

# "AENEAS"

Ballet en 1 acte avec chœurs

Livret de  
J. WETERINGS

Musique de  
ALBERT ROUSSEL

Op. 54

Prélude  
Allegro con moto (♩=132)

PIANO

The musical score is written for piano and consists of five systems. The first system is marked 'PIANO' and 'f'. The second system is marked 'sfz'. The third system is marked 'ff' and contains a section labeled 'A'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a mix of quarter and eighth notes, with some notes marked with accents.

**Rit.**

**Poco meno allegro** (♩=120)

The second system begins with a section marker 'B' in a box. It contains two staves of music. The upper staff has a treble clef and includes a triplet of eighth notes. The lower staff has a bass clef and features a dynamic marking 's' (piano) and various rhythmic figures.

**Rit.**

The third system consists of two staves. The upper staff is in treble clef and contains a triplet of eighth notes. The lower staff is in bass clef and features a mix of quarter and eighth notes with various accidentals.

**Allegro moderato** (♩=108)

**C**

The fourth system begins with a section marker 'C' in a box. It contains two staves of music. The upper staff is in treble clef and includes a dynamic marking 's' (piano). The lower staff is in bass clef and features a mix of quarter and eighth notes with various accidentals.

The fifth system consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and features a mix of quarter and eighth notes with various accidentals.

Ritard.

*dimin.*

Adagio (♩=48)

8

*pp*

*pp*

*pp*

*poco cresc.*

1

*mf*

*p*

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *sfz* and a triplet of eighth notes in the bass line.

Second system of musical notation, featuring a treble and bass clef. It includes the section title *RIDEAU*, dynamic markings *mf* and *p*, and a fermata over a measure in the bass line.

Third system of musical notation, featuring a treble and bass clef. It includes a boxed number **2** and dynamic markings *mf*.

Fourth system of musical notation, featuring a treble and bass clef. It includes the section title *ENTRÉE D'ENÉE*, dynamic markings *p*, *mp*, *cresc.*, and *f*, and a triplet of eighth notes in the bass line.

Fifth system of musical notation, featuring a treble and bass clef. It includes the section title *Scherzo Allegro vivo (♩=168)*, dynamic markings *dimin.* and *p*, and a change in time signature to 2/4.

Sixth system of musical notation, featuring a treble and bass clef. It includes a boxed number **3** and dynamic markings *mp*.

Musical notation for the first system, measures 1-5. The right hand plays a sequence of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The left hand plays a rhythmic accompaniment of eighth notes: G3-B3, G3-B3, G3-B3, G3-B3, G3-B3. A dynamic marking of *mf* is present in measure 3.

4

Musical notation for the second system, measures 6-10. The right hand continues with the same chord sequence. The left hand accompaniment is more complex, featuring sixteenth notes and accents. A dynamic marking of *sfz* is present in measure 7.

Musical notation for the third system, measures 11-15. The right hand features a rapid sixteenth-note scale: G4-A4-B4-C5-D5-E5-F5-G5. The left hand plays a simple accompaniment of quarter notes: G3, B3, D4, G3. A dynamic marking of *cresc.* is present in measure 11, and *f* is present in measure 15.

5

Musical notation for the fourth system, measures 16-20. The right hand plays a series of chords with sixteenth-note patterns: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present in measure 18.

6

Musical notation for the fifth system, measures 21-25. The right hand continues with the sixteenth-note chord sequence. The left hand accompaniment features eighth notes and accents. A dynamic marking of *f* is present in measure 23.

Musical notation for the sixth system, measures 26-30. The right hand plays a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *p* is present in measure 26, and *mf* is present in measure 29.

6

7

SOPR.

*p*

*cresc.*

*f*

Au

Au

7

*f*

*ff*

S.

*f*

Au

CONTR.

*f*

*cresc.*

Au

*f*

*ff*

*mf*

C.

8

*f*

Au

*f*

Au

8

*f*

*ff*

*f*

*ff*

*mp*

*dimin.*

9

S. *p* *mf*  
A A

C. *p* *mf*  
A A

9

*p*

10

S. *f* *ff*  
A A

C. *f* *ff*  
A A

10

*f* *ff*

11

Musical score for piano, measures 1-5 of system 11. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include *f* (forte).

Musical score for piano, measures 6-10 of system 11. The right hand continues the melodic line, and the left hand maintains the accompaniment. Dynamics include *f* (forte).

12

Vocal score for soprano (S.) and alto (C.), measures 1-5 of system 12. Both parts sing the syllable "Ou". Dynamics include *mp* (mezzo-piano).

12

Musical score for piano, measures 1-5 of system 12. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte).

Vocal score for soprano (S.) and alto (C.), measures 6-10 of system 12. The soprano part has rests, while the alto part continues with a melodic line. Dynamics include *p* (piano).

Musical score for piano, measures 6-10 of system 12. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).



13

*cresc.* *ff*

14

8-----1

*dimin.* *mf* *p*

DANSE D'ÉNÉE

Adagio (♩=108)

15

*p* *p* Tam-tam

16

*p*

mf p *dimin.*

The first system of music spans measures 14 to 16. It features a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. Dynamics include *mf* at the start, *p* in measure 15, and *dimin.* in measure 16.

17 pp

The second system of music spans measures 17 to 19. It begins with a boxed measure number '17'. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. The dynamic is *pp* throughout the system.

p p

The third system of music spans measures 20 to 22. It features a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. The dynamic is *p* throughout the system.

18 pp p

The fourth system of music spans measures 23 to 25. It begins with a boxed measure number '18'. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. Dynamics include *pp* in measure 23 and *p* in measure 25.

pp cresc. p cresc.

The fifth system of music spans measures 26 to 28. It features a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. Dynamics include *pp cresc.* in measure 26 and *p cresc.* in measure 28.

19 f cresc. f cresc.

The sixth system of music spans measures 29 to 31. It begins with a boxed measure number '19'. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. Dynamics include *f cresc.* in measure 29 and *f cresc.* in measure 31.

*ff* **Poco rit.**

**a Tempo** *f*

**20** *ff* **Poco rit.** *f dim.*

*mf* *f*

**21** *dinin.* *p*

**Rall.** *pp*

Interlude  
Moderato (♩=72)

22

*f cresc.* *fff*

*f cresc.* *ff marcato*

Rall. e dim. 23

*p*

LES JOIES FUNESTES  
Allegro (♩=126)

*p*

24

*cresc.* 3

Piano accompaniment for the first system, featuring a treble and bass staff with various musical notations including slurs, accents, and dynamic markings like *f* and *dimin.*

SOPR. *p*  
La vi - e s'é - cou - le com.me l'eau

CONTR.

TÉN. *p*  
La vi - e s'é - cou - le com.me l'eau

Vocal staves for Soprano, Contralto, and Tenor, with lyrics: "La vi - e s'é - cou - le com.me l'eau". Dynamics include *p*.

Piano accompaniment for the second system, continuing the musical notation from the first system.

25

S. *p*  
glisse en-tre les doigts. — Sai - sis l'instant qui pas . . .

C. *p*  
Sai - sis l'instant qui pas . . .

T. *p*  
glisse en-tre les doigts. — Sai - sis l'instant qui pas . . .

Vocal staves for Soprano (S.), Contralto (C.), and Tenor (T.), with lyrics: "glisse en-tre les doigts. — Sai - sis l'instant qui pas . . .". Dynamics include *p*.

25

Piano accompaniment for the third system, starting with a measure number 25 in a box.

26

S. *cresc.* *f*  
 . se ain . si qu'un pa . pil . lon é . cla . tant.

C. *cresc.* *f*  
 . se ain . si qu'un pa . pil . lon é . cla . tant.

T. *cresc.* *f*  
 . se ain . si qu'un pa . pil . lon é . cla . tant.

9: *cresc.* *f*

26

S. *f*  
 Sai . sis la joie et l'a .

C. *f*  
 Sai . sis la joie et l'a .

T. *f*  
 Sai . sis la joie et l'a .

27

S. *ff*  
 . mour, sai . sis le jour en . so . leil . lé,

C. *ff*  
 . mour, sai . sis le jour en . so . leil . lé,

T. *ff*  
 . mour, sai . sis le jour en . so . leil . lé,

*cresc.* *ff*

27

S. *mp* Sai - sis la nuit en - sor - ce -

C. *mp* Sai - sis la nuit en - sor - ce -

T. *mp* Sai - sis la nuit en - sor - ce -

*dimin.* *mp*

28

S. *p* .leu. . . se. Tis. . . se ta

C. *p* .leu. . . se. Tis. . . se ta

T. *p* .leu. . . se. Tis. . . se ta

28 *p*

29

S. vi. . . e de mi - nu - tes heu - reu. . . ses.

C. vi. . . e de mi - nu - tes heu - reu. . . ses.

T. vi. . . e de mi - nu - tes heu - reu. . . ses.

29

accel. e cresc.

**Allegro molto** (♩=180)

TEN. *f* 30

La ter . . re trem . ble sous nos pas joy . eux \_\_\_\_\_

BASS. *f*

La ter . . re trem . ble sous nos pas joy . eux \_\_\_\_\_

**Allegro molto** (♩=180)

*f* 30

T. Les vi . gnes poussent, le vin — ruis . sel . . le Le

B. Les vi . gnes poussent, le vin — ruis . sel . . le Le

T. 31  
ciel res . plen . dit! \_\_\_\_\_

B. 31  
ciel res . plen . dit! \_\_\_\_\_

*dimin.* 31 *mf*



*mf*

L'orme é - tend de tous cô - tés — ses bras an - ti - ques —

*mf*

L'orme é - tend de tous cô - tés — ses bras an - ti - ques —

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a melody with eighth and quarter notes, and a piano accompaniment with chords and moving lines.

**32**

*p*

Au feuil - lage é - pais — où se ca - chent les

*p*

Au feuil - lage é - pais — où se ca - chent les

**32**

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a melody with quarter and eighth notes, and a piano accompaniment with chords and moving lines. The system is marked with a box containing the number 32.

son - ges —

son - ges —

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a melody with quarter and eighth notes, and a piano accompaniment with chords and moving lines.

**33 Poco più mosso**

SOPR.

CONTR.

T. *f*  
Cours a - près tes rê - . . . . . ves

B. *f*  
Cours a - près tes rê - . . . . . ves

**33 Poco più mosso**

S. *f*  
Cours, cours,

C. *f*  
Cours, cours, toujours plus

T. *f*  
Cours, cours, toujours plus vi - te,

B. *f*  
Cours, cours, toujours plus vi - te, Cours, cours,

34

S. toujours plus vi . . te — toujours plus vi . .

C. vi . . te cours — tou . jours plus vi . . te, vi . . te,

T. toujours plus vi . . te, toujours plus vi . . te, toujours plus

B. toujours plus vi . . te, toujours plus vi . . te toujours plus

34

Poco rall. **Meno allegro**

S. . te. — En . fer . .

C. vi . . te. En . fer . .

T. vi . . te. En . fer . .

B. vi . . te. En . fer . .

Poco rall. **Meno allegro**

*cresc.* **ff**

35

Rall.

S. *me en-tre tes bras — puis-sants — le plai-sir et l'a-*

C. *me en-tre tes bras — puis-sants — le plai-sir et l'a-*

T. *me en-tre tes bras — puis-sants — le plai-sir et l'a-*

B. *me en-tre tes bras, tes bras — puis-sants le plai-sir et l'a-*

35

Rall.

36

Meno allegro (♩=144)

S. *mour!*

C. *mour!*

T. *mour!*

B. *mour!*

36

Meno allegro (♩=144)

*dim.*

*p*

SOPR. *mp*  
L'air frémit de nos ri. . . res!

CONTR. *mp*  
L'air frémit de nos ri. . . res!

S. *p*  
Nous sommes jeu. . . nes, Nous som. mes

MEZZO-SOPR. *p*  
Nous som. mes

C. *p*  
Nous sommes jeu. . . nes, Nous som. mes

8-  
*p*

37

S. *mf*  
bel. . . les, Nos yeux sont noirs, — nos dents sont

S. *mf*  
bel. . . les, Nos yeux sont noirs, —

C. *mf*  
bel. . . les, Nous sommes jeu. . . nes nos yeux sont

38

S. *pp*  
 blan . . ches, Et nos lê . vres

M.  
 S. *pp*  
 nos dents sont blan . ches, Et nos lê . vres

C. *pp*  
 noirs, — nos dents sont blan . ches, Et nos lê . vres

*poco cresc.* *mf*

S. brù . . . lent du feu des bai . sers.

M. *poco cresc.* *mf*  
 brù . . . lent du feu des bai . sers.

C. *poco cresc.* *mf*  
 brù . . . lent du feu des bai . sers.

39

S.

M.  
 S.

C.

*dim.* *p* *3* *3*

*mp*  
 S. Les oi - seaux chan - tent  
 M. Les fleurs vi - vent  
 C. A

*cresc.*  
 S. L'eau s'é - coule en cas.cades so - no - res, Les  
 M. L'eau s'é - coule en cas.cades so - no -  
 C. *cresc.*  
 A

40 *f*  
 S. ar - bres se pen - chent vers nous. *dim.*  
 M. res, Les ar - bres se pen - chent vers nous. *dim.*  
 C. *dim.*

40 *f*  
*dim.*

S. *mp* 41  
 Nous sommes bel - les

M. *mp*  
 Nous sommes jeu - nes,

C.

S. **Accel.**  
 L'air s'emplit de nos ri - res!

M. **Accel.**  
 L'air s'emplit de nos ri - res!

C. **Accel.**

*p*

*cresc.*

**Più allegro (♩=168)** **SOPR.** *f*  
 Joue, — perds ou

**CONTR.** *f*  
 Joue, — perds ou ga - gne,

**TÉN.** *f*  
 Joue, — perds ou

**BASS.** *f*  
 Joue, — perds ou ga - gne,

**Più allegro (♩=168)**



42

S. ga - gne, Mi - se, mi - se, mi - se, Double ta mi - se, Joue,  
 C. Joue enco - re, Mi - se, mi - se, Double ta mi - se, Joue,  
 T. ga - gne, Mi - se, mi - se, Double ta mi - se, Joue,  
 B. Joue enco - re, Joue enco - re, Mi - se, Double ta mi - se,

42

S. Joue, Double ta mi - se, Joue, Double ta mi - se,  
 C. Joue, Double ta mi - se, Joue, Double ta mi - se,  
 T. Joue, Joue, Double ta mi - se, Double ta mi - se,  
 B. Joue, Joue, Double ta mi - se, Double ta mi - se,

S. Mi - se, Double ta mi - se, Joue, Qu'impor - te!

C. Mi - se, Joue, Double ta mi - se, Joue, Qu'im.

T. Joue, Double ta mi - se, Joue, Qu'impor - te!

B. Joue, Joue, Double ta mi - se, Joue, Qu'im.

43

S. Joue, Joue, Joue, Joue, Qu'impor - te!

C. -por - te! Joue, Joue, Joue, Qu'impor - te!

T. Joue, Joue, Joue, Joue, Qu'impor - te!

B. -por - te! Joue, Joue, Joue, Qu'impor - te!

43

S.  
Perds ou ga - - gne,

C.  
Perds ou ga - - gne,

T.  
Perds ou ga - - gne,

B.  
Perds ou ga - - gne,

Piano accompaniment with treble and bass staves.

S.  
Joue!\_\_ Joue!\_\_

C.  
Joue!\_\_ Joue!\_\_

T.  
Joue!\_\_ Joue!\_\_

B.  
Joue!\_\_ Joue!\_\_

Piano accompaniment with treble and bass staves.

**Rall.** 44

S. *f* Ai . . . me,

C.

T. *f* Ai . . . me,

B.

**Rall.** 44

S. *f* Vis, ——— Ai . . . me!

C. *f* Ai . . . me!

T. *f* Vis, ——— Ai . . . me!

B.

## Allegro non troppo (♩=120)

S.  Sai . sis l'ins . tant joy . eux qui

C.  Sai . sis l'ins . tant joy . eux qui

T. 

B.  Sai . sis l'ins . tant joy . eux qui

## Allegro non troppo (♩=120)



S.  pas . . . se ain . si qu'un pa . pil . lon é . cla .

C.  pas . . . se ain . si qu'un pa . pil . lon é . cla .

T.  Sai . sis l'ins . tant qui passe ain . si qu'un pa . pil . lon é . cla .

B.  pas . . . se ain . si qu'un pa . pil . lon é . cla .



**Rall.**

S. *.tant.*

C. *.tant.*

T. *.tant.*

B. *.tant.*

**45 Moderato** (♩ = 92)

S. Les monts, \_\_\_\_\_ les

C. Les monts, les

T. Les monts, les

B.

**45 Moderato** (♩ = 92)

*p*

S. *plai . . nes se do . rent au so . leil,*

C. *plai . . nes se do . rent au so . leil,*

T. *plai . . nes se do . rent au so . leil,*

B.

S. *mp*  
Le coq chan . . te, La mer s'é .

C. *mp*  
Le coq chan . . te, La mer s'é .

T. Cha . cun s'é . veil . . le,

B. Cha . cun s'é . veil . . le,

*mp*

46

S. *cresc.*  
 .ti . . . re et rou . le ses ma . rées en chan .

C. *cresc.*  
 .ti . . . re et rou . le ses ma . rées en chan .

T. *cresc.*  
 La mer s'é . ti . . re et rou . le ses ma . rées en chan .

B. *cresc.*  
 La mer s'é . ti . . re et rou . le ses ma . rées en chan .

46

*cresc.*

S. *f*  
 .tant

C. *f*  
 .tant A

T. *f*  
 .tant

B. *f*  
 .tant

*f*



*mp* Poco più mosso

S. Le loup va près de la

C. Le loup va près de la

T. Le loup va près de la

B. Le loup va près de la

*dim.* *mf* Poco più mosso

*cresc.* **47**

S. lou - ve, Les fo - rêts ont des é - chos joy - eux! Il

C. lou - ve, Les fo - rêts ont des é - chos joy - eux! Il

T. lou - ve, Il flot - te dans l'air un

B. lou - ve, Il flot - te dans l'air un chant d'a.

*cresc.* **47**

**Allarg.**

S. flot - te dans l'air, — il flot - te dans

C. flot - te dans l'air, il fiot - te dans

T. chant d'a - mour, il flot - te dans

B. -mour, — il flot - te dans l'air

**Allarg.**

**ff** **Accéler.**

S. l'air un chant d'a - mour —

C. l'air un chant d'a - mour —

T. l'air un chant d'a - mour —

B. — un chant, — un chant — d'a.mour —

**ff** **Accéler.**

Allegro molto (♩ = 168)

48

S. *ff* Dan - se,

C. *ff* Dan - se,

T. *ff* Ai - me,

B. *ff* Ai - me,

Allegro molto (♩ = 168)

48

*ff*

S. Dan - se, Vis! — Ai - me! saisis le

C. Dan - se, Vis! — Ai - me! saisis le

T. Chan - te, Bois! — Ai - me!

B. Chan - te, Bois! — Ai - me!

S. jour, — Dan - se, Ai - me, Dan - se,

C. jour, — Dan - se, Ai - me, Dan - se,

T. saisis la nuit, — Dan - se, Ai - me, Dan - se,

B. saisis la nuit, — Dan - se, Ai - me, Dan - se,

49

S. Ai - me, Ai - . . . me!

C. Ai - me, Ai - . . . me!

T. Ai - me, Ai - . . . me!

B. Ai - me, Ai - . . . me!

49

**Rall. e dim.**

S. *mp*  
La

C. *mp*  
La

T. *mp*  
La

B. *mp*  
La

**Rall. e dim.**
**Meno allegro** (♩ = 120)

S. vi - e s'é - cou - le com - me l'eau

C. vi - e s'é - cou - le com - me l'eau

T. vi - e s'é - cou - le com - me l'eau

B. vi - e s'é - cou - le com - me l'eau

**Meno allegro** (♩ = 120)

*mf*

**50 Rall.**

S. glisse en . tre les doigts \_\_\_\_\_

C. glisse en . tre les doigts \_\_\_\_\_

T. glisse en . tre les doigts \_\_\_\_\_

B. glisse en . tre les doigts \_\_\_\_\_

**50 Rall.**

**Moderato (♩ = 90)**

**Rall. e dim.**

S. *p* Vis \_\_\_\_\_ *Rall. e dim.* Vis \_\_\_\_\_

C. *p* Vis \_\_\_\_\_ *Rall. e dim.* Vis \_\_\_\_\_

T. *p* Vis \_\_\_\_\_ *Rall. e dim.* Vis \_\_\_\_\_

B. *p* Vis \_\_\_\_\_ *Rall. e dim.* Vis \_\_\_\_\_

**Moderato (♩ = 90)**

**Rall. e dim.**

**Lento**  
*pp*

S. *pp* *Vis*

C. *pp* *Vis*

T. *pp* *Vis*

B. *pp* *Vis*

**Lento**  
*pp*

51

S. *pp* *Vis*

C. *pp* *Vis*

T. *pp* *Vis*

B. *pp* *Vis*

51

**Lento**  
*pp*

Interlude (1<sup>re</sup> VARIATION)

Moderato

First system of the musical score. It consists of two staves (treble and bass clef). The music begins with a forte (*f*) dynamic and a crescendo (*cresc.*). The tempo is marked as Moderato. The system concludes with a fortissimo (*ff*) dynamic and a fortississimo (*fffz*) dynamic.

Second system of the musical score. It continues from the first system. The dynamics include mezzo-forte (*mf*) and a crescendo (*cresc.*). The system concludes with a fortissimo (*ff*) dynamic.

52

Third system of the musical score, starting at measure 52. It features a forte (*f*) dynamic and includes various articulations such as accents and slurs. The system concludes with a fortissimo (*ff*) dynamic.

Fourth system of the musical score. It includes a fortissimo (*ffz*) dynamic, a decrescendo (*dim.*), and an accent (*e*). The system concludes with a fortissimo (*ff*) dynamic.

Fifth system of the musical score. It begins with a tempo change to *rall.* (rallentando) and a *poco a poco* (gradually) decrescendo. The system concludes with a pianissimo (*pp*) dynamic and a final cadence in 3/4 time.



## DANSE DE DIDON

Adagio (♩=44)

53

First system of musical notation (measures 53-56). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Adagio (♩=44). The first measure (53) starts with a piano (*p*) dynamic. The second measure (54) features a mezzo-forte (*mf*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic.

Second system of musical notation (measures 53-56). The first measure (53) starts with a piano (*p*) dynamic. The second measure (54) features a crescendo (*cresc.*) dynamic. The system concludes with a forte (*f*) dynamic.

Third system of musical notation (measures 57-60). The first measure (57) starts with a diminuendo (*dim.*) dynamic. The second measure (58) features a mezzo-piano (*mp*) dynamic. The system concludes with a mezzo-piano (*mp*) dynamic.

Fourth system of musical notation (measures 57-60). The first measure (57) starts with a mezzo-forte (*mf*) dynamic. The second measure (58) features a forte diminuendo (*f dim.*) dynamic. The system concludes with a piano (*p*) dynamic.

Fifth system of musical notation (measures 57-60). The first measure (57) starts with a pianissimo (*pp*) dynamic. The system concludes with a pianissimo (*pp*) dynamic.

55

Poco accel.

Musical notation for measures 55-58. The piece is in a minor key (one flat). The tempo is marked 'Poco accel.'. The music features a flowing melody in the right hand and a steady accompaniment in the left hand. Measure 55 starts with a half note chord in the right hand and a quarter note chord in the left. The melody moves through measures 56 and 57, ending with a half note chord in measure 58.

Andante (♩=52)

Musical notation for measures 59-62. The tempo is marked 'Andante' with a quarter note equal to 52 beats per minute. The dynamics range from piano (*p*) to mezzo-forte (*mf*). The right hand has a more active, eighth-note melody, while the left hand provides a simple harmonic accompaniment. Measure 59 begins with a piano dynamic, and the music gradually builds to mezzo-forte by measure 62.

Accel. poco a poco

56

Musical notation for measures 63-66. The tempo is marked 'Accel. poco a poco'. The dynamics include *cresc.* (crescendo) and *f* (forte). The right hand features a complex, sixteenth-note melody that becomes increasingly intricate. The left hand continues with a steady accompaniment. Measure 63 starts with a crescendo, and the music reaches a forte dynamic by measure 66.

Moderato (♩=88)

Musical notation for measures 67-70. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The dynamics include *ff* (fortissimo). The right hand has a very active, sixteenth-note texture. The left hand provides a simple accompaniment. Measure 67 begins with a fortissimo dynamic, and the music continues with this intensity through measure 70.

Rall. molto

Musical notation for measures 71-74. The tempo is marked 'Rall. molto' (rallentando molto). The dynamics include *dim.* (diminuendo). The right hand has a sixteenth-note texture that gradually slows down. The left hand provides a simple accompaniment. Measure 71 begins with a fortissimo dynamic, and the music gradually decays to a diminuendo by measure 74.

Tempo 1<sup>o</sup> (Adagio) **57**

First system of musical notation (measures 57-58). The treble clef staff begins with a piano (*p*) dynamic and a half note chord. The bass clef staff has a piano (*p*) dynamic and a half note chord. The treble clef staff continues with a melodic line, marked *mf* (mezzo-forte) in the second measure. The bass clef staff continues with a bass line.

Second system of musical notation (measures 57-58). The treble clef staff begins with a piano (*p*) dynamic and a half note chord. The bass clef staff has a piano (*p*) dynamic and a half note chord. The treble clef staff continues with a melodic line, marked *cresc.* (crescendo) in the second measure and *f* (forte) in the third measure. The bass clef staff continues with a bass line.

Third system of musical notation (measures 58-59). The treble clef staff begins with a mezzo-piano (*mp*) dynamic and a half note chord. The bass clef staff has a mezzo-piano (*mp*) dynamic and a half note chord. The treble clef staff continues with a melodic line, marked *mf cresc.* (mezzo-forte crescendo) in the second measure. The bass clef staff continues with a bass line.

Fourth system of musical notation (measures 58-59). The treble clef staff begins with a forte (*f*) dynamic and a half note chord. The bass clef staff has a forte (*f*) dynamic and a half note chord. The treble clef staff continues with a melodic line, marked *dimin.* (diminuendo) in the second measure. The bass clef staff continues with a bass line.

Fifth system of musical notation (measures 59-60). The treble clef staff begins with a piano (*p*) dynamic and a half note chord. The bass clef staff has a piano (*p*) dynamic and a half note chord. The treble clef staff continues with a melodic line, marked *p* in the second measure. The bass clef staff continues with a bass line.

**59**

Interlude (2<sup>me</sup> VARIATION)

Moderato (♩ = 72)

*f* *sfz* *dimin.*

*mf* *cresc.* *f* **60**

*dim.* *mp dim.* *p* **Rall. poco a poco**

DANSE GUERRIÈRE

Allegro energico (♩ = 144)

*ff* *ff*

**61**

62

## TÉNORS

*ff*

Vois, — Ae - ne - as, —

## BASSES

*ff*

Vois, — Ae - ne - as, —

63

T. Je suis ton frè - re, ton com - pa - gnon. —

B. Je suis ton frè - re, ton com - pa - gnon. —

63

T. \_\_\_\_\_  
Vois \_\_\_\_\_

B. \_\_\_\_\_  
Vois \_\_\_\_\_

T. \_\_\_\_\_ 64  
Ae.ne.as, Ae.ne.as,

B. \_\_\_\_\_  
Ae.ne.as, Ae.ne.as, 64

*dimin.*

TÉNORS *mf*  
Nous a - vons com - bat -

BASSES *mf*  
Nous a - vons com - bat -

*mf* *f*

65

T. *f*  
- tu près de toi, — Vois nos bles .

B. *f*  
- tu près de toi, — Vois nos bles .

65

*mf* *f*

T. *f*  
- su . . . res, nos mains san .

B. *f*  
- su . . . res, nos mains san .

*mf* *f*

T. *f*  
- glan . . . tes,

B. *f*  
- glan . . . tes,

*f*

66

T. *ff*  
L'om . . . bre d'A . pol . lon

B. *ff*  
L'om . . . bre d'A . pol . lon

*cresc.* *ff*

T. et d'A . phro . . di . . . te é . tait sur

B. et d'A . phro . . di . . . te é . tait sur

*cresc.*

T. nous . . .

B. nous . . .

*fff*



67

Rit.

Meno allegro (♩=120)

SOPRANOS

mp

CONTRALTOS

mp

68

mf

68

Più allegro (♩=132)

S. *f* *A* *f* *A*

C. *f* *A* *f* *A*

Più allegro (♩=132)

69

TÉNORS

Tu m'as a.bandon . né là - bas, — loin, —

BASSES

Tu m'as a.bandon . né là - bas, — loin, —

69

T. sur des ter . res in . con . nu . . es,

B. sur des ter . res in . con . nu . . es,

## SOPRANOS



A — A

## CONTRALTOS



A — A

T. — loin de mes pa - rents, — loin de mes

B. — loin de mes pa - rents, — loin de mes



70

Rit.

S. —

C. —

T. — dieux. —

B. — dieux. —

70

Rit.



Meno allegro *p*

S. *p*  
Au \_\_\_\_\_ Au \_\_\_\_\_

C. *p*  
Au \_\_\_\_\_ Au \_\_\_\_\_

T. *mp*  
Nul ne vien.dra vi.si . ter ma sépul . tu . re,

B. *mp*  
Nul ne vien.dra vi.si . ter ma sépul . tu . re,

## Meno allegro

*p*

S. 71  
Au \_\_\_\_\_

C. *p*  
Au \_\_\_\_\_

T. *mf*  
Les ronces seu . les l'a.bri.te . ront. — Nous sommes

B. *mf*  
Les ronces seu . les l'a.bri.te . ront. — Nous sommes

71

S. *mf* \_\_\_\_\_  
A \_\_\_\_\_

C. *mf* \_\_\_\_\_  
A \_\_\_\_\_

T. seuls, — a. bandon. nés. —

B. seuls, — a. bandon. nés. —

**72** **Allegro energico** (♩=144) *ff*

T. \_\_\_\_\_  
Vois nos bles - su - res,

B. \_\_\_\_\_ *ff*

**72** **Allegro energico** (♩=144) Vois nos bles - su - res,

T. \_\_\_\_\_ **SOLO**  
nos mains bri - sé - es, Je suis A -

B. \_\_\_\_\_ **SOLO**  
nos mains bri - sé - es, Je

73 SOLO

T. cha . . te, Je suis O . ron . . te, Je suis Thersi.

B. suis Pa.li . nu . re, Je suis Mé . don, —

T. .lo . . que, Je suis ton com . pa .

B. Je suis ton com . pa .

TUTTI *ff*

TUTTI *ff*

74

T. -gnon, ton frè . . re, Res . . te,

B. -gnon, ton frè . . re, Res . . te,

74

T. *cresc.* *fff*  
res - - te, ne m'a - ban - don - ne pas.

B. *cresc.* *fff*  
res - - te, ne m'a - ban - don - ne pas.

*cresc.* *fff*

*din.* *f*

TÉNORS *f* 75  
Nous sommeston pas - sé, — tes de - voirs, — tes

BASSES *f*  
Nous sommeston pas - sé, — tes de - voirs, — tes

75

T. *ff*  
liens, — tes dieux, — tes lois, — ton foy - er, tes

B. *ff*  
liens, — tes dieux, — tes lois, — ton foy - er, tes

*ff*

76

T. frè . . res, tes a . mis,

B. frè . . res, tes a . mis,

76

*mf*

T. *f* Ae . ne . as, Ae . ne . as!

B. *f* Ae . ne . as, Ae . ne . as!

*f* *mf*

77

T. Com . bats en . co . re a . vec nous.

B. Com . bats en . co . re a . vec nous.

77

*f* *mf*



T. Res . . . te près de nous Ae.ne . *ff*

B. Res . . . te près de nous Ae.ne . *ff*

T. .as! ——— Vois nos bles . su . res,

B. .as! ——— Vois nos bles . su . res,

**78**

T. nos mains bri . sé . es,

B. nos mains bri . sé . es,

*cresc.* **78** *fff*

*dimin.* **Rit.**

**Meno allegro**

SOPR.

79

*mp*

A

CONTR.

*mp*

A

TÉN. *mp*

Nous n'a . vions au . tre . fois — qu'une mé . me pen . sé . e,

BASS. *mp*

Nous n'a . vions au . tre . fois — qu'une mé . me pen . sé . e,

**Meno allegro**

79

*p*

8

S. 

A

C. 

A

T. 

Où vas - tu? — Aene . as, — Reste fi .

B. 

Où vas - tu? — Aene . as, — Reste fi .



*mf*

8

*p* **Tempo 1<sup>o</sup> (♩=144) 80**

S. *p* A

C. *p* A

T. *p* .dè . le à ce pas . sé, Ae.ne . as. —

B. *p* .dè . le à ce pas . sé, Ae.ne . as. —

**Tempo 1<sup>o</sup> (♩=144) 80**

T. *f* Nous som . mes ce pas . sé, Nous som . mes ta pa .

B. *f* Nous som . mes ce pas . sé, Nous som . mes ta pa .

T. *ff* .tri . . e! Ae.ne .

B. *ff* .tri . . e! Ae.ne .

*cresc.* *ff*

81

T. *. as, Res. te a . vec nous!*

B. *. as, Res. te a . vec nous!*

81

Interlude (3<sup>me</sup> VARIATION)

Moderato (♩=72)

82

*p sub.*

*p*

*mf*

Rall.

*dim.*

*p*

DANSE D'ÉNÉE 83  
Allegro con brio (♩=120)

First system of musical notation, measures 83-85. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a piano (p) dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, measures 86-88. The right hand continues the melodic line with various articulations like accents and slurs. The left hand maintains the accompaniment with some changes in chord voicing.

Third system of musical notation, measures 89-91. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment includes some triplet-like patterns.

Fourth system of musical notation, measures 92-94. Measure 94 is marked with a box containing the number 84. The right hand features a melodic phrase with a slur and an accent. The left hand accompaniment consists of chords and eighth notes.

Fifth system of musical notation, measures 95-97. The right hand continues with a melodic line, and the left hand accompaniment includes some chords with accidentals.

First system of musical notation, measures 1-3. The right hand features a melodic line with eighth notes and rests, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* and *G.C.* (Grave/Crescendo).

Second system of musical notation, measures 4-6. The right hand continues the melodic line with rests. The left hand features a more active accompaniment. Dynamics include *cresc.* and *ff* (fortissimo).

85

Third system of musical notation, measures 7-9. The right hand plays chords with eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *cresc.*

Fourth system of musical notation, measures 10-12. The right hand features a complex melodic line with many accidentals. The left hand has a dense accompaniment. Dynamics include *ff*.

Fifth system of musical notation, measures 13-15. The right hand has a melodic line with many accidentals. The left hand has a rhythmic accompaniment. Dynamics include *f*.

86

Sixth system of musical notation, measures 16-18. The right hand plays chords. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano) and *cresc.*

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first measure is marked *ff* (fortissimo). The second measure is marked *dim.* (diminuendo). The music consists of complex chordal textures with many accidentals.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 3/4. The first measure is marked *mp* (mezzo-piano). The music features a steady bass line and complex upper textures.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 3/4. A box containing the number 87 is positioned above the first measure. The music continues with complex textures.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 3/4. The first measure is marked *mf* (mezzo-forte). The second measure is marked *p* (piano). The system concludes with a time signature change to 4+7/4.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 4+7/4. The first measure is marked *pp* (pianissimo). The system concludes with a *cresc.* (crescendo) marking.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 4+7/4. A box containing the number 88 is positioned above the first measure. The first measure is marked *mp* (mezzo-piano). The second measure is marked *p* (piano). The system concludes with a time signature change to 3/4.

Musical score for measures 64-78. The piece is in 4/4 time with a key signature of one sharp (F#). The music features a melodic line in the right hand and a supporting bass line in the left hand. A triplet of eighth notes is marked with a '3' above it. A 'cresc.' (crescendo) marking is placed above the staff, with a dotted line indicating the gradual increase in volume.

Musical score for measures 79-88. The tempo is marked 'Allegro vivo' with a metronome marking of quarter note = 168. The dynamics range from 'f' (forte) to 'mp' (mezzo-piano). An 'Accel.' (accelerando) marking is present at the beginning of the section. The music continues with a driving eighth-note pattern in the right hand.

Musical score for measures 89-98. Measure 89 is boxed with the number '89'. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked 'f' (forte).

Musical score for measures 99-108. The tempo is marked 'Tempo 1°' with a metronome marking of quarter note = 120. The dynamics are marked 'ff-p' (fortissimo-piano). A 'Rall.' (rallentando) marking is present at the beginning. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The section ends with 'G.C.' (Grave Coda).

Musical score for measures 109-118. Measure 109 is boxed with the number '90'. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A 'cresc.' (crescendo) marking is present. The section ends with 'G.C.' (Grave Coda).

Musical score for measures 119-128. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A 'cresc.' (crescendo) marking is present. The section ends with 'G.C.' (Grave Coda).



*ff*

91

*Rall. e dim. molto*

*Lento*

*mp*

*UNE VOIX:* Aeneas s'est dépouillé de sa personnalité d'autrefois. Ainsi que d'un

*p*

vêtement usé. Il vit aujourd'hui dans son œuvre. Il vit dans Rome.

## Hymne final

92 Andantino (♩=80)

SOPR. *p*  
Les freins, les chaî - nes, que secouent les cour.

CONTR. *p*  
Les freins, les chaî - nes, que secouent les cour.

TÉN. *p*  
Les freins, les chaî - nes, que secouent les cour.

BASS. *p*  
Les freins, les chaî - nes, que secouent les cour.

92 Andantino (♩=80)

*p*

S. *cresc.*  
siers lors des combats, Son.nent moins fort — que no . tre

C. *cresc.*  
siers lors des combats, Son.nent moins fort, — sonnent moins

T. *cresc.*  
siers lors des combats, Son.nent moins fort — que no . tre

B. *cresc.*  
siers lors des combats, Son.nent moins fort, — sonnent moins

*cresc.*

S. *f* voix Pour cé.lébrer l'au.tel de nos *mf* *cresc.*

C. fort que notre voix Pour cé.lébrer l'au.tel de nos *mf* *cresc.*

T. voix Pour cé.lébrer l'au.tel de nos *mf* *cresc.*

B. fort que notre voix Pour cé.lé . brer l'au.tel de nos *mf* *cresc.*

S. *f* Dieux. 93

C. *f* Dieux.

T. *f* Dieux.

B. *f* Dieux.

*f* *dimin.* *mf*

**Allegro non troppo** (♩=132)

SOPR.

CONTR.

TÉN.

BASS.

*f*

Rome est gran. . . de et ses

Rome est gran. . . de et ses

Rome est gran. . . de et ses

Rome est gran. . . de et ses

**Allegro non troppo** (♩=132)

*f*

S.

C.

T.

B.

94

Dieux sont re . dou . tés \_\_\_\_\_ Rome est puis . san. . . te et ses

Dieux sont re . dou . tés \_\_\_\_\_ Rome est puis . san. . . te et ses

Dieux sont re . dou . tés \_\_\_\_\_ Rome est puis . san. . . te et ses

Dieux sont re . dou . tés \_\_\_\_\_ Rome est puis . san. . . te et ses

94

S. Dieux sont res . pec . tés \_\_\_\_\_ Rome est bel . le et ses des .

C. Dieux sont res . pec . tés \_\_\_\_\_ Rome est bel . le et ses des .

T. Dieux sont res . pec . tés \_\_\_\_\_ Rome est bel . le et ses des .

B. Dieux sont res . pec . tés \_\_\_\_\_ Rome est bel . le et ses des .

S. .tins sont en . vi . és. \_\_\_\_\_ *ff*

C. .tins sont en . vi . és. \_\_\_\_\_ *ff*

T. .tins sont en . vi . és. \_\_\_\_\_ *ff*

B. .tins sont en . vi . és. \_\_\_\_\_ *ff*

*cresc.* *ff* *dimin.*

## Energico (♩ = ♩) [95]

*f* très sec

TÉN. *f*

Nous a - vons pui - sé notre for - ce

BASS. *f*

Nous a - vons pui - sé notre for - ce

T.

Dans le lait de la lou - ve, Notre or - gueil est notre forte .

B.

Dans le lait de la lou - ve, Notre or - gueil est notre forte .

T. [96]

.res - se, Notre ar - deur est notre boucli - er.

B.

.res - se, Notre ar - deur est notre boucli - er.

[96]

Poco più allegro (♩=144)

SOPR. *ff*  
 Nos bu.cins ont son - né

CONTR. *ff*  
 Nos bu.cins ont son -

T. *ff*  
 Nos bu.cins ont son - né

B. *ff*  
 Nos bu.cins ont son - né

Poco più allegro (♩=144)

*ff*

S. face aux qua - tre vents Et nos

C. né face aux qua - tre vents Et nos

T. face aux qua - tre vents Et nos

B. face aux qua - tre vents Et nos

S. pieds ont fou.lé la terre en . tiè . re.

C. pieds ont fou.lé la terre en . tiè . re.

T. pieds ont fou.lé la terre en . tiè . re.

B. pieds ont fou.lé la terre en . tiè . re.

S. *f* Les rois cap . tifs se sont in . eli .

C. *f* Les rois cap . tifs se sont in . eli .

T. *f* Les rois cap . tifs se sont in . eli .

B. *f* Les rois cap . tifs se sont in . eli .

*mf*



*cresc.*

S. .nés, — Les lé . gions en . ne . mies ont é . té dé .

*cresc.*

C. .nés, — Les lé . gions en . ne . mies ont é . té dé .

*cresc.*

T. .nés, — Les lé . gions en . ne . mies ont é . té dé .

*cresc.*

B. .nés, — Les lé . gions en . ne . mies ont é . té dé .

*f* *p*

S. .trui . tes, Et des rui . nes dé . so . lées —

*f* *p*

C. .trui . tes, Et des rui . nes dé . so . lées —

*f* *p*

T. .trui . tes, Et des rui . nes dé . so . lées —

*f* *p*

B. .trui . tes, Et des rui . nes dé . so . lées —

S. marquent seu . les la pla . . ce où s'é . le . vè . rent

C. marquent seu . les la pla . . ce où s'é . le . vè . rent

T. marquent seu . les la pla . . ce où s'é . le . vè . rent

B. marquent seu . les la pla . . ce où s'é . le . vè . rent

S. d'orgueil . leu . ses ci . tés ri . va . les .

C. d'orgueil . leu . ses ci . tés ri . va . les .

T. d'orgueil . leu . ses ci . tés ri . va . les .

B. d'orgueil . leu . ses ci . tés ri . va . les .

*cresc.*

Più allegro (♩ = 156)

S. *f* La

C. *f* La

T. *f* La

B. *f* La

98

Più allegro (♩ = 156)

*f*

S. for . ce de no . tre peuple est pa . reil . le au

C. for . ce de no . tre peuple est pa . reil . le au

T. for . ce de no . tre peuple est pa . reil . le au

B. for . ce de no . tre peuple est pa . reil . le au

99

S. sol, qui re - tour - ne le sol, Pa - reil - le à l'ai -

C. sol, qui re - tour - ne le sol, Pa - reil - le à l'ai -

T. sol, qui re - tour - ne le sol, Pa - reil - le à l'ai -

B. sol, qui re - . . tour - ne le sol, Pa - reil - le à l'ai -

99

S. -rain qui dé - chi - re les chairs.

C. -rain qui dé - chi - re les chairs.

T. -rain qui dé - chi - re les chairs.

B. -rain qui dé - chi - re les chairs.

S. *mf*  
Nos vais . seaux sil . lon . nent l'O . cé . an \_\_\_\_\_

C. *mf*  
Nos vais . seaux sil . lon . nent l'O . cé . an \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

*mf*



100

S.  
Comme les oi . seaux \_\_\_\_\_ na . gent dans l'a . zur \_\_\_\_\_

C.  
Comme les oi . seaux \_\_\_\_\_ na . gent dans l'a . zur \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

100



S. *f*  
Nous a - vons a - bais - sé les su - per - bes,

C. *f*  
Nous a - vons a - bais - sé les su - per - bes,

T. *f*  
Nous a - vons a - bais - sé les su - per - bes,

B.

S. *Rit.* **101**  
Bri - sé nos en - ne - mis. \_\_\_\_\_

C. *Rit.* **101**  
Bri - sé nos en - ne - mis. \_\_\_\_\_

T. *Rit.* **101**  
Bri - sé nos en - ne - mis. \_\_\_\_\_

B.

## Allegro moderato (♩ = 132)

*ff*

S. Nos lois rè . . . gnent sur

*ff*

C. Nos lois rè . . . gnent sur

*ff*

T. Nos lois rè . . . gnent sur

*ff*

B. Nos lois rè . . . gnent sur

## Allegro moderato (♩ = 132)

*ff*

S. tous. —

C. tous. —

T. tous. —

B. tous. —

*dim. poco a poco*

102

*mf dim.*

(♩ = ♩)

*f*

103

S. *f* Sois lou - é, — Aene - as, — Sois lou -

C. *f* Sois lou - é, — Aene - as, — Sois lou -

T. *f* Sois lou - é, — Aene - as, —

B. *f* Sois lou - é, — Aene - as, —

103



S. *é, Ae.ne - as, sois lou - é, Ae.ne - as,*

C. *é, Ae.ne - as, sois lou - é, Ae.ne - as,*

T. *Soisloué, Ae.ne - as, sois lou - é, Ae.ne - as,*

B. *Soisloué, Ae.ne - as, sois lou - é, Ae.ne - as,*

S. *mf*  
Pè . . . re de no . tre gran . deur,

C. *mf*  
Pè . . . re de no . tre gran . deur,

T.

B.

*cresc.*

S. *f* Pè . . . re de

C. *f* Pè . re, Pè . re de

T. *f* Ae.ne . as Pè . . . re de

B. *f* Ae.ne . as Pè . . . re de

*mf* *cresc.*

104

Più allegro (♩=156)

S. Ro . . . me, Lou .

C. Ro . . . me, Lou .

T. Ro . . . me, Lou .

B. Ro . . . me, Lou .

104

Più allegro (♩=156)

*f*

S. *é* soit ton nom! \_\_\_\_\_ Lou . *é* soit ton sou.ve .

C. *é* soit ton nom! \_\_\_\_\_ Lou . *é* soit ton sou.ve .

T. *é* soit ton nom! \_\_\_\_\_ Lou . *é* soit ton sou.ve .

B. *é* soit ton nom! \_\_\_\_\_ Lou . *é* soit ton sou.ve .

105

S. *nir* \_\_\_\_\_ Lou . *é* soit ce . lui qui

C. *nir* \_\_\_\_\_ Lou . *é* soit ce . lui qui

T. *nir* \_\_\_\_\_ Lou . *é* soit ce . lui qui

B. *nir* \_\_\_\_\_ Lou . *é* soit ce . lui qui

105

S.  fi . . xe les des . tins .

C.  fi . . xe les des . tins .

T.  fi . . xe les des . tins .

B.  fi . . xe les des . tins .



S.  Lou . é , — Lou . é soit ton nom . — Ae . ne .

C.  Lou . é , — Lou . é soit ton nom . — Ae . ne .

T.  Lou . é , — Lou . é soit ton nom . — Ae . ne .

B.  Lou . é soit ton nom . — Ae . ne .



106

S. *as, Lou - é par la voix, Lou - é par le*

C. *as, Lou - é par la voix, Lou - é par le*

T. *as, Lou - é par la voix, Lou - é par le*

B. *as, Lou - é par la voix, Lou - é par le*

106

S. *cœur! Dans le* *ff*

C. *cœur! Dans le* *ff*

T. *cœur! Dans le* *ff*

B. *cœur! Dans le* *ff*

107

S. chant, \_\_\_\_\_ Dans la pri - è - re,

C. chant, \_\_\_\_\_ Dans la pri - è - re,

T. chant, \_\_\_\_\_ Dans la pri - è - re,

B. chant, \_\_\_\_\_ Dans la pri - è - re,

**Allarg. molto**

S. \_\_\_\_\_ Dans le chant, \_\_\_\_\_

C. \_\_\_\_\_ Dans le chant, \_\_\_\_\_

T. \_\_\_\_\_ Dans le chant, \_\_\_\_\_

H. \_\_\_\_\_ Dans le chant, \_\_\_\_\_

**Allarg. molto**

*fff* **Maestoso** (♩=108)

S. Dans la pri . è . . . . . re,

C. Dans la pri . è . . . . . re,

T. Dans la pri . è . . . . . re,

B. Dans la pri . è . . . . . re,

**Maestoso** (♩=108)

**108** *fff*

S. Puis . . . . . sent tous les peu . . . . . ples con . naî . . . . .

C. *fff* Puis . . . . . sent tous les peu . . . . . ples con . naî . . . . .

T. *fff* Puis . . . . . sent tous les peu . . . . . ples con . naî . . . . .

B. *fff* Puis . . . . . sent tous les peu . . . . . ples con . naî . . . . .

**108**

Rall.

Moderato

S. .tre la paix ro . mai .

C. .tre la paix ro . mai .

T. .tre la paix ro . mai .

B. .tre la paix ro . mai .

Rall.

Moderato

109

S. .ne!

C. .ne!

T. .ne!

B. .ne!

109