

**NOTE :**

On peut faire exécuter cette œuvre par un Quatuor à cordes (solistes), une harpe, trois voix de femmes (choryphées) et la Voix Principale, soit au total : neuf exécutants.

Si l'on veut augmenter le nombre des instruments à cordes, on devra faire emploi d'une ou de plusieurs contrebasses et multiplier, en proportion, les voix d'accompagnement.

Voici, à titre d'indication, les quantités qui, en dehors de la Voix Principale, pourraient être adoptées :

Voix d'accompagnement	Choryphées (ou voix d'enfants)	}	Soprano élevé . . . . .	. . .	. . .	3	}	= 9
			Mezzo . . . . .	. . . = 3	. . . = 3	3		
			Mezzo grave . . . . .	. . .	. . .	3		
	Chœur	}	Soprani . . . . .	7	12	25	}	= 60
			Mezzos . . . . .	5 = 16	10 = 30	20		
			Contralti . . . . .	4	8	15		
	1 <sup>ers</sup> Violons . . . . .	. . . = 4 (ou 5)	. . . = 8	. . . = 18				
	2 <sup>ds</sup> Violons . . . . .	. . . = 4	. . . = 7	. . . = 16				
	Altos . . . . .	. . . = 3	. . . = 5	. . . = 12				
	Violoncelles . . . . .	. . . = 2	. . . = 4	. . . = 10				
Contrebasses . . . . .	. . . = 1	. . . = 2 (ou 3)	. . . = 8					
Harpes . . . . .	. . . = 1 (ou 2)	. . . = 2	. . . = 3					

On disposera le Chœur *toujours* derrière l'orchestre.



# LE MIROIR DE JÉSUS

MYSTÈRES DU ROSAIRE

1

Poèmes de  
Henri GHÉON

Musique de  
ANDRÉ CAPLET

## I. MIROIR DE JOIE

### PRÉLUDE

**(1) Lentement** **Le double plus vite (2)**

*Voix d'accompagnement*

Soprani  
Mezzo-Sop.  
Contralti

Harpe

**Lentement** **Le double plus vite (100=)**

Voix Principale

1<sup>er</sup> Violon  
2<sup>nd</sup> Violon  
Alto  
Violoncelle  
Contrebasse à 5 Cordes

(1) Chœur (Voix de femmes)

(2) 3 Voix d'enfants ou 3 Choryphées: Soprano élevé, Mezzo et Mezzo grave.

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D. & F. 10658

Paris, 4, Place de la Madeleine



*pp*  
et qu'An-dré Ca - plet de mu - sique il - lus - tra.

*pp*  
et qu'An-dré Ca - plet de mu - sique il - lus - tra.

*pp*  
et qu'An-dré Ca - plet de mu - sique il - lus - tra.

au talon *pp*

au talon *pp*

Arco *pp*

Pizz.

au talon *pp*

**Poco rit. Plus lent** *mf* (1)

LES MYS.TÈ . RES DE JOIE:

LES MYS.TÈ . RES DE JOIE:

LES MYS.TÈ . RES DE JOIE:

**Poco rit. Plus lent** (54 = ♩)

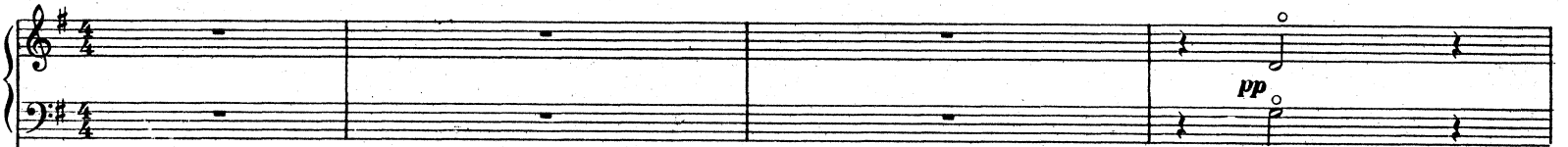
*Arco* *mf* *dim.*

**Assez vite**

**Assez vite (116 = ♩)**

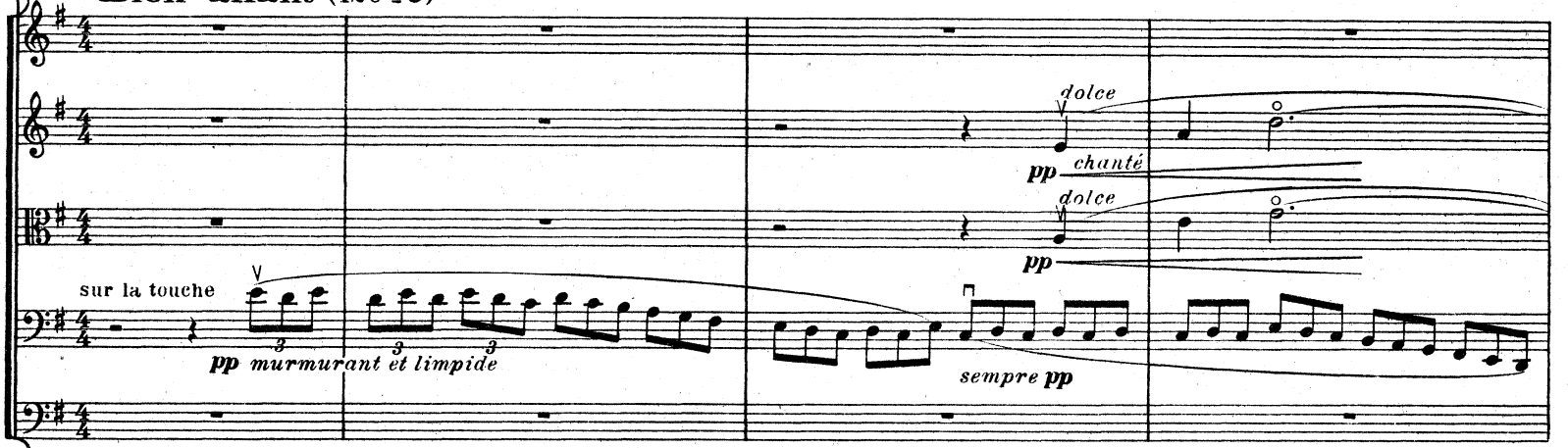
*pp dolce* *pp dolce* *pp dolce* *effet*

(1) Chœur

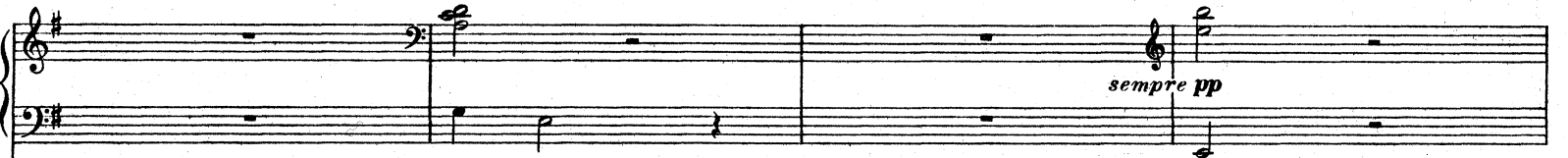


Piano introduction in G major, 4/4 time. The right hand has a whole note G4, and the left hand has a whole note G3. Dynamics: *pp*.

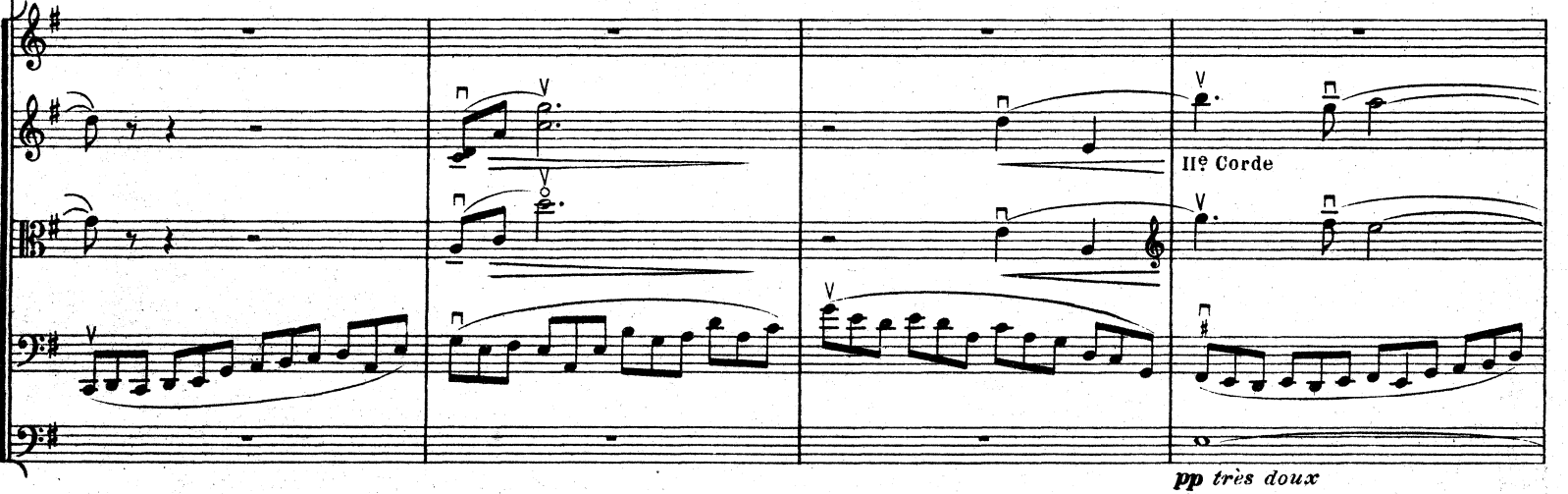
**1** Bien allant (120 = ♩)



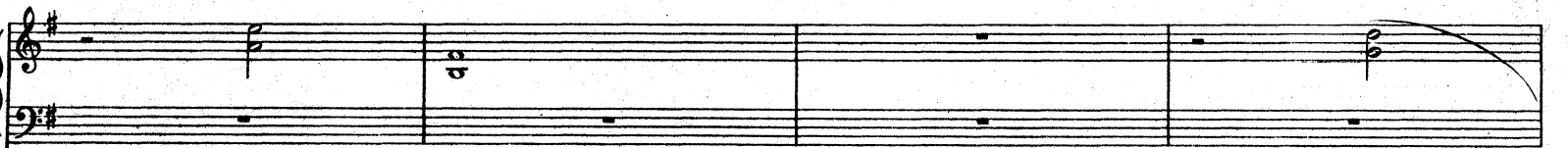
First system of the piece. The right hand has a melodic line starting with a half note G4, marked *dolce* and *pp chanté*. The left hand has a rhythmic accompaniment of eighth notes, marked *pp* and *murmurant et limpide*. The instruction *sur la touche* is written above the first few notes. The system concludes with *sempre pp*.



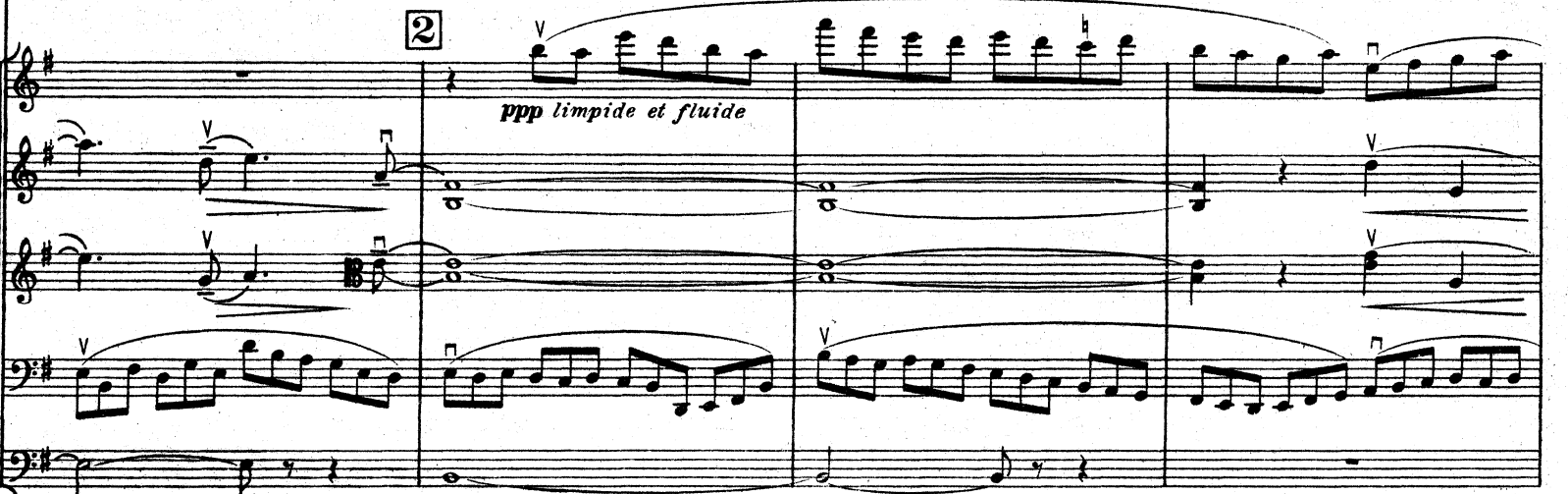
Continuation of the piano accompaniment. The right hand has a whole note chord G4-B4-D5, and the left hand has a whole note chord G3-B2-D3. Dynamics: *sempre pp*.



Second system of the piece. The right hand has a melodic line with a half note G4, marked *II<sup>e</sup> Corde*. The left hand has a rhythmic accompaniment of eighth notes. Dynamics: *pp très doux*.



Continuation of the piano accompaniment. The right hand has a whole note chord G4-B4-D5, and the left hand has a whole note chord G3-B2-D3.



Second ending of the piece, marked with a '2' in a box. The right hand has a melodic line starting with a half note G4, marked *ppp limpide et fluide*. The left hand has a rhythmic accompaniment of eighth notes.

First system of musical notation. It consists of a grand staff (treble and bass clefs) and two staves below it. The grand staff contains a piano accompaniment with chords and a melodic line. The two lower staves contain a vocal line with various notes and rests. Dynamics include *pp très doux* at the beginning, *poco cresc.* in the upper right, and *cresc.* in the lower right.

Second system of musical notation. It follows the same layout as the first system. Dynamics include *mp* at the end of the first staff, *dim.* in the second and third staves, *en dehors* above the vocal line, and *mf chanté* below the vocal line. A *pp* dynamic is marked at the beginning of the second staff.

Third system of musical notation. It follows the same layout. Dynamics include *DO#* at the end of the first staff, *all.* above the first staff, and *p* at the beginning of the second staff. The system concludes with a repeat sign.

RE# LA# FA# MIb

*cresc.*

RE# LA# MI# RE#

*mf en dehors* *sf* *mp* *f en dehors* *mf*

FA# LA# LA# RE#

*p subito* *poco cresc.* *p subito* *p subito* *p*



RE# FA# SOL# DO# LA# RE# LA#

*sempre cresc.*

*p subito*

*cresc.*

*p subito*

*cresc.*

*p subito*

*pp*

*cresc.*

*Poco accel.*

*cresc. molto*

*ppp*

*a T?*

*sempre cresc.*

*p subito*

*mf tres*

*pp subito*

*cresc. poco a poco*

*pp*

*expressif et en dehors*

*intense*

FA# MI#

*f*

6

*f en dehors*

*mf*

*sf*

*mp*

LA# SI# SOL# DO# SOL#

*f en dehors*

*en dehors*

*sf*

*mf*

RE#

*cresc. molto*

*sf*

*mf*

**7 Sans retenir**

Div. sur la touche (1) *pp*

*pp*

Div. (2) *ppp soutenu*

*ppp très doux*

*mp*

*mf*

*dolce*

*dolce*

*dolce*

*dolce*

*dolcissimo*

SI# SOL# LA#

*mf*

Unis *mf très expressif*

*cresc.*

Unis *cresc.*

*mf très expressif*

(1) S'il n'y a qu'un Premier Violon jouer la partie supérieure  
 (2) S'il n'y a qu'un Violoncelle jouer la partie grave dans les Div.



*cresc.*

RE  
SI

**8 Accel.**

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*soutenu*

*cresc.*

MI# RE# FA LA

*mf*

RE SOL MI DO LA

**9 Sempres accel.**

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*ff*

*ff*

*ff*

*ff*

*Pizz.*

*cresc.*

*Arco*

*Div.(1)*

*ff*

(1) S'il n'y a qu'une C.B.: jouer toujours la partie grave dans les Divisi  
D. & F. 10658

Two staves of piano introduction. The right hand has a sustained chord of G major (G, B, D) and the left hand has a sustained chord of G major (G, B, D). The music is in G major and 2/2 time.

**Istesso Tempo** (♩ = ♩)

*sempre ff*

*pp sur la touche*

*pp sur la touche*

*ppp sur la touche*

*pp sur la touche*

3 pup.

2 pup.

1 pup.

2 pup.

Three systems of piano accompaniment. The first system has a *sempre ff* marking. The second system has four staves with *pp sur la touche* markings and triplet figures. The third system has two staves with *ppp sur la touche* and *pp sur la touche* markings and triplet figures.

Two staves of piano introduction. The right hand has a sustained chord of G major (G, B, D) and the left hand has a sustained chord of G major (G, B, D). The music is in G major and 2/2 time.

**10**

Three systems of piano accompaniment. The first system has a boxed number '10'. The second system has four staves with triplet figures. The third system has two staves with triplet figures.

Two staves of piano introduction. The right hand has a sustained chord of G major (G, B, D) and the left hand has a sustained chord of G major (G, B, D). The music is in G major and 2/2 time.

*ppp*

*ppp*

*ppp*

*ppp*

Four systems of piano accompaniment. Each system has two staves with *ppp* markings and melodic lines.

**Istesso Tempo** (♩ = ♩)

*Tutti V*  
*pp*  
*sempre pp*

This system contains piano accompaniment and four vocal staves. The piano part is in the upper two staves, and the vocal parts are in the lower four staves. The tempo is marked "Istesso Tempo" with a quarter note equal to a half note. The dynamics are marked "Tutti V", "pp", and "sempre pp".

**11** *a T<sup>o</sup>* *Div.*

*cresc.*  
*cresc. molto*  
*f chaleureux*  
*f*  
*f expressif*

This system continues the musical score with piano accompaniment and four vocal staves. It features triplets and crescendos. The piano part is in the upper two staves, and the vocal parts are in the lower four staves. The dynamics include "cresc.", "cresc. molto", "f", and "f expressif". The tempo is marked "a T<sup>o</sup>" and "Div.". A box containing the number "11" is present above the vocal staves.

*et chaleureux*  
*Unies*  
*f*  
*chanté*

This system continues the musical score with piano accompaniment and four vocal staves. The piano part is in the upper two staves, and the vocal parts are in the lower four staves. The dynamics include "et chaleureux", "Unies", "f", and "chanté".

Musical score system 1, measures 1-4. The system includes a grand staff (treble and bass clefs) and two additional staves. The grand staff contains vocal lines with lyrics "DO#" and "RE#" in measures 3 and 4. The two additional staves contain piano accompaniment with various articulations such as accents (V), slurs, and dynamic markings like "Div." and "(Unis)".

Musical score system 2, measures 5-8. This system features a grand staff with piano accompaniment. The piano part is characterized by rapid sixteenth-note passages in both hands, with dynamic markings such as *sf* (sforzando) and *p* (piano) used throughout.

Musical score system 3, measures 9-12. The system begins with a grand staff showing vocal lines with lyrics "FA#" and "LA#". Measure 12 is marked with a box containing the number "12" and the instruction "Div.". The system includes piano accompaniment with dynamic markings like *f* (forte) and *p* (piano). The instruction "En accélérant" (accelerando) is written above the piano part in measure 12. The system concludes with the instruction "Arco" and a dynamic marking *p*.





**Istesso Tempo**

3 pup. V  
*pp* sur la touche

2 pup. V  
*pp* sur la touche

1 pup. V  
*pp* sur la touche

2 pup. V  
*pp* sur la touche

*pp* sur la touche

This system contains five staves of music. The top two staves are for the piano, and the bottom three are for three puppets. The tempo is marked 'Istesso Tempo'. The music features triplets and slurs. The instruction 'pp sur la touche' is repeated for each part.

**13** **En retenant légèrement**

*mp* *p* *ppp*

*mp* *p* *ppp*

*mp* *p* *ppp*

*mp* *p* *ppp*

This system begins with a boxed measure number '13'. The tempo is 'En retenant légèrement'. The music is in 4/4 time and features dynamic markings of mezzo-piano (*mp*), piano (*p*), and pianissimo (*ppp*) across five staves.

**a Tempo** **Sans augmenter**

Tutti V  
*pp*

Tutti V  
*pp*

Tutti V  
*pp*

Tutti V  
*pp*

This system starts with the tempo marking 'a Tempo' and the instruction 'Sans augmenter'. It features five staves of music with 'Tutti' markings and dynamic markings of pianissimo (*pp*). The music consists of rhythmic patterns with slurs.

RE# FA#

*pp*

En retenant légèrement

14 a Tempo

*poco*

*pp*

*poco cresc.*

*pp*

*poco cresc.*

*pp*

*poco cresc.*

*pp*

*poco cresc.*

*pp*

*poco cresc.*

MI# LA#

*sempre ppp*

(Sans retenir)

*pp subito*

*poco cresc.*

*ppp subito*

*pp subito*

*poco cresc.*

*ppp subito*

*pp subito*

*poco cresc.*

*ppp subito*

*pp subito*

*poco cresc.*

*ppp subito*

*Pizz.*

*ppp*

MI# LA#

RE#

*dim.*

*perdendosi*

*effet*

*dim.*

*perdendosi*

*dim.*

*perdendosi*

enchaînes

"annonciation"

Très allant (92 = ♩) Plus lent

*ppp* *poco* *pp* *dim.*

(1) a ANNONCIA TION:

Voix d'accompagnement *ppp* *poco* *pp* *dim.* ANNONCIA TION:

a ANNONCIA TION:

Harpe

FA# SOL# LA#  
DO# RE#

Voix Principale

15 Bien lent et très calme (56 = ♩) *dolce*

La jeune fil - le sans rêves,

1er Violon

*pp dolce*

2nd Violon

*pp dolce* *poco*

Alto

*pp dolce*

Violoncelle

*p*

Contrebasse

(2) *Bouche presque fermée pp*

As - si - se dans son jardin, S'étonne que du jasmin la voix d'un Ange s'é - lève

*mp* *pp*

*mp* *pp*

*mp* *pp*

*mp* *pp*

*mp* *Pizz.* *pp*

très serré et sur la touche *pp*

très serré et sur la touche *pp*

(1) 3 Voix d'enfants. Même principe pour les premiers et les derniers Mystères. Les voix d'enfants annonceront chaque Mystère de Joie et de Gloire.  
(2) Chœur.



Bouche presque fermée  
à peine murmuré

Bouche fermée

pp *dim.* A VE MA - RI (A)  
 pp *dim.* a é a i

pp *dolcissimo* LA SOL  
 RE DO SI

16 Un peu moins lent  
(76 = ♩)

quasi recitativo

Que vous veut ce messenger Et pour

a Tempo

*b.f.* A VE MA - RI (A)  
*b.f.* a é a i

*sp b.f.*

pp

a Tempo (76 = ♩)

qui.. cette corbeille?

Vous n'avez rien demandé Que de

*sp* *perdendosi*  
*sp* *perdendosi*  
*sp* *perdendosi*  
*sp* *perdendosi*

p

SI# SOL#  
DO#

17 a Tempo I? (Lent) (56 = ♩)

demeurer pareille, Chaste, sage et chaque jour Con-

*pp dolce*  
*pp dolce*  
*pp dolce*  
*p*  
*poco*

ten - te de peu d'amour, Ré - si - gnée à peu de joie...

*molto*  
8<sup>a</sup> bassa

8  
*f*  
*mp*

18 Largement (54 =  $\text{♩}$ )

*f vibrant*  
 C'est tout l'A - mour  
 toujours lumineux. Puis en augmentant progressivement  
*mp mais soutenu*  
*ff soutenu* *dim.* *mp*  
*ff* *dim.* *mp*  
*ff* *dim.* *mp*  
*ff soutenu* *dim.* *mp*  
 Arco *f* *dim.* *pp*

*mf* *f*  
 LA $\flat$  SOL $\flat$  FA $\flat$  MI $\flat$   
 RE $\flat$  DO $\flat$  SI $\flat$

au - jourd'hui Et tou - te la Joie aus - si Que le

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

*p* *cresc.*  
*p* *cresc.*  
*p* *cresc.*  
 A VE  
 A VE  
 A VE

FA# SOL# DO#

**Poco rit.** **19** **a Tempo**

Mai - - - tre vous en - - - voie!

*f* *tr* *pp*  
*f* *tr* *pp*  
*f* *tr* *p*  
*f* *tr* *mp*  
*f* *tr* *mf*

*dim.* MA RI A GRA TI A PLE NA  
*dim.* MA RI A GRA TI A PLE NA  
*dim.* MA RI A GRA TI A PLE NA

*perdendosi*

*cresc.* *dim.* *perdendosi*  
*cresc.* *dim.* *perdendosi*  
*cresc.* *dim.* *perdendosi*  
*cresc.* *dim.* *perdendosi*  
*cresc.* *dim.* *perdendosi*

"visitation"

(54 = ♩)  
**Modéré**  
 Voix d'accompagnement  
 ion  
 VISITA . TION :  
 VISITA . TION :

Harpe *pp*

Voix Principale **20** Sans lenteur (69 = ♩)

1<sup>er</sup> Violon *pp* 3 3 3 V

2<sup>nd</sup> Violon *pp* *sempre legato*

Alto *Pizz.* *p*

Violoncelle *mp*

Contrebasse

*p*

Jeu-ne fem - me, courez vite! Me - nez, au nom du Sei - gneur, Le Fils de

l'Homme en vi - si - te Chez Saint Jean le Précur - seur!

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment with multiple staves. The key signature is three sharps (F#, C#, G#).

*mf*

21

*pp*  
sur la touche

*ppp*  
Arco *V*

*pp*

This system contains measures 5 through 8. It includes a piano accompaniment and a measure marker '21' in a box. The key signature remains three sharps. Performance instructions include *mf*, *pp* sur la touche, *ppp* Arco *V*, and *pp*.



*p*  
Il pè-se moins qu'une o - live — Qu'une rose, qu'un essaim; —

*Pizz.*  
*p*

1<sup>re</sup> Hrp. *pp*  
2<sup>e</sup> Hrp. *pp*

*Tutte*  
*pp*

Il bat moins que la captive Hi - ron - del - le dans la main. (69 =  $\text{♩}$ )

*ppp*

*Bouche fermée*  
*pp* *poco cresc.*  
*pp b.f.* *poco cresc.*

*cresc.*

**22** *très articulé*  
 A son ap - pro - che se - cre - te

*pp*  
*pp* *sur la touche*  
*Pizz.* *pp*

*mp b.f.* *poco cresc.*  
*progressivement bouche ouverte*

*cresc. molto* LA

*cresc.*  
 Si son frè - re lui fait fê - te A - vant de l'a - voir con - nu,

*cresc.* *molto*  
*cresc.* *molto*  
*cresc.* *molto*  
*cresc.* *molto*



FA# *ff* *sempre f*

Un peu moins vite (63 = ♩) *ff soutenu*

Ne crai - gnez plus, à voix hau - te,

*f soutenu* *p*

*f soutenu* *p*

*ff soutenu*

*ff soutenu*  
Arco

*f soutenu* les basses toujours *f*

LA# MI#  
RÉ# SOL#

De cé - lé - brer le bel hô - te Que vo - tre corps

*poco cresc.*

*poco cresc.*

20 3

Poco rit.

a Tempo

*mp cresc.*

MA GNI FI CAT A NI MA

MA GNI FI CAT A NI MA

MA GNI FI CAT A NI MA

LAH

Poco rit.

23 a Tempo

a re çu!

*mf* *cresc.*

*mf* *cresc.*

*f*

Poco rit.

ME A DO MI NUM.

ME A DO MI NUM.

ME A DO MI NUM.

Poco rit.

à la pointe

*cresc.*

*8*

"nativité"

(92 = ♩) *Sans lenteur* *Rit.* (48 = ♩) *Lent*

Voix d'accompagnement

*mp* *a* *pp* *pp*

NA.TI.VI.TÉ:  
NA.TI.VI.TÉ:  
NA.TI.VI.TÉ:

Harpe

*Solo* *p*

LA<sup>b</sup> SOL<sup>b</sup> SI<sup>b</sup> RÉ<sup>b</sup> FA<sup>b</sup>

24 *Très lentement* *p* *Cédez*

Plus bril.

1<sup>er</sup> Violon *III<sup>e</sup> C.* *p* *V*

2<sup>nd</sup> Violon *III<sup>e</sup> C.* *p* *V*

Alto *p* *en dehors*

Violoncelle *Pizz.* *p*

Contrebasse

*dolcissimo* *Solo*

SOL<sup>b</sup> RÉ<sup>b</sup> FA<sup>b</sup>

*a Tempo* (48 = ♩)

- lant que la promesse Est - ce vous, mon bel a - gneau, Que

*dolce*

*dolce*

*dolce* *Arco*

*dolce*

*p*

R $\acute{E}$  b MI $\flat$  SOL $\flat$  LA $\flat$  SOL $\flat$  G.  
 des deux mains je ca-resse, Sous cet au-vent de ro-seaux?  
*dolce*  
*pp*

M.D. M.G. M.D. SI DO# R $\acute{E}$  FA#  
 25 *Poco rit.* *mf* 3 *p*  
 «Est-ce vous le roi du monde?»  
*mf expressif*  
*mf*  
*mf*  
*dolce*

**Tutte**  
*f* **SOL#**  
*sonore*

**DO#**  
*pp dolce*

**a Tempo** *p sans traîner* *pp*

Jen'ai rien pour vous vêtir Que la douceur qui m'inonde

*mf* *mf* *mf soutenu* *mf* *p* *mp* *p* *dolce* *dolce*

*1<sup>re</sup> C.* *2<sup>e</sup> C.* *3<sup>e</sup> C.*

**Rit.** **26** (56 = ♩) **a Tempo (un peu moins lent)**

Envous regardant dormir. "Quand je vous sens so.li.taire, Et si

*pp* *pp sur la touche* *sur la touche* *pp* *dolce* *pp*





Mais — pour vous gar- der, — Je compte plu- tôt sur Dieu —

*mp* *mp en dehors* *p* *p* *pp*

*dolce* *3* *dolce* *p dolce*

**Lent**

*ppp illuminé*

RÉ<sup>b</sup> FA<sup>♯</sup> DO<sup>♯</sup> MI<sup>b</sup>

*pp* *cresc. molto*

**27** **Lent**

que sur moi.

*très-soutenu* *pp bien chanté* *pp très soutenu* *pp* *pp* *pp*

*illuminé*  
*p*  
 GLO RI A  
 GLO RI A

*pp*  
 a

*cresc.*

*cresc.* **Rit.** *f* *dim.*  
 IN EX CEL SIS DE O.  
 IN EX CEL SIS DE O.  
 IN EX CEL SIS DE O.

*cresc.* *f* *dim.*  
 IN EX CEL SIS DE O.  
 IN EX CEL SIS DE O.

*f* *dim.*

**Rit.**

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

*cresc.* *enchaînez*



"présentation"

Assez vite (126 = ♩)      Retenu (69 = ♩)

Voix d'accompagnement

*pp*      *pp*      *dolce*

*a*      *a*      *dolce*

*b.o.*      *b.o.*      *dolce*

*a*      *a*      *dolce*

PRÉSENTATION:—

PRÉSENTATION:—

PRÉSENTATION:—

Harpe

*pp très blanc*      *mp*

28 Modéré (50 = ♩ env.)

Voix Principale

1<sup>er</sup> Violon

*pp très blanc*      *mp*

2<sup>nd</sup> Violon

*pp*      *mp*

Alto

*pp*

Violoncelle

Contrebasse

*pp*

Le lys en - tré dans l'a - ver - se

*pp*

*pp*

*pp*

*pp*

*dolce*  
N'en sor - ti - ra pas plus blanc;

*pp*

*poco cresc.* *pp subito*

**29** *pp subito*  
Ain - si la Vier - ge tra - ver - se La - cas - cade - aux

*poco cresc.* *pp subito*

*poco cresc.* *pp subito*

*poco cresc.* *pp subito*

*effet* *pp*

FA# MI#  
SI#

FA# MIb-Sib

*pp subito*

eaux d'ar.gent

*pp subito*

*pp subito*

*pp subito*

*pp*

Sur ses pau.mes ra.frai.chi . . . es Elle of.fri.ra la pri .

*P*

Musical score for the first system. It includes a piano accompaniment with a treble and bass clef, and a vocal line. The lyrics are: "meur Du jar. din de mo. des. ti. e A son E."

Musical score for the second system. It includes a piano accompaniment and a vocal line. The lyrics are: "poux et Sei. gneur." Performance instructions include "Rit.", "30 Un peu animé (80=♩)", "p mais soutenu", "p soutenu", "mf", "soutenu", "Pizz.", and "Arco".

Le vieillard qui la sa - lu - e Renonce à vivre, à la vue Du Fils at - ten -

*simile*

*mf*

*p*

**31** En retenant progressivement

du long temps. Et, s'endormant dans son

*p*

*à la pointe*

*p*

*cresc.*

NT19

*Rall.* *dim.*

rè - ve, Montre à la Mère le Glaive Qui fauche - ra ce prin - temps

*cresc.* *mf* *dim.*

*mf*

*Animé* *Poco rit.* *b.f.*

*pp* LU - MEN AD RE.VE.LA.TI - O - NEM GEN - TI - UM. *b.f.*

*pp* LU - MEN AD RE.VE.LA.TI - O - NEM GEN - TI - UM. *b.f.*

*pp* LU - MEN AD RE.VE.LA.TI - O - NEM GEN - TI - UM. *b.f.*

*pp*

**32** *Animé* (88 = ♩) *Poco rit.*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

enchaînez



"recouvrement"

Voix  
d'accompagnement

Assez vite (132 = ♩) *pp* *cresc. ed accel.* *a* *dolce* Retenu (58 = ♩)

RECOUVREMENT: —

RECOUVREMENT: —

RECOUVREMENT: —

Harpe

Voix Principale

33 Inquiet (76 = ♩)

1<sup>er</sup> Violon.

Pizz. *mf* *Arco* *mp* *cresc. molto* Poco accel?

2<sup>nd</sup> Violon

*mp* *mf* *molto* *mp* *cresc. molto*

Alto

*mf* *angoissé* *mf* *molto* *cresc. molto*

Violoncelle

*pp* *ppp* *3* *3* *3* *cresc.*

Contrebasse

*pp* *cresc.*

Solo *ppp* *LA*

a Tempo (un peu moins vite) (63 = ♩) *mp* *p* *mp* Poco rit.

Votre voile, ô triste mère, Vient de se prendre au rosier;

*f* *pp très serré* *pp très serré*

**34 Plus lent** *pp* **a Tempo I<sup>o</sup> (76 = ♩)**

Je vois votre front rayé D'une ride, la première.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a fermata on a whole note, followed by the lyrics "Je vois votre front rayé D'une ride,". The piano accompaniment consists of a right hand with a melody and a left hand with a bass line. Dynamics include *pp* and *ppp*. A triplet of eighth notes is marked *pp* and *ppp*. The system concludes with a double bar line.

*mf* "Où s'est é-ga-ré l'agneau? Je l'ai quitté paissant l'herbe..."

*mp* *mf* *cresc. molto* *p* *soutenu* *cresc. molto*

*p* *cresc. molto* *p* *cresc. molto*

*p* *cresc. molto* *p* *cresc. molto*

The second system of the score continues the vocal line and piano accompaniment. The vocal line has a fermata on a whole note, followed by the lyrics "Où s'est é-ga-ré l'agneau? Je l'ai quitté paissant l'herbe...". The piano accompaniment includes a right hand with a melody and a left hand with a bass line. Dynamics include *mf*, *mp*, *cresc. molto*, and *p*. The word "soutenu" is written above the piano part. The system concludes with a double bar line.

Tutte

*mf pesant* *cresc.*

Poco accel. **35** Plus lent *très soutenu* *cresc.*

— Il faut apprendre à le per. dre Pour le

(54 = ♩)

*pp* *pp* *pp* *pp* *cresc.*

*pp*

Rit. a Tempo **36**

*p* *dim.*

re-trouver plus beau.

*onctueux* *p* *dim.* *dolce*

*p* *dim.* *dolce*

*p* *dim.*

*p*

*mf*  
— Le voici et son jeune

*onctueux*

*p chanté*

*doux mais en dehors*

*Rit.* *pp*

à - ge Triom - phe dé - ja des sages: — Il é - tonne - ra la

*soutenu*

**37** a Tempo

*mort* Sou - ri - ez donc!

*doux* *cresc.* *mf cresc.*

*ppp* *ppp* *ppp* *ppp*

*mf* *pesant* *cresc.*

**38** *a Tempo* *très soutenu* *cresc.*

Chaque — absence, — A. vivant

*f* *cresc.* *intense* *mp* *intense* *cresc.*

*p* *soutenu* *cresc.*

*p* *cresc.*

*p* *cresc.*

*(♩ = ♩)* **Un peu animé** *(♩ = ♩)*

*doux*

MARI . A AU . TEM CONSER . VA . BAT

*doux*

MARI . A AU . TEM CONSER . VA . BAT

*doux*

MARI . A AU . TEM CONSER . VA . BAT

*cresc. sempre*

*dim.*

*(♩ = ♩)* **39** **Un peu animé** *(♩ = ♩)* *(92 = ♩)*

vo . tre souf . france , Ac - croi - tra vo . tre tré - sor .

*mp* *cresc.* *dim.*

*cresc. sempre* *f* *dim.*

*cresc. sempre* *f* *dim.*

*cresc. sempre* *f* *dim.*

*cresc. sempre* *f* *dim.*

*f* *dim.*

*dolce*

OM - NI - A VER - BA HAEC CON - FERENS IN

OM - NI - A VER - BA HAEC CON - FERENS IN

OM - NI - A VER - BA HAEC CON - FERENS IN

**(1) Sans retenir**

*b.f. pp* *perdendosi*

COR - DE SU O

*b.f. pp* *perdendosi*

COR - DE SU O

*b.f. pp* *perdendosi*

COR - DE SU O

*p* *p*

**Sans retenir**

*dolce* *perdendosi*

*dolce* *perdendosi*

*dolce* *perdendosi*

Fin de la 1<sup>re</sup> Partie

(1) Voix d'enfants



# II. MIROIR DE PEINE

## PRÉLUDE

**Sans lenteur**

Voix d'accompagnement

Harpe

Voix Principale

**Sans lenteur (96 = ♩)**

1<sup>er</sup> Violon

2<sup>nd</sup> Violon

Alto

Violoncelle

Contrebasse

**40** **Très lent et sans rigueur de mesure**

Rit. Lent. *pp* *f* *dim. molto*

LES MYS.TÈ.RES DE DOU.LEUR:

*pp* *f* *dim. molto*

LES MYS.TÈ.RES DE DOU.LEUR:

*f* *dim. molto*

LES MYS.TÈ.RES DE DOU.LEUR:

**40** **Très lent et sans rigueur de mesure**

Rit. Lent.

*p* très expressif

*p* très expressif

*p* très expressif

*p* très expressif

Musical score for measures 39-40. It consists of four staves. The first three staves are identical. Each staff begins with the instruction "long" and "dim." above the first measure, followed by a triplet of eighth notes marked with a "V" and a "3". The music then continues with a series of eighth notes. The fourth measure of each staff is marked "pp". The fourth staff is marked "ten." above the first measure. The time signature changes from 4/4 to 3/4 at the start of the second measure and remains 3/4 for the rest of the system.

Musical score for measures 41-42. It consists of four staves. The first three staves are identical. Each staff begins with the instruction "f" above the first measure, followed by a triplet of eighth notes marked with a "V" and a "3". The music then continues with a series of eighth notes. The fourth measure of each staff is marked "pp sur la touche". The fifth measure of each staff is marked "mp plaintif". The time signature changes from 4/4 to 3/4 at the start of the second measure and remains 3/4 for the rest of the system.

Musical score for measures 43-44. It consists of four staves. The first three staves are identical. Each staff begins with the instruction "long" and "à la pointe" above the first measure, followed by a triplet of eighth notes marked with a "V" and a "3". The music then continues with a series of eighth notes. The fourth measure of each staff is marked "cresc." and "f". The fifth measure of each staff is marked "cresc." and "f". The time signature changes from 4/4 to 3/4 at the start of the second measure and remains 3/4 for the rest of the system.

Musical score for measures 41-44. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ff*, *p*, and *f*. Performance instructions include *V sans diminuer* and *à la pointe*. Measure numbers 41, 42, 43, and 44 are indicated at the bottom of the staves.

**43**

**Plus lent**

Musical score for measure 43. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music is marked *pp sur la touche* and *p doux*. It features a slower tempo and includes triplets. Measure number 43 is indicated at the top.

**En diminuant et cédant légèrement**

**44 Dououreux**

Musical score for measure 44. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music is marked *pp* and *mf*. It features a decelerating tempo and includes slurs. Measure number 44 is indicated at the top.

Musical score for four voices and bass. The first four staves are for voices, and the fifth is for bass. Dynamics include *mf*, *f*, *ff*, and *dim.*. The piece features triplets and slurs.

45 Très largement

Musical score for four voices and bass. The first four staves are for voices, and the fifth is for bass. Dynamics include *doux*, *p*, and *ff*. The piece features triplets and slurs.

Piano accompaniment for measures 5-8, starting with *ppp*. The bass line is active, while the treble line is mostly rests.

Plus lent

Très lent

Musical score for four voices and piano accompaniment. The first four staves are for voices, and the fifth is for piano. Dynamics include *ff très soutenu*, *pp sur la touche*, and *ppp*. The piece features slurs and *perdendosi* markings.

"agonie au jardin"

Voix  
d'accompagnement

mf ha ha ha  
mf ha ha ha  
mf ha ha A.GO.NIE AU JAR.DIN.  
dim.

Harpe

laissez vibrer  
f sombre  
Très près de la table  
8<sup>a</sup> bassa

Voix Principale

46 Lent (46 = ♩)  
p sombre  
Ses compa.

1<sup>er</sup> Violon

2<sup>nd</sup> Violon

Alto

Violoncelle

Contrebasse

p sans diviser  
ppp  
ppp  
ppp  
ppp  
2 C.B.  
ppp sombre

8<sup>a</sup> b

-gnons endormis dans l'ombre; Son Père au ciel et se re-fu.sant:

pp  
pp<sub>52</sub>



8<sup>va</sup> b.....

*f* *p*

Un vide affreux — où l'amour succombe; Pas un oiseau dans l'arbre tremblant...

*mp* *mf* *pp*

*mp* *mf* *p*

*mp* *mf* *p*

8<sup>va</sup> b.....

**47** *mf* *p*

N'y a-t-il donc que Jésus qui veille Dans la pri -

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*



8<sup>a</sup> b.....

- son d'une nuit sans fin? Qu'un abandon, le sien? Qu'une oreille En vain ten.

*p* *p*

*dim.* *dim.* *dim.*

*dim.*

8<sup>a</sup> b.....

**48** Animé Poco rit.

due aux voix du matin?

*p* *pp* *pp*

*mf* *mf*

*Pizz.* *perdendosi* *perdendosi*

*dolce*

**Modéré (44 = ♩)**

Dans sa maison, la fenêtre ouverte Sur la col-

*doux et soutenu*

*dolce*

*dolce*

*p*

49

- li - ne qui fut si verte A con - tem - pler, au temps du bonheur, La Mère aussi

*poco cresc.*

*expressif*

*doux et soutenu*

**Tutti** **Arco**

**pp**

souf - fre l'a.go.nie Du Fils ab - sent que son Père ou - blie Et

*p*

*chanté*  
*poco*

*chanté*  
*poco*

doit garder pour elle, — ses pleurs.

**50**

*pp*

*pp dolce*

*mf expressif*

*pp*

*pp*

*perdendosi*

*perdendosi*

*perdendosi*

*perdendosi*

*perdendosi*

*Rit.*

*Solo*

*Rit.*

"flagellation"

Voix  
d'accompagnement

Très lent (66 = ♩) *mf* *pp* *dim.*

la — la — la — la —

la — la — la — la —

la — la — la — la —

*b.f.* *dim.*

FLA - GEL - LA - TION:

Harpe

Tutte

*dolce*

Sib - Mib  
DO $\flat$  FA $\flat$  SOL $\sharp$

51

Modéré (66 = ♩)

*p frais*

Quand j'a.vais

Voix Principale

1<sup>er</sup> Violon

*ppp*

2<sup>nd</sup> Violon

Soli

*p* *ppp*

Alto

*ppp*

Violoncelle

*ppp*

Contrebasse

*ppp*

peur, pour vous, d'une a. beille, — D'un pli d'é - toffe et de moins en - cor,

*cresc.*

Quand vo-le-tait sur vos joues, pa-reil-les A l'a-bri-cot la pru-i-ne

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

DO LA B

*mf* pesant

*d'abord mf puis en augmentant peu a peu*

*Poco accel?* *Plus lent (50 = ♩)*

*p très soutenu* **52**

d'or. "Si l'on m'eût dit que bien-tot, les hom

*pp* pesant

*pp* pesant

*pp* pesant

*pp* pesant

*pp* pesant

Div.

*pp*



*cresc. molto*

**Poco accel.**

mes, Por-tant la main sur tant de beau-té, Dé-chi-reraient a-vant son é-

*en augmentant peu a peu*

*sempre cresc.*

-té, Le fruit par-fait promis à l'au-tom-ne,

*sempre cresc.*

*brutal 6*

*brutal 6*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

ppp

**53** Moins lent (58 = ♩)

*sourdement* *cresc.*

J'aurais caché au fond de mon sein Le bien de Dieu qui est tout mon bien

*expressif*

*pp soutenu* *cresc.*

*pp soutenu* *cresc.*

Pizz.

Unies *pp*

*arrachez* *ff*

**54**

*p* *f* *f*

Et j'au-rais pris sur moi sa torture... Est - ce jus -

Pizz. *f* *fp* *fp* *fp* *fp* *dim. poco a poco*

Pizz. *f* *fp* *fp* *fp* *fp* *dim. poco a poco*

*pp molto* *fp* *soutenu* *fp*

*pp molto* *Div. fp* *soutenu* *fp*

Arco *ff soutenu*

*en diminuant*

- tice que ma dou - leur, Duplomb volant qui bat votre cœur N'ait que l'é -

*dim. sempre*

*dim.*

*soutenu*

*en diminuant progressivement*

*en diminuant progressivement*

*en diminuant progressivement*

*dim. sempre*

*dim. sempre*

*mf*

*p*

*pp*

**Poco rit.**

- cho mais non la bles - sure?

*mp*

*dim.*

*pp*

*mp*

*Pizz.*

*dim.*

*pp*

*mf*

*dim.*

*pp*

*mp*

*pp dim.*

*enchaînez*

"couronnement d'épines"

Voix  
d'accompagnement

Lent (88 = ♩) *mf* *molto* *pp*

a i ou i

a i ou i

COURONNEMENT D'ÉPINES:

Harpe

Voix Principale

55 **Modéré (60 = ♩)** *mf*

Mères, — mes sœurs, — dites-moi quel ré-ve N'aura pas fait

1<sup>er</sup> Violon

*Pizz.*  
*f*

2<sup>nd</sup> Violon

*p*

Alto

*Arco*  
*p*

Violoncelle

*Pizz.*  
*f*

Contrebasse

pour son nouveau né En le berçant u. ne ronde aux lèvres, La mère — heureuse en sa pauvreté?

*dim.* 3

*Arco* *pp*

56 *p*  
"Si j'ai pé -

*dim. 3*

*perdendosi*

*perdendosi*

*Arco*

Unies

*mf*

*cresc.*

ché contre la sagesse En cou.ronnant votre front de fleurs, Faut-

*expressif*

*cresc. molto*

*cresc. molto*



*mf* *p*

-il, mon Fils, que tant de ten-dresse Vous ait va-lu tant de déshonneur?

*f très soutenu*  
*f soutenu*  
*f très soutenu*  
*f très soutenu*

*p*

*mf*

**57** *mf* *p* **Lent (46 = ♩)**

"O fai-ble prince, où sont vos con-quêtes?"

*mf* *pp*  
*p douloureux*  
*p douloureux*

Un rond d'épine étreint votre tête, — Un roseau sec

*mf*

*mp* *plaintif et douloureux*

*più p*

*mf*

58

*p* tremble entre vos doigts... *concentré* "Je

*f* *sf* *p soutenu*

*f* *sf* *p soutenu*

*Tutti* *pp* *f* *sf* *p soutenu*

*p* *sf* *p soutenu*

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "veux, du moins, sous ce pauvre règne, Hu.mi.li.er mon rê.ve qui saigne Et demes". The piano accompaniment includes dynamic markings such as *pp* and *cresc.*, and performance instructions like *soutenu*.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "maux vous fai.re le roi...". The piano accompaniment includes dynamic markings such as *f*, *pp*, *ppp*, and *pp*, and performance instructions like *Solo*, *Pizz.*, *Arco*, and *Div.*. The system concludes with the instruction *enchainés*.

"portement de croix"

Voix  
d'accompagnement

Très lent (69 = ♩) *f* *dim.*

PORTEMENT DE CROIX: *> dim.*

Harpe

Tutte

Sib RÉ<sup>b</sup> DO<sup>b</sup> LA<sup>b</sup> *p* RÉ<sup>♯</sup> RÉ<sup>b</sup> LA<sup>♯</sup> SOL<sup>b</sup> DO<sup>♯</sup> SI<sup>♯</sup> LA<sup>b</sup> RÉ<sup>♯</sup>

8<sup>e</sup> bassa.....

59 Très lent (44 = ♩)

Voix Principale

1<sup>er</sup> Violon

*mp* très soutenu *mp* intense

2<sup>nd</sup> Violon

*mp* très soutenu *mp* intense

Alto

*mp* *mp* très soutenu *intense*

Violoncelle

*p* pesant et soutenu

Contrebasse

Unies *p* pesant et soutenu

LA<sup>♯</sup> LA<sup>♯</sup> SOL<sup>♯</sup> DO<sup>♯</sup> *cresc.* SI<sup>b</sup> MI<sup>♯</sup>

8<sup>e</sup> bassa.....

*mf* *p* Cédez

a Tempo

Je veux le voir et n'être pas vue;

C'est déjà trop pour lui d'une Croix!

*sf* *mp* *mp* *très soutenu* *mp* *mp* *p* soutenu *cresc.* *p* soutenu *cresc.*

SI $\sharp$  RÉ $\sharp$  LA $\flat$  LA $\flat$  LA $\flat$  MI $\flat$

*cresc.* *p* **Cédez**

Dans cet. te foule, — com - me perdue, — Si je défaille, — ah! soutenez-moi.

*intense* *sf*

SI $\flat$  *f* SI $\sharp$  MI $\flat$  SI $\sharp$  FA $\sharp$  LA $\flat$  *dim.* LA $\flat$  RÉ $\sharp$  FA $\sharp$  DO $\sharp$  SI $\flat$

8<sup>a</sup> bassa.....

**60** *mf* *p*

**a Tempo** Rienqu'u.ne femme — parmi les femmes: Il ne meurt pas pour

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

*f* *très soutenu* *p* *pp* *pp* *pp*

Div. Unies *p* *pp*

moi, mais pour tous. \_\_\_\_\_ Oubli.ez-moi, mon Fils,

*ff* SOL $\flat$  RE $\flat$  MI $\flat$

*ff* intense

Pizz. *sf* Arco *sf* *ff* *dim.*

*ff* *dim.*

et mes lar . mes couleront mieux sur eux et sur vous.

Cédez **61** a Tempo

*mf* *p* *pp* Solo *pp dolce*

*mf* *p* *pp*

*mf* *p* *pp*

*p* *dim.* *pp* Div.

*p* *pp*



si#

pp

— Une au-tre donc essuiera sa face; — Une au-tre donc baisera la trace Des

poco

pp



pieds saignants; Un au-tre prendra le bois pe-sant de sur son épaule... —Et

62

LA $\sharp$  SI $\sharp$  FA $\sharp$

quant à moi, la Mère, — mon rôle Est de tomber quand Il passe.ra.

*pp*

*pp* SOL $\sharp$  SOL $\flat$  SOL $\sharp$  SOL $\flat$  FA $\flat$  SI $\flat$  LA $\flat$  *ppp*

8<sup>a</sup> bassa .....

*Tutti*

*pp* *ppp* *perdendosi*

*pp* *ppp* *perdendosi*

*pp* *ppp* *perdendosi*

*pp* *ppp* *perdendosi*

2 C.B. 5 Cordes

*pp*

*enchaînez*

"crucifixion"

Lent (66 = ♩)  
Voix d'accompagnement  
CRUCI. FI. XION:  
CRUCI. FI. XION:  
CRUCI. FI. XION:

Harpe  
Sib Mib  
REb Fab  
SOLb Lab

63  
Très lent (72 = ♩) (56 = ♩)

1<sup>er</sup> Violon  
2<sup>nd</sup> Violon  
Alto  
Violoncelle  
Contrebasse

ppp  
ppp  
ppp  
ppp  
Pizz.  
Div. Arco  
ppp

2 Pupitres Soli  
p douloureux et plaintif

64  
Avec ma pauvre plain - te de mè - re, Que suis-je

Tutti  
ppp  
ppp  
ppp  
ppp  
ppp

FA# - SOL#  
SI

(72 = d) *d'une voix étrange*

là devant, mon Aimé? Un Dieu qui meurt — oui! le grand mystère! —

*Unies Pizz.*  
*pp*

LA# *f* RÉ# FA# *sf* LA# *f*

**65** *Vivo (66 = d)*

... Je vois un Fils, — qui me va quit - ter...

*avec emportement*

*au talon*

*Soli*  
*mf en dehors*

*Pizz.*  
*mf*

*cresc.* *molto*

*cresc.* *molto*

*cresc.* *molto*  
*Arco*

Mi SOL

Qu'au-cun ray - on d'en haut n'a.dou - cis - se U - ne dou -

*f* *p* *Sol* *p* *Sol* *p*

Div. Arco

66 **Accel. molto**

- leur que tou - te je veux!

*mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

Unies

*mf* *f*

LA SOL#  
MIb FA#  
FA#

Moins animé

*cresc.*  
A ma douleur Je fais le sacri - fi - ce De la di - vi - ni - té de mon Dieu.

*p subito cresc.*  
*ff*  
*ff* très soutenu  
*ff pesant*  
*ff pesant*

FA#-H

67

*p*  
"Il voit mes pleurs et me les par donne;  
(56 =  $\text{♩}$ )

*p*  
2 Pup. Soli  
*Soli*  
*p*



Solo *p*

**68**

J'ac-cep-te - rai l'en-fant qu'il me donne A con-so-ler

*Tutti*  
*ppp*

*f* *pp*

*Poco accel.* *Poco rit.*

dans notre maison ... "Mais c'est trop peu pour tenir sa place; —

*expressif*  
*mf* *f* *p*

Tutte

*p dolce*

*poco cresc.*

SOL#

DO# LA#

**69** Lentement (44=♩)

En - tre mes bras — qui plus ne l'em - bras - sent; — Tous — ses enfants, — les

*p* *poco cresc.*

*p* *poco cresc.*

*p* *poco cresc.*

*p* *poco cresc.*

MI#

RE#

*ppp*

RE# LA#

*doux*

Rall. **70** a Tempo (moins lent)

hommes — vien - dront.

(54=♩)

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*perdendosi*

*perdendosi*

*perdendosi*

*perdendosi*

*perdendosi*

Fin de la 2<sup>me</sup> Partie

# III. MIROIR DE GLOIRE

## PRÉLUDE

Sans lenteur (96 = ♩)

Voix  
d'accompagnement

Harpe

1er Violon

2nd Violon

Alto

Violoncelle

Contrebasse

Sans lenteur

Harpe: *p*, *cresc.*

1er Violon: *pp*, *cresc.*

2nd Violon: *pp*, *cresc.*

Alto: *pp*, *cresc.*

Poco accel.

(♩ = ♩)

LES MYSTÈ . RES DE

GLOI

RE:

LES MYSTÈ . RES DE

GLOI

RE:

LES MYSTÈ . RES DE

GLOI

RE:

*f*

Poco accel.

(♩ = ♩)

Pizz.

*f*

*f*

**71** Sans hâte (60 = ♩)

*f* tutto l'arco

tutto l'arco

(poco dim.) (*f*) (poco dim.) (*f*) (poco dim.)

Arco *f* tutto l'arco

tutto l'arco *f*

Div.

tutto l'arco *f*

(poco dim.) (*f*) (poco dim.) (poco dim.)

(Unies) (poco dim.) (Div.) (*f*)

First system of musical notation, consisting of five staves. The top two staves are grand staff notation (treble and bass clefs). The bottom three staves are individual staves for the right hand, left hand, and a lower voice part. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. Dynamics include *f*, *(poco dim.)*, and *(Unies)*. Performance markings include *(Div.)* and accents.

Second system of musical notation, consisting of two staves (grand staff). The key signature and time signature remain the same. Dynamics include *f* and *(poco dim.)*. Performance markings include accents.

Third system of musical notation, consisting of five staves. A box containing the number "72" is positioned above the first staff. The key signature and time signature remain the same. Dynamics include *(poco dim.)*, *f*, and *(Unies)*. Performance markings include *(Div.)* and accents.

Fourth system of musical notation, consisting of two staves (grand staff). The key signature and time signature remain the same. Dynamics include *f*. Performance markings include accents.

Fifth system of musical notation, consisting of five staves. The key signature and time signature remain the same. Dynamics include *f*, *(poco dim.)*, and *(Unies)*. Performance markings include *(Div.)* and accents.



Musical score system 1, measures 65-67. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *dim.*, *f*, and *(poco dim.)*.

Musical score system 2, measures 68-70. It consists of two staves, one in treble clef and one in bass clef. The key signature remains three sharps. The music continues with similar rhythmic complexity. Dynamic markings include *f* and *(poco dim.)*.

Musical score system 3, measures 71-74. It consists of four staves. The key signature has three sharps. The music is highly rhythmic with many sixteenth notes. Dynamic markings include *(poco dim.)*, *f*, and *(poco dim.) (f)*.

Musical score system 4, measures 75-76. It consists of two staves, one in treble clef and one in bass clef. The key signature has three sharps. The music is less dense than the previous systems. Dynamic markings include *p*.

Musical score system 5, measures 77-79. It consists of four staves. A box containing the number 73 is placed above the first measure of the top staff. The key signature has three sharps. The music features a complex rhythmic pattern. Dynamic markings include *pp* and *pp sub.*



Près de la table  
*pp*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*pp* *cresc.*

This system contains five staves of music. The first staff is a grand staff (treble and bass clefs). The second and third staves are treble clef. The fourth and fifth staves are bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *pp* (pianissimo) and *cresc.* (crescendo).

*poco cresc.* *cresc.*  
*sempre cresc.*  
*sempre cresc.*  
*sempre cresc.*  
*sempre cresc.* *cresc. molto*

This system contains five staves of music. The first staff is a grand staff. The second and third staves are treble clef. The fourth and fifth staves are bass clef. The music continues with similar rhythmic patterns. Dynamic markings include *poco cresc.*, *cresc.*, and *sempre cresc.* (sempre crescendo). The system concludes with *cresc. molto* (crescendo molto).

74  
*f*  
*f*  
*f*  
*f*  
*f*

This system contains five staves of music. The first staff is a grand staff. The second and third staves are treble clef. The fourth and fifth staves are bass clef. The music features more complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *f* (forte) and *ff* (fortissimo). A measure number '74' is enclosed in a box above the second staff.

*pp subito* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*ff* *pp* *cresc.*

*pp sub.* *cresc.*

*pp* *cresc.*

*sempre cresc.*

*cresc.*

*sempre cresc.*

*cresc.*

*Poco rit.*  
40

*sf* *sf* *sf* *sf* *sf*

*sf*

*enchainées*

"résurrection"

Voix d'accompagnement

Allègre (66 = ♩)

RÉSURRECTI. ON: *dim. molto*

RÉSURRECTI. ON: *dim. molto*

RÉSURRECTI. ON: *dim. molto*

Harpe

75 Modéré

Voix Principale

1er Violon *p* *f* *p dolce* *dim.* *pp*

2nd Violon *mp* *f* *p dolce* *dim.* *pp*

Alto *p cresc. molto* *f* *p* *dim.* *pp*

Violoncelle *p cresc. molto* *f* *p* *dim.* *pp*

Contrebasse

76

El. le ne doutait pas de lui; Le troisiè. me

*pp* *mp*

jour était proche; intense  
A-yant prié

*dim.* *très expressif* *ten.* *p*  
*très expressif* *mp*  
*très expressif* *ten.* *p* *cresc. molto*  
*très expressif* *p* *cresc. molto*  
*pp*

toute la nuit, Moins lent  
Elle res-pirait sous le porche, —  
sur le chevalet

*f* *p* *dim.* *pp*  
*f* *p* *dim.* *pp* *dim.*  
*f* *p* *dim.* *pp*  
*f* *p* *dim.* *pp*

Près de la table

77 (72 = ♩)

Quand aux premiers feux du ma - tin, S'avan-  
sur la touche *pp* sur le chevalet  
sur la touche *pp*  
Pizz. *sempre pp*  
*ppp* *sempre ppp*

- cè - rent les deux Ma - rie; El - les se te - naient par la main,

*gliss.*  
 pos. normale  
*mf*

Aus - si crain - ti - ves que ra - vi - es.

RÉb  
*mf*  
**78**  
*p*  
*p<sub>3</sub>*  
*f*



Sans retenir

"Le Maître n'est plus au tombeau..." Dit l'une; Mais

*f*

*mf*

sul G

79

l'autre aussi tôt, Croyant que la Mère chancelle:

*cresc.*

*p sub.*

Mib DOB FAB SOLb LAB Sib

"Mère, mère, Le Maître vit."

*sf*

*f*

*p*

*f* sonore

(sempre *f*)

Arco

*f*



Musical score for the first system. It features a piano accompaniment on the left and a vocal line on the right. The piano part consists of two staves (treble and bass clef) with various chords and melodic lines. The vocal line is on a single staff with lyrics: "La Mère sanglo-te, Sou-". The tempo is marked "Rit." and the dynamics include *p*, *mp*, *p*, and *pp*.

Musical score for the second system. It features a piano accompaniment on the left and a vocal line on the right. The piano part consists of two staves (treble and bass clef) with various chords and melodic lines. The vocal line is on a single staff with lyrics: "lontain mais plein d'allégresse", "MI LA", and "Je le sa-vais dé-jà, dit-elle.". The tempo is marked "rit:" and the dynamics include *pp*, *ppp*, *mp dolce*, and *ppp*. A box containing the number "80" is present above the vocal line.

*p* *mf* *f*  
 AL - LE - LU - IA, AL - LE - LU - IA, AL - LE - LU - IA,  
*mf* *f*  
 AL - LE - LU - IA, AL - LE - LU - IA, AL - LE - LU - IA,  
*p* *mf* *f*  
 AL - LE - LU - IA, AL - LE - LU - IA, AL - LE - LU - IA,  
*cresc.* *mf* *f* *Mib*  
*cresc. molto* *mp* *f* *cresc.* *cresc.* *cresc.* *f* *cresc.*

**en retenant avec force a Tempo Poco rit. dim.**

*ff* *dim.*  
 AL - LE - LU - IA, AL - LE - LU  
 IA  
*ff* *dim.*  
 AL - LE - LU - IA, AL - LE - LU  
 IA  
*ff* *dim.*  
 AL - LE - LU - IA, AL - LE - LU  
 IA  
*ff* *dim.*  
 AL - LE - LU - IA, AL - LE - LU  
 IA  
*ff* *dim. molto*  
*ff* *dim. molto*  
*ff* *dim. molto*  
*ff* *dim. molto*  
*ff* *dim. molto*  
*ff* *dim. molto*  
*ff* *dim. molto*

*8* *LA<sup>b</sup>*

**enchâînées**

"ascension"

Voix d'accompagnement

Modéré *dolce*

AS. CENSION:

AS. CENSION:

*mp*

a on

Harpe

81 Modéré (58 = ♩)

Voix Principale

1<sup>er</sup> Violon

2<sup>nd</sup> Violon

Alto

Violoncelle

Contrebasse

*quasi tremolo*

*pp*

*mf* *pp*

*pp soutenu*

*pp*

*pp*

Sib Mib Dob Fab  
Réb Sol# Lab

*pp*

*ppp*

*cresc.*

*poco cresc.*

*poco cresc.*

*très soutenu*

*poco cresc.*

*poco cresc.*

a é

mf > *b.f.*  
 mf *b.f.*  
 mf *b.f.*  
 a

*quasi tremolo*  
 SOLb  
 mf

mf *p dim.*  
 mf *p dim.*  
 mf *p dim.*  
 mf *p dim.*  
 Pizz. *f Arco p dim.*

*perdendosi*

*mf*  
 "Mon Fils, me

*perdendosi*  
*perdendosi*  
*perdendosi*  
*perdendosi*  
*perdendosi*  
 mf  
 Pizz. mp

DO#  
FA#

SOL#

*pp*

82

quittez-vous en cor?

*mf* *dim. molto*

*pp* *soutenu*

*p*

*p*

*p*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics 'quittez-vous en cor?'. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). A box containing the number '82' is placed above the vocal staff. The time signature is 2/4.

*cresc.*

*p* *cresc.* *3*

J'ai peine à sou te nir la vue De vo. tre vi - sa - ge dans l'or

*p* *très soutenu*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'J'ai peine à sou te nir la vue De vo. tre vi - sa - ge dans l'or'. The piano accompaniment continues with a similar texture. Dynamics include *p* (piano), *cresc.* (crescendo), and *poco cresc.* (poco crescendo). A triplet of eighth notes is marked with a '3' above it. The time signature is 2/4.

pp

p

pp

f

b.f.

a

x a

a

quasi tremolo

SOLb

3

f

dim.

De cet - te tri - om - pha - le nu - e!

mf

Arco

V

10

Div.

b.f.

b.f.

dim.

DO# FAB

RE# SOL#

dim.

dim.

dim.

dim.

dim.

dim.



*p* *cresc.*

Pour la troisième fois perdu, — Si vous ren-trez au sein du Père, Me serez-vous jamais ren-

2<sup>o</sup>

*pp* *p*

(Unies)

*pp*

SOL $\flat$

*p* *Rall.* **83** *p* **Grave** (♩ = ♩ préc.)

- du Et redescendez-vous sur ter- re? C'est vous, ma Mè- re, qui, de-

*pp* *pp* *pp* *pp* *pp* *pp*

*poco*



mes pieds dé - jà sont las De trai - ner mon corps i - ci - bas!

The first system of the score features a vocal line with a triplet of eighth notes on the word 'bas!'. Below it, the piano accompaniment consists of two staves (treble and bass clef) with chords and a bass line. The piano part includes dynamic markings such as *p* and *V* (Vibrato).

The second system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a *b.f.* (bravo forte) dynamic marking. The left hand provides harmonic support. A tempo change is indicated by the text "(en SOL Maj.)".

84 (♩ = ♩ préc.) **Grave**

— Vous n'au - rez que les bras à ten - dre. —

The third system begins with a new section marked "84" and "Grave". The tempo is indicated as "♩ = ♩ préc.". The vocal line starts with the lyrics "— Vous n'au - rez que les bras à ten - dre. —". The piano accompaniment is marked *ppp* (pianissimo) and includes an *Arco* instruction. The score uses a grand staff with treble and bass clefs.

chaud et lumineux  
mais *pp*

Soprano: *b.o.* a SANC TUS  
 Alto: *b.o.* a SANC TUS  
 Tenor: a SANC TUS

*à peine effleuré*

II<sup>e</sup> C. *cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Soprano: *pp* *dim.* *b.f.*  
 Alto: *pp* *dim.* *b.f.*  
 Tenor: *pp* *dim.* *b.f.*

*perdendosi*

*mf dim.* *perdendosi*  
*mf dim.* *perdendosi*  
*mf dim.* *perdendosi*  
*dim.* *perdendosi*  
*dim.* *perdendosi*

*enchaînez*

"pentecôte"

Sans lenteur (76 = ♩) *p* *a* *p* Plus lent *p*

Voix d'accompagnement

PENTE. CO. TE

PENTE. CO. TE

*pp* *a* *a*

Harpe

SIB MIB  
RÉb LAB *mf* en dehors *mf*

Voix Principale

85 Lent *mf*

Sans Fils Au Cé.na.cle sans

1er Violon *pp*

2nd Violon *pp*

Alto

Violoncelle *pp*

Contrebasse *pp* Div.

Maitre, *p* *6* *5*

Par . mi ses anciens compagnons Le plus doux re . posant sa

*pp* *pp*

DO $\flat$       RÉ $\sharp$       MI $\sharp$   
DO $\flat$

tête Sur votre sein plein d'o-rai-son,      Vous at-ten-dez en pa-ti-ence,

*p*      *mf*      *p*      *p*      Pizz.

*mf*      *mf*      *mf*

*p*      *mf*      *mf*      *mf*

Tout en lis-sant de fins che-veux,      Que l'é-preu-ve de l'es-pé-rance

*p*      *p*      *p*      *p*



LA  
DO#

*dolce*

S'a - chève en tre les bras de Dieu.

86

*dolce*  
Arco  
*dolce*  
*chanté*  
*dolce*  
*dolce*

Detailed description: This system contains the first two systems of a musical score. The top system is a piano accompaniment with a treble and bass clef, showing a key signature of one flat and a 4/4 time signature. It includes the notes for 'LA' and 'DO#' and the instruction 'dolce'. The second system is a vocal line with a treble clef, featuring a melodic line with triplets and the lyrics 'S'a - chève en tre les bras de Dieu.'. The third system continues the piano accompaniment, starting with a box containing the number '86'. It includes instructions for 'dolce', 'Arco', 'dolce', 'chanté', and 'p'.

si

A bout de louan - ge sacrée, Les mots man - quent à vos pensées,

*p* *dim.*

*perdendosi*

Detailed description: This system contains the second two systems of the musical score. The top system is a piano accompaniment with a treble and bass clef, showing a key signature of one flat and a 4/4 time signature. It includes the note for 'si'. The second system is a vocal line with a treble clef, featuring a melodic line with triplets and the lyrics 'A bout de louan - ge sacrée, Les mots man - quent à vos pensées,'. It includes dynamic markings 'p' and 'dim.'. The third system continues the piano accompaniment, featuring long, sustained notes in all staves with the instruction 'perdendosi'.

Three staves of music. The top two staves are treble clef, and the bottom staff is bass clef. All are in 2/4 time. The top two staves have notes with dynamics *b.f.* and *pp*. The bottom staff has a long rest.

Two staves of music. The top staff is treble clef, the bottom is bass clef. The top staff has a *cresc. molto* marking and a *stff* dynamic. The bottom staff has notes with dynamics *f* and *gliss.*. There are also some notes with accidentals:  $M\flat$ ,  $R\acute{E}\flat$ ,  $S\flat$ ,  $DO\sharp$ .

Two staves of music. The top staff is treble clef, the bottom is bass clef. The top staff has notes with dynamics *f* and *>*. The bottom staff has notes with dynamics *f* and *>*. The lyrics are: Mais Dieu ton ne dans la mai -

Four staves of music. The top two are treble clef, the bottom two are bass clef. The top two staves have notes with dynamics *f* and *très serré*. The bottom two staves have notes with dynamics *f* and *(Unies)*. There are some notes with accidentals:  $\sharp$ ,  $\flat$ .

Three staves of music. The top three staves are treble clef. The top staff has notes with dynamics *b.o.*, *f*, and *>*. The middle and bottom staves have notes with dynamics *b.o.*, *f*, and *>*. The lyrics are: vlé vlé vlé vlé vlé vlé.

Two staves of music. The top staff is treble clef, the bottom is bass clef. The top staff has notes with dynamics *ff*. The bottom staff has notes with dynamics *ff*. There are some notes with accidentals:  $\flat$ ,  $\sharp$ . The lyrics are:  $R\acute{E}\sharp$   $FA\sharp$   $MI\sharp$ .

Two staves of music. The top staff is treble clef, the bottom is bass clef. The top staff has a box containing the number 87. The bottom staff has notes with dynamics *ff*. The lyrics are: - son,

Four staves of music. The top two are treble clef, the bottom two are bass clef. The top two staves have notes with dynamics *f* and *soutenu*. The bottom two staves have notes with dynamics *f* and *sonore*. There are some notes with accidentals:  $\flat$ ,  $\sharp$ . The lyrics are: Pizz. Arco Pizz. Arco.

*dim. molto*

This system contains the first system of music. It features three vocal staves at the top, each with a clef and a note 'a' indicating the starting pitch. Below these are the piano accompaniment staves. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The piano accompaniment consists of dense, rhythmic patterns. Dynamic markings include *ff* (fortissimo) and *f* (forte). A vocal line includes the word "Et,".

This system contains the second system of music. It features three vocal staves at the top, which are mostly empty. Below these are the piano accompaniment staves. The piano part continues with rhythmic patterns. Dynamic markings include *pp subito* (pianissimo subito). A vocal line includes the lyrics: "Grâce au ful - gu - rant bap - tè".

mf >

mf a

mf a

mf a

8

ff

ff

me, Vous pou - vez chan - ter en vous

ff

pp

pp

pp subito

Rit.

mf >

mf a

mf a

mf a

FA#

Sib

88

Rit.

mê - me, Dans tou - tes les lan - gues, Son

mf soutenu cresc.

mf soutenu cresc.

mf

mf Arco

mf soutenu

ten.

ten.

ten.

ten.

ten.

a Tempo

First system of musical notation. The vocal line (top staff) contains notes marked with 'a' and 'f', with slurs and accents. The piano accompaniment (middle and bottom staves) features chords and rhythmic patterns.

Piano accompaniment for the first system, showing chordal textures and rhythmic accompaniment.

a Tempo

Nom.

Second system of musical notation. The vocal line (top staff) contains notes marked with 'a' and 'Nom.'. The piano accompaniment (middle and bottom staves) continues with chords and rhythmic patterns.

Piano accompaniment for the second system, featuring a prominent 'ff' dynamic marking. The piano part consists of chords and rhythmic accompaniment.

Third system of musical notation. The vocal line (top staff) features triplets and is marked 'sempre f'. The piano accompaniment (middle and bottom staves) also features triplets and is marked 'sempre f'.

Piano accompaniment for the third system, showing chordal textures and rhythmic accompaniment.

Fourth system of musical notation. The vocal line (top staff) features a 'La' note and is marked 'ff'. The piano accompaniment (middle and bottom staves) continues with chords and rhythmic patterns.

Piano accompaniment for the fourth system, featuring a prominent 'ff' dynamic marking and 'cresc.' marking. The piano part consists of chords and rhythmic accompaniment.

cresc.

enchainez



Calme (56 =  $\text{♩}$ ) *dolce*

Voix d'accompagnement

AS - SOMP - TION:  
AS - SOMP - TION:  
on

Harpe

Voix Principale

1er Violon

2nd Violon

Alto

Violoncelle

Contrebasse

89 Modéré (60 =  $\text{♩}$  env.)

Sans rigueur

Ain - si, sans pas.

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

de mesure

a Tempo

- ser par la tombe De la terre où pous-sent les fleurs Au

*p* *pp* *dim.* *pp*



Ciel où les An - ges font chœur, Par le bleu che - min des colom -

*dolce*

This system contains the first two measures of the piece. It features a piano accompaniment with a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand. The vocal line enters in the second measure with the lyrics "Ciel où les An - ges font chœur, Par le bleu che - min des colom -". The tempo and mood are marked as *dolce*.

bes La Vier - ge qui n'eut que douleurs Et plus qu'au.

*mp*

*sempre dolce*

*dolce*

RE $\flat$

This system contains the next two measures. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics "bes La Vier - ge qui n'eut que douleurs Et plus qu'au.". The tempo and mood are marked as *mp*. A dynamic marking of *sempre dolce* is placed above the piano accompaniment. A specific note in the piano part is marked with a fermata and labeled "RE $\flat$ ".

*dim.* LA# DO# RE#

*p* **90** *cresc.*

cu. ne mère humaine, En - dor - mant dans son cœur sa peine, Re - fer -

*pp*

*pp* *tr*

*pp*

SOL# LA# DO#

*dolce*

mant ses yeux sur ses pleurs, S'en - vo - la tout droit, sou - le -

(pas de crescendo)

*pp dolce*

-vée... Sur u - ne toile im - ma - cu - lée Par un essaim lé - ger d'enfants,

This system contains the first system of music. It features a piano accompaniment with a complex, arpeggiated texture in the right hand and a more rhythmic bass line. The vocal line is positioned between the piano parts, with lyrics: "-vée... Sur u - ne toile im - ma - cu - lée Par un essaim lé - ger d'enfants,". The music is in a key with one sharp (F#) and a 3/4 time signature.

Pour se ré - veil - ler ra - jeu - nie, Tel un peu en dehors

This system contains the second system of music. The piano accompaniment continues with similar arpeggiated patterns. The vocal line has lyrics: "Pour se ré - veil - ler ra - jeu - nie, Tel un peu en dehors". A dynamic marking of *(p)* is present. A specific note in the piano part is labeled "MIb". The system concludes with a double bar line and repeat signs.

LA<sup>b</sup>

6

en retenant 91 *pp* Plus lent

le qu'au ma-tin de sa vie Quand Dieu lui fit de Dieu

*très doux, sans heurt*

*dolce*

Rall. a Tempo I? Poco rit. a Tempo

pré-sent.

*pp*

*mf*

*pp* Div.

*pp*

*enchaînes*

"couronnement au ciel"

Voix d'accompagnement

(66 = ♩) *mf*  
 COURONNEMENT AU CIEL:  
*mf*  
 COURONNEMENT AU CIEL:  
*mp*  
 el

Harpe

*ppp* *gliss.* *D.*

1<sup>er</sup> Violon

2<sup>nd</sup> Violon

Alto

Violoncelle

Contrebasse

92 (60 = ♩ env.) *quasi trémolo*  
**Modéré** *pp*  
*quasi trémolo*  
*p*

*sempre legato*

*sempre legato*

*pp lointain* *chanté*

*mp chanté*

Introduction for piano, featuring a wavy treble clef line and a bass clef line.

First system of piano accompaniment. The right hand has a complex rhythmic pattern. The left hand has a bass line with performance instructions: *sur la touche*, *pp* (Unies), and *pp soutenu*. The right hand has the instruction *très soutenu*.

Second system of piano introduction, featuring a wavy treble clef line and a bass clef line. The instruction *poco cresc.* is present.

Third system of piano accompaniment. The right hand continues with a complex rhythmic pattern. The left hand has a bass line with performance instructions: *chanté* and *soutenu*.

Fourth system of piano introduction, featuring a wavy treble clef line and a bass clef line.

Fifth system of piano accompaniment. The right hand continues with a complex rhythmic pattern. The left hand has a bass line with performance instructions: *poco cresc.*, *soutenu*, *poco cresc.*, and *dolce*. A triplet of notes is marked with a '3'.



First system of piano accompaniment, featuring a treble and bass clef with a wavy, dotted melodic line in the treble.

Second system, including vocal lines and piano accompaniment. The vocal line has the lyrics "toujours en dehors" and "en dehors". The piano accompaniment includes the instruction "en dehors mais soutenu".

Third system of piano accompaniment, identical to the first system.

Fourth system, including vocal lines and piano accompaniment. The piano accompaniment includes the instruction "cresc." in both the treble and bass staves.

Fifth system of piano accompaniment, featuring a treble and bass clef with a wavy, dotted melodic line in the treble. The instruction "dim." is present in the treble staff.

Sixth system, including vocal lines and piano accompaniment. The piano accompaniment includes the instruction "dim." in the treble and bass staves.

pp

3

3

3

3

93

0 1 0 1 0 1 0 4 0 4 0 4 0

*effleuré*

*p en dehors*

pp

pp

*poco cresc.*

*mf chanté*

*p en dehors*

*p*

*cresc.*

*cresc.*

*sempre cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*cresc.*

Piano accompaniment for the first system, consisting of two staves with chords and a simple bass line.

Violin and Viola parts for the first system, featuring a complex melodic line with many sixteenth notes and a bass line. A dynamic marking *(b)* is present above the first measure.

Piano accompaniment for the second system, with a *sempre cresc.* marking.

Violin and Viola parts for the second system, with multiple *sempre cresc.* markings.

Piano accompaniment for the third system.

Violin and Viola parts for the third system.

First system of musical notation. It consists of three vocal staves (Soprano, Alto, Tenor) and piano accompaniment. The vocal parts are marked with *ff* and *mf*. The piano accompaniment includes markings for *M.D.* (Middle Distance) and *M.G.* (Middle Ground).

Piano accompaniment for the first system, showing the right and left hand parts with *M.D.* and *M.G.* markings.

Second system of musical notation. It consists of three vocal staves and piano accompaniment. The vocal parts are marked with *ff* and *mf*. The piano accompaniment includes markings for *M.D.* and *M.G.*.

Third system of musical notation. It consists of three vocal staves and piano accompaniment. The vocal parts are marked with *ff* and *mf*. The piano accompaniment includes markings for *M.D.* and *M.G.*.

Piano accompaniment for the third system, showing the right and left hand parts with *M.D.* and *M.G.* markings.

Fourth system of musical notation. It consists of three vocal staves and piano accompaniment. The vocal parts are marked with *ff* and *mf*. The piano accompaniment includes markings for *M.D.* and *M.G.*.



114 a Tempo  
bouche fermée

long  
poco  
pp  
pp b.f.  
pp b.f.  
ppp

a Tempo

ppp  
ppp  
ppp

perdendosi  
perdendosi  
perdendosi

DO#  
pp

déclamé  
I. ci, le poète, éblou.

perdendosi  
perdendosi  
perdendosi  
Pizz.  
ppp

95

- i Re - nonce à peindre ce qu'il rêve; A sa pri - è - re, qui s'élève, Il a ban -

*pp*

*pp*

*pp*

FA#  
SIb

*mf*

SOL#

- don - ne son esprit. Il ne sait rien que de ce monde;

effet

effet

*mp*

*mf*

*mf*

*mp*

Pizz.

Pizz.



Musical notation for the vocal line, showing the notes MI and SI in the upper staff and RE# in the lower staff.

*cresc.*  
Ses yeux ne se sont pas ouverts — Aux vibrati - ons dont l'éther Propage, au tour de Dieu,

Arco *pp*  
Arco *pp*  
*pp*  
*pp* (Pizz.) *pp*  
*poco cresc.*  
*poco cresc.*  
*poco cresc.*  
*poco cresc.*

*pp*  
*pp*  
*pp*  
6  
6  
6

*p*

*p* Sans lenteur  
les ondes...

*p subito*  
*p subito*  
*p subito*  
Pizz.  
*p*  
Sul La Arco  
Harmonique *pp*  
*mp*  
*mf*

*b.f. pp*

*b.f. pp*

*b.f. pp*

*dim. molto*

FA SOL | DO RÉ | stb

96

*irradié p*

Il s'arrête et songe... à l'ef.

*dim. molto*

*dim. molto*

II<sup>e</sup> C. *pp*

III<sup>e</sup> C. *pp*

III<sup>e</sup> C. *p*

**a Tempo**

*poco cresc.*

*poco cresc.*

*poco cresc.*

*ppp*

*pp*

*poco cresc.*

**a Tempo**

*cresc. molto*

froi De la servante aux pieds du Roi Dont le front dévoilé rayonne,

*pp soutenu*

*poco cresc.*

*poco cresc.*

*ppp soutenu*

*pp*

*poco cresc.*

*pp*

*pp* *poco cresc.*

*pp* *poco cresc.*

*pp* *cresc.*

*pp* SI<sup>b</sup> DO<sup>#</sup> LA<sup>#</sup>  
FA<sup>#</sup> SOL<sup>#</sup>

*p* *cresc.*

A la dé - chi - ran - te dou - ceur Qui

*cresc.* SOL<sup>b</sup>

sou - dai - ne - ment prend au cœur La

*poco cresc.*

*poco cresc.*

*poco cresc.*

*cresc.*

*cresc.*

Rit.

pp 6 b.o.

pp 6 cresc. b.o.

mf LA Sib

Rit.

Mè re que son Fils cou

cresc.

mf cresc.

cresc.

20

cresc.

a Tempo

ff cresc.

ff cresc.

ff cresc.

ff

a Tempo

ron ne. La

ff très soutenu

ff très soutenu

ff très soutenu

ff très soutenu Div.

ff très soutenu

FIN