

Le dernier Hymne d'Ossian

Ossians letzter Gesang

Scène lyrique pour Voix de Basse

avec Orchestre

par

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OP. 15.

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4 Boulevard des Italiens 4.

Le dernier Hymne d'Ossian.

Conduis, ô fils d'Alpin, le vieillard dans ses bois,
 Les sombres flots du lac, que l'aquillon tourmente,
 Retombent à grand bruit sur la rive écumaute:
 Le Barde va chanter pour la dernière fois.

Sur le torrent se balance un vieux chêne,
 Que d'un souffle de glace ont blanchi les hivers;
 Ma harpe est suspendue à sa branche prochaine,
 Je l'entends qui frémit au sein de ces déserts.
 Est-ce le vent, ma harpe, ou bien quelqu'ombre vaine
 Qui t'arrache, en passant, ces funèbres concerts?

Quel transport m'agite et m'enflamme!...

Approche, fils d'Alpin... ô mes chants, dans les airs

Accompagnez le départ de mon âme;

La mort va mettre un terme à mes longues douleurs.

Rugissez, vents du Nord, et déployez vos âiles,

Portez jusqu'à Fingal mes plaintes solennelles.

Ô Fingal, je te vois assis sur des vapeurs,

Dans tes puissantes mains tu caches les tempêtes,

Et tu les sèmes sur tes pas.

Le tonnerre à ta voix éclate sur nos têtes,

Et des clartés du jour tu privas nos climats.

Quand ta colère est apaisée,

Le zéphir du matin caresse les ruisseaux,

Et sur le front des arbrisseaux

Frémit en gouttes d'or une humide rosée.

Le soleil du printems se couronne de feux.

Des parfums les plus doux la plaine est embaumée;

On voit bondir le chevreuil joyeux

Sur la verdure ranimée.

.....
 Toi que j'ai tant chéri, toi que j'ai tant pleuré,

Ô mon père, ô mon roi, je vais te voir encore,

Et goûter le repos si souvent désiré.

Vents orageux du soir, ma bouche vous implore:

De vos bruyantes voix retenez les éclats;

Ossian va dormir, ne le réveillez pas.

Je l'entends... il m'appelle... ô Fingal, ô mon roi!

O mon père adoré, me voici près de toi!

Ossian's letzter Gesang.

Geleite, Sohn Alpin's, den Greis in seinen Wald.
 Des See's dunkle Fluth vom Sturmwind überflogen
 Wirft brandend an den Strand die schaumumhüllten Wogen.
 Des Helden letztes Lied verklingt hier und verhallt.

An Wildbach bebet dort der Stamm der alten Eiche,
 Der eis'ge Windhauch hat das Laub ihr abgestreift,
 Die Harfe zittert hoch an ihrem nackten Zweige,
 Ich hör' ihr Klagelied, das durch die Öde schweift.
 Ist's Sturm, ist's eine Hand aus schatt'gem Geisterreiche,
 Die vorüberieilt und in deine Saiten greift?

Welcher Muth, welche Gluth in mir entbrennet!
 Komm näher, Sohn Alpin's.... o mein Gesang, in Lüften
 Geleite meinen Geist, der nun sich trennet,
 Im Tode wird mein Loos, mein Schmerzensloos erfüllt.
 Du Nordwind, heule laut, und deine Flügel schlage,
 Und trag' zu Fingal hin die schmerzgeweihte Klage.
 Ich sehe, Fingal, dich von Nebeln umgehüllt,
 Du herrschest und befehlst den grimmen Ungewittern,
 Und streust sie aus mit mächt'ger Hand.

Der Donner, auf dein Wort, macht unsre Häupter zittern,
 Das heitre Tageslicht nimmst du von See und Land.

Wenn friedlich blicket deine Braue,
 Spielt kosend mit dem Bach des Morgens holder West,
 Und auf Zweigen und Geäst

Erbeben Tropfen von feuchtem, goldnem Thau.
 Des Lenzes Sonne krönet sich mit Feuerglanz,
 Es steh'n von süssem Duft die Fluren sanft beladen,
 Es springet und hüpfet in heit'rem Tanz
 Das Rehlein auf Frühlingspfaden.

.....
 Den ich so heiss geliebt, den ich so heiss beweint,
 O mein Vater, mein Fürst, dich werd' ich wiedersehn,
 Es locket mich zu dir die langersehnte Ruh.
 Du Sturm des Abendwinds, o hör' o hör' mein Flehn:
 Halt ein der Stimme Schall, der wild aus Schluchten bricht,
 Denn Ossian entschlüft, o weck' ihn, weck' ihn nicht.
 Ich hör' ihn... Fingal ist's... er ist's, er ruft mir!
 Mein Vater, und mein Fürst, ich komm, ich bin bei dir.

LE DERNIER HYMNE D'OSSIAN.

OSSLAN'S LETZTER GESANG.

Adagio. $\text{♩} = 40.$

Th. Gouvy, Op. 15.

Flûtes.

Hautbois.

Clarinettes en la.

Bassons.

Cors en mi.

Trompettes en mi.

3 Trombones.

Timbales mi, la.

Harpe.

1^{ers} Violons.

2^{es} Violons.

Altos.

Ossian.

Violoncelles.

Contre-Basses.

Adagio.

Gravé et imprimé par C.G. Röder à Leipzig.

920. R.

Bassons. *pp*

Cors. *pp* *dim.*

Viol. *pp* *dim.* *sp*

Altos. *pp* *dim.* *sp*

Ossian. *pp* *dim.* *sp*

Vlc. *pp* *unis.* *dim.* *sp*

C.B. *pp* *dim.* *sp*

sp *dim.*

sp

sp

sp *dim.*

dim.

Più mosso. $\text{♩} = 80.$

Hrb.

Clar.

Bs.

Cors.

Viol.

Altos.

Vlc.

C.B.

Detailed description: This system contains the first four measures of the piece. The woodwinds (Horn, Clarinet, Bassoon, and Cor Anglais) play sustained chords. The strings (Violins, Violas, Cellos, and Double Basses) play a rhythmic accompaniment with eighth notes. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The tempo is marked 'Più mosso' with a quarter note equal to 80 beats per minute.

Più mosso.

Detailed description: This system contains the next four measures of the piece. The instrumentation remains the same. The woodwinds continue with sustained chords. The strings maintain their rhythmic accompaniment. The piano part continues with its intricate texture of sixteenth and eighth notes. The tempo remains 'Più mosso'.

Fl.

Htb.

Cl.

Bs.

Cors.

Trp.

Tromb.

Timb.

Harpe.

Viol.

Altos.

Ossian.

Vell.

C.B.

Con-duit, ó
Ge-lei-te,

Fl.

Hrb.

Clar.

Bs.

Cors.

fils d'Al pin, le vieil lard dans ses bois: les
 Sohn Al pins, den Greis in sei - nen Wald. Des

pizz.

Hrb.

Clar.

Bs.

Cors.

som - bres flots du lac, que l'a - - quilon tourmen - te, re -
 See - - es dunkle Fluth vom Sturm - - wind ü - ber - flo - - gen wirft

Hrb.
Clar.
B \flat .

tom - - bent à grand bruit sur la rive é - cu - man - - - - -
bran - - dend an den Strand die schaum - - umhüllten Wö - - - - -

arco

A
Fl.
Hrb. *cre - - - - - scen - - - - - do*
Clar. *cre - - - - - scen - - - - - do*
B \flat .
Cors. *cre - - - - - scen - - - - - do*
te: gen. cre - - - - - scen - - - - - do
pizz. *cre - - - - - scen - - - - - do*

Fl. *ed accelerando*

Hrb.

Cl. *ed accelerando*

Bs. *f* *à 2* *6*

Corn.

Trp. *f marcato*

Tromb. *f*

Timb. en ré, la. *f*

ed accelerando

ed accelerando

ed accelerando

ed accelerando

ed accelerando

arco *f* *Le Des*

Tromp. *fp*
 Tromb. *fp*
 Timb. *fp*
fp *fp* *fp* *fp* *fp*
fp *fp* *fp* *fp* *fp*
fp *fp* *fp* *fp* *fp*
fp *fp* *fp* *fp* *fp*
 Bar - de va chan - ter pour la der -
 Hel - den letz - tes Lied ver - klingt hier

Cors. *SOLI*
 Tromp. *pp*
 Tromb. *fp* *pp sostenuto*
dim. *pp*
fp *dim.*
fp *dim.*
fp *dim.*
 ni - re fois, pour la der ni - re
 und zer - hallt, ver - klingt hier und ver -

Poco ri - tar - dan - do

Htb. Tempo I° ♩ = 80.

Clar. *p* *dim.*

Bs. *p* *dim.* *pp*

Cors. *pp*

Tromp. *pp*

Tromb. *pp*

Timb. en mi, la. *pp* *dim.* *pizz.* *f* *p*

p *dim.* *f* *p*

fois. *hault.* *pizz.* *f* *p*

pizz. *dim.* *f* *p*

p *Tempo I°*

Le 1^{er} mouvement. ♩ = 40.

arco *fp*

arco *fp*

arco *fp*

arco *fp*

arco *fp*

Le 1^{er} mouvement.

First system of musical notation, measures 1-3. The score includes a vocal line and piano accompaniment.

Second system of musical notation, measures 4-6. The score includes a vocal line and piano accompaniment.

Sur le tor - rent se ba -
 Am wil - den Bach be - bet

pizz.

Clar.

Clar.
 Bs.
 Cors.
p
p
p
cresc.
cresc.
cresc.
cresc.
 lance un vieux ché - ne. que d'un souf - - - fle de
 dort die al - te Ei - - che. des cis - gen Win - - - des

Fl.

Fl.
 Bs.
 Cors.
p
 29
p
dim.
dim.
dim.
dim.
 glace ont blan - chi les - hi - vers.
 Hauch hat das Laub - - - ihr ab - ge - streift,
 arco pizz.

Fl. **B**

Htb.

Cl. *pp*

Bs.

Cors. *pp*

Trp.

Trb.

Timb.

p harmonique

pp

pp

pp

Ma harpe est sus - pendue à sa
 die Har - - - fe zit - tert hoch an

Detailed description: This is a page of a musical score, page 15. It features a variety of instruments: Flute (Fl.), Horns (Htb.), Clarinet (Cl.), Bassoon (Bs.), Cor Anglais (Cors.), Trumpet (Trp.), Trombone (Trb.), and Timpani (Timb.). The score is divided into three measures. The Flute part begins with a melodic line marked 'B'. The Clarinet and Cor Anglais parts have a *pp* dynamic marking. The Horns and Trumpets have rests. The Bassoon and Trombone parts have rests. The Timpani part has rests. The strings (Violins and Cellos/Double Basses) play a rhythmic accompaniment. The vocal line has lyrics in German and French. The lyrics are: 'Ma harpe est sus - pendue à sa die Har - - - fe zit - tert hoch an'. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

bran - - - che pro - chal - ne, Je l'en - tends _____
 ih - - - remnack - ten Zwei - ge, ich hör' _____ ihr

f espress.
 10
f espress.
f
cresc. *dim.*
cresc. *f*
cresc. *dim.* *f*
cresc. *dim.*
 qui frémit _____ au sein _____ de ces dé - serts.
 Kla - ge - lied, _____ das durch _____ die Ö - de schweift. *arco*
f espress.

20
p. *dol.* 7 1 7 1 7

p *dol.*

p *dol.*

p *dol.*

dim. *p* *pizz.* *arco*

dim. *p* *pizz.* *arco*

p *pizz.* *arco*

p *dol.*

je len - tends, je len tends.
Ich hör: ihr Klä - ge lied.

arco *pizz.*

Fl. d.

Clar.

Cors.

Fl.

Hrb.

Clar.

Bs.

pp

pp

pp

pp

pp

pp

Est-ce le vent, — ma har - pe, ou bien — quel qu'ombre val - - - ne
 Ist es Sturm, ist's ei - ne Hand aus schatt' - gem Gei - ster - rei - - - che,

pp

Hrb.

Bs.

qui tar-ra - che en pas sant, ces fu nè - - - bres con
 die vor-ü - - - ber eilt und in die Sai - - - ten

pizz. arco

This system contains the vocal entry and the beginning of the piano accompaniment. The vocal line starts with the lyrics 'qui tar-ra - che en pas sant, ces fu nè - - - bres con die vor-ü - - - ber eilt und in die Sai - - - ten'. The piano accompaniment includes a flute part with a melodic line and a keyboard part with a rhythmic accompaniment. Dynamics include *p* and *pizz.*

Fl.

Hrb.

Bs.

certs ?
greift?

p cantabile
arco

p cantabile

This system continues the vocal and piano parts. The vocal line has the lyrics 'certs ? greift?'. The piano accompaniment features a flute part with a melodic line and a keyboard part with a rhythmic accompaniment. Dynamics include *p*, *pizz.*, and *p cantabile*.

Fl. a tempo

p

Clar.

pp

Bs.

Cors. SOLI.

p

pp

arco

pp

arco

pp

pp

certs?
greift?

a tempo

Cl.

dimin.

Cors.

dim.

pizz.

dim.

pizz.

dim.

pizz.

arco

dim.

pizz.

dim.

pizz.

dim.

Hrb. Allegro assai. $\text{♩} = 112.$

Clar.

Bs.

arco

arco

Allegro assai.

arco

arco

Quel trans.
Welcher

p marc.

p marc.

Bs.

p

cre - - -

cre - - -

cre - - -

cre - - -

port Muth, ma-gi-te et n'en flam- in mirent-bren-net!

cre - - -

cre - - -

Clar.

Bs.
 Cors in E. - scen - - do
 Harpe.
 - scen - - do
 - scen - - do
 - scen - - do
 me! Ap - pro - - che fils d'Al - pin!
 Komm nä - - - her, Sohn Al - pins.
 - scen - - do
 - scen - - do

Clar.

Cors.
 Harpe.
 mes
 mein Ge -
 pp

Clar. B. Cors.

chants, dans les airs ac-
sang, ge - - - lei - - - te

cresc.

Clar. B. Harpe.

com - - pa - - gnez le dé -
durch die Wol - - - ken mei - - nen

Clar.
B.
Harpe.

part de mon âme, der du nunst dich à tren

Fl. D
Hob.
B.
me; nel;

me; nel;

Poco accelerando

The musical score consists of several staves. The top two staves are vocal lines, both marked *sf* and *cresc.*. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: "cre - - scen - - do", "La mort in To - -", "va mettre un - - de wird mein", "ter - - me Loos,", "à mes lon - - -", "meins Schmer - - zens -". The score is marked *Poco accelerando* at both the top and bottom.



cresc.

cresc.

cresc.

cresc.

Cors.

cresc.

Tromp.

cresc.

Tromb.

Timb.

p cresc.

Harpe.

cresc.

cresc.

cresc.

cresc.

gues loos dou - leurs.
er - füllt.

cresc.

cresc.

This page of a musical score contains 15 staves. The top seven staves are for vocal parts, with the first three staves featuring long, horizontal melisma lines. The bottom seven staves are for piano accompaniment, including a grand staff with treble and bass clefs. The score is divided into three measures by vertical bar lines. The key signature has one sharp (F#). The lyrics 'Ru - - gis -' and 'O - - du' are positioned above the bottom two staves in the third measure. The piano part in the third measure includes accents (>) over several notes.

The musical score is arranged in a system of staves. At the top, there are four staves for woodwinds (flute, oboe, clarinet, and bassoon), each with a long note marked *ff p*. Below these are two staves for strings (violin and viola), also with long notes marked *ff p*. The piano accompaniment consists of a grand staff (treble and bass clefs) with various rhythmic patterns and chords. The vocal line is at the bottom, with lyrics in French: "sez Nord - - - - - vents wind, heu - - - - - du - le". The lyrics are written in a stylized font with hyphens indicating syllable placement. The piano accompaniment includes a bass line with a long note marked *p* and a treble line with a long note marked *p*. The overall style is classical and dramatic.

The musical score on page 31 consists of several systems of staves. The top system includes five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves (Right and Left Hand). The vocal staves feature long, sustained notes with fermatas, while the piano accompaniment provides harmonic support. The second system continues the vocal and piano parts. The third system introduces a new vocal line in the bass clef, marked 'à 2.' and 'ff', with a melodic line. The piano accompaniment continues with chords and arpeggiated figures. The fourth system shows the vocal line continuing with lyrics 'Nord! laut!' and 'et dé - plo - und'. The piano accompaniment features a prominent arpeggiated pattern in the right hand and a more active bass line. The score concludes with a final cadence in the piano part.

E
Flûte et Piccolo.

à 2.

The musical score is arranged in a system of staves. At the top, it is titled 'E Flûte et Piccolo.' with a dynamic marking of *ff*. The first staff is for the Flute and Piccolo, marked 'à 2.' and *ff*. Below it are staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Clarinets, Bassoons, and Saxophones), and piano accompaniment (Right and Left Hand). The piano part includes the lyrics 'ai - les Flü - gel' and 'Por - und'. The score is marked with various dynamics including *ff* and *p*, and includes articulation marks like accents and slurs.

Musical score for a piece, page 34. The score includes vocal lines, piano accompaniment, and a cello/bass line. The lyrics are:

tez ——— jus - qu'à Fin - gal ——— mes
 trag' ——— su Fin-gal hin ——— die

Dynamics and performance instructions include: *p*, *cresc.*, *fp*, *f*, *p*, *sul G.*, and *fp*.

The musical score is arranged in a system of staves. At the top right, there is a dynamic marking *f* and a tempo marking *Allegro*. The score features several vocal lines and piano accompaniment. The lyrics are written below the vocal staves.

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

plain - - tes so - - - len nel - - - les .
 schmerz - - ge weih - - - te Kla - - - ge .

cre - - - scen - - - do

cre - - - scen - - - do

The musical score on page 37 consists of several staves. The top two staves are vocal lines, with the upper staff containing a melodic line and the lower staff containing a supporting line. The piano accompaniment is spread across the bottom six staves. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "p".

Lyrics:

gal.	Je te vois	as - sis	sur	des va -
seh,	Fin-gal, dich	ton	Ne - beln	um - ge -

F

peurs hüllt, Dans du tes herr - - schest puis - san - - - tes und be -

The musical score consists of multiple staves. The top section includes vocal lines and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand, marked with *p* and *s*. The vocal line includes lyrics in French and German. The bottom section continues the piano accompaniment with similar arpeggiated patterns.

mains ... tu ca - - - ches les tem - -
 fiehlst ... den grim - - - men Un - - - ge - -

pé - - tes,
 wil - tern,

Et tu les
 und streust sie

sé - - mes
 aus mit

sur - tes
 mäch't - ger

The musical score is arranged in a system of staves. The top four staves are for the piano accompaniment, with dynamics marked *p*. The fifth and sixth staves are for the voice, with dynamics marked *ff* and *sec.* (second ending). The bottom four staves are for the piano accompaniment, with dynamics marked *p*, *sf*, and *f*. The lyrics are written below the vocal line.

Lyrics:
 pas Le ton-nerre, à ta voix, a gron-dé
 Hand. Der Don-ner, auf dein Wort, macht uns-re

à 2.

920. R.

Clar.

Ba.

Clar.

diminuendo

dimin.

dimin.

dimin.

dimin.

Et des clar - - tés du jour
 Und das heit' - - re Ta - - ges licht

Poco ral - len - tan - do

tu nimmst du pri - ves du - ron nos See eli - mats. und Land.

Poco ral - len - tan - do

Adagio. (Les noires comme les rondes auparavant.)

2 grandes Flûtes.
Clar.
Cors.
Harpe

dolciss. *dim.* *suivés*

dolciss. *dim.* *suivés* SOLO.

a piacere

p *pp*

Adagio.

Allegretto. $\text{♩} = 60.$

7 *p* *p* *pizz.* *p* *arco* *arco*

This system contains the first four measures of the piece. It features a complex texture with multiple staves. The piano part includes a prominent bass line with chords and a treble part with chords and a melodic line. The strings play a rhythmic accompaniment, with the first violin and second violin parts marked *pizz.* and the first and second violas marked *arco*. The tempo is marked *Allegretto* with a quarter note equal to 60 beats per minute.

Allegretto.

7 *pp* *pizz.* *arco* *arco*

This system contains the next four measures of the piece. The piano part continues with a similar texture, but the first violin and second violin parts are now marked *pp*. The string parts continue with their respective markings. The tempo remains *Allegretto*.

Fl. *dol.*

Hrb.

Clar. *dol.*

Cors.

dol.

dol.

doux

Wenn *pizz.* Quand ta co - lère est a - pai - sé - e. le zé -
 fried - lich bli - ckel dei - ne Brau - e. spielet

arco

p

Fl.

Hrb.

Clar.

Bs.

Cors. *SOLO dol.*

p

p

p

pizz.

phir du ma - tin ca res - se les ruis - seaux; ---
 ko - send mit dem Bach des Mor - gens hol - der West;

pizz.

Des par fums les plus doux
 ste - - - hen ron sü - - - ssem Duft

arco
p
pp

tr

la die plaine est em
 die - - - ren sanft - - - bau - - - be -

pizz.
p
pp

tr

Fl.
Clar.
Bs.
Cors.

p *pp* *a tempo*

mé - - - - - e.
la - - - - - deu. —

Lon voit bon - dir - le che - vreuil joyeux
es *sprinet* und hü - pset in heit - rem Tanz

Fl.
Htb.
Cl.
Bs.
Cors.

p *pp* *Riten.* *a tempo*

sur la ver - du - - - - re ra - - - - ni - mé - - - - e.
das Reh - lein auf Früh - lings - pfa - - - - den. *pizz.*

String section score (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwind section score (Flute, Clarinet, Bassoon, Horn). The score includes dynamic markings such as *dol.*, *dim.*, *dimin.*, *arco*, and *pizz.*. The woodwinds have a *SOLO.* section.

Woodwind section score (Flute, Clarinet, Bassoon, Horn) and string section score. The woodwinds have a *SOLO.* section. The strings have dynamic markings like *pp* and *arco*. The woodwinds have *Riten.* and *SOLI. a piacere* markings.

Clar. Allegro spiritoso. $\text{♩} = 84.$

The first system of the musical score consists of eight staves. From top to bottom, they are: Clarinet (Clar.), Bassoon (Bs.), Cor Anglais (Cors.), Piano (Piano), and a grand staff (treble and bass clefs). The Clarinet part begins with a *p* dynamic and features a melodic line with slurs. The Bassoon part also starts with *p* and has a similar melodic contour. The Cor Anglais part has a more rhythmic, eighth-note pattern. The Piano part is divided into two staves, with the right hand playing a complex, rhythmic accompaniment and the left hand providing a steady bass line. The tempo is marked *Allegro spiritoso* with a quarter note equal to 84 beats per minute.

Allegro spiritoso.

The second system of the musical score continues the instrumental parts from the first system. It consists of eight staves. The Clarinet part has a *2* marking above the first measure. The Bassoon part has a *2* marking above the first measure. The Cor Anglais part continues its rhythmic pattern. The Piano part continues with its complex accompaniment. The tempo remains *Allegro spiritoso*.

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *p*.

R

Musical score for the second system, including vocal lines with lyrics and piano accompaniment with "Harpe." and "pizz." markings.

O
 Den

toi que
 ich so
 pizz.

pizz.

p

pp

dot.

j'ai ché - ri, don
heiss ge - licht.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

toi que j'ai pleu - ré,
ich so heiss be - weint,

cresc.

cresc.

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features the lyrics: "ô mon père, ô mon". The piano accompaniment includes a treble and bass staff with various musical notations such as *f*, *mf*, and *ff*.

ô mon père, ô mon
 o mein Ja ter, mon

Musical score for the second system, including vocal line and piano accompaniment. The vocal line features the lyrics: "roi, Je vais te voir, en". The piano accompaniment includes a treble and bass staff with various musical notations such as *dim.*, *p*, and *arco*.

roi, Je vais te voir, en
 Fürst, dich arco werd' en

co - - - re.
wie - - - der - - - schn.

dol.

f_z

f_z

p

f_z

p

f_z

p

arco

p

Fl.

Hth.

Clar.

Bs.

Cors.

f_z

f_z

f_z

f_z

dol.

cresc.

p

f_z

p

f_z

p

f_z

p

Je
Dich

vais te
verr' ich

voir en -
vie - - der -

p

p

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes staves for vocal parts and piano accompaniment. Dynamics include *fz* and *p*. The lyrics are:

co - - - re, Et gou - ter - - - le re -
 se - - - hen, es lo - - - cket mich zu

Corn.

Musical score for the second system, featuring a Cornet part and piano accompaniment. The score includes staves for the Cornet and piano accompaniment. Dynamics include *cresc.* and *f*. The lyrics are:

pos si sou vent dé - - - si
 dir die lang' er - sehn - - - te

Clar. *p*

Bs. *p*

Cors. *p*

ré. Ruh. *p*

Fl. *fz*

Hob. *fz*

Clar. *fz*

Bs. *fz*

Cors. *cresc.*

SOLO *fp* *dim.*

fp *dim.*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

Ah!
Ha!

Vents
Du

Fl.

Clar.

Harpe.

o - - ra - - - geux du soir.
Sturm des A - - - bend - - - winds,

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ma - - bou - - che - - vous im - plo - - re:
 o -
 hör; o -
 mein -
 Fle -
cresc.

cresc.

920. R.

De
halt'

vos
ein

bru
der

yan
Stim - - me

tes

voix
Schall,

re - te
der

nez
wild

aus

les
Schluch - -

é - clats.
ten bricht.

Cors

Fl. M
dol.

Hib.
dol.

Cl.
dol.

Bs.

Cors.

p

Vents o - - - ra - geux du soir,
O Sturm des A - bend - win - -

cre - - - - - scen

cre - - - - - scen

cresc. - - - - -

cresc. - - - - -

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

cre - - - - - scen

des, ma bou - - - - - che

o o hör', o

cre - - - - - scen

cre - - - - - scen

do f:

do f:

cresc. f:

do f:

do f:

do f:

do f:

vous im - plo - - - re, Os - - si an va - - dor - -

hör' mein Flehn, Os - - si an ent - -

do f:

do f:

920. R. f

dol. *cresc.*
dol. *cresc.*
cresc.
cresc.
cresc.
p cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

ma bou - - - che vous im - plo - -
 o hör; o hör' mein Flehn

re, Os - si - an - va - - - - dor - - mir, - - - - ne -
 - - - - Os - si - au - - - - ent - - - - schläft, - - - - o -

Vivace assai. $\text{♩} = 144.$
 Alla breve.

f
sf
à 2.
sf
sf
f
f
f
en mi, si.
f
sf
sf
sf
sf
sf
sf
sf
sf

lui! — c'est Fin gal! — mon père a - do - ré, je viens, je viens — à
 mir! — Fingal ist's! — mein Vater und mein Fürst, ich komm, ich bin — bei

Vivace assai.

Più animato.

p cre - scen - do
p cre - scen - do
 cre - scen - do
 cre - scen - do
p cre - scen - do
p cresc.
pp cre - scen - do
 cre - scen - do
 cre - scen - do
 cre - scen - do
 a piacere
 toi ô mon roi, mon père a - do - ré. je viens, je viens, me voi -
 dir. O Fin - gal! mein Va - ter und mein Fürst, ich komm, ich komm, bald
 cre - scen - do
 cre - scen - do

Più animato.

Rit.

a tempo

The first system of the musical score consists of eight staves. The top four staves are for the vocal line, and the bottom four are for the piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'a tempo' and the dynamics include 'f' (forte) and 'cresc.' (crescendo). There are several long notes and rests in the vocal line, and the piano accompaniment features chords and moving lines.

Rit.

a tempo

The second system continues the musical score with eight staves. It features similar notation to the first system, with vocal lines and piano accompaniment. The dynamics 'f' and 'cresc.' are used throughout. The piano accompaniment includes some more active lines with eighth notes.

Rit.

ei — près — de — toi.
 bin — ich — bei — dir.

The third system of the musical score consists of eight staves. It includes the vocal lines and piano accompaniment. The lyrics are written below the vocal staves. The dynamics 'f' and 'cresc.' are present. The piano accompaniment continues with chords and moving lines.

Rit.

f a tempo

This page of musical notation is a score for a piano piece, likely from a 19th-century repertoire. It consists of 14 staves. The top four staves are arranged in two systems of two staves each, with a treble clef on the left of each system. The bottom four staves are also in two systems of two staves each, with a bass clef on the left of each system. The notation is dense, featuring a variety of note values, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also some unusual markings, possibly *allegro* or *allegretto*, written in a stylized font. The piece appears to be in a major key with a 3/4 time signature. The overall style is characteristic of the Romantic era, with a focus on complex textures and dynamic contrast.