

À Ma Youngue Amie, Lucy Hennell
Ton Vieil ami —

G. Duprez
mars 1870.

LE JUGEMENT DERNIER

ORATORIO en 3 PARTIES

INSPIRATION DU TABLEAU DE MICHEL-ANGE

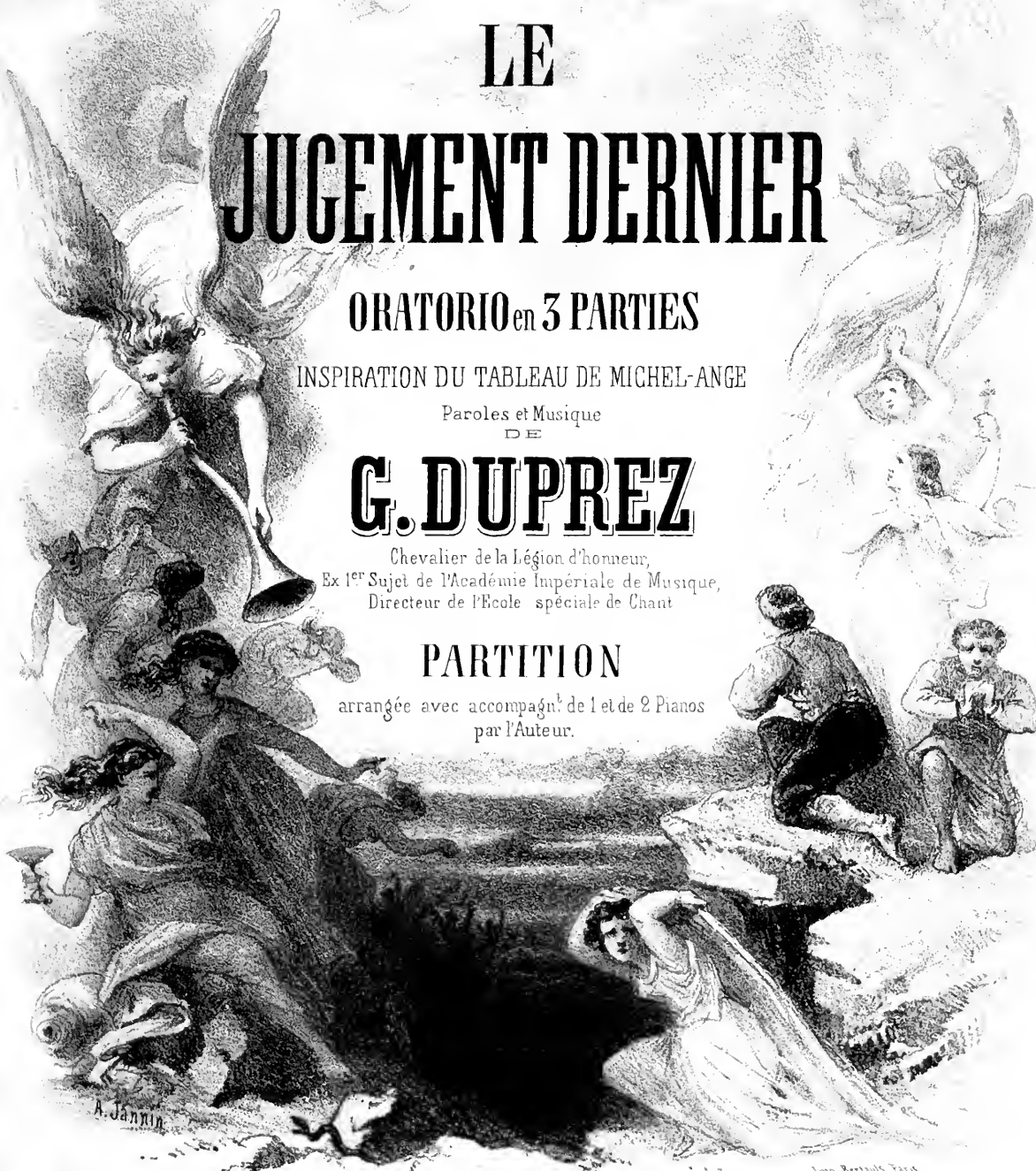
Paroles et Musique
DE

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Directeur de l'École spéciale de Chant

PARTITION

arrangée avec accompagn^t de 1 et de 2 Pianos
par l'Auteur.



A. Jannin

Lino Bertoldi Paris

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A Sa Grandeur
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Grand Aumônier de l'Empereur.
Sénateur.

Hommage très respectueux
de l'Auteur.

G. Duprez.

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à l'Oratorio

LE JUGEMENT DERNIER

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 M^r ALFRED MUTEL.

LE JUGEMENT DERNIER

Oratorio.

SOLISTES.

LE NARRATEUR	TENOR GRAVE.
1 SOPRANO	DEMI CARACTÈRE.
1 SOPRANO	DE FORCE.
1 TENOR	DEMI CARACTÈRE.
1 BASSE	DEMI CARACTÈRE.

CATALOGUE DES MORCEAUX

1^{re} PARTIE.

LA TERRE

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LE JUGEMENT DERNIER

Oratorio

PREMIERE PARTIE

LA TERRE.

PRELUDE.

Maestoso.

PIANO.

sombre.

p

p

f

p dolce.

ff

p

dolce.

rall: poco

f

cresc:

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of sixteenth-note chords, each marked with a '6' and a slur. The lower staff is in bass clef and contains a series of quarter notes, each with a downward-pointing 'v' symbol. The dynamic marking *p* is placed at the beginning of the system.

Second system of musical notation. The upper staff continues with sixteenth-note chords, some marked with a '6'. The lower staff continues with quarter notes and downward-pointing 'v' symbols. A dynamic marking *mf* is placed between the two staves.

Third system of musical notation. The upper staff continues with sixteenth-note chords, some marked with a '6'. The lower staff continues with quarter notes and downward-pointing 'v' symbols.

Fourth system of musical notation. The upper staff features a melodic line with sixteenth notes and slurs, marked with a '6'. The lower staff contains block chords. A dynamic marking *ff* is placed at the beginning, and the word *decrease:* is written above the staff. A downward-pointing 'v' symbol is present at the end of the system.

Fifth system of musical notation. The upper staff continues with sixteenth-note chords, each marked with a '6' and a slur. The lower staff continues with quarter notes and downward-pointing 'v' symbols. The dynamic marking *pp* is placed at the beginning of the system.

rinf:

tremolo. *sempre pp*
6^e pédale.

rinf.

f

cre - sen - do.

ff *fff* *p*

decrease: *sensiblement,*

1^{re} MELOPÉE

après le prélude.

Récit *sempre ad lib.*

LE NARRATEUR.

Les temps allaient fi - nir et la terre é - pui -

PIANO.

p

- sé - e, A - ri - de, sans cha - leur, in - fé - conde et bri -

- sé - e, Se mourait de ma - rasme et d'af - fai - blis - se -

- ment, Son so - leil re - froi - di s'é - tei - gnait len - te -

-ment, Les é - toi - les den haut, su - bli - mes é - tin -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, starting with a half rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The key signature is B-flat major (two flats).

-cel - les Ne brillaient dé - ja plus aux voû - tes é - ter -

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the harmonic structure with chords and a consistent bass line. The key signature remains B-flat major.

-nel - les; De la terre, i - ci bas, les bruits profonds et

The third system shows the vocal line and piano accompaniment. The vocal line continues with eighth and quarter notes. The piano accompaniment includes some chromatic movement in the bass line and chords in the right hand. The key signature is B-flat major.

sourds An - non - çaient aux hu - mains l'heu - re des derniers

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a series of eighth notes. The piano accompaniment features a final chord in the right hand and a half note in the left hand. The key signature is B-flat major.

jours? Et pourtant bien au loin comme un pé-ni-ble

rè-ve Qui dans l'ombre des nuits trop len-tement s'a-

-chè-ve, Se mur-mu-raient en-cor en ac-cents ca-den-

-ces Les chants des heu-reux jours, des temps hé-las! pas-

_sés... Tout é_tait au dé_sor_dre au_p_rès du saint can_

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor (two flats) and features a melodic line with a fermata over the first measure. The piano accompaniment is in the same key and features a simple harmonic accompaniment with a fermata over the first measure.

ti que Se hurlait en ri_ ant u_ ne chan_son ba_

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor and features a melodic line with a fermata over the first measure. The piano accompaniment is in the same key and features a simple harmonic accompaniment with a fermata over the first measure.

chi que! Et d'é_chos en é_ chos re_ ten_ tis_ saient al_

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor and features a melodic line with a fermata over the first measure. The piano accompaniment is in the same key and features a simple harmonic accompaniment with a fermata over the first measure.

_ tiers Sur le cui_vre bruy_ ant les mar_ ches des guer_

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor and features a melodic line with a fermata over the first measure. The piano accompaniment is in the same key and features a simple harmonic accompaniment with a fermata over the first measure.

riers!... On en - ten - dait au loin l'hym - ne re - li - gi -

- en - se Des chefs de nos é - tats, qui calme et ra - di -

- eu - se S'op - posait gra - ve - ment par ses vi - bra - ti -

- ons Aux chants pas - si - o - nés des ré - vo - lu - ti - ons!.....

Récit.

Les hommes pres_sen_taient dé_jà leur fin pro-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a common time signature (C). It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The piano accompaniment is written in a grand staff (treble and bass clefs) with a common time signature. It features a series of chords and a single note in the bass line.

-chai_ne, In_qui_ets, é_per_dus voy_ant la mort cer-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes and quarter notes. The piano accompaniment consists of chords and a single note in the bass line.

-tai_ne, La terreur dans le cœur, les lar_mes dans les

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes and quarter notes. The piano accompaniment consists of chords and a single note in the bass line.

yeux Ils é_levaient leurs cœurs jus_ques au Roi des cieux!...

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line features a series of eighth notes and quarter notes. The piano accompaniment consists of chords and a single note in the bass line.

CHŒUR DES HOMMES PIEUX

Moderato.

1^{er} TÉNORS. *pp* *cresc.* - *poco*
Dieu tout puis - sant de

2^{es} TÉNORS. *pp* *cresc.* - *poco*
Dieu tout puis - sant de

BARYTONS. *pp*
Dieu de

BASSES. *pp*
Dieu tout puis - sant de

PIANO. *pp* *cresc. poco* *a poco.*

a poco. *f* *ff* *mf*
ta di - vi - ne gloi - re Daigne enten -

a poco. *f* *ff* *mf*
ta di - vi - ne gloi - re Daigne enten -

f *ff* *mf*
ta di - vi - ne gloi - re En -

f *ff* *mf*
ta di - vi - ne gloi - re Daigne en - ten -

decrease: sempre.

decrease:

decrease:

decrease:

decrease:

dre les cris des peuples gémissants Qui languissants

dre les cris des peuples gémissants Qui languissants

tends les peuples gémissants Qui languissants

dre les cris des peuples gémissants Qui languissants

p

p

p

p

p

craignent la peine expiatoire...

craignent la peine expiatoire...

craignent la peine expiatoire...

craignent la peine expiatoire...

craignent la peine expiatoire...

Prends pi-tié de leurs pleurs, é - pargne en ta clé - men - ce Le
 Prends pi-tié de leurs pleurs, é - pargne en ta clé - men - ce Le
 Prends pi - tié é - pargne en ta clé - men - ce Le
 Prends pi - tié é - pargne en ta clé - men - ce Le

This system contains four staves. The first two are vocal staves with lyrics. The third is a bass line. The fourth is a piano accompaniment line starting with a forte (*f*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations like slurs and accents.

cou - pable in - sen - sé trop re - belle à ta loi, Cou - *p*
 cou - pable in - sen - sé trop re - belle à ta loi, Cou - *p*
 cou - pable in - sen - sé trop re - belle à ta loi, Cou -
 cou - pable in - sen - sé trop re - bel - le à ta loi, Cou -

This system contains five staves. The first three are vocal staves with lyrics. The fourth is a bass line. The fifth is a piano accompaniment line starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations like slurs and accents.

rit.

- pable hé - las! d'a-voir man-qué de foi! Pi - tié Sei -

rit.

- pa - - ble hé - las! d'a-voir man-qué de foi! Pi - tié Sei -

rit.

- pable hé - las! d'a-voir man-qué de foi! Pi - tié Sei -

rit.

- pable hé - las! d'a-voir man-qué de foi! Pi - -

rit.

- gneur de sa dé - men - ce!

rit.

- gneur de sa dé - men - ce!

rit.

- gneur de sa dé - men - ce! Fais qu'un di -

rit.

- tié de sa dé - men - ce! Fais qu'un di - vin par -

pp

f *ff* *ppp*
 Fais qu'un di - vin par - don le rap - pro -
mf *f* *ppp*
 Fais qu'un di - vin pardon qu'un par - don le rap - pro -
cresc: *f* *ppp*
 - vin par - don, di - vin par - don le rap - pro -
cresc: *ppp*
 - don, fais qu'un di - vin par - don le rap - pro -
cresc: *ppp*
 - che de toi! Dieu tout puis -
ppp
 - che de toi! Dieu tout puis -
ppp
 - che de toi! Dieu tout puis -
ppp
 - che de toi! Dieu tout puis -

p
 - che de toi! Dieu tout puis -
p
 - che de toi! Dieu tout puis -
 - che de toi!
 - che de toi! Dieu tout puis -
f *p*
 - che de toi! Dieu tout puis -

cresc: *f* *ff*
 _ sant de ta di - vi - ne gloi - re

cresc: *ff*
 _ sant de ta di - vi - ne gloi - re

p *cresc:*
 Dieu de ta di - vi - ne gloi - re

cresc: *ff*
 _ sant de ta di - vi - ne gloi - re

cresc: *ff* *p*

p
 En - tends nos ac - cents, é -

p
 En - tends nos ac - cents, é -

p
 En - tends nos ac - cents, é -

p
 En - tends nos ac - cents, é -

p

mf - par - gne nous la peine ex - pi - a - toi - re

mf - par - gne nous la peine ex - pi - a - toi - re

mf - par - gne nous la peine ex - pi - a - toi - re

mf - par - gne nous la peine ex - pi - a - toi - re

f *ff*

Più lento.
pp Ne sommes nous plus tes en - fants! —

pp Ne — sommes nous plus tes en - fants! —

pp Ne sommes nous plus tes en - fants! —

pp Ne sommes nous plus tes en - fants! —

ppp

RÉCIT.

LE NARRATEUR.

Et puis c'était en - cor des chants de sain - tes

PIANO.

fem - mes, Qui pour le genre hu - main, et du fond de leurs

p.

à - mes, Bien cer - tai - nes pour - tant d'ha - bi - ter le saint

sf

lieu, En - voyaient en pleu - rant leurs pri - è - res — à Dieu!

DUO OU CHŒUR DES SAINTES FEMMES.

ce morceau peut être chanté en Duo ou en Chœur.

Andantino.

1^{re} DRESSUS.

2^e DRESSUS.

PIANO.

Andantino.

Ex - au - cez, ô Seigneur, nos ferventes pri - è - res.

p *f* *decresc:*

Nous ve -

Que la grà - ce d'en haut s'échappe de vos mains

decresc:

_ nous le par - don Ne voy - ez que les pleurs qui bai - gnent
 implorer des humains Ne voy - ez que les pleurs qui bai -

— nos paupie - res!
 - gnent nos paupie - res!

decresc: *pp* *sf* *f* *mf*

Nous ve - nous im - plo - rer le pardon des hu -
 Nous ve - nous im - plo - rer le pardon des hu -

p *pp* *cresc:* *sf*

- mains de - vant vous — et joi - gnant —
 - mains A ge - noux — et joi - gnant

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *f* and *f*.

les deux mains les deux mains, Nous ve - nons — im - plo -
 les deux mains les deux mains, Nous ve - nons — im - plo -

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *p* and *f*.

- rer — nous ve - nons — im - plo - rer — le
 - rer — nous ve - nons im - plo - rer le —

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *decresc.* and *stentato*.

par - don - des humains

par - don - des humains Ex - au - cez ô Seigneur nos fer - vent es pri -

f *pp*

Nous - ve - nons im - plo - rer le pardon des humains

- è - res

f *pp*

f le - par - don des hu - mains!

f le - par - don des hu - mains!

GRAND RÉCIT.

LE NARRATEUR. *Récit.*

La ter - re fré - mis - sait, et des ta - ches de

PIANO.

mf

sang E - clipsaient du so - leil la mou - ran - te lu - miè - re!

La ter - re s'en - trou - vrait, et de son vas - te flanc Semblait faire un sé -

- pulcre à la na - ture en - tiè - re Puis des vents déchai -

-nés Les for - mi - da - bles bruits soufflant

8- 8-

6 6

sifflant *sf* hurlant

6 6 6 6

Trans - formaient dans leur ra - ge, Les ci - tés, leurs pa -

f *sf*

-lais En une a - ri - de pla -

- gr Balayant tout en fin dans le chaos des nuits... *p* Ce

glo - be, sans ap - pui, sans sou - tien, sans bouso - le, Commen -

p sec.

- çait a rou - ler et dans sa cour - se fol - le, Tré - bu -

f

- chant se heur - tait à des as - tres dé - çus, Dans

Mod^{lo}, deciso.*rall.*

les immen_sités en - semble confon - dus Ah! Al - lons! réveillez -

Mod^{lo}

-vous ô morts! de cette ter_re! Debout, ressusci -

-tez voi - ci... le dernier jour Présentez-vous à Dieu pour qu'il vous rému -

fp suivez.

-nère... Car vous serez ju_gés sans appel, sans retour!...

ff

CHOEUR GÉNÉRAL.

All^o moderato.

DESSUS. *f* Jour d'an.

1^{er} TÉNOR. *f* Jour d'an.

2^d TÉNOR. *f* Jour d'an.

BARYTON. *f* Jour d'an.

BASSE. *f* Jour d'an.

All^o mod^{to} *marcato assai.*

PIANO. *p* *f* *cresc.*

8^{va}

- gois - - se de mi - sè - re, Tout se dis - sout en pous -

- gois - - se de mi - sè - re, Tout se dis - sout en pous -

- gois - - se de mi - sè - re, Tout se

- gois - - se de mi - sè - re, Tout se

- gois - - se de mi - sè - re, Tout se

ff

- siè - re
 - siè - re
 dis - sout, tout se dis - sout en pous - siè - re
 dis - sout, tout se dis - sout en pous - siè - re Tout se
 dis - sout, en pous - siè - re Tout se

p

p

p

decresc.

en pous - siè - re Le Seigneur jus - te et sé -
 en pous - siè - re Le Seigneur jus - te et sé -
 en pous - siè - re Le Seigneur jus - te et sé -
 dis - sout en pous - siè - re Le Seigneur jus - te et sé -
 dis - sout en pous - siè - re Le Seigneur jus - te et sé -

pp

ff

pp

ff

pp

ff

ff

ff

ff

-vè - re Le Sei - gneur jus - te et sé - vè - re
 -vè - re Le Sei - gneur jus - te et sé - vè - re
 -vè - re Le Sei - gneur, le Sei -
 -vè - re Le Sei - gneur, le Sei -
 -vè - re Le Sei - gneur

Va ju - ger peu - ples et
 Va ju - ger peu - ples et
 - gneur jus - te et sé - vè - re, Va ju - ger peu - ples et
 - gneur jus - te et sé - vè - re, Va ju - ger peu - ples et
 le Sei - gneur Va ju - ger peu - ples et

Rois — Le Seigneur jus-te et sé - vè - re

Rois — Le Seigneur jus-te et sé - vè - re

Rois — Le Sei - gneur, le Sei -

Rois — Le Sei - gneur, le Sei -

Rois — Le Sei - gneur —

Maestoso.

Va ju-ger peuples et Rois! —

Va ju-ger peuples et Rois! —

- gneur juste et sé - vè - re, Va ju-ger peuples et Rois! —

- gneur juste et sé - vè - re, Va ju-ger peuples et Rois! —

le Sei - gneur Va ju-ger peuples et Rois! —

Maestoso.

Tempo 1^o

Oh! quelle

Oh! quelle

p Que tous fré - missent de

p Que tous fré - missent de crainte

p Que tous fré - missent de crainte

Tempo 1^o

p

crainte...

f Car en

crainte...

f Car en

crainte...

f Car en

f Que tous frémissent Car en

f Que tous fré - missent de crainte Car en

sa majes_té sain - te *sf* sours à la

sa majes_té sain - te *sf* Il ou - vre sours à la

sa majes_té sain - te *sf* Il ou - vre sours à la

sa majes_té sain - te *sf* Il ou - vre sours à la

sa majes_té sain - te Il ou - vre sours à la

plain_te Le grand li - vre, le grand li - vre de ses *cresc.*

plain_te Le grand li - vre, le grand li - vre de ses *cresc.*

plain_te Le grand li - vre, le grand li - vre de ses *cresc.*

plain_te Le grand li - vre, le grand li - vre de ses *cresc.*

plain_te Le grand li - vre, le grand li - vre de ses

marcato assai

Largo assai.

lois!
lois!
lois!
lois!
lois!

Allegro assai.

8

fff Les sons des trom-pes aux cieux

fff Les sons des trom-pes aux cieux Dans

fff Les sons des trom-pes aux cieux Dans les es -

fff Les sons des trom-pes aux cieux Dans les es - pa -

fff Les sons des trom-pes aux cieux Dans les es - pa - ces

fff Cuivres. *mf*

rai - son - - - - - nent

l'es - pa - ce rai - son - - - - - nent

- pa - ces rai - son - - - - - nent

- ces - - - - - rai - son - - - - - nent

rai - son - - - - - nent

Les pé - cheurs trem - blants, les pé -

Les pé - cheurs les pé -

Les pé - cheurs

Les pé -

Les pé -

decres.

Detailed description: This system contains six staves. The top five are vocal staves for different voices, each with lyrics. The bottom two are piano accompaniment staves. The piano part features a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *decres.* (decrescendo) is present in the piano part.

p - cheurs trem - blants fris - son -

p - cheurs trem - blants fris - son -

p trem - blants fris - son -

p - cheurs trem - blants fris - son -

p - cheurs trem - blants fris - son -

p

Detailed description: This system contains six staves. The top five are vocal staves for different voices, each with lyrics and a dynamic marking of *p* (piano). The bottom two are piano accompaniment staves. The piano part features a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the piano part.

- nent Le Sei - gneur, oui
 - nent Le Sei - gneur, oui
 - nent Le Sei - gneur, oui
 - nent Le Sei - gneur, oui
 - nent Le Sei - gneur, oui

ff
ff
ff
ff
ff

marcato.

Musical score for the first system, featuring vocal staves and piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "- nent Le Sei - gneur, oui". The piano part includes a *marcato.* section.

le Sei - gneur - est de - - vant eux!..
 le Sei - gneur - est de - - vant eux!..
 le Sei - gneur - est de - - vant eux!..
 le Sei - gneur - est de - - vant eux!..
 le Sei - gneur - est de - - vant eux!..
 le Sei - gneur - est de - - vant eux!..

Musical score for the second system, featuring vocal staves and piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "le Sei - gneur - est de - - vant eux!..".

Mod.^{to} toujours et sans a/c

DESSUS

1^{er} TÉNOR

2^d TÉNOR.

BARYTON.

BASSE.

PIANO.

pp Et tous au mo - ment et tous

pp Et tous au mo - ment et tous

pp Tous au mo - ment su -

pp Et tous au mo - ment su - pré - me

Mod.^{to}

pp *stacc: sempre.*

pp Et tous au mo - ment

au moment su - pré - me Tous au mo - ment

au moment su - pré - me Tous au mo -

- pré - me su - pré - me

au mo - ment su - prè - me
 au mo - ment su - prè - me
 - ment au mo - ment su - prè - me
 Tous au mo - ment su - prè - me
 Tous au mo - ment su - prè - me

This system contains five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The music is in a major key with a 4/4 time signature.

De - l'in - so -
 De - l'in - so - lu - ble l'in - so -
 De l'in - so - lu - ble pro -
 De - l'in - so - lu - ble pro - blè - me

This system contains five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The music continues from the first system.

SOP: *p*

- me Plus mu - ets que — la mort mè - me

TÉN: me Plus mu - ets que — la mort mè - me

- me Plus mu - ets que — la mort mè - me

- me Plus mu - ets que la mort même, que la mort

- me Plus mu - ets que la mort même, que la mort

Restent frap - pés de — stu - peur —

Restent frap - pés de stu - peur —

Restent frap - pés de stu - peur —

mè - me Restent frap - pés de stu - peur —

mè - me Restent frap - pés de stu - peur —

MÉLOPÉE.

A tempo mod^{to}

NARRATEUR.

Et puis, tout se tai - sait!.. Mais

PIANO.

Mod^{to}

quelques voix do - len - tes, Par mo - ments s'é - le - vaient, Crain -

- ti - ves, re - pen - tan - tes, Et por - taient leurs ac -

- cents Jus - qu'aux pieds du Sei - gneur!..

STROPHES DU REPENTANT

POUR VOIX DE TÉNOR.

TÉNOR.

Largo dolente.

PIANO.

Largo dolente.

pp

1^{re} STROPHE.

Je suis par - mi les cou - pa - bles,

2^e STROPHE.

Vois l'an - gois - se qui m'ac - ca - ble,

Tes lois qu'il faut a - do - rer

Prends pi - tié de mon ef - froi

Me fu - rent in - sup - por - ta - bles
 Fais que ta grâ - ce i - nef - fa - ble

O - se - rais - je, t'im - plo - rer
 Dai - gue sé - ten - dre sur moi

f *rall.* *cresc.*

O - se - rais - je t'im - plo - rer
 Dai gue sé - ten - dre sur moi

f *ad lib.* *pp* *decresc.*

LE COUPABLE
POUR VOIX DE BASSE.

Largo maestoso.

BASSE.



Dans ta ma - jes - té su - bli - me. Du haut des cieux

Largo maestoso.

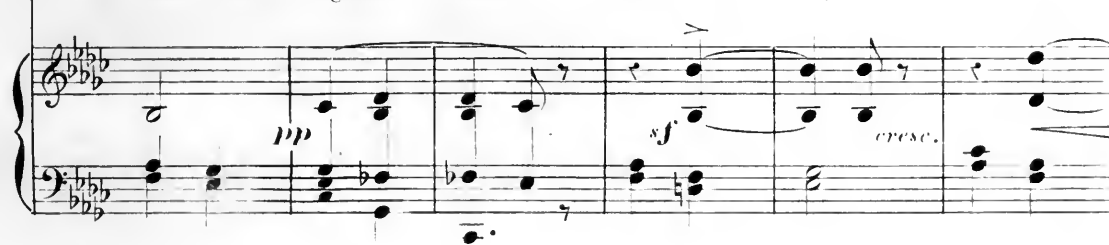
PIANO.



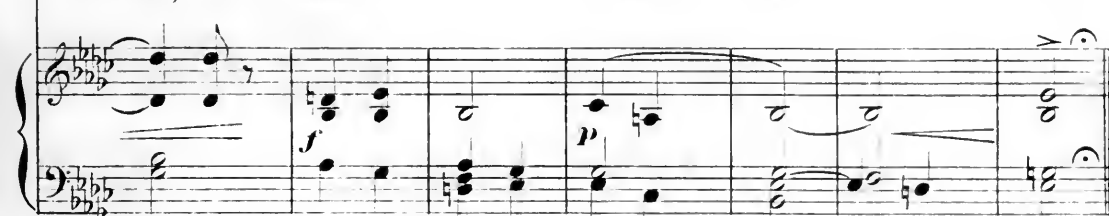
tri - om - phant Pi - tié d'un in - digne en - fant Pi - tié



d'un in - digne en - fant — Sau - ve - le, sau - ve -



- le, sau - ve - le du sombre a - bi - - me!..



LA PRIERE POUR VOIX DE SOPRANO.

Andante.

SOPRANO.

PIANO.

Pi - tié de moi, doux sau - veur!.

Sour - ce de mi - sé - ri - cor - de, Le par - don -

p

est u - ne fleur Par - fu - mée à qui l'a - cor - de;

p

Soyez élément — soyez élément — en ce jour — Dieu de grâce,

Dieu d'amour Dieu de grâce Dieu da — mour!..

RÉCIT.

Le NARRATEUR.

D'autres plus timo — rés pleins de larmes a — mè — res Exha —

— laient par san — glots leur re — pen — tir sin — cè — re!..

CHOEUR DES PLEURS.

Andante, dolente.

SOPRANO

1^r TÉNOR.

2^d TÉNOR.

BARYTON.

BASSE.

PIANO.

p Voy - ez nos

p Voy - ez nos

Andante.

p

lar - mes

lar - mes Voy - ez nos lar - mes

p Voy - ez nos lar - mes, Voy -

Voy - ez nos lar - mes, Ah voy -

p Voy - ez nos lar -

pp
 Qui, nos lar - mes, Et nos a -

pp
 Qui, nos lar - mes, Et nos a -

pp
 - ez nos lar - mes,

pp
 - ez nos lar - mes,

pp
 - mes, voyez nos lar - mes,

ppz

- lar - mes

- lar - mes Et nos a - larmes

pp
 Et nos a - lar - mes Et

pp
 Et nos a - lar - mes Et

Et nos a - lar -

Et nos a - lar -

pp

nos a - lar - mes.

pp

nos a - lar - mes.

nos a - lar - mes, Nous traî - nant

nos a - lar - mes, Nous traînant tous à deux ge -

- mes, nos a - lar - mes, Nous traînant

morendo pp

p

Nous traî - nant tous à deux genoux L'effroi nous

Nous traî - nant tous à deux genoux L'effroi nous

à ge - noux, à deux genoux, L'ef froi, l'effroi nous

- nous, à ge - noux Nous traînant tous à deux ge noux L'effroi nous

tous à ge - noux Nous traînant tous à deux ge noux L'effroi nous

cresc.

dé - ses - pè - re Clé - ment, et - - - doux
 dé - ses - pè - re Clé - ment, et - - - doux
 dé - ses - pè - re Clément et
 dé - ses - pè - re Clé - -
 dé - ses - pè - re

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat major/D-flat minor). The piano part includes dynamic markings like *p* and *ppp*.

es - pè - re!
 Dieu, di - tes nous pé - cheur es - pè - re!
 doux, di - tes nous : pé - cheur, es - pè - re!
 - ment - et doux, di - tes nous pé - cheur, es - pè - re!
 Dieu, di - tes nous, di - tes nous pé - cheur, es - pè - re!

Musical score for the second system, continuing the vocal and piano parts. The piano part includes dynamic markings like *ppp* and *pp*.

RÉCIT

NARRATEUR.

Les pri - è - res, les pleurs, les plain - tes et les cris se

PIANO.

fon - dent en un cri de ter - reur et de crain - te, plus d'is -

- sue au cou - pa - - - ble et d'o - reil - le à la plain - te, car

ce se - ra pour tous En - fer, ou Pa - ra - dis

CHŒUR GÉNÉRAL

Allegro mod^{to}

f
 Jour d'an -
 f
 Jour d'an -
 f
 Jour d'an -
 f
 Jour d'an -
 f
 Jour d'an -
 f
 Jour d'an -

Allegro mod^{to}

p
 f marcato.
 cresc.

-gois - se, de mi - sè - re, Tout se dis - sout en pous -
 -gois - se, de mi - sè - re, Tout se dis - sout en pous -
 -gois - se, de mi - sè - re, Tout se
 -gois - se, de mi - sè - re, Tout se
 -gois - se, de mi - sè - re, Tout se

- siè - re
 - siè - re
 dis - soute, tout se dis - soute en pous - siè - re
 dis - soute, tout se dis - soute en pous - siè - re Tout se
 dis - soute, en pous - siè - re Tout se

p

p

p

decrease

pp en pous - siè - re Le Sei - gneur jus - te et sé -
pp en pous - siè - re Le Sei - gneur jus - te et sé -
pp en pous - siè - re Le Sei - gneur jus - te et sé -
 dis - soute en pous - siè - re Le Sei - gneur jus - te et sé -
 dis - soute en pous - siè - re Le Sei - gneur jus - te et sé -

ff

ff

ff

ff

- vé - - - re, le Sei - gneur jus - te et sé - vé - - - re
 - vé - - - re, le Sei - gneur jus - te et sé - vé - - - re
 - vé - - - re, le Sei - gneur, le Sei -
 - vé - - - re, le Sei - gneur, -

Va ju - ger peu - ples et
 Va ju - ger peu - ples et
 - gneur jus - te et sé - vé - - - re, Va ju - ger peu - ples et
 - gneur jus - te et sé - vé - - - re, Va ju - ger peu - ples et
 le Sei - gneur - Va ju - ger peu - ples et

This system contains six staves. The first two are vocal staves with lyrics: "Rois le Sei_gneur jus_te et sé_vè_re". The next two are vocal staves with lyrics: "Rois le Sei_gneur, le Sei_gneur". The last two are piano accompaniment staves.

Maestoso.

This system contains six staves. The first two are vocal staves with lyrics: "va ju_ger peu_ples et Roi". The next two are vocal staves with lyrics: "gneur jus_te et sé_vè_re, va ju_ger peu_ples et Roi". The last two are piano accompaniment staves. The system concludes with a **ff** **Maestoso.** marking.

tempo I.

Ohlquelle
Ohlquelle
Que tous fré - mis - sent de
Que tous fré - mis - sent de crainte
Que tous fré - mis - sent de crainte

p

tempo I^o

p

crainte... Car en
crainte... Car en
crainte... Car en
Que tous frémissent Car en
Que tous fré - mis - sent de crainte Car en

f

f

f

f

sa Ma_jes_té Sain - te, *ff* sourd à la

sa Ma_jes_té Sain - te, *ff* Il ou - vre sourd à la

sa Ma_jes_té Sain - te, *ff* Il ou - vre sourd à la

sa Ma_jes_té Sain - te, *ff* Il - ou - vre sourd à la

sa Ma_jes_té Sain - te, *ff* Il - ou - vre sourd à - la -

plain_te Le grand li_vre, le grand li_vre de ses *cresc.*

plain_te Le grand li_vre, le grand li_vre de ses *cresc.*

plain_te Le grand li_vre, le grand li_vre de ses *cresc.*

plain_te Le grand li_vre, le grand li_vre de ses *cresc.*

plain_te Le grand li_vre, le grand li_vre de ses *cresc.*

plain_te Le grand li_vre, le grand li_vre de ses *cresc.*

Largo assai.

lois!
lois!
lois!
lois!
lois!

ff **Largo assai.**

This section contains five vocal staves, each with the lyrics "lois!". Below the vocal staves is a grand staff (piano accompaniment) with a treble and bass clef. The piano part begins with a series of chords and then transitions into a more active melodic line in the right hand.

This system shows the piano accompaniment for the first system of the vocal piece. It consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by dense, block-like chords and a steady, rhythmic accompaniment.

8

This system shows the piano accompaniment for the second system of the vocal piece. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with dense chords and a steady accompaniment. A dashed line above the first staff indicates a measure rest for the vocal line. The system concludes with a double bar line and a common time signature (C).

Alla breve

fff
Les sons des trom_pes aux cieux

fff
Les sons des trom_pes aux cieux Dans

fff
Les sons des trom_pes aux cieux Dans les es -

fff
Les sons des trom_pes aux cieux Dans les es - pa - - -

fff
Les sons des trom_pes aux cieux Dans les es - pa - - - ces

fff *mf*

rai - son - - - - - nent

les pa - ce rai - son - - - - - nent

- pa - ces rai - son - - - - - nent

- ce - rai - son - - - - - nent

rai - son - - - - - nent

Les pé - cheurs trem - blants, les pé -

les pé - cheurs les pé -

Les pé - - cheurs

Les pé -

Les pé -

decresc.

Detailed description: This system contains five staves. The top two staves are vocal lines in treble clef with lyrics. The next two staves are piano accompaniment in bass clef. The bottom staff is a grand staff (treble and bass clef) with piano accompaniment. The key signature has two sharps (F# and C#). The music features a melodic line in the vocal parts and a more rhythmic accompaniment in the piano parts. A dynamic marking of *decresc.* is present in the piano accompaniment.

p cheurs trem - blants fris - son

p - cheurs trem - blants fris - son

p - cheurs trem - blants fris - son

p - cheurs trem - blants fris - son

p - cheurs trem - blants fris - son

p

Detailed description: This system contains seven staves. The top five staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the vocal parts and a more rhythmic accompaniment in the piano parts. A dynamic marking of *p* (piano) is present at the beginning of the first vocal line and at the end of the piano accompaniment.

- nent Le Sei - gneur, oui
 - nent Le Sei - gneur, oui
 - nent Le Sei - gneur, oui
 - nent Le Sei - gneur, oui
 - nent Le Sei - gneur, oui

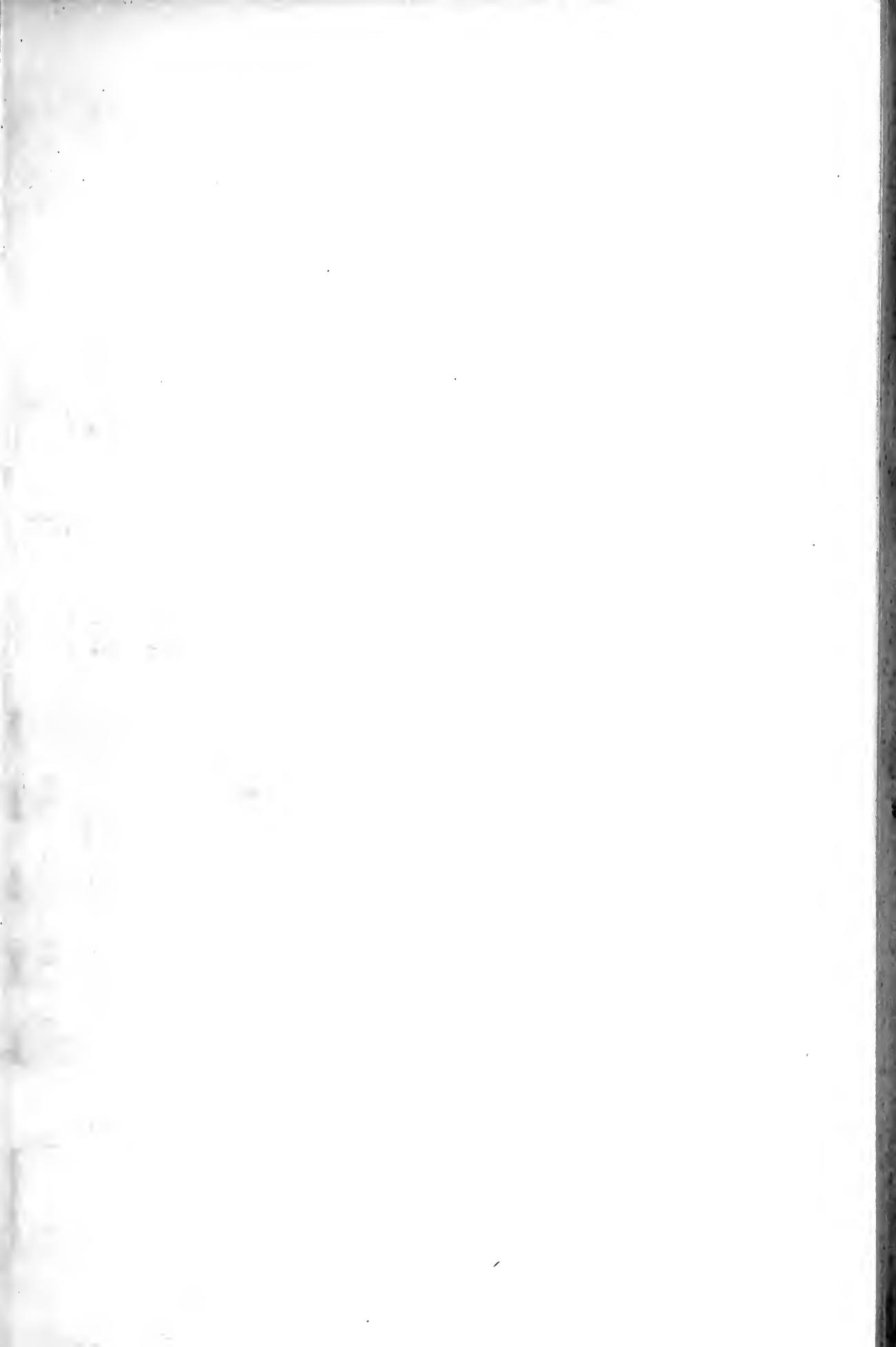
ff
ff
ff
ff
ff

marcato.

le Sei - gneur est de - vant eux!
 le Sei - gneur est de - vant eux!
 le Sei - gneur est de - vant eux!
 le Sei - gneur est de - vant eux!
 le Sei - gneur est de - vant eux!
 le Sei - gneur est de - vant eux!

ff

Fin de la 1^{re} Partie.





SECONDE PARTIE

L'ABIME

2^{me} MÉLOPÉE

LE NARRATEUR.

Et ce_pen_dant en_cor; à ces ins_tants su_prê_mes

PIANO. *fp*

Des per_vers in_sen_sés vo_mis_saient leurs blas_phê_mes Ils ri_

_aient, ils chan_taient, ou d'im_pré_ca_tions, Rem_plis_saient l'air brû_

_lant des dis_so_lu_tions, Se re_fu_sant de croi_re, en leur af_freux cy_

-nis - me Au ju - ge - ment fi - nal, nar - quant le ca - ta -

-clys - me Sans ver - go - gne et sans peur, ils blasphémaient tou - jours, exal - taient les bon -

-heurs de leurs fol - les a - mours; Ou les vi - ces hon - teux qui rampaient en ce

ad libitum.

monde Li - vant au châ - ti - ment leur â - me va - ga - bon - de. Très digne de pi -

maestoso.

-tié, Voi - ci la pé - che - res - se Qui de ses sen - ti - ments ne put être mai - tres - se?

CHANT DE LA PÉCHERESSE

POUR VOIX DE SOPRANO.

Cantabile moderato.

LA PÉCHERESSE.

PIANO.

f

decresc.

The first system of the score features a vocal line for 'LA PÉCHERESSE' and piano accompaniment for 'PIANO'. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic and includes a decrescendo (*decresc.*) marking.

Qu'ai-je fait pour mourir si bel _ _ le Seigneurenmes plus beaux

pp

The second system continues the vocal line and piano accompaniment. The piano part is marked *pp* (pianissimo). The lyrics are: "Qu'ai-je fait pour mourir si bel _ _ le Seigneurenmes plus beaux".

jours _ Faut-il u nepeineé_ter_nel _ le é_ter_nelle pour quelques a _

The third system continues the vocal line and piano accompaniment. The lyrics are: "jours _ Faut-il u nepeineé_ter_nel _ le é_ter_nelle pour quelques a _".

ad lib: *rall poco.* **a tempo.**

mours, Eternelle pour quelques amours? Aimer n'est-il

suitez. **a tempo.**

rall poco. **tempo.**

pas du - - ne fem - me Aimer n'est-il

suitez.

rall poco. **tempo.**

pas du - - ne fem - me Le soin, la

suitez. **p**

vi - - e et le bon heur Hé - las! devrait-

on pu_nir, pu_nir am_si l'a_me Pour quel_

ff

_ques fai_bles_ses du_cœur pu_nir

l'a_me pour_quelques fai_bles_ses du

cœur — Qu'ai-je fait pour mourir si bel_ _ le! Sei_gneur en mes plus beaux

pp

jours - faut-il u-ne peine é-ter-nel - le, é-ter-nel-le pour quelques a-

- mours é-ter-nel - - - - - le

crese molto.

crese. *crese.*

pour des a-mours.

p *f*

RÉCIT

LE NARRATEUR.

Mais si l'hom-me sans frein, dans son af freux cynisme A las-

PIANO.

- sé du Sei-gneur la su - prè - me bon - té Mé - pri -

- sant tou tes lois, dans sa per - ver - si - té La

p

fem-me nous con-duit au der - nier ca - ta - clys - - me

brou_ha! ha! Quel brouha - ha!

ha! ha! ha! ha! Quel brouha - ha! On nous dit que l'en_fer est

brou_ha! ha! ha! ha! Quel brouha - ha! On

On nous dit que l'en_fer est là, tout prêt

là On nous dit que l'en_fer est là, tout prêt

nous dit que l'en_fer est là oui que l'en_fer est là, tout prêt

— tout prêt, — tout prêt à dé_vo_rer nos à — mes

— tout prêt, — tout prêt à dé_vo_rer nos à — mes

— tout prêt, — tout prêt à dé_vo_rer nos à — mes

70

rises

rises ha! ha! ha! ha! ha! *cresc.*

rises ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

rises ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

mf. *cresc.*

cresc.

ha! ha! ha! ha! ha! ha! Al_lous fil_les et fem_mes Al_lous fil_les et

ha! ha! ha! ha! ha! ha! Al_lous fil_les et fem_mes Al_lous fil_les et

ha! ha! ha! ha! ha! ha! Al_lous fil_les et fem_mes Al_lous fil_les et

p

fem_mes Bra_vons l'ardeur des flam

fem_mes Bra_vons l'ardeur des flam

fem_mes Bra_vons l'ardeur des flam

f

-mes Qui dans ce monde a ri, ha! ha! ha! ha! là
 -mes Qui dans ce monde a ri, ha! ha! ha! ha! là
 -mes

bas en cor ri - ra, ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
 bas en cor ri - ra, ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

ri - ra, ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
ff

ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Là
 ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Là
 ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! Là

CHANT DE LA DAMNÉE

avec refrain des vierges folles.

LA DAMNÉE.
Allegro declamato.

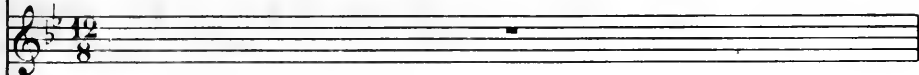
1^{re} STROPHE.



2^{de} STROPHE.



3^e STROPHE.



Allegro declamato.

PIANO.



Pour quelques é - clats de ton - ner - re



Oh! n'i - mi - tons pas ces pleu - reu - ses



Et puisq'on nous dit pé - che - res - ses



Pour quel-ques trem-ble-ments de ter-
De fa-ve-nir trop sou-ci-en-
Qu'on nous re-pro-che nos fai-bles-

- re Croy-ez-vous que tout va fi-nir croy-ez-vous que tout
- ses Fem-me forte et ne craignant rien fem-me forte et ne
- ses Qu'on stigma-ti-se nos a-mours qu'on stigma-ti-se nos

va fi-nir, ah! ah! croy-ez vous que tout
craignant rien fem-me for-te je
a-mours ah! qu'on stig-ma-ti-se

va fi - nir

ne crains rien

nos a - mours

p

La ter - re de trem - bler se

Ce der - nier jour je veux en -

Au der - nier bal je vous con -

cresc.

las

co

vi

f

se Le plus ter ri ble o ra ge
 re Chan ter sur ma voix plus so
 e Al lons gai ment dans l'au tre

f *p*

Detailed description: This system contains the first three vocal staves and the first two piano staves. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: 'se Le plus ter ri ble o ra ge', 're Chan ter sur ma voix plus so', and 'e Al lons gai ment dans l'au tre'. The piano accompaniment includes a bass line with dynamics *f* and *p*, and a right-hand part with arpeggiated chords.

pas
 no
 vi

Detailed description: This system contains the remaining three vocal staves and the second two piano staves. The lyrics are: 'pas', 'no', and 'vi'. The piano accompaniment continues with arpeggiated chords in the right hand and a bass line in the left hand.

se D'au - tres beaux jours vont re - ve -

re Que le plai - sir est mon seul

e Ai - mer, chan - ter, ri - re, tou -

p *f* *p*

Detailed description: This system contains the first three vocal lines and the first two staves of the piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass register. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The music is in a minor key with a 3/4 time signature. Dynamics include piano (*p*), forte (*f*), and piano (*p*).

nir d'autres beaux jours vont re - ve - nir ah!

bien que le plai - sir est mon seul bien ah!

- jours ai - mer, chanter ri - re tou - jours ah!

f *p* *f* *p* *ff*

Detailed description: This system continues the vocal and piano parts from the first system. It features the same three vocal lines and two piano staves. The piano accompaniment includes a section marked *ff* (fortissimo) in the right-hand treble staff. The vocal lines end with 'ah!' and have long horizontal lines indicating a continuation of the melody. Dynamics include forte (*f*), piano (*p*), and fortissimo (*ff*).

vont re-ve nir, ah

est mon seul bien, ah

ri-re toujours, ah

Chœur des vierges folles.

Ah'

vont re-ve nir

est mon seul bien

ri-re toujours

CHŒUR.

vont re-ve nir

est mon seul bien

ri-re toujours

LE CATACLYSME

Symphonie.

LES TROMPETTES DU JUGEMENT DERNIER.

Moderato.

1^{er} PIANO.

Moderato.

2^d PIANO.

First system of musical notation, consisting of two grand staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a steady eighth-note accompaniment in both hands. The right hand has a melodic line with some grace notes. The left hand has a similar eighth-note accompaniment. A dynamic marking of *fff* is present in the first measure of both staves. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, consisting of two grand staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two flats. The music continues with the eighth-note accompaniment. The right hand has a melodic line with some grace notes. The left hand has a similar eighth-note accompaniment. A dynamic marking of *fff* is present in the first measure of both staves. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, consisting of two grand staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two flats. The music continues with the eighth-note accompaniment. The right hand has a melodic line with some grace notes. The left hand has a similar eighth-note accompaniment. A dynamic marking of *fff* is present in the first measure of both staves. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, consisting of two grand staves. The top staff is in treble clef and the bottom in bass clef. The key signature has two flats. The music continues with the eighth-note accompaniment. The right hand has a melodic line with some grace notes. The left hand has a similar eighth-note accompaniment. A dynamic marking of *fff* is present in the first measure of both staves. The system concludes with a double bar line and a repeat sign.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth-note patterns and triplets. Bass clef contains a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *ff*. A *v* (accents) is present in the bass line.

System 2: Treble and Bass clefs. Treble clef continues the melodic line with triplets and accents. Bass clef continues the rhythmic accompaniment. Dynamics include *ff*. *v* (accents) are present in the bass line.

System 3: Treble and Bass clefs. Treble clef continues the melodic line with triplets and accents. Bass clef continues the rhythmic accompaniment. Dynamics include *ff*. *v* (accents) are present in the bass line.

First system of musical notation, featuring a grand staff with two treble clefs and two bass clefs. The music is in a key signature of two flats (B-flat and E-flat). The first two measures contain complex melodic lines with triplets and slurs. The final measure shows a resolution to a simple chordal structure.

Second system of musical notation, featuring a grand staff with two treble clefs and two bass clefs. The music is in a key signature of two flats. This system is characterized by dense, repetitive rhythmic patterns in the lower registers, with some melodic movement in the upper registers.

Third system of musical notation, featuring a grand staff with two treble clefs and two bass clefs. The music is in a key signature of two flats. It continues with dense rhythmic patterns. The system concludes with the tempo marking *Maestoso.* and a dynamic marking *p.* (piano).

Maestoso.

pp

Maestoso.

Largo molto.

p stacc.

rall:

sosten:

pp

I^o tempo.

Largo molto.

sf

Lento assai.

p

rall:

a tempo.

Lento assai.

p

rall: ad lib:

First system of music. The left hand (bass clef) plays a series of triplets of eighth notes, with fingerings 3, 3, 3. The right hand (bass clef) plays a melodic line with triplets and sixteenth notes. The instruction *ppp sempre.* is written in the right hand.

Second system of music. The left hand (bass clef) continues with triplets of eighth notes, fingerings 3, 3, 3. The right hand (bass clef) plays a melodic line with triplets and sixteenth notes. The instruction *ppp sempre.* is written in the right hand.

Third system of music. The left hand (bass clef) plays a series of triplets of eighth notes, with fingerings 6, 6, 6 and 3, 3, 3. The right hand (bass clef) plays a melodic line with triplets and sixteenth notes.

Fourth system of music. The left hand (bass clef) plays a series of triplets of eighth notes, with fingerings 3, 3, 3. The right hand (bass clef) plays a melodic line with triplets and sixteenth notes.

Fifth system of music. The left hand (bass clef) plays a series of triplets of eighth notes, with fingerings 6, 6, 6 and 3, 3, 3. The right hand (bass clef) plays a melodic line with triplets and sixteenth notes.

Sixth system of music. The left hand (bass clef) plays a series of triplets of eighth notes, with fingerings 3, 3, 3. The right hand (bass clef) plays a melodic line with triplets and sixteenth notes.

pp

pp

rall.

rall.

Largo.

ff

Largo.

ff

Largo.

This page of a musical score, numbered 86, contains six systems of music. Each system consists of two grand staves (treble and bass clefs) and two smaller staves below them, likely for fingerings or alternate voicings. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The first four systems feature a complex, rhythmic melody in the treble clef, characterized by sixteenth-note patterns and slurs. The bass clef parts provide a steady accompaniment with eighth-note patterns. The fifth and sixth systems show a change in the treble clef part, with more sustained notes and a different rhythmic feel. Dynamic markings include *ff* (fortissimo) and accents (>). Fingering numbers (1, 2, 3, 6) are clearly indicated throughout the score.

First system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a *fff* dynamic marking. The lower staff is in bass clef with the same key signature and time signature. Both staves contain rhythmic patterns of eighth notes.

Second system of musical notation, continuing from the first. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature remains one flat. This system introduces sixteenth-note passages and includes fingering numbers (6) and accents (>) on various notes.

Third system of musical notation, continuing from the second. It features four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature remains one flat. This system includes more complex sixteenth-note passages and includes fingering numbers (6, 8) and accents (>) on various notes.

JUGEMENT DES JUSTES.

Andante.

pp
una corda.

Andante.

This section consists of two systems of piano accompaniment. The first system features a treble and bass clef with a 3/4 time signature. The music is marked 'Andante' and 'pp una corda'. The second system is a continuation of the first, also marked 'Andante', with mostly whole and half notes in the bass line and rests in the treble line.

JUGEMENT DES PEUVERS.

ff grave.

ff

This section consists of two systems of piano accompaniment. The first system features a treble and bass clef with a 3/4 time signature. The music is marked 'ff grave' and 'ff'. The second system is a continuation of the first, also marked 'ff', with a similar rhythmic and melodic structure.

crese:

TONNERRE.

crese:

This section consists of two systems of piano accompaniment. The first system features a treble and bass clef with a 3/4 time signature. The music is marked 'crese:' and 'TONNERRE.'. The second system is a continuation of the first, also marked 'crese:', with a similar rhythmic and melodic structure.

LA CHÛTE DANS L'ABÎME

Cris des damnés

pour deux Pianos avec Chœur

Les voix gémissent.

Allegro presto. *ff*

1^{er} DESSUS. Ah! ——— par — don!

2^e DESSUS. *ff* Ô ——— Dieu

CHOEUR DES DAMNÉS.
TÉNORS.
BASSES.

Allegro presto. *ff*

1^{er} PIANO.

Allegro presto.

2^e PIANO.

The musical score is arranged in three systems. The first system contains the vocal parts: 1st Soprano (1^{er} DESSUS) with lyrics 'Ah! ——— par — don!', 2nd Soprano (2^e DESSUS) with lyrics 'Ô ——— Dieu', Tenors (TÉNORS), and Basses (BASSES). The piano parts are indicated by a brace on the right. The second system shows the 1st Piano (1^{er} PIANO) with a complex rhythmic accompaniment of eighth and sixteenth notes, including triplets and accents. The 2nd Piano (2^e PIANO) part is mostly blank. The third system shows the 2nd Piano (2^e PIANO) with a simple accompaniment of quarter notes. The tempo is 'Allegro presto' and the dynamic is 'ff' (fortissimo). The key signature has two flats (B-flat and E-flat) and the time signature is 2/4.



Ah! ah! ah!
bon! Ah! ah! ah!
traînez les voix.
Ah! pardon! Ah! ah!
Ah! pardon! Ah!



ff

6.

Ô Dieu bon!

Ô Dieu

This section contains three vocal staves. The top staff has a melodic line with a slur over the notes G4, A4, Bb4, and A4. The lyrics "Ô Dieu bon!" are written below the first two staves. The middle staff continues the melody with a slur over the notes G4, A4, Bb4, and A4, with the lyrics "Ô Dieu" below. The bottom staff is a lower vocal line with a slur over the notes G3, A3, Bb3, and A3.

ff

ff

This section contains piano accompaniment for two systems. The first system has a treble clef staff with triplets of eighth notes and a dynamic marking of *ff*. The bass clef staff has a similar rhythmic pattern. The second system has a treble clef staff with a dynamic marking of *ff* and a bass clef staff with a similar rhythmic pattern. The bottom-most staff shows two chords with downward-pointing stems.

A musical score for a vocal and piano piece. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four vocal staves and three piano accompaniment staves.

The vocal staves are as follows:

- Staff 1: *Ah! ah! ah!*
- Staff 2: *bon! Ah! ah! ah!*
- Staff 3: *Ô Dieu bon! Ah! ah!*
- Staff 4: *Ô Dieu bon! Ah!*

The piano accompaniment consists of three staves:

- Staff 5: Treble clef, featuring melodic lines with triplets.
- Staff 6: Bass clef, featuring a rhythmic accompaniment with triplets and a dynamic marking of *ff* (fortissimo).
- Staff 7: Bass clef, featuring a bass line with triplets.

The score includes various musical notations such as slurs, accents, and dynamic markings.

Ah! _____ par grâce!

Ah! _____ par

Four vocal staves in G major (one sharp) and 4/4 time. The first staff contains the lyrics "Ah! _____ par grâce!". The second staff contains "Ah! _____ par". The third and fourth staves are empty.

Piano accompaniment for the vocal lines above. It features a complex rhythmic pattern with triplets and slurs. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with slurs and accents. The piece concludes with two downward-pointing symbols at the bottom.

Ah! _____ ah! _____ ah! _____
grâce! Ah! _____ ah! _____ ah! _____
Ah! par grâ - - - ce! Ah! _____ ah! _____
Ah! par grâ - - - ce! Ah! _____

ff

3 3 3 3 3 3

— souf -

— souf - _frir! —

— souf - _frir! —

— souf - _frir! —

Detailed description: This section contains four vocal staves. The first staff has a dash followed by the word 'souf'. The second and third staves have a dash, 'souf', a dash, and '_frir!' with a fermata. The fourth staff has a dash, 'souf', a dash, and '_frir!' with a fermata. The music is in a key with two flats and a 3/4 time signature.

marcato assai. **f**

f *marcato assai.*

Detailed description: This section contains four piano accompaniment staves. The first two staves are grouped with a brace on the left. The first staff has the marking '*marcato assai.*' and the second staff has '**f**'. The third and fourth staves are also grouped with a brace on the left. The third staff has '**f**' and '*marcato assai.*'. The music features triplets and is in a key with two flats and a 3/4 time signature.

Four vocal staves in a grand staff format. The first staff has the lyric "frie!" under a note. The second and third staves have the lyric "mon - _rir!" under notes. The fourth staff also has "mon - _rir!" under notes. The music is in a key with two flats and a 3/4 time signature.

Piano accompaniment for the vocal piece. It consists of two staves (treble and bass clef) grouped by a brace. The first system starts with a dynamic marking of *ff*. The second system has a dynamic marking of *f*. The third system has a dynamic marking of *ff* and the instruction *marcato, assai.* The music features triplets and various rhythmic patterns.

rir! Ah! Ah! par

Ah!

Ah!

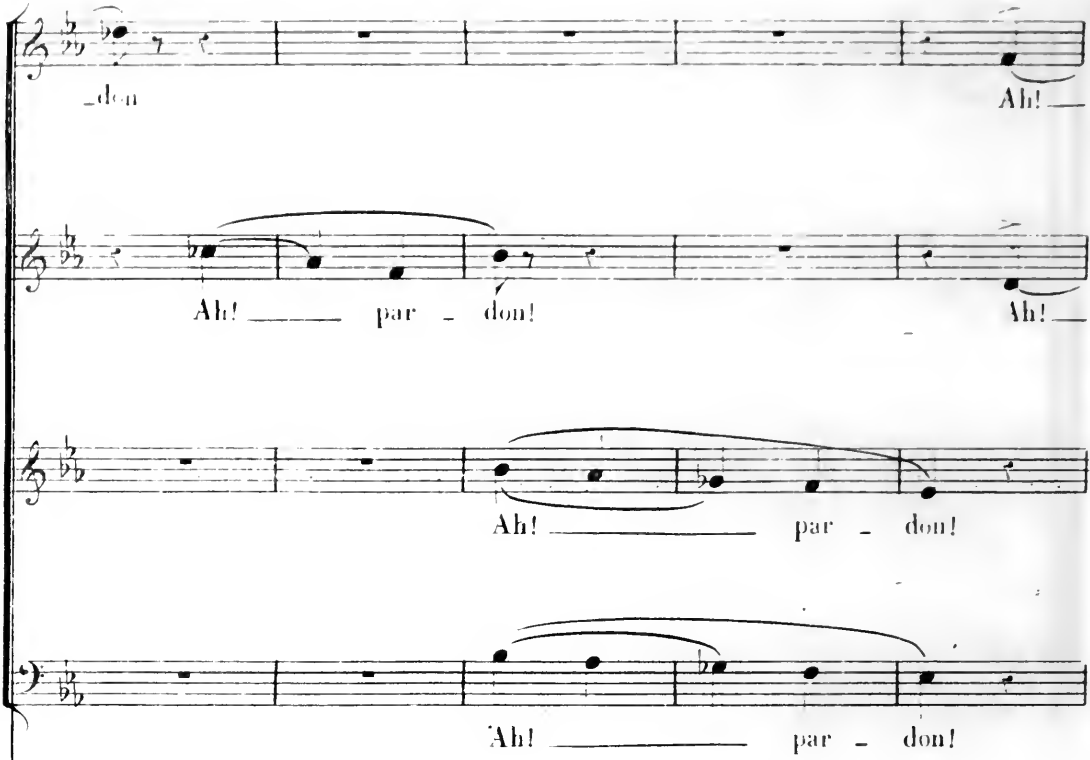
Ah!

Detailed description: This section contains four vocal staves. The top staff has lyrics 'rir! Ah! Ah! par' with a long horizontal line under 'Ah!' and 'par'. The second and third staves have 'Ah!' with a horizontal line. The fourth staff has 'Ah!' with a horizontal line. Each staff has a slur over a few notes.

ff *cresc.*

ff *cresc.*

Detailed description: This section contains piano accompaniment for two systems. The first system has a treble and bass staff. The treble staff features triplets of eighth notes and sixteenth notes, with dynamics *ff* and *cresc.* and a crescendo hairpin. The bass staff has chords and moving lines. The second system is similar, also with *ff* and *cresc.* dynamics and a crescendo hairpin.



Four vocal staves in G major (one sharp) and 4/4 time. The lyrics are:
_den Ah!
Ah! par - don! Ah!
Ah! par - don!
Ah! par - don!



Piano accompaniment for the vocal piece. The right hand features complex rhythmic patterns, including triplets and sixteenth-note runs. The left hand provides harmonic support with chords and moving lines. The piece concludes with a final cadence in G major.

A vocal score for four voices (Soprano, Alto, Tenor, Bass) in a key of two flats (B-flat major or D-flat minor) and 2/4 time. The lyrics are "Ah!". The score consists of four staves. The Soprano staff has three vocal lines with lyrics "Ah!", "Ah!", and "Ah!". The Alto staff has two vocal lines with lyrics "Ah!" and "Ah!". The Tenor staff has two vocal lines with lyrics "Ah!" and "Ah!". The Bass staff has one vocal line with the lyric "Ah!". The music features various note values, including eighth and sixteenth notes, and rests. There are also some dynamic markings like accents and slurs.

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in a key of two flats and 2/4 time. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. There are some triplets and slurs. The right hand has a triplet of eighth notes in the final measure of the system.

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music is in a key of two flats and 2/4 time. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. There are some triplets and slurs. The right hand has a triplet of eighth notes in the first measure of the system.

par - don! Ah!

Ah! par - don! Ah!

Ah!

Ah!

Detailed description: This section contains four vocal staves. The first staff has lyrics 'par - don!' and 'Ah!'. The second staff has lyrics 'Ah! par - don! Ah!'. The third and fourth staves have the lyric 'Ah!'. The music is in a key with two flats and a 3/4 time signature. The notes are mostly quarter and half notes, with some slurs and accents.

ff

Detailed description: This section contains piano accompaniment staves. The top staff features complex rhythmic patterns, including triplets and sixteenth notes. The bottom staff is mostly empty, with a few notes at the end. A dynamic marking of *ff* (fortissimo) is present in the third measure. The key signature and time signature are consistent with the vocal parts above.

grà - ce!
grà - ce!
grà - ce!
grà - ce!

This section of the score is for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is written on a single staff with a treble clef (except for the Bass part which has a bass clef). The key signature is B-flat major (two flats). The lyrics 'grà - ce!' are written below each staff. The music consists of a melodic line with a long note followed by a quarter note, and a final note with a fermata.

This section shows the piano accompaniment for the vocal score. It is written for the right and left hands on grand staff notation. The right hand features a melodic line with triplets and a final triplet with a fermata. The left hand provides harmonic support with chords and triplets. The key signature is B-flat major. There are some markings like 'v' and '3' indicating dynamics and triplets.

grà - ce! grà - ce! Ô

grà - ce! grà - ce! Ô

grà - ce! grà - ce! Ô

grà - ce! grà - ce! Ô

This section contains four vocal staves, likely for Soprano, Alto, Tenor, and Bass. Each staff has the lyrics "grà - ce! grà - ce! Ô" written below the notes. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notes are mostly quarter and eighth notes, with some slurs and accents.

This section contains the piano accompaniment for the vocal staves above. It consists of three staves: the right hand (treble clef) and two left hand staves (bass clef). The right hand features chords and melodic lines with accents and slurs. The left hand features a steady bass line with triplets and slurs. The key signature and time signature are consistent with the vocal staves.



— souf - fran - ce ô souf -



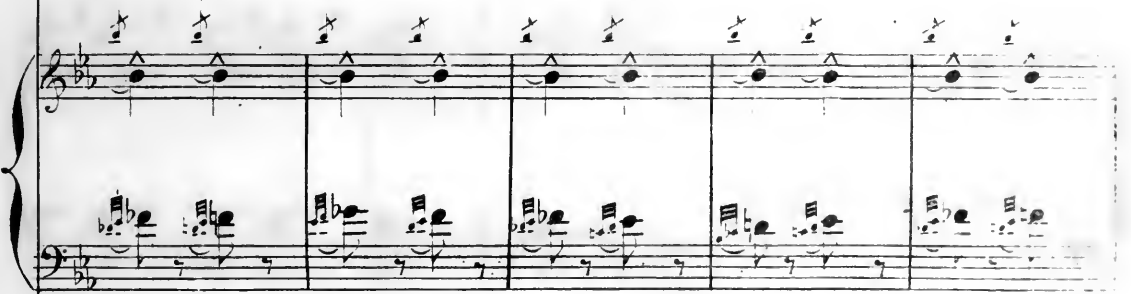
— souf - fran - ce ô souf -



— souf - fran - ce ô souf -



— souf - fran - ce ô souf -





Three vocal staves (Soprano, Alto, and Tenor) with lyrics: *_fran - ce Ah! - clé - men - ce!*



Piano accompaniment for the vocal piece, featuring a grand staff with treble and bass clefs. The right hand includes triplets and slurs, while the left hand features chords and downward-pointing accents.

A musical score for three voices and piano. The score is written in B-flat major (two flats) and 2/4 time. The vocal parts are arranged in three staves, each with lyrics underneath. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand playing a bass line. The lyrics are: "Ah! — clé — men — ce!" for the first three voices, and "Ah! — clé — men — ce! Hé —" for the fourth voice. The piano part features a series of chords and melodic fragments, including a triplet in the right hand and a bass line with downward-pointing accents.

Ah! — clé — men — ce!

Ah! — clé — men — ce!

Ah! — clé — men — ce!

Ah! — clé — men — ce! Hé —



Hé - las le tré - pas! hé -

Ah! le tré - pas! hé -

Ah! le tré - pas! hé -

- las! le tré - pas! hé - las!

hé - las!

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef) and includes complex textures such as triplets and sixteenth-note runs. The lyrics are: Hé - las le tré - pas! hé - Ah! le tré - pas! hé - Ah! le tré - pas! hé - las! hé - las!

_las le tré - pas! Hé - las le tré -
 _las le tré - pas! Hé - las le tré -
 le tré - pas! hé - las le tré -
 le tré - pas! Hé - las le tré -

Musical score for a vocal piece with piano accompaniment. The score consists of four vocal staves and three piano staves. The lyrics are: "_las le tré - pas! Hé - las le tré -" repeated across the vocal lines. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs.

pas! Ah! Ah! Ah! Ah!

-pas! Ah! Ah! Ah! Ah!

-pas! Ah! Ah! Ah! ha!

-pas! Ah! Ah! Ah! ha!

Detailed description: This section contains four vocal staves. The first staff has lyrics 'pas!' followed by 'Ah!' four times with horizontal lines underneath. The second staff has '-pas!' followed by 'Ah!' four times. The third staff has '-pas!' followed by 'Ah!' three times and 'ha!' once. The fourth staff has '-pas!' followed by 'Ah!' three times and 'ha!' once. The musical notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The notes are mostly quarter and eighth notes with some slurs.

cresc.

Detailed description: This section contains piano accompaniment for two systems. The first system has two staves (treble and bass clef) with complex rhythmic patterns, including many triplets marked with a '3' and slurs. The second system also has two staves, with the left hand playing a steady bass line and the right hand playing chords and triplets. A 'cresc.' (crescendo) marking is present in the first measure of the second system. The key signature remains one sharp (F#) and the time signature is 3/4.

en traînant la voix.

Ah! Ah! **fff** Ha!

Ah! Ah!

ha! ha! **fff** Ha!

Detailed description: This section contains three staves of vocal music. The top staff is for Soprano, the middle for Alto, and the bottom for Tenor. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are 'Ah! Ah!' followed by a long rest, then 'ha! ha!' followed by another long rest, and finally 'Ha!' with a forte (**fff**) dynamic marking. The notes are mostly quarter and eighth notes, with some slurs and accents.

Bruits effroyables, éclairs, tonnerre.

fff

fff

Detailed description: This section shows the piano accompaniment for the 'Bruits effroyables' section. It consists of two staves: the upper staff for the right hand and the lower staff for the left hand. The music is in the same key and time signature as the vocal parts. The right hand features a series of triplets of eighth notes, while the left hand has a more rhythmic accompaniment with some triplets. The dynamics are marked as forte (**fff**). The section ends with a double bar line and a repeat sign.

Four vocal staves in G major (one sharp) and 2/4 time. Each staff features a melodic line with a long slur and a fermata over the final note. The lyrics 'hal' and 'Ah!' are written below the staves. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note.

Piano accompaniment for the first system, consisting of two staves. The right hand features four triplet figures, each marked with a '3' and an accent (>). The left hand features a rhythmic pattern of eighth notes, with some notes beamed together. The key signature is G major and the time signature is 2/4.

Piano accompaniment for the second system, consisting of two staves. Both hands feature sixteenth-note patterns, with the right hand starting with a sixteenth-note triplet. The key signature is G major and the time signature is 2/4.

Four vocal staves, each in a different clef (Soprano, Alto, Tenor, Bass), showing the vocal line for the exclamation "Ah!". The music is in a key with two flats (B-flat and E-flat) and a common time signature. Each staff contains two measures of music, with the vocal line starting on a whole note and then moving to a half note. The lyrics "Ah!" are written below the notes. The notes are marked with accents (>) and slurs.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in a key with two flats and common time. The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment with chords and triplets. The lyrics "Ah!" are written below the notes.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music is in a key with two flats and common time. The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment with chords and triplets. The lyrics "Ah!" are written below the notes.

Four staves of musical notation, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics "ha!" are written below each staff. The music consists of a single melodic line with a long slur over the first four measures, followed by a final note in the fifth measure. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), and B4 (quarter).

Piano accompaniment for the first system. The right hand (treble clef) plays a series of chords, each consisting of a quarter note followed by a beamed eighth-note pair. The left hand (bass clef) plays a triplet of eighth notes in each measure. The key signature is two flats. The right hand notes are: G4, A4, B4, C5, B4, A4, G4. The left hand notes are: G3, A3, B3, C4, B3, A3, G3.

Piano accompaniment for the second system. The right hand (treble clef) plays a series of chords, each consisting of a quarter note followed by a beamed eighth-note pair. The left hand (bass clef) plays a triplet of eighth notes in each measure. The key signature is two flats. The right hand notes are: G4, A4, B4, C5, B4, A4, G4. The left hand notes are: G3, A3, B3, C4, B3, A3, G3.

LE CIEL.

SANCTUS.

Larghissimo. *pp*

SOPRANOS. *pp* Sanc - tus?..

1^{er} DESSUS. *pp* Sanc - tus?..

2^{es} DESSUS. *pp* Sanc - tus?..

BARYTONS. *pp* Sanc - tus?..

BASSES. *pp* Sanc - tus?..

Larghissimo.
senza rigore.

PIANO. *Lento.*

Sanc - tus!..

Sanc - tus!..

Sanc - tus!..

Sanc - tus!..

Sanc - tus!..

Sanc - tus!..

Lento.

Lento.

Sanc - tus! sa - ba - oth!

Sanc - tus! Do - minus De - us... sa - ba oth!

Sanc - tus! Do - minus De - us... sa - ba oth!

Sanc - tus! Do - minus De - us... sa - ba oth!

Sanc - tus! De - us sa - ba oth!

fp

p

Largo mod^{to}

Un jour di - vin à nos yeux é - tin - cel - le...

Un jour di - vin à nos yeux é - tin - cel - le...

Un jour di - vin à nos

Un jour di - vin à nos yeux é - tin -

Un jour di - vin à nos yeux é - tin -

Largo mod^{to}

e - tin - cel - le In - clinons nous, in - clinons
 Un jour divin à nos yeux é - tin - cel - le In - clinons nous, in - clinons nous,
 yeux é - tin - cel - le
 - cel - le é - tin - cel - le
 - cel - le é - tin - cel - le

nous, in - clinons nous, in - clinons nous devant tant de splendeur
 in - clinons nous, in - clinons nous devant tant de splendeur
 Inclinons nous!... in - clinons nous devant tant de splendeur
 In - clinons nous devant tant de splendeur
 In - clinons nous devant tant de splendeur

Majeur.

Dans les bon-heurs de la

Dans les bon-heurs de la

Dans les bonheurs, dans les bonheurs de la

Dans les bon-heurs de la

Dans les bon-heurs de la

gloi - re é - ter - nel - le Ho -

gloi - re é - ter - nel - le Ho -

gloi - re é - ter - nel - le Ho -

gloi - re é - ter - nel - le Ho -

gloi - re é - ter - nel - le de la gloi - re é - ter - nel - le, Ho -

ff *marcato assai.* *fff*

- san - na, nous con - tem - plons les ray - ons du Sei - gneur
 - san - na, nous con - tem - plons les ray - ons du Sei - gneur
 - san - na, nous con - tem - plons les ray - ons du Sei - gneur
 - san - na, nous con - tem - plons les ray - ons du Sei - gneur
 - san - na, nous con - tem - plons les ray - ons du Sei - gneur

This block contains a vocal score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: "san - na, nous con - tem - plons les ray - ons du Sei - gneur". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

And^{te} mod^{to}

PRÉLUDE.

PIANO
p *fp*

This block shows the beginning of a piano prelude. It is marked "PIANO" and includes dynamic markings *p* and *fp*. The score is written for piano with treble and bass clefs.

This block continues the piano prelude with various musical notations including slurs, accents, and dynamic markings.

This block continues the piano prelude, showing further musical development with slurs and accents.

HARMONIES SÉRAPHIQUES

Chœur inarticulé des Bienheureux.

Aud^{te} sostenuto.

1^{er} DESSUS

2^{es} DESSUS. *ppp à bouche fermée.*
Ou.....

TÉNORS. *ppp à bouche fermée.*
Ou.....

BASSES. *ppp à bouche fermée.*
Ou.....

PIANO. *pp Pedale douce.*

ppp à bouche fermée.
Ou.....

Ou.....

8

ou... _____

ou... _____

8

f

This system contains the first vocal entry. The vocal lines (soprano and alto) begin with a long note followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the piano part.

ppp

ou... _____

ou... _____

ppp

ou... _____

ppp

ou... _____

ou... _____

This system contains the second vocal entry. The vocal lines (soprano, alto, and tenor) enter with a melodic phrase. The piano accompaniment continues with chords and a bass line. Dynamic markings of *ppp* are present in the piano part.

8

This system contains the third vocal entry. The vocal lines (soprano, alto, and tenor) enter with a melodic phrase. The piano accompaniment continues with chords and a bass line. A dynamic marking of *f* is present in the piano part.

This musical score is for a vocal ensemble and piano accompaniment. It consists of several systems of staves. The top system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The vocal lines are marked with the lyrics "ou..." and include various musical notations such as slurs and fermatas. The piano accompaniment includes dynamic markings like *ppp* and *p*, and features a section marked with an 8-measure rest and a trill (*tr*). The middle system continues the vocal and piano parts, with the piano accompaniment showing more complex rhythmic patterns and dynamics. The bottom system concludes the piece, with the piano accompaniment featuring a final section marked with an 8-measure rest and a trill (*tr*).

First system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics "ou... ou... ou... ou... ou...". The second staff is a vocal line with lyrics "ou..." and "Ou...". The third and fourth staves are piano accompaniment. The fifth staff is a grand staff (piano and celeste) with a dynamic marking of *8- rinf:* and an accent mark (\wedge).

Second system of musical notation. It consists of five staves. The top staff is a vocal line with lyrics "ou... ou... ou... ou... ou...". The second and third staves are vocal lines with lyrics "ou...". The fourth and fifth staves are piano accompaniment. The fifth staff is a grand staff (piano and celeste) with a dynamic marking of *8*.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the syllable "ou" written below. The first vocal staff has a *rall.* marking above it. The piano accompaniment is on the bottom staff, starting with a piano (p) dynamic. It features a melodic line with eighth notes and a bass line with chords. A first ending bracket labeled "8" spans the final two measures of the piano part. The piano part includes markings for *senza rigore* and *rall. molto*.

The second system of the musical score consists of five staves. The top four staves are vocal parts, with the syllable "ou" written below. The piano accompaniment is on the bottom staff, continuing from the first system. It features a melodic line with eighth notes and a bass line with chords. A first ending bracket labeled "8" spans the final two measures of the piano part. The piano part includes markings for *rinf.* (ritornello) and *rinf.* (ritornello).

ou... ou... ou... ou... ou...

ou

ou

8

rall.

ou...

rall.

ou...

rall.

ou...

rall.

ou...

8

senza rigore.

r. d. meno.

RÉCIT FINAL

Épilogue.

Recit, ad lib:

NARRATEUR. Et ces cho_ses seront! la pous_sière des morts, For -

PIANO.

- mant de notre sol lé_pais_se et dure écorce Vi_vante sur_gi_ra par

la di_vi_ne for_ee, Pour ex_poser à Dieu, ses rai_sons, ou ses torts.

Oui, des siè_cles pas_sés, tous ces morts d'âge en â_gé Renaîtront pour le

All^o

jour de l'extrême par-ta-ge *f* Di-es i-roe, di-es il-là sal-ve

se-clum in fa-vil-la teste— Da-vid cum sy-bil-la

Recit. dolce ad lib:

Re-doutons donc ce jour ou le juge a-do-ra-ble, Clément,

jus-te, sé-vè-re, et pour tous é-qui-ta-ble La pei-ne d'u-ne main, de

Mod^{to}

f l'autre le pardon, Punira le méchant, exalte - ra le Bon!... *mesur.* Adressons à ce *dolce*

Harpe.

Dieu, par une hymne so - no - re L'ardeur de cette foi qui dans nos cœurs a

rinf. lui Et puisse cet homma - ge à ce Dieu qu'on a - do - re, Nous mériter sa

rinf.

ad lib:

grà - ce et nous condui - re à lui!..

legato

col canto.

HYMNE à DIEU

Chœur final.

All. mod^{lo} *f*

1^{rs} DESSUS. *f* Par-tez accents de

2^{ds} DESSUS. *f* Par-tez accents de

TÉNORS. *f* Par-tez accents de

BASSES. *f* Par-tez accents de

PIANO.

la recon-nais-san-ce, Que vo-tre é-

la re-con-nais-san-ce, Que vo-tre é-

la recon-nais-san-ce, Que vo-tre é-

la re-con-nais-san-ce, Que vo-tre é-

PIANO.

- lan dans les échos du ciel Par votre
 - lan dans les échos du ciel
 - lan dans les échos du ciel
 - lan dans les échos du ciel

Musical score for the first system, featuring vocal staves and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 7/8. The piano part includes chords and melodic lines with triplets and accents.

foi, por-te a-vec é-lo-quen-ce Un pur hom-mage à l'E-ter-
 por-te a-vec é-lo-quen-ce Un pur hom-mage à l'E-ter-
 por-te a-vec é-lo-quen-ce Un pur hom-mage à l'E-ter-
 por-te a-vec é-lo-quen-ce Un pur hom-mage à l'E-ter-

Musical score for the second system, featuring vocal staves and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 7/8. The piano part includes chords and melodic lines with triplets and accents. The word *deciso.* is written above the piano part in the final measure.

- nel Oui, par nos voix, par nos
p
 - nel Par nos voix, ex - al - tons ex - al - tons ses lou - an - ges Par nos voix ex - al -
p
 - nel Par nos voix, ex - al - tons ex - al - tons ses lou - an - ges Par nos voix ex - al -
p
 - nel Par nos voix, ex - al - tons ex - al - tons ses lou - an - ges Par nos voix ex - al -

The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady bass line.

voix ex - al - tons ses lou - an - ges A - dorons
 - tons ses lou - an - ges A - do - rons le, a -
 - tons - ses lou - an - ges A - do - rons le, a -
 - tons - ses lou - an - ges A - do - rons le, a -

The piano accompaniment continues with similar harmonic structures, including triplets in the right hand.

le du plus pro - fond du cœur...

- do - rous le du plus pro - fond du cœur...

- do - rous le du plus pro - fond du cœur...

- do - rous le du plus pro - fond du cœur...

The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady bass line.

Rap - prochons nous des cé - lestes pha -

Rap - pro - chous nous des célestes pha -

Rap - pro - chous nous des célestes pha -

Rap - pro - chous nous des célestes pha -

The piano accompaniment features a right-hand part with chords and triplets, and a left-hand part with a steady bass line. A piano (*p*) dynamic marking is present at the beginning of the piano part.

- lan - ges Qui près de Dieu —

- lan - ges Qui près de Dieu

- lan - ges Qui près de Dieu

- lan - ges Qui près de Dieu

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

gô - tent le vrai bonheur, Qui près de Dieu goûtent le vrai bon -

gô - tent le vrai bon - heur, Qui près de Dieu goûtent le vrai bon -

gô - tent le vrai bon - heur, Qui près de Dieu goûtent le vrai bon -

gô - tent le vrai bon - heur, Qui près de Dieu goûtent le vrai bon -

The piano accompaniment continues with similar harmonic and rhythmic patterns as the first system.

heur... Qui près de Dieu, seul, près de
 - heur... Qui près de Dieu, seul, près de
 - heur... Qui près de Dieu, seul, près de
 - heur... Qui près de Dieu, seul, près de

Dieu goûtent le vrai bon - heur!... Que l'homme se con -
 Dieu goûtent le vrai bon - heur!... Que l'homme se con -
 Dieu goûtent le vrai bon - heur!... Que l'homme se con -
 Dieu goûtent le vrai bon - heur!... Que l'homme se con -

- fi - e à la di - vi - ni - té, Et qu'humble il s'humi -
 - fi - e à la di - vi - ni - té, Et qu'humble il s'humi -
 - fi - e à la di - vi - ni - té, Et qu'humble il s'humi -
 - fi - e à la di - vi - ni - té, Et qu'humble il s'humi -

f *p*

- li - e de - vant sa vo - lon - té, Qu'il s'hu -
 - li - e de - vant sa vo - lon - té, Qu'il s'humi - li - e de
 - li - e de - vant sa vo - lon - té, Qu'il s'hu -
 - li - e de - vant sa vo - lon - té, Qu'il s'humi - li - e de

ff *meno.*

- mili - e Pour re - naître à la vie de l'im - mor -
- vant sa vo - lon - té Pour re - naître à la vie de l'im - mor -
- mili - e Pour re - naître à la vie de l'im - mor -
- vant sa vo - lon - té Pour re - naître à la vie de l'im - mor -

meno.

- ta - li - té à la vi - e de l'im - mor -
- ta - li - té à la vi - e de l'im - mor -
- ta - li - té à la vi - e de l'im - mor -
- ta - li - té à la vi - e de l'im - mor -

ff

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: - ta - li - té!... Par-tez, accents de

Piano accompaniment for the first system, featuring chords and arpeggiated figures in both hands.

Four vocal staves in G major, 4/4 time. The lyrics are: la re-con-nais-san-ce, Que vo-tre é-lan dans

Piano accompaniment for the second system, including triplets and dense chordal textures.

les _____ échos du ciel Par votre foi porte avec é - lo - quence, Un pur hom -

les échos du ciel por - te avec é - lo - quence, Un pur hom -

les _____ échos du ciel por - te avec é - lo - quence, Un pur hom -

les échos du ciel por - te avec é - lo - quence, Un pur hom -

The piano accompaniment consists of two staves. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present.

- mage à l'Eter - nel, Partez _____ ac - cents de la _____ recon - nais -

- mage à l'Eter - nel, Partez ac - cents de la recon - nais -

- mage à l'Eter - nel, Partez ac - cents de la recon - nais -

- mage à l'Eter - nel, Partez ac - cents de la recon - nais -

The piano accompaniment continues with a similar texture to the first system, featuring chords and moving lines in both hands.

- sance, Allez, allez, allez por - ter Un pur hom -

- sance, Allez, allez, allez por - ter Un

- sance, Allez, allez, allez por - ter Un pur hom -

- sance, Allez, allez, allez por - ter Un

8-

- ma - ge à l'E - ter - nel, Partez ac - cents de la recon - nais -

pur hommage à l'E - ter - nel, Partez ac - cents de la recon - nais -

- ma - ge à l'E - ter - nel, Partez ac - cents de la recon - nais -

pur hommage à l'E - ter - nel, Partez ac - cents de la recon - nais -

8-

- sance Al - lez por - ter un pur hom - ma - ge à
 - sance Al - lez por - ter un pur hom - ma - ge à
 - sance Al - lez por - ter un pur hom - ma - ge à
 - sance Al - lez por - ter un pur hom - ma - ge à

8-----

l'E - ter - nel
 l'E - ter - nel
 l'E - ter - nel
 l'E - ter - nel

8-----