drame, en 1772, au château royal de Christianbourg. Le comte Rantzau, prédécesseur de Struensée dans le poste de premier ministre, essaie de le détourner de ses projets de réforme, et lui reproche, à lui étranger, de s'entendre avec la reine Mathilde, une autre étrangère, — princesse anglaise ayant son mariage, — pour profiter de la faiblesse du roi et tout bouleverser dans le royaume. Ils se séparent sans avoir pu s'accorder. Struensée, resté seul, tremble en pensant que son visage a trahi son émotion en entendant nommer la reine, qu'il aime en secret (n° 2, MÉLODRAME, p. 2f).

Son père, le pasteur Struensée, entre en ce moment, et le supplie, mais en vain, de renoncer à un dangereux pouvoir et de le suivre dans la retraite.

(Nº 3, premier entr'acte, LA RÉVOLTE, p. 25.)

ACTE II. — La nouvelle de la révolte des gardes est apportée à Struensée et à la reine Mathilde. Struensée, bien que décidé d'abord à résister aux exigences des rebelles, s'y soumet par dévouement pour la reine et pour éviter de plus grands malheurs ; il vient annoncer à Mathilde que, suivant son désir, il a cédé au torrent et que tout est rentré dans l'ordre. On entend une marche joyeuse des soldats qui s'éloignent peu à peu (nº 4, MARCHE ET CHOÈRE, p. 30). Struensée considère dès lors son œuvre comme manquée, et veut donner sa démission. La reine le supplie de rester ; il y consent facilement. Il a laissé échapper l'aveu de son amour, et Mathilde, après son départ, cherche à se prémunir contre sa propre faiblesse et envisage l'avenir avec effroi (nº 5, MÉLODRAME, p. 46). La reine douairière, Julie, mère du roi, l'ennemie de Mathilde et de Struensée, s'occupe pendant ce temps à combiner le plan de leur chute avec ses partisans. L'arrestation du comte doit avoir lieu cette même nuit, au bal masqué, à une heure (nº 6, MÉLODRAME, p. 48).

(Nº 7, deuxième entr'acte, LE BAL, Polonaise, p. 50.)

ACTE III. — Divers incidents du bal. Struensée ne tient aucun compte des avis qu'on lui donne de se méfier d'un traître ; le comte Rantzau lui-même, un des conjurés, vient l'avertir des dangers qui le menacent. Il est masqué, et Struensée, qui ne le reconnaît pas, refuse d'écouter ses conseils. Le premier ministre rentre chez lui, et bientôt après on vient l'arrêter, sur un ordre arraché au roi, tandis que Rantzau et quelques officiers se rendent chez la reine pour lui faire subir le même sort.

(Nº 8, troisième entr'acte, L'AUBERGE DU VILLAGE, p. 62.)

ACTE IV. — Des paysans réunis dans une auberge boivent et s'entre tiennent des événements récents ; ils en instruisent le pasteur Struensée, qui arrive par hasard au milieu d'eux, et qui s'évanouit en apprenant la nouvelle de l'arrestation de son fils. — Pour consommer la perte du ministre et pouvoir l'envoyer à l'échafaud en l'accusant de haute trahison, on obtient de la reine Mathilde l'aveu écrit de l'amour de Struensée, en lui persuadant que le roi ne voudra pas frapper celui qui a eu sa souveraine pour complice.

(Nº 9. INTRODUCTION du cinquième acte, p. 70.)

ACTE V. — Struensée, en prison, dort d'un sommeil agité ; le nom de Mathilde revient plusieurs fois sur ses lèvres (nº 10, LE RÊVE DE STRUENSEE, p. 72.) Rantzau vient lui offrir le moyen de fuir, à la condition qu'il quittera le Danemark. Struensée refuse en apprenant que ses amis sont enveloppés dans sa disgrâce, et que le divorce et le bannissement de la reine sont prononcés. Bientôt on lui signifie son arrêt de mort ; son père vient l'assister dans ce solennel instant, et un cortège de soldats et de magistrats s'avance pour l'emmener au lieu de l'exécution (nº 11, MARCHE FUNÈBRE, p. 78). Le pasteur le bénit, et un instant après un lugubre roulement de tambours annonce que tout est consummé. Le père s'agenouille et prie pour son fils (nº 12 et 13, LA BÉNÉDICTION, p. 80, — DERNIER MOMENT, p. 82).

STRUENSEE

Musique de

C. MEYERBEER

N^o 1.

OUVERTURE.

And.^m religioso quasi allegretto. (♩ = 69)

Harps.

ten.

PIANO.

A musical score for the piano part. It consists of two staves. The top staff is in common time and has a key signature of three flats. The bottom staff is in common time and has a key signature of one flat. The piano part includes dynamic markings such as *f*, *p*, and tenuto marks (ten.).

A continuation of the musical score. The top staff shows the harp part, which consists of eighth-note chords. The bottom staff shows the piano part, which includes a dynamic marking of *f*. The score is in common time with a key signature of three flats.

A continuation of the musical score. The top staff shows the piano part. The bottom staff shows the brass section, specifically Tromb. Tromp. and Cors., playing eighth-note chords. The score is in common time with a key signature of three flats.

A continuation of the musical score. The top staff shows the piano part. The bottom staff shows the piano part again. The score is in common time with a key signature of three flats.

A continuation of the musical score. The top staff shows the piano part. The bottom staff shows the piano part again. The score is in common time with a key signature of three flats.

vive il canto espressivo.

1st Vns

pp

p staccato.

ten.

cresc.

p

p oph: Tromb:

> p

M.D.

> p

M.D.

p

p

pp

cresc.

f

pp Trem.

Timb.

Trem.

trem:

(d.= 84)

Allegro appassionato

tesse.

f

1st Ventr.

8

f

8

pp

Musical score for piano, four staves, measures 6-10.

Staff 1 (Treble Clef):

- Measure 6: 8 eighth-note chords in common time.
- Measure 7: 8 eighth-note chords, dynamic *p*.
- Measure 8: 8 eighth-note chords, dynamic *crescendo*.
- Measure 9: 8 eighth-note chords.
- Measure 10: 8 eighth-note chords, dynamic *ff*.

Staff 2 (Bass Clef):

- Measure 6: 2 eighth notes followed by a bass line of eighth-note pairs.
- Measure 7: 2 eighth notes followed by a bass line of eighth-note pairs.
- Measure 8: 2 eighth notes followed by a bass line of eighth-note pairs.
- Measure 9: 2 eighth notes followed by a bass line of eighth-note pairs.
- Measure 10: 2 eighth notes followed by a bass line of eighth-note pairs.

Staff 3 (Treble Clef):

- Measure 6: 8 eighth-note chords.
- Measure 7: 8 eighth-note chords.
- Measure 8: 8 eighth-note chords.
- Measure 9: 8 eighth-note chords.
- Measure 10: 8 eighth-note chords.

Staff 4 (Bass Clef):

- Measure 6: 8 eighth-note chords.
- Measure 7: 8 eighth-note chords.
- Measure 8: 8 eighth-note chords.
- Measure 9: 8 eighth-note chords.
- Measure 10: 8 eighth-note chords.

Measure 10 includes performance instructions: *(.88.)*, *molto*, and *v.*

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Measures 1-4 show the right hand playing eighth-note patterns (eighth-note pairs followed by eighth-note triplets) and the left hand providing harmonic support with sustained notes and eighth-note chords.

Measures 5-8 continue the pattern. The right hand uses eighth-note pairs and triplets, while the left hand provides harmonic support with eighth-note chords and bass notes. A bracket under the bass line of measure 8 indicates a repeat or variation.

Measures 9-12 show the right hand playing eighth-note pairs and triplets, and the left hand providing harmonic support with eighth-note chords. The bass line consists of sustained notes and eighth-note chords.

Measures 13-16 show the right hand playing eighth-note pairs and triplets, and the left hand providing harmonic support with eighth-note chords. The bass line consists of sustained notes and eighth-note chords.

Measures 17-20 show the right hand playing eighth-note pairs and triplets, and the left hand providing harmonic support with eighth-note chords. The bass line consists of sustained notes and eighth-note chords.

dolce e cantabile.

morendo

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The score features various musical elements: eighth-note patterns, sixteenth-note patterns, grace notes, slurs, dynamic markings like 'p' (piano), 'ff' (fortissimo), and 'pp' (pianissimo), and a performance instruction 'cresc.' (crescendo) in the bottom right. The music is divided into measures by vertical bar lines.

dim

p

poco - a poco - cresc.

dimin.

crescendo.

molto

Facilité.

ff

Ped.

And^{ante} quasi allegretto. (♩ = 72.)

cresc.

Harpe *mf*

M.G.

p

B⁵C

M.G.

M.D.

dim.

con delicatezza.

mezza voce

A musical score page featuring six systems of music. The top system starts with a dynamic of *mezza voce*. It includes parts for 2nd Violins (2.Vns), Alto, and 1st Violins (1.Vns). The second system continues the musical line. The third system begins with a dynamic of *vivace* (V). The fourth system starts with a dynamic of *f*. The fifth system begins with a dynamic of *v*. The sixth system concludes the page.

1^o. Tempo All' appassionato.

stringendo.

comme à 2

dolee. trem.

p Alto.

Facilité.

ff

dolce.

ff

s

trem:

M.D.

p

P.M.G.

Musical score for piano, measures 1-4. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. The music features eighth-note patterns and sixteenth-note figures.

Musical score for piano, measures 5-8. The top staff continues with eighth-note patterns. The bottom staff introduces a new pattern of eighth notes and sixteenth notes.

Musical score for piano, measures 9-12. The top staff shows eighth-note patterns. The bottom staff features a series of chords. Measure 11 includes dynamic markings: *dimin*, *p*, and *pp*.

Musical score for piano, measures 13-16. The top staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 14 contains the text *Hautb: Cl.*. Measures 15 and 16 include dynamic markings: *p* and *pp*.

Musical score for piano, measures 17-20. The top staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 18 includes the text *B^{ns} V^{le}*. Measure 19 features a sixteenth-note figure with a grace note. Measure 20 includes a dynamic marking of *p* and a fingered sixteenth-note figure.

A musical score page featuring five systems of music for orchestra. The score includes parts for Corno (horn), Oboe, and Ped. (pedal). The first system shows the Corno part with dynamic markings like *cresc.* and *dim.* The second system shows the Oboe part with dynamic markings like *fp* (fortissimo) and *molto cresc.* The third system shows the Pedal part. The fourth system shows the Corno part again. The fifth system shows the Oboe part again. The score is written in G major, common time, and includes various dynamics, articulations, and performance instructions.

8

ff Tutti.

1 2 3 4 5

Ped.

Timp.
M. D.
Bassi, Ped.

Alto.
dimin.
p

Alto.
dimin.
p

un poco rall.

Allegretto moderato. (M.M. $\bullet = 96$)

8
ppp
Ped.

8
Ped.

8
Ped.

8

 Harps.
Ped.

54

sempre pp

Ped.

un poco cresc.

Ped

più cresc.

1 2 1 2 1 2

un poco stringendo

Sheet music for piano, page 10, measures 11-15. The music is in common time and consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 11 starts with a forte dynamic (f) and includes a dynamic instruction "più stringendo.". Measures 12 and 13 continue with eighth-note patterns and dynamic markings like "Ped." and "A". Measure 14 begins with a dynamic "f" and includes a dynamic instruction "Facilité.". Measure 15 starts with a dynamic "ff tutta forza." and ends with a repeat sign (8).

Musical score for piano, four hands. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 8: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 9: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 10: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 11: The top two staves play eighth-note patterns. The bass staff has sustained notes.

Musical score for piano, four hands. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 12: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 13: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 14: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 15: The top two staves play eighth-note patterns. The bass staff has sustained notes.

Musical score for piano, four hands. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 16: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 17: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 18: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 19: The top two staves play eighth-note patterns. The bass staff has sustained notes. Pedal markings: Ped., Ped., Ped., Ped.

Musical score for piano, four hands. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 20: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 21: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 22: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 23: The top two staves play eighth-note patterns. The bass staff has sustained notes. Pedal markings: Ped., Ped.

Musical score for piano, four hands. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 24: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 25: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 26: The top two staves play eighth-note patterns. The bass staff has sustained notes. Measure 27: The top two staves play eighth-note patterns. The bass staff has sustained notes. Pedal markings: v, v.

8

8

Faciliter.

ff

trem

(La toile se lève.)

MÉLODRAME. (ACTE I, SCÈNE XII)

STRUENSÉE (seul, après la sortie de Rantzau.)

N'a-t'il pas osé prononcer son nom?.. son nom!—malheureux!
tu t'es trahi! Mon cœur ne battait-il pas avec violence à ce nom?..
Mon âme écrit en lettres de feu, sur mon visage, un aveu mortel!

Allegretto molto moderato. (M.M. $\bullet = 69$)

PIANO

(Struensée se jette dans un fauteuil et reste plongé dans ses méditations)

pAndantino religioso (quasi Allegretto) (M.M. $\bullet = 76$)

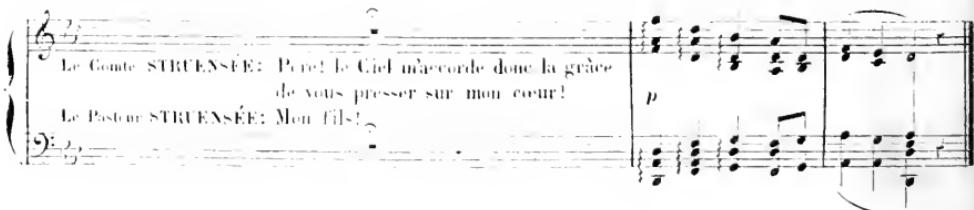
(A ce moment entre le Pasteur Struensée; il s'approche lentement de son fils.)

Harpe

mezzo voce.

cresc.

—



N° 5.

1^e ENTR'ACTE.

LA RÉVOLTE.

NOTA. — Pour exécuter cet Entr'acte comme morceau de Concert, il faut passer les 9 premières mesures du $\frac{6}{8}$ et commencer par l'Allegro con spirito, dont les 15 dernières mesures doivent être remplacées par les 25 dernières de la Marche et Chœur qui suivent à partir de la 11^e mesure de la page 45.

Allegro moderato. (M.M. $\frac{6}{8}$ = 72)

PIANO.



(L'entr'acte musical commence avant la chute du rideau, immédiatement après les mots

de Struensée: Non, chez le roi!)

(Le rideau tombe)

Allegro con spirito. (M.M. $\frac{6}{8}$ = 108)

p



Musical score for two staves of bassoon parts. The first staff consists of two measures of eighth-note patterns with sixteenth-note grace notes. The second staff consists of two measures of eighth-note patterns with sixteenth-note grace notes.

(Roulement de tambour sur le Théâtre.)

molto crescendo.

ff

Timpani.

ff

Musical score for three staves: bassoon, bassoon, and timpani. The bassoon parts feature eighth-note patterns with sixteenth-note grace notes. The timpani part consists of sustained notes.

Un peu plus lent. (M.M. $\frac{4}{4}$ = 100)

p

p

dimin.

p con espressione dolorosa.

Musical score for two staves of bassoon parts. The bassoon parts feature eighth-note patterns with sixteenth-note grace notes. The dynamic **p** is indicated at the beginning of each staff. The bassoon part then diminishes in volume, followed by a dynamic instruction **p** con espressione dolorosa.

dolce.

8

Musical score for two staves of bassoon parts. The bassoon parts feature eighth-note patterns with sixteenth-note grace notes. The dynamic **dolce.** is indicated at the end of the measure. The bassoon part then changes to a dynamic of **8**.

A musical score page featuring five staves of piano music. The top staff uses a treble clef and a bass clef, with a key signature of one flat. Measure 1 consists of eighth-note pairs. Measures 2 and 3 show sixteenth-note patterns. Measure 4 starts with a dynamic of *f*, followed by *fp*. Measure 5 starts with *dolce*, followed by *con espressione* and *tenuto*. The middle section begins with *poco sforzando* (p.s.f.z.) and *dolce*. Measure 7 starts with *un poco cresc.* The bottom section begins with *fp*, followed by *p* and *dolce*.

poco *sfz*

poco *sfz*

fp

sfz cresc.

dolce.

sfz

stringendo poco a poco fin - - qui

pp

pp

Tempo I

dolce con espress.

dimin. sempre.

pp

fp

p

dolce.

8

8



Un poco stringendo. (M M $\frac{2}{4}$ = 108)

un poco cresc.

p

cresc.

molto crescendo.

(Roullement de Tambour sur le Théâtre.)

ff

Timpani.

p

p

Ped.

ff

CHŒUR.

(N.B. La mélodie de ce Chœur est empruntée à un chant populaire danois.)

L'istesso tempo.

Risoluto,
staccato.

TENORE 1^e



Lou_ange_hon_neur et gloire aux preux du roi Chris-

TENORE 2^e



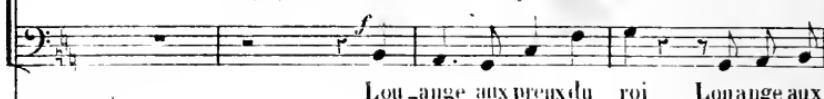
Lou_ange_hon_neur et gloire aux preux du roi Chris-

BASSO 1^e



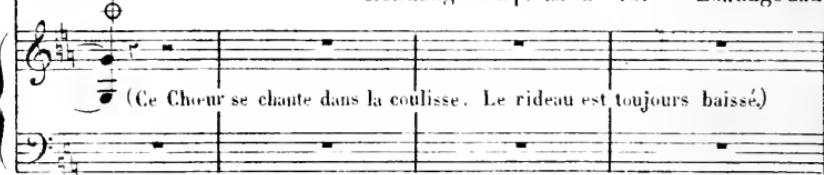
Lou_ange_hon_neur et gloire aux preux du roi Chris-

BASSO 2^e



Lou_ange aux preux du roi Lou_ange aux

PIANO.



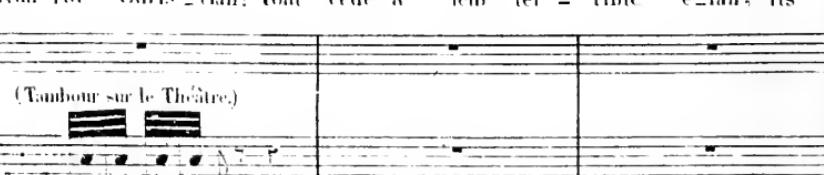
...tian! Tout cède à leur ter - rible élan, ils



...tian! Tout cède à leur ter - rible élan, ils



...tian! Tout cède à leur ter - rible élan, ils



(Tambour sur le Théâtre.)

Ped.

⊕

bri _ sent toute en _ tra _ ve, Ils n'ont _ ja_n_mais con_

bri _ sent toute en _ tra _ ve, Ils n'ont _ ja_n_mais con_

bri _ sent toute en _ tra _ ve, Ils n'ont _ ja_n_mais con_

bri _ sent toute en _ tra _ ve, Ils n'ont _ ja_n_mais con_

Ped

p

... Pefroi Les preux du roit C'est

... Pefroi Les nobles preux du roit C'est

... Pefroi Les preux du roit C'est

... Pefroi Les nobles preux du roit les preux du roit C'est

Ped

p

cresc.

un torrent de la ve Echap-pé du fond d'un vol-can. Hou-

cresc.

un torrent de la ve Echap-pé du fond d'un vol-can. Hou-

cresc.

un torrent de la ve Echap-pé du fond d'un vol-can.

cresc.

un torrent de la ve Echap-pé du fond d'un vol-can.

p

p

neur et gloire aux preux du roi Chris-

neur hon_neur_lou_ange et gloire aux preux du roi Chris-

f hon_neur hon_neur_lou_ange et gloire aux preux aux preux du roi Chris-

hon_neur hon_neur_lou_ange et gloire aux preux aux preux du roi Chris-

Christian, du roi Christian!
Christian, du roi Christian!
Christian, Aux preux du roi Christian!
Christian, Aux preux du roi Christian!

Ped. ff
Tutti. ff
staccato.

8. *tr.*

p

f

dolce.

(Roulement de Tambour sur le Théâtre.)

pp

ff

ff

p

Timpani.

4 TENORI SOLI. Con spirito.

Lou - ange, hon - neur et gloire aux preux du
brillante.

Oboe Solo.

roi Chris Grand _____ Ils pas - sent rom - me

Pou - ra_gau, Leurs fronts sont noirs de pou - dre. Ils

sont - vaillants, ils sont - nombreux, Les no - bles

un poco cresc.

p soli

preux! Leurs mains lan_cent la fou _ dre Vie

TENORI Leurs mains lan_cent la fou _ dre Vie

BASSI Leurs mains lan_cent la fou _ dre Vie

Leurs mains lan_cent la fou _ dre Vie

Re
So

- toire aux preux du roi Chris - tian. Hon - neur et

Re

- toire aux preux du roi Chris - tian. Hon - neur et

B.

- toire aux preux du roi Chris - tian. Hon - neur et

- toire aux preux du roi Chris - tian. Hon - neur et

Re
So

gloire aux preux du roi Chris - tian!

Te

gloire aux preux du roi Chris - tian!

U.

gloire aux preux du roi du roi Chris - tian!

gloire aux preux du roi du roi Chris - tian!

a mezza voce.

un poco rallent.

un poco più rallent.

p

8

pp

pp

(M. M. = 100)

dolce con espress.

tenuto

poco

 $\overbrace{3}$

cresc.

p

poco

sfz

un poco cresc.

dolce.

f

p

f

p

p

dolce.

con espressione.

(dans l'éloignement)

TENORI. Lou_ange,honneur et

Lou_ange,honneur et

BASSI. Lou_ange,honneur et

hon-

gloire aux preux du roi Chris_tian!

gloire aux preux du roi Chris_tian!

gloire aux preux du roi Chris_tian!

neur aux preux du roi, du roi Christian!

pp

fp>

fp>

(s'éloignant toujours)

pp

Hon - neur et gloire aux preux du

pp

Hon - neur et gloire aux preux du

pp

Hon - neur et gloire aux preux du

pp

Honneur,honneur, louange et gloire aux preux du

ppp

roi Chris - tian! Hon - neur aux preux du roi Chris -

ppp

roi Chris - tian! Hon - neur aux preux du roi Chris -

ppp

roi,du roi Chris - tian! Hon - neur aux preux du roi,du roi Chris

ppp

roi,du roi Chris - tian! Hon - neur aux preux du roi,du roi Chris

pp

A musical score page featuring three staves of vocal parts (two soprano, one bass) and a piano accompaniment staff. The vocal parts sing "tian!" in unison. The piano part consists of eighth-note patterns. The score is in common time, with a key signature of one sharp (F# major). Measure numbers 1 through 6 are present above the vocal staves.

The score continues with a dynamic marking of *pianissimo* (*pp*). The piano part features eighth-note patterns. The dynamic changes to *crescendo* (*cresc.*) followed by another *pianissimo* (*pp*).

The score concludes with a dynamic marking of *pianissimo* (*pp*). The piano part ends with a dynamic marking of *(Le rideau se lève)*, *morendo*, and a final *pianissimo* (*pp*).

MARCHE et CHOEUR
 (ACTE II, SCÈNE XIV)

STRUENSÉE (à la Reine) Vous n'avez plus rien à redouter. Les troupes se retirent triomphantes, en bon ordre.

Tempo di Marcia brillante. (M.M. = 104.)

PIANO.

ff e staccato.

(Roulement de tambour.)

(Chœur lointain dans la coulisse.)

Lou.
TEXORT.

Lou.

Lou.

BASSI

ange honneur et gloire aux preux du roi Chris tian! Tout
 ange honneur et gloire aux preux du roi Chris tian! Tout
 ange honneur et gloire aux preux du roi Chris tian! Tout

Lou ange aux preux du roi Louange aux preux du roi Christian! tout

p Trompettes dans l'éloignement.

cède à leur ter rible élan, ils bri sent toute en -
 cède à leur ter rible élan, ils bri sent toute en -
 cède à leur ter rible élan, ils bri sent toute en -
 cède à leur ter rible élan, ils bri sent toute en -

p

tra ve ils n'ont jamais con nu l'effroi Les preux du
 tra ve ils n'ont jamais con nu l'effroi Les nobles preux du
 tra ve ils n'ont jamais con nu l'effroi Les preux du
 tra ve ils n'ont jamais con nu l'effroi Les no bles preux du

(Les chants se perdent peu à peu dans le bataille.)

opéra.

pp
roi. C'est un torrent de la ve l'échapé du fond
pp
roi. C'est un torrent de la ve l'échapé du fond
pp
roi. C'est un torrent de la ve l'échapé du fond
pp
roi les preux du roi. C'est un torrent de la ve l'échapé du fond
STRUENSEE Eustache vous cette marche? Elle annonce l'allégorie, mais ce sont les funerailles de ma gloire qu'elle célèbre ainsi.

d'un vol - ean, honneur et gloire aux preux du
d'un vol - ean honneur honneur, louange et gloire aux preux du
d'un vol - ean, honneur, honneur, louange et gloire aux preux du
d'un vol - ean, honneur, honneur, louange et gloire aux preux du
dimmendo.
STRUENSEE: Le nom de

pp
roi Chris Gian, du roi Chris tian
pp
roi Chris Gian, du roi Chris tian
pp
roi du roi Chris tian, aux preux du roi Chris tian
pp
roi du roi Chris tian, aux preux du roi Chris tian
STRUENSEE est offert du titre de Christian
pp
on son dard.

A musical score for piano, page 44, featuring four systems of music. The score is divided into measures by vertical bar lines. The first system consists of three measures. The second system consists of three measures. The third system consists of two measures. The fourth system consists of three measures. The score uses standard musical notation with treble and bass staves. Measures 1-3 of the first system feature eighth-note patterns with various dynamics and slurs. Measures 4-6 of the second system show sixteenth-note patterns. Measures 1-2 of the third system contain eighth-note patterns. Measures 3-5 of the fourth system include eighth-note patterns.

Musical score for piano, three staves. Measure 1: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs.

Musical score for piano, three staves. Measure 4: Treble staff has sixteenth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 5: Treble staff has sixteenth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 6: Treble staff has sixteenth-note pairs with grace notes; Bass staff has eighth-note pairs.

Musical score for piano, three staves. Measure 7: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs.

Musical score for piano, three staves. Measure 10: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs with grace notes; Bass staff has eighth-note pairs.

N°5
MÉLODRAME
(ACTE II, SCÈNE XVI)

MATHILDE (seule) Je suis reine de Danemark et... Affreux précipice!
(Elle sort vivement)

N.B. Le mélodrame commence immédiatement après la sortie de Mathilde. La scène reste vide pendant toute sa durée.

Andantino mosso. ($\bullet = 84$) Le changement de tableau se fait au signe \hat{T} .

PIANO.



dimin.

ff

dimin.

eresc.

pp

pp

ff

ff

ff

ff

dimin.

dimin.

fp

fp

pp

pp

ppp

ppp

mezzendo.

mezzendo.

MÉLODRAME
 (ACTE II, Scène dernière)

JULIE (à Kölle) *colonel, vous
 écrivez le premier*

Andantino mosso. (M.M. ♩ = 84)

PIANO.

KÖLLER.
 A vos ordres

JULIE (ditant à Kölle)
 Avant la fin du bal...

KÖLLER.
 A vos ordres

JULIE (ditant à Kölle)
 Avant la fin du bal...

KÖLLER (écrivant)
 Avant la fin du bal...

JULIE.
 A une heure!

KÖLLER.
 A une heure!

fp

KÖLLER.
 A une heure!

fp

JULIE. (réfléchissant sans l'entendre)
 (lorsquand le bal sera fini...)

fp

fp

JULIE
Alors!

JULIE (se parlant à elle-même)
Alors!

Alors!

(Tous regardent attentivement
La Reine)

ppp

(Le rideau tombe lentement.)

Ped.

®

Fin du 2^e ACTE.

2^{me} ENTR'ACTE

LE BAL

POLONAISE

Allegretto maestoso (M.M. $\bullet = 80$)

PIANO.

A musical score for piano, consisting of four staves. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), *f* (forte), and *dim.* (diminuendo). The vocal part is indicated by a soprano C-clef above the treble staff. The lyrics "ben marcato." appear in the vocal line at the end of the third system and again at the beginning of the fifth system, with a crescendo arrow pointing towards the first occurrence. The vocal line consists of eighth-note patterns.

dimin. **p** ben marcato.

8-

molto marcato e staccato.

molto marcato e staccato.

8-

A musical score for piano, featuring four staves of music. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2/4'). The key signature changes frequently, indicated by various sharps and flats. Measure numbers 8-1 through 8-4 are visible above the staves. The vocal part includes lyrics in French: 'Le vent souffle dans la plaine', 'Il apporte des bruits de campagne', 'Qui me rappellent mon enfance', 'Et mes jouets d'autrefois', 'Qui sont à l'abandon'. The piano accompaniment consists of various chords and patterns. In measure 8-4, the vocal line ends with 'dolce.' followed by a fermata over the piano part.

A musical score for piano, consisting of four staves of music. The score is divided into three measures by vertical bar lines, each ending with a fermata. The first measure contains sixteenth-note patterns in the top two staves. The second measure contains eighth-note patterns in the top two staves. The third measure contains sixteenth-note patterns in the top two staves.

Below the first measure, the instruction "un poco crese," is written. Below the second measure, the instruction "più crese," is written. Below the third measure, the instruction "molto crese," is written.

The fourth staff begins with a dynamic marking "ff" followed by "dolce." The fifth staff begins with a dynamic marking "p". The sixth staff begins with a dynamic marking "ff" followed by "p".



diminuendo.



un poco stringendo.

più stringendo.



molto stringendo.

f



Andante maestoso. (M.M. $\text{♩} = 60$)

All' appassionato. (M.M. $\text{♩} = 80$)

$\frac{3}{4}$ legato sempre.

A musical score for piano, featuring five staves of music. The key signature is A major (three sharps). The time signature varies between common time and 2/4.

Staff 1: Treble clef. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Measure 5 ends with a fermata over the treble staff.

Staff 2: Bass clef. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Measure 5 ends with a fermata over the bass staff.

Staff 3: Treble clef. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Measure 5 ends with a fermata over the treble staff.

Staff 4: Bass clef. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Measure 5 ends with a fermata over the bass staff.

Staff 5: Treble clef. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs. Measure 5 ends with a fermata over the treble staff.

Performance Instructions:

- Measure 4: *pp*
- Measure 5: *molto cresc.*, *f f Ped. ♪*
- Measure 6: *p cresc.*, *f f Ped. ♪*
- Measure 7: *mf*
- Measure 8: *cresc.*, *f f Ped. ♪*
- Measure 9: *pp*

pp

pp

pp

pp

pp

pp

un poco rall.

poco a poco morendo.

ancor

più rallent.

Tempo della polacca.

ppp

f

dolce.

p

f

piano
 f
 p
 piano
 f
 p
 piano
 ben marcato.
 piano
 ben marcato.
 piano
 ben marcato.
 piano
 dimin.
 Tempo
 p
 f

im poco stringendo.
 (M.M. = 100)

A musical score page featuring five staves of music for two voices (soprano and basso) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano and basso clefs, respectively. The piano part is in basso clef. The vocal parts enter with dynamic markings "a mezza voce e leggero." The piano part provides harmonic support with sustained notes and rhythmic patterns. The vocal parts sing eighth-note chords, while the piano part uses sixteenth-note patterns. The vocal parts sing in unison, and the piano part provides harmonic support with sustained notes and rhythmic patterns. The vocal parts sing eighth-note chords, while the piano part uses sixteenth-note patterns. The vocal parts sing in unison, and the piano part provides harmonic support with sustained notes and rhythmic patterns. The vocal parts sing eighth-note chords, while the piano part uses sixteenth-note patterns. The vocal parts sing in unison, and the piano part provides harmonic support with sustained notes and rhythmic patterns.

(Ici le rideau se lève. On voit dans le fond des danseurs masqués qui achèvent une Polonoise.)

3^{me} ENTR'ACTE

L'AUBERGE DU VILLAGE.

(L'Entr'acte musical commence quelques instants avant la chute du rideau.)

All^{lto}, molto mod.^{lo} (M. = 88)

PIANO.

The musical score consists of six staves of piano music. Staff 1 (top) starts with a dynamic *f* and includes a pedal marking *ff* Ped. Staff 2 (second from top) includes a dynamic *ff* Ped. (le rideau tombe). Staff 3 (third from top) starts with a dynamic *p*. Staff 4 (fourth from top) starts with a dynamic *pp*. Staff 5 (fifth from top) starts with a dynamic *p*. Staff 6 (bottom) starts with a dynamic *p*.



Musical score page 65, measures 5-8. The score continues with four staves. Measure 5 has dynamics *cresc.*, *ff*, *p*, and *pp*. Measures 6-8 show eighth-note patterns. Measure 8 ends with a fermata over the bass clef staff.

Musical score page 65, measures 9-12. The score continues with four staves. Measures 9-10 show eighth-note patterns. Measure 11 has dynamics *dolce.*, *dram.*, and *morendo.* Measure 12 ends with a fermata over the bass clef staff.

Allegretto Villareccio (moderato.)

(M. $\frac{2}{8}$ = 132)

Musical score page 65, measures 13-16. The score consists of four staves. Measure 13 starts with a dynamic *f*. Measures 14-15 show eighth-note patterns. Measure 16 has dynamics *leggero e a mezza voce.* and ends with a fermata over the bass clef staff.

Musical score page 65, measures 17-20. The score consists of four staves. Measures 17-18 show eighth-note patterns. Measure 19 has a dynamic *cresc.*. Measure 20 ends with a fermata over the bass clef staff.

Musical score page 65, measures 21-24. The score consists of four staves. Measures 21-22 show eighth-note patterns. Measure 23 has a dynamic *cresc.* Measure 24 has a dynamic *fp*.

64
 b.
f p > b.
 ben marcato.
 ben marcato.
 f
 poco *sfz.*
p dolce.
cresc. *fp* *p* dolce.
b. *cresc.*

A musical score for piano, featuring six staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The first four staves are in common time, while the last two are in 2/4 time. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and rests. Dynamics include *ff*, *p*, *dolce*, *p*, *f*, *p*, *ff*, and *f*. Measure numbers are present at the beginning of each staff.

a mezza voce.
molto sforz.
eresc.
poco sforz. *poco sforz.*
p dolce.
poco sforz. *dolce.*
sp

A musical score for piano, featuring five systems of music. The score consists of two staves: a treble staff on top and a bass staff on bottom. The key signature is A major (no sharps or flats). The time signature varies between measures, including 2/4, 3/4, and 4/4.

- Measure 1:** Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.
- Measure 2:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 3:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 4:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 5:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 6:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 7:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 8:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 9:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 10:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 11:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 12:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 13:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 14:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 15:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 16:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 17:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 18:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 19:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 20:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.

Performance instructions include:

- Measure 8: *ff*
- Measure 10: *p*
- Measure 12: *f*
- Measure 14: *p*
- Measure 16: *p*
- Measure 18: *p*

68

{ p
 { p
 { p
 { p
 { p
leggieriss.

{ p
 { p
 { p
 { p
 { p
molto sforz.

{ p
 { p
 { p
 { p
 { p
cresc. *molto cresc.*

{ p
 { p
 { p
 { p
 { p
dimin.

{ p
 { p
 { p
 { p
 { p
molto dolce.

{ p
 { p
 { p
 { p
 { p

A musical score for piano and orchestra, page 10, featuring five staves of music. The top three staves are for the piano, showing complex chords and rhythmic patterns. The bottom two staves are for the orchestra, with the first staff showing eighth-note patterns and the second staff showing sixteenth-note patterns. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 features a bassoon solo. Measure 14 includes a vocal part with lyrics: "Le rideau se lève." Measure 15 concludes with a forte dynamic.

(les paysans évoquent leurs vêtements devant l'heureux)

4^{me} ENTR'ACTE. INTRODUCTION.And^{no} religioso quasi All^{te} (m. 6-69)

PIANO.

dolce.

(Harpe)

Tromp. et Tamb.

ercess.

cantabile.

(Violoncello)

p

pp

Musical score for orchestra and piano, page 26. The score consists of six systems of music. The top system shows piano parts with dynamics *p*, *f*, *p*, *p*, *p*, *p*. The second system shows piano parts with dynamics *p*, *pp*, *p*, *pp*, *p*, *pp*. The third system shows piano parts with dynamics *p staccato*, *p*, *p*, *p*, *p*, *p*. The fourth system shows piano parts with dynamics *pp*, *p*, *p*, *p*, *p*, *p*. The fifth system shows piano parts with dynamics *pp*, *p*, *p*, *p*, *p*, *p*. The bottom system shows piano parts with dynamics *molto dolce*, *f p*, *f p*, *f p*, *f p*, *pp*.

LE RÈVE DE STRUENSÉE.

(ACTE V, SCÈNE III.)

Andantino mosso ($\text{♩} = 84$)

(après le changement de décor.) Struensée, dans son cachot, dort étendu sur un banc.

PIANO.

The musical score for piano, Acte V, Scene III, N° 10, is composed of five systems of music. The score begins with a treble and bass staff, 2/4 time, and a key signature of three sharps. The dynamics are marked as *p p*. The second system continues with the same instrumentation and time signature, with dynamics *b. dim.*, *p p*, *poco sforz.*, and *molto dolce*. The third system maintains the same instrumentation and time signature, with dynamics *b. dimin.*. The fourth system continues with the same instrumentation and time signature, with dynamics *pp* and *b. dimin.*. The fifth system concludes the section with the same instrumentation and time signature, with dynamics *b. dim.*, *cresc.*, and *dimin.*.

STRUENSEE (révant) Mathilde!

Piano part: Treble clef, 2/4 time, dynamic *p*, tempo $\bullet = 66$. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.

Voice part: Bass clef, 2/4 time, dynamic *dolce*. The bass line consists of eighth-note chords.

Mathilde!

Piano part: Treble clef, 2/4 time, dynamic *p*, tempo $\bullet = 66$. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.

Voice part: Bass clef, 2/4 time, dynamic *espresso piano a poco*. The bass line consists of eighth-note chords.

Piano part: Treble clef, 2/4 time, dynamic *stringendo*. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.

Voice part: Bass clef, 2/4 time, dynamic *f*, tempo $\bullet = 84$. The bass line consists of eighth-note chords.

Andantino mosso. (M.M. $\bullet = 84$)

Piano part: Treble clef, 2/4 time, dynamic *p*, tempo $\bullet = 84$. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.

Voice part: Bass clef, 2/4 time, dynamic *pp a Tempo*. The bass line consists of eighth-note chords.

Piano part: Treble clef, 2/4 time, dynamic *tr*, tempo $\bullet = 84$. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.

Voice part: Bass clef, 2/4 time, dynamic *tr dimin.* The bass line consists of eighth-note chords.

Allegro appassionato.

(MM. 152)

(Bantz au geôlier) Prends ce

sempre *p**p*

- ci pour as-su-rer la fuite, Et mainte-nant laissez-moi

Tempo 1^o

seul a-vec lui,

f

(Bantz contemple Steinweber)

fp

morendo,

*f**p*

Andantino religioso, quasi allegretto. (M.M. $\bullet = 69$)

Il dort,
il peut dor-

PPP (Ocarpe, Flûtes)

This block contains two measures of music. The top staff shows a treble clef, a key signature of three flats, and a tempo marking of $\bullet = 69$. The lyrics "Il dort," are written above the notes. The bottom staff shows a bass clef, a key signature of three flats, and a tempo marking of $\bullet = 69$. The lyrics "il peut dor-

mir; ses chaînes ne pèsent pas sur son âme

This block contains three measures of music. The top staff shows a treble clef, a key signature of three flats, and a tempo marking of $\bullet = 69$. The lyrics "mir;" and "ses chaînes ne pèsent pas sur son âme" are written above the notes. The bottom staff shows a bass clef, a key signature of three flats, and a tempo marking of $\bullet = 69$.

Il réve penché contre sa foi dans l'espérance
et son réveil

This block contains four measures of music. The top staff shows a treble clef, a key signature of three flats, and a tempo marking of $\bullet = 69$. The lyrics "Il réve penché contre sa foi dans l'espérance et son réveil" are written above the notes. The bottom staff shows a bass clef, a key signature of three flats, and a tempo marking of $\bullet = 69$.

Ped.
tremolo

p

pp Timpani

This block contains six measures of music. The top staff shows a treble clef, a key signature of three flats, and a tempo marking of $\bullet = 69$. The lyrics "Il réve penché contre sa foi dans l'espérance et son réveil" are written above the notes. The bottom staff shows a bass clef, a key signature of three flats, and a tempo marking of $\bullet = 69$. The instruction "Ped. tremolo" is written above the bass staff, and "p" is written above the treble staff. The instruction "pp Timpani" is written below the bass staff.

accusé, ses assassins.)

Génie est horribile! assasin!

Violoncelle.

Bassi.

p

pp

(Hévéille Struensee)

Cette pensée est mortelle! allons! ne tardons plus! Infortuné! Re-

p

ff

Allegro con spirito. (M.M. $\frac{1}{4}$ = 104)

veille-toi!

ff Ped.

(*pause*)

STRUENSEE. Qui m'appelle? n'est-ce pas Rantzau?

$\frac{1}{8}$

$\frac{1}{8}$

Andantino. (M.M. $\frac{6}{8}$, = 66)

Quel pres
ti - ge
jai cru le

molto dolce,
pp

RANTZAU.

voir,
Ma - thil - del
Malben.

STREENSEE.

je - deux
je suis éveillé
je ne rêve plus!

pp

mp

N^o 11.

MARCHE FUNÈBRE.

(ACTE V, SCÈNE VII)

STRELINSÉE. *Les peuples ne sont puissants que par les rois,
les rois ne sont grands que par les peuples.*

Tempo di Marcia molto maestoso. (M.M. $\frac{2}{2}$ = 69)

PIANO.

(Au premier son du Tambour, les portes s'ouvrent et le cortège s'avance.)

(Tambour voi!)

Tambour.

A

Cresc.

pp

LA BÉNÉDICTION.

ACTE V, SCÈNE VII

Le Pasteur STRUENSEE. *Mou cœur se brise! ô puissance céleste, sois-moi en aide!*

(Pendant cette Ritournelle, le Comte Struensé s'agenouille devant son père, qui le bénit.)

Andantino mosso, (M.M. $\frac{6}{8}$ = 66)

PIANO.

con espressione dolorosa

Violoncello Solo.

cresc.

Le Pasteur STRUENSEE. *Que le Seigneur t'assiste,*

dolce.

dimin.

fp

5. Violoncello Solo.

*Ô mon fils! et pour ta grâce
te soutienne en ce pé- nible moment!
Qu'il soit à tes co-*

*Ô mon fils! et pour ta grâce
te soutienne en ce pé- nible moment!
Qu'il soit à tes co-*

sf

p

tés à la dernière heure Celui qui a souffert pour toi et expié tes fautes!

p *sfz* *p* *sfz*

molto

Que le Seigneur fasse briller sur toi son rayon de grâce qu'il te
dolce.

(Chorus en mesure) Quasi l'islesso tempo, (M.M. $\frac{6}{8}$ = 69)

donne sa paix éternelle! Amen! Amen!

p

(Harp)

(Le père et le fils se penchent dans les bras l'un de l'autre sans parler.)

Ped.

DERNIER MOMENT.

(fin du 5^{me} ACTE)

STRUENSEE. Avant que tu reviennes à moi, mon père, tout sera
consommé.... C'est près d'ici, et bientôt....

Tempo di Marcia, molto maestoso. (M.M. $\frac{2}{4}$ = 69)

PIANO.

(La garde entoure Struensee; le cortège quitte lentement la scène.)

Timpani.

Timpani.

pp

f

>

<

Le Pasteur STRUENSEE (reprenant connaissance). Parti! où est-il?

Là-haut!

80

Andantino.

ff

(Il s'agenouille et prie en silence.)

ff

ff

pp

pp

ff (Le rideau tombé)

pp

p

Ped.

ff

FIN.

NOTA. Pour écouter la musique du 5^e Acte comme morceau de concert, M. FÉTIS a fait l'arrangement suivant.
On remplace la dernière mesure de la Marche funèbre (Page 70) par les trois mesures suivantes (A), qui s'enchaînent avec le N° 12 (La Bénédiction), dont la dernière mesure est aussi supprimée et remplacée par les quatre mesures suivantes (B), qui s'enchaînent avec le N° 15. Alors on supprime le parti de ces morceaux.

etc.

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