

L'ENFANT PRODIGE.

OPERA en 5 ACTES.

ALTO.

D. F. E. AUBER.

All^o. Maestoso.

OUVERTURE.

The musical score is written for Alto and includes piano and string parts. The tempo is marked "All^o. Maestoso." The key signature has one sharp (F#) and the time signature is common time (C). The score begins with a piano part marked "f" and a string part marked "pizz.". The piano part includes dynamics "p", "arco.", "f", "p.", and "f". The string part includes dynamics "f" and "pp". The score is divided into sections, with a first section marked "1" and a second section marked "1A All^o non troppo." The string part in the second section is marked "pizz.". The score concludes with a piano part marked "f" and a string part marked "f".

ALTO.

This page contains a musical score for the Alto part, consisting of 15 staves. The music is written in a key with two sharps (F# and C#) and a common time signature. The score includes various dynamic markings: *fp* (fortissimo piano) appears on the first, third, and fourth staves; *f* (forte) appears on the sixth and seventh staves; and the word *marqué.* is written below the sixth staff. The notation includes a variety of note values, rests, and articulation marks such as accents and slurs. The piece concludes with a double bar line at the end of the fifteenth staff.

ALTO.

ACTE 1^{er}

Audante.

№. 1.

Handwritten fingerings: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Dynamics: *p*, *pp*, *ppp*

All.^o non troppo.

Dynamics: *f*, *p*

Lyrics: O fil-le de mon

Lyrics: frère et désor mais ma fil-le il n'est pas de re-tour eh qui donc A za-el qu'im porte prépa-rez le repas de fa-

Dynamics: *p*, *p>*, *f*

Lyrics: mil-le qui peut lere te-nir loin du toit pa-ter-nel

Dynamics: *f*, *rinf.*, *p*

Audante.

Canto.

№. 2.

Dynamics: *f*

ALTO.

p arco cres f > pp f pp p

A *p*

cres. **B** *pizz.*

p arco cres f > pp f pp

C *p*

D

piu mosso *ff ff ff ff ff*

E *ff ff f > f*

prenons pla ce

Allegro.

atten-dez le voi-là

pp

Aza-el mon fils c'est toi que je re-vois qui l'a-vais re-tar-dé vous le vo-yez mon

f p

pè-re ces voy-a-geurs à qui j'of-fris l'à-bri de vo-tre tente hos-pi-ta-liè-re soy-

p

ez les bien-ve-nus un hôte est un a-mi

mesure

Clar.

p

rassure toi ma seur ma douce fian-cé e toi seule dans l'ab-sence occupema pen-sé e pas d'au-tres? non vrai-

pp

ment

F

All^o

vous allez à memphis la rivine des ci-tés le plus beaux des pa-ïs après lenotre a-

f p

près nos verdoyan tes plai-né nos fo-rets de palmier nos ri-an-tes fon-tai-nes ah quelle cr-reur par-lez

p

ALTO.

Allegro.

37. 3.

Musical notation for the first system, featuring a piano (*p*) dynamic and a forte (*f*) dynamic.

Musical notation for the second system, including lyrics "que la riche mem-phis" and a change to *Andante* tempo.

Musical notation for the third system, including lyrics "o memphis" and "suivaz".

Musical notation for the fourth system, including lyrics "o tableau" and "pizz.". *arco.*

Musical notation for the fifth system, including lyrics "o tableau" and "pizz.". *Allegretto.*

Musical notation for the sixth system, including lyrics "o tableau" and "pizz.". *arco.*

Musical notation for the seventh system, including lyrics "o tableau" and "pizz.". *arco.*

Musical notation for the eighth system, including lyrics "o tableau" and "pizz.". *arco.*

Musical notation for the ninth system, including lyrics "o tableau" and "pizz.". *arco.*

ALTO.

D

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line begins with a *p* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes.

E

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line includes dynamics *fp*, *p*, and *f*. The piano accompaniment includes a first ending bracket labeled '1'.

éblouissant - te *f* que mem - phis

Au sein de ces plai - sirs cet - te ci - té di - vi - nesans nous pour tant bien

tôt connai - trait la fa - mi - ne car ses fils in do - lents par le luxe ap - pau - vris de nos ri - ches mois -

sons im - plorent les é - pis demain Je robo - ai et mes chameaux fi -

ALTO.

dè - les lui porteront les fruits de nos plaines fer - ti - les vous que sous ma tente a con -

f: *pp*

duit l'é - ter - nel a - lez dor - mez en paix sur nous veil - le - le ciel

Je vou - drais vous par -

ler à vous en confi - den - ce ma fil - le laisse nous quel est donc son des - sin

p *p*

vous de - vez en - voyer a mem - phis dès de - main le vieux Jé - roboam qui soi -

gnat on enfance Je suis jeune et je puis mieux que lui toi mon fils servir vos inté - rets ah tu veux voir memphis

f *p*

ALTO.

consen_tez y mon pere et laisser le par - tir

pizz.

arco.

cres. *fz* *pp* *pizz.*

arco. *cres.* *fz* *pp*

B Je revien drai bien_tôt ou i crois en ma cons_tance a toi seule Je phé. le et mon cœur et ma foi a toi seule Je pte.

pp

le et mon cœur et ma foi vous consentez j'ai memieux son ab_sence que sa tris_tesse au près de

pp

moi tu le veux tu le veux que le Dieu d'Isra_él veille en_co_re sur lui loin du toit pa_ter.

f > p

Staccato.

77. 3.

FINAL.

ô bonheur le monde est ma patrie l'univers est a moi ô bonheur le monde est ma patrie l'univers est a

colla voce. *a tempo.* *colla voce.*

cres. fz p *cres. fz p*

A

f *fz p*

B

cres.

colla voce a tempo.

f *fp* *p*

D

E

mon pè -

ALTO .

re je vous rends gra - ce c'est trop c'est trop

f *pp*

tr *p* *G*

cres.

colla voce. a tempo. *cres.* *colla voce. a tempo.* *fz p* *fz p*

fz p *cres* *colla voce a tempo.* *f > p* *fp* *f*

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

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

ACTE 2^{me}

Allegro.

Op. 7.

f

p *cres.* *ff*

ff *ff* *ff* *ff* *ff* *p*

ff *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *cres.*

p *f*

ALTO .

ALTO.

Recit.

oui j'ai fait en trois mois des progrès a mem - phis et ton a -

mour nef - té prenez gar - de mon frè - re nous ob - ser - ve n'im - porte il est de nos a - mis

All^o

et dans mon pavil - lon nous pas - se rous j'es - père les fé - tes de ce sé -
recit.

All^o mod^{to}

The musical score is written for an Alto voice and piano accompaniment. It is divided into two main sections: a piano section (p) and a forte section (f). The piano section begins with a 'B' section, marked 'p' and 'unis' (unison). The forte section begins with a 'C' section, marked 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part features complex textures with many sixteenth and thirty-second notes. The alto part has a more melodic line with some slurs and accents. The score concludes with a final cadence.

Andante.

Op. 9.

f

pizz.

f arco. *p*

f

pizz.

f

pizz.

f

pizz.

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

arco. cres.

bien i - ci bas quand on sort quand on sort d'un bon re - pas quand on sort d'un bon re - pas

f

A

Récitatif.

ras_surez vous d'_sis vous ê_tes les en_fans elle a reçu par

moi vos vœux et vos présents pour stimuler du Nil les flots retardataires que l'on offre aujourd'hui vers le soleil couchant un pom-

All^o mod^o

f *f* *f* *f* *f*

Clar. *pizz.*

f

arco. *p*

All^o II

staccato.

15

ALTO.

Clar.

Andante. pizz.

All^o mod^{to}

All^o

Ballet *Danse Fra-Dravlo*

ALTO. *1^{er} = prof*

First system of musical notation, featuring staves for strings and woodwinds. A large blue 'X' is drawn across the first three staves. Dynamics include *f* and *p*.

All^o *f* quand vos amis joy eux vous at tendent chez vous pour commencer leurs jeux *f*

2 Piston. DANSE 37. 5

Second system of musical notation, including lyrics and a key signature change to G major. Dynamics include *f* and *p*.

Third system of musical notation, including staves for strings and woodwinds. Dynamics include *f* and *pizz*. Red handwritten annotations are present.

arco. *f*

Fourth system of musical notation, including staves for strings and woodwinds. Dynamics include *f*.

f *p*

Fifth system of musical notation, including staves for strings and woodwinds. Dynamics include *f* and *p*.

f *p* B

Sixth system of musical notation, including staves for strings and woodwinds. Dynamics include *f* and *p*. A section marker 'B' is present.

Seventh system of musical notation, including staves for strings and woodwinds. Dynamics include *f*.

Eighth system of musical notation, including staves for strings and woodwinds. Dynamics include *f*. The number 18 is written at the end of the system.

18

ALTO .

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature (C). The staff contains a melodic line with various ornaments and a dynamic marking of *f* (forte).

Musical staff 2: Treble clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *p* (piano).

Musical staff 3: Treble clef, key signature of one sharp. The staff contains a melodic line.

Musical staff 4: Treble clef, key signature of one sharp. The staff contains a melodic line.

Musical staff 5: Treble clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *p* and a tempo instruction of *plus animé.* (more animated).

Musical staff 6: Treble clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *f* and a tempo instruction of *tempo 1^o.* (first tempo).

Musical staff 7: Treble clef, key signature of one sharp. The staff contains a melodic line.

Musical staff 8: Treble clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *p* and a tempo instruction of *plus animé.*

Musical staff 9: Treble clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *p* and a tempo instruction of *plus animé.*

Musical staff 10: Treble clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *p* and a tempo instruction of *plus animé.*

Musical staff 11: Treble clef, key signature of one sharp. The staff contains a melodic line with a dynamic marking of *f* and a tempo instruction of *plus animé.*

DANSE.

N^o 2

Allegro

au no 5
genre page

Sci Ballet

DANSE.

N^o 1

Allegro.

57

no 2

Allegro .

DANSE. *1-9* 2 3 4 5 6 7

fz p fz p

fz p fz p fz p f p

fz p fz p fz p f p

rallent. 1º tempo.

fz p fz p p

cres. f

no 3

Allº non troppo .

DANSE. *3*

pizz.

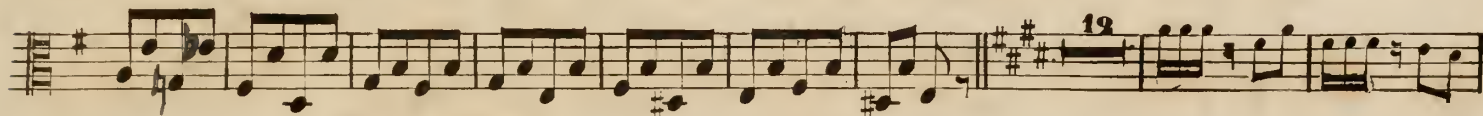
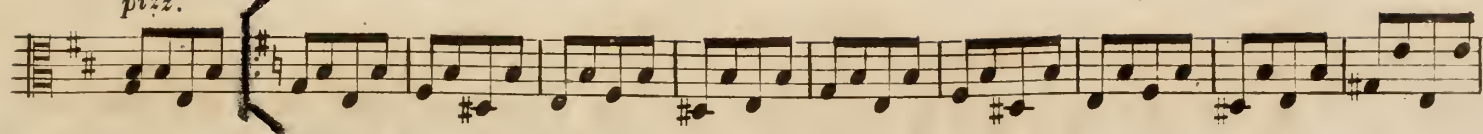
cres. f p cresc. f p

arco.

ALTO .

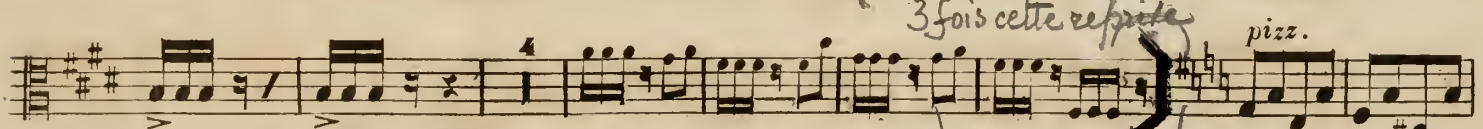
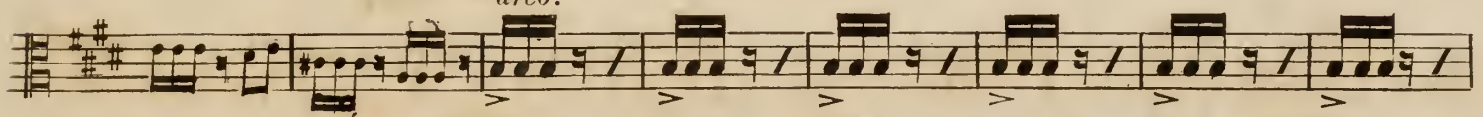
3 fois cette reprise

pizz.



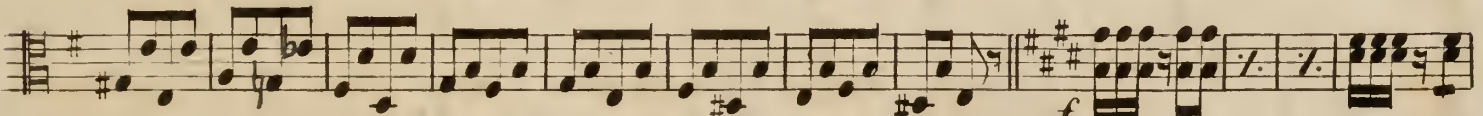
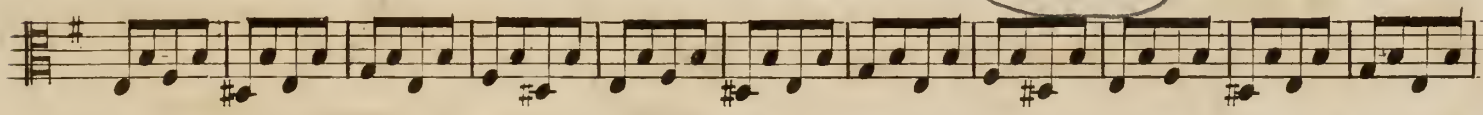
19

arco.

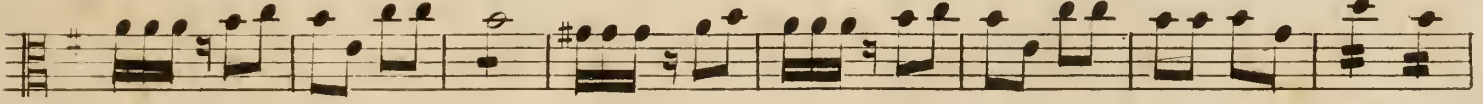
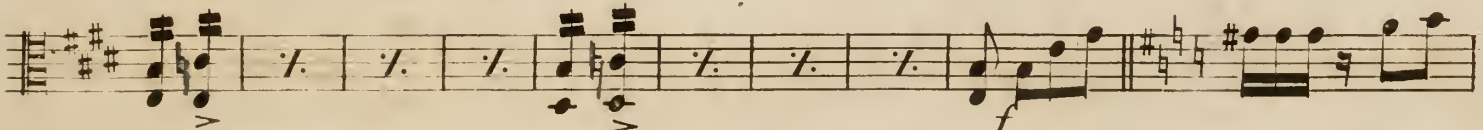
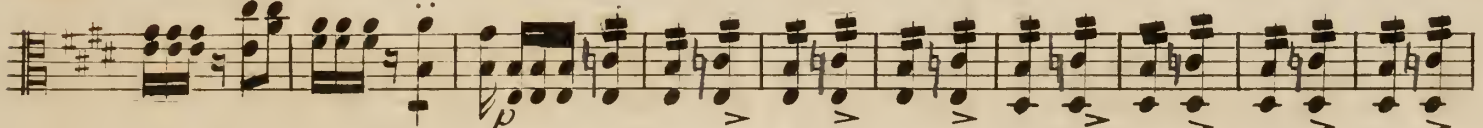
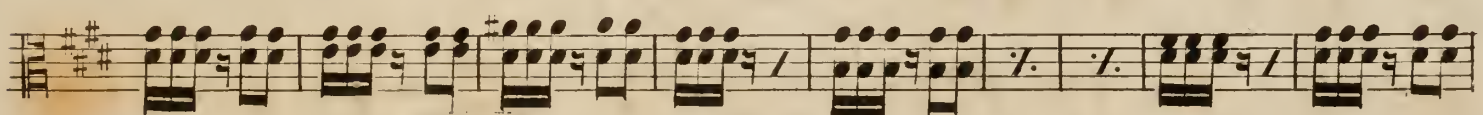


3 fois cette reprise

pizz.



f



au n° 4

page 23

APRÈS LA DANSE.

All^o

ff ff ff ff

ff ff *cres.*

ff p ff ff f p

ff ff ff ff *suivez.*

A ff f *cres.* f

f f p f

ff ff ff

cres. f p f: p f: p

f: p f: p

1 *cres.*

cres. ff

C All^o f p f p

The first system of the musical score consists of seven staves. The top staff is the vocal line, and the remaining six staves are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. Dynamic markings include *f*, *p*, and *sf*. The piano part features a complex texture with many chords and some sixteenth-note passages.

The second system continues the musical score with seven staves. It maintains the same key signature and time signature. The piano accompaniment includes a section with a *p* dynamic marking and some sixteenth-note runs.

Andantino.

The third system begins with the tempo marking *Andantino.* and the number *12.* The time signature changes to 6/8. The piano part starts with a *p* dynamic marking and features a melodic line with many slurs.

The fourth system continues the *Andantino* section. It includes dynamic markings such as *pp*, *sf*, and *p*. The piano part has a melodic line with various articulations and slurs.

The fifth system continues the *Andantino* section. It features a *p* dynamic marking and a first ending bracket labeled '1'.

The sixth system includes the lyrics: *c'est mon fils et je l'ai per_du c'est mon fils et je l'ai per_du.* The piano part has dynamic markings of *p* and *f*.

ALTO .

B All^o

p *And^{no}*

-gret su - per - flus mon A za - el mon fils n'est plus mon fils je l'ai per -

f *p* *pp* *p*

- du mon fils mon A - za - el je l'ai per - du mon Dieu je l'ai per - du mon enfant ché -

animez

- ri mon Dieu je l'ai per - du mon fils mon A - za - el je l'ai per - du mon Dieu je l'ai per -

animez *suitez*

- du mon en - fant ché - ri mon fils je l'ai per - du Dieu que vois - je

f *f*

toi tais toi de - vant mon père ou j'ex - pire a ses yeux je me tais moi mon frè - remais à moi seule au

p *pp*

moins tu peux tout con - fi - er tan - tôt au bord du Nil et sous le grand Pal-

pp

mier voi - sin du tem - ple a - dieu je vais l'at - ten - dre.

f

N. 13.
FINAL.

Allegro

f *p* *deces.* **A** *p* *f* *deces.* **B** *p*

f

D plus animé.

f

All°

ACTE 5^{me}

Andante.

Op. 14.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a similar melodic line with some rests.

Second system of musical notation. The treble staff has a dynamic marking 'D' and accents (>) over several notes. The bass staff contains rests.

Third system of musical notation. Both treble and bass staves contain melodic lines with accents (>) over various notes.

Fourth system of musical notation. The treble staff contains a melodic line with a dynamic marking 'E'. The bass staff contains rests.

Fifth system of musical notation, consisting of a single treble staff with rhythmic patterns of eighth and sixteenth notes.

Sixth system of musical notation. Both treble and bass staves contain rhythmic patterns. Dynamic markings 'fz > p' and accents (>) are present.

Seventh system of musical notation. Both treble and bass staves contain rhythmic patterns. Dynamic markings 'f', 'p', 'ff', and 'F' are present.

Eighth system of musical notation, consisting of a single treble staff with a dynamic marking 'ff'.

Ninth system of musical notation. Both treble and bass staves contain rhythmic patterns. A dynamic marking 'f' is present, and the key signature changes to one flat at the end.

G

H

cres.

f

Allº non troppo.

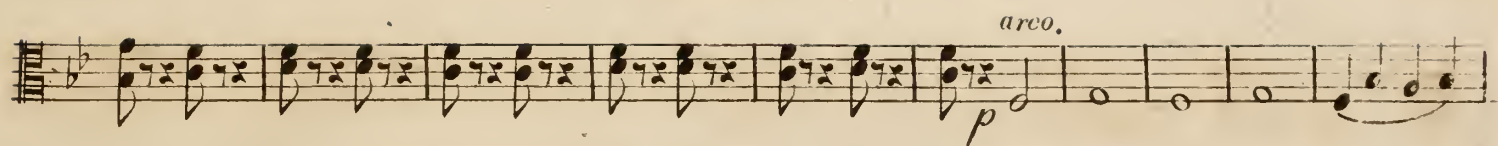
p pizz.

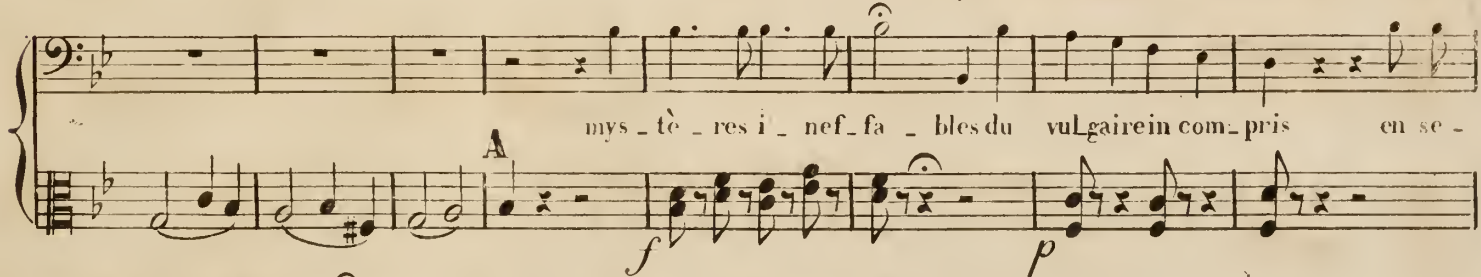
arco.

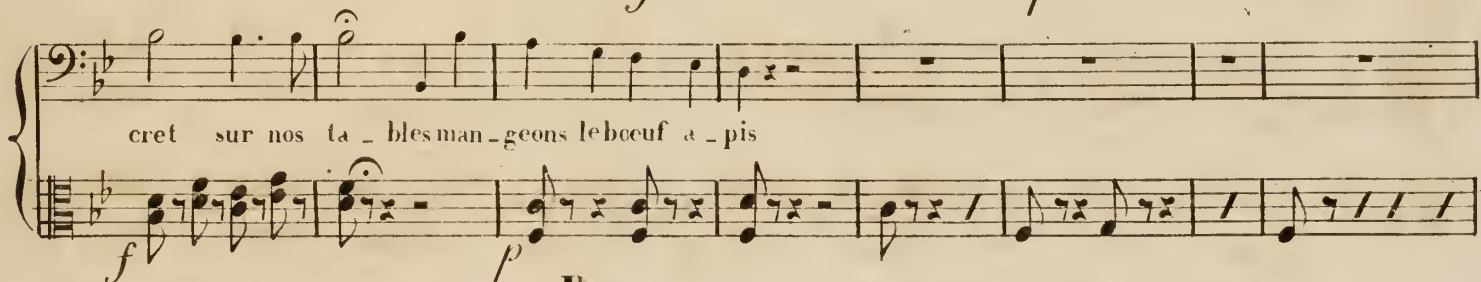
pizz.

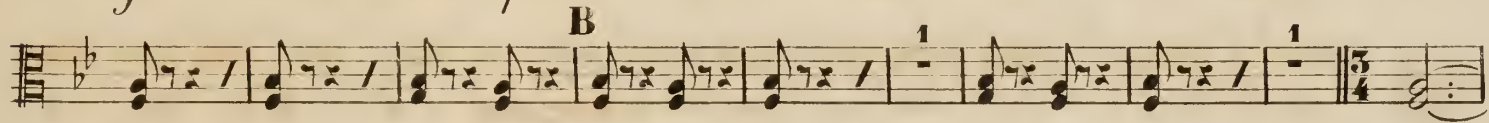
arco.

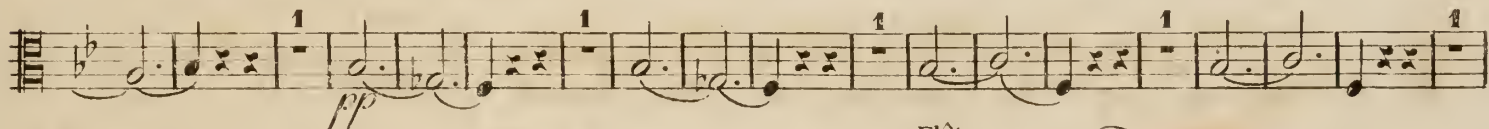
pizz.

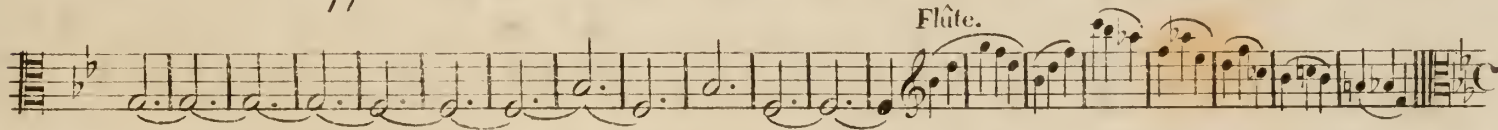
arco.


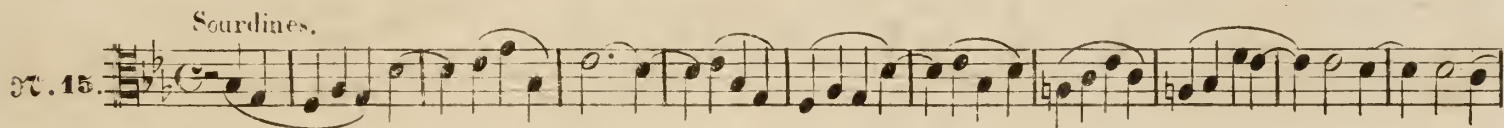
A
 mys - tè - res i - nef - fa - bles du vulgaire in com - pris en se -


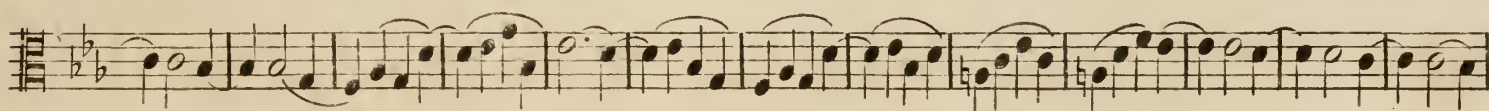

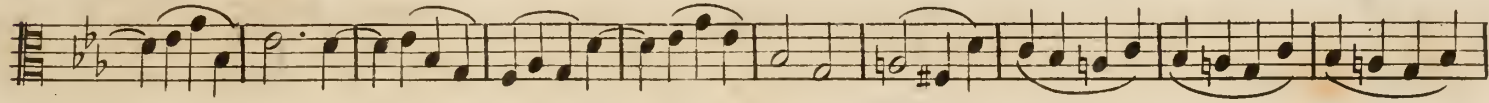
cret sur nos ta - bles man - geons le bœuf a - pis


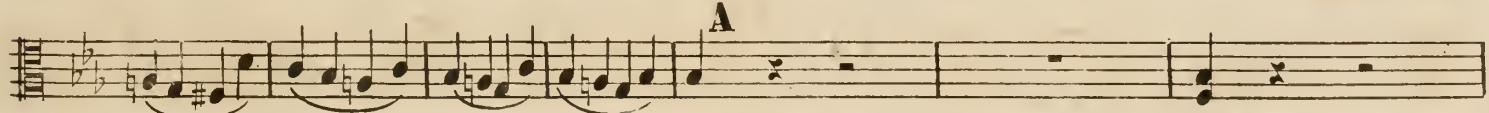
B


Flûte.


Sourdines.
 37. 15.


A


eh bien vous ai-je fait un rapport infi - de - le voyez vous la per -
 B. et Cie 8751.

fide c'est elle oui c'est elle sans sou dines. Imprudent Dieu quel

bruit eh que vois-je unpro - fa - ne un pro - fane en ces lieux a - mis éveillez vous

notre temple est souillé la loi qui le con -

danne vent sa mort arrêtez vous ne l'éparmi nous avec cet élan ger qu'à grand tort on in - sul te il veut grâce ames

soins a_dorant vo_tre culte aux mys_tères d'I - sis se faire i - ni - ti - er a - do - rer les faux dieux et leur sa - cri - fi -

er aimez vous mieux mou - rir vous fai - tes dis - pa - rai - tre de ce fes - tin sa - cré les ter - res - tres dé -

mesuré.

bris vous qu'on l'en - mène I - sis qu'il as_pire á con_nai_tre d'é - preu_ves aime a s'en_tou -

rer par le re_cueil_le - ment il faut l'y pré - pa -

trémolo. rallent.

Allegro.

16. *f* *p*

B *pp*
memem!

Récit.

anos dieux infer_naux je dois selon l'u_sage consacrer la victi_me et nous verrons a_prés laissez

12/8
p f

Récit.

30. 17. Douviennent ces cris de vengeance et quel est donc mon crime hé-las ce peuple a-veugle en sa dé-

p

Andante.

12/8
fp fp pp

A All^o

f p

B

pp

C

fp fp

D

f p

The first part of the score consists of seven staves of music. The first staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a piano accompaniment with a treble clef, featuring a dynamic marking of *f*. The third staff is a piano accompaniment with a bass clef, featuring a dynamic marking of *p*. The fourth staff is a piano accompaniment with a bass clef, featuring a dynamic marking of *ff*. The fifth staff is a piano accompaniment with a bass clef, featuring a dynamic marking of *f*. The sixth staff is a piano accompaniment with a bass clef, featuring a dynamic marking of *f*. The seventh staff is a piano accompaniment with a bass clef, featuring a dynamic marking of *f*.

Récit.

18. Qui donc m'a se trou-bler j'entends qu'on le pu - nis - se ce jeune i - ni - ti - é

The recitative section consists of two staves. The first staff is a vocal line with a bass clef and a key signature of two flats. The second staff is a piano accompaniment with a bass clef and a key signature of two flats, featuring a dynamic marking of *f*.

mesuré.

quel contretemps fa-cheux je vous suis et re-viens qu'à l'instant il su-bisse la redoutable épreuve et de l'onde et du

feu

All^o

The measured section consists of three staves. The first staff is a vocal line with a treble clef and a key signature of two flats, featuring a dynamic marking of *pp*. The second staff is a piano accompaniment with a treble clef and a key signature of two flats, featuring a dynamic marking of *f*. The third staff is a piano accompaniment with a bass clef and a key signature of two flats, featuring a dynamic marking of *p*.

A

B

tremble-rai-s tu dé - ja dé - ja d'ef - froy non par pi - tié lais-sez-moi

All^o

Je n'ytien plus tombe sur moi le Ciel je la ver-

D

rai c'est aza -

cres. *cres.*
fz *p* *rit. ff* *ff* *ff* *ff*

E

ff *f* *f* *ff* *ff* *ff*

ff *ff* *f* *ff* *ff* *ff*

ff

quon lesai sis se eh bien immolez *colla voce*

f *f* *ff* *f*

moi da bord *ff* *ff* *ff* *f* plus vite.

G plus vite.

plus vite.

f

No. 19.
FINAL.

Allegro.

p

f *colla voce* *ff* que je meure o mon dieu

ff que je *ff* meure

A 14

p

B

C Allegro.

f *ff*

Récit

at_tendous sans cefroi je ne crains plus a présent que pour moi

All^o₈

f

The musical score is written for the Alto voice part. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line with a fermata and a dynamic marking of *p*. The second staff features a melodic line with a fermata and a dynamic marking of *p*. The third staff contains a melodic line with a fermata and a dynamic marking of *p*. The fourth staff features a melodic line with a fermata and a dynamic marking of *f*. The fifth staff contains a melodic line with a fermata and a dynamic marking of *p*. The sixth staff features a melodic line with a fermata and a dynamic marking of *p*. The seventh staff contains a melodic line with a fermata and a dynamic marking of *p*. The eighth staff features a melodic line with a fermata and a dynamic marking of *f*. The ninth staff contains a melodic line with a fermata and a dynamic marking of *p*. The tenth staff features a melodic line with a fermata and a dynamic marking of *f*. The eleventh staff contains a melodic line with a fermata and a dynamic marking of *f*. The twelfth staff features a melodic line with a fermata and a dynamic marking of *f*. The thirteenth staff contains a melodic line with a fermata and a dynamic marking of *f*. The fourteenth staff features a melodic line with a fermata and a dynamic marking of *f*. The fifteenth staff contains a melodic line with a fermata and a dynamic marking of *f*. The sixteenth staff features a melodic line with a fermata and a dynamic marking of *f*. The seventeenth staff contains a melodic line with a fermata and a dynamic marking of *f*. The eighteenth staff features a melodic line with a fermata and a dynamic marking of *f*. The nineteenth staff contains a melodic line with a fermata and a dynamic marking of *f*. The twentieth staff features a melodic line with a fermata and a dynamic marking of *f*. The score includes various musical notations such as notes, rests, and ornaments, as well as dynamic markings (*p*, *f*) and articulations (accents, slurs). The piece concludes with a final cadence.

ACTE 4^{me}

Allegretto.

no. 20.

7 Flute *pp* *Cor* *Alto.* 1

5 *pp* 1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 *1^a* *2^a* *A*

Piston. *près du chevalet.* *f* 7 8 9 10

B *arco.* *C* 1 2 3 4 5 6 7

f *près du chevalet.* *pizz.* 8 9 10 11 12 13 14 15 16

E

arco. *près du chevalet.* *F* 1 2 3 4 5 6 7

f *Piston.* 8 9 10 11 12 13 14 15 16 5

All^o ma non troppo.

no. 21.

pp

A

The musical score is arranged in two systems. The first system consists of five staves: two for the Alto voice (treble clef) and three for the piano accompaniment (bass clef). The second system consists of six staves: two for the Alto voice and four for the piano accompaniment. The piano part includes a variety of textures, from simple harmonic accompaniment to more complex chordal and arpeggiated passages. The Alto part features melodic lines with some rests and a section marked 'B'.

arco.

p

B

crs.

ALTO.

First system of musical notation. The vocal line begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The piano accompaniment consists of two staves with chords and rhythmic patterns.

Récit.

De mem-phis et de baby-lo-ne je suis la splendeur mono-to-ne

Second system of musical notation. The vocal line is marked "Récit." and includes the lyrics "De mem-phis et de baby-lo-ne je suis la splendeur mono-to-ne". The piano accompaniment features a forte (*f*) dynamic.

lasse d'un calme heu-reux je cherche le dan-ger et ne demande au ciel que des o-ra-ges ne fut-ce hé-las que pour chan-

Third system of musical notation. The vocal line includes the lyrics "lasse d'un calme heu-reux je cherche le dan-ger et ne demande au ciel que des o-ra-ges ne fut-ce hé-las que pour chan-". The piano accompaniment is marked with a piano (*p*) dynamic.

ger mais n'im-por-tent les ri-va-ges n'im-por-tent les cli-mats l'amour et les plaisirs par-tout sui-vra mes

Fourth system of musical notation. The vocal line includes the lyrics "ger mais n'im-por-tent les ri-va-ges n'im-por-tent les cli-mats l'amour et les plaisirs par-tout sui-vra mes". The piano accompaniment features dynamics of piano (*p*), forte (*f*), and piano (*p*).

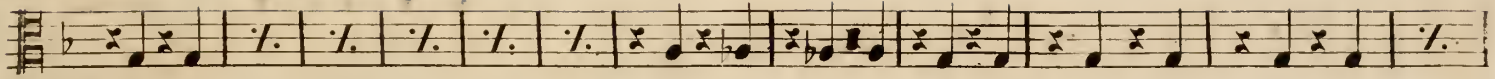
All^o risoluto.

pas sa-ges cour-ber la tête

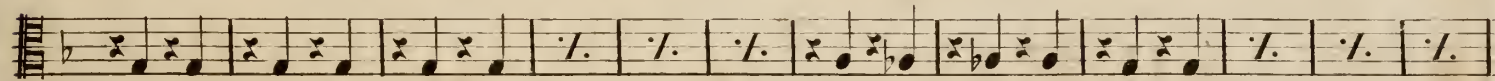
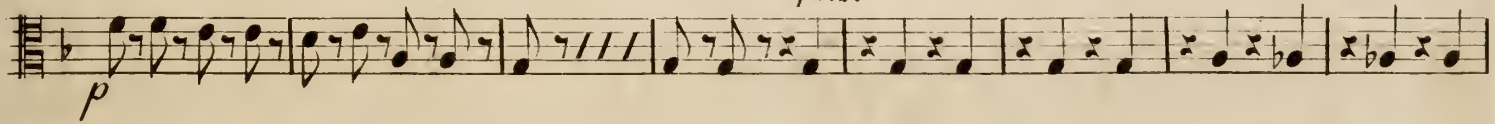
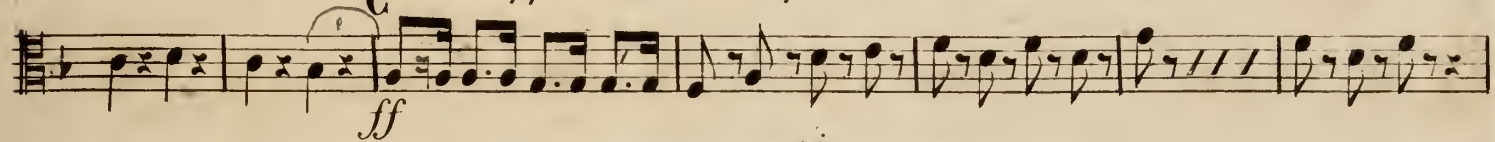
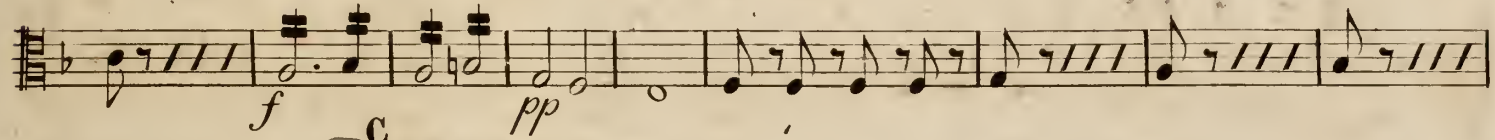
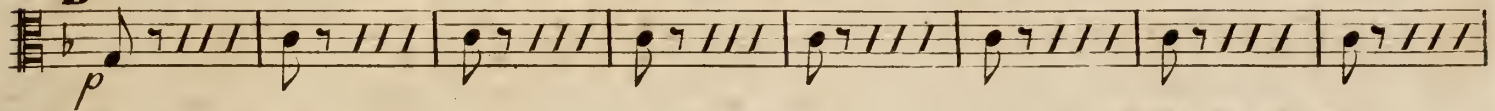
Fifth system of musical notation. The vocal line is marked "All^o risoluto." and includes the lyrics "pas sa-ges cour-ber la tête". The piano accompaniment is marked with a piano (*p*) dynamic.

pizz. A

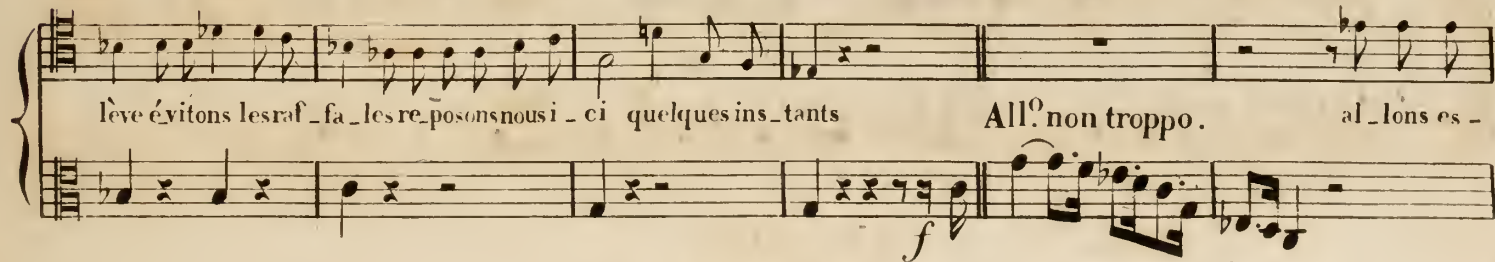
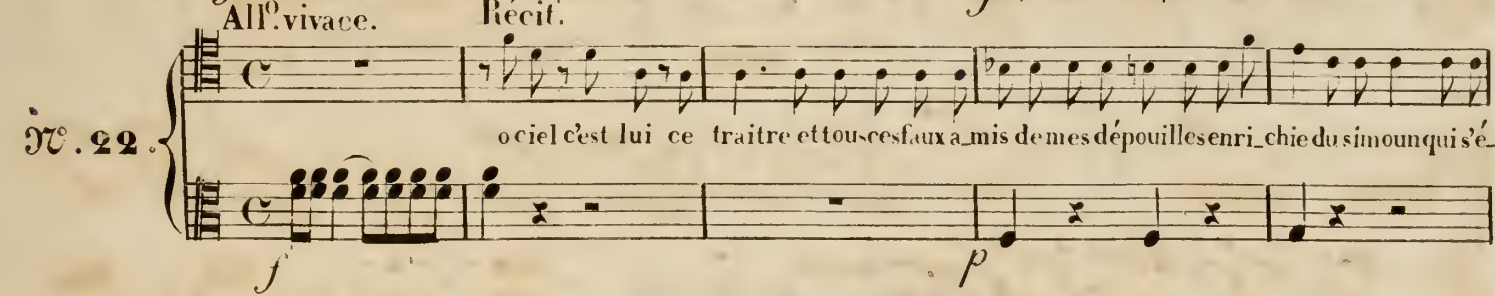
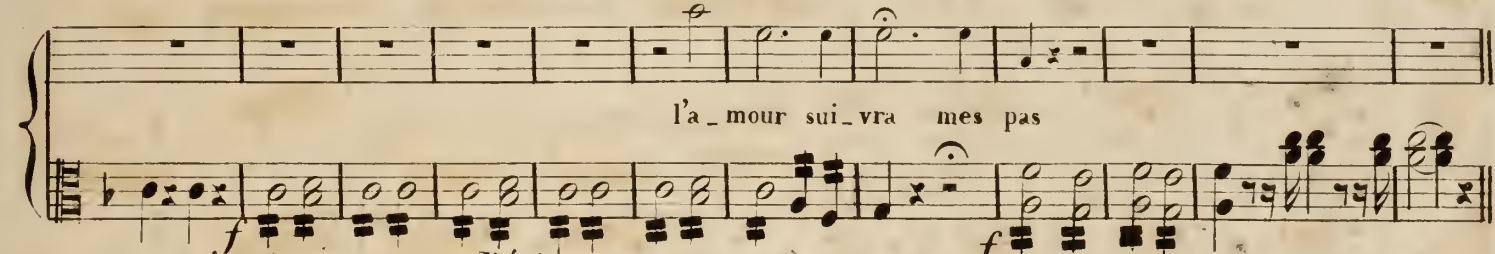
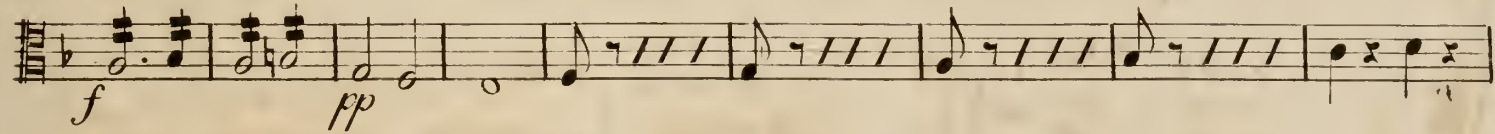
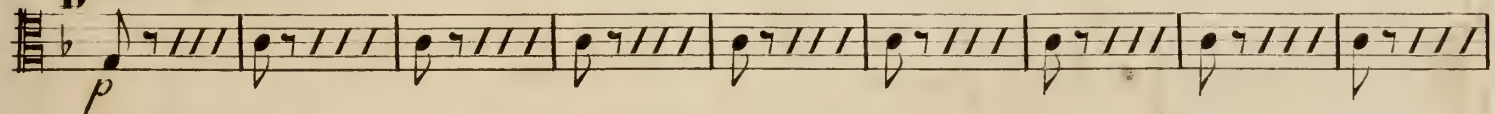
Sixth system of musical notation. The piano accompaniment is marked with "pizz. A" (pizzicato A) and features a piano (*p*) dynamic.



Barco.



Darco.



cla-ves eh bien tu nous entends o-te nous ces manteaux et dé-faite nos san-dales qui moi jamais l'ha-bi-

p *ff*

tant du dé- sert pour un gar-dien de cha- meaux est bien fier je cha-tie-rai son in- so- lence la tien-ne re-ce-

ff *ff*

vra d'abord sa ré-com- pen-se eh mais que-est-ce bruit et que-est-ce que je voit eh c'est nef-

All.^o Allegro.

ff *f* *ff* *p* *p*

té c'est elle o terre en-trouvre toi.

All.^o

f *f* *f* *f*

p *p*

pizz.

arco.

p

A

The musical score is written for an Alto voice part. It begins with a piano introduction consisting of two staves of chords. The first staff includes a *cres.* (crescendo) marking. The main melody starts on the second staff with a forte (*f*) dynamic, followed by a piano (*p*) section. The score is divided into sections marked B, C, and D. Section B features a forte (*f*) dynamic. Section C is marked with a forte (*f*) dynamic and contains dense chordal textures. Section D concludes the piece with a final chordal texture. The key signature is one flat (B-flat), and the time signature is 4/4.

This musical score is for the Alto part of a piece. It consists of 12 staves of music. The first two staves are a grand staff with a treble and bass clef. The first staff contains a melodic line with various ornaments and slurs. The second staff contains a bass line with rests and slurs. The third and fourth staves are another grand staff. The third staff begins with a forte (*f*) dynamic and contains a melodic line with slurs and ornaments. The fourth staff contains a bass line with rests and slurs. The fifth through eighth staves are single-line staves with a bass clef, containing a bass line with various dynamics including *f* and *pp*. The ninth through twelfth staves are single-line staves with a treble clef, containing a melodic line with various dynamics including *f* and *pp*. The score includes various musical notations such as slurs, ornaments, and dynamic markings.

ALTO.

First system of musical notation. The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment consists of chords and single notes. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated with numbers 1-7.

All^o ma non troppo.

pizz.

Op. 23.

Second system of musical notation. The vocal line contains the lyrics: "Honte o deshon-neur moi courbé devant eux mort viens a mon aide et". The piano accompaniment features a mix of chords and moving lines. Dynamics include *p* (piano), *fz* (forzando), and *p* (piano).

arco.

fz > p

Third system of musical notation. The vocal line continues with the lyrics: "me fermer les yeux". The piano accompaniment includes a section marked *Andante.* Dynamics include *pizz.* (pizzicato) and *arco.* (arco).

Andante.

pizz.

arco.

Fourth system of musical notation. The piano accompaniment features a series of chords and moving lines. Dynamics include *pp* (pianissimo) and *pizz.* (pizzicato).

pizz.

Fifth system of musical notation. The piano accompaniment features a series of chords and moving lines. Dynamics include *arco. cres.* (arco, crescendo), *p* (piano), *pp* (pianissimo), *ff* (fortissimo), *ff* (fortissimo), and *f* (forte).

arco. cres.

ALTO.

A

pizz. *arco.* *cres.*

rir ah lais-se moi mou - rir c'est trop souff-frir c'est trop souff-

-frir ah lais-se moi lais-se moi mou-rir c'est trop souff-frir c'est trop souff-frir ah lais-se moi lais-se

moi mou - rir mer-ci Dieu tout puis-sant vous ex-au-cez mes vœux la

pp *ppp* **Andante.** **Chœur.**

mort que j'im-plo-rais ap - pe - santit mes yeux **40** **All.^o mod^{to}**

sourdines. *pizz.* *pp*

ALTO .

tremolo.
arco.

Allegro.
ôtez les sourdines. B ou suis-je et quel es - prit vient ra - ni - mer mon cœur

o vi - si - on cé - les - te an - ge conso - la - teur

All^o qui j'irai

1^o tempo. vers mon père courbé sous sa loi le front dans la poussière en lui di - sant c'est moi moi dont la faute est grande et les re -

mords affreux que ton pardon descende sur un fils malheureux si inami - sè - re flé - chit ta co - lè - re le par - don d'un suivez.

ALTO .

E 1^o tempo

père et le pardon des cieux

oui j'irai vers mon père et courbé sous sa loi le front dans

cres *sf* *sf* *sf* *sf* *sf* *sf* *p*

la poussière en lui di_sant c'est moi moi dont la faute est grande et les re_mords affreux que ton pardon descende sur un fil

suivez. *a tempo.*

malheu_reux si ma mi-se_rè fléchit ta co_lère le pardon d'un père est le pardon des

suivez. 1^o tempo. **F**

f

vp

f

ACTE 5^{me}

Allegro.

Op. 24.

The musical score is written for Alto and piano. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The tempo is marked 'Allegro'. The score is divided into systems of staves. The first system consists of two staves, with a piano part on the left and a vocal line on the right. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line consists of quarter and eighth notes. The score includes dynamic markings such as 'f' (forte) and 'A' (accendo). There are also section markers 'A' and 'B' indicating specific parts of the music. The score concludes with a double bar line and repeat signs.

The instrumental introduction consists of five systems of staves. The first system is in G major, 2/4 time, starting with a piano (*p*) dynamic. The second system continues in G major with a pianissimo (*pp*) dynamic. The third system changes to D major. The fourth system changes to E major. The fifth system changes to 6/8 time and includes the instruction "1^o mouv!" and a forte (*f*) dynamic. The piano accompaniment is shown in two systems below the vocal line, with a forte (*f*) dynamic and a piano (*p*) dynamic.

Récit.

The recitative section is marked "Récit." and includes the following lyrics: "Quelle mor-ne dou-leur que les sombres a-lar-mes ah j'ai vu sur sa joue u-ne lar-me je crois non non mes yeux n'ont plus de lar-mes mon coeur n'a plus d'a-mour ah si ce n'est pour". The vocal line is in common time (C) and begins with a piano (*p*) dynamic. The piano accompaniment is in common time (C) and includes a forte (*f*) dynamic.

ALTO.

57

toi avous seul dé_sor-mais res-te-ra con-sa-cré-e l'imuti-le ten-dresse a vo-tre fils ju-rée lui mon fils je dé-
 fend qu'on pro-nonce son nom moi je n'ai plus de fils dans votre âme ul-cé-ré-e pour
 lui n'est il plus de par-don Ja-mais non ja-mais point de grâ-ce pour les coeurs crimi-nels point de grâ-ce
 pour les enfants in-grats s'il re-ve-nait pour-tant s'il a-vait cette au-da-ce je ne veux pas le
 voir qu'il porte ail-leurs ses pas mais cal-me toi ma fil-le il ne re-viendra pas
 quel est cet é-tran-ger au ve-te-ment flé-tri par la mar-che sans dou-te et la faim af-fai-
 bli il a-avance en trem-blant ah sa mi-sère est gran-de n'attends pas qu'il de-man-de offrons lui

p *p* *p* *p* *f* *Andantino.*

Lafont

All^o *cres.* *cres.*

Andantino.

p *rinf.* *p* *>p* *pp*

Récit.

p *pp*

Sous no_tre tente hos_pi_ta_liè_re dai_guez en_trer bon vo_yageur ah cest Jeph_tè_le ma soeur la mai_

p

son de Ru_ben mon pè_re est tou_jours ou_verte au mal_heur de Ru_ben vous é_tes la

p

fil_le je suis son seul en_fant main_te_nant prenez ce lait ce pain ce_

pp

lui de la fa_mille ah je ne le mé_ri_te pas vous pour un mi_sé_rable hé_

las en vos soins trop de bon_té bril_le qu'en_tends_je o ciel et qu'est_ee que je vois il dé_tourne les

yeux ce trou-ble cet-te voix A-za-el ma seur

cres. *f* *cres.* *p*

ff

Andante.

All.^o *p*

p

No. 26.

vers nous en souf-fran-ce venait un vo-ya - geur qu'il entre en mon lo -

f *p*

-gis sans a - sile et sans es-pé - ran-ce parmi vos ser-vi-teurs il voudrait être admis d'ou vient il de Mem-

p

-phis de Memphis ah s'il pouvait me par-ler de mon fils All.^o mod.^o laisse nous quoi mon

f *p*

père a-vec cet é-tran - ger seul a-vec lui je veux l'in-ter-ro - ger pro-tè-gez le mon

f *f* *f* *p*

Dieu Andante. cet - te ci-té fa - meu - se vous l'a-vez donc vue oui

p

Dans la foule hon - teu - se de libertins im - purs qui vont per - dre leur or et l'hon - neur dans ses
 tremolo.

murs au - riez vous ren - con - tre di - tes le moi sans fei - nte l'es - pé - rance et l'or - gueil de

no - tre tri - bu sain - te mon fils non plus mon fils ciel mais un jeune in - sen -

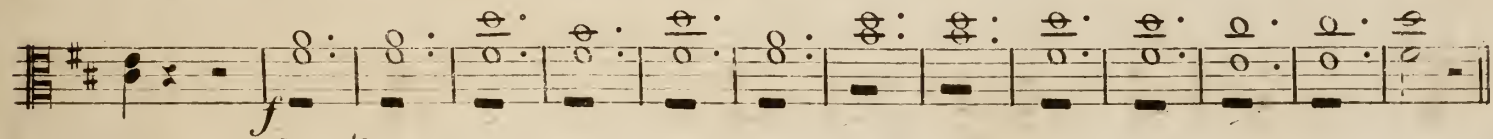
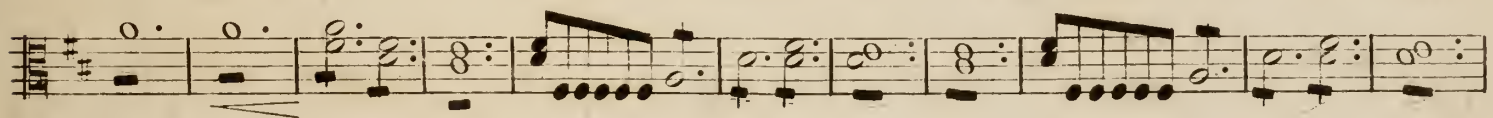
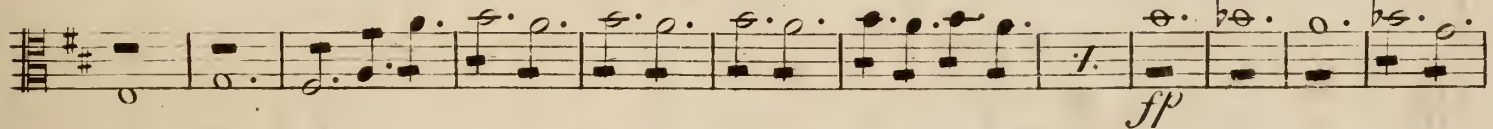
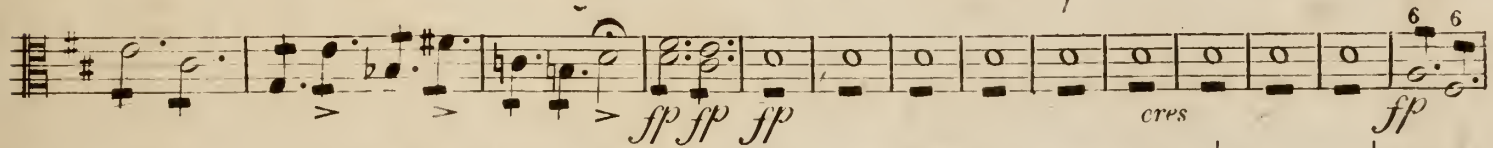
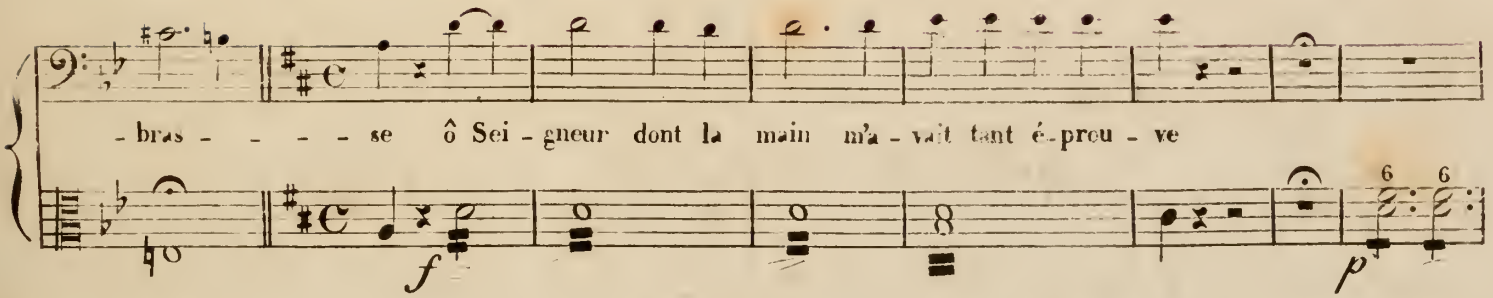
sé qu'on nom - mait a - za - el oui seigneur eh bien donc éxiste - til en - co - re

par mal - heur que dis - tu car lui même il s'ab - hor - re ses torts par le mal - heur sont - ils donc ex - pi -

és il s'en re - pent du moins il prie il vous im - plo - re il trem - ble ou donc est - il a -

lors parle a vos pieds mon fils mon fils c'est toi que je vois que j'em -

- bras - - - se ô Sei - gneur dont la main m'a - vait tant é - preu - ve



No. 27. FINAL. *All^o mod^{to}* *mezzo forte*

