

# LE DÉLUGE

POÈME BIBLIQUE EN 3 PARTIES

DE

Louis GALLET

MUSIQUE DE

**C. SAINT-SAËNS** (OP. 45)



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LE DÉLUGE

DIE SÜNDFLUTH

Poème Biblique

Biblisches Gedicht

Poésie Française de

LOUIS GALLET

Avec Traduction Allemande de

MOSENTHAL

Musique de

C. SAINT-SAËNS.

Op. 45.

PRÉLUDE.

(VORSPIEL)

Adagio. 69 =  $\frac{4}{4}$

1<sup>re</sup> Violons  
2<sup>es</sup> Violons  
Alto  
Violoncelles  
Contre-basses

And<sup>te</sup> sostenuto. 66 =  $\frac{4}{4}$

1<sup>re</sup> Violons  
2<sup>es</sup> Violons  
Alto  
Violoncelles  
Contre-basses

1<sup>re</sup> Violons  
2<sup>es</sup> Violons  
Alto  
Violoncelles  
Contre-basses

A

The first system of music for section A consists of four measures. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The middle staff (alto clef) provides harmonic support with chords and moving lines. The bottom staff (bass clef) contains a bass line with eighth notes and rests. The key signature has one sharp (F#).

The second system of music for section A consists of five measures. The top staff continues the melodic line with a triplet of eighth notes in the second measure. The middle and bottom staves continue their respective parts, with the bass line showing more rhythmic activity. The key signature remains one sharp.

The third system of music for section A consists of five measures. The top staff features a melodic line with eighth notes and a triplet of eighth notes in the second measure. The middle and bottom staves continue their parts, with the bass line showing more rhythmic activity. The key signature remains one sharp.

B

The section B musical score consists of five measures. The top staff features a melodic line with eighth notes and a triplet of eighth notes in the second measure. The middle and bottom staves continue their parts, with the bass line showing more rhythmic activity. The key signature remains one sharp.

**C**

musical score system 1, featuring five staves with dynamic markings *poco cresc.*, *mf*, and *poco - - a - - poco - -*. It includes a *3* triplet in the bass line.

musical score system 2, featuring five staves with dynamic markings *dim.* and *pp*. It includes a *3* triplet in the bass line.

musical score system 3, featuring five staves with dynamic markings *pp* and *pp*. It includes a *Div.* marking in the upper right.

musical score system 4, featuring five staves with dynamic markings *ppp* and *perdendosi*.

4 Andantino. 88

1<sup>st</sup> Violon Solo  
*p dolce assai*  
2<sup>nd</sup> Violon Solo

Alto Solo

Violoncelle Solo

1<sup>st</sup> Vn<sup>s</sup> (Tutti)  
*pp pizz.*  
2<sup>nd</sup> Vn<sup>s</sup> (Tutti)  
*pp pizz.*  
Alto (Tutti)  
*pp pizz.*  
Vl<sup>ns</sup> (Tutti)  
*pp pizz.*  
C. B.

*pp*

*pp*

*pp*

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including a complex sixteenth-note run in the final measure. The second staff is a treble clef with a key signature of one sharp (F#), containing a simple melodic line. The third and fourth staves are grand staves (treble and bass clefs) with a key signature of one sharp (F#), providing a harmonic accompaniment. The fifth and sixth staves are grand staves with a key signature of one sharp (F#), featuring a rhythmic accompaniment with eighth and sixteenth notes.

The second system of the musical score also consists of six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#), continuing the melodic line from the first system. The second staff is a treble clef with a key signature of one sharp (F#), continuing the simple melodic line. The third and fourth staves are grand staves with a key signature of one sharp (F#), continuing the harmonic accompaniment. The fifth and sixth staves are grand staves with a key signature of one sharp (F#), continuing the rhythmic accompaniment.

musical score for the first system, measures 1-6. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a piano (p) and a forte (f) dynamic marking. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The first measure features a complex rhythmic pattern with sixteenth and thirty-second notes. The second measure has a similar pattern. The third measure has a similar pattern. The fourth measure has a similar pattern. The fifth measure has a similar pattern. The sixth measure has a similar pattern. The dynamic marking *pp* is present at the end of the system.

musical score for the second system, measures 7-12. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a piano (p) and a forte (f) dynamic marking. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The first measure features a complex rhythmic pattern with sixteenth and thirty-second notes. The second measure has a similar pattern. The third measure has a similar pattern. The fourth measure has a similar pattern. The fifth measure has a similar pattern. The sixth measure has a similar pattern. The dynamic marking *pp* is present at the end of the system.



This system contains ten staves of music. The first staff has a *cresc.* marking. The second and third staves have *poco cresc.* markings. The fourth staff has a *cresc.* marking. The fifth staff has a *poco cresc.* marking. The sixth staff has a *poco cresc.* marking. The seventh staff has a *poco cresc.* marking. The eighth staff has a *biv.* marking. The ninth staff has a *poco cresc.* marking. The tenth staff has a *poco cresc.* marking. The system concludes with a *mf* dynamic marking.

This system contains ten staves of music. The first staff has a *poco a poco dim.* marking. The second staff has a *dim.* marking. The third staff has a *dim.* marking. The fourth staff has a *dim.* marking. The fifth staff has a *dim.* marking. The sixth staff has a *dim.* marking. The seventh staff has a *dim.* marking. The eighth staff has a *dim.* marking. The ninth staff has a *dim.* marking. The tenth staff has a *Unis.* marking. The system concludes with a *p* dynamic marking.

*dolce tranquillo.*

Musical score for the first system, measures 1-8. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is *dolce tranquillo.* The first measure starts with a piano (*p*) dynamic. The second measure has a *pp* dynamic. The third measure has an *arco.* marking. The fourth measure has a *pp* dynamic. The fifth measure has a *pp* dynamic. The sixth measure has a *pp* dynamic. The seventh measure has a *pp* dynamic. The eighth measure has a *pp* dynamic.

Musical score for the second system, measures 9-16. The score continues from the first system. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is *dolce tranquillo.* The ninth measure has a *pp* dynamic. The tenth measure has a *pp* dynamic. The eleventh measure has a *pp* dynamic. The twelfth measure has a *pp* dynamic. The thirteenth measure has a *pp* dynamic. The fourteenth measure has a *pp* dynamic. The fifteenth measure has a *pp* dynamic. The sixteenth measure has a *pp* dynamic. The score ends with a *pp* dynamic.

CORRUPTION DE L'HOMME  
COLÈRE DE DIEU  
ALLIANCE AVEC NOË

I<sup>re</sup> PARTIE  
(ERSTER THEIL.)

VERDERBNISS DER MENSCHHEIT  
DER ZORN GOTTES  
DER BUND MIT NOAH

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO. *Récit ad libitum.*

En ce temps-là, les fils de l'homme étaient nom- broux. Au pays du soleil, sur les chemins pou-  
*In dieser Zeit vermehrte sich der Menschen Zahl. Auf der sonnigen Flur, weit in dem grün-ten*

BARYTON SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

Harpe.

1<sup>re</sup> Violons.

2<sup>e</sup> Violons.

Altos.

Violoncelles.

Contrebasses.

*Andantino. 88 = ♩*

-doux, Leurs tentes a-bri-taient de ro-bus-les fa-mil-les;  
*Thal, In Zel-ten schauerten sich rings die kräftigen Ge-slechter;*

*dim. molto.*

*div.*

*dim. molto.*

*div.*

*dim. molto.*

*dim. molto.*

*dolce.* *cresc.* *p*

Les anges en\_viaient la beauté de leurs filles, Les fils de Dieu venaient s'as-seoir au milieu  
 Die Engl. sah'n mit Neid die Schönheit ih-rer Töchter, die Söhne Gottes, sie kehr-ten ein im ird'schen

*pp* *poco cresc.* *dim.* *pp*

*pp* *poco cresc.* *dim.* *pp*

*pp* *poco cresc.* *dim.* *pp*

*pp* *poco cresc.* *dim.* *pp*

*pp*

*doux.*  
*Thal.*

Harpe.

*pp*

*Div.*  
*dobriss. cantabile.*

*pp*

*Div.*

*pp*

*Div.*

*pp*

*Unis.*

*pp*

*ad libitum.* *a tempo.* *ad libitum.*

Or, ceux-ci, dédaigneux de leur splendeur pre- miè- re, Dé-si-è-rent l'amour des vierges de la  
 bald entsagt ihrem Glanz die Schaar der Licht-er- kor- ren Und verlangt nach dem Kuss der schönen Standge-

*a tempo.* *cresc.* *f*

ter- re, Et de cette u- ni- on sor- ti- rent les gé-  
 - lar- nes. Und es zeugt dieser Baud ein Bte- sen- ge-  
 Unis. *pp* *cresc. molto.* *f*

- ants.  
- schicht.

*ff* *sempre stacc.*

*ff* *sempre stacc.*

*ff* *sempre stacc.*

*ff* *sempre stacc.*

*ff* *sempre stacc.*

*p ad libitum.* **Allegro. 76 =  $\text{♩}$**

L'homme dégoûté ra dans les âges sui vants.  
Tro-tzig erhob es sich und vergass Gott und Recht.

Harpe. *p*

*pp sempre.*

pp *sempre.*

First system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third, fourth, and fifth staves are empty. The tempo is marked *pp sempre.*

pp *sempre.*

Second system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third, fourth, and fifth staves are empty. The tempo is marked *pp sempre.*

Moderato.

*più pp*

*più pp*

*più pp*

*p cresc.*

Third system of a musical score. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third, fourth, and fifth staves are empty. The tempo is marked *Moderato.* The dynamic markings are *più pp* and *p cresc.*





*dim.*

Et Dieu se repen - tit d'a -  
Und Gott be - reu - te es, dass

*p cresc. ff dim p cresc. f p dim. pp*

*p cresc. ff dim. p cresc. f p dim. pp*

*p cresc. ff dim. p cresc. f p dim. pp*

*p cresc. ff dim. p cresc. f p dim. pp*

*p cresc. ff dim. p cresc. f p dim.*

*p cresc. ff dim. p cresc. f p dim.*

*p cresc. ff dim. p cresc. f p dim.*

*rit.* *Andante sostenuto.*

- voir cré - e le monde,  
er die Welt ge - schaffen,

1<sup>ers</sup> vns unis.

2<sup>ds</sup> vns unis.

Altos divisés.

vles unis.

C. B.

*f dim. pp*

*f dim. pp*

g<sup>tes</sup> BASSES du Chœur.

*p*

Et Dieu se repen- tit d'avoir cré- é le mon- de.  
 Und Gott be- reute es, dass er die Welt geschaf- fen.

Altos sempre divisi. Cuis

Col C.B.

TÉNOR SOLO. Récit ad lib.

Et voici ce que dit la voix de l'Éter- nel:  
 Und es spricht im ge- rechten Zorn die ew'ge Macht:

*mf* *p dim.* *pp*

Col C.B.

Allegro. 84 = ♩. *f*

J'extermi-nerai cette ra- ce, Car ces hom- mes que je mau- dis Se sont détour- nés de ma  
 vertil. genwill ich ih- ren Sa- men, dies ge- schlecht ent- ar- tet, ver- rucht, das sündhaft ent- weicht mei- nem

Col C.B.

CONTRALTO SOLO.

*f*  
 J'extermine rai cette ra - ce, Car ces hom - mes que je mau -  
 vertil - gen will ich ihren Sa - men, Dies ge - walticht ent - ar - tet ver -  
 fa - ce, Et m'ou - tra - gent de leurs dé - fis.  
 Na - men, Ver - nich - tet sei es, ver - flucht!

*Div.*  
*p*

Col C.B.

- dis Se sont détour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé - fis.  
 - rucht, Das wündlaft ent - wecht mei - nen Na - men, Ver - nich - tet sei es, ver - flucht!

SOPRANOS.

CONTRALTOS

TÉNORS

BASSES.

*p*

J'extermi - ne  
 vertil - gen will

-rai cette ra - ce, Car ces hom - mes que je mau dis  
 ich ihren Sa - men, ties Ge - schlecht ent - ar - tet, ver - rucht,  
 J'extermi - ne rai cette ra - ce, Ces hommes que  
 Vertil - gen will ich ih - ren Sa - - - - - den Stamm ent - ar -  
 Car ces hommes que je maudis Se sont détournés de ma'  
 ties weachcht ent - ar - tet, verrucht, das sündhaft entzeit meinen  
 J'extermi - ne rai cette ra - ce, Car ces hommes que je maudis Se  
 Vertil - gen will ich ih - ren Sa - men, Ja der Stamm entur - tet, verrucht, der

Col C.B.

Se sont détour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé -  
 das sündhaft ent - weicht mei - nen Na - men, ver - nich - tet sei es, ver -  
 je maudis, que je maudi, ces hommes m'ou - tra - gent, m'ou - tra - gent de leurs dé -  
 - tet, verrucht, er sei verflucht, der Stamm sei ver - nich - tet, ver - ach - tet sei es, ver -  
 fa - ce, Se sont dé - tour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé -  
 Na - men, das sind - haft ent - weicht mei - nen Na - men, ja auf - e - uig sei, es ver -  
 sont détour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé -  
 sündhaft entzeit meinen Na - men, Sei ver - nich - tet, und sei ver -  
 Col C.B.

**E**  
CONTRALTO SOLO

*marcato.*

TÉNOR SOLO

Tou - te jus - tice est mépri - sé - e,  
Tott ist die Lie - be, tott der Glau - be,  
Tou - te jus - tice est mépri - sé - e,  
Tott ist die Lie - be, tott der Glau - be,  
Toute u - ni - on  
Al - les uas  
Toute u - ni - on  
Al - les uas

- fis.  
- flucht!  
- fis.  
- flucht!  
- fis.  
- flucht!  
- fis.  
- flucht!

Div.  
p Div.  
Col C.B.  
p

sainte est bri - sé - e,  
hei - lig, im Stau - be,  
sainte est bri - sé - e,  
hei - lig, im Stau - be,  
Tous les cri - mes sont triom - phants;  
Al - le Ver - brechen wal - ten frei.  
Tous les cri - mes sont triom - phants;  
Al - le Ver - brechen wal - ten frei.  
cresc.  
cresc.  
cresc.  
cresc.  
Col C.B.  
cresc.

Comme la chair, l'âme est im - pu - re, Et le vice a mis sa souil - lu -

Faul, wie das Fleisch, ist auch die See - le! Selbst des Kindes lal - len - de keh -

Comme la chair, l'âme est im - pu - re, Et le vice a mis sa souil - lu -

Faul, wie das Fleisch, ist auch die See - le! Selbst des Kindes lal - len - de keh -

Unis.

Unis.

Col C.B.

- re Jusque sur le front des en - fants. Exterminerai -  
Vertil-gen will

- le Tönt der Sün - de grau - li - chen Schrei, Exterminerai cette ra -  
Vertil-gen will ich ihren Sa -

- re Jusque sur le front des en - fants.

- le Tönt der Sün - de grau - li - chen Schrei.

Col C.B.



TÉNOR SOLO.

G Moderato. 104 = ♩

*p*

No L'é, cependant, trouva  
Sur Et. ner at. lein fand

The musical score is arranged in two systems. The first system contains the vocal parts and piano accompaniment. The vocal parts include:

- Tenor Solo:** The main vocal line with lyrics: "tra - gent de leurs dé - fis." and "e - wig sci es cer - flucht!".
- 1<sup>er</sup> Vn Solo:** First Violin Solo.
- 2<sup>d</sup> Vn Solo:** Second Violin Solo.
- Alto Solo:** Alto Solo.
- V<sup>lle</sup> Solo:** Violoncello Solo.
- Col C.H.:** Cymbals and Hi-hat.

The piano accompaniment includes:

- Piano:** The main piano part, featuring dynamics such as *sf*, *f*, and *p*.
- Violins and Cello:** Solo parts for the string instruments, with dynamics like *f* and *dim.*.

The score is written in G major and 4/4 time. The tempo is Moderato, marked with a quarter note equal to 104 beats per minute. The key signature has one sharp (F#).



CONTRALTO SOLO.

*p*

Ce fait un homme jus-te et plein d'inté-gri-té.  
No. ah, der stets ge-Julgt des Her-ren frommen Pfade.

grâce De-vant le Sei-gneur ir-ri-té.  
Gnade vor Got-tes stren-gen Ge-richt,

SOPRANOS.

*p*

Ce fait un homme

CONTRALTOS.

*p*

Non No. ah tar ge-

TÉNORS.

*p*

Ce fait un homme

BASSES.

*p*

*pizz.*

*arco.*

*pizz.*

*pp*

*arco.*

*pizz.*

*pp*

*arco.*

*pizz.*

*pp*

*arco.*

*pizz.*

*pp*

## TÉNOR SOLO.

BARYTON SOLO.

Dieu lui dit:  
So der Herr:

*ad lib.*

ma clémence est lasse,  
Meine Buld ist am Zie-le,  
Et le temps est ve-  
lud die Stun-dr ist

juste et plein d'intégrité.  
- recht und zog auf Gottes Pfad,  
juste et plein d'intégrité.  
und zog auf Gottes Pfad.

Harpes

Trombale en RÉ.

*pp* (long)

*pp* arco

**H** Même mouvement! (dasselbe tempo)

- nu de ma sé-ri-té.  
nah zu zei-gen Meinen Groll!

Col C B

## BARYTON SOLO.

Fais une arche de bois, haute, large et profonde.  
*haut dir. Ar-che dir auf, hoch, mit rän\_migem kir - te,*

1<sup>re</sup> Vn Solo. *p*

2<sup>e</sup> Vn Solo. *p*

Alto Solo. *p*

Vll<sup>o</sup> Solo. *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

Col C.B. // // // // //

*dim.* *p*

Que ta femme, tes fils, les  
*Nimm dein Weib, die\_nen Stamm, der*

*dim.* *f*

*dim.* *f*

*dim.* *f*

*dim.* *f*

Col C.B. // // // // //



*p*

A - vec les tiens et toi je veux faire al - li - an - ce. Hâtez-vous!  
 Ich schliesse ei - nen Bund mit dir und den tui - nen! Geh' aufs Werk!

*mf*  
*mf*  
*mf*  
*mf*

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

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

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

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

*meno rit.* **K** Allegro. 84.♩.

car il faut que mon ou - vre com - mence, Et que les mé - chants soient pu - nis!  
 denn gar bald wird die Sün - de er - scheinen, ihr die Sün - de ver - tilgt von der Welt!

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



SOPRANOS. *f*

CONTRALTOS.

TÉNORS.

BASSES.

Comme la chair, l'âme est im - pu - re, Et le vice a mis sa souil -

*f* Foul wie das Fleisch, ist auch die See - le! Selbst des Kindes Int - ten - de

Comme la chair, l'âme est im - pu - re, Et le vice a mis sa souil -

*f* Foul wie das Fleisch, ist auch die See - le! Selbst des Kindes Int - ten - de

Unis.

Col C. B.

- lu - re Jusque sur le front des en - fants. J'extermine - vertil.gen.will

*f* Ich - - le Tönt der Sün - de grü - li - chen Schrei. J'extermine - rai cette ra - vertil.gen.will

- lu - re Jusque sur le front des en - fants.

*f* Ich - - le Tönt der Sün - de grü - li - chen Schrei.

Col C. B.

- rai cette ra - ce, Car ces hom mes que je mau dis M'ou -  
 ich ihren Sa - men, dies die schlecht ent - ar - tet, ver - rucht, sei  
 - ce, Car ces hom mes, ces hom mes que je mau dis M'ou -  
 men, dies die schlecht, dies die schlecht ent - ar - tet, ver - rucht, sei  
 J'exter mi ne rai cel te ra - ce, Car ces hom mes que je mau dis M'ou -  
 Vertil gen will ich ih ren Sa - men, dies die schlecht ent - ar - tet, ver - rucht, sei  
 J'ex - ter mi ne rai cel te ra - ce, M'ou -  
 Ver - til gen will ich ih ren Sa - men, sei

**L**

- tra - gent de leurs défis, J'ex - ter mi ne rai cel te ra - ce, Car ces  
 cer - flucht, ja sei verflucht! Ver - til gen will ich ih ren Sa - men, dies die  
 - tra - gent de leurs défis,  
 cer - flucht, ja sei verflucht!  
 - tra - gent de leurs défis,  
 cer - flucht, ja sei verflucht!  
 - tra - gent de leurs défis,  
 cer - flucht, ja sei verflucht!  
 Col C.B.  
 sempre *f*



hom - mes que je mau - dis - Se sont détournés de ma fa - ce, Et m'ou - tra - gent  
 - schlecht ent - ar - tet, ver - rucht, - - - - - dus sündhaft entweicht meinen Na - men, sei - er - nich - tet  
 J'ex - ter - mi - ne rai cet - te ra - - ce, Car ces hom - mes que je mau -  
 Ver - til - gen will ich ih - ren Sa - - - men, dies we - schlecht ent - ar - tet, ter -

Col C.B.

de leurs dé - fis. J'ex - ter - mi - ne rai - - cet - te ra - - ce, J'ex - ter - mi - ne  
 und sei - verflucht! Ver - til - gen will ich - - ih - ren Sa - - - men, Ver - til - gen will  
 - dis - Se sont détournés de ma fa - ce, Et m'ou - tra - gent de leurs dé - fis.  
 - rucht, - - - - - dus sündhaft entweicht meinen Na - men, ver - nich - tet sei - es er - flucht!  
 J'ex - ter - mi - ne rai cet - te ra - - ce, Car ces hom - mes que je maudis Se  
 Ver - til - gen will ich ih - ren Sa - - - men, dies Ge - schlecht ent - ar - tet und ver - rucht das  
 J'ex - ter - mi -  
 Ver - til - gen will

-rai cet-te ra - - - ce, Tou - te jus - ti - ce est mé - pri -  
 ich ih - ren Sa - - - men, Todt ist die Lie - be, todt der

J'ex - ter - mi - ne - rai cet - te ra - - - ce,  
 Ver - til - gen will ich ih - ren Sa - - - men,

sont de - tournés de ma fa - ce, Et m'ou - tragent de leurs de - fis.  
 sündhaft entzückt meinen Na - men, ver - nichtet sie es, ver - flucht!

-rai cet - te ra - - ce, cet - te ra - ce que je mau - dis, J'ex - termine rai cette ra - -  
 ich ih - ren Sa - - men, dies Ge - schlecht, das frech und ver - rucht, Ver - tilgen will ich ih - ren Sa - -

- se - e, J'ex - ter - mi - ne - rai cette ra - - - ce,  
 Glau - be, Ver - tilgen will ich ihren Sa - - - men,

J'ex - termine rai cette ra - ce, Tou - te u - ni - on sain te est bri -  
 Ver - tilgen will ich ihren Sa - men, Al - les aus hei - lig im

Tou - te u - ni - on sain - te est bri - sé - e, J'ex - ter - mi - ne - rai cette ra - -  
 Al - les aus hei - lig im Stan - de, Ver - tilgen will ich ihren Sa - -

- ce, Tou - te jus - ti - ce est mé - pri - sé - e,  
 - men, Todt ist die Lie - be, todt der Glau - be,

Div. Unis.

*f*

Tou - te u - nion - sain - te est bri - sé - e,  
 Al - les a - us hei - lig im Stau - be,

*sf* J'ex - termine - rai cette ra - ce,  
 Vertil - gen will ich ihren Sa -

- ce,  
 - men,

Tou - te jus - ti - ce est mé - pri - sé - e,  
 Al - les a - us hei - lig im

Tou - te jus - ti - ce est mé - pri - sé - e,  
 Todt ist die Lie - be, todt 'der Glau - be,

*sf* J'ex - termine - rai cette ra - ce,  
 Vertil - gen will ich ihren Sa -

*f*

J'ex - termi - ne - rai cette ra - ce,  
 Ver - tilgen will ich ih - ren Sa - men,

Car ces hom - mes se

*sf* J'ex - termi - ne - rai cette ra - ce,  
 Ver - tilgen will ich ih - ren Sa - men,

ja ihr Sa - men der

- sé - e, J'ex - ter - mine - rai cette ra - ce,  
 Stau - be, Ver - til - gen will ich ih - ren Sa - men,

Car ces hom - mes se

- ce, cet - te ra - ce,  
 - men, ja ihr Sa - men der

*sf*

sont de, tour nés de ma fa - ce, Et m'ou - tra -  
 sünd - haft ent - wecht mei - nen Na - men, Sei - er - nich -  
 sont de, tour nés de ma fa - ce, Et m'ou - tra -  
 sünd - haft ent - wecht mei - nen Na - men, Sei - er - nich -

Col C.B.

- gent de leurs dé - fis!  
 - tet und sei - er - flucht!  
 - gent de leurs dé - fis!  
 - tet und sei - er - flucht!  
 Div.

Col C.B.

II<sup>e</sup> PARTIE  
(ZWEITE ARTHEILUNG)

L'ARCHÉ. LE DÉLUGE.

DIE ARCHÉ DIE SÜNDFLUTH.

Moderato (quasi andante con moto) 76 = ♩

1 Petite Flûte

2 Grandes Flûtes.

2 Hautbois.

2 Clarinettes en mi b.

2 Bassons.

2 Cors en ut.

2 Cors chromatiques en fa.

2 Trompettes chrom. en fa.

1<sup>re</sup> 2<sup>e</sup> Trombones.

3<sup>e</sup> Trombone.

2 Trompettes à 6 pistons en fa.

2 Trombones à 6 pistons.

1 Contrebasse en mi b.

2 Contrebasse en mi b.

1 Contrebasse en sib.

1<sup>re</sup> Paire de Timbales (G<sup>2</sup> D<sup>2</sup>)

2<sup>e</sup> Paire de Timbales (E<sup>2</sup> F<sup>2</sup>)

Cymbales.

Tam tam.

Grosse Caisse.

ad libitum.  
Recit. *f*

TENOR SOLO.

NOUS fit ce que Dieu lui commandoit de faire.  
Nunth thatens der Herr ihu zu thun gehet esen.

SOBRANOS.

CONTRALTOS.

TENORS.

BASSES.

Une seule Harpe.

Harpes.

Violons.

divisés en 4.

très également.

ppp

Altos.

divisés en 4.

très également.

ppp

Violoncelles.

divisés en 4.

très également.

ppp

Contrebasses.

divisés en 2.

très également.

ppp



This musical score is for a string ensemble, consisting of 12 staves. The top three staves (Violins I, Violins II, and Violas) feature intricate rhythmic patterns, primarily eighth and sixteenth notes, with some sixteenth-note triplets. The bottom three staves (Violas, Cellos, and Double Basses) provide a harmonic and rhythmic foundation, often using sustained notes and rhythmic accompaniment. The score includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). A section starting at the bottom of the page is marked **TUTTI** and includes a *ppp* marking. The notation includes various note values, rests, and articulation marks, with some notes beamed together in groups. The overall texture is dense and rhythmic.

This page of a musical score features a harp part and an orchestral accompaniment. The harp part is written on a grand staff (treble and bass clefs) and includes the instruction "Une harpe seule." and "divisée en 4." with a 4/4 time signature. The orchestral part consists of multiple staves, with dynamics such as *pp* and *p* indicated. A section marked "A" is visible at the top right. The score includes various musical notations such as notes, rests, and dynamic markings.



11. *p* *prezante.*

TUTTI. *prezante.*

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

This page of a musical score, numbered 40, contains a complex arrangement of instruments. The score is organized into several systems of staves. The top system includes five staves, with the first three containing melodic lines and the last two containing accompaniment. The middle system consists of seven staves, primarily for accompaniment. The bottom system features a grand piano (G.P.) with two staves and a section of strings with five staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by 'p' (piano) and 'pp' (pianissimo). Performance instructions include 'pizz.' (pizzicato) and 'stacc.' (staccato). The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

This page of musical notation, page 41, is a score for a piano concerto. It features a grand staff with multiple staves for various instruments. The top section consists of a string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses) and a woodwind section (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon). The bottom section features the piano (Grand Staff) and a double bass line. The piano part includes complex rhythmic patterns and dynamic markings such as *pp* and *mf*. The woodwinds and strings play melodic lines with various articulations and dynamics. The score is divided into two systems by a vertical bar line.

This page of musical score, numbered 42, contains a complex arrangement of multiple staves. The top section consists of several staves with treble clefs, featuring melodic lines with frequent slurs and ties. Below these are several staves with bass clefs, some of which contain dynamic markings such as *p* and *i.v.* (likely *ritardando*). The bottom section of the page includes a grand staff (treble and bass clefs) with piano accompaniment, followed by additional staves with bass clefs. The notation is dense and includes various musical symbols such as notes, rests, and slurs.

This page of a musical score, numbered 43, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "cresc." (crescendo) is written on several staves, indicating a gradual increase in volume. There are also markings for "p" (piano) and "ff" (fortissimo). The score is divided into two systems by a vertical bar line. The bottom section of the page features a grand staff (treble and bass clefs) with a complex rhythmic pattern, possibly for a piano accompaniment. The overall layout is typical of a professional musical manuscript.

This page of musical score, numbered 44, contains the following elements:

- Woodwinds:** Multiple staves for woodwind instruments, including flutes, oboes, and bassoons, with dynamic markings of *f* and *p*.
- Strings:** Multiple staves for string instruments, including violins, violas, cellos, and double basses, with dynamic markings of *f* and *p*.
- Conducting Staves:** Staves for the conductor, marked with *cresc.* and *p*.
- Vocal Soloist:** A vocal line starting with the instruction *Vuis.* and dynamic marking *f*.
- Piano:** A piano accompaniment section at the bottom of the page, marked with *f*.

This page of musical notation is divided into two systems. The first system consists of 14 staves. The top two staves are for woodwinds (flutes and oboes), followed by a pair of staves for strings (violins and violas), and another pair for strings (violons and violas). The bottom four staves are for the lower strings (cellos and double basses). Dynamic markings include *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). The second system consists of 6 staves. The top staff is for the piano, followed by woodwinds (clarinets and bassoons), strings (cellos and double basses), and a final staff for the piano. Dynamic markings include *p* and *dim.*





Et dans les pro - fondeurs de l'abîme et des vieux  
Und aus der Er - de Schoos brach der brau - sen - he Schwall.

Et dans les pro - fondeurs de l'abîme et des vieux  
Und aus der Er - de Schoos brach der brau - sen - de Schwall.

The musical score consists of a vocal line and a piano accompaniment. The vocal line features lyrics in both French and German. The piano accompaniment is highly rhythmic and complex, with multiple staves showing intricate patterns of notes and rests. The score is divided into three measures, with the vocal line and piano accompaniment playing together throughout.

-ve tu choc ter-rible, au mi-lieu des té-né-bres,  
 Aus dunkler Wolken Schoos wieder-holt ton-ner-rol-len,  
 -ve tu choc ter-rible, au mi-lieu des té-né-bres,  
 Aus dunkler Wolken schoos wieder-holt ton-ner-rol-len,

trem.  
 trem.  
 trem.  
 trem.  
 trem.  
 trem.

The musical score is arranged in two systems. The upper system contains the orchestral parts, including woodwinds (flutes, oboes, bassoons, clarinets) and strings (violins, violas, cellos, double basses). The lower system contains the vocal parts, with lyrics in French and German. The lyrics are:

Se heur,te - rent les flots et les vents fu,ri - eux.  
 Es er - bran - set der Sturm und durchhen - let die Nacht.  
 Se heur,te - rent les flots et les vents fu,ri - eux.  
 Es er - bran - set der Sturm und durchhen - let die Nacht.

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *trém.* (tremolo). The page number 49 is located in the top right corner.



*poco a poco crescendo*

*div.*  
 Le so - leil se lei guit sors ses voi les fu  
 Und die Son - ne ver - lücht in dem nöh - ti - gen

*div.*  
 Le so - leil se lei guit sors ses voi les fu  
 Und die Son - ne ver - lücht in dem nöh - ti - gen

This page of a musical score contains 18 staves. The top 14 staves are instrumental, with the 4th staff featuring a prominent woodwind melody. The bottom 4 staves are vocal, with lyrics in French. The lyrics are: *Com - me si Pombre in - Als ob in's Cha - os Com - me si Pombre in - Als ob in's Cha - os*. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*.

-meine al - läu - du - rer - ton - jours,  
 neu - er - sin - ken soll? das All.  
 -meine al - läu - du - rer ton - jours,  
 neu - er - sin - ken soll? das All.

etes - - cen - - do.

*Et l'eau du ciel tom - ba du - rant qua - ran - te*  
*des Him - mels Fluth er - goss sich vier - zig Ia - ge*

*Et l'eau du ciel tom - ba du - rant qua - ran - te*  
*des Him - mels Fluth er - goss sich vier - zig Ia - ge*



The musical score on page 55 consists of several systems. The top system includes a vocal line with lyrics in French: "Et les flots se le vârent au-dessus des ruines;" and German: "Und die Fluth stieg em". The second system continues the vocal line with lyrics: "Et les flots se le vârent au-dessus des ruines;" and German: "Und das Wasser bedeckt die zerfallenen Stätten,". The piano accompaniment features complex rhythmic patterns, including sixteenth-note runs and chords. The score is written in a multi-staff format, with vocal parts on the upper staves and piano accompaniment on the lower staves.

...vient au-dessus des ru...  
 ...por, stieg empor über Trümmer,  
 Et devant le fle...au, désertant leurs ei...  
 Et devant le fle...au, désertant leurs ei...  
 Und es flüch - tet der Mensch aus den Nüt - ten sich  
 Und es flüch - tet der Mensch aus den Nüt - ten sich

D

Les hom - mes e - perdis  
 long Auf Hü - gel und auf Bäu'n  
 l'us, Les hom - mes e - perdis  
 long Auf Hü - gel und auf Bäu'n

fixaient vers les collines,  
 sein Ir - rum zu erretten

Et les ai - gles pla -  
 und der Ad - ler nar

Et les ai - gles pla -  
 und der Ad - ler nar

Col. C. B.



The musical score on page 59 features a complex orchestral arrangement. The upper staves include woodwinds (flutes, oboes, bassoons) and strings (violins, violas, cellos, double basses). The woodwinds and strings play intricate rhythmic patterns, often with sixteenth notes and slurs. The lower staves are for the voice, with lyrics in German. The score is divided into measures by vertical bar lines.

The lyrics for the voice part are:

Ende - len - te - men,  
 Langsam steigt die  
 Ende - len - te - men,  
 Langsam steigt die

The score includes various musical notations such as slurs, accents, and dynamic markings like *sf* (sforzando). The bottom section of the page shows a dense texture of notes, likely for the piano or a specific string section.

- lui, si - re de ses vic - ti - mes, Et soude à leurs cris de ter - reur,  
*Flûte, ihr Opfer zu er - fuh - ren, End taub für den Schrei ihrer Noth,*  
 - lui, si - re de ses vic - ti - mes, Et soude à leurs cris de ter - reur,  
*Flûte, ihr Opfer zu er - fuh - ren, End taub für den Schrei ihrer Noth,*

(a)  
 (a)  
 (a)  
 (a)

(\*) À partir de ce signe les Violons les Altos et les Violoncelles prennent les sonchues (un après l'autre) en commençant par les chefs de pupitre.



E

The musical score is divided into two main sections. The upper section features vocal soloists with lyrics in French and German. The lower section is for the orchestra, with parts for strings and woodwinds.

**Vocal Lyrics:**

French: *Et les clameurs de l'homme et les bruits de l'es - pa - ce S'ap - prout a lors*

German: *Und der Verzweif - lung - schrei aus der Ster - benden greif - ten Sie verstummen als - bald*

**Orchestral Parts:**

- 1<sup>re</sup> Vols divisés (First Violins)
- 2<sup>de</sup> Vols divisés (Second Violins)
- Altes divisés (Violas)
- Vlles divisés (Violoncelles)

The score includes various musical notations such as dynamics (p, pp), articulation (accents), and phrasing slurs. The vocal parts are marked with *pp* and *ppp* dynamics.





The first system of the score consists of 15 staves of piano accompaniment. The top staves include woodwinds (flute, oboe, clarinet, bassoon) and strings. The bottom staves include the piano and cello/contrabass. The music is written in a complex, multi-measure format with various articulations and dynamics.

re fut de truil. Lar - che clo - se flut  
 -den, fosst der Tod. Nur die Ar - che zog  
 re fut de truil. Lar - che clo - se flut  
 -den, fosst der Tod. Nur die Ar - che zog

The second system of the score continues the piano accompaniment with 15 staves. It features a dense texture of chords and rhythmic patterns across the various instruments, including woodwinds, strings, and piano/cello/contrabass.

The musical score is arranged in two systems. The top system includes vocal staves for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The bottom system is dedicated to the piano accompaniment. The vocal parts have lyrics in French and German. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

**Vocal Lyrics:**

*dim.*  
 -fall sie sel o - cé - an mor - ne,  
 Au hazard, elle al - lait vers l'hor - reur sans hor - re,  
*dim.*  
 hin auf weiter Wasser, wü - ste,  
 Ohne Ziel trieb sie fort auf dem Meer ohne Kü - ste,  
*dim.*  
 -fall sie sel o - cé - an mor - ne,  
 Au hazard, elle al - lait vers l'hor - reur sans hor - re,  
*dim.*  
 hin auf weiter Wasser, wü - ste,  
 Ohne Ziel trieb sie fort auf dem Meer ohne Kü - ste,



Flûtes.

Hautbois.

Clarinets en si b.

Bassons.

1<sup>er</sup> et 2<sup>e</sup> Cors en UT.

3<sup>e</sup> et 4<sup>e</sup> Cors en RÉ.

Trompettes en RÉ.

1<sup>er</sup> et 2<sup>e</sup> Trombones.

3<sup>e</sup> Trombone.

Timbales MI SI.

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOIR SOLO.

BARYTON SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

Harpes.

1<sup>er</sup> Violons.  
(divisés)  
avec Sourdines.

2<sup>e</sup> Violons.  
(divisés)  
pp avec Sourdines.

Altos.  
(divisés)  
pp avec Sourdines.

Violoncelles.  
(divisés)  
avec Sourdines.

Contrebasses.

The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score begins with a piano introduction, indicated by a 'p' dynamic marking. The melody is primarily in the upper staves, with accompaniment in the lower staves. The piece concludes with a fermata over a final chord.

The second system of the musical score consists of eight staves. It begins with a section marked 'A', which is a piano introduction. The music is written in the same key and time signature as the first system. The score features a complex arrangement of staves, with the melody primarily in the upper staves and accompaniment in the lower staves. The piece concludes with a fermata over a final chord.



Fl. *pp*

SOPRANO SOLO.

*p*

Or, Dieu se rappe-la cependant sa pro-messe. Un souffle si le-va, doux comme u-ne ca-res-se,  
 hoch Gott gedachte dess, aus er No-ah ter-lassen. Ein Windhwech hob sich sonft, schmeichelnd so lind und lei-se,

*pp* *pp*

2<sup>d</sup> vtu unis. Div. *pp*

Fl. *poco a poco*

Cl. *p*

*p*

Présageant que le deuil du mon-de allait fi-nir  
 Wie Ahnung, dass am Ziel das sta-f. u. de Geschick.

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

**C**

*più animato.*



Fl.  
Cl.  
B<sup>ss</sup>

*p*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

This system contains the first four measures of a musical score. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Bassoon (B<sup>ss</sup>), each playing a complex, rhythmic pattern of eighth notes. The bottom four staves are for strings, with the first three staves (Violin I, Violin II, and Viola) marked with *poco cresc.* and the Bass staff marked with *p*. The music is in 2/4 time and features a variety of articulations and dynamics.

Fl.  
Cl.  
B<sup>ss</sup>

Cors en Ré.

*pp*

This system contains the next four measures of the musical score. The top three staves (Flute, Clarinet, and Bassoon) continue their rhythmic patterns. A new staff, Cors en Ré (Trumpet in D), is introduced in the fourth measure with a *pp* dynamic. The string staves continue with their melodic lines, maintaining the *poco cresc.* dynamic. The overall texture is dense and rhythmic.

## 72 Allegretto (008=0)

Fl. 1<sup>re</sup>

Hautb. 1<sup>re</sup>

Cl.

Cors en RÉ

SOPRANO SOLO.

Et Noé put ou, vrir la fe.mé tre de l'ar - che.  
 Und Noah's hob em, por nun dos Finster der Ar - che.

Div.

*p*  
*piu.*

Fl.

Hautb.

Cl.

B<sup>ss</sup>

Cors en UT

Cors en RÉ

Div.

S

Le corbeau s'envo -  
 Und den Ra - ben ent -

*crac.*

*crac.*

*crac.*

- la des mains du patri - arche Pour ne plus re - ve - nir,  
 - sandt' zum Flug der Pa - tri - arche, Und er kam nicht zu - ruck.

*dim.* *mf* *arco* *mf* *pizz.* *Unis.* *mf* *Unis.* *pizz.*

Puis il donna Pessor à la colom - be frê - ve.  
 Sic Taube sandt'er aus, flatternd auf lethten Schwingen.

*rit.* *mf* *p* *p* *p* *p* *p* *p* *mf*

## Andantino.

1<sup>re</sup> Fl. *p*

2<sup>de</sup> Fl. *p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

The first system of the score consists of eight staves. The top two staves are for the first and second flutes, both marked with a piano (*p*) dynamic. The remaining six staves represent the piano accompaniment, with each staff marked with a pianissimo (*pp*) dynamic. The music is in a 3/4 time signature and features a melodic line in the flutes and a harmonic accompaniment in the piano.

Récit.

Ne trouvant point d'a\_bri pour re\_poser son a\_le,  
 Sic a\_ber konn\_te noch den Ruhplatz nicht er\_rin\_gen

*pp*

*pp*

*pp*

*pp*

The second system of the score continues with eight staves. The top two staves are for the flutes, and the bottom six staves are for the piano accompaniment, all marked with a pianissimo (*pp*) dynamic. A vocal line is introduced in the third measure of the second system, marked "Récit." (Recitative). The lyrics are in French and German. The French lyrics are "Ne trouvant point d'a\_bri pour re\_poser son a\_le," and the German lyrics are "Sic a\_ber konn\_te noch den Ruhplatz nicht er\_rin\_gen". The vocal line is written in a soprano or alto clef.

Fl. All: moderato. (84 = ♩)

*mf*  $\frac{1}{2}$

Fl.

Hautb.

Cl.

Fg.

Cors en BÉ.

En FA

Cette première fois el - le revint le soir -  
 Und gegen Abend kam sie matt zu ihm zu - rück -

Cors en FA.





Fl.

Hautb.

gè - re, Dans l'es - pa - ce un re - flet des rayons printa - niers,  
 Eau - be, Ciel de - se - ther durch - strömt auf's Neu' Frühlings - duft.

Unis.

ritu.

Fl.

Hautb.

pp

pp

Cors en FA

pp

pp *crec.*

Tout - disait que la - ter - re, é - nue et rajeu - ni - e, Pal - pi - tait de - l'ardeur  
 kü - dend dass die Er - de ver - jüngt zu neuem Tre - be Auf - er - wacht, neu erstand,

pp

pp

Unis.

pp

Div.

pp

Unis.

Unis.

pp

pp

pp









This musical score is for a multi-instrument ensemble. It consists of the following parts from top to bottom:

- Two woodwind staves (likely Flute and Clarinet) with melodic lines and dynamic markings *pp* and *ppp*.
- Two string staves (Violin and Viola) with sustained chords and dynamic markings *pp* and *ppp*.
- Two string staves (Violoncello and Contrabasso) with sustained chords and dynamic markings *pp* and *ppp*.
- Piano accompaniment with chords and dynamic markings *p* and *ppp*.
- Two vocal staves with lyrics: "Div. ôtez les sourdines." and dynamic markings *p* and *ppp*.
- Two additional staves at the bottom, possibly for a second set of woodwinds or strings, with dynamic markings *p* and *ppp*.

Dynamic markings include *pp*, *ppp*, and *p*. Performance instructions include "Div." and "ôtez les sourdines." (remove the mutes). The score is written in a common time signature.

Fl.

Accelerando.

This page of a musical score features eight staves. The top four staves are for woodwinds: Flute (Fl.), Horn (Hornb.), Clarinet (Cl.), and Bassoon (B.). The bottom four staves are for strings: Violin (Vn.), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score is marked with a tempo change to *Accelerando.* and includes various performance instructions such as *cresc.*, *pp*, and *pppp*. The woodwinds play sustained notes with some melodic movement, while the strings play rhythmic patterns and chords. The bottom two string staves also feature a *Unis.* (unison) section with a melodic line.

**D**  
 Molto allegro. (144 = ♩)

A pris sept autres jours, la blanche voye a geuse  
 Und zum dritten Mal flug sie aus auf weissen Flügeln

*f* *pizz.*      *f* *arco.*



E

Musical score for a multi-instrument ensemble. The score includes parts for woodwinds (flute, oboe, clarinet, bassoon), strings (violin, viola, cello, double bass), and voice. The music is characterized by complex rhythmic patterns, often with triplets and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). A section is marked "Changez en MI." (Change to E). The vocal line includes the lyrics "Et Nord, Nord".



**Trompettes en Ré.**

**Trombones.**

regardant alors, vit que la ter - re, Ro - mais - san - te, mon J'ai dans des flots de la miè -  
 blickte nun hinns sah' er Wol - ke, Wie die Er - de die lag in den Strahlen der son -

*pizz.* 2<sup>es</sup> vs divisés. *arco.*

*pizz.*

**Altus divisés.**

*pizz.* vs divisés. *arco.*

*pizz.*

*p* *arco.*





This page of a musical score, numbered 90, features a complex arrangement of instruments and vocal soloists. The score is divided into several systems of staves. At the top, there are staves for woodwinds (flutes, oboes, bassoons) and strings. The vocal parts are written in French and German. The lyrics are:

French: *Un arc resplendissant parut au horizon et s'éleva au-dessus de l'horizon et se refléta dans le ciel.*  
 German: *Un sich! am Horizont erglänzt und sich über den Horizont erhob und sich im Himmel spiegelt.*

The score includes various musical notations such as dynamics (*cresc.*, *mf*, *f*), articulation (*tr*), and performance instructions like *Unis.* for the strings. The bottom of the page shows the piano accompaniment with its characteristic rhythmic patterns.

Musical score for a choir and piano. The score is divided into two systems. The first system contains vocal parts with lyrics in French and piano accompaniment. The second system continues the piano accompaniment. Dynamics include *sf*, *f*, *dim.*, and *p*.

Lyrics (French):  
 dans les nu - é - es.  
 der forb - gr bo - gen,  
 dans les nu - é - es.  
 der forb - gr Bo - gen,

Dynamics and markings:  
*sf*, *f*, *dim.*, *p*, *ff*, *dim.*

Changer en SI b.

Changer en RÉ LA.

SOPRANO SOLO. *p*

CONTRALTO SOLO. *p*

TÉNOR SOLO. *p*

BARYTON SOLO. *p*

Rit. - moto. *espress.*

Et voi ci ce que dit en co re l'Eter nel.  
*And. es. tint* nun das Wort des Herrn laut und klar.

Et voi ci ce que dit en co re l'Eter nel.  
*And. es. tint* nun das Wort des Herrn laut und klar.

Et voi ci ce que dit en co re l'Eter nel.  
*And. es. tint* nun das Wort des Herrn laut und klar.

Et voi ci ce que dit en co re l'Eter nel.  
*And. es. tint* nun das Wort des Herrn laut und klar.

*dim.*

*pp*

*p espress.*

*p*

*p*

*p*

*p*

*mf*

Cl.

Bass.

Cors en FA

TÉNOR SOLO. *dolce.*

Je ne maudirai plus la terre. Vous et moi nous sommes liés, Et votre alliance m'est  
 Ich will der Erde nicht mehr fluchen, Meine Liebe bleibe sich gleich. Al-leu, die mich lie-bend

Fl.

Hautb.

Cl.

Bass.

CONTRALTO SOLO. *dol.*

Vous et moi nous sommes liés  
 Mei-ne Lie-be blei-be sich

*cresc.*  
 chère, Croissez donc et multipliez-  
 su-chen, Früchtbar seid und meh-ret Euch!

BARYTON SOLO. *dol.*

Je ne maudirai plus la terre.  
 Ich will der Erde nicht mehr fluchen,

*dim.*

*dim.*

*dim.*

*p. pizz.*

The musical score is arranged in a system of staves. At the top, there are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for various instruments. The vocal parts are labeled 'SOPRANO SOLO.' and 'BARYTON SOLO.'. The lyrics are in French and German. The French lyrics are: 'Je ne mau\_ dirai plus la ter\_ re. Vous et moi nous sommes li\_ es, Et votre al\_ li\_ an\_ ce n'est ché\_ re. Vous et moi / gleich Al\_ ten, die mich lie\_ bend sa\_ chen. Treu und lie\_'. The German lyrics are: 'Ich will der Erde nicht mehr flu\_ chen, Meine Lie\_ be blei\_ be sich'. The piano accompaniment includes dynamic markings such as *pp* and *p*.









mes, sou- venez- vous qu'il doit être à ja- mais Le signe rassu-  
 - schen, doun mah'les Euch dass er leuch- - te als pfand, - dass ich Euch ge-

Hom- mes, souve- nez- vous qu'il doit être à ja- mais Le  
 Men - - - - - schen, doun mah'les Euch dass er leuchte als pfand, dass

Hom- mes, souve- nez- vous qu'il doit être à ja-  
 Men - - - - - schen, doun mah'les Euch leuch- - tet als

Hom- mes, Hommes sou- venez- vous qu'il doit  
 Men - - - - - schen, Menschen, doun mah'les Euch dass er

*p*

*dolce.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*pp*

*pp*

*pp*

*pp*

*pp*

- rant, le symbo-le et le ga - ge De la paix que je  
 - lobt, Eu-re Er-de zu schir-men, Doss Euch Fric-de-rou

si-gne rassu-rant, le sym-bole et le ga - ge De la paix, de la paix que je  
 ich es Euch ge-lobt, Eu-re Er-de zu schir-men, Doss Euch Fric-de-rou

- mais Le sym-bole et le ga - ge De la paix que je vous pro-mets, que  
 Pfand meines Schou-res Eu-re Er-de zu schir-men, Doss Euch Fric-de-rou

être à ja-mais Le sym-bole et le ga - ge De la paix que je  
 tenche-ats Pfand Eu-re Er-de zu schir-men, Doss Euch Fric-de-rou

*mf* *p* *mf* *p* *mf* *p*

*dolce.* *dolce.* *dolce.* *dolce.*

*sf*

*mf* *dim* *p* *pp*

vous pro-mets-  
 Gott ge-sauht.

vous pro-mets-  
 Gott ge-sauht.

Je vous pro-mets-  
 Gott ge-sauht.

vous pro-mets-  
 Gott ge-sauht.

*triquillo*

Col. C. B.

arco, p

**SOPRANS. *p***  
Je ne maud - di - rai plus la ter - re

**CONTRALTOS *p***  
Ich will der Er - de nicht mehr flü - chen,

**TÉNORS. *p***  
Je ne maud - di - rai plus la ter - re.

**BASSES. *p***  
Ich will der Er - de nicht mehr flü - chen,

**TUTTI. *p***

Changez en RÉ.

Col. C. H.

Musical score for a choral and instrumental ensemble. The score is divided into three measures. The vocal parts include French and German lyrics. The instrumental parts include Timbales and Col C.B. (Cymbal).

**French Lyrics:**  
 Vous et moi nous som - mes li - és, Et vo - tre al - li -  
 Mei - ne lie - - - - - le bli - te sich gleich für al - le die

**German Lyrics:**  
 Mei - ne lie - - - - - le bli - te sich gleich für al - le die

**Instrumental Parts:**  
 Timbales en RÉ LA. *p cresc.*  
 Col C.B.

Dynamic markings: *cresc.*, *p cresc.*



Musical score for a choral and instrumental piece, page 103. The score includes vocal parts with German lyrics and instrumental parts for strings and woodwinds. Dynamics include *p cresc.*, *f*, and *TACET.*

Lyrics (German):  
 - an - ce n'est ché - re. Crois - sez donc et multi - pliez!  
 lie - bend mich su - chen, Fruchtbare seit und mehret Euch!  
 - an - ce n'est ché - re. Crois - sez donc et multi - pliez!  
 lie - bend mich su - chen, Fruchtbare seit und mehret Euch!

Instrumental parts include strings and woodwinds (Col. C.B.). Dynamics include *p cresc.*, *f*, and *TACET.*

Changez en LA.

Changez en RE.

Cris - sez donc et multi - pli - ez! Quand vous verrez mon arc briller sur le nu - age, Hom - mes,  
 fruchtbar seid und vermeh - ret! Euch! Wenn die - ser Bo - gen strahlt, denn die - ser Regen strahlt, Neu - schen,

Col. C. B.



en RÉ.  $\text{♩} = 2$

*f*

*f*

Crois - sez donc et multi - pli - ez! Quand vous ver - rez mon  
 Fruch - tar - scid und vermeh - ret Euch, Wenn die - ser Ho - gen

- age, Hom - mes, sou - venez - vous qu'il doit être à ja - mais Le si - gne ras - su - rant, le sym - bo - le  
 strahlt, Men - schen! dann mahnt es Euch dass er leuchte als Pfand, dass Gott es Euch ge - lobt, Eu - re Er - de

De - la paix que Je vous pro - mets. Crois - sez donc, crois - sez! multi - pli - ez!  
 Dass Euch Friede von Gott ge - scheidt, frucht - bar und mehret Euch!

Col C.B.

are briller sur le nu age, Hom - mes, sou - ve - nez - vous qu'il doit être à jamais Le si - gne ras - su -  
*strahlt, wenn die - ser Regen strahlt, Men - schen! dann mah't es Euch dass er leuchte als Pfand, dass Gott es Euch ge -*  
 et le ga - ge De la paix - que je vous pro - mets. Crois - sez donc! crois -  
*zu beschw - men, dass Euch Frie - den von Gott ge - snadt. Frucht - bar scid. bliht*  
 multi - pliez! Crois - - sez et mul - ti - pli - ez! Crois - sez  
*vermehr't Euch! Frucht - - bar scid und meh - ret Euch! Frucht - bar*

Col C.B.

- ez! Quand vous verrez non arc briller sur le nu age, Hom mes, sou venez vous qu'il doit  
 Euchl Wenn die ser ho gen strahlt, wenn dieser ho gen strahlt, Wen schen! dann nahu es Euch, dass er

- rant, le sym bo le et le ga ge De la paix que je vous pro  
 lobt, Eu re Er de zu beschir meh, dass Euch Friede von Gott gr

- sez! mul ti pli ez! und vermeh ret Euch! multi pli ez! vermeh ret Euch, Crois sez et mul ti pli  
 bitü het und meh ti pli

done! multi pli ez! Crois sez et mul ti pli  
 seid und mehret Euch! Ver meh ret Euch, ver meh ret

Col C.B.



paix que je vous pro - mets. Crois - sez  
Frie - den von Gott ge - sandt. Erhö - het

paix que je vous pro - mets. Croissez! multi - pli - ez! Croissez! multi - pli - ez! Crois - sez donc, croissez  
Frie - den von Gott ge - sandt. Fruchtbar seid mehret euch, fruchtbar seid mehret euch! Erhö - het, frucht - bar seid

paix que je vous pro - mets. Crois - sez donc et mul - ti - pli - ez, et mul -  
Frie - den von Gott ge - sandt. Fruchtbar seid und ter - meh - ret euch, und ter -

paix que je vous pro - mets.  
Frie - den von Gott ge - sandt.

Col C.B.





This musical score page, numbered 112, contains a multi-measure rest section. The score is arranged in two systems of staves. The first system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The second system continues the vocal and piano parts. The vocal lines feature lyrics in French and Latin, with some words appearing in italics. The piano accompaniment consists of chords and rhythmic patterns. The score is marked with a multi-measure rest symbol (a large '0' with a horizontal line) indicating a period of inactivity for the vocalists.

**Vocal Lyrics:**  
 mul - ti - pli - ez!      multi - pli - ez!      Crois - sez  
 meh - ret      Euch!      vermehret      Euch!  
 frucht - bar  
 - ez!      Crois - sez      done!      crois - sez  
 Euch!      frucht - bar      scid,      frucht - bar  
 Crois - sez      done      et      mul - ti - pli      ez!      mul - ti - pli  
 frucht - bar      scid      und      meh - ret      Euch,      und      meh - ret  
 multi - pli      ez!      Crois - sez      done      et      mul - ti - pli  
 vermehret      Euch,      frucht - bar      scid      und      meh - ret

## M

done!  
 seüt!  
 done!  
 seüt!  
 -ez!  
 Euch!  
 -ez!  
 Euch!

Sou - ve - nez - vous qu'il doit être à ja -  
 Men - schen! ge - donkt dass Euch leuchte das

Quand vous verrez cet are,  
 Wenn Euch mein Bo - gen strahlt,

-ez!  
 Euch!  
 Quand vous verrez cet are bril - ler sur le nu a - ge,  
 Wenn die - ser Bo - gen strahlt, wenn sich Ge - wöl - ler thürmen,

Sou - ve - nez - dann mahnt es

Quand vous verrez cet are...  
 Wenn die - ser Bo - gen strahlt



paix que je vous pro - mets.  
 Frie - de - ron Gott ge - sandt.

paix que je vous pro - mets.  
 Frie - de - ron Gott ge - sandt.

De la paix que je vous pro - mets.  
 dass Euch Frieden sei von Gott ge - sandt.

**TUTTI.**  
 Crois - sez donc et multi - plez!  
 Fruchtlar seid und vermeh - ret  
 Euch, vermehret



et mul - ti - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, \_\_\_\_\_  
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, \_\_\_\_\_

et mul - ti - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, \_\_\_\_\_  
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, \_\_\_\_\_

et mul - ti - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, \_\_\_\_\_  
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, \_\_\_\_\_

et mul - ti - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, \_\_\_\_\_  
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, \_\_\_\_\_

Croi - sez donc et mul - ti - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, \_\_\_\_\_  
 Frucht - bar seid und ver - meh - ret Euch, Ge - deht und mehret Euch, \_\_\_\_\_

ez! multi - pli - er! Ge - deht und \_\_\_\_\_  
 Euch, vermehret Euch, vermehret Euch, vermehret Euch, \_\_\_\_\_

ez! multi - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, \_\_\_\_\_  
 mehret Euch, vermehret Euch, vermehret Euch, vermehret Euch, \_\_\_\_\_

multi - pli - er! multi - pli - er! Ge - deht und \_\_\_\_\_  
 Vermehret Euch, Vermehret Euch, Vermehret Euch, \_\_\_\_\_

cruis - sez, mul - ti - pli - ez! Hom -  
 ge - deht, und meh - ret Euch, Men -

cruis - sez, mul - ti - pli - ez! Hom -  
 ge - deht, und meh - ret Euch, Men -

cruis - sez, mul - ti - pli - ez! Hom -  
 ge - deht, und meh - ret Euch, Men -

cruis - sez, mul - ti - pli - ez! Hom -  
 ge - deht, und meh - ret Euch, Men -

- ti - pli - ez! Crissey, mul - ti - pli - ez! Crissey! crissez!  
 mehret Euch, gedieht und mehret Euch! Gedieht! Gedieht!

- ti - pli - ez! Crissey, mul - ti - pli - ez! Crissez! crissez!  
 mehret Euch, gedieht und mehret Euch! Gedieht! Gedieht!



- mes, sou-ve-nez-vous qu'il doit être à jamais le  
 - schen, dann mah' es Euch, er strahle Euch als Pfand des

- mes, sou-ve-nez-vous qu'il doit être à jamais le  
 - schen, dann mah' es Euch, er strahle Euch als Pfand des

- mes, sou-ve-nez-vous qu'il doit être à jamais le  
 - schen, dann mah' es Euch, er strahle Euch als Pfand des

- mes, sou-ve-nez-vous qu'il doit être à jamais le  
 - schen, dann mah' es Euch, er strahle Euch als Pfand des

Hommes, sou-ve-nez-vous qu'il doit être à ja-mais Le  
 Menschen, dann mah' es Euch, er strahle Euch als Pfand des

Hommes, sou-ve-nez-vous qu'il doit être à ja-mais Le  
 Menschen, dann mah' es Euch, er strahle Euch als Pfand des

Col C.B.



