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DE

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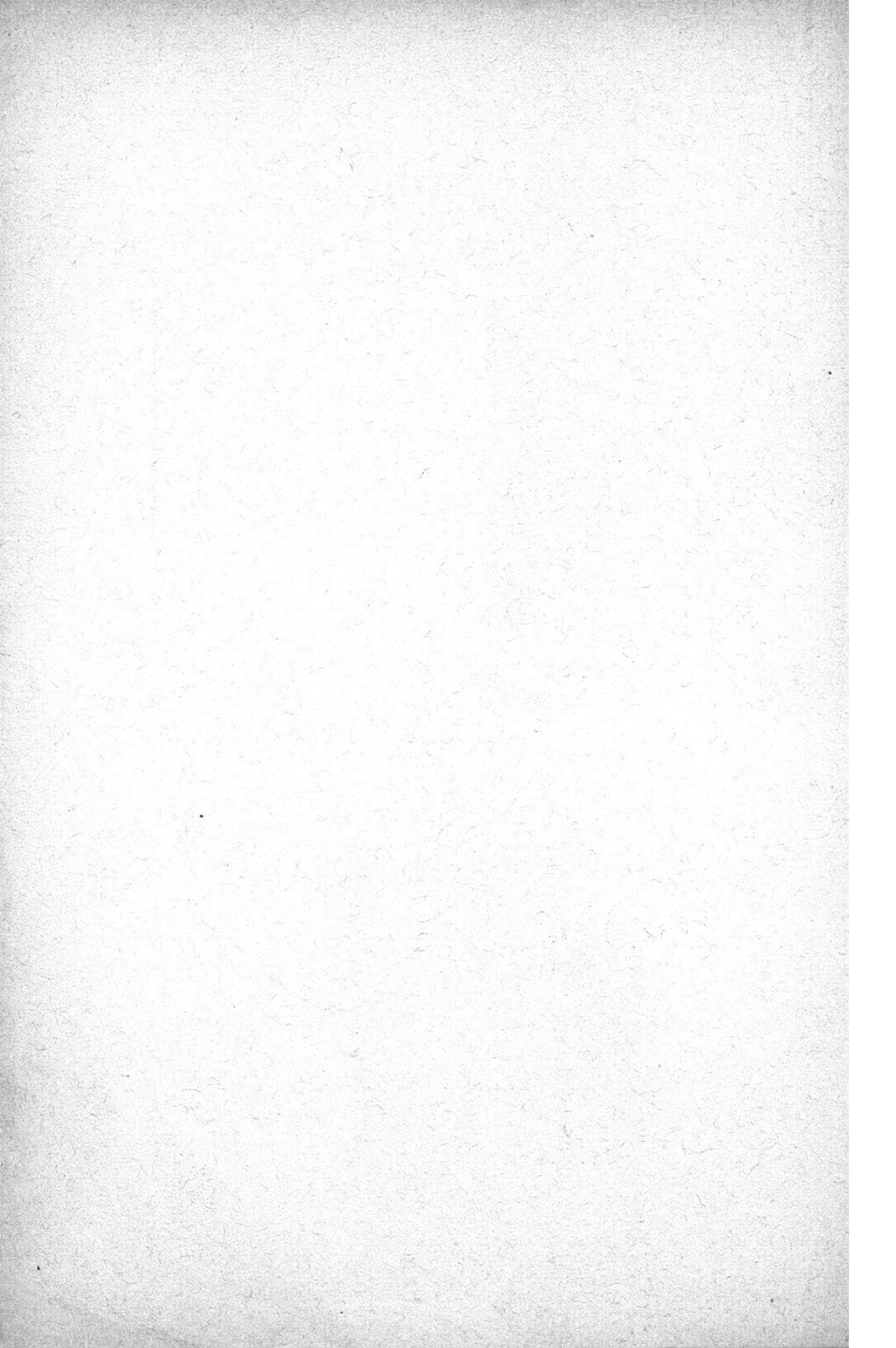
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# ALICIA

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# CALIGULA

Drame d'ALEXANDRE DUMAS.

GABRIEL FAURÉ, Op:52.

## PROLOGUE

### FANFARES - MARCHE et CHOEURS.

**PIANO**

**Andante quasi all<sup>tto</sup>**

**1<sup>a</sup>**

**SECONDA**

**Un poco più mosso.**

**I<sup>o</sup> tempo**

# CALIGULA

Drame d'ALEXANDRE DUMAS.

GABRIEL FAURE, Op:52.

## PROLOGUE

### FANFARES - MARCHE et CHŒURS.

**Andante quasi all<sup>to</sup>** PRIMA

(Trompettes dans le lointain)

PIANO

Un poco più mosso.

I<sup>o</sup> tempo.

(plus rapprochées.)

## SECONDA



2<sup>da</sup>

Measures 6-10 continue the eighth-note patterns. Measure 6 starts with a forte dynamic. Measure 7 begins with a piano dynamic (pp). Measures 8-10 show eighth-note pairs with various dynamics (e.g., forte, piano).

Measures 11-15 show eighth-note patterns. Measure 11 starts with a forte dynamic. Measures 12-15 show eighth-note pairs with various dynamics (e.g., forte, piano).

Measures 16-20 show eighth-note patterns. Measure 16 starts with a forte dynamic. Measures 17-20 show eighth-note pairs with various dynamics (e.g., forte, piano).

Measures 21-25 show eighth-note patterns. Measure 21 starts with a forte dynamic. Measures 22-25 show eighth-note pairs with various dynamics (e.g., forte, piano).

Measures 26-30 show eighth-note patterns. Measure 26 starts with a forte dynamic. Measures 27-30 show eighth-note pairs with various dynamics (e.g., forte, piano).

PRIMA



## SECONDA

Musical score for piano, Secondo movement, page 6. The score consists of six systems of music, each with two staves: treble and bass. The key signature varies by system, starting with one flat and changing through no sharps or flats, then one sharp, and back to one flat. The time signature is mostly common time. The music includes dynamic markings such as *f*, *cresc.*, *sempre f*, and *tr*. Articulation marks like dots and dashes are present on many notes. The score is divided into systems by vertical bar lines, and measures are separated by vertical bar lines within each system. The bass staff often features sustained notes or chords, while the treble staff contains more rhythmic patterns and melodic lines.

PRIMA

7

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a key signature of one flat. The notation includes various dynamics such as crescendo (cresc.), trill (tr), forte (f), and sempre forte (sempre f). The music is divided into measures by vertical bar lines, and the notes are represented by black shapes on white staff lines, with some notes having stems and others being dots. The staves are separated by vertical bar lines, and the music is divided into measures by short vertical lines.

## LES HEURES DU JOUR.

All<sup>e</sup> moderato.SOPRANI  
et  
MEZZO SOPRANI

PIANO

All<sup>e</sup> moderato.*f*

Nous sommes les Heures gue.



- riè - res, Nous présidons aux durs travaux \_\_\_\_\_ Quand Bel-



- lo - ne ouvre les bar - riè - res, Quand Cé - sar marche à ses ri -



- vaux \_\_\_\_\_ No - tre cohorte écheve - lé - e



Pousse dans l'ardenze mêlé - e La ru se fert le en détours; Et sur la  
*sempre f*  
 plai - ne, vas - te tom - be, Où la mois son sanglan - te  
*sempre f*  
 tom - be, Souriaut à cette héca tom - be Nous planons avec les vau -  
 - tours.

LES HEURES DE LA NUIT.  
SOPRANI

*dolce*

Nous .

**Listesso tempo.**

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

som - mes les Heu - res heu - ren - - ses Par

Ped. \* Ped. \* Ped. \* Ped. \*

qui le plai - sir est con - duit, Quand les é -

Ped. \* Ped. \* Ped. \* Ped. \*

- toi - les a - - mou - ren - - ses

Ped. \* Ped. \* Ped. \* Ped. \*

Per - cent les voi - les de la nuit ...

Ped. \* Ped. \* Ped. \*

Près de la beau - té qui re -

<sup>3</sup> <sup>3</sup>

Ped. \* Ped. \* Ped. \* Ped. \*

- po - - - se, Vers un lit par - fu - mé de

Ped. \* Ped. \* Ped. \* Ped. \*

ro - - - ses,    Nous qui - dons    Cé - sar    et l'A -  
 Ped.               \* Ped.               \* Ped.               \* Ped.               \*

*f*  
 - meur!

Ped.               \* Ped.               \* Ped.               \* Ped.               \*

*p*  
 Et là nous de - meurons sans  
 \* Ped.               \* Ped.               \* Ped.               \*

Ped.

*cresc.*  
 très - - - ve    Jus - qu'au mo - ment où com - - - me un  
 \* Ped.               \* Ped.               \* Ped.               \*

*cresc.*

ré - - - ve, La blanche au - ro - - - re nous en -  
 Ped. \* Ped. \* Ped. \* Ped. \*

- le - - ve Sur le pre-mier ray - on du  
 Ped. \* Ped. \* Ped. \* Ped. \*

*ff*  
 jour!

*ff*  
 Ped. \* Ped. \*

Ped. \* Ped. \*

SECONDA

### **Andante**

A musical score for piano, consisting of four staves of music. The top staff is labeled "PIANO" and has a dynamic marking of *p*. The first two staves are in common time (indicated by a "4") and the last two are in 2/4 time. The music features various chords and rhythmic patterns, primarily in the treble and bass clefs. The fourth staff begins with a dynamic marking of *pp* and includes a performance instruction "rall." (rallentando) above the notes.

## Andante

PIANO { *p* *dolce*

pp

rall.

a tempo

The musical score consists of five systems of music, each starting with a quarter note followed by a sixteenth-note pattern. The top staff uses a treble clef and a bass clef, with a dynamic 'ff' in the first measure. The bottom staff uses a bass clef. The score is divided into systems by vertical bar lines.

a tempo

*f*

## CHŒUR

SOPRANI  
et  
MEZZO SOPRANI

PIANO.

Allegretto

*p legato*TUTTI *dolce*

Ehy-



- ver senfuit, le prin-temps embaumé re-vient, sui- vi des A -



*p* *cresc.*

-mours et de Flo - re Ai - me demain qui n'a ja - mais aimé,

*cresc.*

*p*

qui fut amant — demain les oïen - co - - - re!

## MEZZO-SOPRANI SEULS.

L'hy - ver é - fait le seul

mai - tre des temps, lors - que Vénus sor - tit du sein de l'on - de;

CRESC.

Son premier souffle en-fan-ta le printemps,

SOPRANI SEULS,  
*dolce.*

Et le prin-temps fit éclo-re le mon-de \_\_\_\_\_ Lé-

p

été brûlant à ses grasses moissons, le ri-che automne a ses treilles enclos-ses,

MEZZO-SOPRANI SEULS.

f p

Lenoir hyver son manteau de glaçons; Mais le printemps à l'amour et les

f p

TUTTI

ro - - ses. — L'hy-

- ver s'enfuit, le printemps embaumé revient suivi des Amours et de Flo - re

*cresc*

ai - me demain qui n'a ja - mais ai-mé, qui fut amant —

*mf*

— demain le soit en-co - - - re —

Ped.

## AIR DE DANSE

**All<sup>e</sup> molto.**

SECONDA

PRIMA

PIANO

The musical score for "AIR DE DANSE" is composed of five staves of music. The top staff is for the piano, indicated by the label "PIANO" and a brace. The subsequent four staves are for two solo voices: "PRIMA" (the first voice) and "SECONDA" (the second voice). The music is in 2/4 time and A major (two sharps). The score is divided into six measures per staff. Measure 1: PRIMA has eighth-note pairs, SECONDA has eighth-note pairs. Measure 2: PRIMA has eighth-note pairs, SECONDA has eighth-note pairs. Measure 3: PRIMA has eighth-note pairs, SECONDA has eighth-note pairs. Measure 4: PRIMA has eighth-note pairs, SECONDA has eighth-note pairs. Measure 5: PRIMA has eighth-note pairs, SECONDA has eighth-note pairs. Measure 6: PRIMA has eighth-note pairs, SECONDA has eighth-note pairs. The piano part consists of sustained notes in the bass and middle octaves.

## AIR DE DANSE

All° molto.

PIANO

pp

PRIMA

SECONDA

pp *sempre*

PRIMA

*dolce*



Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time. Measures 7-12. Treble staff: eighth-note pairs followed by rests. Bass staff: eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time. Measures 13-18. Treble staff: eighth-note pairs with slurs. Bass staff: eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time. Measures 19-24. Treble staff: eighth-note pairs with slurs. Bass staff: eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time. Measures 25-30. Treble staff: eighth-note pairs with slurs. Bass staff: eighth-note pairs.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of six measures. Measures 1-3 feature eighth-note patterns with slurs. Measures 4-5 show eighth-note pairs and sixteenth-note patterns. Measure 6 concludes with a sixteenth-note pattern.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of six measures. Measures 1-3 feature eighth-note patterns with slurs. Measures 4-5 show eighth-note pairs and sixteenth-note patterns. Measure 6 concludes with a sixteenth-note pattern.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of six measures. Measures 1-3 feature eighth-note patterns with slurs. Measures 4-5 show eighth-note pairs and sixteenth-note patterns. Measure 6 concludes with a sixteenth-note pattern.

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Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of six measures. Measures 1-3 feature eighth-note patterns with slurs. Measures 4-5 show eighth-note pairs and sixteenth-note patterns. Measure 6 concludes with a sixteenth-note pattern.

Musical score for two voices. The top voice (Soprano) has a bass clef and a key signature of one sharp. It consists of eighth-note pairs. The bottom voice (Bass) has a bass clef and a key signature of one sharp. It consists of quarter notes and half notes.

Musical score for two voices. The top voice (Soprano) has a bass clef and a key signature of one sharp. It consists of eighth-note pairs. The bottom voice (Bass) has a bass clef and a key signature of one sharp. It consists of quarter notes and half notes.

Musical score for two voices. The top voice (Soprano) has a bass clef and a key signature of one sharp. It consists of eighth-note pairs. The bottom voice (Bass) has a bass clef and a key signature of one sharp. It consists of quarter notes and half notes. A dynamic marking 'p' is present above the bass staff.

Musical score for two voices. The top voice (Soprano) has a bass clef and a key signature of one sharp. It consists of eighth-note pairs. The bottom voice (Bass) has a bass clef and a key signature of one sharp. It consists of quarter notes and half notes.

Musical score for two voices. The top voice (Soprano) has a bass clef and a key signature of one sharp. It consists of eighth-note pairs. The bottom voice (Bass) has a bass clef and a key signature of one sharp. It consists of quarter notes and half notes.

Musical score for two voices. The top voice (Soprano) has a bass clef and a key signature of one sharp. It consists of eighth-note pairs. The bottom voice (Bass) has a bass clef and a key signature of one sharp. It consists of quarter notes and half notes.



SECONDA

The image shows five staves of musical notation for piano. The top staff uses a treble clef and has a tempo marking of 'legg.' with a '3' over the notes. The second staff uses a bass clef. The third staff uses a treble clef. The fourth staff uses a bass clef and includes dynamic markings 'p' and 'pp'. The fifth staff uses a bass clef.

Musical score for piano, Prima part, page 29. The score consists of six staves of music.

- Staff 1:** Treble clef, key signature of one sharp (F#). The music features eighth-note patterns with grace notes and slurs.
- Staff 2:** Bass clef, key signature of one sharp (F#). The bass line provides harmonic support with eighth-note patterns.
- Staff 3:** Treble clef, key signature of one sharp (F#). The melody continues with eighth-note patterns and grace notes.
- Staff 4:** Bass clef, key signature of one sharp (F#). The bass line continues with eighth-note patterns.
- Staff 5:** Treble clef, key signature of one sharp (F#). The melody concludes with eighth-note patterns and grace notes.
- Staff 6:** Treble clef, key signature of one sharp (F#). The bass line concludes with eighth-note patterns.

Performance instructions include dynamic markings *p* and *pp*, and a tempo marking *ff*.

## MÉLODRAME ET CHŒUR

CALIGULA. Et vous qui le front ceint de pampres et d'acanthes;

**AIE moderato.**

*dolce*

**PIANO**



Nous versez ce doux vin, ô mes belles bacchantes, Vous nymphes de Cérès,

dont les corbeilles d'or Nous offrent de nos champs le nourrissant trésor,

**A**

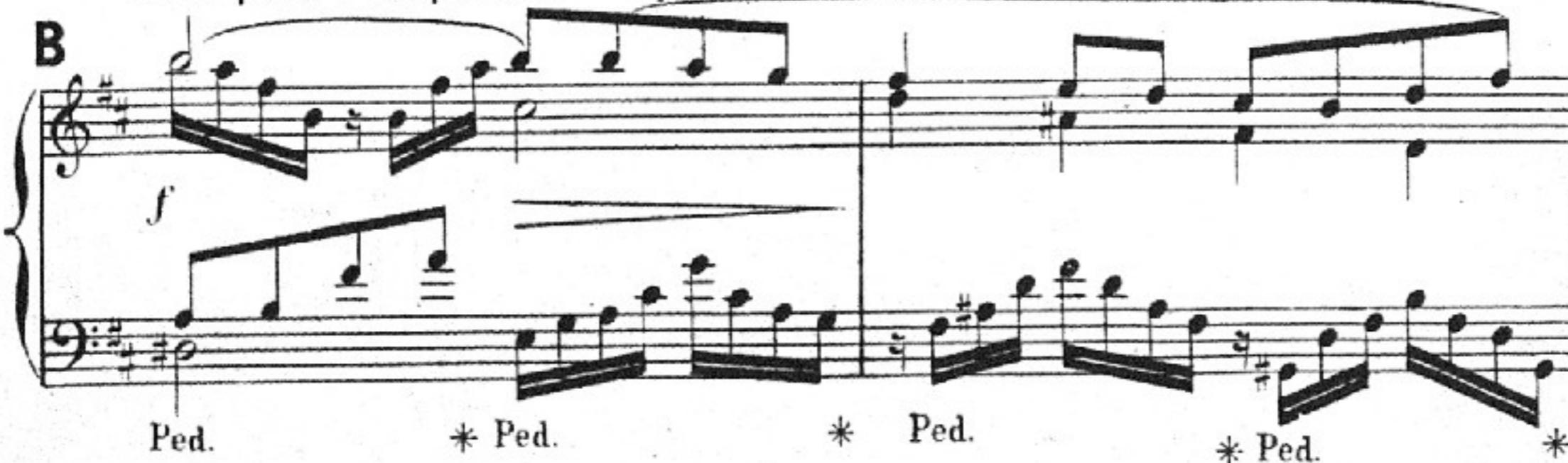


Vous enfin, compagnons de Flore et de Zéphire, Qui du Printemps pour nous,



Avez pillé l'Empire, Tandis que nous buvons, Effeuillez sous vos doigts.

**B**



Les roses de Postum qui fleurissent deux fois, Et bercez notre ivresse



à la molle harmonie De vos chants cadancés au mode d'Ionie.



Listesso tempo

pp

poco a poco

m. d.

m. d.

etres -

etn -

do

m. d.

m. d.

E

De

f s'empre

m. f.

ro - - ses vermeilles Nos champs sont fleuris ————— Et le  
 De ro - - - ses vermeilles Nos

m.d. m.d.

bras des treilles Tend à nos cor - beilles ses rai-sins mû-ris,  
 champs sont fleuris ————— Et le bras des treilles Tend à nos cor-

m.d. m.d.

**F**

Puis - que cha - que cho - se sof - fre à  
 beilles ses rai-sins mû - ris, Puis - que

m.d. m.d.

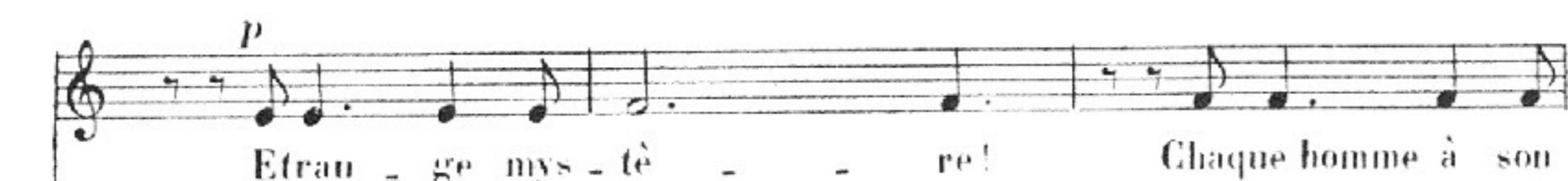
no \_ tre main Pour qu'elle en dis \_ pose \_\_\_\_\_ ef \_ feuil \_ lons les  
 cha \_ que cho \_ se s'of \_ fre à no \_ tre main Pour qu'elle en dis \_  
G  
 ro\_ses, foulons le rai\_sin.  
 - pose \_\_\_\_\_ ef \_ feuil \_ lons les ro\_ses, foulons le rai\_sin.  
 temps nous pres \_ se D'un cons \_ tant ef \_ fort,  
 Car le temps nous pres \_ se D'un cons \_  
 {  
 }

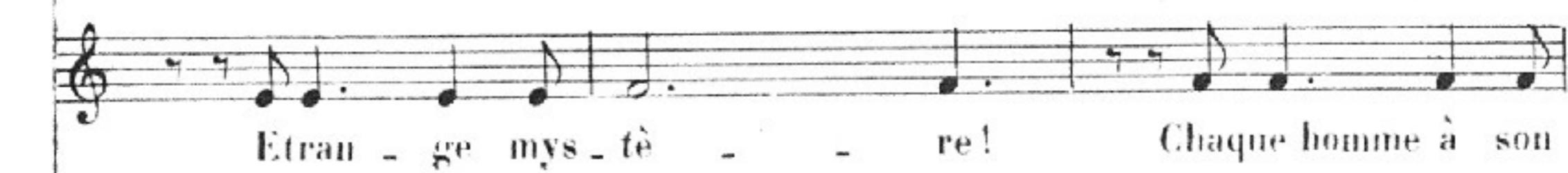
er — la jeu-nos — se, Ce soir la vieilles — se  
 tant ef — fort Il — er — la jeu-nos — se,  


**H**  
 Et demain la mort.  


Ce soir la vieilles — se Et demain la mort.  




*p*  
 Etran — ge mys — tè — re! Chaque homme à son  


Etran — ge mys — tè — re! Chaque homme à son  




J

tour Pas se so li tai re un jour sur la fer re !

tour Pas se so li tai re un jour sur la fer re !

*f*  
Mais pendant ce

*cresc. molto.*

K

jour... De

De ro ses vermeil les Nos

*m.d.* *m.d.*

ro - - - ses vermeilles Nos champs sont fleuris \_\_\_\_\_ Et le  
 champs sont fleuris \_\_\_\_\_ Et le bras des treilles Tend à nos cor.  
m.d.  
  
 bras des treilles Tend à nos cor\_ beil les Ses rai\_sins mû \_ ris .  
 beil les Ses rai\_sins mû \_ ris . Puis - que  
m.d.  
  
 L Puis - que tou \_ te chose s'offre à no \_ tre main , Ef \_ feuil.  
 tou \_ te chose s'offre à no \_ tre main , Ef \_ feuil\_lous les ro \_ ses,fou\_lons  
m.d.  
m.d.  
m.d.

lons les ro\_ses, ef\_feuil\_lons les ro \_ ses, foulons le raisin, ef \_ feuil.  
 le raisin, ef\_feuil\_lons les ro \_ ses, foulons le raisin, ef \_ feuil.  
  
**M**  
 lons les roses,foulons le rai \_ sin, foulons le rai \_ sin.  
 lons les roses,foulons le rai \_ sin, foulons le rai \_ sin.  
  
 m.d.

MESSALINE: Mais voici l'heure où les cheveux trempés des larmes de la nuit

| Le sommeil

**Andante.**

**PIANO.**

*pp*

Ped.

\*

Ped.

\*

fils des dieux sur la terre conduit Ces mensonges  
si doux auxquels on aime à croire

| Et qui sortent pour toi de la  
porte d'ivoire. Cesse de te

soustraire à leur  
charme puissant,

Dors mon no-

bble empereur!

CALIGULA: Du sang! du sang! du sang!

Ped.

\*

Ped.

\*

Ped.

\*

**SOPR. et MEZZO.**

*dolce.*

Cé - sar a fermé la pau-piè - re, au

*sempre*

Ped. sur chaque temps.

jour doit suc - céder la nuit, Que s'é - tei - - gne toute lu -  
 miè - re, Que s'é - va - nou - is - se tout bruit! A tra -  
 vers ces ar - ca - des som - bres, En - fants aux fol - les pas - si -  
 ons, Dis - pa - rais - sez com - me des om - bres,  
 cresc.  
 cresc.

*mf*

Fuyez comme des vi-sions! —

*mf*

Al-lez, que le capri-ce em-por-te Cha- —

*p*

*legato.*

*dim. sempre.*

*pp at fine.*

que âme se-lou son dé-sir      Et que clo-se a-près vous la

*pp*

por-te Ne se rouvre plus qu'an plai-sir. —

*ppp*

8

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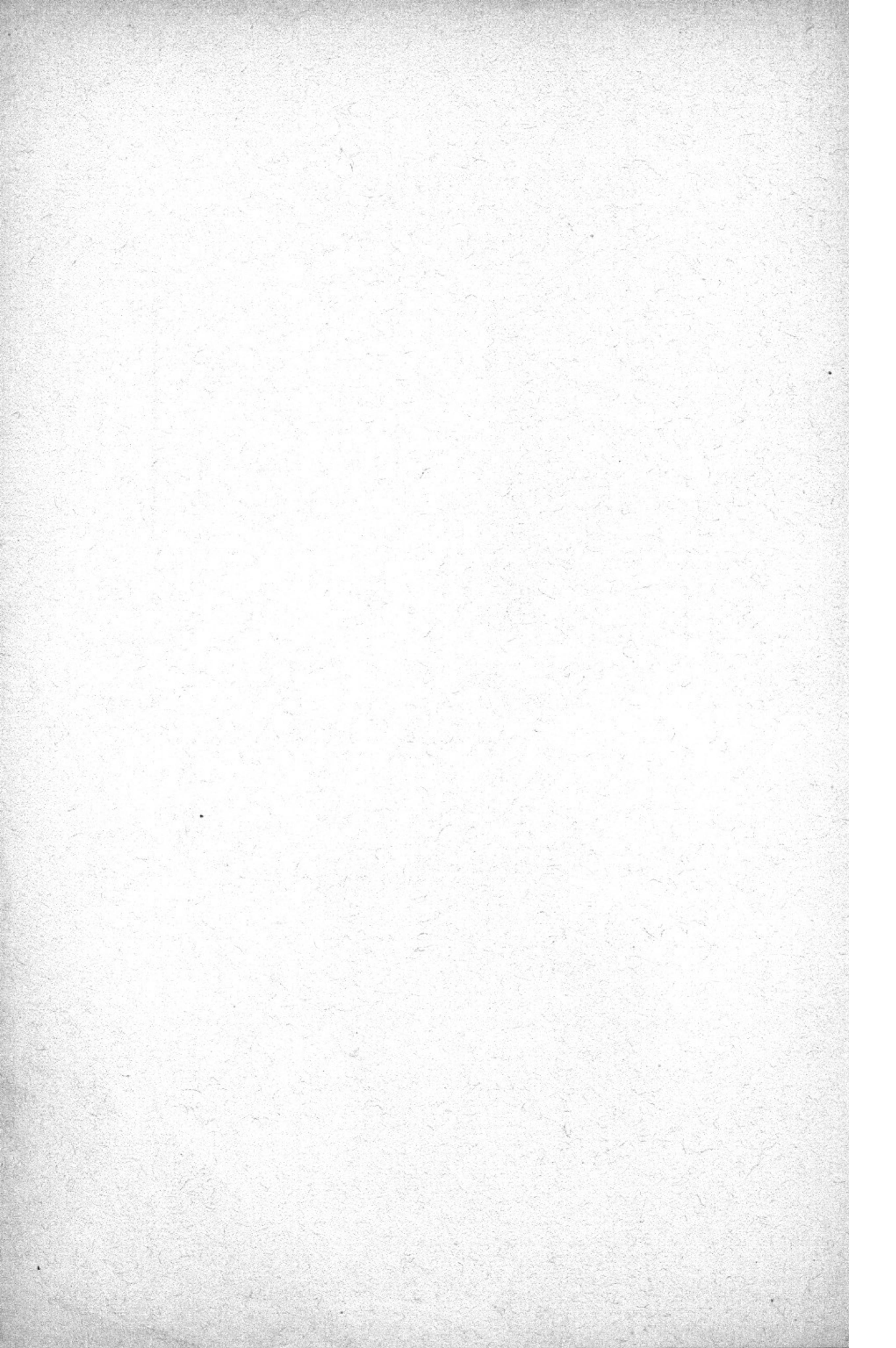
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