

PERSONNAGES

CHIMÈNE	<i>Soprano</i>
CAMILLE.	»
RODRIGUE	<i>Ténor</i>
POLYEUCTE	»
AUGUSTE	<i>Baryton</i>
NÉARQUE	»
UNE CORYPHÉE.	<i>Soprano</i>
UN CORYPHÉE	<i>Ténor</i>
UN CORYPHÉE	<i>Baryton</i>



NOTE

Pour que cette œuvre ait son plein effet, il est nécessaire qu'elle soit exécutée avec le nombre de solistes indiqué ; mais elle peut être chantée à la rigueur par trois solistes seulement : un soprano, un ténor et un baryton.

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Pour la location de matériel de chœur et d'orchestre, s'adresser à
MM. A. DURAND & FILS, éditeurs-proprétaires pour tous pays,
à Paris, 4, place de la Madeleine.

La Gloire de Corneille

Poésie de
Sébastien Charles LECONTE
*avec fragments de tragédies
de Corneille, intercalés*

Musique de
C. SAINT-SAËNS
Op. 126

Allegro maestoso

PIANO

Ped.

The first system of music is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 6/4. The music begins with a forte (*f*) dynamic. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment of eighth notes.

The second system continues the musical notation from the first system, maintaining the 6/4 time signature and the melodic and rhythmic patterns in both staves.

The third system introduces a change in the upper staff's melodic line, marked with a forte (*f*) and marcato dynamic. The lower staff continues with its rhythmic accompaniment.

The fourth system concludes the piece with repeat signs in the upper staff, indicating the end of the musical fragment.

First system of musical notation. The right hand (treble clef) plays a sequence of chords: a half note chord, a quarter note chord, and a half note chord. The left hand (bass clef) plays a continuous eighth-note accompaniment. A repeat sign is present at the beginning of the right hand part.

Second system of musical notation. The right hand features a sequence of chords, with a triplet of eighth notes in the final measure. The left hand continues with the eighth-note accompaniment.

Third system of musical notation. The right hand includes a triplet of eighth notes in the first measure and a sequence of chords. The left hand maintains the eighth-note accompaniment.

Fourth system of musical notation. The right hand contains two triplet markings over eighth notes. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand features a triplet of eighth notes in the first measure and a sequence of chords. The left hand continues with the eighth-note accompaniment.

First system of musical notation. The treble clef staff features a sequence of chords and a melodic line that rises in the final measure. The bass clef staff provides a simple harmonic accompaniment with quarter notes.

Second system of musical notation. The treble clef staff contains a dense texture of chords and a melodic line. The bass clef staff features a more complex accompaniment with some chords and a melodic line that includes a trill-like figure.

Third system of musical notation. The treble clef staff has a dense chordal texture with some notes tied across measures. The bass clef staff features a melodic line with a descending contour. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Fourth system of musical notation. The treble clef staff consists of sustained chords. The bass clef staff features a melodic line with a descending contour, similar to the previous system.

Fifth system of musical notation. The treble clef staff has chords and a melodic line that ends with a fermata. The bass clef staff features a melodic line with a descending contour. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system.

First system of musical notation. The right hand (treble clef) features a melodic line with a long note on the third measure, marked with an accent (^) and a fermata. The left hand (bass clef) provides harmonic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has one sharp (F#).

Second system of musical notation. The right hand features a descending melodic line with a slur. The left hand has a simple accompaniment. The dynamic is *mf cantabile* (mezzo-forte, cantabile).

Third system of musical notation. The right hand continues the descending melodic line with a slur. The left hand accompaniment is consistent with the previous system.

Fourth system of musical notation. The right hand continues the descending melodic line with a slur. The left hand accompaniment includes a triplet of eighth notes in the first measure, marked with a '4' above it.

Fifth system of musical notation. The right hand continues the descending melodic line with a slur. The left hand accompaniment continues. The system concludes with a double bar line and a treble clef on the right.

8

p
marcato

8

cantabile

p
cantabile

4

First system of a musical score. The right hand (treble clef) features a melodic line with a slur and a fermata. The left hand (bass clef) has a rhythmic accompaniment with slurs and a dynamic marking of *mf*. The system concludes with a fermata and a *V* (ritardando) marking.

Second system of a musical score. The right hand (treble clef) contains chords with a *cresc.* (crescendo) marking and a dynamic marking of *f*. The left hand (bass clef) continues the accompaniment with a *V* marking at the end.

Third system of a musical score. The right hand (treble clef) plays chords. The left hand (bass clef) features a triplet of eighth notes, indicated by a '3' over the notes.

Fourth system of a musical score. The right hand (treble clef) has a melodic line with slurs. The left hand (bass clef) has a melodic line with slurs. A section labeled *OSSIA* (alternative) begins in the left hand, indicated by a dotted line.

Fifth system of a musical score. The right hand (treble clef) has a melodic line with slurs and triplet markings (3, 3, 2). The left hand (bass clef) has a rhythmic accompaniment.

First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many accidentals and slurs. The lower staff (bass clef) is mostly empty, with a single note and a dynamic marking of *ff* (fortissimo) appearing in the second measure.

Second system of musical notation. The upper staff continues the complex melodic line. The lower staff (bass clef) contains a simple melodic line with a few notes and rests.

Third system of musical notation. The upper staff continues the complex melodic line. The lower staff (bass clef) contains a simple melodic line with a few notes and rests.

Fourth system of musical notation. The upper staff continues the complex melodic line. The lower staff (bass clef) contains a simple melodic line with a few notes and rests.

Fifth system of musical notation. The upper staff continues the complex melodic line. The lower staff (bass clef) contains a simple melodic line with a few notes and rests. A dynamic marking of *mf* (mezzo-forte) is present in the second measure.

First system of musical notation. The treble clef staff contains a series of chords and a triplet of eighth notes. The bass clef staff contains a sequence of chords and a few notes.

Second system of musical notation. The treble clef staff features a rapid sixteenth-note run. The bass clef staff contains chords and a few notes. A dynamic marking *ff* is present.

Third system of musical notation. The treble clef staff continues the sixteenth-note run. The bass clef staff contains chords. A dynamic marking *ff* is present.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff contains chords. A dynamic marking *ff* is present.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff contains chords. A dynamic marking *ff* is present.

(♩ = ♩.)

First system of piano accompaniment. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. Dynamic marking *mf*. The system is enclosed in a large slur.

Second system of piano accompaniment. Treble clef, 2/2 time signature. Bass clef, 2/2 time signature. Dynamic marking *dim.*. The system is enclosed in a large slur. Triplet markings are present in the treble staff.

Third system of piano accompaniment. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. Dynamic marking *p*. The system is enclosed in a large slur. Dynamic marking *dim.* is present.

1^{er} CHŒUR.

Poco allegro

Vocal score for the first chorus. Four vocal parts: Soprano, Contralto, Tenors, and Basses. The lyrics are: "Vil - le que la pen - sée et l'art ont fai - te sain - te, Dis -". The score includes dynamic markings *p* and *cresc.*. The piano accompaniment is shown below the vocal staves.

nous de quel fris - son tressail - le ton en - cein - te, *mf* Que
 nous de quel fris - son tressail - le ton en - cein - te, *mf* Que
 nous de quel fris - son tressail - le ton en - cein - te, *mf* Que
 nous de quel fris - son tressail - le ton en - cein - te, *mf* Que

crient les pier-res de ton seuil? *f* Quel tri - om - phe sa - cré,
 crient les pier-res de ton seuil? *f* Quel tri - om - phe sa - cré,
 crient les pier-res de ton seuil? *f* Quel tri - om - phe sa - cré,
 crient les pier-res de ton seuil? *f* Quel tri - om - phe sa - cré,

p *cresc.*
 quelle au - gus - te mé - moi - re, Dans Pa - ris, la ci - té de

p *cresc.*
 quelle au - gus - te mé - moi - re, Dans Pa - ris, la ci - té de

p *cresc.*
 quelle au - gus - te mé - moi - re, Dans Pa - ris, la ci - té de

p *cresc.*
 quelle au - gus - te mé - moi - re, Dans Pa - ris, la ci - té de

f *ff*
 gloi - re, En - ivre un peuple en - tier ——— d'un

f *ff*
 gloi - re, En - ivre un peuple en - tier ——— d'un

f *ff*
 gloi - re, En - ivre un peuple en - tier ——— d'un

f *ff*
 gloi - re, En - ivre un peuple en - tier ——— d'un

hé-ro-ïque or-gueil.

hé-ro-ïque or-gueil.

hé-ro-ïque or-gueil.

hé-ro-ïque or-gueil.

2^e CHŒUR

Sopr.

Contr.

Ténors

Basses

E-tran-ger chaque

E-tran-ger chaque

E-tran-ger chaque

E-tran-ger chaque

ff Δ

voix — nom — me le grand Cor — neil — le .

ff Δ

voix — nom — me le grand Cor — neil — le .

ff Δ

voix — nom — me le grand Cor — neil — le .

ff Δ

voix — nom — me le grand Cor — neil — le .

f Δ

f

Son

f

Son

f

Son

f

Son

Δ

f

âme, en tous les yeux _____ comme u - ne flam - me veil - -
 âme, en tous les yeux _____ comme u - ne flam - me veil - -
 âme, en tous les yeux _____ comme u - ne flam - me veil - -
 âme, en tous les yeux _____ comme u - ne flam - me veil - -

p

p

p

p

- le .
 - le .
 - le .
 - le .

p

V

UN CORYPHÉE Ténor

Soi - - xante ans il a, dans sa

The first system of the musical score consists of a tenor vocal line and piano accompaniment. The vocal line begins with a half note 'Soi', followed by a dotted half note 'xante', a quarter note 'ans', a quarter note 'il', a quarter note 'a,', a quarter note 'dans', and a quarter note 'sa'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a bass line that includes a low octave note at the start.

Cory
T. main, Pé - tri le mar - bre grec et le

The second system continues the musical score. The vocal line starts with a quarter note 'main,', followed by a quarter note 'Pé', a quarter note 'tri', a quarter note 'le', a quarter note 'mar -', a quarter note 'bre', a quarter note 'grec', and a quarter note 'et le'. The piano accompaniment maintains the eighth-note accompaniment pattern.

Cory
T. bron - - ze de Ro - - me Pour que,

The third system continues the musical score. The vocal line starts with a quarter note 'bron -', a quarter note 'ze', a quarter note 'de', a quarter note 'Ro -', a quarter note 'me', a quarter note 'Pour', and a quarter note 'que,'. The piano accompaniment features a more complex texture, including a sustained chord in the left hand during the 'de Ro - me' phrase.

Cory
T. dans ce rê - - ve de l'hom - - me,

The fourth system concludes the musical score. The vocal line starts with a quarter note 'dans', a quarter note 'ce', a quarter note 'rê -', a quarter note 've', a quarter note 'de l'hom -', and a quarter note 'me,'. The piano accompaniment continues with the eighth-note accompaniment pattern.

Res - plen - dît - - - - - à ja - - mais un mon - -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melodic line with a long note on 'dît' and a rest on 'à'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with quarter notes in the left hand.

- - de sur - hu - main . .

The second system continues the vocal and piano parts. The vocal line has a melodic line with a long note on 'de' and a rest on 'sur'. The piano accompaniment continues with the same rhythmic pattern, ending with a key signature change to two sharps (F# and C#).

p Soi - - xante ans il a , dans sa

p Soi - - xante ans il a , dans sa

p Soi - - xante ans il a , dans sa

p Soi - - xante ans il a - - dans sa

The third system features four vocal parts: Soprano, Contralto, Tenors, and Basses. Each part has a melodic line with a long note on 'Soi' and a rest on 'xante'. The piano accompaniment is on two staves, with a dynamic marking of *p* (piano) and a key signature of two sharps.

mf

The fourth system shows the piano accompaniment for the vocal parts. It features a melodic line in the right hand with a dynamic marking of *mf* (mezzo-forte) and a bass line in the left hand. The key signature remains two sharps.

LES 2 CHŒURS RÉUNIS

main, Pé - tri le mar - bre grec et le

main, Pé - tri le mar - bre grec et le

main, Pé - tri le mar - bre grec et le

main, Pé - tri le mar - bre grec et le

p

bron - ze de Ro - me Pour que ,

bron - ze de Ro - me Pour que ,

bron - ze de Ro - me Pour que ,

bron - ze de Ro - me Pour que ,

mf *p*

cresc.
 dans le rê - ve de l'hom - me

cresc.
 dans le rê - ve de l'hom - me

cresc.
 dans le rê - ve de l'hom - me

cresc.
 dans le rê - ve de l'hom - me

f Res-plen-dît _____ à ja - mais _____ *ff* un

f Res-plen-dît _____ à ja - mais _____ *ff* un

f Res-plen-dît _____ à ja - mais _____ *ff* un

f Res-plen-dît _____ à ja - mais _____ *ff* un

Un peu animé

mon - - - de sur - hu - main .
mon - - - de sur - hu - main .
mon - - - de sur - hu - main .
mon - - - de sur - hu - main .

Un peu animé

f

8

rf *ff*

2e CHOEUR SEUL

Sopr. *p*
 Mais cel - les qu'ani - ma sa pensée — où sont -

Contr. *p*
 Mais cel - les qu'ani - ma sa pensée — où sont -

Ténors *p*
 Mais cel - les qu'ani - ma sa pensée — où sont -

Basses *p*
 Mais cel - les qu'ani - ma sa pensée — où sont -

el - les, Quels sont les dieux nou -

el - les, Quels sont les dieux nou -

el - les, Quels sont les dieux nou -

el - les, Quels sont les dieux nou -

p

-veaux par son ver - be sa - crés?
 -veaux par son ver - be sa - crés?
 -veaux par son ver - be sa - crés?
 -veaux par son ver - be sa - crés?

The piano accompaniment features a series of chords in the right hand, with a dynamic marking of *p* (piano) and a fermata over the final chord. The left hand has a simple bass line.

1^{er} CHŒUR SEUL

Sopr.

Le - vez -
 Le - vez -

The piano accompaniment includes a fermata over the first measure of the right hand and a triplet in the left hand.

vous et chan - tez ô for - mes im - mor - tel - les!

vous et chan - tez ô for - mes im - mor - tel - les!

Il n'est de dieux que ceux qu'un po - ète a cré -

Il n'est de dieux que ceux qu'un po - ète a cré -

-és .

-és .

Allegro non troppo

First system of piano introduction. The right hand features a melody of dotted eighth notes and quarter notes, starting with a forte (*f*) dynamic. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of piano introduction. The right hand continues the melodic line with eighth notes. The left hand accompaniment includes a prominent eighth-note pattern.

AUGUSTE

Vocal entry for Auguste. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

En est-ce as-sez, ô ciel !

Continuation of the vocal line for Auguste, marked with 'A.'. The piano accompaniment continues with chords and moving lines.

et le sort, pour me nuire, A-t'il quelqu'un des

A.

miens qu'il veuille en - cor sé - dui - - - re ?

A.

Qu'il joi - gne ses ef -

fp

A.

- forts à ce - lui des en - -

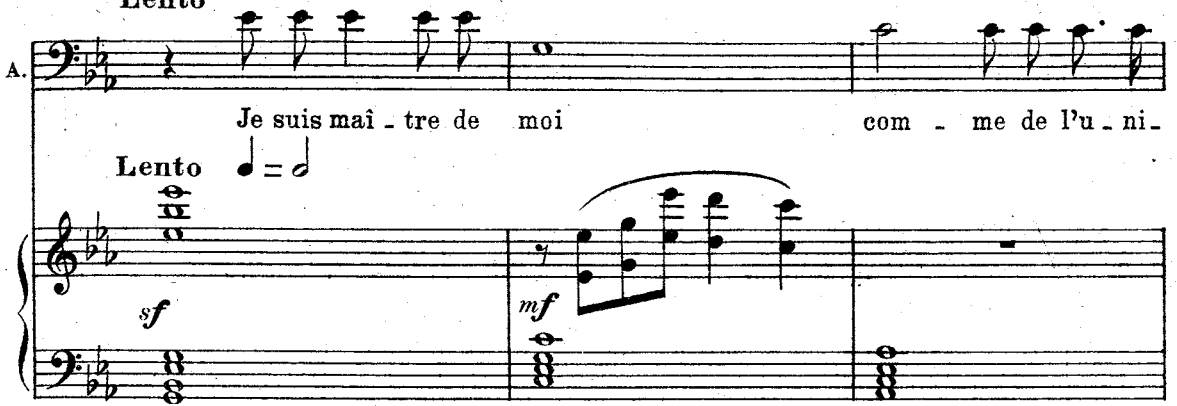
cresc.

A.

- fers .

f

Lento

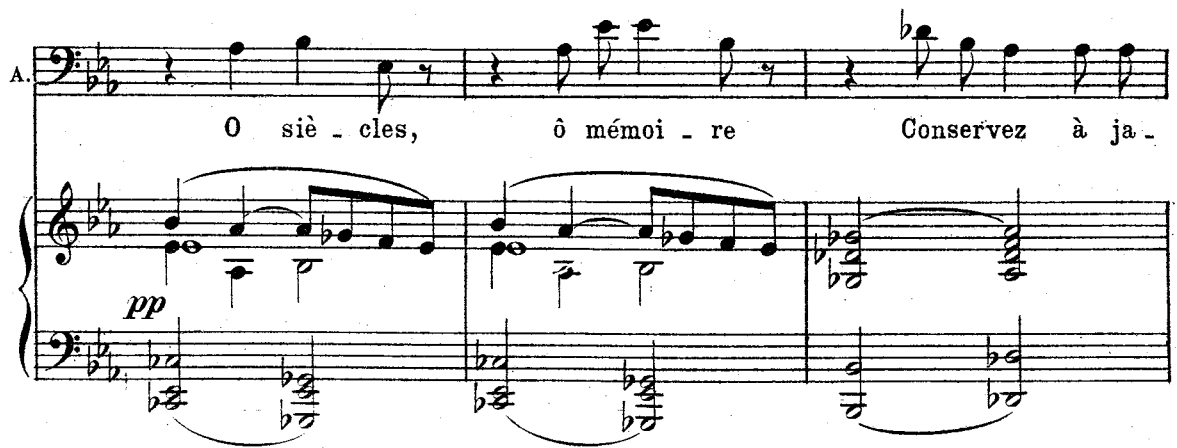
A.  Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: "Je suis maî - tre de moi com - me de l'u - ni -". The piano accompaniment is in treble and bass clefs, with dynamics *sf* and *mf*.

Je suis maî - tre de moi com - me de l'u - ni -

Lento $\bullet = \text{half note}$

A.  Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: "- vers; Je le suis, je veux l'è - tre." The piano accompaniment is in treble and bass clefs, with dynamics *p* and *f*.

- vers; Je le suis, je veux l'è - tre.

A.  Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: "O siè - cles, ô mémoi - re Conservez à ja -". The piano accompaniment is in treble and bass clefs, with dynamics *pp*.

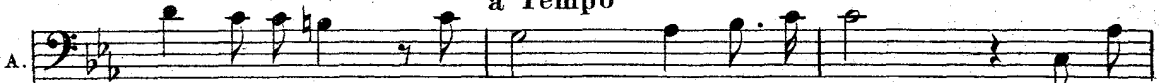
O siè - cles, ô mémoi - re Conservez à ja -

A.  Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line is in bass clef with lyrics: "- mais ma derniè - re vic - toi - re Je tri - omphe aujourd'hui du plus". The piano accompaniment is in treble and bass clefs, with dynamics *p*. The word "String." is written above the piano part.

- mais ma derniè - re vic - toi - re Je tri - omphe aujourd'hui du plus

String.

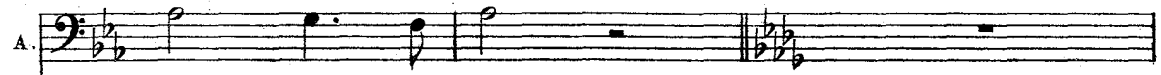
a Tempo

A. 
 jus - te courroux De qui le sou - ve - nir puisse al -

a Tempo



poco sf *p*


A. 
 - ler jus - qu'à vous.

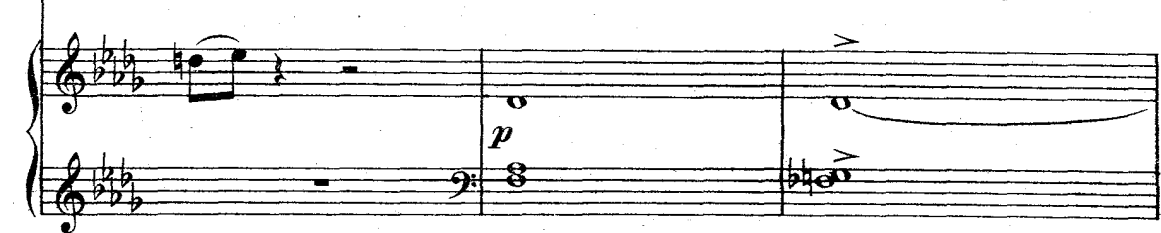


cresc. *mf* *p espress.*

A. 

dolce espressivo

A. 
 Soy - ons a - mis, Cin - na, c'est moi qui t'en con -



p

A.

- vi - e.

A.

espressivo

Comme à mon en - ne - mi je t'ai don - né la

p

A.

vi.e, Et malgré la fu - reur de ton lâ - che des - sin, Je te la

A.

donne encor comme à mon as - sa - sin.

cantabile

A.

Com-men-çons un com - bat qui mon-tre par l'is -

Red. *Red.*

A.

- su - e Qui l'au - ra mieux de nous ou don - née ou re -

Red.

String. *cresc.*

A.

- çu - e Tu trahis mes bien - faits, je les

A.

veux redou - bler;

cresc.

A.

Je t'en a - vais com - blé,

sf *f*

Detailed description: This system contains the first vocal phrase. The vocal line (A.) is in bass clef with a key signature of three flats. The piano accompaniment consists of two staves. The right hand features a melodic line with slurs and a fermata, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamic markings include *sf* and *f*.

A.

ad lib. a Tempo lento

je t'en veux ac-ca - bler.

a Tempo lento

f

Detailed description: This system contains the second vocal phrase. The vocal line (A.) is in bass clef. The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with chords. Dynamic markings include *f*. The tempo marking 'a Tempo lento' is repeated.

dim.

3 *3* *3*

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with chords. The dynamic marking *dim.* is present. There are three triplet markings (*3*) in the left hand.

p *pp*

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves. The right hand has a melodic line with slurs and a fermata. The left hand has a bass line with chords. Dynamic markings include *p* and *pp*.

Allegro

f appassionato

Rit.

Moderato

sempre f

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) in G major. The music features a rhythmic pattern of eighth and sixteenth notes.

Piano accompaniment for the second system, continuing from the first. It includes dynamic markings *sf* (sforzando) and *dim.* (diminuendo).

RODRIGUE

Vocal line for Rodrigue with lyrics "Non. non." and dynamic marking *f* (forte). The piano accompaniment includes a dynamic marking *p* (piano).

R.

Vocal line for Rodrigue with lyrics "dans ce combat" and "quoi que vous veuil_lez". The piano accompaniment includes a dynamic marking *sf* (sforzando).

R. *croi - re* *Ro - dri - gue peut mou - rir sans hasarder sa*

R. *gloi - re,* *Sans qu'on l'ose ac - cu - ser d'avoir manqué de*

sempre marcato
R. *cœur — Sans pas - ser pour vaincu, sans souffrir de vain -*

molto espress.
R. *- queur. On di - ra seu - le - ment:*

R. « Il a - do - rait Chi - mè - ne » Il n'a pas voulu

R. vivre et mé - ri - ter sa hai - ne

R. Pour ven - ger son hon - neur

R. il per - dit son a - mour ;

R.

Pour ven-ger sa maî-tresse

sempre più appassionato

R.

il a quit-té le jour, Pré-fé-rant (quelques-

R.

- poir qu'eût son âme asser-vi-e,) Son hon-neur à Chi-

R.

- mène et Chi-mène à sa vi-

Molto allegro

R. - e

Molto allegro

p *cresc.*

CHIMÈNE

Même Mouvt *f impetuoso*

Puis - que pour t'em - pé -

Même Mouvt

f *p*

Ch. - cher de cou - rir au tré - pas Ta vie et ton hon -

Ch. - neur sont de fai - - bles ap - pas, Si ja -

Ch. *sf*

- mais je t'ai - mai, cher Ro - drigue, en re - van - che

Ch. *marcato*

Défends-toi mainte - nant pour m'ô - ter à Don

Ch.

San - che; Com - bats pour m'affran -

Ch.

- chir de la con - di - ti - on Qui me livre à l'ob -

Senza rigore a Tempo

Ch. - jet de mon a-ver-si-on. Te

Ch. di-rai-je en-cor plus? Va! songe à la dé-

Ch. - fen - se Pour for - cer mon de -

Ch. - voir, pour m'im-po-ser si -

Ch. *len - ce, Et si tu*

f *p*

Ch. *sens pour moi ton cœur en - cor é -*

Ch. *- pris,*

f

Sanza rall.

Ch. *Sors vain_queur d'un com_bat dont Chi_mène est le prix.*

sf *ff* *ff*

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including three triplet markings. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with a *ff* dynamic marking. The treble staff features a more active melodic line with slurs and accents. The bass staff has a steady accompaniment. The system concludes with a 3/4 time signature.

And^{te} sostenuto

The third system is marked *And^{te} sostenuto* and *ORGUE fp*. It features a 3/4 time signature. The treble staff has a slow, sustained melodic line with long notes and slurs. The bass staff has a simple accompaniment.

The fourth system continues the slow melodic line from the previous system. The treble staff has a series of half notes and quarter notes, while the bass staff provides a simple accompaniment.

The fifth system concludes the piece. The treble staff has a melodic line that ends with a final cadence. The bass staff has a simple accompaniment. The system concludes with a 2/2 time signature.

POLYEUCTE

Sour - ce dé - li - ci - euse en mi - sè - re fé -

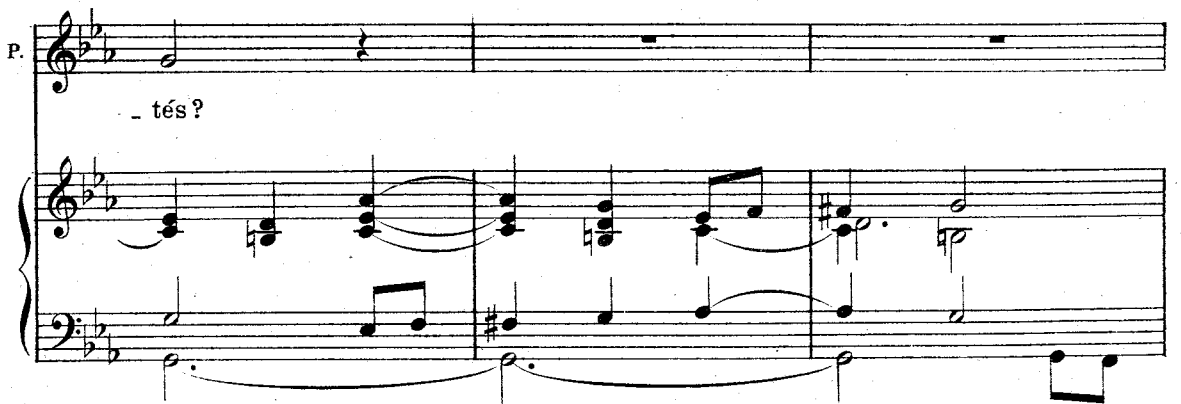
cresc.
 - con - de, Que vou - lez - vous de moi, flat -

- teu - ses vo - lup - tés? Hon - teux at - ta - che -

- ments de la chair et du mon - de,

P. 

Que ne me quittez - vous quand je vous ai quit -

P. 

- tés?

P. *mf* 

Allez, hon - neurs, plaisirs qui me li - vrez la

P. 

guer - re: Tou - te vo - tre fé - li - ci - té,

P. Su - jette à l'ins - ta - bi - li - té, En moins de rien tom - be par

P. *marcato* ter - re, Et comme elle a l'éclat de ver - re,

P. Elle en a la fragi - li - té.

P. Ain - si n'es - pé - rez

P. pas qu'après vous je sou - pi - re;

P. Vous é - ta - lez en vain vos char - mes im - puis -

P. - sants: Vous me mon - trez en vain — par

P. tout ce vaste em - pi - re Les en - ne - mis de

P. Dieu — pom — peux et floris — sants.

P. Il é — tale à son tour des re — vers é — qui —

P. — ta — bles Par qui les grands sont confondus, —

P. Et les glai — ves qu'il tient pendus Sur les plus for — tu — nés cou —

P.

- pa - bles Sont d'au-tant plus i-né-vi - ta - bles

P.

Que leurs coups sont moins at-ten - dus.

And.

Allegro

p

POLYEUCTE

Au

NÉARQUE

Où pen_sez - vous al - ler?

P.
temple

où l'on m'ap - pel - le.

NÉARQUE

Quoi! vous mê - ler aux vœux d'u - ne troupe in - fi -

p

N. *- dè - le! Ou - bli - ez - vous dé -*

POLYEUCTE

N. *-jà que vous ê - tes chré - tien?*

Vous, par qui je le

P. *suis, vous en souvient-il bien.*

N. *J'abhor - - re les faux*

mf p

P. Et moi je les dé - tes - te.

N. dieux. Je tiens _____ leur culte im -

mf *p*

P. Et je le tiens fu - nes - te.

N. - pi - e. Fuy - ez

f

Rit. *f*

P. Je les veux renver - ser Et mourir dans leur

N. donc leurs au - tels!

P. *a Tempo* *ad lib.*

- tem - - - ple ou les - - - y ter - ras -

P. *a Tempo*

- ser.

a Tempo

f

P.

Al - lons, mon cher Né - ar - - - que,

p

P.

al - lons aux yeux des hom - - - mes

P. *Braver* l'i-do-lâ - trie et montrer qui nous som - mes.

P. C'est l'at - ten - te du ciel, il nous la faut rem -

P. - plir, Je viens de le pro - met - - - tre

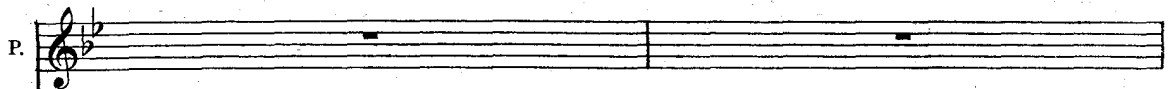
Poco rit.


a Tempo

P. et je vais l'ac - com - plir.

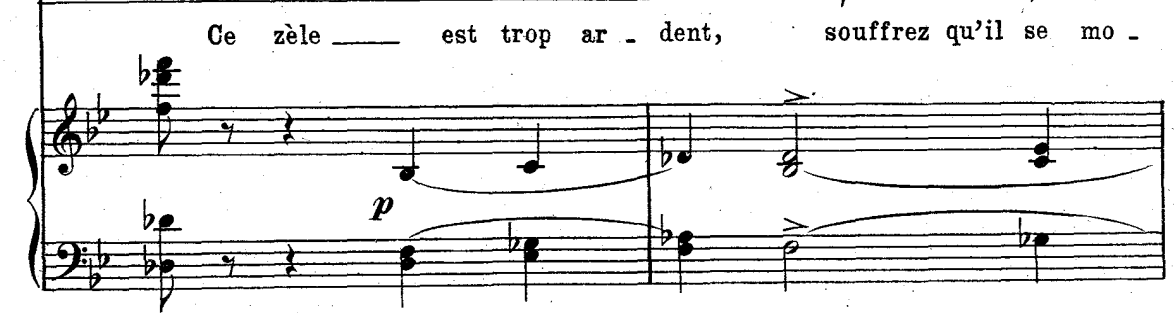
a Tempo

suivez

P. 

N. 

Ge zèle — est trop ar - dent, souffrez qu'il se mo -



P. 

N. 

On n'en peut trop a - voir pour le Dieu qu'on ré -

- dè - re!



P. 

N. 

- vè - - re. Je la cher - che pour

Vous trou - ve - rez la mort.



P. lui. Il se-ra mon ap-pui.

N. Et si ce cœur s'é-bran-le? Mais dans ce

cresc.

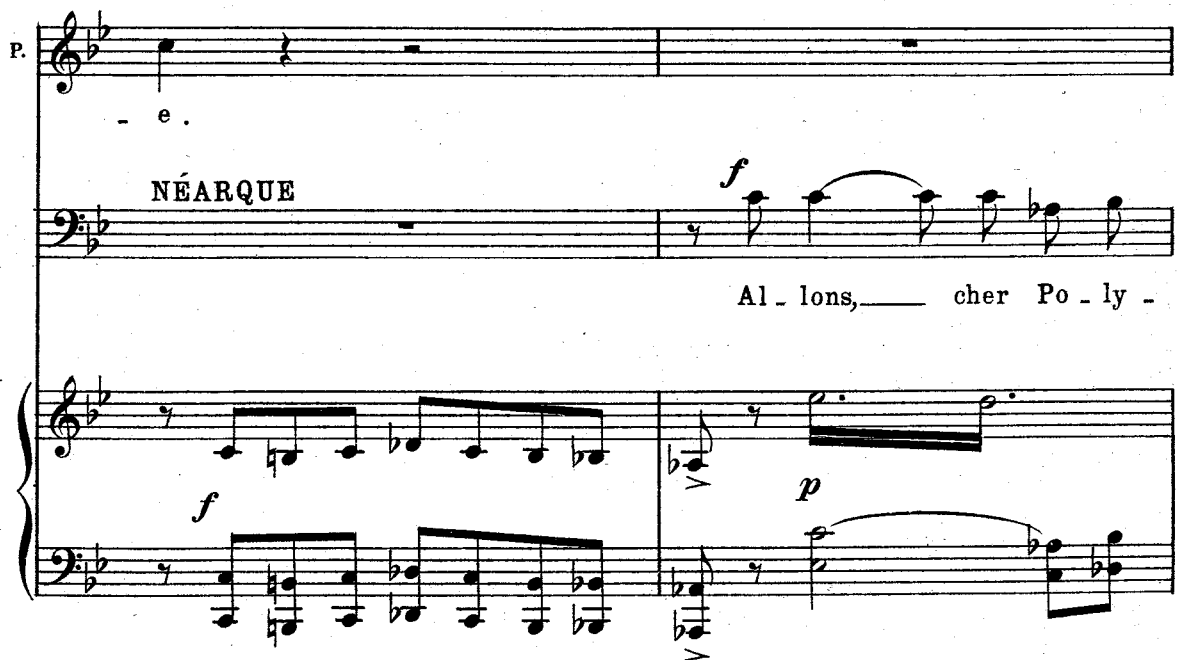
P. *extasié*
Mais dans le

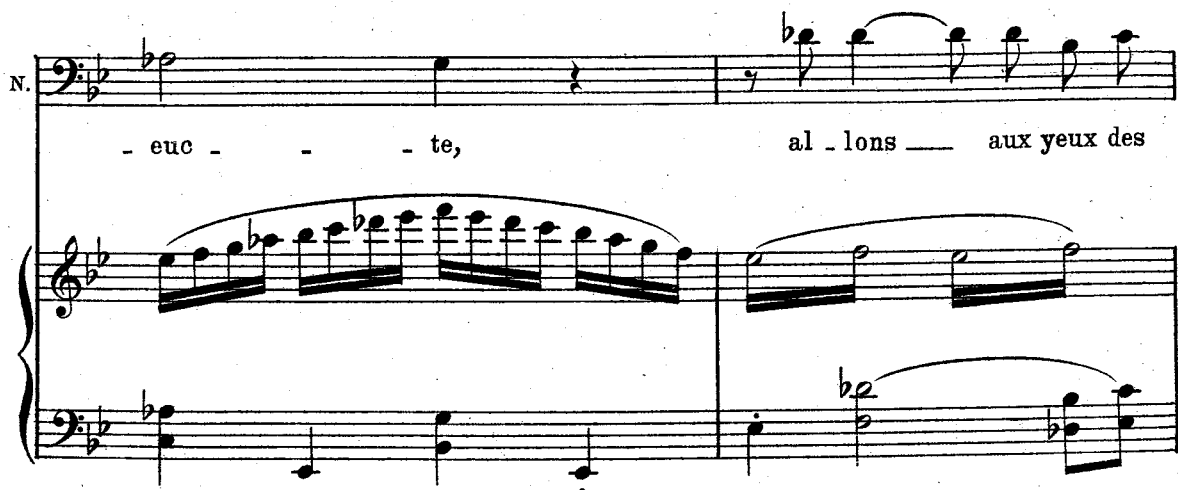
N. temple en-fin la mort est as-su-ré-e.

P. eiel dé-jà la palme est

And.

P. 
pré - pa - ré -

P. 
- e .
NÉARQUE
Al - lons, — cher Po - ly -

N. 
- euc - - - te, al - lons — aux yeux des

N.

hom - mes Bra-ver l'i-do-lâ -

N.

- trie et montrer qui nous som - mes!

POLYEUCTE

Al-lons, mon cher Né-ar-que,

N.

Al-lons, cher Po-ly-euc-te,

P.
al - lons — aux yeux des hom - - - mes Bra -

N.
al - lons — aux yeux des hom - - - mes Bra -

P.
- ver — l'i - do - lâ - trie et mon - trer qui nous

N.
- ver — l'i - do - lâ - trie et mon - trer qui nous

P.
som - - mes!

N.
som - - mes! Ne per - dons plus de

P. Le sa - cri - fice est prêt. Al - lons - y du vrai

N. temps. Al - lons - y du vrai

P. Dieu sou - te - nir l'in - té - rêt. Al - lons fou -

N. Dieu sou - te - nir l'in - té - rêt.

P. - ler aux pieds ce fou - dre ri - di -

N. Al - lons fou -

P. *- cu - - - le* *Dont arme un*

N. *- ler* *aux pieds* *ce fou-dre ri-di-cu - - -*

P. *bois* *pour-ri* *ce* *peu - - ple* *trop* *cré -*

N. *- le* *Dont arme* *un* *bois* *pour-ri* *ce -*

P. *- du - - - - le.* *Al-lons en é-clai -*

N. *peu - - - ple* *trop* *cré - du - le.* *Al-lons en é-clai -*

cresc.

P. *- rer l'a-veuglement fa - tal: Al - lons bri - ser ces*

N. *- rer l'a-veuglement fa - tal: Al - lons bri - ser ces*

Rit.

P. *dieux de pierre et de mé - tal!*

N. *dieux de pierre et de mé - tal!*

Rit.

a Tempo (Un peu animé)

P.

N.

a Tempo (Un peu animé)

First system of musical notation. The treble clef staff features a melodic line with several slurs and ties. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff contains a series of chords and melodic fragments, some enclosed in rectangular boxes. The bass clef staff continues the accompaniment with a steady rhythmic pattern.

Third system of musical notation. The treble clef staff includes triplet markings (indicated by a '3' in a circle) over groups of notes. The bass clef staff features a prominent sixteenth-note pattern with a '6' marking below it.

Fourth system of musical notation. Similar to the previous system, it features triplet markings in the treble clef and a sixteenth-note accompaniment in the bass clef with '6' markings.

Fifth system of musical notation, the final system on the page. It continues the triplet and sixteenth-note patterns. The system concludes with a double bar line and repeat signs.

Più allegro

The first system of the piano piece consists of two staves. The treble staff begins with a series of eighth notes, followed by a dotted quarter note and a quarter note. The bass staff mirrors this pattern with eighth notes and a dotted quarter note. The key signature has two flats, and the time signature is 2/2.

The second system continues the piece. The treble staff features a melodic line with eighth and quarter notes. The bass staff provides a rhythmic accompaniment. A forte (*ff*) dynamic marking is placed above the bass staff in the second measure.

The third system shows the continuation of the melodic and rhythmic patterns established in the previous systems. The treble staff has a steady eighth-note melody, while the bass staff maintains a consistent rhythmic accompaniment.

The fourth system is characterized by a dense texture of eighth notes in both the treble and bass staves, creating a rhythmic and melodic intensity.

Animato assai ma non troppo

CAMILLE

p

This section includes a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "Ro - - - me,". The piano accompaniment features a bass line with sustained notes and a treble line with chords and moving lines. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo).

Ca. l'unique ob - jet de mon res - sen - ti -

Ca. - ment!

cresc.

rit.

Ca. *p* Ro - - - me, à qui vient ton

pp

Ca. bras d'im - mo - ler mon a - mant!

cresc.

Ca. *cresc.*

Ro - - - me,

pp

Ca. qui t'a vu naître et que ton cœur a -

Ca. - do - - - - rel

f *ff*

Ca. *f* *con forza*

Rome en - fin que je hais par - - - ce quel - le tho -

f

Ca. - no - - - rel

f *rf*

Ca. Puis - - - sent tous ses voi - sins, en - sem - ble con - ju -

p

Ca. - rés, Sa - per ses fon - de - ments en - cor mal as - su -

(h)

Ca. - rés; Et, si ce n'est as -

f *rf* *sf* *p*

Ca. Pas - sent pour la dé - truire et les

f *p*

Ca. monts et les mers;

cresc.

Ca. Qu'él - le - mè - - mè sur soi ren - ver - se ses mu -

f *p*

Ca. - rail - - les Et de ses propres mains dé -

f

Ca. *chi - - re ses en - trail - les; Que le courroux du*

cresc. *fp*

Ca. *ciel al.lu - mé par mes vœux*

cresc. *fp*

Rit. *Fas - - se pleuvoir sur elle un dé - lu - - ge de*

a Tempo *suivez*

f *p*

Ca. *feux! Puis - - sé je de mes*

pp *m.s.*

Ca. yeux y voir tom-ber ce

The first system of music consists of three staves. The top staff is for the voice (Ca.), with lyrics "yeux y voir tom-ber ce". The middle staff is the piano accompaniment, split into treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. A "Red." marking is present below the piano part. A "m.s." marking is above the piano part in the second measure.

Ca. fou - - - dre, Voir ses maisons en

The second system of music consists of three staves. The top staff is for the voice (Ca.), with lyrics "fou - - - dre, Voir ses maisons en". The middle staff is the piano accompaniment, split into treble and bass clefs. The piano part continues the rhythmic pattern from the first system. A "Red." marking is present below the piano part. A "m.s." marking is above the piano part in the second measure.

Ca. cen - - - dre et tes lau-riers en

The third system of music consists of three staves. The top staff is for the voice (Ca.), with lyrics "cen - - - dre et tes lau-riers en". The middle staff is the piano accompaniment, split into treble and bass clefs. The piano part continues the rhythmic pattern. A "Red." marking is present below the piano part. A "m.s." marking is above the piano part in the second measure.

Ca. pou - - - dre, Voir le der-nier Ro -

The fourth system of music consists of three staves. The top staff is for the voice (Ca.), with lyrics "pou - - - dre, Voir le der-nier Ro -". The middle staff is the piano accompaniment, split into treble and bass clefs. The piano part continues the rhythmic pattern. A "Red." marking is present below the piano part. A "ff" marking is above the piano part in the second measure.

Ca. *main a son der_nier sou_pir,*

ff

Ca. *Moi seule en ê_tre*

Ca. *cause et mourir de plai_sir!*

suivez

Più allegro

Ca. *_sir!*

Più allegro

ff

Le double plus lent $\text{♩} = \text{♩}$ (très largement)
UN CORYPHEE Baryton

Peu - - - ple, peu - -

Le double plus lent $\text{♩} = \text{♩}$ (très largement)

fp *fp*

Cory.
B. - - - ple, les en - - tends -

fp

Cory.
B. tu? Le Po - ète est plus

p

Cory.
B. grand et l'œuvre est plus au - -

p

Sory.
B.

- gus - - - te, Qui fit, vou - ant le

Sory.
B.

verbe au seul cul - - - te du

Sory.
B.

jus - - te, Plus bel - - - le la beau -

Sory.
B.

- té, plus sain - - - te la ver -

cresc.

Un peu animé

Cory.
B.

- tu.

Sopr.

O Po-è - - - te les en - tends - tu? Ton

Contr.

O Po-è - - - te les en - tends - tu? Ton

Ténors

O Po-è - - - te les en - tends - tu? Ton

Basses

O Po-è - - - te les en - tends - tu? Ton

Un peu animé

8⁻⁻⁻₁

LES 2 CHŒURS RÉUNIS

œu-vre comme un mon-de au - tour de toi s'é - veil - le,

œu-vre comme un mon-de au - tour de toi s'é - veil - le,

œu-vre comme un mon-de au - tour de toi s'é - veil - le,

œu-vre comme un mon-de au - tour de toi s'é - veil - le,

Car pour

Car pour vivre à ja -

Car pour vivre à ja - mais, car pour

Car pour vivre à ja - mais, pour vivre à ja -

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Car pour' and continue with 'Car pour vivre à ja -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

vivre à ja - mais dans la mort, O Cor -

- mais, à ja - mais dans la mort, O Cor -

vivre à ja - mais dans la mort, O Cor -

- mais, à ja - mais dans la mort, O Cor -

Detailed description: This system continues the vocal and piano parts. The vocal lines conclude with the phrase 'dans la mort, O Cor -'. The piano accompaniment features sustained chords and melodic fragments, with some notes held across measures.

- neil - - - - le! Tu fis la beau - té

- neil - - - - le! Tu fis la beau - té

- neil - - - - le! Tu fis la beau - té

- neil - - - - le! Tu fis la beau - té

The piano accompaniment consists of a treble and bass clef staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and moving lines.

Rit.
mf *p*
sain - - - - te et bel - - - - le la ver -

mf *p*
sain - - - - te et bel - - - - le la ver -

mf *p*
sain - - - - te et bel - - - - le la ver -

mf *p*
sain - - - - te et bel - - - - le la ver -

Rit.
p
The piano accompaniment features a treble and bass clef staff. The treble staff has a melodic line with a long note value, and the bass staff provides harmonic support with chords and moving lines. The system concludes with a 'Rit.' (Ritardando) instruction and a 'p' (piano) dynamic marking.

Allegretto (très tranquille)

- tu.

- tu.

- tu.

- tu.

p

CORYPHÉE Soprano avec le Choeur

p

For - - - mes que ton gé - - nie a

p

For - - - mes que ton gé - - nie a

p

For - - - mes que ton gé - - nie a

p

For - - - mes que ton gé - - nie a

fai - tes immor - tel - - - les, Les

fai - tes immor - tel - - - les, Les

fai - tes immor - tel - - - les, Les

fai - tes immor - tel - - - les, Les

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The lyrics are 'fai - tes immor - tel - - - les, Les'. The piano accompaniment features a steady bass line and chords in the right hand.

à - - - mes que cré - a comme crée -

à - - - mes que cré - a comme crée -

à - - - mes que cré - a comme crée -

à - - - mes que cré - a comme crée -

The second system continues with four vocal staves and piano accompaniment. The lyrics are 'à - - - mes que cré - a comme crée -'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some sustained chords.

-rait un Dieu, 0

-rait un Dieu, 0

-rait un Dieu, 0

-rait un Dieu, 0

The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with slurs and a fermata over the final measure. The bass clef has a simple harmonic accompaniment with a fermata over the final measure.

mai - - - tre, ton souf - - - fle de

mai - - - tre, ton souf - - - fle de

mai - - - tre, ton souf - - - fle de

mai - - - tre, ton souf - - - fle de

The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with slurs and a fermata over the final measure. The bass clef has a simple harmonic accompaniment with a fermata over the final measure.

UN CORYPHÉE Soprano

Même movt (Divisé en 2 triolets) Un peu plus lent

Chan - tent pour qu'à ja -
feu,
feu,
feu,
feu,

Poco rit.

Même movt (Divisé en 2 triolets) Un peu plus lent

Cory.
S.
- mais ton à - - - - -
Chan - tent, pour qu'à ja -
Chan - tent pour qu'à ja - mais ton
Chan - tent pour qu'à ja - mais ton
Chan - tent pour qu'à ja - mais ton

Cory.
S.

me pour qu'à jamais ton â-me chante en
- mais ton â-me chante en el - les,
à - me chante en el - les,
à - me chante en el - les,
à - me chante en el - les,

pp

Cory.
B.

el - les, Pour qu'à jamais ton â-me chante en
pp
chante en el - les.
pp
chante en el - les.
pp
chante en el - les.
pp
chante en el - les.

Cory.
S.

el - les.

cresc.

Allegro non presto

LES 2 CHŒURS RÉUNIS

Sopr. *f*

For - - - mes que ton gé -

Contr. *f*

For - - - mes que ton gé -

Ténors *f*

For - - - mes que ton gé -

Basses *f*

For - - - mes que ton gé -

- ni - e a - - - - - fai -

- ni - e a - - - - - fai -

- ni - e a - - - - - fai -

- ni - e a - - - - - fai -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- tes im - mor - tel - les, For - mes que ta pen -

- tes im - mor - tel - les, For - mes que ta pen -

- tes im - mor - tel - les, For - mes que ta pen -

- tes im - mor - tel - les, For - mes que ta pen -

The second system continues the musical setting with the same four vocal parts and piano accompaniment. The lyrics are consistent with the first system. The piano accompaniment features more complex chordal textures and rhythmic patterns.

- sé - e a fai - tes im - mor - tel - les

- sé - e a fai - tes im - mor - tel - les

- sé - e a fai - tes im - mor - tel - les

- sé - e a fai - tes im - mor - tel - les

Les â - mes que cré - a com - me créerait un

Les â - mes que cré - a com - me créerait un

Les â - mes que cré - a com - me créerait un

Les â - mes que cré - a com - me créerait un

Dieu, O maître,

Dieu, O maître,

Dieu, O maître,

Dieu, O maître,

ff

ton souf - - - fle de feu,

ton souf - - - fle de feu,

ton souf - - - fle de feu,

ton souf - - - fle de feu,

ff

Chan - - - - - tent,

Chan - - - - - tent,

Chan - - - - - tent,

Chan - - - - - tent,

Chan - - - - - tent,

sf *ff*

LE CORYPHÉE Soprano, CAMILLE et CHIMÈNE à l'Unisson

f chan - - - - - tent pour qu'à ja -

mf chan - - - - - tent pour qu'à ja - - -

mf chan - - - - - tent pour qu'à ja - - -

mf chan - - - - - tent pour qu'à ja - - -

mf chan - - - - - tent pour qu'à ja - - -

chan - - - - - tent pour qu'à ja - - -

3 3 3 3 3 3 3 3

Cory.
S.
Ca.
Ch.

- mais ton â - - me chante en

- mais ton â - - - - me

- mais ton â - - - - me

- mais ton â - - - - me

- mais ton â - - - - me

- mais,

Cory.
S.
Ca.
Ch.

el - - - - les.

f chante en el - - - - les.

f chante en el - - - - les.

f chante en el - - - - les.

f pour qu'à ja - - mais, pour qu'à ja - -

Cory.
S.
Ca.
Ch.

Pour qu'à ja - mais ton â - me chante en el - - -

Pour qu'à ja - mais ton â - me chante en el - - -

Pour qu'à ja - mais ton â - me chante en el - - -

Pour qu'à ja - mais ton â - me chante en el - - -

- mais ton â - me chante en el - - -

All^o maestoso

Cory.
S.
Ca.
Ch.

- les.

- les.

- les.

- les.

- les.

All^o maestoso

ff

Sopr.
S.
Ca.
Ch.

ff

0 maî - - - tre

ff

0 maî - - - tre

ff

0 maî - - - tre

ff

0 maî - - - tre

ff

0 maî - - - tre

Sopr.
S.
Ca.
Ch.

ton souf - - fle de

ton souf - - fle de

ton souf - - fle de

ton souf - - fle de

ton souf - - fle de

ton souf - - fle de

Cory.
S.
Ca.
Ch.

feu A cré - é des hé - ros com - me créerait un

feu A cré - é des hé - ros com - me créerait un

feu A cré - é des hé - ros com - me créerait un

feu A cré - é des hé - ros com - me créerait un

feu A cré - é des hé - ros com - me créerait un

feu A cré - é des hé - ros com - me créerait un

Cory.
S.
Ca.
Ch.

Dieu.

Dieu.

Dieu.

Dieu.

Dieu.

Dieu.

Dieu.

Red.