

pentru M.R.T.

G.E.

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A large, elegant handwritten signature in black ink, reading "George Enescu". The signature is written in a cursive style with a prominent horizontal line at the bottom.

OEDIPE

TRAGEDIE LIRICĂ ÎN 4 ACTE
ȘI 6 TABLOURI

Poem de
EDMOND FLEG

TRAGÉDIE LYRIQUE EN 4 ACTES
ET 6 TABLEAUX

Poème de
EDMOND FLEG

OPUS 23

PARTITURA

EDITURA MUZICALĂ A UNIUNII COMPOZITORILOR DIN R.P.R.

București 1964

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ACTE IV (EPILOGUE)

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PERSONAJELE

Oedipe	<i>bass baritono</i>
Tiresias	<i>basso</i>
Creon	<i>baritono</i>
Păstorul	<i>tenore</i>
Marele Preot	<i>basso</i>
Phorbas	<i>basso</i>
Străjerul	<i>basso</i>
Thezeu	<i>baritono</i>
Laios	<i>tenore</i>
Tebani	<i>tenori, bassi (coro)</i>
Iocasta	<i>mezzosoprano</i>
Sfinxul	<i>contralto</i>
Antigona	<i>soprano</i>
Meropa	<i>mezzosoprano</i>
O tebană	<i>contralto</i>
Fecioare tebane	
Două tebane	
Două curtezane	
Ismena	
Doica	

Tebani, tebane, războinici, păstori, popor din Theba, gărzile lui Oedipe, suita lui Creon, bătrâni tebani, bătrâni atenieni.

PERSONNAGES

Oedipe	<i>bass baritono</i>
Tirésias	<i>basso</i>
Créon	<i>baritono</i>
Le Berger	<i>tenore</i>
Le Grand Prêtre	<i>basso</i>
Phorbas	<i>basso</i>
Le Veilleur	<i>basso</i>
Thésée	<i>baritono</i>
Laïos	<i>tenore</i>
Thébains	<i>tenori, bassi (coro)</i>
Jocaste	<i>mezzosoprano</i>
La Sphinge	<i>contralto</i>
Antigone	<i>soprano</i>
Mérope	<i>mezzosoprano</i>
Une Thébaine	<i>contralto</i>
Vierges Thébaines	
Deux Thébaines	
Deux Femmes du Palais	
Ismène	
La Nourrice	

Thébains, Thébaines, Guerriers, Bergers, Peuple de Thèbes, Gardes d'Oedipe, Suite de Créon, Vieillards Thébains, Vieillards Athéniens.

Explicația unor semne de nuanță
mai puțin utilizate.

Explication de quelques nu-
ances peu usitées.

mp = *mezzo piano*

bp = *ben piano*

pf = *poco forte*

bf = *ben forte*

psf = *poco sforzando*

bsf = *ben sforzando*

prfz = *poco rinforzando*

brfz = *ben rinforzando*

Fluctuațiile de tempo notate
cu caractere mici și între pa-
ranteze indică faptul că aceste
fluctuații sînt abia perceptibile.

Les indications de fluctuati-
ons de tempo en petits caractères
et entre parenthèses signifient
que ces fluctuations sont à peine
perceptibles.

\sharp = 1/4 de ton mai sus

$\sharp\sharp$ = 3/4 de ton mai sus

\flat = 1/4 de ton mai jos

$\flat\flat$ = 3/4 de ton mai jos

\sharp = 1/4 de ton plus haut

$\sharp\sharp$ = 3/4 de ton plus haut

\flat = 1/4 de ton plus bas

$\flat\flat$ = 3/4 de ton plus bas

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Oedipe.

Poème de Edmond Fleg.
Musique de Georges Enesco
op. 23.

Acte I (Prologue)

Andantino moderato (♩ = 50)

Woodwinds:
Grandes flûtes (1, 2, 3, 4)
Hautbois (1, 2, 3)
1 Cor Anglais (aussi Hautbois 3.)
Clarinettes (1, 2)
1 Petite Clarinette (aussi Clarinette 3.)
1 Clarinette basse (aussi Saxophone alto en mi b.)
Bassons (1, 2)
1 Contre-Basson (aussi Basson 3.)

Strings:
Cours chromatiques en fa (1, 2, 3, 4)
Trompettes chromatiques en ut (1, 2)
Trombones (1, 2)
1 Tuba Contre-Basse
2 Harpes

Violins: 1, 2

Violas: 1, 2

Celli et Contrebasses: 1, 2

Vocal Soloists: Soprani, Contr'alti, Tenors, Basses

Percussion: 1 Tambour de Basque, Tambour, Triangle et Tantara, 1 Paire Cymbales (aussi Castagnettes et grelots)

Tempo: *Andantino moderato (♩ = 50)*

Key Signature: One flat (F major/D minor)

Time Signature: 3/8

Dynamics and Articulations: *ppp*, *mf*, *espress. mesto*, *solo*, *ppp souvoilé*

2)

Musical score for measures 1-5. The score includes parts for four flutes (Gr. fl.), two horns (Hrb.), two clarinets (Cl. (sib) and Cl. B. (sib)), two bassoons (Bns.), two contrabassoons (CBn.), four strings (C. (fa), Vns., Altos, and CB.), and two violas (Vc.). The score features various dynamics such as *pp*, *p*, *mf*, and *ppp*, along with articulation marks like accents and slurs. The key signature is B-flat major. The first system ends with a double bar line.

Musical score for measures 6-10. The score continues with the same instrumentation as the first system. It includes dynamic markings such as *cresc.*, *dim.*, *f*, *mp*, and *pp*. There are also performance instructions like *1. ouvert*, *2. solo*, and *3. ouvert pp*. The score concludes with a *uniso.* (unison) instruction and a *pizz.* (pizzicato) marking for the strings. The key signature remains B-flat major.

p4

11

p5

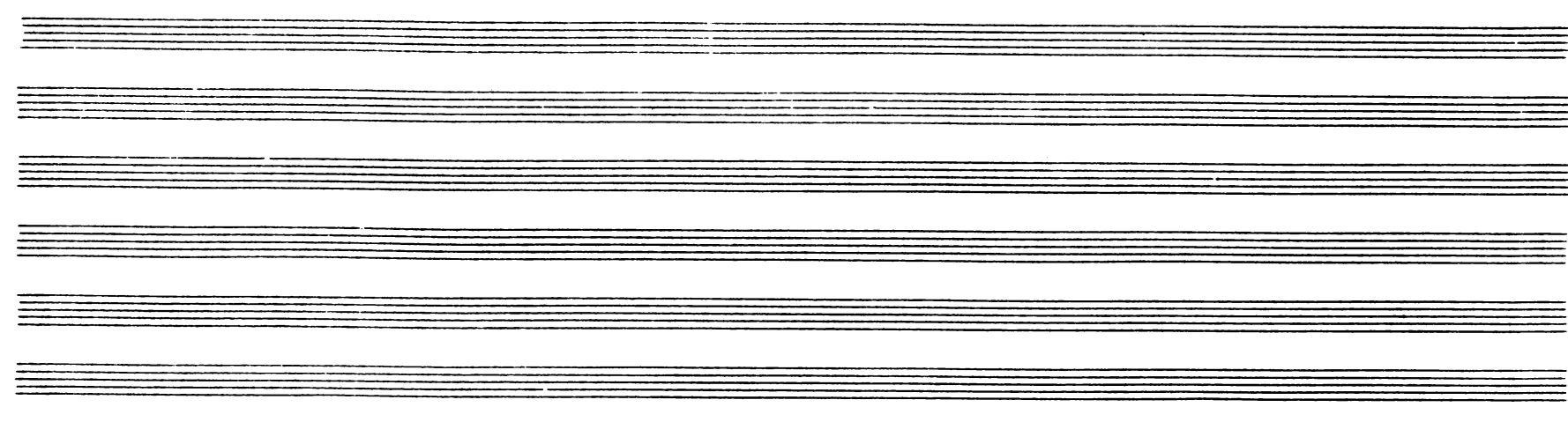
14

4

2 (1 = 1.)

Handwritten musical score for measures 12-19. The score includes various instruments such as Gr. fl., Hörn., C.A., Cl. 1, 2, Bns, C.B., Trp., Tromb., Vns, Ves, and CB. Dynamics range from p6 to ff. Performance markings include 'a2 sost.', 'Solo', 'f espress. mesto', and 'Segue'. Measure numbers 12 through 19 are marked on the right.

Handwritten musical score for measures 20-27. The tempo is quarter note = 120. Instruments include C.A., Cl. 1, 2, Bns, C.B., C. fa, Vns, Altos, 1 Vc solo, Vc, and CB. Dynamics range from mp to p. Performance markings include 'Solo', 'lento sostenuto', and 'mp espress.'. Measure numbers 20 through 27 are marked on the right.



11

sempre animando ----- *animato* (1. = 92)

Handwritten musical score for various instruments. The score includes parts for:

- Gr. fl. (1, 2, 3, 4)
- Hrb. (1, 2)
- C.a.
- Cl. (1, 2) (si)
- Cl. b. (si)
- Bn. (1, 2)
- CB.
- C. (1, 2) (fa)
- Trp. (1, 2) (ut)
- Trb. (1, 2)
- Timb.
- Grelots.
- Pns. (1, 2)
- Altos Divids.
- Vc.
- CB.

The score is heavily annotated with performance instructions such as *cresc.*, *marc.*, *mf*, *pp*, *1. bouché*, and *prenez les cymbales*. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings throughout.

5

allargando — *Andante molto sostenuto (r. 20)* — *pes.*

pp

Gr. fl. 1. 2. 3. 4.

Hrb. 1. 2.

C. A.

Cl. 1. 2. (sib)

Pte. Cl. (mi)

Cl. b. (sib)

B. n. 1. 2.

CB.

C. 1. 2. 3. 4. (fa)

Trp. 1. 2. (ut)

Trb. 1. 2.

Timb.

Vns. 1. 2.

Altos Div.

Vc.

CB.

appass. sost.

ff

pp

sempre c. 2.

35

Handwritten musical score for a symphony orchestra, page 10. The score is divided into two systems. The first system includes staves for woodwinds and strings, with dynamic markings *pes.*, *poco accel.*, *pes.*, *at°*, and *pes.* above the staff. The second system includes staves for brass and strings, with a *c. 4.* marking above the first violin staff. The score is written in a complex, dense style with many notes and rests.

6

pes. — *poco accel.* — *pes.* — *at°* — *pes.*

Gr. Fl. 1, 2, 3, 4
Hr. 1, 2
C. 1, 2
Cl. 1, 2 (sib)
ptz Cl. (cré)
Cl. 3, 4 (sib)
Bns 1, 2
CBn
C 1, 2 (fa)
3, 4
Trop 1, 2 (ut)
Treb 1, 2
Tim b.
Vns 1, 2
Altos
Vc
Cb

c. 4.

39

16 poco più sost. ----- senza rigore **7** a l° molto tranqu. (♩=76)

Gr. fl. 1. 2. 3. 4. *sf* *sub.* *pp* *3. pp* *4. pp* *prenez la petite flûte 1.* *prenez la petite flûte 2.*

C. a. *sf* *sub.* *pp*

Cl. (sib) 1. 2. *sf* *sub.* *pp*

Cl. b. (sib) *sf* *sub.* *pp* *i solo* *pp* *capricc.*

Bassoon 1. 2. *sf* *sub.* *pp* *molto espress.* *tutta forza, vibrato*

C. (fa) 1. 2. 3. 4. *sf* *sub.* *pp* *molto espress.* *banaki.* *3. 4.*

Timb. *sf* *sub.* *pp*

Vns 1. 2. *sf* *sub.* *pp* *poco* *pp* *ppp*

Altos *sf* *sub.* *pp* *ppp*

VC *sf* *sub.* *pp* *unif.* *poco* *pp* *tutti* *ppp* *sol.*

CB *sf* *sub.* *pp* *Div. ant.* *pp* *ppp*

170 *4/8* *Adagio molto (♩=69)* Rideau

Cl. (sib) 1. 2. *pp* *changez en la*

Cl. b. (sib) *mp* *changez en la*

Bassoon *mf* *prenez le Basson 3*

C. (fa) 1. 2. 3. 4. *pp* *ouvert ppp* *à 3 soli* *sons voilés*

Timb. *pp* *à l'ord.* *s.v. misurato* *ppp*

Vns 1. 2. *ppp* *Div. ent.* *ppp*

Altos *ppp* *à l'ord.* *Div. ent.* *ppp* *à l'ord.*

VC *ppp* *gliss.* *ppp* *à l'ord.* *ppp* *à l'ord.*

CB *ppp* *tutti unis.* *ppp* *tutti Div.* *ppp*

12)
p18

Une salle circulaire dans le palais de Laïos. - Lourdes colonnes entre lesquelles sont suspendues des guirlandes de fleurs. Parois de marbre à sculptures archaïques. Au fond, double porte d'airain. Au centre, l'autel domestique avec des flambeaux sacrés et les images des aïeux. Une lumière bleue descend du ciel par l'ouverture circulaire du plafond, sur un bassin de bronze contenant l'eau lustrale. A droite, Jocaste, étendue sur un lit de repos couvert de peaux de bêtes, à côté d'elle, Laïos, assis sur un trône, auprès du berceau d'Œdipe. Les guerriers thébains avec Créon, les femmes thébaines et les bergers entourent l'autel, auprès duquel se tient le grand Prêtre assisté des Prêtresses. A gauche, au fond, sur un trône élevé, le vieux Tirésias aveugle, pâle et coiffé de bandelettes, assiste sans un geste et sans un sourire à toute la cérémonie joyeuse. Début, comme le fantôme vivant du Destin.

8) Allegretto piacevole (1-100)

Musical score for Horns 1 & 2, Clarinet in F, and Harps 1 & 2. Includes dynamics like *pp*, *mp*, *f*, and performance instructions such as *legato* and *près de la table*.

Musical score for Horns 1 & 2 and Harps 1 & 2. Includes dynamics like *pp*, *mf*, and performance instructions such as *à l'ord.* and *près de la table*.

Musical score for Horns 1 & 2 and Harps 1 & 2. Includes dynamics like *f*, *pp*, and performance instructions such as *à l'ord.* and *près de la table*.

Musical score for Horns 1 & 2 and Harps 1 & 2. Includes dynamics like *mf*, *dim.*, and performance instructions such as *à l'ord.* and *près de la table*.

Vocal line for Les Femmes Thébaines. Includes lyrics: *Roi da - i os, en ta*.

Violoncelles soli. Includes dynamics like *pp* and *pizz.*

51

55

59

63

p20 (a2)

Hrpb. 1. 2.

Hrp. 1. et 2.

Les Fem. Thé. Sopr. Cont. a.

mai-son, l'en-fant, qui s'é-veil le, mf suce un

2vc soli.

pp pf pp

67

Hrpb. 1. 2.

Hrp. 1.

Hrp. 2.

Les Fem. Thé. Sopr. Cont. a.

lait fait de ray-ons au sein du

2vc soli.

(pizz.) mp cresc. p

71

40

poco calando Moderato (♩ = 72)

Hrpb. 1. 2.

Hrp. 1.

Hrp. 2.

Le Grand Prêtre, aux Prêtresses

Les Fem. Thé. Sopr. Cont. a.

so-til.

4vc soli.

arco ppp

perd.

3. et 4. coltutti

75

14) *Allegretto piacevole* (♩ = 100)

Gr. fl. 1. 2. *1. solo*

Hrb. 1. 2. *3*

C. 1. 2. (fa) *2. ouvert*

Hrp. 1. *près de la table f*

Hrp. 2. *près de la table*

2 Violons 1. soli. *2 vns 1. soli.*

2 Violons 2. soli. *2 vns 2. soli.*

2 Altos soli. *2 altos soli.*

Le Gr. Pr. *(des prêtresses ornent de branchages le bassin de bronze.)*

2 Violoncelles soli. *2 vc soli.*

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

Gr. fl. 1. 2. *pp délicatement*

Hrb. 1. 2. *Soli*

C. 1. 2. (fa) *si#*

Hrp. 1. *près de la table*

Hrp. 2. *près de la table*

2 vns 1. soli. *pp*

2 vns 2. soli. *pp*

2 Altos soli. *pp*

2 vc soli. *f* *p* *pp*

pp *f* *pp* *arco* *pp* *f marc.*

124 (1=1)

pp s.v. *mp* *mf* *pp* *mfz*

Gr. fl. 1.
2.

Hrb. 1.
2.

Cl. 1.
(la) 2.

Cl. b. (la)

C. 1.
(fa) 2.

Hrp. 1.

Hrp. 2.

2 Vns 1. soli.

2 Vns 2. soli.

2 Altos soli.

2 VC soli.

mf *pp* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

arco *mf* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

arco *mf* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

arco *mf* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

arco *mf* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

arco *mf* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

arco *mf* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

82

125

125 p. 26

mf *pp* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

Gr. fl. 1.
2.

Hrb. 1.
2.

Cl. 1.
(la) 2.

Cl. b. (la)

C. 1.
(fa) 2.

Hrp. 1.

Hrp. 2.

2 Vns 1. soli.

2 Vns 2. soli.

2 Altos soli.

2 VC soli.

mf *pp* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

mf *pp* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

mf *pp* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

mf *pp* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

mf *pp* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

mf *pp* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

mf *pp* *mfz* *mf* *pp* *mfz* *mf* *pp* *mfz*

91

Handwritten musical score for measures 95-99. The score includes staves for Flute 1 & 2, Horns 1 & 2, Clarinet 1 & 2, Harp 1 & 2, Violins 1 & 2, Violas, and Cellos/Double Basses. The music features complex rhythmic patterns with triplets and dynamic markings such as *mf*, *p*, *f*, and *pp*. There are also performance instructions like *à l'ord.* and *pizz.* (pizzicato). The bottom right of the system is marked with the number 95.

Handwritten musical score for measures 99-103. This system includes staves for Horns 1 & 2, Bassoons 1 & 2, Clarinet 1 & 2, Harp 1, and Cello/Double Bass. The music continues with complex rhythmic patterns and dynamic markings like *pp*, *dim.*, and *sf*. Performance instructions include *ben f marc.* and *sf dim. molto*. The bottom right of the system is marked with the number 99.

Handwritten musical score for measures 103-106. This system includes staves for Clarinet 1 & 2, Bassoons 1 & 2, Clarinet 3 & 4, Flute 3 & 4, Violins 1 & 2, Violas, and Cellos/Double Basses. The music features complex rhythmic patterns and dynamic markings such as *pp*, *ff*, and *ppp*. Performance instructions include *ouvert* and *3. ouvert*. The bottom right of the system is marked with the number 103.

Handwritten musical score for measures 106-109. This system includes staves for Tenor and Bass vocal parts, and Cello/Double Bass. The vocal parts have lyrics: "des guerriers Thébains. Thébes, chan te,". The Cello/Double Bass part includes dynamic markings like *pp* and *ppp*. The bottom right of the system is marked with the number 103.

129 **14** poco animato (♩=104) a t^o pes. (♩=92)

Gr. fl. 1, 2
 Ptes fl. 1, 2 (petite flûtes)
 Hrb. 1, 2
 Cl. 1, 2 (la)
 Pte Cl. (ré)
 Bns 1, 2, 3
 C. 1, 2, 3, 4 (fa)
 Trp. 1, 2 (ut)
 Cymb.
 Les Guer. Théb. (Ten. B.)
 Des sept por — tes, et cri — e, des septours, le Pa — an de ta jour for — te.

p^{mo} **15** più pes. a t^o poco animato (♩=104) calando - al.

Gr. fl. 1, 2
 Ptes fl. 1, 2
 Hrb. 1, 2
 Cl. 1, 2 (la)
 Pte Cl. (ré)
 Bns 1, 2, 3
 C. 1, 2, 3, 4 (fa)
 Trp. 1, 2 (ut)
 Les Guer. Théb. (Ten. B.)
 au Pa — an du jour.
 Vc.
 Cb.
 arco
 div. p

18

Moderato (♩=72)

16

sott. - - A t^o All^{to} - - riale (♩=104)

Orchestral score for measures 18-16. Instruments include: Gr. fl., Hrb., C. a., Cl. 1.2, Cl. b., Bn. 1.2.3, Hrp. 1.2, Vns., Altos., Le grand Prêtre, Vc., and Cb. The score features various dynamics such as *pp*, *ff*, *dim.*, and *arco*. There are handwritten annotations like "ré, sib" and "à l'ord.".

Lyrics for Le grand Prêtre:
 Plon-ges dans l'éau de Bir-cé les flam-beaux sa-crés.

Lyrics for the chorus (Les Prêtres):
 Les Prêtres étignent les flam-beaux en les plongeant dans l'éau du bassin)

Continuation of the orchestral score for measures 17-18. The score includes parts for Gr. fl., C. a., Cl. 1.2, Cl. b., Bn. 1.2.3, Hrp. 1.2, Vns., Altos., Vc., and Cb. Dynamics range from *mf* to *pp*. Annotations include "sempre dim.", "ps.v.", and "à l'ord.".

17 p 33.

Handwritten musical score for measures 17-33. The score includes staves for:

- Gr. fl. 1. 2.
- Hrb. 1. 2.
- Cl. 1. 2. (La)
- B^m 1. 2.
- C. 1. 2. (Fa)
- Hrp. 1.
- Vrs 1. 2.
- altos.
- Vc.
- CB.

Performance instructions include: "1. solo", "1. au violon", "près de la table", "à l'ord.", "mettez les sourdines", and dynamic markings such as *pp*, *mp*, and *p*.

121

p 34

Handwritten musical score for measures 34-125. The score includes staves for:

- Gr. fl. 1. 2.
- Ptes fl. 1. 2.
- Hrb. 1. 2.
- C. a.
- Cl. 1. 2. (La)
- Cl. b. (La)
- B^m 1. 2.
- C. 1. 2. (Fa)
- Hrp. 1.
- Hrp. 2.
- Vrs 1. 2.
- altos.
- Vc.
- CB.

Performance instructions include: "1. ouvert", "1 violon 2. solo", "(av. sourd.) Div.", "près de la table", "à l'ord.", "div. pizz.", "enlevez les sourd.", and dynamic markings such as *pp*, *mf*, *p*, and *cresc.*

125

18

1. solo

Gr. fl. 1. 2.

Ptes. fl. 1. 2.

Hrb. 1. 2.

C.a.

Cl. 1. 2. (la)

Cl. b. (la)

Bns 1. 2.

C. 1. 2. (fa)

C. 3. 4.

Hrp. 1.

Les Bergers

E-cho, nym-pha mon-ta-gne se, aux

128

8

Gr. fl. 1. 2.

Ptes. fl. 1. 2.

Hrb. 1. 2.

C.a.

Cl. 1. 2. (la)

Cl. b. (la)

Bns 1. 2.

C. 1. 2. (fa)

C. 3. 4.

Hrp. 1.

Hrp. 2.

Des Ber. (St.)

altos. (sans sord.)

mf dolce

pp cresc.

1. ouvert pp

2. ouvert pp

mf

ut b, ré b, mi b, fa b, sol #, la b, si b

ut b, ré b, mi b, fa b, sol #, la b, si b

à l'ord.

pp

mf

ut b, ré b, mi b, fa b, sol #, la b, si b

pp

2) trans.

pp

sol la ter re dor me se, qu'un

f marc.

pp

131

137 **49** *giocoso* *meno mosso (♩ = 72)* *pes.*

Gr. fl. 1. 2. *ff* *sempre ff*

Ptes fl. 1. 2. *ff* *sempre ff*

Hrb. 1. 2. *sempre ff* *paillons en l'air*

C. a. *sempre ff* *paillons en l'air*

Cl. 1. 2. *sempre ff* *paillons en l'air*

Cl. b. *sempre ff*

Bns 1. 2. 3. *ff*

C. 1. 2. 3. 4. *mf* *ben* *p*

Hrp. 1. *sempre ff* *fa#*

Hrp. 2. *sempre ff* *fa#*

Vns 1. 2. *unis.* *(pian)* *ben* *mf*

Altos. *ff* *ben* *mf*

Le grand Prêtre, aux prêtresses. *3*
Re-pa-vez l'aube dis-cé sur le nou-veau né.

Les Ber. frén. *fil leu-est né.* *so-st. ff*

Violoncelles Divisés. *(sans sourd.)* *ff* *ben* *mf*

CB. *ff* *ben* *mf*

Moderato (♩=80)

139

Gr. fl. 1. 2. *ff*

Ptes fl. 1. 2. *ff*

Hr. Tb. 1. 2. *ff*

C. a. *ff* *parillons en l'air*

Cl. 1. 2. (la) *ff*

Cl. 1. 2. (la) *ff*

B.M. 1. 2. $\frac{1}{3}$

(fa) 1. 2. 3. 4. *mf*

Trp. 1. 2. *mf*

Hrp. 1. *gliss. ff*

Hrp. 2. *mélodique ff*

Vcl. 1. 2. *ff*

Altos. 1. 2. *ff*

Vc. *ff*

Asperum du bon eau avec des rameaux trempés dans le bassin par les prêtresses et tous les assistants, à l'exception du grand prêtre, de Terhina, de l'air et de Jocrate.

139

140 *Molto più tranquillo* (♩=60)

140

Gr. fl. 1. 2. *pp*

Cl. 1. 2. (la) *pp*

B.M. 1. 2.

Timb.

Altos. Divisés. 1. 2. *pp*

Le grand Prêtre. *De grand Prêtre.*
 O Phoëbos, Ar-té-mis, Hé-ra, gardien-ne des foy-ers. Zeus, dont la

Violoncelles Divisés. 1. 2. *pp*

C.B. *pp*

143

Handwritten musical score for measures 155-156. The score includes staves for various instruments and voices:

- Flutes:** Fl. 1, Fl. 2
- Woodwinds:** Hrb. 1, 2; Cl. 1, 2; Bns. 1, 2, 3; Trp. 1, 2; Tuba 1, 2; Timb.
- Strings:** Vns. 1, 2; Altos; Cb.
- Voice:** Soprano, Contralto, Tenor, Bass.
- Other:** 2 vcs soli, Vc.

Lyrics for the vocal parts:

Tous (l'exception du grand Pêtre, de Jérôme de la croix de sainte) com-me des-tin
 Et com-me vos re-gards que son des-tin
 soit pur.

Measure numbers 155 and 156 are indicated at the end of the staves.

23 *Lo stesso tempo, tranquillo* (♩=56) (♩=66)

Handwritten musical score for measures 160-161. The score includes staves for:

- Flutes:** Fl. 1, 2
- Woodwinds:** Bns. 1, 2

Lyrics for the vocal part:

(des Bergers défilant en cortège, apportant des présents au pied du berceau.)

Measure numbers 160 and 161 are indicated at the end of the staves.

Handwritten musical score for measures 164-165. The score includes staves for:

- Flutes:** Jr. fl. 1, 2
- Woodwinds:** Fl. 1, 2; Bns. 1, 2
- Voice:** Tenor

Lyrics for the vocal part:

des Bergers
 Un Berger
 Enfant di-vin, royal en-fant,
 Nos doigts.

Measure numbers 164 and 165 are indicated at the end of the staves.

1. mf 2. p mp tranc. p 44c. 8 *espress.*

Gr. fl. 1. 2. 2. p

ptes fl. 1. 2. 1. solo *espresso*

Bns 1. 2. mp

Un Ber. 164 ont tres-se pour toi ces ronds de feu-la-ge; Nos doigts ont tail-le pour toi

p 45 poco rit. -- piu rit. *allegretto giocoso, non troppo mosso (1=108)*

Gr. fl. 1. 2. *sf ben ritmato*

ptes fl. 1. 2. *pp sub.*

Hrb. 1. 2. *pp sub.*

Bns 1. 2. *mp*

C. 1. 2. *pp*

(fa) altos. *pizz. mp*

Un Ber. *dolce* ces flü-tes sau-va-ges. (des Bergers se

Vc *pizz. Div. mp*

CB *Contre Basses mp*

p 46 *Ben ritmato* (a2)

Gr. fl. 1. 2. *f > a2*

ptes fl. 1. 2. *pp ma marc. stacc.*

Hrb. 1. 2. *pp ma marc. stacc.*

Cl. 1. 2. *pp*

Bns 1. 2. *pp*

C. 1. 2. *mp > pp*

(fa) 3. 4. *pp*

Tamb. de B. *Tambour de Basques, pp*

Hrp. 1. *mi#, sol#.*

Vns 1. 2. *pp*

Altos. *pp*

Vc *pizz. Div. mp*

CB *pizz. tutti unis. pp*

mettez les soudines
mettez les soudines

mangent de côté, faisant place au cortège des Femmes Thébaines qui s'avance

Handwritten musical score for orchestra and vocal soloist. The score includes parts for Flutes (Gr. fl., Ptes fl.), Horns (Hte.), Clarinets (Cl.), Bassoons (Bns.), Cymbals (C.), Harps (Hrp.), Violins (Vns.), Viola (Vn.), Alto Solo (alto solo.), Alto (altos.), and a vocal soloist (des Fem. Thébaines). The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C). It features various musical notations such as dynamics (pp, p, mp, f), articulation (acc., pizz., unis.), and performance instructions (Solo, P. Dolciss. espress., arco). The vocal line includes the lyrics: "des Femmes Thébaines, En fant bi-vin, roy-al en". The score is marked with a handwritten "p 48" at the top left and "183" at the bottom right.

26

Gr. fl. 1/2

Ptes fl. 1. 2.

Hr. 1/2

Cl. 1. 2.

Cl. 2. (la)

Bsn 1. 2.

(fa) 1. 2. 3. 4.

Hrp. 1.

Hrp. 2.

Gms 1. soli. 2. 3. 4.

1. 2.

1. 2.

1 alto solo.

altos

res. Feath. (Sopr.)

VC

CB

entendez les sourdines

gliss.

ut 4, ré#, sol#

sub ponticello

arco

pizz.

une femme Hébraïe (Sopr.)

nos mains ont tes sé pour toi ces lai nes fi

tutti unis

1CB. solo. f

187

152 153

(senza rigore - a t.o.)

Gr. fl. 1. 2.

Ptes. fl. 1. 2.

Hr. 6. 2.

C. n.

Cl. 1.

(Cl.) 2.

Cl. 6.

(Cl.)

Bn. 1. 2.

C. (Fa) 1. 2. 3. 4.

enlevez les sourdines

1. (sans sound) pp

2. (sans sound) pp

3. (sans sound) pp

4. (sans sound) pp

Hr. 1.

Hr. 2.

6 vns 1. solo. 3. 4.

5. 6.

vns 1. 2.

alto solo.

Altos.

Une Fem. Tréb.

le es; nos mains ont été dé pour toi ces

vc

cb.

col tutti (sans sound)

à l'ord. col tutti //

arco col tutti //

arco col tutti //

arco col tutti //

arco col tutti //

un. pp (pizz.)

191

Molto largamente ed energico (♩=50)

Handwritten musical score for orchestra and voice. The score includes parts for:

- Flutes (1st and 2nd)
- Oboes (1st and 2nd)
- Clarinets (1st and 2nd)
- Bassoons (1st, 2nd, and 3rd)
- Trumpets (1st and 2nd)
- Trombones (1st and 2nd)
- Timpani
- Harp (1st and 2nd)
- Violins (1st and 2nd)
- Violas
- Cello and Double Bass
- Female Voice (Mme Fern. Thib.)

The score features various musical notations including dynamics (mp, cresc., ff), articulation (acc., stacc.), and performance instructions like "Solo" and "Défilé des guerriers au son des flèches." The tempo is marked as "Molto largamente ed energico (♩=50)".

h56

Gr. fl. 1. 2. $\hat{a}2$

Pte. fl. 1. 2. $\hat{a}2$

Hrb. 1. 2. $\hat{a}2$

C. A. $\hat{a}2$

Cl. 1. 2. $\hat{a}2$

(la)

pre Cl. $\hat{a}2$

(ré)

Cl. b. $\hat{a}2$

(la)

Bns 1. 2. $\hat{a}2$

3.

C. 1. 2. $\hat{a}2$

3. $\hat{a}2$

4. $\hat{a}2$

Trp. 1. $\hat{a}2$

(ut) 2.

Trb. 1. 2.

Timb.

Cymb.

Viol. 1. 2.

Vcllo

Violon.

Les Guerriers Phéviains. (Ten.)

Phéviains. (B.)

vc

cb.

Les Guerriers Phéviains.

sol

ff

f

p

marcato

rit.

en fant de vin, roy - al en

(div.)

ff

Handwritten musical score for orchestra and vocal soloist. The score includes staves for various instruments and a vocal line with lyrics.

Instruments: Fr. fl. 1 & 2, Ptes fl. 1 & 2, Hrb. 1 & 2, C. a., Cl. 1 & 2 (La), Pte. Cl. (Re), Cl. b. (La), Bns 1, 2, 3, C. 1, 2, 3, 4, Trp. 1 & 2, Tub. 1 & 2, Timb., Vns 1 & 2, Altos, Créon, desquerr. (Ten.), Thés. (B.), VC, CB.

Lyrics: Créon. f. Nos poings ont fen-du pour toi ces flé-ches so-

Performance markings: *p*, *cresc.*, *2. p*, *al talone*, *unis.*, *Créon. f.*, *fant.*, *pizz.*, *2. p*, *p*.

Other markings: *(22)*, *(2)*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

?

28

ben trang (1-88)
[batterie à 4 temps]

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes parts for:

- Gr. fl. 1 & 2
- Ptes fl. 1 & 2
- Hr. 1 & 2
- C. a.
- Cl. 1 (la) & 2
- Piccl. (re)
- Cl. b. (la)
- B. 1 & 2
- B. 3
- (ja) 1, 2, 3, 4
- Trp. 1 & 2
- Trb. 1 & 2
- Timb.
- Trpt. 1 & 2
- Alto. (pizz.)
- Crém.
- Vc. (pizz.)
- Cb.

The score features various musical notations including dynamics (e.g., *mf*, *pp*, *mp*, *arco*, *pizz.*), articulation (accents, slurs), and performance instructions. The vocal soloist part includes the lyrics: "no - res; nos poings ont ten - du pour toi". The piece is in 4/4 time and marked with a tempo of *ben trang*.

60

Gr. fl. 1. 2. *Solo cant. grazioso*

Ptes. fl. 1. 2. *1. Solo cant. grazioso*

Hrb. 1. 2. *1. Solo cant. grazioso*

C.A. *mp*

Cl. 1. 2. *1. Solo cant. grazioso*

(la)

Pte. Cl. (re)

Cl. b. (la) *mp*

Bns 1. 2. 3. *mp*

C. 1. 2. 3. 4. *1. Solo cant. grazioso*

(fa)

Trp. 1. 2. *mp*

(ut)

Tub. 1. 2. *mp*

Timb. *Ps.v.*

Vns 1. 2. *pp*

Altos. *sf*

Crém. *f*

Les Fem. Théb. Sopr. *Les Femmes Thébaines.*

Contr. a. *Enfant di-vin,*

des Ber. Ten. *roy-al en-fant,*

des Guerr. (Théb.) B. *des guerriers Thébains. Enfant di-vin,*

Vi. *pizz. arco*

Cb. (pizz.) *arco*

30

allarg. - a t° pes. sost. tranqu. - poco rit.

Gr. fl. 1/2

Ptes fl. 1/2 *prenez la grande flûte 3. prenez la grande flûte 4.*

Htbl. 1/2

C. a.

Cl. 1/2 *(la)*

Pte cl. *(ré)*

Cl. b. *(la)*

Bns 1/2

1/2 *(fa)*

3/4

1/2

2/3 *(fa)*

1/2

2/3 *de son 4. met vite la sourdine.*

1/2

2/3

Timb.

1/2 *prenez le tambour.*

1/2

2/3

Vns 1/2

2/3

Alto.

Créon.

es Fem. Théb. Sopr. Cont' a.

Les Ber. Ten.

Les Guerr. Ten. *roy-al en-fant, nos pré-sents.*

Théb. B.

VC

CB.

220

Moderato (♩=48)

1. Solo quasi cadenza
p 63 a
poco animato (♩=56) (♩=1)
senza rigore --

Gr. fl. 2
C. a. 4
C. 3. 4 (fa)
Timb. 4

un berger prélude à la danse sur sa flûte.

ppsub.
ppsub.
tenerez la sourdine

Danse des Bergers, des Femmes Thébaines et des Guerriers Thébains.
Bergers seuls.

Allegretto giocoso, non troppo mosso (♩=108)

34

p 63 b
cresc.

Div.
Zanca
Div.
Zanca

f *à 2 soli* *ppsub.* *tutti unis.*

Gr. fl. 1, 2, 3, 4
 H. B. 1, 2
 Cl. 1, 2 (la)
 Cl. B. (la)
 Bns 1, 2, 3
 C. (fa)
 Tamb. de B.
 Tamb.
 Vns 1, 2
 Altos.
 VC
 CB.
 2 Contre Basses soli
 231

à 2 soli *pp* *ppsub.* *pp* *ppsub.*

Gr. fl. 1, 2, 3, 4
 H. B. 1, 2
 Cl. 1, 2 (la)
 Cl. B. (la)
 Bns 1, 2, 3
 C. 1, 2 (fa)
 Tmp. 1, 2 (at)
 Tamb. de B.
 Tamb.
 Vns 1, 2
 Altos.
 VC
 CB.
 234

Handwritten musical score for measures 338-342. The score includes parts for Flute (Gr. fl.), Horns (Hrb.), Clarinet (Cl.), Bassoon (Bns.), Trumpet (Tup.), Trombone (Tamb. de B.), Violins (Vns.), Violas (Vlas.), Cellos (Cb.), and Double Basses (Cb.).

Measure 338: *p67* (circled), *(a2)*, *f*, *energico*.

Measure 339: *pp*, *dim.*, *arco*, *f*, *energico*.

Measure 340: *pp*, *dim.*, *arco*, *f*, *energico*.

Measure 341: *pp*, *dim.*, *arco*, *f*, *energico*.

Measure 342: *pp*, *dim.*, *arco*, *f*, *energico*.

338

Handwritten musical score for measures 343-347. The score includes parts for Flute (Gr. fl.), Horns (Hrb.), Clarinet (Cl.), Bassoon (Bns.), Trumpet (Tup.), Trombone (Tamb. de B.), Violins (Vns.), Violas (Vlas.), Cellos (Cb.), and Double Basses (Cb.).

Measure 343: *p68* (circled), *(a2)*, *f*, *energico*.

Measure 344: *33* (circled), *p*, *prenez la petite flûte 1.*, *prenez la petite flûte 2.*

Measure 345: *p*, *schery.*

Measure 346: *p*, *schery.*

Measure 347: *p*, *schery.*

342

Handwritten musical score for measures 247-250. The score includes parts for Jr. fl., Hrb., C. a., Cl. 1. & 2., Piccolo, Bns. 1., 2., & 3., C. 1., 2., & 3., Tamb. de B., Vns. 1. & 2., Altos, VC, and CB. The music is in a key with two sharps (F# and C#) and a 2/2 time signature. Dynamics range from *pp* to *f*. Performance instructions include *arco*, *pizz.*, and *pp sub.*. A *Soli* instruction is present for the flutes and clarinets.

Handwritten musical score for measures 251-254. The score includes parts for Jr. fl., Hrb., C. a., Cl. 1. & 2., Cl. b., Bns. 1. & 2., Tamb., and Altos. A section marker **34** is present at the beginning of the system, with the instruction *a 2 Soli*. Dynamics include *mp*, *pp sub.*, and *mf*. Performance instructions include *arco*, *pizz.*, and *pp sub.*. A *Soli* instruction is present for the flutes and clarinets.

Handwritten musical score for measures 255-258. The score includes parts for Jr. fl., Hrb., Cl. 1. & 2., Bns. 1. & 2., C. 1. & 2., Tamb. de B., Vn. 1. & 2., VC, and CB. Dynamics range from *pp* to *mf*. Performance instructions include *arco*, *pizz.*, and *pp sub.*. A *Soli* instruction is present for the flutes and clarinets.

Femmes seules

p72

35 (1-100)

Handwritten musical score for the section "Femmes seules". The score includes staves for various instruments and a conductor's part with performance instructions.

Flutes:
 Gr. fl. 1, 2: *22 soli*, *sf con slancio*, *sempre con suono*
 ptes fl. 1, 2: *sf con slancio*, *sempre con suono*

Woodwinds:
 Hrb. 1, 2: *sf*, *sempre con suono*
 C.a.: *Solo*, *grazioso*, *sempre*
 Cl. 1, 2 (Cl.): *p*, *sempre*
 Cl. 3 (Cl.): *Clarinete 3. (en la)*, *pp*
 Cl. b. (Cl.): *pp*

Brass:
 Bns 1, 2: *pp*

Percussion:
 Insl. (Triangle): *p*
 Cym. b.: *pp*, *prenez le Tambour*, *avec une baguette de bois*

String Quartet:
 Hrp. 1, 2: *p*, *réh*, *sol*, *pp*, *mf*, *pp*
 Vns 1, 2: *arco*, *pp*, *ppp*
 Altos: *arco*, *pp*, *ppp*
 Vc: *arco*, *pp*, *ppp*
 CB: *arco*, *pp*, *ppp*

Conductor's Part:
 Includes performance directions such as *sempre con suono*, *sempre*, *pp*, *ppp*, *mf*, *pp*, *ppp*, *arco*, *lutta*, and *pp*.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds, brass, strings, and percussion. The notation includes notes, rests, and various performance markings such as *pp*, *cresc.*, *rit.*, and *2. año*. The score is divided into measures by vertical bar lines.

Instrument parts visible include:

- Jr. fl. 1.2
- Ptes fl. 1.2
- Hr. 1.2
- C. a.
- Cl. 1.2
- Cl. b.
- Bns 1.2
- Symb.
- Hrp. 1.2
- Trs 1.2
- Altos
- Vc.
- C.B.

Performance markings and annotations include:

- pp* (pianissimo)
- cresc.* (crescendo)
- rit.* (ritardando)
- 2. año* (second year)
- sempre pp* (always pianissimo)
- mf* (mezzo-forte)
- uniso.* (unisono)
- dim.* (diminuendo)
- pp* (pianissimo)

The score is numbered 259 in the bottom right corner.

p74

36

Gr. fl. 1. 2. *f*

Ptes fl. 1. 2. *f*

Hrb. 1. 2. *f*

C. A. *cresc.*

Cl. 1. 2. 3. *f*

Cl. B. *f*

Bns 1. 2. *f*

C. 3. 4. *f*

Cymb. *pp*

Hrp. 1. *f* *sol* *la* *ut*

Hrp. 2. *f* *ré* *fa* *sol* *ut*

Vns 1. 2. *f*

Altos. *f*

Vc. *f*

Cb. *f*

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The tempo is marked "tranq. (♩ = 96)" and the performance instruction is "sans rigueur pochis rit.". The score includes various musical notations such as notes, rests, dynamics (pp, p, mp, mf, f, ff), and articulation marks. A specific instruction for the Clarinet in A is "prenez la Petite Clarinette (en ré)". The score concludes with a page number "267".

tranq. (♩ = 96) sans rigueur pochis rit.

prenez la Petite Clarinette (en ré)

arco
una
pp arco

267

37 Guerriers seuls.

Handwritten musical score for a symphony orchestra, titled "Guerriers seuls." The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various performance markings such as dynamics (pp, p, mf, f, ff, cresc., decresc.), articulation (acc., stacc.), and phrasing (1. solo, 2. solo, 3. bouchés, 4. bouchés). The score is divided into measures by vertical bar lines. The instruments listed include: Fl. 1 & 2, Pts-fl. 1 & 2, Hrb. 1 & 2, C. a., Cl. 1 & 2 (ca), Pte Cl. (ca), Cl. b. (ca), Bns 1 & 2, CBn., C. 1, 2, 3, 4 (ca), Trp. 1 & 2, Trb. 1 & 2, Tubas 1 & 2, Cymb., Hrp. 1 et 2, Pns 1 & 2, Altos, Vc., and CB. The score is densely written with musical notation and includes various performance instructions and dynamics throughout.

p78 38

Gr. fl. 1. 2.
 Ptes fl. 1. 2.
 Hrt. 1. 2.
 C. a.
 Cl. 1. 2.
 (la)
 Pic. cl. (re)
 Cl. b. (la)
 Bnr. 1. 2.
 Cbn.
 C. 1. 2.
 (fa) 3. 4.
 Trp. 1. 2.
 (ut) P.
 Trb. 1. 2.
 Tubach.
 Tamb. *Tambour: PPP*
 Gmb. *Sprenes vite les Castagnettes. Castagnettes.*
 Hrp. 1. et 2. *(a2) p*
 Vns. 1. 2. *univ. sf*
 Altos. *univ. sf*
 Vc. *univ. sf*
 Cb. *(pizz.) sf*

Handwritten musical score for a symphony orchestra, page 47. The score includes parts for various instruments and includes dynamic markings and performance instructions.

Instrument Parts:

- Fr. fl. (Flute)
- Ptes. fl. (Piccolo Flute)
- Hob. (Horn)
- C. B. (Clarinet Bass)
- Cl. (Clarinet)
- Pte. Cl. (Piccolo Clarinet)
- Cl. B. (Clarinet Bass)
- Bsn. (Bassoon)
- CB. (Contrabassoon)
- Fag. (Bassoon)
- Trp. (Trumpet)
- Tub. (Tuba)
- Tamb. (Tambourine)
- Hrp. (Harp)
- Vns. (Violins)
- Altos (Violas)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Performance Instructions and Dynamics:

- pp*, *mp*, *mf*, *f*, *ff*, *cresc.*, *decresc.*, *rit.*, *gliss.*, *arco*, *div.*, *2 altos soli.*
- Handwritten notes: *re#*, *mi b*, *fa#*, *la b*, *si b*
- Handwritten notes: *gliss.*, *(a2)*

The score is written in a single system with multiple staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The page number 47 is circled in the top right corner.

Berger, Femmes Thébaines et Guerriers Thébains alternativement, puis ensemble

Handwritten musical score for orchestra and strings. The score is divided into two systems, 39 and 40. The instruments listed on the left include:

- Gr. fl. 1, 2
- Ptes fl. 1, 2
- Hr. 1, 2
- C. a.
- Cl. 1/2
- Pte Cl. (ré)
- Cl. b. (la)
- Bnd. 1, 2
- CB. 1, 2
- C. 1, 2, 3, 4
- Trp. 1, 2
- Trb. 1, 2
- Tuba CB.
- Tamb. de B.
- Tamb.
- Cast.
- Hrp. 1 et 2
- Vns. 1, 2
- Altos.
- VC.
- CB.

The score contains various musical notations such as dynamics (p, f, ff, mp, mf), articulation (pizz., arco), and performance instructions (bordés, ouverts). The page number 48 is written at the bottom center, and 49 is written at the bottom right.

This page contains a handwritten musical score for an orchestra and woodwind section. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left include:

- Gr. fl. 1, 2
- Ptes fl. 1, 2
- Htg. 1, 2
- C. a.
- Cl. 1, 2
- Pte cl. (re)
- Cl. b.
- Bns 1, 2
- CR.
- 3. (fa)
- 4.
- Trop. 1, 2
- Trc. 1, 2
- Tuba CR.
- Tamb. de B.
- Tamb.
- Cast.
- Vns 1, 2
- Altos.
- VC.
- CB.

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *ff impetuoso*, *mf*, *pp*, *dim*, *arco*, *ppia*, and *ps.v.*. There are also performance instructions like *la Trompette 1 enlève la courtoise* and *prenez les Cymbales*. A boxed number '40' is visible in the upper right area of the score. The page number '286' is located at the bottom right corner.

83

22 Solo

Chr. fl. 1. 2. *mp* *mf* *f cant. marc.*

Ptes fl. 1. 2.

Hrb. 1. 2. *1. f* *2. mp* *1. solo* *2. cant. marc.*

Cl. 1. 2. *mp* *mf* *f cant. marc.*

(La)

B-1. 2. *pp* *mp dolce*

(Fa)

1. 2. *pp* *2. mp*

3. 4.

Vn. 1. *pp* *mf* *pp*

2.

Altos. *cant.* *div.* *unis. piza.*

Vc. *(piza.)* *pp* *p*

Cb. *(piza.)* *p* *pp* *p*

290

40

Chr. fl. 1. 2. *mf* *pp*

Ptes fl. 1. 2. *mf* *pp*

Hrb. 1. 2. *mf* *pp*

C.a.

Cl. 1. 2. *mf* *pp*

(La)

Pte Cl. (re)

Cl. b. (La)

B-1. 2. *mf* *pp*

(Fa)

1. 2. *mf* *pp*

3. 4.

Trp. 1. 2. *mf* *pp*

(ut)

Trb. 1. 2.

Tamb. 8.8

Tamb. *pp* *ppp*

Vn. 1. *mf* *pp* *ppp*

2. *mf* *pp* *ppp*

Altos. *mf cant.* *ppp*

Vc. *(piza.)* *mf* *pp*

Cb. *(piza.)* *mf* *pp*

291

Handwritten musical score for a symphony orchestra. The score is written in a single system with multiple staves. The instruments listed on the left include:

- 1. fl. 1. (First Flute)
- 2. fl. 2. (Second Flute)
- 1. pt. fl. 1. (Piccolo Flute)
- 2. pt. fl. 2. (Piccolo Flute)
- 1. Hc. 1. (Horn in C)
- 2. Hc. 2. (Horn in C)
- C. n. (Clarinet in B)
- Cl. 1. (Clarinet in E)
- Cl. 2. (Clarinet in E)
- Cl. 3. (Clarinet in B)
- Cl. 4. (Clarinet in B)
- 1. B. 1. (Bassoon)
- 2. B. 2. (Bassoon)
- Cl. B. (Contrabassoon)
- 1. Trp. 1. (Trumpet)
- 2. Trp. 2. (Trumpet)
- 3. Trp. 3. (Trumpet)
- 4. Trp. 4. (Trumpet)
- 1. Trb. 1. (Trombone)
- 2. Trb. 2. (Trombone)
- 3. Trb. 3. (Trombone)
- Tam. De B. (Tam-tam)
- Timb. (Timpani)
- Cym. (Cymbal)
- 1. Perc. 1. (Percussion)
- 2. Perc. 2. (Percussion)
- Alt. cor. (Alto Horn)
- VC. (Violoncello)
- CB. (Contrabasso)

The score contains various musical notations including notes, rests, dynamics (e.g., *stacc.*, *mp*, *mf*, *pp*, *ppp*, *cresc.*, *ben. pes.*, *Solo*), and performance instructions. The bottom right corner has a handwritten signature and the page number '21'.

(52)

186 42 *con fuoco (♩ = 112)*

Woodwinds: Fl. 1 & 2, Piccolo, Clarinet in B-flat, Bassoon, Contrabassoon, Cor Anglais, Oboe, Bass Clarinet.

Brass: Trumpets 1 & 2, Trombones 1 & 2, Euphonium, Tuba.

Percussion: Cymbals, Tom-toms, Snare Drum, Bass Drum, Triangle, Gong.

Strings: Violins 1 & 2, Violas, Cellos, Double Basses.

Performance Instructions: *ff stacc. sempre*, *Cresc.*, *unis.*, *avec une baguette d'éponge*

300

187

Gr. fl. 1. 2.
Piccolo fl. 1. 2.
Horn 1. 2.
C.A.
Cl. 1/2 (la)
Piccolo Cl. (ré)
Cl. B. (la)
Bsn 1. 2.
Cb.
Trio (fa)
Trio (ut)
Trio B.
Tamb. De B.
Tamb.
Cymb.
Vns 1. 2.
Altos.
Vc.
Cb.

1. Solo
marc.
mp
p
f
1. Solo marc.
2. marc.
1. Solo marc.
3. marc.
mf
p
pizz.
arco
p
p

303

54.

43

Woodwinds:
Fl. 1, 2
Pte. fl. 1, 2
H. 1, 2
Cl. 1, 2
Pte. Cl. (Fa), (Re)
Cl. B.
Bsn. 1, 2
Cb.
C. 1, 2
(Fa) 3, 4
Tpt. 1, 2
(Int.)
Trom. 1, 2
Tamb. & B.
Tamb.
Cymb.

Brass:
Hrp. 1.
Hrp. 2.

Strings:
Vns. 1, 2
Altos.
Vc.
Cb.

Performance Instructions:
Solo
tutta forza
stacc.
stacc. sempre
ff
sub.
pp
2. sub.
mf
sf
stacc.
cresc.
p
mp
pizz.
stacc. sempre
pizz.
div. $\frac{1}{2}$
mp

avec une baguette de bois & stacc.

Solo tutta forza, marcatis.

ut#, re, mi, fa, sol, la, si

306

189 (a2)

Gr. fl. 1. 2. (a2)

Ptes. fl. 1. 2. (a2) *sol^o* *ff*

Hrb. 1. 2. *p³*

C.A. *pp*

Cl. 1. 2. (la) *pp* *sol^o* *ff*

Pte. Cl. (re) *pp* *leggerissimo*

Cl. b. (la) *pp* *pp*

Bns 1. 2. *mp* *pp*

CBn

1. 2. *1. p³* *mf²* *pp*

(fa) 3. 4. *pp*

Trop. 1. 2. (ut)

Tub. 1. 2.

Tamb. de

Tamb. *au bord, de la pointe des doigts* *pp*

Cymb.

Hrp. 1. *sol^o* *fa^o* *sol^o* *sempre fff*

Hrp. 2. *sol* *fa^o* *sol^o* *sempre fff*

1. 2. *Div.* *(pizz.)* *pp*

Alto. *(pizz.)* *Div.* *pizz.* *pp*

Vc. *2. co. solo* *pp*

CB. *(pizz.)* *(Div.)* *pp*

309

56

44

Dr. fl. 1. 2. *ff*

Ptes fl. 1. 2. *(a2)* *mf* *p* *sub.* *ff*

Hr. b. 1. 2. *mf* *p* *sub.* *ff*

C. a. *mf* *p* *sub.* *ff*

Cl. 1. 2. *(a2)* *mf* *p* *sub.* *ff*

(la) *mf* *p* *sub.* *ff*

pte cl. *mf* *p* *sub.* *ff*

(re) *mf* *p* *sub.* *ff*

Cl. b. *mf* *p* *sub.* *ff*

(la) *mf* *p* *sub.* *ff*

Bns 1. 2. *mf* *p* *sub.* *ff*

C. B. *mf* *p* *sub.* *ff* *prenez le Ballon 3.*

1. 2. *mf* *p* *sub.* *ff*

(fa) 3. 4. *mf* *p* *sub.* *ff*

Trop. 1. 2. *mf* *p* *sub.* *ff*

(ut) *mf* *p* *sub.* *ff*

Tub. 1. 2. *mf* *p* *sub.* *ff*

Tuba *mf* *p* *sub.* *ff*

Tamb. 1. 2. *mf* *p* *sub.* *ff*

Tamb. *mf* *p* *sub.* *ff*

Cymb. *mf* *p* *sub.* *ff*

Hrp. 1. *mf* *p* *sub.* *ff*

Hrp. 2. *mf* *p* *sub.* *ff*

1. *(pizz.)* *sempre pp* *2 viol. soli.* *ff (pizz.)* *unis. arco* *ff*

2. *(pizz.)* *sempre pp* *2 viol. soli.* *ff (pizz.)* *tutti unis. arco* *ff*

Altos. *(pizz.)* *ff* *unis. arco* *ff*

Vc. *(pizz.)* *ff* *arco* *ff*

C. B. *(pizz.)* *ff* *arco* *tutti unis. arco* *ff*

191 *ten.* *at° con fuoco (1=116)* (1=120)

Gr. fl. 1. 2. *ff furioso* *stacc.*

Ptes. fl. 1. 2. *ff furioso* *stacc.*

Hrb. 1. 2. *sott. ff* *ff furioso* *stacc.*

C. a. *ff furioso* *stacc.*

Cl. 1. 2. (ca) *ff furioso* *stacc.*

Pte. Cl. (re) *ff furioso* *stacc.*

Cl. b. (ba) *ff furioso* *stacc.*

Bns 1. 2. 3. *ff furioso* *ff marc.*

(fa) 1. 2. 3. 4. *sott. ff* *ff marc.* *3. ouvert ff marc.*

Trp. 1. 2. *sott. ff* *ff marc.*

Trb. 1. 2. *sott. ff* *ff marc.*

Tuba CB. *sott. ff* *ff furioso*

Tamb. de B. *ff marc.*

Tamb. *ff marc.*

Cymb. *prenez vite les Castagnettes*

Hrp. 1. *fa 4*

Hrp. 2. *fa 4*

Vns 1. 2. *ff furioso* *stacc.*

Altos *ff furioso* *stacc.*

Vc *ff furioso* *ff marc.*

CB *ff furioso* *ff marc.*

35
x 58

192 **45**

Ar. fl. 1. 2. *sf*

Ptes fl. 1. 2. *sf* (a2)

Hr. G. 1. 2. *sf*

C. A. *stacc. sf*

Cl. 1. 2. *stacc. sf* (la)

Pte Cl. *sf* (re)

Cl. b. *sf* (la)

Bn. 1. 2. 3. *stacc. sf*

C. 1. 2. 3. 4. *stacc. sf* (fa)

Trop. 1. 2. *sempre mp* (ut)

Tamb. de B. *sempre mp*

Tamb.

Cast. *Castagnettes sf*

Hrp. 1. *stacc. sf*

Hrp. 2. *stacc. sf*

Vns. 1. 2. *sf*

altos. *sf*

vc. *sf*

CB. *sf*

f. g.

Pochiss. meno mosso (1-84)

Or. fl. 1. 2.
Pic. fl. 1. 2.
Hr. 1. 2.
Cl. 1. 2.
Clar. (fa)
Pte. Cl.
Cl. b. (ci)
Bsn. 1. 2. 3.
Bassoon 3.
Viol. 1. 2.
Viola
Violon. 1. 2. 3. 4.
Tutti. Ve. B.
Tutti.
Cast.
Violon. 1. solo.
Violon. 2. solo.
Violon. 3. 4.
altos.
vc.
Cb.

f
ff
tutta forza
p
pp
cresc.
arco unia
ppp

320

Handwritten musical score for orchestra and soloists, measures 322-323. The score is written on multiple staves. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1, 2, & Bass, Bassoons 1 & 2) and strings (Violins 1 & 2, Violas, Cellos, Double Basses). The bottom section includes Percussion (Toms, Castanets) and Soloists (4 Alto Soli, Alto, Contralto). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *f*, and *col tutti*. A rehearsal mark '199' is present at the beginning of the first system. The page number '322' is written at the bottom right, and the page number '60' is written at the bottom center.

col tutti
col tutti

46 *at^o, con fuoco (1=116)*

(1=108)

Fr. fl. 1. 2. *ff stacc.*

Pte. fl. 1. 2. *ff stacc.*

Hrl. 1. 2. *ff stacc.*

C. A.

Cl. 1. 2. *ff stacc.*

Cl. B. *ff stacc.*

Bn. 1. 2. 3. *ff stacc.*

C. (fa) 1. 2. 3. 4. *ouverté ff stacc.*

Tamb. de B.

Tamb. *pv*

Cast. *pv*

Hrp. 1. *ut #, re #, mi b, fa #, sol #, la #, si b*

Hrp. 2. *ut #, re #, mi b, fa #, sol #, la #, si b* *gliss. fff*

Vns 1. 2. *tutti unis. ff stacc.*

Altos. *tutti unis. arco ff stacc.*

Vc. *ff piaz.*

Cb. *ff piaz.*

prenez le triangle
prenez les Cymbales

196 197 *poco rit.*

Gr. fl. 1. 2. *sempre ff*

Ptes fl. 1. 2. *sempre ff*

Hrb. 1. 2. *sempre ff*

C.A. *sempre ff*

Cl. 1. 2. *sempre ff*

(fa) pte fl. (ré) *sempre ff*

Cl. b. (la) *sempre ff*

Bns 1. 2. 3. *sempre ff*

C. 1. 2. 3. 4. *sempre ff*

Hrp. 1. 2. *sempre fff*

vns 1. 2. *sempre ff*

Divisés. *sempre ff*

Altos. *sempre ff*

vc *sempre ff*

cb. *sempre ff*

à 2 soli

prenez la flûte 2

prenez la flûte 3

prenez la flûte 4

prenez la Clarinette 3 en la

à 2 soli

1. bouché +

3. bouché +

unis. pirez.

(la porte du fond s'ouvre, le danse s'arrête, et

329

47 Andante Moderato (♩=88) 1. Solo (♩=104)

Handwritten musical score for various instruments including Flutes, Horns, Clarinets, Bassoon, Oboe, Harp, Violins, Violas, and Cello/Double Bass. The score includes dynamic markings such as *pp*, *mf*, *mp*, and *f*, as well as performance instructions like *1. Solo*, *pp sentito ma tranqu.*, and *Bolce tranqu.*. The score is divided into measures 198 and 199. A stage direction is present: "Les Vierges Thébaïnes paraissent, apportant un brasier allumé".

Handwritten musical score for orchestra, choir, and vocal soloists. The score is divided into several systems, each with multiple staves for different instruments and voices. The tempo is marked as Allegro with a tempo of $\text{♩} = 104$, and later changes to Andante with a tempo of $\text{♩} = 116$. Dynamics include pp , mf , f , ppp , and pp . Performance instructions include cresc. , rit. , pizz. , arco , and div. .

The vocal soloist part, labeled "Le grand Pêtre", has the following lyrics in French: "Le grand Pêtre, au saint tison, Dieu, et fait de l'homme un Dieu!" The lyrics are written in French and include some handwritten annotations like "Rall-moy" and "au saint tison".

The score includes parts for various instruments: Gr. fl. (Grande Flute), Hrb. (Horns), Cl. a (Clarinet in A), Cl. b (Clarinet in B), B. (Bassoon), Tr. (Trumpet), T. (Trombone), Harp. (Harps), Vn. (Violins), Vcl. (Cello), and Chorus. The Chorus part is labeled "Chœur" and includes parts for Soprano (Sopr.), Contralto (Contr'a.), Tenor (Ten.), and Bass (B.).

At the bottom right of the score, the page number "338" is written.

pp *8*

Gr. fl. 1. 2.

Bns 1. 2.

Vns 1. 2.

Altos.

de gr. Dr.

les flam-beaux noy-és; que la flam-me d'a-pol-lon brûle à ce foy

Vc

CB.

mp cresc. *mp cresc.*

49

(sanguigno) poco rit. ——— *al. animando*

Gr. fl. 1. 2.

Hr. 1. 2.

Cl. 1. 2.

(C.)

Bns 1. 2.

(Fa)

Hrp. 1. et 2.

ut #, ré #, mi b, fa #, sol b, la b, si b

Vns 1. 2.

Altos.

de gr. Dr.

Chœurs.

Sopr. *mp cresc.*

Contr. *mp cresc.*

Tén. *mp cresc.*

B. *mp cresc.*

Vc

CB.

mf *mf*

1CB. solo

343

Allegretto moderato (♩ = 100)

(♩ = 1) p 103a

Gr. fl. 1. 2. *p 102*

Hr. 1. 2. *mf*

C. 1. 2. *Solo f*

Cl. 1. 2. *mf*

Cl. (la) 3. *mf*

Cl. 6. (la) *Solo f*

Bⁿ 1. 2. *mf*

Tpt. 1. 2. *mf*

Ttr. 1. 2. *mf*

Hrp. 1. *mf*

Hrp. 2. *mf*

Vns 1. 2. *mf*

Altos. *mf*

Vc. *mf*

la H

ré H, fa H, sol H

ut H, ré H, fa H, la H

ut H, sib

fa H, la H

Les Prêtresses rallument les flambeaux et font une ronde lente autour de l'autel.

347

poiiss. più animato (♩ = 112)

p 103b

Gr. fl. 1. 2. *mf*

Cl. 1. 2. *mf*

Cl. (la) 3. *mf*

Bⁿ 1. 2. *p*

Vns 1. 2. *ps.v.*

Altos. *mf*

Vc. *arco p dim.*

le grand Diètre

de grand Diètre.

Pè-re, por-te ton en-fant au-tour des ai-eux, que leur

347

1104 Serge Rigore ♩ = 116

1. Solo mf espress. *cresc.* pp sub.

2. mp *cresc.* pp sub.

3. *cresc.* pp sub.

4. *cresc.* pp sub.

Hr. 1. 1. Solo mf espress. *cresc.* pp sub.

2. Solo mf espress. *cresc.* pp espress. pp sub.

Cl. 1. 1. Solo mf espress. *cresc.* pp sub.

2. *cresc.* pp sub.

3. *cresc.* pp sub.

Cl. B. 1. Solo mf espress. *cresc.* pp

2. *cresc.* pp

Bass. 1. Solo mf espress. *cresc.* pp sub.

2. *cresc.* pp sub.

C. 1. Solo mf espress. *cresc.* pp sub.

2. *cresc.* pp sub.

Hrp. 1. *cresc.* *sol 4, si 4*

Hrp. 2. *p.v. ma marc.*

Vns 1. *cresc.* *div. pizz.*

2. *cresc.* *pp sub.*

Altos. *cresc.* *pp sub.*

Le gr. Pr. *cen-tre, s'i-chauffant, se ral. l'ardeur feu.*

Chœurs
Sopr. *normando*
Contr. *normando*
Ten. *(à l'exception du Grand Prêtre, A-gé-nor et toi, Cab-mos, nous, nous)*
B. *normando*

VC *(Div.)* *pp* *(Lento)* *mp cresc.* *2. pizz.* *pp sub.*

CB *pp* *2. pizz.*

356

105

54

112

Gr. fl. 1. 2. 3. 4.

Hr. 1. 2.

Cl. 1. 2. 3. 4.

Bs. 1. 2.

T. 1. 2. 3. 4.

Hrp. 1. 2.

Vn. 1. 2.

Alto sax. 1. 2.

Cb. 1. 2.

C.B.

Choeurs: Sopr., Cont'ra, Ten., B.

Lyrics: O vous, rois aux trône som-bres, dans vos blanchem-beaux, bé-nis-sez de

319

Handwritten musical score for page 70, featuring various instruments and vocal parts. The score includes dynamic markings such as *mp*, *mf*, *pp*, *sfz*, and *pp*, along with performance instructions like *al'ord.*, *poco mpowers*, and *tutti unis.*

Instruments and Parts:

- Flutes:** Gr. fl. 3 (1st, 2nd, 3rd parts)
- Woodwinds:** Hrb. 1, 2; Cl. (a) 1, 2, 3; Cl. b. (a); Bsn. 1, 2; Fag. 1, 2, 3, 4
- Strings:** Vns. 1, 2; Altos; De Gr. Br.; Vc. (Div.); Cb.
- Percussion:** Hrp. 1, 2
- Vocalists:** Sopra.; Contr. a.; Ten.; B.

Lyrics:

vos mains d'om bre, vo-tre fils nou-veau.

Am-phi-on et toi, Zi-llas, nous vous sup-ple-ant!

tutti unis.

mi (written above the top staff)

ut b, ré, mi b, fa b, sol b, la b (written below the Hrp. 2 staff)

unis. piaz. Ps.v. (written below the Vns. 2 staff)

unis. piaz. Ps.v. (written below the Altos staff)

tutti unis. piaz. (written below the Vc. staff)

unis. piaz. Ps.v. (written below the Cb. staff)

52 (Messa) (organo) (pizz.) (1=116) p108

Gr. fl. 1. 2. 3. 4.

Hr. fl. 1. 2.

L. A.

Cl. (la) 1. 2. 3.

Cl. (la) 1. 2.

Bns 1. 2. 3.

C. (fa) 3. 4.

Timb.

Hrp. 1.

Hrp. 2.

Vns 1. 2.

Altos.

Le gr. Br.

choeurs. Sopr. (intr.) Ten. B.

(Div.) arco V (Div.) arco V

Ar-ra-chez de vos som-meils le lin-ceul des nuits; que vos a-mes au so-

un. pizz. un. pizz.

362

foco più animato (♩ = 126) *allarg. - - - - -*

Woodwinds:
Gr. fl. 3, 4
Hrb. 2
C.A.
Cl. 1, 2, 3 (Cl.)
Cl. b. (Cl.)
Bns 1, 2, 3
C. 1, 2 (Fa)
3, 4
Timb.

Brass:
Vns 1, 2
Altos

Choir:
Leifr. Dr.
Sopr.
Contr. a.
Ten.
B.

Strings:
Vc.
Cb.

Lyrics:
leil re - vi - vent en lui.
Et de sa - voir et de sa - voir - te -

Tempo/Performance:
foco più animato (♩ = 126)
allarg. - - - - -

Dynamics:
pp, p, mf, f, ff, cresc., decresc., solo, 1. solo, 2. ouvert, 2. sf, pochiss., arco, sub., marcato, 2. sf

Page Number: 371

Handwritten musical notation on two staves, including a dynamic marking *p¹¹⁰*.

53 Moderato, un poco largamente (♩ = 54)

Handwritten musical score for woodwinds and brass. Instruments include Flutes (Gr. fl. 1-3), Horns (Hrb. 1-2), Clarinets (Cl. a., Cl. (ca) 1-3, Cl. b. (ca)), Bassoons (Bns. 1-3), and Trombones (Tbn. 1-2). The score includes various dynamics such as *ff*, *mf*, and *marc.*, and includes performance instructions like *sort.* and *marc.*.

Handwritten musical score for strings and alto saxophone. Instruments include Violins (Vns. 1-2) and Alto Saxophone (Alto.). The score includes dynamics like *mf* and *marc.*.

Handwritten musical score for the Chorus. Parts include Soprano (Sopr.), Contralto (Cont'alt.), Tenor (Ten.), and Bass (B.). The score includes dynamics like *mf*.

Handwritten musical score for Cello (Vc.) and Double Bass (Cb.). The Cello part includes dynamics like *mf* and *marc.*. The Double Bass part includes dynamics like *ff* and *unif.*.

54

pizz.

(♩ = 48)

1. Solo
pizz. *grazioso*

Gr. fl. 1. 2.

C. a.

Cl. b. (la)

C. 1. 2. (fa)

Vns 1. 2.

Alto solo.

Altos.

Le gr. Pr. *dolce cant.*
 Le grand Prêtre, à voix et jouée
 Les dieux ont bé-ni l'enfant; les ai-eux l'ont ac-cep-té; les fem-mes aux bras blancs, les ber-

Vc.

380

fuzz

55

(♩ = 40)

Soli
pizz. *dolce cant.* *tranz.* *mp*

Gr. fl. 1. 2.

Hrb. 1. 2.

C. 1. 2. (fa)

Hrp. 1.

Vns 1. 2.

Alto solo.

Altos.

Le gr. Pr. *pp*
 gens, les guer-riers ont ben-sé pour sa joie leurs beaux chœurs al-ter-nés. A pré-sent ré-pon-dez, ô la-ïos,

Vc.

CB.

pp

385

pizz *rit.* *Andante moderato (♩=66)* *Solo* *poco rit.* *at.* *(♩=66)*

Gr. fl. 1. 2. *pizz*

Hrb. 1. 2. *pizz*

C. 3. 4. (fa) *pizz*

Hrp. 1. *pizz*

Vns 1. 2. *pizz*

altos. *pizz*

Le gr. Br. *cant.*
 et toi, Jo-caste au charité pé-ple: pour qu'il vive au sou-ve-nir des hom-mes, de quel nom vou-lez-vous qu'il se nomme?

Vc. *pizz* *non troppo* *pp sost.* *sub.*

Cb. *pizz* *non troppo* *pp sost.* *sub.*

38

56 *(♩=60)* *pizz*

Gr. fl. 1. 2. *pizz*

C. a. *pizz*

Vns 2. *pizz* *pp* *cresc.*

Jocaste. *in tempo*
 En-fant, mon en-fant, com-ment t'ap-pe-les, toi dont l'a-ve-nir est un Dieu voi-lé?
 Vou-dras-tu, comme Or-phée, au chant de ta voix cour-bor la fu-rier

Vc. *ppp (c.2)* *pizz* *violoncelle solo pp* *cresc.* *tutti pizz.*

39

pizz *pp* *114 6*

Hrb. 1. 2. *pizz*

Cl. 3. (ca) *Solo* *pp* *prenez la petite clarinette en ré*

Bns 1. 2. *1. Solo* *pp*

C. 1. 2. (fa) *1. bouché* *pp*

Vns 2. *2. bouché* *pp* *Violon 2. solo met vite la sonnerie* *Violon 1. solo (au sord)* *pp*

altos. *1. Solo* *pp*

Joc. *in tempo*
 Ou, comme Hé-cès, i-gu-rant l'ef-froi, pli-er les ha-mains sous la paix des lois? En-fant, mon en-fant,

Vc. *(c.2) cresc.* *pp* *tutti (pizz)*

394

X 1/2

p. 15
Semp. rigore. a.t. (1=48)

57

1. Solo
pochiss. animando - - - a.t. (1=60)

Gr. fl. 1. 2. $\text{F}\sharp$

Hrb. 1. 2. $\text{F}\sharp$

Cl. 1. 2. $\text{B}\flat$
(la)

Pte. Cl. $\text{B}\flat$
(re)

Bns 1. 2. $\text{B}\flat$

Tub. 1. 2. $\text{B}\flat$

Vns 1. 2. $\text{F}\sharp$

Altos. $\text{F}\sharp$

Ténor $\text{F}\sharp$

Bass $\text{D}\sharp$

VC $\text{D}\sharp$

CB $\text{D}\sharp$

enlevé vite la corde

tutti div.

Trésias, d'une voix profonde.
comment d'ap. pe. lor, toi dont l'a-ve-nir est
un Dieu voi-lé?
Hé-las!

Les Hommes, comme égarés. P.S.V.
Qu'a-t-il dit?
Que dit-il?

arco *div.*

tutti unis *p.s.v.* *s.v.*

398

Gr. fl. 1. 2. $\text{F}\sharp$ (1=56)

Hrb. 1. 2. $\text{F}\sharp$ (1=56)

Cl. 1. 2. $\text{B}\flat$ (1=56)

Pte. Cl. $\text{B}\flat$ (1=56)

Bns 1. 2. $\text{B}\flat$ (1=56)

Tuba CB $\text{B}\flat$ (1=56)

Vns 1. 2. $\text{F}\sharp$ (1=56)

Altos. $\text{F}\sharp$ (1=56)

Le Grand Prêtre $\text{D}\sharp$ (1=60)

Ténor $\text{F}\sharp$ (1=60)

VC $\text{D}\sharp$ (1=60)

CB $\text{D}\sharp$ (1=60)

de grand Prêtre.
Pour qui pé-nis, Ti-ré-si-as?
Hé-las! Hé-las!

lamentoso
Dou-leur! Dou-leur! ô

taï-toi, vieil
ter-re ma-ter-nel - le!

cresc.

div. b.d.

unis. *pp* *s.v.*

401

78

pp *molto* *anim.* (♩=76) ----- *at* (♩=56) ----- *♩=60*

Bns 1. 2. *f marc.* *pp marc.* *mp*

Trb. 1. 2. *f marc.*

Altos. *f marc.* *mp*

de gr. br. *lento!*

Tir. *Phoi - los, cru - el ar - cher qui per - gas de tes dards les en - fans de Ni - o -*

Vc. *f marc.*

CB. *(div.)* *f marc.* *p*

58

pp *molto* *anim.* (♩=60) ----- *at* (♩=60)

Gr. fl. 1. 2. *1. solo* *agitato* *cresc.* *pp*

Hrb. 1. 2. *pp*

C. a. *pp*

Cl. 1. 2. *p* *cresc.*

Pic. Cl. *pp*

Bns 1. 2. *pp*

C. 1. 2. *pp*

Trp. 1. 2. *pp*

Vns 1. 2. *pp*

Alto solo. *1. solo* *cauto solo* *sulla tastiera* *cresc.* *pp* *col tutti*

Altos. *(div.)* *pp* *arco* *mp*

Jocaste. *Jocaste, avec épouvante.* *lais.* *mp*

Tir. *Pro - té - gez - men - fant, Bi - vi - ni - tes du ciel -* *Tais - toi! Tais*
bé!... *a - pol - lon, a - pol - lon, Pro - phi - te sans pi - tié!*

Vc. *pp*

CB. *(div.)* *pp* *p*

senza rigore - -

Cl. 1. 2. (la)

Bns 1. 2. (fa)

C. 3. 4. (fa)

Tuba CB.

Altos.

Clari. Tir.

Vc.

CB.

Adagio
Poi-quoi mé-pri-sas-tu les voix des Im-mor-tels?

Avec un frisson!
Quel-le-voix?

411

♩ 119
 59 Al^o con moto moderato (♩ = 66)

Gr. fl. 1. 2.

Cl. 1. 2. (la)

Cl. 3. 4. (la)

Bns 1. 2. (fa)

C. 3. 4. (fa)

Vns 1. 2.

Altos.

Clari. Tir.

Vc.

CB.

à pol-lon, par trois fois, dans la nuit d'été — ve, t'or-don-ne de mou-ri sans en-fant!

414

p 120a (♩ = 69)

fr. fl. 1. 2. *fp*

Hrb. 1. 2. *fp*

Cl. 1. 2. (la) *fp*

Cl. b. (la) *fp*

Bns. 1. 2. *fp*

Trp. 1. 2. (ut) *fp*

Timb. *mf*

Vns. 1. 2.

Alto. *pizz.*

Viol. *vi mes rê-ves!...*
Mais ne craignant point Phoëbos ir-ri-té, tu cher-chas dans l'hy-men u-ne pos-té-ri-té et tu

Vc. *(pizz.)* *mf*

CB. *(pizz.)* *mf*

p 120b (--- ♩ = 63)

Cl. 1. 2. (la) *pp*

Bns. *pp*

CBn. *pp*

Contre Basson. *pp*

1. *2.* *ouvert* *pp*

(fa) 3. 4. *pp*

Alto. *(pizz.)* *f*

Viol. *f*
fis de Jo-caste u-ne fem-me fé-conde. Sa — che donc le des-tin de ce fils en-gen-dré mal-gré les dieux du

Vc. *(pizz.)* *f* *arco* *pp*

CB. *(pizz.)* *f* *arco* *pp*

121 **60** poco animato (♩=80) animando di più - - - - - a t° (♩=66)

121

60 poco animato (♩=80) animando di più - - - - - a t° (♩=66)

HtG. 1. 2. *paillons en l'air* *ffv*

Cl. 1. 2. *paillons en l'air* *ffv*

(La)

Bns 1. 2. *à 2* *ff*

C. 1. 2. *ff*

(Fa)

Trp. 1. 2. *ff*

(ut)

Vns 1. 2. *ff*

Altos. *arco* *ff*

Tir. *mon de*

Choeurs. *Tous (à l'exception de grands Prêtres, lévites, de dans et de Joacab.)*

Sopr. *se-ra e' ad-sas*

Cont'ba *son des-tin? Quel des-tin?*

Tén. *se-ra e' ad-sas*

B. *se-ra e' ad-sas*

Vc *pp*

CB. *pp*

424

122 a *var demeure* *piu lento (♩=54)* *a t° (♩=92)*

Gr. fl. *pp*

HtG. 1. 2. *(a2)* *sub.* *pp* *sub.* *fff*

C. a. *pp*

Cl. 1. 2. *pp* *sub.* *fff*

(La)

Cl. b. *pp* *sub.* *fff*

(La)

Bns 1. 2. *(a2)* *pp* *sub.* *fff*

CBn. *solo* *pp* *tranz.* *1. ouvert* *pp* *sub.* *fff*

C. 1. 2. *bouches* *pp* *1. ouvert* *pp* *sub.* *fff*

(Fa)

Altos. *sulla tastiera* *pp*

Tir. *sin de son pé-re!*

Choeurs. *Et pour mul-ti-pli-er sa race a-vec son cri-me, il*

Sopr. *re-to!*

Cont'ba *re-to!*

Tén. *re-to!*

B. *re-to!*

CB. *Contre-Basse solo. V* *(c. 2.)* *pp* *tranz.*

428

Trang. (1=54) p. 124

p. 124

Gr. fl. 1. 2.

Cl. 1. 2. (La)

Cl. b. (La)

Bns 1. 2.

CBn.

L. 1. 2. 3. 4. (Fa)

Vns 1. 2.

Altos.

Tir

VE

CB.

prenez le Basson 3.

boliss. (Il descend de)

a-mis de la ci-té. Et pour nous la-ver de tant de souil-lu-res, al-les bai-gner nos fronts à l'eau du so-leil pur!

44-2

sempre Trang. (1=52) (1=50) (1=44)

sott.

Gr. fl. 1. 2. 3. 4.

Hrb. 1. 2.

C.a.

Cl. 1. 2. (La)

Cl. b. (La)

Bns 1. 2.

L. 1. 2. (Fa)

Trp. 1. 2. (Fa)

Vns 1. 2.

Altos.

trône et sont, conduit par un enfant tous les assistants sortent derrière lui, sauf daïos et Jocaste.)

44-7

63

Andante mesto (1=42)

p^{mf}

à 2 *lamentoso*

Gr. fl. 1. 2. 3. 4.

Hrl. 1. 2.

C. a.

Cl. 1. 2. (la)

Cl. b. (la)

B. 1. 2. 3. Basson 3.

L. 1. 2. 3. 4. (fa) *bouchés*

Trp. 1. 2. (ut)

Timb. *pes. dolce*

Vns 1. 2.

Altos *lamentoso*

Tous *sortant, lamentoso*

Sopr. *He las!*

Contr. a. *He las!*

Tén. *ter. re. la. men. Gle!*

B.

VC *Div. en 4 bds* *unis. sost.*

CB. *meno*

47

*Handwritten musical score for a full orchestra and choir. The score is divided into several sections: Gr. fl. (Grand Flute), Hrb. (Horn), C.A. (Clarinet in A), Cl. 1. (Clarinet in Bb), Cl. 2. (Clarinet in Bb), Bn. (Bassoon), L. (Trumpet), (fa) (French Horn), Trp. (Trumpet), Timb. (Timpani), Vns. (Violin), Altos. (Viola), Choeurs. (Choir), Vc. (Violoncello), and Cb. (Contrabass). The score includes dynamic markings such as *mf*, *mfz*, *ben sf*, *pf*, *ps.v.*, and *pp*. There are also tempo markings *♩ = 128* and *♩ = 129*. The score is written on multiple staves, with some parts including lyrics like "He-las!" and "He-las!". The page number 85 is written in the top right corner.*

86

64

♩ 130

animando ed accelerando di più - - -

Cl. 1. 2. *à 2. lamentoso*
(la) *mp*
Cl. b. (la) *pespres.*
Bns 1. 2. 3. *pp*
C. 3. 4. *unis. lamentoso*
(fa) *mp*
Vcs *pespres.*
Cb. *unis.*
pp
sf
pf marc.

... vers le Berger qui sort le scieur

65

Moderato (♩ 72)

Gr. fl. 1. 2. *1. Solo*
Pet. fl. 1. Solo *trans.*
Pet. fl. 2. Solo
Hrh. 1. 2. *à 2.*
C. a. *f cresc. benf.*
Cl. 1. 2. *f cresc. benf.*
(la)
Pte Cl. (ré)
Cl. b. (la) *f cresc. benf.*
Bns 1. 2. 3. *f cresc. benf.*
C. 3. 4. *f cresc. benf.*
(fa)
Vcs 2. *f cresc. benf.*
Altos. *f cresc. benf.*

et l'appelle.) daïos. mps.v. Berger!... viens!
(Le Berger revient sur ses pas... daïos prend l'enfant et sem ble hésiter. - jocuse, éperonnée, lui tend

Violoncelle solo *Solo v.*
Vc. *pp marc.*
Cb. *pp marc.*
Contre-Basse solo. mp marc.

mettez les sourdines

RGH

pizz *a*

ptes fl. 1. 2. *mp dolce* *pp* *bl.*

Bns 1. 2. *1. Solo pp*

1 alto solo.

des mains suppliantes. *après une dernière hésitation l'aïos remet l'enfant au Berger* *Douloureusement. mp s.v.* *(sempre s.v.)*

l'aïos. *Dans les gor ges du Ki-thé-ron... et que de*

1^{ve} solo. *6 2 6 6 3 6 6 4 6*

467

66

pizz *b*

intempo (1-1-84)

Cl. 1. 2. *ps.v.*

Cl. b. *ps.v.*

Bns 1. 2. *Soli sf* *1. Bonché* *pp* *mettez les sourdines*

C. 1. 2. *fa*

1 alto solo. *Solo* *arco sf doloroso* *mp* *3* *ps.v.* *col tutto*

Altos. *arco sf doloroso* *pp* *ps.v.* *piu p*

l'aïos. *(Chaque moment)* *dit: "à qu'il meure?" - Le Berger regarde Jocaste et l'aïos avec épouvante, puis sort lentement, emportant l'enfant.* *l'aïos revient*

1^{ve} solo. *6 5 6 3 6 3 3 6 3*

2^{ve} solo. *sempre ps.v.* *arco* *ps.v.* *c.3.*

477

pizz *c*

Cl. b. *pp* *trane.* *piu pp*

C. 1. 2. 3. 4. *fa*

Altos. *pp*

après de Jocaste, ils se regardent en silence et...

1^{ve} solo. *3* *ps.v.* *solo v*

2^{ve} solo. *ps.v.* *solo v* *pizz.*

Contre-Basse solo. *arco mp*

CB.

487

pizz. b.
 (67) (sost. $\text{at}^{\circ} \text{ } j=66$) $\text{h}^{\circ} 154$ ($\text{---} \text{---} \text{---} \text{---} j=72$)

Cl. b. (La)
 1.
 2.
 C. (Fa)
 3.
 4.
 Altos
 1.
 2.
 Div. en 4. 3.
 4.
 1^{ve} solo.
 2^{ve}
 1 CB solo.
 CB.

franc.
(avec sourd.) *piangendo* *ppp* #° #° #°
(avec sourd.) *molto dim.* *molto dim.*
pp *molto dim.* *molto dim.*
ff *molto dim.*
ff *molto dim.* *esultant in sanglots)*

480

($j=66$) ($j=63$) *lunga*

Cl. b. (La)
 1.
 2.
 C. (Fa)
 3.
 4.
 Timb.
 Cymb.
 Hrp. 1.
 1.
 2.
 Altos
 Div. en 4. 3.
 4.
 2 Violoncelles
 solo.
 V.
 1 CB solo.
 CB.

pp *mp* *pp* *ppp*
Cymbales, avec une zapuckage a vis *mp*
ut #, re #, mi b, fa #, si # *mp* *pp* *niente*
La table
2 V^e soli. *pizz.* *poco* *pp* *ppp* *niente*
solo V sost. *pp* *ppp*
(arco) *pp* *ppp*

Ribaud.

Fin de l'acte 1.

481

Georges Enescu
 - Sinaia - Faget -
 - 11 X 6 - 1923 -

Œdipe.

acte 2.

1^{er} Tableau

Allegretto amabile (12108)

*) 1. grandes flûtes
(aussi petite flûte 2. et flûte alto en sol)
Hautbois
1. Cor Anglais.
(aussi Hautbois 3.)
2. Clarinettes
1. Petite Clarinette
(aussi Clarinette 3.)
1. Clarinette basse
(aussi Saxophone alto en mi b.)
Bassons
1. Contre-Basson
(aussi Basson 3.)
Corns chromatiques
en fa
Trompettes chromatiques
en ut
Trombones
1. Tuba Ténor
en si b.
1. Tuba Basse
1. Tuba Contre-Basse
Timbales chromatiques
1. grosse caisse
(aussi tambour de basque)
2. timbales
(aussi triangle et tantam)
1. Paire Cymbales
(aussi castagnettes)
Vent et Tonnerre
2. Harpes
1. Piano
1. Clavier
1. Harmonium
(aussi sic.)
Violons
altos.
La Ephyge, Mérope
le Berger.
Œdipe, le vieillard
Soprano
Contralto
Tenors
Basses
Violoncelles.
Contre-Basses.

*) des grandes flûtes 1. et 2. jouent au commencement de l'acte 2. sur la scène, pour rentrer dans le courant de l'acte à l'orchestre, la 2^{de} flûte 1. et 2.
**) la Harpe 1. joue au commencement de l'acte 2. sur la scène, et rentre à l'orchestre pour l'acte 3.
***) le couvercle du Piano devra être préalablement enlevé.

Handwritten musical score for measures 68-71. The score includes staves for:

- Gr. fl. 3. 4.
- Hrb. 1. 2.
- Cl. 1. 2. (la)
- Bns. 1. 2.
- Vns. 2.
- Altos.
- Vc.
- Cb.

Dynamic markings include *p*, *mf*, *mp*, and *pp*. Performance instructions include *intemp.*, *aspiran*, *(sord.)*, *(av. sord.)*, *div. pizz.*, *pizz.*, and *pp pizz.*. A measure number '11' is written at the end of the system.

Handwritten musical score for measures 72-75. The score includes staves for:

- Gr. fl. 3. 4.
- Hrb. 1. 2.
- Cl. 1. 2. (la)
- Bns. 1. 2.
- Trp. 1. 2. (ut)
- Vns. 2.
- Altos.
- Vc.

Dynamic markings include *pp*, *f*, *ppp*, and *cresc.*. Performance instructions include *pf cant.*, *1. (av. sord.)*, *enlevez la sourdine*, *arco*, *violoncelle solo*, *altes solo*, and *unio. pizz.*. A measure number '18' is written at the end of the system.

Handwritten musical score for measures 76-79. The score includes staves for:

- Gr. fl. 3. 4.
- Hrb. 1. 2.
- Cl. 1. 2. (la)
- Bns. 1. 2.
- C. 3. 4. (fa)
- Vns. 1. 2.
- Altos.
- Vc.

Dynamic markings include *p*, *pp*, *mf*, and *ppp*. Performance instructions include *1. Solo*, *p cant.*, *pf*, *mf*, *pizz.*, *altes solo*, and *unio. pizz.*. A measure number '28' is written at the end of the system.

70

(poco calando - - -)

Rideau.

Handwritten musical score for page 70. The score includes staves for:

- Gr. fl. 3, 4
- Hrb. 1, 2
- Cl. 1, 2 (la)
- Bns 1, 2
- 2 Violins 1. soli
- Vns 1.
- 2 Violins 2. soli
- Vns 2.
- 2 Altos soli
- Altos.
- VC

Dynamic markings include *cresc.*, *mf*, *fz*, *dim.*, *pp*, and *ppp*. Performance instructions include *1. Solo*, *2. Solo*, and *a2*. The score concludes with a double bar line and the number 31.

Une salle splendide, dans le Palais de Polybos à Corinthe. - Vue sur la mer et l'Acropole de Corinthe, dans les vapeurs dorées d'un beau soir. - Au lever du rideau, l'opéra est accordé en proie à une sérénité morne.

--- pochiss. pin trangu. 1-92)

71

(A 1-108)

Handwritten musical score for page 71. The score includes staves for:

- Grandes flûtes 1, 2
- Harpe 1.
- Soprani
- Gr. fl. 3, 4
- Hrb. 1, 2
- Cl. 1, 2 (la)
- Bns 1, 2
- C. 1, 2 (fa)
- 2 Violins 1. soli
- Vns 1.
- 2 Violins 2. soli
- Vns 2.
- 2 Altos soli
- Altos.
- VC

Dynamic markings include *fz*, *mf*, *f*, *meno f*, *p*, *pp*, *ppp*, *f sub.*, and *pp*. Performance instructions include *1. bouche*, *2. bouche pp*, *col tutti*, *tutti unis. mp*, and *pf*. The score concludes with a double bar line and the number 40.

dans les coulisses.

Chœur invisible.

A - do - nis con - ché sur la pompe et l'or,

dans les coulisses.

Gr. fl. 1. 2.

Hrp. 1.

Sopr. *mf* au près d'a-phro-di-te, *mf* nous vous ap-par-tens l'a-né

C. 1. 2. *(fa)* *(bouché) pp*

dans les coulisses.

Gr. fl. 1. 2. *p cant.*

Hrp. 1. *mf* *ut#*

Sopr. *dim.* *mp* mo-ne d'or que l'a-mour ra-bi-te.

Oedipe. *Oedipe, songeur. s.v.* *pp* Oui, par-tir!...

4altos soli. *pp*

pres rit. *loco lento (1=84)* *Al tempo 1^o (1=108)*

dans les coulisses.

Gr. fl. 1. 2. *plus près sf*

Hrp. 1. *plus près sf* *legato réh*

Sopr. *clair invisible mf* *plus près* Pour vouc-le-brer sous la lu-ne d'or, la

1alto solo. *dim.* *pp*

74

dans les coulisses.

Gr. fl. 1. 2. *mp*

Hrp. 1. *du#* *sol#* *mf*

Sopr. *mf* *Dim.* ly-re d'é-cail-le mé-le au chant du luth et des flû-tes d'or un

75

ans les colisses.

1. Gr. fl. 2.

Hrp. 1.

Sopr.

cel.

Solo (alando) [76] - a t = 92

PF dim.

sol# ré# la#

les sions sono

ut b, ré b, fa b, sol b, la b

chant qui se - fait - le.

Oedipe. mp

Fuir! Fuir in-no-cent

ans les colisses.

1. Gr. fl. 2.

Hrp. 1.

Soprani
Contr. alti

cel.

1 Alto solo

(♩ = 108)

encore plus près

encore plus près

encore plus près

choeur invisible

encore plus près

sous le ciel!

Solo

Dim.

mf

mf

mf et com- suite

pp

ans les colisses.

1. Gr. fl. 2.

Hrp. 1.

Sopr.
Contr. a.

Cl. 1.
(la)

2 Altos soli

Violoncelle solo

Contrebasse solo

vous.

les é

mi- les blonds

et les hé ta

vers l'om bre du

ah!

ah!

cresc. espres.

cresc.

pp

pp

pp

pp

pp

94

78

dans les cordes.

ff

Gr. fl. 1. 2. *sempre dim.*

Hrp. 1. *dim. ut# sol#*

Sopr. Cont. a. *tem. ple au pas le front le front nent leurs*

Cl. 1. (la) 2. *pp dim.*

2 altos sol. *dim.*

1^{re} solo *mf*

1^{re} CB solo *Contrebasse solo (sans souffle) pizz. mf p pfa > p*

94

79

procacando - et. (1-88)

(1-96)

procacando - al -

dans les cordes.

Gr. fl. 1. 2. *mp pp*

Hrp. 1. *ut, ré, mi, fa, sol, sib*

Sopr. Cont. a. *pp*

Cl. 1. (la) 2. *pp*

Vns 1. 2. *tutti unis. 4/4 pp ben*

altos. 1. 2. *pp*

1^{re} solo *pp*

1^{re} CB solo. *pp*

Ob. *Obipa. mp*
mau l'œil é-ter-nel!

(Entre Chœur)

tutti unis. 4/4 pp ben

tutti unis. 4/4 pp ben

tutti unis. 4/4 pp ben

tutti unis. 4/4 pp ben

103

80

Poco meno mosso ($\text{♩} = 84$)

poco sost.

($\text{♩} = 1$)

80
Poco meno mosso ($\text{♩} = 84$) *poco sost.* ($\text{♩} = 1$)

Sopr. 1. *pp*

Sopr. 2. *pp*

Alto. *tutti unis.* *(av. sound.)* *pp*

Phorbac. *mf* *de-di-pe, ô fils de Ba-by-lon et de Mé-ro-pe au long pé-ple, ten-pé-re sou-ci-eux*

Vc. *pp* *poco cresc.*

81

senza rigore - - - *al tempo* (*All.^{mo} amabile*) ($\text{♩} = 108$)

81 *senza rigore* - - - *al tempo* (*All.^{mo} amabile*) ($\text{♩} = 108$)

Chœur invisible.

Sopr. *mf* *ah!*

Contr. *mf* *ah!*

Fl. 3. *mf*

Cl. 1. *mf*

Cl. 2. *mf*

C. 1. *mf*

C. 2. *mf*

Hrp. 2. *mf*

Vns 1. *f cant.*

Vns 2. *f cant.*

Altos *f cant.*

Phor. *et ta mé-re in-quié-te m'ont com-man-dé de te cher-cher dans ta re-trai-te.*

Vc. *f cant.*

C. B. *tutti unis.*

Handwritten musical score for orchestra and voice. The score is on page 96, with a boxed page number '92' in the upper right. The music is in 2/4 time and features a variety of instruments and a vocal line.

Vocal Line: The vocal part is written for Soprano and Contralto. It includes the lyrics: "E-cou-te le chant de Co-ria - the en fê - te: vois tes com - pa". The vocal line features dynamic markings such as *pp*, *mp*, and *mf*, and includes the exclamation "ah!".

Instrumental Parts:

- Gr. fl. 3/4:** Grand Flute, 3/4 part.
- Cl. 1. 2. (la):** Clarinet in A, 1st and 2nd parts.
- Cl. b. (la):** Clarinet in B-flat.
- C. 1. 2. (fa):** Bassoon, 1st and 2nd parts.
- Hrp. 2:** Harp, 2nd part.
- Vnd 1. 2:** Violins, 1st and 2nd parts.
- Altos Div.:** Divided Viola and Violoncello parts.
- Phor.:** Trombone part.
- Vc Div.:** Divided Violoncello part.
- CB.:** Double Bass part.

Performance Instructions: The score includes numerous performance markings such as *sub.* (sustained), *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *ppizz.* (pizzicato), and *2. poco* (second, a little). There are also notes like "sans voiles" (without veils) and "pp deliamente" (pianissimo delicately).

Page Number: The page is numbered '96' in the top left and '92' in a box in the top right. A small number '123' is visible in the bottom right corner.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves with various musical notations and performance instructions.

- Woodwinds:**
 - Gr. fl.** (3): Includes dynamics like *pp*, *4p*, and *cresc.*
 - Hrb.** (1, 2): Includes dynamics like *pp*, *cresc.*, and *ppfa*.
 - Cl.** (1, 2) (E-flat): Includes dynamics like *pp*, *cresc.*, and *ppfa*.
 - Cl.** (1, 2) (B-flat): Includes dynamics like *pp*, *cresc.*, and *ppfa*.
 - C.** (1, 2) (F): Includes dynamics like *pp*, *cresc.*, and *ppfa*.
- Strings:**
 - Hrp.** (2): Includes dynamics like *pp*, *cresc.*, and *ppfa*.
 - Vns** (1, 2): Includes dynamics like *pp*, *mp*, *dim.*, and *mp molto cant.*
 - Altos** (Div.): Includes dynamics like *pp*, *mp*, and *mp molto cant.*
- Vocal Soloist:**
 - Phor.**: Includes lyrics: "gnous, par fu-més de nard, monter vers l'Arce-po-le a phro".
 - 1^{ve} Solo.**: Includes dynamics like *mp* and *mp molto cant.*
- Other:**
 - CB.** (Cello/Bass): Includes dynamics like *arco pp*.

Performance instructions include *dim.*, *cresc.*, *pp*, *ppfa*, *mp*, *mp molto cant.*, and *1^{ve} solo.*. There are also some handwritten notes like "dans les cordes" and "pris de la table".

Hand las
Contra.

Sopr.
Contr'a.

Fr. Fl. 3
4.

Hrb. 1.
2.

C. a.

Cl. 1.
(la)
2.

Cl. b.
(la)
1.
2.

B. 1.
2.

C. 1.
(fa)
2.

1. bouche.

2. ouvert.

Hrp. 2.

Violon 1. solo.

Vns 1.
2.

Altos
div.

Phor.

Violoncelle
solo.

VC div.

C.B.

tutti unis. piaz.

col tutti

col tutti

135

poco allarg.

Sopr. / Contr'a.

Gr. fl.

Hrb. 1. / 2.

C. a.

Cl. 1. / 2. (a)

Bns 1. / 2. / 3.

C. 1. / 2. / 3. / 4.

Timb. 1.

Hrp. 2.

Vns 1. / 2.

Altos.

Phor.

Ve.

Cb.

les, les hé-ta-i-res pâ-les ont ou-vert leurs bras et dé-fait leurs

à 2
cant.
cresc.
poco cresc.
sans sourdines
à l'extimp
tutti unis.
div.
148

184 *tranquillo di più* - - - - - *al*

a L^o

dim. poco a poco *pffz* *ps.v.*

3. son voile

Oedipe appuye
Je n'i-rai pas à la fête au-jour.

dim. poco a poco *pffz* *ps.v.*

2.v *dim. poco a poco*

Poco sost. - anim. - $\text{to } 10$ *rall. molto* ----- *al* -----

Gr. fl. 3, 4
Hrb. 1, 2
C. a.
Cl. 1, 2 (la)
Cl. b. (la)
Bsn. 1, 2
Fag. 3, 4
Vns 1, 2
Altos.
Oed.
Vc.
Cb.

proce de saxophone alto ca mi

(gote d'insistance h Morho. Oedipe le congedia)

d'hui

1 Contre Basse solo.

Vncsto

1^{re} solo.

2^e solo.

262

85 *Andante moderato (1=50)*

Cl. 1, 2 (la)
Bsn. 1, 2
C. 3, 4 (fa)
Trb. 1, 2, 3
Vns 1, 2
Altos.
Oed.
Vc.
Cb.

1. bp s.v.

2. bp s.v.

3. correct

4. bouche

à 2

Oedipe mp

Ad! goui teg sans moi aux plaisirs per-mis!

tutti unis. arco

tutti unis. pp

265

86

Handwritten musical score for measures 7-10 of page 86. The score includes parts for Flute (Gr. fl.), Clarinet (C.a.), Clarinet (Cl.), Bassoon (Bs.), Cor (C.), Violin (Vns.), Viola (Vla.), Cello (Cb.), and Double Bass (Cb.). There are two vocal lines with lyrics in French: "vos li-bres appels de bi-pe-ri-te sourd ! C'est la voix du des-tin qui l'i". The music is in a 4/4 time signature and features various dynamics such as p, mp, pp, and ppp. Annotations include "2 violoncelles soli.", "arco", and "pizz.". The page number "103" is written in the bottom right corner of this section.

Continuation of the musical score for measures 11-14 of page 86. The score includes parts for Clarinet (C.a.), Clarinet (Cl.), Saxophone (Saxoph. alto), Bassoon (Bs.), Cor (C.), Violin (Vns.), Viola (Vla.), Cello (Cb.), and Double Bass (Cb.). There are two vocal lines with lyrics in French: "con-te: pour lui Phi-bos a pre-pa-re d'au tres a-mours!". The music is in a 3/4 time signature and features dynamics such as ppp, p, mp, and f. Annotations include "(=1)", "cresc.", "ben", "molto rit.", "Saxoph. alto en mi b.", "le cor 2. met la sourdine", "Ses cors 2. et 4. mettent les sourdines", "1er solo", "2e solo", and "tutti CB.". The page number "103" is written in the bottom right corner of this section.

87

Andantino (♩=88)

animando -- al -- Allegretto amabile (♩=108)

dans les coulisses.

s'éloignant peu à peu (♩=1)

Gr. fl. 1. *mp*

Gr. fl. 2. *mp*

Hrp. 1. *mf*

Sopr. *chœur invisibles s'éloignant peu à peu*

Contr. a. *à l'ord. a - do - nis cou - ché sur la pour - pret l'or,*

Ténor. *ah! a - do - nis cou - ché sur la pour - pret l'or,*

(de chant du cortège invisible décrit par Phœbas reprend et s'éloigne peu à peu - Adipos s'est replongé dans

Saxophalt. (mi b) *prenez la clarinette basse en la.*

VC *(ve + solo)*

CB. *(tutti) #9 niente*

176

88

dans les coulisses.

Gr. fl. 1. *p*

Gr. fl. 2. *p*

Hrp. 1. *mf*

Sopr. *au - près d'A-phro-di - te,*

Contr. a. *au - près d'A-phro-di - te,*

Tén. *1. voix de femme nous vous ap - por*

2. (à l'ord.) ah!

sa méditation douloureuse

177

dans les coulisses.

Gr. fl. 1. *mf*

Gr. fl. 2. *mf*

Hrp. 1. *mf*

Sopr. *poco Dim.*

Contr. a. *tous l'a - né - mo - ne d'or que l'a - mour ra - te.*

Tén. *pp*

2. à bouche fermée

178

89

dans les coulisses.

Gr. fl. 1. 2. plus lointain p.s.v.

Hrp. 1. plus lointain p.s.v.

Sopr. plus lointain
 Pour vous cé- lé- brer sous la lu- ne d'or,

Contr'a. plus lointain
 la Cy- re d'i- cail- le p.p. me le qu'chant

Tén. plus lointain

(Div.) plus lointain

193

90

dans les coulisses.

Gr. fl. 1. 2. tout au loin

Hrp. 1. tout au loin

Sopr. tout au loin 1. Et,

Contr'a. tout au loin

Tén. tout au loin

194

dans les coulisses.

Gr. fl. 1. 2. da grande flûte 2 rentre à l'orchestre

Hrp. 1. tout au loin da Harpe 1. rentre à l'orchestre après l'acte 2.

Sopr. con- duits par vous les é- plé- les blonds seulement quelques éperonis...
 (Div.)

7 Altos. tutti unis. V. pp

7 Violoncelles. tutti unis. V. pp

7 Contrebasses. tutti unis. V. pp

195

191

Elle regarde longuement, douloureusement. Tout à coup il sent sa présence et tressaille, exprime sa douleur dans sa tristesse.

Altos. tutti unis. V. pp

Violoncelles. tutti unis. V. pp

Contrebasses. tutti unis. V. pp

196

92

Pochiss. più tranquillo (♩ = 80)

Andantino senza lentezza (♩ = 56)

Musical score for measures 1-4. Instruments include Horns (Htbl. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bns 1, 2), Violins (Vn. 1, 2), Alto Saxophone (Alto.), Soprano (Mérope), and Cello/Double Bass (Vc., Cb.).

Dynamic markings: *mf*, *p.s.v.*, *pp*, *p*, *pp*, *ppp*.

Lyrics for Mérope: *Pour-quoi trem-bler, mon fils? Ben - ses - tu que Mé - ro - pe sur - pre - ne ton sou - ci pour la pre - mière fois? Na - gué - re,*

218

93

(~~senza rigore~~ - st.)

Musical score for measures 5-8. Instruments include Flute (Gr. Fl. 3/4), Clarinets (Cl. 1, 2), Bassoons (Bns 1, 2), Violins (Vn. 1, 2), Alto Saxophone (Alto.), Soprano (Mér.), and Violoncelles (Violoncelles Divisés en 4).

Dynamic markings: *pp*, *mp*, *pp*, *ppp*, *arco*, *pizz.*, *mp*, *pp*.

Lyrics for Mér.: *châs-sent l'anti-la-pe, tu lan-çais le har-pon; tu jouais les boules comme le jeu des a-vi-rons. Mais de-puis tu re-tourde*

224

94

(senza rigore - a^{to})

mf

poco rit.

a^{to} (♩=56)

Gr. fl. 3. 4.

Cl. 1. 2. (la)

Bns 1. 2.

C. 1. 2. (fa)

3. 4.

Vns 1. 2.

Altos.

Mér.

Ord.

Vc.

Cb.

le Cor 3. enlève la sourdine
enlève vite les sourdines

(sans sourd.) pp - ppp
sons voilés

Div. solo
arco

arco v
pizz.
pizz.
arco

Del-phes tu fuis la joie. Et quand l'ouragan s'élève sous le ciel qui flamboie, tu souffres seul.
AR! laisse-moi!... Ré-ponds. Ser

224

poco allando

(♩=51)

a^{to} (♩=58)

95

Gr. fl. 3. 4.

Hrb. 1. 2.

Cl. 1. 2. (la)

Cl. b. (la)

Bns 1. 2. 3.

C. 1. 2. (fa)

3. 4.

Timb. 1.

Vns 1. 2.

Altos.

Mér.

Ord.

Vc.

Cb.

sempre ppp

sempre ppp

sempre ppp

arco

ps.v.

re-ve mal-jeu-vent ton blé-étou-mé-ill? Est-ce a-mour-ou-hi qui pleure dans tes yeux? Ou bien, s'u-ne pa-ro-le à toi-mê-me cru-elle, as-tu, sans le sa-

224

(----- 1 = 60)

Handwritten musical score for measures 108-110. The score includes staves for Horns (Hrb.), Clarinets (Cl.), Bassoon (Bns.), C. (C.), Trombones (Timp.), Violins (Vns.), Violas (Vcl.), Cello (Cb.), and Double Bass (Cb.). The vocal line (Mér.) has lyrics: "vois, ir-ri-té quel-que-rien? Oedipe, Kémpai... Ah! si j'étais né d'une au-tre pa-Tri-e! Si Mé-ro-pe-to-ly-vois-t'aint-pri-nce, fa-mi-le!" The music features various dynamics such as *pp*, *sf*, *p*, and *f*, along with performance instructions like *pizz.* and *arco*.

230

Handwritten musical score for measures 111-113. The score includes staves for Flute (Gr. fl.), Horns (Hrb.), Clarinets (Cl.), Bassoon (Bns.), C. (C.), Trombones (Timp.), Violins (Vns.), Violas (Vcl.), Cello (Cb.), and Double Bass (Cb.). The vocal line (Mér.) has lyrics: "Mérope. Que dis-tu? Quel vœux... Ha! ha! Ma-t'on pas cri-é: « En-fant trou-vé? » avec force Il a men-té! Ma-hon-mei-ure, u-ne nuit dans un-cha-lin." The music features dynamics like *sempre pp*, *sempre stacc.*, and *avec force*, along with performance instructions like *pizz.* and *arco*.

230

Sost. ————— *ato*

Hrb. 1. 2.
Frp. 2.
Timb. 1.
Vn. 2.
Altos.

Mé. *Zes, et par les E-ry-ni-es qui chû-ti-ent les faux ser-ments, je ju-re p'vôdi peûtme ca-fer.*
 Ocb. *A-lors nul mi-sé-ri-ble au monde plus mi-sé-ri-ble que ton fils!*

pp, *mf*, *pp*

(=) *tranquillo - di - più* - - - *Poco più lento (♩=44)*

Gr. fl. 3.
Hrb. 1. 2.
C. a.
Cl. 1. 2. (la)
Cl. b. 1. (la)
Bns 1. 2. 3.
C. 1. 2.
(fa) 3. 4.
Hrp. 2.
Violons 1. soli
 1.
 2.
altos.
 Mé.
 Ocb.
 Vc.
 Cb.

pp, *ppp*, *pp cant.*, *pp*, *pp cant. sost.*, *ppp*, *pp*

4 Violons 1. soli (au. sourd.) *Violoncello* *à l'ord. Soli*
(sans sourd.) *pp* *pp cant. sost.*

Mé. *quoi? Com-ment?*
 Ocb. *Je dois er-rer, er-rer, d'u-neour-sû-jé-con-de, jus-qu'au jour-i-gno-ré où d'in-vi-si-bles dé-i-tés m'ac-cueil-le-*

2 Vc soli à 2 *1. solo* *ppp* *tutti*

Un poco animato (♩=63) mp

99

Gr. fl. 3/4
Hrb. 1/2
Cl. 1/2 (la)
Cl. b. (la)
Bns 1/3
C. 1/2 (fa)
Hrp. 2
4 vns soli
Vns 1/2
Altos
Mér.
Oed.
Vc
C.B.

ps.v., *sol.*, *mp cant.*, *pp*, *entenez les sourdines*, *(sans sourdine) V*, *col tutti*, *à mi-voix*, *a-pol-lon!*, *à 2 mp*, *mettez les sourdines*, *univ. V arco*

ront mou-rant au bord d'un bois sa-cré. D'oùle sais-tu? d'une voix étouffée. a-pol-lon! a-pol-lon m'a pen-té fa-ce à fa-ce! Dans son

ritme binaire

al stesso tempo (♩=138)

Gr. fl. 3/4
Hrb. 1/2
C. a.
Cl. 1/2 (la)
Bns 1/2
vns 1/2
Altos
Oed.
Vc
tutti Div.

tem-ple ve-nu, j'al-lais im-mo-ler trois gé-nit-ses gras-ses pour ma vie. Tiens, j'en

ps.v., *mp*, *p*, *univ. V arco*, *ps.v.*, *pizz.*

100 *molto*

Gr. fl. 3. 4. *mf*

H. tb. 1. 2. *mf* *molto*

L. a. *mf* *molto*

Cl. 1. 2. *mp* *molto*

Cl. b. (cl.) *mf*

Bsn. 1. 2. 3. *mf* *molto*

(fa) 1. 2. 3. 4. *mf* *cresc.*

Timb. *mf*

Hrp. 2. *ut#, fa#, la#, si# utb*
près de la table *à l'ord.*

2 violons 1. soli. *1. sul ponticello*

vn. 1. 2. *ps.v.* *arco*

altos. *ps.v.* *arco*

cel. *phiques.* *Tout à coup.* *le lan-* *rier qui om-brage l'autel* *fois comme;*

vc. *(div.)* *arco* *ps.v.*

cb. *ps.v.* *tutti*

rythme ternaire

101

Gr. fl. 3. 4.

Hrb. 1. 2.

Cl. 1. 2. 3. 4.

Bns 1. 2. 3.

T. 1. 2. 3. 4.

Hrp. 2.

2 Viol. 1. soli

Altos divisés en 4.

Ocb.

Violoncelle solo

2 Contre-Basses soli

CB.

et l'eau de Cas-ta-li-e s'arrê-ta de cou-ler; et

col tutti

col tutti

Les Cors 3. et 4. enlèvent les courbures

laissez vibrer

avec le dessus de l'ongle (en chiquenaude)

* + = avec le dessus de l'ongle (en chiquenaude).

Bns 1. 2.
 Trb. 1. 2.
 Oed.
 Vc
 2 CB. soli.
 CB.

le dieu, qui se tient de-bout sur le cen-tre du mon-

ps.v. unis. #2 l'ord. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Jr. fl. 3. 4.
 Hrb. 1. 2.
 C.A.
 Cl. 1. 2. (la)
 Cl. b. (la)
 Bns 1. 2. 3.
 Trb. 1. 2.
 Timb. 1.
 Pns 1. 2.
 Altos.
 Oed.
 Vc
 2 CB. soli.
 CB.

de, s'é-cri-a: abou-

trabones, met la sourdine.

tutti unis. pizz.

très articulé

2. arco pp

287

Moderato senza lentezza (♩=66)

grande flûte 2. à l'orchestre.

Gr. fl. 2. *sf* *p*

3. *tenez les petites flûtes 1 et 2.*

4.

Hrb. 1. 2.

C. a. *sf* *p*

Cl. 1. 2. (la) *sf* *p*

Cl. 3. 4. (la) *sf* *p*

B. 1. 2.

C. 1. 2. (fa) *av. sourd.*

Trp. 1. 2. (ut) *(sans sourd.)*

Tru. 1. 2. *divisés en 4. arco*

Alto. *pizz.* *div. en 2 sf*

Mér. *sf*

Oed. *qu'importe, seul-hermon tem-ple, toi qui se-ras l'as-sas-sin de ton pé-re...*

Vc. *(Div.) pizz.* *sf*

289

calando

Gr. fl. 2. *attacca*

Ptes fl. 1. 2. *attacca*

Hrb. 1. 2. *attacca*

Cl. 1. 2. (la) *attacca*

Mér. *Méropé, avec horreur*

Oed. *« Qui, pour multiplier ta ra-ce meur-trière, se-ras le ma-ri de ta mè-re... »*

2 altos soli. *arco* *mf cant. sost.*

Un poco sostenuto (♩=72)

(♩=88)

Gr. fl. 2. *cant. sost.*

Hrb. 1. 2. *mp*

C. A. *p*

Cl. 1. 2. (la) *mp cant. sost.*

Cl. b. (la) *p*

Bns 1. 2. 3. *p sost.*

Vns 2. *arco cant. sost.*

2 Altos soli. *mp* *2. col tutti*

Mér. *Oh!...*

Opd. *(comme à lui-même) ai re-fu-sé de croire à ma bes-ti-né-e. Au fond des fo-rêts j'ai fui ma pen-sé-e...*

1 Violoncelle *(av. 2. violon) solo. col tutti*

2 Cb. soli. *2. pizz. col tutti*

(♩=80) *poco animando*

Gr. fl. 2. *mp cresc.*

Hrb. 1. 2. *mp cresc.*

C. A. *cant. sost. cresc.*

Cl. 1. 2. (la) *cresc.*

Cl. b. (la) *mp cresc.*

Bns 1. 2. 3. *cresc.*

Hrp. 1. *mf*

Vns 2. *cresc.*

Altos *1. solo*

Mér. *éparvan-tis*

Opd. *mais-toi!*

Maïs l'im-pla-ce-ble Dieu veut qu'en dé-pit de moi je veuil-le ce qu'il veut.

Vc *tutti unis. cresc. sost.*

Cb. *tutti div. 2. pizz.*

104

un poco più animato (1-110)

gr. fl. 2.
 ptes fl. 1.
 2.
 H. tb. 1.
 2.
 C. a.
 Cl. 1.
 (la) 2.
 Cl. b. (la) 1.
 2.
 Bns 2.
 3.
 C. 1.
 (fa) 2.
 Trb. 1.
 2. (av. sourd.)
 Tamb. de B.
 Hrp. 2.
 vns 2.
 Altos.
 Més.
 Oed.
 vc.
 cb.

avec horreur, comme dans une hallucination grandissante
En ré-ve, B-ly-bos de-vient mon ad-ver-sai-re, et mon poi-gnant ja-loux fouit le son coeur ou-vert.

enlève les sourdines
le Trb. 1. enlève la sourdine
Tambour de Bâques

297

Poco meno mosso (♩ = 92)

Gr. fl. 2. *f*

Ptes fl. 1. *f*

Ptes fl. 2. *f*

Hr. 1. *f*

Hr. 2. *f*

C. a. *f*

Cl. 1. *f*

Cl. (la) 2. *f*

Bns 1. *f*

Bns 2. *f*

Bns 3. *f*

C. 1. *f*

C. 2. *f*

(fa) 3. *f*

(fa) 4. *f*

Tamb. de B. *f* - prenez la grosse-Caisse.

Hrp. 2. *f*

Vns 1. *f*

Vns 2. *f*

Altos. *f*

Oed. *f*

vc *f*

cb *f*

Et mes bras, que le sang pa-ter-re-lea-ve-lop-pe, é-trei-gnent dans la nuit

Gr. fl. 2. *cresc.*

Hr. 1. *cresc.*

Hr. 2. *cresc.*

C. a. *cresc.*

Cl. 1. *cresc.*

Cl. (la) 2. *cresc.*

Bns 1. *cresc.*

Bns 2. *cresc.*

Bns 3. *cresc.*

C. 1. *cresc.*

C. 2. *cresc.*

(fa) 3. *cresc.*

(fa) 4. *cresc.*

Hrp. 1. *cresc.*

Hrp. 2. *cresc.*

Mér. *cresc.*

Oed. *cresc.*

Méropé, s'enfuyant avec horreur

Tais-toi! tais-toi! or! or!

l'i-ma-ge de Mé-ro-pe!

Je

105

Moderato serio (♩ = 58)

Gr. fl. 2. *ff* *>* *p*

Hrb. 1. *ff* *>* *p*

Hrb. 2. *ff* *>* *p*

C.a. *ff* *>* *p*

Cl. 1. *ff* *>* *p* *changez en si b*

Cl. 2. (la) *ff* *>* *p* *changez en si b*

Cl. b. (la) *ff* *>* *p*

Bns 1. *ff* *>* *p*

Bns 2. *ff* *>* *p*

Bns 3. *ff* *>* *p*

C. 1. *ff* *>* *p*

C. 2. *ff* *>* *p*

C. 3. *ff* *>* *p*

C. 4. *ff* *>* *p*

Trp. 1. *ff* *>* *p*

Trp. 2. (ut) *ff* *>* *p*

Trb. 1. *ff* *>* *p*

Trb. 2. (canon) *ff* *>* *p*

Timb. 1. *f*

Vns 1. *ff* *>* *p*

Vns 2. *ff* *>* *p*

Altos

Oed. *par-ti-rai!* *je par-ti-rai!* *Puis — que les E — rya — ni — es du*

VC *unis.* *ff* *p* *simile*

CB. *ff* *p* *simile*

305

1. 2. 3. **Bns**

1. 2. 3. 4. **C. (fa)**

Altos.

red.
meur-tre et de l'inces — te ven — lent me faire un coeur que je dé-tes — te, je

vc
simile

cb.
pp s.v.

309

106

trang.

sost.

(sans rigueur)

Gr. fl. 2.

Hrb.

Cl. 1.
en sib

(sib) 2.

Bns 1. 2. 3.

C. (fa) 1. 2. 3. 4.

Timb. 1.

Vns 1. 2.

Altos.

red.
par-ti-rai a-vant l'heu-re fa-ta-le, et j'irai par sous les é-toi-les! Je mar-che

vc
simile

cb.

313

at°

107

Gr. fl. 2. *mp* *espress.* *bp ben*

Hrb. 1. 2. *p, s.v.*

Cl. 1. 2. (sib) *p, s.v.* *bp*

Bns. 1. 2. *p, s.v.* *bp*

C. 1. 2. *pp* *bp*

(fa) 3. 4. *pp* *bp*

Vns. 1. *p*

Altos *(sing) bp* *poco*

Oed. *rai dans l'air se rein jusqu'au Jar-din des Hes-pe-ri - des, jusqu' aux gla*

1 Violoncelle solo. *pp* *pp* *pp* *col tutti*

Vc *pp* *pp* *pp* *col tutti*

1 Contre-Basse solo. *pp* *pp* *pp* *col tutti*

CB. *tutti unis. pizz.* *pp*

317

Gr. fl. 2. *pp* *cant.*

Hrb. 1. 2. *pp* *1. ben* *2. pp*

C. 1. 2. *1. bouché pp* *2. bouché pp* *3. bouché pp* *4. bouché pp* *sempre pp*

(fa) 3. 4. *sempre pp*

Hrp. 2. *ut 4, mi 4, la 4, si 4* *p* *poco* *mi b* *bp*

Violons 1. *Div. en 4* *pp* *sempre pp*

Divisés en 4. *pp* *sempre pp*

1 Violon 2. solo. *pp* *Violon 2. solo.* *col tutti*

Altos *Div. en 4* *pp* *arco* *pp*

Divisés en 4. *pizz.* *pp*

Oed. *mp* *cons cim-mé-ri-ens dans le brouillard pu-tri - de. J'i-rai, j'i-rai sans*

321

tranq. - ato

Handwritten musical score for measures 107-110. The score includes parts for Flute 2, Horns 1 & 2, Clarinets 1 & 2 (Sib), Bassoon 1 & 2, Cor Anglais 1-4, Timpani, Harp, Violins 1 & 2, Alto, Cello, and Double Bass. The vocal line features lyrics in French: "but et sans es-poir mor-tel, loin du gol-fe tran-quil le où se bai-gne mon". Performance markings include *pp*, *mp*, *mf*, *ppp*, *en sib*, *solos*, *1. ouvert*, *2. ouvert*, *overt*, *unis.*, *arco*, *pp*, *ppp*, *ben*, and *long. di pongo*. A *Solo Cant.* marking is present above the vocal line.

325

Handwritten musical score for measures 108-110. The score includes parts for Flute 2, Clarinet in A, Clarinets 1 & 2 (Sib), Bassoon 1 & 2, Cor Anglais 1-4, Violins 1 & 2, Alto, Timpani, Cello, and Double Bass. The vocal line features lyrics in French: "ciel, loin des feux bienveillants du foyer pa-ter-nel". Performance markings include *108*, *molto tranqu. (♩ = 42)*, *decomposer.*, *molto espres. sost.*, *mf dolce*, *1. solo*, *Violon 1. solo.*, *Violon 2. solo.*, *1 alto solo.*, *1 violoncelle solo.*, *1 contre-basse solo.*, *pp*, *mp*, *mf*, *ppp*, *ben*, *piuz.*, *arco*, *pp*, *ppp*, *tranq.*, and *piuz. m. g.*

329

109 a tempo (d=58)
à 2 temps

altos. *tutti unis.* *ff*

Ocb. *energico*
Et je me cou-vri-rai d'un bou-eli-er joy-eux,
pour vain-cere le Des-tin, plus

Vc. *no solo.* *ff* *tutti unis*

Cb. *tutti div.* *ff*

332

cu 16
pas. 110 a istesso tempo, energico

Rideau
en enchain

Gr. fl. 2.

Ptes fl. 1. 2.

H. tb. 1. 2.

C. A.

Cl. 1. 2. (sib)

Cl. B. (sib)

Bns 1. 2. 3.

C. 1. 2. 3. 4. (fa)

Top. 1. 2. (ut)

Trb. 1. 2.

Timb. 1.

Vns 1. 2.

altos.

Ocb. puis-sant que les Dieux.

Vc. *cresc.*

Cb. *cresc.*

333

Cu 16

Handwritten musical score for a symphony orchestra, page 124. The score includes staves for woodwinds (flutes, oboes, bassoons, clarinets, saxophones), brass (trumpets, trombones), percussion (timpani), and strings (violins, violas, cellos). The notation is dense with various musical symbols, including notes, rests, dynamics, and articulation marks.

Woodwind section parts:
Gr. fl. 2.
Ptes fl. 1. 2.
Hrb. 1. 2.
C.A.
Cl. 1. 2.
(sib)
Cl. b. (sib)
Bns 1. 2. 3.
C. 1. 2.
(fa) 3. 4.
Trp. 1. 2.
(ut)
Trb. 1. 2.
Timb. 1.

String section parts:
Vns 1. 2.
Altos.
vc.
Cb.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *p*, *pp*, *ff*, and *sf*. There are also various articulation marks and slurs throughout the piece.

Gr. fl. 2.
Ptes fl. 1. 2.
Hob. 1. 2.
C. a.
Cl. 1. 2. (sib)
Cl. b. (sib)
Bns 1. 2. 3.
C. (fa) 1. 2. 3. 4.
Tpt. 1. 2.
Tbn. 1. 2.
Timb.
Vnd. 1. 2.
Alto.
Vc.
Cb.
pizz.

Handwritten musical score for a symphony, page 126. The score includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and percussion (trumpets, trombones, timpani). The music is in a complex key signature and features various musical notations such as triplets, slurs, and dynamic markings like "ben marc." and "pizz."

112

pochiss. allarg. — a tempo, largamente (oss.)

This page contains a handwritten musical score for measures 112 through 117. The score is organized into systems for various instruments:

- Flutes:** Grand Flute 2 (Gr. fl. 2.), Piccolo Flute 1 (Ptes fl. 1.), Piccolo Flute 2 (Ptes fl. 2.).
- Horns:** Horn 1 (Ht. 1.), Horn 2 (Ht. 2.).
- Clarinets:** Clarinet in A (Cl. a.), Clarinet in Bb 1 (Cl. 1. (sib)), Clarinet in Bb 2 (Cl. 2. (sib)).
- Bassoons:** Bassoon 1 (Bns 1.), Bassoon 2 (Bns 2.), Bassoon 3 (Bns 3.).
- Trumpets:** Trumpet 1 (Trp. 1.), Trumpet 2 (Trp. 2.).
- Trombones:** Trombone 1 (Trb. 1.), Trombone 2 (Trb. 2.).
- Other Percussion:** Tubas (Tuba C), Timpani (Timb.).
- Strings:** Violins 1 and 2 (Vns 1., Vns 2.), Violas (Vcl.), Cellos (Cb.), and Double Basses (Cb. (basse)).

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include *fff* (fortissimo), *pp* (pianissimo), *cresc.* (crescendo), and *decr.* (decrescendo). Performance instructions like *paravillons en l'air* and *arco* are also present. The piece concludes with a *ff* marking and a fermata over the final notes.

Handwritten musical score for a large orchestra, page 128. The score includes parts for Flutes (Gr. fl., Ptes. fl.), Horns (Hrb.), Clarinets (Cl. a., Cl. (sib), Cl. b. (sib)), Bassoons (Bns.), Trumpets (Trp.), Trombones (Trb.), Tubas, Timpani (Timb.), Violins (Vns.), Violas (Vc), and Cellos/Double Basses (Cb.). The music is written in 4/4 time with various dynamics and articulations.

Gr. fl. 2. dim. poco a poco

Ptes. fl. 1. dim. poco a poco

Ptes. fl. 2. dim. poco a poco

Hrb. 1. dim. poco a poco

Hrb. 2. dim. poco a poco

Cl. a. dim. poco a poco

Cl. (sib) 1. dim. poco a poco

Cl. (sib) 2. dim. poco a poco

Cl. b. (sib) dim. poco a poco

Bns. 1. dim. poco a poco

Bns. 2. dim. poco a poco

Bns. 3. dim. poco a poco

Trp. 1. dim. poco a poco

Trp. 2. dim. poco a poco

Trp. 3. dim. poco a poco

Trp. 4. dim. poco a poco

Trb. 1. dim. poco a poco

Trb. 2. dim. poco a poco

Tuba dim. poco a poco

Timb. dim. poco a poco

Vns. 1. dim. poco a poco

Vns. 2. dim. poco a poco

Vc. dim. poco a poco

Cb. dim. poco a poco

354

113

Tranquillo di più (♩ = 104)

(Ballet à 4 temps)

Handwritten musical score for orchestra and solo instruments. The score is in 4/4 time and includes the following parts:

- Gr. fl. 2.** (Grand Flute 2)
- ptes fl.** (Parts of Flutes 1 and 2)
- Hrb. 1. 2.** (Horn 1 and 2)
- C.a.** (Clarinet in A)
- Cl. 1. (sib) 2.** (Clarinet in B-flat 1 and 2)
- Cl. b. (sib)** (Clarinet in B-flat)
- Bno 1. 2. 3.** (Bassoon 1, 2, and 3)
- C. (fa) 1. 2. 3. 4.** (Cello 1, 2, 3, and 4)
- Trp. 1. 2.** (Trumpet 1 and 2)
- Trb. 1. 2.** (Trombone 1 and 2)
- glucksp.** (Gluckspielspiel)
- Vns 1. 2.** (Violins 1 and 2)
- Altos.** (Violas)
- violoncelle solo.** (Solo Cello)
- vc.** (Violoncelle)
- CB.** (Contrebasse)

The score includes various musical notations such as dynamics (mp, ff, pp, p, mf, f, dim.), articulation (acc, stacc, pizz), and performance instructions (Solo, cant dolce, prenez le Célesta, mettez les sourdines). The piece concludes with a double bar line and a page number '309' in the bottom right corner.

Gr. fl. 2. *pizz.*
Pte fl. 1. *pizz.* prenez la grande flûte 3.
H. 1. 2. *pizz.*
C. A. *pizz.*
Cl. 1. *pizz.*
Cl. (sib) 2. *pizz.*
B. 1. *pizz.*
C. 1. 2. *pizz.*
Vns 1. 2. *pizz.*
1 alto solo. *pizz.*
altos. *pizz.*
1^{ve} solo. *pizz.*
Vc. *pizz.*

Gr. fl. 2. 3. *pizz.* *Soli* grande flûtes.
H. 1. 2. *pizz.*
C. A. *pizz.*
Cl. 1. *pizz.*
Cl. (sib) 2. *pizz.*
Cl. b. (sib) *pizz.*
Bns 1. 2. 3. *pizz.*
C. 1. 2. 3. 4. *pizz.*
Vns 1. 2. *pizz.* 2 violons 1. soli mettent les sourdines.
1 alto solo. *pizz.*
altos. *pizz.*
1^{ve} solo. *pizz.*
Vc. *pizz.*
Contre-Basse solo. *pizz.*

(1-92)

Gr. fl. 2, 3

Brs 1, 2, 3

(fa) 1, 2, 3, 4

Timb. 1

1 alto solo

altos

1^{re} solo

VE

1CB solo

CB

mp

p

pp

mf

ff

à 2 soli

bouchés

marc.

3 bouchés

à 2

Baquettes d'éponge

molto dim.

col tutti

Dolce trangu.

c. 3.

mp

arco

mp dolce trangu.

unis

arco mp dolce trangu.

371

(1-88)

rit poco a poco - - - - - ben rit.

Cl. b. (si b)

C. 4. (fa)

Timb. 1

1^{re} solo

1CB solo

CB

sol. dolce trangu.

ben brza

ouvert bd

pp

mettez la sourdine

col tutti

374

(Tiscani, ce 20 août 1925)

115

2^d Tableau.

Andante moderato (♩ = 55)

116

(Dès qu'il veut le lever du rideau on entend la plainte désespérée que le Berger tire de ses pipeaux.)

Andante (♩ = 46)

Rideau

sur la scène

8
Gr. fl. 1. *f pes.* *f* *f* *brs* *pp* *pp*
C.A. *f*
Bⁿ. 1. *espress* *pp*
C. (fa) 3. *pp*
4. *pp*
Timb. 1. *4. p #4*
Timb. 2. *pp*
2. Cb. soli. *pp*

(dans un bois vallonné et clairsemé de pâturages et de rochers, un carrefour où trois routes se croisent. Une statue très fruste d'Hécate se dresse au point où les routes se rejoignent. Le Berger est assis sur un petit rocher. Quelques chèvres montagnardes paissent autour de lui et on entend les grelots de chèvres plus éloignées. - Le Berger tire de sa flûte une plainte désespérée. - Atmosphère lourde, orange, - Nuages jaunes, - Bruillard, - Roulement de tonnerre très sourd, au loin.)

sur scène

11
Gr. fl. 1. *mf* *Dim.*
Bⁿ. 1. *pp*
C. (fa) 3. *pp*
4. *pp*
Timb. 1. *pppp*
Timb. 2. *pppp*
2. Cb. soli. *1. ppp*

C.A. *Solo*
Cl. 1. *pp*
(si) 2. *pp*
Bⁿ. 1. *pp s.v.*
Timb. 1. *baguettes d'éponge*
Timb. 2. *perc.*
Gr. C. *pp > mp*
Le Berger, qui s'est arrêté de jouer.
Le Berger. *mp* Est-ce de-jà le Roi?... *f* la roue d'un char... *f* J'en-tends... *p* Non... *pp* avec une terreur superstitieuse s.v. Zeus grand!...

134 118) Décomposer (battez à 2 temps, T=108)

Gr. fl. 3. C. a. Cl. 1. 2. (sib) Cl. b. (sib) Bns 1. 2. 3. C. 1. 2. 3. 4. (fa) Timb. 1. 2. Altos. Le Ber. Vc. 2 CB. soli. 1. 2.

à 2 soli
senza rigore

Solo
Solo

Solo
Solo

(bagues d'éponge) mp
(bagues ordinaires) tr pp

arco
pp

div. b4
pizz. pp

(appelant une chèvre qu'on ne voit pas)
(regardant autour de lui)
He! Mal-poss! Ho-là!
Quel jour me-chant!

(superamment la statue d'Hécate, et frissonne, et se cache de son bras le visage, le dos à la statue, il murmure d'une voix angoissée la prière suivante.)

(avec sourdines)
p

col tutti

2/8

119) Allegretto (T=92)

Gr. fl. 2. 3. Hrb. 1. 2. C. a. Cl. 1. 2. (sib) Cl. b. (sib) Bns 1. 2. 3. C. 1. 2. 3. 4. (fa) Timb. 1. 2. Altos. 1. 2. Le Ber. Vc. CB. 1. sol. CB. tutti unis. pizz. pp

Solo
Solo

ouvert
(bag. d'éca)
pp
ps.v.

2 altos soli.
1. 2.
pp
pizz.
pp
ppsub.

S.v.
He-ca-te, Hé-ca-te aux trois vi-sa-ges,
ont les mali-fi - ces que tent le pas-sant,

pp
pp
pp

3/8

rit. sub.-al - And^{te} mod. molto rit. - (1=44)

Handwritten musical score for page 135. The score includes staves for:

- Gr. fl. 2/3
- C. a.
- Cl. 1. (si b)
- Cl. 2. (si b)
- Bns 1., 2., 3.
- C. 3. (fa)
- Timb. 1., 2.
- Altos (2 Altos soli.)
- de Ber. (cant. lamentoso) with lyrics: "Dé-tour-ne tes yeux de mon pâ-tu-ra-ge, é-par-gne le ber-ger et son trou-peau bé-lant." (Il reprend ses pipeaux)
- vc (pizz.)
- CB. 1. sola.
- CB.

Dynamic markings include *pp*, *piu pp*, *ppp*, *mf*, *sf*, *sub. sf*, *arco*, *espress.*, and *tutti unis.* The score is marked with *rit. sub.-al*, *And^{te} mod.*, and *molto rit.* with a tempo marking of (1=44).

120
a tempo (1=48)

Handwritten musical score for page 120. The score includes staves for:

- Gr. fl. 1. (Sola) with lyrics: "Vent dans ces coulisses." (8)
- Gr. fl. 2/3
- C. a.
- Bn 1.
- C. 1., 2., 3., 4. (bag. orb.)
- Timb. 1., 2.
- Altos (2 Altos soli.) with lyrics: "et recommence sa plainte, en montant lentement avec son trou-peau sur son rocher plus é-lé-va-gé et plus escar-pé, que le brui-llant en-volope bé-ni-té." (7)
- Violoncelles soli.
- 2 Contre-Basses soli.

Dynamic markings include *pp*, *mf*, *ppp*, *sf*, *arco*, *espress.*, *tutti pizz.*, and *arco sul ponticello*. The score is marked with *a tempo* and a tempo marking of (1=48).

8 *molto espress.*
Gr. fl. 1. *sur la scène*
vent dans les coulisses.
Gr. fl. 2.
C. a.
Bn 1.
C. 1. 2. 3. 4.
(fa) (a. bouche)
Timb. 1.
Timb. 2.
Alto. *2 altos soli.*
2 V. soli.
2 CB. soli.
tutti unis.
piangendo

sur la scène
Gr. fl. 1. *vent dans les coulisses.*
C. 3. 4.
(fa) (a. bouche)
Timb. 1.
Timb. 2.
Alto. *(piazz.)*
2 V. soli. *perdersi...*
2 CB. soli. *1. più pp*
(Oedipe entre lentement) poco rit.
pend
col tutti

Poco più lento (P=78) *poco - a - poco - più - lento*
Gr. fl. 2. 3.
Cl. b. (sib)
C. 1. 2.
(fa)
Timb. 1.
2. altos soli.
Alto. *2. altos soli mettont les sourdines*
Oedipe.
V.
2 CB. soli.
mp tronc
à 2
arco sans cordes ip cant.
tutti unis.
arco s.v.

Où suis-je?... de cor-beau crie... Non-ne con-refusdemais-é... Trisclémia... Par le-quel-chap-peri-jamou-de-ia?

Gr. fl. 2. 3. *sol*
 Cl. 1. 2. *cant. vibr.*
 Cl. b. (sib) *ré b, mi b, la b*
 Hrp. 2.
 2 Violons 1. soli. *(av. second.)*
 2 Violons 2. soli. *(av. second.)*
 2 Altos soli. *(a2)*
 Oed. *cant. solce*
 2 Violoncelles soli. *(1. arco) mp*
 2 Contre-basses soli. *(pizz.) mf*

J'ai par-couru l'heu-reux-se-Mi-ga-ri-de, Ha-lia-tois, D'is-té auxor-lam-be-can-ti-bee; j'ai tou-l'au-d'or aux or-ni-ces d'hip-po

Gr. fl. 2. 3. *(a2)*
 Cl. 1. 2. *1. Solo cant.*
 Cl. b. (sib)
 Bnd 1. 2.
 Timb. 1.
 Hrp. 2. *ré b, fa b*
 2 Vns 1. soli. *(a2)*
 2 Vns 2. soli. *(a2)*
 2 Altos soli. *2. pizz. div.*
 Oed. *3*
 2 Vc soli. *1. pizz.*
 2 CB soli. *(pizz.) mp*

co-re; a-vec les Me-sses j'ai fou-lé l'her-be se-ri-ne... Mais en vain j'ai vou-lu me fai-re un cou-jou-eux.

senza rigore

gr. fl. 2/3, Htb. 1/2, C.A., Cl. 1/2 (sib), Cl. b. (sib), Bns. 1/2/3, C. (fa), Timb. 1, 2 altos soli, Oed., 2 VE soli., 2 CB. soli.

1. solo, molto, bag. orb., tr, tr, tr, tr, tr, (sans sound.), (Larco), à 2 pizz., à 2 v., sost.°, mp, pp

mon re-gardeait plus que la hai — re des Dieux! Pour-quoi?

animato poco rit., a tempo, pochiss. meno mosso (p. 14)

(p. 92), (bouchés), s.v. mesto, 1. arco, 2. pizz. pp, 2. pizz. o.

gr. fl. 2/3, Htb. 1/2, C.A., Cl. 1/2 (sib), Cl. b. (sib), Bns. 1/2, C. 1/2 (fa), 2 vns 1. soli., 2 vns 2. soli., 2 altos soli., Oed., 2 VE soli., 2 CB. soli.

1. solo, s.v. mesto, 1. arco, 2. pizz. pp, 2. pizz. o.

Pour-quoi? Quel ai-je donc fait? J'ai pu de l'ex-il la pen-sé e d'un for

un poco animato (♩ = 108)

allarg. - at. poco più lento
(♩ = 84)

Gr. fl. 2. 3. *à 2 pf*

pté fl. 2. *Solo stridente*

Hrb. 1. 2. *à 2 soli stridente*

C. A.

Cl. 1. 2. *mf*

Cl. (sib) 1. 2. *mf*

B. 1. 2. *mf*

C. (fa) 1. 2. 3. 4. *ouvert p 2. ouvert mf*

Timb. 1. *pp pndin. ps.v. poco sf*

2 Vns 1. soli. *à 2 mp ps.v.*

Vns 1. *(sans sound.) arco pp mp ps.v.*

2 Vns 2. soli. *à 2 mp ps.v.*

Vns 2. *(sans sound.) arco pp mp ps.v.*

2 Altos soli. *à 2 mp ps.v.*

Altos. *(sans sound.) pp mp ps.v.*

Oed. *fait: et l'omni-voix et les É-ry-ni-es ar-mées de ser-pents et de fouets! Est-ce donc là vo-tre jus-ti-ce, dieux par-faits?*

2 Vc soli. *(p. pina.) arco pp 2. arco mp ps.v.*

Vc *arco mp ps.v.*

2 CB soli. *(p. pina.) 2. arco mp ps.v.*

CB. *pizz. mp ps.v. arco sf*

124 (----- $\text{♩} = 92$) (senza rigore -

gr. fl. 2. 3. *Sub B*

Hrb. 1. 2. *molto espress.* *dim. poco a poco* *f Solo*

C. a.

Cl. 1. 2. (sib) *pp* *pp* *pp*

Bnd. 1. 2. *pp* *pp* *pp*

C. 1. 2. 3. 4. (fa) *pp* *pp* *pp* *pp* *f le Cor!* *mat la souvine*

2 vns 1. soli. *molto espress.* *dim. poco a poco* *arco f cant.*

vns 1.

2 vns 2. soli. *arco f cant.*

vns 2.

2 altos soli. *mp* *pp* *pp* *pp* *arco f cant.*

altos.

cel. *molto cant. mesto*
Co-ria — the! Co-rithe!
fu-me — es de ma pa-tri — e! Republi-que! Voix a

2 vc soli. 1. *arco mp* *pp* *pp* *pp*

2. *arco mp* *pp* *pp* *pp*

2 CB. soli. *arco mp* *pp* *pp* *pp*

74

ato

125

molto tranqu. (p-ao)

Gr. fl. 2. 3. *Soli*

Hrb. 1. 2. *molto cresc.*

C. a. *mp* *pp*

Cl. 1. 2. *mp* *pp*

(sib) 1. 2. *pp*

Bnd 1. 2. *pp*

C. 1. 2. *le cor 2. met vite les sourdines*

(fa) 3. 4. *met vite les sourdines*

2 Vns 1. soli *enlevez vite les sourdines*

Vns 1.

2 Vns 2. soli *pp*

Vns 2. *poco cresc.*

2 Altos soli. *poco cresc.*

Altos.

Ocd. *mi-es!* *Joü-tes de* *re-foules des-moullis-es!* *Dan-sad'a-mouga'aphou-dite achi-ci-es!...*

2 Vcs soli. 1. *mp* *pp* *poco cresc.*

2. *arco* *pp* *poco cresc.*

Vc. *arco* *pp* *poco cresc.*

2 CB. soli. *arco* *pp* *perc.*

col tutti

poco rit. ----- poco *a t. - pochiss. più anim. (♩=52)*

Solo

Gr. fl. 2. *mo. ecc.*

Hrb. 1. 2.

Cl. 1. 2. (sib)

C. 1. 2. (fa) *1. (cassa scorsa)*

2 vrs 2 soli. *(pizz.)*

2 altos soli.

Oed. *mf*
 Pour qui fait-il que mon es-prit blas-sé,
 en voyant l'a-ve-nir, voie aus-si le pas-sé? Re-tour-ner sur mes pas?

2 ve soli. 1. 2. *(pizz.)* *arco mp* *pp*

126

poco rit. - *Molto moderato (♩=42)* *poco meno mosso (♩=40)*

Gr. fl. 2.

Cl. 1. 2. (sib)

Cl. b. (sib)

C. 3. 4. (fa) *Cor 3.* *1. (cassa scorsa) 6p*

2 vrs 2 soli. *enlevé les sourdines*

vrs 2. *unis.*

2 altos soli.

Altos. *(div.)* *unis.* *pizz.*

Oed. *dolce*
 Oui, re-tour-ner! De- puis trois nuits, mes re-venant plus de souille- res: non à mes com-mes re-de-vient pu- re.

2 ve soli.

ve

2 CB. soli.

CB. *pizz.* *PPP*

col tutti *col tutti* *col tutti*

(♩ = 84)

Handwritten musical score for measures 97-107. The score includes staves for various instruments and a vocal line. The instruments listed are: Gr. Fl. 2/3, Hrb. 1/2, C.A., Cl. 1. (sib), Cl. 2. (sib), Bns 1/2/3, C. (fa), Timb. 1, Vns 1/2, Altos, Oed., Vc., and Cb. The vocal line has lyrics in French: "é quand je suis né? - Pour quoi ne m'at-on pas je-té au gouf-fre, en proie aux fau-ves et aux cor-beaux? Mon". The score contains various musical notations such as dynamics (p, mp, mf, f, pp, sf, cresc., decresc., dim.), articulation (acc., stacc., marcato), and performance instructions like "pes." and "sost.". The key signature has one flat (B-flat) and the time signature is 4/4.

poco a poco calando e ritenuto

Handwritten musical score for measures 108-118. The score includes staves for various instruments and a vocal line. The instruments listed are: Gr. Fl. 2/3, Hrb. 1/2, C.A., Cl. 1. (sib), Cl. 2. (sib), Bns 1/2/3, C. (fa), 1 alto solo., Oed., Vc., and Cb. The vocal line has lyrics in French: "cœur ne se rait pas u-ne cho-se qui souf-fre, et ma chair pour-ri-rait, tran-quil-le, sur mes os!". The score contains various musical notations such as dynamics (p, mp, mf, f, pp, sf, cresc., decresc., dim.), articulation (acc., stacc., marcato), and performance instructions like "1. solo", "2. solo", "sost.", "piu p.", "piaz.", "col tutti", "sempre dim.", and "unis.". The key signature has one flat (B-flat) and the time signature is 4/4.

128 Allegro vivace (1=144)

(1=132)

(1=144)

gr. fl. 2. 3. *ff*

Hrb. 1. 2. *ff*

C. a. *ff*

Cl. 1. (sib) 2. *pp*

Cl. b. (sib) *ff*

C. 1. 2. *ouvert* *ff* *mf* *pp*

(fa) 3. 4. *ouvert* *ff* *mf* *pp*

V. 1. 2. *ff* *mf* *pp*

Alto. *ff* *mf* *pp*

Oed. *mf sost. legato*

Mau — dits soient les dieux qui là-haut som-meil

129 (1=132)

(1=144)

sost

gr. fl. 2. 3. *mf*

Pte fl. 2. *mf*

Hrb. 1. 2. *mf*

C. a. *mf*

Cl. 1. (sib) 2. *mf*

Cl. b. (sib) *mf*

C. 1. 2. *ouvert* *pp*

(fa) 3. 4. *ouvert* *pp*

V. 1. 2. *mf* *pp*

Alto. *mf* *pp*

Oed. *lent!* *pp* *Maudits la nuit qui dort et le jour qui s'é-veil le! Et*

Vc. *2 violoncelles soli. pp* *tutti unis. arco*

Piu moderato (♩ = 92)

(♩ = 104)

Gr. fl. 1. 2. 3.

Gr. fl. 2. 3.

Hr. 1. 2.

C. a.

Cl. 1. 2. (sib)

B. 1. 2.

L. 1. 2. (fa)

3 Violons 1. soli.

Violons 1. 2.

Altos.

Oed.

Vc.

col tutti

sempre sf

mau-dit le Des-tin qui m'en-chai - ne au so-leil!

(de Berger a recommencé sa Route, et il réapparut au sommet du rocher escarpé - Oedipe se précipite au fond, la main levée contre le destin.)

1^{re} solo tutti PPP

130 *Allegro vivace* (♩ = 132)

Gr. fl. 1.

Vent dans les coulisses.

Violons 1. 2.

Altos.

Laios.

Vc.

1^{re} Contre-Basse solo.

col tutti

sempre ff

tutti unis.

mp al talone

mf

arco mp al talone

Ar-riè-re, es - cla - ve! Ar-riè

(Il vent de son sceptre frappe la tête d'Oedipe.)

sost. — ten. — a ¹⁰ ($f = 112$)

la grande flûte 1. rentre à l'Orchestre.

sur la scène
vent dans les coulisses.

Gr. fl. 1.
mp \triangleleft *mf* \triangleleft *fff* \triangleleft *pp*

Gr. fl. 2. 3.
p *à 2* *ten.* *fff* *8* *7* *mf* *4* *4*

Pte-fl. 2.
p *ten.* *fff* *8* *7* *mf* *4* *4*

Hrb. 1. 2.
p *à 2* *ten.* *fff* *8* *7* *mf* *4* *4*

C. A.
p *à 2* *ten.* *fff* *8* *7* *mf* *4* *4*

Cl. 1. (sib) 2.
p *à 2* *ten.* *fff* *8* *7* *mf* *4* *4*

Pte Cl. (mib)
Petite clarinette en mib.

Cl. b. (sib)

Bsn. 1. 2. 3.
p *à 2* *ten.* *fff* *8* *7* *mf* *4* *4*

C. (Fa) 1. 2. 3. 4.
ouverts *à 2* *ten.* *ouverts* *à 2 soli*
p *bouchés* *ouverts* *à 2 soli*
p *à 2* *ten.* *ouverts* *à 2 soli*

Trp. (ut) 1. 2.
à 2 *ten.* *à 2* *ten.* *enlève les sourdines* *à 2* *ten.* *à 2*

Trb. 1. 2. 3.
à 2 *ten.* *à 2* *ten.* *à 2* *ten.* *à 2*

Tuba CB.
fff *sost.* *fff*

Timb. 1.
Solo *fff*

gr. C. Tamb.

vns 1. 2.
8 *4* *pp*

altos.
pizz. *fff*

daios.

oed.
Par l'en-fer!

vc

cb.
tutti unis. *sost.* *fff*
arco *fff*

118



131

puis, battant l'air de ses bras, vacille et s'écroule. — de guerrier se précipite sur Oedipe; courte lutte; *con impeto* (1=144)

Vent dans les coulisses.

Gr. fl. 3. 2. 1. *pp*

Pte fl. 2. *pp*

Hrb. 1. 2. *pp*

C.A. *pp*

Cl. 1. 2. (sib) *pp*

Pte Cl. (mib) *mp*

Cl. b. (sib) *pp*

Brs 1. 2. 3. *pp*

C. (fa) 1. 2. 3. 4. *pp*

Trp. 1. 2. 3. (ut) *pp*

Tub. 2. 3. *pp*

Tuba b. *pp*

Timb. 1. *pp*

Gr. C. Tamb. *pp*

Tambour. *pp*

Vrs 1. 2. *pp*

Altos *pp*

Vc *pp*

Cb. *pp*

La grande flûte 3. prend la petite flûte 1.

sempr. ff

(sans sourd.)

121

senza rigore - - - a tempo, con impeto (♩=144)

le crâne ~~seul~~ par la masse d'œdipe, le guerrier s'abat tout d'une pierre et expire. A son tour le cocher se jette sur œdipe;

vent dans les coulisses. *al* *p* *mp*

Gr. fl. 2 *sempre ff*

Ptes. fl. 1. 2.

Hr. 1. 2.

C. a.

Cl. 1. 2. (sib)

Pte. Cl. (mib)

Cl. b. (sib)

Bns. 1. 2. 3. *sempre ff*

C. 1. 2. 3. 4. (fa)

Trp. 1. 2. 3. 4. (ut)

gr. C. Tamb.

Hrp. 1. 2.

Vns. 1. 2. (div.)

Altos.

ve.

CB.

Solo *laissez vibrer*

Div. en 4

124

emporté par les chevaux disparaît dans les rochers, Oedipe, reprenant sa course furieuse, disparaît

132 *Allegro, furioso* (1=138)

par les combats

Handwritten musical score for orchestra, including parts for Wind, Percussion, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Tubas, Timpani, and Strings. The score is marked with dynamic levels (ff, f, mf, fff) and performance instructions (stacc., marcato, strepitoso).

Wind Section:
 - *vent* (Wind): *ff*, *pf*, *fff*
 - *Tonnerre* (Thunder): *fff*
 - *gr. fl. 2.* (Great Flute 2): *stacc.*
 - *fl. 1.* (Flute 1): *strepitoso*
 - *fl. 2.* (Flute 2): *strepitoso*
 - *Hr. 1.* (Horn 1): *strepitoso*
 - *Hr. 2.* (Horn 2): *strepitoso*
 - *C. a.* (Clarinet in A): *strepitoso*
 - *Cl. 1.* (Clarinet 1): *stacc.*
 - *Cl. 2.* (Clarinet 2): *strepitoso*
 - *pte Cl. (mib)* (Partial Clarinet in B-flat): *strepitoso*
 - *Cl. b. (sib)* (Clarinet in B-flat): *stacc.*
 - *Bn. 1.* (Bassoon 1): *stacc.*
 - *Bn. 2.* (Bassoon 2): *stacc.*
 - *Bn. 3.* (Bassoon 3): *stacc.*
 - *C. (fa)* (Clarinet in F): *ouvert*, *trém.*, *marcatiss.*
 - *Trp. 1.* (Trumpet 1): *strepitoso*
 - *Trp. 2.* (Trumpet 2): *strepitoso*
 - *Trp. 3.* (Trumpet 3): *strepitoso*
 - *Trp. 4.* (Trumpet 4): *strepitoso*
 - *Tob. 1.* (Trombone 1): *strepitoso*
 - *Tob. 2.* (Trombone 2): *strepitoso*
 - *Tob. 3.* (Trombone 3): *strepitoso*
 - *Tuba C.* (Tuba in C): *strepitoso*
 - *Timb. 1.* (Timpani 1): *strepitoso*
 - *Timb. 3.* (Timpani 3): *strepitoso*
 - *gr. C. Tamb.* (Great Cymbal/Tam-tam): *strepitoso*

String Section:
 - *Viol. 1.* (Violin 1): *strepitoso*
 - *Viol. 2.* (Violin 2): *strepitoso*
 - *altos.* (Viola): *stacc.*
 - *vc.* (Violoncello): *stacc.*
 - *cb.* (Contrebasse): *stacc.*
 - *gr. C.* (Great C): *strepitoso*
 - *Tamb.* (Tambourine): *strepitoso*

à son tour dans la tempête qui vient d'éclater avec violence.

5057
(1-204)

dans les cordes.

The musical score is written for a full orchestra and strings. It consists of multiple staves for different instruments, including:

- Wind instruments: Flutes (Gr. fl. 2, Pte. fl. 1, 2), Horns (Hrb. 1, 2), Clarinets (Cl. 1, 2, Sib), Bassoons (Bns. 1, 2, 3), Trumpets (Tup. 1, 2, 3, 4), Trombones (Trb. 1, 2, 3), Tuba (Tuba CB), and Timpani (Timb. 1, 3).
- String instruments: Violins (Vns. 1, 2), Violas (Vc), and Cellos/Double Basses (Cb.).

The score includes various musical notations such as notes, rests, and dynamic markings like *sempre fff*, *pes.*, and *mp*. There are also some performance instructions like *tr.* and *sf*. The page number 152 is in the top left, and the number 133 is in the bottom right corner.

133

Le Berger qui, en voyant cette scène d'horreur, avait arrêté la

(-----)=92

$\text{♩} = 138$

Dans les coulisses.

Score for orchestra and strings, including parts for Wind, Thunder, Flutes, Clarinets, Bassoons, Trumpets, Trombones, Tubas, Timpani, and Strings.

Instrument parts include:

- Vent (Wind)
- Tonnerre (Thunder)
- Gr. fl. 2
- Ptes fl. 1, 2
- Hcb. 1, 2
- C.a.
- Cl. 1, 2 (sib)
- Cl. (mib)
- Cl. b. (sib)
- B. 1, 2, 3
- C. 1, 2, 3, 4
- Trp. 1, 2, 3, 4
- Trb. 1, 2, 3
- Tuba b.
- Timb. 1, 3
- Gr. C. Tamb.
- Viol. 1, 2
- Altos
- Violoncelles
- Contrebasses

Handwritten annotations include dynamic markings (p, f, sf, ff, mp, pp), articulation (accents, slurs), and performance instructions like "prenez le Santan".

sost. — et molto più tranquillo (1-22)

plainte de ses pipeaux et s'était figé dans une attitude d'épouvante, descend ici rapidement de son rocher et se penche successivement sur les trois cabanes.

Dans les cordes

Wind and Percussion section including parts for Vent, Tonnerre, and Solo. Includes dynamics like mp, pf, and sf.

Orchestral woodwind and percussion section including parts for flutes (gr. fl. 2, ptes fl. 1, 2), horns (Hrb. 1, 2), clarinet (C.A.), bassoons (Cl. 1, 2, 3, 4), and various percussion instruments like triangles (Tri.), tom-toms (Tomb.), and cymbals (Cym.). Includes detailed performance instructions such as 'mettez la sourdine' and 'prenez les cymbales'.

String section including parts for Violins (Vns.), Violas (Vcs.), and Cellos/Double Basses (Cb.). Includes dynamics like pp, p, mp, and sf.

3^{me} Tableau

136

Moderato un poco lento (♩=60)

(sempre rigor - a 1^o (P-P))

1. 2. 3. 4.

gr. fl.

1. 2.

Hrb.

C. A.

1. 2.

Cl. (sib)

Cl. b. (sib)

1. 2.

Brs.

Cbn.

1. 2. 3. 4.

C.

(fa)

Pte. Trp. (ré)

2. 3. 4.

Trp. (ut)

1. 2. 3.

Trb.

Tuba Ten. (sib)

Tuba B.

Tuba Cb.

1.

Tigrb.

Gr. C.

2.

Hrp.

1. 2.

Vns.

Altos.

Vc.

CB.

tutti unis. P un poco cant.

Solo

Solo

Solo

Clarinetto 3. en sib

a 2^a sp.v.

op.v.

a 2^a sp.v.

op.v.

1. (av. sound)

op.v.

2. (av. sound)

op.v.

3. (av. sound)

op.v.

1. (av. sound)

op.v.

2. (av. sound)

op.v.

3. (av. sound)

op.v.

Baguettes

sub. min. pp. s.v.

Violoncelle solo. (av. sound) mp eguale, senza espressione

(div.)

(senza rigore)

1. *Gr. fl.* 2. 3. 4. *à 2* *poco* *pp* *prenez vite la flûte alto en sol*

Ht. b.

C. a.

1. *Cl. 2.* *à 2* *pp sub.*
 3. *pp sub.*

Cl. b. *(sib)* *pp*

Bns 1-2

C. Bn.

1. *(à 2)*
 2. *pp*
 3. *(fa)*
 4. *pp*

Pte. Trp. *(ré)*

2. *Trp.* *(ut)* 3. 4.

1. *Trb.* 2. 3.

Tuba Ten. *(sib)*

Tuba B. *Tuba CB.*

Timb. 1. *ex la* *à l'ord.* *ppp*

1. *vns* 2.

Altos

Violoncelle solo. *dolce* *pp* *pp*

C. B. *(sib)* *pp* *2. pizz.*

137

Andante (p. n. = 58) *poco sost.* *senza rigore - a. t.*

Gr. fl. 1. *Grande flûte 1. à l'orchestre* *solo* *mp senza espress.* *stirandosi* *mp*

2. *pp*

3. *pp*

Fl. alto. *Flûte alto en sol.* *solo* *mp senza espress.* *stirandosi* *mp*

Hr. B. 1. *p senza espress.* *stirandosi* *p*

2. *p senza espress.* *stirandosi* *p*

C. a. *p senza espress.* *stirandosi* *p*

Cl. 1. *pp*

2. *pp*

3. *pp*

Cl. b. *pp*

Bns 1. *pp*

2. *pp*

CB. *pp*

C. 1. *pp*

2. *pp*

3. *pp*

4. *pp*

Trp. 1. *petite trompette en ré (au son)* *solo* *p senza espress.* *stirandosi* *p*

2. *trumpet in C* *solo* *p senza espress.* *stirandosi* *p*

3. *trumpet in Bb* *pp*

4. *trumpet in Bb* *pp*

Trb. 1. *pp*

2. *pp*

3. *pp*

Tuba Ten. *pp*

Tuba B. *pp*

Tuba CB. *pp*

Tam-tam. *laissez vibrer*

Cymb. *laissez vibrer*

Cymb. *avec une mailloche*

Vns 1. *(av. sourd.)* *unis.* *pp* *sempre pp*

2. *(av. sourd.)* *unis.* *pp* *sempre pp*

Altos. *(av. sourd.)* *unis.* *pp* *sempre pp*

1^{re} solo. *pp* *sempre p*

CB. *pp*

10

(senza rigore - *rit.* = 60) (senza rigore - - -)

gr. fl. 1. 2. 3.

Fl. alto (sol.)

Hrb. 1. 2.

C. R.

Cl. 1. 2. 3. (sib)

Cl. b. (sib)

Bns. 1. 2.

Cb.

C. 1. 2. 3. 4. (fa)

Per. 1. 2. (tr.)

Trp. 1. 2. 3. 4.

Trb. 1. 2. 3.

Tuba Ten. (sib)

Tuba B.

Tuba Cb.

Timb. 1.

Vns. 1. 2.

Alto.

Ve.

Cb.

p un poco cant.

mp

pp

p

poco s.v.

rit.

senza rigore

vis. solo.

tutti. Dim.

Ep. 1. un poco cant.

Ep. un poco cant.

14

(Senza rigore - a 12) *Ritenu*

(L=56)

Gr. fl. 1. 2. 3.

Fl. alto (sol)

Hrb. 1. 2.

Cl. a.

Cl. 1. 2. 3. (sib)

Cl. b. (sib)

Bns. 1. 2.

Cb.

Trp. 1. 2. 3. 4.

Trp. 1. 2. 3. 4.

Trb. 1. 2. 3.

Tuba Ten. (sib)

Tuba B.

Tuba Cb.

Timp. 1.

Vns. 1. 2.

Vcllo

Cb.

Espr. v. senza espress.

pp

ppp

tutti

À gauche, les remparts de Thèbes, avec une tour et une porte de la ville, fermée. - À droite et au fond de la scène, rochers. - Une route conduit à la porte - Non loin des remparts, sur un rocher dont les aspérités la cachent en partie, le sphinx, assompli, dort. - Nuit bleue, étoilée. On ne distingue que d'immenses masses noires. - Au lever du rideau, le Veilleur chante au sommet de la tour

139

(Sings rigore - ALP) x 58

Timb. 1. *tr*

Vns 1. 2.

Altos 1. 2. *Divisés en 4.*

Le Veilleur. *Le Veilleur.*
trump. grave
De l'aurore à l'aurore, je veille, je veille; *Sor-mez, Thè-bains,*

Violoncelles 1. 2. *Divisés en 4.*

CB. *tutti unis.*

(poco sost. tempo)

(Sings rigore)

fr. fl. 3.

Cl. 1. 2. (Sib) *Solo*
Sp. s. v.

C. 1. 2. 3. 4. (fa) *sous voiles*

Vns 1. 2.

Altos Div. 1. 2. 3. 4. *un.*

Le Veil. *ami-voix, mais bien gotticlé*
Sor-mez: la Sphin-ge dort. Elle a di-ten-du sa gaffe d'airain *cant.*
et re-ploy-é son ai-le;

7^e Div. en 4. 1. 2. 3. 4.

140

al^o

(sempre rigoro - al^o)

Gr. fl. 1. 2. 3.

Fl. alto (sol) solo

Hrb. 1. 2. p. solo

C. A.

Cl. 1. 2. 3. (sib)

Cl. b. (sib)

Bns 1. 2.

CBⁿ.

C. 1. 2. 3. 4. (fa)

Tpp. 2. (ut) solo

Gr. c. pp

Gymb. av. un mailloche laissez vibrer

Hrp. 2. mi b, sol #, si b

Violons 1. Div. Divisés. sempre ppp

Violons 2. Div. Divisés. Harm. sempre ppp

Altos. Div. en 2.

Le veil. la nuit de-seur-cit confront plus qu'humain, de té-nè-bre nou-vel les

Vc. Div. en 2. arco ppp

CB. Div. 1. arco ppp 2. pizz. ppp

(senza rigore - a 2^a)

(sanza rigore -)

Fr. fl. 1. 2. 3.

Fl. alto (sol)

H. Tb. 1. 2.

C. A.

Cl. (Sib) 1. 2. 3.

Cl. B. (Sib)

B. 1. 2.

CB.

C. (fa) 1. 2. 3. 4.

Trp. (ut) 2.

Trb. 1. 2. 3.

Timb. 1.

Cymb.

Hrp. 2.

Vns 1 Div.

Vns 2 Div.

Altos.

de veil.

Vc.

CB.

avec deux baguettes d'éponge

rien

mf marc.

sans 2 altos soli, les autres enlèvent les sourdines

et bien-tôt suré-veil, aux rayons du so-leil, ré-pen-dra par la mort.

pizz.

arco

pizz. v.

pizz.

arco pp



172 (1-56) (D-D)

Gr. fl. 3.
Fl. alto (sol) pp
H. tb. 1. 2.
Cl. 1. 2. 3. (Si b.)
CB. 3. prenez le Basson 3
C. 1. 2. 3. 4.
Tr. 1. 2. 3.
Timb. 1. più pp pchiss. ppp
Hrp. 2.
vns 1. 2.
2 altos soli. V (au sourd.) pp enlevez vite les sourdines col tutti
de veil. mp De l'aurore à l'aurore, je veil-le, je
vc tutti div. unis pchiss. tutti unis
CB. rcp. solo. ppp (2. pp) ppp

143

at° = 58

(senza rigore - at°)

(senza rigore -

1. *3* *arco* *pp*
2. *3* *arco* *pp*
3. *3* *arco* *pp*
4. *3* *arco* *pp*

(sans sourd.)
1. *3* *arco* *pp*
tutti div. mp un poco cant.
2. *3* *arco* *pp*
(sans sourd.) mp

veil - le; sur-mez, Thé bains, sur-mez; la Splin-ge dort.

1. *3* *pizz.* *pp*
2. *3* *pizz.* *pp*

arco *pp s.v.* *pp* *arco* *pp s.v.* *pp*

tutti div. PPP *pend. 7*

mettez les sourdines

at°

Solo
Fr. fl. 2. *pp s.v.* *f* *mp* *mf* *pp* *ppp*

Fl. alto (sol) *Solo* *f* *mp* *mf* *pp*

C. a. *pp s.v.* *ppp* *pend.*

Cl. 1. 2. 3. *pp s.v.* *ppp* *pend.*

Cl. b. *pp s.v.* *ppp* *pend.*

B. 1. *pp s.v.* *ppp* *pend.*

1. *pp s.v.* *ppp* *pend.*
2. *pp s.v.* *ppp* *pend.*
3. *pp s.v.* *ppp* *pend.*
4. *pp s.v.* *ppp* *pend.*

Trp. 2. *Solo* *pp s.v.* *pp* *pend.*

Timb. 1. *pp* *pend.*

Hrp. 2. *ppp* *pend.*

1. *pp* *pend.*
2. *pp* *pend.*

1. *pp* *pend.*
2. *pp* *pend.*

CB. *pizz.* *pp* *pend.*

168 144

Piu animato, ma non troppo (♩ = 88)

Fl. alto (sol)

C. 1. (fa) 2.

Trp. 2. (ut)

Vnd. 1. (diu) 2.

altos.

Voix d'Oedipe, au loin

Voix d'Oedipe: *Il est un breu-voage aux dou-bles sa-veurs, sau-mâtre à la gorge et su-ave au coeur... Heu-*

Gr. fl. 2.

Cl. 1. (sib) 2.

C. 1. (fa) 2.

Trp. 2. (ut)

Vnd. 1. (diu) 2.

Voix d'Oed.

reux ce-lui qui meurt au jour qu'il est né; trois fois heu-reux ce-lui qui meurt a-vant qu'il soit né..."

145

(♩ = 80)

C. a.

Cl. b. (sib) 1. 2.

C. (fa) 3. 4.

Le veilleur

le veilleur. Quel est cet hom-me à la mort en-vo-gé ?

vc

*) ♯: 1/4 de ton plus haut; ##: 3/4 de ton plus haut. ♭: 1/4 de ton plus bas; ♭♭: 3/4 de ton plus bas.

146

$\text{♩} = 88$

Gr. fl. 2
Hrb. 1.
Cl. 1. (sib)
Cl. 2. (sib)
Cl. b. (sib)
C. 1. 2.
C. (fa) 3. 4.
Violon 1. sola
Vns 1. 2.
Altos.
Vx 8' oed.
Vc
pizz. pp
pizz. pp
arco
pp
simile
arco
pp
simile
col tutti

Ven d'odepe, plus près
« Qui boit ce breu-vage aux dou- bles sa- veurs
souf- fre un in- stant, puis ou- blic sa dou- leur... Heu-

(sans rigueur)

Gr. fl. 2.
Hrb. 1.
Cl. 1. (sib)
Cl. 2. (sib)
C. 1. 2.
C. (fa) 3. 4.
Vns 1. 2.
Altos.
Vx 8' oed.
Vc
Cb.
pizz. pp
arco
ppp
perb. s
pizz. pp
arco
ppp
niente
arco
ppp
tutti unis.
arco < 77

reus ce- lui qui meurt au jouer qu'il est né;
trois fois heu- reux ce- lui qui meurt a- vant qu'il soit né... »

147 (♩ = 72)

C.A. Solo mf

Cl. 1. (sib) Solo bp

Cl. 2. (sib) Solo bp

Bns 1. 2. 1. solo mf 2. pof

Vns 1. 2. p ppsub. 4

Altos. tutti unis. p

Le veil. sait-il que la Sphinx se? ... Il va l'éveiller!

Vc. p.c.s. piaz. pp

Cb. 1cb. solo piaz. pp

81

148 (♩ = 72)

fr. fl. 2. mp cresc. pp

Fl. alto. (sol.) 4p

Hrl. 1. piaz. pp

Cl. 1. (sib) sans D'echo

Cl. 2. (sib) pp cresc.

Bns 1. 2.

C. 1. 2. (fa) piaz. pp

Hrp. 2. sf pp

Vns 1. 2. tutti unis. ppiaz.

Altos. arco bsf len

Oedipe. Oedipe, paraissant

Le veil. « Ah! que ce breu - vage aux dou - bles sa - veurs . . . de veilleurs, d'une voix angoussée. Ar - rê - te, pas

Vc. arco bsf len

Cb. arco bsf len

84

Handwritten musical score for page 149. The score includes staves for:

- Gr. fl. (1, 2, 3)
- Fl. alto (sol)
- Hrb. (1, 2)
- Cl. (1, 2) (sib)
- C. (1, 2) (fa)
- Trb. (1, 2, 3)
- Hrp. 2.
- Vns (1, 2)
- Altos.
- Oed.
- Le veil (Vocal line with lyrics: *sant! C'est à la mort que ce che-min con-duit! Pour-quoi? N'as-tu pas vu, ac-cro-*)
- Vc.
- CB.

Dynamic markings include *pp*, *mp*, *ff*, *p*, *ppp*, *sfp*, *ppp*. Performance instructions include *1. Solo*, *1. bouche*, *2. bouche*, *sul ponticello*, *non spicc.*, *ppp*, *pp*, *ppp*, *pp*. The page number 88 is written at the bottom right of the score.

Handwritten musical score for page 91. The score includes staves for:

- C. (1, 2, 3, 4)
- Tamtam.
- 1 alto solo.
- altos.
- Oed.
- Le veil (Vocal line with lyrics: *pi-e dans la nuit...? apercevant la Sphinge, d'une voix étouffée Ah!*)
- Vc.
- CB.

Dynamic markings include *pp*, *ppp*, *ppp*, *ppp*. Performance instructions include *1. Solo*, *sul ponticello*, *non spicc.*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*. The page number 91 is written at the bottom right of the score.

at^o)

151 (1=60)

Gr. fl. 1. 2. 3.

Fl. alto (sol)

Hrb. 1. 2.

C. A.

Cl. 2. (sib) 1. 2. 3.

Cl. b. (sib) 1. 2. 3.

Basson 3.

C. (fa) 1. 2. 3. 4.

Tub. 1. 2. 3.

Tuba B.

Hrp. 2.

Violons 1. Divisés.

Violons 2. Divisés.

Altos. (div)

Le Veil.

vc

cb.

arco

Div. en 4.

son voilé

enlève la sourdine

enlève vite les sourdines

unies.

704

(♩ = 66)

1. Solo 2 8

1. Fl. 1. *ppp* *solo* *cresc.*

2. Fl. 2. *ppp* *solo* *cresc.*

3. Fl. 3. *ppp* *strascinandosi* *cresc.*

Hrn. 1. *ppp* *strascinandosi* *cresc.*

2. *ppp* *strascinandosi* *cresc.*

C. A. *ppp* *cresc.*

1. Cl. 1. *ppp* *strascinandosi* *cresc.*

2. Cl. 2. *ppp* *strascinandosi* *cresc.*

3. Cl. (sib) *ppp* *strascinandosi* *cresc.*

Cl. b. (sib) *ppp* *cresc.*

Bsn. 1. *ppp* *cresc.*

2. *ppp* *cresc.*

3. *ppp* *cresc.*

1. C. 1. *ppp* *2. son voile'* *cresc.*

2. C. 2. *ppp* *son voile'* *cresc.*

3. C. 3. *ppp* *son voile'* *cresc.*

4. C. 4. *ppp* *son voile'* *cresc.*

Trb. 1. *ppp* *cresc.*

2. *ppp* *cresc.*

3. *ppp* *cresc.*

Timb. 1. *ppp* *tr.* *ppp* *tr.* *ppp* *tr.* *ppp* *tr.* *ppp* *tr.* *ppp* *tr.*

Vn. 1. *ppp* *sub ponticello* *cresc.*

2. *ppp* *sub ponticello* *cresc.*

Altos. *ppp* *sub ponticello* *cresc.*

Le veil. *nig - mes; et sa chanson cou-el le dé-chi - re les cer veaux im-puis-sants que son si - lence.* *ap*

Vc. *(sans sourd.)* *(Div.)* *(pizz.)* *pp*

Cb. *(pizz.)* *pp*

prenez le contre-basson

enlevez les sourdines

enlevez vite les sourdines

108

152 (♩ = 66) tranq. (♩ = 60)

Gr. fl. 1, 2, 3. *prenez la petite flûte.*

Htb. 1, 2. *(a2)*

C. a. *(a2)*

Cl. 1, 2. *(sib)*

Cl. b. *(sib)*

Bn. 1, 2. *imp cant. dolce*

C. (fa) 1, 2, 3, 4. *(bouchés)* *2. ouvert*

Trps. 1, 2. *enlevez les sourdines*

Altos. *Div. les altos 2. enlevent les sourdines* *pp enlevez vite les sourdines.*

Oed. *Oedipe. mf*

Le veil. *pel — le.* *Et per-son-ne, ja-mais...?* *Qui sau-ve-ra la Vil-le,*

Vc. *(Div.)* *1. arco* *2. arco* *(sans sourd.)* *(Div.)* *p.s.v.*

CB. *(Div.)* *(pizz.)* *1. arco* *2. arco* *(sans sourd.)* *(Div.)* *p.s.v.*

153 *poco rall - pizz. sosten. (♩ = 48)* *calando -- al -- Poco lento (♩ = 76)*

C. (fa) 1, 2, 3, 4. *ouvert* *mp* *sans voilés*

Altos Divisés. *(Div.)* *(sans sourd.)* *c. 4.* *mp* *pp cant.* *pp* *pp*

Le veil. *re-ce- vra la cou-ronne et Jo- caste aux bras blancs....* *mais per-son-ne-ja-mais ne sau-ve-ra la Vil-le.*

Violoncelles Divisés. *(Div.)* *poco* *pp* *mp* *pp*

Contre-Bassés Divisés. *(Div.)* *(pizz.)* *arco* *p* *pp*

Allegro moderato (♩ = 104)

154

(♩ = 108)

(ten. →)

sost. —

Bns 1. 2.
 C. (fa) 3. 4.
 Vns 1. 2.
 Altos.
 Oed.
 Le Veil.
 Vc.
 Cb.

(bedpe fait un pas vers la sphinge)
Oedipe.
Je veux sau- ver la Vil- le!
Je m'an- Ar- rê- te!

tutti unis.

Ben moderato (♩ = 54) senza rigore a 2^o (♩ = 62)

155

Gr. fl. 1.
 Cl. 1. 2.
 (Sib) 3.
 B[♭] 2.
 C. 1. 2.
 (fa) 3. 4.
 Tuba Ten. (Sib)
 Timb. 1.
 Hrp. 2.
 Vns 2.
 Altos.
 Oed.
 Le Veil.
 2 Violoncelles soli.
 Vc.
 2 Contrabassi soli.
 Cb.

Solo pp
à 2
Violon 2. solo. sulla tastiera
enlevez la sourdine
col tutti
2. col tutti

rê- te ou ma for- ce s'an- rê- te!
O ter- reur!

(♩ = 66) (pes. →)

1. C. (fa)
2.
3.
4.

Piano

Violon 1. solo

Vn. 1.
2.

Altos

Oed. *Odipe*
Le veil. *appelant d'une voix forte*
É-chi-d-na! É-chi-d-na!
Ré-veil-le-toi!
Pro-te-gez-le, dieux im-mor-tels!

3. bruché
1. Violon 1. solo
non vibrato

130

rall. molto

Jr. fl. 1.
2.

Hr. 1.
2.

C. a.

Cl. 1.
2.

(sib)
Bn. 1.
2.

C. 1.
2.
3.
4. (fa)

Piano

Vn. 1. solo

Vn. 1.
2.

Altos

Oed. *Callisto de Po-ly-oss,*
c'est Oe-di-pe qui t'ap-pe- te!

100. solo

col tutti

134

(La sphinge se meut lentement. Elle lève la tête, ses ailes commencent à palpiter.)

156

Andante molto sostenuto, strascinando (♩ = 76)

The score is written for a full orchestra and piano. The tempo is *Andante molto sostenuto, strascinando* with a metronome marking of ♩ = 76. The music is in 4/4 time. The orchestration includes:

- Gr. fl. 1, 2
- Pte fl. 1
- Hrb. 1, 2
- C. a.
- Cl. 1, 2 (sib)
- Cl. 3 (sib)
- Cl. b. (sib)
- Bsn. 1, 2
- C. Bn. (Contro-Basson)
- C. 1, 2 (Fa)
- Trb. 1, 2, 3 (sans sound)
- Tuba Ten. (sib)
- Tuba B.
- Tuba C.B.
- Timb. 1.
- Tam-tam.
- Cymb.
- Gr. C.
- Hrp. 2.
- Piano.
- Vns. 1, 2
- Altos.
- Vc.
- C.B. (a C.B. solo) (a l'ord.) pp

The score features extensive use of dynamics, including *ppp*, *pp*, *p*, *f*, and *ppoliss.*. There are also performance instructions such as *delicatissimo*, *tutti unis. (sempre sul ponticello)*, and *ppoliss.*. The piano part has a complex, arpeggiated texture. The strings play a sustained, moving line. The woodwinds and brass parts are mostly sustained notes with some melodic movement in the flutes and clarinets. The percussion is minimal, with some cymbal and tam-tam effects.

(♩ = 80)

fr. fl. 1. 2. *pp*

pt. fl. 1.

Hrb. 1. 2. *p* *mf cresc.*

C. a.

Cl. 1. 2. *pp*

(sib) 3. *mf cresc.*

Cl. b. (sib)

Bns. 1. 2. *pp*

Bar.

C. 1. 2. *pp*

(sa) 3. 4. *pp*

Trb. 1. 2. 3. *pp*

Tuba Ten. (sib) *pp*

Tuba B. *pp*

Tuba CB. *pp*

Timb. 1. *p*

Tamtam

Cymb.

Piano. *pp*

Viol. 1. 2. *pp* *mf cresc.* *poco*

Alto. *pp* *mf cresc.*

Le Vieil. *le Vieilieur*
el - le s'è - veil - le!

Vc. *p* *mf cresc.*

Cb. *pp*

tutti div. *pp*

137

Handwritten musical score for page 181, featuring multiple staves for various instruments and voices. The score includes dynamic markings such as *pp*, *mf*, *mp*, *mf>pp*, *sempre p*, *Red.*, *poco*, and *sp*. It also contains performance instructions like *sempre p* and *Red.*.

Instruments and Parts:

- Flutes:** *fr fl.* 1, 2; *Pte fl.* 1
- Horns:** *Hrb.* 1, 2
- Trumpets:** *C. a.*
- Clarinets:** *Cl.* 1, 2, 3 (Sib); *Cl. b.* (Sib)
- Saxophones:** *Br.* 1, 2; *CB.*
- Other Woodwinds:** *C.* 1, 2, 3, 4 (Fa); *Trb.* 1, 2, 3
- Brass:** *Tuba Ten.* (Sib); *Tuba B.*; *Tuba CB.*
- Percussion:** *Timb.* 1; *Tamtam*; *Cymb.*
- Keyboard:** *Hrp.* 2; *Piano*
- Voice:** *Vns.* 1, 2; *altos.*; *de veil.*
- Other:** *vc.*; *CB.*

Lyrics:

de veil.
 Zeus, où sont tes fou... dres?

(La Sphinge déploie dans l'air ses immenses ailes.)

157 pochiss. animando

Handwritten musical score for a full orchestra. The score includes parts for:

- Gr. fl. 1, 2
- Pte fl. 1
- Hr. 1, 2
- C. a.
- Cl. 1, 2, 3 (sib)
- Cl. b. (sib)
- Bns 1, 2
- Cbn
- C. 1, 2, 3, 4 (fa)
- Trb. 1, 2, 3
- Tuba Ten. (sib)
- Tuba B.
- Tuba co.
- Timb. 1
- Tam-tam
- Cymb.
- Gr. c.
- Piano
- Vns 1, 2
- Altos
- Vc.
- Cb.

The score features various musical notations including dynamics (sf, ff, mp, p, cresc., assolo), articulation (accents, slurs), and performance instructions like "pochiss. animando". The page number 139 is visible in the bottom right corner.

Gr. fl. 1. 2. (a2)
Pte. fl. 1.
Hrb. 1. 2.
C. a.
Cl. 1. 2. (a2)
(Sib) 3.
Cl. b. (Sib)
Bsn. 1. 2.
CBn.
C. 1. 2. 3. (a3)
(fa)
Trb. 1. 2. 3.
Tuba Ten. (Sib)
Tuba B.
Tuba CB.
Timp. 1.
Tamtam.
Cymb.
Gr. C.
Piano.
Vns. 1. 2.
Altos.
Vc.
Cb. unis. piaz. sf

Handwritten musical score for a symphony orchestra, page 184. The score includes staves for woodwinds (flutes, oboes, bassoons, clarinets), brass (trumpets, trombones, tubas, timpani), strings (violins, violas, cellos), and percussion (tam-tam, cymbals, gong). It features complex notation with dynamics like 'ff', 'mf', 'p', 'mp', 'p sub.', and 'ben', and various articulations and ornaments.

Instrument list on the left side of the score:

- Gr. fl. 1, 2
- Pte. fl. 1
- H. Tb. 1, 2
- C. A.
- Cl. 1, 2
- (Sib) 3
- Cl. B. (Sib)
- Bns 1, 2
- CBn.
- C. 1, 2, 3, 4
- (Fa)
- Pte. Trp. (ré)
- Trp. 2, 3, 4
- (ut)
- Trb. 1, 2, 3
- Tuba Ten. (Sib)
- Tuba B.
- Tuba CB.
- Timb. 1.
- Tam-tam
- Cymb.
- Gr. C.
- Vns 1, 2
- Altos.
- Vc.
- CB.

(♩ = 108)

poco accelerando *lunga lunga*

Handwritten musical score for a large orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *pp sub.*, *ff*, *cresc. molto*, and *mp*. The tempo is marked as *poco accelerando* with the word *lunga* written above the staff. The score is divided into two systems, with the first system ending at measure 143 and the second system starting at measure 143. The instruments listed include Flutes (1, 2), Piccolo Flute (1), Horns (1, 2), Clarinet in A (C.A.), Clarinets in Bb (1, 2, 3), Clarinet in Bb (4), Bassoons (1, 2), Contrabassoon (Cb), Bassoon in Fa (Fa), Trumpets (1-4), Trombones (1-3), Tuba Tenor (Tuba Ten), Tuba Bass (Tuba B), Tuba Contrabass (Tuba CB), Timpani (1), Tam-tam, Cymbals, Gong (Gr. C.), Harp (Hrp. 2), Piano, Violins (1, 2), Violas, La Spingere, Violoncello (Vc), and Contrabass (Cb).

(Une aube livide commence à naître.)

158 (♩ = 42) (lento-rigore) (♩ = 1) (♩ = 1) (sost.)

(♩ = 42)

Fr. fl. 1. 2. 6 8 7 8 12 8

Pte fl. 1. 6 8 7 8 12 8

Fl. alto (sol) 6 8 7 8 12 8

Hrb. 1. 2. 6 8 7 8 12 8

C.A. 6 8 7 8 12 8

Cl. 1. 2. 3. (sib) 6 8 7 8 12 8

Cl. b. (sib) 6 8 7 8 12 8

Bns 1. 2. 6 8 7 8 12 8

CBn. 6 8 7 8 12 8

C. 1. 2. 3. 4. (fa) 6 8 7 8 12 8

Pte Trp. (ré) 6 8 7 8 12 8

Trp. 2. 3. 4. (ut) 6 8 7 8 12 8

Trb. 1. 2. 3. 6 8 7 8 12 8

Tuba Ten. (sib) 6 8 7 8 12 8

Tuba B. 6 8 7 8 12 8

Tuba CB. 6 8 7 8 12 8

Viol. gr. C. 6 8 7 8 12 8

Célésta. 6 8 7 8 12 8

Vns 1. 2. 6 8 7 8 12 8

Altos. 6 8 7 8 12 8

La Sph. da Spinge, à Oedipe, d'une voix blanche et lointaine. Je t'at — ten — nais. 6 8 7 8 12 8

Vc. 6 8 7 8 12 8

CB. 6 8 7 8 12 8

(♩ = 1)

(1. = 42)

Solo *sempre ff* *sost.*

Gr. fl. 1. 2. *12* *8* *40.* *sub.* *ppp* *2. Solo* *8p tranqu.*

Pte. fl. *12* *8* *40.* *sub.* *ppp*

Fl. alta (sol.) *12* *8* *40.* *ff* *sempre ff* *sost.* *mp* *p*

Hrb. 1. 2. *12* *8* *40.* *sub.* *ppp*

C. a. *12* *8* *40.* *solo* *ff* *sost.* *ben d.* *ppp*

Cl. 1. 2. 3. (sib) *12* *8* *40.* *sub.* *ppp*

Cl. b. (sib) *12* *8* *40.* *solo* *ff* *sost.* *ben d.* *ppp*

Bns 1. 2. *12* *8* *40.* *ff* *sempre ff* *sost.*

CBn *12* *8* *40.* *sub.* *ppp*

C. 1. 2. *12* *8* *40.* *22* *conecta* *ff* *sost.* *ben d.* *ppp*

(fa) 3. 4. *12* *8* *40.* *22* *conecta* *ff* *sost.* *ben d.* *ppp*

Pte Trp. (ré) *12* *8* *40.* *pp*

Trp. 2. 3. 4. (u) *12* *8* *40.* *sub.* *ppp*

Trb. 1. 2. 3. *12* *8* *40.* *sub.* *ppp*

Tuba Ten. (sib) *12* *8* *40.* *sub.* *ppp*

Tuba B. *12* *8* *40.* *sub.* *ppp*

Tuba CB. *12* *8* *40.* *sub.* *ppp*

Timb. 1. *12* *8* *40.* *7* *49* *7*

Gr. C. *12* *8* *40.* *6p* *7*

Celesta *12* *8* *40.* *ff* *49* *mp tranqu.*

Vns 1. 2. *12* *8* *40.* *sub.* *ppp*

Altos *12* *8* *40.* *sub.* *ppp*

da Sph. *12* *8* *40.* *2* *2* *pp* *p* *2.*

vc *12* *8* *40.* *sub.* *ppp* *div. lam.* *1. 87* *2. 87*

CB. *12* *8* *40.* *sub.* *ppp* *pp c. 2.*

Aux de - men - res sans voix de mon rêve é - ter

150

(poco animato — calando — al — a t^o — tranqu.)

The musical score is written for a large orchestra and a soloist. The instruments listed are:

- Gr. fl. 1, 2
- Pte. fl. (solo)
- Fl. alto (solo)
- Cl. 1, 2, 3 (sib)
- Bns 1, 2
- CBn
- C. 1, 2, 3, 4 (fa)
- Pte. Trp. (re)
- Trp. 2, 3, 4 (re)
- Trb. 1, 2, 3
- Gr. C.
- Hrp. 2.
- Celesta
- Vns 1, 2
- Altos
- La Sph.
- Vc.
- CB.

The score is divided into three measures, each with a 3/4 time signature. The tempo markings are *poco animato*, *calando*, and *al a t^o tranqu.*. Dynamics include *mp*, *mf*, *ff*, *pp*, *f*, *ppz*, and *pp*. There are also markings for *sol.*, *sol. piaz.*, and *tutti unis.*. The soloist part (La Sph.) has lyrics: *nel, je t'at-ten-dais; de tou-tes mes vic-ti-mes.*

160

Loco animato *senza rigore*
(♩ = 1.58)

Gr. fl. 1. & 2.
Fl. alto (sol.)
Cl. 1. & 2. (sib)
Bsns 1. & 2.
C. 1. & 2. (fa)
Piccolo (re)
Trp. 1. & 2.
Celesta
Harmonium
Vns 1. & 2.
Altos
La Sph.
Oed.
VC
CB.

tu se-ras la plus bel le,
je t'at ten
Dais.
Oedipe. Parle. In-ter-ro-ge. Oe-dipe a ton se

calando - - al - - a T° Tranq. (1-48)



Gr. fl. 1. 2.
Fl. alto (sol)
C. 1. (fa)
2. (re)
Pte Tpp. (re)
Tpp. 2. 3. 4. (ut)

Celesta
Harmonium

Vns 1. 2.
Altos
La Sph.
Oed.
vc
4 Contrebasses soli.
CB.

sons voilés
ppp
1. pers.
2. pers.
mp
b7
2. pp
mf
pp
p
b7
pp
pizz.
pizz. ppp
cres.
1re solo. pizz.
4 Contrebasses soli. (arr.)
c. soli. 2, 3. et 4.
col tutti.

16°

161

(♩ = 52)

Gr. fl. 1. 2. *1. pof*

Fl. alto (sol) *p mf*

1^{re} Trp. (ré) *mp*

2^e Trp. (ut) *mp*

Timb. 1. *Bag. d'épave ppp*

Célesta. *mf*

Harmonium.

2 Violons 1. soli. *1. pizz. 2. pizz. p*

1. *arco*

2. *arco*

Altos. *pp*

La Sph. *mp p PP mf*

Con-nais-tu le Des-tin, ce Di-pe, le Des-tin? La Bête et la pou-siè-re, et

VE *1^{re} VE solo. arco tutti unis. harm. #9 arco pp #9*

1 Contre-Basse solo. *Contre-Basse solo. alla tastiera*

C.B.

col tutti

(poco più animato)
(♩ = 58)

Gr. fl. 1, 2
Fl. alto (sol)
Pte Trp. (ré)
Trp. (ut)
Cymb.
Celesta
Vns 2
Altos Divisés.
La Sph.
Vc
1CB. solo

av. 2 bag. d'éponge
arco
arco
sul ponticello
sulla tastiera
sul ponticello

L'astrociel se-ria sor-ti-mén-té par sa main;
les dieux, mé-me les dieux, s'en chaî-nent au dé-stin. Il bri-se

166

Gr. fl. 2
Fl. alto (sol)
Cl. 2 (sib)
Trp. (ut)
Hrp. 2
Celesta
Vns 1, 2
Altos
La Sph.
Vc
1CB. solo

arco
arco
sul ponticello
sul ponticello
arco
arco
arco
arco

ra la ly-re de thi-lôs. Il bri-se-ra les flé-ches d'ar-té-mis. Il bri-se

168

162

(1=50)

Gr. fl. 1. 2. *psf*

Fl. alto (sol) *psf*

Cl. 1. 2. (sib) *psf*

B_♭ 1. 2. *p* *pp* *ppp*

C. 3. 4. (fa) *p* *pp* *ppp*

Trop. 2. 4. (ut) *p* *pp*

Timb. 1. *leg. mod.* *pp pes.* *pp* *tr* *ppp*

Tantam. *ppp* *Tantam suspendu, avec 2 baguettes d'éponge* *tr* *ppp*

gr. C. *perc.*

Harp. 2. *ff*

Piano. *pp*

Celesta. *ff* *Ed.* *bd.* *p*

Harmonium. *pp* *8* *♯d* *pp* *8* *♯d* *pp*

Vrs 1. 2. *ff* *arco* *pp* *harm.* *pp*

Altos. *psf* *harm.* *pp*

dalph. *ra* *le ca-du-cé* *e d'Hermès, la* *lan-ce d'A-thé-na.* *dé-jà,* *pour ac-com-plir le rê-ve qu'il pour-suit,*

Vc. *pizz.* *div.* *pp* *harm.* *pp* *arco* *pp*

Cb. *tutti div.* *pp* *ppp*

164

(sempre rigore)

Fl. alto (sol)
Pte Trp. (ré)

Celesta

La Sph

d'une voix blanche
Et main-te-nant, ré-ponds, Oe-di-pe, si tu l'o- ses: Dans l'im-mense u-ni-vers, pe-tit par le Des-tin,

18°

e - si - tan - do - - di - - più - - rit. - recit. poco

Fl. alto (sol)
Pte Trp. (ré)

Celesta

1 Violon 1. solo.

La Sph.

1^{re} Vc. solo.

CB.

col tutti

ré-ponds, nom-me quel-qu'un ou nom-me quel-que cho-se qui soit plus grand
quasi parlé
que le Des-tin!

Con moto

165 (a=69)

Gr. fl. 1. 2.
pte fl. 1.
Hrb. 1. 2.
C.A.
Cl. 1. 2. (sib)
pte cl. (mib)
Cl. b. (sib)
Brs 1. 2.
CBn.
1. 2.
3. 4. (fa)
pte pp. (re)
2.
3. 4.
Tub. 1. 2. 3.
Timb. 1. 3.
2. timbales 3. pp.
Tamb.
Celesta
Viol. 1. 2.
Alto.
Oed.
Vc.
CB.

à 2 #
à 2 #
8 - 7
pp
mf
ff
pp
mf
ff
pp
mf
ff
pp
mf
ff
pp
mf
ff
pp
mf
ff
pp
mf
ff
pp
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pp
mf
ff
pp
mf
ff
pp
mf
ff
pp
mf
ff
pp
mf
ff
pp
mf
ff

prenez le Basson 3.
prenez vite les tambours
prenez vite le tam-tam
Oedipe, à pleine voix
d'hom-me! d'hom — me! d'homme est plus

ouvert
ouvert
(av. cord.)
(av. cord.)
(av. cord.)
tutti unis. pp
arco
tutti unis
arco
tutti div. pp

Gr. fl. 1. 2.
Pte fl. 1.
Fl. alto (sol)
Htb. 1. 2.
C. a.
Cl. 1. (sib)
Cl. 2. (sib)
Pte Cl. (mib)
Cl. b. (sib)
Bns 1. 2.
C. 1. 2. 3. 4.
(fa)
Pte Trp. (ré)
Trp. 2. 3. 4.
(ut)
Trb. 1. 2.
Cymb. 1 Cymbale suspendue, av. 2 bas. de Timb.
Hrp. 2. ut, ré, mi, fa, sol, la, sib
vns 1. 2.
Alto.
la Sph.
Oed. fort que le Des-tin!
Vc. 1^o solo tutti unis.
Cb.

(♩ = 66)

Gr. fl. 1, 2
 Picc. fl. 1
 Fl. alto (sol)
 Hrb. 1, 2
 C. a.
 Cl. 1, 2 (sib)
 Cl. b. (sib)
 Bns 1, 2
 C. (fa) 1, 2, 3, 4
 Picc. Trp. (re)
 Trp. (ut) 1, 2, 3, 4
 Trb. 1, 2, 3
 Tuba Ten. (sib)
 Tuba B.
 Tuba c.B.
 Timb. 1
 Tamtam
 Piano
 Celesta
 Harmonium
 Vns 1, 2
 Altos
 La Sph.
 Vc.
 Cb.

solo

Tamtam suspendu, av. 2 bag. de Timb.

sulla tastiera

mp > pp

La Sphinge, avec une ironie terrible
l'honneur est plus fort que le Des-tin ?

(riant)
ah! ah! ah!

(sanglotant)
ah! ah! ah! ah!

sulla tastiera
mp > pp

Div. en 4. V. unis.
à l'ord. p mp p mp

198

(d = 58)

(d = 66)

Gr. fl. 1, 2
 Pte fl. 1
 Fl. alto (sol)
 Htb. 1, 2
 C. a.
 Cl. 1, 2 (sib)
 Cl. b. (sib)
 Bns 1, 2
 C. (fa) 1, 2, 3, 4
 Pte Trp. (re)
 Trp. (ut) 1, 2, 3, 4
 Trb. 1, 2, 3
 Tuva Ten. (sib)
 Tuva B.
 Tuva CB.
 Timb. 1.
 Tam tam.
 Piano
 Celeste
 Harmonium
 Vns 1, 2
 Altos.
 La Sph.
 vc.
 cb.

solos, *mp*, *p*, *pp*, *ff*, *mf*, *fz*, *pp*, *mp*, *poco*, *sempre*, *al'ord.*, *div.*, *arco*, *à l'ord.*, *pp*, *mp*, *poco*, *pp*, *mp*, *poco*

sempre la b
sempre la b
que le Bes - tin?

170

Allegro con impeto (♩ = 168)

Handwritten musical score for a symphony orchestra and vocal soloist. The score is in 3/4 time and includes the following parts:

- Flutes:** 1st and 2nd flutes (Gr. fl., Ptes fl.), 1st and 2nd piccolo flutes (Pte Cl. (mib)).
- Woodwinds:** Clarinet in A (Cl. (sib)), Clarinet in Bb (Pte Cl. (mib)), Bassoon (Bms), Contrabassoon (C. (fa)), Trumpets (T. (ut)), Trombones (Trb.), and Timpani (Timb.).
- Strings:** Violins (Vns), Violas (Vla.), Cellos (Cb.), and Double Basses (Cb.).
- Vocal Soloist:** Le Veilleur (Tenor).

Key performance instructions and markings include:

- Tempo:** *Allegro con impeto* (♩ = 168).
- Dynamic Markings:** *ff* (fortissimo), *mf* (mezzo-forte), *ppsub.* (pianissimo subitissimo), *ppsub.* (pianissimo subitissimo), *ppsub.* (pianissimo subitissimo).
- Articulation:** *1. (sans sourd.)*, *4. (sans sourd.)*, *(sans sourd.)*, *(sans sourd.)*.
- Performance Techniques:** *tutti unis.*, *tutti unis. arco*, *harm.*, *criant de joie*.
- Rehearsal Markers:** 1, 2, 3, 4.

The score shows complex rhythmic patterns, including triplets and sixteenth notes, with various articulation marks and dynamic changes throughout the piece.

171

(1=1)

Handwritten musical score for orchestra and voice. The score includes parts for:

- Gr. fl. (1, 2)
- Ptes fl. (1, 2)
- Hr. (1, 2)
- C.a. (Corno Alto)
- Cl. (1, 2) (Sib)
- Pte Cl. (Corno in Mi)
- Bns (1, 2, 3)
- C. (1, 2, 3, 4) (Corno in Fa)
- Trp. (1, 2) (Tromba in Sol)
- Trb. (1, 2, 3)
- Timb. 1.
- Hrp. 2.
- Vns (1, 2)
- Altos.
- Oed. (Violoncello)
- Le veil. (Violino)
- Vc. (Violoncello)
- CB. (Contabbasso)

The score features various musical notations including dynamics (pp, p, cresc. molto, ff), articulation (accents, slurs), and performance instructions (sub., *sf*). The vocal line for "Le veil." includes the lyrics "Joi — e! Joi — e! Joi — e!".

(poco meno - - - - a t^o animato)
(1-16B)

172

Gr. fl. 1. 2.

Ptes fl. 1. 2.

Hrb. 1. 2.

C.A.

Cl. 1. 2. (sib)

Pte Cl. (mib)

Bns 1. 2. 3.

C. (fa)

Trip. 1. 2.

Tub. 1. 2. 3.

Timb. 1.

Hrp. 2.

Violon 1. solo

Vns 1. 2.

Altos.

Oeb. *Oedipe, songeur, angisse, regardant la place où la Sphinx a disparu.*

Le veil. *Rit de sa vie - toi - re? ...*

Vc.

CB.

col tutti

3. bouche

sur ponticello

sempre pp (a l'orb.)

à pleine voix

le-vez-vous! le-vez-vous!

Handwritten musical score for a symphony orchestra and vocal soloist. The score includes staves for various instruments: flutes (1st and 2nd), piccolo, oboes (1st and 2nd), clarinet in A, bassoon, contrabassoon, strings (Violins 1 and 2, Violas, Cellos, Double Basses), woodwinds (Trumpets 1 and 2, Trombones 1, 2, and 3, Timpani, Triangle), and a vocal soloist (de veil). The score is in 4/4 time and features dynamic markings such as p, ff, and dim. The vocal line includes the lyrics "Tra-ner-sez l'a-go-ra! Mon-tez sur les rem-". The score is handwritten and includes various performance instructions and musical notations.

tranquillo

The score is written in 3/2 time and includes the following parts:

- Gr. fl.** (1, 2): Grand flutes, starting with a *sub.* (suboctave) marking.
- Pte-fl.** (1, 2): Piccolo flutes, also starting with *sub.*
- Hrb.** (1, 2): Horns, with *sub.* markings.
- C.A.**: Clarinet in A.
- Cl.** (1, 2): Clarinets in Bb, with *sub.* markings.
- Pte-Cl.** (1, 2): Piccolo Clarinets in Bb, with *sub.* markings.
- Bns.** (1, 2, 3): Bassoons, with *sub.* markings.
- C.** (1, 2, 3, 4): Cor Anglais.
- Trp.** (1, 2, 3, 4): Trumpets, with *sub.* markings.
- Tub.** (1, 2, 3): Trombones.
- Tuba CB.**: Tuba in C.
- Timb. 1.**: Timpani 1.
- Cym.**: Cymbals, with *tr.* (trill) markings.
- Hrp. 2.**: Harp 2, with *ff* (fortissimo) markings.
- Vns.** (1, 2): Violins.
- Altos.**: Violas.
- de Veil.**: Voice part with lyrics: "Chantez dans le soleil! La ville est sauvée".
- Vc.**: Violoncello.
- Cb.**: Contrabasso.

The score features various dynamic markings such as *pp*, *ff*, *sub.*, *dim.*, and *rit.*. It includes detailed fingering and performance instructions.

(poco meno - a 1^o tempo)
(♩ = 152)

Gr. fl. 1^a 2^a
ptes fl. 1^a 2^a
Hr. 1^a 2^a
C. a.
Cl. 1^a (sib)
Cl. 2^a (sib)
Bns 1^a 2^a
C. (fa) 1^a 2^a 3^a 4^a
Hrp. 2.
Vn. 1^a 2^a
Altos.
1^{er} Thébain.
Oed.
de veil.
vc.
cb.

1. *Bouchés*
2.
3. *Bouchés*
4. *Bouchés*

(pizz.)
pizz.
pizz.
unis.

1^{er} Thébain, dans les coulisses
Oedipe, toujours songeur Ho!
Rit de sa vie toi - re? ...

e!
s'éloignant de la ville est sauvé - e!

176

L'istesso tempo

(♩ = 80)

Gr. fl. 1. 2. *ps.v.*

Oes. fl. 1. 2. *ps.v.*

Hob. 1. 2. *ps.v.*

Cl. A. *ps.v.*

Cl. (sib) 1. 2. 3. *ps.v.*

Cl. B. (sib) *ps.v.*

Bms 1. 2. 3. *ps.v.*

C. 1. 2. 3. 4. *ps.v.*

Trp 1. (ut)

Tamb. *Tambour.*

Vns 1. 2. *tutti unis.*

Altos. *tutti unis.*

Thébains (1re. 2e. 3e. 4e. 5e. 6e.)

VC. *1^{re} solo. tutti unis.*

CB. *ps.v.*

Rours d'haleine

2^e Thébain, de même

3^e Thébain, de même

4^e Thébain, accourant

Qu'est-il dit?

Qu'est-il dit?

C'est le veil - leur de nuit...

C'est le veil - leur de nuit?

unis. pizz.

266

Gr. fl. 1. 2. *mf stacc. sf*

Ptes fl. 1. 2. *mf sf*

Hrb. 1. 2. *sf*

C. a. *sf* *pp marc. b*

Cl. 1. *stacc. 3 sf p*

(sib) 2. *stacc. 3 sf p*

3. *stacc. 3 sf p*

Cl. b. (sib) *sf*

Bns 1. *stacc. sf p*

2. *stacc. sf p*

3. *stacc. sf p*

C. (fa) 1. *stacc. 3 sf*

2. *stacc. 3 sf*

3. *stacc. 3 sf*

4. *stacc. 3 sf*

Trp. (ut) 3. *av. sound*

Tamb. *perc. pp*

Piano *mf*

Vns 1. *pizz.*

2. *pizz.*

Alto. *unis. p sf p*

Thébains 1^{re} *une voix retentissante*

2^{de} *On a tu-é la Sphin-ge!*

3^e *3^e Thébain, de même. On a tu-é la Sphin-ge! A-vez-vous en-ten-du?*

4^e *On a tu-é la Sphin-ge?*

5^e *5^e Thébain, de même.*

6^e *6^e Thébain, de même.*

Vc. *div. arco*

Cb. *div. arco*

Tutti sf arco

Handwritten musical score for orchestra and vocal soloists. The score includes parts for:

- Flutes:** 1st and 2nd Flute (Gr. fl., Ptes fl.), with dynamics like *stacc.* and *pf*.
- Woodwinds:** Clarinet in A (C. a.), Clarinet in Bb (C. b.), Bassoon (Bns.), and Contrabassoon (Cb.).
- Brass:** Trumpets (Tup. 1, 2, 3) and Trombones (Tub. 1, 2, 3).
- Percussion:** Timbales (Tamb.), Tom-toms (Tamb. De B.), and Cymbals (Cymb.).
- Piano:** Grand piano (Piano.) and Harpsichord (Pnd.).
- Vocal Soloists:** Thebains (Thebains.), 1st and 2nd Thebain (1^{er} Thebain, 2^{de} Thebain), and a group of Thebains (Thebains.).
- Other:** Cello (C.), Double Bass (Ba.), and Bassoon (B.).

The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *ppp* to *ff*. The vocal parts include lyrics in French, such as "1^{er} Thebain, de même.", "Il dit que la Sphinx est morte!", and "Oh! vers la ville". The score concludes with the instruction "tutti unis." and the page number "273".

Gr. fl. 1. 2. *Dim.* *pp*

Ptes fl. 1. 2. *Dim.* *pp*

Htbl. 1. 2. *Dim.* *pp*

C. a. *pp*

Cl. 1. *Dim.* *pp*

(sib) 2. 3. *Dim.* *pp*

Cl. b. (sib) *Dim.* *pp*

Brs. 1. 2. 3. *Dim.* *pp*

C. (fir) 1. 2. 3. 4. *mf marc.* *pp*

Trp. 1. *pp*

Tub. 1. *mf marc.*

Timb. 1. *pp* *perc.*

Tamb. *pp* *perc.*

Cymb. *pp* *perc.*

Viol. 1. 2. *mf marc.* *pp*

Altos. *pp*

Thébaines 1. 2. *vous!* *Thé - baines!*

Grand Chœur *Petit Chœur*

Soprani. *aux pieds des remparts* *Mon - tons sur les rem - parts!* *ils escaladent les remparts.*

Contr'alti. *Mon - tons sur les rem - parts!*

Ténors. *aux pieds des remparts* *Mon - tons sur les rem - parts!*

Basses. *mon - tons sur les rem - parts!*

Soprani. *plus près* *qui a tu - é la sphin - ge?*

Contr'alti. *au loin* *On a tu - é la sphin - ge!*

Ténors. *au loin* *On a tu - é la sphin - ge!*

Basses. *On a tu - é la sphin - ge!*

VC. *1^{re} solo.* *pp*

CB. *pp*

(1=1)

Gr. fl. 2. 1. ptes. fl. 2. 1. Hrb. 1. 2. C. a. Cl. 1. (sib) 2. 3. Cl. b. (sib) Pns 1. 2. 3. C. (fa) 1. 2. 3. 4. Trp. (ut) 1. 2. 3. 4. Trb. 1. 2. 3. Tuba Ten. (sib) Timb. 1. Tamb. de B. Hrp. 2. Vns 1. 2. Altos. Le veilleur. 4^e Thébain. Grand Chœur. Sopr. Contr. a. Tén. B. VC. CB.

1. Solo *pf* sans voile 1. 2. ouvert 2. *ouvert* *pp* *ouvert*

2 Violons 1. soli. *mf* *ut, fa, sol, ut* *pp* *tutti oppina*

de veilleur, revenant en tête de la foule qui se presse aux portes
 4^e Thébain, regardant derrière le rocher de la sphinge.
 ia Sphinge a dis-pa-ru!

est le fils de Lo-ly-bos, Oe-di-pe de Co-rin-the!
 Oe-di-pe de Co-rin-the!
 Oe-di-pe de Co-rin-the!

tutti div. pizz. *pp* *unis* *pp* *1 CB. solo* *pp* *(pizz.)*

207

Handwritten musical score for orchestra and choir. The score includes parts for various instruments and voices with detailed musical notation and lyrics.

- Orchestra:**
 - Flutes (Gr. fl., Ptes. fl.), Horns (Hrb.), Clarinet (Cl.), Bassoon (Cb.), Trumpets (Trp.), Trombones (Trb.), Tuba (Tuba Ten.), Timpani (Timp.), Snare Drum (Tamb. de B.), Harp (Hrp.), Violins (Vns), Violas (Vn), Cellos (Cb.), and Double Basses (Cb.).
- Choir:**
 - Small Choir (Petit chœur): Soprano, Contralto, Tenor, Bass.
 - Large Choir (Grand chœur): Soprano, Contralto, Tenor, Bass.
- Lyrics (French):**
 - Large Choir: "Tous de Trom-pet tout près de Trom-pet", "da Trom-pet", "a - vez - vous en - ten - du?"
 - Small Choir: "a - vez - vous en - ten - du?"
 - Violins: "enlevez la sourdine" (remove the mute)
- Performance Instructions:**
 - Dynamic markings: *pp*, *mf*, *f*, *ff*, *ppp*, *fff*, *pizz.*, *arco*, *mf*, *mezzo*.
 - Articulation: *acc.*, *sub.*, *sfz*, *sub.*, *mf*.
 - Other: *1. solo*, *2. ouvert*, *col tutti*.

(d=d)

Gr. fl. 1. 2. *mf* *p* *cresc. poco a poco*

Ptes fl. 1. 2. *mf* *pp* *cresc. poco a poco*

Hrb. 1. 2. *p* *cresc. poco a poco*

C. A. *mf* *p* *cresc. poco a poco*

Cl. 1. 2. 3. (sib) *mf* *p* *cresc. poco a poco*

Cl. b. (sib) *p* *cresc. poco a poco*

Bns 1. 2. 3. *mf* *p* *cresc. poco a poco*

C (fa) 1. 2. 3. 4. *mf* *pp* *cresc. poco a poco*

Trp. (ut) 1. 2. 3. 4. *p* *cresc. poco a poco*

Trb. 1. 2. 3. *p* *mp*

Tuba Ten. (sib) *pp* *solo* *ps.v.* *simile* *cresc. poco a poco*

Tuba B. *pp* *cresc. poco a poco*

Timb. 1. 2. *ppp* *tr* *cresc. poco a poco*

Tamb. *ppp* *cresc. poco a poco*

Vrs 1. 2. *mf* *pp* *cresc. poco a poco*

Altos. *mf* *p* *cresc. poco a poco*

Trp. (ré) dans les coul. *mf* *cresc.* *se rapprochant de plus en plus*

Le Petit Chœur. Sopr. *mf* *mf* *mf* *mf*
 Contr'a. *mf* *mf* *mf* *mf*
 Tén. *mf* *mf* *mf* *mf*
 B. *mf* *mf* *mf* *mf*

Grand Chœur. Sopr. *mf* *mf* *mf* *mf* *sost. ff*
 Contr'a. *mf* *mf* *mf* *mf* *sost. ff*
 Tén. *mf* *mf* *mf* *mf* *sost. ff*
 B. *mf* *mf* *mf* *mf* *sost. ff*

Vc. *mf* *pp* *arco* *martellato* *cresc. poco a poco*

Cb. *mf* *pp* *tutti unis. pp* *cresc. poco a poco*

8

Gr. fl. 1. 2. *cresc. molto*

Pte. fl. 1. 2. *cresc. molto*

Htbl. 1. 2. *cresc. molto*

C. a. *cresc. molto*

Cl. 1. 2. *cresc. molto*

(sib) 3. *cresc. molto*

Cl. b. (sib) *cresc. molto*

Rn. 1. 2. 3. *cresc. molto*

(fa) 4. *cresc. molto*

Trp. 1. 2. *cresc. molto*

(ut) 3. 4. *cresc. molto* *enlèvez vite les sourdines*

Tub. 1. 2. 3. *pp cresc. molto*

Tuba Tch. (sib) *cresc. molto*

Tuba B. *cresc. molto*

Timb. 1. *cresc. molto*

Tamb. de B. *cresc. molto*

Tamb. Cymb. *cresc. molto*

Vns 1. 2. *cresc. molto*

Altos. *cresc. molto*

Trp. (ré) *unis.*

bans les coul. *ah!*

Petit Chœur. *ah!*

Sopr. *ah!*

Conti. a. *ah!*

Tén. *ah!*

B. *ah!*

Grand Chœur. *ah!*

Sopr. *Ou-urez!*

Conti. a. *Ou-urez!*

Tén. *Ou-urez!*

B. *Ou-urez!*

vc *cresc. molto*

CB *cresc. molto*

(des portes s'ouvrent avec fracas; la foule gesticulante de joie se précipite sur la scène.)

su. en 3.

290

Loco meno mosso, giocoso (♩ = 72)

Handwritten musical score for orchestra and choir. The score includes parts for various instruments and vocalists.

- Orchestra:**
 - Gr. fl. 1, 2
 - Ptes. fl. 1, 2
 - Hr. 1, 2
 - C. a.
 - Cl. 1/2 (sib) 3
 - Cl. b. (sib)
 - Bns 1/2 3
 - C. (fa)
 - Trp. (ut) 1, 2, 3 (Grand sound)
 - Trb. 1, 2, 3
 - Tuba Ten. (sib)
 - Tuba B.
 - Timb. 1
 - Tamb. de B. (Frog, Cymb.)
 - Hrp. 1. et 2.
 - Vcl. 1, 2
 - Altos
 - Violoncelles (Vc.)
 - Contrebasses (Cb.)
- Choirs:**
 - Petit Choeur:** Sopr. Cont. a., Tén., B.
 - Grand Choeur:** Sopr. Cont. a., Tén., B.

Handwritten annotations and performance instructions are present throughout the score, including:

- au. le pouce*
- à 2*
- à l'ord. pp*
- da Hrp. 1. est rentrée à l'Orchestre.*
- ut, ré, mi, fa, sol, la, si, do*
- 2e. en 3. m.*
- 3e. m.*

Handwritten musical score for orchestra and choir. The score includes parts for:

- Flutes:** Gr. fl. 1, 2; Ptes fl. 1, 2
- Woodwinds:** Htl. 1, 2; C.A.; Cl. 1, 2 (sub); Cl. b. 1, 2 (sub); Bns 1, 2, 3, 4
- Brass:** Trp. 1, 2, 3, 4 (alt); Trb. 1, 2, 3; Timp. 1; Tamb. de B.; Cymb.
- Keyboard:** Hrp. 1. et 2.
- Strings:** Vns 1, 2; Altos; VC; CB.
- Choir:** Petit Choeur (Sopr., Cont. a., Ten., B.); Grand Choeur (Sopr., Cont. a., Ten., B.).

The score is written in G major (one sharp) and 4/4 time. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *ff*, *pp*, *cresc.*, and *dim.* are used throughout. Performance instructions like *tr.*, *arco*, *pizz.*, and *sans voiles* are present. The choir parts include lyrics in French: "Leveillez vous dans ce temple", "C'est lui!", "Oe-di-pe de Co-rin-the.", "Où? sans la ter-re.", "Où?", "Où?", "Où?", "Où?".

pes.

Gr. fl. 1. 2. *f marc.*

Ptes. fl. 1. 2. *f marc.*

Hrb. 1. 2. *f marc.*

C. a. *f marc.*

Cl. 1. *f marc.*

(sib) 2. *f marc.*

3. *f marc.*

Cl. b. (sib)

Bsn. 1. *f marc.*

2. *f marc.*

3. *f marc.*

C. (fa) 1. 2. 3. 4.

Trop. (ut) 1. 2. 3. 4.

Tuba Ten (sib)

Timb. 1.

Tamb. del. Trgl. Cym. b.

Hrp. 1. et 2. *fa#*

Vns 1. *unis. f marc.*

2. *unis. f marc.*

Altos. *unis. f marc.*

Le. tot. Choeur. Sopr. Cont. a. Ten. B. *da pa-ro - le d'oe-voipe a ter-ras-sé la Sphin-ge. gloire au tu-eur de Sphin*

Grand Choeur. Sopr. Cont. a. Ten. B. *de Sphin*

Vc. *unis. f marc.*

Cb. *arco ff*

Lento sost. a t: (♩ = 72)
(décomposer)

The score for page 228, measures 81-84, features a complex orchestration. The woodwinds section, including flutes, oboes, and bassoons, plays intricate, often triplets-based, passages. The strings are divided into two main groups: the Violins and Violas play moving lines with various articulations, while the Cellos and Double Basses provide a harmonic and rhythmic foundation. The percussion includes a full complement of timpani, snare, and cymbals, contributing to the dramatic texture. A large Grand Choeur (Chorus) is present, with parts for Soprano, Alto, Tenor, and Bass, performing dramatic lyrics in French. The overall style is grand and expressive, characteristic of late 19th-century French opera.

Grands Choeurs
Choeurs mixtes

Fl. 1. 2.
Ftes fl. 1. 2.
Hob. 1. 2.
C. a.
Cl. 1. 2.
(sib) 3.
Cl. b. (sib) 1.
Bsn 2. 3.
(a2)
C. 1. 2.
(fa) 3. 4.
Frp. 1. 2.
(wt) 3. 4.
Trb. 1. 2. 3.
Tuba Tén. (sib)
Tuba B.
Timb. 1.
Tamb. de B.
Fragl.
Cymb.
Piano.
Vnd 1. 2.
Altos
Sopr.
Cont'ra.
Tén.
B.
Vc
Cb.

pes. ten. (♩ = ♩) (♩ = 66) *poco allarg.*

Gr. fl. 1, 2
Pt. fl. 1, 2
Htl. 1, 2
C. a.
Cl. 1, 2 (sib) 3
Cl. b. (sib)
Bns 1, 2, 3
C. (fa) 1, 2, 3, 4
Trop. (ut) 1, 2, 3, 4
Trb. 1, 2, 3
Tuba Tén. (sib)
Tuba B.
Timp. 1.
Tamb. B.
Fogl.
Cymb.
Vns 1, 2
Altos.
Chœurs { Sopr. Conto' a.
Tén.
B.
Cb.
unio. cresc.

le hé-ros! Chan-çons sans le so-leil! au tu-our de

314

at^o (♩=72)

allarg.

più allarg.

The musical score is handwritten and spans multiple staves. It includes the following instruments and parts:

- Flutes:** Grande fl. (Gr. fl.), Piccolo fl. (Ptes fl.), Horns (Hrn.), Clarinet in A (Cl. a.), Clarinet in B-flat (Cl. b. (sib)), Bassoon (Bns.), Contrabassoon (Cl. (fa)), Trumpet (Trop. (ut)), Trombone (Trob.), Tuba Tenor (Tuba Ten. (sib)), Tuba Bass (Tuba B.), Timpani 1 (Timp. 1.), Timpani Bass (Timp. de B.), Snare Drum (Togl.), Cymbal (Cymb.), and Vibraphone (Vib.).
- Choir:** Soprano (Sopr.), Contralto (Conte. a.), Tenor (Ten.), Bass (B.).
- Other:** Trompettes en ré (Trompettes en ré sur la scène), Violoncello (Vc.), and Contrabasso (Cb.).

The score features various musical notations, including clefs, time signatures, and dynamic markings. The tempo markings *allarg.* and *più allarg.* are indicated at the top. The score is numbered 230 and 185.

a tempo un poco largamente (♩ = 63)

Handwritten musical score for a symphony orchestra and choir. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "a tempo un poco largamente" with a quarter note equal to 63 beats per minute. The score includes parts for woodwinds, brass, percussion, strings, and a choir.

Woodwinds: Flutes (Gr. fl. 1, 2; Ptes. fl. 1, 2), Clarinets (Cl. 1, 2; Cl. (sib) 3; Cl. b. (sib)), Bassoons (Bns. 1, 2, 3), and Truets (Trop. 1, 2; Trop. (ut) 3, 4).

Brass: Trumpets (Treb. 1, 2, 3), Trombones (Tuba Ten. (sib), Tuba B.), and Timpani (Timb. 1, Tamb. de B., Trgl., Cymb.).

Strings: Violins (Vns. 1, 2) and Violas (Altos).

Choir: Soprano (Sopr.), Contralto (Contro. a.), Tenor (Tén.), and Bass (B.).

Other: Double Bass (vc.) and Double Bassoon (Cb.).

Performance Instructions: The score includes various dynamic markings such as *fff*, *sf*, *pp*, *ppp*, *pp cresc. molto*, and *ppp cresc. molto*. It also features articulation like *staccatiss.* and *tutta forza*. There are also performance directions like *inc. la scène* and *prendre le bon calm.*

The score is divided into measures, with some measures containing multi-measure rests (e.g., 8, 7, 5, 4, 3, 2). The page number 319 is visible at the bottom right.

Molto moderato, piacevole (♩=52)

186

Handwritten musical score for orchestra and choir. The score includes parts for:

- Gr. fl.** (Great Flute) 1 and 2
- Hr. fl.** (Horn Flute) 1 and 2
- C. a.** (Corno Alto) 1 and 2
- Cl. (sib.)** (Clarinete in Sol) 1, 2, and 3
- Cl. b. (sib.)** (Clarinete in Fa) 1 and 2
- B♭** (Basson) 1, 2, and 3
- C. (fa)** (Corno in Fa) 1, 2, 3, and 4
- Hrp. 1** and **Hrp. 2** (Harp)
- Vns** (Violins) 1 and 2
- Altos** (Violas)
- Chœurs** (Choir) with parts for Soprani, Contr'altini, Sopr., Contr'a., Ten., and B.
- VC** (Violoncello) and **CB** (Contrebasso)

The score features various musical notations including dynamics (mf, mp, pp, p, f, sf, sfz, sfzpp, ppp), articulation (accents, slurs), and performance instructions such as "1. sans voiles", "2. sans voiles", "3. sans voiles", "4. sans voiles", "harm.", "pizz.", and "p.v.". The lyrics for the choir are: "E - vo - ré! E - vo - ré! chan - ter pour Oe - di - se! Des fleurs! Des fleurs! Je - ter des fleurs!"

187

(poco animato - poco calando - a t.)

Handwritten musical score for orchestra and choir. The score includes staves for various instruments and vocal parts.

- Orchestra:**
 - Gr. fl.* (1, 2)
 - Hr. fl.* (1, 2)
 - C. a.*
 - Cl. (sib)* (1, 2, 3)
 - Cl. b. (sib)*
 - Bns* (1, 2, 3)
 - C. (fa)* (1, 2, 3, 4)
 - Hrp. 1*
 - Hrp. 2*
 - Vcl.* (1, 2)
 - Altos*
 - Vc.*
 - Cb.*
- Choeurs:**
 - Sopr. Contr'a.* (1, 2)
 - Tén.*
 - B.*

The score features dynamic markings such as *pp*, *p*, *f*, *ppolce*, *arco*, and *2CB soli*. It also includes performance instructions like *pizz.*, *div.*, and *arco*. The vocal parts have lyrics in French, including "E-vo-ré!", "Dan-sez pour Ce-ci-pe! Des fleurs!", "tes des fleurs", "glorie au taureau de sphinx", and "glorie au taureau".

(senza rigore - - -)

Handwritten musical score for orchestra and choir. The score includes staves for:

- Gr. fl.** (1, 2)
- Htbl.** (1, 2)
- C. a.**
- Cl. (sib)** (1, 2, 3)
- Cl. b. (sib)**
- Bnd.** (1, 2, 3)
- C. fa.** (1, 2, 3, 4)
- Hrp. 1.**
- Hrp. 2.**
- Vnd.** (1, 2)
- Altos.**
- Chœur.** (Sopr., Contr. a., Ten., B.)
- Vc.**
- Cb.**

The score features various musical notations including dynamics (p, mp, cresc., dim., pf, mf, mfz, pp), articulation (pizz., arco), and performance instructions. The choir part includes lyrics in French: "Des vieillards de Thèbes apportent la couronne royale en procession", "E-vo-lé! chun tes rou-de-si-pe-dan sez rou-de-si-pe! Des fleurs! Des fleurs! tes bes fleurs! E-vo", and "Oui, la cou-ron-ne! la cou-ron-ne!".

-----at°)

(poco sost. ----- poco a poco - al - to)

Handwritten musical score for orchestra and choir. The score includes parts for:

- Gr. fl. (Grand Flute)
- Plus fl. (Piccolo Flute)
- Htbl. 1, 2 (Horn 1, 2)
- C.a. (Clarinet in A)
- Cl. 1, 2, 3 (Clarinet in Bb)
- Cl. b. (sib) (Clarinet in Bb)
- Brs. 1, 2, 3 (Trumpet)
- C. (fa) 1, 2, 3, 4 (Trumpet in F)
- Trop. (ut) 1, 2, 3, 4 (Trombone)
- Tub. 2 (Tuba)
- Tuba Ten (sib) (Tenor Tuba)
- Tuba B (Bass Tuba)
- Hrp. 1, 2 (Harp)
- Vcs 1, 2 (Violin)
- Altos (Violoncello)
- Chœurs (Choir) - Soprano, Contralto, Tenor, Bass
- Vc (Viola)
- Cb. (Cello)

The score features various musical notations including dynamics (e.g., *sf*, *ff*, *dim.*, *p*), articulation (e.g., *marc.*, *ouvert*), and performance instructions (e.g., *sol*, *cant.*). The tempo/mood is indicated as *poco sost.* and *poco a poco - al - to*. The page number 188 is in a box at the top, and 235 is circled at the top right. The page number 338 is at the bottom right.

con anima, ma sempre in tempo

(d=63)

189

Gr. fl. 1. 2. *cresc. poco a poco*

Hrb. 1. 2. *p cresc. poco a poco*

C. a.

Cl. 1. *p cresc. poco a poco*

(sib) 2. 3. *cresc. poco a poco*

Cl. b. (sib) *cresc. poco a poco*

B. 1. 2. 3. *p cresc. poco a poco*

C. 1. 2. *mp cresc. poco a poco*

(fa) 3. 4. *sempre sf*

Trp. 1. 2. 3. 4. *mp cresc. poco a poco*

Tuba Ten. (sib) *f*

Tuba B. *f*

Timb. 1. *mp*

Hrp. 1. *ré, lab, si*

Hrp. 2. *ré, lab*

Vns 1. 2. *cresc. poco a poco*

Altos. *sempre ff*

(Tambour qui en couronne Oedipe)

Choeurs. *mar. Tréb.*

Sopr. Cont. a. *Hérite - te des fleurs!*

Tén. *gloire au tu - eur de sphin - ge!*

B. *gloire au sau - veur de vil - le!*

Vc. *sempre ff*

Cb. *cresc. poco a poco*

238 un poco più sostenuto... sost. di più -- pes. — tutta forza (d=d)

190

The score is written for a full orchestra and choir. The instruments listed on the left are: Gr. fl. (1, 2), Ptes. fl. (1, 2), Hrb. (1, 2), C. a., Cl. (1, 2, 3), Cl. b. (sib), Bns (1, 2, 3), C. (fa) (1, 2, 3, 4), Trp. (1, 2, 3, 4), T. b. (1, 2, 3), Tuba Ten. (sib), Tuba B., Timb. 1., Gr. C. (1, 2), Trgl. (1, 2), Cymb., Hrp. 1. et 2., Piano, Vns (1, 2), Altos, Chocurs. (Supr., Contr. a., Ten., B.), Vc., and Cb. The score is in 2/4 time and features a variety of dynamic markings such as *ff*, *mf*, *mp*, *marc.*, and *pes.*. Performance instructions include *un poco più sostenuto*, *sost. di più*, *pes.*, and *tutta forza*. The tempo is marked as *(d=d)*. The score is numbered 190 in the top left corner. The bottom right corner contains the number 352.

(Luminish-Sinaia, ce 12 april 1928)

senza rigore pes. sott. - di - più - - - - - rall.

8

(decomposez)

Gr. fl. 1. 2.

Ptes. fl. 1. 2.

H. tb. 1. 2.

ca.

Cl. 1. (sib) 2. 3.

Cl. b. (sib)

Bsn. 1. 2. 3.

C. (fa)

Trp. (ut)

Tub. 1. 2. 3.

Tuba Ten. (sib)

Tuba B.

Timb. 1.

Gr. C. Trgl.

Piano.

Viol. 1. 2.

Alto Viol. 1. 2.

Chœurs: Sopr. Contr. Ten. B.

VC.

CB.

ff *mf* *pp* *ppp* *dim.* *rit.* *ritard.* *rit.* *ritard.*

senza rigore *pes.* *sott. - di - più - - - - - rall.*

(decomposez)

Bouchés *(Bouchés) pp* *ouvert: pp*

solo 3 *citta forza* *prenez le Tambour de Basque* *solo m/cant.* *2cb. soli.*

3-58

molto *molto lento, strascinandosi* *sost.* *at°* *poco sost.*

gr. fl. 1. 2. *mf cant.*

ptes fl. 1. 2. *(a2) p*

Hrb. 1. 2. *mf cant.*

C. a. *p*

Cl. 1. *mf cant.*

(sib) 2. 3. *(a2) p*

Cl. b. *(sib)*

B. 1. 2. 3. *(a2) p*

C. 1. 2. 3. 4. *mp cant.*

Trp. 1. 2. 3. 4. *pp*

Tub. 1. 2. 3. *(a2) pp*

Tuba B. *pp*

Tuba Cb. *pp*

Timb. 1. 2. 3. 4. *pp*

Hrp. 1.

Piano.

Vrs. 1. 2. *mf cant.*

Altos. *(div.)*

Petites Cymbales.

Les Enfants. *(Soprano)*

Chœurs. *(Sopr. Contr. Ten. B.)*

VC.

CB.

(Des enfants couronnés de roses arrivent précédant Jocaste, dans chaque main une petite cymbale.)

Les Enfants, les petites cymbales

Hy-mé-née!

Hy-mé-née!

C'est Jo

C'est Jo

tutti pizz.

ato

tranq. — sost. —

Handwritten musical score for a symphony, page 241. The score is written in G major and 4/4 time. It includes parts for various instruments and voices.

- Woodwinds:** Flutes (1, 2), Piccolo Flutes (1, 2), Clarinets in Bb (1, 2, 3), Clarinet in Bb (4), Bassoons (1, 2, 3), Contrabassoon (fa), Trumpets (1-4), Trombones (1-3), Tuba B, Tuba CB, Timpani (1).
- Strings:** Violins (1, 2), Violas, Cellos (C), Double Basses (CB).
- Percussion:** Cymbals (plac), Snare Drum (Les Enf).
- Voices:** Soprano (Sopr.), Contralto (Contr'a.), Tenor (Ten.), Bass (B.).
- Choirs:** Soprano, Contralto, Tenor, Bass.
- Other:** Harp (Hrp. 1).

The score contains various musical notations such as dynamics (e.g., *mp*, *mf*, *pp*, *ppp*, *ppp perc*), articulation (e.g., *acc*, *acc. solo*), and performance instructions (e.g., *à 2 sons voilés*, *1. solo*, *solle*, *arco*, *cant.*). There are also some handwritten annotations in French, such as "voix de tête" and "Les Vierges et Béthsaïde".

Handwritten musical score for orchestra and voices. The score includes parts for:

- Gr. fl. 1, 2
- Ptes. fl. 1, 2
- Hrb. 1, 2
- C. a.
- Cl. 1, 2, 3 (sib)
- Cl. b. (sib)
- Bns 1, 2, 3
- C. (fa) 1, 2, 3, 4
- Trp. 1, 2, 3, 4
- Trb. 1, 2, 3
- Tuba B.
- Tuba C.B.
- Timb. 1
- Togl.
- Hrp. 1
- Vns 1, 2
- Altos
- Les Enf.
- Chœurs (Sopr., Contr., Tén., B.)
- Vc.
- Cb.

The score features various musical notations including dynamics (p, pp, mf, f, ff, cresc., decresc., pochiss. sost.), articulation (acc., stacc., marcato), and performance instructions (strascinandosi, a 2, a 3, a 4, a 5, a 6, a 7, a 8). It also includes time signatures (6/8, 4/2) and key signatures (two sharps). The vocal parts have lyrics in French, such as "C'est pour se ben d'Oe-di-pe!" and "bras blancs!".

2^e clar

at° *sost.* *at°* *senza rigore*

Gr. fl. 1. 2. *at°*

Ptes. fl. 1. 2. *sost.*

Hob. 1. 2. *at°*

C. a. *senza rigore*

Cl. (si b) 1. 2. 3. *at°*

Cl. b. (si b) *senza rigore*

Bns. 1. 2. 3. *at°*

C. (fa) 1. 2. 3. 4. *senza rigore*

Trp. (ut) 1. 2. 3. 4. *senza rigore*

Tob. 1. 2. 3. *senza rigore*

Tuba B. *senza rigore*

Tuba CB. *senza rigore*

Timb. 1. *senza rigore*

Fogl. *senza rigore*

Harp. 1. *senza rigore*

Vni. 1. 2. *senza rigore*

Altos *senza rigore*

ptes. Gmb. *senza rigore*

Les Enf. *senza rigore*

Voix *senza rigore*

Choeurs *senza rigore*

Sopr. *senza rigore*

Cont.'a. *senza rigore*

Tén. *senza rigore*

B. *senza rigore*

Vc. *senza rigore*

Cb. *senza rigore*

20

194 at. (♩=66)

(♩=♩)

(♩=♩)

Handwritten musical score for orchestra and choir. The score is divided into several systems. The first system includes woodwinds (Gr. fl., Ptes. fl., Htlb., C.a., Cl., Cl. b., Bns., C., Trp., Trb.), brass (Tuba B., Tuba CB., Timb., Fagot, Horn, Hrp.), strings (Vns., Altos.), and a choir (Les Enf., Sopranos, Contraltos, Choeurs). The score is marked with various dynamics (p, mp, mf, f, ff, cresc., decresc., ppp, pp, p, mf, f, ff) and includes performance instructions such as *prenez vite*, *prenez les castagnettes*, and *au sac-veur de l'œuvre*. The tempo is marked *at.* with a metronome marking of $\text{♩} = 66$. The score concludes with the lyrics *gloi-re! gloi-re!* and a final dynamic marking *pp*.

Handwritten musical score for orchestra and choir. The score includes parts for:

- Gr. fl. 1. 2.
- Ptes. fl. 1. 2.
- Hrb. 1. 2.
- C. a.
- Cl. 1. 2.
- (sib) 3.
- Cl. b. (sib)
- Bns 1. 2.
- CB.
- C. (fa)
- 1. 2. 3. 4.
- Trp. (ut) 1. 2. 3. 4.
- Trb. 1. 2. 3.
- Tuba B.
- Tuba CB.
- Timb. 1.
- Tamb. deb.
- Tam. Cast.
- Hrp. 1. et 2.
- Viol. 1. 2.
- altos
- Des. Enf.
- Choeurs. (Sopr., Cont., Tén., B.)
- VC.
- CB.

Lyrics for the choir include: "gloire au cœur de Sphinge!", "gloi-re! gloire à toi, Roi!", "gloire au cœur de Sphinge!", "gloi-re!".

Performance instructions include: *mf*, *cresc.*, *ff*, *pp*, *ffz.*, *arco*, *pizz.*, *avec les Soprani des Choeurs.*, *avec les Choeurs.*, *prenez vite la Petite Clarinette en ré*, *prenez le Triangle*, *prenez les Cymbales*.

195 Molto lento, strascinandosi (♩=40)

pochiss. allarg.

(décomposer les croches)

1. solo
pp espress. sost.
2. solo
pp espress.

solo
pp espress. sost.

bps.v.

1. solo
pp espress. sost.

av. le pouce
tr
pp
molto

gliss. f

sul ponticello
pp
al'arb.

sul ponticello
pp
al'arb.

sul ponticello
pp
al'arb.

sul ponticello
pp
al'arb.

molto

(Jocaste et Oedipe s'avancent lentement l'un au devant de l'autre)

Violoncelle solo.
sulla tastiera

Contre-Basse solo.
mf espress.
arco

molto

32

Moderato (♩ = 144)

Vivace con fuoco

Handwritten musical score for orchestra and choir. The score is divided into two main sections: **Moderato** (♩ = 144) and **Vivace con fuoco** (♩ = 144, 1. = 96). The tempo change is indicated by a dashed line.

Instrumentation:

- Gr. fl. 1, 2
- Pte. fl. 1, 2
- Hrb. 1, 2
- C. a.
- Cl. 1, 2 (sib)
- Pte. Cl. (ré)
- Cl. b. (sib)
- Bns 1, 2
- C. Bn.
- C. (fa) 1, 2, 3, 4
- Top (ut) 1, 2, 3, 4
- Trb. 1, 2, 3
- Tuba Ten (sib)
- Tuba B.
- Tuba CB.
- Timb. 1.
- Tamb. de B.
- Tripl.
- Cymb.
- Vns 1, 2
- Altos
- Choeurs: Sopr., Contr'a., Ten., B.
- Vc.
- CB.

Performance Instructions:

- pour en l'air* (written above the C. (fa) part)
- soli* (written above the C. (fa) part)
- fff marcatis.* (written above the C. (fa) part)
- Prenez le tambour!* (written above the Tripl. part)
- Tous, sauf Jocraste et Oeufe.* (written above the Choeurs part)
- tutti unis.* (written above the Vc. part)
- arco fff* (written below the CB. part)
- tutti div.* (written below the CB. part)

The score includes various musical notations such as dynamics (fff, ff, mf), articulation (accents, slurs), and performance markings (trills, breath marks).

L'istesso tempo
(*r = D*)

pes.

Handwritten musical score for orchestra and choir. The score is written in 5/8 time and includes the following parts:

- Gr. fl.** (1st and 2nd staves)
- Ptes fl.** (1st and 2nd staves)
- Hrb.** (1st and 2nd staves)
- C.A.** (1st and 2nd staves)
- Cl.** (1st and 2nd staves, *(sib)*)
- Pte Cl.** (1st and 2nd staves, *(re)*)
- Cl. b.** (1st and 2nd staves, *(sib)*)
- Rns.** (1st and 2nd staves)
- CBn.** (1st and 2nd staves)
- C.** (1st, 2nd, 3rd, and 4th staves, *(fa)*)
- Trop.** (1st, 2nd, 3rd, and 4th staves, *(ut)*)
- Trb.** (1st, 2nd, and 3rd staves)
- Tuba Ten.** (*(sib)*)
- Tuba B.**
- Tuba CB.**
- Timb.** (1st and 2nd staves)
- Tamb. de B.**
- Tamb.**
- Cymb.**
- Violins** (1st and 2nd staves)
- Altos** (1st and 2nd staves)
- Chœur** (Sopr., Contr'a., Ten., B. staves)
- VC.**
- CB.**

The score includes various musical notations such as dynamics (*ff*, *mf*, *ben cresc.*), articulation marks, and performance instructions. The lyrics for the choir are: *gloi-re! gloire au Roi des Hé-bains!*

mf ben cresc.

scioltto

(♩=144)

Handwritten musical score for orchestra and choir. The score is divided into several systems of staves. The instruments listed on the left include:

- Gr. Fl. (1, 2)
- Ptes. fl. (1, 2)
- H. fl. (1, 2)
- C. a.
- Cl. (sib) (1, 2)
- Pte. Cl. (ré)
- Cl. b. (sib) (1, 2)
- Bnd. (1, 2)
- CB.
- C. (fa) (1, 2, 3, 4)
- Trp. (ut) (1, 2, 3, 4)
- Trb. (1, 2, 3)
- Tuba Tén. (sib)
- Timb. 1.
- Cymb.
- Piano.
- Vns. (1, 2)
- Altos.
- Choeurs. (Sopr., Contr'a., Tén., B.)
- VC.
- CB.

The score contains various musical notations, including notes, rests, and dynamic markings such as *pp*, *dim.*, *mf*, *mp*, *cresc.*, and *decresc.*. There are also performance instructions like *solo*, *tutti unis*, and *ped.*. A handwritten note in French is present: "(Au moment où les mains de Jocaste et d'Œdipe vont se toucher, le Rideau".

gr. fl. 1. 2.
ptes fl. 1. 2.
Hob. 1. 2.
C.a.
Cl. 1. 2.
(sib) cresc.
pte Cl. (ré)
Cl. b. (sib)
Bns 1. 2.
CBn.
C. 1. 2.
(fa) 3. 4.
Tpt. 1. 2.
(ut) 3. 4.
Tob. 1. 2.
3.
Tuba Ten. (sib)
Tuba B.
Tuba CB.
Timp. 1.
Tamb.
Piano.
Vns 1. 2.
pizz. mp
Altos.
tutti unis.
VC.
CB.
Diss.
270

Handwritten musical score for a full orchestra. The score is in G major and 4/4 time. It includes parts for:

- Gr. fl. 1, 2
- Ptes. fl. 1, 2
- Hr. B. 1, 2
- C. a.
- Cl. 1, 2 (sib)
- Pte. Cl. (ré)
- Cl. b. (sib)
- Bassoon 1, 2
- CBn.
- C. 1, 2, 3, 4 (fa)
- Trp. 1, 2, 3, 4 (ut)
- Tub. 1, 2, 3
- Tuba Ten. (sib)
- Tuba B.
- Tuba CB.
- Timb. 1
- Tamb.
- Piano
- Vns. 1, 2
- Altos
- Vcs.
- CB. (ow)

The score features various dynamic markings such as *sf*, *mf*, *sub. fff*, and *fff*. It concludes with a double bar line and a fermata.

Fin de l'acte 2.
George Enescu
 - Simăia - Luminick -
 - le 27 juillet 1928 -

Oedipe.
acte 3.

Larghetto mesto (♩=44)

grandes flûtes 1. (aussi petite flûte 1.)
1 Flûte alto en sol (aussi grande flûte 4. et petite flûte 2.)
Hautbois 2.
1 Cor - anglais.
Clarinettes 2. (aussi petite clarinette)
1 clarinette basse (aussi saxophone alto en mi b)
Bassons 2.
1 Contre-Basson (aussi Basson 3.)
Cors chromatiques en fa 3.
Trompettes chromatiques en ut (aussi petite trompette)
Trombones 3.
1 Tuba Flûte en si b.
1 Tuba Basse.
1 Tuba Contre-Basse.
Tombales chromatiques.
1 grosse Caisse (aussi tambourin ou de basque)
1 Tam-tam (aussi tambour et sonnet.)
1 Pair de Tombales (aussi tambourin, les chromatiques)
Coup de fusil (dans l'orchestre).
2 Harpes.
1 Piano.
1 Celesta (aussi gluckenspiel).
1 Harmonium.
Violons 1. 2.
altos.
Antigone, Jocaste.
Le Berger.
Oedipe, Créon, Irécias.
Chœurs: Soprani, Contr'alti, Tenors, Basses.
Violoncelles.
Contre-Basses.

le Cor 1. met vite
la sourdine

1^{re} 2. solo.
(av. sourd.)

avec sourdines

Fl. alto (sol)

Hrb. 1. 2.

C. A.

Cl. 1. 2.

Cl. 3.

Cl. B.

Bns. 1. 2.

C. 1. 2.

C. 3.

Trb. 1. 2.

Timb. 1.

Gr. C.

Hrp. 1. et 2.

Vns. 1.

2 Vns. 2. soli

Vns. 2.

1 alto solo

Altos.

Choeurs. (Sopr., Contr'a., Ten., B.)

Vc.

1Cb. solo.

Cb.

col tutti

1. et 2. de l'orch. a l'ord. mp

niente

2. et 3. de l'orch.

1 Vc. solo. arco

Fl. alto (sol) *pp*

Hrb. 1. *pp*

Hrb. 2. *2-pp*

C.a. *pp*

Cl. 1. *pp*

Cl. 2. *pp*

Cl. 3. *pp*

Cl. b. (la) *pp*

Brs. 1. *pp* *solo*

Brs. 2. *pp* *solo pf cant.*

C. 1. *pp*

C. 2. *pp*

C. 3. *pp*

C. 4. *pp*

Trb. 1. *pp*

Trb. 2. *pp*

Cymb. *pp* *cymbale suspendue*

Hrp. 1. *pp*

Hrp. 2. *pp*

Vns 1. *pp* *sul ponticello*

2 Vns 2. soli. *pp*

Vns 2. *pp* *sul ponticello*

Altos. *pp* *tutti sul ponticello unis.*

1^{er} Cortège, Petit Choeur de Tenors.

Choeurs:
Ténors. *mf*
Sopr. *pp*
Contra. *pp*
Tén. *pp*
B. *pp*

Vc. *pp* *tutti unis* *arco sul ponticello*

1Cb. solo. *pp* *sul ponticello*

CB. *pp*

à l'ord. v. *p* *mf* *pp*

Le - lui que nous me - nons aux flam - mes des - truc - tri - ces

Hé - las! Hé - las!

Hé - las! Hé - las!

mp

14

sost. $\frac{200}{at^0}$
(1=1=60)

The score is for page 257 and begins with a tempo marking of 200/minute. The instruments and parts are as follows:

- Fl. Alto (sol.)
- Hrb. 1, 2
- C.A.
- Cl. 1, 2, 3 (la)
- Cl. b. (ba)
- Bns 1, 2
- Trb. 1, 2
- Timb. 1
- Gr. C.
- Hrp. 1, 2
- Vns 1, 2
- 2 Vns 2 soli
- Vns 2
- Altos
- Choeurs: Sopr., Contra., Ten., B.
- 2 Violoncelles soli
- Vc
- 1Cb. solo
- Cb.

The score includes various dynamics such as *ppp*, *pp*, *mf*, and *pppl*. Performance instructions include *arco sul ponticello*, *pizz.*, and *arco*. The vocal soloists have lyrics in French: "fut ri- che de ver- tus, de jours et d'or. — Pleu- rez a- vec ses fils et les fils de ses fils: Tous les".

lamentoso

201

Gr. fl. $\frac{1}{3}$

Fl. alto (sol) *pp lontan*

Hrb. 1. 2.

C. a.

Cl. 1. 2. 3. *lontan* *pp lontan*

Cl. b. (la) *pp*

Bns 1. 2.

CBn

C. 1. 2. 3. 4. *pp lontan*

Timb. 1.

Hrp. 1. 2.

Vns 1. 2. *col tutti*

Vns 2.

Altos. *lontan* *(viva)*

Petit Chœur. *le 1^{er} Cortège s'éloigne.*
la-men-ta-ti-ons ré-jou-is-sés les morts.
en-tends nos pleurs et nos gé-mis-se

Chœurs. Sopr. Contr. u. Ten. B.

2 Vc soli. Vc.

1 CB. solo. CB.

(pizz.) ff mp

tranq. *sost.*

Solo *gr. fl. 3. Solo* *Solo* *Solo*

1. *Jr. fl.*
2.
3.

1. *Fl. alto*
(sol)

1. *Ht. b.*
2.

C. a.

1. *Cl. (la)*
2.
3.

Cl. b. (la)

1. *Bns.*
2.

1. *C. (fa)*
2.
3.
4.

1. *Trp. (ut)*
2.

Timb. 1.

Hrp. 1.

1. *Vns.*
2.

altos.

Sopr.
Contr'a.
Tén.
B.

2 Vc soli.

1^{re} C.

2 Contre Basses soli.

le Cor 2. enlève la sourdine

enlève les sourdines

sulla tastiera

6 *12*

1. (av. sourd.)

solo *sf marc.*

2. mf (pizz.)

26

205

animando - - - - - a t^o non troppo lento

(♩ = 68)

Handwritten musical score for orchestra and choir. The score is arranged in systems with the following parts:

- Gr. fl.** (1., 2., 3.)
- Fl. Alto (sol)**
- Hrb.** (1., 2.)
- C. A.**
- Cl.** (1., 2., 3.)
- Bms.** (1., 2.)
- CB.**
- C. (fa)** (3., 4.)
- Trb.** (2.)
- Vns.** (1., 2.)
- Altos.**
- Petit Chœur:** Soprani, Sopr., Contr'a, Ten., B.
- VC.**
- CB.**

Key musical markings and annotations include:

- Gr. fl. 1.:** Solo, *mf con intensità ff*
- Gr. fl. 2.:** *(a2)*, *sf cresc.*, *sf*
- Gr. fl. 3.:** *sf*
- Fl. Alto:** *cresc.*, *sf*
- Hrb. 1.:** *pp*
- Hrb. 2.:** *pp*
- C. A.:** *pp*
- Cl. 1.:** *pp*
- Cl. 2.:** *pp*
- Cl. 3.:** *pp*
- Bms. 1.:** *sf cresc.*, *sf*
- Bms. 2.:** *sf*
- CB.:** *stacc.*, *sf*, *prenez le Basson 3.*, *pp lamentoso*, *mf*
- C. (fa) 3.:** *4. (sans sound.)*
- C. (fa) 4.:** *PPP con voilé*
- Trb. 2.:** *pp*
- Vns. 1.:** *pp*, *mf con intensità ff*
- Vns. 2.:** *cresc.*, *pp*, *ppp*, *pizz.*
- Altos.:** *arco*, *sf cresc.*, *sf*, *ppp sulla tastiera*
- Petit Chœur Soprani:** *3^{me} Cortège, Petit Chœur de Soprani.*, *mf En-fant joyeux, tu ne se-ras bien*
- Petit Chœur Sopr.:** *pp*
- Petit Chœur Contr'a.:** *pp*, *ements!*
- Petit Chœur Ten.:** *pp*
- Petit Chœur B.:** *pp*
- VC.:** *stacc.*, *sf*, *pp con intensità*
- CB.:** *arco*, *sf*, *stacc.*, *sf*, *pp*, *pp*, *c.t.*

con intensità, ma non accell. *scrit - poco
pes.*

Gr. fl.
1. *mp* *p cresc.* *ff*
2. *pp* *p cresc.* *ff*
3. *pp* *p cresc.* *ff*

Fl. alto (sol.)
pp *p cresc.* *ff*

Hrb.
1. *mp* *p cresc.* *ff*
2. *pp* *p cresc.* *ff*

C. A.
pp *p cresc.* *ff*

Cl. (La)
1. *p* *cresc.* *ff*
2. *p* *cresc.* *ff*
3. *p* *cresc.* *ff*

Bns
1. *mp* *p cresc.* *ff*
2. *p* *cresc.* *ff*
3. *p* *cresc.* *ff*

C. (Fa)
3. *(sans sound)* *p* *cresc.* *ff*
4. *p* *cresc.* *ff*

Vns
1. *mp (pizz.)* *p cresc.* *ff*
2. *pp* *p cresc.* *ff*

Altos.
pp *p cresc.* *ff*

Chœurs.
Sopr. *cresc.*
Sopr. *cresc.*
Contr'a *cresc.*
Tén. *cresc.*
B. *cresc.*

Vc.
mp *p cresc.* *ff*

C.B.
pp *p cresc.* *ff*

tot qu'u-ne cen-dre lé-gè-re. de Ses-tin t'a vo-lé le so-leil et tes yeux et l'a-

a t.° un poco animato
(1=63)

poco animando

pochiss.

1. 2. 3. *gr. fl.*

Fl. Alto (sol.)

1. 2. *Hrb.*

C. a.

1. 2. 3. *Cl. 1/2 (la)*

Cl. b. (la)

1. 2. *Bsn.*

CBn.

1. 2. 3. 4. *C. (fa)*

1. 2. 3. 4. *Trp. (ut)*

1. 2. *Trb.*

Timb. 1.

1. 2. *Hrp. 1. et 2.*

1. 2. *Vns*

Altos.

Handwritten musical notation for various instruments including woodwinds, brass, strings, and percussion. Includes dynamic markings like *pp*, *mp*, *mf*, *ff*, *ben cresc.*, and performance instructions like *bonchés*, *sans sound.*, *entree les emardines*, *arco*, *pizz.*, *ben cres.*

La foule, tendant les bras vers l'entrée du palais

Choeurs.

Sopr.

Contr'a

Tén.

B.

1. 2. *V. div.*

1. 2. *Contre-Basses divisées.*

Handwritten musical notation for vocal choir and strings. Includes lyrics: *La foule, tendant les bras vers l'entrée du palais*, *De-dipe parait au seuil du palais.*, *De-dipe! En-tends nos pleurs et nos ge-mis-se-ments!*. Includes dynamic markings like *pp*, *ben cresc.*, *arco*, *pizz.*, *ben cres.*

Moderato senza lenterza
(1=76)

(1=69)

meno mosso
(1=58)

C. (fa) 1. 2. 3. 4.

Violoncelli 1. 2.

Alti 1. 2.

Oedipe

Violoncello unis. ps.v.

Contrebasse unis. ps.v.

sol.

(av. sourd.) Solo

2 altos soli.

Oedipe: De l'an-ti-que Cad-mos jeu-ne pos-te-ri-té, pour-quoi ces mains ten-du-es, ces ra-meaux sup-pli-ants?

59

208

a tempo moderato
(1=72)

Gr. fl. 1. 2.

Cl. (la) 1. 2. 3.

C. (fa) 1. 2. 3. 4.

Alti (2 altos soli.)

Le Grand Prêtre

Violoncelle solo.

Contrebasse solo.

enlevez les sourdines

tutti unis

col tutti

62

(1=1) *poco sost. - più sost.* *(1=58)*

Gr. fl. 1. 2. 3. *cresc.* *cresc.*

Fl. alto (sol.) *cresc.*

Hrb. 1. *3. sons voilés* *4. solo* *f* *lamentoso*

C. 3. 2. 1. 4. *3. sons voilés* *4. (ouvert)* *2. (sans sourd.)*

Timb. 1. *(voilé)*

Vns 1. 2. *4. sons 1. soli.* *3. (sans sourd.)*

Altos. *2 altos soli.*

Le Gr. Pr. *et les morts sans tombeau vienent mourir les vi-vants. C'est pour-quoi nous cri-ons vosta di-vi-ni-té, ô Roi ja-dis plus fort que les ca-*

VC *1. VS solo.* *tutti unis.* *1. VS solo.*

CB. *tutti div.* *Dim. molto*

66

And.^{te} senza lontananza (1=63) *mesto* *(1=50)*

Bns 1. 2. *sf* *mp* *(sans sourd.)*

C. 1. 2. 3. 4. *mp* *mp*

Trp. 1. 2. 3. 4. *mp* *legatissimo.*

Trb. 1. 2. 3. *(sans sourd.)* *mp* *mp*

Vns 1. 2. *p dolciss.*

Altos. *tutti unis.* *p dolciss.*

Oed. *Oedipe. scant.* *3* *pf*

Le Gr. Pr. *Mes a-mis, croyez-vous que j'ai ten-de vos lar-mes pour-voir ser-des lar-mes? Cha-cun de vous pour-rait seul la-mi-tés.*

VC *(vrs solo)* *tutti unis.* *p dolciss.*

CB. *(tutti)* *pp* *p dolciss.*

69

210

piu mos anim (♩=63) ----- *dolente* (♩=54)

Handwritten musical score for orchestra and voice. The score includes parts for:

- Gr. fl. 1. & 2.
- Hrb. 1. & 2.
- Cl. 1. & 2. (La)
- Bns. 1. & 2.
- C. (fa)
- Trb. 2.
- Timb. 1.
- 2 Hrp.
- Vns. 1. & 2.
- Altos.
- Oed.
- Vc.
- CB.

The score features various musical notations including dynamics (f, p, mp, mf, pp, sf, ppp), articulation (accents, slurs), and performance instructions such as *tutti unis.*, *sub ponticello*, *à l'ord.*, *arco*, and *arco (2. piano)*. The vocal line (Oed.) includes French lyrics: "a des pleurs. Mui moi, que vous a-vez pa-ré du di-a-de-me, je dois pleu-ressur tous en pleu-rant sur moi-mé-me, car ma dou-leur se fait de tou-tes vos dou-leurs!"

sempre senza lontanza (♩ = 50)

Htb. 1. 2.

C.A.

Cl. 1. 2. (la) 3.

Cl. b. (la)

Bns 1. 2.

CB. 1. 2.

C. 1. 2. 3. 4. (fa)

Trp. 1. 2. 3. 4. (ut)

Trb. 1. 2. 3.

Timb. 1.

Vns. 1. 2.

Altos.

Cel. 1. 2.

Choeurs. Sopr. Cont'a. Ten. B.

Vc.

CB.

changez en sib.

prenez le Basson 3.

P dolce

P legato

sf

ff

dim.

mp

sfz

sub pontic.

sulla tastiera

La Foule.

Oedipe.

ff marc.

Le peuple au Roi de mande; le Roi de mande au dieux. A del plus ja man de, ac-compa-gne d'of-fra-nes, le frè-re

San-ve-nous! San-ve-nous, prou-nel-le denozyeux!

mp

c.2.

div.

211

tranq.

Cl. 3. (la) *pp* *changez en sib.*

B^{ns} 1. 2. *pp*

C. 1. 2. *pp* *sous voilés*

C. 3. 4. (fa) *pp* *sous voilés*

Trp. 1. 2. 3. 4. (ut)

Trb. 1. 2. 3.

Timb. 1. *(voilée) Solo* *pp*

Vns 1. 2. *div.* *al'ord. pp* *enlevez les sourdines*

Altos. *pp* *enlevez les sourdines*

Oed. *de la Reine, Cré-on, a-fin qu'il se-dé-d'pô-lon ce qu'il pô-lon com-man-de: at-ten-Dez-a-vec moi la ré-pen-se du Dieu.*

Vc. *pp* *enlevez les sourdines* *soli v* *gp mesto*

Cb. *(div.) pp* *enlevez les sourdines*

(silence et immobilité de tous)

(D = D)

B^{ns} 1. 2. 3. *Soli* *animando*

Timb. 1. *enlevez les voiles*

Altos. *pp* *enlevez vite les sourdines*

Vc. *pp* *enlevez vite les sourdines*

212

Allegro vivace (1-152)

Handwritten musical score for orchestra and choir, numbered 212. The score is for "Allegro vivace (1-152)". It includes parts for Flute (Gr. fl.), Horns (Hrb.), Clarinet (Cl. (sib)), Bassoon (Bms), Bassoon in F (C. (fa)), Trumpet (Trop. (tr)), Timpani (Timb.), Violins (Vns), Violas (Vla), Cellos (Cb.), Double Basses (Cb.), and a Chorus (Choeurs). The score is in 4/4 time and features various dynamics such as piano (p), piano fortissimo (pff), mezzo-forte (mf), forte (f), fortissimo (ff), and sforzando (sf). It also includes performance instructions like "cresc.", "marc.", "ouvert", and "sans sourd.". The lyrics for the chorus are: "Cré-on! Cré-on! Cré-on! Sa-ge sou-rit! Son mes-ur-é! Un-i-ci Cré-on!"

sost. ad lib. (♩ = ♩ = 54)

Gr. fl. 1. 2. 3.

Hrb. 1. 2.

Cl. 1. 2. 3. (sib)

Cl. b. (sib) *en sib.*

Bns 1. 2. 3.

C. (fa) 1. 2. 3. 4.

Trp. 1. 2. 3. 4. (ut)

Timp. 1.

Vns 1. 2. (div.)

Altos.

Oed. *Oedipe, à Créon*

Créon. *Créon,*

choeurs. Sopr. Contr'a. Tén. B.

Vc.

Cb. (sans sound.)

la trp. 2. met la sourdine

mettez les sourdines

sage est joy-eux!

ré-vèle à tous la ré-pon-se du dieu!

213

sost. (♩ = 50) - - - - - poco allarg. - a t. un poco animato (♩ = 63) • posato (♩ = 50)

Handwritten musical score for orchestra and choir. The score includes parts for:

- Horn 1 (Hrb. 1)
- Clarinet in A (C.a.)
- Clarinets in Bb (Cl. 1, 2, 3, 4)
- Bassoons (Bns. 1, 2, 3)
- Violins (Vns. 1, 2)
- Viola (Vla.)
- Violoncello (Vcl.)
- Double Bass (Cb.)
- Chorus (Choeurs) with Tenors (Tén.) and Basses (B.)

The score features various musical notations including dynamics (pp, mf, sf, f, p), articulation (pizz., arco), and performance instructions (Bouchés, *Créon, la voix forte*). The lyrics for the chorus are:

Créon, la voix forte
 A nos maux j'ap-por-te gué-ri-son.
 quelques Tenors. Tous.
 E-con-tes! E-con-tes!
 quelques Basses. E-con-tes! E-con-tes!
 La souil-le-ree d'un meurtre a souil-lé nos mai-

The score concludes with a double bar line and the number 97.

un poco anim. ($\text{♩} = 63$) *posato* ($\text{♩} = 50$) *un poco anim.* ($\text{♩} = 63$)

gr. fl. 1. 2. 3.

Hrb.

C.a.

Cl. 1. 2. 3. (sib)

Cl. b. (sib)

Bns 1. 2. 3.

C. 1. 2. 3. 4. (fa)

Trp. 1. (ut)

Tub. 1. 2.

Vns 1. 2.

Altos.

Cr.

Choeurs: Sopr. Contr.â. Ten. B.

Vc. arco

CB.

sons. *Il nous faut ex-pi-er le meur-tre par le meur-tre!* *Quel meur-tre?*

Un meur-tre? Quel meur-tre? Quel meur-tre? Quel meur-tre?

ff marcatis. *mp* *ff marcatis.*

mettez la sourdine

3. concert

100

214

a 1.º (d=56) pes. *senza lenterza (d=69)*

C.A. *ps.v.* *ps.v.* *pp s.v.*

Cl. (sib) 1. 2. 3. *ps.v.* *ps.v.* *pp s.v.*

Cl. b. (sib) *ps.v.* *pp s.v.*

Bns 1. 2. 3. *ps.v.* *ps.v.* *pp s.v.* *sim.*

C. (fa) 1. 2. 3. 4. *pp s.v.* *pp s.v.*

Trb. 1. 2. *pp s.v.* *pp s.v.*

Timb. 1. *ps.v.* *pp*

Vns 1. 2. *pp s.v.* *pp s.v.*

Altos *ps.v.* *pp s.v.* *pp s.v.*

Oct. *pp s.v.* *pp s.v.*

Cr. *de meurtre de la-ios.*

Choeurs: Sopr. *de la-ios!...*
 Contra. *de la-ios!...*
 Ten. *de la-ios!...*
 B. *de la-ios!...*

VC *arco pp s.v.* *pp s.v.* *pp s.v.*

CB. *arco pp s.v.* *dim.* *pp*

Oedipe.
Com - ment trou-ver l'au-

101

Handwritten musical score for orchestra and choir. The score includes parts for Flutes (Gr. fl.), Horns (Hrb.), Clarinets (Cl. (sib)), Bassoon (Cl. b. (sib)), Basses (Bns.), Trumpets (Trp.), Trombones (Tub.), Timpani (Timp.), Violins (Vns.), Violas (Altos.), Cello (Cb.), Double Bass (Cb.), and a Chorus (Sopr., Contr'a., Ten., B.).

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features various musical notations including dynamics (e.g., *mp*, *pp*, *ppizz.*, *arco*, *uniso.*, *cresc.*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *à 2 soli*, *1. ouvert*, *2. ouvert*, *3. ouvert*, *1. touché*, *2. touché*, *3. touché*, *1. dolce*).

The vocal parts (Sopr., Contr'a., Ten., B.) have lyrics in French: "leur d'amerime an-cien?" and "Il est dans la Ci-té, ré-pond le Dieu Del-phien." The chorus parts (Sopr., Contr'a., Ten., B.) have lyrics: "dans la Ci-té".

The score is divided into three measures. The first measure contains the initial musical notation and dynamics. The second measure contains the vocal entries and instrumental accompaniment. The third measure contains the continuation of the instrumental parts and the vocal entries.

At the bottom of the page, there are performance instructions: "(pizz.) *pp*" and "arco *pp* sost. *cresc.*".

1 215

Gr. fl. 1. 2. 3.

Hrb. 1. 2.

Cl. (sib) 1. 2. 3.

Cl. b. (sib)

Bms. 1. 2. 3.

C. (fa) 1. 2. 3. 4.

Trb. 1. 2. 3.

Vns 1. 2.

altos

Ocb.

Cr.

Chœurs. Sopr. Contr'a. Tén. B.

Vc.

Cb.

ps.v. *mf* *ff* *div.*

Si len ce!

Par qui fut dé-cou-vert o-i-tre

110

Handwritten musical score for a symphony orchestra and choir. The score includes parts for:

- Gr. fl.** (1, 2, 3)
- Fl. alto (sol.)**
- Hrb.** (1, 2)
- C. a.**
- Cl. 2. (sib)** (1, 2, 3)
- Cl. b. (sib)**
- Bns** (1, 2, 3)
- C. (fa)** (1, 2, 3, 4) with *bouchés* markings
- Trb. 2.**
- Symb.** with *1 timbale suspendue, avec une mailloche* and *3 Violons 1. soli.*
- 3 Violons 1. soli.**
- Vns** (1, 2)
- Altos.** (1, 2)
- Ob.** with lyrics: *fois le ca-da-vre du Roi?*
- Cr.** with lyrics: *Par un ber-ger.*
- Choeurs:** Sopr., Contra., Ten., B.
- Vc.** with *10e solo.*
- Cb.** with *10e solo.*

The score features various musical notations including dynamics (pp, p, mf, mp, f), articulation (accents, slurs), and performance instructions like *à 2*, *à 3*, *trillo.*, *pizz.*, and *uniss.*. There are also handwritten annotations such as *Prenez les timbales 3.* and *10e solo.*

216

pochiss. animato (♩=76)

un poco più tranqu.
(♩=60)

Handwritten musical score for orchestra and choir. The score is divided into two sections: *pochiss. animato* (♩=76) and *un poco più tranqu.* (♩=60). The instruments listed include:

- gr. fl. (3 parts)
- Fl. alto (sol.)
- Hr. 1.
- C. a.
- Cl. (1. sib, 2. sib, 3.)
- Cl. b. (sib)
- Bns (3 parts)
- C. (1, 2, 3, 4)
- 3 vns 1. soli.
- vns (2 parts)
- altos.
- Cr.
- Chorus (Sopr., Contr'a, Ten., B.)
- Vc.
- Cb.

The score includes various musical notations such as dynamics (e.g., *mp*, *pp*, *mf*), articulation (accents, slurs), and performance instructions (e.g., *col tutti*, *1. correct p*). The lyrics for the chorus are:

toi. Et j'ai man- dé aus- si un té- moin- ja- mais
 de Ber- ger va ve- nir!



(d = d)

(un poco sost. -)

2. Gr. fl. p

3. p prenez la Petite flûte 1.

Fl. alto (sol) p

C. a. p Solo p

Cl. 1. p Solo mp mp pp pp

(sib) 2. p 2. solo mp mp pp pp

3. p 3. pp pp pp pp

Cl. b. (sib) p pp pp pp

1. p pp pp pp

2. p pp pp pp

3. p pp pp pp Contre-Basson. pp

Brs. 1. p pp pp pp

2. p pp pp pp

3. p pp pp pp presque vite le Contre-Basson.

1. p pp pp pp

2. p pp pp pp ouvert pp

3. p pp pp pp

4. p pp pp pp

Timb. 1. p pp pp pp

Vrs 1. p pp pp pp

2. p pp pp pp

Clas Divisés p pp pp pp

Cr. p pp pp pp doux faux, Ti-ré-si-as, le ber-gerdes oi-seaux, qui voit le pas-sé et qui voit l'ave-

Violoncelles Divisés p pp pp pp arco pp pp pp pp

CB. p pp pp pp 2 Ch. soli pp pp pp pp tutti Div. pp

217

ato *Un poco animato* *allarg*
(♩ = 69)

Gr. fl. 1. 2. Fl. alto (sop.) Hrb. 1. 2. C. a. 1. 2. Cl. 1. 2. 3. Cl. b. (sib.) 1. 2. Bsn. 1. 2. Cbn. 1. 2. 3. 4. Timb. 1. 2. Vns. 1. 2. Altos. Oct. Cr. Vc. div. CB.

prenez la petite flûte 2.
prenez la petite clarinette en mi b.
ouvert
perç.
univ. m.g.
pizz. m.g.
arco
univ. arco p.
pizz.
tutti div. pp

Bien.
A pré-sent, peu - ple,
é - cou - te

(Mouvements d'attente impatiente dans la Troupe.)
d'une voix forte

218

Allegro moderato (1-92)

gr. fl. 1. 2. $\text{F} \frac{5}{4}$ $\text{F} \frac{5}{4}$

Ptes fl. 1. 2. *Petites flûtes 1. et 2.* $\text{F} \frac{5}{4}$ $\text{F} \frac{5}{4}$

Hrb. 1. 2. $\text{F} \frac{5}{4}$ $\text{F} \frac{5}{4}$

C.a. $\text{F} \frac{5}{4}$

Cl. 1. 2. (sib) $\text{F} \frac{5}{4}$ $\text{F} \frac{5}{4}$

pte-cl. (sib) $\text{F} \frac{5}{4}$

Cl. 3. (sib) $\text{F} \frac{5}{4}$

Brs. 1. 2. $\text{B} \frac{5}{4}$ $\text{B} \frac{5}{4}$

CB. $\text{B} \frac{5}{4}$ *pp cresc. molto*

C. 1. 2. $\text{F} \frac{5}{4}$ $\text{F} \frac{5}{4}$

(fa) 3. 4. $\text{F} \frac{5}{4}$ $\text{F} \frac{5}{4}$ *à 2* *conches*

Trp. 1. 2. (av. sound) $\text{F} \frac{5}{4}$ $\text{F} \frac{5}{4}$

(ut) 3. 4. (av. sound) $\text{F} \frac{5}{4}$ $\text{F} \frac{5}{4}$

Trb. 1. 2. $\text{B} \frac{5}{4}$ $\text{B} \frac{5}{4}$ *à 2 b*

Tuba CB. $\text{B} \frac{5}{4}$

Timb. 1. $\text{B} \frac{5}{4}$ *tr* *pp cresc. molto*

Timb. 3. $\text{B} \frac{5}{4}$ *tr* *pp cresc. molto*

Gr. C. $\text{F} \frac{5}{4}$ *pp cresc. molto*

Tam-tan. $\text{F} \frac{5}{4}$ *pp cresc. molto* *prenez le tambour.*

Viol. 1. 2. $\text{F} \frac{5}{4}$ $\text{F} \frac{5}{4}$ *Div. p* *mf* *p marc.*

Altos. $\text{B} \frac{5}{4}$ *ff* *mf* *p marc.*

Ced. $\text{F} \frac{5}{4}$ *moi; et vous aussi, dieux d'en haut, dieux d'en bas, é-cou-tez ma voix.*

Ve. $\text{B} \frac{5}{4}$ *pp cresc. molto* *mf* *p marc.*

CB. $\text{B} \frac{5}{4}$ *Div. p* *pp cresc. molto* *ff* *mf* *pp* *mf* *p*

Handwritten musical score for orchestra and vocal soloist. The score is arranged in staves and includes the following instruments and parts:

- gr. fl. 1. 2.
- ptes fl. 1. 2.
- Hrb. 1. 2.
- C. a.
- Cl. 1. 2.
- (sib)
- Pte Cl. (mib)
- Cl. b. (sib)
- Bns. 1. 2.
- CBn.
- C. 1. 2. 3. 4.
- (fa)
- Trp. 1. 2. 3. 4.
- (ut)
- Trb. 1. 2.
- Tuba CB.
- Timb. 1. 3.
- gr. c.
- Vns. 1. 2.
- Altos.
- Cel.
- Vc.
- CB.

The score features various dynamics such as *pp*, *sf*, *mf*, and *ppp*, along with performance markings like *marc.* and *dim.*. The vocal line includes the lyrics: "Que le meur-tri-er de La-ius se dé-cla-re!". The bottom right corner contains the page number "129".

gr. fl. 1. 2. *p* *>* *pp*

ptes fl. 1. 2. *p* *>* *pp*

Hrb. 1. 2. *p* *>* *pp*

C. a. *p* *>* *pp*

Cl. 1. 2. *p* *>* *pp*

(sib) *p* *>* *pp*

pte cl. (mib) *p* *>* *pp*

Cl. b. (sib) *p* *>* *pp*

Bns 1. 2. *p* *>* *pp*

CBn. *p* *>* *pp*

C. 1. 2. *p* *>* *pp*

(fa) 3. 4. *p* *>* *pp*

Trop. 1. 2. *p* *>* *pp*

(ut) 3. 4. *p* *>* *pp*

Tob. 1. 2. *p* *>* *pp*

Tuba CB. *p* *>* *pp*

Timb. 1. *p* *>* *pp*

Timb. 2. *p* *>* *pp*

2 Hrp. *p* *>* *pp*

Vns 1. 2. *p* *>* *pp*

altos. *p* *>* *pp*

Oed. *p* *>* *pp*

vc. *p* *>* *pp*

CB. *p* *>* *pp*

4. bouche

3. ouvert

un. arco p ma marc.

un. v. pps.v.

un. eps.v.

Qu'il mon-tre sa face à tous les re-gards! L'e-xil se-ra son châ-ti-ment.

Gr. fl. 1. 2. *mp cresc.* *fp* *pp*

Ptes fl. 1. 2. *fp* *pp*

Ht. B. 1. 2. *fp* *pp*

C. A. *fp* *pp*

Cl. 1. 2. *fp* *pp*

(sib)

Mte. Cl. (mib)

Cl. B. (sib) *fp* *pp*

Bsn. 1. 2. *pp* *1. cresc.* *2.*

CBn.

C. 1. 2. *pp* *cresc.* *mf* *3*

(fa) 3. 4. *pp* *mf* *pp* *mf* *sub.*

Trp. 1. 2. *pp* *cresc.* *mf* *mp*

(ut) 3. 4.

Trb. 1. 2. *pp* *cresc.*

3.

Tuba CB.

Timb. 1. *tr* *pp*

Gr. C. *ppp* *prenez le Tambour de Basque.*

Tamb. *Tambour* *pp*

Vns 1. 2. *4 Violons 1. soli.* *arco sul ponticello* *f* *pp* *mf* *pp* *mf*

Altos. *1. alto solo.* *arco* *pp* *mf* *pp* *mf* *tutti pian.* *mf*

Ocd. *cresc.* *Mais si, souil-lant la Ville ob-sti-né-ment, il re-fu-se de la sau-ver, qu'il soit mau-*

Ve. *pp*

CB. *pp* *1. CB. solo.* *pp*

(1 = 1)

The score is written in 4/4 time and features the following parts and markings:

- Gr. fl. 1. 2.**: $(\hat{a}2)\hat{b}\hat{f}$. $\hat{a}2$
- ptes fl. 1. 2.**: $\hat{a}2$
- Hrb.** 1. 2.
- C. a.**
- Cl. 1. 2.** (sib)
- pt. Cl.** (mib)
- Cl. 3.** (sib)
- Bns 1. 2.**
- CBn.**
- C.** 1. 2. 3. 4. *Bouchés*, *(Bouchés)*, *(Bouchés)*, *(Bouchés)*. $\hat{a}2$ (Bouchés)
- Trp.** 1. 2. 3. 4. (ut)
- Trb.** 1. 2. 3.
- Tuba CB.**
- Timb. 1. 3.**
- vn.** 1. 2. *tutti unis.*, *pizz.*, *ff*
- altos.** *tutti unis.*, *arco*, *ff*
- Oed.**
- Choeurs.** Sopr., Contr. a., Ten., B. *La Tolle*, *bit!*, *Qu'il soit man-bit!*, *Qu'il vi - ve sans mois - son et sans pos - té - ri*
- vc.** *div.*, *ff*, *unis.*
- CB.** *tutti unis.*, *ff*

Rehearsal marks are numbered 5, 7, and 2. Dynamics include *p*, *ff*, *pp*, *mp*, *ppp*, and *pp*. Performance instructions include *Op. r.v.*, *à 2*, *à 2 (Bouchés)*, *unis.*, *div.*, *arco*, *pizz.*, and *tutti unis.*

220 (1=1) (1=1)

Gr. fl. 1. 2. $\text{G}^{\flat} \text{F}^{\flat}$

Ptes fl. 1. 2. $\text{G}^{\flat} \text{F}^{\flat}$

Htb. 1. 2. $\text{G}^{\flat} \text{F}^{\flat}$

C. a. $\text{G}^{\flat} \text{F}^{\flat}$

Cl. 1. 2. $\text{G}^{\flat} \text{F}^{\flat}$
(sib)

Pte Cl. $\text{G}^{\flat} \text{F}^{\flat}$
(mib)

Cl. b. $\text{G}^{\flat} \text{F}^{\flat}$
(sib)

Bsn. 1. 2. $\text{G}^{\flat} \text{F}^{\flat}$

CB. $\text{G}^{\flat} \text{F}^{\flat}$

C. 1. 2. $\text{G}^{\flat} \text{F}^{\flat}$
(fa) 3. 4. $\text{G}^{\flat} \text{F}^{\flat}$
ouvert

Tpp. 1. 2. $\text{G}^{\flat} \text{F}^{\flat}$
(alt) 3. 4. $\text{G}^{\flat} \text{F}^{\flat}$

Tuba CB. $\text{G}^{\flat} \text{F}^{\flat}$

Timb. 1. $\text{G}^{\flat} \text{F}^{\flat}$

Tamb. de B. $\text{G}^{\flat} \text{F}^{\flat}$
Tamb. Sc. B.

Tamb. $\text{G}^{\flat} \text{F}^{\flat}$

Vns 1. 2. $\text{G}^{\flat} \text{F}^{\flat}$

Altos. $\text{G}^{\flat} \text{F}^{\flat}$

Obs. $\text{G}^{\flat} \text{F}^{\flat}$

Choeurs. $\text{G}^{\flat} \text{F}^{\flat}$
Sopr. $\text{G}^{\flat} \text{F}^{\flat}$
Contr'a. $\text{G}^{\flat} \text{F}^{\flat}$
Ten. $\text{G}^{\flat} \text{F}^{\flat}$
B. $\text{G}^{\flat} \text{F}^{\flat}$

Vc. $\text{G}^{\flat} \text{F}^{\flat}$
1^{re} solo. c. 2.
pizz.

CB. $\text{G}^{\flat} \text{F}^{\flat}$
1^{re} solo. c. 2.
pizz.

prenez la grosse caisse

pizz.

pizz. ff

Div. ff
pizz.

arco ff

te, pri-nce de l'eau ja - Cousee et du painis-ri-te!

mandit! qu'il soit mau-dit!

tutti Div. arco ff

tutti unisono arco ff

224

(♩ = 80)

gr. fl. 1. 2.

ptes. fl. 1. 2.

Hrb. 1. 2.

C. a.

Cl. 1. 2. (sib)

pt. cl. (mib)

Cl. b. (sib)

Bns 1. 2.

CBn.

C. 1. 2. (fa) 3. 4.

Trp. 1. 2. 3. 4. (us)

Tuba lb.

Timb. 1.

Tamb. Cymb.

vn. 1. 2.

altos.

Oed.

vc.

CB.

prenez le Tamtam

symbl. sus. au. une m. 80. 80

arcosul ponticello

(pizz.)

arcosul ponticello

Div. pizz.

et que la peste, aux dents de pour-ri-tu-re, dé-vo-re ses os. Et que son corps trou-ve sa sé-pul-tu-re

unis.

pizz.

Div.

141

222

pes. marc.

(♩ = 72)

Handwritten musical score for a symphony orchestra. The score includes parts for woodwinds (flutes, oboes, clarinets, bassoons, saxophones), brass (trumpets, trombones, tubas, euphoniums), strings (violins, violas, cellos, double basses), and percussion (snare, cymbals, triangle, tam-tam). The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *ppp* to *fff*. The score includes performance instructions such as *à 2*, *ouvert*, *univo.*, and *tutti unis.*. The bottom of the page contains the French lyrics: "Qu'a-vec les É-ryn-nies, aux grif-fes re-dou-ta-bles, ce cri s'a-bat-te sur lui,-".

223

poco animando - ten. Grave sostenuto

(♩ = 80)

(♩ = 72)

(♩ = 66)

Handwritten musical score for orchestra and choir. The score includes parts for:

- Gr. fl. 2.** (Great Flute 2)
- Picc. fl. 2.** (Piccolo Flute 2)
- Hrb. 1. 2.** (Horn 1 & 2)
- C. a.** (Clarinet in A)
- Cl. 1. 2.** (Clarinet 1 & 2)
- Picc. Cl. (mib)** (Piccolo Clarinet in B-flat)
- Cl. b. (sib)** (Clarinet in B-flat)
- Bns 1. 2.** (Bassoon 1 & 2)
- CBn.** (Contrabassoon)
- C. 1. 2. 3. 4.** (Cello 1, 2, 3, 4)
- Trp. 1. 2. 3. 4.** (Trumpet 1, 2, 3, 4)
- Tub. 1. 2. 3.** (Tuba 1, 2, 3)
- Tuba CB.** (Tuba Contrabass)
- Timb. 1.** (Timpani 1)
- Gr. C. Tamtam.** (Great Cymbal and Tam-tam)
- Vns 1. 2.** (Violins 1 & 2)
- Altos.** (Violas)
- Chœurs:** Soprano, Contralto, Tenor, Bass
- Vc.** (Violoncello)
- CB.** (Contrebasse)

The score features various musical notations including dynamics (e.g., *ppp*, *ff*, *dim. molto*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *prenez la Clarinette 2 (sib)*, *prenez le Tambour*, *les Trp. 1. et 2. entrent les sourdines*). It also includes tempo markings and rehearsal marks.

(♩ = 72) (♩ = 66)

gr. fl. 1. 2. *pp*

ptes. fl. 1. 2. *prenez la Flûte alto en sol*

Hrb. 1. 2. *pp*

C. a.

Cl. 1. 2. (sib) *f*

Cl. b. (sib) *mp*

Bns 1. 2. *pp*

CBn.

C. 1. 2. 3. 4. (fa) *pp*

Trb. 1. 2. 3. *pp*

Tuba CB. *mettez la sourdine*

Timb. 1. *pp*

gr. C. *pppt*
5. *au. abay*
9. *éponge*

Vns 1. 2.

Altos *pp sost*
mf

Chœurs { Tén. *Quelques Ténors 1. Voyez.*
B. *Quelques Basses 1. L'a-veu-gle-mi-voit tint...*
Quelques Basses 2. voy-ez, c'est ré-si-as,

Vc. *mf dim.*
1cc. solo.

CB. *tutti div.*
tutti unis.
sost.
pp
pp sost.

mettez les sarandines
niente

Empty musical staves for various instruments at the top of the page.

sost.

Fl. alto (sol.)

Hrb. 1.

C.a.

Cl. 1. 2. (sib)

Cl. 8. (sib)

Bns 1. 2.

CB.

C. 1. 2. (fa) 3. 4.

Trb. 1. 2. 3.

Tuba Ten. (sib)

Tuba B.

Tuba CB.

Timb. 1.

Gr. C.

Alto.

Chœur: Ten. B.

Violoncelle solo.

Contre-Basses soli.

CB.

mettez vite les sourdines

Div. bp sost. v. poco cant.

Basses 1. (coutes) bp s.v.

1^{re} solo.

unia v. bp sost.

De tout ce qu'il sait, nul ne sait la somme, et de son savoir les

224

Recit., meno sost.

Gr. fl. 1. 2

Pte fl. 1.

Fl. alto (sol.) pp *trang.*

Hrb. 1. pp *trang.*

C. A. pp

Cl. (sib) pp *trang.*

Cl. C. (sib) mp *duce*

Bns 1. 2. pp

C. (fa) 1. 2. 3. 4. pp *trang.*

Trb. 1. 2. 3. pp *trang.*

Tuba Ten. (sib) (av. sound) PPP

Tuba B. (av. sound) *enlevez la sonordine*

Tuba CB. (av. sound) *enlevez la sonordine*

Timb. 1. pp

Cymb. niente 1 cymb. sup, av. une maillochi

4 Altos soli. 1. 2. 3. 4. pp

Altos. (viv.) pp

Ob. (1) pp

B. *Dieux sont ja - lous.*

Violoncelles soli. 1. 2. 3. 4. pp

VC (viv.) pp

2 CB. soli. pp

CB. (viv.) pp

Oedipe parlé *Die - vin Ti - ré - as, très cher, très grand très bon,*

a T.° (grave sost.)
(♩=1=54)

(1=66)

Handwritten musical score for a symphony orchestra. The score is written in 2/2 time and includes the following parts:

- Flutes:** Gr. fl. 2, Pte fl. 1, Fl. alto (sol), Cl. 2. (sub).
- Woodwinds:** Bns 1, 2.
- Brass:** Tr. C.
- Strings:** 4 altos soli, Altos, 4 VC soli, VC, 2 CB. soli, CB.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *ppp*, *mp*, and *pp* are used throughout. The vocal line (Cant.) includes the lyrics: "toi de A-pol-lon fit l'es-prit sub-til, - tu sais qui nous cher-ches, tu".

(1=54) *pochiss rit.*

Gr. fl. 1.
 2.
 Pte fl. 1.
 Fl. alto (sol.)
 C. a.
 Cl. 1.
 2. (sib) pp dolce.
 Cl. b. (sib)
 Bsn. 1.
 2. pp dolce.
 CBn.
 C. 1.
 2. pp
 3. (fa)
 4.
 Trb. 1.
 2.
 Timb. 1.
 Gr. C.
 4altos soli. 1.
 2.
 3.
 4.
 Altos. unis. 2.
 Oed. suis pour qu'on nous le cher-chons: par te, nom-meson nom et sau-vela
 4Vc soli. 1.
 2.
 3.
 4.
 Vc. 1. arco
 2. pizz.
 2Cb soli.
 Cb. arco
 (pizz) p
 Div. arco mf

225

a t^otrang.

Recit.

gr. fl. 1. 2. *ppp* *perd.*

Fl. alto (sot) *ppp* *perd.* *prenez la petite flûte 2*

CBⁿ *ppp* *perd.*

C. 1. 2. *ppp* *perd.* *enlevez les sourdines*

(fa) 3. 4. *ppp* *perd.* *enlevez les sourdines*

Timb. *ppp* *perd.*

gr. C. *ppp* *perd.* *prenez le Tambour de Basque.*

Piano *Solo*

4altos soli. 1. 2. 3. 4. *ppp* *perd.*

altos *ppp* *perd.*

Oed. *vil* *le.*

Tirésias *moitié parlé*
d'une voix éteinte et désespérée Hé-las!
qu'il est dur de sa-voir, lors-que sa-voir est i-nu-

VE soli. 1. 2. 3. 4. *ppp* *perd.* *col tutti*

2 CB. soli. *ppp* *perd.*

CB. *ppp* *perd.*

Al^o un poco animato (1 = 84) *Poco più animato (1 = 116)*

fr. fl. 1. 2.
Cl. 1. 2. (sib)
Cl. b. (sib)
C. 1. 2. (fa)

4 Violons 1. soli
4 Violons 2. soli

4 Altos soli
Altos

Oed.
Tor.
Chœurs (Tén. B.)

2 VE soli
VE
2 CB soli
CB

Handwritten musical notation for various instruments and voices, including dynamics like *p*, *pp*, *pp>*, *mp*, and performance instructions like *sans son*, *arco*, and *sulla tastiera, ma con suono*.

Quelques Ténors 1. et 2. en chuchotant
Quelques Basses en chuchotant
Quelques Basses
qui dit-elle?

quand-elle ira-t-elle, ô Roi!

arco
arco
arco

sans son
sans son
sans son
sans son

sulla tastiera, ma con suono
sulla tastiera, ma con suono
sulla tastiera, ma con suono
sulla tastiera, ma con suono

**)*

mp

3
4
3
4
3
4
3
4

3
4
3
4
3
4
3
4

3
4
3
4
3
4
3
4

3
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3
4
3
4
3
4

3
4
3
4
3
4
3
4

3
4
3
4
3
4
3
4

Handwritten musical score for orchestra and vocal soloists. The score is divided into several systems, each with multiple staves for different instruments or voices.

Instrumentation and Dynamics:

- Gr. fl. 1. 2.**: *pp* (pianissimo)
- C.A.**: *mp* (mezzo-piano), *p sub.* (pianissimo)
- Cl. 2. (sib)**: *mp*, *p sub.*
- C. (fa)**: *pp*, *1. sans voilés*, *son voilé*
- 4 Vns 1. soli.**: *pf simile*, *poco cresc.*, *p sub.*, *mf*, *sulla tastiera, ma con suono*, *sulla tastiera, ma con suono*, *pp sub.*
- 4 Vns 2. soli.**: (No dynamics noted)
- 4 Altos soli.**: *pf simile*, *poco cresc.*, *p sub.*, *mf*, *pp sub.*
- altos.**: *pizz.* (pizzicato), *mp*
- Oed.**: *mp*, *3* (triplets), *3* (triplets)
- Tir.**: *mp*, *3* (triplets)
- 2 Vc soli.**: *pizz.*, *pp*
- 2 Cb. soli.**: *pp*, *2. arco*, *pp*

Vocal Lyrics:

Oed. *Quoi? In re - fu - ses de par - ler?*

Tir. *El - les par - le - ront,*

227

(♩ = 120)

Gr. fl. 1.

Hrb. 1.

C. A.

Cl. 2. (sib)

C. 1. (fa)

4 vns 1. soli.

4 vns 2. soli.

4 Altos soli.

Altos.

Ced.

Tir.

2 vns soli.

2 CB. soli.

Solo

pp cant.

mp simile

à l'ord.

mp

pp simile

sulla tastiera, Pina con suono

pp

à l'ord. v

pp

(a2)

mf

pp

à l'ord.

mf cant.

pizz.

pp

1. (pizz.)

arco

mf cant.

mf

les cho — ses

qui se — vont!

Quel — les cho — ses?

mal — heu.

(pizz.)

pp

2. (arco)

mp

Gr. fl. 1. *ppf* *p* *sf* *ff*

Hrb. 1. 2. *ppf* *p* *sf* *ff*

C. A. *p* *cresc.* *sf* *ff*

Bns 1. 2. *sfpp* *cresc.* *sf* *ff*

4 Vns 1. soli. *pf* *mf* *f* *col tutti*

Vns 1. *pizz.* *arco* *ff*

4 Vns 2. soli. *cresc.* *alord.* *sf* *col tutti*

Vns 2. *mf cresc.* *arco* *pp* *cresc.* *sf*

4 Altos soli. *pf* *mf* *f* *col tutti*

Altos. *unis.* *ppf* *mf* *sfpp* *pp* *cresc.* *ff*

Oed. *ff* *ff* *ff* *ff*

Tir. *reux! Au - jour - d'hui te ver-ra naître et mou - rir!* *Est-ce que é nig-me?*

2 VE soli. *ppf* *mf* *sf* *cresc.* *sf* *cresc.* *ff* *col tutti*

228

pes. $\overbrace{\text{a } t^{\circ} \text{ animato}}^{(j=120)}$ *(sost.)* $\overbrace{\text{a } t^{\circ}}^{(j=108)}$ $\overbrace{\text{a } t^{\circ}}^{(j=120)}$

Gr. fl. 1. 2.
Pte fl. 1.
Htbl. 1. 2.
C. a.
Bns 1. 2.
C. 1. 2.
(fa)
1
vns
2.
Altos.
Oed.
Dir. *f* *sf* *f* *sf* *f* *sf*
De-chif-fre-la, tu-eur de Sphix-ge! *la Foule!* *ne t'en va pas! sau-ve-nous!*
Sopr. *s.v.*
Conti'a. *s.v.*
Ten. *s.v.*
B. *s.v.*
Vc.
2 CB. soli *arco sf* *pf sost.*

animato deciso

(1=126)

Gr. fl. 1. 2. *f* *cresc.* *sf*

Pte. fl. 1. *f* *cresc.* *sf*

Hrb. 1. 2. *f* *cresc.* *sf*

C. A. *f* *cresc.* *sf*

Bns. 1. 2. *f* *cresc.* *sf*

C. (fa) *f* *cresc.* *sf*

4 Violons 1. soli. *mp* *spicc.* *cresc.* *sf*

Vns 1. *mp* *spicc.* *cresc.* *sf*

4 Violons 2. soli. *mp* *cresc.* *sf*

Vns 2. *mp* *cresc.* *sf*

4 Altos soli. *mp* *spicc.* *cresc.* *sf*

Altos. *mp* *spicc.* *cresc.* *sf*

Ord. *avec plus de violence*
En - tends leurs cris!

Tir.

Choeurs.
Sopr. *p* *sf*
Conto. a. *p* *sf*
Ten. *p* *sf*
B. *p* *sf*

4 Violoncelles soli. *mp* *cresc.* *sf*

Vc. *mp* *cresc.* *sf*

2 CB. soli. *mp* *f* *sf*

pochiss. più sost.

(1-119)

à 2 f con suono, cant.

Cl. (sib) 1. 2. 3.

Cl. 3 (sib)

4 vns 1. soli. 1. 2. 3. 4.

col tutti

4 vns 2. soli. 1. 2. 3. 4.

col tutti

4 altos soli. 1. 2. 3. 4.

f con suono, cant.

ced.

Tir. *à l'enfant*
g'ai parlé! *Enfant,* *Com- quies pas.*

4 vns soli. 1. 2. 3. 4.

f con suono, cant.

2 CB. soli.

192

1. (a2)
2. Cl. (ab)
3. C.3. (fa)
1. Vns
2. 4altos soli. (a2)
3. Altos.
4. Oed.
Dir. Tu peux m'insul-ter. Pour te châti-er, A pol
1. 2. 3. 4. 4VE soli.
2 CB. soli.

196

poco animato
(♩ = 126)

C.3. (fa)
1. Vns
2. 4altos soli.
Altos.
Oed.
Dir. lon suf-fi-ra!
1. 2. 3. 4. 4VE soli.
2 CB. soli. (a2)

Oedipe, s'avancent sur Irésias et le montrant du doigt
Iré-bains!

199

231

d'istesso tempo, animato (1. 2. 132)

Handwritten musical score for orchestra and voice. The score includes parts for:

- Brs.** (Trumpets): 1. and 2. parts, marked *pp*.
- C. (fa)** (Cornets): 3. and 4. parts, marked *pp*.
- 4 Violons 1. soli.** (Violins I): 1. and 2. parts, marked *pp*.
- 4 Violons 2. soli.** (Violins II): 3. and 4. parts, marked *pp*.
- 4 Altos soli.** (Alto Saxophones): 1. and 2. parts, marked *pp*.
- Ob.** (Oboe): Solo part with lyrics: *A-vez-vous comme moi de-vé-né le de-vin? le nom qu'il ca-che,*
- 4 Violoncelles soli.** (Violoncelles): 1. and 2. parts, marked *pp*.
- 2 CB. soli.** (Double Basses): 3. and 4. parts, marked *pp*.

The score is written in 9/8 time and features various dynamics such as *pp*, *mf*, and *ff*. It includes performance instructions like *solis*, *à 2*, and *3 pizz.*

Recit.
(♩ = 120)

Cl. 1. (si b) 1. 2. mp > pp

B♭ 1. 2. pp

C. 1. 2. 3. 4. (fa) pp

Trp. 2. (ut) (sans sound.) pp

4 Vns 1. soli. 1. 2. mf > mp sub. cresc. p f > mf ben cresc. sf

3. 4. mf > mp sub. cresc. p f > mp ben cresc. sf

4 Vns 2. soli. 1. 2. 3. 4. sp s. v. (a2) 3. ben p sub. a2 v cresc. p f > mp a2 ben cresc. sf col tutti

altos soli. 1. 2. 3. 4. cresc. p sub. a2 p f > mp a2 ben cresc. sf ed tutti

Oed. c'est le sien. Sai-sis-sez cet hom me: il est l'as-sas sin!

Tir. Eh

4 VEs soli. 1. 2. 3. 4. mp cresc. p f > mp ben cresc. sf col tutti

2 CB. soli. (pizz.) mp > p mp

(senza rit.)

Dir. *Bien, moi, je te dis: Sors de la Ci-té; o-Bé-is au dé-cet par toi-mê-me bic-té.* 212

232

a t^o animato

(♩ = 132)

Gr. fl. 1. 2. *ff*

Ptes fl. 1. 2. *ff* *petites flûtes 1. et 2.*

Hr. 1. 2. *ff*

C. a. *ff*

Cl. 1. 2. *ff*

(sib) 3. *ff*

Cl. b. (sib) *ff*

Bns 1. 2. *ff*

C. 1. 2. *ff*

(fa) 3. 4. *ff*

Trp. 3. 4. *ff* (au sourd.)

Tuba CB. *ff* (sans sourd.)

Timb. 1. *ff*

4 Vns 1. soli. *ff* *col tutti*

Vns 1. 2. *ff* *col tutti*

Altos. *ff*

Ocb. *Oedipe, avec colère* *Quoi?*

Dir. *n'as-tu pas compris?*

VC *ff*

2 CB. soli. *ff*

CB. *ff*

Handwritten musical score for a symphony orchestra, page 311. The score includes parts for Horns (Httb.), Clarinets (Cl. C.A., Cl. (sib) 1, 2, 3, Cl. b. (sib)), Bassoons (Bms 1, 2), Cellos (C. 1, 2), and Double Basses (Cb. 3, 4). It also includes parts for Violins (Vns 1, 2), Violas (Vla. 1, 2), Cellos (Cels. 1, 2), and Double Basses (Cb. 1, 2). The score features complex rhythmic patterns, dynamic markings (pp, mp, f, p), and performance instructions such as *tutti div.*, *sulla tastiera*, *arco*, *pizz.*, and *arco sulla tast.*. The bottom of the page includes lyrics for the French text: "Fruit-il ne pi- ter? Le cou- pa- ble que tu cher- ches ce".

(1.=1.)

1. Solo

1. Solo

Gr. fl. 1. *pp*

Ptes. fl. 1. *pp*

Htb. 1. *mp*

C. a. *pp*

Cl. 1. *mp*

Cl. (sid) 2. *pp*

Cl. (sid) 3. *pp*

Bnd 1. *pp*

Bnd 2. *pp*

C (fa) 1. *pp*

C (fa) 2. *pp*

C (fa) 3. *pp*

C (fa) 4. *pp*

Trb. 3. *pp*

Hrp. 1. *pp*

(milla tact.)

vns 1. *mp*

vns 2. *mp*

4altos soli. 1. *mp*

4altos soli. 2. *mp*

4altos soli. 3. *mp*

4altos soli. 4. *mp*

Altos. *pp*
(pizz.)

Oed. *pp*

Tr. *pp*

2vc soli. *pp*

vc *pp*

2cb soli. *pp*

1. arco

1. arco

1. arco

Ar! Ar! Ar! Est-ce Ti-ré-si-

meur-tri-er de la-ies, c'est toi!

Gr. fl. 1. 2. 15 8

Fl. 1. 2. 15 8

Hrb. 1. 2. 15 8

C. A. 15 8

Cl. 1. 2. 15 8

(sib) 3. 15 8

Brs. 1. 2. 15 8

C. 1. 2. 15 8

(fa) 3. 4. 15 8

Trb. 3. 15 8

Tuba CB. 15 8 *mettez la sourdine*

Hrp. 1. 15 8

1. 15 8 *(sulla tast.)*

2. 15 8 *(sulla tast.)*

Altos. 15 8 *(tutti div. en 4)*

Vel. 15 8

Créon. 15 8

Tir. 15 8

2 Vc. soli. 15 8

Vc. 15 8

2 CB. soli. 15 8

CB. 15 8

22

234

(♩. = ♩. = 126)

1. solo
pf cant.

Gr. fl. 1. 15 8
2. 15 8

Hrb. 1. 15 8
2. 15 8

C. a. 15 8
solo
mf cant.

Cl. 1. 15 8
2. 15 8
3. 15 8
(sib) 3. 15 8

Bnd. 1. 15 8
2. 15 8

C. 1. 15 8
2. 15 8
3. 15 8
4. 15 8

Trp. 1. 15 8
(int) 1. 15 8

Vns. 1. 15 8
2. 15 8

Alto. 15 8

Oed. 15 8

Fir. 15 8
In n'as qu'un en-ne-mi: Ce-dipe est son nom.

2V= soli. 15 8
V= 15 8

2CB. soli. 15 8
CB. 15 8

Handwritten musical score for orchestra and vocal soloist. The score includes parts for Grand Flute, Horns, Clarinet, Bassoon, Trumpets, Violins, Viola, Oboe, and Bassoon. It features complex rhythmic patterns, dynamic markings (e.g., *pp*, *mf*, *mp*, *pp dolce*), and performance instructions like *solo* and *cant.*. The vocal soloist part includes the lyrics: "In n'as qu'un en-ne-mi: Ce-dipe est son nom." The page number 234 is boxed at the top left, and the tempo marking (♩. = ♩. = 126) is at the top center.

(J. = 132)

Handwritten musical score for a symphony, page 315. The score includes parts for Horns (Htb.), Clarinets (Cl. (sib)), Bassoons (Bns.), Trumpets (C. (fa)), Violins (vns), Alto Saxophone (Altos.), Oboe (Oed.), Violoncello (vc), Double Bass (cb), and Soli parts (2vc soli, vc, 2cb soli). The music is in 9/8 time and features various dynamics, articulations, and performance instructions such as "mettez les sourdines" and "uniss."

1. *mettez les sourdines*
2. *mettez les sourdines*

Oed. *Vieil-lard stu-pi-de! Men-teur im-pu-dent! As-tu jamais rien su, toi qui pré-*

2vc soli. *arco*
vc
2cb soli
cb

senza rigore \rightarrow a t.° tranqu.
(T. = 126)

Handwritten musical score for orchestra and voices. The score is divided into two systems, each with three measures. The instrumentation includes:

- Hrtb. 1. 2.
- C.a.
- Cl. 1. 2. 3. (sib)
- Bns 1. 2.
- C. 1. 2. 3. 4. (fa)
- Tub. 1.
- Tuba CB.
- Timb. 1.
- Cymb.
- Célesta.
- 4 Violons 1. soli. (av. sourd.)
- Vns 1.
- 4 Violons 2. soli. (av. sourd.)
- Vns 2.
- Altos.
- Oeb.
- 2 VE soli.
- VE
- 2 CB soli.

Key performance instructions and annotations include:

- pp*, *mp*, *mf*, *ppp*, *ppp possible*
- pp sons voilés*, *(av. sourd.) pp solais.*, *pp solais.*
- P sul ponticello*, *(av. sourd.) sul ponticello*, *2. div.en.4*, *2. pizz.*
- 1 Cymb. susp. as. 2 bag. d'éponge t.*
- mf*, *mf*
- ratto solo.*, *tutti*
- tends tout sa-voir. — Quand la Sphin — je dé-vo-raît les Ili*

C. A. *pp* *più pp*

1. *pp sans voiles*

(fa) 2. 3. 4.

Tub. 1.

Tuba CB.

Timb. 1.

Cymb.

Célésta.

4Vns 1. soli.

Vns 1. (*Div. en 4.*)

4Vns 2. soli.

Vns 2. (*Div. en 4.*)

Alto solo. *sub ponticello*

Altos. *Div. (al'ora)*

Oclt. *sub ponticello*

2Vns soli.

2CB. soli.

enlevez la sourdine

bains, as-tu dit ton se-cret? In te tai-sais a-lors, tais

pp 2. pizz.

pizz.

deciso
(1=182)

à 2
Cl. 1. 2. *pp*
(Si b) 3. *f* *sub.* *p*

Bns 1. 2. *f* *sub.* *p*

ouvert
C. 1. 2. *cresc.* *sub.*
(fa) 3. 4. *cresc.* *sub.* *bouchés*

Trb. 1. *cresc.* *enlève la sourdine*

Timb. 1. *pp*

Hrp. 1.

Célesta. *cresc.* *m.s.*

4 Vns 1. soli. *cresc.* *f* *col tutti*

Vns 1. *(div. en 4) cresc.* *f*

4 Vns 2. soli. *cresc.* *f* *col tutti*

Vns 2. *(div. en 4) à l'ord.* *f*

1 alto soli. *à l'ord.* *cresc.* *f* *col tutti*

altos. *(div.) cresc.* *unis.* *f*

Oed. *à l'ord.* *f*

Tir. *toi donc au jour d'hui!* *Finéias* *En vain tu l'é-con-duis,*

2 Vc soli. *à l'ord.* *f* *col tutti*

Vc. *arco* *pp* *cresc.* *pp pizz.* *div.*

2 CB. soli. *arco* *pp* *sub.* *pp pizz.*

CB. *arco* *pp* *pp pizz.*

(J. = 1)

Cl. (Cb) 1. 2. 3.

Bns 1. 2.

CBn

C (fa) 1. 2. 3. 4.

Timb. 1.

Vns 1. 2.

Altos. (tutti div.)

Oed.

Tir. en vain tu la sé - duis: La Vé - ri - té res - te la vé - ri -

Vc. tutti unis. div.

2 CB. soli. (a2) (pizz.)

CB. (pizz.)

239

237 Poco animato (1. = 138)

Cl. 1. 2. 3. (sib) 3. p sub. pp

Brs 1. 2. p sub. pp

CBn. b2. sempre pp

Timb. 1. pp

(tutti div. en 4.)

Vns 1. 2. cresc. p f

Altos. div. en 4. poco cresc. p

Oeb. Re-gar-dez le, Thébains, vo-tre di-vi-na-teur:

Tir. té.

Vc. Div. en 4. arco pp poco cresc. p

2 CB. soli. (pizz.) pp p

Cl. 1. 2. 3. 4. 5. 6. 7. 8. 15

CBn. b2. 4. 5. 8

Timb. 1. ppi pp ppp 15 8

Vns 1. 2. (div.) dim. unis. 15 8

Altos. (div. en 4.) sim. 15 8

Oeb. 2. 2. 2. 2. 2. 2. 2. 2. 15 8

Vc. (div. en 4.) p dim. 15 8

2 CB. soli. 1. arco 2. pizz. 15 8

son re-gard a-veu-gle a-veu-gle son

238

a t^o deciso

(1-132)

Cl. (sib)
1. p
2. mp
3.

Brs 1-2
 p
 mp

CBⁿ
 pp
 pp
 p

C. (fa)
1. pp
2. pp
3. *bouchés*
4. *ouverts*
5. *bouchés*
 pp
 pp
 mp

Tub. 1.
(sans courb)
 pp dolciss.
 pp

Timb. 1.
 pp
 pp

vn^s
1. mp
2. *15 (pizz.)*
 pp
arco^{3V}
 mp

Altos.
div.
 pp
 pp
 mp
unis.

Oed.
 pp

Tir.
coeur.
Térésias.
ne ris pas des a - ven - su, de - di - pe!
 pp
 mp
 p

vc
(div. en 4)
div. en 2. pp
unis.
div.
 pp
 p

2 CB. soli
 pp
 pp

CB.
 pp
pizz.

(♩ = 112)

Ben Moderato

animando - -

1. 2. *gr. fl.* *à 2* *ff* *trem.* *f sf* *f*

3. 4. *grandes flûtes 3 et 4.* *trem.* *f sf* *f*

1. 2. *Cl. (sib)* *p* *pp sub.* *p* *trem.*

3. *p* *pp sub.*

1. 2. *Bno* *12* *8*

CBn. *prenez le Basson 3.* *12* *8*

1. 2. *C. (fa)* *2 bouchés* *pp* *bouchés* *ppp* *1 pers.* *p*

3. 4. *2 bouchés* *ppp*

Tob. 1. *solo* *mp* *p*

Hrp. 1. *12* *8* *mf* *f*

1. *Vno* *Div.* *pp* *harm.* *unis.* *f*

2. *Div.* *pp* *pizz.* *harm.* *unis.* *f*

Altos *1 alto solo.* *trb* *12* *8* *tutti div.* *pizz. p*

Tir. *ris pas des a veu gles, toi dont les yeux a vant la fin du*

Vc *(Div.)* *mettez vite les sourdines* *1. arco* *pp*

2 *CB. soli* *(pizz.) p* *12* *8*

CB. *(pizz.) p* *12* *8*

----- ad lib. ----- a t. posato
(1. = 54)

1. 2. 3. 4. Gr. fl.

1. 2. Htb.

C. A.

1. 2. 3. Cl. (sib)

Cl. b. (sib)

1. 2. 3. Bns.

1. 2. 3. 4. C. (fa)

1. 2. Trop. (ut)

Trob. 1.

Tuba cb.

Timp. 1.

Tamb. de B.

Piano.

1. 2. Vns.

Altos. (vi.)

Oed.

Dir.

Vc.

2 CB soli.

CB.

enlevez les sourdines

enlevez les sourdines

Oedipe, avec fureur

Assez! Va-t'en di-ci!

jour ne ver-ront plus le jour!

Je

242

à 2 Solo *sost.*

1. 2. 3. *Bns*

Timb. 1.

Piano.

Tir.

VC

2 *CB. soli.*

CB.

p s.v. *8p* *pp* *pp*

8 *8* *16* *16* *16*

(sempre Ped.)

ten. *4* *4*

pars, mis a vant que je par-te, en-tend-see que je dis:

(a2) *sost.* *sf* *(c.3.)* *P s.v.* *(c.3.)*

p s.v. *pp* *p s.v.* *pp*

244

1. 2. 3. *Cl. (sib)*

1. 2. 3. *Bns*

Timb. 1.

Piano.

Tir.

VC

2 *CB. soli.*

CB.

pp *pppp* *pppp* *pp* *pp* *pp*

8 *8* *16* *8* *8* *16*

(sempre Ped.)

3 *4*

D'une voix concentrée

2 *4* *(5)* *4* *(5)*

Cet as-sas-sin, con-dam-né par toi-mê-me, tu le dé-cou-vri-ras toi

pp pppp *ppp* *pppp*

246

241

(pochiss. anim. ————— a tempo, posato)

(1. = 60)

(1. = 54)

Gr. fl. 1. 2. 3. 4.

Hrl. 1. 2.

C. A.

Cl. 1. (sib) 2. 3.

Bns 1. 2. 3.

C. (fa) 1. 2. 3. 4.

Trb. 3.

Timb. 1.

Piano.

Vns 1. 2.

Altos.

Tir.

Vc.

2 CB. soli.

CB.

mettez la sourdine

mettez les sourdines

mettez la sourdine

unif. a

unif.

arco

me, a vant qu'il fas-se mit.

pièce. p

pp, *mp*, *mf*, *pf*, *ppp*, *sost.*, *ps.v.*, *div. 4/4*, *unif.*, *arco*, *me,*, *a vant qu'il fas-se mit.*, *pièce. p*

Gr. fl. 3. 4. $(1=1.)$ $\hat{a}2$ mf sost. vibr. dim. 2. sost. p fp

C. A. $(1=1.)$ p cresc. sost. vibr. dim. sost. pp

Cl (sib) 1. 2. $\hat{a}2$ sf solo dim. 2. p fp pp p ben

3. solo dim. molto p fp pp p ben

B ss 1. $(\hat{a}2)$ $(1=1.)$ p cresc. sost. vibr. dim. 2. p fp pp p ben

2. p cresc. sost. vibr. dim. 2. p fp pp p ben

3. $(1=1.)$ pp fp cresc. sost. vibr. dim. molto p fp pp

C. (fa) 3. 4. bouchés p pp sous voiles $\text{mettez les sourdines}$

Timb. 1. pp $\text{cresc. poco a poco}$ tr. poco ppf tr. pp tr.

Piano. pp $\text{cresc. poco a poco}$ tr. sf tr.

Vins 1. trém. sf dim. molto p fp pp p ben

2. trém. sf dim. molto p fp pp p ben

Altos. unis. arco fp cresc. sost. c. 2. sf dim. molto unis. p fp pp p ben

Tir. $(1=1)$ $(2=2)$ $\text{On le croit étran-ger, mais à Thi-lesil na-quit, et Thi-les le ver-ra, pau-vre, a-veu-glect san-glant, sous son}$

Vc $\text{enlevez vite les sourdines}$ trém. (sans sourd) pp p ben

2 CB. soli. pp dim. molto p fp pp p ben

CB. arco pp ben dim. molto p fp pp p ben

col tutti

261

(1. = 63)

(1. = 58)

1. Bns. 1. *sost. ff* *mf espress.*

2. *ff* *sost. ff* *pp sub.*

3. *ff* *sost. ff* *pp sub.*

1. *ff ruidoso* *sempre ff* *pp sub.*

2. *ff ruidoso* *sempre ff* *pp sub.*

Altos. *ff* *sempre ff*

Tir. *clà-ti-ment.* *Et toi-mê-me, De-di-pe, toi-mê-me,*

Vc. *pp sub.*

CB. *pp sub.*

263

Hrb. 1. *pp* *poco cresc.* *mp* *dim.*

2. *pp* *poco cresc.* *mp* *dim.*

C.a. *pp* *poco cresc.* *mp* *dim.*

Cl. 1. *pp* *cresc. poco a poco* *mp* *dim.*

(sib) 2. *pp* *cresc. poco a poco* *mp* *dim.*

3. *pp* *cresc. poco a poco* *mp* *dim.*

Bns. 1. *pp* *cresc. poco a poco* *mp* *dim.*

2. *pp* *cresc. poco a poco* *mp* *dim.*

3. *pp* *cresc. poco a poco* *mp* *dim.*

Trp. 1. *pp* *cresc. poco a poco* *mp* *dim.*

2. *pp* *cresc. poco a poco* *mp* *dim.*

3. *pp* *cresc. poco a poco* *mp* *dim.*

1. *pp cresc. poco a poco* *pp cresc.*

2. *pp cresc.* *pp cresc.*

Altos. *pp* *mp*

Tir. *tu l'ap-pel-le-ras le pé-re de ses frê-res, et l'é-poux de sa mè-re,*

Vc. *pp*

CB. *pp*

265

243

Piu animato (♩ = 66) *d'intesso tempo* (♩ = 63) *anim* *Piu largamente* (♩ = 40)

(ad lib.) feroce, ma in tempo
(♩ = 60)

gr. fl. 1. 2.
pt. fl. 1. 2.
Hr. 1. 2.
C.A.
Cl. 1. (sib) 2. 3.
Cl. f. (sib) 1. 2.
Bsn 1. 2.
Cbn.
C. 1. 2. (fa) 3. 4.
Trp. 1. 2. (ur) 3. 4.
Trb. 1. 2.
Tuba B.
Tuba CB.
Tmb. 1.
Tamb. de B.
Cymb.
1.
2.
Vns.
Altos.
Tir.
Vcs.
Cb.

Petites flutes 1. et 2.
enlève vite (sans son)
les sonnettes
enlève vite (sans son)
les sonnettes
bag. orb.
Tamb. de B.
Cymb. à perc.
Roi, mé-di - te ces mots; et si j'ai men - ti, la Peste ait mes os!
(Il sort appuyé sur l'épaule de l'enfant - Oedipe regarde de travers avec fureur.)

245

Ben tranquillo

(♩ = 48)

solo.

(senza rigore)

Handwritten musical score for orchestra and choir. The score includes parts for:

- Woodwinds:** Gr. fl. (1, 2), Ptes fl. (1, 2), Hrk. (1, 2), C. a. (1, 2), Cl. (1, 2), Cl. (sic) (1, 2, 3), Cl. b. (1, 2), Bns (1, 2), CBn.
- Brass:** C. (fa) (1, 2, 3, 4), Tuba CB., Timb. 1., Tamb., Cymb.
- Strings:** Vns (1, 2), Altos.
- Choir:** Sopr., Contr. a., Ten., Basses.
- Other:** VC, Contre-Basse soli., CB.

The score is written in 3/4 time and features various dynamics such as *pp*, *mf*, *ppp*, *ppp dolce*, and *ppp senza rigore*. It includes performance instructions like *ps.v.*, *div.*, *unis.*, and *col tutti*. The lyrics for the choir are in French, including "Son o-ra-cle ré-veil-le un o-racle en-ten-du...".

246

animando - - al - - Tempo giusto (♩=1)

Gr. fl. 1. 2. $\hat{a}2$ sf ff

Ptes fl. 1. 2. $(\hat{a}2)$ f

Hrb. 1. 2. f sf

C. a. f sf

Cl. 1. 2. f sf

(sib) 3. f sf

Cl. b. (sib) f sf

Brs. 1. 2. f sf $soli$

CB. sf f sf $mo. p$

L. 1. 2. f

(fa) 3. 4. f

Trp. 1. 2. f $ps.v.$

(ut)

Tuba CB. f

Timb. 1. $ritando$

Tamb. Cymb. tr $pr. Ten. le tam-tam.$

1. f ff

Vns. 2. f ff

Altos. f ff f $ps.v.$

Ob. f ff

*Oedipe, traçant le lion,
au comble de sa fureur*

Et toi, ne pa-ra-is plus de

Choeurs: Sop. Contr'a. Ién. B. $perB$ $du...$ $perB$

VC. f ff f $ps.v.$ $pmarc. al talone$

CB. f ff f $ps.v.$

(1 = 76)

Hrb. 1. 2.
 Cl. 3. (sib)
 Bns 1. 2.
 Vns 1. 2.
 Altos.
 Oeb.
 Cr.
 Vc.
 CB.

mp
p marc. al talone
simile
marc. al talone
uniss. p s.v.
p s.v.

vant ma fa-ce!
 Créon.
 moi!
 Oui, toi
 qui pour u-sur-per

281

247

Hrb. 1. 2.
 Bns 1. 2.
 Vns 1. 2.
 Altos.
 Oeb.
 Vc.
 CB.

cresc. poco a poco
mp
pf cresc. poco a poco
cresc. poco a poco
simile
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

sur le trô-ne ma pla-ce,
 veux faire a-vec l'or et l'im-pos

284

(♩=66)

(♩=72)

Gr. fl. 1² 2¹

Htbl. 1² 2¹ (a2)

C. a.

Cl. (sib) 1. 2. 3.

Brs 1. 2.

C. (fa) 1. 2. 3. 4.

Trb. 1. 2.

Timb. 1.

Vns 1. 2.

Altos.

Oed.

Cr.

Vc.

CB.

sf *pp* *mp* *p* *mf* *f* *ff* *ppp* *sub. mp* *sub. sf* *sub. ff*

p s.v. *sol.* *ouvert* *mettez les sourdines* *hurlant* *Tais-toi!*

tu - re *créon* *Par Zeus et par Phoënos, je ju - re...*

248

Larghetto moderato

(♩ = 40)

posato

Gr. fl. 1. 1.

Hrb. 1.
Solo *pf espress.*

Cl. 1.
Cl. (sib) 2.
Cl. 3.
Cl. b. (sib)

Pianos.
pf ma dolce armonioso
(sempre Ped.)

Celesta.
Solo *mf*

1 Violon 1. solo.
f grazioso *c.i.* *espress.*

Vns 2.
les Violons 2. mettent les sourdines

alto solo.
(sans sourd.) *f grazioso*

altos.
les Altos tutti mettent les sourdines

Jocaste.
Jocaste, apparaissant au seuil du palais.
cant. douce
Qu'entends-je, ce di-pe ?
Ta co-lère et ta

vc.
mettez les sourdines

CB.
pizz. *mf*

(1 = 1) (senza rigore) (poco sost.)

Gr. fl. 1. *solo* *grazioso* *f* *lamentoso* *pp* *pp*

Hrb. 1. *pp* *lamentoso* *pp* *pp*

Cl. 1. *pp* *tranq.* *pp* *poco* *pp* *son d'echo*

Cl. (sib) 2. *pp* *pp* *pp* *pp*

Cl. b. (sib) *pp* *pp* *pp* *pp*

Piano. *(sempre Ped.)* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Celesta. *mp*

Vrs 1. solo. *pp* *pp* *lamentoso* *pp* *pp* *c.4.*

Vrs 2. *(av. sound.)* *pp* *poco* *pp*

1 alto solo. *pp* *mp* *pp* *mp* *p* *pp* *lamentoso*

Altos. *Div. 3* *(av. sound.)* *pp* *poco* *pp* *unis.* *pp*

Joc. *Elle descend lentement les degrés de marbre.*
voix au fond du palais ont crié vers moi. Malheureux! Ne rougissez-vous point, quand l'hélicon-tière pleure, -re,

Violoncelles Divisés. *(av. sound.)* *pp* *mp* *pp* *lamentoso*

2. *(av. sound.)* *pp* *poco* *pp*

1 Contre-Basse solo. *arco* *pp* *mp* *pp* *pp* *cant. dolce*

(senza rigore) incalzando, ma in tempo poco sost.
(P=52) (P=54)

Gr. fl. 1. 2. *mf* *pp* *pp* *pp* *pp*

Hrb. 1. 2. *pp cresc.* *ben*

Cl. 1. 2. *pp* *cresc.* *ben* *pp*
(sib) 3. *pp* *cresc.* *ben* *pp*

Cl. b. (sib) *pp* *cresc.* *ben*

Trp. 3. 4. *mp* *ben* *pp*
(wt)

Hrp. 1. *pp* *sol* *mp*

Piano. *pp cresc.* *Ben*

Vns 1. *tutti unis.* *molto espress.* *pp cresc.* *ben*
(div.) *(sans courb.)*

2. *pp cresc.* *Ben*

1 alto solo. *pp* *mp* *pp* *molto espress.* *pp cresc.* *ben*

Altos. *(div.)* *pp* *mp* *pp cresc.* *ben*

Joc. *à Oedipe* *sost. espress.*
Et toi, qu'il te sou- vien — ne qu'il a pour soeur la rei — ne,

VE div. 1. *pp* *mp* *pp cresc.* *ben*
(div.)

2. *pp* *mp* *pp cresc.* *ben*

1 CB. solo. *pp* *pp cresc.* *ben* *pp* *col tutti*

CB. *pp* *pp cresc.* *ben* *pp*

ral-len-tan-do -- Molto lento

(♩ = 42)

Gr. fl. 1. 2. *pp* *ppp* *perd.*

Hrb. 1. 2. *pp* *ppp* *perd.*

Cl. 1. *mp cant. dolciss.*

(sib) 2. 3. *pp* *ppp* *perd.*

Cl. b. *pp* *ppp* *perd.*

(sib) 1. 2. *pp*

C. (fa) 3. 4. *pp* *ppp*

Timb. 1. *ppp* *ppp*

Hrp. 1. *pp* *ppp* *ppp*

Piano *pp* *ppp* *ppp* (senza Ped.)

1 Violon 1. solo. *pp* *ppp* *col tutti*

Vns 1. *pp*

1 Violon 2. solo. *pp* *ppp* *col tutti*

Vns 2. *pp* *ppp* *col tutti*

1 Alto solo. *pp* *ppp* *col tutti*

altos. *pp* *ppp* *col tutti*

Joc. *mp lusingando* *dolciss.*

ton é-pou-se très-cha-te; et par-donne à Cré-on, pour la-mour de Jo-cas-te.

Violoncelle solo. *pp* *ppp*

Vc. div. 1. *pp* *ppp*

2. *pp* *ppp*

CB. *pp* *ppp*

Ben moderato, ma deciso (♩ = 116)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

(P=92) (P=84)

Gr. fl. 1. *f cresc.*

Gr. fl. 2.

Ptes. fl. 1. *à 2*

Ptes. fl. 2. *à 2*

Hrb. 1. *poco stacc.*

Hrb. 2.

C. a.

Cl. 1. *à 2*

Cl. 2. *à 2*

Cl. (sib) 3. *poco stacc.*

Cl. b. (sib)

Brs. 1. *à 2*

Brs. 2.

C. (fa) 1. *ouvert*

C. (fa) 2. *ouvert*

C. (fa) 3. *ouvert*

C. (fa) 4. *ouvert*

Trp. 1. *ouvert*

Trp. 2. *ouvert*

Hrp. 1.

Piano *Ped.*

Vns 1. *ff vibr.*

Vns 2. *unio. poco stacc. ff vibr.*

altos. *ff*

Violoncelle *unio.*

Contrebasse

la Top. 1. met la sourdine.

Ils se toisent. Attitude suppliante de Jocaste, qui les sépare.

pizz. sf

Handwritten musical score for orchestra and voice. The score is divided into three measures. The first measure is marked with a tempo of $\text{♩} = 96$. The second measure is marked *rit.*. The third measure is marked *Moderato sostenuto* with a tempo of $\text{♩} = 56$ and $\text{♩} = 72$.

The instruments and parts include:

- Cl. (sib) 1, 2, 3
- Brs 1, 2
- C. 2. (fa)
- Trp. 2. (ut)
- Vns 1, 2
- Altos
- Joi. (Jocaste)
- Vc
- CB.

Key performance instructions and markings include:

- sf*, *f*, *mf*, *pf*, *mp*, *pp*, *fff*, *ff*, *mf*, *mp*, *pp*
- ten.* (tension)
- cant. largamente* (cantabile, broadly)
- 3* (triplets)
- arco*, *ff feroce*
- unis.* (unison)
- sortie de Créon.*
- Jocaste.*
- Pour*

The score is written in various time signatures, including 4/8 and 4/4. The key signature is G major (one sharp).

252

(pochiss. sost.) (P-76)

Gr. fl. 1. 2.

Hrb. 1. 2.

C.a.

Cl. (sib) 1. 2. 3.

Bns 1. 2.

C. (fa) 1. 2. 3. 4.

Vns 1. 2.

1 alto solo.

altos.

Joe.

Oed.

vc.

CB

quoi... bis à mon cœur pour quoi...
 encore vaincu par la colère Il m'accu-sait du meurtre de Lar-rios. moi! Et sou-doy-

pizz. (2. pizz.)

344

(♩ = 66) (♩ = 60) (~~senza figura~~)

gr. fl. 1. 2. *Soli* *mf* *trang.* *sozt.* *f* *pp*

Hrb. 1. 2. *Soli* *mf* *trang.* *sozt.* *p* *pp*

C. a. *sp*

Cl. (si b) 1. 2. 3. *Soli* *mf* *trang.* *pp* *pp*

Bno 1. 2. *p* *mp* *p* *pp*

C. (fa) 1. 2. *pp* *2. (over)* *p* *pp*

Hrp. 1.

Vns 1. 2. *p* *s.v.* *mp* *Div.*

1 alto solo. *p* *sozt.* *p* *s.v.* *mp*

altos. *trém.* *sp* *p* *s.v.* *Div.* *mp*

Joc. *3*

Ocb. *ant con-tre son Roi* *la coi-che d'ua se- vin...* *Ah! n'u-se pas con-tre un se- vin la co-ti-re d'in Roi.*

ve *arco* *mp ma marc.* *pp* *legato* *s.v.* *unis.* *mp* *pp*

CB. *unis. pizz.* *pp*

253 *senza lentezza, ma tranquillo*
(♩ = 72)

Gr. fl. 1. 2. *pp* *mp* *pf* *trang.*

Hr. fl. 1. 2. *1. solo* *pp* *mp* *pf* *trang.*

C. a. *mp* *pp*

Cl. 1. 2. 3. *mp* *pf* *trang.*

Brd. 1. 2.

C. 1. 2. 3. 4. *sonorità* *pp* *mp* *pf* *trang.*

Trp. 1. 3. 4. *(av. suono)* *pp* *mp* *pp dolce*

Hrp. 1. *mf* *p* *mp*

Vns. 1. 2. *harm.* *6* *12* *24* *12* *12* *pp* *spicc.* *cresc.* *non spicc.*

1 alto solo. *sul pontic.* *pp* *à l'ord.* *p* *mf*

Altos. *sul pontic.* *pp*

Joc. *s.v.* *Jeus un fils au-tre fois. Il ve-vait, di-sait ré-ti-er, ad-mi-ni-strer son pé-re...*

Vc. *1^{re} solo.* *4^e* *pp* *mf*

Cb. *harm.* *arco* *pp*

--- -- -- -- -- *tranq.* (♩ = 69)

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in G major and 4/4 time, with a tempo of *tranq.* (♩ = 69). The instruments and parts include:

- Gr. fl.** (1st and 2nd): Features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *p* to *pp*. Includes markings like *1. bps.v.* and *6*.
- Hrb.** (1st and 2nd): Horn parts with dynamic markings like *Opus. dim.*
- C. a.** (Clarinets in A): Includes dynamic markings like *Op dim.*
- Cl.** (Clarinets in Bb): Includes dynamic markings like *Opul. dim.*
- Bns.** (Trumpets and Trombones): Includes dynamic markings like *Op dim.*
- C. (fa)** (Cor Anglais): Includes markings like *3. sans voile* and *4. ouvert*.
- Trp. (ut)** (Trumpets in C): Includes dynamic markings like *Opul. dim.* and *(av. sound)*.
- Piano**: Includes dynamic markings like *pp* and *Ed.*
- Vns.** (Violins 1 and 2): Includes dynamic markings like *pp* and *mp*.
- 1 alto solo**: Includes dynamic markings like *Op dim.* and *pp*. Ends with *col tutti*.
- altos.**: Includes dynamic markings like *pp* and *à l'ord. div.*
- Joc.** (Vocal Soloist): Includes lyrics: *la - ios mou - rut, hé - las! tu - é par les bri - gands, au coin d'un bois où trois chemins se*. Includes marking *nettement prononcé*.
- 1 Violoncelle solo.**: Includes dynamic markings like *p dim.* and *pizz.*. Ends with *col tutti*.
- VC.** (Viola): Includes dynamic markings like *pp* and *(arco)*.

The score is densely notated with various musical symbols, including slurs, accents, and dynamic markings. The page number 346 is written in the top left, and the page number 324 is written in the bottom right.

Largo patetico (♩=40)

gr. fl. 1. 2. 3. 4.

C. a.

Cl. b. (sib) mf sub. p s.v. bp pp Solo pp sost.

Bno 1. 2. Solo pp sost.

CBn mf sub. p s.v. bp pp

(fa) 1. 2. 3. 4. Solo pp sost.

Trb. 1. 2. 3. (av. sound) mf sub. p s.v. bp pp

Tuba Ten. (sib) Solo pp sost.

Timb. 1. à l'ord (bag. d'éponge) bp s.v. pp

Vns 2. unis. trem. (très serré)

Altos. tutti unis. trem. (très serré) p s.v. bp pp

Joc. Cou-pent, et l'enfant...

Oed. Oedipe, y a une voix angélique Tais-toi!... Dans quelle an-goisse as-tu je-té mon â-me!

Chœurs. Sopr. Contr. Ten. B. pp s.v. pp s.v. pp s.v.

Vc. tutti unis. trem. (très serré) mf sub. p s.v. bp pp

CB. trem. (très serré) unis. mf sub. p s.v. bp pp

Gr. fl. 1. $\frac{3}{4}$ *à 4 soli*
C. a.
Cl. 1. 2. 3. *solo p sost.*
Cl. b. (sib) *mp p pp*
Bns 1. 2. *solo* *pp mesto*
CB.
C. 3. 4. (fa) *mp p pp s.v.* *4. Bonchi*
Trb. 1. 2. 3. *p pp*
Tuba ten. (sib) *mp p pp*
Timb. 1. *ppp perc.*
Vns 1. 2. *pp*
2 altos soli. *2 altos soli.* *pp mesto*
altos. *pp*
Joc. *Oui...*
Oed. *comme tâchant de rassembler ses idées*
La-ies... fut tu-e... où trois de-mis se cou-pent?
vc. *pp*
CB. *ppp*

pochiss. meno lento
(♩ = 50)

(a4)

gr. fl. *mp* *pp* *perc.* *La grande flûte 4 prend la petite flûte.*

C. a.

Cl. 1. (sib) *pp*

Cl. 2. (sib) *pp*

Brs. 1. *mp* *pp* *perc.* *pp sub.*

Brs. 2. *pp* *pp sub.*

CB. *pp* *pp sub.*

C. (fa) *3. ouvert* *pp sub.* *4. ouvert*

Trb. 1. *pp* *pp sub.* *le Trb. 1. enlève vite la sourdine*

Trb. 2. *pp*

Trb. 3. *pp*

Tuba ten. (sib) *tr*

Timb. 1. *tr* *pp*

Vns. 1. *pp*

Vns. 2. *pp*

(a2)

altos soli. *mp* *pp* *perc.* *col tutti*

altos. *pp* *pp sub.*

Joc. *apercevant le Berger* *au Berger*
Le berger man-dé-par-té. ou... *Com-te-lui!* *à gauche, sans son rucque* *En l'ho-ci-de.*

Oed. *regarder le Berger* *regarder le Berger* *Dans quel pays?*

Vc. *arco* *pp* *mp* *pp* *pp sub.*

CB. *2 Contre-Basses soli. a2m* *pp* *pp sub.*

le Trb. 1. enlève vite la sourdine

col tutti

animando a tempo sost.

(senza rigore)

Handwritten musical score for a symphony orchestra and vocal soloist. The score is divided into three measures. The first measure is marked *animando a tempo sost.* and the second *(senza rigore)*. The tempo is $\frac{4}{4}$.

Cl. (Clarinets): Clarinet 1, 2, and 3 parts. Includes dynamics like *ppp cresc.*, *p*, *pp*, and *ppp*. Includes markings like *cant. sost.* and *cant.*

Cl. b. (Clarinets in Bb): Clarinet in Bb part. Includes dynamics like *ppp cresc.*, *p*, *pp*, and *ppp*. Includes markings like *cant.* and *trang.*

Brd. (Bassoons): Bassoon 1 and 2 parts. Includes dynamics like *ppp cresc.*, *p*, *pp*, and *ppp*. Includes markings like *cant.* and *trang.*

CB. (Contrabassoon): Contrabassoon part. Includes dynamics like *p*, *pp*, and *pppp*.

C. (Cello): Cello part. Includes dynamics like *ppp cresc.*, *p*, *pp*, and *ppp*. Includes markings like *cant.* and *sost.*

Trp. (Trumpets): Trumpet 1, 2, 3, and 4 parts. Includes dynamics like *pp* and *ppp*. Includes markings like *soli* and *overblow*.

Trb. (Trombones): Trombone 1, 2, and 3 parts. Includes dynamics like *pp* and *ppp*. Includes markings like *sans sound.* and *ppp*.

Tuba ten. (Tuba in tenor clef): Tuba in tenor clef part. Includes dynamics like *pp* and *ppp*. Includes markings like *soli* and *enlevy vite la sourdine*.

Timb. (Timpani): Timpani part. Includes dynamics like *pp* and *ppp*.

Vns. (Violins): Violin 1 and 2 parts. Includes dynamics like *pp*.

Altos. (Violas): Viola part. Includes dynamics like *ppp cresc.*, *p*, *pp*, and *ppp*. Includes markings like *cant.* and *sost.*

Joc. (Violoncello solo): Cello solo part. Includes dynamics like *ppp cresc.*, *p*, *pp*, and *ppp*. Includes markings like *cant.* and *sost.*

Obs. (Oboe): Oboe part. Includes dynamics like *pp* and *ppp*. Includes markings like *trang.*

Vc. (Violoncello): Cello part. Includes dynamics like *ppp* and *ppp cresc.*. Includes markings like *tutti unis* and *ppp*.

CB. (Contrabasso): Contrabass part. Includes dynamics like *ppp cresc.*, *p*, *pp*, and *ppp*.

Vocal Soloist: Includes lyrics: *Quand? Ré-ponds! Quand?* and *Au temps où tu sauvas la Vil. le. Zeus!*

Gr. fl. 1. 2. 3. 4.

Hrb. 1. 2.

C. a.

Cl. 1. 2. 3.

Cl. B. (sib)

Bns 1. 2.

CB^m

C. 3. 4.

(fa)

Trp. 1. 2.

(ut)

Tuba B.

Cymb.

Hrp. 1.

Vns 1. 2.

Altos.

Joc.

Le Ber.

Oed.

VC.

CB.

à 2

Solo

Op s.v.

Op marc.

Sf

mp

sub.

(♩ = 50)

1. Solo

pau. en cass.

poco

pp

Op

pppp

voilés

pppp

sub.

sf

mp

tr.

pp

Op

ppp

mf

arco

Op s.v.

poco cresc.

pppp

sub.

sf

sub.

pizz.

mp

tutti unis.

Op s.v.

poco cresc.

pppp

pizz.

p

2. accoste.

œ-di-pe!

œ-di-pe! (Il reste plongé dans une méditation terrifiée.)

Ad! si j'a-rais lan-cé con-tre moi-mê-me les É-ryn-ri-es de l'a-na-thi-me!

tutti div.

unif. trans.

mp

trem.

mp

trem. trans.

mp

pp

poco

pp

p

346

260

(1=56) (1=50) poco calando--

Fr. fl. 1. 2. *Op. v.*

Hob. 1. 2. *pp* *dim.* *pp*

Cl. 1. (sib) 2. 3. *ppp* *ppp* *ppp*

Cl. b. (sib) *Op. v.* *dim.* *pp* *ppp* *ppp* *perd.*

Bns 1. 2. *Op. v.* *dim.* *pp* *pp* *pp*

C. (fa) 1. 2. 3. 4. *Op. v.* *dim.* *pp* *pp* *pp*

Vns 1. 2. *Op. v.* *pp* *pizz.* *pp* *pizz.* *pp*

1 alto solo. *allegro solo* *arco* *pp* *ppp*

altos. *Op. v.* *dim.* *pp* *ppp*

Joc. *à Oedipe qui n'entend pas*

Dieux se-con-ra-bles! *pp* *bien prononcé*

Di-eux? *pp* *bien prononcé*

Com-prenez-vez-vous en-ten-der? *pp* *bien prononcé*

Oe-di-pe! *pp* *bien prononcé*

Vi. *Op. v.* *dim.* *pp* *ppp* *perd.* *pp*

Cb. *Op. v.* *dim.* *pp* *ppp* *perd.*

col tutti

348

261

Allegretto piacevole

(1-118)

gr. fl. 1. 2.

Cl. 1. 2. (sib)

Bsu 1. 2.

C. 2. 3. (fa)

Altos divisés.

1. 2.

Viol. 1.

Viol. 2.

Viola

2 Contre-Basses soli.

CB.

cant.

sempre pp

trans.

misurato

sempre pp

(Entre Phorbos, très vieilli.)

Quelques Hommes (une partie des Basses 2),

Quel est cet é-tran-ger?

1. pp

2. pp

352

Gr. fl. 1. 2. *Ep s.v.*

Cl. (sib) 1. 2. 3. *trans.* *mp* *mf dim.*

Bsn. 1. 2. *pp* *dim.*

L. (fa) 1. 2. 3. *2. (av. sourd.)* *pp* *dim.*

Vns 2. *arco cant.* *pp* *mp* *mf* *p*

Altos Div. 1. 2. *trans.* *pp poco cresc.* *mf dim.* *dim.*

Joc. *Phorbis.* *ce-di pe, ex-pli que toi...*

Vc. *(div.)* *pp poco cresc.* *dim.*

2 CB. soli. *pp* *poco cresc.* *dim.*

CB.

262

C.a. *p.s.v.* *6p*

Cl. (sib) 1. *2.p.s.v.* *poco*

Bns. 1. *1. 6p* *2. pp*

C. (fa) 1. *son voile* *ouvert Solo*
2. *à 2* *p cant.*
3. *(av. sound.)* *ps cant.* *mp dim.*

Vns. 2. *pp* *sul ponticello* *p* *miducata* *6p*

Altos div. 1. *6p* *p* *sulla tastiera* *poco*
2. *6p* *pizz.* *p* *sulla tastiera* *arco* *p* *poco*

Phor. *Ha-bi-tants de la Ci-té, qui de vous me con-dui-ra au pa-lais du Roi?*

Vc. *6p* *poco.* *6p*

2 CB. soli. *6p*

CB. *6p*

264

a t^o
(A t^o)
Solo
calando - al poco meno mosso
(1 = 104)

Gr. fl. 1. *cant. con suono*
 Hrb. 1. 2. *pp*
 C. A. *pp*
 Cl. 1. 2. 3. *pp*
 Bns. 1. 2. *pp*
 C. 2. 3. *(av. sourd.) pp*
 Hrp. 1. *pp*
 Vns. 1. *unis. pp*
 Vns. 2. *pp*
 Altn. *(av. sourd.) unis. al ord pp*
 Phor. *Phorbas, reconnaissant Oedipe, à un geste de satisfaction, et s'approchant de lui.*
 1 Vc. solo *pp*
 2 Vc. *pp*
 2 CB. soli *pp*
 CB. *pp*

mettez vite les sourdines

Que Phorbas te pro-tege, ô

al^o (♩=112) *calando-al - poco meno mosso* (♩=104)

Gr. fl. 1. 2. 3. *pf cant.* *pf cant.* *pf* *mp* *pp*

Hrb. 1. 2. *sp s.v.* *pp*

C. a.

Cl. 1. *mp grazioso* *mp* *pp* *mp*

(si b) 2. 3. *sp s.v.* *pp* *mp*

Cl. b. (si b)

Bns. 1. 2.

Hrp. 1. *p* *pp*

Vns. 1. 2. *pp*

Altos. *p* *mp*

Phor. *Roi!* *Qu'A-pol-lon pro-tè-ge la* *Reine et* *tou-te ta mai-son!*

1^{ve} solo. *p* *(c.r.)* *mp*

2^{ve} *Div.* *p*

2 CB. soli.

CB.

265

a t^o (♩ = 112)
à 3 soli

pochiss. calando -- (*pochiss. mosso*)
(♩ = 120)

363

Gr. fl. 1. 2. 3. *sf cant.* *f* *mp* *p*

Hr. fl. 1. 2. *pp* *pp*

C. a. *pp* *pp*

Cl. 1. 2. 3. *pp* *pp*

Cl. b. (sib) *pp*

Br. b. 1. 2. *pp*

C. t. (fa) *pp* *pppp* *pppp*

Timb. 1. *pp*

Hrp. 1. *pp* *pp*

Violins 1. 2. *pp* *pp*

Altos *pp* *pp*

Joc. *De* *di* *pe!*

Chor. *Con*

Viola solo. *pp* *pp* (c.3.)

Viola. *mettez les sourdines*

CB. soli. *pp* *pp*

CB. *pp*

(-----at°trang.)
(1=112)

Handwritten musical score for various instruments and voices. The score is divided into systems for different instrument groups:

- Gr. fl.** (Flute): Includes dynamics like *pp*, *bp*, *mf*, and *mp*. Features a *Solo* section.
- Hrb.** (Horn): Includes dynamics like *pp*, *mfz*, *mp*, and *pp*. Features a *Solo* section.
- C. a.** (Clarinet): Includes dynamics like *pp*, *mfz*, *p*, and *bp cant.*. Features a *Solo* section.
- Cl. (sib)** (Clarinet in Bb): Includes dynamics like *mfz*, *p*, *pp*, and *ps.v.*. Features a *Solo* section.
- Bns** (Trumpet): Includes dynamics like *mfz*, *p*, and *ps.v.*.
- C. (fa)** (Tuba): Includes dynamics like *mfz*, *p*, and *ps.v.*. Features a *Solo sans paroles* section.
- Timb.** (Timpani): Includes dynamics like *mfz*, *p*, and *ps.v.*.
- Violins** (*Viol.*): Includes dynamics like *mfz*, *p*, and *ps.v.*. Features a *Sulla tastiera* section.
- Altos** (*Viol. II*): Includes dynamics like *mfz*, *p*, and *ps.v.*. Features a *unis.* section.
- Oed.** (Oboe): Includes dynamics like *mfz*, *p*, and *ps.v.*.
- Phor.** (Bassoon): Includes dynamics like *mfz*, *p*, and *ps.v.*. Includes lyrics: *nais-tu point Phor Bas, Ré-rait de Po-ly-bos?*
- vc. solo.** (Violoncello solo): Includes dynamics like *mfz*, *p*, and *ps.v.*. Features a *f ma dolce* section.
- vc.** (Violoncello): Includes dynamics like *mfz*, *p*, and *ps.v.*.
- 2cb. soli.** (Double Bass): Includes dynamics like *mfz*, *p*, and *ps.v.*.

Handwritten musical score for orchestra and vocal soloists. The score is written in G major and 4/4 time. It includes parts for Flute 1 & 2, Horn 1, Clarinet in A, Clarinet in C (Sib), Clarinet in Bb (Sib), Bassoon 1 & 2, Cor Anglais (Fa), Violin 1 & 2, Viola, Alto Saxophone, Oboe, Phor. (Phonograph), Violoncello solo, Viola, and 2 Celli solo. The score features various dynamics (pp, mp, sf, p, sp, pp), articulations (pizz., arco), and performance instructions (Div., cant. dolce). The vocal soloists have lyrics: "Oedipe. Phor. bas? ... Lo-ly. bos? ...". The page number 364 is written in the bottom right corner.

366

267

calando ----- at. più tranquillo

(1 = 92)

Cl. 2. (sib) *pp*

Cl. 1. (fa) *pp dolce*

Vns 1. *arco pp*

Vns 2. *arco pp*

Altos. *unis. pp*

Phor. *pp*

1^{ve} solo. *pp*

Vc. *pp*

2^{CB} soli. *pp*

CB. *pp*

bos est très vieux; Mé-rope est tou-jours bel-le.

400

(1 = 88) *Bon moderato* *esitando*

(1 = 50)

Gr. fl. 2. *pp*

C. a. *pp*

Cl. 1. 2. *pp dolce*

Cl. (sib) 3. *pp dolce*

Cl. b. (sib) *pp dolce*

C. 1. 2. *pp dolce*

C. (fa) 3. 4. *pp dolce*

Vns 1. 2. *pp*

Altos. *pp dolce*

Phor. *pp dolce*

1^{ve} solo. *pp*

Vc. *pp*

2^{CB} soli. *pp*

et te pleu — re tou-jours... Tous deux m'en — voient, dé — si — rant ton re —

404

Allegro moderato più tranquillo

(♩ = 86) (♩ = 66) (senza rigore)

Gr. fl. 1. 2. *mp* *p* *pp*

Hrb. 1. 2. *p* *pp* *mf* *pp*

C. a. *pp* *p* *pp* *poco*

Cl. 1. (sib) *pp* *mf* *p* *pp espress.* *mf* *pp*

Cl. 2. 3. (sib) *p* *poco*

Cl. b. (sib) *p.s.v.* *pp*

Brs. 1. 2. *pp* *p* *poco* *p.s.v.*

C. (fa) 1. 2. *pp* *pp con suono* *p.s.v.* *pp*

C. (fa) 3. 4. *pp* *(marc.)* *p* *poco*

Vns 2. *pp* *p* *poco*

1 alto solo. *pp* *mp* *pp* *mf* *p* *poco* *col tutti*

altos. *pp* *mp* *pp* *poco*

Oed. *pp* *mp* *pp* *poco*

Phor. *pp* *mp* *pp* *poco*

1V^c solo. *pp marc.* *p < mp* *pp* *mp* *mf* *p.s.v.* *pp* *col tutti*

V^c *(vansourd)* *pp marc.* *p < mp* *pp* *mf* *(pizz.)* *pp*

2 CB. soli. *pp marc.* *p < mp* *pp* *mf*

CB. *arco* *pp marc.* *p < mp*

269 *poche animato* (1=72) (1=63) (1=66) (1=60)

C.A. *mp* *pp* *pp*

Cl. (sib) 1. *fp* *p* *ben* *mp* *pp*

Cl. (sib) 2. *fp* *fp* *p* *ben* *pp*

Cl. B. (sib) *p* *ben* *mp* *pp*

Bns 1. *ben* *pp*

Bns 2. *ben* *pp*

C. (fa) 1. *1. bouché fp* *p* *ben* *pp*

C. (fa) 2. *ben* *pp*

C. (fa) 3. *3. bouché* *ben* *pp*

C. (fa) 4. *bouchés* *pp*

Vns 1. *Div. trem.* *ben* *enlevez vite les sourdines* *Div. trem.* *pp*

Vns 2. *ben* *pp*

Altos *tutti Div. trem.* *unis.* *ben* *pp* *enlevez vite les sourdines* *Div. 2.* *pp*

Joc. *Jocaste.* *ben* *pp*

Oed. *Oedipe.* *ben* *pp* *angoissé* *pp* *af*

Phor. *Ja-mais, au-roi-ven-té, Oe-di-pe ne re-ven-ra la fu-mé-e de sa pa-tri-e!* *Un-o-ra-le... A-pol-lon... Oe-*

Vc *tutti Div. trem. 1. arco* *pp* *trem. 2. arco* *pp*

2 CB. soli *à 2 arco* *f* *ben* *pp* *col tutti*

CB. *f* *ben* *pp*

al-lar-gan-do - - po-co-a-po-co -

(poco sost.)
(♩ = 56)

Gr. fl. 1. 2/3

Hrb. 1. 2.

C. a.

Cl. 1. 2. 3. (sib)

Cl. b. (sib)

Bns 1. 2.

CB.

1. (bomhé) ouvert *mf* *pp* *sffpp* *sost. cant.* *pp* *trans.* *sost.*

2. (ouvé) *mf* *pp* *sffpp* *sost. cant.* *pp* *trans.* *sost.*

3. (fa) ouvert *mf* *pp* *sffpp* *sost. cant.* *pp* *trans.* *sost.*

4. (cloué) ouvert *mf* *pp* *sffpp* *sost. cant.* *pp* *trans.* *sost.*

Trp. 1. 2. 3. 4. (u)

Tb. 1. 2. 3.

Tuba CB.

Timb. 1. p.s.v.

1. (sans sound.) *v* *pp* *sost. cant.* *pp* *trans.* *sost.*

2. *mf* *pp* *sost. cant.* *pp* *trans.* *sost.*

altos.

Oed.

Phor. *Di-pe quel-que jour se-rai-tu ve-nu à ces pa-rents!* *Phorbas. suis-moi, ô Roi! et quit-te ces tou-*

U.

CB. *tutti Diu.* *pp* *p*

Molto lento largamente

allarg. di più - -

(♩ = 76)

1. *gr. fl.*
2. *pp espress.*
3. *pp espress.*

pte. fl. 2.
pp espress.

1. *Hrb.*
2. *pp espress.*

C. a.
pp espress.

1. *Cl.*
2. *pp espress.*
3. *(sib.) pp espress.*

Cl. b.
(sib.) pp espress.

1. *Brs.*
2. *pp*

CB.
pp

1. *C.*
2. *pp*
3. *pp*
4. *(fa) pp*

les cors 1., 2. et 3. mettent vite les sourdines

1. *Trp.*
2. *pp*
3. *pp*
4. *pp*

1. *Trb.*
2. *pp*
3. *pp*

Tuba CB.
pp

Timb. 1.
pp

Hrp. 1.
pp

1. *Vns.*
2. *pp*

Alto.
pp

Phor.
ments: mé-rope et Lo-ly-bos ne sont point tes pa

1. *Vc.*
2. *pp*

CB.
arcs pp

mf

117

271 A t. moderato (♩ = 54)

Handwritten musical score for orchestra and voices. The score includes parts for:

- Flutes:** Gr. fl. (1, 2, 3), Pte fl. 2.
- Woodwinds:** Hrb. (1, 2), C. a., Cl. (1, 2, 3), Cl. b. (sib), Bns (1, 2), CBn., C. (1, 2, 3, 4), Trp. (1, 2, 3, 4), Trb. (1, 2, 3), Tuba CB., Timb. 1., Hrp. 1., Harmonium.
- Strings:** Vns (1, 2), Altos., Vc., CB.
- Voice:** Oed., Phor.

Key annotations and performance instructions include:

- La gr. fl. 2 prend le 1^{er} fl. 2* (written in the first flute part).
- prend, prenez le Hautbois 3.* (written above the Clarinet in A part).
- prenez la 1^{re} Cl. en sib.* (written above the Clarinet in B-flat part).
- à 2 soli* (written above the Trumpets and Trombones parts).
- mettez les sourdines* (written below the Trumpets and Trombones parts).
- avec sulla tastiera* (written above the Alto Saxophone part).
- 3 Altos soli* (written above the Alto Saxophone part).
- presque parl* (written above the Phor. part).
- 2 Vc soli* (written above the Violoncello part).

The score is written in a single system with multiple staves. The tempo is marked *A t. moderato* and the time signature is 4/4. The key signature has one flat (B-flat major or D minor).

Gr. fl. 2. (2.) 3 3 6 6

Htb. 1. 2/3 3

Cl. 1. 2 (sib) 6 6

Pte. Cl. (mi b) Petite Clarinette en mi b. Solo pavillon en l'air

Cl. b. (sib) Solo 3 3 p express. pp sub.

Brs 1. 2 3 3

CB. pf p p

C. 3. 4 (fa) 6 6

Timb. 1. pp

Harm. 8

Vns 1. 2 unis. 3 3

3altos soli. pp p p

Altos. tutti div. piza. pp tutti unis. arco pp

Oed. Qu'en as-tu fait? Et moi? moi?

Phor. nouveau-né. J'é-tais a lors ber-ger; l'en-fant me fit don-né. Il mou-rut! Tu pris sa

Vcs

CB.

Handwritten musical score for orchestra and voices. The score includes parts for woodwinds (flutes, oboes, clarinets, bassoons, contrabassoon), brass (trumpets, trombones, tuba, timpani, snare drum, cymbals, harp), strings (violins, violas, cellos, double basses), and vocal soloists (Oedipus, Phorbas) and a chorus.

Instrumental parts:

- Flutes (Gr. fl. 1, 2):** Solo 8, *pp*, *mf*
- Flutes (Ptes fl. 1, 2):** Solo 2, *pp*, *mf*
- Horn (Hrb. 1, 2, 3):** *pp*, *mf*
- Clarinets (Cl. (sib) 1, 2):** *pp*, *mf*
- Clarinet in C (Pte Cl. (mi b)):** *pp*
- Clarinet in Bb (Cl. b. (sib)):** *pp*, *mf*
- Bassoons (Bns 1, 2):** *pp*, *mf*, *ptrang.*
- Contrabassoon (CBn):** *pp*, *mf*, *ptrang.*
- Trumpets (C. 1, 2, 3, 4):** *pp*, *mf*, *ptrang.*
- Trombones (Trb. 1, 2, 3):** *pp*, *mf*, *ptrang.*
- Timpani (Timp. 1):** *pp*
- Harp (Harm.):** *pp*, *mf*
- Violins (Vns 1, 2):** *pp*, *mf*
- Violas (Vnls):** *pp*, *mf*
- Cellos (Cellos soli):** *pp*, *mf*
- Double Basses (Altos):** *pp*, *mf*

Vocal parts:

- Oedipus (Oed.):** *pp*, *mf*
- Phorbas (Phor.):** *pp*, *mf*
- Chorus (Choeurs):** Soprano, Contralto, Tenor, Bass. Includes the instruction *col tutti*.

Other markings:

- à 2*, *à 3*, *à 4*, *à 5*, *à 6*, *à 7*, *à 8*
- ptrang.* (pizzicato trancendo)
- ps.v.* (pizzicato sul vibrato)
- pp* (pianissimo), *mf* (mezzo-forte)
- ouvert* (open)
- son voile* (with veil)
- (sans sound)* (without sound)
- Un Berger du Ki-thé-ron.*
- Un berger!*

426

Handwritten musical score for orchestra and choir. The score includes parts for various instruments and vocalists, with dynamic markings and performance instructions.

- Gr. fl.** (Grand Flute): 1. *ben*, *pp*, *sempre pp*; 2. *pp*, *sub. pp sub.*
- Ptes fl.** (Piccolo Flute): 1. *(a2)*, *pp*, *sempre pp*; 2. *pp*, *sempre pp*
- Htb.** (Horn): 1. *pp*, *(a2)*, *sempre pp*; 2. *(a2)*, *pp*, *sempre pp*; 3. *(pau. en l'air)*, *pp*, *sempre pp*
- Cl.** (Clarinets): 1. *(sib)*, *pp*, *sempre pp*; 2. *(mib)*, *(pau. en l'air)*, *pp*, *sempre pp*; 3. *(sib)*, *pp*, *sempre pp*
- Bns.** (Bassoons): 1. *1. solo*, *pp*, *pp*; 2. *2. 4*, *pp*, *pp*; 3. *pp*, *pp*
- CB.** (Contrabassoon): *pp*, *pp*
- C.** (Cello): 1. *pp*, *pp*; 2. *pp*, *pp*; 3. *pp*, *pp*; 4. *pp*, *pp*
- Imp.** (Timpani): *(acc. sound)*, *pp*, *pp*
- Trb.** (Trombones): 1. *pp*, *pp*; 2. *pp*, *pp*; 3. *pp*, *pp*
- Timb.** (Tambourine): *pp*, *pp*
- gr. C.** (Gong): *ppp*, *ppp*
- Tantam.** (Tamtam): *Tamtam susp., av. 2 bag. d'éponge*, *ppp*, *ppp*
- Harm.** (Harp): *pp*, *pp*, *sempre pp*
- Violins** (Vns): 1. *pp*, *pp*; 2. *pp*, *pp*
- Alto** (Altos): *pp*, *pp*, *pp*
- Ocb.** (Oboe): *pp*, *pp*
- Phor.** (Phorbans): *pp*, *pp*
- Choeurs** (Choir): *Sopr.*, *Cont' a.*, *Ten.*, *B.*, *J. ci à tes côtés, j'ai cru...*
- VC.** (Viola): *pp*, *pp*
- CB.** (Cello/Bass): *pp*, *pp*, *pp*

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes parts for:

- Flutes:** 1st and 2nd flutes (Gr. fl.), Piccolo flutes (Ptes. fl.).
- Woodwinds:** Horns in B-flat (Ht. b.), Clarinets in B-flat (Cl. (sib)), Bassoon (Cl. b. (sib)), Contrabassoon (Cb. b.), Clarinet in F (Cl. (fa)), Trumpets (Trop. (ut)), Trombones (Trob.), and Tam-tam.
- Strings:** Violins (Vns.), Violas (Vols.), Cellos (Vc.), and Double Basses (Cb.).
- Vocal Soloists:** Jocaste and Oedipe.

The score is written in 4/4 time and features dynamic markings such as *pp*, *ppp*, *pizz. pp*, and *enlevé vite les sourdines*. It includes various musical notations like slurs, accents, and articulation marks. The vocal parts have lyrics in French: "proche! Ré-ponde!", "Laisse, Oe-ti-pe, ne l'in-ter-ro-ge pas!", and "Pourquoi?".

enlevé vite les sourdines

Gr. fl. 1. 2. *pp* *ben*

Ptes fl. 1. 2. *pp* *ben*

Hrb. 1. 2. 3. *pp* *ben*

Cl. 1. 2. (sib) *pp* *ben*

Pte Cl. (mib) *pp* *ben*

Cl. b. (sib) *pp*

Bns 1. 2. *pp* *ben*

CBn. *pp*

C. 1. 2. 3. 4. (fa) *pp* *ben*

Tup. 1. 2. 3. 4. (u) *pp* *ben*

Tob. 3. *pp* *ben*

Tuba Ten. (sib) *pp*

Tuba B. *pp*

Tuba CB. *pp*

Tantam. *pp*

Harm. *pp* *ben*

Vrs. 1. 2. *pp* *ben*

Altos. (vln) *pp* *ben*

Joc. *pp* *ben*

Oed. *pp* *ben*

vc. *pp* *ben*

cl. *pp* *ben*

avec désespoir

Ah! puis-tes-tu ne ja-mais con-naître ce que tu es!...

Ré-ponds, Ber-ger!

2. pizz.

ad lib.

Gr. fl. 1. 2. *ppp*

Ptes fl. 1. 2. *ppp*

Hrl. 1. 2. 3. *ppp*

Cl. 1. 2. (si b) *ppp*

pte Cl. (mi b) *ppp*

Cl. b. (si b) *ppp*

Bns 1. 2. *ppp*

CBn. *ppp*

C. 1. 2. 3. *ppp*

(fa) 4. *ppp*

Trp. 1. 2. 3. 4. (ut) *ppp*

Trb. 1. 2. 3. (sans souf) *ppp*

Tuba Ten. (si b) *ppp*

Tuba B. *ppp*

Tuba CB. *ppp*

Timb. 1. *ppp*

Tamtam *ppp*

Harm. *ppp*

Vns 1. 2. *ppp*

Altos (div) *ppp*

Joc. *ppp*

Oed. *ppp*

Vc. *ppp*

CB. *ppp*

Le Hautbois 3. prend le cor-anglais.

prenez vite la clarinette 3 en sib.

les Trp. 1. et 2. enlèvent les soufflures.

laissez vibrer

la voix blanche

Hé las! Infor-tu-né! Seul nom bondjo-cas-te-puisse-cor-te-nom-mer!

Tourgis de ma nais-san - e?

unio ppp arco

436

378 Allegro (1=120)

276

Gr. fl. 1. 2.

Ptes. fl. 1. 2.

Cl. 1. 2. 3. (sib)

C. 1. 2. 3. (fa)

Piano

Harm.

Vns 1. 2.

Altos.

(Jocaste s'enfuit dans le palais en chancelant.)

ff

appass.

439

277

Gr. fl. 1. 2.

Ptes. fl. 1. 2.

Cl. 1. 2. 3. (sib)

Cl. b. (sib)

Bns 1. 2.

C. 1. 2. 3. (fa)

Piano

Harm.

Vns 1. 2.

Altos.

Oed.

Chœurs

Sopr. Conti. a.

Tén.

B.

Oedipe, au Berger

Ap-pro-che!

pp

443

ben ritmato
(♩ = 110)

Cl. 2. (sib) *pp* *à 2*
Cl. 3. (sib) *pp*
Cl. b. (sib) *pp*
Bns 1. *pp*
Bns 2. *pp*
CBn. *pp*
1. *pp*
2. *pp*
C. (fa) 3. *pp*
4. *pp* (*bruslé*)
Timb. 1. *pp* *Solo*
Piano. *pp* *Red.*
Harm. *pp*
Vns 1. *pp*
Vns 2. *pp*
Altos. *pp* *uniso.* *pizz.* *arco*
Le Berger.
Ced. *pp* *Re-con-nais-tu cet hom-me?*
Choeurs: Sopr. *pp* *mais dans sa voix morte un mal-heur re-vois-tu...*
Cont. a. *pp*
Tén. *pp*
B. *pp*
Vc. *pp* *pizz.* *arco*
Cb. *pp*

la clarinette: prend la petite clarinette en sib.

enlevez vite les soufines (sans sound)

enlevez vite la soufina

ouvert p

uniso.

uniso. pizz.

arco

Re-con-nais-tu cet hom-me?

mais dans sa voix morte un mal-heur re-vois-tu...

pizz.

arco

447

Gr. fl. 1. 2. *p* *f* *à 2* *ff*

Hr. 1. 2. *p* *f* *ff*

C. a. *p* *f* *ff*

Cl. 1. 2. (sub) *p* *f* *ff*

Bⁿ 1. 2. *mp* *ff* *ff*

CBⁿ *mp* *ff* *ff*

1. 2. *mp* *ff* *ff*

C. (fa) 3. 4. *mp* *ff* *ff* *à 2*

1. 2. 3. 4. *(sans son)* *à 2* *ff* *ff* *mp*

1. 2. 3. 4. *(au son)* *ff* *ff* *ff*

1. 2. 3. *ff* *ff* *ff*

Cymb. *1 cym. imp., av. 2 bag. de timb. pp*

1. 2. *p* *f* *ff* *ff*

altos. *p* *f* *ff* *ff* *mf* *pp*

Le Ber. *de Berger, embarrassé*
je ne sais... ce qu'il dit...

Oed. *In mens!* *Cet en-fant... Ré-pon-dras-tu?...*

vc. *ff* *ff*

CB. *mp* *ff* *ff*

280

Gr. fl. 1, 2
 Hte. 1, 2
 C. a.
 Cl. 1 (sib), 2 (sib)
 Cl. b. (sib)
 Rns. 1, 2
 CBn.
 C. 1, 2 (bouchés), 3, 4 (fa)
 Trp. 1, 2 (ut), 3, 4
 Trb. 1, 2, 3
 Timb. 1.
 Hrp. 1.
 Vns. 1, 2
 Altos.
 Le Ber.
 Oed.
 VC.
 2 CB. soli.
 CB.

mp, *p*, *pp*, *ff*, *mf*, *sf*, *fff*, *ppp*, *ppia*, *ppstacc. al talone*

(bouchés), *(fa)*, *(sans sound.) à l'ord. sf*, *(au sound.) sff*, *ouverts*, *près de la table mp*, *aria*, *ppia*, *ppstacc. al talone*

Fus-se je mort ce jour là!
Tu mourras
si tu mens!
J'a-vaistrou-vé l'en

Gr. fl. 1. 2. *sub*

ptes fl. 1. 2. *sub*

Hrl. 1. 2. *a2* *sub.* *p* *pp*

C. a. *pp*

Cl. 1. 2. *pp*

(sib)

pte Cl. (mib) *pp*

Bsn. 1. 2. *p* *sub.* *pp* *p* *5*

CBn. *pp* *pp* *5*

C. 1. 2. *pp*

(fa) 3. 4. *pp* *pp* *(bouché) 4^e.*

Trop. 3. 4. *pp*

Hrp. 1. *b2* *4*

Vns. 1. 2. *pizz.* *pp*

Vlas. *pizz.* *pp* *2 altos soli. p* *a2* *5* *avec 4^e b7*

Le Ber. *fant...* *aux.* *gor-ges du Ki-thé-ron...*

Oeb. *c'est faux!* *In l'asre-gu!* *Ré-pondo!*

VE *div.* *(pizz.)*

2 CB. soli. *pp*

CB. *pp*

2. col tutti

384 battez à 4 temps

281

(1=126)

Handwritten musical score for a full orchestra. The score is written for 4/4 time and includes parts for various instruments and voices.

Instrumental Parts:

- Flutes:** 1st and 2nd flutes (Gr. fl. 1. 2., Ptes. fl. 1. 2.) with dynamics *ff* and *ppp*.
- Woodwinds:** Clarinet in A (Cl. 1. 2. (sib)), Clarinet in Bb (Cl. b. (sib)), Bassoon (Bns. 1. 2.), and Contrabassoon (Cb.).
- Brass:** Trumpets (Tpt. 1. 2. 3. 4.), Trombones (Tuba B., Tuba 1.), and Timpani (Timb. 1.).
- Drum Kit:** Tambourine (Tamb. de B.), Snare Drum (Cymb.), and Cymbal (Cymb. av. 1 bag. de Timb.).
- Percussion:** Harp (Hrp. 1.) and Piano (Piano).
- Strings:** Violins (Vns. 1. 2.), Violas (Vols.), Cellos (Ces.), and Double Basses (Cb.).

Vocal Parts:

- Le Ber:** Tenor part with lyrics: *suppliant*, *mai*, *tre! mai*.
- Oed:** Bass part with lyrics: *Des foudres! Des fers!*.

Performance Notes and Dynamics:

- ouvert* (open) and *ouvert* (open) markings for strings.
- près de la table et* (near the table and) for harp.
- aux gardes à pleine voix* (at the guards with full voice) for Oed.
- 1CB. solo.* (1st Contrabassoon solo).
- tutti unis.* (tutti unison).
- entrez les sourdines* (enter the mutes).
- ppp* (pianississimo), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo) dynamics are used throughout.

Page Number: 167

sempre in tempo

282

The musical score is handwritten and includes the following parts and markings:

- Gr. fl.**: 1. *solo mp*, 2. *pp*. Includes fingerings 7, 5 and dynamics *mp*, *f*.
- Hrb.**: 1. *pp*, 2. *pp*. Includes dynamics *pp*, *mp*, *f*.
- Cl.**: 1. *pp*, 2. *pp*. Includes dynamics *pp*, *mp*, *f*.
- Bns.**: 1. *pp*, 2. *pp*. Includes dynamics *pp*, *mp*, *f*.
- C.**: 1. *pp*, 2. *pp*. Includes dynamics *pp*, *mp*, *f*.
- (Fa)**: *bouchés*, *pp*, *pp*. Includes dynamics *pp*, *mp*, *f*.
- Trb.**: 1. *pp*, 2. *pp*. Includes dynamics *pp*, *mp*.
- Timb.**: 1. *pp*, 2. *pp*. Includes dynamics *pp*, *mp*.
- Hrp. 1.**: *pp*, *pp*. Includes dynamics *pp*, *mp*.
- Hrp. 2.**: *(à l'ord.) pp*, *pp*. Includes dynamics *pp*, *mp*.
- Vins.**: 1. *arco*, *pp*, 2. *arco*. Includes dynamics *pp*, *mp*, *f*.
- Altos.**: *unis.*, *pp*. Includes dynamics *pp*, *mp*, *f*.
- Le Ber.**: *3*, *3*. Includes dynamics *pp*, *mp*, *f*.
- Oed.**: *épouventé*, *Et*. Includes lyrics: *l'as-sas-sin de son pé-re... le ma-ri de sa mè-re... Et qui te l'a re-mis? Qui?*
- vc.**: *pizz.*, *pp*. Includes dynamics *pp*, *mp*, *f*.
- cb.**: *arco*. Includes dynamics *pp*, *mp*, *f*.

battez à 4 temps
(1=126)

Handwritten musical score for orchestra and vocal soloist. The score includes parts for:

- Gr. fl.** (1, 2)
- Ptes fl.** (1, 2)
- Hrb.** (1, 2)
- Cl.** (1, 2) (sib)
- Pte Cl.** (sib)
- Cl. b.** (sib)
- Bsn.** (1, 2)
- CBn.**
- C.** (1, 2, 3, 4) (fa)
- Trp.** (1, 2) (cor)
- Hrp. 1.**
- Hrp. 2.**
- Vns.** (1, 2)
- Altos.**
- Le Ber.**
- Oed.**
- Violoncelle** (solo)
- Vc.**
- CB.**

The score features various musical notations including dynamics (pp, p, mp, mf, ff), articulation (accents, slurs), and performance instructions such as "soli", "pizz.", "arco", "div.", and "col tutti". The vocal soloist part includes French lyrics: "au nom des Dieux, n'in-ter-ro-ge pas da-va-n ta-ze! Si j'in-ter-ro-ge en cor, tu es mort!"

Battez à 2 temps

(alla breve)

(♩ = 63)

(----- ♩ = 56)

Gr. fl. 1.

Cl. (sib) 1. ps mf mf p Solo 3 6 6 5

Cl. (sib) 2.

Cl. b. (sib) p

Bns 1. mf mp mp pp p

Bns 2.

Cbn 1.

Cbn 2.

C. (fa) 1. mf mp mp pp p mettez vite les sourdines

C. (fa) 2.

C. (fa) 3. mettez vite les sourdines

C. (fa) 4.

Hrp. 1.

2 altos soli. (pizz.) pp p ppp tutti div. en 4. V arco #4 #3 #2 #1 ppp

Le Bar. à mi-voix, péniblement Il é-tait né... au... pa

Cel.

Violoncelles 1. 1. V arco #4 #3 #2 #1 ppp tutti div. 2. ppp c. 1.

Violoncelles 2. ppp

CB.

285

Batterie à 4 temps
(1=126)

gr. fl. 1. 2.

Hrb. 1. 2.

C. a.

Cl. 1. (sib)

C. (fa) 1. 2. 3. 4.

Timb. 1

Timb. 3.

gr. C.

Altos divisés 1. 2.

Le Ber.

Oed.

VE div. 1. 2.

CB.

(av. sourd.)

à 2 soli

Solo 3

le Cor 4. enlève la sourdine

avec 2 bag. de Tambour

Timbales 3.

avec 2 bag. de Tambour

gr. C., av 2 bag. d'éponge

div. en 2.

avec désespoir

la voix sifflante

Hé-las!

Voi-ci la cho-se ter-rible à

Es-cla-ve? On fils de roi?

486

Handwritten musical score for orchestra and vocal soloist. The score includes staves for Grand Flute (Gr. fl.), Piccolo Flute (pte. fl.), Horns (Htb.), Clarinet (C.A.), Bassoon (C.), Trombones (Timp.), Gong/Cymbal (Gr. C.), Violins (Viol.), Viola (Vc.), Bassoon (Le Bas.), and Cello (Cb.).

Dynamic markings include *pp*, *ppp*, *cresc.*, and *f*. Performance instructions include *prenez vite les cymbales*, *Le Cor 3. enlève vite la sourdine*, and *prenez vite les cymbales*.

Vocal soloist lyrics: *Et terrible à en-ten dre! Je veux l'en-ten dre pour-tant!*

286 e-si-tan-do--di--piu-- a tempo anim. (♩) senza rigore
Batter à 4 temps (♩=126) (à 2) 49 40 40

Gr. fl. 1. 2. 1. 2. ptes fl. 1. 2. Hcb. 1. 2. C. a. Cl. 1. 2. (sib) pte Cl. (mis) Cl. 2. (sib) Bns 1. 2. CBn. C. 1. 2. (fa) 3. 4. Trp. 1. 2. (ad) 3. 4. Trb. 1. 2. 3. Tuba Ten. (sib) Tuba B. Tuba CB. Cymb. = 1 Cymb. susp., au. 1 baguette de bois Coup de fusil (sans l'orchestre) Hrp. 1. et 2. Piano. Vns 1. 2. Altos. Le Bar. Oed. Vc. CB.

la voix lui manquant
On le bi-sait... fils... de a-a-ies...

AR! Je vois clair! Je vois clair!

arco trem. fff molto PP

ppp, pp, p, mp, f, ff, fff, trem., arco

287

animato (♩ = 144)

ad lib

Gr. fl. 1. 2. (a2) *pp cresc.*

Ptes fl. 1. 2. (a2) *pp cresc.*

Htbl. 1. 2. *pp cresc.*

C. a. *pp cresc.*

Cl. 1. 2. (sib) *pp cresc.*

Pte Cl. (mib)

Cl. b. (sib) *pp cresc.*

Bsn. 1. 2. *pp cresc.*

CBn.

C. 1. 2. *pp cresc.*

(fa) 3. 4. *mp*

Trp. 1. 2. *pp cresc.*

(ut) 3. 4. *pp cresc.*

Trb. 1. 2. 3. *mp cresc.*

Tuba Ten (sib)

Tuba B.

Tuba CB.

Cymb.

Piano *pp cresc.*

Ped. ♯

Vns 1. 2. *pp cresc.*

Altos *pp cresc.*

Oed. *criant* *So-leil,* *dans un rôle* *tu vois*

Vc. *pp cresc.*

CB.

animata (♩ = 144) (♩ = 1)
strepitoso

Gr. fl. 1, 2
ptes fl. 1, 2
Hrb. 1, 2
C. a.
Cl. 1.
(sib) 2.
Pte. Cl. (mib)
Cl. b. (sib)
Brs. 1, 2
CB
C. 1, 2
(fa) 3, 4
Trp. 1, 2
(ut) 3, 4
Trb. 1, 2, 3
Tuba Ten (sib)
Tuba B.
Tuba CB.
Tymb. 1.
Piano
Vcs. 1, 2
Alto.
Ocl.
Chœurs: sopr. cont. a.
Ten.
B.
Vc.
CB.

le Tuba Basse met la sautine
Bag. ord. ppstacc.

(Il se précipite dans le palais.)
yeux pour la der-niè-re fois!

This page contains a handwritten musical score for orchestra and choir. The score is written on multiple staves, with the following parts and markings:

- Horns (Htlb.):** Two staves, marked with *marc.* and *(a2)*.
- Clarinets (Cl.):** Two staves, marked with *marc.* and *(si b)*.
- Bassoons (Bns):** Two staves, marked with *marc.*.
- Trumpets (C.):** Four staves, marked with *f marc.* and *(fa)*.
- Timpani (Timp.):** One staff, marked with *pp*.
- Violins (vns):** Two staves, featuring triplet patterns.
- Violas (vcs):** One staff, featuring triplet patterns.
- Choir (Chœurs):** Three staves (Soprano, Tenor, Bass) with lyrics: *mal-heu-reux! mal-heu-reux Oe-di-pe!*
- Violoncelles (vc):** One staff, featuring triplet patterns.
- Double Bass (cb):** One staff, featuring triplet patterns.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The page number 394 is written in the top left corner.

289 (1=1)

Handwritten musical score for orchestra and voices. The score includes parts for:

- Gr. fl. 1, 2
- Ptes fl. 1, 2
- Hob. 1, 2
- C. a.
- Cl. 1, 2 (sib)
- Cl. b. (sib)
- Brs. 1, 2
- CBn.
- C. (fa)
- Trp. 1, 2 (ut)
- Vrn.
- altos.
- Le Berger.
- Phorbas.
- Quelques Basses 1.
- VC.
- CB.

The score features various musical notations including dynamics (cresc., mf, ff, p), articulation (pizz., arco), and performance instructions. The vocal parts have lyrics in French:

- Le Berger: *Le Berger.*
- Phorbas: *Phorbas. Que va-t-il fai re?*
- Quelques Basses 1: *Quelques Basses 1. Où va-t-il? Quelques Basses 1. Où court-il?*

The score is written in 3/4 time and spans 5 measures. The bottom right corner is marked with the page number 509.

pochiss. rit.

Gr. fl. 1. 2. *ff marc.*

Ptes. fl. 1. 2. *ff marc.*

H. tb. 1. 2. *ff marc.*

C. a. *ff*

Cl. 1. 2. *ff marc.*

(sib) *ff*

Cl. b. *ff*

(sib) *ff*

Bns. 1. 2. *ff marc.*

C. Bn. *ff marc.*

C. 1. 2. *ff marc.*

(fa) 3. 4. *ff marc.*

Trb. 1. 2. 3. *pp*

Timb. 1. *pp*

Vns. 1. 2. *ff*

Altos. *ff*

Le Ber *pp*

Choeurs:
Sopr. *pp*
Contr'a. *pp*
Ten. *pp*
B. *pp*

Vc. *ff*

CB. *ff*

290

Lento moderato (1=54)

1. Solo

Handwritten musical score for orchestra and voice. The score includes staves for various instruments and vocal parts, with dynamic markings and performance instructions.

- Gr. fl. 1, 2:** Flute parts with dynamics *p*, *pp*, and *ppp poss.*
- Pte. fl. 1, 2:** Piccolo flute parts with dynamics *p*, *pp < mp*, and *ppp*.
- H. fl. 1, 2:** Horn parts with dynamics *p*, *pp*, and *ppp poss.*
- C. a.:** Clarinet in A part with dynamics *p*, *pp*.
- Cl. 1, 2 (sib):** Clarinet in B-flat parts with dynamics *p*, *pp*, and *ppp poss.*
- Pte. Cl. (mib):** Piccolo Clarinet part with dynamics *p*, *pp < mp*, and *ppp poss.*
- Cl. b. (sib):** Bass Clarinet part with dynamics *p*, *pp*.
- Brs. 1, 2:** Trumpet parts with dynamics *pp*, *ppp poss.*
- CB.:** Trombone part with dynamics *pp*, *ppp poss.*
- C. (fa):** Cor parts with dynamics *p*, *pp*.
- Tuba B.:** Tuba part with dynamics *pp*, *ppp poss.*
- Tamtam, Cymb.:** Percussion parts with instructions like *av. une mailloche p* and *prenez les Timbales 3*.
- Piano:** Piano part with dynamics *p*, *pp*, and *ppp*.
- Celesta:** Celesta part with dynamics *p*, *pp*.
- Harm.:** Harp part with dynamics *p*, *pp*, and *ppp poss.*
- Voix:** Voice parts with lyrics: *Une femme, accourant du palais*, *Hor-reur! Hor-reur!*, *Jo-cas-te s'est tu - é e!*, *Hurlant d'Odipe*.
- Voix d'Odipe:** Voice of Oedipus part.
- Vc.:** Violin part with dynamics *pp*, *ppp poss.*
- CB.:** Double Bass part with dynamics *pp*, *ppp poss.*

(1=50)

Handwritten musical score for orchestra and choir. The score includes parts for various instruments and vocal groups.

- Orchestra:**
 - Gr. fl. 1, 2
 - Hr. fl. 1, 2
 - C. a.
 - Cl. 1, 2 (in b)
 - Pte. (in b)
 - Cl. b. (in b)
 - Bns. 1, 2
 - CB.
 - C. (fa) 1, 2, 3, 4
 - Trp. (in) 1, 2, 3, 4
 - Tub. 1, 2, 3
 - Tuba B.
 - Timb. 1.
 - Harm.
 - Vns. 1, 2
 - Altos.
 - Vc.
 - CB.
- Choir:**
 - Ux 8' oed.
 - Femmes du palais (Soprani)
 - Choeurs: Sopr., Contral., Ten., B.

The score features complex notation with dynamic markings (mf, p, mp, cresc., decresc.), articulation (acc., stacc.), and performance instructions like "enlevez la sourdine" and "avec les Soprani des Choeurs".

291

A tempo largamente

(1=58)

(1=44)

(1=58)

(1=44)

Orchestral score for measures 291-322. The score is divided into four systems, each with a tempo marking: (1=58), (1=44), (1=58), and (1=44). The instruments listed on the left include:

- Gr. fl. 1, 2
- Pte. fl. 1, 2
- Hrb. 1, 2
- C. a.
- Cl. 1, 2 (sib)
- Pte. Cl. (mib)
- Cl. b. (sib)
- Bns 1, 2
- CB.
- 1, 2 (Fa)
- 3, 4 (Fa)
- 1, 2, 3, 4 (tr)
- 1, 2, 3 (tr)
- Tuba Ten. (sib)
- Tuba B.
- Tuba CB.
- 1, 2, 3 (Tmb.)
- Tam-tam
- 1, 2 (vrs)
- Altos.
- Vx. b. Oed.
- Vc.
- CB.

Key performance instructions and markings include:

- pas. en l'air* (written multiple times for woodwinds)
- à 2* (written above the first horn part)
- inserts, pas. en l'air* (written above the first two trumpets)
- trem.* (trill markings for strings)
- Timbales 3.* (written above the third timpani part)
- Tam-tam sur 2 bag. de Tmb.* (written above the tam-tam part)
- Voix b. Oedipe, dans le palais* (written above the bass voice part)
- On-vrez les por — tes!* (written below the bass voice part)
- (div.)* (written below the string parts)
- pp* (pianissimo) dynamic markings throughout

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *fff* and *pp*. The bottom right corner of the page is marked with the number 522.

sost. *1. 6p s.v.*

8 (1=1)

Gr. fl. 1. 2. *pp < p > ppp*

Ptes fl. 1. 2. *pp < p > ppp*

Htbl. 1. 2. *pp < p > ppp*

C. A. *pp < p > ppp*

Cl. 1. 2. *pp < p > ppp*

(sib)

Pte Cl. (mib) *pp < p > ppp*

Cl. b. (sib) *pp < p > ppp*

Bns 1. 2. *pp < p > ppp*

CBn *pp < p > ppp*

C. (fa) *pp < p > ppp*

Trop. (ut) 1. 2. 3. 4. *pp < p > ppp*

Trob. 1. 2. 3. *pp < p > ppp*

Tuba Ten. *pp < p > ppp*

Tuba B. *pp < p > ppp*

Tuba CB. *pp < p > ppp*

Timb. 1. 3. *pp < p > ppp*

Gr. C. *pp < p > ppp*

Tamtam. *pp*

Hrp. 1. et 2. *pp < p > ppp*

Vns 1. 2. *pp < p > ppp*

Altos. *pp < p > ppp*

Oedipe *pp < p > ppp*

Sopr. *pp < p > ppp*

Conti. a. *pp < p > ppp*

Tén. *pp < p > ppp*

B. *pp < p > ppp*

Vc *pp < p > ppp*

CB. *pp < p > ppp*

1. 6p s.v.

1. 6p s.v.

la 3^e 2. met la sourdine mettez les sourdines

mettez les sourdines, sauf 1 alto solo.

parlé, librement

voix. Thé. bains, voix. es!

mettez les sourdines

3 CB. soli

6p s.v.

54

159

Gr. fl. 1. 2.
Cl. 1. (si b)
Oed.
3 Contre-Basses soli. 1. 2. 3.

8

Ce sont mes yeux qui coulent sur mes joues! *Mesyeux ne ver-ront plus mes mal-heurs ni mon cri-me!*

159 bis

Gr. fl. 2.
Htbl. 1. 2.
C. a.
Saxoph. alto (mi b)
Bns 1. 2.
C. (fa) 1. 2.
Oed.
Choeurs: Sopr. a. Ten. B.
3 CB. soli. 1. 2. 3.

saxophone alto en mi b. *solo* *mf* *lost. doloroso* *pp* *pp* *pp* *pf* *3*

solo *pp* *trang. espress.* *pp* *cf doloroso* *pp* *mp*

à sons voilés *P*

De suis al-lé re-mer-cier ma mè-re, *Des en-fants qui el-lem'a bon-rés! y-pleu* *plus de pleu* *plus de pleu* *plus de pleu* *Hor-reur!* *Hor-reur!* *Hor-reur!*

527

p. 163

295

Cl. (sib) 1. 2. *mp ep* *1. solo p* *ep s.v.* *pp*

Saxoph. alto (mi b) *mf* *pp*

B₁ 1. *(solo)* *ben* *ff appass.* *pp doloroso* *p s.v.*

B₂ 2. *solo* *ff appass.* *ben* *pp* *mp ep*

B₃ 3. *mp ep*

C. (fa) 1. 2. 4. *p* *pp*

1 alto solo. *f* *< sf* *pp* *ep s.v.* *mf*

altos. *div. 1. arco* *2. pizz. p* *pizz.* *mp ep* *pp* *p* *pp* *ppp*

Oed. *ut as-sus-sin de son pe-re!* *Voy-eg! Je-mis-Oe-di-pe! Oe-di-pe-le-tu-eur de Splin-ge, Oe-di-pe, lesan-veur de Uil-le!*

VC *(Div.)* *(pizz.)* *mp ep* *pp*

3 CB. soli. 1. 3. *pizz. p* *mp ep* *pp* *p* *pp* *ppp*

CB.

296

10/64

calando ----- *rit.* (1-46)

Gr. fl. 1. 2. *à 2* *pp* *rit.*

C. a. *pp* *rit.*

Cl. 1. 2. (sib) *pp* *rit.*

Saxoph. alto (mib) *pp* *rit.*

Bns 1. 2. 3. *mp* *rit.* *6ps.v.*

C. 1. 2. 3. 4. (fa) *sono vuote* *rit.* *mettez les sourdines*

Timb. 1. *bag. d'éponge* *pp* *rit.*

Hrp. 1. 2. *à 2* *pp* *rit.*

1 Alto solo *mp* *rit.* *6ps.v.*

Altos. *unis.* *pizz. ppp* *arco pp* *rit.* *6ps.v.*

Oed. *rit.* *6ps.v.*

La Foule. *Un jour a fait ma gloire: un jour faisom adieu!* *Hor-reur! Hor-reur!* *rit.* *6ps.v.*

Ve. *(civ.) ppp* *unis. pp* *rit.*

3 CB. soli. 1. 2. 3. *(pizz.) ppp* *arco pp* *rit.* *6ps.v.*

CB. *unis.* *pizz. ppp* *rit.*

165

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 4/4 time and includes the following parts:

- Gr. fl. 1. 2.** (Great Flute 1 and 2)
- Htbl. 1.** (Horn 1)
- C.a.** (Clarinet in A)
- Cl. 1. 2. (sib)** (Clarinets in Bb)
- Brs. 1. 2. 3.** (Bassoons)
- C. (fa)** (Cello)
- Vns. 1. 2.** (Violins)
- 1 alto solo.** (Solo Alto)
- altos.** (Alto section)
- Ocb.** (Oboe)
- vc.** (Violoncello)
- 3 CB. soli.** (3 Solo Contrabasses)
- CB.** (Contrabass)

The score contains various musical notations including dynamics (ppp, mp, p), articulation (accents, slurs), and performance instructions such as "sempre ppp" and "col tutti". The vocal soloist part includes the lyrics: "J'étais déjà coupable a- vant d'a- voir vé - cu !" and "Et vous, tris - te che - min, bois am - bi - gu, val - lon cou".

2. col tutti
col tutti

297

Handwritten musical score for orchestra, numbered 297. The score includes parts for:

- Gr. fl.** (1st and 2nd staves)
- C. A.** (Clarinet in A)
- Cl. 1. (sib)** (Clarinet in B-flat, 1st and 2nd staves)
- Bms** (Bassoons, 1st, 2nd, and 3rd staves)
- C. (fa)** (Clarinet in F, 1st, 2nd, 3rd, and 4th staves)
- Trp. (ut)** (Trumpet in C, 3rd and 4th staves)
- Vns** (Violins, 1st and 2nd staves)
- 1 Alto solo.** (Solo Alto)
- altos.** (Alto section)
- Oed.** (Oboe)
- Vc** (Violoncello)
- 1Cb. solo.** (Solo Contrabass)
- CB.** (Contrabass section)

The score features various musical notations including dynamics (ppp, pp, p, mp, f), articulation (acc, ppp sub., sul ponticello), and performance instructions (e.g., "enlève vite les sourdines", "à l'ord. v", "sans sourdine", "à l'ord."). The Oboe part includes lyrics: "Et vous de meures de da-ies, i-ma-ges de si-cux, cou-ve-tu-tes de pou-ssé du lit in-ces-tu-ces!".

piu animato (♩ = 76)

sost. - di piu

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes parts for Flutes (Gr. fl., Ptes fl.), Horns (Htb.), Clarinets (C. a., Cl. 1. & 2., Pte cl.), Saxophone (Saxoph. alto), Trumpets (Trop.), Trombones (Trob.), Harp (Hrp.), Piano (Piano), Violins (Vns), Viola (Vn), Cello (Cb.), and Double Bass (CB.).

Key performance instructions include:

- piu animato* (♩ = 76)
- sost. - di piu*
- Soli 8*
- enlevez les sourdines* (remove mutes)
- prenez le tantan* (take the tam-tam)
- comme pris de folie* (as if taken by madness)
- col tutti* (with tutti)

The score features complex rhythmic patterns, dynamic markings (pp, p, mf, f, ff, ppp, fpp), and various articulations. The vocal soloists (Alto solo, Alto, Cello solo, Double Bass) have lyrics in French: "Ah! ca-chez-moi, l'he-bain, ô-ty-moi de voyeux! a-veu-glez-vous! É-tei-grez le so-leil!"

a tempo largamente (p. 99) Recit.

Gr. fl. 1. 2. *pf* *p sost.* *pf*

Ptes fl. 1. 2. *pf* *p* *pf*

Hrb. 1. 2. *pf* *p* *pf*

C. a. *pf* *p sost.* *pf*

Cl. 1. 2. (si b) *pf* *p sost.* *pf*

Pte Cl. (mi b)

Saxoph. alt. (mi b)

Bss. 1. 2. 3. *pf* *p* *pf* *penez vite le Contre-Basson.*

C. (fa) 1. 2. 3. 4. *pf* *p* *pf*

Trp. 1. *mp* *pp* *mp*

Trb. 1. 2. 3. *mp* *pp* *mp*

Timb. 1. *pp* *p*

Vrs 1. 2. *sost.* *p* *pf*

Altos. *pf* *p* *pf*

Ocb. *Queed Rom — me de stu — pre à l'E-ré — le pa — rail rou*

Vc. *arco pf* *p* *pf*

CB. *arco pf* *p* *pf*

tutti unis.

Alto meno lento (♩ = 52)

(♩ = 42)

sost. - di - più - -

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 3/4 time and includes the following parts:

- Flutes:** 1st and 2nd flutes (Gr. fl. 1.2, Ptes fl. 1.2), 3rd and 4th flutes (prenez les grandes flutes 3. et 4.).
- Woodwinds:** Horns 1st and 2nd (Htb. 1.2), Clarinet 1st and 2nd (Cl. 1.2), Bassoon (Pte. Cl. (mib)), Saxophone Alto (Saxoph. alto (mib)), Bassoon 1st and 2nd (Bns 1.2), Contrabassoon (CBn.), Clarinet (Fa) 1st, 2nd, 3rd, and 4th (C. (fa)), Trumpets 1st, 2nd, 3rd, and 4th (Trop. (ut)), Trombones 1st, 2nd, and 3rd (Trob.), Tuba Tenor (Tuba Ten. (sib)), Tuba Bass (Tuba B.), and Timpani 1st (Timb. 1.).
- Drum and Percussion:** Cymbal (Gr. C. Cymb.), Piano (Piano), and Bass Drum (Cb.).
- Strings:** Violins 1st and 2nd (Vns. 1.2), Violas (Altos), Cellos (Ced.), and Double Basses (Cb.).
- Vocal Soloist:** A vocal line with lyrics: "le pour vous, com - me pour lui, dans l'é - ter - nel - le".

The score includes various musical notations such as dynamics (ff, f, mf, mp, pp, ppp), articulation (accents, slurs), and performance instructions (e.g., "cymb. av. une mailloche", "pizz. mettez les sourdines", "chanté"). The page number 559 is visible at the bottom right.

299

Lento sostenuto
(♩ = 40)

Gr. fl. 1. 2. *mf* *molto espress.* *trump* *p*

Hrb. 1. 2. *1. solo* *mf* *molto espress.* *trump* *p* *imp.* *scat.*

Cl. 1. 2. *1. solo* *mf* *molto espress.* *trump* *p*

CBn. *psf* *Ben* *pp*

C. 1. 2. 3. 4. *psf* *Ben* *pp*

Trp. 1. 2. 3. 4. *psf* *Ben* *pp* *enlevez les sourdines*

Tuba CB. *psf* *Ben* *pp*

Pianos. *ff* *Ben* *pp*

Vn. 1. 2. *psf* *Ben* *pp* *mettez les sourdines*

Altos. *psf* *Ben* *pp* *mettez les sourdines*
(Antigone et sa sœur parviennent sur les degrés du palais)

Antigone. *Antigone.*
Ei-re! Ei-re!

Oed. *nuit!* *soles*
Est-ce vous, mes enfants?

Vc. *psf* *Ben* *pp* *mettez les sourdines*

CB. *unis.* *arco* *psf* *Ben* *pp*

300

Handwritten musical score for orchestra and vocal soloist. The score includes parts for:

- Gr. fl.** (Grandes flûtes 3. et 4.)
- Hr. b.** (Hornes)
- C. a.** (Clarinete)
- Cl.** (Clarinete 1. (si b) and 2. (la))
- Br.** (Basson)
- C.** (Contrebasse)
- Timb.** (Tambourin)
- Vns.** (Violons 1. and 2.)
- Altos.** (Altos)
- Oed.** (Oboe)
- Vc.** (Violoncelle)
- 2 Contre-Basses soli.** (Two solo double basses)

The score features various musical notations including dynamics (mf, mp, p, pp, mf espres., ppa, ppz), articulation (accents, slurs), and performance instructions such as "sans voiles" and "elles se sont rapprochées - elles se touchent leurs visages". The vocal soloist part includes lyrics in French: "Aijea-cocuni o-reil-le pour en ten-dre sans cri-me le nom de pe-re?".

301

Andantino malinconico, ma senza lentezza

(♩ = 88)

Hrb. 1. $\text{G} \# \frac{7}{8}$ - | 5 7 - | 5 7 - | 5 7

Cl. b. (la) $\text{G} \flat \frac{7}{8}$ - | 5 7 - | 5 7 - | 5 7

Bns 1. 2. $\text{D} \# \frac{7}{8}$ - | 5 7 - | 5 7 - | 5 7

C. 1. (fa) $\text{C} \frac{7}{8}$ - | 5 7 - | 5 7 - | 5 7

1. 2. $\text{G} \# \frac{7}{8}$ $\overset{\text{a}2}{\text{p dolce}}$ $\overset{\text{v}}$ $\overset{\text{mf}}$ $\overset{\text{p}}$

4 Violons 1. soli.

3. 4. $\text{G} \# \frac{7}{8}$ $\overset{\text{a}2}{\text{p dolce}}$ $\overset{\text{v}}$ $\overset{\text{mf}}$ $\overset{\text{p}}$

1. 2. $\text{G} \# \frac{7}{8}$ $\overset{\text{arco a2}}{\text{p dolce}}$ $\overset{\text{v}}$ $\overset{\text{mf}}$ $\overset{\text{p}}$

4 Violons 2. soli.

3. 4. $\text{G} \# \frac{7}{8}$ $\overset{\text{arco a2}}{\text{p dolce}}$ $\overset{\text{v}}$ $\overset{\text{mf}}$ $\overset{\text{p}}$

1. 2. $\text{G} \# \frac{7}{8}$ $\overset{\text{a2}}{\text{p dolce}}$ $\overset{\text{v}}$ $\overset{\text{mp}}$

4 Altos soli.

3. 4. $\text{G} \# \frac{7}{8}$ $\overset{\text{a2}}{\text{p dolce}}$ $\overset{\text{v}}$ $\overset{\text{mp}}$

Oed $\text{G} \# \frac{7}{8}$ $\overset{\text{a}2}$ $\overset{\text{mf}}$ $\overset{\text{mp}}$ $\overset{\text{p}}$

qu'al-ty, vou-de-ve-nir? A quel, ri-tos sa-crés, à quel cheu vir-gi-nal vous pou-rez vous mê-ler sans rou-

1. 2. $\text{G} \# \frac{7}{8}$ $\overset{\text{a}2}{\text{p dolce}}$ $\overset{\text{v}}$ $\overset{\text{mp}}$ $\overset{\text{p}}$

4 Violoncelles soli.

3. 4. $\text{G} \# \frac{7}{8}$ $\overset{\text{arco}}{\text{p dolce}}$ $\overset{\text{pizz.}}{\text{mp}}$ $\overset{\text{arco}}{\text{mp}}$ $\overset{\text{pizz.}}{\text{p}}$

2 CB. soli. $\text{G} \# \frac{7}{8}$ $\overset{\text{arco}}{\text{p dolce}}$ $\overset{\text{pizz.}}{\text{mp}}$ $\overset{\text{arco}}{\text{mp}}$ $\overset{\text{pizz.}}{\text{p}}$

416

302

poco rit. ----- *al.* ($\text{♩} = 88$)

The musical score is a page of handwritten notation, numbered 416 at the top left and 302 in a box at the top center. The tempo marking at the top is "poco rit." followed by a dashed line and "al." with a quarter note equal to 88. The score is organized into systems for various instruments and voices. The parts include Flutes 1 & 2, Horn in E-flat 1, Clarinets in B-flat 1 & 2, Bassoons 1 & 2, Cor Anglais, Harp 1, Violins 1 & 2 (4 parts each), Violas, 4 Altos Solo, Alto, Cello, Double Basses (4 parts), and 2 Contrabasses Solo. The notation includes complex rhythmic patterns, dynamics like *pp*, *mp*, *mf*, and *ff*, and performance instructions such as *trans.*, *solo*, *cresc.*, and *ben.*. At the bottom of the page, there are lyrics in French: "gir? Qui vous pro-tè-ge-ra? Au foy-er, qui vien-dra, par-mi la voie des".

poco rit. - a t.º (♩ = 88) *poco rit.* *a t.º (♩ = 88)*

Handwritten musical score for orchestra and vocal soloist. The score is divided into three measures by vertical dashed lines.

Instrumentation and Parts:

- Flutes (Gr. fl.):** 1, 2, 3, 4 staves. Dynamics include *ppf*, *p*, *pp*, *ppp*.
- Horn (Hrb.):** 1 staff.
- Clarinets (Cl.):** 1, 2 (sib.) and 3 (la) staves.
- Bassoon (Cl. b.):** 1 (la) staff.
- Bassoon (Bns.):** 1, 2 staves.
- Trumpets (C.):** 1, 2 (fa) staves.
- Harpsichord (Hrp.):** 1 staff.
- Violins (Vns.):** 1 and 2 sections, each with 4 staves (soli and tutti).
- Violas (Vn2):** 1, 2, 3, 4 staves (soli and tutti).
- Alto Saxophones (4altos soli.):** 1, 2, 3, 4 staves.
- Oboe (Oed.):** 1 staff.
- Violoncello (Vc):** 1, 2 staves.
- Double Bass (2 CB. soli.):** 1, 2 staves.

Vocal Soloist (V.): Lyrics: "ly-res, Al-lu-mér pour vous le seu nup-ti al? Hé-las, vous vi-vrez seu-les! Hé"

Performance Instructions: *col tutti*, *2. col tutti*, *arco pof*, *1. bouffé*, *2. p*, *son voilé*, *ut, la, H*, *1. frang. mesto*, *mf ben*, *pp*, *ppp*.

Tempo and Metric Changes: *poco rit. - a t.º (♩ = 88)*, *poco rit.*, *a t.º (♩ = 88)*.

303

Deco più lento *più chiss rit.*
($\text{rit.} = \text{rit.} = 66$)

Gr. fl. 1. & 2.

Hrb. 1.

Cl. 1. (Alto), 2. (Tenor), 3. (Bass)

Bms. 1. & 2.

Hrp. 1.

Vns 1. & 2.

Vcllo solo

altos.

Ced.

Vc

tutti unis.
tutti div.
tutti

pizz.
c.h.
unis
pp

suffla tastiera
c.s.
mp
pizz.
gp

unis. harm.
arco
mp
gp

las, vous mourrez seu-les!
Et sous la cen-dre é-tein-te, en vos froi-des mai-sons,

A 1^o Andantino malinconico più tranqu. sost. senza rigore calando

(♩ = 69)

gr. fl. 2. 4/8 7/8 PP >

Hrb. 1. 4/8 7/8 solo ff doloroso marcando bp pp

C. a. 4/8 7/8 solo pp pf espress. ben pp

Cl. B. (Ba.) 4/8 7/8 PP mf P

B. 1-2 4/8 7/8 mp > P bp pp

C. 4. (Fa.) 4/8 7/8 (arr.) # pp mp PP

Vns 1. 4/8 7/8 Div. PP arco 4/4 ppfa ben PP

Vns 2. 4/8 7/8 Div. PP arco 4/4 ppfa ben PP

1 Alto solo. 4/8 7/8 a l'ord. PP P ppfa ben PP pizz. bp

Altos. 4/8 7/8 Div. PP arco 4/4 ppfa ben PP

Oed. 9/8 7/8 vous laissez-vez en nom pro-fa-né par mon nom! singlet itronfi

1 Violoncelle solo. 9/8 7/8 ppfa ben bp

Vc. 9/8 7/8 Div. PP c. 2. c. 3. ppfa ben bp

2 CB. soli. 9/8 7/8 ppfa ben PP

CB. 9/8 7/8 (arco) PP pp sf

304

Moderato sost.

(1=48)

Handwritten musical score for orchestra and voice. The score includes parts for Flutes (1, 2), Clarinets (1, 2, 3), Bassoon, Oboe, Violins (1, 2), Violas, Cellos, Double Basses, and a solo voice (Créon). The music is in 4/4 time and features various dynamics and performance instructions.

Fl. 1, 2: Flute parts with dynamics *mf* and *pp sub.*

Cl. 1, 2, 3: Clarinet parts with dynamics *mp* and *p*.

Bsn. 1, 2: Bassoon parts with dynamics *mp* and *p*.

C. 2. (fa): Cello part with dynamics *p* and *pp sub.*

Vns. 2.: Violin part with dynamics *mp* and *p*.

Altos: Viola part with dynamics *mp* and *p*.

Oeb.: Oboe part with dynamics *mp* and *p*.

Créon.: Solo voice part with lyrics: "Il faut par-tir, Oe-di-pe! avec une naissante colère qu'a-t-je en-tendu? C'est la voix de Cri-on! Oe-di-pe, il faut par-tir, pu-ri-fi-er la Ville, empon".

Vc.: Violoncello part with dynamics *mf pp sub.* and *p*.

CB.: Double Bass part with dynamics *mf pp sub.* and *p*.

Performance instructions: *tutti unis.*, *unio. piza.*, *tutti div.*, *arco*, *1CB solo piza.*

Tempo/Style: Moderato sost. (1=48)

305

lamentoso

Handwritten musical score for a symphony orchestra, opera choir, and solo voices. The score is divided into two systems with different tempi: *(F=11)* and *(F=104)*.

Instrumental Parts:

- Gr. fl.** (First Flute): *mf*, *a 4*
- Htb.** (Horn in Bb): *mf*
- C.a.** (Clarinets in A): *mf*
- Cl. (sib.)** (Clarinets in Bb): *mf*
- Cl. (la)** (Clarinets in Bb): *mf*
- Cl. b.** (Clarinets in B): *mf*
- Bns 1-2** (Bassoons): *mf*, *pp*
- CBn.** (Contrabassoon): *mf*
- C. 2. (fa)** (Corns in F): *mf*
- Tnp.** (Trumpets): *mp*
- Trb.** (Trumpets): *mp*
- Timb.** (Timpani): *mp*, *ps.v.*
- Vns 1-2** (Violins): *mf*, *pp*, *arco*, *pizz.*
- Altos.** (Violas): *mf*, *pp*, *arco*, *pizz.*
- Vel.** (Violoncello): *mf*
- Cr.** (Cello): *mf*
- CB.** (Double Bass): *mf*, *tutti unis. arco pp*

Choir and Soloists:

- Choeur:** Soprano, Contralto, Ténor, Bass.
- Soprano:** *terra-vec toi la peste aux dents fé-bri-le!*
- Contralto:** *Quoi? Tu me chasses?*

Performance Directions:

- solos*, *sous voiles*, *ouvert*, *unis.*, *pizz.*, *arco*, *tutti unis. arco pp*
- Tempo markings: *(F=11)*, *(F=104)*
- Dynamic markings: *mf*, *mp*, *pp*, *ps.v.*
- Other markings: *7 b7*, *8 b8*, *7 b7*, *8 b8*

(senza rall.)

(p-p)

(a4)

Gr. fl. 1.
H. tb. 1. 2.
C. a. 1. 2.
C. b. 1. 2.
Bsn. 1. 2.
C. en.
Trop. 1. 2. 3. 4.
Trob. 1. 2. 3.
Tuba B.
Timb. 1.
Vns 1. 2.
Vcl. 1. 2.
Cel. 1.
Cb. 1. 2.

Chœurs:
Sopr.
Cont'a.
Ten.
B.

Et vous aus-si, Ihi-bains?

307

Handwritten musical score for orchestra and choir. The score includes parts for:

- Gr. fl.** (4 parts)
- Hrb.** (2 parts)
- C.a.** (1 part)
- Cl. (sib)** (2 parts)
- Cl. (la)** (2 parts)
- Bns.** (2 parts)
- CBn.** (1 part)
- C.** (4 parts)
- Trp.** (2 parts)
- Trb.** (3 parts)
- Timb.** (1 part)
- Vns.** (2 parts)
- Altos.** (1 part)
- Oed.** (1 part)
- Choeurs:** Soprano, Contralto, Tenor, Bass
- Vc.** (1 part)
- CB.** (1 part)

The score features various musical notations including dynamics (e.g., *mf espress.*, *mp*, *pp*, *ppp*, *22P*), articulation (e.g., *sol*, *ben*), and performance instructions (e.g., *arco*, *pizz.*, *arco bp*). The vocal line includes the lyrics: "Au-cun de vous ne re-tient? Moi, le Tu-eur de Sphin-ge, moi le Sau-veur de Vil-le?".

(2=1) *un poco pes.*

gr. fl. 1. 2. 3. 4. *(a2)*

Hrb. 1. 2.

C. a.

Cl. 1. 2. 3. *(a)*

Cl. b. *(la)*

Bns 1. 2.

CBn.

C. 1. 2. 3. 4. *(ow.)* *bouchés* *ouvert* *ouvert*

Trp. 3. 4. *mf dim.*

Tob. 1. 2. 3.

Tuba B.

Timb. 1.

Vns 1. 2.

Altos.

Oed.

Chœurs. Sopr. Contr. a. Ten. B.

Vc. *div.* *pizz.* *arco*

CB. *tutti unis* *arco*

308

4^{to} (P-104)

Handwritten musical score for orchestra and choir. The score is written in 4/4 time and includes the following parts:

- Gr. fl.** (1-4): Grand flutes, marked *pp*.
- H. tb.** (1-2): Horns in B-flat, marked *pp*.
- C. a.**: Clarinet in A, marked *pp*.
- Cl. b.** (1-2): Clarinets in B-flat, marked *pp*.
- Bsn.** (1-2): Bassoons, marked *pp*.
- CBn.**: Contrabassoon, marked *pp*.
- C.** (1-4): Cymbals, marked *pp*.
- Trp.** (1-4): Trumpets, marked *pp*.
- Trb.** (1-3): Trombones, marked *pp*.
- Timb.** (1): Timpani, marked *pp*.
- Vns.** (1-2): Violins, marked *pp*.
- Altos.** (1-2): Violas, marked *pp*.
- Ced.**: Cello and Double Bass, marked *pp*.
- Uc.**: Ukulele, marked *pp*.
- CB.**: Contrabass, marked *pp*.
- Chœurs**: Soprano, Contralto, Tenor, Bass.

The score includes various musical notations such as dynamics (*pp*, *mf dolce*, *mp dolce*, *sf*), articulation (*acc.*, *stacc.*), and performance instructions (*1. solo*, *ben*, *arco*, *1. arco*). The lyrics for the choir are: "Me suis-je pas es-seg dam-né? Me suis-je pas, en m'arra-chant les deux prunel-les, ar-ra-ché de la vil-le,".

pes. ————— più pes. — a t° (r=104)

Handwritten musical score for orchestra and choir. The score includes parts for Flutes (Fr. fl.), Horns (Hrb.), Clarinet in A (C.a.), Clarinet in B-flat (Cl. b.), Bassoons (Bns), Contrabassoon (CBn), Trumpets (C.), Trombones (Tmb.), Harp (Hrp.), Violins (Vns), Violas (Vla.), Cello (Ced.), Bass (B.), Violoncello (Vc), and Contrabass (Cb). The choir part includes Soprano (Sopr.), Contralto (Contra a.), Tenor (Ten.), and Bass (B.).

Key performance instructions and markings include:

- pes.* (piano), *più pes.* (piano), *a t°* (ritardando), *r=104* (tempo marking)
- mp*, *p*, *pp*, *f*, *mf*, *ff*, *ppp*, *ppp*
- à 2 soli*, *solo*, *espress. sost.*
- tutti*, *tutti unis.*, *trans.*
- De la terre et du ciel?* (lyrics for Soprano)
- 608* (page number)

The score is written in a complex, handwritten style with many annotations and dynamic markings throughout the staves.

309

(senza rigore - a tempo)

Handwritten musical score for orchestra and voice. The score includes parts for Horns (Hrb.), Clarinet in A (Cl. a.), Clarinet in Bb (Cl. (bb)), Clarinet in Bb (Cl. b.), Bassoons (Bns.), Contrabassoon (CB.), Cello (C.), Double Bass (Cb.), Violins (Vns.), Viola (Vn.), Oboe (Oed.), Violoncello (Vc.), and Double Basses (2 CB. soli, CB.).

The score is written in 4/4 time and features various dynamics such as *pp*, *p*, *mp*, and *f*. It includes performance instructions like *ouvert*, *senza rigore*, and *a tempo*. The Oboe part includes the lyrics: "Jamais charnières té-né-eres. seul. toujours seul!".

Handwritten annotations include "309" in a box, "(senza rigore - a tempo)", and "612" at the bottom right.

310

(2 = 1) (pochiss. sost.)

Gr. fl. 1. 2.

Hrb. 1. 2.

C. a.

Cl. (si) 1. 2. 3. (la)

Cl. b. (la)

Bns 1. 2.

C. (fa) 1. 2. 3. 4.

Vns 1. 2.

Altos.

Antigone.

Oct.

1 Violoncello solo.

Vc.

2 CB. soli.

CB. (pizz.)

Handwritten musical score for orchestra and vocal soloist. The score includes parts for Grand Flute, Horns, Clarinet in A, Clarinets in Bb and C, Bassoons, Contrabassoon, Violins, Violas, Cello, Double Bass, and a vocal soloist (Antigone). The music is in 4/4 time and features complex rhythmic patterns, dynamic markings (pp, p, mp, f, sf), and performance instructions such as 'tutti unis.', 'arco', and 'pizz.'. The vocal line includes the lyrics: 'Ei - re, je te sui - vrai. Toi, ma fil - le!'. The score is numbered 310 and includes the tempo marking '(2 = 1) (pochiss. sost.)'. The page number 428 is written in the top left corner.

Con impetu

a t^o (----- $\rho = 96$)

Gr. fl. 1. 2.

Hrb. 1. 2.

C. a.

Cl. 1. 2. (sib.) 3. (la)

Cl. b. (la)

Bns 1. 2.

C. 1. 2. 3. 4. (fa)

Hrp. 1.

Vns 1. 2.

1 alto solo

Altos

Ant.

Oed.

1^{re} solo

2^e

2 CB. soli.

CB.

ex solo

3. bouché

4. bouché

1^{er} solo

alt. solo

pizz.

arco

unis.

pizz. pof

col tutti

Je te sui-vrai.

Tu veux partager le sort d'un père a-veu-gle? T'ex-po-seras in-ju-res des hom-mes et du ciel?

616

311 at^o (p=92)

senza rigore - a tempo, con intensità

Handwritten musical score for orchestra and voice. The score is arranged in systems for various instruments and voices. The top system includes woodwinds (Gr. fl., Hrtb., C. a., Cl. (sib.), Cl. (la.), Bns., CB., C. (fa.), Trp., Trb.) and strings (Harp., Piano, Vns., Altos). The bottom system includes Ant., Cel., and solo strings (1ve solo, 2ve, 2 CB. soli, CB.). The score features complex notation with many slurs, dynamics (ppp, cresc. molto, etc.), and performance instructions. The key signature has one flat and the time signature is 3/4. The tempo is marked 'a tempo' and the performance style is 'senza rigore - a tempo, con intensità'. The score is numbered '311' and 'at^o (p=92)'. The page number '430' is in the top left corner. The page number '620' is in the bottom right corner.

calando rit. molto

Gr. fl. (a2) *ben dim.* *espress.* *ben*

Hrb. *ben dim.* *espress.* *ben*

Cl. a. *ben* *pp* *ben*

Cl. (viv.) *ben* *ben*

Cl. b. *ben* *pp* *ben*

Bns. *mp dim.*

CBn. *ben* *p*

Ob. *ben* *dim.* *espress.* *ben* *pp* *ben*

Trp. *ben* *pp* *ben* *espress.* *ben* *pp* *ben*

Tbn. *ben* *pp* *ben* *pp* *ben*

Cymb. *pp* *dim.*

Hrp. 1. et 2. *ben* *mp dim.* *tr* *pp dim.*

Violon 1. sola *ben dim.* *espress.* *ben*

Vns. *ben dim.* *dim. pp* *ben*

Altos *ben* *p* *dim.* *ben*

Cel. *e, ve - vante* *ex - cu - se* *de mon*

1^{re} solo. *pp ben dim.*

2^e solo. *mp dim.*

2 CB. soli.

CB.

622

313

Handwritten musical score for orchestra and vocal soloist. The score includes parts for:

- Gr. fl. 1. 2.
- Hr. 1.
- C. a.
- Cl. 1. 2.
- C. (fa) 1. 4.
- Trp. 1.
- Timb. 1.
- Gr. C. Cymb.
- Hrp. 1. 2.
- Piano.
- 1st Viol. solo.
- Viol. 1.
- 2nd Viol. solo.
- Viol. 2.
- 2nd Alto solo.
- Alto.
- Oboe.
- 1st VC solo.
- VC.
- 2nd CB solo.
- CB.

The score features various musical notations including dynamics (p, pp, mf, mp, f, dim., cresc., decresc.), articulation (acc., stacc., legato), and performance instructions (solo, sempre ped., con sord., con voile, ma marc.). The vocal soloist part includes the lyrics: "Et main-te-nant, con-duit mes pas. - Puis-qu'au mal-heur pré".

(senza rigore - - -)

Handwritten musical score for a symphony. The score includes parts for:

- Gr. fl. (4 staves)
- Hr. B. (2 staves)
- C. a. (2 staves)
- Cl. (3 staves)
- Bn. (1 staff)
- C. (fa) (4 staves)
- Irr. (3 staves)
- Cymb. (1 staff)
- Hrp. 1. (2 staves)
- Hrp. 2. (2 staves)
- 1^{va} 1. solo (1 staff)
- Vns 1. (1 staff)
- 1^{va} 2. solo (1 staff)
- Vns 2. (1 staff)
- 2 Altosoli (2 staves)
- altos. (1 staff)
- Cel. (1 staff)
- 1^{va} solo (1 staff)
- Vc. (1 staff)
- 2 CB. soli. (1 staff)
- CB. (1 staff)

The score contains various musical notations including dynamics (e.g., *f marc.*, *pp*, *mf cant.*), articulations (e.g., *tranz.*, *1. bouché*), and performance instructions (e.g., *col tutti*, *la CB. solo 2. remonte vite la 5^e corde à l'ut grave: 4^o*). The key signature is three sharps (F#, C#, G#).

314 ato)

Handwritten musical score for a symphony orchestra, featuring various instruments and vocal parts. The score is written in a major key with a 4/4 time signature. It includes dynamic markings such as *pp*, *mf*, *mp*, *f*, and *ppp*, as well as performance instructions like *sempre pp*, *arco*, *pizz.*, and *univo.*.

The instruments and parts are:

- Flutes:** 1st and 2nd flutes (Gr. fl.), 3rd and 4th flutes (Hrb.).
- Clarinets:** Clarinet in A (Cl. (a)), Clarinet in Bb (Cl. (b)).
- Bassoons:** Bassoon 1 (Bns 1), Bassoon 2 (Bns 2).
- Cor Anglais:** Cor Anglais (C. (fa)).
- Timpani and Cymbals:** Timpani 1 (Timp. 1), Tam-tam (Tantam), Cymbal (Cymb.).
- Harp:** Harp 1 (Hrp. 1), Harp 2 (Hrp. 2).
- Glockenspiel:** Glockenspiel (glockesp.).
- Violins:** Violin 1 solo (Vn 1. solo), Violin 1 (Vn 1.), Violin 2 (Vn 2.), Divided Violins in 4 parts (divisés en 4.).
- Violas:** 2nd Violin solo (Vc solo.), Viola (Vc.).
- Celli and Double Basses:** 2nd Celli solo (2 cb. soli.), Cello (Cb.), Double Bass (Cb.).
- Vocalists:** Two vocalists (C.A. and C.A.) with lyrics: *pas. Je vais er-rer, er-rer, jusqu'au jour fa-ti*.

The score is densely annotated with musical notation, including notes, rests, slurs, and dynamic markings. The bottom right corner contains the number 624.

à 2 soli

gr. fl. 1. 2. 3. 4.

Hrb. 1. 2.

C. a.

Cl. (sib) 1. 2. 3. (la)

Cl. b. (la)

Brs. 1. 2.

(fa) 1. 2. 3. 4.

Trp. (u) 3. 4.

Hrp. 1.

Vcl. 1. solo. Vcl. 1.

2 Violons 2. soli Vcl. 2.

2 Altos soli Altos.

Ocb.

1^{ve} solo. Vc.

2 Cb. soli Cb.

di - que ai d'in-vi-si-bles de - i - tam ac-cueil le vent mou-rant au bord d'un bois sa-cré. A

Handwritten musical score for orchestra and voice. The score includes parts for:

- Gr. fl.** (1, 2, 3, 4)
- Hrb.** (1, 2)
- C. a.**
- Cl. (ob)** (1, 2, 3, 4)
- Cl. b. (Ba.)**
- Bns.** (1, 2)
- CB.**
- C.** (1, 2, 3, 4) with notes: *3. (ouv.)*, *4. son voile*
- Trp.** (1, 2) with notes: *(lans sourd)*, *(same sound)*
- Trb.** (1, 2, 3)
- Timb.** (1)
- Cymb.** with notes: *1 cymb. enap. au 2. deg. de Timb.*, *mit*, *sib*, *sol b, sib*, *lab*
- Hrp.** (1)
- 12^{va} 1. solo**
- vns** (1, 2) with notes: *(tutti div.)*, *div. en 4.*
- Altos.** with notes: *(tutti div.)*, *div. en 4.*
- Oed.** with lyrics: *heu-re der-niè-re, où pour vo-tre sa-lut vous vien-drez m'im-pla*
- 1^{ve} solo.**
- vce** with notes: *(div.)*, *arco PPP sul ponticello*, *arco pp*, *à 2*, *pp*, *il. mod.*
- 2 CB. soli.**
- CB.** with notes: *arco PPP*

The score is written in a major key with a 4/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *ppp* to *pp*. Performance instructions include *sol.*, *espress.*, *pp*, *ppp*, *arco*, *div.*, *il. mod.*, and *à 2*.

L'istesso tempo (♩ = 1.)

(poco sost.)

Handwritten musical score for a full orchestra and vocal soloist. The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked "L'istesso tempo (♩ = 1.)" and the dynamics include "poco sost." (poco sostenuto).

The instruments and parts are:

- Gr. fl.** (Great Flute): 1, 2, 3, 4 staves.
- Hrb.** (Horn): 1, 2 staves.
- C.A.** (Clarinet in A): 1, 2 staves.
- Cl. (sib)** (Clarinet in B-flat): 1, 2 staves.
- Cl. (ca)** (Clarinet in C): 1, 2 staves.
- Cl. b.** (Clarinet in B-flat): 1, 2 staves.
- Brs.** (Bassoon): 1, 2 staves.
- CB.** (Corno Bass): 1, 2 staves.
- C.** (Cello): 1, 2, 3, 4 staves.
- (Fa)** (Fagotto): 1, 2, 3, 4 staves.
- Trop.** (Trombone): 1, 2 staves.
- Trb.** (Trumpet): 1, 2, 3 staves.
- Timb.** (Timpani): 1 staff.
- Cymb.** (Cymbal) staff.
- Harp. 1.** (Harp) staff.
- 1V = 1. solo.** (Vocal Soloist) staff.
- Vns.** (Violins): 1, 2 staves.
- Altos.** (Violas) staff.
- Oed.** (Oboe) staff.
- 1V = solo.** (Vocal Soloist) staff.
- Vc.** (Violoncello) staff.
- 2CB soli.** (Corno Soli) staff.
- CB.** (Corno Bass) staff.

The score includes various musical notations such as dynamics (ppp, p, mp, f), articulation (accents, slurs), and performance instructions like "sul ponticello" and "col tutti". The vocal soloist part includes lyrics: "Mais Oe-dipe à son tour se-ra dur aux pri-è-res: car le".

440

317 (alto)
(♩ = 1 = 40)

This is a handwritten musical score for a full orchestra and vocal soloist, numbered 317 (alto). The score is written in 4/4 time and consists of two systems of music. The instruments and parts included are:

- Gr. fl.** (Grosso Flute): Four staves, marked *mf* and *f sost.*
- Hr. 1 & 2** (Horns): Two staves, marked *ps* and *sost.*
- C.A.** (Cor Anglais): One staff, marked *mp* and *pp*
- Cl. (Sib.)** (Clarinets): Three staves, marked *mp* and *f sost.*
- Cl. (La.)** (Clarinets): One staff, marked *mp*
- Bns 1 & 2** (Bassoons): Two staves, marked *mp* and *mf*
- CBn** (Contrabassoon): One staff, marked *mp*
- C (fa.)** (Corns): Four staves, marked *mp* and *pp*, with instructions *bouchés* and *ouverts*
- Trp. (ut.)** (Trumpets): Three staves, marked *p* and *pp*, with instruction *3. (sans son)*
- Tub.** (Tubas): Three staves, marked *pp* and *poco cresc.*
- Tuba CB** (Tuba Contrabasso): One staff, marked *p dolciss.* and *ppp*
- Timb.** (Timpani): One staff, marked *p* and *ppp*
- Hrp. 2.** (Harp): One staff, marked *mf* and *p marc.*
- Vns 1 & 2** (Violins): Two staves, marked *mp* and *mf*, with instruction *tutti div. al ord.*
- Altos** (Violas): One staff, marked *mp* and *mf*
- Ocb.** (Oboes): One staff, marked *mp* and *mf*
- Vc** (Violoncello): One staff, marked *mp* and *mf*, with instruction *tutti unis.*
- CB.** (Contrabasso): One staff, marked *mp dolciss.* and *pp*, with instruction *tutti div.*

The vocal soloist part (Voc.) is written in the bottom system, with lyrics: *Des-tin vain-cu lui ren-dra la lu-mière,*

The score includes various dynamic markings such as *mf*, *f*, *pp*, *ppp*, *cresc.*, and *sost.*. It also features performance instructions like *à 2*, *à 2 soli*, *bouchés*, *ouverts*, *poco cresc.*, *p marc.*, and *tutti unis.*

Recit. in tempo pes.

intempo

Allegro non troppo (l=100)

à 3 (l=44)

1. 2. 3. 4. *fr. fl.* *prenez vite la Petite flûte 2.*

1. 2. *Hrb.*

C. a.

1. 2. 3. 4. *Cl. (sib)* *prenez vite la Petite Clarinette en mi b.*

1. 2. *Cl. b. (la)*

1. 2. *Brs.*

CBm.

1. 2. 3. 4. *C. (fa)*

1. 2. 3. 4. *Trp. (ut)* *pp* *(sans sonner.)*

1. 2. 3. *Tub.*

Tuba Ten. (sib)

Tuba Eb.

Timb. 1.

Hrp. 2. *ut b, ré b, mi b, fa b, la b, sib*

Vns 1.

Violons 2 divisés *arco* *arco* *tutto l'arco*

Altos divisés *Div.* *tutto l'arco*

Oed. *et vous se-rez mau-dits, vous tous qui mau-dis-sez!* *(Il part, chancelant, tâtant, appuyé sur Antigone.)* *tutto l'arco*

Vc. *arco* *arco* *tutto l'arco*

Cb. *ff* *tutto l'arco*

Gr. fl. 1. 2. 3. *sost.*

Pte fl. 2. *Petite flûte 2.*

Hrb. 1. 2. *sost.*

C. a. *sost.*

Cl. 1. 2. (sib) *sost.*

Pte Cl. (mi b) *Petite Clarinette en mi b*

Cl. b. (Fa)

Bns. 1. 2. *(a2)*

CBn.

C. 1. 2. 3. 4. (Fa) *f sost.*

Trp. 1. 2. (ut) *sost.*

Trb. 1. 2. 3.

Tuba Ten. (sib)

Tuba B.

Timb. 1. *sf dem. p s.v.*

Hrp. 1. et 2.

Vns. 1. *sost.*

Vns. 2. Div. (Div.) *sost.*

Altos Div. (Div.) *sost.*

Vc. *sf*

CB. *mp*

653

(a3)

Gr. fl. 1. 2. 3.

Pte fl. 2.

Hrb. 1. 2.

C. a.

Cl. 1. 2. (sib)

Pte Cl. (mib)

Cl. b. (la)

Bns 1. 2.

CBn.

C. (fa) 1. 2. 3. 4.

Trop. (ut) 1. 2. 3. 4.

Trb. 1. 2. 3.

Tuba Ten. (sib)

Tuba B. Tuba Eb.

Timb. 1.

Piano.

Ped.

Vns 1. 2.

Altos div.

Chœur: Sopra. Cont'a. Tén. B.

La Foule.

ve.

CB.

mf

fff

sost. fff

ouvert.

mf

67

Orchestral score for measures 12-15. The score includes parts for:

- Flutes:** 1st and 2nd flutes (Gr. fl., Pte fl.), including piccolo flutes (pte cl. (mib) and (la)).
- Woodwinds:** Clarinet in A (C. A.), Clarinet in Bb (Cl. b. (la)), Bassoon (Bns 1-2), Contrabassoon (C.Bn.), and Bassoon in Fa (C. (fa)).
- Brass:** Trumpets (1-4), Trombones (1-3), Tuba in Bb (Tuba Ten. (sib)), Tuba in B (Tuba B.), and Tuba in C (Tuba C.B.).
- Timpani:** Timpani 1 (Timp. 1.).
- Percussion:** Cymbals (Cym. 1. et 2.).
- Strings:** Violins (Vns 1-2), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.).
- Voice:** Chorus (Soprano, Contralto, Tenor, Bass) and a Soloist (Vc.).

Key musical markings include dynamics (p, f, dim., mf, mp, ten.), articulation (accents, slurs), and performance instructions (poco sost.). The vocal line includes the lyrics: "ter-re ma-ter-nel-le!" and "son-plats!".

esi-
Lambo

lunga

(1-92)

Handwritten musical score for a full orchestra. The score is written in a single system with multiple staves. The instruments listed on the left include:

- Gr. fl. 1. 2. 3.
- Pte fl. 2.
- Hrb. 1. 2.
- C. a.
- Cl. 1. 2. (sib)
- Pte Cl. (mib)
- Cl. b. (la)
- Brs. 1. 2.
- CBⁿ
- C. 1. 2. 3. (fa)
- Trop. (w)
- Trb. 1. 2. 3.
- Tuba Ten. (sib)
- Tuba B.
- Tuba CB.
- Timb. 1.
- Gr. C.
- Lamb.
- Tamtam.
- Hrp. 1. et 2.
- Piano.
- Vns. 1. 2.
- Altos.
- Vc.
- CB.

The score includes various musical notations such as notes, rests, dynamics (pp, ppp), and performance instructions. A large bracket spans across the top of the score, with the word "lunga" written above it. The bottom right corner of the score contains the following text:

Fin de l'acte 3
 Georges Enesco
 - Belleme-Deslyses.
 - le 24 juin 1930.

Fin de l'acte 3
 Georges Enesco
 - Belleme-Deslyses.
 - le 24 juin 1930.

Oedipe.
Acte 4. (Epilogue.)

447

Moderato tranquillo, ma senza lentezza (P = 132 à 138)

grandes flûtes 1. 2. 3. (aussi petite flûte)
Flûte alto en sol (aussi grande flûte 4. et petite flûte 2.)
Hautbois 1. 2.
1 Cor Anglais
Clarinettes 1. 2. 3. (aussi petite clarinète)
Clarinette basse
Bassons 1. 2. 3. (aussi Contre-Basson)
Corns chromatiques en fa 1. 2. 3. 4.
Trompettes chromatiques en ut (aussi 4 trompettes)
Trombones 1. 2. 3.
1 Tuba Ténor en sib.
1 Tuba Basse
1 Tuba Contre-Basse
Timbales chromatiques
1 grosse caisse
1 tam-tam
1 paire Cymbales (aussi cloche en $\frac{3}{4}$)
2 Harpes
1 Piano
1 célesta (aussi glockenspiel)
1 Harmonium
Violons 1. 2.
Altos
Antigone
Thésée
Oedipe, Créon
Chœur (Soprani, Contr'alti, Ténors, Basses)
Violoncelles
Contre-Basses

senza rigore - - a t^o

(trans.)

Gr. fl. $\frac{1}{3}$ $\frac{2}{3}$ $\frac{3}{3}$ $\overset{a^3}{mp}$ *P cant. dolciss. tranqu.*

Fl. Alto (sol.) mp pp pp

Cl. 3. (la) mp pp pp pp

Bⁿ 1. mp p pp pp *pp dolciss. tranqu.*

C. (fa) 1. pp
2. pp
3. pp
4. p pp

Vns 1. mp *P cant. dolciss. tranqu.*
2. pp

Altos. *(Div.)* 1. mp pp *unis.* pp *P dolciss. tranqu.*
2. mp pp

Violoncelles Divisés. 1. mp pp *trans.*
2. mp pp $c.2.$ $c.3.$ $c.2.$ pp pp

2 Contrebasses soli.

Handwritten musical score for the first system, measures 320-321. The score includes staves for:

- Gr. fl. 1. 2/3 (with *(a3)* marking)
- Fl. alto (sol)
- Cl. 3. (la)
- B \flat -1.
- C. 3. (fa)
- Vns 1. 2.
- Altos.
- V \flat div. 1. 2.

Dynamic markings include *mp*, *pp*, *ppp*, *ppizz.*, *arco*, *s.v.*, *av. sound*, and *univ.*

321

Handwritten musical score for the second system, measures 322-323. The score includes staves for:

- Gr. fl. 1. 2. 3. (with *(strong rigore a2)* marking)
- Fl. alto (sol)
- H \flat 1.
- Cl. (la) 1. 2. 3.
- B \flat 1. 2.
- C. (fa) 2. 3.
- Vns 1. 2.
- Altos.
- Violoncelle solo.
- V \flat div. 1. 2.
- 2Cb. soli.

Dynamic markings include *mp*, *mf*, *pp*, *ppp*, *ppizz.*, *arco*, *solo*, *mp cant.*, *ppizz.*, and *univ.*

This page of a handwritten musical score, page 450, features rehearsal mark 322. The score is arranged in systems for various instruments:

- Gr. fl.** (Grosso Flute): 1. and 2. parts with dynamics mf and mp , and a *cresc.* marking.
- Fl. alto (sol.)**: Solo part with dynamics pp , pp , pp , pp , mf , and mf , and a *cresc.* marking.
- Hrb. 1.**: Horn part with dynamics pp , pp , pp , pp , mf , and mf , and a *cresc.* marking.
- Cl. (la.)**: Clarinet part with dynamics pp , pp , pp , pp , mf , and mf , and a *cresc.* marking.
- Bns** (Bassoons): 1., 2., and 3. parts with dynamics pp , pp , pp , pp , mf , and mf , and a *cresc.* marking.
- C. (fa.)** (Cello/Fa): 1. and 3. parts with dynamics pp , pp , pp , pp , mf , and mf , and a *cresc.* marking.
- Vns** (Violins): 1. and 2. parts with dynamics pp , pp , pp , pp , mf , and mf , and a *cresc.* marking.
- Salto solo.** and **Altos.**: Solo and Alto parts with dynamics pp , pp , pp , pp , mf , and mf , and a *cresc.* marking. Includes the instruction *col tutti*.
- 1VE solo.**: First Violoncello solo part with dynamics mp and mp , and a *cresc.* marking. Includes the instruction *col tutti*.
- VE div.** (Violoncello divided): 1. and 2. parts with dynamics pp , pp , pp , pp , mf , and mf , and a *cresc.* marking.
- 2CB. soli.** (Two Bassoons solo): Solo part with dynamics pp , pp , pp , pp , mf , and mf , and a *cresc.* marking.

The score includes various performance markings such as *pp*, *ppp*, *mf*, *mp*, *cresc.*, *col tutti*, *arco*, *pizz.*, *son voilé*, and *ma cant.*. It also features a *rit.* marking and a *rit.* marking.

This page contains a handwritten musical score for a symphony orchestra and vocal soloists. The score is written in a single system with multiple staves. The instruments and parts are as follows:

- Flutes:** Fl. gr. fl. (1, 2, 3) and Fl. alto (sol). The flute parts feature complex rhythmic patterns and dynamic markings such as *f*, *pp*, and *mf*. The alto flute part includes the instruction *con suono*.
- Woodwinds:** Hrb. (1, 2), C. a., Cl. (1, 2, 3), and Bns (1, 2, 3). The clarinet and bassoon parts have dynamic markings like *mf*, *mp*, and *pp*.
- Brass:** C. (fa) (1, 3, 4). The trumpet part includes the instruction *ouvert* and dynamic markings *pp*, *ps.v.*, and *pp*.
- Strings:** Vns (1, 2) and Vcs. The violin parts include the instruction *tutti div.* and dynamic markings *mf* and *mp*. The viola part includes *tutti unis.* and *div.*.
- Other:** 2 CB. soli (Cello and Bass soloists). The cello part includes *à 2 pizz.* and *pp*. The bass part includes *1. arco*, *2. pizz.*, and *pp*.

The score is divided into three measures. The first measure contains the initial rhythmic and melodic material. The second measure features a *ouvert* section with dynamic markings *pp*, *ps.v.*, and *pp*. The third measure concludes the section with dynamic markings *mf*, *pp*, and *pp*. The score is marked *col tutti* at the end of the third measure.

Rideau

d'Allegro - da sinistra d'un bois sacre. - A gauche, un rocher près d'une source. - A droite, un autel de marbre. - A l'entrée du bois, encastrée dans le sol, une dalle de bronze. - lumière d'un jour serain. -

323

allegro - al - poco più lento (♩ = 120) *sostenuto* (♩ = 116)

Fl. alto (sol) mp pp pp *con gran espressione*

C. a. Solo ppp pes.

Cl. (la) 1. 2. 3. p pp pp

Cl. b. (la) p mp ppp

Bms. 1. 2. 3. p pp pp

C. (fa) 1. 2. 3. 4. *sol.* *ppp pes.* *(au. sourd.)* *ppp pes.* *ppp pes.* *ppp pes.*

Trp. (ut) 1. 2. 3. 4. *(au. sourd.)* *ppp pes.* *ppp pes.* *ppp pes.* *ppp pes.*

Tob. 1. 2. 3. *(au. sourd.)* *ppp pes.* *ppp pes.* *ppp pes.*

Cymb. *Cymb. super sur bag d'éponge* ppp *pedal.*

Hrp. 1. mp

Vns. 1. 2. mp pp ppp *con gran espressione*

Altos. *sol.* *pp pensieroso* *sol.* *ppp* *mp* *ppp* *sul ponticello* *a l'ord.* *pp*

VC. *div.* p pp

CB. *tutti unis.* p s.v. pp *unis.* ppp

Notes: *prenez la Batte Frappette en ré* *la Trb. enlève la sourdine*

pochiss. animando --- *al* ---
(1. = 1.)

Handwritten musical score for orchestral instruments. The score includes parts for Fl. alto (sol), C. a., Cl. (la) (1. and 2. parts), Cl. b. (la), Bsn. (1., 2., and 3. parts), C. (fa) (1., 2., 3., and 4. parts), Trp. (tr) (1. and 2. parts), Trb. (1., 2., and 3. parts), Vns. (1. and 2. parts), Altos, Vc., and Cb. The score features various dynamics such as *mf*, *pp*, *mp*, *ppp*, and *ps.v.*, along with performance markings like *enlevez la sourdine* and *mettez les sourdines*. The page number 24 is written at the bottom right.

324 Moderato (♩ = 63)

Handwritten musical score for vocal soloists and instruments. The score includes parts for Gr. fl. (1. and 2. parts), Bsn. (1. and 2. parts), C. (fa) (1. and 2. parts), Vns. (1. and 2. parts), Altos, Vc., and Cb. The score features lyrics in French: *Les vieillards Athéniens, au loin, se rapprochant peu à peu*, *douce ma marc.*, *Bien-veil-lan-tes! Bien-fai-sin-tes! Nous che-mi-nons pour vous pri-er*, and *douce ma marc.*. Performance markings include *ppp*, *mettez les sourdines*, and *perç.*. The page number 25 is written at the bottom right.

pochis. rit. - pochis. *a t^o*

gr. fl. 1. 2.

Bⁿs 1. 2.

C. (fa) 1. 2.

Alto.

Les Vieill. (Tén.)

ath. (B.)

Vc

1. son voile
PP son voile

mettez vite les sournoises

perd.

3 *2* *3*

trous fois au-tour du bois *ou-ou-pochis.* *Re-sou-tes!* *ne-ra-bles!*

(av. sourd.) *ppp* *pochis.*

32

325

poco meno mosso *a tempo* (Mod. - *tranq.* (F=132 à 138))

gr. fl. 1. 2. 3.

Fl. alto (sol)

Cl. 3. (la)

Bⁿs 1. 2.

C. (fa) 1. 2.

4 Violons 1. soli.

vn^s 1.

4 Violons 2. soli.

vn^s 2.

1 Alto solo.

Alto.

Les Vieill. (Tén.)

ath. (B.)

Vc

(av. sourd.) *ppp* *perd.*

1. solo ouvert *ppp* *ad. cis.*

(av. sourd.) *mp* *<mf*

(av. sourd.) *à z.v.* *mp* *<mf*

(av. sourd.) *à z.v.* *mp* *<mf*

(av. sourd.) *à z.v.* *mp* *<mf*

(av. sourd.) *à z.v.* *pp*

1. solo *v* *(arco)* *mp* *<mf* *pp*

pp *ppp* *arco* *pp*

Heu-reux ce-lui dont l'âme est pu-re: vous l'ac-cueil-lez!

(Les Vieillards entrent avec l'écriteur, en chantant. Ils ont tous vêtu de pourpre. Quelques-uns portent des tuniques armées. D'autres, des gilettes.)

Div. *v* *ppp*

36

1. 2. 3. *gr. fl.*

Fl. alto (sol.)

1. 2. 3. *Cl. (la)*

1. 2. *Bns*

1. 2. *C (fa)*

1. 2. *Vns*

Altos.

Thésée.

VC

qu'ils vont, pendant l'invocation de Thésée, déposer et brûler sur l'autel; d'autres, des rameaux entourés de laine, dont ils feront comme une couronne sur la tête au-

Thésée. douce
Bé-es - ses qui veille
au fond des bruis - sé! Vous

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in G major and 4/4 time. It includes parts for Flute (1, 2, 3), Flute Alto (sol.), Horns (1), Clarinets (1a, 1b, 2a, 2b), Bassoons (1, 2, 3), Contrabassoon (fa), Violins (1, 2), Violas, Trombones (tour de l'autel.), Trumpets (Th.), Double Basses (div.), and Cymbals (CB).

The score is divided into three measures. The first measure begins with a *pp* dynamic and includes markings for *sub.* and *pp*. The second measure features *ps.v.* and *sub.* markings. The third measure concludes with *mp* and *dim.* markings.

The vocal soloist part (Th.) includes the following lyrics: *fu - tes au - tre - fois les E - gy - ni - o - fe - ti - des, aux vi - sa - ges san - glants, aux on - gles meur -*

The Double Basses (div.) part includes markings for *pizz.*, *arco*, and *c.2.*

The Cymbals (CB) part includes markings for *pp*, *mf*, and *pp*.

This is a handwritten musical score for a full orchestra and voice. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for various instruments and a vocal line with French lyrics.

Instrumental Parts:

- Gr. fl. (Great Flute):** Three parts (1, 2, 3). Part 1 includes dynamics *pp sub.* and *pp*. Part 2 includes *1. solo* and *pp*. Part 3 includes *pp*.
- Fl. alto (sol):** Solo part with dynamics *pp*.
- Hrb. 1. (Horn 1):** Part with dynamics *pp sub.*, *ppp*, and *ppp*.
- Cl. (a) (Clarinet in A):** Three parts (1, 2, 3). Part 1 includes *pp sub.*. Part 2 includes *pp sub.* and *pp sub.*. Part 3 includes *pp*.
- Cl. b. (a) (Clarinet in B-flat):** Part with dynamics *pp* and *ppp*.
- Bns (Bassoons):** Three parts (1, 2, 3). Part 1 includes *pp sub.* and *pp*. Part 2 includes *pp* and *mp*. Part 3 includes *pp*.
- C. (fa) (Corno in F):** Four parts (1, 2, 3, 4). Part 1 includes *ouvert soli*, *ppp*, *pp*, and *pp*. Part 2 includes *pp*. Part 3 includes *pp*. Part 4 includes *pp* and *enlevez les sourines*.
- Hrp. 1. (Harp):** Part with dynamics *pp* and *mp*. Includes *mi 4* and *solo*.
- Vns (Violins):** Two parts (1, 2). Part 1 includes *pp*, *ppp*, *pp*, *pp*, *pp*, *pizz.*, *arco*, *pp dolcis.*, and *mp espress.*. Part 2 includes *pp* and *mp*.
- Altos (Violas):** Part with dynamics *pp*, *pp*, *pp*, and *mp*. Includes *pizz.* and *arco*.
- Tr. (Trombones):** Part with dynamics *pp*, *pp*, and *mp*. Includes *triers.* and *solce*.
- Vc. (Violoncello):** Part with dynamics *pp* and *mp*. Includes *unis.* and *arco pp*.
- Cb. (Contrabasso):** Part with dynamics *pp*. Includes *(pizz.)*.

Vocal Part:

triers. Vous ê-tes de-ve-nu es les bon-ces Eu-mé-ni-de-s.

Gr. fl. 1. 2.

Hrb. 1. 2.

Cl. 1. 2. 3.

Bns 1. 2.

Vns 1. 2.

Altos divisés

Th.

Vc.

et par vous, rem-ple-cant la ven-geance ho-mi-ci-de, la Jus-tice et la Pain-rè

mf, pf, mp s.v., ten., pp

Gr. fl. 1. 2. 3.

Cl. 1. 2. 3.

Bns 1. 2.

C. 2. (fa)

Vns 1. 2.

Altos

Th.

Vc.

1 Contre-Basse solo.

1CB.solo. bps.v.

col tutti

senza rigore - a. tranqu. (D-132 à 138)

pp, p, mf, mp, ten., p dolce, P dolciss., arco, div., pp

Handwritten musical score for the first system, featuring parts for Cl. 3 (la), Bsn. 1-3, C. (fa) 1-4, Vns. 1-2, Altos. (br.), Vc. (br.), and Cb. The score includes dynamic markings such as *p dolce*, *mp*, *pp*, and *pp dolcis*, along with performance instructions like *(sans son)* and *tutti unia. piana.*

Handwritten musical score for the second system, featuring parts for Gr. fl. 1-2, Hrb. 1, Cl. 1-3, Bsn. 1-3, C. (fa) 1-4, Vns. 1-2, Altos. (br.), Vc. (br.), and Cb. The score includes dynamic markings such as *ten.*, *trangu.*, *pp*, and *ppp*, along with performance instructions like *unia. piana.*, *arco*, and *enlève les sourdines.*

460 Moderato (♩ = 63)
329

gr. fl. 1. 2. *mp*

Hrb. 1. *pp*

Violon 1. solo *pp*

Vns 1. *pp*

Altos *pp*

Les Vieill. { Tén. *pp*
Ath. } B. *pp*

enlevez les sourdines

Les Vieillards, sortant à gauche avec thèse en lente procession
 douce ma mère
 Bien-veil-lan-tes! Bien-fai-san-tes! nous che-mi-nons pour vous pri-er
 douce ma mère.

61

gr. fl. 1. 2. *pp*

C. 3. (fa) *pp*

Hrp. 1. *pp*

Violon 1. solo *pp*

Vns 1. (div.) *pp*

Les Vieill. { Tén. *pp*
Ath. } B. *pp*

enlevez la sourdine

enlevez les sourdines

col tutti

la plupart déjà dans les cordes
 trois fois en-tour du bois sa-cré.
 Ré-son-na-bles! ve-né-ra-les!

62

Les Vieill. { Tén. *pp*
Ath. } B. *pp*

meno meno mosso
(♩ = 46)

Heu-reux ce-lui dont l'âme est pu-re:
 vous l'ac-cueil-lez!

330

Andante molto tranquillo

(♩ = 92)

1. C. 1. (fa)

Chant du Rossignol dans les coulisses.

Chant du Rossignol dans les coulisses.

1. Vns tutti unis. (sans sound.) ppp. poco pp p sub. mf

2. Vns Div. (sans sound.) ppp. poco pp p sub. mf

Altos. (sans sound.) Soli ppp cant. poco pp p sub. mf

Les Vieill. (Dén. ath. B. ppp)

VC (sans sound.) (Div.) ppp. poco pp p sub. mf

CB. Div. 1. arco ppp 2. pizz.

pp sub. sost. p

Fl. 1. 2. 3. *pp*

Fl. Alto (sol.) *pp espress.*

Hrb. 1. *dolcis. mp espress.*

Cl. 1. 2. 3. (la) *pp*

Cl. b. (la) *pp*

Bⁿ. 1. *sol. pp espress.*

C. 1. (fa) *pp sub.*

Vns 1. 2. *pp*

2 altos soli *pp*

Altos. *pp sub. espress.*

Oedipe. *dolcis.*
Oedipe, très vieilli, entre, s'appuyant sur un bâton, conduit par Antigone.
du-miè-re de mes yeux, chère

Vcloncelle solo. *pp*

VC *pp*

CB. *pp*

più sost. (♩ = 84) pochiss meno lento (♩ = 116)

Alto solo 2. col tutti

piu sost. (♩ = 100) *pochiss. meno mosso* (♩ = 92)

gr. fl. 1.
C. a.
Cl. 1.
(la)
Cl. B.
(la)
Bⁿ 1.
vns 1.
1 alto solo.
altos.
Antigone.
Oeb.
1vc solo.
vc.

et douces-ti-go-ne, ou-tem-mes-nous?

Antigone.
Je vois au loin des tours

331

calando *Tempo 10 (Mod. to trans. (♩ = 132 à 138))*

gr. fl. 1.
H^{rn} 1.
Cl. 1.
(la)
Cl. B.
(la)
Bⁿ 1.
vns 1.
2.
1 alto solo.
altos.
Ant.
1vc solo.
vc.
1 Contre-Basse Solo.

et des co-lon-nes:
c'est la pi-esse a-thi-nes, sé-jour du roi I-thé-sée.

332

Handwritten musical score for orchestra and voice. The score is written in a major key with a common time signature. It includes parts for various instruments and a vocal soloist. The instruments and their parts are:
 - **Gr. fl.** (Great Flute): 1. and 2. parts.
 - **Fl. Alto (sol.)** (Alto Flute, solo).
 - **Hob. 1.** (Horn 1).
 - **Cl. (La)** (Clarinet in B-flat): 1. and 2. parts.
 - **Bn. 1.** (Bassoon 1).
 - **C. (Fa)** (Corn in F): 1., 2., 3., and 4. parts.
 - **Hrp. 1.** (Harp 1).
 - **Vns** (Violins): 1. and 2. parts.
 - **1 alto solo.** (1st Violin Solo).
 - **altos.** (Alto Violins).
 - **Ant.** (Antiphonal).
 - **IV= solo** (Violin IV Solo).
 - **V=** (Violin V).
 - **1CB. solo** (1st Cello Solo).
 The score includes various musical notations such as dynamics (e.g., *pp*, *mf*, *mp*, *poco*, *mf leggiero*, *mf espress.*, *pizz.*, *arco*), articulation (e.g., *sol.*, *tr.*, *acc.*), and performance instructions (e.g., *brucie*, *harm. 4*, *harm. 4*, *P.C. 3*). The vocal soloist part includes the lyrics: "Et je vois près de nous un boisson la ro-sé-e, où le ros-si-gnot chante a-vec l'eau des fon".

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in G major and 4/4 time. It includes parts for various instruments and a vocal soloist.

Instrumental Parts:

- Gr. fl. (Great Flute):** 1. *mp*, *p*, *bp*, *mf*; 2. *mf*, *scant.*, *mp*
- Hrb. 1. (Horn 1):** *Solo*, *mf delicatamente*, *mf*
- Cl. (Clarinet):** 1. *Solo*, *mp soliso.*; 2. *pp dim.*, *Solo*, *mf*, *mp*
- Bno 1. 2. (Bassoon):** *Solo*, *mf*, *mp*
- C. 1. 2. (Cello):** *sons voilés*, *p*, *bp*
- Hrp. 1. (Harp):** *mp*, *pp*
- Violon 1. solo (Violin 1 solo):** *1. solo.*, *arco*, *pp*, *ppc. 3.*, *c. 4.*, *col tutti*
- Vns 1. 2. (Violins):** *pp*
- 1 alto solo. Altos (Alto Solo):** *pp*, *pizz.*, *mp*
- Ant. (Soprano):** *lusingando*, lyrics: *tai - nes. de lau-rier vert y pousse et la vi-gnesse a - ge, et le nar-cisse au blan-ri - sa - ge, et le sa-*
- 1 VC solo. (Viola):** *arco*, *pp*, *c. 2.*
- 1 CB solo. (Cello):** *arco*, *mp*, *pp*, *Ham.*, *c. 1.*, *mp*

The score features various musical notations including dynamics (*mp*, *p*, *bp*, *mf*, *pp*, *ppc.*), articulation (*arco*, *pizz.*), and performance instructions (*Solo*, *scant.*, *sons voilés*, *lusingando*). The vocal soloist's part includes lyrics in French.

~~Stays rigour~~

Gr. fl.

Htb.

Cl. A.

Cl. (Ba)

Bns.

C. (Ba)

Gr. C.

Vns.

1 alto solo.

Altos.

Ant.

Vc. solo.

Vc.

1Cb. solo.

fran caudoyé rouil-lés, et l'ar-bre re-bou-table aux lan-ces de guen-riens, l'ar-bre qui ne meurt pas, le bleuâtre o-li

89

333

(N=144)

Handwritten musical score for orchestra and voice. The score includes parts for Horns (Hrb. 1), Clarinet in A (C.a.), Clarinets 1 and 2 (Cl. 1. 2. (la)), Clarinet in B-flat (Cl. b. (la)), Bassoon 3 (Bn. 3.), Timpani 1 (Timp. 1.), Harp 1 (Hrp. 1.), Celesta, Violins 1 and 2 (Vns. 1. 2.), Viola 1 and 2 (Vnls. 1. 2.), Alto solo and Alto (Alto solo. altos.), Antiphonal (Ant.), Oboe (Oeb.), Violoncello solo (Vcl. solo.), and Contrabass solo (Cb. solo.). The score is in 4/4 time and features various dynamics such as *pp*, *p*, *mp*, and *ppp*. It includes performance instructions like *solo*, *arco*, *rit.*, and *ff*. The Oboe part includes the lyrics: "Oedipe. Oui. Vous-tu, pees-tu une sour-ce, u-ne ro-che qui luit?". The score is marked with measure numbers 7, 8, and 9.

334

(--- P=168)

Hrb. 1. *solo*
 C. 1. (fa) *solo pp ma marc.*
 Hrp. 1. *pp*
 Celesta *mp prenez le glockenspiel*
 Violon 1. solo *IV^{te} solo. arm. p.c. 4. pp*
 Vns 1. *arm. p.c. 4. pp*
 Vn² 2. solo *pp*
 Vns 2. *pp*
 Alto solo *pp*
 Altos *unio pp*
 Ant.
 Ocb. *Et vois-tu des va-meaux qui-great d'inequir. lan-de la ba-se d'un an-tel*
 Vn³ solo *solo pp*
 1CB. solo *pp*

col tutti
col tutti

468

(-----P=144)

335

rit. ----- Adagio (P=60)

Handwritten musical score for orchestra and voice. The score includes parts for:

- Gr. fl. 1, 2
- Hr. 1
- C. a.
- Cl. 1, 2 (la)
- Cl. b. (la)
- Bn. 1
- C. 1 (fa)
- Hrp. 1, 2
- Glockenspiel
- Vns 1, 2 (1st and 2nd solo)
- 1 Alto solo
- Altos
- Ant.
- Oed.
- Vc.
- CB.

The score features various musical notations including dynamics (pp, mp, p, f, sfz), articulation (accents, slurs), and performance instructions such as "Solo", "glockenspiel", and "svenez la Celesta". The bottom part of the score includes lyrics in French: "ou fu - ment les of - fran des?" and "Nous som - mes ar - ri".

Molto sostenuto ($\text{♩} = 92$)

The score is written for a full orchestra and strings. The tempo is *Molto sostenuto* with a metronome marking of $\text{♩} = 92$. The time signature is 12/8. The key signature has two sharps (F# and C#). The instruments and their parts are:

- Gr. fl.** (Great Flute): 1st and 2nd parts, marked *pp espress.*
- Hrb.** (Horn): 1st and 2nd parts, marked *pp espress.* and *par. en l'air*.
- C. a.** (Clarinete Alto): marked *pp*.
- Cl.** (Clarinete): 1st and 2nd parts, marked *pp* and *par. en l'air*.
- Cl. B.** (Clarinete Baixo): marked *pp*.
- 3ms.** (3 Trompas): 1st, 2nd, and 3rd parts, marked *pp*.
- C. (Fa)** (Corno Fa): 1st, 2nd, 3rd, and 4th parts, marked *pp*.
- Timb.** (Tímpano): marked *mp*.
- H.P. 1.** (Harpa): marked *f*.
- Vns.** (Violinos): 1st and 2nd parts, marked *tutti unis.* and *pp espress.*
- Altos.** (Violas): marked *tutti unis.* and *f espress.*
- Ocb.** (Oboe): marked *vés!...*
- Vc.** (Violoncelo): marked *tutti unis.*
- CB.** (Contrabaixo): marked *tutti unis.* and *pp poco*.

Dynamic markings include *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo) throughout. Performance instructions include *pp espress.*, *par. en l'air*, *tutti unis.*, *pizz.*, *arpeg.*, *unis.*, and *pp*.

470

336 Moderato (♩=66)

pochiss. anim.

gr. fl. 2. *pp*

Cl. 2. 3. (la) *pp*

2 Violons 1. soli *pp cant. mp > pp*

1. *pp*

2. *pp sempre pp*

altos. *pp*

Oed. *pp*

2 Violoncelles 1. soli *pp cant. mp > pp*

2c. *pp sempre pp*

109

(Elle l'y conduit.)

Verse la fon-tai-ne con-duis-moi.

As siéds-moi.

col tutti

337

calando *a 1. (♩=50)*

sost. (♩=50)

gr. fl. 1. *pp*

Cl. 1. 2. (la) *pp*

Harp. 1. *pp*

2 vns 1. soli *mp pp cant. pp*

1. *pp cant. mp*

2. *pp cant. mp*

2 altos soli *pp cant. mp*

altos. *pp cant. mp*

Oed. *pp*

114

ut, ré, mi, fa, sol, la, si b

(Elle l'assied.)

(Elle trempe ses mains dans l'eau.)

Trem-pe dans l'eau les doigts.

Alto solo 2. col tutti

piu sost. $\text{at}^\circ (1=48)$

rit.

Gr. fl. 1. mf sen p pp p dolce

Hrb. 1. f cant. mp pp pp dolce

Cl. 1. (La) mf sen p pp

Bn. 1. pp

2 vns. 1. soli. mf sen p pp mp dolce c. 2.

1. vno. mf sen p pp

2. vno. mf sen p pp bd.

1 alto solo. mf sen p pp p cant.

Altos. mf sen p pp bd.

Cel. p $\text{Et sur mon front po}$ se tes mains se

Vc. mf sen p pp

472

338

Moderato tranquillo (♩ = 112)

sostenuto - - - di - - - più - - -

Handwritten musical score for orchestra and solo instruments. The score is written in G major (one sharp) and 9/8 time. It features a variety of instruments and dynamic markings.

Instrumentation: Gr. fl., Hrb. 1.2, C.a., Cl. (la), Cl. (la), Bns 1.2.3, C. (fa) 1.2.3.4, Hrp. 1., Celesta, 2 Vns 1. soli, Vns 1.2, 1 alto solo, Altos, Oed., 1 Vc solo, Vc, CB.

Key Performance Instructions:

- Gr. fl.:** *molto espress.*, *tranz.*
- C. (fa) 1.2.3.4:** *sans voiles ouvert*, *sans voiles*
- 2 Vns 1. soli:** *mf tranz. molto espress.*, *col tutti*
- Vns 1.2:** *trem.*, *pp*, *mf tranz. molto espress.*
- 1 Vc solo:** *mf*, *mp*, *p*
- Oed.:** *(Elle le fait.)*, *rei - nes.*

The score includes numerous dynamic markings such as *pp*, *p*, *mf*, *mp*, *f*, and *sf*. It also features various articulations like *trem.*, *arco*, and *pp espress.*. The tempo is marked as *Moderato tranquillo* with a metronome marking of $\text{♩} = 112$. The piece concludes with a *col tutti* instruction.

largamente

poco a poco -- di nuovo --

(P=108)

Gr. fl. 1. 2. 3.

Hr. b. 1. 2.

C. A.

Cl. 1. 2. (la)

Cl. 3. (la)

Cl. b. (la)

B. 1. 2. 3.

C. 1. 2. (fa)

3. 4.

Pte. Trp. (ré)

Trp. (ré)

1. 2. 3. (sans sourd.)

3. (sans sourd.)

Tuba CB.

Tam-tam

Cymb.

H.p. 1. et 2.

Célesta.

1. 2.

1. 2.

Alto solo.

Altos.

Oed.

1. 2. 3.

CB.

La Trp. 4. enlève la sourdine

molto

a pleine voix

Sa lut, vous

722

474

339

a to mod to tranqu. (♩=132)

(----- ♩=120)

Handwritten musical score for orchestra and vocal soloists. The score includes parts for:

- Flutes:** 1st, 2nd, 3rd (Gr. fl.)
- Clarinet:** Solo (Cl. solo)
- Violins:** 1st, 2nd
- Violas:** 1st, 2nd
- Celli:** 1st, 2nd
- Double Basses:** 1st, 2nd, 3rd
- Woodwinds:** Bassoon (C. (fa)), Trumpets (1st, 2nd, 3rd), Trombones (1st, 2nd, 3rd), Horns (Hrp. 1.), Cymbals (Cymb.), Harp (Harp. 1.)
- Vocal Soloists:** 1st Alto Solo (1 alto solo), Alto (altos.), 1st Violin Solo (1 v. solo.), Violin (v.), and Cello/Bass (Cb.).

The score features various musical notations including dynamics (pp, p, mp, mf, f, dim.), articulation (accents, slurs), and performance instructions (e.g., "Dolcis.", "sempre", "cant. dolce", "cant. con suono"). The vocal lines include the lyrics: "qui veil-lez sur mon der-nier a-si-le. Je ne crois plus rien sous".

(senza rigore) (P = 132 à 138)

(pochiss. calando...)

Orchestral score page 129. Instruments include: Gr. fl. 1, 2; Fl. alt. (sol.); Hrb. 1, 2; C. a.; Cl. (la) 1, 2, 3; Bno 1, 2, 3; C. (fa) 1, 2, 3, 4; Trp. 3 (ut); Trb. 1, 2, 3; Hrp. 1; Vns 1, 2; 1 alto solo; alt.; Oed.; Vc. 1, 2; and CB. The score contains various musical notations such as dynamics (pp, p, mp, f), articulation (accents), and performance instructions like "mettez vite les sourdines" and "le Basson 3. prend le Contre-Basson". The bottom of the page features the lyrics: "le ciel: a-près les er-re-ments de sa course i-nut-ti-le,".

340

4^{to} molto tranquillo
(♩ = 104)

(pochissimo)

Cl. 1. (la)

Bⁿ 2.

1. C. (fa)

2.

4.

Vrs 1.

dolcis. espress.

Violons 2. *divisés.*

1. *(div.)*

2. *(av. sourd.)*
pp dolcis.

1 alto solo.

pp dolcis.

Alto *divisés.*

1. *dolcis.*

2. *dolcis. v.*

Ocb. *dolcis. sost.*
Oe-di pe va trou-ver le re-pos

1^{re} solo.

pp dolcis.

Violoncelles *divisés.*

1. *(av. sourd.)*
pp dolcis.

2. *dolcis.*

CB. *1. pp*
niente

(div.)

133

341. Più animato (1. = 96)

(1. = 104)

Fl. alto (alt) pp

Hrb. 1. 2. p cresc.

C. a. p cresc.

Cl. 1. 2. 3. p cresc.

Bno 1. 2. p cresc.

CB. Contre-Basson mp marc. p cresc.

C. 1. 2. 3. 4. *ouchés* pp2 *à 2 ouverts* pp cresc. *3. ouvert*

Trop. 3. 4. (alt) (sans sonnd) perd.

Tuba Ten. (si b) perd.

Tuba B. perd.

Harm. pp

2 Allosoli. (alto solo 1. av. sonnd) à 2 col tutti

Altos. p cresc.

Antigone. *Antigone, avec angoisse* s.v. (Entre Créon avec quelques Thébains. Antigone, éperonnée)
 Pé-re! Pé-re! Cré-on! Je vois Cré-on!

2 VE soli. à 2 col tutti

VE p cresc.

CB. tutti unis p cresc.

342

(1. = 96) *calando* --- *Moderato* (1. = 80)

Handwritten musical score for various instruments and voices. The score is divided into measures by vertical bar lines. The instruments listed on the left include:

- Heb. 1. 2.
- C.A.
- Cl. (a) 1. 2. 3.
- Bns. 1. 2.
- CBn.
- C. (fa) 1. 2. 3. 4.
- Trb. 1. 2. 3.
- Timb. 1.
- Vn. 1. 2.
- Altos.
- Créon.
- Vc.
- CB.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *mf*, *mp*, *p*, *pp*). There are also performance instructions like *Solo*, *Bag. d'éponge*, *tutti unis.*, and *Div.*. The bottom of the page features lyrics for the character Créon:

se presse contre Oedipe — qui resté calme) — Créon, d'une voix hypocrite
 sans qu'on trembler, chère

The page number 745 is visible in the bottom right corner.

poco rit. - - - Moderato (♩=63)

1. Bns 2.
 1. Vns 2.
 Altos
 Cr.
 Vc.
 1 Contre-Basse solo.
 CB.

(toujours au sourd.)
 (toujours au sourd.)
 (toujours au sourd.)
 An-ti-go-ne? Coton fut-il ja-mais l'en-ne-mi de per-son-ne? Je viens-ci, man-dé

140

Gr. fl. 2.
 Cl. b. (La)
 Bns 2.
 CBn.
 C. 1. (Fa)
 Hrp. 1.
 Altos divisés en 4.
 Cr.
 Vc.
 1 CB. solo.
 CB.

(trangu) (♩=54)
 (trangu) (♩=63)
 Div. pica.
 arco
 unis pica.
 Solo
 per. d.
 per. d.
 par les Thé bains, of-frir à ton père un nou-veau des-tin. Suis-moi, Oe-di-pe, viens; ren-tre dans ta pa-tri-e.

151

344 (1=76) *accelerando rit. - - - a t.° (1=1) rit. - - - - - a t.° accelerando - - - - -*

Gr. fl. 1. *pp*

Cl. 2. (ca) 3.

Cl. 1. (fa) 4.

Vns 1. 2.

Altos divisés en 2. 1. 2.

Cr. *avec emphase*
La marche dans la nuit a du-ré trop long - temps. Je pleu - re, quand je vois ta vieil - les - se mai - gri - e

CB. *tutti unis. (pizz.)*

345

a t.° Animato (1=112)

Fl. alto (sol)

Cl. 1. (ca) 2. 3.

Cl. B. (ca)

Bns 1. 2.

CBm

C. 1. 2. (fa) 3.

Vns 1. 2.

Altos

Cr. *avec emphase*
et tes hail - lons trou - és sur ton corps gre - lot - tant. Re - viens, re - viens, et

Vc *arco*

346

Un poco lento (♩ = 46)

Cl. b. (ca.)

Bsn. 1-2

CBn.

1. 2.

C. 3. 4. (fa)

Trb. 2. 3.

Timb. 1. (bag. d'éponge)

Harm.

altos.

Oedipe.

Cr.

vc

CB.

solé

pp

ppp

perd.

sempre pp

sempre pp

mi sé-ra ble Cré-on!

Bis-con-reur hy-po-cri-te! Tu

tutti div.

arco

arco pp post.

tutti div.

arco

ppp

166

*) seulement 16

347

(1=1) *(senza rigore)*

Gr. fl. 1.

Fl. alto (sol.)

Cl. 1. (la) 2. (la) 3. (la)

Cl. b. (la)

Brs 1. 2.

C. 1. (fa) 2. (fa) 3. (fa) 4. (fa)

Timb. 1.

Harm.

Vns 1. 2.

Altos.

Ocb.

Vc.

Contre-Basse Solo. CB.

m'asché, a-ban-don-né aux qua-tre vents du ciel, et tu viens au-jour-d'hui, fra-ternel,

trem. sul ponticello

bouchés pp

à l'ord. pp

à l'ord.

trem. unis. pizz. pp

163

(♩ = 52)

Moderatamente animato

(♩ = 160)

Gr. fl. 1, 2
C. a.
Cl. 1, 2 (la), 3
Cl. b. (la)
Bns 1, 2
C. (fa) 1, 2, 3, 4
Timp. 1.
Hrp. 1.
Vns 1, 2
2 Altos soli.
Altos.
Ocb.
2 Violoncelles soli.
Vc.
Cb. solo.
Cb.

fa
re
sol
mi
b
a
g
ord.
pp
p
f
mp
mf
p
f
cresc.
mp
p
mf
f
p
mp
p
mp
p
mp
p
mp
p
mp
p
mp
p
mp
p
mp

faire en-ten-dre la voix d'a-ne pi-tié-cu-bi-té? Pen-ses-tu ca-dor à mon œil sans re-gard et tou-tes les ex-cu-ses de Ton règne é-cou-lé,

174

348 *pochiss. allarg. - - - al - - - meno mosso pes.*

(P=1) *(a2) soli* *(P=88)*

lunga

Gr. fl. 1. 2. *a2* *mf* *f*

HrB. 1. 2. *mf* *ff*

C. A. *mf* *ff*

Cl. (Cl.) 1. 2. *a2* *mf* *ff*

3. *mf* *ff*

Bns. 1. 2. *a2* *mf* *ff*

CBn. *mf* *ff*

1. 2. *a2* *mf* *ff*

C. (Fa) 3. 4. *a2* *mf* *ff*

Trp. (cor) 3. 4. *mf* *ff*

Tub. 1. 2. 3. *mf* *ff*

Timb. 1. 2. *mf* *ff*

Harp. 1. *mf* *ff*

Vns 1. 2. *mf* *ff*

2 Altos soli *a2* *mf* *ff* *sol ponticello*

Altos. *(pizz.) mf* *ff* *sol ponticello*

Oed. *et les Ar-giens hur-lants qui se-pent tes rem-parts, et qu'ens mon se-cours D'he-cos va s'écouler?*

2 Vc. soli *a2* *mf* *ff* *pizz.* *a2*

Vc. *(pizz.) mf* *ff* *sol pizz.*

1 CB. solo *mf* *ff*

CB. *mf* *ff* *(pizz.) ff*

sol tutti *sol tutti*

179

349

Al tempo un poco lento
(♩=56)

pochissimo più animato
(♩=60)

Fl. alto
(sol)

Bⁿ 1.
2.

CBⁿ

1.
2.

C.
(h)

3.
4.

Trp.
(st)

3.
4.

1.
2.

Trb.
3.

Tuba CB.

Timb. 1.

Hrp. 1.

Hrp. 2.

Piano.

1.
2.

Alto.

Oed.

Cr.

VE.

1 CB. solo.

CB.

Handwritten musical score for orchestra and voice. The score includes parts for:

- Gr. fl. $\frac{1}{3}$
- Fl. Alto (sol)
- Hrb. 1. 2.
- C. A.
- Cl. 1. (la)
- Cl. 2. (la)
- Cl. B. (la)
- CB.
- C. 1. 2.
- C. (fa) 3.
- Trp. 2. (ut)
- Timb. 1.
- Cymb. 1.
- Hrp. 1.
- Hrp. 2.
- Piano.
- Vns 1. 2.
- Altos.
- Oed.
- VC.
- CB.

The score features various musical notations including dynamics (pp, p dolce, mp, f), articulation (accents, slurs), and performance instructions such as "laissez vibrer" and "près de la table". The Oed. part includes the lyrics: "veur à pol- lon se re- pent, tu sais quel- le pro- messe il fait à ma mé- moi- re, et que mon corps sanc- ti- fi".

animando - - - al - - - Allegro moderato (1=80)

Gr. Fl. $\frac{3}{4}$ (as)

Fl. Alto (sol)

Hrb. 1. 2.

C. a.

Cl. $\frac{2}{2}$ (la) 3/2

Cl. b. (la)

Bsn. 1. 2.

C.B.

C. (fa) 1. 2. 3. 4.

Tpp. (ut) 1. 2. 3. 4.

Tuba B. 1. 2. 3.

Tuba C.B.

Timb. 1.

Hrp. 1.

Hrp. 2.

Piano.

Vns. 1. 2.

Altos.

Oed.

Violons.

Basses.

Vc.

Cb.

1. solo par en l'air

2. solo par en l'air

3. solo par en l'air

4. solo par en l'air

5. solo par en l'air

6. solo par en l'air

7. solo par en l'air

8. solo par en l'air

9. solo par en l'air

10. solo par en l'air

11. solo par en l'air

12. solo par en l'air

13. solo par en l'air

14. solo par en l'air

15. solo par en l'air

16. solo par en l'air

17. solo par en l'air

18. solo par en l'air

19. solo par en l'air

20. solo par en l'air

21. solo par en l'air

22. solo par en l'air

23. solo par en l'air

24. solo par en l'air

25. solo par en l'air

26. solo par en l'air

27. solo par en l'air

28. solo par en l'air

29. solo par en l'air

30. solo par en l'air

31. solo par en l'air

32. solo par en l'air

33. solo par en l'air

34. solo par en l'air

35. solo par en l'air

36. solo par en l'air

37. solo par en l'air

38. solo par en l'air

39. solo par en l'air

40. solo par en l'air

41. solo par en l'air

42. solo par en l'air

43. solo par en l'air

44. solo par en l'air

45. solo par en l'air

46. solo par en l'air

47. solo par en l'air

48. solo par en l'air

49. solo par en l'air

50. solo par en l'air

51. solo par en l'air

52. solo par en l'air

53. solo par en l'air

54. solo par en l'air

55. solo par en l'air

56. solo par en l'air

57. solo par en l'air

58. solo par en l'air

59. solo par en l'air

60. solo par en l'air

61. solo par en l'air

62. solo par en l'air

63. solo par en l'air

64. solo par en l'air

65. solo par en l'air

66. solo par en l'air

67. solo par en l'air

68. solo par en l'air

69. solo par en l'air

70. solo par en l'air

71. solo par en l'air

72. solo par en l'air

73. solo par en l'air

74. solo par en l'air

75. solo par en l'air

76. solo par en l'air

77. solo par en l'air

78. solo par en l'air

79. solo par en l'air

80. solo par en l'air

81. solo par en l'air

82. solo par en l'air

83. solo par en l'air

84. solo par en l'air

85. solo par en l'air

86. solo par en l'air

87. solo par en l'air

88. solo par en l'air

89. solo par en l'air

90. solo par en l'air

91. solo par en l'air

92. solo par en l'air

93. solo par en l'air

94. solo par en l'air

95. solo par en l'air

96. solo par en l'air

97. solo par en l'air

98. solo par en l'air

99. solo par en l'air

100. solo par en l'air

101. solo par en l'air

102. solo par en l'air

103. solo par en l'air

104. solo par en l'air

105. solo par en l'air

106. solo par en l'air

107. solo par en l'air

108. solo par en l'air

109. solo par en l'air

110. solo par en l'air

111. solo par en l'air

112. solo par en l'air

113. solo par en l'air

114. solo par en l'air

115. solo par en l'air

116. solo par en l'air

117. solo par en l'air

118. solo par en l'air

119. solo par en l'air

120. solo par en l'air

121. solo par en l'air

122. solo par en l'air

123. solo par en l'air

124. solo par en l'air

125. solo par en l'air

126. solo par en l'air

127. solo par en l'air

128. solo par en l'air

129. solo par en l'air

130. solo par en l'air

131. solo par en l'air

132. solo par en l'air

133. solo par en l'air

134. solo par en l'air

135. solo par en l'air

136. solo par en l'air

137. solo par en l'air

138. solo par en l'air

139. solo par en l'air

140. solo par en l'air

141. solo par en l'air

142. solo par en l'air

143. solo par en l'air

144. solo par en l'air

145. solo par en l'air

146. solo par en l'air

147. solo par en l'air

148. solo par en l'air

149. solo par en l'air

150. solo par en l'air

151. solo par en l'air

152. solo par en l'air

153. solo par en l'air

154. solo par en l'air

155. solo par en l'air

156. solo par en l'air

157. solo par en l'air

158. solo par en l'air

159. solo par en l'air

160. solo par en l'air

161. solo par en l'air

162. solo par en l'air

163. solo par en l'air

164. solo par en l'air

165. solo par en l'air

166. solo par en l'air

167. solo par en l'air

168. solo par en l'air

169. solo par en l'air

170. solo par en l'air

171. solo par en l'air

172. solo par en l'air

173. solo par en l'air

174. solo par en l'air

175. solo par en l'air

176. solo par en l'air

177. solo par en l'air

178. solo par en l'air

179. solo par en l'air

180. solo par en l'air

181. solo par en l'air

182. solo par en l'air

183. solo par en l'air

184. solo par en l'air

185. solo par en l'air

186. solo par en l'air

187. solo par en l'air

188. solo par en l'air

189. solo par en l'air

190. solo par en l'air

191. solo par en l'air

192. solo par en l'air

193. solo par en l'air

194. solo par en l'air

195. solo par en l'air

196. solo par en l'air

197. solo par en l'air

198. solo par en l'air

199. solo par en l'air

200. solo par en l'air

des Philéens.

é par d'in-jus-tes tour-ments, au sol qu'il tou-che-ra don-ne-ra la vic-toi re des Phi-lé-ens.

Oui,

Vc. *arco*

Cb. *arco*

Animando - - - -

1. 2. 3. *gr. fl.*

1. 2. *Hte.*

C. a.

1. 2. 3. *Cl. (a)*

Cl. b. (b)

1. 2. *Bns.*

CB.

1. 2. 3. 4. *C. (fa)*

Tuba B.

Tuba CB.

Timb. 1.

Hrp. 1. et 2.

Piano.

1. 2. *Viol.*

Alto.

Violoncelles

Contreb.

Les Chœurs

Tén.

B.

Violoncelles

Contreb.

mp

191

rallentando un poco lento

accel. - a t. all. mod. (1=72)

1. 2. 3. *Gr. fl.*

Fl. Alto (sol.)

1. 2. *Hr. 1.*

C. A.

1. 2. 3. *Cl. (C)*

Cl. B. (C)

1. 2. *Brs. 1.*

CB.

1. 2. 3. 4. *C. (F)*

1. 2. 3. 4. *Trp. (D)*

Tub.

Tuba Ten. (H)

Tuba B.

Tuba CB.

Timb. 1.

Gr. C.

1. 2. *Vns.*

Altos.

Ced.

les Théb. { *Tén.* nous, sau-ve-nous! Bi-tid, pi-tié nu nous.
B. nous.
Oedipe Je ne vous sui-urai pas!
les Thébains, se traînant aux pieds d'Oedipe
ou

Vc. *piace.*

CB. *(pian)*
unis. off

The musical score is handwritten and consists of multiple staves for various instruments and vocal soloists. The instruments listed include:

- Gr. fl. 3 (Great Flutes)
- Fl. alt. (Solo Flute)
- Hob. 1, 2 (Horn in B-flat)
- C. a. (Clarinet in A)
- Cl. (fa) 2, 3 (Clarinets in F)
- Cl. b. (la) (Clarinet in B-flat)
- Bns 1, 2 (Bassoons)
- CB. (Corno in B-flat)
- C. (fa) 1, 2, 3, 4 (Horns in F)
- Trp. (cor) 1, 2, 3, 4 (Trumpets)
- Trb. 1, 2, 3 (Trombones)
- Viol. 1, 2 (Violins)
- Altos (Violas)
- Des. Théb. (Tenor and Bass)
- Vc. (Violoncello)
- CB. (Corno in B-flat)

The score contains various musical notations such as clefs, time signatures, notes, rests, and dynamic markings (e.g., *f*, *mf*, *ff*, *sf*, *f marc.*). There are also performance instructions in French, including:

- (au sourd)* (with mute)
- enlevé vite la sourdine* (quickly remove the mute)
- Conché* (closed)
- Bouchés* (stopped)
- 3. ouvert* (3rd horn open)
- 4. ouvert* (4th horn open)
- La trompette 1. met la sourdine* (Trumpet 1, put the mute)
- solo f marc.* (solo, forte, marcato)
- f marc.* (forte, marcato)
- sf sempre* (sforzando, sempre)

The vocal soloists (Tenor and Bass) have lyrics in French:

elie, elie, que nous fu - mes in - fa - mes! f marc.
Sans toi, ils pas - se - rent les non-veux des air flam - mes!
Ils tue-ront les vieill.

allarg. ----- un poco lento (♩ = 92) a 2 ----- J = 66

Handwritten musical score for orchestra and vocal soloist. The score includes parts for Fl. fl., Fl. alto (sol), Hrb. 1, 2, C. a., Cl. 1, 2, 3 (la), Cl. b. (la), Bns 1, 2, CB., C. (fa), Trp. 1, 2, 3, 4, Trb., Tuba Ten. (bb), Tuba B., Tuba CB., Timb. 1, gr. C., Vns 1, 2, Altos., Ced., and vocal soloist (des Théb.).

The score is divided into three measures. The first measure is marked *allarg.* and the second *un poco lento*. The tempo marking $(\text{♩} = 92)$ is present above the second measure. The vocal soloist part includes the lyrics: "Car si, ils va-vi-ront les fem-mes! sau-ve-nous, sau-ve-nous! A-ti-cé, A-ti-cé sur nous." and "Oh! sau-ve-nous,".

Dynamic markings include *sf*, *ff*, *mf*, *mp*, *pp*, *ppp*, *sp. s.v.*, *sol*, *sol dolce*, *solcando*, *arco*, and *pizz.*. Performance instructions such as *long sound*, *sol*, *solcando*, *arco*, and *pizz.* are also present.

The score concludes with a page number 200 in the bottom right corner.

355

ac - cel - le - ran - do - - - - - *Allargo*
(♩ = 144)

Handwritten musical score for a symphony orchestra and vocal soloist. The score is in 4/4 time and includes the following parts:

- Gr. fl.** (1, 2, 3)
- Fl. alta (sol)**
- Hrb.** (1, 2)
- C.A.**
- Cl.** (1, 2, 3) (La)
- Cl. b.** (La)
- Bns.** (1, 2)
- CB.**
- C.** (fa) (1, 2, 3, 4)
- Trp.** (1, 2, 3, 4) (w)
- Trb.** (1, 2, 3)
- Tuba Ten. (tib)**
- Tuba B.**
- Tuba CB.**
- Timb. 1.**
- Vns.** (1, 2)
- Altos.**
- Ob.**
- Créon** (Vocal Soloist)
- Vc.**
- CB.**

The score contains various musical notations including dynamics (e.g., *ff*, *mp*, *p*, *cresc.*), articulation (accents, slurs), and performance instructions. The vocal line for Créon includes the lyrics: "Je ne vous suis - vrais pas! Créon, avec fureur Tu nous suis - vrais! Le Dieu n'a pas vou - lu qu'on s'em - pa - re de toi... mais...".

Handwritten annotations include "anlève vite les sourdines" and "1. bouche", "2. bouche", "3. bouche" for the trumpet parts.

(1=152)

356

gr. fl. 3. prenez la Petite flûte 1.

Fl. alt. (sol) prenez la Petite flûte 2.

Hr. B. 1. 2.

Cl. 1. (la) 2.

Bns 1. 2.

1. *f* enlevez les sourdines

2. *f* enlevez les sourdines

Altos. *f* (au sourd.) *pp* *f* *p*

Antigone. *mf* (les Thébains hésitent)

Cr. *f* (sans Thébains, désignant Antigone) *mf* *p*
 Sai-sis-seq-la! Quoi? Vous

2 Violoncelles *sol.* *pp* *arco* *col tutti*

sol. *pp* *arco* *col tutti*

2 Contre-Basses *sol.* *pp* *arco* *col tutti*

sol. *pp* *arco* *col tutti*

CB. *pp* *arco* *col tutti*

This page of a musical score, numbered 357, contains the following parts and annotations:

- Gr. fl. 1. 2.**: Grand flutes, with dynamic markings *ff* and *pp sub.*
- ptes fl.**: Piccolo flutes, with dynamic markings *pp sub.* and *solo*.
- Hrb. 1. 2.**: Horns, with dynamic markings *ff* and *pp sub.*
- C. a.**: Clarinet, with dynamic markings *p* and *pp*.
- Cl. 1. (a.)**: Clarinet, with dynamic markings *pp sub.* and *pp*.
- B₁ 1. 2.**: Bassoon 1 and 2, with dynamic markings *mp* and *pp*.
- B₂ 3.**: Bassoon 3, with dynamic markings *mp* and *pp*.
- Trp. (ut) 1. 2. 3.**: Trumpets, with annotations: *1. (sans sonnd.) p*, *2. (sans sonnd.) p*, and *3. (sans sonnd.) p*. Dynamic markings include *mp*, *pp sub.*, and *sempre pp*.
- Timb. 1.**: Timpani, with dynamic markings *ppp* and *mp*.
- Cymb.**: Cymbals, with annotation: *1 Cymb. sup. av. 2 bag. de Timb.* and dynamic markings *mp* and *pp*.
- Piano**: Piano, with dynamic markings *pp* and *pp sub.*, and pedal markings *Ped.*
- Vrs 1. 2.**: Violins, with annotations: *(sans sonnd.)*, *mp*, *pp sub.*, and *sempre pp*.
- Altos.**: Violas, with dynamic markings *pp*.
- Ant.**: Antigone, with lyrics: *Antigone*, *re! re!*, and *(Lette d'Antigone et de Creon)*.
- Cr.**: Chorus, with lyrics: *trem-blez? faut-il que moi-mé-me! (se frotte la main d'Antigone)* and *à Creon (1) (1) (1) La-elle-moi!*
- Vc.**: Violoncello, with annotation: *tutti unis*.
- CB.**: Contrabass, with annotation: *tutti unis (pizz.)* and dynamic markings *mp* and *pp*.

358

(1-130)

Gr. fl. 1. 2. (1-130)

pt. fl. 1. 2.

Hrb. 1. 2.

Cl. 1. (Ea)

C. (Fa) *à 4 sons voilés*
ppp ma marc.

Cymb. *dim.*

Hrp. 1.

Piano. *Ped.*

Vns 1. 2.

Altos. *(av. sound)*
ppp ma marc.

Ténors. *(On entend de nouveau dans les coulisses le chœur des vieillards Athéniens qui se rapprochent.)*
des vieillards Athéniens, dans les coulisses, se rapprochant
Bien-veil-lan-tes! Bien-fai-san-tes!

Basses.

Vc.

Cb.

des vieillards Athéniens

Handwritten musical score for orchestra and voices. The score includes parts for:

- Gr. fl. (1, 2)
- Pte fl. 1
- Hrb. 1
- Bⁿ 1
- C. (Fa) 1, 2, 3, 4
- Cymb.
- Piano
- Viol. 1
- Viol. 2
- Altos
- Ant.
- des vieill. (Ten. Ath.)
- vc.
- CB.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mp*, *pp*, *ppp*, and *sempre ppp*. Pedal points are indicated with *Ped.* and diamond symbols. The vocal line includes the lyrics: "Nous de-mi-nons pour vous pri-er trois fois au-tour".

359

(♩ = 132)

This page contains a handwritten musical score for an orchestral and vocal ensemble. The score is written in G major (one sharp) and 4/4 time. The tempo is marked as ♩ = 132. The instruments and parts include:

- Gr. fl.** (Great Flute): Two staves, starting with a *stacc. veloce* section.
- ptes fl.** (Piccolo Flute): Two staves, playing a melodic line.
- Hr. b.** (Horn in B-flat): Two staves, playing a sustained harmonic.
- Cl. 1. (E)** (Clarinet in E): One staff, playing a melodic line.
- B♭ 1.** (Bassoon in B-flat): One staff, playing a melodic line.
- C. (Fa)** (Cello): Four staves, playing a melodic line.
- Trp. 1. (F)** (Trumpet in F): One staff, playing a melodic line.
- Hrp. 1. et 2.** (Harp): Two staves, playing a melodic line.
- Piano**: Two staves, playing a complex accompaniment with many triplets.
- Celesta**: One staff, playing a melodic line.
- Vrs** (Violins): Two staves, playing a melodic line.
- Altos**: One staff, playing a melodic line.
- Ant.** (Antiphonal): One staff, playing a melodic line.
- Des vieill.** (Old Men): Two staves, with lyrics: "ou bois sa - cré. / Re - dou - ta - les!"
- Vc.** (Violoncello): One staff, playing a melodic line.
- CB.** (Contrebasse): One staff, playing a melodic line.

The score includes various performance markings such as *ppp*, *pp*, *mp*, *f*, *stacc. veloce*, *sempre mp*, *à l'ord.*, *arco*, and *pizz.*. There are also handwritten annotations like "à 2" and "mi b, sol 4".

360

Agitato, ma non troppo mosso

(♩ = 84)

Orchestral score for the first system, featuring various instruments and vocal parts. The score includes dynamic markings such as *ff*, *mp*, *p*, and *f*, along with performance instructions like *1. solo*, *3. sans voiles ouvert*, and *alla taciturna à l'ord.*

Gr. fl. 1. 2. *ff*

ptes fl. 1. 2. *mp*

Hrb. 1. 2. *mp*

C. a. *mp*

Cl. 1. 2. *mp*

(la.) 3. *mp*

Brs. 1. 2. 3. *p*

C. (tr.) 1. 2. 3. 4. *p*

Trp. 1. 2. *ff*

Tub. 1. 2. 3. *ff*

Tuba CB. *ff*

Timb. 1. *ff*

Hrp. 1. et 2. *(a2) mg.*

Piano. *ff*

Vrs. 1. *ff* *mp*

2. *ff* *mp* *alla taciturna à l'ord.* *pizz.* *mp*

altos. *ff* *mp*

ant. *tié, di-vin Thé-sé-e, e con-te ma pri-è-re! Vois, j'im*

Vs. *unis. arco* *mp*

CB. *unis. ff* *ff*

La fl. 1. prend la fl. 3.

La fl. 2. prend la fl. 2. alla en sol.

1. solo

f. espress.

La Trb. 2. met la sourdine

mettez la sourdine

3. sans voiles ouvert

230

calando ----- *Moderato* (♩ = 50) ----- *rit.* -----

1 = 96)

Flutes: 1, 2, 3. Dynamics: *p*, *mf*, *p*. *1. Solo mp apres cort.*

Horns: 1, 2. Dynamics: *mf*, *len*, *pp*. *1. Solo mp apres cort.*

Clarinets: 1, 2, 3. Dynamics: *p*, *mf*, *len*, *pp*. *1. Solo mp apres cort.*

Bassoon: Dynamics: *mf*, *len*, *pp*.

Trumpets: 1, 2, 3. Dynamics: *mp*, *pp*. *mettez les sourdines*, *mettez la sourdine*.

Trombones: 1, 2. Dynamics: *mp*, *p*, *pp*. *mettez la sourdine*.

Tuba: Dynamics: *mp*, *pp*.

Violins: 1, 2. Dynamics: *pp*, *poco*. *arco*.

Viola: Dynamics: *pp*, *poco*. *arco*.

Cello/Double Bass: Dynamics: *pp*, *poco*. *tutti unis.*

Vocal Soloist (Thésée): Lyrics: *a - ven - gler Oe - di - pe u - ne se - con - de fois! Oe - di - pe? An - ti - go - ne?* *Dolcis.*

239

362

Moderato tranquillo (♩ = 116)

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on multiple staves, including parts for Clarinet (Cl.), Bassoon (B♭), Cor Anglais (C.), Trombone (Tromb.), Violin (Vn.), Viola (Vla.), Cello (Cb.), and a vocal soloist (Oedipe).

Dynamic markings include *pp*, *p*, *mp*, *mf*, *f*, *ppp*, and *ppp*. Performance instructions such as *poco*, *pp*, *mf*, *ppp*, *arco*, *div.*, *no*, and *no* are present.

Specific annotations include "1. ouvert", "2. ouvert", "à 2 ouvert", "bouchés", and "prenez le Contre-Basson".

The vocal part (Oedipe) includes the lyrics: "Je n'ai rien pé - e d'un vieil - lard un - pe - to - le et soud - le de for - faits, qui m'ê - tant l'in - cer - tu - ce par - ri - ci - le, a jui - le sa pa - tri - e ...".

The score concludes with the number "89" in the bottom right corner.

364

Poco sostenuto

Allegro non troppo

(♩ = 58)

(♩ = 72)

Cl. b. (la)

Brs 1-2

C (fa)

Timb. 1

Timb. 2

Piano

Vns 1-2

2 Altos soli

Altos

2 Violoncellos soli

VC

2 Contre-Basses soli

CB

Timbales 2
baguettes & éponge mp

f *pp* *mf* *pp* *mf cant. mesto*

fait! Aje u - ne part aux cri - mes our - bis par le Des - tin quand je n'é - tais pas né ?

253

365 un poco agitato

Cl. 1. (la) *mp* *resc.*

C. (fa) *pp*

Timb. 1. *sempre bp*

Timb. 2. *sempre bp*

Piano. *eguale* *sempre p*

2 Altos soli. *p* *mf con suono* *mp* *cresc.*

1. ed. *Une vie douloureuse*
 Fut-il un seul mo-ment, dans ma vi-e de vic-ti-me, où je n'aie com-bat-tu les dieux qui m'ont me-né?

2 VE soli. *p* *mf con suono* *mp* *cresc.* *2. mf cresc.*

2 CB. soli. *pp* *1. pp* *2.*

CB. *pp*

Fl. Alto en sol. *mp*

Cl. 1. (la) *mp* *cresc.*

Bⁿ. 1. *mf* *pp*

C. (fa) *mp* *pp*

Timb. 1. *sempre bp*

Timb. 2. *sempre bp*

Piano. *sempre p*

2 Altos soli. *ppz* *p* *mf con suono* *mp* *cresc.*

1. ed. *Disse pas fui Co-rti-cha pour l'a-mour de mon pè-re, le res-pect de ma mè-re? Sa*

2 VE soli. *ppz* *p* *mf con suono* *mp* *cresc.*

2 CB. soli. *p* *2. pp* *1. pp*

CB. *(pizz.) pp*

257

251

366

(d=48)

Gr. fl. 1. 2. p s.v.

Fl. alto (sol) p s.v.

Hr. 1. 2. p s.v.

Cl. 1. 2. 3. p s.v.

Cl. b. (a) p s.v.

Bsn. 1. 2. p s.v.

C. 1. 2. 3. 4. p s.v.

Timb. 1. 2. p s.v.

Piano. p s.v.

1 Violon. 1. solo. p s.v.

2 Altos soli. p s.v.

Altos. p s.v.

Oed. *vais je qu'arrail-li dans un car-re-four, j'as sus-si-rai mon pere en de-fen-dant mes jours? - Et*

2 Vc. soli. p s.v.

Vc. p s.v.

2 CB. soli. p s.v.

1. piaz. p s.v.

2. piaz. p s.v.

col tutti

367

Gr. fl. 1, 2

Fl. 2^{da} (sol.)

Hrb. 1

C. A.

Cl. 1, 2 (fa)

Cl. 2 (fa)

Contre-Basson

C. 2 (fa)

1. Trb. (av. sound)

2. Trb. (av. sound)

3. Trb. (av. sound)

1. Timb. 1

Cymb.

Hrp. 1

Piano

4 Violons 1. soli

Vns 1.

1. 2. 3. 4. 4 Violons 2. soli

Vns 2.

1. 2. 3. 4. 4 Altos soli

Oed.

1. 2. 2 Vcs soli

CB.

quand je tu-ai la Spinge cas se-croto im-mon-ses, pour sau-ver de la mort des Phé-bains nom-braux, sa

pp, p, sp, f, sans voiles, (av. sound), (with), (sol.), (with), Des, 2, 3, at 4, col tutti, 1. p, 2. col tutti, col tutti, 3. et 4. col tutti, 4. p, tutti Div. 4 T, pp

(d=50) *(d=42)* *poco sost.*

mf cant. *mf cant.* *f* *p* *ben* *ben* *ben* *ben*

Gr. fl. 1. 2. Fl. alto (sol) Hrb. 1. 2. C. a. Cl. 1. 2. (b.) 3. Bns 1. 2. C. (fa) 1. 2. 3. 4. Trp. 1. 2. Piano. Violon 1. solo. Vns 1. Violon 2. solo. Vns 2. 2 altos soli. Altos. Cel. Violoncelle solo. Violoncelles divisi. C.B.

1. ouvert *2. ouvert* *3. ouvert* *1. bonchi* *2. ouvert* *3. ouvert* *1. (au sonde) b.* *tutti unio. harm. b.* *à plene voix* *1. (arco)* *2. (arco)*

vais-je qu'ils pré- pa-raient pour ma ré-com-pen-se un lit in-cen-tu-eux? Non, je ne sa-rais pas, je ne sa-rais pas.

Detailed description: This is a handwritten musical score for a large orchestra and a vocal soloist. The score is written for a single system and consists of approximately 24 staves. The instruments included are Grand Flute (1st and 2nd), Flute Alto (solo), Horns (1st and 2nd), Clarinet Alto, Clarinets (1st, 2nd, and 3rd), Bassoons (1st and 2nd), Contrabassoon, Trumpets (1st and 2nd), Trombones (1st, 2nd, 3rd, and 4th), Piano, Violins (1st and 2nd, including solo parts), Violas (including solo part), Two Alto Saxophones, Cellos, Double Basses (viola da gamba), and a Cymbalist (C.B.). The score is in a 4/4 time signature. It features dynamic markings such as *mf cant.*, *f*, *p*, *pp*, *mp*, and *fz*. There are also performance instructions like *poco sost.*, *1. ouvert*, *2. ouvert*, *3. ouvert*, *tutti unio.*, *à plene voix*, *arco*, and *ben*. The bottom staff includes the French lyrics: 'vais-je qu'ils pré- pa-raient pour ma ré-com-pen-se un lit in-cen-tu-eux? Non, je ne sa-rais pas, je ne sa-rais pas.' The page number '511' is written in the top right corner.

368 *a t^o* (♩=46)

gr. fl. 1. 2. 3.

Fl. alto (sol.)

Hrb. 1. 2.

C. a.

Cl. 1. (1a) 2. 3.

Sax. 1. 2. 3. 4.

Trp. 1. (1a) 2. 3. 4. (av. sound.)

Trb. 1. 2. 3. (av. sound.)

Tubac.

Timb. 1.

Gr. c. *prenez le Tambour de Basque.*

Hrp. 1.

Vn 1. solo. *agitato vibr.*

Vn 1.

Vn 2. solo. *pp ma cant.*

Vn 2. *2. pp ma cant.*

2 Altos soli 1. *pp ma cant.*

2.

altos. *pp* *(arco)* *pp ma cant.*

Oed. *Maist'oi, tu sais, C'è-on, en cri-ant mes maux, que tu soul-les Jo-caste au de-là du tom-beau.*

Vc solo. *pp ma cant.*

Vc

Contre-Basse solo.

CB. *pp*

arco pp

col tutti

col tutti

col tutti

col tutti

col tutti

col tutti

col tutti

col tutti

col tutti

col tutti

This is a handwritten musical score for an orchestra and voice. The score is written on multiple staves, each labeled with an instrument or voice part. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked as *Andante* with a metronome marking of $d = 48$. The score is divided into three measures, each with a dynamic marking of *pp* (pianissimo) and a *poco cresc.* (poco crescendo) instruction. The first measure ends with a *Ben* (Bene) marking. The second measure ends with a *Ben* marking. The third measure ends with a *Ben* marking. The vocal line is written in the bottom section of the score, with lyrics in French: *Vous con-nais-siez*, *vo-tre sau-veur, vo-tre*, *pe-re*, *avec force*, *lar-ri*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The instruments listed include: *Gr. fl.* (Great Flute), *Fl. Alto*, *Ht. b. 1/2* (Horn in B-flat), *C. A.* (Corno Alto), *Cl. (la) 1/2* (Clarinete in A), *Cl. b. (la)* (Clarinete in B-flat), *Bns 1/2* (Bombardino in B-flat), *C. (fa)* (Corno in F), *Tr. p. (ut)* (Trompa in C), *Tr. b.* (Tromba in B-flat), *Timb. 1* (Timpani), *Tamb. de B.* (Tambourin), *Cymb.* (Cymbale), *Piano*, *Vn. 1. solo.* (Violoncello solo), *Vns* (Violons), *Altos sin.* (Alto Saxophone), *Cel.* (Cello), *Vc.* (Violoncello), *1CB. solo.* (Contrebasso solo), and *CB.* (Contrebasso).

allarg. ---

This page contains a handwritten musical score for an orchestra and a vocal soloist. The score is organized into systems, with each instrument or voice part on its own staff. The instruments listed include:

- Gr. fl. (Grosso Flute)
- Fl. alto (sol.) (Alto Flute)
- Hob. 1, 2 (Horn 1, 2)
- C.a. (Cor Anglais)
- Cl. 1, 2, 3 (Clarinets)
- Cl. b (Clarinete Basso)
- Bns 1, 2 (Bassoons)
- C. (fa) (Corno Fagotto)
- Trp. (tr.) (Trumpets)
- Tub. (Tuba)
- Tamb. Deb. (Tambourin Debile)
- Cymb. (Cymbale)
- Hrp. 1 (Harpe)
- Piano
- Vn. 1. solo (Violin 1 solo)
- Vn. (Violins)
- Altos div. (Violas)
- Cel. (Cello)
- Vc. (Violoncello)
- Vcb. solo (Violoncello solo)
- Cb. (Contrebasso)

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings (e.g., *pp*, *mp*, *mf*, *f*, *cresc.*, *decresc.*). There are also performance instructions like *à 2 soli*, *ouvert*, *prenez la Grosse Caïsse*, and *col tutti*. The vocal soloist part includes lyrics in French: "Bes! C'est vous le par. ri ci Bes! Mais, je suis in-no-cent, in-no-cent, in-no-cent!". The page number 370 is in a box at the top left, and 515 is at the top right. The page number 289 is at the bottom right.

371 Un poco lento

piu allarg. - lento (1=42)

(1=40)

Gr. fl. *sub. p.s.v.*

Fl. Alto (sol.) *sub. p.s.v.*

Hrb. 1. 2.

C.A.

Cl. 1. 2. 3.

Cl. b. (ca.)

Bns. 1. 2.

CB. *pp sost.*

C. (ca.) 1. 2. 3. 4. *mettez vite les sourdines*

Trp. 1. 2. *mettez les sourdines*

Trb. 1. 2. 3. *pp*

Tuba Ten. (tib)

Tuba B. Tuba CB.

Timb. 1.

Gr. C. Tamtam.

Piano.

Vns. 1. 2. *arco v. p.s.v.*

Altos.

Oed. *ma vo-lon-té ja-mais ne fut a-vec mes cri-mes: j'ai vaincu le des-tin! J'ai vain-cu le des-tin!*

VC.

CB. *arco p.s.v.*

* seulement au cas où le Contre-Basson aurait le $\frac{3}{4}$; autrement tacet.

372

Moderato sostenuto

(♩ = 44)

(♩ = 48)

Handwritten musical score for orchestra and vocal soloists. The score includes parts for:

- Gr. Fl. 1, 2
- Hrb. 1
- Cl. 1, 2 (in C)
- CB. 1
- C. 1, 2, 3, 4 (in F)
- Timb. 1
- Gr. C.
- Tam-tam
- Piano
- Harmonium
- V. 1
- 2 Violons 2. soli
- V. 2
- 1 Alto solo
- Altos (Div.)
- Ocb.
- Soprani
- Conti' alti
- 1 Violoncelle solo
- Violoncelles Div.
- 2. Violoncelles
- CB. 2

The score features various musical notations including dynamics (ppp, pp, p, mf, f), articulation (acc., marc.), and performance instructions like "perd.", "p. strang.", and "lent!". The vocal parts include lyrics in French: "Les Euménides, invisibles", "E-con-ter! Les dé-es-ses m'ap-pel", and "lent!".

373

d = 44)

pochiss. meno lento

(d = 56)

(d = 50)

Gr. fl. 2. *ppp perd.*

Brs 1. 2. *pp*

CB. *ppp* *perd. prenez vite le Basson 3.* *Basson 3.* *pp*

C. (fa) 1. 2. 3. 4. *ppp* *perd. enlevez vite les sourdines* *perd. enlevez vite les sourdines*

Timb. 1. *ppp* *tr. perd. niente* *quasi niente* *tr. perd.*

Gr. C. *ppp* *quasi niente*

Tantam. *ppp*

Piano. *ppp* *pp*

Harmonium *ppp* *pp*

Violons 1. Div. 1. 2. *pp* *mettez vite les sourdines* *mettez vite les sourdines*

2 Vns 2. soli. *ppp* *pp* *mettez vite les sourdines* *col tutti*

Vns 2. *pp* *mettez vite les sourdines*

1 Alto solo. *pp* *pp* *mettez vite la sourdine* *col tutti*

Altos. *pp* *pp* *mettez vite les sourdines*

Oed. *pp*

des Eum. inuis. Sopr. *pp* *pp* *perd.*

Cont. *pp* *pp* *perd.*

1 VE sola *pp* *pp* *mettez vite la sourdine*

VE Div. 1. 2. *pp* *pp* *mettez vite les sourdines* *mettez vite les sourdines*

CB. *ppp* *niente* *pp* *pp* *mettez vite les sourdines*

tutti Div. ppp *niente* *pp*

303

374

Poco più animato

(♩ = 66)

Gr. fl. 1.
mf grazioso tang.

Cl. 1. & 2. (la)
pp *perd.*

Cl. 3. (fa)
pp *perd.*

Br. 1. & 2.
ppp

C. 1. & 2. (fa)
pp *perd.* *1. son voile* *pp*

Trp. 1. & 2.
pp *lancingly p*

Timp. 1.
pp

Hrp. 1.
pp *pp* *pp* *pp* *pp*

Harmonium.
pp *perd.*

Vn. 1.
(av. sound) *unis* *mf grazioso tang.* *pp* *p cant.* *pp* *poco*

Vn. 2.
pp *tutti unis* *pp* *p cant.* *pp* *poco*

Altos.
pp *tutti ppa* *pp* *poco*

Oeb.
pp *pel* *lent!* *à l'échelle* *distinctement* *Tout au fond* *Be ce bois où ver.*

1^{re} Vc. solo.
(av. sound) *pp* *pp* *pp*

Vc.
(av. sound) *pp* *pp* *pp*

2 Contre-Basses
2 CB. soli. *ppp* *ppp* *pp*

CB.
(div.) ppp

The image displays a handwritten musical score for an orchestra and a vocal soloist. The score is arranged in vertical staves from top to bottom:

- Gr. Fl.**: Grand Flute, starting with a *P* (piano) dynamic.
- Hrb. 2**: Horns in B-flat, second staff.
- C.A.**: Clarinet in A, starting with *pp* (pianissimo).
- Cl. 1 (A)**: Clarinet in A, first staff.
- Bns**: Bassoons, with *Solo* markings and *perd.* (perdue).
- C. (Fa)**: Clarinet in F, with *1. ouvert tranqu.* and *2. ouvert tranqu.* markings.
- Timb. 1**: Timpani, with *ppp* (pianississimo) dynamics.
- Cloche en**: Glockenspiel, with *ppp* dynamics.
- Hrp. 1**: Harp, with *pp* dynamics.
- Célesta**: Celesta, with *pp* dynamics.
- 1^{re} v. solo**: First Violin solo, with *tutti unis.* and *arco* markings.
- 2^e v.**: Second Violin, with *arco* and *ppp* markings.
- 1 Alto solo**: First Alto solo.
- Altos**: Other Alto parts, with *arco* and *ppp* markings.
- Oed.**: Oboe, with lyrics: "es-ses ont d'a-va-n-ce mar-gué pour mon der-nierre - pas. Toi seul, voi pi-ens, voi; con-nai-tre ce lieu. Mais".
- 1^{re} v. solo**: First Violin solo, with *Solo* and *mf cant. tranqu.* markings.
- Vc**: Violoncello, with *ppp* dynamics.
- Cb.**: Contrabass, with *tutti div.* and *ppp* markings.

The score includes various musical notations such as dynamics (*pp*, *ppp*, *ppp*), articulation (*perd.*), and performance instructions (*Solo*, *trangu.*, *ouvert*). The page number 316 is visible at the bottom right.

522

Moderato tranquillo

(orch. per.)

376

(♩ = 152)

Handwritten musical score for orchestra and voice. The score includes parts for:

- Gr. fl. (1, 2, 3)
- Fl. alto (sol.)
- Hrb. (1, 2)
- C. a.
- Cl. (1, 2, 3)
- Cl. b. (la)
- Brs. (1, 2, 3)
- C. (fa) (1, 2, 3, 4)
- Timb. 1.
- Hrp. 1.
- Vn. 1. sola
- Vn. (1, 2)
- Viol. solo.
- altos.
- Ocb.
- Vc. solo.
- Vc. (1, 2)
- CB.

The score features various musical notations including dynamics (pp, p, mp, mf, f, sfz), articulation (acc., stacc., marcato), and performance instructions (p cant., semprepp, con voile, tutti). The bottom part of the score includes the vocal line with the following lyrics:

que les rois te, fils s'entraimentent la gloire: car les dieux ont voulu que de sa tombe on cu-re, le vain-queur du des-tin donne en-fer la vic-

At the bottom right, there is a page number: 320.

sost. - di - più - - - - -

Fl. fl. 1. 2. 3.

Fl. alto (sol.)

Hrb. 1. 2.

Cl. a. 1. 2. 3.

Cl. b. (a) 1. 2.

Bsn. 1. 2. 3.

C. (fa) 1. 2. 3. 4.

Trp. 1. 2. 3.

Trb. 1. 2. 3.

Tuba CB.

Timb. 1.

Hrp. 1. et 2.

Harmonium. 1. 2.

Altos. 1. 2.

cel. 1. 2.

Viola. 1. 2.

CB. 1. 2.

*). 0. ... l'harmonium aurait un jeu de [B] extrêmement doux (de préférence trémolo); autrement tacet pendant ces 8 mesures.

379

a t. poco più mosso
(♩ = 46)

ral-lan-tan-do

Handwritten musical score for orchestra and voices. The score is arranged in systems from top to bottom:

- Hrt. 1.** (Horn 1)
- C. a.** (Clarinet in A)
- Cl. (la)** 1, 2, 3 (Clarinets in Bb)
- Bno** 1, 2, 3 (Bassoons)
- C. (fa)** 1, 2, 3, 4 (Clarinets in F)
- Timb. 1.** (Timpani 1)
- Gr. C.** (Gong/Cymbal)
- Harmonium**
- altos** (Alto Saxophone)
- Ocb.** (Oboe)
- due lum. in via** (Two Light Voices)
 - Sopr. (Soprano)
 - Contr'a (Contralto)
- vc.** (Violin)
- cb.** (Cello)

The score includes various musical notations such as dynamics (*pp*, *mp*, *mp espress.*, *ppp*), articulation (*perd.*, *acc.*), and performance instructions (*unis.*, *Op. trans.*, *Div.*). The piece concludes with a *perd.* (ritardando) marking.

Un poco lento
(♩ = 80)

rit.

Gr. fl.
1. *mf cant. mesto*
2. *p*
3. *p*

Fl. Alto (sol)
p
mp
p

Hr. 1.
sol.
mf cant. mesto
pf espress.
p
mf
pp

C. 1.
p cant. mesto
mp
pp

Cl. (2)
sol.
mf cant. mesto
p
mp
pp

Bass
1. *p*
2. *mp*
mp

C. 2. (fa)
mp
pp

Harmonium
perc.

1. vns
(av. sourd.)
mp espress.
mf
pp
p
pp
10-1. solo.
7 pizz.
mf

2. vns
(av. sourd.)
mf
mf
pp
p
pp

2 Altos soli.
2. p
mf
pp
1. pizz.

altos.
mf
pp
mettez les sourdines

Oed.
Bien, donc An-ti-gone, a-bien; il faut partir. D'i-ci nous ces. se-ront be-man-cher côte à côte: si

2 Violonelles soli.
1. pizz.
2. pp
mf
pp
mettez les sourdines

VC
(Div)
2. pp
mf

1 Contre-basse soli.
1. solo
2. pp
pizz.
pp

CB.
pp
pp

sol tutti

380

lento sostenuto

(♩ = 66)

(♩ = 80)

Fl. alto (sol) *p*

Hrb. *pp*

C. a. *pp espress. cresc.*

Cl. 2. (la) *pp espress. cresc.*

Cl. 3. *pp espress.*

Cl. b. (la) *pp espress.*

Bra. 1. *pp espress.*

Bra. 2. *pp*

Bra. 3. *pp*

C. 1. *pp*

C. 2. *pp*

C. 3. *pp*

C. 4. *pp*

Vn. 1. *tutti Div. (av. sound) arco pp sost. cresc.*

Vn. 2. *(av. sound) cresc. pp sost.*

Violoncelli soli. *arco pp cresc.*

Violoncelli. *(av. sound) pizz. Div. arco pp sost. cresc.*

Oed. *pu-re que tu sois, Tu es en-cor-ma-fau-te; je dois mourir à toi a-vant que de-mourir. a Dieu,*

Vc. *tutti Div. (av. sound) pp sost. cresc.*

Cb. solo. *(pizz.) pp cresc. unis. pp*

Cb. *pizz. mp pf*

(♩ = 69)
(♩ = 58)
ral-ten-tan-do
à tempo dento sost.

(♩ = 72)

Gr. fl. 1.
 Fl. alto (sol)
 H. 1.
 Cl. a.
 Cl. (la) 1, 2, 3
 B. 1, 2, 3
 Cl. (fa) 1, 2, 3, 4
 Timb. 1
 Hrp. 1
 Violins 1, 2
 2 altos soli.
 altos.
 Oed.
 U.
 1 Cl. solo.
 Cl. B.

ma pu-re, ma vail lan
te, toi qui seuls o-sas me res-ter fi-èrè;
je'

340

381

(molto tranqu.)

senza rigore

(-----♩=80)

Handwritten musical score for orchestra and vocal soloist. The score includes parts for Flute (1, 2, 3), Flute Alto (solo), Horns (1, 2), Clarinet (1, 2, 3), Clarinet Bass (1), Bassoon (1, 2, 3), Contrabass (1, 2, 3, 4), Trumpet (1, 2, 3, 4), Trombone (1, 2, 3, 4), Timpani, Gong/Cymbal, Violins (1, 2), Viola, Cello, and Double Bass. The vocal soloist part is at the bottom.

Key markings and annotations include:

- Flute parts:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*.
- Horn parts:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*.
- Clarinet parts:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*.
- Bassoon parts:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*.
- Trumpet parts:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*.
- Trombone parts:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*.
- Violins:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*. Includes the instruction *enlevez les sourdines*.
- Viola:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*. Includes the instruction *enlevez les sourdines*.
- Cello/Double Bass:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*. Includes the instruction *tutti div.* and *arco*.
- Vocal Soloist:** *pp*, *pp dolciss.*, *<P>PP*, *pp*, *pp dolciss.*, *<P>PP*. Includes the instruction *pp dolciss.*

Lyrics for the vocal soloist:

te laisse au jour de la vie éternelle, et moi je m'en vais au jour éternel...
 a - dieu, a - dieu... a - dieu - ni - ens, veil Aguerel

382

Moderato tranquillo, ma senza lentezza (♩ = 56)

The musical score is written for a full orchestra and a vocal soloist. The instruments and parts include:

- Vocal Soloist (Fl. alto):** Solo part with dynamics *mf* and *pp*.
- Brass:** Trumpets 1 & 2, Trombones 1, 2, & 3, and Tuba. Dynamics range from *pp* to *ppp*.
- Woodwinds:** Flutes (Fl.), Clarinets (C.), Bassoons (B.), and Contrabassoon (CB).
- Percussion:** Timpani (Timb.), Tam-tam, and various drums.
- Keyboard:** Harp (Hrp.) and Celesta.
- Strings:** Violins (Vc.), Violas (Vcl.), Cellos (Cb.), and Double Basses (Cb.).

The score features complex rhythmic patterns, including triplets and sixteenth-note passages. It includes performance instructions such as *arco*, *pizz.*, *ritard.*, and *rit.*. A vocal line with lyrics is present in the lower section: "(Deux Vieillards soutiennent Antigone.) à Thèbe cant. Et main-tenant, Thé-ét e, suis". The page is numbered 349 at the bottom right.

Handwritten musical score for orchestra and voice, page 531. The score includes parts for Flute (Gr. fl.), Flute alto (Fl. alto), Clarinet in A (C. a.), Clarinet in Bb (Cl. b.), Bassoon (B.), Clarinet in F (Cl. fa), Trumpet (Trp.), Harp (Hrp.), Alto Saxophone (altos.), Oboe (Oed.), Violin (Vc), and Cello (Cb). The score features dynamic markings such as *ppp*, *pp*, *p*, and *ppp*, and performance instructions like *sans b'echo*, *ouvert*, *un poco marc.*, *piu. marc.*, *arco*, *arco. solo.*, *tutti*, and *tutti unis.*. The Oboe part includes the lyrics: "moi dans le feu il se qui doit sans ti-fi er mon". The Cello part includes the instruction "(2. pizz.)". The page number 313 is visible in the bottom right corner.

Handwritten musical score for orchestra and vocal soloist. The score is written in French and includes the following parts:

- Gr. fl. 3.** (Great Flute 3): *ppp*, *perd.*, *trang.*, *Ep s.v. dim.*, *pp*
- Grande flûte 4.** (Great Flute 4): *trang.*
- Hte. 1.** (Horn 1): *2. pp*, *p*, *1. Solo*, *2. Solo*, *ppoco*
- C. a.** (Clarinet in A): *pp*, *p*, *Ep s.v. dim.*, *pp*, *ppoco*
- Cl. (B).** (Clarinet in B): *p*, *pp*, *ppoco*, *ppoco*
- Bno.** (Bassoon): *pp*, *p*, *ppoco*, *ppoco*
- C. (fa).** (Clarinet in F): *pp*, *ppoco*, *ppoco*
- Tr. (ut).** (Trumpet in C): *(sans son)*, *Ep dolcis.*, *p*, *trang.*, *Ep s.v.*, *pp*
- Hrp. 1.** (Harp 1): *re b, mi b*, *p dim.*, *ré H*
- Hrp. 2.** (Harp 2): *p*, *mp*, *mi b, fa #, sol #*, *ut H*
- Alto.** (Alto Saxophone): *Ep*, *p*, *Dim.*, *s.v.*, *ppoco*
- Oed.** (Oboe): *a*, *ge;*, *moi que l'on con-dui-sait,*, *je con-*
- Vc.** (Violin): *Div. en 2.*, *v*, *Ep*, *p*, *Ep s.v. dim.*, *pp*, *ppoco*
- Cb.** (Cello): *2. (pizz.)*, *Ep*, *pp*, *3. (pizz.) Ep*

The score includes various musical notations such as dynamics (*ppp*, *pp*, *p*, *mp*, *ppoco*), articulation (*trang.*, *perd.*), and performance instructions (*1. Solo*, *2. Solo*, *Ep s.v.*, *Dim.*). The vocal line includes the lyrics: "a ge; moi que l'on con-dui-sait, je con-".

senya - Kapat°
rigor - Kapat°

This is a handwritten musical score for an orchestral work. The score is arranged in systems, with instruments and voices listed on the left side. The instruments include:

- Flutes (1, 2)
- Piccolo flute 2
- Horn 1 (Ht 1)
- Horn 2 (Ht 2)
- Clarinet in A (C. A.)
- Clarinets 1 and 2 (Cl. 1, 2)
- Bassoons 1, 2, and 3 (Bn 1, 2, 3)
- Trumpets 1, 2, and 3 (Tr 1, 2, 3)
- Timpani 1 (Timb. 1)
- Drum (Fogl.)
- Harp 1 and 2 (Hrp. 1, 2)
- Piano
- Harmonium
- Violas 1 and 2 (vns)
- Alto Solo
- Alto
- Cello (Cel.)
- Violoncello (Vc)
- Double Bass (Cb.)

The vocal line is written in French with lyrics: "sour ces prin - ta - nil - res ; je man - che - rai se - rein vers mon heu - re der". The score includes various musical notations such as dynamics (pp, p, mp, f, fortissimo), articulation (accents, slurs), and performance instructions (e.g., "solist.", "Piano", "arco", "pizz."). The page number "385" is in a box at the top right, and "536" is written in the top left corner. The page number "372" is at the bottom right corner.

This is a handwritten musical score for a large ensemble, including an orchestra and vocal soloists. The score is written in a single system with multiple staves. The instruments and parts are listed on the left side of the page:

- Gr. fl. 1.
- Pte. fl. 2.
- Hr. 1.
- C. a.
- Cl. 1. (la)
- Cl. 2. (la)
- Brs. 1., 2., 3.
- C. (fa)
- Trp. 2. (re)
- Trb. 1., 2., 3.
- Timb. 1.
- Hrp. 1.
- Hrp. 2.
- Piano
- Harmonium
- Vcl. 1., 2.
- Viol. solo.
- Altos.
- Cel.
- Vc.
- CB.

The score contains various musical notations, including notes, rests, dynamics (pp, p, mp, f, non troppo), and performance instructions. The vocal parts (Vcl., Viol. solo., Altos., Cel., Vc., CB.) have lyrics written below them. The lyrics are: "nie re, et je mourrai dans". The score is numbered 375 at the bottom right.

(1.=1.)

(Pochiss. animato (1.=60))

Gr. fl. 1/3

Pte fl. 2

Hte. 1. 2. *à 2 soli*
spav. en l'air *pp*

C. a. *mf > p* *dim.* *cresc.*

Cl. 1/2 (la) 3 *mf > p* *dim.* *cresc.*

Cl. b. (la) *mf > p* *dim.* *cresc.*

Bns 1/3 *mf > p* *dim.* *cresc.*

C. (fa) 1. 2. 3. 4. *mf > p* *dim.* *cresc.*

Trp. (ut) 1. 2. 3. 4. *mf > pp* *dim.* *cresc.*

Trb. 1. 2. 3. *mf > pp* *dim.* *cresc.*

Tuba CB

Timb. 1. *mf > pp* *dim.* *cresc.*

Cymb. 1. *mf > pp* *dim.* *cresc.*

Hrp. 1. *mf > pp* *dim.* *cresc.*

Hrp. 2. *mf > pp* *dim.* *cresc.*

Piano *mf > pp* *dim.* *cresc.*

Glockenspiel

Harmonium *mf > pp* *dim.* *cresc.*

Vns 1. 2. *mf > p* *dim.* *cresc.*

Altos *mf > p* *dim.* *cresc.*

Jed. *mf > p* *dim.* *cresc.*

Ténors *mf > p* *dim.* *cresc.*

Basses *mf > p* *dim.* *cresc.*

VE *mf > p* *dim.* *cresc.*

CB *mf > p* *dim.* *cresc.*

Il va, franchit le mur d'airain, montrant la route à Phéac qui le suit

des Vieillards, Athéniens

à peine invisibles au lever

du bon moment

(1.) Bien-veil-lan-tes! Bien-fai-san-tes!

(2) Bien-veil-lan-tes! Bien-fai-san-tes!

(3) Bien-veil-lan-tes! Bien-fai-san-tes!

(4) Bien-veil-lan-tes! Bien-fai-san-tes!

(ato)
(1. = 56)

à travers les arbres, les rochers, les fontaines)

Les Vieillards Athéniens (Vieillards Athéniens)
 (d=) Qu'il disparaissent peu à peu derrière le décor changeant et s'éloignant très lentement *)
 en - tre sans dou - leur aux por - tes de l'E.

*) A mesure que le Choeur des Vieillards Athéniens s'éloigne, il doit être renforcé progressivement.

Handwritten musical score for orchestra and voices. The score is divided into two systems, each with a first ending bracketed as (1. = 60) and (1. = 56). The instruments listed on the left include:

- Gr. fl. (3 staves)
- Pte fl. (2 staves)
- Hrb. (2 staves)
- C. a. (1 staff)
- Cl. (1, 2, 3 staves)
- Cl. b. (1 staff)
- Bns. (1, 2, 3 staves)
- C. (fa) (1, 2, 3, 4 staves)
- Trp. (1, 2, 3, 4 staves)
- Timb. (1 staff)
- Ingl. Cymb. (1 staff)
- Hrp. 1. (1 staff)
- Piano (1 staff)
- glockenspiel (1 staff)
- vrn. (1, 2 staves)
- altos. (1 staff)
- des Vill. (Ten. and ath. parts)
- vc. (1 staff)
- cb. (1 staff)

The score contains various musical notations such as dynamics (cresc., decresc., p, mp, mf, f, sfz), articulation (stacc., marc.), and performance instructions. The vocal parts at the bottom include lyrics in French: "re - ce - les!" and "A - mi - en - ble - ble!".

Gr. fl. 1. 2. 3.

Hrb. 1. 2.

C.A.

Cl. (E♭) 1. 2. 3.

Brd. 1. 2. 3.

Trop. 1. 2. 3. 4.

Tuba Ten. (Ten.)

Tuba B.

Tuba C.B.

Timp. 1.

Togl.

Cymb.

Hrp. 1. et 2.

Piano.

Glockenspiel.

Vns 1. 2.

Vla. 1. 2.

Vcl. Ten. alt.

Vcl.

Cb.

Lyrics: *dolce cant. qu'il fou le banale joi e les pa les as-pro se*

391

Handwritten musical score for a large orchestra and vocal soloists. The score is written in 9/8 time and includes the following parts:

- Gr. Fl.** (1, 2, 3)
- Pte. fl.** (2)
- Hrb.** (1, 2)
- C. a.**
- Cl.** (1, 2, 3) (La)
- Cl.** (1, 2) (La)
- Bns.** (1, 2, 3)
- C.** (1, 2, 3, 4) (Fa)
- Trp.** (1, 2, 3, 4) (ut)
- Trb.** (1, 2, 3)
- Tuba Ten.** (Cib)
- Tuba B.**
- Tuba CB.**
- Timb.** (1)
- Fogl.**
- Hrp. 1. ed 2.** (a2)
- Piano.**
- Vrs.** (1, 2)
- Altos.** (1, 2) (Civ)
- des vieill.** (Ten, B)
- Uc.**
- CB.**

The score includes various musical notations such as dynamics (e.g., *mf*, *cresc.*, *pp*), articulation (e.g., *stacc.*, *legato*), and performance instructions. A vocal line includes the lyrics: "mettez vite les saurines". The bottom of the page contains the instruction: "(le décor continue à changer. Des pe s'avance toujours, suivi des héris, à travers les arbres, poul.)".

This is a handwritten musical score for a large orchestra and vocal soloists. The score is written in black ink on aged paper and is organized into systems. The instruments and parts included are:

- Flutes:** 1st and 2nd Flute (Gr. fl. and Pte. fl.), each with three staves.
- Woodwinds:** Horns (Hr. b.), Clarinet in B-flat (Cl. b.), Bassoon (Bsn.), and Contrabass (C. (fa.)).
- Brass:** Trumpets (Trp. (u.)), Trombones (Trb.), and Tuba/Euphonium (Tamb. de B., Tugl., Cym. B.).
- Percussion:** Cymbals (Cym. B.), Snare Drum (Cym. B.), and Harp (Hrp. 1. et 2.).
- Keyboard:** Piano (Piano.) and Celesta.
- String Ensemble:** Violins (Vns.), Violas (Vla.), Cellos (Cb.), and Double Basses (Cb.).
- Vocal Soloists:** Tenor (Tén.) and Alto (Ath.).

The score features complex musical notation, including notes, rests, dynamics (e.g., *pp*, *mf*, *molto*, *pp*), and articulation marks. There are several instances of *pizz.* (pizzicato) and *arco* (arco) markings for the strings. The vocal parts have lyrics in French, such as "les rochers, les fontaines", "au sein", "volée", "que tout", and "soit ac com". The page number "399" is written in the bottom right corner.

Handwritten musical score for a full orchestra and vocal soloists. The score is written in French and includes the following parts:

- Flutes:** 1. fl. (3 parts), 2. fl. (2 parts)
- Woodwinds:** Clarinet (Cl. 1, 2, 3), Bassoon (Cl. b. (ca)), Bassoon (Brs. 1, 2), Contrabassoon (C.B.), Cor Anglais (C. (fa) 1, 2, 3, 4), Trumpets (Tpp. (ut) 1, 2, 3, 4), Trombones (Tr. b. 1, 2, 3), Tubas (Tuba B., Tuba C.), and Timpani (Timp. 1).
- Drums and Percussion:** Cymbals (Cymb. 1), Triangle (Togl.), and Tam-tam (Tantam).
- Keyboard:** Harp (Hrp. 1. et 2.) and Piano (Piano).
- Strings:** Violins (Vns. 1, 2), Viola (Vcllo), Alto (Alto), and Violoncello (Vcllo).
- Vocal Soloists:** Les Vieilles (Tenor and Bass).

The score includes various musical notations such as dynamics (pp, mp, p, f), articulation (accents, slurs), and performance instructions in French. Key lyrics include "prenez vite le tantam", "prenez vite 1 mailloche", "Sé-pul-cra-les!", and "Vir-gi-na". The score is divided into measures, with bar lines and measure numbers visible.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in French and includes the following parts:

- Gr. fl.** (Great Flute) - 1, 2, 3
- pte fl.** (Piccolo Flute) - 2
- Hr. b.** (Horn in B-flat) - 1, 2
- C. a.** (Clarinet in A) - 1
- Cl.** (Clarinet) - 1, 2, 3
- Cl. b.** (Clarinet in B-flat) - 1
- B. 1.** (Bassoon 1) - 1, 2
- CB.** (Contrabassoon) - 1
- C. (fa)** (Corn in F) - 1, 2, 3, 4
- Trp.** (Trumpet) - 1, 2, 3, 4
- Tr. b.** (Trumpet in B-flat) - 1, 2, 3
- Tuba CB.** (Tuba in C) - 1
- Timb. 1.** (Tom-tom 1) - 1
- Ingl. Cymb.** (Snare Drum and Cymbal) - 1, 2
- Hrp. 1. et 2.** (Harp 1 and 2)
- Piano.** (Piano)
- Vns.** (Violins) - 1, 2
- Altos.** (Violas) - 1
- Violoncelle solo.** (Cello solo)
- VC.** (Violoncelle) - 1, 2
- CB.** (Contrebasse) - 1

The score includes various musical notations such as dynamics (pp, p, mp, mf, f, ff), articulation (acc., marc.), and performance instructions like "prenez la petite flûte", "prenez 2 baguettes de timbale", and "prenez 2 baguettes de cymbale". The vocal soloist part (Tenor) has lyrics in French: "Heu-reux ce lui dont l'âme est pu-re: La paix sur lui!". The score concludes with the instruction "col tutti".

546
390

l'istesso tempo (♩ = 56)

Handwritten musical score for orchestra and strings, numbered 546 and 390. The score is in 3/2 time and includes parts for woodwinds, brass, percussion, harp, piano, and strings. It features various musical notations such as dynamics, articulation, and performance instructions.

Woodwinds:
Gr. fl. 1, 2 (a2)
ptes fl. 1, 2 (a2)
Hrb. 1, 2
C. a. (a2)
Cl. (a) 1, 2, 3 (prenez vite la Petite Clarinette en ré)
Cl. b. (a) marc.
B♭ 1, 2
CB♭ marc.
C. (a) 1, 2, 3, 4 (mf marc., ff marc.)
Trop. (a) 1, 2, 3, 4 (mf marc., ff marc.)
Tub. 1, 2, 3

Brass:
Tuba CB
Timp. 1, 2
Cymb. 2
Togl.
Cymb. 1

Percussion:
Harp. 1, 2 (a2) (gliss. moutato ff)

Keyboard:
Piano.
Glockenspiel (Glockenspiel)

Strings:
Vns 1, 2
Altos.
Vcl. (a2) (suivi de Phrases tutti unis)
VC.
CB. (uniso. piaz., ff)

Other:
prenez le Celesta

(d=d)

fr. fl. 1. 2. (a2)
ptes fl. 1. 2. (a2)
Hob. 1. 2. (a2)
C. a.
Cl. 1. (la)
pte Cl. (re)
Cl. b. (la)
Bns 1. 2.
CBn.
C. 1. 2. 3. 4. (fa)
Trp. 1. 2. 3. 4. (re)
Trb. 1. 2. 3.
Tuba Ten. (sib)
Tuba B.
Tuba CB.
Timb. 1.
Cymb. 2. (tam)
Cymb. 1. (mp)
Hrp. 1. et 2. (a2)
Piano
Celesta
Vns 1. 2.
Altos.
Vc.
Cb. arco
Biv.
Biv.
Biv.

semp. rigor.

subito un poco più animato
(♩ = 80)

This page contains a handwritten musical score for a large ensemble, including orchestra and piano. The score is divided into several systems, each with its own set of staves:

- Flutes:** Fl. 1 and Fl. 2, including Piccolo Flute (Ples.fl.) and Piccolo Clarinet (Pte Cl.).
- Clarinets:** Cl. 1 (La), Cl. 2 (La), and Cl. 3 (Ré).
- Woodwinds:** Bassoon 1 and 2 (Bns), Contrabassoon (CBn), and Cor Anglais (C. a.).
- Brass:** Trumpets 1-4 (Trp.), Trombones 1-3 (Tob.), and Tuba parts including Tuba Tenor (Tuba Ten.), Tuba B, Tuba C.B., and Timpani (Timb.).
- Drums:** Cymbal 1 and 2, and Tam-tam.
- Piano:** Grand piano with two staves.
- Strings:** Violins 1 and 2 (Vns), Violas (Vcl.), Cellists (Vc.), and Double Basses (Cb.).

The score includes various musical notations such as dynamics (p, mp, mf, f, ff), articulation (accents, slurs), and performance directions like "semp. rigor." and "subito un poco più animato". Specific instructions include "Cymb. 2. à l'ord.", "Tamtam.", "non legato", "marc. cresc.", "unio.", and "sost.". The key signature changes from B-flat to D-flat major, and the time signature is 4/4. The tempo marking indicates a half note equals 80 beats per minute.

(♩ = 63)

animando di più

Handwritten musical score for a large orchestra, including woodwinds, brass, percussion, piano, and strings. The score is marked with a tempo of $\text{♩} = 63$ and the instruction *animando di più*. The score is divided into systems, with various instruments and parts labeled on the left. The notation includes notes, rests, dynamics (e.g., *cresc.*, *f*, *pp*), and articulation marks. The score is written in a single system with multiple staves for each instrument.

Instrument List:

- Gr. fl. 1, 2
- Ptes fl.
- Hrb. 1, 2
- C. a.
- Cl. 1, 2 (la)
- Pte Cl. (ré)
- Cl. b. (la)
- Bsn. 1, 2
- CBn.
- C. 1, 2, 3, 4 (fa)
- Trop. 1, 2, 3, 4 (ut)
- Tub. 1, 2
- Tuba Tén. (si b)
- Tuba B.
- Tuba CB.
- Timb. 1
- Gr. c.
- Tamtam.
- Cymb. 1
- Tonnerre sans les caissons
- Piano.
- Vn. 1
- Vn. 2
- Altos.
- Vc.
- CB.

Key Performance Instructions:

- animando di più* (written at the top right)
- prenez vite les cymbales 3.* (written in the percussion section)
- Tout à coup.* (written in the string section)

The score is densely notated with various musical symbols, including notes, rests, dynamics, and articulation marks, indicating a complex and dynamic performance.

550

392 a tempo (♩ = 63)

pochiss. anim.

8

Gr. fl. 1. 2.

Ptes fl. 1. 2.

Htb. 1. 2.

C.d.

Cl. 1. 2.

(la)

Pte cl. (ré)

Cl. b. (la)

Bns 1. 2.

1. 2.

(fa)

3. 4.

Tpp. 1. 2.

(ut)

3. 4.

Ttb. 1. 2.

3.

Gr. C. 3.

Gymb. 1. 2.

Gymb. 3.

Tomnerre dans les caisses.

Piano

Celesta

Violon 1 solo

1.

Vns 1. 2.

Altos

Violoncelle solo

1. 2.

Cb.

prenez vite les Cymbales 2.

prenez vite le glockenspiel.

col tutti

col tutti

on entend, très assourdi, un tonnerre souterrain. Oedipe disparaît près d'une grotte

a t^o sost. pesante (♩ = 42)

poco allarg. --- a t^o sost. pesante (♩ = 52)

d'où sort brusquement une semence et elle se sent lumière / l'éclosion tombe à genoux, se voilant la face / la lumière

Handwritten musical score for a symphony orchestra. The score is arranged in systems, with each instrument or section on a separate staff. The instruments listed include:

- Gr. fl. 1. 2.
- ptes fl. 1. 2.
- Hrb. 1.
- C. a.
- Cl. 1. 2. (la)
- pte Cl. (ré)
- Cl. b. (la)
- Bns 1. 2.
- CBⁿ
- C. (fa)
- Trp. (us)
- Trb. 1. 2. 3.
- Tuba Tén. (sib)
- Tuba B.
- Tuba CB.
- Timb. 1.
- Cymb. 2.
- Cymb. 3.
- Cymb. 1.
- Tonnerre dans les cordes
- Hrp. 1. et 2.
- glockenspiel
- vn^s 1. 2.
- Altos.
- vc
- CB.

The score contains various musical notations, including notes, rests, and dynamic markings such as *dim.*, *sempre dim.*, *ff pes.*, *fz*, and *mf*. There are also performance instructions like *prenez vite le Tannhauser* and *prenez la Cécilia*. The bottom right corner of the page is numbered 429.

394

calando ----- molto tranqu.

(a2) $\text{♩} = 48$ $\text{♩} = 44$

fr. fl. 1. 2. mp p

ptes fl. 3. mp p la pte fl. 1. prend la gr. fl. 3

Hrb. 1. 2. mp p

C. a. mp p ppp pass.

Cl. 1. 2. mp p ppp pass.

(la) mp p

pte Cl. (ré) mp p

Cl. b. (la) mp p

Bns 1. 2. mp p

CBx mp p

C 1. 2. mp p mettez vite les sourdines

(fa) 3. 4. mp p mettez vite les sourdines 3. (av. sourd.) pp

Trp. 1. 2. 3. 4. mp p met vite la sourdine

Trb. 1. 2. 3. mp p

Tuba Ten. mp p

Tuba B. mp p

Tuba CB. mp p

Timb. 1. mp p

Cymb. 2. mp p

Tamtam. mp p

Cymb. 1. mp p

Hrp. 1. mp p bisbigliando ré, mi, fa, sol

Hrp. 2. mp p ré, mi, fa, sol, la, si

Celesta. mp p Celesta

Vcl. 1. 2. mp p ppp

Altos. mp p $\text{non legato sulla tastiera}$

et l'on entend, très serene, la voix des Euménides. (Les Euménides, invisibles)

Soprani. pp pp Heu — reux — ce — lui dont

Contr'alti. pp pp

Vc. mp p ppp tutti. pend.

CB. mp p

Div. mp p

sost. - di-piu - - -

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written in 4/4 time and includes the following parts:

- fr. fl. 1.** (First Flute)
- Hrb. 1. 2.** (Horn 1 and 2)
- C. a.** (Clarinet in A)
- Cl. 1. 2. (la)** (Clarinets in B-flat)
- Cl. b. (la)** (Clarinet in B-flat)
- C. 1. 2. (fa)** (Corns in F)
- C. 3. 4. (fa)** (Corns in F)
- Trp. 1. 3. (sa)** (Trumpets in C)
- Hrp. 1. 2.** (Harp)
- Celesta**
- Vns. 1. 2.** (Violins)
- 2altos soli.** (Two Solo Alti)
- altos.** (Alti)
- des Eux. Sopr. mrs. (Conte. a)** (Soprano and Contralto)
- 1Violoncelle solo.** (Cello)
- vc.** (Viola)
- CB.** (Double Bass)

Key performance instructions and markings include:

- ppp son d'echo* (very, very piano, echo)
- perd.* (perdere)
- 1. pp cant.* (first piano, cantabile)
- enlevez vite les sourdines* (remove mutes quickly)
- prenez le glockenspiel* (take the glockenspiel)
- col tutti* (concerto tutti)
- 1. av. sourd.* (first mute)
- 2. av. sourd.* (second mute)
- 3. av. sourd.* (third mute)
- 4. av. sourd.* (fourth mute)
- 5. av. sourd.* (fifth mute)
- 6. av. sourd.* (sixth mute)
- 7. av. sourd.* (seventh mute)
- 8. av. sourd.* (eighth mute)
- 9. av. sourd.* (ninth mute)
- 10. av. sourd.* (tenth mute)
- 11. av. sourd.* (eleventh mute)
- 12. av. sourd.* (twelfth mute)
- 13. av. sourd.* (thirteenth mute)
- 14. av. sourd.* (fourteenth mute)
- 15. av. sourd.* (fifteenth mute)
- 16. av. sourd.* (sixteenth mute)
- 17. av. sourd.* (seventeenth mute)
- 18. av. sourd.* (eighteenth mute)
- 19. av. sourd.* (nineteenth mute)
- 20. av. sourd.* (twentieth mute)
- 21. av. sourd.* (twenty-first mute)
- 22. av. sourd.* (twenty-second mute)
- 23. av. sourd.* (twenty-third mute)
- 24. av. sourd.* (twenty-fourth mute)
- 25. av. sourd.* (twenty-fifth mute)
- 26. av. sourd.* (twenty-sixth mute)
- 27. av. sourd.* (twenty-seventh mute)
- 28. av. sourd.* (twenty-eighth mute)
- 29. av. sourd.* (twenty-ninth mute)
- 30. av. sourd.* (thirtieth mute)

(senza rigore)

Gr. fl. 1. 2/3 *23 soli*
 Pte fl. 2
 Hrb. 1. 2. *soli*
 C. a.
 Cl. (la) 1. 2.
 Pte Cl. (ré)
 Cl. b. (la)
 Bns 1. 2.
 CBn.
 C. (soprano) 1. 2.
 C. (alto) 3. 4.
 Trp. (ut) 1. 2. 3. 4.
 Trb. 1. 2. 3.
 Tuba Ten. (si b)
 Tuba B.
 Tuba CB.
 Timb. 1.
 Gr. C.
 Tamtam.
 Cymb. 1.
 Hrp. 1.
 Hrp. 2.
 Piano.
 Glockenspiel.
 Vrs 1. 2.
 Altos.
 Vcs solo.
 Vc.
 CB.
tutti unis.

(Chiese e castagnuoli a gemere, la face veillée des feuilles des arbres s'agitent doucement, ébranlés par les

4^{to}

(senza rigore)

This page contains a dense handwritten musical score for a large orchestra and woodwind ensemble. The score is organized into several systems, each with multiple staves for different instruments. Key sections include:

- Flutes:** Fl. 1 (1/2, 3/4), Pte fl. 2, Hrb. 1, 2.
- Clarinets:** Cl. 1 (A), Pte Cl. (Bb), Cl. 2 (A), Cl. B. (A).
- Saxophones:** Sax. 1, 2, 3, 4.
- Brass:** Trp. (E), Trb. 1, 2, 3, 4, Tuba Ten (E), Tuba B. (A), Tuba Eb, Timb. 1, 2.
- Woodwinds:** C. 1, 2, 3, 4, Bassoon, Contrabassoon.
- Percussion:** Gr. C., Tam-tam, Cymb., Glockenspiel.
- Strings:** Vn. 1, 2, Alto, IV= solo, V=, CB.

The notation is highly detailed, featuring numerous dynamics such as *mp*, *pp*, *sf*, *ff*, *dim.*, and *rit.*. Performance instructions like *molto cant.*, *legatissimo*, and *con forza* are interspersed throughout. There are also several fermatas and slurs. The page concludes with a page number '440' in the bottom right corner.

396 a t 0

Handwritten musical score for orchestra and vocal soloist. The score is written in French and includes parts for various instruments and a vocal soloist.

Instrument parts include:

- Fr. fl. 1 & 2
- pte. fl. 2
- Htb. 1 & 2
- C. a.
- Cl. 1 & 2 (La)
- pte. Cl. (ré)
- Cl. b. (La)
- Brs. 1 & 2
- CB.
- C. (vi) 1, 2, 3, 4
- Trb. 1, 2, 3
- Tuba B.
- Tuba CB.
- Timbl. 1.
- Gr. C.
- Cymb. 1.
- Hrp. 1. et 2.
- Piano.
- Vns. 1 & 2
- altos.
- 1 Vc. sola.
- Vc.
- CB.

Key performance instructions and dynamics include:

- mf cant. tranqu.*
- mp dolce tranqu.*
- pp*
- mp dolciss.*
- 3. sans voiles*
- pp dolce tranqu.*
- pp*
- mf*
- pp dolciss.*
- pp possible*
- 1 Cym. 6. susp., au 2 Cym. 9' éponge*
- a2 mp dolce*
- fa 4*
- mp*
- mp dolce tranqu.*
- mp dolciss.*
- Bp*
- 1 Vc. sola. P dolce tranqu.*
- mp dolciss.*
- Bp s. v. tranqu.*
- Bp*
- unis. v. tranqu.*
- pp*

The score concludes with the instruction *Rit. au très lentement*.

Handwritten musical score for a symphony orchestra. The score is written in G major and 4/4 time, with a tempo of *molto tranqu.* (♩ = 66). The instrumentation includes:

- Flutes:** 1st, 2nd, 3rd, 4th (part of the 3rd and 4th flutes play *Op. 18. 4. Op. 18. 4.*)
- Oboes:** 1st, 2nd
- Clarinets:** 1st (La), 2nd (La), Piccolo (re), Bass (La)
- Bassoons:** 1st, 2nd
- Contrabassoon:** 1st
- Trumpets:** 1st, 2nd, 3rd, 4th
- Timpani:** 1st, 2nd, 3rd, 4th
- Drum Major:** 1st
- Cymbals:** 1st, 2nd
- Harps:** 1st and 2nd
- Piano:** Solo
- Violins:** 1st, 2nd
- Violas:** 1st, 2nd
- Celli:** 1st, 2nd
- Double Basses:** 1st, 2nd

The score features various dynamics such as *pp*, *ppp*, *mf*, and *f*, along with performance instructions like *tranz.*, *perd.*, *dim.*, *rit.*, and *senza rigore*. The music is characterized by delicate textures and a slow, expressive tempo.

sost. (1=56)

molto lunga

Handwritten musical score for orchestra and solo voices. The score is written on multiple staves, each labeled with an instrument or voice part. The notation includes notes, rests, and various performance markings such as *pp*, *ppp*, *ppp perb.*, *rit.*, *triente*, and *uniso.*. The score is divided into two main sections by a double bar line. The first section is marked *sost. (1=56)* and the second section is marked *molto lunga*. The instruments listed include:

- Gr. fl. (4 staves)
- Hrb. (2 staves)
- C. a. (1 staff)
- Cl. 1. (1 staff)
- Cl. (la) 2. (1 staff)
- Cl. (re) (1 staff)
- Cl. b. (1 staff)
- Bms 1. (1 staff)
- Bms 2. (1 staff)
- CB. (1 staff)
- C. (fa) (4 staves)
- Trp. (4 staves)
- Trb. (3 staves)
- Tuba Tin. (1 staff)
- Tuba B. (1 staff)
- Tuba CB. (1 staff)
- Timb. 1. (1 staff)
- Gr. C. (1 staff)
- Tam-tam (1 staff)
- Cymb. 1. (1 staff)
- Hrp. 1. et 2. (2 staves)
- Piano (2 staves)
- Célesta (1 staff)
- Harmonium (1 staff)
- Vns 1. (1 staff)
- Vns 2. (1 staff)
- Altos (1 staff)
- 1^{re} Vc. solo (1 staff)
- Vc. (1 staff)
- Cb. (1 staff)

The score concludes with the text *Fine de l'acte 4 et d'Œdipe.* and the signature *Georges Enesco*. The name *Tescani* is written below the signature. The date *- le 27 avril 1931 -* is written at the bottom right.

Fine de l'acte 4 et d'Œdipe.

Georges Enesco
Tescani

- le 27 avril 1931 -