

Joseph

Entr' acte Secondieme

All.^o Mod.^o

| Instrument | Staff | Key Signature | Time Signature |
|----------------|-------|---------------|----------------|
| Violonj | 1 | G: B-flat | C |
| Altoj | 2 | F: B-flat | C |
| Flutej | 3 | G: B-flat | C |
| Hautboij | 4 | G: B-flat | C |
| Clarinettes ut | 5 | G: B-flat | C |
| Cors ut | 6 | G: B-flat | C |
| Bassonj | 7 | F: B-flat | C |
| Violoncelle | 8 | F: B-flat | C |
| C. Basse | 9 | F: B-flat | C |
| Trombes ut | 10 | C | C |

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of several measures with notes, rests, and bar lines. The notes are mostly quarter and eighth notes, with some beamed eighth notes. There are also some rests and a fermata-like symbol at the end of the first measure.

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The image shows a page of handwritten musical notation on ten staves. The notation is organized into two systems of five staves each. The top system contains several measures of music with notes, rests, and bar lines. The bottom system also contains musical notation, including notes, rests, and bar lines. Some staves in both systems contain diagonal slashes, possibly indicating a section break or a specific performance instruction. The handwriting is in dark ink on aged, slightly yellowed paper.

15
16
17
18

This image shows a page from an antique music manuscript book. The page is filled with handwritten musical notation on multiple staves. The notation is written in dark ink on aged, yellowish paper. The score is organized into two main systems, each consisting of three staves. The first system (top) features a treble clef on the leftmost staff, followed by two staves of accompaniment. The second system (middle) also features a treble clef on the leftmost staff, followed by two staves of accompaniment. The notation includes various note values, rests, and bar lines, characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including some staining and wear at the edges. The book's binding is visible on the left side, showing a decorative pattern.

15
16
17
18

Handwritten musical score on page 67, featuring multiple staves with notes, rests, and dynamic markings like "Solo". The notation includes various note values, rests, and accidentals, with some notes grouped by slurs. The score is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff, consisting of seven measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first measure begins with a treble clef and a common time signature. The notes are arranged in a sequence that suggests a melodic line, with some notes beamed together. The final measure ends with a double bar line.

contin.

Handwritten musical notation on a five-line staff, consisting of seven measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first measure begins with a treble clef and a common time signature. The notes are arranged in a sequence that suggests a melodic line, with some notes beamed together. The final measure ends with a double bar line.

15
16
17
18

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into systems of staves. The top system consists of five staves, with the first two containing melodic lines and the last three containing accompaniment. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including some staining and a small white label at the top left corner with the numbers 15, 16, 17, and 18. The right edge of the page is bound with a dark, patterned cover.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and phrasing slurs. The word *aniff* is written in cursive below the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes, rests, and a double bar line.

Fl. a.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes, rests, and a double bar line.

Majeur

The musical score consists of five staves. The top staff features a melodic line with notes of varying durations, including quarter and eighth notes, and rests. The second staff contains a bass line with notes and rests. The third staff is mostly empty with some faint markings. The fourth staff contains a series of rhythmic symbols, possibly slurs or accents, corresponding to the notes in the lower staves. The fifth staff is also mostly empty. The handwriting is in ink on aged paper.

15
16
17
18

The image shows a page from a handwritten musical manuscript. The page contains several staves of music. The notation is written in dark ink on aged, slightly yellowed paper. The music consists of notes, rests, and slurs. A prominent feature is a long slur that spans across several measures in the upper part of the page. On the right side, there is a marking that reads "Solo" with a small symbol below it. The manuscript is bound on the left side, and the right edge shows the gutter of the book.

Handwritten musical score on page 70, featuring multiple staves with notes, rests, and dynamic markings like "Solo" and "p". The notation includes various note values, rests, and phrasing slurs. The score is written in a cursive style on aged paper.

15
16
17
18

Handwritten musical score on a page with ten staves. The notation includes notes, rests, and dynamic markings such as "cresc." and "p".

The score is organized into two systems of five staves each. The first system (staves 1-5) begins with a treble clef and a common time signature. It features a melodic line with various note values (quarter, eighth, and sixteenth notes) and rests, often grouped with slurs. The second system (staves 6-10) continues the piece, including dynamic markings like "cresc." and "p". The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Scène 1^e Utobal, Joseph.

Joseph Utobal, dispose ma garde autour de ces lieux, empêche que les habitans de Memphis ne viennent troubler le culte des Hébreux.

Utobal Vos ordres seront suivis, Seigneur. Mais dois-je vous laisser seul parmi ces étrangers?

Joseph Tu fais qu'il ne le sont pas pour moi.

Utobal Mais, au milieu de cette obscurité, pourrez-vous, Seigneur, vous reconnaître? ce camp jété sans ordre ----

Joseph Laisse à mon cœur le soin de me conduire à la tente de mon père.

Utobal C'est la votre, Seigneur. --- Jacob est loin de se douter qu'il repose sur le riche cousins qui servent à son fils dans nos solennités.

Joseph Eh! que lui fait la pompe orgueilleuse des Rois? il ne voit que la gloire de son Dieu, que le bonheur de ses enfans. Un doux promissement fait déjà palpiter mon cœur. --- Oui l'es-voir de le revoir bientôt ----

Utobal Ne cédez pas, Seigneur, à votre émotion. La joie a des effets funestes et votre père affaibli par l'âge et la douleur. --- Attendez au moins que rendu dans votre palais.

Joseph Ah! pourrai-je contenir les élans de mon cœur? Mais retourne à Memphis.

Utobal N'oubliez pas, Seigneur, qu'au lever du Soleil le triomphe vous attend. Déjà tout se prépare. et le peuple est impatient de contempler les traits de son bienfaiteur. ---

Joseph Aujourd'hui, que ces honneurs me présentent. Maintenant je ne puis éprouver qu'un plaisir: celui de me retrouver dans le sein d'Israël. Mais le temps presse, pars, et reviens aux premiers rayons du jour. (Utobal sort)

Scène 2. Joseph seul

Joseph Je vais donc revoir ce vieillard vénérable, qui dès ma plus tendre jeunesse, m'a montré tant d'amour... Ô Jacob! bientôt tu vas revoir ton fils bien-aimé — Pourrais-je résister à ma tendresse? il le faut pourtant. Mais que vois-je? cette riche draperie qui brille dans les ténèbres. N'en doutons pas c'est l'asyle de Jacob. Entrons appellons... Mais non, dois-je troubler son repos?

Scène 3^e Siméon, et Joseph

Siméon Tous les enfans d'Israël dorment en paix. Moi seul je veille... Ô Siméon la main de Dieu Eternel s'est appesantie sur toi.

Joseph Je veux obtenir de lui la grace de mes frères

Siméon Je crains toujours de rencontrer des hommes. Je crois toujours les entendre me reprocher mon crime, et malgré moi, mon fatal secret est prêt à m'échapper

Joseph Ô Siméon! c'est toi que je plains le plus.

Siméon Siméon! on m'appelle... écoutons

Joseph En vain tu veux te fuir, le remords est dans ton cœur.

Siméon Oui, oui, le remords m'accable

Joseph Joseph, sans cesse présent à ta pensée porte le désespoir dans ton âme

Siméon (à l'avance) O qui que tu sois! qui lis dans le cœur des coupables, ne révèle pas mon crime

Joseph Qui donc est ici?

Amee N'as tu pas nommé Siméon? n'as tu pas parlé de mes remords?

Jesp. (reconnaissant Amee) Infortuné c'est toi!

Amee Oh! je t'en supplie, puisque tu as pénétré le secret de mon coeur, ne le dis à personne: je
ferais horreur à la nature

Jesp. Malheureux Siméon!

Amee Cache le surtout à mon père: il en mourrait de chagrin:

Jesp. Va, tu n'as pas un ennemi dans moi

Amee Il faut que tu sois un enfant du Seigneur puisque tu as pu deviner un crime qui
m'opresse depuis quinze ans

Jesp. Ton malheur m'intéresse, et m'arrache des larmes

Amee Moi, je n'en verse plus. Dieu me les a retirées. Mes yeux sont secs, et mon coeur est
brûlant

Jesp. Que je te plains, Siméon!

Amee Ne prononce pas mon nom. Mon vertueux père est là qui repose. Son fils Benjamin dort
à ses pieds. Ne frappe pas leur oreille du nom d'un criminel

Jesp. Quoi! n'ose-tu plus paraître devant ton père?

Amee Non. sa présence irrite mes maux.... Je ne viens que la nuit, quand il sommeille, con-
templant sa face vénérable, et dès que le jour paraît, comme les animaux farouches, je
me retire dans les forêts.

Jesp. Mais ses paroles pourraient te consoler!

Simco Oh non! il me parlerait de Joseph.

Joseph De Joseph?

Simco Eh! oui de mon frère, que j'ai sacrifié à ma haine

Joseph Le temps n'a donc point calmé tes regrets?

Simco C'est ici que je souffre le plus. C'est ici que Joseph est partout présent à mes regards.

Ma mémoire fidèle emprisonne chaque instant de ma vie, des souvenirs du passé. Je le vois ce bel adolescent. L'orgueil et l'amour de son père, je le vois dans les vallons de Sichem suivre nos troupeaux; je vois l'endroit où près de trois palmiers, je me précipitai sur lui. J'entends ses cris innocents, il appelle mon père! mon père! Sauvez moi... *[se tournant vers l'atente]*
Imprudent! si il m'avait entendu!... paix, paix, Jacob repose encore.

Joseph Infortuné!... que ta situation est cruelle! mais ton cœur est repentant. Joseph te pardonnera... Oui, le ciel bientôt... Simco, viens ne t'éloigne pas de moi, c'est un ami qui t'en prie, et qui saura te consoler.

Simco Ah ta voix pénètre mon cœur... Elle y fait naître un peu de calme... Oui, dans ce moment, je suis moins malheureux. O mon Dieu! si je pouvais pleurer... Mais le jour ne va pas tarder à paraître. Mes frères vont bientôt, dans une fervente prière, célébrer l'Éternel.

Joseph je dois quitter ces lieux *[Il commence à faire pas au fond du Théâtre]*
Pourquoi ne pas te joindre à leur chants?

Simeon Non mon cœur est coupable. Dieu rejeterait mes vœux. N'a-t-il pas repoussé le sacrifice
 de Caïn? (La clarté frappe la tente de Jacob) Mais que vois-je... Dejà la première lueur me
 permet de distinguer... Ô Ciel! à ces riches vêtements, à cet aspect auguste! je ne
 me trompe point! Seigneur; je reconnais le bienfaiteur d'Israël. O vous, Seigneur,
 qui savez mon crime. qu'il ne vous irrite pas contre ma famille. Ne
 faites pas tomber sur elle le poids de mon forfait. Ayez pitié de mon malheureux
 père. Pardonnez à tous mes frères; Laissez moi vous suivre. L'Éternel. sauvera
 bien m'atteindre, et sa justice m'attend dans le fond des déserts / part vivement /

Scène IV

Joseph seul

Joseph Arrête, Simeon: il ne m'entend plus ---- Bientôt mes soins le rendront à
 la tranquillité. Dejà le jour plus grand ----

Il suit le Cantique d'Israël

N^o. 5. Cantique

Trompettes en ut
Cors en ut
Chœur Hommes
all^o Mos^o

Dieu d'Isra-
 el
 Dieu d'Isra-
 el

père de la na-
 ture
 père de la na-
 ture

rends tes moi-
 sons à nos
 champs rends à nos
 prés leur ver-
 dure et sème en-
 cor tes en-
 fans

rends tes moi-
 sons à nos
 champs rends à nos
 prés leur ver-
 dure et sème en-
 cor tes en-
 fans

dure et sème en-
 cor tes en-
 fans

Joseph seul Les chants du matin se font entendre il m'attendrissent; ils me rappellent les premiers
émotion de mon cœur.

Trompettes
Cors
Voix de Femme

Dieu d'Isra-
Dieu d'Isra-
Dieu d'Isra-
Dieu d'Isra-

ere de la na-
ture
rend les moy =

champs
près
leur ver =
dure
et sauve en =

Joseph fait
tes en -
sans

Joseph fait Ô temps heureux de ma jeunesse! je mêlai ma voix à celle de mes frères

Trompettes
 Cors
 Tromme
 Horns
 Dieu d'Isra - el
 Dieu d'Isra - el
 Dieu d'Isra = el
 pere de la na =
 pe - re

Trompet.
 pere de la na - ture
 rends les moi - sons
 a nos
 champ!
 pere de la na - ture
 tu - re
 de la na = ture
 rends les moi - sons
 a nos
 champ!
 rends a nos

Handwritten musical score for voices and instruments. The lyrics are: "rendre à nos", "préf", "leur ver-", "dure", "et sauve en=", "rendre à nos", "préf", "leur ver-", "dure", "re", "et sauve en=", "préf", "leur ver:", "du -", "re", "et sauve en=".

There are four staves of music. The first two staves have lyrics written below them. The third and fourth staves have lyrics written below them, with some words appearing to be repeated or corrected. There are some markings above the staves, including a double bar line and a "c" above a note.

Handwritten musical score for two horns (cor). The lyrics are: "tel en-", "fanf", "tel en=", "fanf".

There are two staves of music. The first staff is labeled "cor" and the second staff is also labeled "cor". The music consists of rhythmic patterns and notes, with some dynamic markings like "ff" and "p". There are some markings above the staves, including a sharp sign and some circled notes.

Scène V. Benjamin et Joseph

Benja. *(Sort de la tente qui est fermée)*

Les chants de mes frères font retentir ces lieux qui me sont inconnus. Mon père repose encore... Doré en paix. Israël. tu as touché une terre hospitalière

Joseph. C'est donc là ce Benjamin, ce jeune enfant que j'ai souvent porté dans mes bras, et dont la bouche bégayait à peine mon nom

Benjamin *(regardant la tente)* Quelle richesse! mes yeux éblouis peuvent à peine supporter un éclat aussi nouveau pour moi

Joseph. L'innocence est peinte sur son front. Dans ses jeunes traits je reconnais Rachel, la bien-aimée de mon père, notre mère commune

Benja. Quel est donc cet homme bienfaisant qui accueille les enfants de Jacob avec tant de grandeur et de magnificence? *(apercevant Joseph)* Mais quel est mon étonnement? qui donc?

Joseph. Rassure-toi, jeune Benjamin

Benja. Étranger, tu sers mon nom? et pourtant je ne t'ai jamais vu. A ce riche vêtement je vois que tu es habitant de bords du Nil

Joseph. Oui depuis long-temps j'habite Memphis. mais mon cœur chérit le peuple de Chanaan

Benja. Tu habites Memphis? tu as vu sans doute le grand ministre qui nous accueille avec tant de bonté

Joseph. Oui. je le connais Benjamin

Benja. Dis lui combien nous l'aimons tous. Dis lui que mon père bénit son nom, et que de retour dans notre patrie...

Joseph. Dans ta patrie Benjamin?

Benja. Oui dans cette terre heureuse qui nous fut donnée par notre Dieu même

Joseph. Tu regrettes la vallée d'Hebron ?

Benja. C'est là que je suis né

Joseph. Près de moi, tu l'auras bientôt oubliée

Benja. Jamais. Nous y avons laissé les ossements de nos pères et l'autel du Seigneur

Joseph. [Le prenant dans ses bras] Mon cher Benjamin

Benja. Tu me presse dans tes bras; d'où vient-il donc ce tendre intérêt que je semble t'inspirer

Joseph. De ta jeunesse de ton innocence. Oh combien Jacob doit être heureux et te chérir

Benja. Dans son cœur j'ai remplacé Joseph.

Joseph. Joseph ?

Benja. Oui un frère chéri que nous avons perdu. J'étais trop jeune pour prendre part à la douleur de ma famille. Je ne comprenais pas l'objet de tant de trouble, de sanglots, mais je voyais mon père pleurer, et je pleurais aussi

Joseph. Langage touchant de la candeur.

Suit Romance Benjamin.

A. G. Romance

all. mod^{to}

Violon¹
 Alto¹
 Flute¹
 Clarinette¹
 Basson¹
 Benjamin¹
 Violoncelle¹
 Contrebasse¹

ah
 l'orgueil
 la mort trop cru -
 el - - - le en - le via ce.
 fil

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "bien ai - me da - cob dans sa douleur mor - tel - le vit on triste coeur". The piano accompaniment features chords and melodic lines in the right hand, with some accidentals like sharps and naturals.

Handwritten musical score for the second system. It consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "con - fu - mé a - fin de con - soler mon pe - re un mi -". The piano accompaniment continues with chords and melodic lines, including a *pp.* dynamic marking.

Handwritten musical score for the first system. It consists of five staves. The top two staves are for the piano accompaniment, with the word *unif.* written above the first staff. The third staff is the vocal line with the lyrics: *prit un jour w. de yeux et sa = cob dans mes traits heu = reux crut*. The bottom two staves are for the piano accompaniment, with the word *arco* written above the second staff.

Handwritten musical score for the second system. It consists of five staves. The top two staves are for the piano accompaniment, with the word *arco* written above the second staff. The third staff is the vocal line with the lyrics: *revoir le traits de mon frè re crut revoir le traits de mon frè*. The bottom two staves are for the piano accompaniment, with the word *arco* written above the second staff.

15
16
17
18

Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and contains several measures of music. Below it are several staves with various notes and rests. A key signature change is indicated by a double sharp sign (##) above a staff. The text "Dan" is written above a staff, followed by "les beaux jours de mon en =".

Sal al

Dan les beaux jours de mon en =

Handwritten musical score for the second system. It includes a vocal line with lyrics and instrumental parts. The lyrics are: "fan - ce - ce bon - pe - re m'accom - pa - gnait et de pa - ten =". The instrumental parts are labeled "Violon" and "Bass".

Bass
Violon

fan - ce - ce bon - pe - re m'accom - pa - gnait et de pa - ten =

dre bien veil. lan - ce comme Jo- seph je fus l'ob =

ict si la ten. - dre - je me fut che. re f. a mon tour je

15
16
17
18

Handwritten musical notation on a staff. The lyrics are: "lui son ap- puy f. et je puis lui ren- dre aujour- d'hui le coeur et l'a- mour de mon". The notation includes notes, rests, and a key signature change to one sharp (F#) indicated by a sharp sign on the G line.

Handwritten musical notation on a staff. The lyrics are: "dre re le coeur et l'a- mour de mon fre. re". The notation includes notes, rests, and a key signature change to one sharp (F#) indicated by a sharp sign on the G line.

encor du [X] au [X]

trio

Fin de ma

famille en-tière ce

que de Jo-

deph

on di- ait

tout ce et fin-

ce

13
16
17
18



re au - si tout le mon - de l'ai - mais 4 moi pour ce plo - ler mon vieux



pe - re f. pour qu'il me f. che - ris - Je encor plus f. je veux

acquiescer
les vers =
sur qu'il
regrette en
cor dans mon
frère
re qu'il
regrette en:

cor dans mon

frère

frère

Josph [s'embrasse Benjamin avec transport] O mon cher Benjamin. vis long-temps auprès de ce bon père. Ah tu
dois le dédommager de la perte qu'il a faite

Benja Le pourrai-je jamais? mes ^{yeux} déjà circulent dans le camp; le soleil commence à se montrer, et Jacob
sommeille encore

Josph Sans troubler son repos, ne puis-je Benjamin, contempler les traits vénérables de mon ... de
ton père?

Benja Ah je ne puis rien te refuser. Mais surtout ne le veillons pas. [il tente l'œuvre et l' découvre Jacob couché]

Josph [le contemple avec tendresse, et respect] Le voilà ce respectable vieillard. Mes yeux le revoient donc enfin
L'âge qui l'a vieilli n'a point altéré la noblesse de ses traits. La vertu siège sur son front...
Quelle émotion j'éprouve en sa présence

Benja Qu'as-tu donc? d'où vient le trouble où je vois tes esprits?

Josph Benjamin! mon cœur attendri... mais il dort. Tandis que je le puis, cédons au sentiment. que
m'entraîne. Flechissons le genou devant ce front auguste, et répandons sur ces mains respectables
le tendre pleurs qui m'oppressent en ce moment [il se met à genoux et penche sa tête sur les mains de Jacob]

Benja Étranger si tu étais l'un de ses fils pourrais-tu donc lui témoigner plus d'amour et de respect?

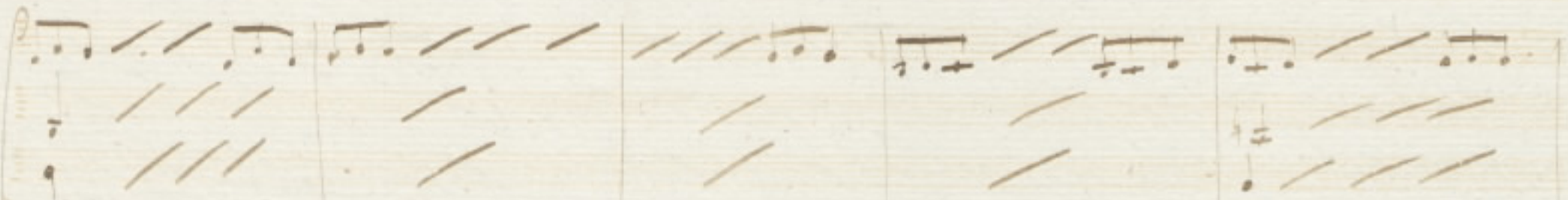
Josph Benjamin, le vieillard vertueux n'est-il pas le père de tous les gens de bien.

Benja Il est vrai.
Il Suit Trio

Trio

| | | |
|----------------------------|--|-----------------------|
| Violons | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Altos | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Flûtes | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Clarinette | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Cors ^{Mi b} | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Trompettes ^{Mi b} | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | <i>sur le théâtre</i> |
| Bassons | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Benjamin | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Joseph | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Jacob | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Violoncelle | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |
| Allegro | $\text{C} \quad \text{B} \flat \quad \text{B} \flat$ | |

Benj^a Quel bruit guerrier se fait
entendre ?
 Ah déjà le peuple impatient
de mon triomphe m'appelle vers
Memphis: cruels honneurs!
 pourrais-je jamais me séparer
de mon père ?

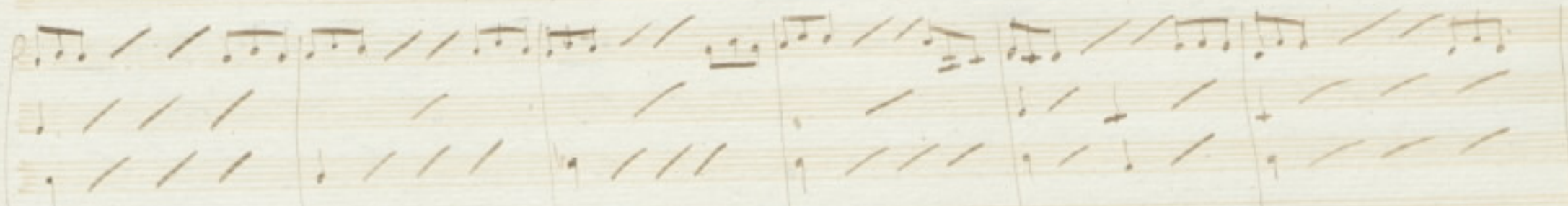


out frappe mon o- reille de mon père par cui le som- meil est trou =

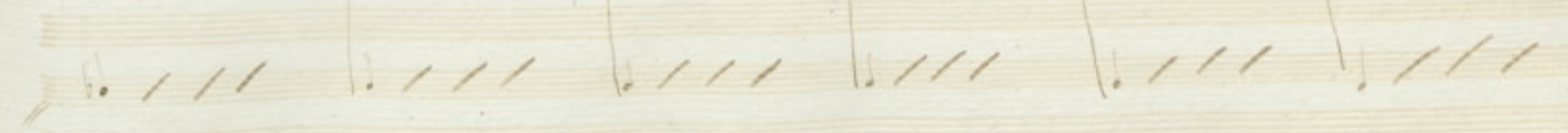


ja d'un fils vers lui l'ame en : tie - ve ai . vo -

Benjamin = r



jeux sont pour sa =
 mai pri =
 ve/ de la lu =
 miere
 noble etrans
 ger



Il se te verront
pal
virtueux sa - cob
respectable
pa - re me ton

Fremont

The page contains a handwritten musical score on aged paper. It features several staves of music. The top section shows a melodic line with notes and rests, followed by a section with diagonal slashes indicating a continuation or a specific performance instruction. Below this, there are more musical staves, some with notes and some with rests. The lyrics are written in French and are positioned below the musical staves. The handwriting is in a cursive style typical of the 18th or 19th century.

The lyrics are:

il ne peut. Il te prefere dans ses bras
 c'est Benja- min qui de son pere guide touz

Cantate

Voyez les faibles par Dieu d'A. Brha -

Handwritten musical notation on a five-line staff. The notes are written in a cursive style, with some lyrics written vertically below the notes. The lyrics include "To to to" and "To to to".

Handwritten musical notation on a five-line staff. The notes are written in a cursive style, with some lyrics written vertically below the notes. The lyrics include "To to to" and "To to to".

Handwritten musical notation on a five-line staff. The notes are written in a cursive style, with lyrics written below. The lyrics include "am", "au", "ma", "pri:", "ere", "prel de mon der-nier", "par ton ordre", "Je", "vous me voi-ci loin".

Handwritten musical notation on a five-line staff. The notes are written in a cursive style, with lyrics written below. The lyrics include "am", "au", "ma", "pri:", "ere", "prel de mon der-nier", "par ton ordre", "Je", "vous me voi-ci loin".

champs si habitués. me a. jeux grand Dieu grand dieu Si tu de =

Handwritten musical notation for three staves. The top staff has a treble clef and a sharp sign. The middle staff has a treble clef and a sharp sign. The bottom staff has a treble clef and a sharp sign. There are some notes and rests written on these staves.

Handwritten musical notation for three staves. The top staff has a treble clef and a sharp sign. The middle staff has a treble clef and a sharp sign. The bottom staff has a treble clef and a sharp sign. There are some notes and rests written on these staves.

Handwritten musical notation for two staves. The top staff has a treble clef and a sharp sign. The bottom staff has a treble clef and a sharp sign. There are some notes and rests written on these staves.

Handwritten musical notation for one staff. It has a treble clef and a sharp sign. There are some notes and rests written on this staff.

Handwritten musical notation for one staff. It has a treble clef and a sharp sign. There are some notes and rests written on this staff.

Je suis qui ma froide pous-

si - re

mêlé dans la

tombe à celle de mes

Handwritten musical notation for two staves. The top staff has a treble clef and a sharp sign. The bottom staff has a treble clef and a sharp sign. There are some notes and rests written on these staves.

Handwritten musical notation for two staves. The top staff has a treble clef and a sharp sign. The bottom staff has a treble clef and a sharp sign. There are some notes and rests written on these staves.

pi.

ry

ia-

do-ve

dau# me/

maux

tel de =

crot

vi-gou-

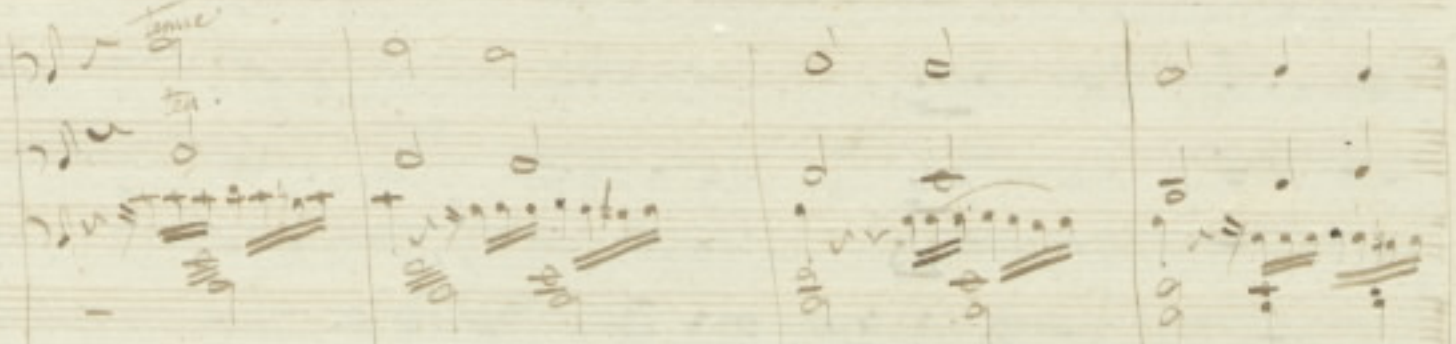
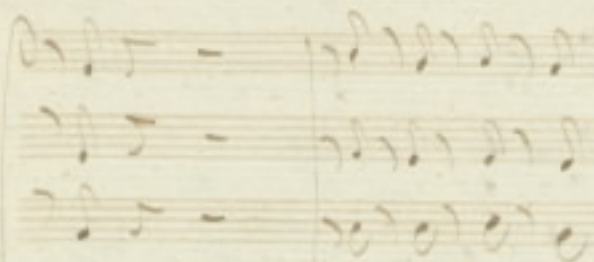
reux

le mort:

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs. The music is arranged in a system with five staves, likely representing different instruments or voices.

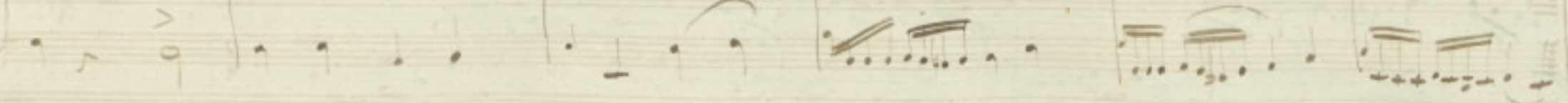
Vai il le faut dans la
 ter-re etran-gère mai qui après
 moi mes en-fans soient heu=

Handwritten musical notation for the lyrics. The lyrics are written in French. The notation includes notes, clefs, and dynamic markings such as "arco" and "piz". The music is arranged in a system with two staves.



veux moi qui après moi mes enfans joient heu = veu

Dieu d'Ortha: am exauce ma priè re ah se ion de mes tendres



vous Dieu d'abra: ham ex auct ma' pri: eve quand ta bon- tie pro-longue la Car: riere
 je mour: rai sil le faut dan/ la terre etran: gere mais qu'après

Handwritten musical score on aged paper, featuring multiple staves and French lyrics. The score is divided into measures by vertical bar lines. The lyrics are written in a cursive hand and include the following text:

et les en- fans se vont heu- reux
 et les en- fans
 moi mes enfans soient heu- reux mes en- fans soient heu- reux mais qui après moi mes enfans soient heu- reux mes en-

The score includes various musical notations such as notes, rests, and bar lines. There are also some markings above the staves, including the numbers 12 and 13, and a double bar line with a repeat sign (||).

13

(au) feront heu-veux feront heu-veux feront heu-
 (au) soient heu-veux qui apres moi qui apres moi mes enfans soient heu-
 veux qui se-ront heu-veux
 (au) soient heu-veux qui apres moi qui apres moi mes enfans soient heu-
 veux qui se-ront heu-veux

Handwritten musical notation on a page with five staves. The notation includes various symbols, clefs, and notes.

Staff 1 (top): A series of notes with stems, some marked with a '1' above them. A large bracket spans the first four notes. Below the staff, the word "voient" is written.

Staff 2: Notes with stems, some marked with a '1' above them. Below the staff, the word "voient" is written.

Staff 3: Notes with stems, some marked with a '1' above them. Below the staff, the word "voient" is written.

Staff 4: Notes with stems, some marked with a '1' above them. Below the staff, the word "voient" is written.

Staff 5 (bottom): Notes with stems, some marked with a '1' above them. Below the staff, the word "voient" is written.

Additional markings include a large '1' at the top left, a '1' at the top right, and a '1' at the bottom right. There are also some vertical lines and symbols scattered throughout the page.

Jacob Benjamin, l'heure de ta priere est elle ecoulée? je n'entends point les chants de tes freres

Benja Tous les chants sont finis. Deja le soleil se fait voir sur l'horizon

Jacob O Benjamin! quel vice le Seigneur m'a envoye il a voulu sans doute avoir l'amertume de mes peines
Ecoute ce songe terrible, et consolant, qui me poursuit encor

Benja Je t'ecoute, mon pere

Jacob Je traversais le desert qui separe le Chanaan des bord du Nil. Je marchais environné de mes enfans
Selon mon usage, je m'appuyais sur toi Benjamin

Benja Et sans doute j'essayais de te rendre la route moins penible?

Jacob Oui mon fils. Tout-a-coup le vent du desert s'eleve, et porte dans les airs un nuage de
sable. Ainsi que mes serviteurs, et mes chameaux je cache ma tête pour éviter la mort et
j'attends. L'orage se dissipe, le soleil luit; je relève mon front fatigué; mais hélas!
je me trouve tout seul aupres d'une plaine aride, et brûlante dont l'étendue se perdait
dans l'horizon. Tous mes enfans m'avoient abandonné

Benja Et moi aussi mon pere? Oh non! tu te trompes, j'étais aupres de toi.

Jac Non mon fils, j'étais seul

Benja Qui moi, t'abandonner? mes freres m'avaient donc enlevé?

Jac Quel crim cet enfant me rappelle.

Jacob J'étais tout seul te dis-je. Une soif brûlante desséchant ma poitrine. Mes forces s'affaiblissaient
j'allais mourrir, et déjà j'adressais mes priere au Seigneur, je le priais pour mes enfans

Benja Pour tes enfans!

Jacob Quand tout-à-coup ta voix frappe mon oreille...

Benja De suis accouru vers toi ?

Jacob Tu tenais par la main un étranger. Il m'apportait le fruit d'un palmier. Cet étranger si brillant et si beau, s'est penché vers moi; mes yeux se sont ouverts à la lumière, et j'ai reconnu les traits de Joseph.

Joseph O mon père !

Benja Quoi Joseph qui n'est plus

Jacob. Je le pressais sur mon cœur. Je l'ai appelé mon fils, mon bien-aimé. Non jamais dans ma vie je n'éprouvai d'instant plus doux. O mon Joseph! mon cher Joseph.

A luit Finale Seconde

| | | | | | | |
|-----------------------|--|---|---|---|---|---|
| Vibron | | / | / | | / | |
| Alto | | / | / | | / | |
| Tute | | / | / | | / | |
| Hautbois | | / | / | / | / | / |
| Clarinete | | / | / | / | / | / |
| Cors | | / | / | / | / | / |
| Trompette | | / | / | / | / | / |
| Basson | | / | / | | / | |
| Trombone | | / | / | / | / | / |
| Benjamin | | | | | | |
| Joseph | | | | | | |
| Jacob | | | | | | |
| Utobal | | | | | | |
| peuple | | | | | | |
| Violoncelle | | / | / | | / | |
| All. Mod ^o | | / | / | | / | |

o. mon Jos. Jeph cher en: fant de mon coeur le tems n'a

Handwritten musical notation for the first system, consisting of three staves. The top staff contains rhythmic patterns of eighth and sixteenth notes. The middle staff contains notes with stems, some with accidentals. The bottom staff contains notes with stems and rests.

Handwritten musical notation for the second system, consisting of three staves. The top staff contains notes with stems and rests. The middle and bottom staves contain notes with stems and rests.

pa secher mes
lar.
mes
pour moi quel me-
ment plein de
char.
mes

Handwritten musical notation for the third system, consisting of three staves. The top staff contains notes with stems and rests. The middle and bottom staves contain notes with stems and rests.

Handwritten musical notation for the upper staves, including notes, rests, and clefs.

Handwritten notes on a staff: *la - r - la r -*

Jeph est prè. Sent

ce. Jon

ch. cœur

qui tou - jour vevra

lar

Handwritten musical notation for the lower staves, including notes, rests, and clefs.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each with multiple staves. The top system includes a treble clef and a key signature of one sharp (F#). The lyrics are written in French. The notation includes various note values, rests, and bar lines. There are some markings above the staves, possibly indicating fingerings or performance instructions. The paper shows signs of age, including some staining and wear at the edges.

Lyrics:

me mon pere mon pere
 calme ta dou: leur
 quand je re: pose
 ou quand je

Solo

veille il me semble que je le vois qui une fois frappe mon oreille je

qui reconaitre sa voix rien ne peut le di- traire rien ne peut le di- traire de l'a- mour de mon pere de l'a- mour de mon pere que mon pere du fil- qu'il

Changez cordes

du fil qui il
 cœur
 vil qui il
 à per.
 est
 a per.
 du
 mu.
 du
 ah lorsqu'une
 mère che-
 ri-
 e

Handwritten musical notation on a staff, including notes, rests, and slurs.

vante l'a- mour de son enf-ant Da- vis dans la dou- leur l'a-

Handwritten musical notation on a staff, including notes, rests, and slurs.

- No 4 # 10

Handwritten musical notation on a five-line staff, including various note values, rests, and bar lines.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C).

Handwritten lyrics in French: *mi . . . Jo- seph . . . Jo- seph me chev- fait au- tant . . . Jos*

Handwritten musical notation on a five-line staff, including various note values and bar lines.

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| traire rien ne mour de mon pè - | peut le dis- père re du | traire que mon fils du | du fils qu'il cœur fils qu'il | per - c'est de - per - | du - mil - du mon |
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cher Do = jeph mon cher Do = jeph [au] toi je suis

Handwritten musical score on five staves. The lyrics are in French and appear to be from a 19th-century opera. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Lyrics:
 Jeul sur la
 terre
 je n'y pu/ refi= ter un trouble involon- faire in contraince/ de mon
 ciel que voit-je

Receito

allu

si doie

allu

père
 qui prend ma
 main qui la mouille des
 pleurs
 le
 peuple qui trans-
 porte une commune

Col V^o 1. a 2.

Col V^o 2. a 2.

∞

Organe
Organe

sur le char de triomphe à l'ant vant / cigneur voir monté son libéra- teur

Col V^o 1. a 2.

Col V^o 2. a 2.

∞

receder a son a = mou

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| | | | | | |
| col v ^o 1 | | | | | |
| col v ^o 2 | | | | | |

o ~~~~~

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|--------|------------------------------|-------------------------------|----------------------|-----------------------------------|-----------------|
| | | | | | |
| preffa | Seigneur ne nous refusez pas | mon fils ou donc est Cleophas | c'est lui qui de ses | pleurs mouillotta main tremblante | que ai je enton |

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| fp | | | | | |

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Da gonte

tou-chants
qui s'etait

vouy gene-reux cleo=

phaj > lei

gneur

Andato
cife a voj

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5.

Cor in Re

oo

oo

oo

oo

pied que ma reconnai
 sou Jacob a mes
 pied au plu tot dans mes bras

Sei:

gneur des citoy

=

1 -

9. ~

allegro

/

/

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The music is organized into systems, with various notes, rests, and clefs visible. The lyrics are written in a cursive script, and the paper shows signs of age, including discoloration and some wear.

Lyrics (bottom left):
en te cor = te-ga sav. van - ce

Lyrics (middle right):
ve = her ve her tou

Lyrics (bottom right):
p eny

Handwritten musical notation for the first system, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests.

Handwritten musical notation for the second system, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests.

Handwritten musical notation for the third system, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests.

Handwritten musical notation for the fourth system, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests.

Handwritten musical notation for the fifth system, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests.

Handwritten musical notation for the sixth system, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests.

Handwritten musical notation for the seventh system, consisting of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests.

elle
 je conduirai
 ves
 pas
 parta =
 jour les hon =
 neux
 et la bril-lan-te

Handwritten musical notation on six staves, including treble clefs, notes, rests, and rhythmic markings.

Handwritten musical notation on six staves, including treble clefs, notes, rests, and rhythmic markings.

fête
qu'en sa reconnai-
sance un grand
peuple map- pre- te
sur le
char de tri-
e

Handwritten musical notation on six staves, including treble clefs, notes, rests, and rhythmic markings.

Handwritten musical notation on a five-line staff, including clefs, key signatures, and rhythmic markings.

Handwritten musical notation on a five-line staff, including clefs, key signatures, and rhythmic markings.

Empty musical staves with faint horizontal lines.

Handwritten musical notation on a five-line staff, including clefs, key signatures, and rhythmic markings.

Handwritten musical notation on a five-line staff, including clefs, key signatures, and rhythmic markings.

omple ou je suis atten= du si je place aujour= lui Benja= min et son

Empty musical staves with faint horizontal lines.

Handwritten musical notation on a five-line staff, including clefs, key signatures, and rhythmic markings.

Handwritten musical notation for the first system. It features a treble clef, a key signature of one sharp (F#), and various rhythmic values and accidentals. The notation includes a series of notes with stems, some with beams, and a few accidentals. There are also some markings that look like 'coll' and 'ly' written above the notes.

Handwritten musical notation for the second system, showing a treble clef and a sharp sign.

pe - re je . prou - ve a tout . Mem - phis combien mon
cœur re - vè - re et l'inno - cence et

Handwritten musical notation for the third system, including a treble clef and various rhythmic values.

*Organo
Preambulo*

Comme le vent

Handwritten musical score on five staves. The lyrics are: "mon de la guerre n'ar- ma jamais / main n'ar- ma jamais /". The notation includes notes, rests, and bar lines. The first staff has a treble clef and a key signature of one flat. The second and third staves have a common time signature. The fourth and fifth staves have a common time signature with a sharp sign. There are some additional markings below the staves, including a sharp sign and a slash.

9.

Viol

Violoncelle

Violoncelle

Fl

Fl

Violoncelle

Grande Flute

main

mai

comme un tendre

po-

nourrit

le hu-

Violoncelle

Violoncelle

Grande Flute

Violoncelle

main

mai

comme un tendre

po-

nourrit

le hu-

Handwritten musical score on aged paper, divided into four measures by vertical bar lines. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written below the vocal line.

Measure 1: *main*

Measure 2: *horrit* *de* *hu-* *main*

Measure 3: *mai*

Measure 4: *comme un tendre* *pè-re* *vil*

Additional markings above the staves include "2", "M", and "N".

The image shows a page from a handwritten musical manuscript. It features ten staves of music. The notation is a mix of vocal lines and piano accompaniment. The lyrics are written in French. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line with lyrics and includes a basso continuo line. The lyrics are: "nourrit les hu- mains", "nour-rit les hu- mains", and "conquerants de la terre en-vi=".

nourrit les hu- mains

nour-rit les hu- mains

conquerants de la terre en-vi =

Handwritten musical notation for the upper part of the page, consisting of several staves with notes, rests, and clefs. The notation is in a historical style, possibly for a lute or similar instrument. It includes various rhythmic values and accidentals.

conquerant de la terre envi-
 er des des - tins conquie.
 rant de la terre en-
 conquierant de la
 er. des des -
 er. des des -
 er. des des -

Handwritten musical notation for the lower part of the page, including staves with notes and lyrics. The lyrics are written in French and appear to be a song or a dramatic piece. The notation includes notes, rests, and clefs, with some lyrics written below the notes.

Handwritten musical notation for the upper part of the score, including staves for strings and woodwinds. The notation is sparse, with many staves crossed out with diagonal lines. Some notes and rests are visible on the active staves.

Handwritten musical notation for the middle part of the score, including staves for woodwinds and strings. Similar to the upper part, many staves are crossed out. Some notes and rests are visible on the active staves.

Handwritten musical notation for the lower part of the score, including vocal lines and a basso continuo line. The lyrics are written below the notes.

ve le de- mon de la guer- re - n'arma ja - mai] [c] main] n'ar- ma jamai] [c]
 - - - - - n'ar- ma jamai] n'ar-
 n'arma ja - mai] jamai] [c]
 n'ar- ma ja - mai] [c] main] n'ar- ma ja - mai]

Handwritten musical notation on two staves. The top staff contains notes and rests, with some accidentals. The bottom staff contains notes and rests, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on two staves. The top staff contains notes and rests. The bottom staff contains notes and rests, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on two staves with lyrics. The lyrics are: "main/ mai/ comme un tendre pere il/ ouvreit les hu- main/ mai/ comme un tendre". The notation includes notes, rests, and accidentals.

Handwritten musical score for woodwinds and strings. The score is written on ten staves. The top two staves are for woodwinds, with parts for piccolo flute and oboe. The bottom two staves are for strings. The notation includes various notes, rests, and dynamic markings like 'p' and 'f'.

perc il nourrit les ha- mains conque- ram/te la ter- re le de- mon de la guer-

perc il nourrit les ha- mains conque- ram/te la ter- re le de- mon de la guer-

Du au *

re n'arma ja - mai se main n'ar: ma jamais se main mais comme un tendre

n'ar: ma jamais n'ar: ma jamais n'ar: ma jamais n'ar: ma jamais n'ar: ma jamais

n'ar: ma jamais se main n'arma jam.

| | | | | | |
|--|--|--|---|--|--|
| <p> pere il </p> | <p> nourrit les hu- </p> | <p> main/ mai </p> | <p> comme un teindre </p> | <p> pere il </p> | <p> nourrit les hu- </p> |
|--|--|--|---|--|--|

Handwritten musical score for piano and voice. The piano part consists of several staves with complex rhythmic patterns and many slanted lines indicating cuts or rests. The vocal part includes lyrics: "il nourrit les hu- main", "il nourrit les hu- main", and "il nourrit les hu-". There are also some markings like "2" above the piano staves.

Handwritten musical score for piano and voice, featuring simpler piano accompaniment and vocal lines. The piano part has fewer notes and more rests. The vocal part includes lyrics: "main", "il", "nourrit les hu- main", "il", "nourrit les hu- main", "il", "nourrit les hu-".

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures of music, featuring a mix of eighth and sixteenth notes, some beamed together. There are some corrections or additions in the second measure.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of several measures of music, featuring a mix of eighth and sixteenth notes, some beamed together. There are some corrections or additions in the second measure.

Handwritten text: "main" followed by a series of vertical lines and dots, possibly indicating a sequence of notes or a specific instruction.

Handwritten musical notation on a five-line staff. It features several measures of music, including notes with stems and beams, and some rests. The notation is somewhat sparse and appears to be a continuation of the piece.

Handwritten musical notation on the left page, including staves with notes and clefs. Labels include:

- Violin I (Vn I)
- Violin II (Vn II)
- Viola (Vla)
- Cello (Vcl)
- Double Bass (Vclb)

Handwritten musical notation on the right page, including staves with notes and clefs. Labels include:

- Flute (Fl)
- Oboe (Ob)
- Clarinet (Cl)
- Bassoon (Fg)
- Trumpet (Tr)
- Trombone (Tbn)
- Drum (P)
- Cymbal (C)

Handwritten musical notation at the bottom of the left page, including staves with notes and clefs.

Handwritten musical notation at the bottom of the right page, including staves with notes and clefs.

Fr 2