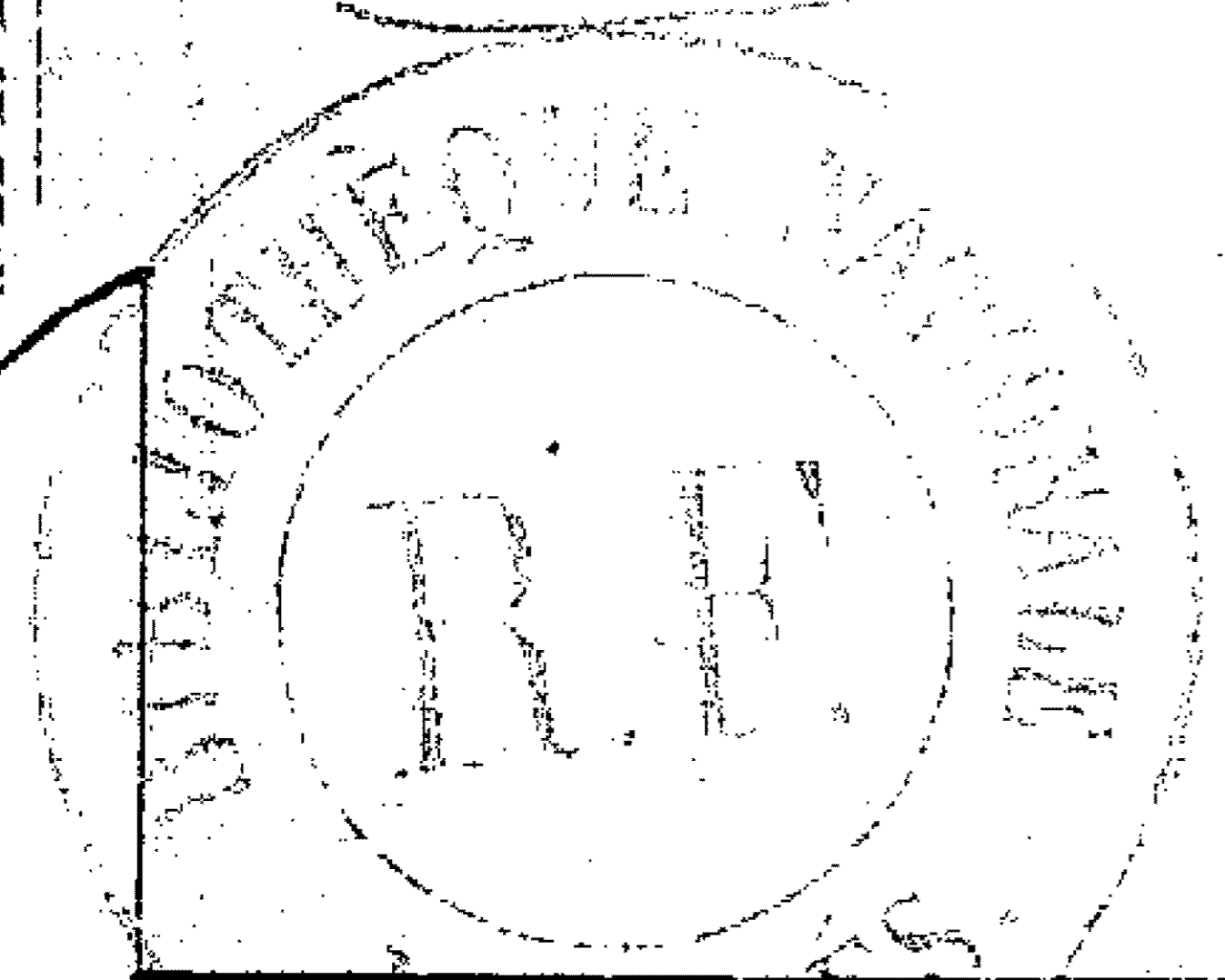


# L'ENFANT PRODIGE



EPISODE BIBLIQUE

*Paroles en prose*  
*d'ARMAND SILVESTRE*

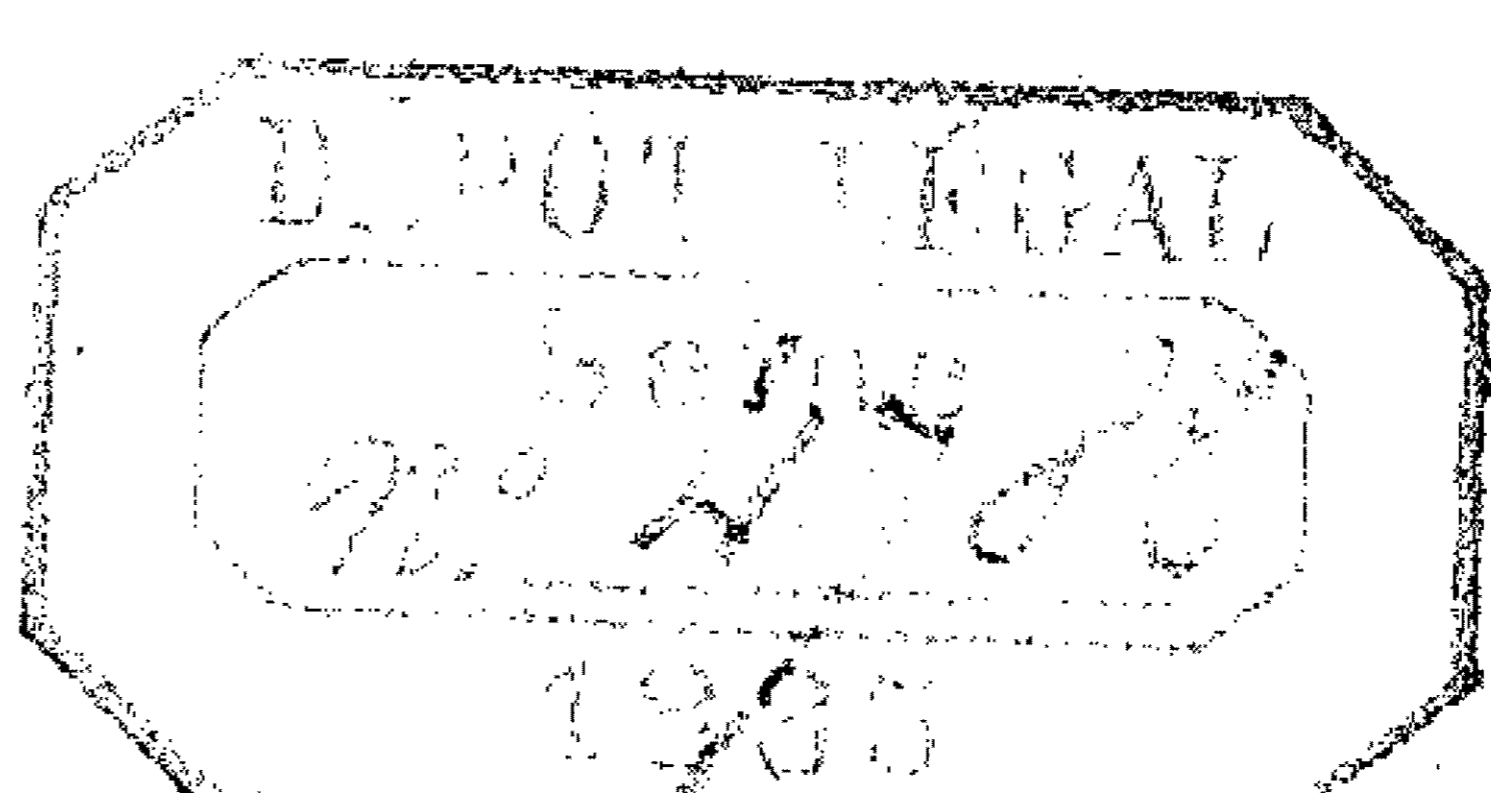
Musique de

# MARTIAL CAILLEBOTTE

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# L' ENFANT PRODIGE

ÉPISODE BIBLIQUE



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# L'ENFANT PRODIGE

ÉPISEDE BIBLIQUE EN TROIS PARTIES

Parolés en prose

Musique de

D'ARMAND SILVESTRE

1<sup>re</sup> PARTIE

MARTIAL CAILLEBOTTE

## SCÈNE

*Un paysage calme aux premières lueurs du matin.  
Sur le seuil de la maison le Père et le Fils se rencontrent.*

Assez lent.

L'ENFANT PRODIGE.

LE PÈRE.

PIANO.

Assez lent.

Musical score for piano accompaniment. The score is in G major (one sharp) and common time (C). It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *p*, and *dim.*. The tempo is marked "Assez lent." The score includes various musical notations such as slurs, accents, and dynamic markings.

LE PÈRE.

Récit.

Les é - toi - les scintil - lent en - co - re dans la

Musical score for piano accompaniment. The score is in G major (one sharp) and common time (C). It features a melody in the right hand and a bass line in the left hand. Dynamics include *pp*. The tempo is marked "Récit." The score includes various musical notations such as slurs, accents, and dynamic markings. A "Ped" (pedal) marking is present at the bottom.



le P.  
 3  
 pâ - le clarté de l'au - be. O toi, qui l'éveil - les pour le tra -

le P.  
 -vail a - vant le jour, tu es un fils doux et cou - ra -

L'ENFANT PRODIGE.

3  
 Ne me parlez pas ain - si, mon pè - re, ce n'est pas pour guider vos trou -  
 - geux .

le P.  
 -peaux à travers la mon - ta - gne que je suis de - bout. Je pars!  
 LE PÈRE  
 Ou vas tu



Assez vite (♩ = 84)

le p

done?

*mf*

*mf*

*dim.*

Ped

★

L'ENFANT PRODIGE.

Vers les ci - tés é - blou - is -

*p*

M. G.

Ped

★

PE.

- san - - tes, dont par - lent ceux qui vien - nent de

M. D.

M. G.

Ped

★

LE PÈRE.

loin. Récit. Quoi! tu fuy - ais le

*mf*

Ped

★



le  
P.

toit de tes aïeux, sans que les mains de ton père se

L'ENFANT PRODIGE.

Je craignais, en vous revoyant, de manquer de cou -  
soient posées sur ton front.

Assez vite.

PE.

- ra - ge.  
Reste donc!

Assez vite.

*mf*  
M.G.  
bien marqué.  
Ped



PE. *Non! mon pè -*

☆ Ped

PE. *-re. Non!*

☆ Ped ☆

PE. *je veux voir les ci - tés é - blou - is -*

Ped ☆ Ped ☆

PE. *- san - fés, Je veux voir les ci - tés éblou - is -*

Ped ☆ Ped



PE. *-san - tes, dont par - lent, dont par - lent ceux qui viennent de*

*cresc ff*

Ped

Mouv! modéré.

Récit.

*loin. Mais, puisque*

LE PÈRE

*Dé - sir fu - nes - te!*

Mouv! modéré.

*dim*

*f dim p*

PE. *Dieu vous a mis sur ma rou - te, votre adieu et votre par - don fe - ront le re -*

4<sup>er</sup> Mouv!

PE. *-mords moins lourd a mon cœur. O mon père! bé - nis - sez -*

*p mf*



PE. *ritard*

moi!  
LE PÈRE.

Re-gar - de, re -

*p* suivez.

Vite (♩ = 92)

le P. - gar - de ces champs à de - mi moissonnés, Re - gar - de ces

*p*

le P. champs à demi moisson - nés, ces serviteurs qui

*crese - mf*

le P. partent en chantant, Ton pè - ré, ton pè - re trop vieux.

*p*



le P. pour les sui - vre. C'est là! c'est

*p dim.* *p* *mf*

le P. *rall.* là qu'habi - te le de - voir. *Beaucoup plus lent.*

*rall.* *p* *suivez.* *suivez.*

le P. Re - - gar - - de ce

le P. toit qui ta vu



le P. - naï - - - tre,

The first system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of two flats and a common time signature. It contains the lyrics "- naï - - - tre," with a fermata over the word "tre,". The middle staff is the piano's treble clef, showing a melodic line with a long slur. The bottom staff is the piano's bass clef, featuring a rhythmic accompaniment of eighth notes.

le P. ces prai - ri - - -

3

The second system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of two flats and a common time signature. It contains the lyrics "ces prai - ri - - -" with a fermata over "ri". Above the first measure of the piano accompaniment is a triplet symbol "3". The middle staff is the piano's treble clef, showing a melodic line with a slur. The bottom staff is the piano's bass clef, featuring a rhythmic accompaniment of eighth notes.

le P. - es, ce jar - -

The third system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of two flats and a common time signature. It contains the lyrics "- es, ce jar - -" with a fermata over "jar". The middle staff is the piano's treble clef, showing a melodic line with a slur. The bottom staff is the piano's bass clef, featuring a rhythmic accompaniment of eighth notes.

le P. - din où tu fis tes premiers

crescendo

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of two flats and a common time signature. It contains the lyrics "- din où tu fis tes premiers" with a fermata over "tes premiers". The middle staff is the piano's treble clef, showing a melodic line with a slur. The bottom staff is the piano's bass clef, featuring a rhythmic accompaniment of eighth notes. The word "crescendo" is written in the piano part.



1<sup>re</sup> P.

pas. C'est

1<sup>re</sup> P.

la! c'est là qu'habi - te le sou - ve -

4<sup>me</sup> Mouv! (Vite)

1<sup>re</sup> P.

- nir. Re - gar - de, re -

M. D. M. G. p 3 3 3 3

mf

1<sup>re</sup> P.

- gar - de ces bois, ces col - li - nes dont le so - leil len - tement, lente -



le  
P.

ment mon - te les dé - grés, ce ciel si calme ou s'al -

*cresc.*

le  
P.

- lu - me l'au - ro - re. Re - gar - -

le  
P.

- - de! C'est là c'est là qu'habi - te le bon -

*p dim.* *mf* *p rall.*

*rall.*

4<sup>me</sup> Mouv.

le  
P.

- heur :

*mf* *p* *mf* *mf* *f cresc.*



L'ENFANT PRODIGE.

*f*

Non, je

*pp*

*f*

Mouv! modéré. (se mettant à genoux)

*p*

pars.

O mon

*ff*

*f*

*p*

*p*

Lent (♩ = 52)

*p*

père, bénissez moi!

*mf*

élargissez

*p*

*dim.*

*dim.*

3

3



## LE PÈRE.

*p*

Toi qui fuis le re - pos de ton

cœur — pour les chi - mè - res de ton es - prit, o

mon enfant, mon fils bien-ai - mé — que le Dieu d'Is - ra - ël

te pro - tè - - ge Que le Dieu d'Isra - ël

*p*



1<sup>le</sup> P.  
 — te con dui — — — se Que le

Pressez le mouvement.

1<sup>le</sup> P.  
 Dieu d'Is - ra - ël! — — — — — te con - dui - se,

1<sup>le</sup> P.  
 Toi qui mar - ches par un chemin plein d'em - bû - ches vers un

1<sup>le</sup> P.  
 but in - cer - tain — — — — — Que le Sei -



1<sup>er</sup> Mouv!

1<sup>c</sup>  
p.

-gneur ait pi - tié de moi - mê - me, qui sans mur - mure obé - is à

1<sup>c</sup>  
p.

ses des - seins, que le Seigneur ait pi - tié de moi - mê - me,

1<sup>c</sup>  
p.

et que bien - tôt il te ramè - ne dans mes

1<sup>c</sup>  
p.

bras toujours ouverts, O mon fils, ——— mon en -



le  
p.

*f*

-fant — Je te bé - nis ....

le  
p.

Je te — bé - nis!

*diminuendo.*

*p*

le  
p.

*p*

Je te bé - nis! Je te bé -

*p*

le  
p.

-nis!

*f*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes in both hands, with some chords and rests.

Second system of musical notation. The treble clef part includes a slur over a group of notes and a triplet of eighth notes. The bass clef part continues with a steady eighth-note accompaniment.

Third system of musical notation. The treble clef part features a slur over a phrase and a quarter rest. The bass clef part maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble clef part has a long slur over the first two measures. The instruction *élargissez.* is written in the right margin. The bass clef part continues with eighth notes.

Fifth system of musical notation. The treble clef part features a long slur over a phrase. The bass clef part includes a long note with a slur in the final measures.



2<sup>e</sup> PARTIE

SCÈNE I.

*Une fête pleine de lumières dans un palais splendide; — Des jeunes hommes s'y pressent autour de courtisanes couronnées de fleurs. Les coupes circulent, les esclaves s'empressent. — MUSIENS et DANSEUSES.*

*L'Enfant Prodigue richement vêtu est particulièrement entouré d'amis et de femmes qui lui versent à boire*

Assez vite (♩ = 84)

L'ENFANT PRODIGE

SOPRANI

CONTRALTI

TÉNORS

BASSES

Assez vite (♩ = 84)

PIANO

*ff*

The first system of piano accompaniment shows a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady bass line with occasional chords. A fermata is placed over the eighth measure of the right hand.

The second system continues the piano accompaniment with similar rhythmic complexity. It features a prominent eighth-note pattern in the right hand and a supporting bass line. A fermata is placed over the eighth measure of the right hand.

Ped.

\*



Piano introduction featuring triplet patterns in both the treble and bass staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first two measures consist of sixteenth-note triplets. The third measure features a dynamic marking of *ff* (fortissimo).

1<sup>er</sup> Ténors.  
 2<sup>es</sup> Ténors.  
 1<sup>er</sup> Basses.  
 2<sup>es</sup> Basses.

*f* Cou - pes d'or et maî - tres - ses, O cou - pes  
*f* Cou - pes d'or et maî - tres - ses, O cou - pes  
*f* Cou - pes d'or et maî - tres - ses,  
*f* Cou - pes d'or et maî - tres - ses,

Piano accompaniment for the vocal entries. It features a melodic line in the treble clef and a supporting bass line in the bass clef. The music includes dynamic markings of *f* (forte) and *p* (piano).

d'or, et maîtresses Char - mez-nous tour à tour! —  
 d'or, et maîtresses Char - mez-nous tour à tour! —  
 Charmez, charmez - nous tour à tour! —  
 Charmez, charmez - nous tour à tour! —

Piano accompaniment for the chorus. It features a melodic line in the treble clef and a supporting bass line in the bass clef. The music includes dynamic markings of *f* (forte) and *mf* (mezzo-forte).



A nous les deux i - vres - ses A nous, à nous les deux ivresses  
 A nous les deux i - vres - ses Du vin, du vin,  
 A nous les deux i - vres - ses A nous, à nous les deux ivresses  
 A nous les deux i - vres - ses Du vin, du vin,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, with dynamics *p* and *f* indicated. The key signature is two sharps (D major) and the time signature is 3/4.

Du vin, du vin et de l'a - mour. — La vie est brève,  
 et de l'a - mour. — La vie est brève,  
 Du vin, du vin et de l'a - mour. — La vie est brève,  
 et de l'a - mour. — La vie est brève,

The second system continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. Dynamics *f* and *mf* are used. The piano accompaniment includes a prominent triplet in the bass line. The system concludes with a final cadence in the piano part.



Bu - vous sans trè - ve. A nous le

Bu - vous sans trè - ve. A nous le

Bu - vous sans trè - ve. A nous, à nous le rê - ve

Bu - vous sans trè - ve. A nous, à nous le rê - ve

Piano accompaniment for the first system, including treble and bass staves with various musical notations such as chords, triplets, and slurs.

*p* rê - ve Qui seul fait ou\_bli\_er la mort.

*p* rê - ve Qui seul fait ou\_bli\_er la mort.

*p* Qui seul fait ou\_bli\_er la mort.

*p* Qui seul fait ou\_bli\_er la mort.

Piano accompaniment for the second system, including treble and bass staves with various musical notations such as chords, triplets, and slurs.



Nul — ne l'é — vi — te, Ai — mons bien vi — te,

Nul — ne l'é — vi — te, Ai — mons bien vi — te,

Nul ne l'é — vi — te, Ai — mons bien vi — te, Tout nous in —

Nul ne l'é — vi — te, Ai — mons bien vi — te, Tout nous in —

Tout nous in — vi — — — te,

Tout nous in — vi — — — te,

— vi — te, nous invi — — — te,

— vi — te, nous invi — — — te,



Tout nous in - vi - te au plaisir Et sans remords

Tout nous in - vi - te au plaisir Et sans remords

Tout nous in - vi - te au plaisir Et sans remords

Tout nous in - vi - te au plaisir Et sans remords

*f*

Detailed description: This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a major key with two sharps (F# and C#) and feature a triplet of eighth notes in the first measure of each line. The piano accompaniment begins with a rest in the first measure, followed by a series of chords and moving lines in the right and left hands.

Ai - mons bien vi - - - te.

Ai - mons bien vi - - - te.

Ai - mons bien vi - - - te.

Ai - mons bien vi - - - te.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in a major key with two sharps and feature a half note followed by a dotted half note. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and chords in the left hand.



0 coupes d'or, coupes d'or et maitres - -

0 coupes d'or, coupes d'or et maitres - -

0 coupes d'or, et mai - tres - ses,

0 coupes d'or, et mai - tres - ses, A nous, à

The piano accompaniment consists of two staves (treble and bass clef) with a grand staff bracket. It features arpeggiated chords and rhythmic patterns in the right hand, and a steady bass line in the left hand.

- ses, A nous vos deux i - vres - ses!

- ses, A nous, à nous vos deux i - vres - ses!

A nous, à nous vos deux i - vres - ses!

nous à nous vos deux i - vres - ses!

The piano accompaniment continues with similar arpeggiated figures. The final measure of the system includes a *dimin.* (diminuendo) marking and a triplet of eighth notes in the right hand.



Soprani.

Contralti.

En aimant pas de jours mo - ro - ses, C'est l'a -

-mour qui règne i - ci - bas. Dans nos che - veux tressons des

ro - ses, Et fou - lons et fou - lons des lis sous nos

En



aimant pas de jours mo - ro - ses, C'est l'a - mour qui règne i - ci -

pas!

- bas, Dans nos che - veux tressons des ro - ses, Et fou -

Dans nos cheveux tres - sons des ro - ses, Et fou -

- lous et foulons des lis sous nos pas.

- lous, foulons des lis sous nos pas.

Ténors

Basses

En ai - mant



Tressons des  
 Dans nos che - veux tressons des  
 pas de jours mo - ro - ses.

*mf*

roses.  
 roses. Dans nos che -  
 En ai - mant pas de jours mo - ro - ses,

*mf*



Tressons des ro - ses, Et fou - lons et fou -

\_veux tressons des ro - ses, Et fou - lons et fou -

C'est l'amour c'est l'amour

C'est l'amour c'est l'amour

\_lons des lis sous nos pas...

\_lons des lis sous nos pas.

C'est l'amour qui règne i - ci - bas.

C'est l'amour qui règne i - ci - bas.



*ff*  
Cou pes d'or et ca.

*ff*  
Cou pes d'or et ca.

*ff*  
Cou pes d'or et ca.

*ff*  
Cou pes d'or et ca.

*ff*

- res - - ses, Char - mez nous tour à tour.

- res - - ses, Charmez nous tour à tour.

- res - - ses, Char - mez nous tour à tour.  
Charmez nous tour à tour.

res - - ses, Char - mez nous tour à tour.



A nous les deux ivresses Du vin, du

A nous les deux ivresses Du vin, du

A nous les deux ivresses Du vin, du

A nous les deux ivresses Du vin, du

*diminuendo*

vin.

vin.

vin.

vin.

et de l'a-

et de l'amour.

et de l'amour.

*p*

*p*

*p*

Ped.



et de l'amour et de l'a - mour.

et de l'amour et de l'a - mour.

et de l'a - mour.

et de l'a - mour.

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*ff*

8

*diminuendo.*

*p*

*ritard.*

*pp*



AIR DE DANSE.

Assez lent (♩ = 84)

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The tempo is marked "Assez lent" with a quarter note equal to 84 (♩ = 84). The key signature has one flat (B-flat). The score includes various dynamics: *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). The first system begins with a *pp* dynamic. The second system features a *p* dynamic. The third system also features a *p* dynamic. The fourth system includes a triplet of eighth notes in the treble staff, marked with a *p* dynamic. The fifth system concludes with a *ppp* dynamic. The music is characterized by flowing lines in the treble and harmonic accompaniment in the bass.



First system of musical notation. The right hand features a melodic line with a slur and a triplet of eighth notes. The left hand provides a bass line with chords and a triplet of eighth notes. The dynamic marking *mf* is present.

Second system of musical notation. The right hand continues the melodic line with a slur and a triplet. The left hand has a bass line with a slur and a triplet. The dynamic marking *f* is present.

Third system of musical notation. The right hand has a melodic line with a slur and a triplet. The left hand features a bass line with a slur and a triplet. The dynamic marking *f* is present.

Fourth system of musical notation. The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with a slur and a triplet. The dynamic marking *f* is present.

Fifth system of musical notation. The right hand has a melodic line with a slur and a triplet. The left hand has a bass line with a slur and a triplet. The dynamic markings *mf*, *dim.*, and *p* are present.



3  
cresc.

First system of musical notation, featuring a treble and bass clef. It includes a triplet of eighth notes in the treble staff and a dynamic marking of *cresc.* (crescendo).

Second system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Third system of musical notation, featuring a dynamic marking of *f* (forte) and *fp* (fortissimo piano).

Fourth system of musical notation, featuring a dynamic marking of *p* (piano) and *cresc.* (crescendo).

Final system of musical notation on the page, featuring a dynamic marking of *p* (piano) and *cresc.* (crescendo).



First system of a musical score. It consists of two staves, treble and bass clef. The treble staff begins with a *cresc.* marking. The bass staff has a *f* marking. The system concludes with the word *di* written above the treble staff.

Second system of a musical score. It consists of two staves. The treble staff contains the lyrics *mi men do* and a *p* marking. The bass staff features a *pp* marking. The system concludes with a chord diagram for a triad (F#, C#, G#).

Third system of a musical score. It consists of two staves. The treble staff is marked *M.C.V* and contains several triplet markings. The bass staff has a *pp* marking. The system concludes with a chord diagram for a triad (F#, C#, G#).

Fourth system of a musical score. It consists of two staves. The treble staff contains several triplet markings. The bass staff has a *pp* marking. The system concludes with a chord diagram for a triad (F#, C#, G#).

Fifth system of a musical score. It consists of two staves. The treble staff begins with a *cresc.* marking. The bass staff has a *f* marking. The system concludes with a chord diagram for a triad (F#, C#, G#).



The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains several measures of music, including a dynamic marking of *p* (piano) in the third measure. The bass staff starts with a bass clef and contains corresponding notes and rests. The system concludes with a double bar line.

The second system continues the musical piece. The treble staff shows a melodic line with some slurs and accents. The bass staff features a prominent sixteenth-note pattern, with the number '6' written above several notes, likely indicating a fingering. The system ends with a double bar line.

The third system continues the musical piece. The treble staff shows a melodic line with some slurs and accents. The bass staff features a prominent sixteenth-note pattern, with the number '6' written above several notes, likely indicating a fingering. The system ends with a double bar line.

The fourth system continues the musical piece. The treble staff shows a melodic line with some slurs and accents. The bass staff features a prominent sixteenth-note pattern, with the number '6' written above several notes, likely indicating a fingering. A dynamic marking of *p* (piano) is present in the second measure. The system ends with a double bar line.

The fifth system continues the musical piece. The treble staff shows a melodic line with some slurs and accents. The bass staff features a prominent sixteenth-note pattern, with the number '6' written above several notes, likely indicating a fingering. The lyrics "ere - - - scen - - - do" are written below the treble staff. The system ends with a double bar line.



First system of a piano score. It consists of two staves, treble and bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two triplet markings (indicated by a '3' above the notes) in the first and fourth measures. Dynamic markings include *f* (forte) at the beginning, *p* (piano) in the second and fifth measures, and *pp* (pianissimo) in the third measure. The key signature has one flat (B-flat) and the time signature is 2/4.

Une noire de ce mouvement vaut une croche du mouvement qui précède

Second system of the musical score. It features three staves: piano (treble and bass clef) and timbales (bass clef). The piano part is mostly rests, with a *pp* (pianissimo) dynamic marking in the third measure. The timbales part has a rhythmic pattern of eighth notes and rests, marked with 'x' symbols. The key signature and time signature remain the same as in the first system.

Third system of the musical score. The piano part features a series of eighth-note patterns, with several triplet markings (indicated by a '3' above the notes) in the fourth, fifth, and sixth measures. The timbales part continues with its rhythmic pattern of eighth notes and rests. The key signature and time signature remain the same.

Fourth system of the musical score. The piano part features a series of eighth-note patterns, with a *mf* (mezzo-forte) dynamic marking in the first measure and a *f* (forte) dynamic marking in the third measure. There are sixteenth-note patterns in the first and second measures, and sixteenth-note patterns with a '6' above them in the third, fourth, and fifth measures. The timbales part continues with its rhythmic pattern of eighth notes and rests. The key signature and time signature remain the same.



8

*ff*

This system contains the first two measures of a musical piece. The top staff features six sixteenth-note chords, each marked with a '6' and connected by a slur. The middle staff contains six eighth notes, and the bottom staff contains six quarter notes. A dynamic marking of *ff* is placed between the first and second measures.

8

This system contains the next two measures. The top staff continues with six sixteenth-note chords, each marked with a '6'. The middle staff continues with six eighth notes. The bottom staff continues with six quarter notes. The final measure of this system includes a key signature change to one sharp (F#).

8

*sec 1*

*sec*

This system contains the final two measures. The top staff features sixteenth-note chords, each marked with a '6'. The middle staff continues with sixteenth-note chords, each marked with a '6'. The bottom staff continues with sixteenth-note chords, each marked with a '6'. The system concludes with a double bar line and the marking *sec 1* above and *sec* below.

Plus vite

8

*ff*

*ff*

This system contains the final two measures of the piece. The top staff features sixteenth-note chords, each marked with a '6'. The middle staff continues with sixteenth-note chords, each marked with a '6'. The bottom staff continues with sixteenth-note chords, each marked with a '6'. The system concludes with a double bar line and the marking *ff* above and *ff* below.



Calmé et lent

Piano introduction for 'L'ENFANT PRODIGE'. The music is in C major, 4/4 time, and is marked 'Calmé et lent'. It features a melody in the right hand with a long note value and a bass line in the left hand. Dynamics include *p* and *pp*. The piece concludes with a double bar line and a repeat sign.

L'ENFANT PRODIGE

Vocal and piano accompaniment for 'L'ENFANT PRODIGE'. The vocal line is in C major, 4/4 time, with lyrics: "O rê - ve d'amour et de vo\_lup - té que mon es -". The piano accompaniment is in the same key and time, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *dim.* and *pp*.

Vocal and piano accompaniment for 'L'ENFANT PRODIGE'. The vocal line is in C major, 4/4 time, with lyrics: "- prit formait sous le toit pater - nel". The piano accompaniment is in the same key and time, featuring a melody in the right hand and a bass line in the left hand.

Un peu plus vite

Vocal and piano accompaniment for 'L'ENFANT PRODIGE'. The vocal line is in C major, 4/4 time, with lyrics: "O rê - ve de bon-heur je te possède en-fin". The piano accompaniment is in the same key and time, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *suivez* and *aug.*



1<sup>re</sup>. Que ces vins sont ardents! que ces femmes sont belles!

mentez et pressez le mou - ve - ment

Assez vite (♩ = 84)

1<sup>re</sup>. Que ces par - fums sont

1<sup>re</sup>. doux, ces ca - res - ses en - i -

1<sup>ers</sup> Sop. Chantons!

2<sup>ds</sup> Sop. Chantons!

Ténors Buvois!

Basses Buvois!

*f* aug - men - tez



ie. - van - tes !

Chantons ! En

Chantons ! En

Buvons !

Buvons !

*ff* *mf*

aimant pas de jours mo - ro - ses, C'est l'a - mour qui règne i - ci

aimant pas de jours mo - ro - ses, C'est l'a - mour qui règne i - ci

En ai - mant pas de jours mo -

En ai - mant pas de jours mo -

*mf*



bas. Dans nos che - veux — tressons des ro - ses, Et fou -  
 bas. Dans nos che - veux — tressons des ro - ses, Et fou -  
 - ro - ses, C'est l'a - mour, c'est l'a - mour qui  
 - ro - ses, C'est l'a - mour, c'est l'a - mour qui

The first system consists of four vocal staves (two soprano and two bass) and a piano accompaniment. The vocal parts are in a key of D major (two sharps) and a 4/4 time signature. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

- lous des lis sous nos  
 - lous des lis sous nos  
 re - gne, qui règne i - ci  
 re - gne, qui règne i - ci

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "- lous des lis sous nos re - gne, qui règne i - ci". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.



C'est Pa - mour qui pas. pas. pas. pas.

*crese*

Detailed description: This system contains the first vocal phrase and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a triplet of eighth notes followed by a quarter note and a half note. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand playing a similar pattern. The word 'crese' is written below the piano accompaniment.

Vite.  
règne i - - ci bas. Cou - pes d'or et ca. Cou - pes d'or et mai - tresses, Vite.

Detailed description: This system contains the second vocal phrase and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a common time signature. It begins with a 'Vite.' marking. The lyrics are 'règne i - - ci bas. Cou - pes d'or et ca. Cou - pes d'or et mai - tresses, Vite.'. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand playing a similar pattern. The word 'Vite.' is written above the piano accompaniment.



Cou - pes d'or, Charmez nous  
- resses, Charmez nous, Charmez nous  
Cou - pes d'or et maitresses, Charmez nous  
Charmez nous, Charmez nous

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is two sharps (F# and C#). The lyrics are: "Cou - pes d'or, Charmez nous" (top staff), "- resses, Charmez nous, Charmez nous" (second staff), "Cou - pes d'or et maitresses, Charmez nous" (third staff), and "Charmez nous, Charmez nous" (bottom staff). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, with some triplets and accents.

tour à tour! A nous, à nous les deux ivres - ses,  
tour à tour! A nous, à nous les deux ivres - ses,  
tour à tour! A nous, à nous les deux ivres - ses,  
tour à tour! A nous, à nous les deux ivres - ses,

*crescendo*

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is two sharps (F# and C#). The lyrics are: "tour à tour! A nous, à nous les deux ivres - ses," (top staff), "tour à tour! A nous, à nous les deux ivres - ses," (second staff), "tour à tour! A nous, à nous les deux ivres - ses," (third staff), and "tour à tour! A nous, à nous les deux ivres - ses," (bottom staff). The piano accompaniment continues with a similar rhythmic pattern, including triplets and accents, and is marked with *crescendo* in the final measure.



*ff* Du vin, du vin et de l'a - mour! *dim.*

*ff* Du vin, du vin et de l'a - mour! *dim.*

*ff* Du vin, du vin et de l'a - mour! *dim.*

*ff* Du vin, du vin et de l'a - mour! Coupes d'or et mai-

Cou - pes d'or,

Cou - pes d'or et maitresses, Charmez nous,

Cou - pes d'or et maitresses,

-tresses, Charmez nous,



Charmez nous tour à tour A nous, à nous

Charmez nous tour à tour A nous, à nous

Charmez nous tour à tour A nous, à nous

Charmez nous tour à tour A nous, à nous

les deux ivres - ses A nous, les deux ivres - ses

les deux ivres - ses A nous, les deux ivres - ses

les deux ivres - ses A nous, les deux ivres - ses

les deux ivres - ses A nous, les deux ivres - ses

*mf*



A nous les deux ivres - ses Du vin et de l'a-

A nous les deux ivres - ses Du vin et de l'a-

A nous, les deux ivres - ses Du vin et de l'a-

A nous, les deux ivres - ses Du vin et de l'a-

*cresc.*

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'A nous les deux ivres - ses Du vin et de l'a-'. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes. A 'cresc.' marking is placed above the piano staff in the third measure.

Plus vite.

- mour! O plai-

- mour! O plai-

- mour! O plai-

- mour! O plai-

Plus vite.

*p*

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of three sharps. The lyrics are '- mour! O plai-'. The piano accompaniment is in bass clef and features a complex rhythmic pattern with many accidentals. A 'Plus vite.' marking is placed above the piano staff in the first measure, and a 'p' (piano) marking is placed below the piano staff in the third measure.



-sirs, o chansons! O plai - sirs, o chansons!

-sirs, o chansons! O plai - sirs, o chansons!

-sirs, o chansons! O plai - sirs, o chansons!

-sirs, o chansons! O plai - sirs, o chansons!

*p*

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "-sirs, o chansons! O plai - sirs, o chansons!". The piano part features a rhythmic accompaniment with chords and a melodic line in the right hand.

Cou - lez vins, son - nez ly - res! Coulez vins,

Cou - lez vins, son - nez ly - res! Coulez vins,

Cou - lez vins, son - nez ly - res! Coulez vins,

Cou - lez vins, son - nez ly - res! Coulez vins,

*cresc*

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "Cou - lez vins, son - nez ly - res! Coulez vins,". The piano part includes a *cresc* (crescendo) marking and features a more active accompaniment with chords and a melodic line.



Son - nez ly - res! A nous,

Son - nez ly res! A nous,

Son - nez ly - res! A

Son - nez ly - res! A

*ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line begins with the lyrics 'Son - nez ly - res!' followed by a long note and 'A nous,'. The piano accompaniment features a melodic line with slurs and a bass line with chords. A fortissimo (*ff*) dynamic marking is present in the piano part.

A nous, tous les dé -

A nous, tous les dé -

nous, A nous tous les dé -

nous, A nous tous les dé -

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts now sing 'A nous, tous les dé -'. The piano accompaniment continues with similar melodic and harmonic patterns, including slurs and dynamic markings.



L'ENFANT PRODIGE.

A nous tous les dé-  
- li - - - res!  
- li - - - res!  
- li - - - res!  
- li - - - res!

*ritard*

Detailed description: This system contains five vocal staves and a grand staff for piano accompaniment. The vocal parts are in G major and feature a melodic line with lyrics. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a supporting bass line in the left hand. A 'ritard' marking is placed above the piano part.

Plus lent et large.

PE. - li - - - res, A nous tous les dé-  
Ai - mons, chan - tons!  
Ai - mons, chan - tons!  
Bu - vons, chan - tons!  
Bu - vons, chan - tons!

Plus lent et large.

*ff* *pp*

*Ped* ★

Detailed description: This system continues the vocal and piano parts. It includes five vocal staves with lyrics and a grand staff for piano accompaniment. The tempo is marked 'Plus lent et large'. The piano part features dynamic markings of *ff* and *pp*, and a 'Ped' (pedal) marking. The system concludes with a star symbol (★).



FE.

li - - - - res!

A nous, à

A nous, à

A nous, à

A nous, à

*fff*

Ped ☆

Ped ☆

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement, with lyrics 'li - - - - res!' followed by 'A nous, à' repeated in each part. The piano accompaniment features a dense texture with chords and arpeggiated figures. Pedal markings and star symbols are present at the bottom of the piano staves.

FE.

A nous tous les dé - li - - - -

nous tous les dé - li - - - -

nous tous les dé - li - - - -

nous tous les dé - li - - - -

nous tous les dé - li - - - -

*Vite.*

*Vite.*

*ff*

Ped ☆

☆ Ped ☆

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts have lyrics 'A nous tous les dé - li - - - -' repeated in each part. The piano accompaniment includes triplets and is marked with 'Vite.' and 'ff'. Pedal markings and star symbols are present at the bottom of the piano staves.



PE.

res!

res!

res!

res!

res!

3

Ped.

☆

Detailed description: This page of a musical score contains five vocal staves and two piano accompaniment systems. The vocal staves are arranged vertically and each begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first four vocal staves are marked 'PE.' and 'res!' and contain sparse notation with rests. The fifth vocal staff is also marked 'res!' and contains a melodic line. The first piano system consists of two staves (treble and bass clefs) with a brace on the left. It features a triplet of eighth notes in the treble staff, circled and labeled '3'. The piano part includes arpeggiated chords and block chords. The second piano system also has two staves with a brace on the left, featuring dense chordal textures and a 'Ped.' (pedal) marking at the end. A star symbol '☆' is located at the bottom center of the page.



# SCÈNE II

*Un paysage aride par une nuit sombre. — A quelque distance les mille lumières d'une ville —  
L'Enfant Prodigue est assis sur une pierre, tout en haillons, entouré de maigres pourceaux*

Mouvement modéré. (♩ = 126)

L'ENFANT PRODIGE.

PIANO.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in a treble clef, with a key signature of three flats and a 6/8 time signature. The piano accompaniment is written on two staves (treble and bass clefs) and begins with a forte (*f*) dynamic. The music features a series of chords and melodic fragments, with a *crise* marking in the piano part.

The second system of the musical score continues the piano accompaniment. It features a series of chords and melodic lines, with a *ff* (fortissimo) dynamic marking. The music is characterized by a sense of tension and drama, with a long, sweeping melodic line in the upper register.

The third system of the musical score continues the piano accompaniment. It features a series of chords and melodic lines, with a *ff* (fortissimo) dynamic marking. The music is characterized by a sense of tension and drama, with a long, sweeping melodic line in the upper register.

The fourth system of the musical score continues the piano accompaniment. It features a series of chords and melodic lines, with a *ff* (fortissimo) dynamic marking. The music is characterized by a sense of tension and drama, with a long, sweeping melodic line in the upper register.

The fifth system of the musical score continues the piano accompaniment. It features a series of chords and melodic lines, with a *ff* (fortissimo) dynamic marking. The music is characterized by a sense of tension and drama, with a long, sweeping melodic line in the upper register.



First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff brace on the left. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first measure is marked with a fortissimo dynamic (*ff*). The second measure is marked with a decrescendo hairpin and the word *diminuendo*. The music features chords and moving lines in both hands.

Second system of musical notation. It consists of two staves with a grand staff brace on the left. The key signature has three flats and the time signature is common time. The first measure is marked with a piano dynamic (*p*). The second measure is marked with a forte dynamic (*f*). Below the bass staff, there is a dashed line with the text *8<sup>a</sup> bassa* underneath it. The music includes chords and melodic lines.

Third system of musical notation. It consists of two staves with a grand staff brace on the left. The key signature has three flats and the time signature is common time. The first measure has a dynamic marking of *ff*. The music features chords and melodic lines with some phrasing slurs.

Fourth system of musical notation. It consists of two staves with a grand staff brace on the left. The key signature has three flats and the time signature is common time. The first measure has a dynamic marking of *mf*. The music includes chords and melodic lines with phrasing slurs.

Fifth system of musical notation. It consists of two staves with a grand staff brace on the left. The key signature has three flats and the time signature is common time. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *ff*. The third measure has a dynamic marking of *p*. The music features chords and melodic lines with phrasing slurs.



First system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Second system of musical notation, including dynamic markings *cresc.*, *f.*, and *dim.*

Third system of musical notation, including dynamic markings *pp*, *p*, and *morendo.*

Fourth system of musical notation, including dynamic marking *ppp* and a tempo marking  $(\text{♩} = 58)$ .

Fifth system of musical notation, consisting of two staves with notes and rests.



Piano accompaniment for the first system, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes in both hands.

L'ENFANT PRODIGE (*repoussant les pourceaux du pied*)

Holà! loin de moi, bêtes immon-des.

Vocal line with lyrics: "Holà! loin de moi, bêtes immon-des." The piano accompaniment features a long, sustained chord in the left hand and a melodic line in the right hand.

Ê-tes vous donc deve-nu-es mes frè-res à vo-tre tour?

Vocal line with lyrics: "Ê-tes vous donc deve-nu-es mes frè-res à vo-tre tour?" The piano accompaniment features a long, sustained chord in the left hand and a melodic line in the right hand.

Que ce sol est dur! Que j'ai froid et que j'ai

Vocal line with lyrics: "Que ce sol est dur! Que j'ai froid et que j'ai" The piano accompaniment features a long, sustained chord in the left hand and a melodic line in the right hand.



1<sup>re</sup>. *faim!* *Dans cette nuit*

*p* *p*

1<sup>re</sup>. *sombre, c'est comme un scin\_tillement d'é\_toi - les.*

1<sup>re</sup>. *Une rouge clar\_té - e s'allume sur la*

*m.d.*

*Assez vite.*

1<sup>re</sup>. *vil - le...* *croisez.*

*tr*



1<sup>re</sup> E. Ils sont là!

*tr* *croisez*

1<sup>re</sup> E. Ils boivent, ils chan - tent!

*tr* *croisez*

1<sup>re</sup> E. Ils m'ont ou - bli - é. Ils

*tr* *cresc.* *ff*

1<sup>er</sup> Mouvement.

1<sup>re</sup> E. m'ont ou - bli - é.



Mouvement modéré (♩ = 126)

1<sup>re</sup>. O Sei - - - gneur, - - - vois

*f* *diminuendo.* *p*

1<sup>re</sup>. mes tourments et ma mi - sè - - - re.

1<sup>re</sup>. J'ai tout perdu, ma vie est à jamais flé -

1<sup>re</sup>. tri - - e. Ma vie est à ja -



1<sup>e</sup>. - mais, à jamais flé - tri - e. Que ta main

*p* *cresc*

1<sup>e</sup>. ces - se de s'ap - pe - san - tir sur moi, Que ta main

1<sup>e</sup>. ces - se de s'appesantir sur moi. Mets un terme, mets un

1<sup>e</sup>. terme - à mes souffran - ces! O Ser -

*f dim* *p*



Plus lent.

1<sup>re</sup>. - gneur! Mets un terme à mes souffran - ces!

3 3 3 3

*p* ritard.

1<sup>re</sup>. Pitié! Pitié!

*mf* cresc

1<sup>re</sup>. Mais je suis

*mf* cresc *f*

1<sup>re</sup>. jeune, et j'ai quelque force en - co - re. Mes pieds saignent,

*f*



l'E. mais le chemin me se - ra doux vers la maison de mon pè - - re.

*p*  
*rit.*

l'E. Je me jeterai à ses pieds;

*dolce.*

l'E. je baisera ses genoux, et je lui di-

*cresc.*

l'E. rai: O mon pè - re Jai péché contre le

*p* *p*



ciel et con - tre vous, Je ne suis plus di - gne d'être appe - lé

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 9/4 time signature. It features two triplet markings over the notes 'et' and 'vous'. The piano accompaniment is in bass clef, with a key signature of two flats and a 9/4 time signature. It includes various chordal textures and melodic lines.

vo - tre fils. Mais laissez-moi vivre à l'ombre de votre toit,

The second system of music continues the vocal line and piano accompaniment. The vocal line has two more triplet markings. The piano accompaniment includes a 'pp' (pianissimo) marking and features a 'p-V' (pedal) marking. The system concludes with a triplet in the piano part.

par - mi vos ser - viteurs et vos mercenai - res;

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the words 'par - mi vos ser - viteurs et vos mercenai - res;'. The piano accompaniment features a 'cresc' (crescendo) marking and includes a triplet in the bass line.

que vo - tre pardon des - cen - de sur moi.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line includes the words 'que vo - tre pardon des - cen - de sur moi.'. The piano accompaniment features a 'f' (forte) marking and a 'tremolo' marking in the bass line.



Très lent et très large (♩ = 42)

1<sup>re</sup>.

1<sup>re</sup>. Ta voix sé - - -

1<sup>re</sup>. lève à mon o - - -

1<sup>re</sup>. -reil - le, et me rap - pelle à la ver - tu.



P.E. *Puis - se la vu - e de ma mi -*

Ped 3 \*

P.E. *- sè - re fléchir ton cour - roux, et mon re - pen -*

Ped \* Ped 3 \*

P.E. *- tir ob - tenir le pardon de mes fau - tes. O mon*

Ped \* Ped \*

P.E. *pè - re, o mon pè - re c'est ton enfant qui te*

Ped \* Ped \* Ped \*



PE. tend les bras, c'est ton enfant qui te tend les

Ped ☆ Ped ☆ Ped ☆ Ped ☆

PE. bras! o mon père, o mon père, c'est ton enfant qui te

*p* *élargissez et augmentez*

Ped ☆ Ped ☆ Ped ☆ Ped ☆ Ped ☆ Ped ☆

PE. tend les bras!

1<sup>er</sup> Mouvt.

*ff*

Ped ☆ Ped ☆

*p* *élargissez*

Ped ☆



### 3<sup>me</sup> PARTIE

#### SCÈNE I

*Une hauteur d'où l'on découvre la terre d'Israël.*

*L'Enfant Prodigue, harassé de fatigue, arrive et s'arrête un instant, le cœur plein de joie et d'espérance à la vue du sol natal.*

Très lent (♩ = 63)

L'ENFANT PRODIGE

PIANO

The musical score is written in a key with one flat (B-flat) and common time (C). It consists of a vocal line for 'L'ENFANT PRODIGE' and a piano accompaniment. The tempo is 'Très lent' with a metronome marking of 63 quarter notes per minute. The piano part begins with a forte (f) dynamic, followed by a gradual decrease to piano (p) and then mezzo-forte (mf). The score includes various musical notations such as slurs, ties, and dynamic markings like 'dim.' and 'dimin.'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with some chromaticism.



First system of piano accompaniment. The right hand features a melodic line with a dynamic marking of *p* (piano) and a *f* (forte) section. The left hand provides a harmonic accompaniment with a dynamic marking of *p*.

Second system of piano accompaniment. The right hand continues the melodic line with a dynamic marking of *mf* (mezzo-forte). The left hand accompaniment also features a *mf* dynamic.

Third system of piano accompaniment. The right hand has a dynamic marking of *p*. The left hand accompaniment includes a *p* dynamic marking.

L'ENFANT PRODIGE Mouvt modéré 3

Vocal line and piano accompaniment for the first vocal entry. The vocal line begins with the lyrics "La fa - ti - gue m'ac - ca - ble, a - lour -". The piano accompaniment starts with a dynamic marking of *pp* (pianissimo) and includes a *p* (piano) marking.

1<sup>er</sup> Mouvt. (Très lent)

Vocal line and piano accompaniment for the first movement. The vocal line begins with the lyrics "- dit mes pas. O Sei -". The piano accompaniment starts with a dynamic marking of *p* and includes a *cresc.* (crescendo) marking.



PE. *- gneur, vous m'a - vez con - duit au seuil de la pa - tri - e;*

PE. *jusqu'à la fin soutenez mon cou - ra - ge. Et toi, terre d'Isra -*

Mouv<sup>t</sup> modéré (♩ = 52)

PE. *- el, que ton air pur ra - ui - me mes for - ces*

PE. *é - pui - sé - es.*



PE. *O rian - tes cam - pa - gnes ou s'é - cou - la mon heu - reuse en -*

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest followed by a triplet of eighth notes. The piano accompaniment features a steady stream of triplets in both hands.

PE. *- fan - ce. Gessen, o ma patri - e, ac -*

The second system continues the vocal and piano parts. The vocal line has a rest followed by a quarter note, then a triplet of eighth notes. The piano accompaniment continues with triplets and includes some sixteenth-note passages in the bass line.

PE. *- cueil - le dans ton sein, douce mère accueille ton fils re - pen -*

*retardez un peu*

The third system includes the instruction "retardez un peu" above the vocal line. The piano accompaniment also features this instruction. The system concludes with the word "suivez" in the piano part.

**1<sup>er</sup> Mouvt.** *- tant. Plus vite*

PE. *Combien je mau -*

The fourth system is marked "1<sup>er</sup> Mouvt." and "Plus vite". It features a vocal line and a piano accompaniment with triplets and a forte dynamic. The piano part includes the instruction "pressez un peu". The system ends with the words "ere - scen - do".



*rit.*

l'E. - dis la fu-nes-te fo-li-e qui m'entraï-na loin de

*rit.*

Mouv<sup>t</sup> modéré

l'E. toi. Vois ma douleur, vois, vois mes

*pp* *mf*

l'E. lar - mes! O rian-tes campa-gnes où s'écou-

*augmentez et élargissez*

l'E. - la mon heureuse en-fan-ce. Gessen,

*p*



P.E. *o ma pa - tri - e ac - cueil - le dans ton sein, douce*

*f*

1<sup>er</sup> Mouvt.

P.E. *mè - re, ac - cueil - le ton fils re - pen - tant.*

*dimin.* *p*

P.E. *O dou - ce mè - re,*

*p* *p*

P.E. *par - donne à ton fils re - pen - tant.*

*p* *retardez* *pp* *Ped* \*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The key signature has one flat (B-flat) and the time signature is common time (C). The notation includes complex chords and melodic lines in both staves.

Mouv<sup>t</sup> du commencement (*Très lent*)  
(*Il reprend sa marche*)

Second system of musical notation, marked with a mezzo-forte *mf* dynamic. The tempo is indicated as *Très lent*. The notation features a more melodic and flowing style with many slurs and ties, suggesting a return to a march-like character.

Third system of musical notation, continuing the *Très lent* movement. The notation is highly detailed with many slurs and ties, indicating a complex melodic structure.

Fourth system of musical notation, continuing the *Très lent* movement. The notation includes various rhythmic values and slurs, maintaining the slow and expressive character.

Fifth system of musical notation, concluding the *Très lent* movement. The notation features a mix of melodic and harmonic elements, ending with a final cadence.



di - mi - nuen

do p p

di - mi - nuen mf

do di - mi - nuen do mf p pp pp

presque rien pp ppp pppp



### SCÈNE II

Même paysage qu'au départ — Chaude soirée d'été pleine de poussière lumineuse. — Ciel calme — On entend au loin les pasteurs rassemblant leurs troupeaux au son des instruments.

Calme et mystérieux (♩=84)

L'ENFANT PRODIGE

LE PÈRE

SOPRANI

CONTRALTI

TÉNORS

BASSES

PIANO

Calme et mystérieux (♩=84)

pp

pp

Ped

p

\*



le P. Il ne re\_vient pas. Dé -

le P. -jà le so\_leit dis\_pa - rait dans le cou - chant en feu.

le P. Comme des oi - seaux blessés, les col - li\_nes é\_ten\_dent leurs gran\_des

le P. ai - les d'om - bre. p dans le lointain

pp p



LE PÈRE

Au loin les pasteurs rassemblent leurs troupeaux.

*pp*

M. G.

LE PÈRE

Jadis leur re - tour m'annonçait le sien.

J'enten -

*le p.* - dais sa voix joy - eu - se et mes yeux de loin le

*le p.* re - connaissait. En - core un jour pas - sé!

*pp*



le P.

En-core une espé - ran - ce dé - çu - e.

*pp* *p*

(Au moment où il va rentrer dans la maison, l'Enfant Prodigue apparaît et tout doucement prend le pan du vêtement du

*p* ere

vieillard qu'il embrasse à genoux. Celui ci se retourne et pousse un cri.)

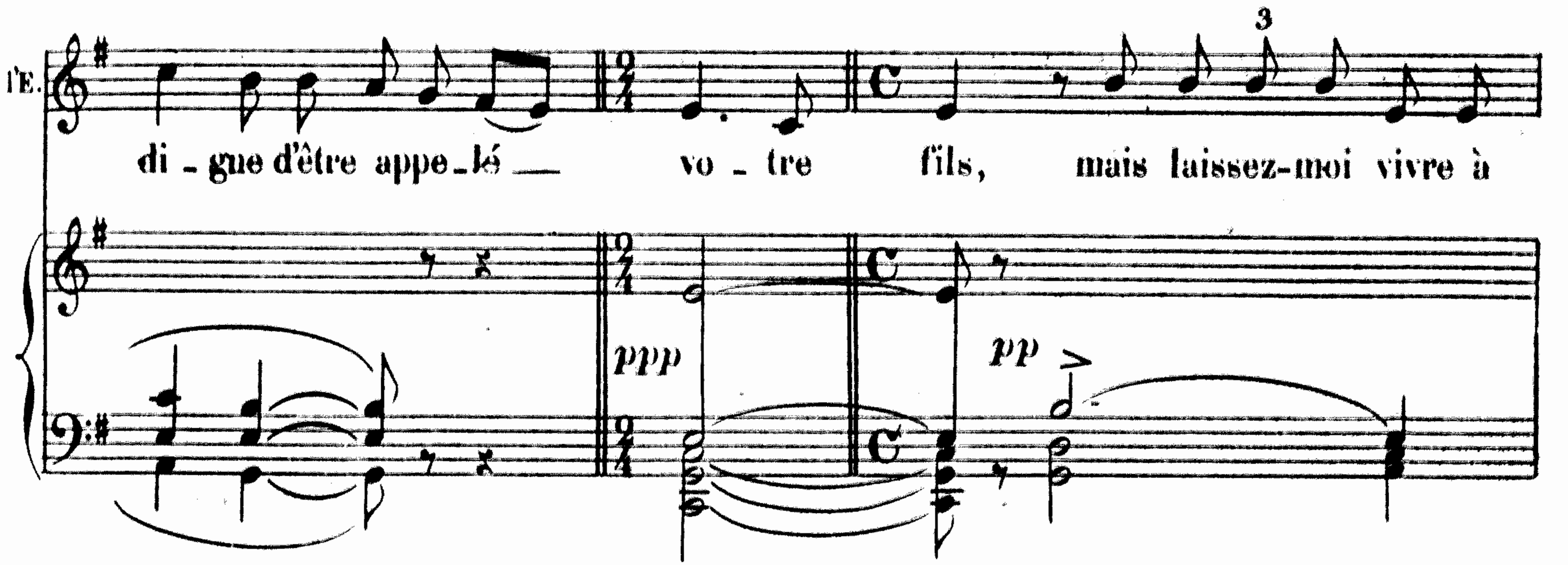
LE PÈRE

Ah!

- seen - do *f*



1<sup>re</sup>.  *J'ai pé-ché — contre le ciel — et con-tre vous je ne suis plus*

1<sup>re</sup>.  *di-gue d'être appe-lé — vo-tre fils, mais laissez-moi vivre à*

1<sup>re</sup>.  *l'ombre de vo-tre toit, parmi vos serviteurs*

1<sup>re</sup>.  *et vos mercénaï-res. Ah! — laissez-moi vi-vre à l'ombre de votre*



un peu le mouvement rit.

I.E.

toit, par-mi vos ser - vi - teurs et vos mer - ce - nai - res... que votre par -

1<sup>er</sup> Mouvt.

LE PÈRE (le relevant et le courant de caresses.)

I.E.

- dou descen - de sur moi! Mon fils bien ai -

le P.

- mé!

(♩ - 63)



LE PÈRE (Les serviteurs accourent de toutes parts.) Assez vite (♩=88)

le P.

Qu'on appor-te

é - lar - gissez

*f* *fp*

1<sup>er</sup> Mouvt.

le P.

sa plus belle ro-be d'au-tre-fois. Mettez -

suivez le chant

*f* *fp*

1<sup>er</sup> Mouvt.

le P.

lui un anneau au doigt et des chaussu-res aux pieds.

suivez le chant

*mf*

1<sup>er</sup> Mouvt.

le P.

Amenez aus-si le veau gras et le tu- ez.

*fp* *p* suivez le chant



le P. C'est jour de joi - e, c'est jour de

le P. joi - e, c'est jour de fê - - te! c'est jour

le P. - de joi - e, c'est jour de fê - -

le P. - te!



Piano introduction for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music consists of six measures of triplet eighth notes in both hands, followed by a final measure with a whole note chord in the right hand and a whole note bass line in the left hand.

LE PÈRE.

Ho - san - na! mon fils é - tait mort; Ho - san -

Piano accompaniment for the first vocal line, corresponding to the lyrics 'Ho - san - na! mon fils é - tait mort; Ho - san -'. It features a treble and bass clef with a key signature of three sharps and a 2/4 time signature. The music includes triplet eighth notes and chords, with a fermata over the final measure.

Second vocal line, starting with 'na! Dieu me l'a ren - du, Dieu me l'a ren - du;'. It is written in a bass clef with a key signature of three sharps and a 2/4 time signature. The melody includes triplet eighth notes and a fermata over the final measure.

na! Dieu me l'a ren - du, Dieu me l'a ren - du;

Piano accompaniment for the second vocal line, corresponding to the lyrics 'na! Dieu me l'a ren - du, Dieu me l'a ren - du;'. It features a treble and bass clef with a key signature of three sharps and a 2/4 time signature. The music includes triplet eighth notes and chords, with a fermata over the final measure.

Third vocal line, starting with 'que son nom, que son nom soit bé - ni du - rant l'é - ter - ni -'. It is written in a bass clef with a key signature of three sharps and a 2/4 time signature. The melody includes triplet eighth notes and a fermata over the final measure.

que son nom, que son nom soit bé - ni du - rant l'é - ter - ni -

Piano accompaniment for the third vocal line, corresponding to the lyrics 'que son nom, que son nom soit bé - ni du - rant l'é - ter - ni -'. It features a treble and bass clef with a key signature of three sharps and a 2/4 time signature. The music includes triplet eighth notes and chords, with a fermata over the final measure. Dynamics include 'dim.' and 'p'.

L'ENFANT PRODIGE

Fourth vocal line, starting with '- té... Le Sei -'. It is written in a bass clef with a key signature of three sharps and a 2/4 time signature. The melody includes a fermata over the first measure.

- té... Le Sei -

Piano accompaniment for the fourth vocal line, corresponding to the lyrics '- té... Le Sei -'. It features a treble and bass clef with a key signature of three sharps and a 2/4 time signature. The music includes triplet eighth notes and chords, with a fermata over the final measure. Dynamics include 'mf' and 'p'.



l'E. - gneur le Sei - gneur est clé - ment à

l'E. qui ne dé - ses - pè - re  
LE PÈRE lieu - -

le P. - - - reux qui le ser -

le P. - vant a foi dans sa bon -



L'ENFANT PRODIGE

Il par - donne à l'en - fant,

- té.

Soprani

Contralti

CHŒUR DE SERVITEURS

Ténors

Basses

Hosan -

Hosan -

Hosan -

Hosan -

Hosan -

Que son nom

Il con - so - le le pé - re.

- na!

- na!

- na!

- na!

- na!

Ho -

Ho -

Ho -

Ho -



1<sup>re</sup> E. soit bé-ni, que son nom soit bé-ni

2<sup>e</sup> P. Que son nom soit bé-ni, que son nom

- san - na! Ho - san - na!

- san - na! Ho - san - na!

- san - na! Ho - san - na!

- san - na! Ho - san - na!

1<sup>re</sup> E. du - rant l'é - ter - ni -

2<sup>e</sup> P. soit bé-ni du - rant l'é - ter - ni -



1<sup>re</sup> V.

- té!

2<sup>e</sup> V.

- té!

Soprani

Le Sei - gneur, le Seigneur est clément à

Contralti

Ténors

Le Sei - gneur, le Sei - gneur est clé - ment à qui

Basses

qui ne dé - ses - pé - re

Heu -

ne dé - ses - pé - re Heu - reux qui le ser -

Le Sei - gneur, le Sei -



\_ reux qui le ser - vant a foi dans sa bon -  
 - vant a foi dans sa bon - té  
 - gneur est clé - ment à qui ne dé - ses - pé -

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature is three sharps (F#, C#, G#).

Il par - donne à l'en - fant,  
 - té. Il par -  
 Il par - donne à l'en - fant,  
 - re. Il par -

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature is three sharps (F#, C#, G#).



Il par - donne à l'en -  
- donne à l'en - fant,  
Il par - donne à l'en -  
- donne à l'en - fant,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The piano part features sixteenth-note runs with slurs and fingerings (6, 3, 6, 6, 6, 6).

- fant, Il con -  
Il par - donne à l'en - fant,  
- fant, Il con -  
Il par - donne à l'en - fant,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The piano part continues with sixteenth-note runs and slurs, including fingerings (6, 6, 6, 6, 6, 6).



- so - le le pè - re,

Il con - so - le le pè -

- so - le le pè - re, Il con -

Il con - so - - - le le

di - mi - nuen - do

The first system of the musical score consists of five staves. The top four staves are vocal parts: a soprano line, an alto line, a tenor line, and a bass line. The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The piano part features a prominent sixteenth-note arpeggiated pattern in the bass register, with some chords in the treble. The lyrics are in French and appear to be a liturgical text.

Il con - so - le le pè - re.

re. Que son nom

- so - le le pè - re.

pè - - - re. Que son nom

The second system of the musical score also consists of five staves, following the same layout as the first system. It continues the vocal and piano parts. The piano accompaniment continues with the arpeggiated pattern, and there are some changes in the piano part's texture towards the end of the system. The lyrics continue the previous text.



Que son nom soit bé - ni  
soit bé - ni que son nom  
Que son nom soit bé - ni  
soit bé - ni que son nom

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Dynamics markings include *mf* and *p*.

que son nom soit bé - ni!  
soit bé - ni que son nom  
que son nom soit bé - ni!  
soit bé - ni que son nom

The second system continues the musical score with four staves. It maintains the same key signature and instrumental arrangement as the first system. The vocal lines conclude with exclamation marks. The piano accompaniment continues with similar rhythmic patterns and dynamics, including a *p* marking.



Il par - donne à l'en - fant,  
 soit bé - ni! Il con -  
 soit bé - ni! Il con - so -

ere - - - scen - - do *f*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The piano part features sixteenth-note patterns with sixths and octaves, marked with '6' and a forte 'f' dynamic.

- so - le le pé - re.  
 pé - re Il par - donne à l'en -  
 - le le pé - - - re.

dimi - - nuen - - do

Detailed description: This system contains the next four staves of music. The vocal lines continue with the lyrics. The piano accompaniment continues with similar rhythmic patterns, including a triplet marked '3' and a 'diminuendo' section. The key signature remains three sharps.



Que son nom soit bé -  
Que son nom soit bé - ni  
- fant. Que son nom soit bé -  
Que son nom soit bé - ni

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a complex texture with many beamed sixteenth notes in the right hand and simpler chords in the left hand. A piano dynamic marking 'p' is present at the beginning of the piano part.

- ni  
que son nom soit bé - ni  
- ni  
que son nom soit bé - ni

The second system of music continues the composition with four staves. It follows the same instrumental and vocal arrangement as the first system. The vocal lines continue with the lyrics, and the piano accompaniment maintains its intricate texture. The piano dynamic marking 'p' is also present at the start of the piano part.



du - rant l'é - ter - ni - té!

du - rant l'é - ter - ni - té!

du - rant l'é - ter - ni - té!

du - rant l'é - ter - ni - té!

*f*

LE PÈRE

Ho - san - na! Ho - san -

*f*

le P. - na! Ho - san - na! mon fils é - tait







le P.  
me l'a ren - du; que son nom, que son nom soit bé -

le P.  
- ni du - rant l'é - ter - ni - té, du - rant l'é - ter - ni -

L'ENFANT PRODIGE La noire à la même valeur

le P.  
- té!

Sop. *p* Sei - gneur, Sei - gneur que

Cont. *p* Sei - gneur, Sei - gneur que

Tén. *p* Sei - gneur, Sei - gneur que

Basses *p* Sei - gneur, Sei - gneur que

O Sei - gneur, Sei - gneur que

La noire à la même valeur



1<sup>re</sup> E. ton nom soit bé - ni, que ton nom soit bé - ni du -

2<sup>e</sup> P. Sei -

ton nom soit bé - ni, que ton nom soit bé - ni du -

ton nom soit bé - ni, que ton nom soit bé - ni du -

ton nom soit bé - ni, que ton nom soit bé - ni du -

ton nom soit bé - ni, que ton nom soit bé - ni du -

1<sup>re</sup> E. *dim.* - rant l'é - ter - ni -

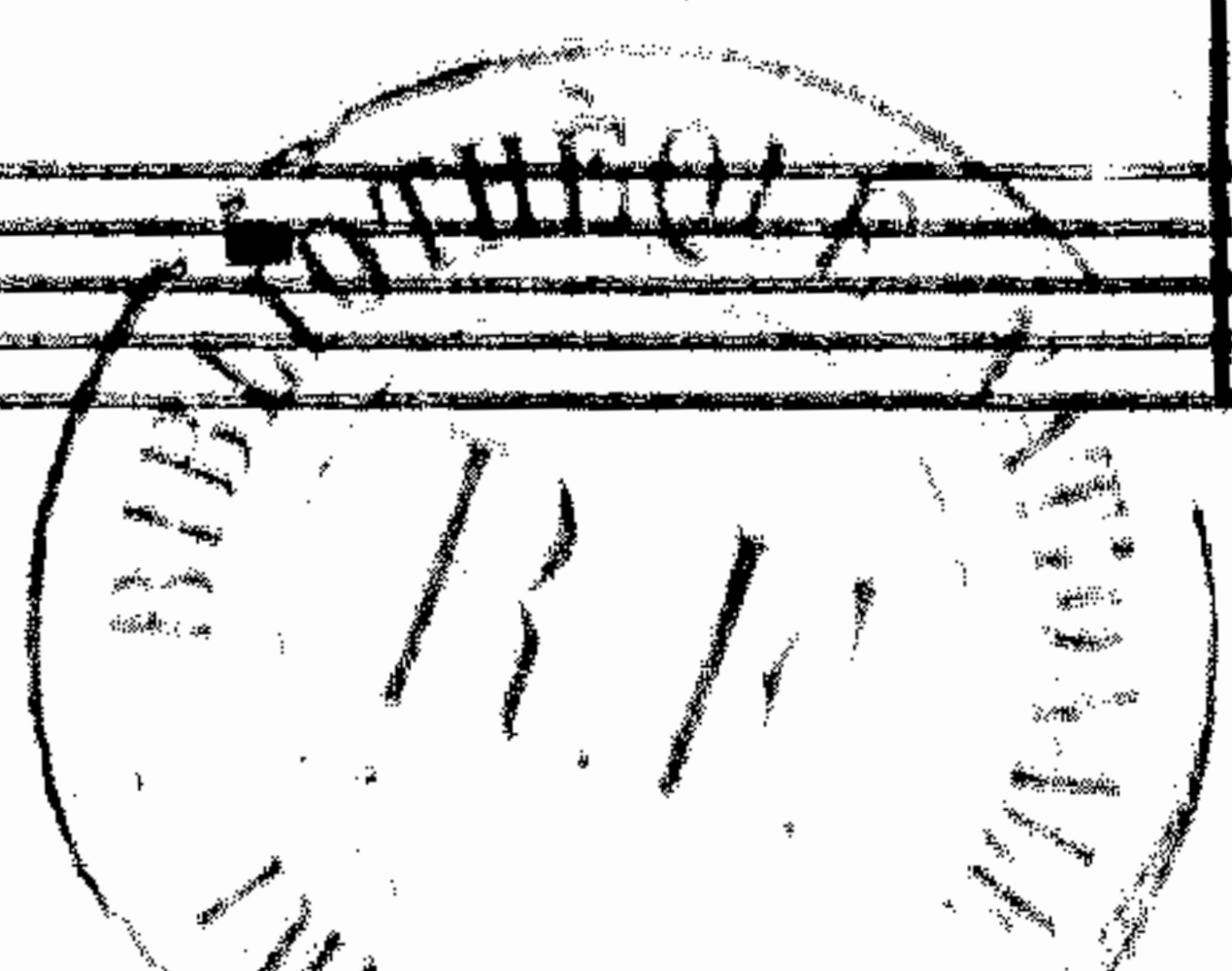
2<sup>e</sup> P. - gneur, Sei - gneur que ton nom soit bé - ni du - rant l'éterni -

- rant l'é - ter - ni -

- rant l'é - ter - ni - *dim.*

- rant l'é - ter - ni - *dim.*

- rant l'é - ter - ni - *dim.*





Plus vite

*ff*

PE. *ff* - té! Ho - san - na!

le P. *ff* - té! Ho - san - na!

- té! Ho - san - na!

- té! Ho - san - na!

- té! Ho - san - na!

- té! Ho - san - na!

- té! Ho - san - na!

- té! Ho - san - na!

Plus vite

*ff*

*ff*

Ped 

★

PE. Ho - san - na! Ho -

le P. Ho - san - na! Ho -

- na! Ho - san - na!

Ho - san - na! Ho -

Ho - san - na! Ho - san -

- san - na! Ho - san - na!

Ped  ★ Ped 



1<sup>re</sup> E. *Ho - san - na! Ho - san - na!*

1<sup>er</sup> P. *Ho - san - na! Ho - san - na!*

*Ho - san - na! Gloire au Seigneur! Gloire au -*

*Ho - san - na! Gloire au Seigneur! Gloire au -*

*Ho - san - na! Gloire au Seigneur! Gloire au -*

*Ho - san - na! Gloire au Seigneur! Gloire au -*

*Ho - san - na! Gloire au Seigneur! Gloire au -*

*Ho - san - na! Gloire au Seigneur! Gloire au -*

*Ho - san - na! Gloire au Seigneur! Gloire au -*

☆ Ped ☆ Ped ☆ Ped

1<sup>re</sup> E. *Gloi - re au*

1<sup>er</sup> P. *Gloi - re au*

*Seigneur! Gloi - re au*

*Seigneur! Gloi - re au*

*Seigneur! Gloi - re au*

*Seigneur! Gloi - re au*

*Seigneur! Gloi - re au*

*Seigneur! Gloi - re au*

☆ Ped ☆ Ped



1<sup>re</sup> E. Sei - gneur! Ho - san - na!

1<sup>er</sup> P. Sei - gneur! Ho - san - na!

Sei - gneur! Ho - san -

Sei - gneur! Ho - san - na!

Sei - gneur! Ho - san - na!

Sei - gneur! Ho - san - na!

Sei - gneur! Ho -

*ff*

★ Ped ★

1<sup>re</sup> E. Ho - san - na! Ho -

1<sup>er</sup> P. Ho - san - na! Ho -

- na! Ho - san - na!

Ho - san - na! Ho -

Ho - san - na! Ho - san -

- san - na! Ho - san - na!

Ped ★ Ped







1<sup>re</sup> V. re au Sei -

2<sup>e</sup> V. re au Sei -

3<sup>e</sup> V. re au Sei -

4<sup>e</sup> V. re au Sei -

5<sup>e</sup> V. re au Sei -

6<sup>e</sup> V. re au Sei -

7<sup>e</sup> V. re au Sei -

8<sup>e</sup> V. re au Sei -

☆ Ped ☆

1<sup>re</sup> V. gneur! Gloire au Sei -

2<sup>e</sup> V. gneur! Gloire au Sei -

3<sup>e</sup> V. gneur!

4<sup>e</sup> V. gneur!

5<sup>e</sup> V. gneur!

6<sup>e</sup> V. gneur!

7<sup>e</sup> V. gneur!

8<sup>e</sup> V. gneur!

Ped ☆



1<sup>re</sup> E. - gneur! *ff* Gloire au Sei -

2<sup>e</sup> P. - gneur! *ff* Gloire au Sei -

Gloire au Sei -

Gloire au Sei -

Gloire au Sei -

Gloire au Sei -

*ff* Gloire au Sei -

*ff* *élargissez*

1<sup>re</sup> E. - gneur!

2<sup>e</sup> P. - gneur!

- gneur!

- gneur!

- gneur!

- gneur!

- gneur!

