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**Lodoïska**

**Cherubini, Luigi**

**Paris, [ca. 1791]**

Acte Seconde. Scene XI.

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- port d'un cœur ja loux    d'un cœur ja loux    d'un cœur ja loux  
 - - mon tout mon cœur vous renfermons    renfermons tout mon cœur vous tout mon cœur vous  
 - - cret est tout à mon    secret est tout à nous est tout à nous

unis

*Floreski.* (à part à Altamoras.)  
 J'adopte ton projet (à Floreski.) Tu peux  
 avec ton frère passer ici cette nuit vous  
 serez servis en cet endroit: Altamoras  
 je t'en donne l'ordre.  
 (Dourlinski et Altamoras se retirent ensemble  
 mais se separent au fond du théâtre Avant  
 de se quitter, Dourlinski dit un mot à l'oreille  
 à Altamoras, et ensuite jette un regard com-  
 posé sur Floreski.)

## SCENE XI.

*Floreski seul.*

Tyran! il est donc vrai que ton coupable  
 dessein est de soustraire l'infortunée Io-  
 doiska à toute ma tendresse. Mais n'es-  
 pere pas jouir du fruit de ton audace.  
 Floreski perdra le jour on la sauvera de  
 tes mains.

*Allegro*

W F P sf P sf P sf P

*Violas* FP FP FP FP

*Tagatti* FP FP FP FP

*Floreski*

*Rienné*

sf P sf P sf P sf P

F P F P F P F P

FP FP FP FP

FP FP FP FP

*ga-le sa bar-ba-ri--e rienné ga-le sa bar-ba-ri--e*

FP FP FP FP

F P F P F P F P

FP FP FP FP

FP FP FP FP

*Dieu Dieu Je s'e-mis de tant d'hor-reur je s'e-*

Cornu in ut

Clarinetti

Oboe

Musical score for the first system. It includes parts for Cornu in ut, Clarinetti, Oboe, and vocal lines. The vocal lines have the lyrics: "mis de tant d'hor-reur de tant d'horreur". The score features various dynamic markings such as *sf*, *P*, and *F*.

Musical score for the second system. It includes parts for Cornu in ut, Clarinetti, Oboe, and vocal lines. The vocal lines have the lyrics: "à mour si-reur a-mour sureur et jalou si-e". The score features various dynamic markings such as *sf*, *P*, and *F*.

Handwritten musical score for voice and piano. The score is written on 18 staves, organized into two systems of nine staves each. The top system includes a vocal line with lyrics and piano accompaniment. The bottom system continues the piano accompaniment. The music features dynamic markings such as *F* (forte), *P* (piano), *sf* (sforzando), and *FP* (fortissimo piano). The lyrics are: "ve nez ve nez venez con- duire un bras ven-geur a-mour su-reur a-". The score is written in a historical style with a treble clef and a key signature of one flat.

Handwritten musical score for a multi-instrument ensemble and voice. The score consists of 14 staves. The top three staves are for woodwinds (flute, oboe, and bassoon). The next three staves are for strings (violin I, violin II, and viola). The bottom three staves are for the vocal line. The music is in a major key with a 3/4 time signature. The lyrics are in French: "mour fureur et jalou - si - e ve - nez ve - nez" and "ve - nez con - duire un bras ven - geur un bras ven - geur un bras ven - geur". The score includes various musical notations such as dynamics (F, FP, cres), articulation (accents), and phrasing slurs. The paper shows signs of age, including foxing and staining.

non rien ne ga-le sa bar-ba-ri- - e rienné-ga-le sa bar-ba

ri - e Dieu Dieu je s're mis de tant d'hor-



Handwritten musical score for voice and piano, page 251. The score is in French and consists of two systems of staves. The first system includes vocal lines and piano accompaniment with lyrics: "time je puni-rai les atten-tats ne compte". The second system includes vocal lines and piano accompaniment with lyrics: "plus sur ta vie time sans la compter par mon tre pas ne compte plus". The score features various musical notations including treble and bass clefs, notes, rests, and dynamic markings such as "cres", "F", "FP", and "P".

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "sur la vic-ti-me sans le com-pter par mon tré-pus par mon tré-pus". The piano accompaniment includes dynamic markings such as *FP* and *F*.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "non non rien-é, ga-le sa bar-ba-ri-e rien-é". The piano accompaniment includes dynamic markings such as *FP*, *P*, and *Tempo Primo*.

ga-le sa bar-ba-ri-e Dieu Dieu Je su

*sf p* *sf p* *sf p* *sf p*

- mis de tant d'hor-reur Je su - mis de tant d'hor-

*sf p* *sf p* *sf p* *sf p*

*piu Allegro*

The first system of the musical score consists of five staves. The top two staves are piano accompaniment, with dynamic markings *F* and *FP* appearing in the first four measures. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment, with dynamic markings *F* and *FP* appearing in the first four measures.

*piu Allegro*

The second system of the musical score consists of five staves. The top two staves are piano accompaniment, with dynamic markings *FP* appearing in the first four measures. The third staff is a vocal line with lyrics: *-rar je frémis de tant d'horreur à-mour fureur à-mour fureur et jalou*. The fourth and fifth staves are piano accompaniment, with dynamic markings *FP* appearing in the first four measures.

The third system of the musical score consists of five staves. The top two staves are piano accompaniment, with dynamic markings *F* and *FP* appearing in the first four measures. The third staff is a vocal line with lyrics: *-si-e ve-net ve-net venez con duire un bras ven-gueur amour fu-reur et ja-lou*. The fourth and fifth staves are piano accompaniment, with dynamic markings *FP* appearing in the first four measures. A *rit.* marking is present in the fourth measure of the fifth staff.



A handwritten musical score on aged paper, numbered 256 in the top left corner. The score is arranged in two systems of staves. The first system consists of ten staves: five for instruments (flute, violin I, violin II, viola, and cello/bass) and five for voices. The second system also consists of ten staves, continuing the instrumental and vocal parts. The vocal lines are written in French. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper shows signs of age, including some staining and foxing.

*col b*

*- duire un bras ven geur un bras ven geur ve nez ve nez venez con duire un bras ven*

*geur ve nez ve nez venez con duire un bras ven geur un bras ven*

## SCENE XII.

*Floreski Varbel.*

*Floreski courant au devant de lui.)*

*Tiens mon cher Varbel j'ai réussi  
au gré de nos desir et nous passons  
ici la nuit.*

*Varbel.*

*Vous avez fait il est vrai, un chef  
d'œuvre, vous avez raison de vous en  
féliciter, c'est une idée lumineuse un  
projet superbe, une invention hardie  
qui va nous conduire...*

*Floreski.*

*Au succès de notre entreprise.*

*Varbel.*

*Non... dans un cachot.*

*Floreski.*

*Est tu fou?*

*Varbel.*

*Pas plus que sourd, et vous en allez  
juger... Lorsque l'inferral Baron vous  
eut quitté je le vis passer avec son con-  
fident... je me glissai derrière cette  
porte... Doutrinski le laisse, après lui  
avoir parlé à l'oreille... Altamoras,  
moins prudent que son maître, appelle  
un des emissaires (avec lesquels vous  
allez avoir l'honneur de souper) et lui  
enjoint de l'attendre un moment...  
bientôt il revient et lui remet un flacon*