

"AENEAS"

Ballet en 1 acte avec chœurs

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Musique de
ALBERT ROUSSEL

Op. 54

Prélude
Allegro con moto (♩=132)

PIANO

The musical score is written for piano and consists of five systems of music. The first system is marked 'PIANO' and 'f'. The second system is marked 'sfz'. The third system is marked 'ff' and contains a section labeled 'A'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a mix of quarter and eighth notes, with some notes marked with accents.

Rit.

Poco meno allegro (♩=120)

The second system begins with a section marker 'B' in a box. It contains two staves of music. The upper staff has a treble clef and includes a triplet of eighth notes. The lower staff has a bass clef and features a dynamic marking 's' (piano) and various rhythmic figures.

Rit.

The third system consists of two staves. The upper staff is in treble clef and contains a triplet of eighth notes. The lower staff is in bass clef and features a mix of quarter and eighth notes.

Allegro moderato (♩=108)

C

The fourth system begins with a section marker 'C' in a box. It contains two staves of music. The upper staff is in treble clef and includes a dynamic marking 's' (piano). The lower staff is in bass clef and features a mix of quarter and eighth notes.

The fifth system consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and features a mix of quarter and eighth notes.

Ritard.

dimin.

Adagio (♩=48)

8

pp

pp

pp

poco cresc.

1

mf

p

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *sfz* and a triplet of eighth notes in the bass line.

Second system of musical notation, featuring a treble and bass clef. The section is titled *RIDEAU*. It includes dynamic markings *mf* and *p*.

Third system of musical notation, featuring a treble and bass clef. It includes a boxed number **2** and a dynamic marking *mf*.

Fourth system of musical notation, featuring a treble and bass clef. The section is titled *ENTRÉE D'ENÉE*. It includes dynamic markings *p*, *mp*, *cresc.*, and *f*.

Fifth system of musical notation, featuring a treble and bass clef. The section is titled *Scherzo Allegro vivo (♩=168)*. It includes dynamic markings *dimin.* and *p*.

Sixth system of musical notation, featuring a treble and bass clef. It includes a boxed number **3** and a dynamic marking *mp*.

Musical notation for the first system, measures 1-5. The right hand plays a sequence of chords with a descending bass line. The left hand plays a rhythmic accompaniment. A dynamic marking of *mf* is present in measure 3.

4

Musical notation for the second system, measures 6-10. The right hand continues the chordal sequence. The left hand features a more active rhythmic pattern with accents. A dynamic marking of *sfz* is present in measure 7.

Musical notation for the third system, measures 11-15. The right hand has a long melodic line with a *cresc.* marking. The left hand provides a simple harmonic accompaniment. A dynamic marking of *f* is present in measure 15.

5

Musical notation for the fourth system, measures 16-20. The right hand features a complex, multi-measure chordal passage. The left hand has a steady accompaniment. A dynamic marking of *f* is present in measure 18.

6

Musical notation for the fifth system, measures 21-25. The right hand continues the complex chordal passage. The left hand has a steady accompaniment. A dynamic marking of *f* is present in measure 23.

Musical notation for the sixth system, measures 26-30. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. Dynamic markings of *p* and *mf* are present in measures 26 and 29 respectively.

6

7

SOPR.

p

cresc.

f

Au

Au

7

f

ff

S.

f

Au

CONTR.

f

cresc.

Au

f

ff

mf

C.

8

f

Au

f

Au

8

f

ff

f

ff

mp

dimin.

9

S. *p* *mf*
A A

C. *p* *mf*
A A

9

p

10

S. *f* *ff*
A A

C. *f* *ff*
A A

10

f *ff*

mf

11

First system of piano accompaniment, measures 1-5. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. Dynamics include *f* (forte) and accents.

Second system of piano accompaniment, measures 6-10. The right hand continues the melodic line, and the left hand maintains the accompaniment. Dynamics include *f* (forte) and accents.

12

Vocal score for soprano (S.) and alto (C.) parts, measures 1-5. Both parts sing the syllable "Ou" on a long note. Dynamics include *mp* (mezzo-piano).

12

Second system of piano accompaniment, measures 1-5. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *f* (forte) and accents.

Second system of vocal score for soprano (S.) and alto (C.) parts, measures 6-10. The soprano part has rests, while the alto part has a melodic line. Dynamics include *p* (piano).

Third system of piano accompaniment, measures 6-10. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

13

cresc. *ff*

14

8-----1

dimin. *mf* *p*

DANSE D'ÉNÉE

Adagio (♩=108)

15

p *p* Tam-tam

16

p

mf p *dimin.*

This system contains the first four measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics range from mezzo-forte (mf) to piano (p), ending with a *dimin.* marking.

17 pp

This system contains measures 5 through 8. Measure 5 is marked with a boxed '17'. The right hand continues the melodic development, and the left hand maintains the accompaniment. The dynamic is piano-piano (pp).

p p

This system contains measures 9 through 12. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics are marked piano (p).

18 pp p

This system contains measures 13 through 16. Measure 13 is marked with a boxed '18'. The right hand features a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics are marked piano-piano (pp) and piano (p).

pp cresc. p cresc.

This system contains measures 17 through 20. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics are marked piano-piano (pp) and piano (p), both with *cresc.* markings.

19 f cresc.

This system contains measures 21 through 24. Measure 21 is marked with a boxed '19'. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamics are marked forte (f) with *cresc.* markings.

ff **Poco rit.**

a Tempo *f*

20 *ff* **Poco rit.** *f dim.*

mf *f*

21 *dinin.* *p*

Rall. *pp*

Interlude
Moderato (♩=72)

22

f cresc. *fff*

f cresc. *ff* *marcato*

ff

Rall. e dim. 23

p

LES JOIES FUNESTES
Allegro (♩=126)

p

24

cresc. 3

Piano accompaniment for the first system, featuring a treble and bass staff with various musical notations including slurs, accents, and dynamic markings like "f" and "dimin."

SOPR. *p*
La vi - e s'é - cou - le com.me l'eau

CONTR.

TÉN. *p*
La vi - e s'é - cou - le com.me l'eau

Piano accompaniment for the second system, continuing the musical notation from the first system.

25

S. *p*
glisse en-tre les doigts. — Sai - sis l'instant qui pas . . .

C. *p*
Sai - sis l'instant qui pas . . .

T. *p*
glisse en-tre les doigts. — Sai - sis l'instant qui pas . . .

25

Piano accompaniment for the third system, including the measure number 25 in a box.

26

S. *cresc.* *f*
 . se ain . si qu'un pa . pil . lon é . cla . tant.

C. *cresc.* *f*
 . se ain . si qu'un pa . pil . lon é . cla . tant.

T. *cresc.* *f*
 . se ain . si qu'un pa . pil . lon é . cla . tant.

9: *cresc.* *f*

26

S. *f*
 Sai . sis la joie et l'a .

C. *f*
 Sai . sis la joie et l'a .

T. *f*
 Sai . sis la joie et l'a .

27

S. *ff*
 . mour, sai . sis le jour en . so . leil . lé,

C. *ff*
 . mour, sai . sis le jour en . so . leil . lé,

T. *ff*
 . mour, sai . sis le jour en . so . leil . lé,

cresc. *ff*

27

S. *mp* Sai - sis la nuit en - sor - ce -

C. *mp* Sai - sis la nuit en - sor - ce -

T. *mp* Sai - sis la nuit en - sor - ce -

dimin. *mp*

28

S. *p* .leu. . se. Tis. . se ta

C. *p* .leu. . se. Tis. . se ta

T. *p* .leu. . se. Tis. . se ta

28 *p*

29

S. vi. . e de mi - nu - tes heu - reu. . ses.

C. vi. . e de mi - nu - tes heu - reu. . ses.

T. vi. . e de mi - nu - tes heu - reu. . ses.

29

accel. e cresc.

Allegro molto (♩=180)

TEN. *f* 30

La ter . . re trem . ble sous nos pas joy . eux _____

BASS. *f*

La ter . . re trem . ble sous nos pas joy . eux _____

Allegro molto (♩=180)

f 30

T. Les vi . gnes poussent, le vin — ruis . sel . . le Le

B. Les vi . gnes poussent, le vin — ruis . sel . . le Le

T. 31
ciel res . plen . dit! _____

B. 31
ciel res . plen . dit! _____

dimin. 31 *mf*

mf

T. L'orme é - tend de tous cô - tés — ses bras an - ti - ques —

B. L'orme é - tend de tous cô - tés — ses bras an - ti - ques —

32

p

T. Au feuil - lage é - pais — où se ca - chent les

B. Au feuil - lage é - pais — où se ca - chent les

32

son - ges —

son - ges —

33 Poco più mosso

SOPR.

CONTR.

T. *f*
Cours a - près tes rê - ves

B. *f*
Cours a - près tes rê - ves

33 Poco più mosso

S. *f*
Cours, cours,

C. *f*
Cours, cours, toujours plus

T. Cours, cours, toujours plus vi - te,

B. Cours, cours, toujours plus vi - te, Cours, cours,

34

S. toujours plus vi . . te — toujours plus vi . .

C. vi . . te cours — tou . jours plus vi . . te, vi . . te,

T. toujours plus vi . . te, toujours plus vi . . te, toujours plus

B. toujours plus vi . . te, toujours plus vi . . te toujours plus

34

Poco rall.

Meno allegro

S. . te. — En . fer . .

C. vi . . te. En . fer . .

T. vi . . te. En . fer . .

B. vi . . te. En . fer . .

Poco rall.

Meno allegro

cresc. *ff*

35

Rall.

S. *me en-tre tes bras — puis-sants — le plai-sir et l'a-*

C. *me en-tre tes bras — puis-sants — le plai-sir et l'a-*

T. *me en-tre tes bras — puis-sants — le plai-sir et l'a-*

B. *me en-tre tes bras, tes bras — puis-sants le plai-sir et l'a-*

35

Rall.

36

Meno allegro (♩=144)

S. *mour!*

C. *mour!*

T. *mour!*

B. *mour!*

36

Meno allegro (♩=144)

dim.

p

SOPR. *mp*
L'air frémit de nos ri. . . res!

CONTR. *mp*
L'air frémit de nos ri. . . res!

S. *p* [37]
Nous sommes jeu. . . nes, Nous som. mes

MEZZO-SOPR. *p*
Nous som. mes

C. *p*
Nous sommes jeu. . . nes, Nous som. mes

S. *mf*
bel. . . les, Nos yeux sont noirs, — nos dents sont

S. *mf*
bel. . . les, Nos yeux sont noirs, —

C. *mf*
bel. . . les, Nous sommes jeu. nes nos yeux sont

38

S. *pp*
 blan . . ches, Et nos lê . vres

M.
 S. *pp*
 nos dents sont blan . ches, Et nos lê . vres

C. *pp*
 noirs, — nos dents sont blan . ches, Et nos lê . vres

poco cresc. *mf*

S. brù . . . lent du feu des bai . sers.

M.S. *poco cresc.* *mf*
 brù . . . lent du feu des bai . sers.

C. *poco cresc.* *mf*
 brù . . . lent du feu des bai . sers.

39

S.

M.S.

C.

dim. *p* *mf*

mp

S. Les oi - seaux chan - tent

M. *mp*

S. Les fleurs vi - vent

C. A

cresc.

S. L'eau s'é - coule en cas.cades so - no - res, Les

M. *cresc.*

S. L'eau s'é - coule en cas.cades so - no -

C. *cresc.*

A

40

f

S. ar - bres se pen - chent vers nous. *dim.*

M. *f*

S. res, Les ar - bres se pen - chent vers nous. *dim.*

C. *f*

dim.

40

f

dim.

S. *mp* 41
 Nous sommes bel - les
 M. *mp*
 S. Nous sommes jeu - nes,
 C.

S. **Accel.**
 L'airs'emplit denos ri - res!
 M. **Accel.**
 S. L'airs'emplit denos ri - res!
 C. **Accel.**
 L'airs'emplit denos ri - res!

Più allegro (♩=168) **SOPR.** *f*
 Joue, — perds ou
CONTR. *f*
 Joue, — perds ou ga - gne,
TÉN. *f*
 Joue, — perds ou
BASS. *f*
 Joue, — perds ou ga - gne,
Più allegro (♩=168)

42

S. ga - gne, Mi - se, mi - se, mi - se, Double ta mi - se, Joue,
 C. Joue enco - re, Mi - se, mi - se, Double ta mi - se, Joue,
 T. ga - gne, Mi - se, mi - se, Double ta mi - se, Joue,
 B. Joue enco - re, Joue enco - re, Mi - se, Double ta mi - se,

42

S. Joue, Double ta mi - se, Joue, Double ta mi - se,
 C. Joue, Double ta mi - se, Joue, Double ta mi - se,
 T. Joue, Joue, Double ta mi - se, Double ta mi - se,
 B. Joue, Joue, Double ta mi - se, Double ta mi - se,

S. Mi - se, Double ta mi - se, Joue, Qu'impor - te!

C. Mi - se, Joue, Double ta mi - se, Joue, Qu'im.

T. Joue, Double ta mi - se, Joue, Qu'impor - te!

B. Joue, Joue, Double ta mi - se, Joue, Qu'im.

43

S. Joue, Joue, Joue, Joue, Qu'impor - te!

C. -por - te! Joue, Joue, Joue, Qu'impor - te!

T. Joue, Joue, Joue, Joue, Qu'impor - te!

B. -por - te! Joue, Joue, Joue, Qu'impor - te!

43

S. Perds ou ga - - gne,
C. Perds ou ga - - gne,
T. Perds ou ga - - gne,
B. Perds ou ga - - gne,

The first system of the musical score consists of four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: "Perds ou ga - - gne,". The piano accompaniment features a complex, rhythmic pattern with many accidentals, primarily sharps and naturals, and some flats. The key signature is one sharp (F#).

S. Joue!__ Joue!__
C. Joue!__ Joue!__
T. Joue!__ Joue!__
B. Joue!__ Joue!__

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The vocal parts now sing the lyrics: "Joue!__ Joue!__". The piano accompaniment continues with its complex, rhythmic pattern, maintaining the same key signature of one sharp (F#).

Rall. 44

S. *f* Ai . . . me,

C.

T. *f* Ai . . . me,

B.

Rall. 44

S. *f* Vis, ——— Ai . . . me!

C. *f* Ai . . . me!

T. *f* Vis, ——— Ai . . . me!

B.

Allegro non troppo (♩=120)

S.  Sai . sis l'ins . tant joy . eux qui

C.  Sai . sis l'ins . tant joy . eux qui

T. 

B.  Sai . sis l'ins . tant joy . eux qui

Allegro non troppo (♩=120)



S.  pas . . . se ain . si qu'un pa . pil . lon é . cla .

C.  pas . . . se ain . si qu'un pa . pil . lon é . cla .

T.  Sai . sis l'ins . tant qui passe ain . si qu'un pa . pil . lon é . cla .

B.  pas . . . se ain . si qu'un pa . pil . lon é . cla .



Rall.

S. *.tant.*

C. *.tant.*

T. *.tant.*

B. *.tant.*

45 Moderato ($\text{♩} = 92$)

S. *p* Les monts, _____ les

C. *p* Les monts, les

T. *p* Les monts, les

B.

45 Moderato ($\text{♩} = 92$)

p

S. *plai . . nes se do . rent au so . leil,*

C. *plai . . nes se do . rent au so . leil,*

T. *plai . . nes se do . rent au so . leil,*

B.

S. *mp*
Le coq chan . . te, La mer s'é .

C. *mp*
Le coq chan . . te, La mer s'é .

T. Cha . cun s'é . veil . . le,

B. Cha . cun s'é . veil . . le,

mp

46

S. *cresc.*
 .ti . . . re et rou . le ses ma . rées en chan.

C. *cresc.*
 .ti . . . re et rou . le ses ma . rées en chan.

T. *cresc.*
 La mer s'é . ti . . re et rou . le ses ma . rées en chan.

B. *cresc.*
 La mer s'é . ti . . re et rou . le ses ma . rées en chan.

46

cresc.

S. *f*
 .tant

C. *f*
 .tant A

T. *f*
 .tant

B. *f*
 .tant

f

mp **Poco più mosso**

S. Le loup va près de la

C. Le loup va près de la

T. Le loup va près de la

B. Le loup va près de la

dim. *mf* **Poco più mosso**

cresc. **47**

S. lou - ve, Les fo - rêts ont des é - chos joy - eux! Il

C. lou - ve, Les fo - rêts ont des é - chos joy - eux! Il

T. lou - ve, Il flot - te dans l'air un

B. lou - ve, Il flot - te dans l'air un chant d'a.

cresc. **47**

Allarg.

S. flot - te dans l'air, ——— il flot - te dans

C. flot - te dans l'air, il fiot - te dans

T. chant d'a - mour, il flot - te dans

B. -mour, ——— il flot - te dans l'air

Allarg.

ff **Accéler.**

S. l'air un chant d'a - mour ———

C. l'air un chant d'a - mour ———

T. l'air un chant d'a - mour ———

B. — un chant, — un chant ——— d'a.mour ———

ff **Accéler.**

Allegro molto (♩ = 168)

48

S. *ff*
Dan - se,

C. *ff*
Dan - se,

T. *ff*
Ai - me,

B. *ff*
Ai - me,

Allegro molto (♩ = 168)

48

S. *ff*
Dan - se, Vis! — Ai - me! saisis le

C. *ff*
Dan - se, Vis! — Ai - me! saisis le

T. *ff*
Chan - te, Bois! — Ai - me!

B. *ff*
Chan - te, Bois! — Ai - me!

S. *ff*
Dan - se, Vis! — Ai - me! saisis le

C. *ff*
Dan - se, Vis! — Ai - me! saisis le

T. *ff*
Chan - te, Bois! — Ai - me!

B. *ff*
Chan - te, Bois! — Ai - me!

S. jour, — Dan - se, Ai - me, Dan - se,

C. jour, — Dan - se, Ai - me, Dan - se,

T. saisis la nuit, — Dan - se, Ai - me, Dan - se,

B. saisis la nuit, — Dan - se, Ai - me, Dan - se,

49

S. Ai - me, Ai - . . . me!

C. Ai - me, Ai - . . . me!

T. Ai - me, Ai - . . . me!

B. Ai - me, Ai - . . . me!

49

Rall. e dim.

S. *mp*
La

C. *mp*
La

T. *mp*
La

B. *mp*
La

Rall. e dim.

Meno allegro (♩ = 120)

S. vi - e s'é - cou - le com - me l'eau

C. vi - e s'é - cou - le com - me l'eau

T. vi - e s'é - cou - le com - me l'eau

B. vi - e s'é - cou - le com - me l'eau

Meno allegro (♩ = 120)

mf

50 Rall.

S. glisse en . tre les doigts _____

C. glisse en . tre les doigts _____

T. glisse en . tre les doigts _____

B. glisse en . tre les doigts _____

50 Rall.

Moderato (♩ = 90)

Rall. e dim.

S. *p* Vis _____ *Rall. e dim.* Vis _____

C. *p* Vis _____ *Rall. e dim.* Vis _____

T. *p* Vis _____ *Rall. e dim.* Vis _____

B. *p* Vis _____ *Rall. e dim.* Vis _____

Moderato (♩ = 90)

Rall. e dim.

Lento
pp

S. *pp* Vis

C. *pp* Vis

T. *pp* Vis

B. *pp* Vis

Lento
pp

51

S. *pp*

C. *pp*

T. *pp*

B. *pp*

Lento
pp

51

Interlude (1^{re} VARIATION)

Moderato

First system of the musical score. It consists of two staves (treble and bass clef). The music is in 4/4 time. The first measure has a dynamic marking of *f* and a hairpin indicating a crescendo. The second measure has a dynamic marking of *ff*. The third measure has a dynamic marking of *fffz*. The music features complex chordal textures and melodic lines.

Second system of the musical score. It consists of two staves. The music continues from the previous system. A dynamic marking of *mf* and a hairpin indicating a crescendo appear in the second measure of this system.

52

Third system of the musical score, starting at measure 52. It consists of two staves. The music is marked with a dynamic of *f*. The system shows intricate harmonic and melodic development.

Fourth system of the musical score. It consists of two staves. The music is marked with a dynamic of *sfz*. A hairpin indicates a decrescendo (*dim.*) leading to a dynamic of *e* (piano) in the final measure of the system.

Fifth system of the musical score. It consists of two staves. The music is marked with a tempo change of *rall.* and a dynamic of *pp*. A hairpin indicates a decrescendo (*poco a poco*) leading to the final measure, which ends with a double bar line and repeat dots.

DANSE DE DIDON

Adagio (♩=44)

53

First system of musical notation (measures 53-56). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Adagio (♩=44). The first measure (53) starts with a piano (*p*) dynamic. The second measure (54) features a mezzo-forte (*mf*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic.

Second system of musical notation (measures 57-60). The first measure (57) is marked piano (*p*). The second measure (58) begins a crescendo (*cresc.*). The system ends with a forte (*f*) dynamic.

Third system of musical notation (measures 61-64). The first measure (61) is marked *dim.* (diminuendo). The second measure (62) is marked *mp* (mezzo-piano). The system concludes with a mezzo-piano (*mp*) dynamic.

Fourth system of musical notation (measures 65-68). The first measure (65) is marked *mf* (mezzo-forte). The second measure (66) is marked *f dim.* (forte diminuendo). The system ends with a piano (*p*) dynamic.

Fifth system of musical notation (measures 69-72). The first measure (69) is marked *pp* (pianissimo). The system concludes with a pianissimo (*pp*) dynamic.

55

Poco accel.

Musical score for measures 55-58. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Poco accel.'. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some chords and rests. The bass line is particularly active with eighth-note patterns.

Andante (♩=52)

Musical score for measures 59-62. The tempo is marked 'Andante' with a quarter note equal to 52 beats per minute. The score consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The bass staff has a steady eighth-note accompaniment. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

Accel. poco a poco

56

Musical score for measures 63-66. The tempo is marked 'Accel. poco a poco'. The score consists of two staves. The treble staff has a melodic line with eighth notes and some grace notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo) and *f* (forte).

Moderato (♩=88)

Musical score for measures 67-70. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The score consists of two staves. The treble staff features a complex rhythmic pattern with many sixteenth notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo).

Rall. molto

Musical score for measures 71-74. The tempo is marked 'Rall. molto'. The score consists of two staves. The treble staff has a melodic line with eighth notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).

Tempo 1° (Adagio) [57]

First system of musical notation, measures 57-58. The score is in 4/4 time and features a treble and bass clef. Measure 57 begins with a piano (*p*) dynamic. Measure 58 includes a mezzo-forte (*mf*) dynamic. The music consists of flowing eighth and sixteenth notes in both hands.

Second system of musical notation, measures 57-58. Measure 57 starts with a piano (*p*) dynamic. Measure 58 includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The music features a triplet of eighth notes in the treble clef.

Third system of musical notation, measures 58-59. Measure 58 begins with a mezzo-piano (*mp*) dynamic. Measure 59 includes a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*). The music continues with eighth and sixteenth notes.

Fourth system of musical notation, measures 58-59. Measure 58 starts with a forte (*f*) dynamic and a diminuendo (*dimin.*). Measure 59 includes a piano (*p*) dynamic. The music features a rapid sixteenth-note passage in the treble clef.

Fifth system of musical notation, measures 59-60. Measure 59 begins with a piano (*p*) dynamic. Measure 60 includes a piano (*p*) dynamic. The music consists of sustained chords and eighth notes in both hands.

Interlude (2^{me} VARIATION)

Moderato (♩ = 72)

f *sfz* *dimin.*

mf *cresc.* *f* **60**

dim. *mp dim.* *p* **Rall. poco a poco**

DANSE GUERRIÈRE

Allegro energico (♩ = 144)

ff *ff*

61

62

TÉNORS *ff*

Vois, — Ae - ne - as, —

BASSES *ff*

Vois, — Ae - ne - as, —

63

T. Je suis ton frè - re, ton com - pa - gnon. —

B. Je suis ton frè - re, ton com - pa - gnon. —

63

T. _____
Vois _____

B. _____
Vois _____

T. _____
Ae.ne.as, Ae.ne.as, [64]

B. _____
Ae.ne.as, Ae.ne.as, [64]

dimin.

TÉNORS *mf*
Nous a - vons com - bat -

BASSES *mf*
Nous a - vons com - bat -

mf *f*

65

T. *f*
- tu près de toi, — Vois nos bles .

B. *f*
- tu près de toi, — Vois nos bles .

65

mf *f*

T. *f*
- su . . . res, nos mains san .

B. *f*
- su . . . res, nos mains san .

mf *f*

T. *f*
- glan . . . tes,

B. *f*
- glan . . . tes,

f

66

T. *ff*
L'om . . . bre d'A . pol . lon

B. *ff*
L'om . . . bre d'A . pol . lon

cresc. *ff*

T. et d'A . phro . . di . . . te é . tait sur

B. et d'A . phro . . di . . . te é . tait sur

cresc.

T. nous . . .

B. nous . . .

fff

67

dim.

Rit.

Meno allegro (♩=120)

p

SOPRANOS

mp

A

CONTRALTOS

mp

A

p

68

mf

A

mf

A

68

f

Più allegro (♩=132)

S. *f* *A* *f* *A*

C. *f* *A* *f* *A*

Più allegro (♩=132)

TÉNORS

69

Tu m'as a.bandon . né là - bas, — loin, —

BASSES

Tu m'as a.bandon . né là - bas, — loin, —

69

T. sur des ter . res in . con . nu . . es,

B. sur des ter . res in . con . nu . . es,

SOPRANOS



A — A

CONTRALTOS



A — A

T. loin de mes pa - rents, — loin de mes

B. loin de mes pa - rents, — loin de mes



70

Rit.

S. —

C. —

T. dieux. —

B. dieux. —

70

Rit.



Meno allegro *p*

S. *p*
Au _____ Au _____

C. *p*
Au _____ Au _____

T. *mp*
Nul ne vien-dra vi-si-ter ma sépul-tu-re,

B. *mp*
Nul ne vien-dra vi-si-ter ma sépul-tu-re,

Meno allegro

p

S. 71
Au _____

C. 71
Au _____

T. *mf*
Les ronces seu-les l'a-bri-te-ront. — Nous sommes

B. *mf*
Les ronces seu-les l'a-bri-te-ront. — Nous sommes

71

S. *mf*

A _____

C. *mf*

A _____

T. seuls, a. bandon. nés.

B. seuls, a. bandon. nés.

72 **Allegro energico** (♩=144) *ff*

T. _____

Vois nos bles - su - res,

B. *ff*

72 **Allegro energico** (♩=144) Vois nos bles - su - res,

T. _____

nos mains bri - sé - es, Je suis A -

B. _____

nos mains bri - sé - es, Je

SOLO

73 SOLO

T. cha . . te, Je suis O . ron . . te, Je suis Thersi.

B. suis Pa.li . nu . re, Je suis Mé . don, —

T. .lo . . que, Je suis ton com . pa .

B. Je suis ton com . pa .

TUTTI *ff*

ff

74

T. -gnon, ton frè . . re, Res . . te,

B. -gnon, ton frè . . re, Res . . te,

74

T. *cresc.* *fff*
res - - te, ne m'a - ban - don - ne pas.

B. *cresc.* *fff*
res - - te, ne m'a - ban - don - ne pas.

cresc. *fff*

din. *f*

TÉNORS *f* 75
Nous sommeston pas - sé, — tes de - voirs, — tes

BASSES *f*
Nous sommeston pas - sé, — tes de - voirs, — tes

75

T. *ff*
liens, — tes dieux, — tes lois, — ton foy - er, tes

B. *ff*
liens, — tes dieux, — tes lois, — ton foy - er, tes

ff

76

T. frè . . res, tes a . mis,

B. frè . . res, tes a . mis,

76

mf

T. *f* Ae . ne . as, Ae . ne . as!

B. *f* Ae . ne . as, Ae . ne . as!

f *mf*

77

T. Com . bats en . co . re a . vec nous.

B. Com . bats en . co . re a . vec nous.

77

f *mf*

T. Res . . . te près de nous Ae.ne . *ff*

B. Res . . . te près de nous Ae.ne . *ff*

T. .as! ——— Vois nos bles . su . res,

B. .as! ——— Vois nos bles . su . res,

78

T. nos mains bri . sé . es,

B. nos mains bri . sé . es,

cresc. **78** *fff*

dimin. **Rit.**

Meno allegro

SOPR.

79

mp

A

CONTR.

mp

A

TÉN. *mp*

Nous n'a . vions au . tre . fois — qu'une mé . me pen . sé . e,

BASS. *mp*

Nous n'a . vions au . tre . fois — qu'une mé . me pen . sé . e,

Meno allegro

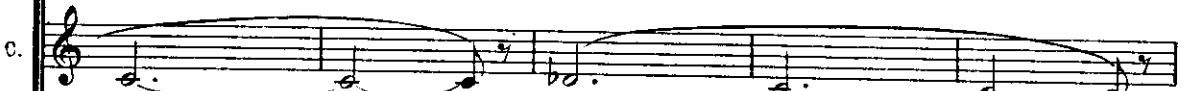
79

p

8

S. 

A

C. 

A

T. 

Où vas - tu? _____

Aene . as, _____

Reste fi .

B. 

Où vas - tu? _____

Aene . as, _____

Reste fi .



8

p **Tempo 1^o (♩=144) 80**

S. *p*
A

C. *p*
A

T. *p*
-dè . le à ce pas . sé, Ae . ne . as .

B. *p*
-dè . le à ce pas . sé, Ae . ne . as .

Tempo 1^o (♩=144) 80

8

T. *f*
Nous som . mes ce pas . sé, Nous som . mes ta pa .

B. *f*
Nous som . mes ce pas . sé, Nous som . mes ta pa .

T. *ff*
- tri . - e! Ae . ne .

B. *ff*
- tri . - e! Ae . ne .

cresc. *ff*

81

T. *. as, Res. te a . vec nous!*

B. *. as, Res. te a . vec nous!*

81

Interlude (3^{me} VARIATION)

Moderato (♩=72)

82

p sub.

p

mf

Rall.

dim.

p

DANSE D'ÉNÉE 83
Allegro con brio (♩=120)

First system of musical notation for measures 83-85. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piece begins with a forte (f) dynamic. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and frequent chord changes. Measure 83 ends with a repeat sign.

Second system of musical notation for measures 86-88. The notation continues with similar rhythmic complexity and frequent chord changes. Measure 86 ends with a repeat sign.

Third system of musical notation for measures 89-91. The music continues with intricate rhythmic patterns and frequent chord changes. Measure 89 ends with a repeat sign.

Fourth system of musical notation for measures 92-94. The notation continues with similar rhythmic complexity and frequent chord changes. Measure 92 ends with a repeat sign. Measure 94 is marked with a box containing the number 84.

Fifth system of musical notation for measures 95-97. The music continues with intricate rhythmic patterns and frequent chord changes. Measure 95 ends with a repeat sign.

First system of musical notation, measures 78-80. The score is in G major and 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* (piano) and *G.C.* (Grave/Crescendo).

Second system of musical notation, measures 81-83. The right hand continues with a melodic line, and the left hand features a more active bass line. Dynamics include *cresc.* (crescendo) and *tr* (trills).

85

Third system of musical notation, measures 84-86. The right hand has a series of chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *cresc.* (crescendo).

Fourth system of musical notation, measures 87-89. The right hand features a melodic line with many accidentals, and the left hand has a complex bass line with many accidentals. Dynamics include *ff* (fortissimo).

Fifth system of musical notation, measures 90-92. The right hand has a melodic line with many accidentals, and the left hand has a complex bass line with many accidentals.

86

Sixth system of musical notation, measures 93-95. The right hand has a melodic line with many accidentals, and the left hand has a complex bass line with many accidentals. Dynamics include *p* (piano) and *cresc.* (crescendo).

ff dim.

(♩ = ♩)
mp

87

mf p

(♩ = ♩)
pp cresc.

88
mp p

Musical notation for measures 64-68. The score is in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a triplet of eighth notes in the right hand and a melodic line in the left hand. A *cresc.* marking is present.

Musical notation for measures 69-74. The tempo is marked **Allegro vivo** with a metronome marking of $\text{♩} = 168$. The piece includes an **Accel.** marking and dynamic markings of *f* and *mp*.

Musical notation for measures 75-88, starting with measure number **89** in a box. The tempo is **Rall.** and the dynamic is *f*. The notation includes many accents and slurs.

Musical notation for measures 89-90. The tempo is **Tempo 1°** with a metronome marking of $\text{♩} = 120$. The dynamic is *ff-p*. The notation includes slurs and accents.

Musical notation for measures 91-94, starting with measure number **90** in a box. The dynamic is *cresc.*. The notation includes slurs and accents.

Musical notation for measures 95-98. The dynamic is *f* and *cresc.*. The notation includes slurs and accents.

Rall. e dim. molto

Lento

UNE VOIX: Aeneas s'est dépouillé de sa personnalité d'autrefois. Ainsi que d'un

vêtement usé. Il vit aujourd'hui dans son œuvre. Il vit dans Rome.

Hymne final

92 Andantino (♩=80)

SOPR. *p*
Les freins, les chaî - nes, que secouent les cour.

CONTR. *p*
Les freins, les chaî - nes, que secouent les cour.

TÉN. *p*
Les freins, les chaî - nes, que secouent les cour.

BASS. *p*
Les freins, les chaî - nes, que secouent les cour.

92 Andantino (♩=80)

p

S. *cresc.*
siers lors des combats, Son.nent moins fort — que no . tre

C. *cresc.*
siers lors des combats, Son.nent moins fort, — sonnent moins

T. *cresc.*
siers lors des combats, Son.nent moins fort — que no . tre

B. *cresc.*
siers lors des combats, Son.nent moins fort, — sonnent moins

cresc.

S. *f* voix Pour cé.lébrer l'au.tel de nos *mf* *cresc.*

C. fort que notre voix Pour cé.lébrer l'au.tel de nos *mf* *cresc.*

T. voix Pour cé.lébrer l'au.tel de nos *mf* *cresc.*

B. fort que notre voix Pour cé.lé . brer l'au.tel de nos *mf* *cresc.*

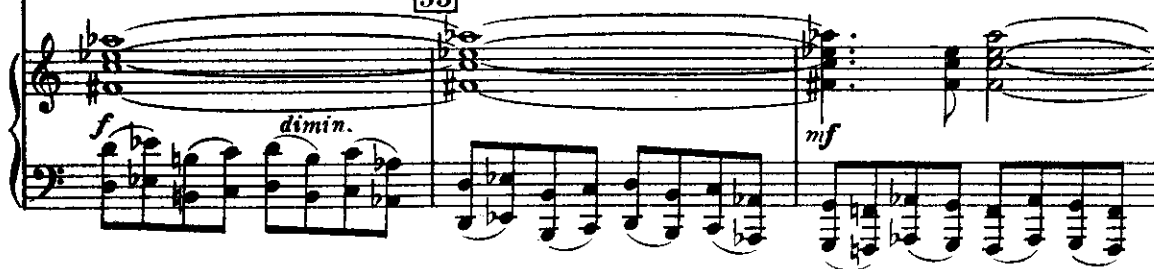


S. *f* Dieux. 93

C. *f* Dieux.

T. *f* Dieux.

B. *f* Dieux.



f *dimin.* *mf*



Allegro non troppo (♩=132)

SOPR.

CONTR.

TÉN.

BASS.

f

Rome est gran. . . de et ses

Rome est gran. . . de et ses

Rome est gran. . . de et ses

Rome est gran. . . de et ses

Allegro non troppo (♩=132)

f

94

S.

C.

T.

B.

Dieux sont re . dou . tés _____ Rome est puis . san. . . te et ses

Dieux sont re . dou . tés _____ Rome est puis . san. . . te et ses

Dieux sont re . dou . tés _____ Rome est puis . san. . . te et ses

Dieux sont re . dou . tés _____ Rome est puis . san. . . te et ses

94

S. Dieux sont res . pec . tés _____ Rome est bel . le et ses des .

C. Dieux sont res . pec . tés _____ Rome est bel . le et ses des .

T. Dieux sont res . pec . tés _____ Rome est bel . le et ses des .

B. Dieux sont res . pec . tés _____ Rome est bel . le et ses des .

S. .tins sont en . vi . és. _____ *ff*

C. .tins sont en . vi . és. _____ *ff*

T. .tins sont en . vi . és. _____ *ff*

B. .tins sont en . vi . és. _____ *ff*

cresc. *ff* *dimin.*

Energico (♩ = ♩) [95]

f très sec

TÉN. *f*

Nous a - vons pui - sé notre for - ce

BASS. *f*

Nous a - vons pui - sé notre for - ce

T. Dans le lait de la lou - ve, Notre or - gueil est notre forte .

B. Dans le lait de la lou - ve, Notre or - gueil est notre forte .

T. [96] -res-se, Notre ar - deur est notre boucli-er.

B. [96] -res-se, Notre ar - deur est notre boucli-er.

Poco più allegro (♩=144)

SOPR. *ff*
 Nos bu.cins ont son - né

CONTR. *ff*
 Nos bu.cins ont son -

T. *ff*
 Nos bu.cins ont son - né

B. *ff*
 Nos bu.cins ont son - né

Poco più allegro (♩=144)

S. face aux qua - tre vents Et nos

C. né face aux qua - tre vents Et nos

T. face aux qua - tre vents Et nos

B. face aux qua - tre vents Et nos

S. pieds ont fou.lé la terre en . tiè . re.

C. pieds ont fou.lé la terre en . tiè . re.

T. pieds ont fou.lé la terre en . tiè . re.

B. pieds ont fou.lé la terre en . tiè . re.

Detailed description: This system contains the first musical phrase. It includes four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The lyrics are 'pieds ont fou.lé la terre en . tiè . re.' The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords. The key signature has one sharp (F#) and the time signature is 4/4.

S. *f* Les rois cap . tifs se sont in . eli .

C. *f* Les rois cap . tifs se sont in . eli .

T. *f* Les rois cap . tifs se sont in . eli .

B. *f* Les rois cap . tifs se sont in . eli .

97

mf

Detailed description: This system contains the second musical phrase. It includes four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Les rois cap . tifs se sont in . eli .' and the system number '97' is indicated in a box. The piano part continues with a similar rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part starts with a mezzo-forte (*mf*) dynamic.

cresc.

S. .nés, — Les lé . gions en . ne . mies ont é . té dé .

cresc.

C. .nés, — Les lé . gions en . ne . mies ont é . té dé .

cresc.

T. .nés, — Les lé . gions en . ne . mies ont é . té dé .

cresc.

B. .nés, — Les lé . gions en . ne . mies ont é . té dé .

f *p*

S. .trui . tes, Et des rui . nes dé . so . lées —

f *p*

C. .trui . tes, Et des rui . nes dé . so . lées —

f *p*

T. .trui . tes, Et des rui . nes dé . so . lées —

f *p*

B. .trui . tes, Et des rui . nes dé . so . lées —

S. marquent seu . les la pla . . ce où s'é . le . vè . rent

C. marquent seu . les la pla . . ce où s'é . le . vè . rent

T. marquent seu . les la pla . . ce où s'é . le . vè . rent

B. marquent seu . les la pla . . ce où s'é . le . vè . rent

S. d'orgueil . leu . ses ci . tés ri . va . les .

C. d'orgueil . leu . ses ci . tés ri . va . les .

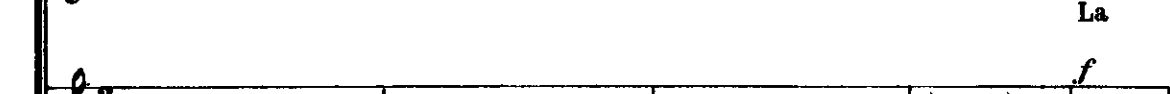
T. d'orgueil . leu . ses ci . tés ri . va . les .


B. d'orgueil . leu . ses ci . tés ri . va . les .

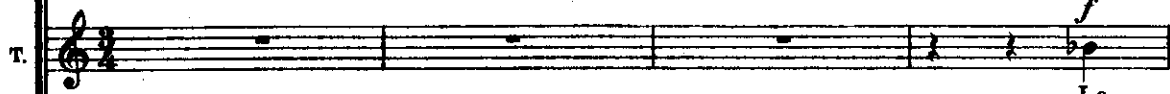
cresc.

Più allegro (♩ = 156)

S.  La

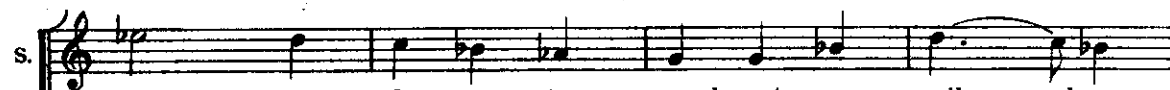
C.  La

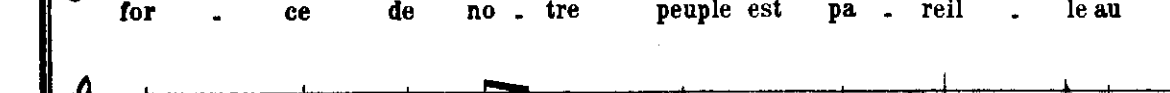
T.  La

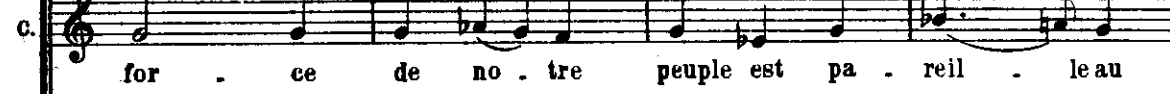
B.  La

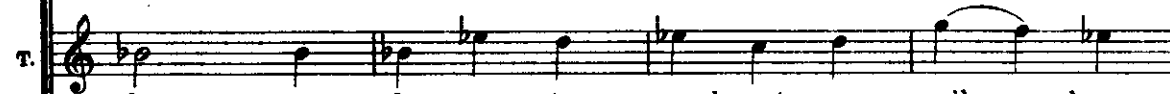
Più allegro (♩ = 156)



S.  for . ce de no . tre peuple est pa . reil . le au

C.  for . ce de no . tre peuple est pa . reil . le au

T.  for . ce de no . tre peuple est pa . reil . le au

B.  for . ce de no . tre peuple est pa . reil . le au



99

S. sol, qui re - tour - ne le sol, Pa - reil - le à l'ai -

C. sol, qui re - tour - ne le sol, Pa - reil - le à l'ai -

T. sol, qui re - tour - ne le sol, Pa - reil - le à l'ai -

B. sol, qui re - . . tour - ne le sol, Pa - reil - le à l'ai -

99

S. -rain qui dé - chi - re les chairs.

C. -rain qui dé - chi - re les chairs.

T. -rain qui dé - chi - re les chairs.

B. -rain qui dé - chi - re les chairs.

mf

S. Nos vais . seaux sil . lon . nent l'O . cé . an _____

mf

C. Nos vais . seaux sil . lon . nent l'O . cé . an _____

T. _____

B. _____

mf

100

S. Comme les oi . seaux _____ na . gent dans l'a . zur _____

C. Comme les oi . seaux _____ na . gent dans l'a . zur _____

T. _____

B. _____

100

S. *f* Nous a - vons a - bais - sé les su - per - bes,

C. *f* Nous a - vons a - bais - sé les su - per - bes,

T. *f* Nous a - vons a - bais - sé les su - per - bes,

B.

Rit. **101**

S. Bri - sé nos en - ne - mis.

C. Bri - sé nos en - ne - mis.

T. Bri - sé nos en - ne - mis.

B.

Rit. **101**

Allegro moderato (♩ = 132)

ff

S. Nos lois rè . . . gnent sur

ff

C. Nos lois rè . . . gnent sur

ff

T. Nos lois rè . . . gnent sur

ff

B. Nos lois rè . . . gnent sur

Allegro moderato (♩ = 132)

ff

S. tous. —

C. tous. —

T. tous. —

B. tous. —

dim. poco a poco

102

mf dim.

f

103

S. *f* Sois lou - é, — Aene - as, — Sois lou -

C. *f* Sois lou - é, — Aene - as, — Sois lou -

T. *f* Sois lou - é, — Aene - as, —

B. *f* Sois lou - é, — Aene - as, —

103

S. *é, Ae.ne - as, sois lou - é, Ae.ne - as,*

C. *é, Ae.ne - as, sois lou - é, Ae.ne - as,*

T. *Soisloué, Ae.ne - as, sois lou - é, Ae.ne - as,*

B. *Soisloué, Ae.ne - as, sois lou - é, Ae.ne - as,*

S. *mf*
Pè . . . re de no . tre gran . deur,

C. *mf*
Pè . . . re de no . tre gran . deur,

T.

B.

cresc.

S. *f* Pè . . . re de

C. *f* Pè . re, Pè . re de

T. *f* Ae.ne . as Pè . . . re de

B. *f* Ae.ne . as Pè . . . re de

mf *cresc.*

104

Più allegro (♩=156)

S. Ro . . . me, Lou .

C. Ro . . . me, Lou .

T. Ro . . . me, Lou .

B. Ro . . . me, Lou .

104

Più allegro (♩=156)

f

S. *é* soit ton nom! _____ Lou . *é* soit ton sou.ve .

C. *é* soit ton nom! _____ Lou . *é* soit ton sou.ve .

T. *é* soit ton nom! _____ Lou . *é* soit ton sou.ve .

B. *é* soit ton nom! _____ Lou . *é* soit ton sou.ve .

105

S. *nir* _____ Lou . *é* soit ce . lui qui

C. *nir* _____ Lou . *é* soit ce . lui qui

T. *nir* _____ Lou . *é* soit ce . lui qui

B. *nir* _____ Lou . *é* soit ce . lui qui

105

S. fi. . xe les des . tins.

C. fi. . xe les des . tins.

T. fi. . xe les des . tins.

B. fi. . xe les des . tins.

The first system of the musical score consists of four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. Each vocal part has the lyrics 'fi. . xe les des . tins.' written below it. The piano accompaniment is written in two staves (treble and bass clef) and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

S. Lou . é, Lou . é soit ton nom. Ae.ne.

C. Lou . é, Lou . é soit ton nom. Ae.ne.

T. Lou . é, Lou . é soit ton nom. Ae.ne.

B. Lou . é soit ton nom. Ae.ne.

The second system of the musical score continues with the same four vocal parts and piano accompaniment. The lyrics for the vocal parts are 'Lou . é, Lou . é soit ton nom. Ae.ne.'. The piano accompaniment continues with its intricate rhythmic texture.

106

S. *as, Lou - é par la voix, Lou - é par le*

C. *as, Lou - é par la voix, Lou - é par le*

T. *as, Lou - é par la voix, Lou - é par le*

B. *as, Lou - é par la voix, Lou - é par le*

106

S. *cœur! Dans le* *ff*

C. *cœur! Dans le* *ff*

T. *cœur! Dans le* *ff*

B. *cœur! Dans le* *ff*

107

S. chant, _____ Dans la pri - è - re,

C. chant, _____ Dans la pri - è - re,

T. chant, _____ Dans la pri - è - re,

B. chant, _____ Dans la pri - è - re,

Allarg. molto

S. _____ Dans le chant, _____

C. _____ Dans le chant, _____

T. _____ Dans le chant, _____

H. _____ Dans le chant, _____

Allarg. molto

fff **Maestoso** (♩=108)

S. Dans la pri . è re,

C. Dans la pri . è re,

T. Dans la pri . è re,

B. Dans la pri . è re,

Maestoso (♩=108)

108 *fff*

S. Puis sent tous les peu ples con . naî

C. *fff* Puis sent tous les peu ples con . naî

T. *fff* Puis sent tous les peu ples con . naî

B. *fff* Puis sent tous les peu ples con . naî

108

Rall.**Moderato**

S. *.tre la paix ro . mai .*

C. *.tre la paix ro . mai .*

T. *.tre la paix ro . mai .*

B. *.tre la paix ro . mai .*

Rall.**Moderato**
109

S. *.ne!*

C. *.ne!*

T. *.ne!*

B. *.ne!*

109