

# L'ENFANT PRODIGE.

AUBER.

1

Opéra en 5 Actes.

*1<sup>re</sup> Représentation le 4 Avril 1851*

Allegro Maestoso.  
unis.

VIOLONCELLE et CONTREBASSE.

OUVERTURE.

*Violoncelle C.B.*

*Vlle. f*  
*pp*

*Vlle. f*  
*All<sup>o</sup> non troppo.*  
*Vlle. Solo.*  
*pizz.*  
*C. Basse. C. Basse Tacet.*

*Vlle et C. Basse unis.*  
*pizz.*  
*Bis.*

*2 3 4 5*

*p arco. p*

*f*  
*f*

*1 p 2 3 4 5 6 7 8 9 10 11*  
*rall.*  
*I<sup>o</sup> Tempo.*

*rall.*

**F** Allegro.

4 *f* 3

Marqué unis. G 1

*f*

II

*sp* *cres* - - *sp* - - *sp* - - *sp* - -

VIOLONCELLE et CONTREBASSE.

**I**

*f* *f: >* *p* *f: >* *p*

*f: >* *f: >*

*cres.* *f*

*f*

**J**

*fp* *fp*

**Largement**

*p*

**f unis.**

*f* *unis.*

**K**

*fp* *fp*

**p Largement.**

*p* *Largement.*

VIOLONCELLE et CONTREBASSE.

marqué.

The musical score is written for Violoncelle and Contrebasse. It consists of ten systems of staves. The first seven systems are single staves in bass clef with a key signature of one sharp (F#). The eighth system is a grand staff with two staves. The ninth system is a grand staff with two staves. The tenth system is a grand staff with two staves. Handwritten fingering numbers (1, 2, 3, 4) are present above several notes in the first seven systems. The piece concludes with a double bar line at the end of the tenth system.

ACTE I<sup>er</sup>

Andante.

№. 1.

Handwritten numbers 1-8 above the first staff.

*p*

Handwritten numbers 1-14 above the second system.

*p*

15

tu fé-condes nos sil-lons tu pro-tè-ges nos mois sons seigneur

Handwritten numbers 1-8 below the lyrics.

*p*

Handwritten numbers 1-4 above the final measure of the system.

*pp*

Handwritten numbers 5-16 above the third system.

*pp*

*arco.*

*ppp* *pizz.*

Handwritten numbers 1-4 above the final measure of the system.

*ppp*

Handwritten numbers 5-7 above the fourth system.

*All<sup>o</sup> non troppo.*

*f* *arco.* *p*

Handwritten numbers 2-7 above the fifth system.

*f* ô fil-le de mon frè-re et dé-sormais ma

fil-le Il n'est pas de re-tour Eh qui donc A-za -ël Nim-porte pré-pa-rez le repas de fa-

*p* *p* *f*

*f*

VIOLONCELLE et CONTREBASSE.

-mil-le Qui peut le re- te- nir loin du toit pa- ter- nel

*f* *rinf.* *rinf.* *p* *p*

Andante. *f* *pizz.*

*arco.* *p*

*cres.* *f* *pp* *f* *pp* *A pizz.*

*arco.* *p* *cres.* *f* *pp* *B pizz.*

*arco.* *p* *cres.* *f* *pp* *C*

*arco.* *p* *cres.* *f* *pp* *All<sup>o</sup>*

*f* *pp* *3* *3* *p*

*p*

*p*

9 10 11 12 13 14

unis.

p

D

1 2 3 4 5

6 7 8 9 10 11 12

piu mosso.

sp > sp sp

sp sp sp

E

sp sp sp sp f

f > f 1 2 3 4 5 6 7 8 9

prenons place

VIOLONCELLE et CONTREBASSE.

arco. *p* *cres.*

*pizz.* atten - dez - le voi - là le voi - là *f* *p* *cres.*

*f* *p* mon fils c'est toi que je re - vois qui t'avait retar -

- dé vous le voyez mon pè - re ces voya - geurs à qui j'offris la - bri de vo - tre tente hos - pi - ta -

- liè - re Soy - ez les bien - ve - nus un hôte est un a - - mi *All<sup>o</sup> mod<sup>o</sup>*

*p* *p*

rassu - res toi ma sœur ma douce fian - cé - e toi seule dans l'ab -

*pp* *F*

- sence oc - cu - pe ma pen - sée Pas d'au - tres Non vrai - ment *All<sup>o</sup>*

*f* unis. *H*



vous allez à Mem-phis La reine des ci-tés le plus beau des pa-ys après le nôtre a-près nos verdoyantes

*p*

plaines nos fo-rêts de palmiers nos ri-an-tes fon-tai-nes ah quelle er-reur par-lez

*p*

*Allegro.*

*pizz.* *f arco.* *f arco.*

*pizz.* *arco.* *f*

*f* la riche Mem-

*Andante.*

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

-phis *f* ô Memphis

*pp* *pp*

*pp* *arco.*

*pp*

*Allegretto.* *pp*

2 3 4 5 6 7 *pp* *pizz.*

ô tableau 1 2 3

1 2 3 4 5 6 7

*f* *f*

*f arco.* B 2 3 4 5 6 7

*f arco.* B. et C. 8731.

*pizz.*

*p*

*sf* *arco.*

*p*

*cres.* *fp* *fp* *f*

*p* *suivez. D*

*cres.* *fp* *fp* *f*

*p* *suivez. E*

*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *cres.*

*f* *p* *f* *p* *f* *p* *f* *p*

*1* *que Mem-phis*

*f* *f* *f* *1* *2* *3* *4*

*Récit.*

*p*

au sein de ses plai-sirs cet-te ci-té di-vi-ne sans nous pour-tant bien-tôt connaî-trait la fa-

## VIOLONCELLE et CONTREBASSE.

- mine, car ses fils indolents par le luxe appauvris de nos riches moissons implorent les épis

*pizz.* de-main Jérôbo-am et mes chameaux fi-dè-les lui porteront les fruits de nos plaines fer-

*arco.*  
*eres.* *f:*

- ti - les *pp* vous que sous ma tente a conduits l'éter-nel al - lez dormez en paix sur nous

*All<sup>o</sup> mod<sup>to</sup>* *mi* *pp*

veille le ciel je voudrais vous par-

- ler à vous en confi-dence Ma fille laisse nous Que est donc son des-sein *p* vous de-

*p* *p*

- vez envoyer à Mem-phis dès demain le vieux Jérôboam qui soi-gna ton enfance Je suis jeune et je peux mieux que

lui Toi mon fils ser-vir vos in - té - rets ah tu veux voir Mem - phis

*p*

Allegro animato.

*U. 4.*

Un vain rêve é - ga - ra ton cœur et ta rai - son a tes yeux vient souffrir

un nouvel hori - zon je t'obser - vais tout à l'heu - re mes yeux suivaient tes yeux tu veux fuir

cet - te de - meure où tu gé - mis d'être heu - reux tu veux fuir cet - te de - meure où tu gé -

- mis d'être heu - reux Vous l'a - vez dit un rêve é - gara ma rai - son

je brûle de franchir cet étroit ho - ri - zon je veux au loin dans la plai - ne as - pi -

- rer un air plus vif et bri - ser en - fin la chaîne où l'on me re - tient cap - tif je veux bri -

- ser en - fin la chaîne où l'on me re - tient cap - tif

B. et C. 8731. *fp*

4 5 6 7 8

*f > p* *> p*

*f p* *f > p* *f > p*

*f p f p* *f p f p* C 1

*p* Vlle. soli.  
C.B. Tacet.

1 *p* 1 2 3 4 5 6 7

D

*f p* *f p*

*f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* *f p* 4 5

1 unis. 3 4 5 6 7 8

*f p* *f p* *f p* *f p*

*f p* *f sp* *f sp* *f p*

*f p* *f sp* *f sp* *f* *plus vite.*

consentez y mon père et laissez le par-tir

*pp*

Andante.

*pizz.* 2 3 4 5 6 7

8 9 10 11 12 13

VIOLONCELLE et CONTREBASSE.

arco.  
arco. cres.

A pizz.  
fz pp  
1 pizz. 2 3

4 5 6 7

8 9 10 11

arco.  
arco. cres. fz pp  
fz pp

B je reviendrai bien tôt oui crois en ma constance à toi seule Jephthé le et mon cœur et ma  
pp 1 2 3 4

*Récit.*

foi à toi seule Jephthé et mon cœur et ma foi vous con-sen-tez

j'aime mieux son ab-sen-ce que sa tris-tesse au-près de moi tu le veux *tutti.* tu le

veux que le Dieu d'I-sra-el veille en-co-re sur lui loin du toit pa-ter-

*stacc. f > p*

*p-nel staccato.*

*p*

ô bonheur le monde est ma pa-tri-e l'u-ni-vers est a

*cres. fz P colla voce. a Tempo.*

*p*

*cres. a Tempo. A*

moi ô bonheur le monde est ma pa-tri-e l'u-ni-vers est à moi *fz P*

*cres. colla voce. p*



**B**

*fz p* *fz p*

que l'ingrat qui m'oublie re-vienne auprès de moi au-près de moi

*cres.* *f* *p* *olla voce. a Tempo.* **C**

ah j'ai vu les lueurs de l'aube blanchissant - - te al-lons al-lons

*vle soli.*

*p* 1 2 3 4

*p* 5 6 7 8

**D**

*p* 1 2 3 4

*p* 1 2 3 4

E 1 2 3 4

et si d'un tel far-deau le poids vous em bar-rasse vous trou-vez bien tôt prêts à vous pal-lé-ger la-mi tié qui gai ment sau-ra le par-ta-ger

de l'hon neur suis la loi sé-vè-re malheur

qui sen affran-chit pen-se à ton Dieu pen-se à ton pé-re qui pleure hé-las et te bé-nit qui pleure hé-las et te bé-nit

*pizz*

*arco.*

*f*

*pp*

*pizz*

*arco.*

*arco.*

*stacc.*

*p*

*stacc.*

ô bonheur le monde est ma pa - trie l'uni - vers est à moi ô bonheur le monde est ma pa -  
-trie l'uni vers est à moi  
que l'ingrat qui m'oublie re vienne auprès de moi au - près de  
moi  
unis.

*a Tempo.* **H** *cres.* *fz* *p* *colla voce.* *a Tempo.* *cres.* *fz* *p* *colla voce.* *fz*

*fz* *p* *cres.* *f* *p* *colla voce.* *a Tempo.* *fp*

*f* *p*

1 2 3 4 5 6 7 8

VIOLONCELLE et CONTREBASSE.

ACTE 2<sup>me</sup>

Allegro.

Violoncelle and Contrabass musical score, Act 2. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of multiple systems of staves. The first system includes a treble clef staff with a dynamic marking of *f* and a bass clef staff with *p* and *cres.* markings, and numbered fingerings (1-7). The second system features a grand staff with a treble clef staff containing *f p* dynamics and a bass clef staff with *f* dynamics and numbered fingerings (1-4). The third system continues the grand staff with *f p* dynamics and *cres.* markings, along with numbered fingerings (1-3). The fourth system shows a single bass clef staff with *f* dynamics and numbered fingerings (4-5). The fifth system contains two bass clef staves with *f* dynamics and numbered fingerings (1-3). The sixth system has two bass clef staves with *f* dynamics and numbered fingerings (4-5). The seventh system features a single bass clef staff with *pizz.* (pizzicato) markings. The eighth system contains two bass clef staves with *arco.* (arco) markings. The score concludes with a final bass clef staff.

The musical score consists of several systems of staves. The top system features a single bass staff with dynamic markings *f* and *p*. The second system includes a vocal line with lyrics "me rend l'égal des Dieux" and a piano accompaniment with dynamic markings *f* and *p*, and fingerings 1, 2, 3, 4. The third system has a bass staff with *cres.* and *fz* markings, and a section labeled *C*. The fourth system includes a *pizz.* marking. The fifth system has an *arco.* marking. The sixth system features a piano accompaniment with dynamic markings *f* and *p*, and lyrics "les flots de vins fu-". The seventh system includes a section labeled *D* with a *p* marking and lyrics "- mants". The eighth system has a *cres.* and *fz* marking. The ninth system includes a section labeled *F* with lyrics "de la rai-son". The tenth system is marked *Récit.* and includes the lyrics "où j'ai fait en trois mois des progrès à Mem-".

- phis et ton a-mour Nefie Prenez garde mon frere nous ob-serve N'im porte il est de mes a - mis

*p* *pp*

Allegro.

et dans mon pavillon nous passerons j'espere les

*p*

fetes de ce se - - jour /

*p* *cres.* *2* *cres.* *3* *4*

unis.

*f* *f*

All<sup>o</sup> Moderato.

No. 8.

*p* *f*

The musical score is written for Violoncelle and Contrebasse. It consists of 11 systems of staves. The first system is a grand staff with two bass staves. The second system is a grand staff with two bass staves. The third system is a single bass staff. The fourth, fifth, and sixth systems are single bass staves. The seventh system is a grand staff with two bass staves. The eighth system is a single bass staff. The ninth system is a grand staff with two bass staves. The tenth system is a grand staff with two bass staves. The eleventh system is a grand staff with two bass staves. Dynamics include *p*, *f*, and *unis.* There are also markings for **B**, **C**, and **D**.

The musical score is written for Violoncelle and Contrebasse. It consists of eight systems of music. The first system is a grand staff with treble and bass clefs, containing a piano introduction with a triplet in the bass and a forte (f) dynamic. The second system is a single bass clef staff with a melodic line. The third system is a single bass clef staff with a rhythmic accompaniment. The fourth system is a single bass clef staff with a melodic line. The fifth system is a single bass clef staff with a rhythmic accompaniment. The sixth system is a grand staff with treble and bass clefs, featuring a piano introduction with a triplet in the bass and a forte (f) dynamic. The seventh system is a grand staff with treble and bass clefs, featuring a piano introduction with a triplet in the bass and a forte (f) dynamic. The eighth system is a grand staff with treble and bass clefs, featuring a piano introduction with a triplet in the bass and a forte (f) dynamic.



VIOLONCELLE et CONTREBASSE.

Andante.

♩. 9. *f*

*unis.* *pizz.*

*f arco. unis.* *p*

que tout est bien que tout est bien i - ci bas que tout est bien quand on sort d'un bon re-

*pizz.* *f*  
- pas que tout est bien que tout est bien i - ci bas quand on

sort quand on sort d'un bon re - pas que tout est bien que tout est bien i - ci bas  
*arco. cres.*  
*unis.*

*arco. cres.* *f* *Af*

*f* *Af*

Récit.

rassurez - vous d'I - sis vous ê - tes les en - fants elle a re - çu par moi vos vœux et vos pré-

- sents pour sti - mu - ler du Nil les flots re - tar - da - taires que l'on offre aujour - d'hui vers le so - leil cou -

- chant

All<sup>o</sup> Mod<sup>o</sup> **B** All<sup>o</sup>

*f* *f*

unis.

*pizz.*

**C** 1

*arco.*

*p*

**Allegro. D**

Clarinete.

15 16 17 18

Andante. *pizz.*

Op. 10.  $\text{♩} = 19$

*f*  $\rightarrow$  *p*

All<sup>o</sup> Moderato. *arco.* 1 2 3

*p*

Allegro. *p*

*cres.* *plus lent.* *cres.* *f* *p*

Allegro.

quand vos a-mis joy-eux vous at-tendent chez vous pour commencer leurs jeux

*p* *f*

2

Danse Fra Diavolo

Cello 1

du n° 1 page 32

VIOLONCELLE et CONTREBASSE.

23

DANSE. ~~321~~

no 5

Allegro.

First system of musical notation, measures 1-4. Includes dynamic marking *p* and fingerings 1, 2, 4.

Second system of musical notation, measures 5-8. Includes dynamic marking *f* and fingerings 1, 2, 3, 4, 5.

Third system of musical notation, measures 9-12. Includes dynamic marking *f*, *pizz.*, and fingerings 6, 7.

Fourth system of musical notation, measures 13-16. Includes dynamic marking *f*, *arco.*, *unis.*, and fingerings 2, 3, 4, 5.

Fifth system of musical notation, measures 17-20. Includes dynamic marking *p*, *f*, *p*, and fingerings 6, 7.

Sixth system of musical notation, measures 21-24. Includes dynamic marking *p*, *B*, and fingerings 3, 4, 5, 6, 7.

Seventh system of musical notation, measures 25-28. Includes dynamic marking *f*, *unis.*, and fingerings 1, 2, 3.

Eighth system of musical notation, measures 29-32. Includes dynamic marking *f*, measure numbers 17, 18, 19, and *B. & C. 8731.*

VIOLONCELLE et CONTREBASSE.

20 21 22 23 C 1 2 3 4 5

6 7 p p

1 2

3 f p 4 5 6 7 f p 8 9

10 f p 11 12 13 14 f p 15 16

*un peu plus animé.*

cres. D f

1<sup>o</sup> Tempo.

Musical notation for measures 1-8. The upper staff is in bass clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. Dynamics include *p*, *f*, and *p*. Measure numbers 1 through 8 are written below the lower staff.

Musical notation for measures 9-16. The upper staff is in bass clef with a key signature of two sharps. The lower staff is in bass clef. Dynamics include *f* and *p*. Measure numbers 9 through 16 are written below the lower staff.

*un peu plus animé.*

Musical notation for measures 17-24. The upper staff is in bass clef with a key signature of two sharps. The lower staff is in bass clef. Dynamics include *f* and *p*. Measure numbers 17 through 24 are written below the lower staff. The word *cres.* is written in the lower staff at the end of measure 24.

*Fin du Ballet*

Musical notation for measures 25-32. The upper staff is in bass clef with a key signature of two sharps. The lower staff is in bass clef. Dynamics include *f*. Measure numbers 25 through 32 are written below the lower staff.

DANSE

*no 4*

Musical notation for measures 33-40. The upper staff is in bass clef with a key signature of two sharps and a 2/4 time signature. The lower staff is in bass clef. Dynamics include *p*, *f*, and *pizz.*. Measure numbers 33 through 40 are written below the lower staff. The word *reprise f* is written above measure 39. The word *pizz.* is written below measure 39.

Musical notation for measures 41-48. The upper staff is in bass clef with a key signature of two sharps. The lower staff is in bass clef. Dynamics include *p arco.*. Measure numbers 41 through 48 are written below the lower staff.

Musical notation for measures 49-56. The upper staff is in bass clef with a key signature of two sharps. The lower staff is in bass clef. Measure numbers 49 through 56 are written below the lower staff.

Musical notation for measures 57-64. The upper staff is in bass clef with a key signature of two sharps. The lower staff is in bass clef. Dynamics include *cres.* and *f*. Measure numbers 57 through 64 are written below the lower staff.

*no 5*

VIOLONCELLE et CONTREBASSE.

Allegro.

DANSE

*No 1*

Allegro.

DANSE

*No 2*



no 3

VIOLONCELLE et CONTREBASSE.

All<sup>o</sup> non troppo.

DANSE.

*vcllo solo*

Final. *pizz.*

*Vcllo et C<sup>o</sup> Basso unis.*

*pizz.*

*arco. cres. fz > p cres. fz > p*

*p pizz.*

*3 fois cette reprise*

*à deux. 1 2 3 4 5 6*

*pizz.*

*3 fois ta reprise*

*vcllo solo*

*pizz.*

32

32

VIOLONCELLE & CONTREBASSE.

trill.

all no 4  
page 31

Allegro villo solo. Après la Danse.

120

Op. 11.

Bass

Allo.

f in - fâme p p

11

11

*f* *fp* *fp*

System 1: Violoncello and Contrabasso staves. The upper staff features a complex rhythmic pattern with many beamed notes. The lower staff has a simpler accompaniment. Dynamics include *f*, *fp*, and *fp*. A double bar line with repeat dots is present.

11

*f* *cres*

System 2: Continuation of the previous system. The upper staff continues with beamed notes. The lower staff has a few notes. Dynamics include *f* and *cres*. A double bar line with repeat dots is present.

*colla voce.* **A**

*f f f p f p*

System 3: Section A. The upper staff has a melodic line with some grace notes. The lower staff has a steady accompaniment. Dynamics include *f* and *p*. The section is marked *colla voce.*

*f f p f p f p*

System 4: Continuation of section A. Dynamics include *f* and *p*.

**B**

*cres.* *fz* *p* *fz* *p*

1 2 3 4 5 6 7

System 5: Section B. The upper staff has a melodic line. The lower staff has a steady accompaniment. Dynamics include *cres.*, *fz*, and *p*. Fingering numbers 1 through 7 are written below the notes.

*fz* *p* *fz* *p*

System 6: Continuation of section B. Dynamics include *fz* and *p*.

1

System 7: Final system on the page. Dynamics include *fz* and *p*. A double bar line with repeat dots is present.

18

unis. *cres.* 18

*fp* Allegro. *p* unis. *f* 18

*p* unis. *f* *p*

11

C. Basso Tacet.

*f* *p* *f* *p*

*fp* *fp* *cres.*

*f*

*decres.*

*Vlo. solo.* *p*

8

8

Andantino.

Op. 12.

*p* 1 2 3 4 5 6

1 2 unis. 3 4 1

*p* 1 2 3 4 5 6

c'est mon fils et je l'ai per- du c'est mon fils, et je l'ai per-

*pp* *rf* *p*

**A**

1

1 2 3 4 5 6

c'est mon fils et je l'ai per- du c'est mon fils

*rf*

*Allegro.*

mon père ah je me sens fré-mir de hon-te sil me

**B**

*p*

*pizz.*

*Andantino.*

voit je n'ai plus qu'à mou-  
-rir

*p*

*Parco.*

*rf* *p* *p* *pp*

*rf* *p* *pp*

*animer.*

mon fils n'est plus mon fils je l'ai per-  
-du mon fils mon Aza-ël je l'ai perdu mon Dieu je l'ai per-  
-du mon enfant ché-ri mon Dieu je l'ai per-  
-du mon fils mon Aza-ël je l'ai perdu mon Dieu je l'ai per-  
-du mon enfant ché-ri mon fils je l'ai per-  
-du

*rf* *p*

*animer.*

Dien que vois je toi tais toi devant mon

*f* *f* *p* *pp*

père en j'expire à ses je me tairai mon frè - re mais à moi seule au moins tu peux tout confi-

- er tantôt au bord du Nil et sous le grand pal-mier voisin du temple adieu je vas t'at - tendre

*Allegro.*

**№. 13.**

First system of musical notation for Violoncelle and Contrebasse. It consists of two staves. The upper staff contains a series of eighth-note chords, while the lower staff contains a bass line. Handwritten numbers 1, 2, 3, and 4 are placed below the lower staff in the fourth, fifth, sixth, and seventh measures respectively.

Second system of musical notation. The upper staff continues with eighth-note chords, and the lower staff continues with the bass line.

Third system of musical notation. The upper staff features a melodic line with slurs. The lower staff continues with the bass line. The word "decres." is written at the end of the system.

Fourth system of musical notation. The upper staff has a melodic line with slurs and a dynamic marking "p". The lower staff has a bass line with a dynamic marking "p". Handwritten numbers 1 and 2 are placed below the lower staff in the seventh and eighth measures. A letter "B" is written above the eighth measure.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line. Handwritten numbers 3, 4, 5, 6, and 7 are placed below the lower staff in the first five measures.

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line. The word "unis." is written above the lower staff in the seventh measure, followed by three double bar lines.

Seventh system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line. A dynamic marking "ff" is written above the lower staff in the second measure.



Plus animé.

D

First system of musical notation, consisting of two staves. The upper staff contains a series of chords and notes, with a dynamic marking of *f* (forte) and a first fingering '1' indicated. The lower staff contains a bass line with notes and rests.

Second system of musical notation, consisting of two staves. The upper staff continues the chordal texture with notes and rests. The lower staff features a bass line with notes and rests, including a first fingering '1' and a dynamic marking of *f*.

Third system of musical notation, consisting of two staves. The upper staff contains chords and notes, with a dynamic marking of *ff* (fortissimo) and a first fingering '1'. The lower staff contains a bass line with notes and rests.

Allegro.

Fourth system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth notes. The lower staff contains a bass line with notes and rests. A time signature change to 2/4 is indicated.

Fifth system of musical notation, consisting of a single staff with a melodic line of eighth notes.

Sixth system of musical notation, consisting of two staves. The upper staff contains chords. The lower staff contains a bass line with notes and rests, with first fingerings '1' through '8' written above the notes.

Seventh system of musical notation, consisting of two staves. The upper staff contains chords. The lower staff contains a bass line with notes and rests, with first fingerings '2' through '5' written above the notes.

Andante.

Op. 14.

*f*

unis.

unis.

unis.

Allegro.

Op. 14 Bis.  
Bacchanale.

4 *f* 3 *f*

marque unis.

unis 1 *f*

3 6

2 2

2 2

A

*sp* *cres.* *sp* *sp* *sp* *sp*

*cres.* *sp*

**B**

The musical score for section B is written for Violoncelle and Contrebasse. It consists of 10 systems of two staves each. The key signature is three flats (B-flat major/C minor). The score includes various dynamic markings: *fz* (forzando), *p* (piano), and *cres.* (crescendo). There are also handwritten annotations: a 'C' with a 'p' below it, and numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, and 1, 2, 3, 4, 5. The notation includes sixteenth and thirty-second notes, often beamed together, and rests.

VIOLONCELLE et CONTREBASSE.

First system of music, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. A large letter 'E' is written above the treble staff. The music consists of eighth and sixteenth notes.

Second system of music, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music includes dynamic markings such as *fz*, *p*, and *fz p*. There are also some handwritten markings below the bass staff.

Third system of music, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. A large letter 'F' is written above the treble staff. The music includes dynamic markings such as *fz*, *p*, and *fp*. Handwritten numbers 10, 12, 13, 14, and 15 are written above the treble staff.

Fourth system of music, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. A large letter 'G' is written above the treble staff. The music includes dynamic markings such as *fz*, *f*, and *p*.

Fifth system of music, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music includes dynamic markings such as *fz* and *p*. Handwritten numbers 1, 2, 3, 4, 5, 7, 8, and 9 are written below the bass staff.

Sixth system of music, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music includes dynamic markings such as *fz* and *p*. Handwritten numbers 1, 2, 3, 4, 5, 6, 7, and 8 are written below the bass staff.

Seventh system of music, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. A large letter 'H' is written above the treble staff. The music includes dynamic markings such as *fz* and *p*. Handwritten numbers 2, 3, 4, 1, 2, 3, and 4 are written above the treble staff.

*cres.*

I All<sup>o</sup> non troppo.

VIOLONCELLE et CONTREBASSE.

unis.

1

Flûte.

pp

Allegro.

♩

15. sourdines.

A Récit.

eh bien vous ai-je fait un rapport infidèle voyez vous la perfide c'est elle oui c'est sans sourdines.

Allegro.

elle imprudent Dieu quel bruit et que

vois - je un pro - fa - - ne un pro fane en ces lieux a - mis éveillez vous

All<sup>o</sup> assai.

notre temple est souil - lé la loi qui le con - damne veut sa mort arrêtez vous Nefté parmi ns avec cet tran-

-ger Qu'à grand tort on insul-te il veut grâce à mes soins adorant votre culte aux mystè - res d'I - sis se faire initi-

- er a dorer les faux Dieux et leur sacri-fi - er Aimez vous mieux mou - rir vous fai - tes dis - pa-

-rai-tre de ce fes-tin sa - cré les terrestres dé - bris vous qu'on l'em - mène I - sis qu'il aspire à con-



*p* naitre de preves aime a s'entourer par le recueillement il faut ly preparer *tremolo.* *rall.*

*Allegro.*  
No. 16. *f* unis. *p*

unis. *p* unis.

unis. *p*

*p*

unis. *p* unis. *f*

unis. *A*

First system of musical notation. The upper staff begins with a forte (*f*) dynamic. The lower staff has a *f* dynamic and a *unis.* marking. The music consists of eighth and sixteenth notes.

Second system of musical notation, continuing the melodic line from the first system.

Third system of musical notation. It includes a section marked **B** and *pp* (pianissimo). The music features a change in dynamics and includes some triplet markings.

Fourth system of musical notation, featuring a triplet of notes and a forte (*f*) dynamic marking.

Fifth system of musical notation, including lyrics: "à nos Dieux infer-naux je dois selon l'u-sage consacrer la vic-time et nous verrons a-près laissez". Measure numbers 12, 8, 12, 8 are indicated at the end of the system.

*I.<sup>e</sup> Mouv!*

Sixth system of musical notation, marked *p* (piano) and *unis.* (unison). It features a melodic line with eighth notes.

Seventh system of musical notation, marked *f* (forte). Measure numbers 1, 2, 3, 4 are written above the staff.

Eighth system of musical notation, marked *p* (piano). Measure numbers 5, 6, 7, 8, 9, 10, 11 are written above the staff.

Ninth system of musical notation, marked *p* (piano). Measure numbers 12, 13, 14, 15, 16 are written above the staff.

Récit.

Tenth system of musical notation, marked *p* (piano). It includes lyrics: "D'ou viennent ces cris de ven-geance et quel est donc mon crime hélas ce peuple aveugle en sa dé-". Measure number 17 is indicated.

Andante.

Eleventh system of musical notation, marked *fp* (fortissimo). It includes lyrics: "- mence me vient demander ton tré - pas". Measure number 19 is indicated.

*Allegro.* plus des -  
-poir  
*f* V<sup>llo</sup> solo. *p* V<sup>llo</sup> e C. Basso.

**B** *f p f p f p f p f p f p* *pp* *C* *sp*  
ô ministreim - - pie

**D** *f*

*f p f*

*f* **E** *p*

*fp fp fp fp fp fp fp*

*f* *p* unis. *fp fp*

fp fp fp fp f

f

№. 18.

Quidone m'ose troubler j'entends qu'on le pu-nisse ce jeune i niti-é quel contretens fa-

f p

-cheux je vous suis et re viens qu'à l'instant il su bisse la redoutable é-preuve et de l'onde et du feu All<sup>o</sup> Mod<sup>to</sup>

mesuré.

pp All<sup>o</sup> pizzo f

arco.

1 A 14 2 3 4

p pp

5 6 7 8 9 10 11 12 13

14 unis. cres.

**B**

**C**

**D**

All<sup>o</sup>

**E**

First system of musical notation. The upper staff begins with a dynamic marking of *f*. The lower staff begins with *f*. The system concludes with a double bar line and a repeat sign. Dynamic markings *fp* and *f* are present throughout the system.

Second system of musical notation. The upper staff has dynamic markings *fp* and *f*. The lower staff has dynamic markings *f* and *f p*. A four-measure rest is indicated in the lower staff with the numbers 1, 2, 3, and 4.

Third system of musical notation. The upper staff has dynamic markings *f* and *f*. The lower staff has dynamic markings *f* and *f*. A ten-measure rest is indicated in the lower staff with the numbers 5, 6, 7, 8, 9, and 10. The text "qu'on le saisisse" is written above the lower staff.

Fourth system of musical notation. The upper staff has dynamic markings *f* and *f*. The lower staff has dynamic markings *f* and *f p*. A five-measure rest is indicated in the lower staff with the numbers 1, 2, 3, 4, and 5. The text "eh bien immolez moi d'a-bord" is written above the lower staff.

Fifth system of musical notation. The upper staff has dynamic markings *f* and *f*. The lower staff has dynamic markings *f* and *f*. The instruction "plus vite." is written above the lower staff. A six-measure rest is indicated in the lower staff with the number 6.

Sixth system of musical notation. The upper staff has dynamic markings *f* and *f*. The lower staff has dynamic markings *f* and *f*. The instruction "plus vite." is written above the lower staff.

Seventh system of musical notation. The upper staff has dynamic markings *f* and *f*. The lower staff has dynamic markings *f* and *f*. The instruction "plus vite." is written above the lower staff.

Eighth system of musical notation. The upper staff has dynamic markings *f* and *f*. The lower staff has dynamic markings *f* and *f*. A seven-measure rest is indicated in the lower staff with the numbers 1, 2, 3, 4, 5, 6, and 7. The instruction "plus vite." is written above the lower staff.

Ninth system of musical notation. The upper staff has dynamic markings *f* and *f*. The lower staff has dynamic markings *f* and *f*.

unis. 6

Allegro.

Final. *p*

*pizz.*

Parco.

*colla voce.*

*f* unis. *sp* que je meure ô mon Dieu

*sp* que je meure mais protégez Jép *sp* - tô - le

A 14

*p*

*C* Allegro.

*p* unis.

Allegro.

moi attendons sans ef-froi je ne crains plus à présent que pour

unis.

E

F



unis.

G

p

H Même Mouv!

f

f

f

1 2 3 4

1 2 3

4 5

ACTE 4<sup>me</sup>

Allegretto.

Flûte

16

♩. 20. 1 1 2 3 4 5

6 7 8 5 pizzo. 2 3 4 6 7

arco. p arco: 10 11 12 13 14 15 16 17 18 19

20 cres. 21 22 23 24 25 26 27 18 6

5 10 11 12 13 *Près du chevalet.* 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 1<sup>a</sup> 2<sup>a</sup> A

17 18 19 20 21 22 23 24 25 15

B arco. C f arco. *Près du chevalet.* 1 2

3 4 5 6 7 8 9 10 11 12 13 14 15 16

**D** *pizz.*

1 2 3 4 5 6 7 8 9 10

*pizz.*

**E**

11 12 13 14 15

**F**

*arco.* *ff arco.* près du chevalet.

1 2 3 4 5 6 7 8 9 10 11 12

**Cors.**

13 14 15 16 1 2 3 4 5 6 7 8 9 10

16

**21.** *All<sup>o</sup> ma non troppo*  
*vlo solo.*

*pppizz.*

1 2 3 4 5 6 7

1 2 3 4

*vlo C. Basso, unis.*

*pizz.*

1 2 3 4 5 6

*unis.*

2 3 4 5

1. 2

B

unis.

1 2 3 4 5 6

unis.

unis.

*p* / unis. 2 3 4 5 6 *f*

unis.

1 2 3 4

Récit.

De Memphis et de Baby - lone *f* je fus la splendeur mono - to - ne l'asse d'un calme heu - reux je cherche le dan -

- ger et ne demande au Ciel que des orages ne fut ce hélas que pour changer *p* Mais n'im - portent les ri - vages n'im -

- portent les climats l'amour et les plaisirs partout suivront mes pas *f* *p* *V.O.I.* *Alleg. Risoluto.*

VIOLONCELLE et CONTREBASSE.

*f*

*p*

sa-ges courbez la té - - te

**A**

*pizz.*

**B** *arco.*

*p*

*f* *pp*

**C**

*f* *p*

*pizz.*

1 2 3 4 5 6

1 2 3 4 5

**D** *arco.*

*p*

*f* *pp*

*f*

l'a - mour sui -

-vra tou - jours mes pas l'a - - - mour sui -  
-vra mes pas

70. 22. *All<sup>o</sup> vivace.*  
ô ciel c'est lui ce traître et tous ces faux a-mis de mes dépouilles enrichis du simoun qui s'é-

*All<sup>o</sup> non troppo.*  
-lève évitons les raf-fales reposons nous i-ci quel ques ins-tants allons es-

-clave eh bien tu nous entends otes nous ces manteaux et dé-fais nos sanda-les Qui moi jamais l'habitant du dé-

-sert pour un gardien de chameaux est bien fier je chatierai son inso-lence La tienne rece-vra d'abord sa récom-

*Allegro.*  
-pense Eh mais quel est ce bruit et qu'est ce que je vois Ah c'est Nef-té c'est elle ô

*Allegro.*  
terre entrouvre toi

1 2 3 4 5 6 7 8  
B. et C. 8731.

unis. pizz.

*p*, arco.

cres. cres. *f* *p* vlllo solo.

*p* Vlllo C. B. unis.

**B** *f* *p*

**C** *f* *p* 1

2 3 4 5 6 7 8 9



VIOLONCELLE et CONTREBASSE

10 11 12 13 14 15 16 17

18 19 20 21 22 23 24 25

26 27 28 29 30 31 32 33

34 35

unis.

D

f

p

**E** Vlllo solo.

Vlllo C.B. unis.

p

f

1 2 3 4

Vllo solo.

Vllo C.B. unis.

*p*

*f*

*p* Vllo solo.

All<sup>o</sup> ma non troppo.

*pi:zo pp*

7

Vilo solo.

Two staves of music for Violoncelle and Contrabass. The top staff is marked 'Vilo solo.' and the bottom staff is marked 'soli'. Both staves contain a melodic line with various rhythmic values and accidentals.

Récit.

Op. 23.

Vocal line in C major, 4/4 time. The lyrics are: 'honte o déshon- neur moi courbé devant eux ô mort viens à mon aide et me fer-mer les yeux'. The music is marked 'p' and 'arco.'.

Andante.

fz

First system of piano accompaniment. The left hand plays a steady eighth-note accompaniment. The right hand has a melodic line with slurs. Dynamics include 'pizz.' and 'p'.

Second system of piano accompaniment. The right hand has a melodic line with slurs. Dynamics include 'arco.', 'p', 'pp', and 'pizz.'.

Third system of piano accompaniment. The right hand has a melodic line with slurs. Dynamics include 'arco.', 'p', 'pp', 'fp', 'fp', and 'f'.

Fourth system of piano accompaniment. The right hand has a melodic line with slurs. Dynamics include 'arco.', 'cres.', 'p', 'pp', 'fp', 'fp', and 'f'.

Fifth system of piano accompaniment. The right hand has a melodic line with slurs. Dynamics include 'arco.', 'cres.', 'f', and 'p'. The lyrics 'laisse moi mourir c'est trop souffrir c'est trop souffrir' are written below the staff.

*p* *p* *pp*

-frir ah laisse moi laisse moi mourir c'est trop souffrir c'est trop souffrir ah laisse moi laisse moi unis. mou-

12 *And.<sup>te</sup>* 40 *All.<sup>o</sup> Mod.<sup>o</sup>* **CHŒUR.**

-rir

*Vllo solo. piz:zo.* 1 2 3 4 5 6

*pp* *sourdines.*

7 8 9 10 11 12

15 14 7

*arco.*

*pp*

*f*

3 otez les sourdines. *f*

**B** *All.<sup>o</sup>*

*fp* où suis-je et quel es-poir vient ranimer mon *fp* cœur ô vision cé-

*p* *All.<sup>o</sup>* *p* *cres.*

-leste ange consola-teur

**C** *f* *p* unis. *cres.*

Handwritten numbers 37 and 38 in the left margin.

1 2 3 4

*f* oui j'irai

**D**

vers mon père courbé sous sa loi le front dans la poussière en lui disant c'est moi moi dont la faute est grande et les re-

*p* *suivez.* *1<sup>o</sup> Tempo.*

-mords affreux que ton pardon descende sur un fils malheureux si mamière se fléchit ta colère le pardon d'un

*suivez.*

**E** *1<sup>o</sup> Tempo.*

père est le pardon des dieux

*p*

*res. fp fp fp fp fp*

*fp f fp f f*

oui j'irai vers mon père et courbé sous sa loi le front dans la poussière en lui di-

*f f p* *suivez.*

-sant c'est moi moi dont la faute est grande et les remords affreux que ton pardon descende sur un fils

*1<sup>o</sup> Tempo.*

malheureux si ma mi-se-re fle-chit ta co-le-re le par-don d'un pere est le pardon des

*1<sup>o</sup> Tempo.*

*suivez.*

Dieux

*p* 1 2 3 4

5 6 7 8 9 10 11 12 *p*

ACTE 5<sup>me</sup>

Allegro.

№. 24.

Handwritten musical notation for measures 1 through 8. The piece is in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The first measure is marked with a forte (*f*) dynamic. The notation consists of two staves joined by a brace, with notes and rests clearly visible.

Handwritten musical notation for measures 9 through 13. The notation continues on two staves. Handwritten numbers 1, 2, 3, 4, and 5 are written above the notes in the lower staff to indicate measure numbers.

Handwritten musical notation for measures 14 through 18. The notation continues on two staves. Handwritten numbers 6, 7, 8, 9, and 10 are written above the notes in the lower staff.

A

Handwritten musical notation for measures 19 through 23. A section marker 'A' is placed above the first measure. A forte (*f*) dynamic marking is present in the lower staff. The notation continues on two staves.

Handwritten musical notation for measures 24 through 28. The notation continues on two staves.

Handwritten musical notation for measures 29 through 33. Handwritten numbers 1, 2, 3, 4, and 5 are written above the notes in the lower staff.

Handwritten musical notation for measures 34 through 37. Handwritten numbers 12, 13, 14, 15, 16, and 17 are written above the notes in the lower staff. The notation concludes with a 'unis.' marking and two double bar lines.

The musical score is written for Violoncelle and Contrebasse. It consists of several systems of staves. The first system shows a single staff with a melodic line. The second system, marked 'B', shows a grand staff with a complex accompaniment. The third system, marked 'C', includes a section labeled 'unis.' and a dynamic marking 'p'. The fourth system, marked 'D', features a melodic line with a dynamic marking 'p'. The fifth system, marked 'E', includes a melodic line with a dynamic marking 'f'. The sixth system, marked '1<sup>er</sup> Mouvement.', shows a grand staff with a dynamic marking 'f' and a section labeled 'unis.'. The seventh system shows a grand staff with a dynamic marking 'p'. The eighth system shows a grand staff with a dynamic marking 'p' and a section labeled '1 2 3 4 5 6 7 8 9'.



10 11 12 13 14 15 16

Recit.

№. 25. Quelle morne douleur quel-les sombres a-larmes ah j'ai vu sur sa joue u-ne lar-me je

*p*

crois Non non mes yeux nont plus de lar-mes mon cœur n'a plus d'a-mour Ah

*f* *f* *p*

Si ce n'est pour toi A vous seul de-sor-mais res-tera con-sa-crée l'i-nu-ti-le ten-dresse à votre fils ju-

*p* *p*

-rée Lui mon fils je dé-fends qu'on prononce son nom moi je n'ai plus de fils Dans votre âme ulcérée pour lui

*p*

lui n'est il plus de par-don Jamais non ja-mais point de grâce pour les cœurs crimi-nels point de grâce pour les enfants in-

*All<sup>o</sup>* *p* *cres.*

-grats S'il re-venait pourtant S'il avait cette au-da-ce je ne veux pas le

*la famille*

voir qu'il porte ail-leurs ses pas. mais calme toi ma fille il ne reviendra

pas Andantino. Quel est cet étranger au vêtement flétri par la marche sans doute et la faim affai-

-bli il avance en tremblant ah sa misère est gran-de n'attendons pas qu'il demande offrons lui

Andantino.

Récit.

Sous notre tente hospi-ta-lière. daignez entrer bon voyageur ah c'est Jeph-té le ma-sœur la maison de Ruben mon

VIOLONCELLE et CONTREBASSE.

All<sup>o</sup> mod<sup>o</sup> 75

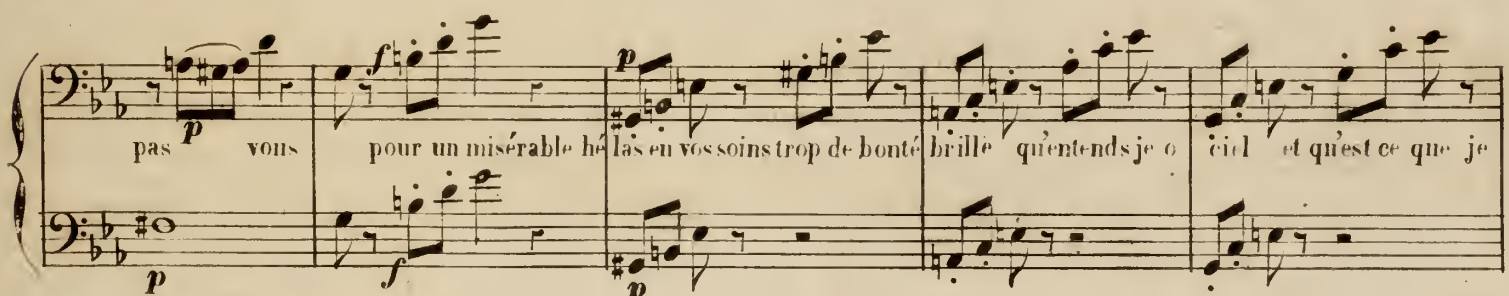
**B** 



père est toujours ouverte au mal-heur *p* de Ruben vous êtes la fille je suis son seul enfant *p* mainte -



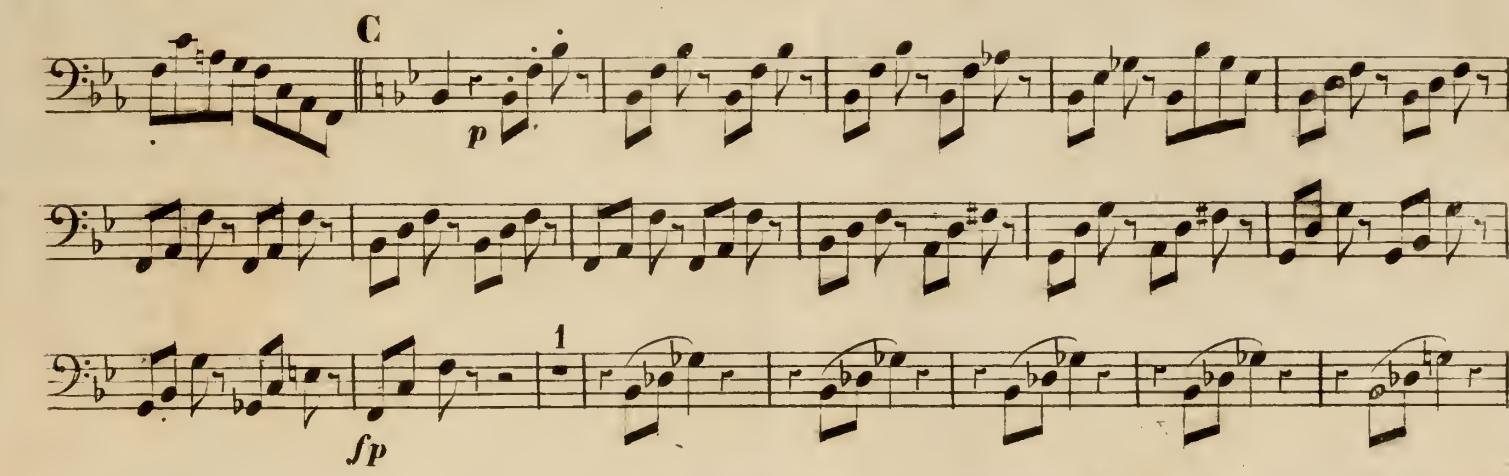
- nant *p* prenez ce lait ce pain ce lui de la fa-mil-le ah je ne le mérite



pas *p* vous pour un misérable hé las en vos soins trop de bonté brillé qu'entends je o ciel et qu'est ce que je



vois il dé-tour-ne les yeux ce trouble cette voix A-zael ma sour unis



**C**

je priais Dieu pour vous Et mon père mon père



je priais Dieu pour vous Et mon père mon père

*p* / *f*

Allegro.

№. 26.

Vers nous en souffrance venait un voyageur Qu'il entre à mon logis sans a-

*f* *p* *p*

-sile et sans espérance parmi vos serviteurs il voudrait être admis D'où vient il De Memphis De Memphis

ah s'il pouvait me parler de mon fils laisse nous Quoi mon père avec cet étran-

*fz* *p* *All<sup>o</sup> Mod<sup>to</sup>*

-ger Seul avec lui je veux l'interroger Protégez le mon Dieu

*fz* *fz* *fz* *p* *Andante.*

cet-te ci-té fa-meu-se vous l'a-vez donc vu-e oui

*All<sup>o</sup> tremolo.*

*fp* dans la foule honteuse de libertins impurs qui vont perdre leur or et l'honneur dans ses murs sauriez v<sup>s</sup> recon-

*f* *p* *p*

-tre dites le moi sans feinte l'espérance et l'orgueil de no-tre tri-bu

sainte mon fils non plus mon fils Ciel mais un jeune in-sen-sé qu'on

nommait A-za-el Oui seigneur Eh bien donc exis-tet-il en-co-re Par malheur Que dis tu

*tremolo*

*p* *fp* *fp*

car lui-même il s'abhor-re Ses torts par le mal-heur sont ils donc ex-pi-és Il s'en repent du

*fp* *fp* *fp* *fp*

moins il prie il vous im-plore il tremble où donc est il a-lors par le à vos

*fp* *fp* *fp* *fz* *f* *f*

pieds mon fils mon fils c'est toi que je vois que j'em bras-

All<sup>o</sup> animato.

*f*

*pizz.*

*arco.*

VIOLONCELLE et CONTREBASSE.

*cres.*

All<sup>o</sup> Moderato.

1<sup>o</sup> Tempo.

15