

I

Le premier morceau est entièrement construit sur deux thèmes. L'un violent, qui synthétise toute la personnalité de Colomba, son caractère farouche, sa soif de vengeance; l'autre tendre et douloureux exprime toute son affection pour son frère qui vient enfin venger la mort de leur père.

II

Les éléments déchainés et l'attente angoissée de Colomba, voilà ce qu'a cherché à exprimer l'auteur dans le 2^e tableau.

III

Le vent est tombé. Dans la vieille demeure silencieuse, Colomba inquiète prie. On vient l'avertir que son frère est vivant et que son père est vengé. La joie de Colomba se manifestera par une action de grâces au Seigneur, conclusion qui évoquera toute l'âme ardente et mystique de la Corse.

①

I Fl.
 II Fl.
 Hb.
 C. A.
 I Clar.
 II Clar.
 Basson
 C. B.
 I Cor.
 II Cor.
 III Cor.
 IV Cor.
 I Trp.
 II Trp.
 Trb. I
 Trb. II
 Tuba
 Timb.
 Cymb.
 Harpe
 I Violon.
 II Violon.
 Alto.
 V.
 C. B.

f *ff* *f marcato* *sostenuto* *Div. en 2* *f* *ff* *rouff avec bag.* *f* *ff*

①

①

Andante

Fl. I
II

Hrb.

C. A. Cor Angl. Solo
f *sempre dolorosa e sostenuto*

Clar. I
II

Bassoon

C. B.

Cors I
II
III
IV

Trb. I
II
III

Tuba

Timb.

Harpe *mf* *dolce*

Poco meno (J. 60)

Violons I
II

Alto

V. III

C. B.

Fl. I

Fl. II

Hrb. *Solo* *f* *sans rigueur*

C. A.

Clar. I *Solo* *f* *expressif* *sans rigueur*

Clar. II

Basson (I) *Solo* *gp espressivo*

C. B.

I (I) *gp espressivo*

Cor. II

III

IV

Tub.

Harpe

I *gp* *Dip.* *gp*

Violon. II *gp*

Altus *Unis*

Vin. *Unis*

C. B. *pizz.* *arco* *gp*

2

Fl. I
Fl. II
Hob.
C. A.
Clar. I
Clar. II
Bassoon
C. B.
Cor Anglais
Clar.
Bassoon

Cor Angl.
Clar.
très expressif
f
p
sf

2

Violon I
Violon II
Alto
Vcllo
C. B.
Unis
Div.

Unis
f express.
Div.

rit. (court) $\text{♩} = \text{T}^{\circ}$

Fl. I

Fl. II

Hrb. *Hrb. Solo* *mf* *express.*

C. A.

Cl. I *mf*

Cl. II *mf*

Bassoon *I* *mf* *express.*

C. B.

Cor I *Solo* *mp* *express.*

Cor II

Cor III

Cor IV *IV* *pp*

Timb.

Harp *mf*

Viol. I *rit.* (court) $\text{♩} = \text{T}^{\circ}$ *pp sub.* *Div.*

Viol. II *pp*

Alto *pp* *pp*

Vcllo *pp*

C. B. *Unis* *pp*

Fl. I
Fl. II
Hob.
C. A.
Clar. I
Clar. II
Bassoon
C. B.
Corn I
Corn II
Corn III
Corn IV
Tomb.
Harpe
con passione
Violon. I
Violon. II
Alto
Vcllo
C. B.

The musical score is arranged in a system of staves. The woodwind section includes Flutes I and II, Horns, Clarinets I and II, Bassoon, and Contrabassoon. The brass section includes Cornets I-IV and Trombones. The harp and string section (Violins I and II, Viola, Violoncello, and Contrabass) are also present. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *con passione*. The key signature is one flat (B-flat), and the time signature is 3/4.

I
 Fl.

II

Hrb.

C. A.

I
 Clar.

II

Bassons

C. B.

I
 Cor.

II

III

IV

I
 Tpt.

II

I
 Trb.

II

Tuba

I
 Timb.

Cymb.

Harpe

I
 Violon.

II

Altos

Vln.

C. B.

(I) très en 2 dehors bien chanté

Sourd.

Sourd.

Div.

4

4

I
Fl.

II

Hob.

C. A.

I
Clar.

II

Bassoon

C. B.

I
II
Cors

III
IV

I
Trp.

II

I
II
Trb.

III
Tuba

Timb.

Cymb.

Harpe

I
Violons

II

Alto

Vcllo

C. B.

rit.

I Fl.
 II Fl.
 Hb.
 C. A.
 I Clar.
 II Clar.
 Basson
 C. B.
 I Cors.
 II Cors.
 III Cors.
 IV Cors.
 I Trp.
 II Trp.
 I Trb.
 II Trb.
 III Trb.
 Tuba
 Timb.
 Harpe
 Div.
 I Violons
 II Violons
 Alto
 V.
 C. B.

Sourd.
 Sourd.
 pp
 p
 mf
 rit.
 mettre les sourdines

I Fl. *pp* *pp*

I Clar. *pp* *sans rigueur* *Solo* *mf* *express e sostenuto* *pp*

II Clar. *pp*

Harpe *mf* *dolce* *pp*

I Violons *pp* *mettez les sourd.* *en dehors*

II Violons *pp* *mettez les sourd.* *pp*

Alton *pp* *Div*

Vclon *pp*

C. B. *pp*

I Fl.

II Fl.

Htb. *Htb. Solo* *ff* *express e sostenuto (sans rigueur)*

I Clar.

II Clar.

Harpe

I Violons *pp* *express e sostenuto* *Div. par 3*

II Violons *pp* *Div. a 2*

Alton *pp*

Vclon *pp*

C. B. *pp*

I
Fl.
II

Hrb.

Clar. Solo
mf sans rigueur

Harp.

Violons II

Altos

V...

I
Fl.
II

Clar.
I
II

Cors
I
II
III
IV

Harp.

p dolce

mf dolce

pp dolce

p dolce

p

Otez sourd.

Div. *crec. poco*

Violons
I
II

Altos

V...

C. B.

pp

pizz.

p

Div. *ff* otez les sourd. une à une

Div. *ff* otez les sourd. une à une

Div. *ff* otez les sourd. une à une

Fl. *espress* e *solenuto*

Cor Angl. *espress*

Harpe

a poco Unis

Unis

arco

The musical score is arranged in a standard orchestral layout. The top section includes Flute (Fl.), English Horn (Cor Angl.), Clarinet (Clar.), Bassoon (Bassons), Horns (Corns I-IV), Trumpets (Trp.), Trombones (Trb.), and Tuba. The bottom section includes Harp (Harpe), Violins (Violons I and II), Viola, Violoncello (Vcllo), and Double Bass (C. B.). The Flute part is marked 'espress e solenuto'. The English Horn part is marked 'espress'. The Harp part is marked 'a poco'. The Violin parts are marked 'Unis'. The Double Bass part is marked 'arco'. The score is written in a key signature of one flat and a 2/4 time signature.

I
 Fl. I
 II
 Hrb.
 C. A.
 I
 Clar. I
 II
 Bassoon
 C. B.
 I
 II
 Cora
 III
 IV
 I
 Trp. I
 II
 I
 Trb. I
 II
 Tuba
 Harp
 I
 Violon. I
 II
 Altan
 Vcllo
 C. B.

same sound.

I Fl.

II Fl.

Hb.

C. A.

I Clar.

II Clar.

Basson.

C. B.

I Cors

II Cors

III Cors

IV Cors

I Trp.

II Trp.

I Trb.

II Trb.

Tuba

Timb.

Harp.

I Viol.

II Viol.

Alto.

Vcllo.

C. B.

mf *ben sostenuto*

sempre *pp* *sostenuto* *molto*

f *express*

7

(cort)

I Fl.
 II Fl.
 Hb.
 C. A.
 I Clar.
 II Clar.
 Basson.
 C. B.
 I Cors.
 II Cors.
 III Cors.
 IV Cors.
 I Trp.
 II Trp.
 I Trb.
 II Trb.
 Tuba.
 Timb.
 Harpe.
 I Violon.
 II Violon.
 Alto.
 Violon.
 C. B.

g^a
p
pp
mf
ff
espressivo
 (cort)
 9

I Fl. *cresc.* *e sostenuto* *fff*
 II Fl. *fff*
 Hb. *fff*
 C. A. *fff*
 I Clar. *fff*
 II Clar. *fff*
 Basson. *fff*
 C. B. *fff*
 I Cor. *ff*
 II Cor. *ff*
 III Cor. *ff*
 IV Cor. *ff*
 I Trp. *f*
 II Trp. *f*
 I Trb. *f*
 II Trb. *f*
 III Trb. *f*
 Tube. *f*
 Timb. *fff*
 Cymb. *fff*
 Harpe *fff*
 I Viola. *sempre ff sostenuto* *cresc.* *e sostenuto* *Div. fff* *très serré*
 II Viola. *Div. fff*
 Alto. *Div. fff*
 V. *fff*
 C. B. *fff*

Agitato (♩ = 72)

FLUTE I

PICCOLO

HAUTBOIS

COR ANGLAIS

CLARINETTES
La

BASSON

CONTRE BASSON

I II
CORS

III IV

I
TROMPETTES

II

TROMBONES

TUBA

TIMBALES

CYMBALE

TAM-TAM

HARPE

Agitato (♩ = 72) (sur le cheval) *mf*

I
VIOLONS

II

ALTOS

(*allegro*) *con rabbia* *mf*

VIOLONCELLES

CONTREBASSES

Flûtes

Picc.

Hautbois

C. A.

I

Clar.

II

Basson

C. B^o

I

II

Corn

(sous cuivrés) **fff**

III

IV

(sous bouchés) cuivrés **f**

I

Trp.

II

Sourd **fp**

Cymb.

(roulé avec bag. de Timb.) **fp**

Tam.

Tam.

T.T. **fp**

Harpe

I

Unis (sur le (de la pointe) chevalet)

Violons

II

sur le Div (chevalet) en 2 **p**

Unis **pizz.**

Altus

ff

V^{cln}

Talon **ff**

p *express.*

C. B.

p *express.*

1

I
FL.

II

Hob.

C. A.

I
Clar.

II

Bassoon

C. B.

I
Cori

II

III

IV

I
Trp.

II

Cymb.

Harpe

I
Violons

II

Alti

Viola

C. B.

Div. Unis Div. Unis

1

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

- Flutes:** I and II staves.
- Clarinets:** I and II staves.
- Bassoon:** One staff.
- Cor Anglais:** I, II, III, and IV staves.
- Trumpets:** I and II staves.
- Trombones:** One staff.
- Percussion:** Cymbals and Harp staves.
- Violins:** I and II staves, with markings for *Div* and *Unia*.
- Viola:** One staff, with markings for *Talon arco*, *f*, and *ff*.
- Cello:** One staff.
- Double Bass:** One staff.

This page of a musical score, numbered 27, features a variety of instruments. At the top, there are two Flute parts (Fl. I and II) and a Horn part (Hb.). Below these are two Clarinet parts (Clar. I and II) and a Bassoon part (Fag.). The woodwind section is followed by a Bassoon part (C. B.) and a Horn part (C. B.). The string section includes Violins I and II, Violas, and Cellos and Double Basses (C. B.). The Harp (Harpe) is positioned between the woodwinds and strings. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The woodwind parts feature melodic lines with slurs and accents, while the string parts provide a rhythmic accompaniment with repeated patterns. The Harp part consists of arpeggiated chords. The overall texture is dense and characteristic of a late 19th or early 20th-century orchestral style.

3

Fl. I

Fl. II

Cl. A.

Cl. I

Cl. II

Bassoon

C. B.

Cor I

Cor II

Cor III

Cor IV

Timb.

Harpe

Violon I

Violon II

Alto

Vcllo

C. B.

*meno (assai rubato)
espressivo largamente*

p

Div.

p

p espressivo

pp

un peu animé

Fl. I *mf* *expressivo*

Fl. II *mf*

Hob. *mf* *expressivo*

C. A. *mf*

Clar. I

Clar. II

Basson *mf*

C. B[♭] *mf*

Cors. I *mf* *espress*

Cors. III

Cors. IV

Timb. *p*

Harpe

... sans trainer

un peu animé

Violons I *cresc* *poco a poco*

Violons II *cresc* *poco a poco*

Altos

V^{cl}

C. B. *cresc.* *poco a poco*

④ Plus lent

Fl. Prendre le Piccolo

Hob. *mf* *f* *expressivo*

Clarin. I *mf* *f* *mf*

Clarin. II *mf*

Basson *mf* *f*

Contreb. *mf* *f*

Corn. I *mf*

Corn. II *mf*

Corn. III *mf*

Corn. IV *mf*

Trp. I *f* *capressa.*

Trp. II

Timb.

Harpe *f*

④ Plus lent

Violon. I *f* *capressa.*

Violon. II *f*

Alto. *f*

Vcllo. *f* *capressa.*

C. B. *f* *capressa.*

Fl. *f* *expressivo* Piccolo

Picc.

Hob.

C. A.

I
Clar.
II

Basson

C. B \flat

I
II
Cora

III
IV

I
Trp. *sans sourd*
II

I
Trb. II
III

Tuba

Timb.

Cymb.
Tam.
Tam.

Harpe

ff *Alleg.*

I
Violons *sur le chevalet*

II *sur le chevalet* *fff*

Altos *sur le chevalet*

Viii. *sur le chevalet*

C. B. *sur le chevalet*

This page of a musical score, numbered 32, contains the following parts and staves from top to bottom:

- Fl.
- Picc.
- Hb.
- C. A.
- I Clar.
- II Clar.
- Bassoon
- C. B.
- I Cora.
- II Cora.
- III Cora.
- IV Cora.
- I Trp.
- II Trp.
- I Trb.
- II Trb.
- III Trb.
- Tuba
- Timb.
- Cymb.
- Tam.
- Tam.
- Harpe
- I Violons
- II Violons
- Altos
- V...
- C. B.

Fl.

Picc.

Hörn.

I

Clar. II

Basson

C. B.

I

II

Cor Angl.

III

IV

I

Trp.

II

I

II

III

Tromb.

Tuba

Timb.

Harpe

I

Violon.

II

Viola

Vcllo

C. B.

5

5

Fl.
Pic.
Ob.
C. A.
I
Clar.
II
Basson
C. B^b
I
II
Cours
III
IV
I
Trp.
II
I
Trb.
II
Tuba
Timb.
Harp
I
Violon
II
Alto
Vclon
C. B.

Poco meno mosso

Fl. *ppp* Prendre la Gr. Fl.

Picc.

Héb.

C. Angl. *mf* *expressivo*

I Clar. *pp*

II Clar. *pp*

Basson *pp* Bas. *mf* *expressivo*

C. B[♭] *mf* *expressivo*

I Cors

II Cors

III Cors

IV Cors

I Trp.

II Trp.

I Trb. III

II Trb. III

Tuba

Timb.

Harpe *laissez vibrer*

P

Poco meno mosso
chevalet

I Violona *pp* Div. en 3

II Violona *pp* Pos. nat. Div. en 2

Altos *pp* Pos. nat. *expressivo*

V^l *pp* *sub.*

C. B. *pp* *sub.*

Fl.
I
II

Hob.

C. A.

Clar.
I
II

Basson

C. B.

Corn

Harpe

Violons
I
II

Alto

Vcllo

C. B.

Detailed description of the musical score: The score is for page 36 of a piece, likely in 3/4 time. It features a variety of instruments. The Flute (Fl.) parts (I and II) play a melodic line with slurs and accents. The Clarinet (Clar.) parts (I and II) play a similar melodic line. The Bassoon and C. B. (likely Clarinet Bass) parts play a more rhythmic, eighth-note pattern. The Horns (C. A., C. B., and Corn) are mostly silent. The Harpe (Harp) plays a rhythmic accompaniment with slurs. The Violins (Violons) and Viola (Alto) play a melodic line with slurs. The C. B. (likely Cello) parts play a rhythmic accompaniment with slurs. The score includes various musical notations such as notes, rests, slurs, and accents.

65

I
Fl.

II

Hrb.

C. A.

I
Clar.

II'

Bassona

C. B^o

Corn

Tumb.

Harpe

I
Violons

II

Altos

V^ol^os

C. B.

65

Detailed description: This page of a musical score, numbered 37, contains measures 65 through 67. The score is arranged in two systems. The first system includes staves for Flute I and II, Harp, Clarinet in A, Clarinet in B-flat, Bassoon, Contrabass, and Horn. The second system includes staves for Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play melodic lines with various articulations and dynamics. The harp provides a rhythmic accompaniment with repeated chords. The key signature has one flat, and the time signature is 4/4. Measure numbers 65 and 67 are circled at the beginning of their respective staves.

Fl.

C. A.

I

Clar. II

Bassoon

Timb.

Harp

I

Violon II

Alto

Viola

C. B.

C. B.

I

Corn II

III

IV

Timb.

Harp

Unis

I

Violon II

Alto

Poe. nat.

Viola

C. B.

Poe. nat.

sons bouchés

7

Apaisement - poco a poco

I Fl.
 II Fl.
 Hb.
 C. A.
 I Clar.
 II Clar.
 Basson.
 C. B.
 I Cors.
 II Cors.
 III Cors.
 IV Cors.
 I Trp.
 II Trp.
 Trt.
 Tuba.
 Timb.
 Harpe.

7

Apaisement - poco a poco

I Violons.
 II Violons.
 Altos.
 Vln.
 C. B.

Fl. *Prendre le Piccolo* *ppp*

Picc. *ppp*

Hob. *ppp*

C. A. *sp*

I *sp*

Clar. *sp*

II *sp*

Sasson. *sp*

C. B⁺ *sp*

I *sp*

II *sp*

Cors (II) *sp*

III *pp*

IV (IV) *pp*

I *ppp* *sourd.*

II *ppp* *sourd. (1)*

Trb. *sp*

Timb. *ppp*

Harpe *p*

I *Div en 3* *ppp*

Violons *pp*

II *pp*

Alto. *sp*

V^l *sp*

V^l *sp*

C. B. *sp*

III

Andante $\text{♩} = 60$

FLUTES
I
II

HAUTOBOIS
I
II et Cor Anglais

CLARINETTES
Sib
I
II

BASSON
I
II et Contre Basson

CORS
I
II sons bouchés *pp*
III sons bouchés *p*
IV sons bouchés *pp*

TROMPETTES
I sound *p*
II sound *p*

TROMBONES
I II III

TUBA

TIMBALES

CYMBALES
TAM-TAM roulé avec bag. de Timb. *pp*

HARPE

VIOLONS

ALTOS *espressivo* *p*

VIOLONCELLES *espressivo* *p*

CONTREBASSES *p*

Andante $\text{♩} = 60$

Requiem J. 52

sourd Dans une grande expression intérieure et fervente

Violons I
Violons II
Alto
Violoncelles
Contrebasses

p sourd
pp sourd
pp
pp
pp

Violons I
Violons II
Alto
Violoncelles
Contrebasses

cort
p
pp
pp
pp
pp

Flûtes I
Flûtes II
Cor Anglais
Corne
Trombones
Harpes

p
pp
Cor Anglais
p espressivo con dolore e sostenuto
f
mf
pp
mf
lattes vibrer

Violons I
Violons II
Alto
Violoncelles
Contrebasses

pizz.
pp
pizz.
pp
pp
pp
pp

3

Fl. I

Fl. II

Htb. *mp* *expressif*

C. A. I *mp*

Clar. I *mf* *expressif*

Clar. II

Basson

C. B.

Cor. I *mf* *expressif*

Cor. II *mf* *expressif*

Cor. III *mf* *expressif*

Cor. IV *mf* *expressif*

Trp. I *mf* *expressif*

Trp. II

Harpe

Violon I *mf* *expressif*

Violon II

Viola *mf* *expressif*

Violoncello *mf* *expressif*

C. B. *mf* *expressif*

Unité *f* *expressif*

I Fl.
 II Fl.
 Hb.
 C. A.
 I Clar.
 II Clar. *f espressif*
 Bâsson
 C. B.
 I II Cors
 III IV
 Trp.
 Harpe
Poco agitato
 I Violons
 II Violons *Div.*
 Altos
 V^l
 C. B.

The score is arranged in systems. The first system includes Flutes I & II, Horns, Clarinet in A, Clarinet in B-flat (marked *f espressif*), Bassoon, and Contrabass. The second system includes Corsos I & II, Clarinets III & IV, and Trumpets. The Harp part is shown with a **Poco agitato** instruction. The third system includes Violins I & II (Violon II marked *Div.*), Alto Saxophone, Viola, and Contrabass.

Fl. I
Fl. II
Hib. *Hib.* *mf* *expressif*
C. A.
Clar. I *f* *expressif*
Clar. II
Bassoon
C. B.
Cor. I
Cor. II
Cor. III
Cor. IV
Trp. I
Trp. II
Harp
Violon. I
Violon. II
Altos
Vcllo
C. B.

④

Fl. I

Fl. II

Hörn. I

Hörn. II

Hörn. III

Hörn. IV

Clar. I

Clar. II

Basson

C. B.

Cor. Angl.

Trp. I

Trp. II

Harpe

Violons I

Violons II

Alto

Vcllo

C. B.

sempre sostenuto

sempre sostenuto

molto drammatico

molto drammatico

molto drammatico

molto drammatico

④

I Fl. *prenez peu a peu*
 II Fl.
 I Hrb.
 II Hrb.
 I Clar. *p*
 II Clar. *p*
 Bassoon *p*
 C. B. *p*
 I Cors *p*
 II Cors
 III Cors
 IV Cors
 I Trp. *p*
 II Trp.
 Timb.
 Harpe
 I Violon. *prenez peu a peu*
 II Violon. *Unia con passione*
 Altos *ff espressif*
 V. *f*
 C. B. *f*

The musical score is arranged in a standard orchestral format. The vocal parts (Flutes, Horns, Clarinets, Bassoons, Corsos, Trumpets, and Violins) are at the top, with lyrics written above them. The instrumental parts (Harp, Alto Saxophones, Viola, and Cello/Double Bass) are at the bottom. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *f* (forte), as well as performance instructions like *Unia con passione* and *ff espressif*. The lyrics are written in French: "prenez peu a peu" and "Unia con passione".

Fl. I
Fl. II
Hb. I
Hb. II
Clar. I
Clar. II
Basson
C. Horn
Cur. I
Cur. II
Cur. III
Cur. IV
Trp. I
Trp. II
Trb. I
Trb. II
Tuba
Timp.
Harp
Viol. I
Viol. II
Alto
Vcllo
C. B.

mf espressif

sempre crescendo

rit.

51

52

rit.

Fl. I *ff* *sostenuto*

Fl. II *ff*

Hob. I *ff*

Hob. II *ff*

Clar. I *ff*

Clar. II *ff*

Bassoon *ff*

C. B. *ff*

Horn I *ff*

Corn III *ff*

Corn IV *ff*

Trp. I *ff*

Trp. II *ff*

Tbn. III *ff*

Tuba *ff*

Timb. *ff*

Cymb. *ff*

Largamento a T^u 72

Violins I *Div ff*

Violins II *Div ff*

Viola *ff*

Vcllo *ff*

C. B. *ff*

sempre ff et soutenu rit.

I Fl.
 II Fl.
 I Hb.
 II Hb.
 I Clar.
 II Clar.
 Basson
 C. B.
 I Ch.
 II Ch.
 III Ch.
 IV Ch.
 I Trp.
 II Trp.
 I Trb. II
 II Trb. II
 Tuba
 Tymb.
 Cymb.
 I Violon.
 II Violon.
 Alto.
 Vcllo.
 C. B.

rit