

Antonio Salieri

Nicolas-François Guillard

LES HORACES

1786

Fagotto II



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		3-12	Le vieil Horace, chœur : <i>O noble appui de ton pays</i>
Scène II		Scène VI	
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Scène III		3-15	Gavotte
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	18		22
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	18		
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	19		
3-9	Le vieil Horace, chœur : <i>Du vainqueur, célébrons la gloire</i>		
	19		

OUVERTURE

0-1

Allegro assai

6

ff *p* *ff*

17

p *ff* *ff*

27

34

44

sf

53

12

f *p* *f*

76

85

3

ff

96

p *ff*

108

f

121

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

135

f *p* *f*

149

sf

159

171

ACTE PREMIER

SCÈNE PREMIÈRE

1-1 Récit : Camille, une suivante

Andante con moto

12

f *fp* *f* *fp* *fp* *f*

p cresc. - *f* *p* *f* *fp* *fp*

23 **Allegro 10** **Allegro 12** **Allegro 3** **a tempo 11** **Allegretto 8** **Allegro assai 12**

1-2 Camille : *Pour Albe, hélas ! quels vœux me sont permis*

Larghetto ma non troppo

13

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

ff *ff* *p* *ff* *fp*

27

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

40

cresc. f *p* *p* *cresc. - f* *ff*

1-3 Récit : Camille, une suivante

Tacet 11

1-4 [Sinfonia]

Tacet 16

1-5 Camille, chœur : *Déesse secourable*

un poco adagio

9

sf *sf*

17

p *sf* *p* *fp* *rinf*

26

p *f*

1-6 L'oracle : *La guerre entre Albe & Rome aujourd'hui doit finir*

un poco adagio

Musical notation for 1-6 L'oracle, bass clef, 2/4 time. Dynamics: *f*, *p*, *f*.

1-7 Récit : Camille

Tacet

21

1-8 Camille : *Oui, mon bonheur est assuré*

Allegro

6

Musical notation for 1-8 Camille, bass clef, 2/4 time. Dynamics: *f*, *p*, *cresc.*, *f*, *p*, *f*.

15

Musical notation for 15, bass clef, 2/4 time. Dynamics: *fp*, *f*, *p*, *cresc.*, *f*, *p*.

26

Musical notation for 26, bass clef, 2/4 time. Dynamics: *cresc.*, *f*, *p*.

35

Musical notation for 35, bass clef, 2/4 time. Dynamics: *p*, *f*. Measure 11 is marked.

54

Musical notation for 54, bass clef, 2/4 time. Dynamics: *sf*, *sf*, *mf*, *cresc.*, *f*.

63

Musical notation for 63, bass clef, 2/4 time. Dynamics: *sf*, *f*, *f*, *sf*, *p*, *sf*, *sf*.

72

Musical notation for 72, bass clef, 2/4 time. Dynamics: *sf*, *mf*, *cresc.*, *f*, *mf*, *f*. Tempo: *Presto*. Measure 3 is marked.

SCÈNE II

1-9 Camille, chœur : *Secourez-nous, ô puissante Egérie*

Musical notation for 1-9 Camille, chœur, bass clef, 2/4 time. Dynamics: *p*.

13

Musical notation for 13, bass clef, 2/4 time. Dynamics: *ff*. Measure 3 is marked.

27

Musical notation for 27, bass clef, 2/4 time. Dynamics: *ff*, *f*. Measure 10 is marked.

47



SCÈNE III

1-10 Récit : Le vieil Horace, Curiace, Camille, chœur



1-11 Le vieil Horace, chœur : *Déjà les deux armées*

Allegro



7



12



20

Andante maestoso



29



39



49

Retenir

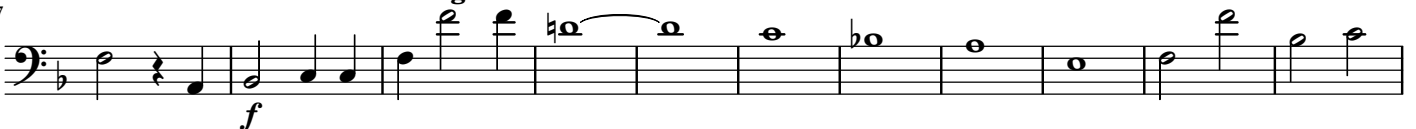


58



Allegro assai

67



78



38

1-12 Camille, Curiace, Horace, le vieil Horace, chœur : O du sort trop heureux retour

Andante

Musical staff 1-10: Bass clef, key signature of two sharps (F# and C#), common time signature. The music begins with a piano (*p*) dynamic. The notation includes quarter notes, eighth notes, and a half note, with some rests.

Musical staff 11-20: Continuation of the musical line from the previous staff, featuring eighth and quarter notes.

Musical staff 21-30: Marked *con piu moto*. The dynamics fluctuate between *f* (forte) and *p* (piano). The tempo is noticeably faster than the previous section.

Musical staff 31-40: Features a *cresc.* (crescendo) leading to a *f* dynamic, followed by a *p* dynamic. The tempo remains *con piu moto*.

Musical staff 41-50: Continuation of the musical line with dynamics of *p*, *f*, and *p*.

Musical staff 51-60: Marked *piu lento* (much slower). The dynamics include *cresc.*, *f*, and *p*. The tempo is significantly reduced.

Musical staff 61-70: Continuation of the musical line with a *f* dynamic.

Musical staff 71-80: Continuation of the musical line with various dynamics and phrasing.

Musical staff 81-90: Continuation of the musical line with dynamics of *p* and *p*.

Musical staff 91-100: Continuation of the musical line with a *f* dynamic and a triplet of eighth notes.

Musical staff 101-110: Continuation of the musical line with a *f* dynamic.

Musical staff 111-120: Continuation of the musical line with dynamics of *p* and *ff* (fortissimo).

Musical staff 121-130: Continuation of the musical line with a *p* dynamic.

Musical staff 131-142: Continuation of the musical line with a *ff* dynamic, ending with a double bar line.

PREMIER INTERMÈDE

1-13 Récit : Le Grand Prêtre

un poco adagio

f *p* *f* *p*

7 *fp* *f*

16 *f* *p* *cresc.* *p*

8 *adagio*

1-14 Les Grand Prêtre, chœur : *Puissant moteur de l'univers*

Andante maestoso

fp *cresc.* *f* *mf* *p*

12 *mf* *p* *Solo* *[cresc]*

23 *p* *f* *mf* *p* *f* *sf* *f* *p* *f* *Tutti*

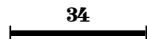
32 *mf* *p* *Minore* *f* *p*

43 *ff* *p* *cresc.* *f* *p*

53 *mf* *Majore*

1-15 Marche

Tacet



1-16 Le Grand Prêtre, chœur : O Rome ! ô ma patrie !

Andante maestoso

7

15

26

38

50

62

73

83

f *mf* *f*

p *ff* *p* *f*

ff *p* *f* *p* *cresc.* - - - - *f*

ff *p* *cresc.* - - - - *f*

ff *mf* *cresc.* - - - - *ff*

mf *cresc.* - - - - *ff*

Ralentissez le double

p *sf*

sf *f*

8

1-17 [Sinfonia]

un poco adagio

11

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

p *cresc.* - - *f* *p*

1. 2.

1-18 Chœur : O Dieux, défenseurs de nos loix

Andante maestoso

9

f *p* *f* *p*

f *p* *f*

ACTE DEUXIÈME

SCÈNE PREMIÈRE

2-1 Récit : Camille, Curiace, le jeune Horace

Allegretto

13

14

2-2 Camille, Curiace, le jeune Horace : *Douce paix, transports pleins de charmes*

Andante

14

15

SCÈNE II

2-3 Le jeune Horace, le vieil Horace, Camille, chœur : *Vive à jamais le nom d'Horace*

Allegro

12

23

24

Presto

2-4 Le jeune Horace, le vieil Horace, chœur : *Dieux protecteurs du Tibre*

Maestoso

11

22

30

45

Allegro

2

SCÈNE III

2-5 Récit : Curiace, un Albain, Camille, chœur

5 11

f *p* *f*

SCÈNE IV

2-6 Récit : Curiace, le jeune Horace, le vieil Horace, Camille, chœur

Andante

16 17

cresc. - *f* *p* *mf* <

Allegro 6 Presto 4 Allegro 17 Allegro maestoso 4

p

SCÈNE V

2-7 Récit : Camille, Curiace

Allegro 3

fp *fp* *fp* *fp* *f*

2-8 Curiace : Victime de l'amour, victime de l'honneur

Andante 16

23 32 47 58

fp *mf* *f* *p* *mf cresc. f* *fp* *f*

cresc. - *fp* *ff* *fp* *mf*

8

f *p* *f*

f *p* *cresc. f*

2-9 Récit : Camille, Curiace

Tacet 34

2-10 Camille, Curiace : Par l'amour & par l'amitié

Larghetto

13 14

f *cresc. f* *fp*

4

29 Musical notation for measures 29-39. Measure 29 starts with a treble clef, key signature of one flat, and a 3/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 30 has a '2' above it. Measure 31 has a '2' above it. Measure 32 has a '2' above it. Measure 33 has a '2' above it. Measure 34 has a '2' above it. Measure 35 has a '2' above it. Measure 36 has a '2' above it. Measure 37 has a '2' above it. Measure 38 has a '2' above it. Measure 39 has a '2' above it. Dynamics include *f* at the end of measure 31 and *f* at the end of measure 39.

40 Musical notation for measures 40-49. Measure 40 starts with a treble clef, key signature of one flat, and a 3/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 41 has a '2' above it. Measure 42 has a '2' above it. Measure 43 has a '2' above it. Measure 44 has a '2' above it. Measure 45 has a '2' above it. Measure 46 has a '2' above it. Measure 47 has a '2' above it. Measure 48 has a '2' above it. Measure 49 has a '2' above it. Dynamics include *f* at the end of measure 41, *p* at the end of measure 42, *cresc.* at the end of measure 43, and *f* at the end of measure 49.

2-11 Récit : Camille, Curiaçe

Andante sostenuto

10 Musical notation for measures 10-19. Measure 10 starts with a treble clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 11 has a '4' above it. Measure 12 has a '4' above it. Measure 13 has a '4' above it. Measure 14 has a '4' above it. Measure 15 has a '4' above it. Measure 16 has a '4' above it. Measure 17 has a '4' above it. Measure 18 has a '4' above it. Measure 19 has a '4' above it. Dynamics include *f* at the end of measure 10.

2-12 Camille, Curiaçe : *Cœur insensible, amant barbare*

Allegro

11 Musical notation for measures 11-22. Measure 11 starts with a treble clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 12 has a '4' above it. Measure 13 has a '4' above it. Measure 14 has a '4' above it. Measure 15 has a '4' above it. Measure 16 has a '4' above it. Measure 17 has a '4' above it. Measure 18 has a '4' above it. Measure 19 has a '4' above it. Measure 20 has a '4' above it. Measure 21 has a '4' above it. Measure 22 has a '4' above it. Dynamics include *fp* at the end of measure 11, *f* at the end of measure 12, *p* at the end of measure 13, *cresc.* at the end of measure 14, *fp* at the end of measure 15, *cresc.* at the end of measure 16, and *f* at the end of measure 22.

23 Musical notation for measures 23-33. Measure 23 starts with a bass clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 24 has a '4' above it. Measure 25 has a '4' above it. Measure 26 has a '4' above it. Measure 27 has a '4' above it. Measure 28 has a '4' above it. Measure 29 has a '4' above it. Measure 30 has a '4' above it. Measure 31 has a '4' above it. Measure 32 has a '4' above it. Measure 33 has a '4' above it. Dynamics include *fp* at the end of measure 23, *cresc.* at the end of measure 24, *f* at the end of measure 25, *fp* at the end of measure 26, *cresc.* at the end of measure 27, and *f* at the end of measure 33.

34 Musical notation for measures 34-43. Measure 34 starts with a bass clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 35 has a '4' above it. Measure 36 has a '4' above it. Measure 37 has a '4' above it. Measure 38 has a '4' above it. Measure 39 has a '4' above it. Measure 40 has a '4' above it. Measure 41 has a '4' above it. Measure 42 has a '4' above it. Measure 43 has a '4' above it. Dynamics include *fp* at the end of measure 34, *fp* at the end of measure 35, *fp* at the end of measure 36, and *ff* at the end of measure 43.

44 Musical notation for measures 44-55. Measure 44 starts with a treble clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 45 has a '4' above it. Measure 46 has a '4' above it. Measure 47 has a '4' above it. Measure 48 has a '4' above it. Measure 49 has a '4' above it. Measure 50 has a '4' above it. Measure 51 has a '4' above it. Measure 52 has a '4' above it. Measure 53 has a '4' above it. Measure 54 has a '4' above it. Measure 55 has a '4' above it. Dynamics include *sf* at the end of measure 44, *sf* at the end of measure 45, and *fp* at the end of measure 55.

56 Musical notation for measures 56-67. Measure 56 starts with a treble clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 57 has a '4' above it. Measure 58 has a '4' above it. Measure 59 has a '4' above it. Measure 60 has a '4' above it. Measure 61 has a '4' above it. Measure 62 has a '4' above it. Measure 63 has a '4' above it. Measure 64 has a '4' above it. Measure 65 has a '4' above it. Measure 66 has a '4' above it. Measure 67 has a '4' above it. Dynamics include *fp* at the end of measure 56, *fp* at the end of measure 57, *f* at the end of measure 58, and *ff* at the end of measure 67.

68 Musical notation for measures 68-77. Measure 68 starts with a treble clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 69 has a '4' above it. Measure 70 has a '4' above it. Measure 71 has a '4' above it. Measure 72 has a '4' above it. Measure 73 has a '4' above it. Measure 74 has a '4' above it. Measure 75 has a '4' above it. Measure 76 has a '4' above it. Measure 77 has a '4' above it. Dynamics include *p* at the end of measure 68, *ff* at the end of measure 77, and *p* at the end of measure 77.

78 Musical notation for measures 78-86. Measure 78 starts with a treble clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 79 has a '4' above it. Measure 80 has a '4' above it. Measure 81 has a '4' above it. Measure 82 has a '4' above it. Measure 83 has a '4' above it. Measure 84 has a '4' above it. Measure 85 has a '4' above it. Measure 86 has a '4' above it. Dynamics include *p* at the end of measure 78 and *p* at the end of measure 86.

87 Musical notation for measures 87-96. Measure 87 starts with a treble clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 88 has a '4' above it. Measure 89 has a '4' above it. Measure 90 has a '4' above it. Measure 91 has a '4' above it. Measure 92 has a '4' above it. Measure 93 has a '4' above it. Measure 94 has a '4' above it. Measure 95 has a '4' above it. Measure 96 has a '4' above it. Dynamics include *p* at the end of measure 87 and *p* at the end of measure 96.

97 Musical notation for measures 97-106. Measure 97 starts with a treble clef, key signature of one flat, and a 2/4 time signature. It features a melodic line with a slur and a fermata over the first measure, followed by a series of eighth and sixteenth notes. Measure 98 has a '4' above it. Measure 99 has a '4' above it. Measure 100 has a '4' above it. Measure 101 has a '4' above it. Measure 102 has a '4' above it. Measure 103 has a '4' above it. Measure 104 has a '4' above it. Measure 105 has a '4' above it. Measure 106 has a '4' above it. Dynamics include *f* at the end of measure 97, *p* at the end of measure 98, and *ff* at the end of measure 106.

Presto

SCÈNE VI

2-13 Récit : Horace, Camille, Curiace

Tacet 31

SCÈNE VII

2-14 Récit : Horace, Camille, le vieil Horace

Tacet 312-15 Ensemble : *Oui mes enfans partez sur l'heure***Allegro Moderato**

7

14

24 **Poco lento, ma non troppo** **3** **Allegro agitato, ma non presto**

36

44

54

64

Detailed description of the musical score: The score is written for Bassoon II in a single system. It begins with a dynamic of *f* and a tempo of **Allegro Moderato**. The first line (measures 1-6) features a series of eighth-note patterns with dynamics *f*, *mf*, *f*, *f*, *mf*, and *f*. The second line (measures 7-13) continues with eighth-note patterns, including a *ff* dynamic and a *p* dynamic. The third line (measures 14-23) shows a dynamic of *f*, a *p* dynamic, and a crescendo leading to *f*, *p*, and another crescendo to *ff*. The fourth line (measures 24-35) starts with *p* dynamics, a triplet of eighth notes, and then changes to **Allegro agitato, ma non presto** with *f* dynamics. The fifth line (measures 36-43) begins with *f* dynamics and ends with a *p* dynamic. The sixth line (measures 44-53) features a series of *f* dynamics, a *p* dynamic, and then *fp* dynamics. The seventh line (measures 54-63) starts with *fp* and *ff* dynamics, followed by *fp*, *f*, and *p* dynamics. The eighth line (measures 64-72) begins with *f* dynamics, a *p* dynamic, and then *sf* dynamics.

SECOND INTERMÈDE

2-16 Récit : Le Grand Sacrificateur

Maestoso

8

16

25

2-17 Le Grand Sacrificateur, chœur : *Jurer au nom des Dieux, par l'honneur & la gloire*

Maestoso

9

18

27

Allegro $\frac{4}{4}$

40 **4** **Allegro**


53


62


69


78


89


98 **Allegro maestoso**


2-18 Chœur : *Oui, que les Dieux décident entre-nous*

8


16


ACTE TROISIÈME

SCÈNE PREMIÈRE

3-1 Camille : *Que je vous dois d'encens, ô mes Dieux tutélaires*

Allegro maestoso

7

17

23

31

45

57

66

Piu allegro

SCÈNE II

3-2 Récit : Camille, le vieil Horace

Tacet 36

SCÈNE III

3-3 Récit : un Romain, Camille, le vieil Horace

Tacet 103-4 Camille, le vieil Horace, chœur : *Pour ces illustres défenseurs*

Un poco allegro

12

SCÈNE IV

3-5 Le vieil Horace, chœur : *O sort cruel ! destins contraires*

Allegro

15

29

3-6 Récit : une femme, Camille, le vieil Horace

Tacet 293-7 Le vieil Horace : *Que des plus nobles fleurs leurs tombeaux soient couverts*

Allegro maestoso

6

11

17

25

31



3-8 Récit : un Romain, Camille, le vieil Horace

Tacet 24

3-9 Le vieil Horace, chœur : *Du vainqueur, célébrons la gloire*

Mouvement de marche

Primo tempo



SCÈNE V

3-10 Récit : Valere, Camille, le vieil Horace

Tacet 21

3-11 Récit : Valere, Camille

Allegro



12



20



3-12 Le vieil Horace, chœur : *O noble appui de ton pays*

Allegro assai



10



18



25



33



39



44



50



SCÈNE VI

3-13 Le jeune Horace, le vieil Horace, chœur : *Du vainqueur célébrons la gloire*

Mouvement de marche

6

11

17

22

28

35 **Piu allegro**

40

3-14 [Divertissement]

Allegro

15

30

43

57  Musical notation for measures 57-66. The staff is in bass clef with a key signature of one flat. It features a series of sixteenth-note runs and eighth-note patterns. Dynamic markings include *ff* at the end of the passage.

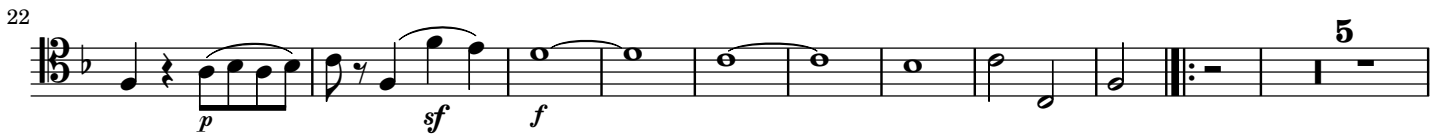
67  Musical notation for measures 67-76. The staff is in bass clef with a key signature of one flat. It includes a first ending (1.) and a second ending (2.). Dynamic markings include *p*, *f*, and *ff*.

3-15 Gavotte

 Musical notation for measures 1-7 of the Gavotte. The staff is in bass clef with a key signature of one flat. Dynamic markings include *p*, *sf*, and *mf*.

8  Musical notation for measures 8-14 of the Gavotte. The staff is in bass clef with a key signature of one flat. It features a series of sixteenth-note runs. Dynamic marking includes *ff*.

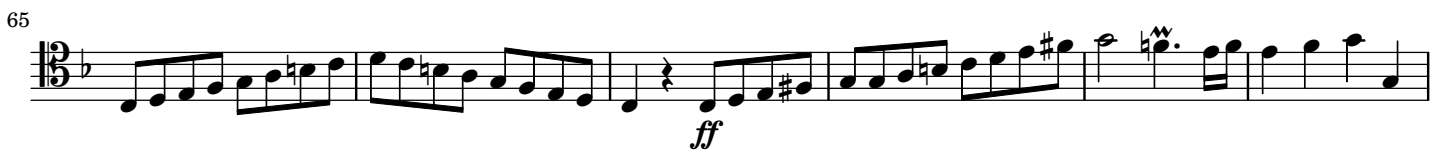
15  Musical notation for measures 15-21 of the Gavotte. The staff is in bass clef with a key signature of one flat. Dynamic markings include *p*, *sf*, and *mf*.

22  Musical notation for measures 22-35 of the Gavotte. The staff is in bass clef with a key signature of one flat. It includes a first ending (5). Dynamic markings include *p*, *sf*, and *f*.

36  Musical notation for measures 36-43 of the Gavotte. The staff is in bass clef with a key signature of one flat. Dynamic markings include *f* and *sf*.

44  Musical notation for measures 44-54 of the Gavotte. The staff is in bass clef with a key signature of one flat. It includes a first ending (5). Dynamic markings include *p*, *sf*, *mf*, *p*, and *sf*.

55  Musical notation for measures 55-64 of the Gavotte. The staff is in bass clef with a key signature of one flat. Dynamic marking includes *f*.

65  Musical notation for measures 65-70 of the Gavotte. The staff is in bass clef with a key signature of one flat. Dynamic marking includes *ff*.

71  Musical notation for measures 71-77 of the Gavotte. The staff is in bass clef with a key signature of one flat. Dynamic markings include *p*, *sf*, *mf*, *p*, *sf*, and *f*.

78  Musical notation for measures 78-84 of the Gavotte. The staff is in bass clef with a key signature of one flat. Dynamic marking includes *ff*.

3-16 Chœur : Les Dieux, de l'univers, nous ont promis l'empire

Maestoso

5

Allegro spiritoso

9

13

19

26

32

39

43

46

53

59

64

69

74

SCÈNE DERNIÈRE

3-17 Récit : Camille, le jeune Horace, Valère, chœur.

Allegro assai et toujours le meme mouvement

6

12

19

30

40

62

3-18 Chœur : *Rome est libre, il suffit, rendons graces aux Dieux*

Allegro assai

FIN

