

A Monsieur Henri REBER
de l'Institut.

LA LYRE & LA HARPE

D¹³⁹₃₉₂

Ode de VICTOR HUGO

Soli, Chœur et Orchestre

Musique de

CAMILLE SAINT-SAËNS

· OP: 57 ·

Partition d'Orchestre. net. 50^f

Parties d'Orchestre net. 50^f

Partition Chant et Piano. net. 8^f

Parties de Chœur chaque net. 1^f

Paroles Françaises et Anglaises.

Paroles Françaises, Anglaises et Allemandes.

Parties de voix soli, *Paroles Françaises et Allemandes* ... net. 2^f

Transcription à 4 mains par CH. MALHERBE. net. 10^f

Paris, A. DURAND & FILS, Editeurs,
4, Place de la Madeleine.

*Déposé selon les traités internationaux. Propriété pour tous pays.
Tous droits d'exécution, de traduction, de reproduction et d'arrangements réservés.*

LA LYRE ET LA HARPE,

ODE.

(THE LYRE AND THE HARP)

Poésie de VICTOR HUGO.

Traduction anglaise
de MM. SYDNEY M. SAMUEL
et JAMES DONZEL.

Musique de
C. SAINT-SAËNS.
Op. 57.

PRÉLUDE.

And.^{te} maestoso.

PIANO.

p

Ped.

dim

Allegro non troppo.

A

pp una corda.

Ped.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and triplets. A dynamic marking of *mf* is present.

Second system of the piano score. It continues the melodic and accompanimental lines from the first system. A dynamic marking of *mf* is visible. A fermata is placed over a chord in the right hand.

Third system of the piano score. The right hand has a sustained chord with a fermata, while the left hand continues with a rhythmic pattern. Dynamic markings include *p* and *pp*.

B And.^{te} (tempo I^o)

Fourth system, marking the beginning of section B. The tempo is marked *And.^{te} (tempo I^o)*. The right hand has a melodic line with a fermata, and the left hand has a bass line. A dynamic marking of *p legato.* is present.

Fifth system of section B. The right hand features a melodic line with slurs and accents, and the left hand provides a rhythmic accompaniment.

Sixth system of section B. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment.

First system of musical notation, consisting of a treble and bass clef. The music features a complex texture with many beamed notes and rests, typical of a piano accompaniment.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking over the final few measures, indicating a gradual deceleration.

C Allegro non troppo.

Third system of musical notation, marking the beginning of a new section. It starts with the dynamic marking *pp una corda.* and the *Ped.* (pedal) instruction. The music is in a 2/4 time signature.

Fourth system of musical notation, featuring a measure rest of 8 measures in the treble clef and a triplet of 3 notes in the bass clef.

Fifth system of musical notation, including a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. It features a triplet of 3 notes in the bass clef.

Sixth system of musical notation, concluding the page with a *segue.* (followed) instruction. It includes a *p* (piano) dynamic marking.

1^{re} PARTIE.
(1^{re} PART.)

LA LYRE.

THE LYRE.

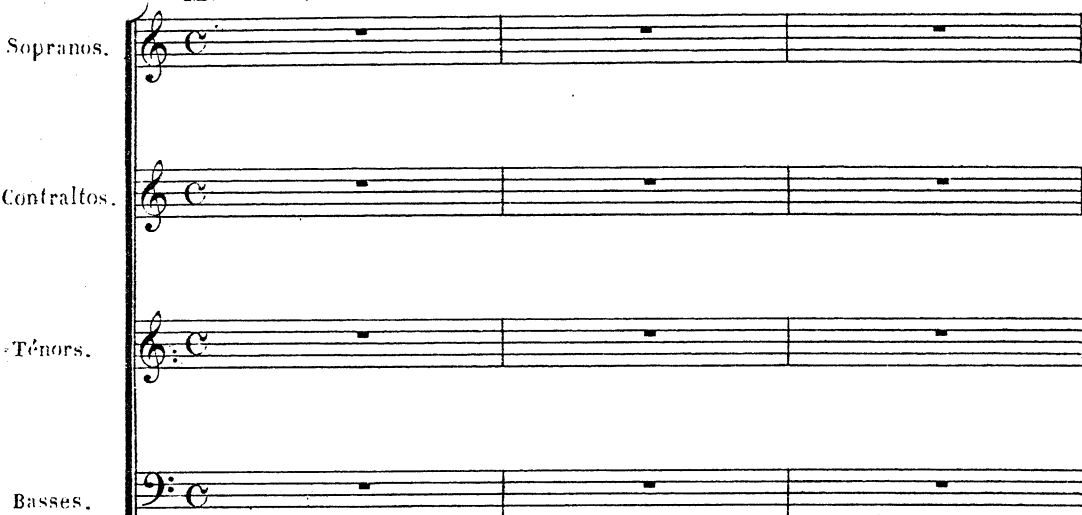
N^o 1. **D**
Moderato.
CHŒUR
(CHŒRUS)

Sopranos.

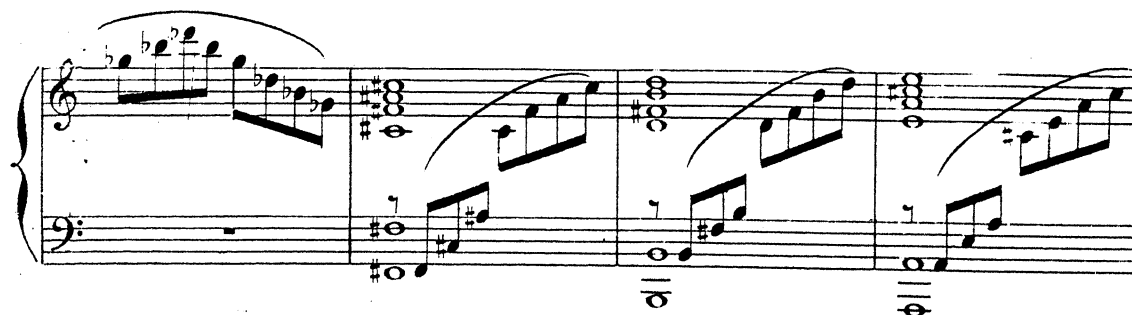
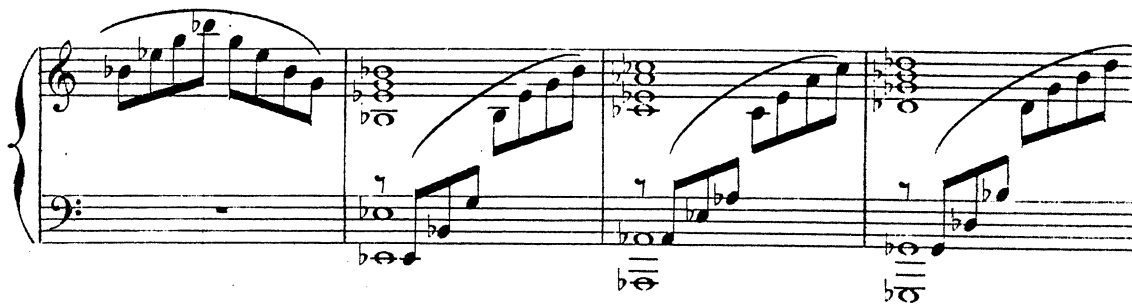
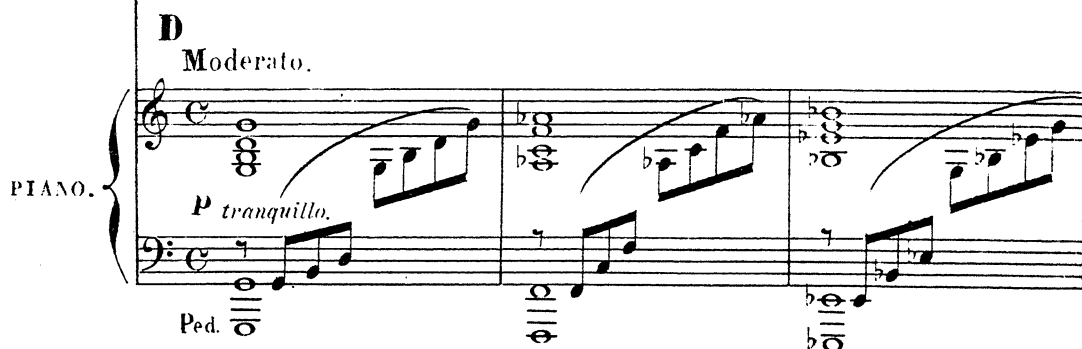
Contraltos.

Ténors.

Basses.



D
Moderato.
PIANO. *P tranquillo.*



Dors! ô fils d'A-pol - lon! Ses lau -
sleep! A - pol - lo's fair son! Lau - rel

Dors! ô fils d'A-pol - lon! Ses lau -
sleep! A - pol - lo's fair son! Lau - rel

Dors! ô fils d'A-pol - lon! Ses lau -
sleep! A - pol - lo's fair son! Lau - rel

Dors! ô fils d'A-pol - lon! Ses lau -
sleep! A - pol - lo's fair son! Lau - rel

F

- riers te cou - ron - nent.
gar - lands have crowned thee!

- riers te cou - ron - nent.
gar - lands have crowned thee!

- riers te cou - ron - nent. Dors en
gar - lands have crowned thee! sleep in

- riers te cou - ron - nent.
gar - lands have crowned thee!

F
sempre pp

Dors en
sleep in

Dors en
sleep in

paix!
peace!

Ped.

paix!
peace!

Les neuf
War - shipped

paix!
peace!

Soeurs ta - do - rent comme un roi,
ly the Mu - ses as their king!

Les neuf Soeurs ta - do -
Wor - shipped. by the Mu -

Les neuf Soeurs ta - do -
Wor - shipped by the Mu -

Les neuf
Wor - shipped

G

ta - do - rent comme un roi!
the Mu - ses as their king!

- rent, ta - do - rent comme un roi!
- ses. the Mu - ses as their king!

- rent, ta - do - rent comme un roi!
- ses. the Mu - ses as their king!

Soeurs ta - do - rent comme un roi!
by the Mu - ses as their king!

G

pp

sempre pp

De leurs
cloud ed

sempre pp

De leurs
cloud ed

sempre pp

De leurs
cloud ed

sempre pp

De leurs
cloud ed

chœurs né - bu - leux les son
choirs, in thy dreams, with sweet

chœurs né - bu - leux les son
choirs, in thy dreams, with sweet

chœurs né - bu - leux les son
choirs, in thy dreams, with sweet

chœurs né - bu - leux les son
choirs, in thy dreams, with sweet

- ges ten - vi - ron - nent; La
mu sic sur - round the, The

- ges ten - vi - ron - nent; La
mu sic sur - round the, The

- ges ten - vi - ron - nent; La
mu sic sur - round the, The

- ges ten - vi - ron - nent; La
mu sic sur - round the, The

poco cresc.

H $(\bullet = \bullet)$ *cresc.*

Ly - re, la
Lyre, the

Ly - re, la
Lyre, the

Ly - re, la
Lyre, the

Ly - re, la
Lyre, the

H *poco cresc.*

Ly - re, la
Lyre, the

Ly - re, la
Lyre, the

Ly - re, la
Lyre, the

Ly - re, la
Lyre, the

cresc.

Ly re chante au près de
Lyre near to thee doth

Ly re chan te
Lyre near thee,

Ly re

Ly re

f *dim.*

toi!
sing!

p
chante au - près — de toi!
near to thee — doth sing!

p
chante au - près — de toi!
near to thee — doth sing!

p
chante au - près — de
near to thee — doth

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of two staves, both in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The piano accompaniment includes a bass line in bass clef and a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The piano part features a rhythmic accompaniment with eighth notes and sixteenth notes.

toi!
sing!

p

The second system of the musical score continues the vocal and piano parts. The vocal line remains in two staves in treble clef with the same key signature. The piano accompaniment continues with the same rhythmic pattern in the grand staff, marked with a piano (p) dynamic. The bass line in the lower staff also continues with a steady rhythm.

I *pp*

Dors! ô fils d'A-pol -
Sleep! A - pol - l'ô's fair

pp

Dors! ô fils d'A-pol -
Sleep! A - pol - l'ô's fair

pp

Dors! ô fils d'A-pol -
Sleep! A - pol - l'ô's fair

pp

Dors! ô fils d'A-pol -
Sleep! A - pol - l'ô's fair

I

- lon! _____
 son! _____

Dors! ô fils d'A-pol -
Sleep! A - pol - l'ô's fair

- lon! _____
 son! _____

Dors! ô fils d'A-pol -
Sleep! A - pol - l'ô's fair

- lon! _____
 son! _____

Dors! ô fils d'A-pol -
Sleep! A - pol - l'ô's fair

- lon! _____
 son! _____

Dors! ô fils d'A-pol -
Sleep! A - pol - l'ô's fair

pp

- lon!
 son!

Ses lau-riers te cou-
 Lau-rel gar-lands have

pp

- ron nent, thee!
 crowned

- ron nent, thee!
 crowned

- ron nent, thee!
 crowned

- ron nent, thee!
 crowned

più pp

pp

Ped.

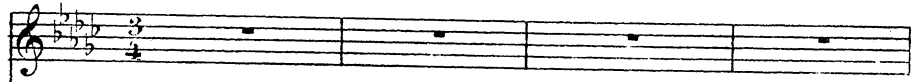
LA HARPE.

THE HARP.

CONTRALTO SOLO.

N^o 2.And^{te} sostenuto.

CONTRALTO SOLO

And^{te} sostenuto.

PIANO.

E - veil - le - toi, jeune homme, en - fant de la mi - sè - re!
A - wake! A - rise! o child of po - ver - ty and sad - ness!

pp legato

Un
From

rè - ve ferme au jour tes re - gards obs - cur - eis;
dreams that veil thine eyes from the clear light of day,

Et pen_dant ton som -
At thy door wait - eth

cresc. *f*
- meil, un in - di - gent, ton frè - re, A ta
one, es - tranged, like thee, from glad - ness! Aid from

por - te en vain s'est as - sis!
thee thy bro - ther doth pray!

p

pp

segue.

LA LYRE.

THE LYRE.

CHŒUR
(CHORUS)

N^o 3.

Moderato. *p dol.*

Sopranos.
Ton jeune âge est cher à la
Youth like thine is cher - ished by

Contraltos.
Ton jeune âge est cher à la
Youth like thine is cher - ished by

Ténors.
Ton jeune âge est cher à la
Youth like thine is cher - ished by

Basses.
Ton jeune âge est cher à la
Youth like thine is cher - ished by

PIANO.
(Orchestra) *p*

Ped.

gloi - re. En - fant, la Muse ouvrit tes
glo - ry, The Muse her light shed on thy

gloi - re. En - fant, la Muse ouvrit tes
glo - ry, The Muse her light shed on thy

gloi - re. En - fant, la Muse ouvrit tes
glo - ry, The Muse her light shed on thy

gloi - re. En - fant, la Muse ouvrit tes
glo - ry, The Muse her light shed on thy

Stringendo.
cresc.

A

yeux, Et d'une immor_tel - le mé - moi - re Cou_ron -
 birth, Thy name shall be fa - nous in sto - ry while the

yeux, Et d'une immor_tel - le mé - moi - re Cou_ron -
 birth, Thy name shall be fa - nous in sto - ry while the

yeux, Et d'une immor_tel - le mé - moi - re Cou_ron -
 birth, Thy name shall be fa - nous in sto - ry while the

yeux, Et d'une immor_tel - le mé - moi - re Cou_ron -
 birth, Thy name shall be fa - nous in sto - ry while the

A Stringendo.

cresc.

All' non troppo.

f

- na ton nom ra_di - eux; En vain Sa - tur - ne te me -
 liv - ing last up_on earth. Let frown - ing Sat - urn not a -

- na ton nom ra_di - eux; En vain Sa - tur - ne te me -
 liv - ing last up_on earth. Let frown - ing Sat - urn not a -

- na ton nom ra_di - eux; En vain Sa - tur - ne te me -
 liv - ing last up_on earth. Let frown - ing Sat - urn not a -

- na ton nom ra_di - eux; En vain Sa - tur - ne te me -
 liv - ing last up_on earth. Let frown - ing Sat - urn not a -

All' non troppo.

- na - ce.
- larm thee!

- na - ce.
- larm thee!

f
- na - ce. Va, l'O - lympe est né du Par - nas - se, Les po -
- larm thee! No! the Gods are pow'rless to harm thee! Twas the

- na - ce. Va, l'O - lympe est né du Par - nas - se, Les po -
- larm thee! No! the Gods are pow'rless to harm thee! Twas the

- è - tes ont fait les dieux!
po - ets who gave them birth!

- è - tes ont fait les dieux!
po - ets who gave them birth!

ff

Ped.

Va, l'O-lympe est né du Par-nas-se, Les po-
 No! The Gods are pow'r-less to harm thee! Twas the

Va, l'O-
 No! The

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a forte (*f*) dynamic marking.

- è - tes ont fait les dieux! Les po - è - tes ont fait les
 po - ets who gave them birth, Twas the po - ets who gave them

- lympe est né du Par - nas - se, Les po - è - tes ont fait les
 Gods are pow'r-less to harm thee, Twas the po - ets who gave them

Va, l'O-lympe est né du Par-
 No! The Gods are pow'r-less to

Musical score for the second system, featuring vocal lines and piano accompaniment.

dieux! Va, l'O-lympe est né du Par-nas -
birth! No! The Gods are pow'r-less to harm

dieux! l'O-lympe est né du Par-nas - se, Les po -
birth! The Gods are pow'r-less to harm thee, Twas the

- nas - se, Les po - è - tes ont fait les dieux! Les po - è - tes
harm thee, Twas the po - ets who gave them birth, Twas the po - ets

Va, l'O-lympe est né du Par - nas - se, Les po -
No! The Gods are pow'r-less to harm thee, Twas the

B

- se, Va, l'O-lympe est né du Par -
thee, No! The Gods are pow'r-less to

- è - tes ont fait les dieux! Les po -
po - ets who gave them birth, Twas the

ont fait les dieux! Les po - è - tes ont fait les
who gave them birth, Twas the po - ets who gave them

- è - tes ont fait les dieux!
po - ets who gave them birth,

B
 Tromp.

- nas - se!
harm thee,

Va, l'O - lympé est né du Par.
No! The Gods are powerless to

- è - tes!
po - ets.

Les po -
Twas the

dieux!
birth.

Les po - è - tes ont fait les
Twas the po - ets who gave them

Les po - è - tes ont fait les
Twas the po - ets who gave them

ff

- nas - se!
harm thee,

Va, l'Olympe est
No! The Gods are

- è - tes!
po - ets!

Va, l'Olympe est né du Par.
No! The Gods are powerless to

dieux!
birth!

dieux!
birth!

più f

più f

ff

sf

sf

più f

Va, l'Ô-lympe est né du Par -
 No! The Gods are pow'r - less to
 né du Par - nas - se, Les po - è - tes ont
 pow'r - less to harm thee, Twas the po - ets who
 - nas - se, Les po - è - tes ont fait les
 harm thee, Twas the *più f* po - ets who gave them

Va, l'Ô-lympe est
 No! The Gods are

- nas - se, Les po - è - tes ont fait les
 harm thee, Twas the po - ets who gave them

fait les dieux! Les po -
 gave them birth, Twas the the

1^{er} Ténors.

dieux! Les po - è - tes ont fait les
 birth, Twas the po - ets who gave them

2^{es} Ténors.

dieux! Les po -
 birth, Twas the the

né du Par - nas - se, Les po -
 pow'r - less to harm thee, Twas the the

avec 8^{es} ad lib

dieux! Les po - è - tes ont fait les
birth, Twas the po - ets who gave them

- è - tes ont fait les dieux! Les po -
po - ets who gave them birth, Twas the

1^{er} Ten. dieux! Les po - è - tes ont fait les
birth, Twas the po - ets who gave them

2^{es} Ten. dieux! Les po - è - tes ont fait les
birth, Twas the po - ets who gave them

- è - tes ont fait les dieux! Les po -
po - ets who gave them birth, Twas the

dieux! Va, l'O -
birth! No! the

- è - tes ont fait les dieux! Va, l'O -
po - ets who gave them birth! No! the

1^{er} Ten. dieux! Va, l'O -
birth! No! the

2^{es} Ten. dieux! Va, l'O -
birth! No! the

- è - tes ont fait les dieux! Va, l'O -
po - ets who gave them birth! No! the

_lympe est né du Par - nas - se, Les po - è - tes ont fait les
 Gods are pow'r - less to harm thee, Twas the po - ets who gave them

1^{re} Ten. _lympe est né du Par - nas - se, Les po - è - tes ont fait les
 Gods are pow'r - less to harm thee, Twas the po - ets who gave them

2^{de} Ten. _lympe est né du Par - nas - se, Les po - è - tes ont fait les
 Gods are pow'r - less to harm thee, Twas the po - ets who gave them

_lympe est né du Par - nas - se, Les po - è - tes ont fait les
 Gods are pow'r - less to harm thee, Twas the po - ets who gave them

_lympe est né du Par - nas - se, Les po - è - tes ont fait les
 Gods are pow'r - less to harm thee, Twas the po - ets who gave them

dieux! Les po -
 birth, Twas the

1^{re} Unis. dieux! Les po -
 birth, Twas the

dieux! Les po -
 birth, Twas the

dieux! Les po -
 birth, Twas the

First system of a musical score. It features five vocal staves and a piano accompaniment. The vocal parts are: Soprano (Soprano), Alto (Alto), Tenor 1 (1^{er} Tén.), Tenor 2 (2^d Tén.), and Bass (Bass). The lyrics are: "è - tes ont fait les dieux! / po - ets rho gare them birth!". The piano accompaniment is in the lower register, marked with a forte (*ff*) dynamic and includes a "Ped." (pedal) instruction. The score is in a key signature of two flats and a 3/4 time signature.

Second system of the musical score, continuing from the first system. It features the same five vocal staves and piano accompaniment. The vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) have rests in this system. The piano accompaniment continues with chords and rhythmic patterns, maintaining the forte (*ff*) dynamic and including a "Ped." instruction. The score is in the same key signature and time signature as the first system.

LA HARPE.

THE HARP.

CONTRALTO SOLO, BASSE SOLO.

N° 4.

And.^{te} sostenuto.

CONTRALTO SOLO

PIANO.

pp

Ped.

Homme, u - ne fem - me fut ta
 Man! Tras a mor - tal mo - ther

mè - re: El - le a' pleu -
 bore thee! Weep - ing, she

- re' sur ton her - ceau;
 cru - died thee in gloom,

Souf - fire done!
live thy life!

Ta vie
 Sor - rore

A

é - phé - mè - re Brille et tremble ain - si - qu'un flam - beau.
lies be - fore thee! Flame like shine and fade! 'Tis thy doom!

pp

BASSE SOLO.

B

Dieu, ton
 God has



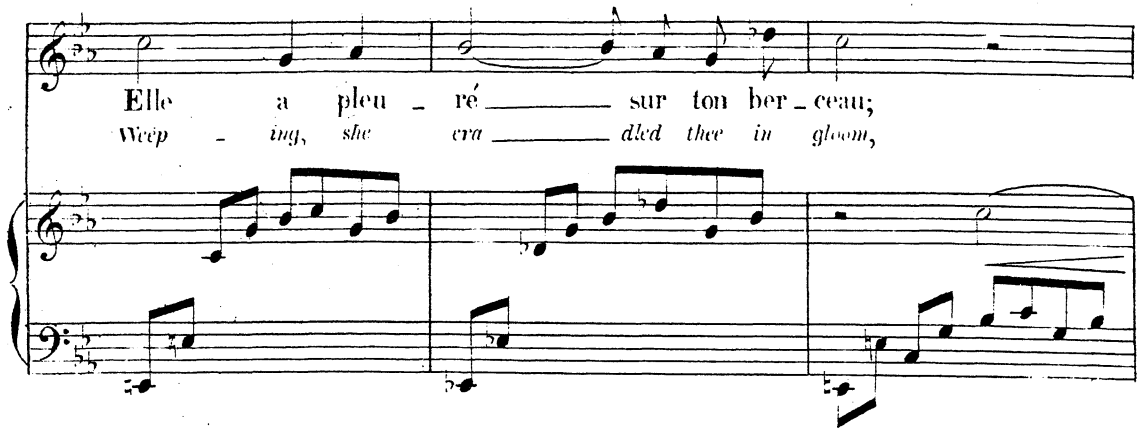
mâitre, a d'un signe aus - tè - re Tra -
 traced, with His fate - ful fing - er, Thy

-cé ton che_min sur la ter - re, Et mar -
 path, while on earth thou shalt ling - er, He has

C CONT. SOLO.
 - qué ta place au tom - beau. Homme, u - ne
 marked thy place in the tomb! Man! tras a

fem - me fut ta mè - re;
 mor - tal mother bore thee!

Elle a pleu - ré sur ton ber - ceau;
Weep - ing, she era - dled thee in gloom,



Souf - fre donc! Ta vie é - phé -
Lie thy life! Thy path lies be -

D



-mè - re, Brille et tremble ain -
-fore thee, Flame like shine and



-si qu'un flam - beau.
fade is thy doom!



SOLI ET CHŒUR
(SOLI AND CHORUS)

Nº 5.

Allegro, non troppo.

CHŒUR

Sopranos

Contraltos

Ténors

Basses

PIANO

Allegro, non troppo

pp

Ped.

cresc

f

Sempre Allegro. (♩. = ♩)

p

First system of musical notation, featuring a treble and bass clef. The treble clef part includes slurs and accents, while the bass clef part features a steady eighth-note accompaniment.

Second system of musical notation, featuring a bass and treble clef. The bass clef part includes the instruction *cresc.* and continues the eighth-note accompaniment. The treble clef part features a melodic line with slurs.

Third system of musical notation, featuring a treble and bass clef. The treble clef part includes the instruction *f* and features a melodic line with slurs. The bass clef part features a steady eighth-note accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part includes the section marker **A** and features a melodic line with slurs. The bass clef part includes the instruction *sf* and features a steady eighth-note accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part includes slurs and accents. The bass clef part includes the instruction *sf* and features a steady eighth-note accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part includes the instruction *dim.* and features a melodic line with slurs. The bass clef part includes the instruction *p* and features a steady eighth-note accompaniment.

CHOEUR

Sopranos, *p*
 Chan - - - tel!

Contraltos, *p* *Sing*
 on!

Ténors, *p* *Sing*
 on!

Basses, *p* *Sing*
 on!

Ju - pi - ter
 Ju - pi - ter

règne, et lu - ni - vers l'im - plo -
 reigus, all ri - val pour er scorn -

règne, et lu - ni - vers l'im - plo -
 reigus, all ri - val pour er scorn -

- re;
 - ing!

Vé - nus
 on Mars

Vé - nus
 on Mars

- re;
 - ing!

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are partially obscured by the previous system's text.

em - bras - se Mars d'un sou - ris gra - ci - eux;
 sweet Ve - nus smiles, and love beams from her eyes;

em - bras - se Mars d'un sou - ris gra - ci - eux;
 sweet Ve - nus smiles, and love beams from her eyes;

Detailed description: This system continues the musical score with two vocal staves and piano accompaniment. The vocal lines are more melodic and feature some slurs. The piano accompaniment continues with its characteristic rhythmic accompaniment. The lyrics are clearly visible and match the previous system's text.

I - ris bril - le dans
 Bright I - ris shines on

l'air,
 high,
 dans les champs bril - le Flo - ra
 Flo - ra dull earth a - dorn

l'air,
 high,
 dans les Flo - ra

l'air,
 high,
 dans les champs bril - le Flo - ra dull earth a -

cresc. **B** *f*

dans les champs bril le Flo re;
 Flo ra dull earth a don ing;

re dans les champs bril le Flo re;
 ing, flo ra dull earth a don ing;

champs bril le Flo re;
 brill earth a don ing;

Flo re, Flo re;
 don ing, Flo ra;

f *p*

Chan tel
sing *on!*

Chan tel
sing *on!*

Chan tel
sing *on!*

Chan tel
sing *on!*

f *p*

dim. *p cresc.*

f Basses.

Les im - mor - tels, du cou - chant à l'au - ro - re,
 Know that the Gods fly from dusk till the dawn - ing,

f

En trois pas par - cou - rent les
 Swift as thought a - cross the blue

Tenors, *f*
 Les im - mor - tels, du cou - chant à l'au -
 Know that the Gods fly from dusk till the
 cieux; Les im - mor - tels, du cou -
 skies. Know that the Gods fly from
 sempre legato.

-ro - re, En trois pas par -
 dawn - ing, Swift as thought a -
 -chant à l'au - rore, En trois pas par - cou -
 dusk till the dawn - ing, Swift as thought a - cross

Contraltos *f*

Les im - mor - tels, du cou -
 know that the Gods fly from

- cou - rent les cieux; Les
 - cross the blue skies. know

- rent les cieux; Les im - mor -
 the blue skies. know that the

- chant à l'au - ro - re, En
 dusk till the dawn - ing, Swift

im - mor - tels, du cou - chant à l'au -
 that the Gods fly from dusk till the

- tels, du cou - chant à l'au -
 Gods fly from dusk till the

trois pas par - cou - rent les
as thought a - cross the blue

- ro - re, En trois pas par -
dawn - ing, Swift as thought a -

- ro - re, En trois pas par -
dawn - ing, Swift as thought a -

Sopranos **C.f**

Les im - mor - tels, du cou -
Know that the Gods fly from

cieux; Les im - mor - tels, les
skies; Know that the Gods, Know

- cou - rent les cieux; Les im - mor -
- cross the blue skies; Know that the

- cou - rent les cieux; Les im - mor -
- cross the blue skies; Know that the

C

- chant à l'au - ro - re, En
 dusk till the dawn - ing, Swift
 im - mor - tels, du cou - chant à l'au -
 that the Gods fly from dusk till the
 - tels, du cou - chant à l'au - ro - re,
 Gods fly from dusk till the dawn - ing,
 - tels, du cou - chant à l'au - rore, En trois
 Gods fly from dusk till the morn, Swift as

trois pas par - cou - rent les
 as thought a - cross the blue
 - rore, En trois pas par - cou - rent les
 morn, Swift as thought a - cross the blue
 En trois pas par - cou - rent les
 Swift as thought a - cross the blue
 pas par - cou - rent les
 thought a - cross the blue

D

cioux;
skies;

cioux;
skies;

cioux;
skies;

cioux;
skies;

This block contains the vocal staves for three voices and the beginning of the piano accompaniment. Each voice part starts with a whole note on a G4, with the lyrics "cioux; skies;". The piano accompaniment begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, both starting with a half note on G4.

D

This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of two sharps and 4/4 time. The right hand has a melodic line with slurs and accents, while the left hand has a bass line with slurs. A dynamic marking of **D** is placed at the start of the first measure.

ff

En trois
swift as

ff

En trois
swift as

ff

En trois
swift as

ff

En trois
swift as

This block contains the vocal staves for three voices and the beginning of the piano accompaniment for the second system. Each voice part starts with a whole note on a G4, with the lyrics "En trois" above and "as" below. A dynamic marking of *ff* is placed above the first measure of each voice part. The piano accompaniment begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, both starting with a half note on G4.

ff

This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of two sharps and 4/4 time. The right hand has a melodic line with slurs and accents, while the left hand has a bass line with slurs. A dynamic marking of *ff* is placed at the start of the first measure.

pas par - cou - rent les cieux .
 thought a - cross the blue skies .

pas par - cou - rent les cieux .
 thought a - cross the blue skies .

pas par - cou - rent les cieux .
 thought a - cross the blue skies .

pas par - cou - rent les cieux .
 thought a - cross the blue skies .

Sopranos
mf Vé - nus em - bras - se Mars d'un sou -
 On Mars sweet ve - nus smiles, and love

Contraltos
mf Vé - nus em - bras - se Mars d'un sou -
 On Mars sweet ve - nus smiles, and love

- ris gra - ci - eux;
beams from her eyes;

- ris gra - ci - eux;
beams from her eyes;

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "- ris gra - ci - eux; beams from her eyes;".

Ténors

Basses

dim.

Ju - pi - ter
Ju - pi - ter

Ju - pi - ter
Ju - pi - ter

The second system includes vocal parts for Tenors and Basses, and piano accompaniment. The vocal parts are in treble and bass clefs respectively. The piano accompaniment is in a grand staff. The lyrics are: "Ju - pi - ter". The piano part includes a dynamic marking "dim." and a "p" (piano) marking.

règne,
reigns,

et l'u - ni - vers l'im -
all ri - val pom - er

règne,
reigns,

et l'u - ni - vers l'im -
all ri - val pom - er

The third system continues the vocal and piano parts. The vocal parts are in treble and bass clefs. The piano accompaniment is in a grand staff. The lyrics are: "règne, reigns, et l'u - ni - vers l'im - all ri - val pom - er".

- plo - re .
scorn - ing.

- plo - re .
scorn - ing.

dolce.

The first system of the score consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics '- plo - re .' and 'scorn - ing.'. The bottom two staves are piano accompaniment, with the word '*dolce.*' written above the treble clef staff. The music is in a key with two sharps (D major) and a 4/4 time signature.

The second system of the score consists of two staves for piano accompaniment. It continues the musical theme from the first system, featuring flowing sixteenth-note passages in the right hand and a steady bass line in the left hand.

SOPR. SOLO *dol.*

Ta dou - ce muse - à fuir t'in -
Thy gent - le muse - to flight in -

CONT. SOLO *dol.*

The vocal solo section begins with the Soprano and Alto parts. The Soprano part is marked 'SOPR. SOLO *dol.*' and the Alto part is marked 'CONT. SOLO *dol.*'. The lyrics are 'Ta dou - ce muse - à fuir t'in -' and 'Thy gent - le muse - to flight in -'. The music is in a 4/4 time signature.

Ta dou - ce muse à fuir - t'in -
Thy gent - le muse to flight - in -

TÉNOR SOLO *dol.*

The Tenor part of the vocal solo section is marked 'TÉNOR SOLO *dol.*'. The lyrics are 'Ta dou - ce muse à fuir - t'in -' and 'Thy gent - le muse to flight - in -'. The music is in a 4/4 time signature.

Ta dou - ce muse à fuir - t'in -
Thy gent - le muse to flight - in -

BASSE SOLO *dol.*

The Bass part of the vocal solo section is marked 'BASSE SOLO *dol.*'. The lyrics are 'Ta dou - ce muse à fuir - t'in -' and 'Thy gent - le muse to flight - in -'. The music is in a 4/4 time signature.

Ta dou - ce muse à fuir - t'in -
Thy gent - le muse to flight - in -

This block shows the continuation of the Bass part from the previous system, with the same lyrics and musical notation.

Ta dou - ce muse à fuir - t'in -
Thy gent - le muse to flight - in -

This block shows the continuation of the Bass part from the previous system, with the same lyrics and musical notation.

pp

The final system of the score consists of two staves for piano accompaniment. It begins with a piano (*pp*) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand, concluding the piece.

F

- vi - te;
- rites thee,

Cherche _____
Seek _____

- vi - te;
- rites thee,

- vi - te;
- rites thee,

- vi - te;
- rites thee,

CHŒUR.

pp
Ta dou - ce muse à fuir t'in -
Thy gent - le muse to flight in -

pp
Ta dou - ce muse à fuir t'in -
Thy gent - le muse to flight in -

pp
Ta dou - ce muse à fuir t'in -
Thy gent - le muse to flight in -

pp
Ta dou - ce muse à fuir t'in -
Thy gent - le muse to flight in -

F

— un a - bri calme et se -
— the cool shade! Come far a -

Cherche un a - bri calme et se -
Seek the cool shade! Come far a -

Cherche un a - bri calme et se -
Seek the cool shade! Come far a -

Cherche un a - bri calme et se -
Seek the cool shade! Come far a -

- vi - te;
- rites thee,

- vi - te;
- rites thee,

- vi - te;
- rites thee,

- vi - te;
- rites thee,

- rein.
- way!

- rein.
- way!

- rein.
- way!

- rein.
- way!

pp
Cherche un a - bri calme et se -
Seek the cool shade! Come far a -

pp
Cherche un a - bri calme et se -
Seek the cool shade! Come far a -

pp
Cherche un a - bri calme et se -
Seek the cool shade! Come far a -

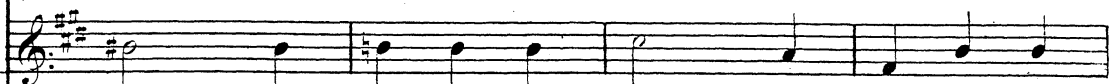
pp
Cherche un a - bri calme et se -
Seek the cool shade! Come far a -



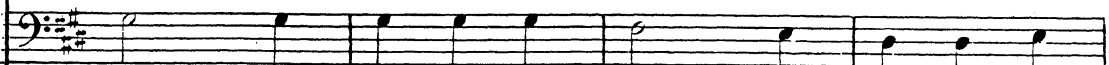
Les mor - tels que le sage é - vi - te, Su
Mor - tals, whose toil - some lot af - frights thee, The



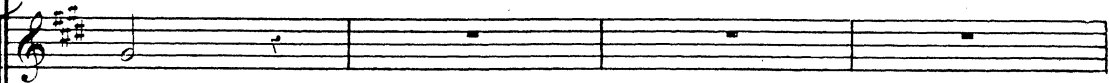
Les mor - tels que le sage é - vi - te, Su -
Mor - tals, whose toil - some lot af - frights thee, The



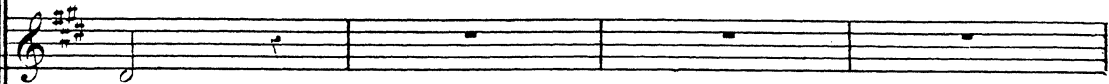
Les mor - tels que le sage é - vi - te, Su -
Mor - tals, whose toil - some lot af - frights thee, The



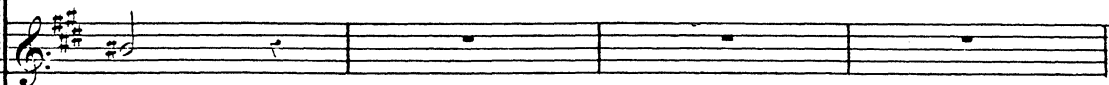
Les mor - tels que le sage é - vi - te, Su -
Mor - tals, whose toil - some lot af - frights thee, The



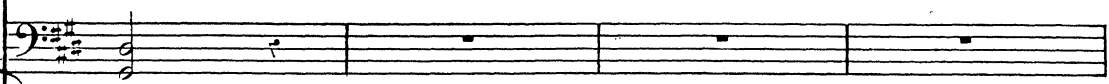
- rein.
- way!



- rein.
- way!



- rein.
- way!



- rein.
- way!



Ped.

- bis - sent le siè - cle d'ai - rain.
bra - zen age must needs o - bey.

pp
Viens !
come !

pp
Viens !
come !

pp
Viens !
come !

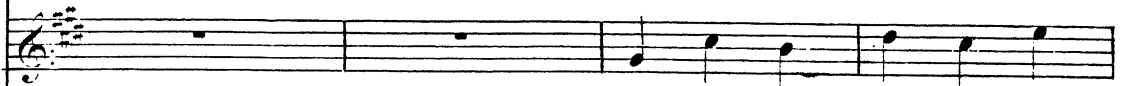
pp
Viens !
come !



Près de tes La - res tran - quil - les,
 Where the fair try - ad - re - joi - ces,



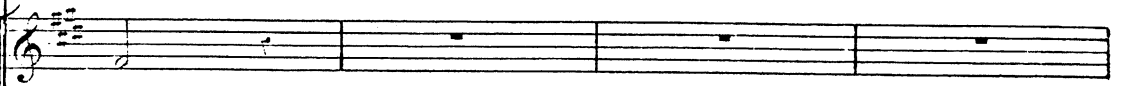
Près de tes La - res tran - quil - les,
 Where the fair try - ad - re - joi - ces,



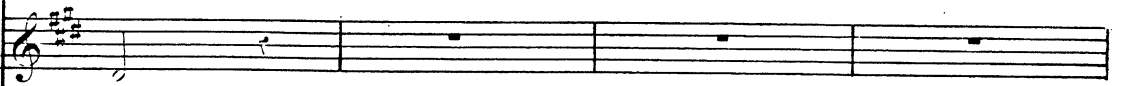
Près de tes La - res tran -
 Where the fair try - ad - re -



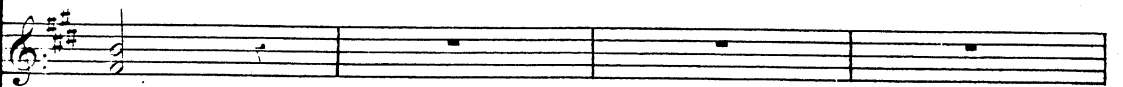
Près de tes La - res tran -
 Where the fair try - ad - re -



viens !
 Come !



viens !
 Come !



viens !
 Come !



viens !
 Come !



G

Près de tes La - res tran - quil - les,
 Where the fair Dry - ad re - joi - ces,

Près de tes La - res tran - quil - les,
 Where the fair Dry - ad re - joi - ces,

- quil - les,
 - joi - ces,

- quil - les,
 - joi - ces,

p Tu ver -
 Where the

p Tu ver -
 Where the

p Tu ver -
 Where the

p Tu ver -
 Where the

G

cresc.

Tu ver_ras de loin dans les vil_les Mu_

Where the sound of cla - morous voi - ces A

cresc.

Tu ver_ras de loin dans les vil_les Mu_

Where the sound of cla - morous voi - ces A

cresc.

Tu ver_ras de loin dans les vil_les Mu_

Where the sound of cla - morous voi - ces A

cresc.

Tu ver_ras de loin dans les vil_les Mu_

Where the sound of cla - morous voi - ces A

cresc.

_ras de loin dans les vil_les Mu_

sound of cla - morous voi - ces A

cresc.

_ras de loin dans les vil_les Mu_

sound of cla - morous voi - ces A

cresc.

_ras de loin dans les vil_les Mu_

sound of cla - morous voi - ces A

cresc.

_ras de loin dans les vil_les Mu_

sound of cla - morous voi - ces A

cresc.

Qu'im - porte à l'heu - reux so - li - *dim.*
Fear - naught! for the whirl - wind that

Qu'im - porte à l'heu - reux so - li - *dim.*
Fear - naught! for the whirl - wind that

Qu'im - porte à l'heu - reux so - li - *dim.*
Fear - naught! for the whirl - wind that

Qu'im - porte à l'heu - reux so - li - *dim.*
Fear - naught! for the whirl - wind that

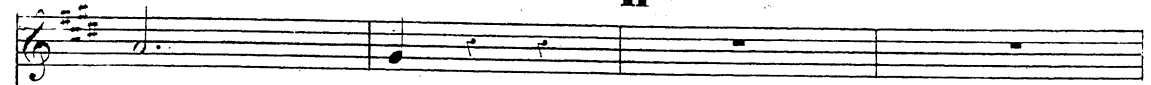
dim *p*

- tai - re Que l'Au - tan dé - vas - te la
 ra - ges lu the ci - ties shunned by the

dol.
 ter - re, S'il ne fait qu'à - gi - ter
 sa - ges, shall waft but a soft breeze

dol.
 ter - re, S'il ne fait qu'à - gi -
 sa - ges, shall waft but a soft

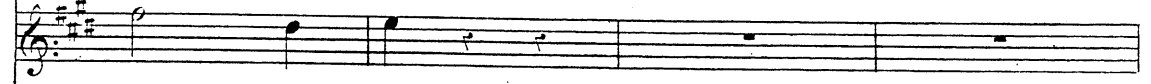
H



sés bois!
to thee.



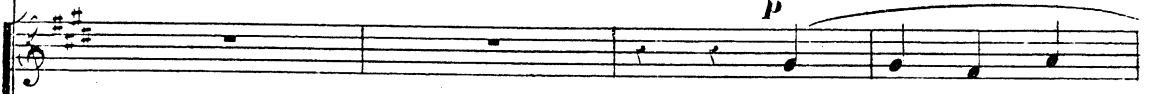
p
Qu'im - porte à l'heu -
Fear naught, for the



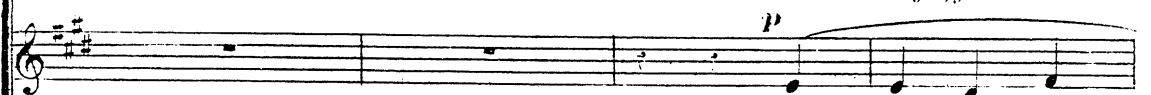
- ter ses bois!
- breeze to thee.



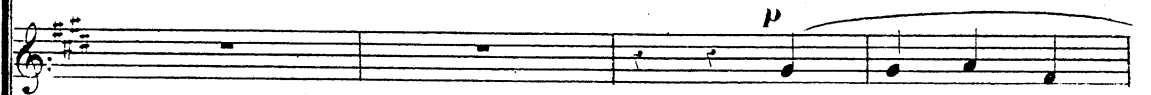
p
Qu'im - porte à l'heu -
Fear naught, for the



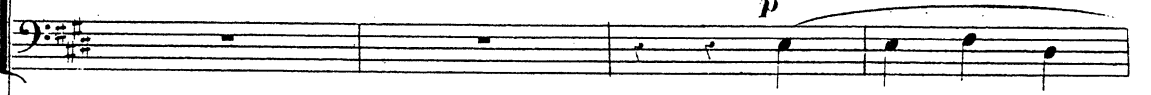
p
Qu'im - porte à l'heu -
Fear naught, for the



p
Qu'im - porte à l'heu -
Fear naught, for the

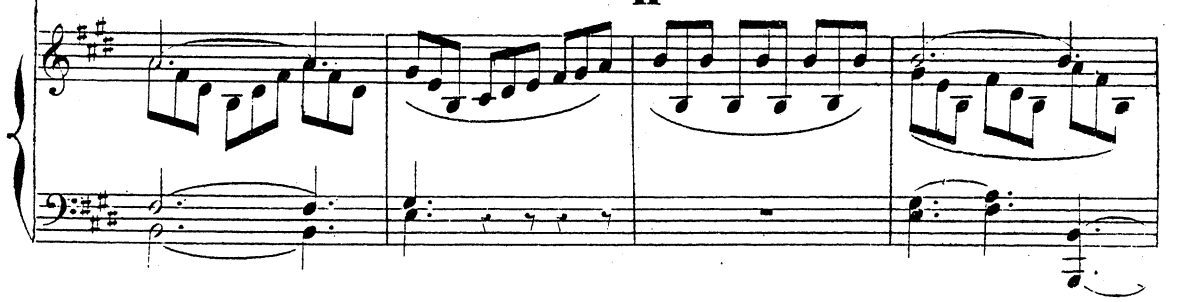


p
Qu'im - porte à l'heu -
Fear naught, for the



p
Qu'im - porte à l'heu -
Fear naught, for the

H



- reux so - li - tai - re
 whirl - wind that ra - ges

- reux so - li - tai - re
 whirl - wind that ra - ges

- reux so - li - tai - re Que l' Au -
 whirl - wind that ra - ges In the

- reux so - li - tai - re Que l' Au -
 whirl - wind that ra - ges In the

- reux so - li - tai - re Que l' Au -
 whirl - wind that ra - ges In the

- reux so - li - tai - re Que l' Au -
 whirl - wind that ra - ges In the

Que — l'Au — tan dé — vas — te la
In — the ci — ties shunned by the

Que — l'Au — tan dé — vas — te la
In — the ci — ties shunned by the

- tan dé — vas — te la ter — re,
ci — ties shunned by the sa — ges,

- tan dé — vas — te la ter — re,
ci — ties shunned by the sa — ges,

- tan dé — vas — te la ter — re,
ci — ties shunned by the sa — ges,

- tan dé — vas — te la ter — re,
ci — ties shunned by the sa — ges,

p **I**

S'il ne fait
Shall craft but

ter - re,
sa - ges,

p
S'il ne fait
shall craft but

p
S'il ne fait
shall craft but

ter - re,
sa - ges,

p
S'il ne fait
shall craft but

p

S'il
Shall

p

S'il
Shall

p

S'il
Shall

p

S'il
Shall

I

pp

dim. **pp**

qu'a - gi - ter ses bois!
 a soft breeze to thee!

dim. **pp**

qu'a - gi - ter ses bois!
 a soft breeze to thee!

dim. **pp**

qu'a - gi - ter ses bois!
 a soft breeze to thee!

dim. **pp**

qu'a - gi - ter ses bois!
 a soft breeze to thee!

dim. **pp**

ne fait qu'a_gi - ter ses bois!
 waft but a soft breeze to thee!

dim. **pp**

ne fait qu'a_gi - ter ses bois!
 waft but a soft breeze to thee!

dim. **pp**

ne fait qu'a_gi - ter ses bois!
 waft but a soft breeze to thee!

dim. **pp**

ne fait qu'a_gi - ter ses bois!
 waft but a soft breeze to thee!

tr

This musical score is arranged in three systems. The first system consists of four staves: three treble clefs and one bass clef. The second system consists of four staves: three treble clefs and one bass clef. The third system is a grand staff (piano) with a treble clef on top and a bass clef on the bottom. The score is in a key signature of two sharps (F# and C#) and a 3/4 time signature. The first system features a melodic line in the upper staves and a bass line in the lower staff. The second system continues this melodic and bass line. The third system is a piano accompaniment. The right hand of the piano part features a dense, rhythmic texture of chords, while the left hand has a more sparse, melodic line. Dynamic markings include *pp* (pianissimo) in the first system and *ppp* (pianississimo) in the third system. The score concludes with a double bar line and repeat signs.

TÉNOR SOLO ET CHŒUR.
(TENOR SOLO AND CHORUS)

N° 6.

All^o mod^{to}

TÉNOR SOLO.

Dieu, par qui tout for - fait s'ex - pi - e,
god, the mon - arch of all cre - a - tion,

(Orch.)

pp legato sempre

Marche a - vec ce - lui qui le sert. Ap - pa -
those who walk with Him will up - hold. Ap - pear

- rais dans la foule in - pi - e, Tel que Jean qui
un - to this im - pious na - tion, Like Saint John, the

vint du dé - sert.
pro - phet of old!

mf

Va donc, parle aux peu - ples du mon - de:
Go forth! through the world shalt thou wan - der.

p

Dis - leur la tem - pête qui gron - de, Ré - vè - le le
The tem - pest that thun - der - eth you - der, Re - veal - eth the

juger ir - ri - té;
wrath of the Lord.

Et pour mieux frap - per leur o -
preach thou this in tones that com -

- reil - le, Que ta voix s'è - lè - ve, pa-reil - le A la ru -
 - pel; Thy voice, as the clang of a bell, shall sound forth

- meur d'u - ne ci - té! his' glo - rious Word.

A Sopranos.
f Va donc, parle aux Ténors. Go forth! through the

f Va donc, parle aux Go forth! through the

A *f* (Orgue)

peu-ples du mon-de: world shalt thou wan-der, Dis - leur la tem - pê - te qui gron-de; Fé -
 Contraltos. The tem - pest that thun-der-eth you-der Be -

f Ré -
 Be -

peu-ples du mon-de: world shalt thou wan-der, Dis - leur la tem - pê - te qui gron-de; Ré -
 Basses. The tem - pest that thun-der-eth you-der Be -

f Ré -
 Be -

TÉNOR SOLO.

- vè - le le juge ir - ri - té.
- real - eth the wrath of the Lord.

Et pour mieux frap-
Preach thou this in

fp (Orchestra)

- ner son o - reil - le. Que ta voix s'é - lè - ve, pa -
tones that com - pel; Thy voice, as the clang of a
Sopranos et Contraltos

Que ta voix s'é - lè - ve, pa -
Thy voice, as the clang of a

Que ta voix s'é - lè - ve, pa -
Thy voice, as the clang of a

Que ta voix s'é - lè - ve, pa -
Thy voice, as the clang of a

Que ta voix s'é - lè - ve, pa - reil - le, pa -
Thy voice, as the clang of a bell, of a

cresc. *f*

Rit. **B** a tempo.

- reil - le A la ru - meur d'u - ne ci - té!
bell, Shall sound forth his glo - rious Word.
 Uns

ff Rit. **B** a tempo
 Ped

ff

2^e PARTIE.

(2^d PART.)

LA LYRE. LA HARPE.

THE LYRE. THE HARP.

SOPRANO SOLO.

N^o 7.

Allegro.

SOPRANO SOLO.

Allegro.

p Ped.

p

This system shows the beginning of the piece. The Soprano Solo part is a single staff with a whole rest. The Piano accompaniment consists of two staves. The right hand plays a series of chords, each with a descending eighth-note triplet. The left hand plays a simple bass line. A dynamic marking of *p* and a pedaling instruction are present.

Ped.

This system continues the piano accompaniment. The right hand features a triplet of eighth notes. The left hand has a melodic line with a triplet of eighth notes. A pedaling instruction is shown.

This system continues the piano accompaniment with similar rhythmic patterns in both hands, including a triplet in the left hand.

A

Ped.

This system concludes the piano accompaniment. It features a melodic flourish in the right hand marked with a fermata and a dynamic marking of *p*. A pedaling instruction is also present.

SOPRANO SOLO. (LA LYRE — THE LYRE)

f

L'aigle est l'oi-seau du Dieu qu'entre tous on a-
 Forth the ea - gle hath flown in his or - dour un-

- do - re.
 - sa - ted,

Ped.

Du Cau - case à l'A-
 From the East to the

Ped.

- thos. l'ai - gle pla - nant dans l'air.
 West, Jove's great er - rand to hie,

Roi du feu qui fé -
 Lord of fire that des -

cresc. *fp*

Ped

- conde et du feu qui dé - vo - re,
 - troy's and of fire that cre - a - ted.

B *cresc.*

Con - tem - ple le so -
 Light - ning he loves to

f *p* 8

- leil et vo - le sur l'é - clair!
brave *and* *Phar - bus* *to de - fy!*

8

cresc. Accelerando.

Tempo I.
C

f *dim.*

8

Ped

p

Ped

Rit.

Ped

(LA HARPE . . . THE HARP)

dolce assai.

D *And^{no} tranquillo.*

pp

La Co -
Hea - ven

- lom - be des - cend du Ciel qui la sa - lu -
greet the fair dore as with God's mes - sage la -

Ped.

- e,
 - deu! Et, voi - lant l'Es - prit -
Earth - ward she des - cends

Saint sous son re - gard de feu,
veil'd in clouds of lu - rid flame,

Ped.

Chère au Vieil - lard choi -
Dear to the hos - en

- si com - me à la
Sage as - to the

Ped. G. D.

Vier - ge é - lu - e,
spot - less Maid - en,

Ped.

Porte un ra - meau dans l'ar -
Bear - ing the branch of peace,

Ped.

- che, an - nonce au monde un
His ad - vent to pro -

Ped.

E

Dieu!
- claim.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note G4, followed by a half rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. There are three fermatas marked below the piano accompaniment staves.

La Co - lom - be des -
Hea - ven greets the fair

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with eighth-note patterns and includes a fermata.

- cend du Ciel qui la sa - lu -
dove as with God's mes - sage la

The third system continues the musical score. The vocal line has a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with eighth-note patterns and includes a fermata. A "Ped." (pedal) marking is present in the piano accompaniment.

- e, Et, voi -
- dep! Earth ward

The fourth system concludes the musical score. The vocal line has a half note G5, a quarter note A5, and a half note B5. The piano accompaniment continues with eighth-note patterns and includes a fermata.

- lant l'Es - prit - Saint sous son re - gard
 she des - cends veil'd in clouds of lu -

de feu, flame,
 rid

F

mf Ped *p*

Chère au Vieil - lard choi - si comme
 dear to the chos - en Sage as

cresc.

- à la Vierge é - lu - e,
 to the spot - less Maid - en,

sempre cresc.

Porte un ra - meau - dans
Bear - ing the branch - of

l'ar - che, an - nonce au monde un
peace, His ad - vent to pro -

Ped. cresc. *f*

Dieu!
- claim.

ff Ped. *dim.*

G
p *Ped.* *pp* *Ped.*

LA LYRE.

THE LYRE.

SOPRANO SOLO-CONTRALTO SOLO
ET CHOEUR DE FEMMES
(AND CHORUS OF WOMEN.)

N° 8.

Andantino quasi All.^{to}

SOPRANO SOLO.

CONTRALTO SOLO.

Sopranos.

Contraltos.

CHOEUR.

PIANO.

Andantino quasi All.^{to}

pp una corda.
Ped

The piano accompaniment consists of two systems of grand staff notation. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Andantino quasi All.^{to}'. The dynamics are marked '*pp una corda.*' and 'Ped'. The second system continues the piano part with similar notation and dynamics.

A

B SOPR: SOLO.

dol.
 Ai me! E - ros règne à Guide, à l'O - lympé, au Tarta - -
Love! Love's god from O - lym - pus to Ha - des is reign - -

CONTR: SOLO.

dol.
 Ai - - me! E - ros règne à Guide, à l'O - lympé, au Tarta - -
Love! Love's god from O - lym - pus to Ha - des is reign - -

sempre legato.

- re.
- ing,

- re.
- ing,

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes.

Son flambeau de Ses-tos al-lume le doux pha-
And his torch Ses-tos' bea-con's soft light is sus-tain-

Son flambeau de Ses-tos al-lume le doux pha-
And his torch Ses-tos' bea-con's soft light is sus-tain-

Musical score for the second system, including French and English lyrics. The piano part features a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes. A fermata is placed over the eighth measure of the piano part.

- re;
- ing;

- re;
- ing;

Musical score for the third system, featuring vocal lines and piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes.

cresc.

Il con - sume I - li - on par la main de Pâ -
 Pa - ris, led by his hand, has set Il - lion on

cresc.

Il con - sume I - li - on par la main de Pâ -
 Pa - ris, led by his hand, has set Il - lion on

Sopranos

fz. - ris. Les voix Soli avec le Chœur *CHŒUR* Ai - - me! É -
fire. Contraltos *dol.* Lore! Lore's

fz. - ris. Ai - - me! É -
fire. Lore! Lore's

- ros règne à Gnide, à l'O - lympe, au Tarta - re.
 god from O - lym - pus to Ha - des is reign - - ing,

- ros règne à Gnide, à l'O - lympe, au Tarta - re.
 god from O - lym - pus to Ha - des is reign - - ing,

Son flam - beau de Ses - tos al - lu - me le doux pha -
And his torch Ses - tos' bea - cons soft light is sus - tain -

Son flam - beau de Ses - tos al - lu - me le doux pha -
And his torch Ses - tos' bea - cons soft light is sus - tain -

- re;
- ing!

Il con - sume I - li - on
Pa - ris, led by his hand,

Il con - sume I - li - on
Pa - ris, led by his hand,

f par la main de Pâ - ris.
has set Il - lion on fire.

f par la main de Pâ - ris.
has set Il - lion on fire.

f *sf dim.* *p*

C

p cresc. espressivo.

Toi, — fais de belle en bel _ le, et change avec leurs
 Come! — Fly from fair to fair, to one be constant

p cresc. espressivo.

Toi, — fais de belle en bel _ le, et change avec leurs
 Come! — Fly from fair to fair, to one be constant

char_ mes,
 ne _ ver!

cresc.

f

char _ mes, La - mour n'en -
 ne _ ver! For sad is

f

La - mour n'en -
 For sad is

f dim.

dim.

- fan - te que des lar - mes:
love that lasts for e - ver!

dim.

- fan - te que des lar - mes:
love that lasts for e - ver!

D *p* 3 3 3 3

Les a_mours sont frè - res des Ris!
Pleas_ure springs from change - ful de - sire!

p 3 3 3 3

Les a_mours sont frè - res des Ris!
Pleas_ure springs from change - ful de - sire!

D *pp*

LA HARPE

THE HARP.

CONTRALTO SOLO. — TÉNOR SOLO.

Nº 9.

Allegretto.

CONTRALTO SOLO.

TÉNOR SOLO.

PIANO.

Allegretto.

p

First system of piano accompaniment. Treble and bass staves. Dynamics: *f*, *cres.*, *mf*.

Second system of piano accompaniment. Treble and bass staves. Dynamics: *f*, *legg.*, *p*. Marked with 'A'.

Third system of piano accompaniment. Treble and bass staves. Dynamics: *dolce.*, *p*.

TÉNOR SOLO.

Tenor solo line 1. Dynamics: *dol.*

La_mour di_vin dé_fend de la
Hate scethes be_low, but Love willspread

Fourth system of piano accompaniment. Treble and bass staves. Dynamics: *dim.*, *pp*.

CONTR. SOLO.

Contralto solo line 1. Lyrics: haine in_fer-na - le. La_mour di -

kind wings a_bove Thee. Hate scethes be -

Fifth system of piano accompaniment. Treble and bass staves.

- vin dé - fend de la haine in - fer - na - le.
 - low, but Love will spread kind wings a - bove Thee,

L'a -
 Hate

L'a - mour di - vin dé - fend de la haine in - fer - na -
 Hate seethes be - low, but Love will spread kind wings a - bove

- mour di - vin dé - fend de la haine in - fer - na -
 seethes be - low, but Love will spread kind wings a - bove

B

- le.
 Thee,

- le.
 Thee,

Cher - che pour ton cœur
 Seek Thou for thy lone

B

p

TÉNOR SOLO.

pur une â - me vir - gi - na - le;
 heart a maid's pure heart to love thee;

CONTR. SOLO.

Cher - che pour ton cœur pur une â - me vir - gi - na - le;
 Seek Thou for thy love heart a maid's pure heart to love thee;

Ché - ris - la; Jé - ho - vah ché - ris -
 Cher - ish love, Je - - ho - vah

Ché - ris - la; Jé - ho - vah ché - ris -
 Cher - ish love, Je - - ho - vah

- sait Is - ra - ël.
 cher ish - ed So - lyma.

- sait Is - ra - ël.
 cher ish - ed So - lyma.

cres. *mf.* *cres.*

CONTIN. SOLO *dolcissimo.*

C

Deux ê - tres que dans l'ombre u - nit un saint mys -
 Two be - ings, to whom faith - ful love hath op'd his

pp

- tè - re,
 por - tals,

TEN. SOLO *dolcissimo.*

Deux ê - tres que dans l'ombre u - nit un saint mys -
 Two be - ings, to whom faith - ful love hath op'd his

Pas - sent en sai - mant sur - la ter - re,
 Pass - thro' this weary world - of mortals,

- tè - re,
 por - tals,

Pas - sent en sai -
 Pass - thro' this

Com_me deux ex_i_lés du
Like an_gels who have lost their

- mand sur la ter - re, Com_me deux ex_i_lés du
ve a - ry world of mortals, Like an_gels who have lost their

pp

ciel,
way,

ciel,
way,

Com_me deux ex_i_lés du
Like an_gels who have lost their

Com_me deux ex_i_lés du
Like an_gels who have lost their

D

pp

ppp

Ped.

ciel,
way,

ciel,
way,

Com - me deux ex - i - lés du
Like an - gels who have lost their

Comme deux ex - i - lés du
Like an - gels who have lost their

Ped.

ciel: Pas - sent en saimant sur la ter - re,
way: Pass thro' this wea - ry world of mor - tals,

ciel: Pas - sent en saimant sur la ter - re,
way: Pass thro' this wea - ry world of mor - tals,

p *pp*

E *poco rit.* a tempo.

Com - me deux ex - i - lés du ciel.
Like an - gels who have lost their way.

poco rit.

Com - me deux ex - i - lés du ciel.
Like an - gels who have lost their way.

E *poco rit.* a tempo. *pp*

Ped.

p

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and contains a melodic line with slurs and ties. The bass clef staff provides harmonic accompaniment with chords and moving lines. A marking "M.D." is present above the final measure of the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with dynamics *f* and *mf*. The bass clef staff has dynamics *cres.* and *f*. A hairpin crescendo is shown in the bass staff.

Third system of musical notation. The treble clef staff has dynamics *legg.* and *dolce.*. The bass clef staff has a dynamic marking of *p*. The treble staff contains a dense texture of sixteenth notes.

Fourth system of musical notation. The treble clef staff has dynamics *p* and *dim.*. The bass clef staff has a dynamic marking of *p*. The treble staff features a melodic line with slurs.

Fifth system of musical notation. The treble clef staff has dynamics *pp* and *ppp*. The bass clef staff has dynamics *pp* and *ppp*. The bass staff features a melodic line with slurs.

LA LYRE.

THE LYRE.

N° 10.

BARYTON SOLO.

All^o non troppo.

BARYTON SOLO.

All^o non troppo.

PIANO.

f *giocoso.*

p

f

p *cresc.* *mf* **A** *marc.*

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

Third system of piano accompaniment. It includes dynamic markings: *eresc.* (crescendo) and *f* (forte). A piano dynamic marking *P* is placed above the system.

BARYTON SOLO.

Baritone solo section. The baritone part is written in the bass clef. The piano accompaniment is in the treble and bass clefs. The lyrics are: "Jou - is! Be - glad!". Dynamic markings include *dim.* (diminuendo) and *p legg.* (piano, leggiero).

Baritone solo section with French and English lyrics. The baritone part is in the bass clef. The piano accompaniment is in the treble and bass clefs. The lyrics are: "c'est au fleu - ve des om - bres Que va - le fleu - ve" and "The stream her chan - nel scour - ing Must hur - ry to the".

des vi - vants. Le sa -
 sea of night. Thou, wise - ly,

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a long note on 'Le' and a long note on 'ly'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

- ge, s'il a des jours som - bres, Les laisse aux
 if the days are low'r - ing, Will teach thy

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'Les' and a long note on 'thy'. The piano accompaniment continues with the same rhythmic pattern.

dieux, les jette aux vents. ———
 soul to hold them light; ———

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'vents'. The piano accompaniment includes a 'C' time signature change and a 'marc.' (ritardando) marking.

The fourth system shows the piano accompaniment for the fourth system, featuring a complex rhythmic pattern with many sixteenth notes in both hands.

The fifth system shows the piano accompaniment for the fifth system, featuring a complex rhythmic pattern with many sixteenth notes in both hands. A 'cresc.' (crescendo) marking is present.

p *piu cresc.* *dim.*

Jou - is! c'est au fleu - ve des
 Be glad! The stream her chan - nel

p

om - bres Que va - le fleu - ve des vi -
 scour - ing Must hur - ry to the sea of

- vants. Le sa - ge, s'il
 night. Thou, wise - ly, if the

a des jours som - - - bres, Les laisse aux
days are low'r - - - ing, Wilt touch thy

dieux, les jette aux vents. _____
soul to hold them light. _____

D *marc.*

cresc.

più cresc

E

f *dim.* *p*

En - fin, ——— comme un pâ - le con - vi - ve,
 When death, ——— the pale guest un - in - ri - ted,

p Ped

Quand la mort im - pré - vue ar - ri - ve,
 At length hath at thy door a - light - ed,

De sa couche
 In thy place

p Ped

il lui tend la main; ——— Et, ri -
 wilt hold forth thy hand, ——— smi - ling

pp tranquillo.

-ant de ce qu'il i - gno - re, S'en -
the help - less to un - ru - rel The

-dort dans la nuit sans au - ro - re
knot, since the dark hour of tra - vail

dim -

Rit *a tempo,*
 En rê - vant un doux len - de - main,
Brings daren in a more hap - py land.

Rit *Fa tempo.*

ppp pp

cresc.

First system of piano introduction. Treble clef has a melodic line with slurs and accents. Bass clef has a harmonic accompaniment. Dynamics include *f*.

Second system of piano introduction. Treble clef has a melodic line with a **G** chord marking. Bass clef has a harmonic accompaniment. Dynamics include *dim*.

BARYTON SOLO.

Baryton solo, first system. Bass clef contains the vocal line with lyrics. Treble clef contains piano accompaniment. Dynamics include *p legg.*

Jou - is! c'est au fleu - ve des om - bres Que
 Be - glad! The stream her chan - nel scour - ing Must

Baryton solo, second system. Bass clef contains the vocal line with lyrics. Treble clef contains piano accompaniment.

va - le fleu - ve des vi - vants. Le sa -
 hur - ry to the sea of Night. Thou, rise -

Baryton solo, third system. Bass clef contains the vocal line with lyrics. Treble clef contains piano accompaniment.

- ge, s'il a des jours som - bres, Les
 - ly, if the days are low'ring, will

laisse aux dieux, les jette aux vents; Le sa -
teach thy soul to hold them light; Thou, rise -

- ge, s'il a des jours som - bres,
-ly, if the days are low'r - ing,

H
 Les laisse aux dieux, les jette aux
wilt teach thy soul to hold them

vents,
light

LA HARPE.

THE HARP.

SOPRANO SOLO _ CONTRALTO SOLO
TÉNOR SOLO _ BASSE SOLO

Nº 11.

And^{te} con moto.

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BASSE SOLO.

PIANO.

And^{te} con moto.

p
legato.

Ped.

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and moving lines, starting with a *p* dynamic and a *legato* marking. The left hand provides a steady accompaniment. A *dim.* marking is present in the second measure, and a *p* dynamic is marked in the third measure. Pedal points are indicated by circles with vertical lines below the bass staff.

The piano accompaniment for the second system continues from the first. It features a *f* dynamic marking in the first measure and a *sempre legato.* marking in the third measure. The right hand has a more active melodic line, while the left hand continues with a rhythmic accompaniment. Pedal points are indicated by circles with vertical lines below the bass staff.

CONTRALTO SOLO. **A** *mf*

Soutiens ton frè_re qui chan_cel_ - - -
 Sus_tain thy brother if he stum_ - - -

TÉNOR SOLO.

Soutiens ton
 Sus_tain thy

A

SOPRANO SOLO. *mf*

Soutiens ton frè_re qui chan_cel_ - le,
 Sus_tain thy brother if he stum_ - ble,

- le,
 - ble, Pleu_ - re
 Weep - - - - - thou,

frè_re qui chan_cel_ - le,
 brother if he stum_ - ble, Pleu_ -
 Weep - - - - -

BASSE SOLO.

Soutiens ton frè_re qui chan_cel_ le,
 Sus_tain thy bröther if he stum_ ble,

B

Pleu - re si tu le vois souf - frir: Veille
 Weep thou, if he have cause to sigh, Tend -

si tu le vois souffrir:
 if he have cause to sigh,

- re si tu le vois souf - frir:
 - thou, if he have cause to sigh,

Pleu - re si tu le vois souf - frir:
 Weep thou, if he have cause to sigh,

B

- a - vec soin, prie a - vec zè -
 - thou the sick, pray with the hum -

Veille a - vec soin, prie a - vec zè -
 Tend thou the sick, pray with the hum -

Veille a - vec soin, prie a - vec zè - le;
 Tend thou the sick, pray with the hum - ble;

Veille a - vec soin, prie a - vec zè -
 Tend thou the sick, pray with the hum -

C

-le; Vis en son - geant qu'il faut mou - rir.
 -ble; Re - mem - ber, liv - ing, thou must die.

-le; Vis en son - geant qu'il faut mou - rir.
 -ble; Re - mem - ber, liv - ing, thou must die.

Vis en son - geant qu'il faut mou - rir.
 Re - mem - ber, liv - ing, thou must die.

-le; Vis en son - geant qu'il faut mou - rir.
 -ble; Re - mem - ber, liv - ing, thou must die.

cresc.

Ped

f

Ped.

D *f*

Le pé - cheur croit, ———— lors - qu'il suc -
The vain men say, ———— till death im -

f

Le pé - cheur croit, ———— lors - qu'il suc -
The vain men say, ———— till death im -

f

Le pé - cheur croit, ———— lors - qu'il suc -
The vain men say, ———— till death im -

f

Le pé - cheur croit, ———— lors - qu'il suc -
The vain men say, ———— till death im -

D

p

-com - he, ———— Que le né_ant
 -pend - eth, ———— *Time* has no reign

p

-com - he, ———— Que le né_ant
 -pend - eth, ———— *Time* has no reign

p

-com - he, ———— Que le né_ant
 -pend - eth, ———— *Time* has no reign

p

-com - he, ———— Que le né_ant
 -pend - eth, ———— *Time* has no reign

p

dim. *p*

est dans la tom - be, Comme il
 where lie - ing end - eth; Therefore,
p

est dans la tom - be, Comme il
 where lie - ing end - eth; Therefore,
p

est dans la tom - be, Comme il
 where lie - ing end - eth; Therefore,
p

est dans la tom - be, Comme il
 where lie - ing end - eth; Therefore,
p

E *p*

est — dans la vo - lup - té; Mais quand
 they — ply each dar - ling crime; But
p

est — dans la vo - lup - té; Mais quand
 they — ply each dar - ling crime; But
p

est — dans la vo - lup - té; Mais quand
 they — ply each dar - ling crime; But
p

est — dans la vo - lup - té; Mais quand
 they — ply each dar - ling crime; But
p

E

cresc.

l'ange im - pur le ré - clame, Il s'é - pou - van -
 when chill va - pours round them roll, They shud - der

cresc.

l'ange impur le ré - cla - me, Il
 when chill va - - - pours round them roll, They

cresc.

l'ange im - pur le ré - clame, Il s'é - pou - van -
 when chill va - pours round them roll, They shud

cresc.

l'ange im - pur le ré - clame, Il s'é - pou - van -
 when chill va - pours round them roll, They shud - der

-te d'être une â - me,
 to pos - sess a soul,

sé - pou - van - te d'être une â - me,
 shud - der to pos - sess a soul,

-te d'être une â - me,
 - der to pos - sess a soul,

- te d'être une â - me,
 - to pos - sess a soul,

cresc. **ff**

f

And

Et fré - mit de l'é - ter - ni -
 ave - struck orn e - ter - nal

f

And

Et fré - mit de l'é - ter - ni -
 ave - struck orn e - ter - nal

f

And

Et fré - mit de l'é - ter - ni -
 ave - struck orn e - ter - nal

f

And

Et fré - mit de l'é - ter - ni -
 ave - struck orn e - ter - nal

marcatissimo.

F

-té;
time.

-té;
time.

-té;
time.

-té;
time.

F

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

G
p

Il s'é - pou - van - te d'être une â - me,
 They shud - der to possess a soul,

Il s'é - pou - van - te d'être une â - me,
 They shud - der to possess a soul,

Il s'é - pou - van - te d'être une â - me,
 They shud - der to possess a soul,

Il s'é - pou - van - te d'être une â - me,
 They shud - der to possess a soul,

Et fré - mit de l'é - ter - ni - té.
 And awe - struck orn e - ter - nal time.

Et fré - mit de l'é - ter - ni - té.
 And awe - struck orn e - ter - nal time.

Et fré - mit de l'é - ter - ni - té.
 And awe - struck orn e - ter - nal time.

Et fré - mit de l'é - ter - ni - té.
 And awe - struck orn e - ter - nal time.

molto cresc

EPILOGUE.

CHŒUR
(CHORUS)

N° 12.

Allegro non troppo.

Sopranos.

Contraltos.

Ténors.

Basses.

CHŒUR

Allegro non troppo.

PIANO

p
Ped.

f
p
dim.
p

Andante (♩ = ♩)

Le poète é_cou_tait en
Silent, thy youth ful bard, while
p
Le poète é_cou_
Silent, thy youth ful

Andante

-core à son au - ro - re, à son au -
yet life's dawn was break - ing, life's dawn was

-tait, en - core à son au -
bard, while yet life's dawn was

Le po - ète é - cou - tait, en - core à son au -
si - lent, thy youth ful bard, while yet life's dawn was

Le po - ète é - cou - tait, en -
si - lent, thy youth ful bard, life's

-ro - re,
break - ing

-ro - re,
break - ing

-ro - re,
break - ing

son au - ro - re,
dawn was break - ing

A

pp

p

Ces deux lointai - - nes
 Heard, from the dis - - tant

Ces deux lointai -
 Heard, from the dis -

voix, ces deux lointai - nes voix qui des - cen -
 Heav'n, Heard, from the dis - tant Heav'n, the sound of

- nes voix, ces voix qui des - cen -
 - tant Heav'n, from Heav'n, the sound of

p

Ces deux lointai - nes voix qui des - cen -
 Heard, from the dis - tant Heav'n, the sound of the

p

Ces deux lointai - nes voix qui des - cen -
 Heard, from the dis - tant Heav'n, the sound of

B

Four vocal staves (Soprano, Alto, Tenor, Bass) in 6/4 time, key of B-flat major. The lyrics are: "daient du ciel; voi - ces train." The music consists of a single note per voice, held for the duration of the measure.

B

Piano accompaniment for the first system. It features a piano (p) dynamic and a *tranquillo.* marking. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment. A *Ped.* instruction is present below the bass staff.

p

Four vocal staves (Soprano, Alto, Tenor, Bass) in 6/4 time, key of B-flat major. The lyrics are: "Et plus La - ter". The music consists of a single note per voice, held for the duration of the measure.

Piano accompaniment for the second system. It features a piano (p) dynamic and a hairpin indicating a crescendo followed by a decrescendo. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment.

tard _____ il o - sa, _____ par - fois _____
on, _____ *half in fear,* _____ *his tremb -*

p

Et plus tard _____ il o - sa, _____ parfois _____
La - ter on, _____ *half in fear,* _____ *his tremb -*

p

Et plus tard _____ il o - sa, _____ par - fois _____ bien _____
La - ter on, _____ *half in fear,* _____ *his tremb - ling*

p

Et plus tard,
Half in fear,

C

_____ bien faible en - co - re,
 _____ *ling Muse a - rak - ing,*

_____ bien faible en - co - re,
 _____ *ling Muse a - rak - ing,*

faible _____ en - co - re,
Muse _____ a - rak - ing,
 1^{re} Basses

_____ et plus tard il o - sa, par fois _____ bien faible en - co - re,
La - ter on, half in fear, his trem - ling Muse a - rak - ing,

C

p

pp
Dire à l'é -
Sang un - to

pp
Dire à l'é - cho du Pinde un
Sang un - to Pin - dus' e - cho,
Unis. pp

Dire _____
Sang _____

cresc *f* *dim* *p*

pp *poco cresc.*

Dire à l'é - cho du Pinde un hym -
Sang un - to Pin - dus' e - cho, Car -

poco cresc.

-cho du Pinde un hymne, un hym - ne
Pin - dus' e - cho, Car - mel's sa - cred

poco cresc.

hym - ne du Car - mel, un hym - ne
Car - mel's sa - cred strain, Car - mel's, Car - mel's

à l'é - cho
un - to

D
mf

ne du Car mel,
mel's sa cred strain,
du Car mel,
sa cred strain,
du Car mel,
sa cred strain,
du Car mel,
sa cred strain,
du Pinde un hymne du Car mel,
Pin dus' e cho, Car mel's strain,

D

pp

Dire à l'é cho du
Sang un to Pin dus'
Dire à l'é cho du
Sang un to Pin dus'
Dire à l'é cho du
Sang un to Pin dus'
Dire à l'é cho du
Sang un to Pin dus'

Ped.

Pinde un hym - ne du Car -
e - cho, car - mel's sa - cred

Pinde un hym - ne du Car -
e - cho, car - mel's sa - cred

Pinde un hym - ne du Car -
e - cho, car - mel's sa - cred

Pinde un hym - ne du Car -
e - cho, car - mel's sa - cred

ppp
Ped.

_mel. strain.

_mel. strain.

_mel. strain.

_mel. strain.

Ped.