

PERSONNAGES

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



NOTE

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

INDEX

	Pages
I. PRÉLUDE INSTRUMENTAL.	1
II. SOLO DE TÉNOR (<i>Récitant</i>) et Chœur	15
III. AUGUSTE.	23
IV. RODRIGUE ET CHIMÈNE	31
V. POLYEUCTE ET NÉARQUE	40
VI. CAMILLE	60
VII. SOLO DE BARYTON (<i>Récitant</i>) et Chœur	69
VIII. SOLO DE SOPRANO (<i>Récitante</i>) et Chœur	77



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

La Gloire de Corneille

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

Musique de
C. SAINT-SAËNS
Op. 126

Allegro maestoso

PIANO

Ped.

The first system of music is a piano introduction in 6/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic and contains a series of eighth notes. The bass staff contains a steady eighth-note accompaniment. A *ped.* (pedal) instruction is placed below the bass staff.

The second system continues the piano introduction with the same rhythmic patterns in both the treble and bass staves.

The third system introduces a *f marcato* dynamic in the treble staff, while the bass staff continues with its eighth-note accompaniment.

The fourth system concludes the piano introduction with the same rhythmic patterns in both the treble and bass staves.

First system of musical notation. The right hand (treble clef) plays a sequence of chords: a half note chord, a quarter note chord, and a half note chord. The left hand (bass clef) plays a continuous eighth-note pattern. The system is divided into two measures by a vertical bar line.

Second system of musical notation. The right hand plays chords, with a triplet of eighth notes in the final measure. The left hand continues with the eighth-note pattern. A vertical bar line is present.

Third system of musical notation. The right hand features a triplet of eighth notes in the first measure, followed by chords. The left hand continues with the eighth-note pattern. A vertical bar line is present.

Fourth system of musical notation. The right hand has a triplet of eighth notes in the first measure and another triplet in the final measure. The left hand continues with the eighth-note pattern. A vertical bar line is present.

Fifth system of musical notation. The right hand has chords with accents in the first measure and a triplet of eighth notes in the second measure. The left hand continues with the eighth-note pattern. A vertical bar line is present.

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

Second system of musical notation. The treble clef staff features a dense texture of chords and a melodic line. The bass clef staff has a more complex accompaniment with some slurs.

Third system of musical notation. The treble clef staff has a melodic line with a slur and a *ff* dynamic marking. The bass clef staff has a melodic line with a slur.

Fourth system of musical notation. The treble clef staff contains chords with repeat signs. The bass clef staff has a melodic line with a slur.

Fifth system of musical notation. The treble clef staff has chords with repeat signs and a *mf* dynamic marking. The bass clef staff has a melodic line with a slur and a *V* marking.

First system of musical notation. The right hand (treble clef) features a melodic line with a long note marked with an accent (^) and a fermata. The left hand (bass clef) provides harmonic accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur. The dynamic marking is *mf cantabile*.

Third system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand has a bass line with a slur.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a four-measure rest marked with the number 4.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur. The system concludes with a double bar line and a treble clef.

8

p
marcato

8

cantabile
p
mf

mf
p

mf
p
4

mf
p

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

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

Third system of a musical score. The right hand (treble clef) consists of block chords. The left hand (bass clef) features a triplet of eighth notes. The system is enclosed in a large bracket.

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

Fifth system of a musical score. The right hand (treble clef) features a melodic line with slurs and a triplet. The left hand (bass clef) has a rhythmic accompaniment. The system ends with a fermata.

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

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

Third system of musical notation. The upper staff continues the complex melodic line. The lower staff contains a bass line with notes and rests, including a measure with a double bar line and repeat dots.

Fourth system of musical notation. The upper staff continues the complex melodic line. The lower staff contains a bass line with notes and rests, including a measure with a double bar line and repeat dots.

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

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with chords and a few melodic notes.

The second system of musical notation consists of two staves. The upper staff features a rapid sixteenth-note run in the treble clef, with an '8' above the staff and an accent (^) over the final note. The lower staff contains a bass line with chords and a few melodic notes.

The third system of musical notation consists of two staves. The upper staff continues the sixteenth-note run from the previous system, with an '8' above the staff. The lower staff contains a bass line with chords, and the dynamic marking *ff* (fortissimo) is present.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with a long note and a slur, with an accent (^) over the note. The lower staff contains a bass line with chords and a few melodic notes.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with a long note and a slur. The lower staff contains a bass line with chords and a few melodic notes. The system concludes with a double bar line.

(♩ = ♩.)

mf

This system shows the first two staves of a piano accompaniment. The treble clef staff begins with a half note chord (F4, C5) and continues with a melodic line of quarter notes: D4, E4, F4, G4, A4, B4, C5. The bass clef staff starts with a whole note chord (F2, C3) and continues with a bass line of quarter notes: D2, E2, F2, G2, A2, B2, C3. A dynamic marking of *mf* is present in the first measure.

dim.

This system continues the piano accompaniment. The treble clef staff features a triplet of eighth notes (D4, E4, F4) followed by a quarter note (G4), then a half note (A4) and a quarter note (B4). The bass clef staff has a half note chord (F2, C3) and a quarter note (D3). A dynamic marking of *dim.* is placed below the second measure.

p

dim.

This system concludes the piano accompaniment. The treble clef staff has a half note (A4) and a quarter note (B4). The bass clef staff has a half note chord (F2, C3). A dynamic marking of *p* is at the start, and *dim.* is in the second measure. The system ends with a double bar line and a 4/4 time signature.

1^{er} CHŒUR.

Poco allegro

Sopr. *cresc.*

p Vil - le que la pen - sée et l'art ont fai - te sain - te, Dis -

Contr. *cresc.*

p Vil - le que la pen - sée et l'art ont fai - te sain - te, Dis -

Ténors *cresc.*

p Vil - le que la pen - sée et l'art ont fai - te sain - te, Dis -

Basses *cresc.*

p Vil - le que la pen - sée et l'art ont fai - te sain - te, Dis -

The chœur section consists of five vocal staves (Soprano, Contralto, Tenors, Basses) and a piano accompaniment. All vocal parts enter with the lyrics "Vil - le que la pen - sée et l'art ont fai - te sain - te, Dis -" and are marked with a dynamic of *p*. Each vocal part has a *cresc.* marking at the end of the phrase. The piano accompaniment is in 4/4 time and consists of two staves that are mostly empty, with some notes in the bass line.

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

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

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

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

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

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

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

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

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

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

hé-ro-ïque or-gueil.

hé-ro-ïque or-gueil.

hé-ro-ïque or-gueil.

hé-ro-ïque or-gueil.

f

2^e CHŒUR

Sopr.

Contr.

Ténors

Basses

f

E-tran-ger chaque

E-tran-ger chaque

E-tran-ger chaque

E-tran-ger chaque

E-tran-ger chaque

ff Δ

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

ff Δ

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

ff Δ

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

ff Δ

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

f Δ

f

Son

f

Son

f

Son

f

Son

Δ

f

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

Musical score for the first system, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "âme, en tous les yeux ——— comme u - ne flam - me veil -". The piano part consists of a single staff with a treble clef and a bass clef, showing a series of rests.

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

Musical score for the second system, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "- le.". The piano part consists of a single staff with a treble clef and a bass clef, showing a series of rests.

UN CORYPHÉE Ténor

Soi - - xante ans il a, dans sa

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

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

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

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

- - de sur - hu - main . .

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

Contr.
p Soi - - xante ans il a , dans sa

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

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

mf

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

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

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

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

p

bron - ze de Ro - me Pour que ,

bron - ze de Ro - me Pour que ,

bron - ze de Ro - me Pour que ,

bron - ze de Ro - me Pour que ,

mf *p*

cresc.

dans le rê - - ve de l'hom - me

cresc.

dans le rê - - ve de l'hom - me

cresc.

dans le rê - - ve de l'hom - me

cresc.

dans le rê - - ve de l'hom - me

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

Un peu animé

mon - - - de sur - hu - main .

mon - - - de sur - hu - main .

mon - - - de sur - hu - main .

mon - - - de sur - hu - main .

Un peu animé

f

rf

ff

2e CHŒUR SEUL

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

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

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

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

el - les, Quels sont les dieux nou -

el - les, Quels sont les dieux nou -

el - les, Quels sont les dieux nou -

el - les, Quels sont les dieux nou -

p

-veaux par son ver - be sa - crés?

-veaux par son ver - be sa - crés?

-veaux par son ver - be sa - crés?

-veaux par son ver - be sa - crés?

8

p

1^{er} CHŒUR SEUL

Sopr. *f*

Le - vez -

Contr. *f*

Le - vez -

8

p

f

3

3

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

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

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

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

-és .

-és .

Allegro non troppo

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

Second system of piano introduction. The right hand continues the melodic line with more complex rhythmic patterns. The left hand maintains the eighth-note accompaniment.

AUGUSTE

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

En est-ce as-sez, ô ciel!

Continuation of the vocal line for Auguste, marked with 'A.'. The piano accompaniment provides harmonic support.

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

A.

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

8

A.

Qu'il joi - gne ses ef -

fp

A.

- forts à ce - lui des en -

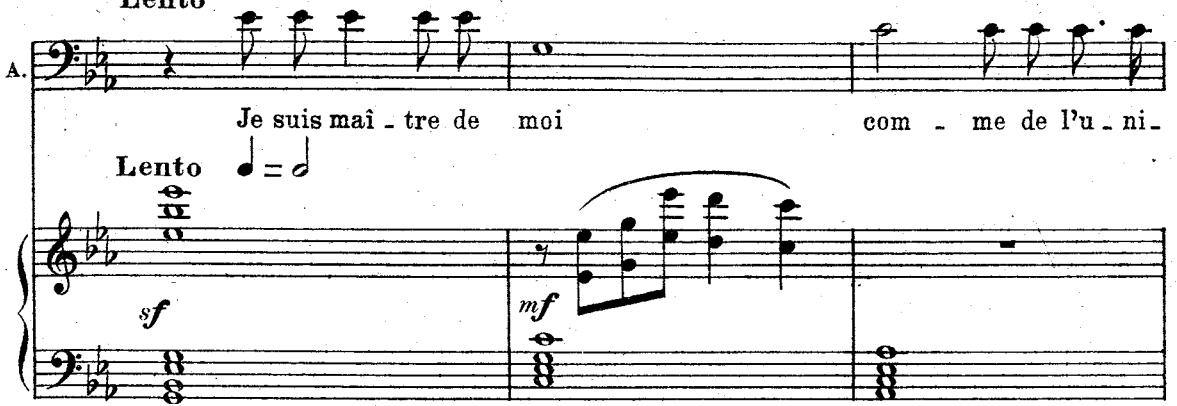
cresc.

A.

- fers.

f

Lento

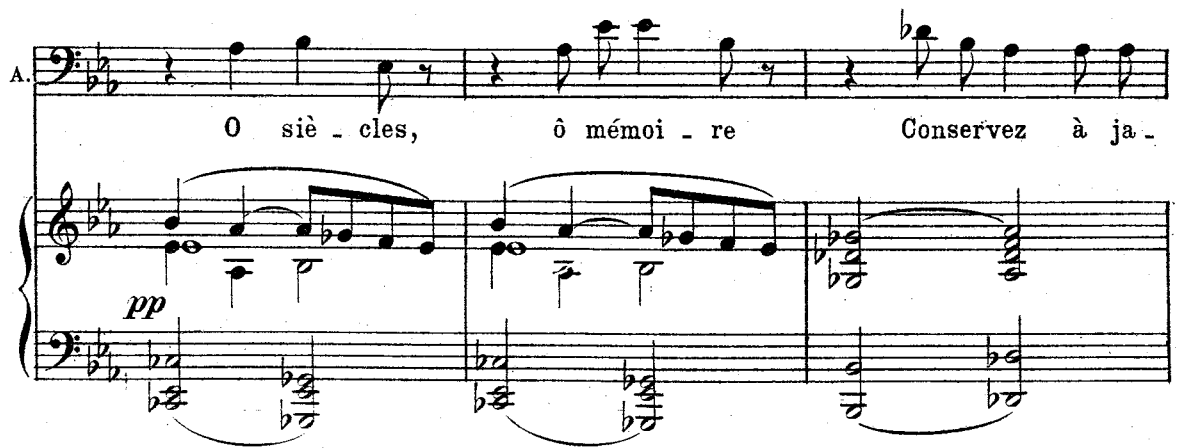
A.  *f* *mf*

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

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

A.  *p* *f*

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

A.  *pp*

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

A.  *p*

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

String.

a Tempo

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

a Tempo

poco sf *p*

A. *- ler jus - qu'à vous.*

cresc. *mf* *p espress.*

dolce espressivo

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

p

A.

- vi - e.

A.

espressivo

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

p

A.

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

A.

donne encor comme à mon as - sa - sin.

cantabile

A.

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

Red. *Red.*

A.

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

Red.

String. *cresc.*

A.

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

A.

veux redou - bler;

cresc.

A.

Je t'en a - vais com - blé,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include *sf* and *f*.

ad lib. a Tempo lento

je t'en veux ac-ca - bler.

a Tempo lento

The second system continues the vocal and piano parts. The tempo is marked *a Tempo lento*. The piano accompaniment features a descending melodic line in the right hand and a steady bass line. Dynamics include *f* and *pp*. There are triplets in the piano accompaniment.

dim.

The third system shows the piano accompaniment with a *dim.* (diminuendo) marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with triplets.

The fourth system continues the piano accompaniment, featuring a *pp* (pianissimo) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with triplets. The system concludes with a key signature change to three sharps (F#, C#, G#).

Allegro

f appassionato

Rit.

Moderato

sempre f

RODRIGUE

f > >

Non. non.

R.

dans ce combat quoi que vous veuil_lez

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

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

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

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

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

R. vivre et mé - ri - ter sa hai - ne

R. Pour ven - ger son hon - neur

R. il per - dit son a - mour ;

R.

Pour ven-ger sa maî-tresse

sempre più appassionato

R.

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

R.

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

R.

- mène et Chi-mène à sa vi-

Molto allegro

R. - e

Molto allegro

p *cresc.*

CHIMÈNE

Même Mouvt *f impetuoso*

Puis - que pour t'em - pé -

Même Mouvt

f *p*

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

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

Ch. *sf*

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

Ch. *marcato*

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

Ch.

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

Ch.

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

Senza rigore a Tempo

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

a Tempo

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

p

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

3

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

3

Ch. *len - ce, Et si tu*

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

Ch. *- pris,*

Sanza rall.

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

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

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

The third system is marked *Andte sostenuto*. The treble staff begins with the word *ORGUE* and a *fp* dynamic marking. The music is characterized by long, sustained notes in both staves, creating a solemn and atmospheric mood.

The fourth system continues the *Andte sostenuto* section. It features long, flowing melodic lines in both the treble and bass staves, with some notes marked with *p* dynamics.

The fifth system concludes the piece. It features sustained melodic lines in both staves, with a key signature change to two flats (B-flat and E-flat) in the final measures.


POLYEUCTE

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

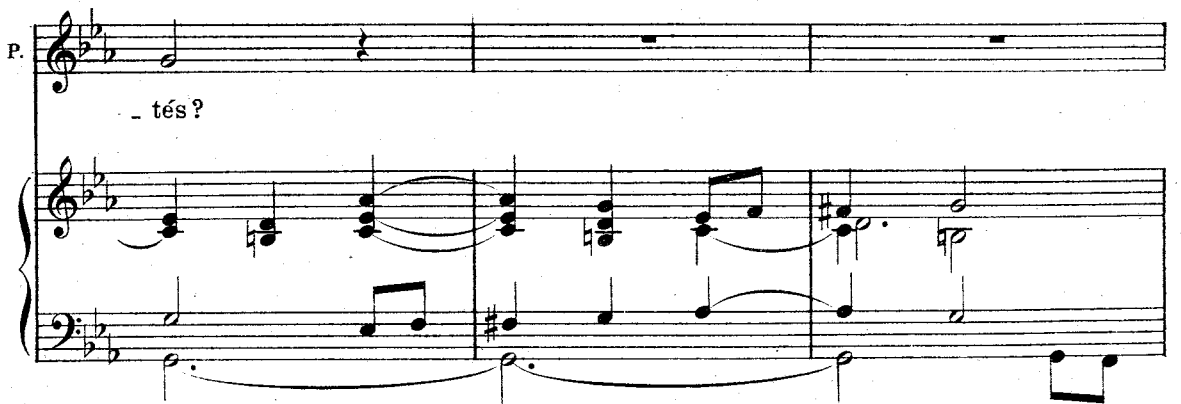
cresc.
- con - de, Que vou - lez - vous de moi, flat -

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

- ments de la chair et du mon - - de,

P. 

Que ne me quit_tez - vous quand je vous ai quit_

P. 

- tés?

P. *mf* 

mf Allez, hon - neurs, plaisirs qui me li_vrez la

P. 

guer - re: Tou_te vo - tre fé_li_ci_té,

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

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

marcato

P. Elle en a la fragi - li - té.

And.

P. Ain - si n'es - pé - rez

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

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

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

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

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

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

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

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

P.

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

P.

Que leurs coups sont moins at-ten-dus.

And.

And.

Allegro

p

The piano introduction consists of two staves. The right hand plays a series of chords, starting with a half note chord (B-flat, D-flat, F) and moving to a quarter note chord (B-flat, D-flat, F). The left hand plays a rhythmic pattern of eighth notes, starting with a half note chord (B-flat, D-flat, F) and moving to a quarter note chord (B-flat, D-flat, F).

POLYEUCTE

A single vocal line for Polyeucte, starting with a half rest followed by a quarter note G4.

Au

NÉARQUE

A single vocal line for Néarque, starting with a half rest followed by a quarter note G4.

Où pen_sez - vous al - ler?

The piano accompaniment for the first vocal line, featuring a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

p

A single vocal line for Néarque, starting with a half rest followed by a quarter note G4.

temple où l'on m'ap - pel - le.

The piano accompaniment for the second vocal line, featuring a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

NÉARQUE

A single vocal line for Néarque, starting with a half rest followed by a quarter note G4.

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

The piano accompaniment for the third vocal line, featuring a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

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

POLYEUCTE

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

Vous, par qui je le

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

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

mf *p*

P. Et moi je les dé - tes - te.

N. dieux. Je tiens _____ leur culte im -

mf *p*

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

N. - pi - e. Fuy - ez

f

Rit. *f*

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

N. donc leurs au - tels!

P. *a Tempo* *ad lib.*

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

P. *a Tempo*

- ser.

a Tempo

P.

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

P.

al - lons aux yeux des hom - - - mes

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

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

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

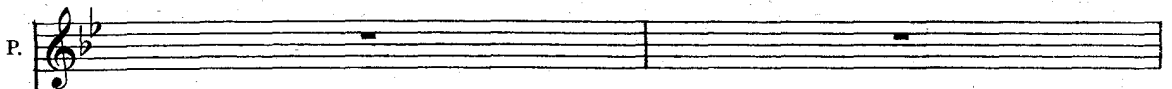
Poco rit.


a Tempo

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

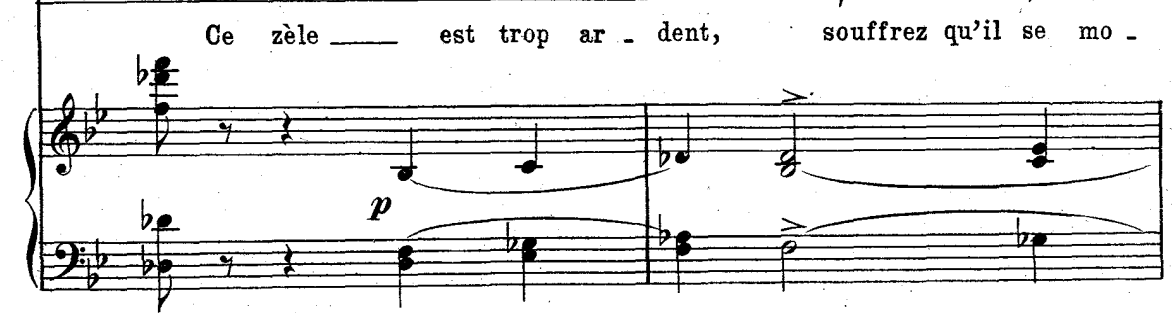
a Tempo

suivez

P. 

N. 

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



P. 

N. 

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

- dè - re!



P. 

N. 

- vè - - re. Je la cher - che pour

Vous trou - ve - rez la mort.



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

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

cresc.

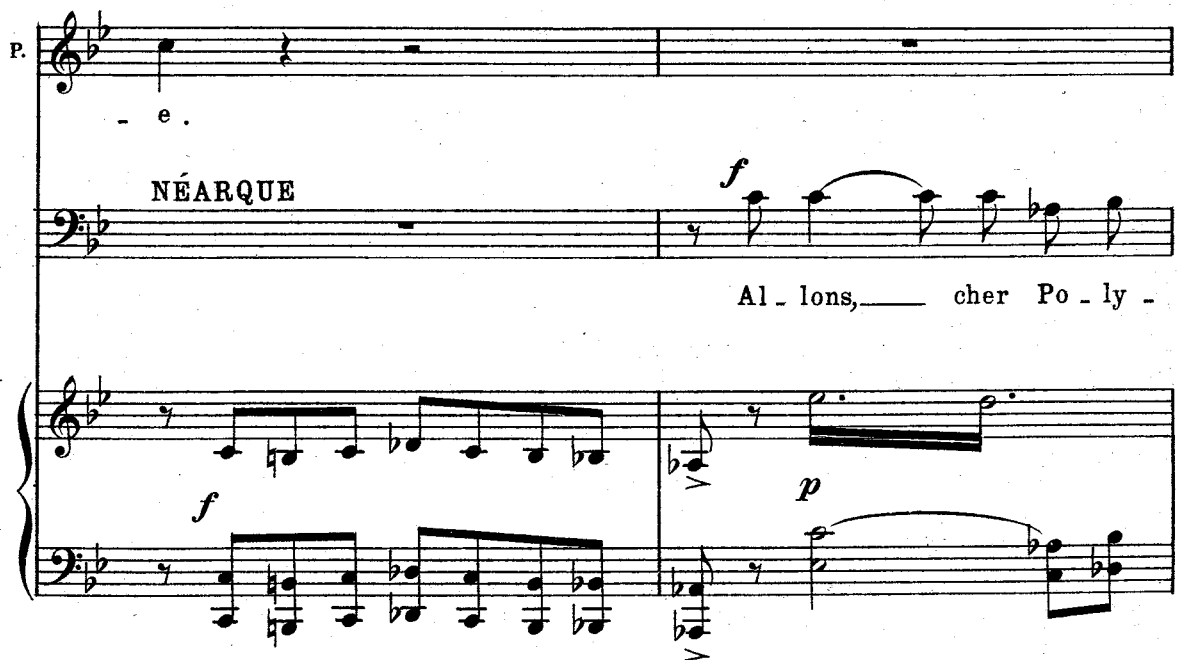
P. *extasié*
Mais dans le

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

P. eiel dé-jà la palme est

And.

P. 
pré - pa - ré -

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

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

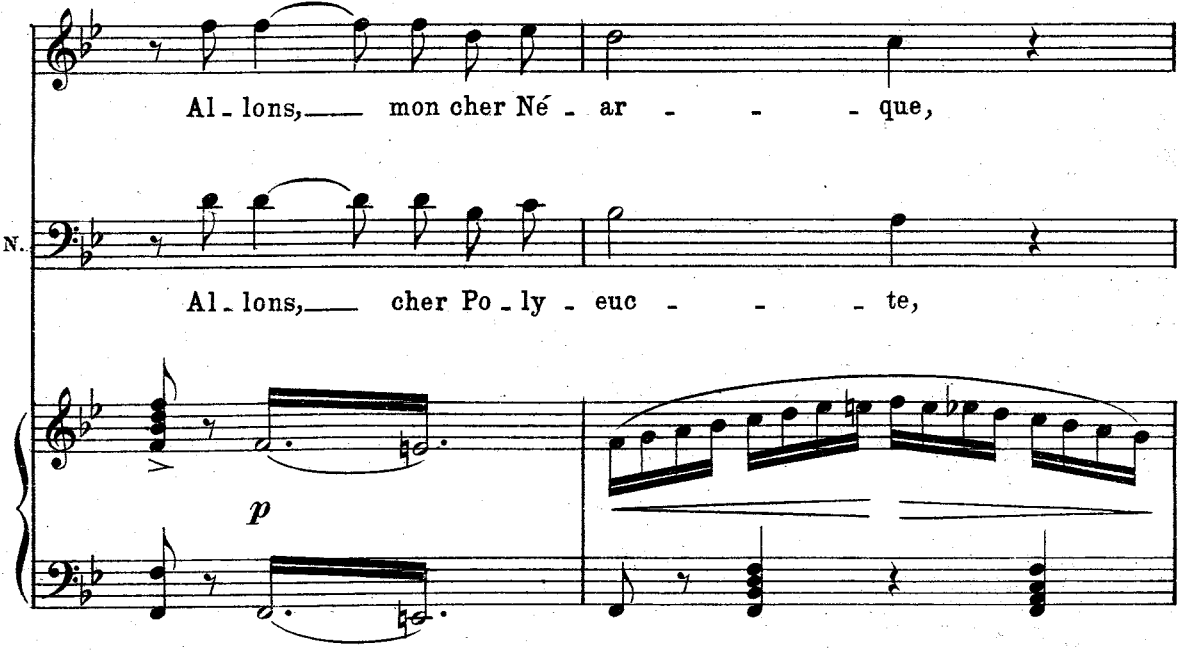
N. 

hom - - - mes Bra-ver l'i-do-lâ -

N. 

- trie et montrer qui nous som - - mes!

POLYEUCTE



Al-lons, mon cher Né-ar-que,

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

p

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

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

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

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

P.
som - - mes!

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

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

N. temps. Al - lons - y du vrai

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

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

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

N. Al - lons fou -

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

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

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

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

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

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

cresc.

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

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

Rit.

P. *dieux de pierre et de mé - tal!*

N. *dieux de pierre et de mé - tal!*

Rit.

a Tempo (Un peu animé)

P.

N.

a Tempo (Un peu animé)

The first system of music features a treble clef staff with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a slur over a group of notes, and the second measure has a slur over another group. The bass clef staff contains two measures of music, primarily consisting of chords and some moving lines.

The second system continues the piece. The treble clef staff shows a series of notes with a slur, and the bass clef staff has a more active line with several notes and rests.

The third system introduces triplets. The treble clef staff has four measures, each with a triplet of notes. The bass clef staff has four measures, each with a sixteenth-note triplet indicated by a '6' below the staff.

The fourth system continues the triplet patterns. The treble clef staff has four measures with triplets, and the bass clef staff has four measures with sixteenth-note triplets.

The fifth system concludes the page. It features four measures with triplets in the treble clef and sixteenth-note triplets in the bass clef. The system ends with a double bar line and repeat signs.

Più allegro

The first system of the piano piece consists of two staves. The treble staff begins with a series of eighth notes, followed by a dotted quarter note and a quarter note. The bass staff mirrors this pattern with eighth notes and a dotted quarter note. The key signature has one flat (B-flat), and the time signature is 2/2. The system concludes with a double bar line.

The second system continues the piano piece. It features a treble staff with eighth notes and a bass staff with a similar rhythmic pattern. A forte (*ff*) dynamic marking is placed above the bass staff in the second measure. The system ends with a double bar line.

The third system of the piano piece shows a continuation of the eighth-note pattern in both the treble and bass staves. The system concludes with a double bar line.

The fourth system of the piano piece features a dense texture of eighth notes in both the treble and bass staves. The system concludes with a double bar line.

Animato assai ma non troppo

CAMILLE

p

The vocal and piano accompaniment for the song "Camille" is shown in this system. The vocal line is on a single staff, with the lyrics "Ro - - - me," written below it. The piano accompaniment consists of two staves. The treble staff has a melody of half notes, and the bass staff has a similar melody. Dynamic markings include *ff* (fortissimo) in the bass staff and *pp* (pianissimo) in the treble staff. The system concludes with a double bar line.

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

Ca. - ment!

cresc.

rit.

Ca. *p* Ro - - - me, à qui vient ton

pp

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

cresc.

Ca. *cresc.*

Ro - - - me,

pp

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

Ca. - do - - - - rel

f *ff*

Ca. *f* *con forza*

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

f

Ca. - no - - - rel

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

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

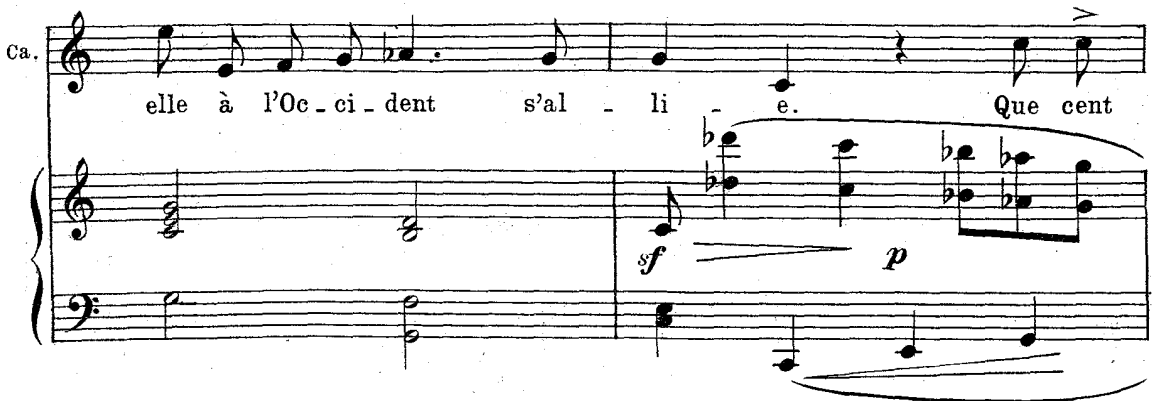
Ca. - rés; Et, si ce n'est as -

Ca. -sez de tou-te l'I-ta-li-e, Que l'O-ri-ent contre



Detailed description: This system contains the first line of music. The vocal line (Ca.) starts with a dotted quarter note, followed by eighth notes. The piano accompaniment (piano) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords. The key signature has one sharp (F#) and one flat (Bb).

Ca. elle à l'Oc-ci-dent s'al-li-e. Que cent



Detailed description: This system contains the second line of music. The vocal line (Ca.) continues with eighth and quarter notes. The piano accompaniment (piano) has a more complex texture with chords and moving lines. Dynamics markings 'sf' (sforzando) and 'p' (piano) are present. The key signature changes to two flats (Bb, Eb).

Ca. peu- - -ples ve-nus des



Detailed description: This system contains the third line of music. The vocal line (Ca.) has a dotted quarter note followed by quarter notes. The piano accompaniment (piano) features a melodic line in the right hand and a bass line in the left hand. Dynamics markings 'sf' and 'p' are present. The key signature remains two flats.

Ja. bouts de l'u-ni-vers



Detailed description: This system contains the fourth line of music. The vocal line (Ja.) starts with a dotted quarter note. The piano accompaniment (piano) continues with a similar texture to the previous systems. Dynamics markings 'sf' and 'p' are present. The key signature remains two flats.

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

f *p*

Ca. monts et les mers;

cresc.

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

f *p*

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

f

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

cresc. *fp*

Ca. *ciel al.lu - mé par mes vœux*

cresc. *fp*

Rit. *a Tempo*

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

a Tempo *suivez* *f* *p*

Ca. *feux! Puis - - sé je de mes*

pp *m.s.*

Ca. yeux y voir tom-ber ce

The first system of music consists of three staves. The top staff is for the voice (Ca.), with lyrics "yeux y voir tom-ber ce". The middle and bottom staves are for the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A "Red." marking is present at the beginning of the piano part. A "m.s." marking is placed above the piano part in the second measure.

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

The second system of music consists of three staves. The top staff is for the voice (Ca.), with lyrics "fou - - - dre, Voir ses maisons en". The middle and bottom staves are for the piano accompaniment. The piano part continues with the same rhythmic pattern. A "Red." marking is present at the beginning of the piano part. A "m.s." marking is placed above the piano part in the second measure.

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

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

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

The fourth system of music consists of three staves. The top staff is for the voice (Ca.), with lyrics "pou - - - dre, Voir le der-nier Ro -". The middle and bottom staves are for the piano accompaniment. The piano part continues with the same rhythmic pattern. A "Red." marking is present at the beginning of the piano part. A "ff" marking is placed above the piano part in the second measure.

Ca. *main a son der_nier sou_pir,*

ff

Ca. *Moi seule en ê_tre*

Ca. *cause et mourir de plai_sir!*

suivez

Più allegro

Ca. *- sir!*

Più allegro

ff

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

Peu - - - ple, peu - -

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

fp *fp*

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

Cory.
B. tu? Le Po - ète est plus

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

Sory.
B.

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

Sory.
B.

verbe au seul cul - - - te du

Sory.
B.

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

Sory.
B.

- té, plus sain - - - te la ver -

cresc.

Un peu animé

Cory.
B.

- tu.

Sopr.

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

Contr.

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

Ténors

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

Basses

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

Un peu animé

8⁻⁻⁻₁

LES 2 CHŒURS RÉUNIS

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

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

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

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

Car pour

Car pour vivre à ja -

Car pour vivre à ja - mais, car pour

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

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

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

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

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

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

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics 'vivre à ja - mais dans la mort, O Cor -'. The piano accompaniment features sustained chords and moving lines, with some notes held across measures.

neil - - - le! Tu fis la beau - té

neil - - - le! Tu fis la beau - té

neil - - - le! Tu fis la beau - té

neil - - - le! Tu fis la beau - té

Rit.
mf *p*

sain - - - te et bel - - - le la ver -

mf *p*

sain - - - te et bel - - - le la ver -

mf *p*

sain - - - te et bel - - - le la ver -

mf *p*

sain - - - te et bel - - - le la ver -

Rit.

p

Allegretto (très tranquille)

- tu.

- tu.

- tu.

- tu.

p

CORYPHÉE Soprano avec le Choeur

p

For - - - mes que ton gé - - nie a

p

For - - - mes que ton gé - - nie a

p

For - - - mes que ton gé - - nie a

p

For - - - mes que ton gé - - nie a

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are "fai - tes immor - tel - - - les, Les". The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

à - - - mes que cré - a comme crée -
à - - - mes que cré - a comme crée -
à - - - mes que cré - a comme crée -
à - - - mes que cré - a comme crée -

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are "à - - - mes que cré - a comme crée -". The piano accompaniment includes dynamic markings like $\langle \rangle$ and \gg above the vocal lines, and features a more active treble line with melodic runs and sustained chords in the bass.

- rait un Dieu, 0

- rait un Dieu, 0

- rait un Dieu, 0

- rait un Dieu, 0

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

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

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

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

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

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

UN CORYPHÉE Soprano

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

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

Poco rit.

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

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

Cory.
S.

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

pp

Cory.
B.

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

Cory.
S.

el - les.

cresc.

Allegro non presto

LES 2 CHŒURS RÉUNIS

Sopr. *f*

For - - - mes que ton gé -

Contr. *f*

For - - - mes que ton gé -

Ténors *f*

For - - - mes que ton gé -

Basses *f*

For - - - mes que ton gé -

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dieu, O maître,

Dieu, O maître,

Dieu, O maître,

Dieu, O maître,

ff

ton souf - - - fle de feu,

ton souf - - - fle de feu,

ton souf - - - fle de feu,

ton souf - - - fle de feu,

ff

Chan - - - - tent,

Chan - - - - tent,

Chan - - - - tent,

Chan - - - - tent,

sf *ff*

LE CORYPHÉE Soprano, CAMILLE et CHIMÈNE à l'Unisson

f chan - - - - tent pour qu'à ja -

mf chan - - - tent pour qu'à ja - - -

mf chan - - - tent pour qu'à ja - - -

mf chan - - - tent pour qu'à ja - - -

mf chan - - - tent pour qu'à ja - - -

chan - - - tent pour qu'à ja - - -

3 3

Cory.
S.
Ca.
Ch.

- mais ton â - - me chante en

- mais ton â - - - - me

- mais ton â - - - - me

- mais ton â - - - - me

- mais ton â - - - - me

- mais,

Cory.
S.
Ca.
Ch.

el - - - - les.

f chante en el - - - - les.

f chante en el - - - - les.

f chante en el - - - - les.

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

Cory.
S.
Ca.
Ch.

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

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

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

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

- mais ton â - me chante en el - - -

All^o maestoso

Cory.
S.
Ca.
Ch.

- les.

- les.

- les.

- les.

- les.

All^o maestoso

ff

Sory.
S.
Ca.
Ch.

ff
0 maî - - - tre

ff
0 maî - - - tre

ff
0 maî - - - tre

ff
0 maî - - - tre

ff
0 maî - - - tre

Sory.
S.
Ca.
Ch.

ton souf - - fle de

ton souf - - fle de

ton souf - - fle de

ton souf - - fle de

ton souf - - fle de

Cory.
S.
Ca.
Ch.

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

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

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

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

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

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

Cory.
S.
Ca.
Ch.

Dieu.

Dieu.

Dieu.

Dieu.

Dieu.

Dieu.

Dieu.

Red.