

LA LYRE & LA HARPE

(The Lyre and the Harp)

ODE

Poésie de **VICTOR HUGO**

English Words of M.M. SYDNEY M. SAMUEL and JAMES DONZEL

Soli, Chœur & Orchestre

MUSIQUE DE

Camille Saint-Saëns

OP. 57.

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LA LYRE ET LA HARPE,

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(THE LYRE AND THE HARP)

Poésie de VICTOR HUGO.

Musique de

C. SAINT-SAENS.

Op. 57

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

PRÉLUDE.

And^{te} maestoso.

PIANO.

dim

Allegro non troppo.

A

First system of musical notation, measures 1-4. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. A measure rest of 8 measures is indicated above the staff. The music continues with similar melodic and harmonic textures. A dynamic marking of *mf* is present.

Third system of musical notation, measures 9-12. The right hand has a long melodic slur. The left hand continues with a steady accompaniment. Dynamic markings include *p* and *mp*.

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

Fourth system of musical notation, measures 13-16. The tempo is marked *And.^{te} (tempo I^o)*. The right hand begins with a half note followed by a melodic line. The left hand has a simple accompaniment. A dynamic marking of *p legato.* is present. The time signature changes to 3/4.

Fifth system of musical notation, measures 17-20. The melodic line in the right hand continues with eighth and sixteenth notes. The left hand accompaniment remains simple.

Sixth system of musical notation, measures 21-24. The piece concludes with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

First system of musical notation, consisting of a treble and bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, some beamed together. There are several slurs and ties across the system.

Second system of musical notation, continuing from the first. It includes a 'rit.' (ritardando) marking above the staff. The system concludes with a double bar line and repeat signs.

C Allegro non troppo.

Third system of musical notation, beginning with the dynamic marking 'pp una corda.' and the 'Ped.' (pedal) marking. The music consists of a series of chords and single notes in a steady, rhythmic pattern.

Fourth system of musical notation, starting with a measure rest of 8 measures. The music continues with chords and includes a triplet of eighth notes in the bass line.

Fifth system of musical notation, beginning with a 'cresc.' (crescendo) marking. It features a triplet of eighth notes in the bass line and a series of chords in the treble line.

Sixth system of musical notation, concluding the piece with a double bar line and repeat signs. The music consists of chords and single notes, with a final flourish in the treble line.

1^{re} PARTIE.

(1^{re} PART.)

LA LYRE.

THE LYRE.

N^o 1.

D

CHŒUR

(CHORUS)

Moderato.

Sopranos.

Contraltos.

Ténors.

Basses.

D

Moderato.

PIANO.

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

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

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

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

F

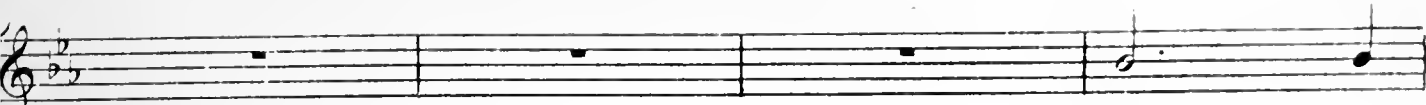
- riers te cou - ron - nent. gar - lands have crowned thee!

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

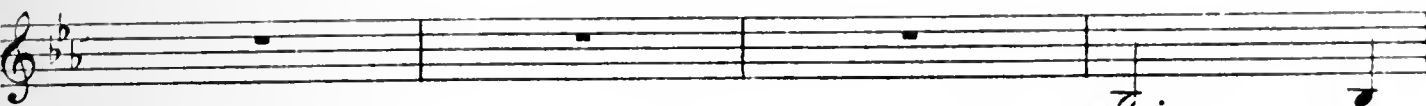
- riers te cou - ron - nent. gar - lands have crowned thee! Dors en
 sleep in

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

sempre pp



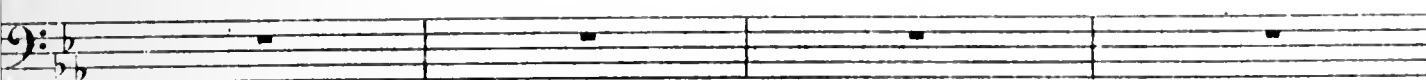
Dors en
Sleep in



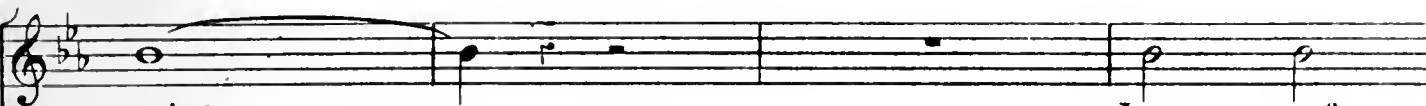
Dors en
Sleep in



paix!
peace!



Ped.



paix!
peace!

Les neuf
Wor - shipped



paix!
peace!



Sœurs l'a - do - rent comme un roi,
by the Mu - ses as their king!

Les neuf Sœurs l'a - do -
Wor - shipped by the Mu -

Les neuf Sœurs l'a - do -
Wor - shipped by the Mu -

Les neuf
Wor - shipped

t'a - do - rent comme un roi!
the Mu - ses as their king!

- rent, t'a - do - rent comme un roi!
 - ses, the Mu - ses as their king!

- rent, t'a - do - rent comme un roi!
 - ses, the Mu - ses as their king!

Sœurs l'a - do - rent comme un roi!
by the Mu - ses as their king!

G

ppp

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 thee, The

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

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

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

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with a long slur across the first two measures. The bass staff has a rhythmic accompaniment of eighth notes.

H (♩ = ♩) *cresc.*
Ly re, la
Lyre, the

cresc.
Ly re, la
Lyre, the

cresc.
Ly re, la
Lyre, the

cresc.
Ly re, la
Lyre, the

H *poco cresc.*

The piano accompaniment for the second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes. The tempo and dynamics markings are clearly visible.

f
Ly - re, la
Lyre, the

f
Ly - re, la
Lyre, the

f
Ly - re, la
Lyre, the

f
Ly - re, la
Lyre, the

cresc.

dim.
Ly re chante au près de
Lyre near to the doth

dim.
Ly re chan te
Lyre near the,

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 consists of four staves. The top staff is a vocal line with a whole note rest followed by the lyrics "toi! sing!". The second and third staves are vocal lines with a piano (*p*) dynamic marking, containing the lyrics "chante au - près de toi!" and "near to thee doth sing!". The fourth staff is a vocal line with a piano (*p*) dynamic marking, containing the lyrics "chante au - près de" and "near to thee doth". Below these staves is a grand staff for piano accompaniment, featuring a treble clef and a bass clef. The piano part includes a series of sixteenth-note patterns in the right hand and a steady accompaniment in the left hand.

toi!
sing!

p

The second system of the musical score consists of four staves. The top three staves are vocal lines, each containing a whole note rest followed by the lyrics "toi!" and "sing!". The fourth staff is a vocal line with a piano (*p*) dynamic marking. Below these staves is a grand staff for piano accompaniment, featuring a treble clef and a bass clef. The piano part includes a series of sixteenth-note patterns in the right hand and a steady accompaniment in the left hand.

I *pp*

Dors! Sleep! *pp* ô fils d'A-pol - los fair

Dors! Sleep! *pp* ô fils d'A-pol - los fair

Dors! Sleep! *pp* ô fils d'A-pol - los fair

I

pp

- lon! son! Dors! Sleep! ô fils d'A-pol - los fair

- lon! son! Dors! Sleep! ô fils d'A-pol - los fair

- lon! son! Dors! Sleep! ô fils d'A-pol - los fair

- lon! son! Dors! Sleep! ô fils d'A-pol - los fair

pp

LA HARPE.

THE HARP.

CONTRALTO SOLO.

N° 2.

And^{te} sostenuto.

CONTRALTO SOLO

And^{te} sostenuto.

PIANO.

p (Orgue)

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

Un
From

pp legato

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

Et pen - dant ton som -
at thy door wait - th

cresc. *f*

- meil, un in - di - gent, ton frè - re, A ta
one, es - trauged, 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

Moderato.

PIANO.

(Orchestra)

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

A

Stringendo.

cresc.

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^o non troppo.

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

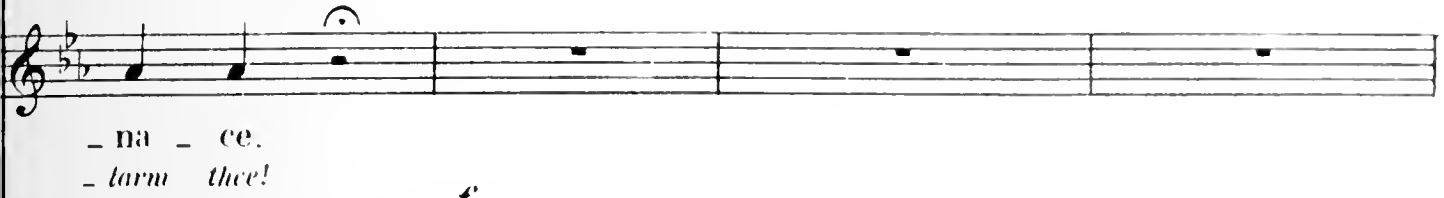
- na ton nom ra_di - eux; En vain Sa - tur - ne te me -
liv - ing lost up_on earth. Let frown - ing Sat - urn not a -

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

All^o non troppo.



- na - ce.
- larm thee!



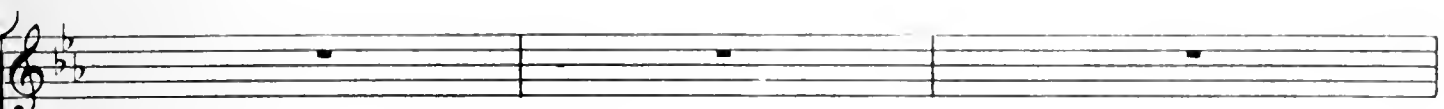
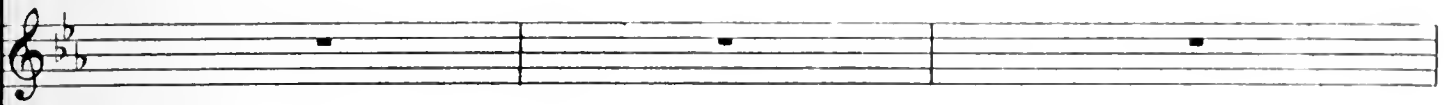
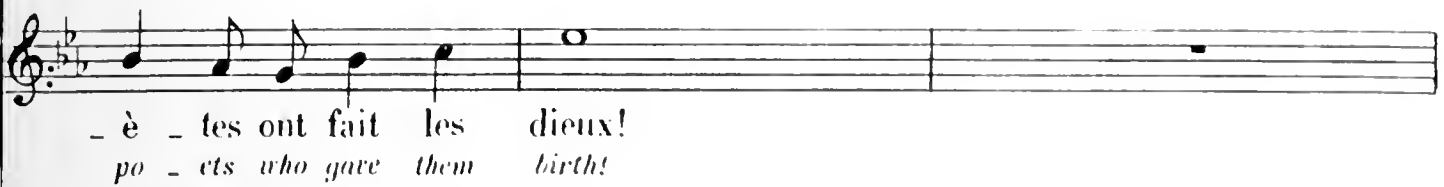
- na - ce.
- larm thee!



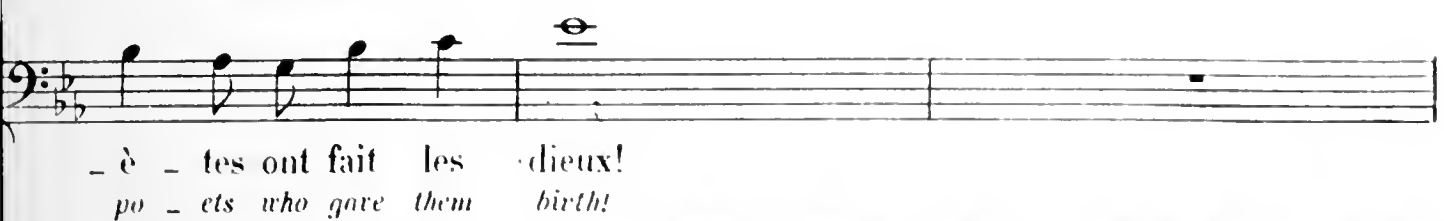
- na - ce. *f* Va, l'O - lympé est né du Par - nas - se, Les po -
- larm thee! *No!* the Gods are pow'rless to harm thee! Thus the



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

- 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

dieux! Va, l'Olympe est né du Parnas -
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 - lymp - est né du Par -
No! The Gods are pow'rless to

- è - tes!
po - ets,

Les po - è - tes
Thou the

dieux!
birth,

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

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

ff

f

- nas - se!
harm thee,

pù f

- è - tes!
po - ets!

Va, l'Olympe est
No! The Gods are

pù f

dieux!
birth!

Va, l'O - lymp - est né du Par -
No! The Gods are pow'rless to

dieux!
birth!

ff

f

f

piu f

Va, l'O - lympé 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 po - ets who gave them

piu f

Va, l'O - lympé 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

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

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

sf

avec 8^{es} ad lib

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

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

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

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

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

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

- è - tes ont fait les dieux! Va, l'O -
 po - ets who gave them 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, Thus the po - ets who gave them

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

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

dieux! Les po -
birth, Thus the

dieux! Les po -
birth, Thus the

dieux! Les po -
birth, Thus the

dieux! Les po -
birth, Thus the

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

Second system of the musical score, continuing the vocal and piano parts from the first system. It includes the same five vocal staves and piano accompaniment. The lyrics are: "è - tes ont fait les dieux! / po - ets who gave them birth!". The piano accompaniment continues with chords and a *Ped* instruction. The score is written in a key signature of two flats and a 3/4 time signature.

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

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

- re' sur ton ber - ceau;
 em - dled thee in gloom,

Souf - fre done!
live thy life!

Ta vie
 Sor - rois

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

A

BASSE SOLO.

Dieu, ton
 God tus

B

maitre, a d'un signe aus - te - 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_bear. Homme, u - ne
 marked thy place in the tomb! Man! true a

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

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

Souf - fre donc! Ta vie é - plé -
Live thy life! Thy path lies be -

D

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

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

LA LYRE.

THE LYRE.

SOLI ET CHOEUR
(SOLI AND CHORUS)

N° 5.

Allegro, non troppo.

Sopranos

Contraltos

Ténors

Basses

CHOEUR.

PIANO

Allegro, non troppo

pp

Ped.

Sempre Allegro. (♩ = ♪)

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a bass line with chords and single notes.

Second system of musical notation, continuing the grand staff. The word *cresc.* is written in the left margin. The music shows a transition in the bass line and continues the melodic development in the treble.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the left margin. The treble staff contains a series of slanted chords, while the bass staff has a steady accompaniment.

Fourth system of musical notation, marked with a section letter **A** above the treble staff and a dynamic marking of *sf* (sforzando) in the right margin. The treble staff has a melodic line with some slanted chords, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, featuring a dynamic marking of *sf* in the right margin. The treble staff continues with a melodic line, and the bass staff has a dense accompaniment of chords.

Sixth system of musical notation, marked with a dynamic marking of *dim.* (diminuendo) in the left margin and *p* (piano) in the right margin. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment.

Sopranos. *p*

Contraltos. *p* *Sing* on!

Ténors. *p* *Sing* on!

Basses. *p* *Sing* on!

Sing on! Ju - pi - ter
Ju - pi - ter

Sing on! Ju - pi - ter
Ju - pi - ter

règne, et lu - ni - vers l'im - plo -

requis, all ri - val porr - er scorn -

règne, et lu - ni - vers l'im - plo -

requis, all ri - val porr - er scorn -

- re;
 - ing!

Vé - nus
 On Mars

Vé - nus
 On Mars

- re;
 - ing!

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal lines in treble clef with a soprano and alto range. The third staff is a vocal line in treble clef with a tenor range. The fourth staff is a vocal line in bass clef with a bass range. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The music is in 3/4 time and features a mix of quarter and eighth notes, with some chords and arpeggiated figures.

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 contains the second four staves of the musical score. The top two staves are vocal lines in treble clef with a soprano and alto range. The third staff is a vocal line in treble clef with a tenor range. The fourth staff is a vocal line in bass clef with a bass range. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The music is in 3/4 time and features a mix of quarter and eighth notes, with some chords and arpeggiated figures. The lyrics are in French and English.

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

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

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

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

l'air,
 high,

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

l'air, dans les
 high, Ho - ra

cresc.
 l'air, dans les champs bril - le
 high, Ho - ra dull earth a -

sf.
cresc.

mf **B** *f*

dans les champs bril - le Flo - re;
flo - ra - dull earth a - dorn - ing;

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

champs bril - le Flo - re;
dull earth a - dorn - ing;

Flo - re, Flo - re;
- dorn - ing, Flo - ra;

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are in French and English. The music features a melodic line with some ornamentation and a piano accompaniment with chords and moving lines. Dynamics include *mf*, *f*, and *sf*. A section marker **B** is placed above the piano part.

f *p*

Chan - te!
sing on!

Chan - te!
sing on!

Chan - te!
sing on!

Chan - te!
sing on!

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Chan - te! sing on!'. The music features a melodic line with a crescendo and decrescendo, and a piano accompaniment with chords and moving lines. Dynamics include *f* and *p*. A section marker **B** is placed above the piano part.

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
 eieux; 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, *Et*
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 -
down - ing, swift as thought a -

- ro - re, En trois pas par -
down - ing, swift as thought a -

Sopranos ***Cf***

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 - ro - re, En trois
 Gods fly from dusk till the morn, Swift us

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

cieux,
 skies;
 cieux,
 skies;
 cieux,
 skies;
 cieux,
 skies;

ff
 En swift trois
 as
ff
 En swift trois
 as
ff
 En swift trois
 as
ff
 En swift trois
 as

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.

dim.

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

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

- ris - ta - ei - eum;
beams from her eyes;

- ris - ta - ei - eum;
beams from her eyes;

Ténors

Basses

p

Ju - pi - ter
Ju - pi - ter

p

Ju - pi - ter
Ju - pi - ter

dim.

p

règne, et lu - ni - vers l'im -
reigns, all ri - val pow - er

règne, et lu - ni - vers l'im -
reigns, all ri - val pow - er

7

- plo - re.
scorn - ing.

- plo - re.
scorn - ing.

dolce.

SOPR. SOLO *mol.*

Ta dou - ce muse - à fuir l'in -
gent - le muse - to flight in -

CONT. SOLO *Thy dol.*

Ta dou - ce muse à fuir l'in -
gent - le muse to flight in -

TENOR SOLO *Thy dol.*

Ta dou - ce muse à fuir l'in -
gent - le muse to flight in -

BASSE SOLO *Thy dol.*

Ta dou - ce muse à fuir l'in -
gent - le muse to flight in -

pp

F

- vi - te;
 - rites thee,

Cherche _____
 Seek _____

- vi - te;
 - rites thee,

- vi - te;
 - rites thee,

- vi - te;
 - rites thee,

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

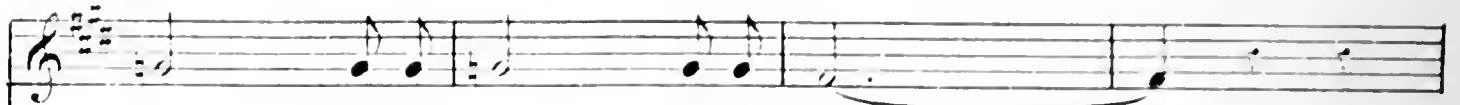
-rein.
- way!

-rein.
- way!

-rein.
- way!

-rein.
- way!

Ped



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



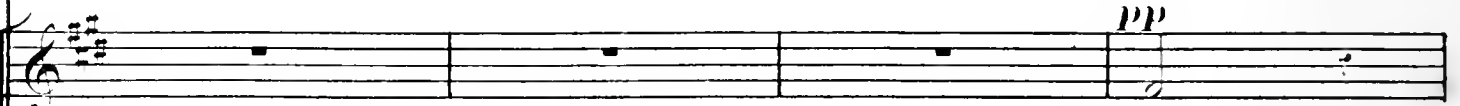
- bis - sent le siè - cle d'ai - rain.
bra - zen age must needs o - bey.



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



- 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!



G

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,

- 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 -
Fear naught! for the whirl - wind that *dim.*

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

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

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

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

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

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

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

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

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

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

dim *p*

H



ses bois!
to thee.



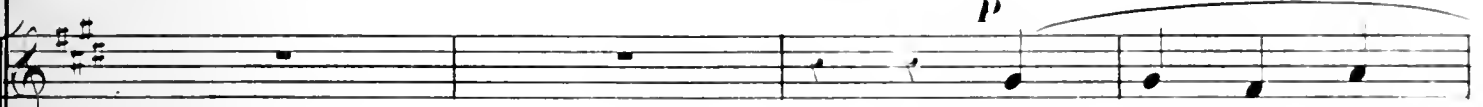
p
Qu' im - porte à l' heu -
Fear naught, for the



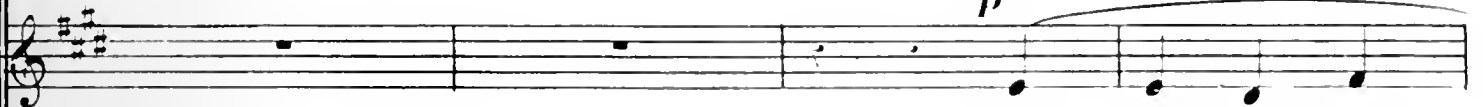
- ter ses bois!
- breeze to thee.



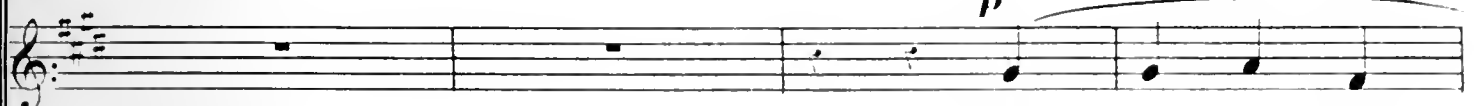
p
Qu' im - porte à l' heu -
Fear naught, for the



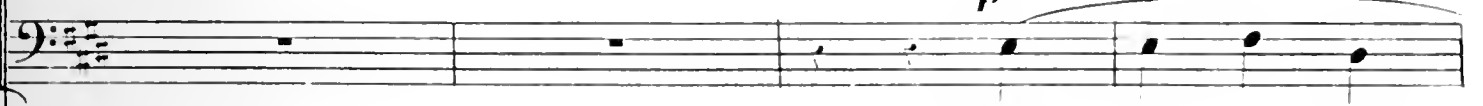
p
Qu' im - porte à l' heu -
Fear naught, for the



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 the
 whirl wind that ra ges In the

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

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

- reux so li tai re Que l' Au the
 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 su — — — ges.

— tan dé — vas — te la ter — re,
ci — — — ties shunned by the su — — — ges.

— tan dé — vas — te la ter — re,
ci — — — ties shunned by the su — — — ges.

— tan dé — vas — te la ter — re,
ci — — — ties shunned by the su — — — ges.

p **I**

S'il ne fait
sho't waft but

ter - re,
sa - ges,

p

S'il ne fait
shall waft but

p

S'il ne fait
shall waft but

ter - re,
sa - ges,

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!
u soft breeze to thee!

dim. **pp**

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

dim. **pp**

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

dim. **pp**

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

dim. **pp**

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

dim. **pp**

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

tr

tr

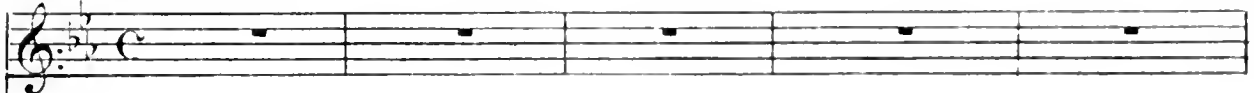
This musical score consists of several systems of staves. The first system includes five staves, each with a treble clef and a key signature of two sharps (F# and C#). The first two staves contain melodic lines with eighth and sixteenth notes. The third and fourth staves contain similar melodic lines. The fifth staff is a bass line with eighth notes. The second system features a grand staff (treble and bass clefs) with a piano (*pp*) dynamic marking. The right hand plays a dense texture of chords and sixteenth notes, while the left hand plays a simple bass line. The third system is another grand staff with a piano (*ppp*) dynamic marking. The right hand continues with a complex texture of chords and sixteenth notes, and the left hand plays a bass line. The score concludes with a double bar line.

LA HARPE.

THE HARP.

TÉNOR SOLO ET CHŒUR.
(TENOR SOLO AND CHORUS)N^o 6.All^o mod^{to}

TÉNOR SOLO.



PIANO.

All^o mod^{to}(Orgue) *p*

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 - par

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

vint du dé - sert.
pro - phet of old!

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 l' -
The tem - pest that thun - der - eth you - der, Re - veal - eth the

juger ir - ri - té; Et pour mieux frap - per leur o -
wrath of the Lord. Preach thou this in tones that com -

...reil - le. Que ta voix s'é - lè - ve, pa-reil - le A la ru -
 - pte; 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
 Go forth! through the

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

A
f (Orgue)

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

Contraltos.

f Ré -
 Re -

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

Basses.

f Ré -
 Re -

TÉNOR SOLO.

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

Et pour mieux frap -
Preach thou this in

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

fp (Orchestre)

- per - son o - reil - le,
tones that emu - pel;
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

crise.

Rit.

B a tempo.

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

ff Rit. **B** a tempo
 Ped

2^e PARTIE.

(2^d PART.)

LA LYRE. — LA HARPE.

THE LYRE. — THE HARP.

SOPRANO SOLO.

N^o 7.

Allegro.

SOPRANO SOLO.

Allegro.

PIANO.

p Ped.

SOPRANO SOLO. (LA LYRE — THE LYRE)

f

L'aigle est l'oiseau du Dieu qu'entre tous on a
 Forth the eagle hath flown in his ardour un-

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a forte dynamic marking. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

- do - re.
 - sa - ted,

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note accompaniment in the right hand.

Ped

The third system includes a 'Ped' (pedal) marking. The piano accompaniment features a prominent arpeggiated figure in the right hand, which is sustained by the pedal. The vocal line continues with a melodic line.

Du Causé à l'A-
 From the East to the

Ped

The fourth system includes another 'Ped' marking. The piano accompaniment features a prominent arpeggiated figure in the right hand, which is sustained by the pedal. The vocal line continues with a melodic line.

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

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

cresc. *fp*

Ped

- conde et du feu qui dé - vo - re,
troys and of fire that cre - a - ted,

B *cresc.*

Cou - tem - ple le so -
Light - ning he turns to

8

leil et vo - le sur l'éclair!
 brave and phre - bus to de - fy!

8

cresc. Accelerando.

8

f

dim.

Tempo I'

8

Ped.

Ped

p

Ped

Rit.

Ped

(LA HARPE...THE HARP)

dolce assai.

D *And.^{no} tranquillo.*

pp

La Co -
 tha - ren

- tom - he des - cend du Ciel qui la sa - lu -
grets the fair dove us with God's mes - sage la -

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

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

Chère au Vieil - lard choi -
near to the chosen

— si Sage com — me à la
as — to the

Ped G. D

Vier ge é lu — c,
spot — less Maid — en,

Ped 7

Forté un ra — meau dans l'ar —
Bear — ing the branch of peace,

Ped

— che, an — nonce au monde un
tis ad — rent to pro —

Ped

E

Dieu!
- *clim.*

The first system of music features a vocal line in the upper staff with a whole note followed by two rests. Below it, the piano accompaniment consists of two staves with chords in the right hand and a bass line in the left hand. At the bottom of the system, there are three separate piano accompaniment staves, each with a treble clef and a key signature of one sharp (F#).

La Co - lou - be des -
Heu - ren greets the fair

The second system continues the vocal line with the lyrics "La Co - lou - be des - Heu - ren greets the fair". The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes, while the left hand provides a steady bass line. The piano accompaniment staves at the bottom continue with similar chordal accompaniment.

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

The third system continues the vocal line with the lyrics "- cend du Ciel qui la - sa - lu - dore as with God's mes - sage la". The piano accompaniment maintains its melodic flow in the right hand. A "Ped." (pedal) marking is present in the right hand of the piano accompaniment staves at the bottom.

- e,
- *deu!* Et, voi -
Earth ward

The fourth system concludes the vocal line with the lyrics "- e, - deu! Et, voi - Earth ward". The piano accompaniment continues with its characteristic melodic and harmonic structure. The piano accompaniment staves at the bottom conclude the piece.

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'l' and a quarter note 'a', followed by a half note 'n' and a quarter note 't'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

de rit feu, flame,

mf
Ped

p

The second system continues the vocal line with a half note 'e' and a quarter note 'u', followed by a half note 'i' and a quarter note 'l'. The piano accompaniment features a more complex rhythmic pattern with some chords. A 'Ped' (pedal) marking is present, along with dynamic markings 'mf' and 'p'.

Chère au Vieil - lard choi - si comme
 neur to the chos - en Sage us

cresc.

The third system shows the vocal line with a half note 'c', a quarter note 'h', a half note 'è', and a quarter note 'r'. The piano accompaniment has a more active texture with chords and moving lines. A 'cresc.' (crescendo) marking is visible.

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

The fourth system continues the vocal line with a half note 'é', a quarter note 'l', a half note 'u', and a quarter note 'o'. The piano accompaniment maintains its active texture with chords and moving lines.

sempre cresc.

Porte au ra - meau dans
Bour - geo - the - branch - of

Par - che, an - nonce au monde un
peace, this ad - vent to pro -

Ped. cresc. *f*

Bien!
- 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.^{lto}

SOPRANO SOLO.

CONTRALTO SOLO.

Sopranos.

Contraltos.

CHOEUR.

Andantino quasi All.^{lto}

PIANO.

pp una corda.
Ped

The piano accompaniment consists of two systems of staves. The first system includes a grand staff with a treble clef and a bass clef. The second system also includes a grand staff with a treble clef and a bass clef. The music is written in a key signature of one sharp (F#) and a 12/8 time signature. The tempo is marked 'Andantino quasi All.^{lto}'. The dynamics are marked 'pp una corda.' and 'Ped'. The piano part features a steady accompaniment with chords and moving lines in both hands.

A

B SOPR: SOLO.

dol

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

sempre legato.

- re.
- ing,

- re.
- ing,

This system contains two vocal staves and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more active melody in the right hand. The vocal lines are mostly rests, with some notes in the second measure.

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

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

This system includes two vocal staves with lyrics in French and English. The piano accompaniment continues with similar rhythmic patterns. There are some 'x' marks above notes in the piano part, possibly indicating fingerings or specific performance instructions.

- re;
- ing;

- re;
- ing;

This system continues the musical score with two vocal staves and piano accompaniment. The piano part maintains its rhythmic structure. The vocal lines have some notes in the second measure.

CRUC.

Il con - sume U - li - on par la main de Pá -
 Pa - ris, led by his hand, lus set Il - lion on

CRUC.

Il con - sume U - li - on par la main de Pá -
 Pa - ris, led by his hand, lus set Il - lion on

Sopranos

ficc. - ris. *ficc.* Les voix Soli avec le Chœur
 Contraltos

dol. Ai - - me! E -
Lore! *Lore's*

dol. Ai - - me! E -
Lore! *Lore's*

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

- ros règne à Guide, à l'O - lympé, 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' beau - cois soft light is sus - tain -

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

- re; Il con - sume I - li - on
 - ing! pa - ris, led by his hand,
crese.

- re; Il con - sume I - li - on
 - ing! pa - ris, led by his hand,
crese.

f par la main de Pa - ris.
sf has set Il - lion ou fire.

f par la main de Pa - ris.
sf has set Il - lion ou fire.

f *sf dim.* *p*

C

p cresc. espressivo.

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

C

p cresc. espressivo.

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

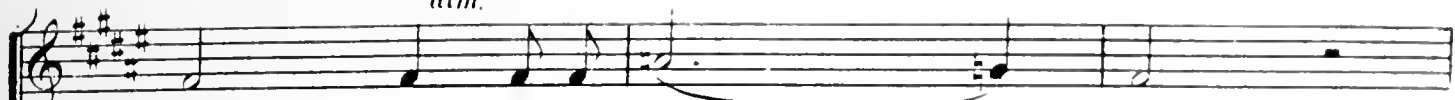
char — mes,
ne — ver!

f

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

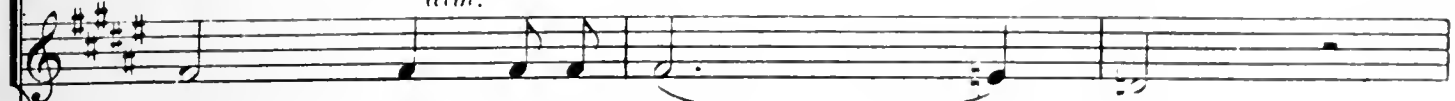
La — mour n'en —
 For — sad is

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!



p

D



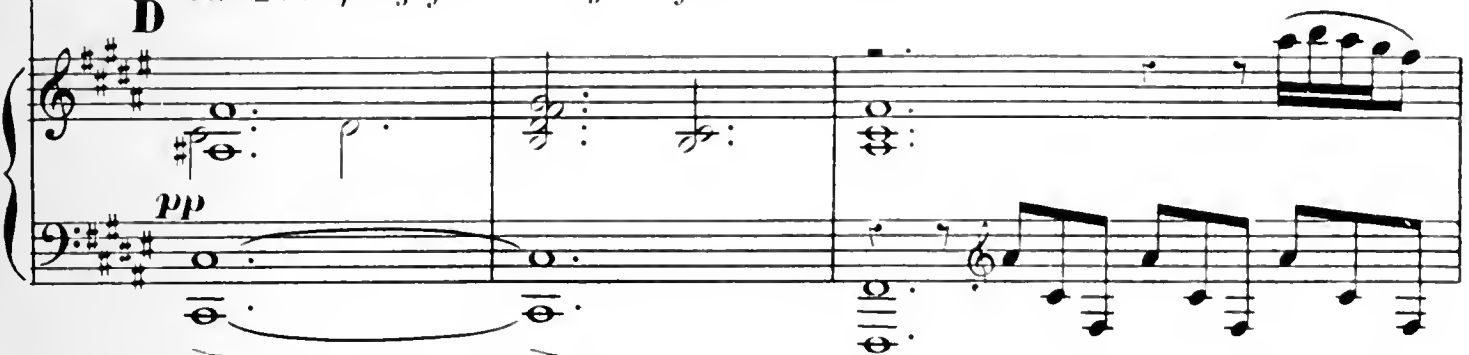
Les a_mours sont frè - res des Ris!
Pleas_ure springs from change - ful de - sire!

p



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.

p

f

p

D

First system of piano accompaniment. Treble and bass staves. Dynamics include *f*, *cres.*, and *mf*. A fermata is placed over the final notes of the first staff.

Second system of piano accompaniment. Treble and bass staves. Dynamics include *f*, *legg.*, and *p*. A section marked 'A' begins in the treble staff.

Third system of piano accompaniment. Treble and bass staves. Dynamics include *dolce.* and *p*. A fermata is placed over the first staff.

TÉNOR SOLO. *dol.*

Ea_mour di_vin dé_fend de la
Hate seethes be_low, but Love nill spread

dim.

Fourth system of piano accompaniment. Treble and bass staves. Dynamics include *pp*.

CONTR. SOLO.

haine in_fer-na le. Ea_mour di_vin
kind wings a_borr Thee. Hate seethes be_low

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,

La -
 Hate

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

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

B
 - le.
 Thee,

- le.
 Thee,

B Cher - che pour ton cœur
 Seek Thou for thy lone

TÉNOR SOLO.

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

CONTR. SOLO.

Cher - che pour ton cœur pur me â - me vir - gi - na - le;
Seek Thou for thy lone 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.

dolcissimo.

CONTRASOLO

C Deux ê - tres que dans l'ombre u - nit un saint mys -
 tri - o - t - i - u - s, to whom faith - ful love hath op'd his

mp

- tè - re,
 por - tals,

dolcissimo.

TÉN. SOLO

Deux ê - tres que dans l'ombre u - nit un saint mys -
 tri - o - t - i - u - s, to whom faith - ful love hath op'd his

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

- tè - re,
 por - tals,

Pas - sent en s'ai -
 Pass thro' this

pp

Com_me deux ex_i_lés du
Like an_gels who have lost their

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

D *pp*

ciel,
way, Com_me deux ex_i_lés du
Like an_gels who have lost their

ciel,
way, *pp* Com_me deux ex_i_lés du
Like an_gels who have lost their

D *ppp*

Ped

ciel,
way, Com_me deux ex_i_lés du
Like an_gels who have lost their

ciel,
way, Comme deux ex_i_lés du
Like an_gels who have lost their

Ped.

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

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

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

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and contains a melodic line with slurs. The bass clef staff provides accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff features a melodic line with dynamics *f*, *mf*, and *f*. The bass clef staff includes the dynamic marking *res.* and *mf*.

Third system of musical notation. The treble clef staff has a melodic line with dynamics *legg.* and *dolce.*. The bass clef staff starts with a dynamic marking of *p*.

Fourth system of musical notation. The treble clef staff contains a melodic line with dynamics *p* and *dim.*. The bass clef staff provides accompaniment.

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

LA LYRE

THE LYRE.

N^o 10.

BARYTON SOLO.

All^o non troppo.

BARYTON SOLO.

All^o non troppo.

PIANO.

First system of piano accompaniment, featuring treble and bass staves with various musical notations including slurs and accents.

Second system of piano accompaniment, continuing the musical notation from the first system.

Third system of piano accompaniment, marked with a large **B** and the instruction *cresc.* in the treble staff.

BARYTON SOLO.

First line of the Baryton solo, showing a few notes on a bass staff.

Jou - is!
Be - glad!

Piano accompaniment for the Baryton solo section, marked with *dim.* and *p legg.*

Second line of the Baryton solo, continuing the melodic line.

c'est au fleu - ve des om - bres Que va le fleu - ve
The stream her chan - nel scour - ing Must hur - ry to the

Final system of piano accompaniment for the Baryton solo section.

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

- ge, s'il a des jours som - bres, Les laisse aux
 if the days are lo'v - ing, will teach thy

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

crese.

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 - wise - ly, if s'il
 night. Thou, wise - ly, if the

a des jours som - - - bres, Les laisse aux
 days are lon'g - - - 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, ———— com - me un pâ - le con - vi - ve,
 When death, ———— the pale guest in - ju - ri - ted,

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

Ped.

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

pp

tranquillo.

-ant de ce qu'il i - gno - re, S'en -
 tho' help less to un - der - stand The

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

dim -

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

Rit *Fa tempo.*

ppp *pp*

crese.

BARYTON SOLO.

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

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

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

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

- ge, s'il a des jours som - bres,
 -ly, if the days are lov' 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.

f

Ped

din.

p

f

sempre legato.

Ped.

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, Pleu_ -
 brother if he stum_ - _ble, Weep_ -

BASSE SOLO.

mf

Soutiens ton frè_re qui chan_cel_ - _le,
 Sus_tain thy brother if he stumble,

B

Plen - re si tu le vois - souffrir: 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 - souffrir:
 thou, if he have cause to sigh,

Plen - re si tu le vois souff - 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, tir - ing, thou must die.

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

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

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

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

cresc.

Ped

f

Ped.

D *f*

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

f

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

f

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

f

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

D

p

_com - be, — Que le né_ant
 _pend - eth, — *Time* has no reign

p

_com - be, — Que le né_ant
 _pend - eth, — *Time* has no reign

p

_com - be, — Que le né_ant
 _pend - eth, — *Time* has no reign

p

_com - be, — Que le né_ant
 _pend - eth, — *Time* has no reign

dim. *p*

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

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

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

est dans la tom - be, Comme il
where *liv - ing end eth;* *Therefore,*

E *p*

est dans la vo - lup - té; Mais grand
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*

E

cresc.

l'ange im - pur le ré - clame, Il sè - pou - van -
rhen chill ra - pous round them roll, They shud - der

l'ange impur le ré - cla - me, Il -
rhen chill ra - - - pous round them roll, They

cresc.

l'ange im - pur le ré - clame, Il sè - pou - van -
rhen chill ra - pous round them roll, They shud

l'ange im - pur le ré - clame, Il sè - pou - van -
rhen chill ra - pous round them roll, They shud - der

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

sè - 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 *f*

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,

p

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

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

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

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

pp

molto cresc

ppp

EPILOGUE.

N° 12.

CHOEUR
(CHORUS)

Allegro non troppo.

Sopranos.

Contraltos.

Ténors.

Basses.

CHOEUR

PIANO

Allegro non troppo.

p

Ped

f

p

dim.

Andante.

Andante (♩ = ♩)

p

Le poète é-con-tait en
Silent, thy youth ful 'hard, while

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

p

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

Ces deux lointai -
 Heard, from the dis -

The first system of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in French and English. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

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

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

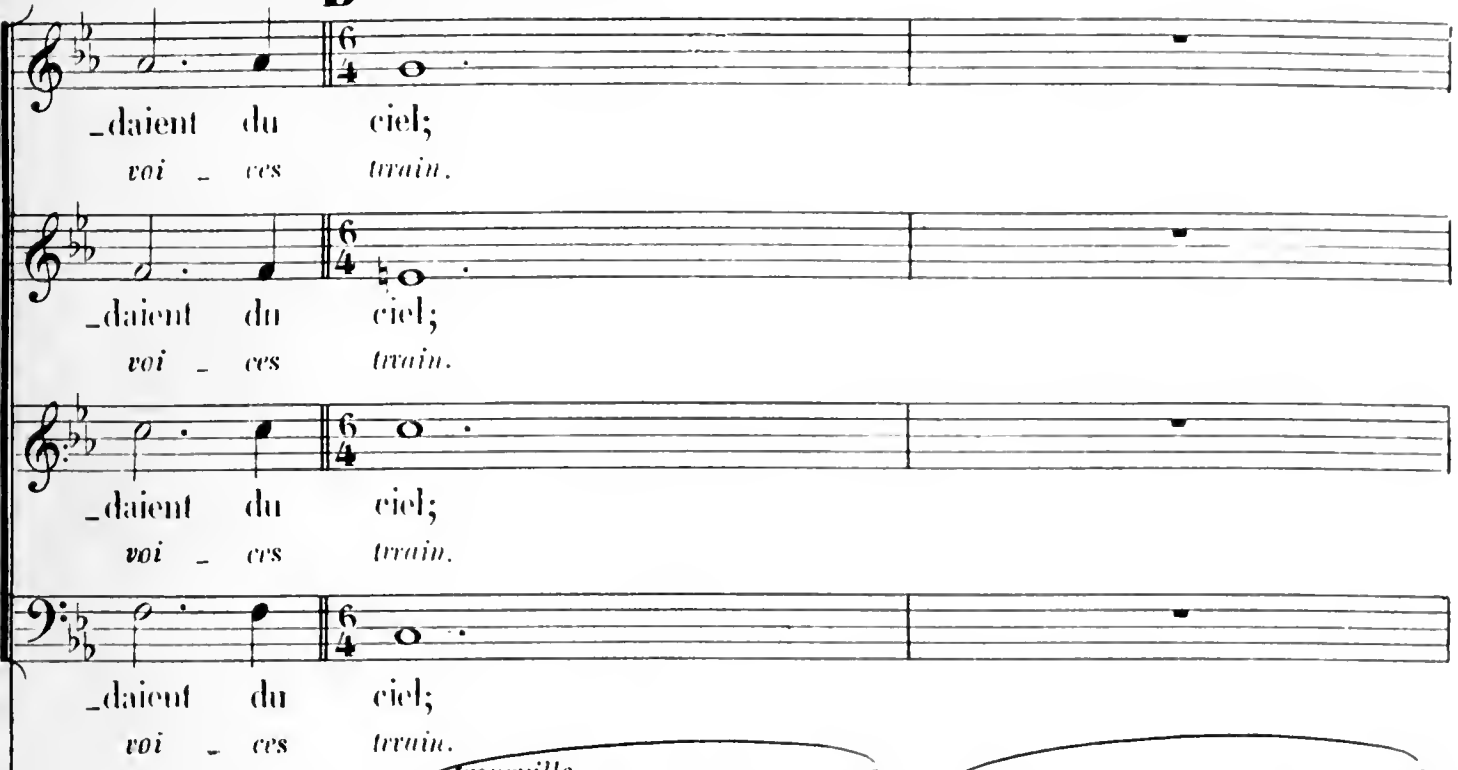
p

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

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

The second system of the musical score, continuing the vocal and piano parts. It includes the same vocal staves and piano accompaniment as the first system. The lyrics are repeated and extended. A dynamic marking of *p* is placed below the piano part. The piano accompaniment continues with similar rhythmic patterns.

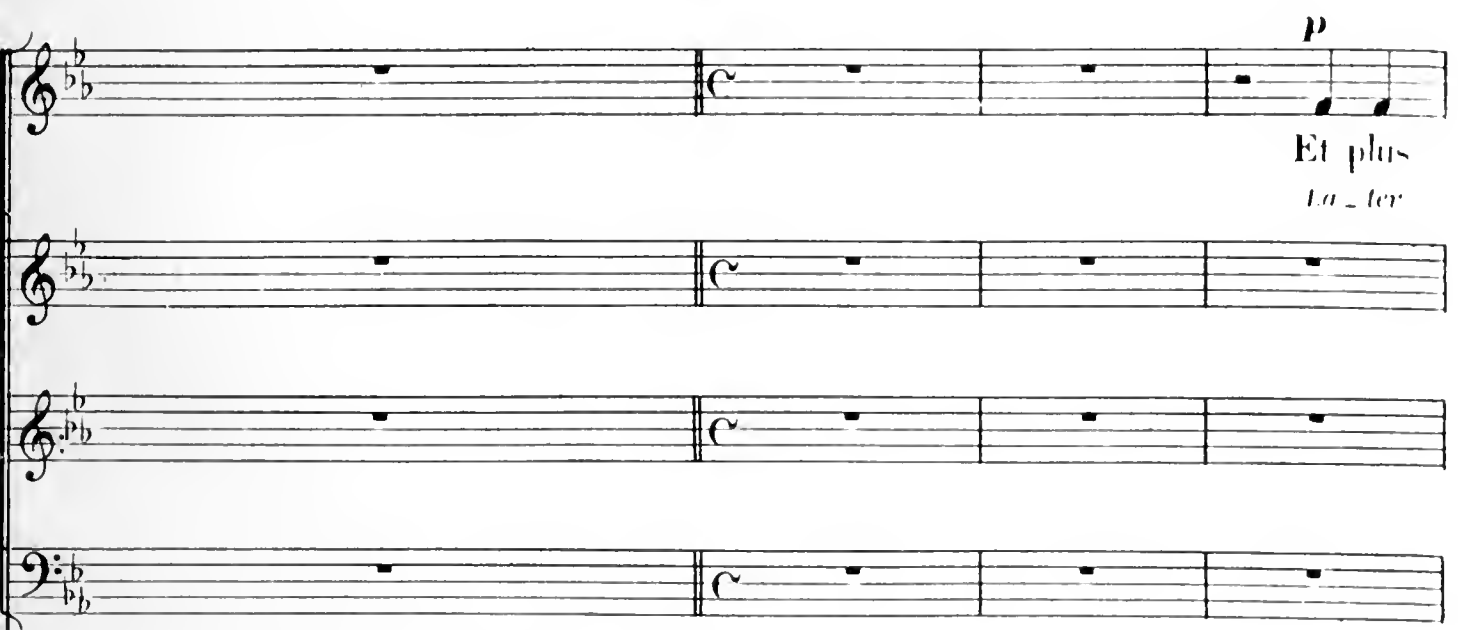
B



 _daient du ciel;
 voi - ces train.



tranquillo.
B
p
 Ped



p
 Et plus
 la - ter



p

tard
ou,

il o - sa,
half in fear,

par - fois
his tremb -

p

Et plus tard
tu - ter on,

il o - sa,
half in fear,

parfois
his tremb -

p

Et plus tard
tu - ter on,

il o - sa,
half in fear,

par - fois
his tremb -

bien
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

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

pp
 Dire
 Sang
 cresc. f dim
 pp

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 Pin - dus' é - cho, Car - mel's strain,

D

mf

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.