

Flûtes.

Hautbois.

Clarinettes
en si b.

Trompettes
en MI b.

Cornets à Pistons
en MI b.

Cors en MI b.

Cors en si b bas.

Bassons.

Trombones.

Ophicléide.

Timbales.

Violons.

Altos.

Récit.

JEPHTHÈLE.
D'où viennent ces cris de ven - gean - ce? et quel est donc mon crime, hélas!

BOCCHORIS.
Ce peuple, a-

Violoncelles.

Contre-Basses.

Andante

veugle en sa démen-ce, me vient deman-der ton tré - pas!

toi, qui ne saurais m'en-ten-dre, o toi que je ne dois plus
 Ras-su-re-toi, daigne m'en-ten-dre.

Fl. dolce.

Clar. dolce.

Cors.

Trompes

voir, tu n'es pas là pour me dé-fen-dre! c'en est
 - ten-dre Que ton cœur renaisse à l'es-poir! que ton cœur renaisse à l'es-poir! ras-sure-toi, ras-su-re

fait, plus d'es-poir pour moi! pour
 toi, daigne m'entendre, daigne m'enten-dre. Dans un âge aussi tendre, oui, te protéger, oui, te proté-

ai.

moi, plus d'es - poir!

- ger est mon de - voir, mon de - voir,

plus d'es -

est mon de -

pp

Clar.

Corn

Bass

- poir!

- voir,

plus d'es - - - poir!

mon de - - - voir!

Allegro.

The musical score consists of 14 staves. The first 10 staves are instrumental, with dynamics ranging from *f* to *p*. The 11th staff is the vocal line for Bocchoris, with lyrics: "Ne crains rien, charmante étran...". The 12th staff is the vocal line for the character C^{me} la C.B., with lyrics: "C^{me} la C.B. //". The 13th and 14th staves are instrumental accompaniment for the vocal parts.

Fl.

Hautb.

Cors en Si \flat bas. *p*

Bons

Sé - parée, hé - las! de mon

- gè - re, je com - mande en ces lieux sa - crés.

Detailed description: This system contains the first five staves of music. The top staff is for Flute (Fl.), followed by Oboe (Hautb.), Horn in B-flat (Cors en Si \flat bas.), and Bassoon (Bons). The bottom two staves are for the vocal line. The music is in a major key with a 4/4 time signature. The vocal line begins with the lyrics 'Sé - parée, hé - las! de mon - gè - re, je com - mande en ces lieux sa - crés.'

pè - - re, ah, c'est vous qui le rem - pla - ce - rez!

(avec dépit)

Qui? moi! pas tout à

Detailed description: This system continues the musical score from the first system. It features the same woodwind and vocal staves. The vocal line continues with the lyrics 'pè - - re, ah, c'est vous qui le rem - pla - ce - rez! (avec dépit) Qui? moi! pas tout à'. The music concludes with a double bar line and a key signature change to two flats.

Hautb.
Clar.
Bous

(avec joie)

O

fait; mais à ces fu - ri - eux nous pouvons te sous - trai - re!

Fl.
Clar.
C^{ors} en MI b
Bous

(étonnée) (vivement)

ciel! si je le veux! par - - lez! par - - lez!

si tu le veux! si tu le veux! Ce peu - ple ter-

Musical score for a piece, likely a dramatic or religious work, featuring multiple staves. The score includes vocal lines and piano accompaniment. The dynamics range from *f* (forte) to *pp* (pianissimo). The lyrics are:

ri - - - ble, ce peuple deman - de ta mort; I - sis, infle - xible, adicté ton sort. Mais sois moins sé.

- vè - re... et soudain, en ces lieux, I - sis va se taire et fer - mer les yeux, I - sis va se tai - re et fer - mer les

(avec indignation.)
 O ministre im - pi - - - - - sans re - mord! gar - dez l'infa - mi - e, j'aime mieux la mort! gar -
 yeux!
 fp

dez l'in-fa-mi-e, j'aime mieux la mort! qu'i-ci la tempê-te frappe l'innocent, et que sur ta tête re-

- tombe mon sang, sur ta tête re-tombe mon sang! o mon

C^{me} la C-B. // // // //

f

Cl:

Dieu, protè - ge moi! pro - tè - ge ton enfant ché - ri - e! je n'ai plus d'espoir qu'en
 Sois moins sévè - re, sois moins sévè - re, soudain, en ces lieux, I - sis va se

Cl:

toi! Dieu d'Is - ra - el, veil - le sur moi! défends moi de l'in - fa -
 tai - re, I - sis va fermer les yeux! Ton bonheur s'ap -

The musical score consists of two systems. The first system features a piano accompaniment with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The piano part includes chords and melodic lines, with dynamic markings such as *fz* and *f*. The second system includes a vocal line with lyrics in French, a piano accompaniment, and a bass line. The lyrics are:
 - mi - e! et s'il faut que la vi - e en ce jour me soit ra - vi - e, que
 - prè - te: Pa - mour qui l'at - tend va changer en fê - te ce

Cl:

je meure en sui - vant ta loi! o mon Dieu! pro - tè - ge moi, pro - tè - ge
 jour de tour - ment! sois moins sé - vè - re, sois moins sé - vè - re,

p

Fl:

Hautb:

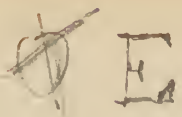
Cl:

C♯:

B♭:

ton enfant ché - ri - e! je n'ai plus d'espoir qu'en toi, Dieu d'Isra - el, en - tends ex - au - ce ma pri -
 soudain en ces lieux, I - sis, I - sis va se tai - re, Isis va se tai - re et va fer -

f



Musical score for a piece in B-flat major, 4/4 time. The score includes multiple staves for piano accompaniment and a vocal line. Dynamics range from piano (*p*) to forte (*f*). The vocal line includes lyrics in French.

- è - - - re Ar - riè - re, traître! ar - riè - re!
 - mer les yeux! Ver_tu_eu - se co - lè - re qui dou - - ble ses ap -

ar_riè - - re! n'ap.proche pas! et le Dieu de mes pè - res pu - ni -
 - - pas! I - sis, à mes pri - è - res, sau.ve.ra tes at - traits! I - sis, à mes pri -

F

tom - - - be mon sang! Ar - riè - - re, traitre lar - riè - re!

- - - ger ce jour de tour - ment! Ver - tu - eu - se co - lè - re qui dou - ble ses ap -

ar-riè- - re! n'ap-proche pas! et le Dieu de mes pè-res pu-ni-
 - pas! I - sis, à mes pri- è-res, sau-ve-ra tes at-traits! I - sis, à mes pri-

fp fp fp fp
fp fp fp fp fp fp
fp fp fp fp fp fp
fp fp
fp fp
fp fp
fp fp

ra tes for - faits! que sur la tè - te re - tom - be mon sang, re -
 èressauvera tes at - traits! Pa - mour va chan - ger en fê - te ce jour, ce jour de tour - ment, va chan -

C^o la C.B. // // // //

- tom - be mon sang, re - tom - be mon sang,
 - ger ce jour de tour - ment, Pa - mour va chan - ger, va chan - ger



A musical score for voice and piano, consisting of 15 staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The top five staves are for the piano accompaniment, featuring various textures including chords, arpeggios, and melodic lines. The bottom five staves are for the voice, with lyrics written below the notes. The lyrics are: "ce jour de tourment! mon sang!". The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte), and phrasing slurs. The music is arranged in a traditional format with a grand staff for the piano and a single staff for the voice.

Flûtes.

Hautbois.

Clarinettes
en LA.

Trompettes
en LA.

Cornets à Pistons
en LA.

Cors en LA.

Cors en RÉ.

Bassons.

Trombones.

Ophicléide.

Timbales.

Violons.

Altes.

JEPHTÈLE.

AZAËL.

CANOPE.

MANETHON.

BOCCHORIS.

Violoncelles.

Contre-Basses.

Récit.

Qui donc m'o_s trou- bler? j'entends qu'on le pu- nis- se! Ce jeune mi- ti- e!

mesure.

Quel contre tems fa- cheux, je vous suis! qu'à l'instant il su- bis- se la redou- table é- preuve et de l'onde et du

All^o moderato.

Allegro.

Fl.
Hautb.
Clar.
Tromp.
Pistons.
Cors.
Bass.
Tromb.
Oph.
Timb.
feu!

B. et C^o 8730.

Allegro. pizzicato.

Hautb.

B^{ons}

p

BOCCHORIS.

Quoi qu'i-ci vous puis-siez en - ten - dre, de toute émo - ti - on, vous de - vez vous dé -

Detailed description: This system contains the first six staves of music. The top staff is for the Flute (Hautb.), followed by the Bassoon (B^{ons}). Below these are three staves for strings. The fifth staff is the vocal line for BOCCHORIS, with lyrics in French. The bottom staff is the bass line for the vocal part.

Hautb.

Clar.

B^{ons}

CANOPE.

MANETHON.

Vous de - vez conserver, calme et si - len - cieux, ce voi - le qui cou - - vre vos yeux!

- fen - dre! ou la

Detailed description: This system contains the next six staves of music. It includes staves for Flute (Hautb.), Clarinet (Clar.), and Bassoon (B^{ons}). Below are three staves for strings. The fifth staff is the vocal line for CANOPE, and the sixth staff is for MANETHON. Both have lyrics in French. The bottom staff is the bass line for the vocal parts.

Clar.
Cornets.
Corns en LA.
Bous
Timb.

il le sait! marchons!
il le sait! marchons!
gloire ou la mort sera tarécompen - se! que le - preu - ve commen - ce!

arco p

Hautb.
Clar.
C^{tr}s
Bous
Timb.

O val - lon de Gessen! ô champs ai - més des cieux! ô monpa -

JEPHTÈLE.

pp

Fl.

Hautb.

Clar.

Cors en Ré

Bons

JEPHTÉLE.

ys recevez mes a-dieux! j'é-tais ta fi-an cé-e et l'aigardé ma foi,

Fl.

Clar.

Cors

Bons

JEPHTÉLE.

mon A-za-él! à toi ma dernie-re pen-sé-e!

AZAEEL

O puis-san-ce d'I-sis! jecroi-

JEPHTHÉ. *crec.*
 AZAËL. *0 val.*
 -rais, ô mer-veil-le, que la voix de Jeph-tè-le à frap-pé mou o-

Fl.
 Hautb.
 Clar.
 Cors *p*
 Bois *p*
 JEPHTHÉ.
 AZAËL. *f* de Ges-sen! ô champs ai-més des cieux! ô mou pa-
 -reil le! quel trouble en moi s'é-lè-ve, et vient
 CANOPE.
 MANIHOÏ.
 BOCCHORIS.
 Quel trouble en lui s'é-lè-ve quel trouble en lui s'é-lè-ve il hé-si-te
 Quel trouble en lui s'é-lè-ve quel trouble en lui s'é-lè-ve il hé-si-te
 Quel trouble en lui s'é-lè-ve quel trouble en lui s'é-lè-ve il hé-si-te

- y! rece - vez mes a - dieux! j'é - tais la fi - an - cé - - e
 glacer, gla - cer mes sens? non, ce n'est point un rè - - - ve, c'est
 trem - blant il hé - si - te tremblant quel trouble en lui s'é - lè - ve
 trem - blant il hé - si - te tremblant quel trouble en lui s'é - lè - ve
 trem - blant il hé - si - te tremblant quel trouble en lui s'é - lè - ve

et l'ai gardé ma foi, mon Aza.ël! à toi ma dernière pen_sé - - - e!

el - le que j'entends! non, ce n'est point, ce n'est point un rê - - - ve,

il hésite il hé - si - te tremblant al - lons al - lons al - lons allons a - ché - - - ve

il hésite il hé - si - te tremblant al - lons allons allons a - ché - - - ve

il hésite il hé - si - te tremblant al - lons al - lons al - lons allons a - ché - - - ve

mon A - za - ël à toi ma der ni è re pen - sée! à toi, à toi ma der ni è re pen -

c'est el - le, oui, c'est el - le, oui, que j'en - tends, oui, c'est el - le, oui, c'est el - le que j'en -

le des - tin qui l'at - tend le destin qui l'at - tend le des - tin le destin le destin qui l'at -

le des - tin qui l'at - tend le destin qui l'at - tend le des - tin le destin le destin qui l'at -

le des - tin qui l'at - tend le destin qui l'at - tend le des - tin le destin le destin qui l'at -

fp > *fp* > *fp* > *fp* > *fp* >

- sé - el à toi, à toi mon A - za - ël! ma der - niè - - - re pen - sé - - e!
 - tends oui c'est el - le que j'en - tends, oui, c'est el - le que - j'en - tends!
 - - tend allons a - chevez le des - tin le des - tin qui - l'at - - tend
 - - tend allons a - chevez le des - tin le des - tin qui - l'at - - tend
 - - tend allons a - chevez le des - tin le des - tin qui - l'at - - tend

Azaël.

Canope.

Manthoné.

tremblerais tu dé - ja dé - ja d'ef - froi

tremblerais tu dé - ja - dé - ja d'ef - froi

ah par pi - tié laissez moi

fp *fp* *f*

f *f* *f*

Fl: Andante.

Hautb:

Cl:

Cl²:

Fl²:

Fl³:

Fl⁴:

Fl⁵:

Fl⁶:

Fl⁷:

Fl⁸:

Fl⁹:

Fl¹⁰:

Fl¹¹:

Fl¹²:

Fl¹³:

Fl¹⁴:

Fl¹⁵:

Fl¹⁶:

Fl¹⁷:

Fl¹⁸:

Fl¹⁹:

Fl²⁰:

Fl²¹:

Fl²²:

Fl²³:

Fl²⁴:

Fl²⁵:

Fl²⁶:

Fl²⁷:

Fl²⁸:

Fl²⁹:

Fl³⁰:

Fl³¹:

Fl³²:

Fl³³:

Fl³⁴:

Fl³⁵:

Fl³⁶:

Fl³⁷:

Fl³⁸:

Fl³⁹:

Fl⁴⁰:

Fl⁴¹:

Fl⁴²:

Fl⁴³:

Fl⁴⁴:

Fl⁴⁵:

Fl⁴⁶:

Fl⁴⁷:

Fl⁴⁸:

Fl⁴⁹:

Fl⁵⁰:

Fl⁵¹:

Fl⁵²:

Fl⁵³:

Fl⁵⁴:

Fl⁵⁵:

Fl⁵⁶:

Fl⁵⁷:

Fl⁵⁸:

Fl⁵⁹:

Fl⁶⁰:

Fl⁶¹:

Fl⁶²:

Fl⁶³:

Fl⁶⁴:

Fl⁶⁵:

Fl⁶⁶:

Fl⁶⁷:

Fl⁶⁸:

Fl⁶⁹:

Fl⁷⁰:

Fl⁷¹:

Fl⁷²:

Fl⁷³:

Fl⁷⁴:

Fl⁷⁵:

Fl⁷⁶:

Fl⁷⁷:

Fl⁷⁸:

Fl⁷⁹:

Fl⁸⁰:

Fl⁸¹:

Fl⁸²:

Fl⁸³:

Fl⁸⁴:

Fl⁸⁵:

Fl⁸⁶:

Fl⁸⁷:

Fl⁸⁸:

Fl⁸⁹:

Fl⁹⁰:

Fl⁹¹:

Fl⁹²:

Fl⁹³:

Fl⁹⁴:

Fl⁹⁵:

Fl⁹⁶:

Fl⁹⁷:

Fl⁹⁸:

Fl⁹⁹:

Fl¹⁰⁰:

Quand vient la mort me - na - çan - te, pour - quoi suis - je loin de toi?

c'est bien elle que j'en tends! je fré

allons voici l'instant

allons voici l'instant

allons voici l'instant

p *fp* *fp*

B. et C^{ie} 8750. *fp*

viens défendre ton a - man - te! A - za - ël, protège moi! viens dé - fen - dre ton a -
mis, c'est e - le!

c'est Isis qui l'attend
c'est Isis qui l'attend
c'est Isis qui l'attend

// // // //

musical score with lyrics: - man-te/Azaël,dé tonds moi! Aza-ël! Aza-ël! pro-tè-ge moi! c'est el-le que j'en-tends! je n'y tiens plus! c'est Isis c'est Isis qui l'attend

cresc: *ff* *f* *fp*
 cresc: *ff* *f* *fp*
 cresc: *ff* *f* *fp*
 cresc: *ff* *f* *fp*

C'est Aza - el
 Le ciel daigne m'en
 tombesurmoi le ciel, je la ver_rai!
 Le ciel vient de m'en
 Dieu qui vient de l'en
 Dieu qui vient de l'en
 Dieu qui vient de l'en

f *f* *f p*

The musical score consists of 14 staves. The top two staves are for the vocal parts, with lyrics in French. The remaining staves are for the piano accompaniment, including strings and woodwinds. The score is in G major and 3/4 time. Dynamics range from *f* (forte) to *fp* (fortissimo piano). The lyrics are:

- tendre! mon frè-re, mon ven-geur, tu viens pour me dé-fen-dre con-tre cet im-pos-

- rendre. Mon a-mie et ma sœur, j'ac-cours pour te dé-fen-dre con-tre cet im-pos-

- tendre que ta jus-te fu-reur ton-ne et ré-duit en cen-dre l'im-pur blasphé-ma-

- tendre que ta jus-te fu-reur ton-ne et ré-duit en cen-dre l'im-pur blasphé-ma-

- tendre que ta jus-te fu-reur ton-ne et ré-duit en cen-dre l'im-pur blasphé-ma-

f p

f p B. et C^{ie} 8730.

- teur! au - près de toi, de toi, que j'ai me, méprisant
 - teur! oui, de leur a - na - thè - me, oui, de leur a - na - thè - me je mépri -
 - - teur a - na - thè - - me a - na - thè - - me et pour nous
 - - teur a - na - thè - - me a - na - thè - - me et pour nous
 - - teur a - na - thè - - me a - na - thè - - me et pour nous

cresc: rinf: > p cresc. rinf: > fp
 cresc: rinf: > p cresc. rinf: > fp
 cresc: rinf: > p rinf: > fp
 cresc: rinf: > p rinf: > fp
 cresc: rinf: > p rinf: > fp
 cresc: rinf: > p rinf: > fp

leur courroux, de la mort mē - me je peux bra - ver, bra - ver les coups, je peux bra -
 se les coups! d'I - sis mē - - - me je brave le cour - roux! d'I - sis je
 venger tous I - sis fais toi mē - - - mē' é - cla - ter ton cour - roux é - - cla -
 venger tous I - sis fais toi mē - - - mē' é - cla - ter ton cour - roux é - - cla -
 venger tous I - sis fais toi mē - - - mē' é - cla - ter ton cour - roux é - - cla -

f p f p f p f p B. et C.^e 8750. f p f p

ver les coups!

bra ve le cour roux!

ter ton cour roux

ter ton cour roux

ter ton cour roux

O si

f *f* *f* *f* *f* *f* *f* *fp* *fp* *f*

f B. et C.^{ie} 8750. *f*

The musical score consists of 14 staves. The top five staves are for a string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses). The next five staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The bottom four staves are for voices and basso continuo. The vocal parts include a soprano line with the name 'Azazel' written below it, and a basso continuo line with the lyrics 'ris puni ra ton cri - me' and 'Mon Dieu plus'. Dynamic markings such as *f*, *sp*, and *p* are placed throughout the score. The key signature is one sharp (F#) and the time signature is common time (C).

Hautb:

Cl: *p*

sp *sp* *p* *sp* *sp*

que le tien, est re-dou- ta- - - ble et fort!

Boccheris. Le peu- ple im-

f *f p*

Hautb:

pa- - ti- ent de- man- - de sa vic- - ti- - - me!

The musical score consists of 13 staves. The top 11 staves are for piano accompaniment, and the bottom two are for the voice. The piano part features a complex texture with multiple voices, often playing sixteenth-note patterns. Dynamic markings of *f* (forte) are placed at the beginning of several measures in the piano part. The voice part begins in the 12th staff with the lyrics: "Suivez. Eh bien, immolez moi d'a-". The 13th staff contains the lyrics: "qu'on la sai... sis... se!". A section of the piano accompaniment is marked "C^{me} la C.B." with repeat signs (//) in the 13th staff. The score concludes with a final *f* marking in the 13th staff.

Le ciel vient de me rendre mon ami, mon vengeur! il saura me défendre contre cet impos-

-bord dans mes bras viens la prendre et le cèlâ sur mon cœur, et je saurai défendre mon âme et ma

Dieu qui vient de l'entendre que ta juste fureur tonne et réduise en cendre l'impur blasphéma.

Dieu qui vient de l'entendre que ta juste fureur tonne et réduise en cendre l'impur blasphéma.

Dieu qui vient de l'entendre que ta juste fureur tonne et réduise en cendre l'impur blasphéma.

f *f* *p*

f *p* B. et C^{le} 8750.

f *p*

Plus vite.

The musical score consists of 14 staves. The top two staves are vocal parts with lyrics. The middle staves are piano accompaniment. The bottom two staves are additional piano parts. The lyrics are as follows:

- pri - sant	leur courroux	de la mort	el - le	mé - me	je
je bra - ve	leur courroux	oui de leur	a - na - thè - me	je	
- me écla - ter	ton courroux	é - cla - ter	ton courroux	oui	pour nous ven - ger tous 0 -
- me écla - ter	ton courroux	é - cla - ter	ton courroux	oui	pour nous ven - ger tous 0 -
- me écla - ter	ton courroux	é - cla - ter	ton courroux	oui	pour nous ven - ger tous 0 -

110

Plus vite.

peux bra-ver les coups, je peux bra-ver les coups! au-près de toi, mé-pri-
 mé-pri-se les coups, je mé-pri-se les coups! oui, je sau-rai, je sau-
 - si-ris fais toi mè-me écla-ter ton cour-roux ana-thè-me
 - si-ris fais toi mè-me écla-ter ton cour-roux ana-thè-me
 - si-ris, fais toi mè-me écla-ter ton cour-roux ana-thè-me

- sant, mépri_sant leur courroux, mépri_sant, mépri_sant leur courroux, mépri_sant leur cour.
 - rai dé_fen_dre ma sœur! jesaurai dé_fen_dre ma sœur! oui, dé_fen_dre ma
 a_na_thê_me O_si ris
 a_na_thê_me O_si ris
 a_na_thê_me O_si ris

roux, de la mort elle même je brave les coups, je brave tes coups,
 de la mort elle même je brave le courroux! d'I-sis elle même je
 fais toi même éclater ton courroux a-na-thê-me a-na-thê-me
 fais toi même éclater ton courroux a-na-thê-me a-na-thê-me
 fais toi même éclater ton courroux a-na-thê-me a-na-thê-me

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "coups, je bra-ve les coups! me je bra-ve le courroux. me a-na-thê-me." The score includes various musical notations such as notes, rests, and dynamic markings. The piano part consists of chords and arpeggiated figures. The vocal line is in a high register, and the piano accompaniment provides harmonic support.

This page contains a handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is organized into 14 staves, with the first four staves grouped together and the remaining ten staves grouped together. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The paper shows signs of age, including some staining and foxing.

*Finale du 2^e acte
non Collège*

N^o 19.
FINALE.

Allegro.

Flûte.

Petite Flûte.

Hautbois.

Clarinettes
en ut.

Trompettes
en ut.

Pistons en ut.

Cors en ut.

Cors en ut.

Bassons.

Trombones.

Ophicléide.

Timbales en sol.

Triangle.

Violons.

Altos.

JEPHTÉ.

AZAËL.

Violoncelles.

Contre-Basses.

Allegro.

Fl.

H^{bois} 1^o Solo.

B^{ons} 1^o Solo.

Azaël.

rou - te au vul - gai - re in - con - nu - e, im - pos - si - ble!..

p arco.

arco.

Fl.

H^{bois}

Cors en Ré.

B^{ons}

Timb.

de cette is - su - e j'i - gnore le se - cret! ils vien - nent!.. ô tour -

p

H^ois
 Pistons. *f* *suivez.*
 Cors. *f*
 Bons *f*
 Tromb. *f*
 Oph. *f*
 T^ub. *f*

f *suivez.* *f* *suivez.* *f* *suivez.*

-ment! que je men-re, mon Dieu! que

f *fp* *suivez.* *f* *fp*

f *fp* *fp* *fp* *fp*

je men-re! mais pro- té-gez deph- tē-

f *fp* *fp* *fp* *fp*

This page contains a musical score for a multi-voice setting. The notation is arranged in 18 staves. The top six staves are for voices, with the first two marked "a deux". The bottom six staves are for instruments, including two bass staves. The music is in a major key with a treble clef and a common time signature. The lyrics "Jeptèle." and "Quoïdes dan - ses! des chants!" are written below the lower staves.

Fl: *tr*

Clarinet in E-flat

Hobois

Clarinet in A

Cors.

Bass

Triangle.

Azaël.

C'est Li-a, l'im-fi-dè-le!

Vlle et C-B.

Hobois

Bass

1^o Solo.

veulent l'immo-ler!.. c'est ma sœur! saurez-ils, et je pardonne tout!

Musical score for five staves, measures 12-19. The score is in B-flat major and 12/8 time. The top staff (treble clef) features a melodic line with eighth-note patterns. The second staff (treble clef) has a more sparse melodic line with some rests. The third staff (treble clef) continues the eighth-note pattern. The fourth staff (bass clef) has a bass line with some rests. The fifth staff (bass clef) is mostly empty with some rests. Measure numbers 12-19 are indicated at the end of each staff.

Hobois Allegro. 12 Solo.

Clar. en si b.

Cors en mi b.

Bons

Tromb.

f

f

p

p

p

p

p

p

C^{me} la C-B.

Allegro. *p*

Musical score for woodwinds and strings, measures 12-19. The score is in B-flat major and 12/8 time. The top staff (treble clef) is for the 1st Solo Oboe. The second staff (treble clef) is for Clarinet in B-flat. The third staff (treble clef) is for Horns in E-flat. The fourth staff (treble clef) is for Trombones. The fifth staff (treble clef) is for Flutes. The sixth staff (treble clef) is for Piccolo. The seventh staff (bass clef) is for Bassoons. The eighth staff (bass clef) is for Double Basses. The ninth staff (bass clef) is for Cellos. The tenth staff (bass clef) is for Double Basses. Measure numbers 12-19 are indicated at the end of each staff. Dynamics include *f* (forte) and *p* (piano). The tempo is marked Allegro. The score includes a section labeled "C^{me} la C-B." with repeat signs.

Cors en MI b.

Vlle et C-B.

This system contains ten staves of music. The top staff has a treble clef and a key signature of two flats. The second staff is labeled 'Cors en MI b' and contains sustained notes. The third and fourth staves are for woodwinds. The fifth staff has a treble clef and a key signature of two flats. The sixth and seventh staves are for woodwinds. The eighth staff has a treble clef and a key signature of two flats. The ninth staff has a bass clef and a key signature of two flats. The tenth staff has a bass clef and a key signature of two flats.

Azaël.

Mer-ci Li-al-va

This system contains ten staves of music. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The sixth staff has a treble clef and a key signature of two flats. The seventh staff has a bass clef and a key signature of two flats. The eighth staff has a bass clef and a key signature of two flats. The ninth staff has a bass clef and a key signature of two flats. The tenth staff has a bass clef and a key signature of two flats.

Fl.

Clar.

Jephté.

Par - tir sans toi?

par - tirs avec mon pe - re!

qu'il m'ou - bli - e! toi, de mè - me!

Detailed description: This system contains the vocal line for 'Jephté' and the woodwind parts for Flute and Clarinet. The vocal line has two parts: the top part with lyrics 'Par - tir sans toi?' and the bottom part with lyrics 'par - tirs avec mon pe - re!' and 'qu'il m'ou - bli - e! toi, de mè - me!'. The woodwinds play sustained notes and melodic fragments.

Fl.

Horn

Clar.

Tromp.

Piston.

Tromb.

Oph.

par - tir sans lui!... non, non, non,

fuyez! c'est le peu - ple en fu - ri - e!

sp

sp

sp

p

Detailed description: This system features a full orchestral ensemble including Flute, Horn, Clarinet, Trumpet, Piston, Trombone, and Ophicleide. The vocal line continues with lyrics 'par - tir sans lui!... non, non, non,' and 'fuyez! c'est le peu - ple en fu - ri - e!'. Dynamic markings include *sp* (sforzando) and *p* (piano). The orchestration is dense with many notes in the lower registers.

This page of musical notation contains the following elements:

- Staff 1:** Flute I, marked *f*.
- Staff 2:** Flute II, marked *f*.
- Staff 3:** Clarinet in B-flat, marked *f*.
- Staff 4:** Bassoon, marked *f*.
- Staff 5:** Horn in F, marked *f*.
- Staff 6:** Horn in C, marked *f*.
- Staff 7:** Trumpet in D, marked *f*.
- Staff 8:** Trumpet in C, marked *f*.
- Staff 9:** Trombone I, marked *f*.
- Staff 10:** Trombone II, marked *f*.
- Staff 11:** Trombone III, marked *f*.
- Staff 12:** Tuba, marked *f*.
- Staff 13:** Timpani, labeled "Timbales en UT.", marked *f*.
- Staff 14:** Snare drum, marked *f*.
- Staff 15:** Cymbals, marked *f*.
- Staff 16:** Bass drum, marked *f*.
- Staff 17:** Double bass, marked *f*.
- Staff 18:** Violin I, marked *f*.
- Staff 19:** Violin II, marked *f*.
- Staff 20:** Viola, marked *f*.
- Staff 21:** Violoncello, marked *f*.
- Staff 22:** Double bass, marked *f*.
- Staff 23:** Bass line with rests, marked *f*.
- Staff 24:** Bass line with rests, marked *f*.
- Staff 25:** Bass line with rests, marked *f*.
- Staff 26:** Bass line with rests, marked *f*.
- Staff 27:** Bass line with rests, marked *f*.
- Staff 28:** Bass line with rests, marked *f*.
- Staff 29:** Bass line with rests, marked *f*.
- Staff 30:** Bass line with rests, marked *f*.
- Staff 31:** Bass line with rests, marked *f*.
- Staff 32:** Bass line with rests, marked *f*.
- Staff 33:** Bass line with rests, marked *f*.
- Staff 34:** Bass line with rests, marked *f*.
- Staff 35:** Bass line with rests, marked *f*.
- Staff 36:** Bass line with rests, marked *f*.
- Staff 37:** Bass line with rests, marked *f*.
- Staff 38:** Bass line with rests, marked *f*.
- Staff 39:** Bass line with rests, marked *f*.
- Staff 40:** Bass line with rests, marked *f*.
- Staff 41:** Bass line with rests, marked *f*.
- Staff 42:** Bass line with rests, marked *f*.
- Staff 43:** Bass line with rests, marked *f*.
- Staff 44:** Bass line with rests, marked *f*.
- Staff 45:** Bass line with rests, marked *f*.
- Staff 46:** Bass line with rests, marked *f*.
- Staff 47:** Bass line with rests, marked *f*.
- Staff 48:** Bass line with rests, marked *f*.
- Staff 49:** Bass line with rests, marked *f*.
- Staff 50:** Bass line with rests, marked *f*.

Cors en Ut.

Musical score for Horn in C (Cors en Ut). The score consists of six staves. The top staff is for the Horn in C, with a treble clef and a key signature of one flat (B-flat). It features a series of notes with slurs and repeat signs. The second staff is for the Bassoon, with a bass clef and a key signature of two flats (B-flat, E-flat). The third staff is for the Clarinet in B-flat, with a treble clef and a key signature of two flats. The fourth staff is for the Bassoon, with a bass clef and a key signature of two flats. The fifth staff is for the Bassoon, with a bass clef and a key signature of two flats. The sixth staff is for the Bassoon, with a bass clef and a key signature of two flats.

Musical score for vocal soloist Azaël. The score consists of six staves. The top five staves are for the vocal line, with a treble clef and a key signature of one flat (B-flat). The bottom staff is for the Bassoon, with a bass clef and a key signature of two flats (B-flat, E-flat). The lyrics are: "Azaël. Récit. At_ten_dous sans ef_froi! je ne crains plus à pré_sent que pou moi!"

Allegro.

Flûte.

1^{re} Flûte.

Hautbois.

Clarinettes.

Trompettes.

Pistons.

Cors en sib.

Cors en ut.

Bassons.

Trombone.

Ophicléide.

Timbales.

Cymbales et G. Caisse.

Azaël.

Canape.

Manethon.

Bocchoris.

Allegro.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into four measures across 15 staves. The top two staves (1 and 2) feature a melodic line with eighth-note patterns and slurs. The next two staves (3 and 4) show a similar melodic line with some rests. The fifth staff (5) is a bass line with a steady eighth-note accompaniment. The sixth staff (6) contains a melodic line with eighth notes. The seventh staff (7) is a bass line with eighth notes. The eighth staff (8) is a bass line with eighth notes. The ninth staff (9) is a bass line with eighth notes. The tenth staff (10) is a bass line with eighth notes. The eleventh staff (11) is a bass line with eighth notes. The twelfth staff (12) is a bass line with eighth notes. The thirteenth staff (13) is a bass line with eighth notes. The fourteenth staff (14) is a bass line with eighth notes. The fifteenth staff (15) is a bass line with eighth notes. The score includes various musical notations such as clefs, key signatures, and dynamic markings like 'f'.

Soprani.

Tenors.

Basses.

LivreZ nous Hs.ra - ë - li - te, livreZ

LivreZ nous Hs.ra - ë - li - te, livreZ

LivreZ nous Hs.ra - ë - li - te, livreZ

nous IIs_ra - - ë - li - te, l'ëtran_gè - - re qu'O - - si - ris a con_dam -

nous IIs_ra - - ë - li - te, l'ëtran_gè - - re qu'O - - si - ris a con_dam -

nous IIs_ra - - ë - li - te, l'ëtran_gè - - re qu'O - - si - ris a con_dam -

The musical score is arranged in a standard orchestral format. It features a woodwind section with Flutes, Oboes, and Bassoons; a brass section with Trumpets and Trombones; a string section with Violins I, Violins II, Violas, Cellos, and Double Basses; and a harpsichord. The vocal parts are for Azaël and L'ébran. The lyrics are:
 -né - - e et pros - cri - te pour le sa - lut de Mem - phis!
 -né - - e et pros - cri - te pour le sa - lut de Mem - phis!
 -né - - e et pros - cri - te pour le sa - lut de Mem - phis!

Clar.

1^o Solo.

Cors en mi b.

p

gè - - - re! Il - ra - ë - li - te! je fai sous - trai - te à ta fu - reur!

Et de quel

C^{me} la G. B.

Fl.

Clar.

Cors.

Bass.

C'é - tail ma sceur!

droit? Sa sceur! a - t - il dit?

Clar:

Violin I: *p*

Violin II: *p*

Bassoon: *(solen. voce)*

Cello/Double Bass: *p*

Lyrics: oui, ma sœur

Text: C'est donc un étran-ger comme el-le!

Violin I: *p*

Violin II: *p*

Bassoon

Cello/Double Bass: *p*

Lyrics: et le courroux des Dieux doit re-tom-ber sur

à deux.

à deux.

à deux.

à deux.

à deux.

à deux.

à deux.

à deux.

lui
Soprani.

Ténors.

Basses.

C^{me} et C. B.

Le courroux des Dieux doit re-tomber sur

Le courroux des Dieux doit re-tomber sur

Le courroux des Dieux

Handwritten musical score for a piece titled "Hail, au Nil!". The score is arranged in 14 staves. The first 10 staves are instrumental, featuring various melodic lines and accompaniment. The 11th and 12th staves contain the vocal melody and lyrics "Hail, au Nil!". The 13th staff shows the vocal line with double bar lines indicating rests. The 14th staff is a bass line accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The musical score is arranged in a system of staves. At the top, there are several staves for instrumental accompaniment, including strings and woodwinds. The vocal parts are as follows:

- Azaël:** A vocal line with lyrics: "A - na - thé - me sur lui!"
- Canape:** A vocal line with lyrics: "A - dieu Jeph - -"
- Manthon:** A vocal line with lyrics: "C'est l'impie et le pro -"
- Bocchoris:** A vocal line with lyrics: "C'est l'impie et le pro -"
- Chorus:** A vocal line with lyrics: "C'est l'impie et le pro -"

The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *p*, *f*, *dolce*), and articulation marks. The lyrics are written below the corresponding vocal staves.

The musical score consists of several staves. At the top, there are five systems of staves, likely for instruments, with various clefs and notes. Below these are several vocal staves. The lyrics are written below the vocal staves and are repeated across multiple lines. The lyrics include:

pe - re! puis - se - mi

fa. ne! c'est le tra - nger qu'O - ris nous de - si - gne et qui con -

fa. ne! c'est le tra - nger qu'O - ris nous de - si - gne et qui con -

fa. ne! c'est le tra - nger qu'O - ris nous de - si - gne et qui con -

C'est l'im - pie et le pro - fa. ne! c'est le tra - nger qu'O - ris

C'est l'im - pie et le pro - fa. ne! c'est le tra - nger qu'O - ris

C'est l'im - pie et le pro - fa. ne! c'est le tra - nger qu'O - ris

The image shows a page of handwritten musical notation. At the top, there are several measures of piano accompaniment, likely for the right hand, consisting of chords and melodic fragments. Below this, the vocal line begins. The lyrics are written in French and are repeated for multiple voices. The text includes phrases such as "mort", "vous", "sais", "le", "ciel", "est", "dame", "pour le salut de Memphis!", "oui, c'est l'im-", "dame", "pour le salut de Memphis.", "oui, c'est l'im-", "dame", "pour le salut de Memphis.", "pour le salut de Memphis!", "pour le salut de Memphis!", "pour le salut de Memphis!". The notation includes various musical symbols such as notes, rests, and bar lines, typical of an 18th or 19th-century manuscript.

The musical score consists of approximately 15 staves. The top section includes a vocal line with lyrics and several instrumental parts. The lyrics are in French and appear to be from a religious or dramatic work. The notation includes various note values, rests, and dynamic markings.

Lyrics (Vocal Line):

... de - vail si - rap - pe - un
 - pi - est l'é - tran - ger
 - pi - est l'é - tran - ger
 - pi - est l'é - tran - ger

Lyrics (Lower Lines):

C'est le pro - fa - ne, que nous de -
 C'est le pro - fa - ne, que nous de -
 C'est le pro - fa - ne, que nous de -

Même mouvement.

This musical score is a multi-voice setting, likely for a church service. It consists of two systems of music. The first system includes instrumental parts (piano and strings) and vocal parts. The second system features vocal parts with French lyrics. The music is in common time (C) and includes various musical notations such as clefs, notes, rests, and dynamics.

The lyrics in the second system are:

fils in - grat
 c'est le - tran - ger que nous dé - si - gne O - si - ris, ou, c'est lui qu'il a condam -
 c'est le - tran - ger que nous dé - si - gne O - si - ris, ou, c'est lui qu'il a condam -
 c'est le - tran - ger que nous dé - si - gne O - si - ris, ou, c'est lui qu'il a condam -
 - si - - gne O - si - ris, c'est le - tran - ger que nous dé - si - gne O - si - ris, ou, c'est lui qu'il a condam -
 - si - - gne O - si - ris, c'est le - tran - ger que nous dé - si - gne O - si - ris, ou, c'est lui qu'il a condam -
 - si - - gne O - si - ris, c'est le - tran - ger que nous dé - si - gne O - si - ris, ou, c'est lui qu'il a condam -

né pour le sa_lut de Mem - phis!
 le ciel est jus - le, et
 c'est l'im - pi - e et
 né pour le sa_lut de Mem - phis!
 c'est l'im - pi - e et
 né pour le sa_lut de Mem - phis!
 c'est l'im - pi - e et
 né pour le sa_lut de Mem - phis!
 c'est l'im - pi - e et
 né pour le sa_lut de Mem - phis!
 c'est l'im - pi - e et
 né pour le sa_lut de Mem - phis!
 c'est l'im - pi - e et

sa co - - le - - re de - - vait frap - per au fils in - -
 le pro - - fa - - ne l'é - tran - ger qu'O - si - ris nous dé -
 le pro - - fa - - ne l'é - tran - ger qu'O - si - ris nous dé -
 le pro - - fa - - ne l'é - tran - ger qu'O - si - ris nous dé -
 le pro - - fa - - ne l'é - tran - ger qu'O - si - ris nous dé -
 le pro - - fa - - ne l'é - tran - ger qu'O - si - ris nous dé -

grand de voir un fils
 si-gne qu'il con-dam-ne pour le sa-
 si-gne qu'il con-dam-ne pour le sa-
 si-gne qu'il con-dam-ne pour le sa-
 si-gne qu'il con-dam-ne pour le sa-

in - grat
 - lut de Mem - phis! c'est le - tran-ger qu'O - si - ris nous dé - si - gne et qu'il con -
 - lut de Mem - phis! c'est le - tran-ger qu'O - si - ris nous dé - si - gne et qu'il con -
 - lut de Mem - phis! c'est le - tran-ger qu'O - si - ris nous dé - si - gne et qu'il con -
 - lut de Mem - phis! c'est le - tran-ger qu'O - si - ris nous dé - si - gne et qu'il con -
 - lut de Mem - phis! c'est le - tran-ger qu'O - si - ris nous dé - si - gne et qu'il con -
 - lut de Mem - phis! c'est le - tran-ger qu'O - si - ris nous dé - si - gne et qu'il con -
 - lut de Mem - phis! c'est le - tran-ger qu'O - si - ris nous dé - si - gne et qu'il con -

Chorale C-B. // // //

The musical score consists of approximately 18 staves. The upper staves feature complex rhythmic patterns with many beamed notes. The lower staves contain vocal lines with lyrics: '-dam - - - - - ne!' repeated across several staves. A large, elegant handwritten signature 'La Voile' is written across the bottom right portion of the page, overlapping the vocal staves.

This page of handwritten musical notation consists of 18 staves, organized into two systems of nine staves each. The notation is dense and complex, featuring various musical symbols such as notes, rests, and clefs. The paper is aged and yellowed, with some staining visible. The notation includes various musical symbols such as notes, rests, and clefs. The page is divided into two systems of nine staves each. The notation is dense and appears to be a complex piece of music, possibly a symphony or concerto. The paper is aged and yellowed.