



Traits de chœur

Tessiture Alto

1er tour

Extrait de « Macbeth » de G. Verdi

A musical score for piano, featuring a complex texture with many notes and dynamic markings. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It consists of two staves, a treble clef staff and a bass clef staff. The music is characterized by dense chordal textures and rapid sixteenth-note passages. Dynamic markings include *ff* (fortissimo) and accents. The score is divided into measures by vertical bar lines.

A musical score for piano, featuring a complex texture with many notes and dynamic markings. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It consists of two staves, a treble clef staff and a bass clef staff. The music is characterized by dense chordal textures and rapid sixteenth-note passages. Dynamic markings include *ff* (fortissimo) and accents. The score is divided into measures by vertical bar lines. A red dot and the number 88 are positioned above the first measure of this section.

CORO

Sop. 3ⁱ pp

Tre vol.te miagola la gatta in fre - - - go - la.

pp

Sop. 2ⁱ pp

Tre vol.te l'upupa lamenta ed u - - - lu - la.

pp

Sop. 1ⁱ pp

Tre vol - te l'istri.ce gua.i . sce al ven - - -

pp

CORO

Sop. 1ⁱ pp

- to. Questo è il mo - men - to. Su via! sol - leci - te

Sop. 2ⁱ pp

Questo è il mo - men - to. Su via! sol - leci - te

Sop. 3ⁱ pp

Questo è il mo - men - to. Su via! sol - leci - te

pp

giram la pento-la, mesciamvi in circolo pos-

giram la pento-la, mesciamvi in circolo pos-

giram la pento-la, mesciamvi in circolo pos-

-sen - ti in - tin - go - li;

-sen - ti in - tin - go - li;

-sen - ti in - tin - go - li;

si - roc - chie, al - l'o - pra, all'o - pra, al-

si - roc - chie, al - l'o - pra, all'o - pra, al-

si - roc - chie, al - l'o - pra, all'o - pra, al-

- l' o - pra, all' o - - pra! l' ac. qua già fu - ma, fu - -

- l' o - pra, all' o - - pra! l' ac. qua già fu - ma, fu - -

- l' o - pra, all' o - - pra! l' ac. qua già fu - ma, fu - -

- ma, crepi - ta e spuma, spu - ma.

- ma, crepi - ta e spuma, spu - ma.

- ma, crepi - ta e spuma, spu - ma.

Sop: 3ⁱ (gettando nella caldaja)

Tu, ro - spo ve - ne - fico, che suggi l' ac - ni - to, tu

si 3!

ve - pre, tu, ra - dica sbar - bata al crepu - sco - lo, va, cuo - ci e gor -

si 3!

- go - glia nel va - so in - fer - nal, ... va, cuo - ci e gor -

si 3!

- go - glia nel va - so infer - nal

Sop. 2ⁱ. (gettando nella caldaja)

Tu, lin - gua di vi - pera, tu, pelo di not - to - la, tu,

si:2!

san - gue di sci - mia, tu, dente di bot - to - lo, va, bol - li e t'av -

si:2!

- vol - to - la nel bro - do in - fer - nal,..... va, bol - li e t'av -

si:2!

- vol - tola nel bro - do infer - nal.



Traits de chœur

Tessiture Alto

2nd tour

2. The Succession of the Four Sweet Months

Words by
Robert Herrick

Op.47, No.2

Music by
Benjamin Britten

Andante legato

SOPRANO *pp*
First, A-pril, she with mel-low showers O-pen the way for ear-ly

ALTO

TENOR

BASS

PIANO (rehearsal only)
Andante legato *pp*

flowers, for ear-ly flowers, *pp* First, A - pril, she.....

Then af-ter her..... comes smil-ing...

pp

..... with mel - low showers *mf* O - pen the way for ear - ly

May *mf* In a more rich and sweet ar - ray, In a

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase "..... with mel - low showers" followed by a rest, then "O - pen the way for ear - ly". The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte) and a triplet of eighth notes.

dim. flowers,..... *pp* for flowers,..... First, A - pril, she with

dim. more rich and sweet ar - ray, *pp* more sweet ar - ray,.....

p Next en - ters June and brings

The second system continues the vocal and piano parts. The vocal line includes the lyrics "flowers,..... for flowers,..... First, A - pril, she with" and "more rich and sweet ar - ray, more sweet ar - ray,.....". The piano accompaniment features a triplet of eighth notes and a dynamic of *pp* (pianissimo). The system concludes with the vocal line "Next en - ters June and brings" and a piano dynamic of *p* (piano).

mel - low showers O - pens the way for ear - ly flowers,.....

..... Then af - ter her..... comes smil - ing.....

us more Gems than... those two that went be -

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#). The lyrics are: "mel - low showers O - pens the way for ear - ly flowers,.....", "..... Then af - ter her..... comes smil - ing.....", and "us more Gems than... those two that went be -". There are musical markings such as a fermata over the first measure of the first line and a triplet of eighth notes in the second line.

cresc. for ear - ly flowers, *mf* First, A - pril, she..... with mel - low

May, *cresc.* In a more rich and sweet ar - ray.....

- fore, *p* Next *cresc.* en - ters June, and brings us more Gems.....

mf Then (last - ly,) Ju - ly.... comes..... and she... more

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#). The lyrics are: "*cresc.* for ear - ly flowers, *mf* First, A - pril, she..... with mel - low", "May, *cresc.* In a more rich and sweet ar - ray.....", "- fore, *p* Next *cresc.* en - ters June, and brings us more Gems.....", and "*mf* Then (last - ly,) Ju - ly.... comes..... and she... more". There are musical markings such as *cresc.*, *mf*, *p*, and a fermata over the first measure of the first line.

showers *cresc.* O - pens the way for flowers,.....
mf In a more rich ar - ray..... *cresc.* In a more sweet ar -
 than those two, those two that went be -
 wealth brings in..... *cresc.* than all..... those....
cresc.
cresc.

1

First, A - pril, she..... with mel - low showers,
 - ray, Then af - ter her comes
 - fore, Next en - ters June, brings us more
 three,..... Then, (last - ly,) Ju -
 1

sempre f
 First, A - pril, she..... with mel - low showers,
 smil - ing May, *sempre f* Then af - ter her comes
 Gems, *sempre f* Next en - ters June, brings us more
 ly..... *sempre f* Then, (last - ly,) Ju - -

dim.
 First, A - pril, she..... O - pen the way for ear - - ly
 smil - ing May, *dim.* Then af - ter her, in a more rich and sweet ar -
 Gems, *dim.* Next en - ters June..... and brings us more Gems.....
 - ly *dim.* comes..... and..... she more
dim sempre

flowers;.....

- ray;.....

..... than those two that went be - fore;

wealth brings in..... than all..... those three;

rall. -

a tempo

ppp
A - pril!.....

ppp
May!.....

ppp
June!.....

ppp
Ju - ly!

a tempo

ppp

ppp

ppp

ppp

CHILDREN
RAGAZZI

f

Glor - y, glor - y to the conq - u'ror! Glor - y, glor - y to the
 Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Sop. I. *f*

Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Sop. II. *f*

Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Ten. I. *f*

Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Ten. II. *f*

Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Basses
Bassi *f*

Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

(Trumpets)
(Trombe)

fff (on the stage)
(sulla scena)
(Trombones)
(Tromboni)

Sostenuto ♩ = 69

fff

Red. * Red. * Red. * Red. * Red. *

CHORUS
-
CORO

conq - u'ror! Thine is life and tri - umph!
- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

- to - re! Ti sor - ri - da la vi - ta!

8

Ped. * Ped. * Ped. * Ped. * Ped. *

Thine is life and love!
Ti sor_ri - da l'a - mor!

Sop. e Contr.

Ten. *Ti sor_ri - da l'a - mor!* *Die - ci - mi - la*

Basses Bassi *Ti sor_ri - da l'a - mor!* *Die - ci - mi - la*

Ti sor_ri - da l'a - mor! *Die - ci - mi - la*

Sop. I. *pp*

Sop. II. *an - ni al no_stro Im - pe - ra - to - re!* *pp*

Contr. *an - ni al nostro Impera - to - re! Lu - ce, Re - di tutto il* *pp*

Ten. *an - ni al nostro Impera - to - re! Lu - ce, Re - di tut - to il* *pp*

Basses Bassi *an - ni al nostro Impera - to - re! Lu - ce, Re di tut - to il* *pp*

an - ni al no_stro Im - pe - ra - to - re! *pp*

Musical staff with notes and lyrics: *Lu - ce, Re — di — tut - to il mon - do!*

Lu - ce, Re — di — tut - to il mon - do!

Musical staff with notes and lyrics: *mon - do! Lu - ce, — Re di tut - to il mon - do!*

mon - do! Lu - ce, — Re di tut - to il mon - do!

Musical staff with notes and lyrics, red arrow pointing to the start: *mon - do! Lu - ce, lu - ce, lu - ce, Re di tut - to il mon - do!*

mon - do! Lu - ce, lu - ce, lu - ce, Re di tut - to il mon - do!

Musical staff with notes and lyrics: *mon - do! — Lu - ce, lu - ce, Re di tutto, — di tutto il mon - do!*

mon - do! — Lu - ce, lu - ce, Re di tutto, — di tutto il mon - do!

Musical staff with notes and lyrics: *Lu - ce, Re di tut - to il mon - do!*

Lu - ce, Re di tut - to il mon - do!

Piano accompaniment with chords and notes, including dynamic markings like *(a)*.



Traits de chœur

Tessiture Alto

3ème tour

440 Hz

45

Tenore
Evangelista

8 a - ber:
ev - er:

Soprano

Weg, weg mit dem, weg, weg, mit dem weg, weg, mit
A - way with Him, a - way, a - way with Him, a -

Alto

Weg, weg mit dem, weg, weg, weg, weg mit dem, weg, weg,
A - way with Him, a - way with Him, a - way with Him,

Tenore

8 Weg, weg, weg, weg mit dem weg, weg, weg, weg mit
A - way with Him, a - way with Him, a - way with

Basso

Weg, weg mit dem, weg, weg, weg, weg mit dem, mit
A - way with Him, a - way, a - way with Him, a -

Flauto I,II
Oboe I
Oboe d'amore
Violino I,II
Viola
Continuo

47

dem weg, weg, weg, weg mit dem, kreu - - -
way with Him, a - way with Him, cru - - -

weg, weg mit dem, mit dem weg, weg, kreu - - -
a - way with Him, a - way with Him, cru - - -

8 dem, weg, weg mit dem, mit dem weg, weg, weg, weg mit dem, mit dem weg,
Him a - way with Him, a - way with Him, a - way with Him, a - way with

dem weg, weg, weg, weg mit dem, mit dem weg, weg,
way with Him, a - way with Him, a - way with Him,

kreu - - - - - zi - ge
cru - - - - - ci - fy

weg, kreu - - - - - zi - ge ihn, weg, weg mit
Him, cru - - - - - ci - fy Him, a - way with

8
ihn, weg, weg mit dem, mit dem weg, weg, kreu -
Him, a - way with Him, a - way with Him, cru -

- - - - - zi - ge ihn, weg, weg mit dem, mit dem weg, weg,
- - - - - ci - fy Him, a - way with Him, a - way with Him,

ihn, kreu - - - - -
Him, cru - - - - -

dem, kreu - - - - -
Him, cru - - - - -

8
kreu - - - - -
cru - - - - -

61

- zi - ge, kreu - - - - - zi - ge
 - ci - fy, cru - - - - - ci - fy
 - - - - - zi - ge, kreu - - - - -
 - - - - - ci - fy, cru - - - - -

63

ihn, weg, weg mit dem, mit dem weg, weg, kreu - - - - -
 Him, a - way with Him, a - way with Him, cru - - - - -
 - - - - - zi - ge ihn, weg, weg mit dem, weg, weg, kreu - - - - -
 - - - - - ci - fy Him, a - way with Him, a - way, cru - - - - -
 - - - - - zi - ge, kreu - - - - - zi - ge, kreu - - - - -
 - - - - - ci - fy, cru - - - - - ci - fy, cru - - - - -
 - - - - - zi - ge, kreu - - - - - zi - ge
 - - - - - ci - fy, cru - - - - - cru - - - - - ci - fy

65

- zi - ge, kreu - - - - -
 - ci - fy, cru - - - - -

- zi - ge, kreu - - - - - zi - ge
 - ci - fy, cru - - - - - ci - fy

8
 - zi - ge, kreu - - - - - zi - ge
 - ci - fy, cru - - - - - ci - fy

ihn, kreu - - - - - zi - ge, kreu - - - - - zi - ge
 Him, cru - - - - - ci - fy, cru - - - - - ci - fy

67

- zi - ge, kreu - - - - - zi - ge, kreu - - - - -
 - ci - fy, cru - - - - - ci - fy, cru - - - - -

ihn, kreu - - - - - zi - ge, kreu - - - - - zi - ge
 Him, cru - - - - - ci - fy, cru - - - - - ci - fy

8
 ihn, kreu - - - - -
 Him, cru - - - - -

ihn, kreu - - - - - zi - ge
 Him, cru - - - - - ci - fy

Extrait du Stabat Mater de G. Rossini

♩ : 140

ff men,

f In sem-pi-ter-na
To him be glo-ry

ff A - men,

f ten

sae-cu-la, A - men, A -
ev-er-more, A - - - - -

In sem-pi-ter-na
To him be glo-ry

A - - - - - men, A - - - - -

men,

sae-cu-la, A - - - - - men, A - - - - -
ev-er-more, A - - - - -

men, in sem-pi-ter-na
to him be glo-ry

A - - - - - men, A - - - - -

A - - - men, A - - -
 men,
 sae-cu - la, ev - er - more, A - - - men, A - - -
 men, in sem - pi - ter - na
 to him be glo - ry

men, in sem - pi - ter - na
 to him be glo - ry
 men,
 men, in sem - pi -
 to him be
 sae - cu - la, ev - er - more, A - - -

sae - cu - la, ev - er - more, A - - - men, A - - - men,
 A - - - men, in sem - pi - ter - na sae - cu - la, ev - er -
 to him be glo - ry sae - cu - la, in sem - pi - ter - na sae -
 ter - na glo - ry ev - er - more, to him be glo - ry ev -
 men, A - - - men,

in sem-pi-ter - - na sae - cu - la, A -
 to him be glo - - ry ev - er - - more,

la, A - men, A - men, in sem-pi-ter - na
 more, to him be glo - ry

cu - - la, in sem-pi-ter - na sae - - cu - - la, in sem-pi-
 er - - more, to him be glo - ry ev - - er - - more, to him

A - - men, A - - men,

men, A - men, in sem-pi-ter - - na sae - - cu - -
 to him be glo - - ry ev - - er - -

sae - - cu - - la, A - - men, A - men,
 ev - - er - - more,

ter - na sae - - cu - - la, in sem-pi-ter - na sae - -
 glo - ry ev - - er - - more, to him be glo - ry ev - -

- - men, A - - men,

la, in sem-pi-ter - na sae - cu - la, A -
 more, to him be glo - ry ev - er - more

in sem-pi-ter - - na, A -
 to him be glo - ry,

cu - - la, A - - men, A - -
 er - - more

A - -

men, A -
 men, in sem-pi-ter - na sae-cu - la, A -
 to him beglo - ry ev - er - more, A -
 men, A -
 men, A -

men, in sem-pi-ter - na sae - cu
 to him be glo - ry ev - er -
 men, A - men
 men, in sem-pi - ter-na sae -
 to him be glo-ry ev -
 men,
 ff

la, A - men, A - men, in sem-pi-ter - na
 more, to him beglo - ry
 in sem-pi-ter - na sae - cu - la, A -
 to him beglo - ry ev - er - more,
 cu - la, in sem-pi - ter - na sae - cu - la, in sem-pi-
 er - more, to him be glo - ry ev - er - more, to him be
 A - men, A -

sae - cu - la, A - men,
 ev - er - more,

men, A - men, in sem - pi - ter - na sae - cu - la,
 to him be glo - ry ev - er - more

ter - na sae - cu - la, in sem - pi - ter - na
 glo - ry ev - er - more, to him be glo - ry

men, A - men, A - men, A - men,
 la, more, A - men,

sae - cu - la, A - men, A - men,
 ev - er - more,

men, in sem - pi - ter - na
 to him be glo - ry

men, in sem - pi - ter - na
 to him be glo - ry

men, A - men, A - men, A - men,
 men, in sem - pi - ter - na
 to him be glo - ry

sae - cu - la, A - men, A - men, A - men,
 ev - er - more,

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - - men, A -

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - - men, A -

na, A
ry, A -

men, A -

na, A
ry, A -

pp

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - - men, A -

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - - men, A -

men, in sem-pi-ter - na
to him beglo - ry

men, in sem-pi-
to him be

men,

p

sae - cu - la, A -
ev - er - more,

ter - na sae - cu - la, A -
glo - ry ev - er - more,

in sem-pi-ter - na sae - cu -
to him be glo - ry ev - er -

in sem-pi-ter - na sae - cu - la,
to him be glo - ry ev - er - more,

cresc. *f* *ff*

men, A

men, A

la, A
more,

men,

ff

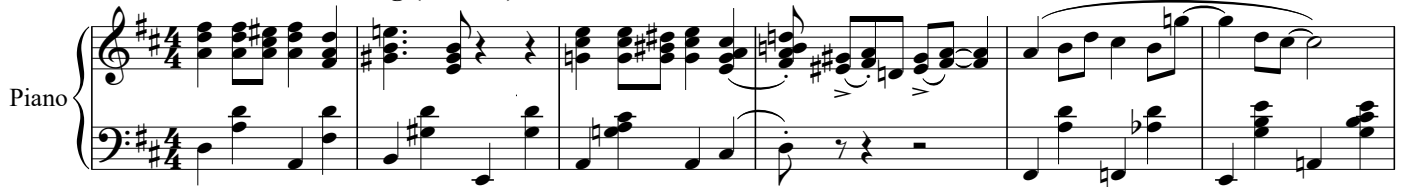
La Ballade des Badauds

Georges Guétary

Bourvil

♩ = 110 avec swing (♩=♩³)

Piano



The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, including a triplet of eighth notes. The left hand provides a steady bass line with chords.

7



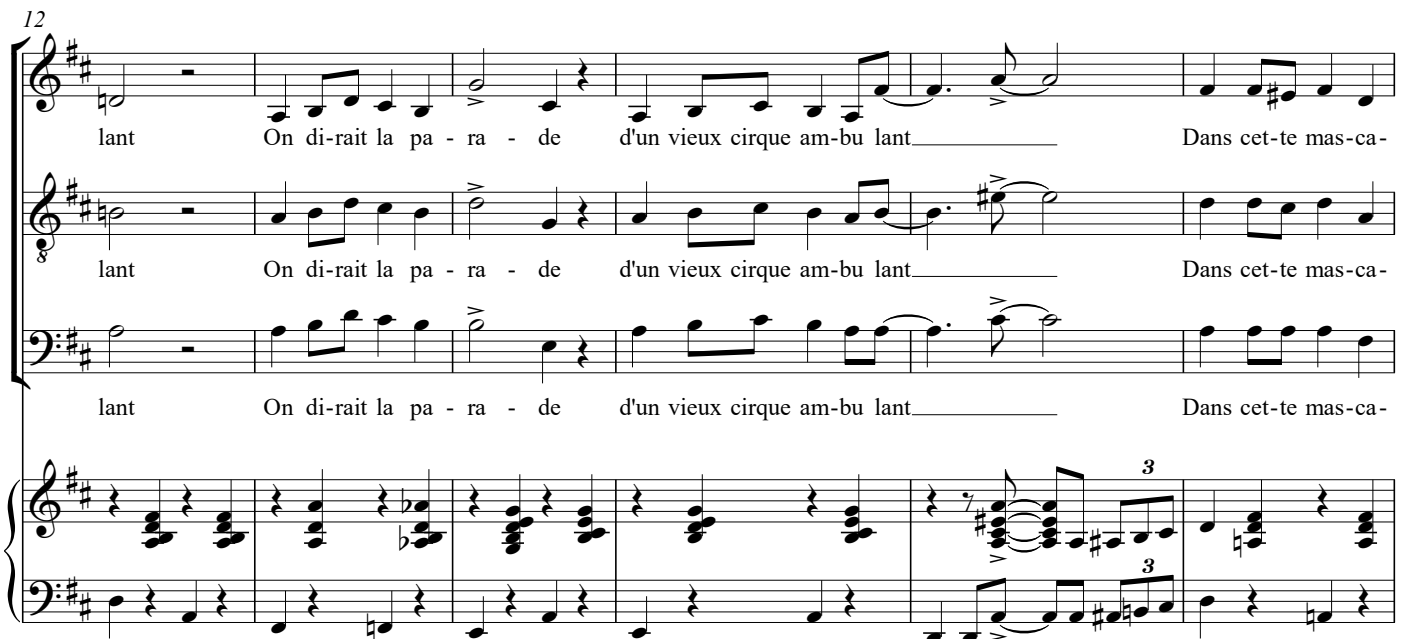
Quand les ba-dauds s'ba - la - dent de leur pas non cha-

Quand les ba-dauds s'ba - la - dent de leur pas non cha-

Quand les ba-dauds s'ba - la - dent de leur pas non cha-

The first system of lyrics is marked with a red arrow pointing to the start of the vocal line. It includes three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The piano part features a triplet of eighth notes and a dynamic marking of *f*.

12



lant On di-rait la pa - ra - de d'un vieux cirque am-bu lant Dans cet-te mas-ca-

lant On di-rait la pa - ra - de d'un vieux cirque am-bu lant Dans cet-te mas-ca-

lant On di-rait la pa - ra - de d'un vieux cirque am-bu lant Dans cet-te mas-ca-

The second system of lyrics includes three vocal staves and a piano accompaniment. The piano part features a triplet of eighth notes and a dynamic marking of *f*.

18

f ra - de Ac-teurs et fi - gu - rants _____ *p* Bien mieux qu'au ci-né *f* Hé! jouent in-co-gni-to *p* Ho! *f*

f ra - de Ac-teurs et fi - gu - rants _____ *p* Bien mieux qu'au ci-né *f* Hé! jouent in-co-gni-to *p* Ho! *f*

f ra - de Ac-teurs et fi - gu - rants _____ *p* Bien mieux qu'au ci-né *f* Hé! jouent in-co-gni-to *p* Ho! *f*

23

mf La bal-la-de des ba dauds _____ *p* dou dou dou Où sont les a-mou - reux

mf La bal-la-de des ba dauds _____ *p* dou dou dou Où sont les a-mou - reux

mf La bal-la-de des ba dauds _____ *p* dou dou dou Où sont les a-mou - reux _____

29

p la la la _____ *mf* Là sont les gens cu - rieux _____ *mf* Quand les ba-dauds s'bal - la - dent

p la la la _____ *mf* Là sont les gens cu - rieux _____ *mf* Quand les ba-dauds s'bal - la - dent

p la la la _____ *mf* Là sont les gens cu - rieux _____ *mf* Quand les ba-dauds s'bal - la - dent

35

comme de vrais Pa - ri - siens Il y a d'la ri - go - la - de le spec-tacle est pour rien

comme de vrais Pa - ri - siens Il y a d'la ri - go - la - de le spec-tacle est pour rien

comme de vrais Pa - ri - siens Il y a d'la ri - go - la - de le spec-tacle est pour rien

40

Dans cet - te bous - cu - la - de on s'pousse a-vec les mains

Dans cet - te bous - cu - la - de on s'pousse a-vec les mains

Dans cet - te bous - cu - la - de on s'pousse a-vec les mains

45

p Des puces à Pu-teaux Oh! *f* on en-tend sif fler Hé! *p* La bal-la-de des ba- dauds... *f* *mf*

p Des puces à Pu-teaux Oh! *f* on en-tend sif fler Hé! *p* La bal-la-de des ba- dauds... *f* *mf*

p Des puces à Pu-teaux Oh! *f* on en-tend sif fler Hé! *p* La bal-la-de des ba- dauds... *f* *mf*