

À Ma Youngue Amie, Lucy Fennell  
Ton Vieil ami —

G. Duprez  
mars 1870.

# LE JUGEMENT DERNIER

ORATORIO en 3 PARTIES

INSPIRATION DU TABLEAU DE MICHEL-ANGE

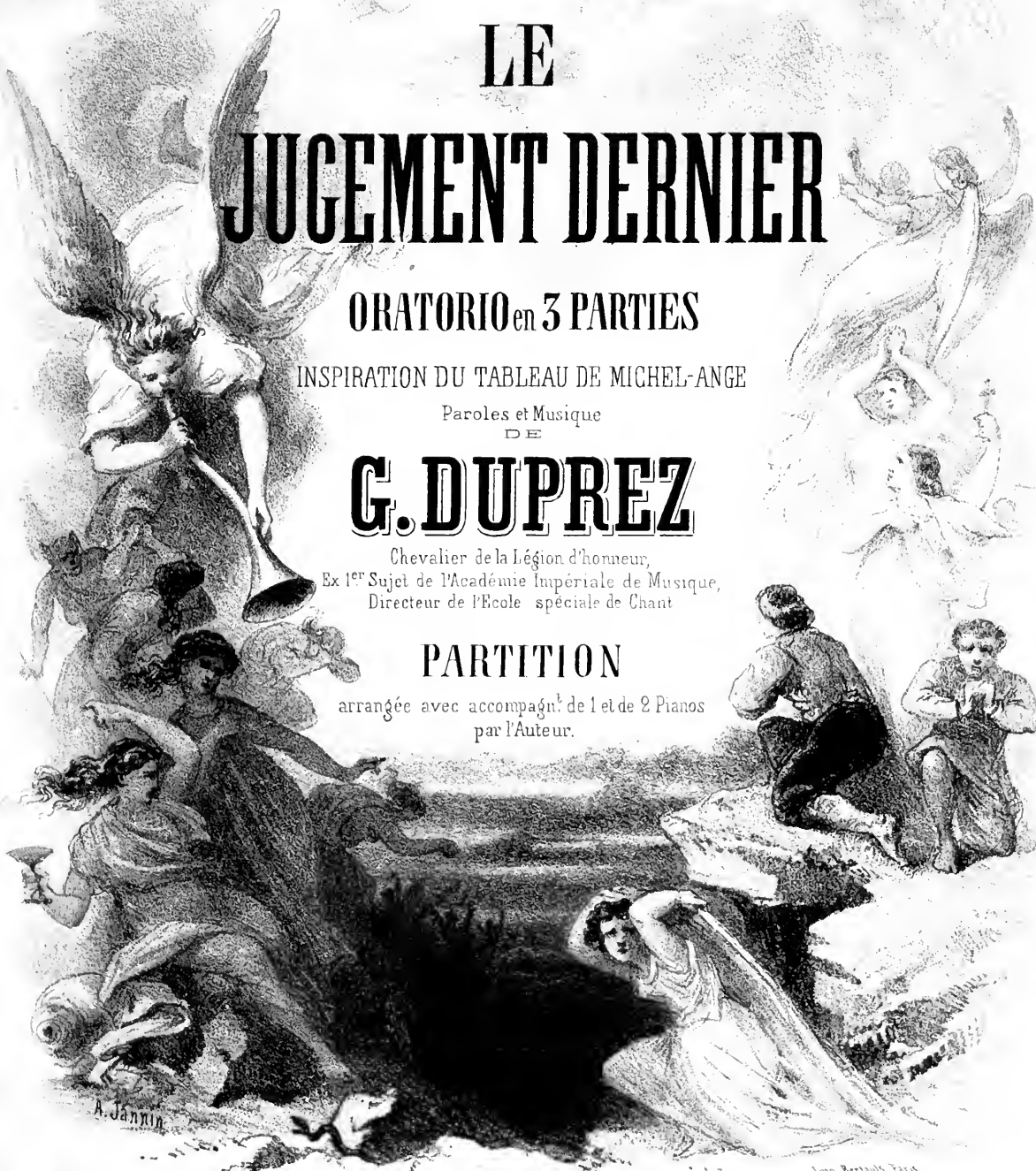
Paroles et Musique  
DE

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A Sa Grandeur  
Monsieur Darby

Archevêque de Paris,  
Grand Aumônier de l'Empereur,  
Sénateur.

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Hommage très respectueux  
de l'Auteur.

G. Duprez.

## LISTE DES SOUSCRIPTEURS

à l'Oratorio

## LE JUGEMENT DERNIER

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# 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.

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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<sup>te</sup> pédale. *rinf.*

cre - sen - do. *ff* *fff* *p*

*decrease:* *sensiblement,*



1<sup>re</sup> 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 has two flats (B-flat major), and the time signature is 4/4.

-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 same harmonic structure. The key signature and time signature remain consistent.

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

The third system continues the vocal line and piano accompaniment. The vocal line includes a half note followed by eighth notes. The piano accompaniment features a more active bass line with eighth notes. The key signature and time signature remain consistent.

sourds An - nonçaient 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 and time signature remain consistent.

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\_

\_ti\_ que Se hurlait en ri\_ ant u\_ ne chan\_son ba\_

\_chi\_ que! Et d'é\_chos en é\_ chos re\_ ten\_ tis\_ saient al\_

\_ tiers Sur le cui\_vre bruy\_ ant les mar\_ ches des guer\_

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-

-chai\_ne, In\_qui\_ets, é\_per\_dus voy\_ant la mort cer-

-tai\_ne, La terreur dans le cœur, les lar\_mes dans les

yeux Ils é\_levaient leurs cœurs jus\_ques au Roi des cieux!...

# CHŒUR DES HOMMES PIEUX

Moderato.

1<sup>er</sup> TÉNORS. *pp* *cresc. - poco*  
Dieu tout puis - sant de

2<sup>e</sup> 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...

81



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

The first system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. Dynamics include *f* (forte) and *p* (piano).

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 -

The second system consists of six staves. The top four staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music continues in the same key and time signature. Dynamics include *f* (forte) and *p* (piano).

*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.* *p*

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

*rit.* *p*

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

*pp*

*f* Fais qu'un di - vin par - don le rap - pro -  
*fff* - vin par - don, di - vin par - don le rap - pro -  
*ppp* - don, fais qu'un di - vin par - don le rap - pro -  
*ppp* - don, fais qu'un di - vin par - don le rap - pro -

*mf* Fais qu'un di - vin pardon qu'un par - don le rap - pro -  
*f* - vin par - don, di - vin par - don le rap - pro -  
*cresc:* - don, fais qu'un di - vin par - don le rap - pro -  
*cresc:* - don, fais qu'un di - vin par - don le rap - pro -

*cresc:* *ppp*  
*ppp*

*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*

*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

*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! —

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<sup>re</sup> DRESSUS.

2<sup>e</sup> 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 - guent  
 implorer des humains Ne voy - ez que les pleurs qui bai -

— nos paupie - res!  
 - guent 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 part features a rhythmic pattern of eighth and sixteenth notes.

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 part includes dynamic markings *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 part includes dynamic markings *decresc.* and *stentato*.

par - don - des humains

par - don - des humains Ex - au - cez ô Seigneur nos fer - ventes 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 *ff* hurlant

6 6 6 6

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

*f* *ff*

-lais En une a - ri - de pla -

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'gr' followed by a series of eighth notes. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and a dynamic marking of *f* (forte).

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

*p sec.*

The second system continues the vocal line with eighth notes. The piano accompaniment consists of chords and single notes, with a dynamic marking of *p sec.* (piano second).

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

*f*

The third system continues the vocal line with eighth notes. The piano accompaniment features chords and single notes, with a dynamic marking of *f* (forte).

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

The fourth system continues the vocal line with eighth notes. The piano accompaniment features chords and single notes.

Mod<sup>lo</sup>, deciso.

rall.

les immen\_sités en - semble confon - dus Ah! Al - lons! réveille -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'rall.' and the mood is 'Mod<sup>lo</sup>, deciso.'. The lyrics are 'les immen\_sités en - semble confon - dus Ah! Al - lons! réveille -'. The piano accompaniment includes triplets and dynamic markings like 'v'.

Mod<sup>lo</sup>

-vous ô morts! de cette ter\_re! Debout, ressusci -

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are '-vous ô morts! de cette ter\_re! Debout, ressusci -'. The piano accompaniment features prominent triplets and dynamic markings.

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

The third system of the musical score. The vocal line and piano accompaniment are shown. The lyrics are '-tez voi - ci... le dernier jour Présentez-vous à Dieu pour qu'il vous rému -'. The piano accompaniment includes triplets and a dynamic marking of 'fp suitez.'.

- nère... Car vous serez ju\_gés sans appel, sans retour!...

The fourth and final system of the musical score on this page. The vocal line and piano accompaniment are shown. The lyrics are '- nère... Car vous serez ju\_gés sans appel, sans retour!...'. The piano accompaniment includes triplets, an '8' marking, and a dynamic marking of 'ff'.

## CHOEUR GÉNÉRAL.

All<sup>o</sup> moderato.

DESSUS. *f* Jour d'an.

1<sup>er</sup> TÉNOR. *f* Jour d'an.

2<sup>d</sup> TÉNOR. *f* Jour d'an.

BARYTON. *f* Jour d'an.

BASSE. *f* Jour d'an.

All<sup>o</sup> mod<sup>to</sup> *marcato assai.*

PIANO. *p* *f* *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

*ff*

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

*p*  
*decresc.*

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

*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



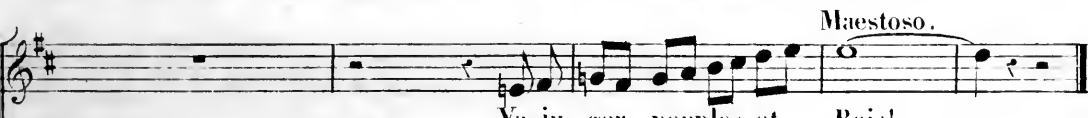
Rois Le Sei - gneur, le Sei -



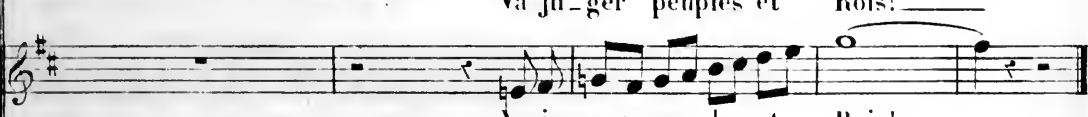
Rois Le Sei - gneur, le Sei -



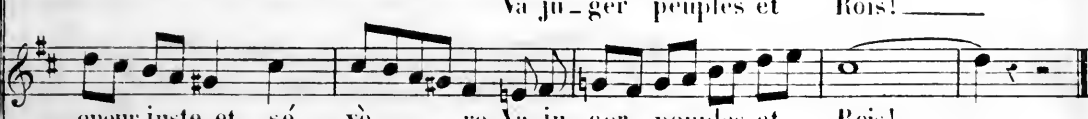
Rois Le Sei - gneur

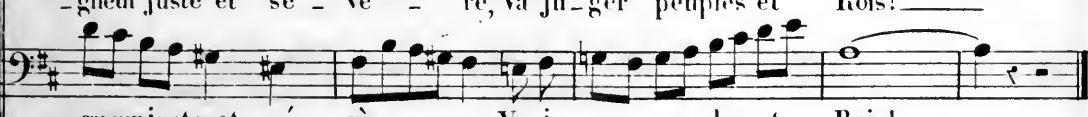
Va ju-ger peuples et Rois! *Maestoso.*



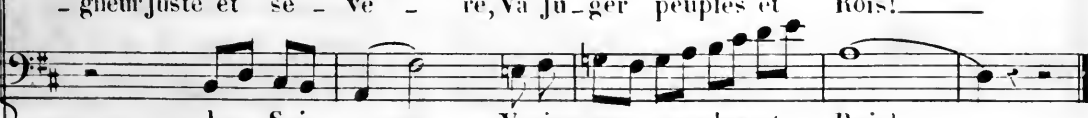
Va ju-ger peuples et Rois!



- 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!



le Sei - gneur Va ju-ger peuples et Rois! *Maestoso.*



Tempo 1°

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°

*p*

crainte... Car en  
crainte... Car en  
crainte... Car en  
Que tous frémissent Car en  
Que tous fré - missent de crainte Car en

8<sup>o</sup> bassa

sa majes\_té sain - te *sf* sours 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

*sf*

plain\_te Le grand li - vre, le grand li - vre de ses

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.*

*marcato assai*

Largo assai.

lois!  
lois!  
lois!  
lois!  
lois!

This section contains five vocal staves, each with a treble clef and a key signature of two sharps (F# and C#). Each staff begins with a whole note followed by a fermata. The lyrics "lois!" are written below each staff.

*Allegro assai.*

The piano accompaniment for the first system consists of two staves (treble and bass clefs) with a key signature of two sharps. It features a complex rhythmic pattern with many sixteenth notes and rests.

The piano accompaniment for the second system continues the complex rhythmic pattern from the first system, featuring dense sixteenth-note passages in both hands.

The piano accompaniment for the third system continues the complex rhythmic pattern, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment.

8

The piano accompaniment for the fourth system concludes the piece. It features a final cadence with a fermata over the final chord. The right hand has a melodic line with accents, and the left hand has a bass line with downward-pointing arrows indicating fingerings.

*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 (Soprano, Alto, Tenor, Bass, and another Bass) 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 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 *p* (piano) is present at the beginning of 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 G major and 4/4 time. The piano accompaniment 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 continue the text from the first system. The piano accompaniment includes a *marcato.* section.



Mod.<sup>to</sup> toujours et sans a/c

DESSUS

1<sup>er</sup> TÉNOR

2<sup>d</sup> 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 - p<sup>re</sup>me

Mod.<sup>to</sup>

*pp* *stacc: sempre.*

*pp* Et tous au mo - ment

au moment su - p<sup>re</sup> - me Tous au mo - ment

au moment su - p<sup>re</sup> - me Tous au mo -

- p<sup>re</sup>me su - p<sup>re</sup> - 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

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

*pp*

De — l'inso — lu — ble  
 — lu — ble pro — blè — — me De l'inso — lu — ble  
 — lu — ble pro — blè — — me  
 — blè — me, pro — blè — me

*pp*

de l'in — so — lu — ble pro — blè —  
 de l'in — so — lu — ble pro — blè —  
 de l'in — so — lu — ble pro — blè —  
 de l'in — so — lu — ble pro — blè —  
 de l'in — so — lu — ble pro — blè —

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<sup>to</sup>

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

PIANO. Mod<sup>to</sup>

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<sup>re</sup> STROPHE.

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

## 2<sup>e</sup> 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 s'é - ten - dre sur moi

*rall.* *cresc.*

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

*f* *ad lib:* *pp*  
*decresc.* *p* *pp*

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;

*f*

*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<sup>r</sup> TÉNOR.

2<sup>d</sup> TÉNOR.

BARYTON.

BASSE.

PIANO.

*p* Voy - ez nos

*p* Voy - ez nos

*Andante.*

*p*

*p*

lar - mes

lar - mes Voy - ez nos lar - mes

*p* Voy - ez nos lar - mes, Voy -

*p* 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

*pp* *morendo*

*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

- noux, 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

*p*

*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! - -  
*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 crai - 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<sup>to</sup>

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<sup>to</sup>

p  
 f marcato.  
 cresc.

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



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

*p*

*p*

*p*

*decrease*

*pp* en pous - sié - re Le Sei - gneur jus - te et sé -  
*pp* en pous - sié - re Le Sei - gneur jus - te et sé -  
*pp* en pous - sié - re Le Sei - gneur jus - te et sé -  
 dis - soute en pous - sié - re Le Sei - gneur jus - te et sé -  
 dis - soute en pous - sié - 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, -

The first system consists of five staves. The top two staves are vocal lines in G major, with lyrics: "- vé - - - re, le Sei - gneur jus - te et sé - vé - - - re". The next two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The fifth staff continues the piano accompaniment.

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

The second system consists of five staves. The top two staves are vocal lines in G major, with lyrics: "Va ju - ger peu - ples et". The next two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The fifth staff continues the piano accompaniment.

This system contains six staves. The top two staves are vocal parts with the lyrics: "Rois le Sei\_gneur jus\_te et sé\_vè\_re". The next two staves are vocal parts with the lyrics: "Rois le Sei\_gneur, le Sei\_". The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

**Maestoso.**

This system contains six staves. The top two staves are vocal parts with the lyrics: "va ju\_ger peu\_ples et Roi\_". The next two staves are vocal parts with the lyrics: "gneur jus\_te et sé\_vè\_re, va ju\_ger peu\_ples et Roi\_". The bottom two staves are piano accompaniment. The piano part continues with a similar rhythmic pattern. At the end of the system, there is a dynamic marking of **fff** and the tempo marking **Maestoso.**

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<sup>o</sup>**

*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.*

**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) consisting of 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 section consists of two grand staves of piano accompaniment. The top grand staff features a complex, rhythmic pattern of chords in the right hand, while the bottom grand staff provides a steady bass line with chords. The music is written in a key with three sharps (F#, C#, G#) and common time.

8

This section continues the piano accompaniment from the previous section. It begins with a measure marked with a dashed line and the number "8". The right hand features a melodic line with some grace notes, and the left hand continues with a steady bass line. The piece concludes with a double bar line and a common time signature.

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.*

*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*



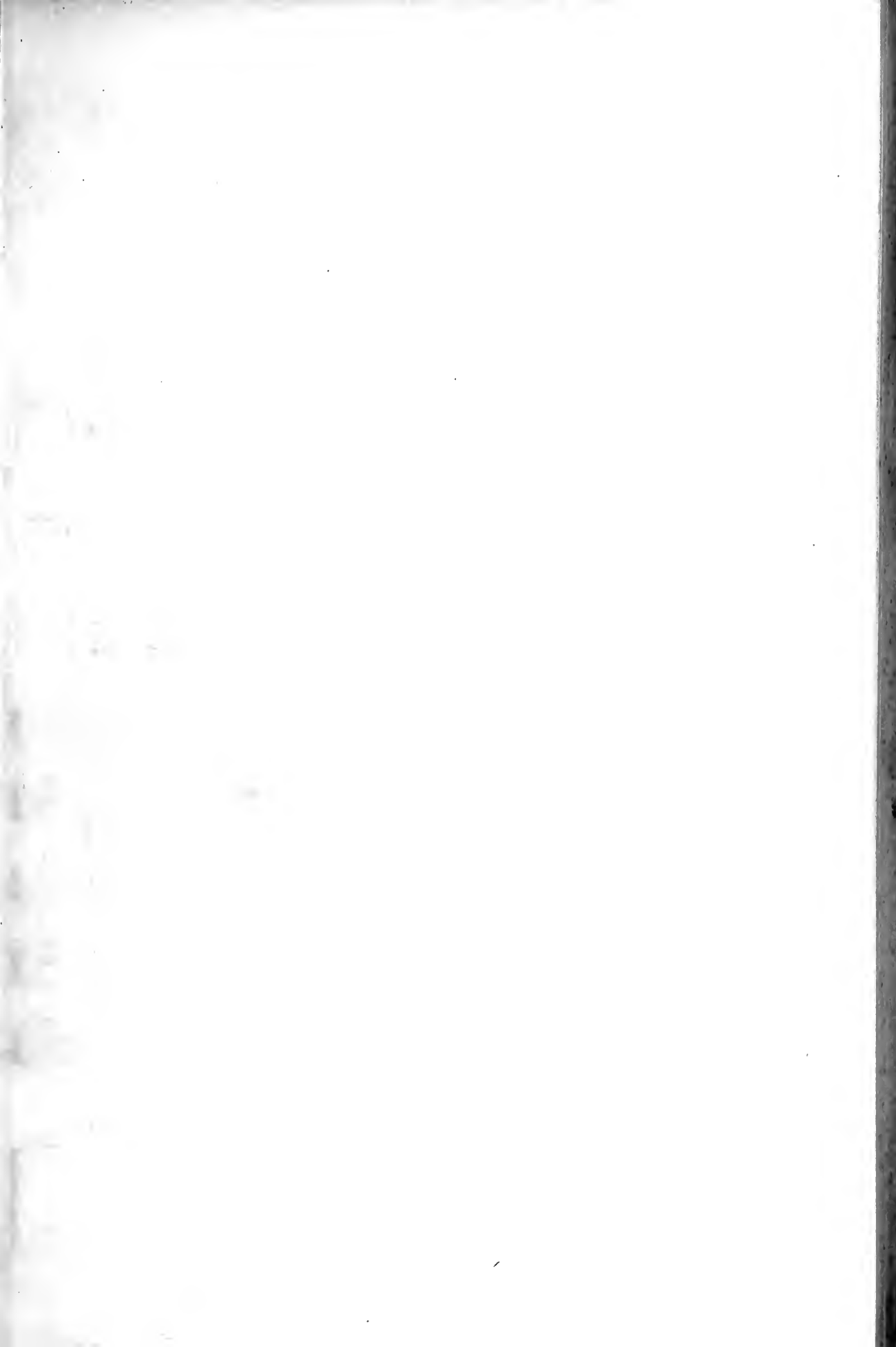
- nent Le Sei - gneur, oui  
 - nent Le Sei - gneur, oui  
 - nent Le Sei - gneur, oui  
 - nent Le Sei - gneur, oui  
 - nent Le Sei - gneur, oui

*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!

Fin de la 4<sup>me</sup> Partie.





## SECONDE PARTIE

## L'ABIME

2<sup>me</sup> 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\_

*pp*

-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 a piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic bass line. 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 vocal line includes the lyrics 'Qu'ai-je fait pour mourir si bel \_ \_ le Seigneurenmes plus beaux'. The piano accompaniment features a right-hand staff with chords and a left-hand staff with a rhythmic bass line. The piano part is marked *pp* (pianissimo).

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 vocal line includes the lyrics 'jours \_ Faut-il u nepeineé\_ter\_nel \_ le é\_ter\_nelle pour quelques a \_'. The piano accompaniment features a right-hand staff with chords and a left-hand staff with a rhythmic bass line.

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

mours, Eter-nelle pour quel-ques a-mours? Ai-mer n'est-il

*suitez.* **a tempo.**

*rall poco.* **tempo.**

pas du - - ne fem - me Ai-mer 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\_coeur pu\_nir

l'a\_me pour\_quelques fai\_bles\_ses du

coeur — Qu'ai-je fait pour mourir si bel\_ \_ le! Sei\_gneur ennes 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 - præ - 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'ar\_deur des flam

fem\_mes Bra\_vons l'ar\_deur des flam

fem\_mes Bra\_vons l'ar\_deur 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!

ha!  
 ha!  
 ha!



# CHANT DE LA DAMNÉE

avec refrain des vierges folles.

LA DAMNÉE.  
Allegro declamato.

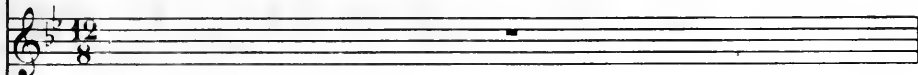
1<sup>re</sup> STROPHE.



2<sup>de</sup> STROPHE.



3<sup>e</sup> 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*

*cresc.*

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

- 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 five staves. The top three staves are vocal lines 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 fourth staff is the piano accompaniment in bass clef, starting with a forte (*f*) dynamic and a piano (*p*) dynamic. It features a complex rhythmic pattern with many sixteenth notes and slurs. The fifth staff is a lower bass line in bass clef with a few notes and slurs.

pas — — — — —  
 - no — — — — —  
 vi — — — — —

Detailed description: This system contains five staves. The top three staves are vocal lines in treble clef with a key signature of two flats. The lyrics are: "pas — — — — —", "- no — — — — —", and "vi — — — — —". The fourth staff is the piano accompaniment in bass clef, continuing the complex rhythmic pattern from the first system. The fifth staff is a lower bass line in bass clef with a few notes and slurs.

- 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*

- 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*

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<sup>er</sup> PIANO.

Moderato.

2<sup>d</sup> 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 first two measures are marked with a forte dynamic (*fff*). The third measure shows a change in the bass line with a half note and a quarter note.

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 first two measures feature chords with accents (^) and a forte dynamic (*fff*). The third measure shows a change in the bass line with a half note and a quarter note.

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 first two measures feature chords with accents (^) and a forte dynamic (*fff*). The third measure shows a change in the bass line with a half note and a quarter note.

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 first two measures feature chords with accents (^) and a forte dynamic (*fff*). The third measure shows a change in the bass line with a half note and a quarter note.

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 slurs. Bass clef continues the rhythmic accompaniment. Dynamics include *ff*. Accents (*v*) are present in the bass line.

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



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and various rhythmic patterns. The key signature has two flats.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dense sixteenth-note passages and rests. The key signature has two flats.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dense sixteenth-note passages and rests. The key signature has two flats. The tempo marking *Maestoso.* is present in the right-hand part, and the dynamic marking *p* is present in the left-hand part.

Maestoso.

*pp*

Maestoso.

Largo molto.

*p stacc.*

rall:

sosten:

*pp*

I<sup>o</sup> tempo.

Largo molto.

*sf*

Lento assai.

*p*

rall:

a tempo.

Lento assai.

*p*

*rall: ad lib:*

First system of musical notation. The left hand (bass clef) features a continuous eighth-note triplet pattern in the right hand (treble clef). The right hand part begins with a *ppp sempre* marking. The system concludes with a double bar line.

*rall: ad lib:*

Second system of musical notation. The left hand continues with eighth-note triplets. The right hand features a melodic line with a *ppp sempre* marking. The system concludes with a double bar line.

Third system of musical notation. The left hand continues with eighth-note triplets. The right hand features a melodic line with a *ppp sempre* marking. The system concludes with a double bar line.

Fourth system of musical notation. The left hand continues with eighth-note triplets. The right hand features a melodic line with a *ppp sempre* marking. The system concludes with a double bar line.

Fifth system of musical notation. The left hand continues with eighth-note triplets. The right hand features a melodic line with a *ppp sempre* marking. The system concludes with a double bar line.

Sixth system of musical notation. The left hand continues with eighth-note triplets. The right hand features a melodic line with a *ppp sempre* marking. The system concludes with a double bar line.

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 3/4 time signature. The first four systems feature a complex, rhythmic melody in the treble clef, often with slurs and accents, and a steady bass line in the bass clef. The fifth and sixth systems show a change in the treble clef part, with more sustained notes and chords. Dynamic markings include *ff* (fortissimo) and *f* (forte). Fingering numbers (1-5) and slurs are used throughout. The bottom right corner of the page contains the initials "G. D."

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 contains two measures of music, each with a dynamic marking of *fff*. The lower staff is in bass clef with the same key signature and time signature, also containing two measures of music with a dynamic marking of *fff*. The music features a series of chords and eighth notes.

Second system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature remains one flat. The first measure shows a steady eighth-note accompaniment in the bass. The second measure introduces a more complex melodic line in the upper staves, featuring sixteenth-note runs and slurs. Dynamic markings of *fff* are present throughout.

Third system of musical notation, also consisting of four staves. This system continues the piece with intricate melodic and harmonic developments. It includes various fingerings indicated by numbers 6, 8, and 11 above notes. The music concludes with a final cadence in the key of B-flat major, marked with a double bar line and a common time signature (C).

JUGEMENT DES JUSTES.

Andante.

*pp*  
una corda.

Andante.

Detailed description: This block contains the first system of music for 'JUGEMENT DES JUSTES.' It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff has a bass clef and the same key signature. The tempo is marked 'Andante.' and the dynamics are 'pp' (pianissimo) with the instruction 'una corda.' (soft pedal). The music features a series of chords and melodic lines in both hands, with some notes beamed together. The second system shows the continuation of the piece, with the upper staff mostly empty and the lower staff continuing the bass line.

JUGEMENT DES PEUVERS.

*ff* grave.

*ff*

*ff* grave.

*ff*

Detailed description: This block contains the second system of music for 'JUGEMENT DES PEUVERS.' It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The tempo is 'Andante.' and the dynamics are 'ff' (fortissimo) with the instruction 'grave.' (slowly). The music is characterized by heavy chords and a somber mood. The second system continues this theme, with the upper staff mostly empty and the lower staff playing the main bass line.

*crese:*

TONNERRE.

*crese:*

Detailed description: This block contains the third system of music for 'TONNERRE.' It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The tempo is 'Andante.' and the dynamics are 'ff' (fortissimo) with the instruction 'grave.' (slowly). The music features a series of chords and melodic lines in both hands, with some notes beamed together. The second system shows the continuation of the piece, with the upper staff mostly empty and the lower staff continuing the bass line.

# LA CHÛTE DANS L'ABÎME

## Cris des damnés

pour deux Pianos avec Chœur

Les voix gémissent.

**Allegro presto.** *ff*

1<sup>er</sup> DESSUS. Ah! ——— par — don!

2<sup>e</sup> DESSUS. *ff* Ô ——— Dieu

CHOEUR DES DAMNÉS.  
TÉNORS.  
BASSES.

**Allegro presto.** *ff*

1<sup>er</sup> PIANO.

**Allegro presto.**

2<sup>e</sup> PIANO.

Detailed description of the musical score: The score is for a dramatic piece titled 'LA CHÛTE DANS L'ABÎME' (The Fall into the Abyss), specifically 'Cris des damnés' (Cries of the Damned). It is composed for two pianos and a choir. The first system shows the vocal parts: 1st Soprano (1<sup>er</sup> DESSUS) with the lyrics 'Ah! ——— par — don!', 2nd Soprano (2<sup>e</sup> DESSUS) with 'Ô ——— Dieu', Tenors (TÉNORS), and Basses (BASSES). The piano parts are marked 'Allegro presto' and 'ff'. The 1st Piano part features a complex rhythmic pattern with triplets and accents. The 2nd Piano part is mostly silent in this section. The key signature is B-flat major (two flats) and the time signature is 9/4. The tempo and dynamics are 'Allegro presto' and 'ff' (fortissimo).





Ah! ah! ah!

bon! Ah! ah! ah!

traînez les voix.

Ah! pardon! Ah! ah!

Ah! pardon! Ah!



*ff*

3

3

3

3

3

3

Ô Dieu bon!

Ô Dieu

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a melodic phrase starting on a G4, moving to A4, B-flat4, and C5, with a fermata over the C5. The lyrics "Ô Dieu bon!" are written below the notes. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines.

*ff*

*ff*

The second system of the score is a piano score for the grand staff. The upper staff is in a treble clef and features a complex, rhythmic passage with many triplets and accents, marked with a fortissimo (*ff*) dynamic. The lower staff is in a bass clef and provides a more melodic and harmonic accompaniment, also marked with a fortissimo (*ff*) dynamic. The key signature remains two flats.

Ah! ah! ah!

bon! Ah! ah! ah!

Ô Dieu bon! Ah! ah!

Ô Dieu bon! Ah!

*ff*

3 3 3 3 3 3

Ah! ——— par grâce!

Ah! ——— par

The musical score is written in B-flat major (two flats) and 4/4 time. The vocal line consists of two staves. The first staff has the lyrics "Ah! ——— par grâce!" and the second staff has "Ah! ——— par". The piano accompaniment is written in two staves. The first system of the piano part features a complex texture with triplets and slurs. The second system of the piano part is mostly empty, with only a few notes in the bass line. The score is framed by a large brace on the left side.

Ah! ah! ah!

grâce! Ah! ah! ah!

Ah! par grâ - ce! Ah! ah!

Ah! par grâ - ce! Ah!

*ff*

— 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 common 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 common time signature.

Four vocal staves (Soprano, Alto, Tenor, Bass) in B-flat major, 3/4 time. The lyrics are: "frie!" (Soprano), "mon - \_rir!" (Alto), "mon - \_rir!" (Tenor), and "mon - \_rir!" (Bass). The music features a melodic line with a fermata over the final note of each phrase.

Piano accompaniment for the vocal score, consisting of two staves (Right Hand and Left Hand) in B-flat major, 3/4 time. The right hand features a melodic line with triplets and dynamic markings *ff* and *f*. The left hand provides a rhythmic accompaniment with triplets and dynamic markings *ff* and *marcato, assai*.

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 musical notation including notes, rests, and slurs. The three staves below it each have the exclamation 'Ah!' with a long horizontal line underneath, indicating a sustained note or breath.

*ff* *cresc.*

*ff* *cresc.*

Detailed description: This section contains piano accompaniment for two systems. Each system has a grand staff (treble and bass clefs). The first system features a melody with triplets in the right hand and chords in the left hand. Dynamics include *ff* and *cresc.* with a crescendo hairpin. The second system continues with similar textures, including triplets and chords.





—den Ah! — Ah! — par - don! Ah! — Ah! — par - don! Ah! — par - don! Ah! — par - don!



The piano accompaniment consists of two systems of staves. The first system includes a grand staff with treble and bass clefs, featuring complex rhythmic patterns, triplets, and slurs. The second system continues the accompaniment with similar notation, including dynamic markings like accents and slurs.

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 dynamic markings like *mf* and *f*, and phrasing 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 dynamic markings.

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues from the first system. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. There are some triplets and dynamic markings.

par - don! Ah!

Ah! par - don! Ah!

Ah!

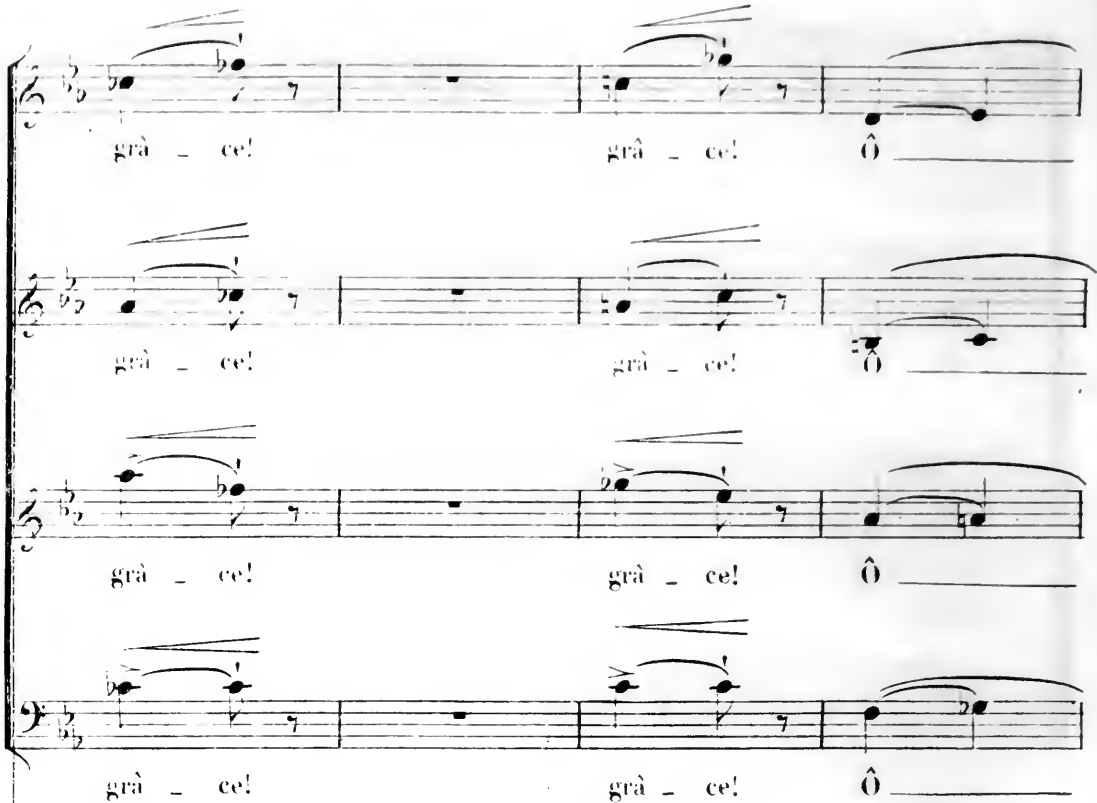
Ah!

*ff*

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

This section contains four staves of vocal music, one for each voice part: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of a melodic line with a long note followed by a quarter note, and a second line with a quarter note followed by a quarter rest. The lyrics "grà - ce!" are written below each staff.

This section contains the piano accompaniment, consisting of two staves: the right hand (treble clef) and the left hand (bass clef). The key signature is two flats. The right hand features a melodic line with triplets and a final measure with a fermata. The left hand provides harmonic support with chords and triplets. Vertical lines with downward-pointing triangles indicate specific chord changes or articulation points.



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, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics 'grà - ce! grà - ce! Ô' are written below the notes. The music features long, sweeping melodic lines with slurs and accents, typical of a grand vocal solo or a choral setting.



This section contains three piano accompaniment staves. The top staff uses a treble clef, and the bottom two staves use bass clefs. The music is characterized by frequent triplets, indicated by the number '3' above the notes. There are also various chordal textures and dynamic markings such as accents (^) and hairpins (> and <). The overall texture is dense and rhythmic, providing a solid foundation for the vocal lines above.



— souf - fran - ce ô souf -



— souf - fran - ce ô souf -



— souf - fran - ce ô souf -

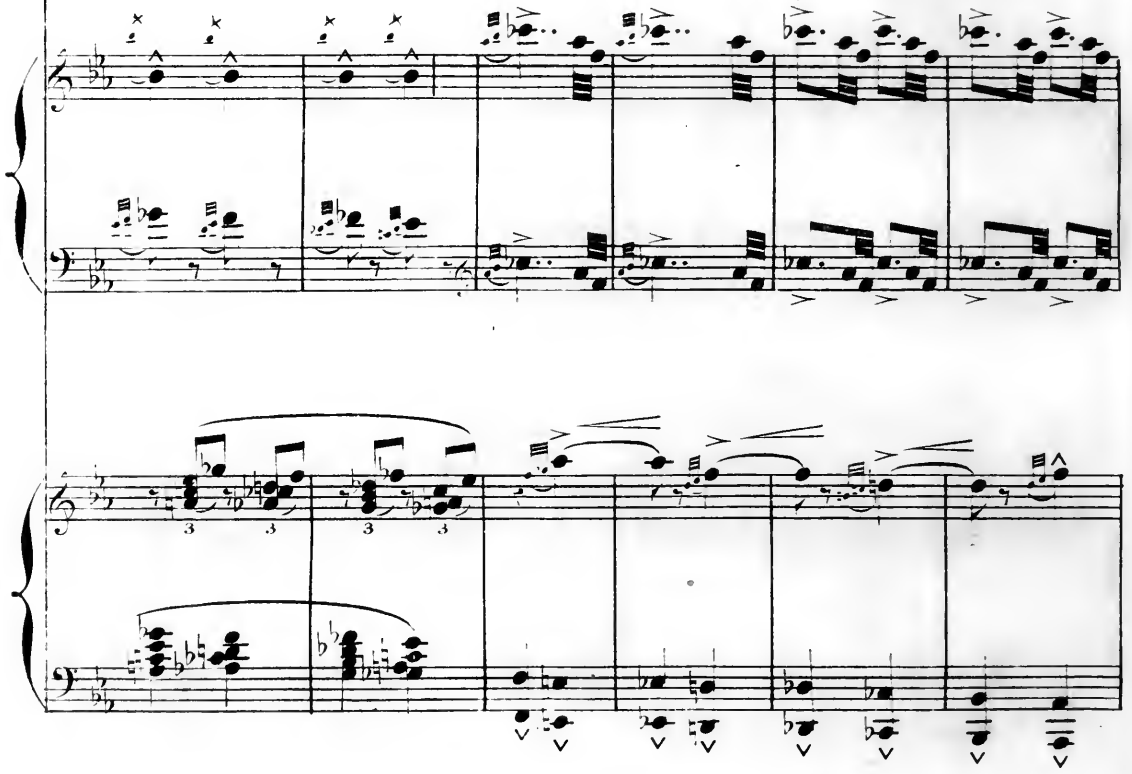


— souf - fran - ce ô souf -





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 4/4 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 —





\_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 -

The piano accompaniment features a complex texture with multiple voices. The upper right hand part includes intricate sixteenth-note passages and trills. The lower right hand part features a steady eighth-note accompaniment. The left hand part provides a harmonic foundation with chords and moving lines. A fermata is present over the eighth measure of the piano accompaniment.

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. 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 two sharps (F# and C#), and a 7/8 time signature. The notes are mostly quarter and eighth notes with some rests.

*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. The second system also has two staves, with the right hand featuring a 'cresc.' (crescendo) marking and a series of triplets. The key signature remains two sharps and the time signature is 7/8.

*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 'ha! ha!' and 'Ha!'. The dynamic marking **fff** (fortissimo) is present. The phrase 'en traînant la voix.' is written above the first staff. The notes are mostly quarter and eighth notes with some slurs and accents.

Bruits effroyables, éclairs, tonnerre.

**fff**

**fff**

Detailed description: This section contains two systems of piano accompaniment. The first system has a treble and bass clef staff. The treble staff features triplet eighth notes and sixteenth-note runs. The bass staff has triplet eighth notes and quarter notes. The second system continues with similar patterns, including sixteenth-note runs in both hands. The dynamic marking **fff** (fortissimo) is used throughout. The key signature remains three sharps and the time signature is 7/8.

Four vocal staves in G major (one sharp) and 2/4 time. Each staff features a melodic line with a long slur over the first three measures and a final note in the fourth measure. 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 marked with a '7' and an accent (>). The system concludes with a final chord marked with an accent (^) and a fermata.

Piano accompaniment for the second system, consisting of two staves. Both hands feature sixteenth-note runs, with the right hand runs marked with a '6' and an accent (>). The system concludes with a final chord marked with an accent (^) and a fermata.

Four vocal staves in G major (one sharp) and 2/4 time. Each staff contains two measures of a half note G4 with an accent (>) and the text "Ah!".

Piano accompaniment for the first system, consisting of two staves. The right hand features a melodic line with accents (^) and slurs. The left hand provides a rhythmic accompaniment with chords and triplets. The system spans five measures.

Piano accompaniment for the second system, consisting of two staves. It continues the musical material from the first system, featuring similar melodic and rhythmic patterns. The system also spans five measures.

Four staves of musical notation, likely for vocal parts. Each staff begins with the syllable "ha!". The notation consists of a melodic line with a slur over four notes, followed by a final note. The key signature is two flats (B-flat and E-flat).

Piano accompaniment for the first system. The treble clef part consists of four chords, each represented by a thick black bar. The bass clef part features a triplet pattern of eighth notes, with the number "3" written below each group. The key signature is two flats.

Piano accompaniment for the second system, identical to the first system. It features a treble clef with chords and a bass clef with triplet patterns of eighth notes, with the number "3" written below each group. The key signature is two flats.

LE CIEL.

SANCTUS.

*Larghissimo.* *pp*

SOPRANOS. *pp* Sanc - tus?..

1<sup>er</sup> DESSUS. *pp* Sanc - tus?..

2<sup>es</sup> 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<sup>to</sup>

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<sup>to</sup>

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

nous, inclinons nous, in - clinons nous devant tant de splendeur  
 inclinons 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<sup>te</sup> mod<sup>to</sup>

## 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 in common time (C) and features a melodic line in the right hand and a supporting bass line in the left hand.

This block continues the piano prelude with various articulations such as accents (^) and slurs. The right hand has a more active melodic line, while the left hand provides harmonic support.

This block concludes the piano prelude, showing the final measures with sustained chords and melodic fragments.

# HARMONIES SÉRAPHIQUES

## Chœur inarticulé des Bienheureux.

*Aud<sup>te</sup> sostenuto.*

1<sup>er</sup> DESSUS

2<sup>es</sup> 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

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines begin with the syllable "ou..." and feature melodic lines with slurs and accents. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. A first ending bracket labeled "8" spans the final two measures of the system.

Musical score for the second system. It consists of four staves: two vocal staves and two piano staves. The vocal lines continue with the syllable "ou..." and feature melodic lines with slurs and accents. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. A first ending bracket labeled "8" spans the final two measures of the system.

Musical score for the third system. It consists of four staves: two vocal staves and two piano staves. The vocal lines continue with the syllable "ou..." and feature melodic lines with slurs and accents. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. A first ending bracket labeled "8" spans the final two measures of the system.

ou... ———

ou... ———

ou... ———

ou... ———

ppp

ou... ———

8

*tr*

*sp*

ou... ———

ou... ———

ou... ———

ou... ———

8

*p*

Detailed description: This is a page of a musical score, page 120. It features four systems of music. The first system consists of four staves: two vocal staves (soprano and alto) and two piano staves. The vocal staves have lyrics 'ou...' with long horizontal lines indicating sustained notes. The piano part is in the bass clef and includes a dynamic marking 'ppp'. The second system also has four staves, with the piano part in the treble clef and a dynamic marking 'sp'. It includes a first ending bracket marked '8' and a trill marking 'tr'. The third system has four staves with lyrics 'ou...' and a dynamic marking 'p'. The fourth system has four staves with lyrics 'ou...' and a dynamic marking 'p', including another first ending bracket marked '8'. The score is written in a key with one sharp (F#) and a common time signature.

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 *rit:* and an accent mark  $\Delta$ .

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 *rit:* and an accent mark  $\Delta$ .



First system of a musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *rall.* and contain the syllable "ou...". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords. Performance markings include *senza rigore* and *rall. molto*. A first ending bracket labeled "8" spans the final two measures of the piano part.

Second system of the musical score, continuing the vocal and piano parts. The vocal staves continue with "ou...". The piano accompaniment features more complex rhythmic patterns in the right hand and sustained chords in the left hand. Performance markings include *rinf.* (ritornello) and *rinf.* with accents. A first ending bracket labeled "8" is present at the end of the system.

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<sup>o</sup>*

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<sup>to</sup>

*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<sup>lo</sup> *f*

1<sup>rs</sup> DESSUS. *f* Par-tez accents de

2<sup>ds</sup> 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 two staves. The right hand plays chords, often with triplets, while the left hand provides a simple harmonic support.

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 chordal textures, including triplet figures 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 simple bass line.

Rap - - - - - pro - chons nous - - - - - des cé - lestes pha -

Rap - pro - chons nous des célestes pha -

Rap - pro - chons nous des célestes pha -

Rap - pro - chons nous - - - - - des célestes pha -

The piano accompaniment features a right-hand part with chords and triplets, and a left-hand part with a rhythmic 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.*

- mi - 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 -  
- mi - 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 B-flat major, 3/4 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 (Soprano, Alto, Tenor, Bass) in B-flat major, 3/4 time. The lyrics are: la re-con-nais-san-ce, Que vo-tre é-lan dans

Piano accompaniment for the second system, featuring chords and arpeggiated figures in both hands, including triplets in the right hand.

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 in the right hand.

- 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 two staves. The right hand has a rhythmic accompaniment with chords and slurs. The left hand has a steady bass line. There are accents (>) above the first few notes in the right hand.

- 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-----