

Le Martyre de Saint Sébastien

THE MARTYRDOM OF SAINT SEBASTIAN



I. - La Cour des Lys

I. - The Court of Lilies

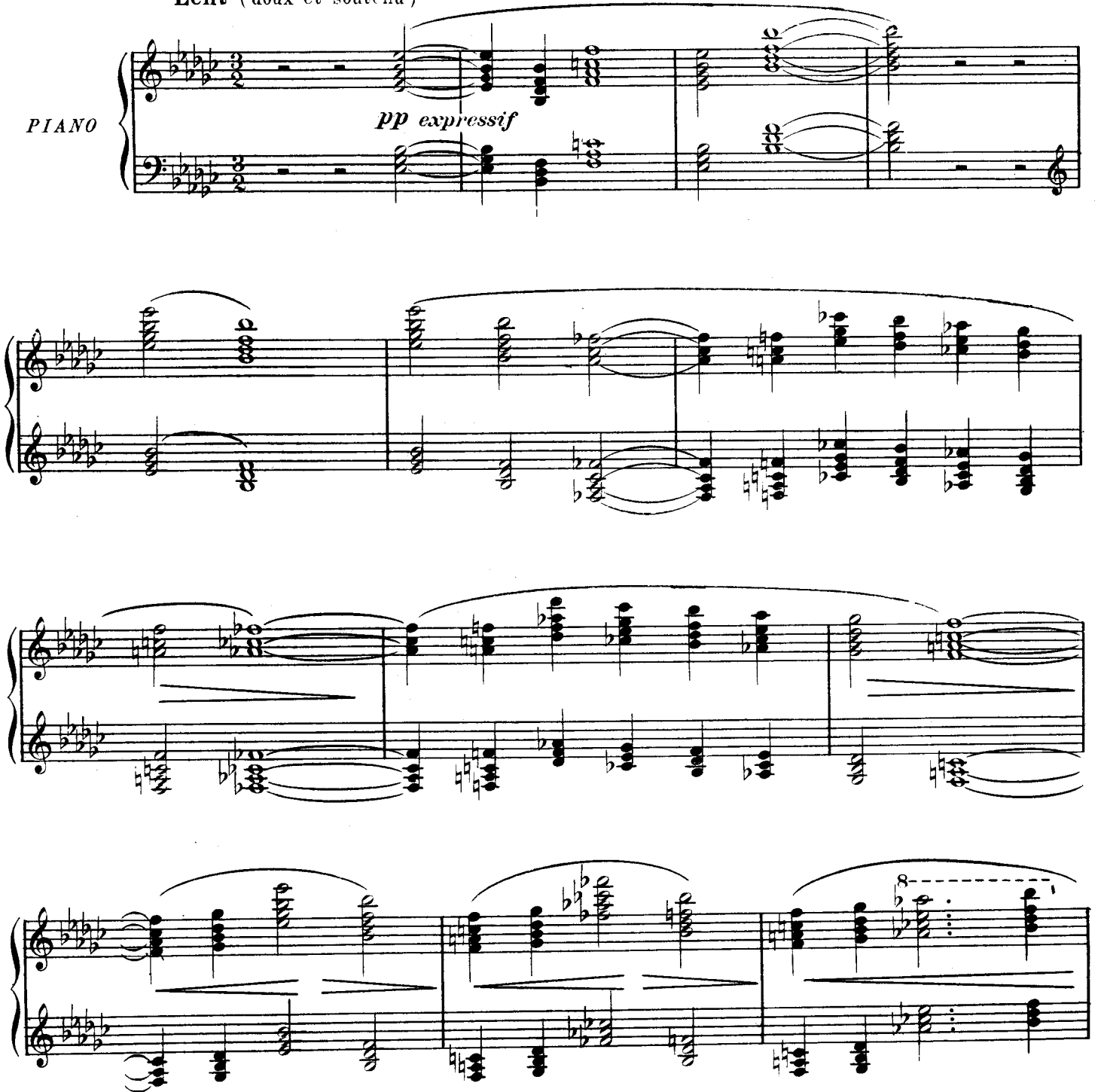
N^o 1

PRELUDE

Lent (doux et soutenu)

PIANO

pp *expressif*



The musical score consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The music is in 3/2 time and features a series of chords and arpeggiated figures, often spanning across the two staves. The first system begins with a *pp* *expressif* marking. The notation includes various accidentals (flats and naturals) and dynamic markings such as *pp* and *ppp*. The piece concludes with a repeat sign and a fermata over the final chord.

sempre pp

pp

più pp

softly

pp doux

Rit.

p

en soutenant les sons avec la pédale.

Red.

*

a Tempo

pp

pp très doux

p *expressif et douloureux*

First system of musical notation. The right hand features a melodic line with a slur and a fermata, and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.

Second system of musical notation. The right hand features a melodic line with a slur and a fermata, and a quintuplet of eighth notes. The left hand has a steady eighth-note accompaniment.

Third system of musical notation. The right hand features a melodic line with a slur and a fermata, and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand features a melodic line with a slur and a fermata, and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand features a melodic line with a slur and a fermata, and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.

dim. molto

3 5

3

Un peu plus mouvementé
toujours bien expressif

pp

m.g. 3

p

pp

pp

pp

m.d.

m.g. 3

p

p

p molto dim.

pp

pp

cresc.

pp

RIDEAU - CURTAIN

pp

8^a bassa

1^{er} CONTRALTO

2^d CONTRALTO

pp *expressif* *p* *p*

LES JUMEAUX (2 Contralti) attachés aux colonnes; face à face, pâles et éivrés,
THE TWIN-BROTHERS ils renversent la tête pour chanter vers le ciel.

Frè - re, —
Bro - ther, —

Frè - re, —
Bro - ther, —

que se-ra-t-il le mon-de, Al-lé-gé de tout notre a-mour! —
what were this world of sor-row, 'Reft of love such as mine and yours! —

doux

que se-ra-t-il le mon-de, Al-lé-gé de tout notre a-mour! —
what were this world of sor-row, 'Reft of love such as mine and yours! —

Vers le grand jour! Frère, que se-ra-t-il le
In to the light! Brother, what of this world of

Je le jet - te vers le grand jour! Frère, que se-ra-t-il le
Out of dark - ness in - to the light! Brother, what of this world of

mon - de, Al - lé - gé de tout notre a - mour!
sor - row, 'Reft of love such as mine and yours!

mon - de, Al - lé - gé de tout notre a - mour!
sor - row, 'Reft of love such as mine and yours!

p très doux

Tu es plus fau - ve que l'au -
More wild art thou than ea - gle

J'é-tais plus doux que la co - lom - be,
I was more gen - tle than the dove,

p expressif *pp*

f *p*

-tour. *strong.* Tou-jours, ja - mais! Ja - mais, tou - jours! Fer ne t'ef-fraie,
 For aye, yet nay! Yet nay, for aye! Iron cannot hurt,

Tou-jours, ja - mais! Ja - mais, tou - jours! Feu ne me
 For aye, yet nay! Yet nay, for aye! Fire can-not

pp

Beau Christ, que se-rait-il le mon - de, Al - lé -
 Dear Lord, what were this world of sor - row, 'Rest of

domp - te. Beau Christ, que se-rait-il le mon - de, Al - lé -
 con - quer. Dear Lord, what were this world of sor - row, 'Rest of

pp *très doux* *pp*

-gé de tout votre a - mour!
 Thy pu - ri - fy - ing Love!

-gé de tout votre a - mour!
 Thy pu - ri - fy - ing Love!

Stringendo subito

p *f* *sff*

p marqué

(à bouche fermée)

MEZZO-SOPRANOS
(à bouche fermée)

(à bouche fermée)

CONTRALTOS
(à bouche fermée)

p profondément expressif

pp

pp

5

3

3

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The piano part features a prominent triplet in the bass line. The word "cresc." is written above the piano accompaniment.

Poco animando

The second system continues the musical score with five staves. It includes the same vocal and piano parts as the first system. The tempo marking "Poco animando" appears twice, once above the vocal lines and once above the piano accompaniment. The piano part includes a "p subito" marking and continues with triplet figures in the bass line.

Moins lent

mf

MEZZO-SOPRANOS

Tu es té - moin!
Wit - ness art thou!

mf

Tu es té - moin!
Wit - ness art thou!

mf

CONTRALTOS

Tu es té - moin!
Wit - ness art thou!

mf

Tu es té - moin!
Wit - ness art thou!

TÉNORS

Sé - bas - tien!
Se - bas - tian!

mf

Sé - bas - tien!
Se - bas - tian!

mf

Sé - bas -
Se -

BASSES

Sé - bas - tien!
Se - bas - tian!

mf

Sé - bas - tien!
Se - bas -

Sé - bas - tien!
Se - bas - tian!

Moins lent

Sé - bas - tien!
Se - bas -

mf

The musical score consists of ten staves. The first seven staves are vocal lines, and the last three are piano accompaniment. The lyrics are in French and English. The French lyrics are: "Tu es té - moin! / Wit - ness art thou! / Sé - bas - tien! / Se - bas - tian!". The English lyrics are: "Tu es té - moin! / Wit - ness art thou! / Sé - bas - Se - bas - tian! / Se - bas - tian!". The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with a *p dim.* marking.

Tu es té - moin!
Wit - ness art thou!

Tu es té - moin!
Wit - ness art thou!

Tu es té - moin! Sé - bas -
Wit - ness art thou! Se - bas -
p dim.

Tu es té - moin! Sé - bas -
Wit - ness art thou! Se - bas -
p dim.

Sé - bas - tien! Tu es té - moin! Sé - bas -
Se - bas - tian! Wit - ness art thou! Se - bas -
p dim.

- tien! Tu es té - moin! Sé - bas -
- bas - tian! Wit - ness art thou! Se - bas -

- tian! Tu es té - moin!
- tian! Wit - ness art thou!

- tian! Tu es té - moin!
- tian! Wit - ness art thou!

p dim.

MEZZO-SOPRANOS

CONTRALTOS

- tien, tu es té - moin!
- tian, Wit - ness art thou!

TENORS

- tien, tu es té - moin!
- tian, Wit - ness art thou!

BASSES

p en s'éloignant *dim.*

Sé - bas - tien, tu es té -
Se - bas - tian, Wit - ness art

più p

dim.

- moin!
thou!

pp

La Foule: Miracle !

Danse extatique de Sébastien
sur les charbons embrasés.

N^o 3

Assez animé (sourdelement agité)

PIANO

pp

p

3

p

3

p

First system of musical notation. The upper staff contains a continuous eighth-note accompaniment. The lower staff features a melodic line with a dynamic marking of *più p* (piano) in the second measure.

Second system of musical notation. The upper staff continues the eighth-note accompaniment. The lower staff has a dynamic marking of *sempre pp* (pianissimo) in the first measure and includes a slur over the first two measures.

Third system of musical notation. The upper staff continues the eighth-note accompaniment. The lower staff includes a slur over the first two measures.

Fourth system of musical notation. The upper staff continues the eighth-note accompaniment. The lower staff includes a slur over the first two measures and a fermata over the final chord.

Fifth system of musical notation. The upper staff continues the eighth-note accompaniment. The lower staff includes a slur over the first two measures and a fermata over the final chord.

First system of musical notation. The treble clef staff features a melodic line with a slur over the first four measures. The bass clef staff has a piano (*pp*) dynamic marking and a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff has a forte (*sf*) dynamic marking. The bass clef staff has a piano (*pp*) dynamic marking. The system concludes with a fermata over a chord in the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble clef staff has a forte (*sf*) dynamic marking, followed by a *dim.* (diminuendo) marking. The bass clef staff has a forte (*sf*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur over the first four measures. The bass clef staff has a rhythmic accompaniment of eighth notes.

The image displays a musical score for piano, consisting of four systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system includes a dynamic marking of *p* (piano) and the instruction *m.d.* (mezza dolce) in the bass clef. The second system continues the melodic and harmonic development. The third system features a forte (*f*) dynamic marking and a triplet of eighth notes in the treble clef. The fourth system concludes with a piano (*p*) dynamic marking. The score is written for a grand piano, with a grand brace on the left side of each system. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three sharps (F#, C#, G#). The time signature is 2/2. The music begins with a piano (*p*) dynamic. The bass staff features a long, low note with a fermata, while the treble staff has a melodic line. A crescendo hairpin is present, with the markings *cresc. poco a poco* written above the treble staff.

Second system of musical notation, continuing from the first system. It features two staves with the same key signature and time signature. The bass staff continues with the long note, and the treble staff has a more active melodic line. The *cresc. poco a poco* marking continues across this system.

Third system of musical notation. This system introduces a new staff at the top, which is a treble clef staff. The original treble staff from the previous systems is now the second staff. The key signature and time signature remain. The music becomes more complex with multiple voices. A fortissimo (*f*) dynamic is introduced in the lower staves. Triplet markings (*3*) are used in the bass staff.

Fourth system of musical notation. This system continues the multi-staff texture. It features four staves: two treble clef staves at the top and two bass clef staves at the bottom. The key signature and time signature are consistent. The music is highly textured with many notes and rests. Triplet markings (*3*) are prominent in the bass staves. A fortissimo (*f*) dynamic is maintained.

Fifth system of musical notation. This system continues the complex texture with four staves. The key signature and time signature are consistent. The music features a variety of dynamics, including piano (*p*) and fortissimo (*sfz*). Triplet markings (*3*) are used throughout. The system concludes with a double bar line.

THE TWIN-BROTHERS
LES JUMEAUX

Même mouvt
2 CONTRALTI SOLI

f Hym - nes, tou - te l'om - bre s'ef - fa - ce. Dieu
Sing praise, day hath melt - ed the dark - ness. God

Même mouvt

p

est et tou - jours se - ra Dieu ! Cé - lé -
is and will ev - er be God ! Ce - le -

p

-brez son nom par le feu. Chan - tez les
-brate His name now with fire. His works of

œu - vres de sa grâ - ce, Lou - ez ses œu - vres
 grace now praise with glad - ness, Sing ye the thanks His

en tous lieux . Se - - mez son nom
 deeds in - spire. Join in the hymn

mys - té - ri - eux !
 of the heav'n - ly choir!

5 CORYPHÉES *f*

Hym - - nes, tou - te l'om - bre s'ef -
 Sing praise, day hath melt - ed the

pp

- fa - ce . Dieu est et tou - jours se - ra
 dark - ness . God is and will ev - er be

Les 2 Contralti avec les Coryphées

Dieu ! Cé - lé - brez son nom par le
 God ! Ce - le - brate His name now with

feu ! fire!

Rit.

Le Saint: Je danse sur l'ardeur des lys.

Modéré (♩ = ♩ précédente)

The first system of musical notation consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 6/4. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with slurs and ties. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *pp* at the start, *m.d.* (mezzo-dolce) in the middle, and *m.g.* (mezzo-giove) towards the end of the system.

The second system of musical notation continues the piece. It features two staves with complex chordal textures and melodic fragments. The dynamic marking is *mf* (mezzo-forte). The notation includes many accidentals and slurs, indicating intricate harmonic and melodic relationships.

The third system of musical notation shows a continuation of the complex textures. The upper staff has a *pp* (pianissimo) dynamic marking. The lower staff continues with dense chordal accompaniment. The system concludes with a fermata over the final notes.

The fourth system of musical notation is the final system on the page. It maintains the complex textures seen in the previous systems, with dense chordal accompaniment in the lower staff and melodic fragments in the upper staff. The system ends with a fermata.

pp *m.d.*

p *p* *p* *pp*

Modérément animé
CHORUS SERAPHICUS

4 1ers SOPRANOS

f

4 2ds SOPRANOS

f

Sa - lut!
All hail!

4 MEZZO-SOPRANOS

f

Sa - lut!
All hail!

4 CONTRALTOS

f

Sa - - - - - lut!
All - - - - - hail!

Modérément animé

(♩ = ♩)

Unaccompanied
Réduction des Voix

pp *f* *f*

O ——— lu - miè - - - re, Lu - mière du
 O ——— Light ——— of Life, Light of the

sa - - lut! ô ——— lu - miè - - - re, Lu - miè - re du
 All ——— hail! O ——— Light ——— of Life, O Light — of the

sa - - lut! ô ——— lu - miè - - - re, Lu - miè - re du
 All ——— hail! O ——— Light ——— of Life, O Light of the

ô lu - miè - - - re, Lu - miè - re du
 O Light ——— of Life, O Light — of the

mon - de, Croix large et pro - fon - de, Si - - - gne de vic -
 world! ——— Dear Cross, source of ra - diance, Thou ——— the sign vic -

mon - de, Croix large et pro - fon - de, Si - - - gne de vic -
 world! ——— Dear Cross, source of ra - diance, Thou ——— the sign vic -

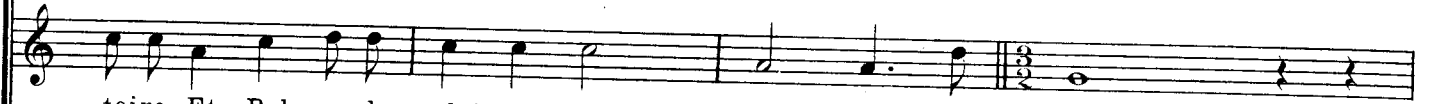
mon - - - de, Croix large et pro - fon - de, Si - - - gne de vic -
 world! ——— Dear Cross, source of ra - diance, Thou ——— the sign vic -

mon - de, Croix large et pro - fon - de, Si - - - gne de vic -
 world! ——— Dear Cross, radianc - - - ing, Thou ——— the sign vic -


Mouvt du Prélude



-toire, Et Pal-me de gloi-re, Et Ar-bre de vie.
-torious And Crown ev-er glo-rious, Di-vine Tree of Life!



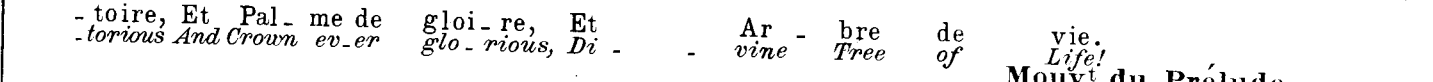
-toire, Et Pal-me de gloi-re, Et Ar-bre de vie.
-torious And Crown ev-er glo-rious, Di-vine Tree of Life!



-toire, Et Pal-me de gloi-re, Et Ar-bre de vie.
-torious And Crown ev-er glo-rious, Di-vine Tree of Life!



-toire, Et Pal-me de gloi-re, Et Ar-bre de vie.
-torious And Crown ev-er glo-rious, Di-vine Tree of Life!



-toire, Et Pal-me de gloi-re, Et Ar-bre de vie.
-torious And Crown ev-er glo-rious, Di-vine Tree of Life!

Mouvt du Prélude

(♩ = ♩)



ORCH.
pp

Le Saint: J'entends venir un autre chant.

pp marqué



simile



p
pp
dim.

sempre pp p simile

This system contains two measures of music. The first measure features a piano accompaniment in the bass clef with a steady eighth-note pattern and a treble clef part with chords. The second measure continues the accompaniment and introduces a melodic line in the treble clef. Dynamic markings include *sempre pp* in the first measure, *p* in the second, and *simile* below the second measure.

pp dim.

This system contains two measures. The first measure has a piano accompaniment and a treble clef part with chords. The second measure continues the accompaniment and has a treble clef part with a melodic line. Dynamic markings include *pp* in the first measure and *dim.* in the second.

Animando ppp³ léger pp

This system contains two measures. The first measure features a treble clef part with a triplet of eighth notes and a piano accompaniment. The second measure continues the accompaniment. Dynamic markings include *Animando* above the first measure, *ppp³ léger* above the first measure, and *pp* in the first and second measures.

sempre animando mp mf f p cresc.

This system contains two measures. The first measure has a piano accompaniment and a treble clef part with chords. The second measure continues the accompaniment and has a treble clef part with a melodic line. Dynamic markings include *sempre animando* above the first measure, *mp* above the first measure, *mf* above the second measure, *f* above the second measure, *p* in the first measure, and *cresc.* in the second measure.

SOPRANOS
a Tempo 1°

a Tempo
p

CONTRALTOS

Voi-ci les sept témoins de Dieu,
Be-hold the wit-nesses of God,
p

a Tempo 1°

Poco rit.

Voi-ci les sept témoins de Dieu,
Be-hold the wit-nesses of God,

più f

ff

This system shows the piano accompaniment for the first system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first measure has a dynamic marking of *più f*. The second measure has a dynamic marking of *ff*. The music features a mix of chords and moving lines, with some notes beamed together.

ff

ff

This system shows the piano accompaniment for the second system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music is in the same key and time signature as the first system. Both staves have a dynamic marking of *ff*. The music continues with similar textures of chords and moving lines.

ff

Tout le ciel chan - te!
 With song ce - les - tial!

This system shows the vocal line for the first vocal part. It consists of a single treble clef staff. The music is in the same key and time signature. The dynamic marking is *ff*. The lyrics are: "Tout le ciel chan - te!" and "With song ce - les - tial!".

ff

Tout le ciel chan - te!
 With song ce - les - tial!

This system shows the vocal line for the second vocal part. It consists of a single treble clef staff. The music is in the same key and time signature. The dynamic marking is *ff*. The lyrics are: "Tout le ciel chan - te!" and "With song ce - les - tial!".

pp

molto

ff

This system shows the piano accompaniment for the third system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music is in the same key and time signature. The first measure has a dynamic marking of *pp* and a tempo marking of *molto*. The second measure has a dynamic marking of *ff*. The music features a mix of chords and moving lines, with some notes beamed together.

II. - La Chambre magique
II. - The Magic Chamber

Nº 1

PRELUDE

Très modéré

PIANO

ppp

2 *dessus*

5
Red.

p mystérieux

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex, rapid melodic line with many slurs and accents. The lower staff is in bass clef and contains a simpler, more rhythmic accompaniment with some rests.

The second system of musical notation consists of two staves. The upper staff continues the complex melodic line from the first system. The lower staff has a more active accompaniment, including a series of eighth notes and a final triplet.

The third system of musical notation consists of two staves. The upper staff continues the complex melodic line. The lower staff features a series of eighth notes with a slur, followed by a few more notes.

The fourth system of musical notation consists of two staves. The upper staff continues the complex melodic line. The lower staff features a series of eighth notes with a slur, ending with a note marked with an asterisk.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a complex, rapid melodic line. The middle staff is a treble clef with a key signature of three sharps, mostly containing rests. The bottom staff is a bass clef with a key signature of three sharps, starting with a *pp* dynamic marking and a complex chordal texture. A *ppp* dynamic marking is placed between the middle and bottom staves.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps and a complex, rapid melodic line. The middle staff is a treble clef with a key signature of three sharps, mostly containing rests. The bottom staff is a bass clef with a key signature of three sharps, featuring a melodic line with a *s* (sforzando) dynamic marking. A *pp* dynamic marking is placed at the beginning of the bottom staff.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps and a complex, rapid melodic line. The middle staff is a treble clef with a key signature of three sharps, featuring a melodic line with a *7* (seventh) fingering marking. The bottom staff is a bass clef with a key signature of three sharps, featuring a melodic line with a *7* (seventh) fingering marking and a *dessus* dynamic marking. A *pp* dynamic marking is placed at the beginning of the bottom staff.

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). The top two staves feature a complex, rapid melodic line with many beamed notes. The bottom staff begins with a *pp* dynamic marking and contains a few notes, including a triplet.

Second system of musical notation. It consists of three staves. The top two staves continue the complex melodic line from the first system. The bottom staff features a triplet of notes followed by a series of beamed notes.

Third system of musical notation. It consists of three staves. The top two staves feature a melodic line with some rests and beamed notes. The bottom staff contains a few notes, including a triplet.

Musical score for the first system, measures 7-8. The piece is in A major (three sharps) and 3/4 time. Measure 7 features a piano (*p*) dynamic. Measure 8 features a *più p* dynamic. The score consists of three staves: Treble, Middle, and Bass. A slur covers the first two staves in measure 7, and another slur covers the first two staves in measure 8. The bass staff has a complex accompaniment with eighth notes and chords.

Musical score for the second system, measures 9-10. The piece is in A major (three sharps) and 3/4 time. Measure 9 features a *pp* dynamic. Measure 10 features an *8va* marking. The score consists of three staves: Treble, Middle, and Bass. The Treble staff has a complex melodic line with slurs and ties. The Middle staff has a simple accompaniment. The Bass staff has a simple accompaniment. An *8va* marking is present above the Treble staff in measure 10, and another *8va* marking is present below the Bass staff in measure 10.

Musical score for the third system, measures 11-12. The piece is in A major (three sharps) and 3/4 time. Measure 11 features a *pp* dynamic. Measure 12 features an *8va* marking. The score consists of three staves: Treble, Middle, and Bass. The Treble staff has a complex melodic line with slurs and ties. The Middle staff has a simple accompaniment. The Bass staff has a simple accompaniment. An *8va* marking is present above the Treble staff in measure 12, and another *8va* marking is present below the Bass staff in measure 12.

First system of a musical score in G major (three sharps). The top staff contains a single note with a fermata and a dynamic marking of *p*. The middle staff features a continuous eighth-note accompaniment marked *m.g.*. The bottom staff has a few notes with a dynamic marking of *pp* and an *8va* instruction.

Second system of the musical score. The top staff has a melodic line with a dynamic marking of *p*. The middle staff continues the eighth-note accompaniment. The bottom staff remains mostly silent.

Third system of the musical score. The top staff continues the melodic line. The middle staff continues the eighth-note accompaniment. The bottom staff remains mostly silent.

8

pp

2 1 3

This system of music features a treble clef staff with a melodic line of eighth notes, a middle staff with a continuous eighth-note accompaniment, and a bass clef staff with a sparse harmonic accompaniment. A dynamic marking of *pp* is present. A dashed line with the number 8 above it spans the first two measures. Fingering numbers 2, 1, and 3 are shown below the bass staff in the second measure.

8

pp

This system is identical to the first system, featuring a treble clef staff with a melodic line, a middle staff with a continuous eighth-note accompaniment, and a bass clef staff with a sparse harmonic accompaniment. A dynamic marking of *pp* is present. A dashed line with the number 8 above it spans the first two measures.

p

pp

3

This system features a treble clef staff with a melodic line of eighth notes, a middle staff with a continuous eighth-note accompaniment, and a bass clef staff with a sparse harmonic accompaniment. Dynamic markings of *p* and *pp* are present. A triplet of eighth notes is marked with a '3' in the second measure.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The lower staff begins with a *ppp* dynamic marking. The music features a series of chords in the bass, with some notes in the treble staff.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The time signature is 4/4. The lower staff begins with a *pp* dynamic marking. The music features a series of chords in the bass, with some notes in the treble staff. A dashed line labeled "8^a bassa" is positioned below the bass staff.

Third system of musical notation. It consists of a grand staff with two treble clefs on the upper staves and a bass clef on the lower staff. The key signature has three sharps. The time signature is 4/4. The upper staves begin with a *ppp* dynamic marking. The music features a series of chords in the bass, with some notes in the treble staves. A dashed line labeled "8" is positioned above the upper staves.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The time signature is 4/4. The lower staff begins with a *pp* dynamic marking. The music features a series of chords in the bass, with some notes in the treble staff. A *Rit.* marking is present above the treble staff, and a *morendo* marking is present below the bass staff.

Hyle:

... de tous les rêves qui renaissent,
de tous les rêves évanouis.

...Et, soudain, un chant pur se lève
au-delà du seuil infranchissable.

Andantino

N^o 2

PIANO

pp doux et souple

THE VOICE OF THE VIRGIN ERIGONE

LA VOIX DE LA VIERGE ERIGONE

the corn in the ear And for - get - ting the as - pho - del

p

Je fau - chais l'E - pi de fro - ment, ou - bli - eu - se de l'as - pho -
I was mow - ing

yel - low;

My soul,

- dè - le;

Mon à -

'neath the sky so clear, Grew like the

- me, sous le ciel clé - ment, é - tait la

sœur de l'hi - - ron - - del - - le;

pp

Mon om - bre m'é - tait pres - qu'une
My sha - dow seemed as 'twere a

pp

ai - le, que je trai - nais dans la mois - son
wing That slow - ly trailed through new - mown wheat,

Et j'é - tait la
And I was the

pp

Vir - gin E'er true to my shade and my song so

En retenant

Rall.

vier - ge, fi - dè - lè à mon ombre et à ma chan.

pp

Rall.

sweet.

a Tempo

-son.

pp

m. d.

Poco rit. a Tempo

Un peu plus animé

ppp

perendosi

Lu Sainte:

Seigneur Amour, voici ma vie.

...Et, soudain, la porte étant encore close,
un chant s'élève au-delà du seuil infranchissable.

N^o 3

Très modéré

VOX CAELESTIS (Soprano)

PIANO

Très modéré

pp

Qui
Who

pleu - re mon en - fant si doux, mon lys fleu - ri dans la chair pu - re?
weep - eth for my lit - tle child, The li - ly that I love and che - rish?

I hold him to me ra - diant, mild, With - out a stain, without a blem - ish.
Il est tout clair sur mes ge - noux, Il est sans tache et sans bles - su - re.

Behold,
How 'mid the shimmer of my hair The stars proclaim his
Vo - yez. Et dans ma che - ve - lu - re tous les as - tres lou - ent

wondrous light.

From his face there shineth a brightness Thro' my

sa clar.té. Il é - clai - re de sa fi - gu - re ma tris -

Poco rit.

sad - ness and thro' the night.

Animé On entend tout à coup tomber les chaînes qui enchaînaient

- tesse et la nuit d'é - - té.

Animé

pp

aux cippes les sept magiciennes planétaires.....

Animando

pp

8ª bassa

pp

p

cresc. molto

8ª

a Tempo

m.g.

p

8ª

cresc.

8ª

Poco rit.

8ª

Plus modéré

Dans une lumière éblouissante la Cham-

8----- 8----- 8-----
glissando
f *expressif et soutenu*
m.d. *m.g.* 3 3

bre magique apparaît...

8----- 8----- 8-----
glissando
m.d. *m.g.* 3 3
p *p*

I hold him to me ra-diant, mild, With - out a

Ravi par la Voix, comme dans un songe sans com-

VOX CAELSTIS

Il est tout clair sur mes ge - noux, Il est sans

stain, without a blem - ish.

Behold,

How' mid the shimmer of my

mencement et sans fin, le Saint monte les degrés et franchit le seuil....

tache et sans blessu - re.

Vo - yez.

Et dans ma che - ve - lu - re

pp 3 3

tous les as - - - tres lou-ent sa clar-té Ah!

pp *p* *più p*

Alors les femmes soulèvent le corps inerte de la creature errante et montent les sept

Poco rit. Lent

pp *ppp* *ppp*

degrés avec leur mystique fardeau...

dim. *ppp* *p doux*

Elles le déposent ensuite sur le seuil de bronze.

ppp

ppp

a Tempo

First system of musical notation. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand provides a rhythmic accompaniment with eighth-note chords. A *cresc.* marking is present at the end of the system.

Second system of musical notation. The right hand continues with complex rhythmic patterns, including triplets. The left hand has a steady accompaniment. A *f* (forte) dynamic marking is introduced in the second measure of this system.

Third system of musical notation. The right hand features a melodic line with eighth-note triplets and sixteenth-note patterns. The left hand has a rhythmic accompaniment with eighth-note chords. The system concludes with a final chord.

Poco rit.

a Tempo

Fourth system of musical notation. The piece begins with a *Poco rit.* (ritardando) marking. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment. A *f* (forte) dynamic marking is present. The system concludes with a final chord.

Rit.

ff

Toutes les voix:

"Venge nos feux!

"Venge nos temples!

N^o 2

PIANO

Modéré

f

Cédez

a Tempo

f *f* *dim. molto* *pp*

L'Empereur:
Aveuglez l'impie!
Euryale! Euryale entonne l'hymne

Nº 3

Modéré

PIANO

f *simili*

LES CITHARÈDES

TENORS

Paï - an, Ly - re - d'or, Arc - d'Ar - gent! Paï - an!
 Pæ - an, Gold - en - Lyre, Sil - ver - Bow! Pæ - an!

BASSES

f
Paï - an!
Pæ - an!

mf Gra - cious lord of De - los and Smintheus,

Paï - an! Sei - gneur de Dé - los et de Smin - the,
 Pæ - an!

mf

Paï - an! Sei - gneur de Dé - los et de Smin - the,
 Pæ - an! Gra - cious lord of De - los and Smintheus,

mf

p Beau roi che - ve -
Bright gold - en - haired

p Sei - gneur de De - los et de Smin - the,
Gra - cious lord of De - los and Smin - theus,

p Beau roi che - ve -
Bright gold - en - haired

p *simili*

- lu de lu - miè - re Paï - an! Paï - an!
sov'reign of light. — Pæ - an! Pæ - an!

cresc.

- lu de lu - miè - re Paï - an! — Paï - an! —
sov'reign of light. — Pæ - an! — Pæ - an! —

cresc.

En retenant - - - - - Très retenu

ô ———— A - pol - lon!
ô ———— great A - pol - lo

cresc.

En retenant - - - - - Très retenu

ô ———— A - pol - lon!
ô ———— great A - pol - lo

ff *cresc.*

Les Femmes de Byblos:

Semblable à l'anémone en fleur,
pareil à l'Archer du Liban.

—Seigneur des danses!

Par ses pas, ses gestes, ses attitudes, les aspects de sa face douloureuse, l'angoisse de ses paroles étouffées, le Confesseur exprime le haut drame du Fils de l'homme, autour de la chlamyde étendue comme autour d'un dépouille sanglante.

N° 4

PIANO

Lent

pp

Rit.

a Tempo

pp

p

8

pp

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The music features complex chordal textures with many accidentals. A measure number '8' is indicated at the start of the second measure. The dynamic marking *pp* is placed in the second measure.

mp

This system contains the next two staves of music. The dynamic marking *mp* is placed in the first measure. The musical notation continues with similar complex textures.

Rit.

Le Saint: Avez-vous vu celui que j'aime, l'avez-vous vu?

più p

This system contains the next two staves of music. It begins with the tempo marking *Rit.* and the French text *Le Saint: Avez-vous vu celui que j'aime, l'avez-vous vu?*. The dynamic marking *più p* is placed in the second measure. The music features a more rhythmic and melodic texture.

a Tempo

p

This system contains the next two staves of music. It begins with the tempo marking *a Tempo*. The dynamic marking *p* is placed in the first measure. The music features a more rhythmic and melodic texture.

mf \rightarrow *p*

p *m.g.* *sfz* \rightarrow *p*

p *m.d.* *p*

This system contains the final two staves of music. The first staff has dynamic markings *mf* \rightarrow *p* and *p* *m.g.* *sfz* \rightarrow *p*. The second staff has dynamic markings *p* *m.d.* *p*. The music features complex textures with many accidentals.

First system of musical notation. The piano part (left) features a melody with dynamics *f*, *p*, and *mp*. The bass part (right) includes dynamic markings *p*, *m.d.*, and *m.g.*.

Second system of musical notation. The piano part (left) includes dynamic markings *mf*, *p*, and *mp*. The bass part (right) includes dynamic markings *pp* and *m.d.*.

Le Saint: Il dit alors: Mon âme est triste jusqu'à la mort.

Third system of musical notation. The piano part (left) includes the dynamic marking *p dolce*. The bass part (right) continues the accompaniment.

Fourth system of musical notation. The piano part (left) includes the dynamic marking *p*. The bass part (right) continues the accompaniment.

Fifth system of musical notation. The piano part (left) includes the dynamic marking *p*. The bass part (right) continues the accompaniment.

dim. *pp m.d.*

THE WOMEN OF BYBLOS
LES FEMMES DE BYBLOS

SOPR. *f* *Rit.* *p* *a Tempo*
(ma poco più animato)

Ah! Ah!

MEZZO-SOPR. *f* *p*

Ah! Ah! *a Tempo*
(ma poco più animato)

Rit. *f* *p* *pp*
m.d.

Ah! thou mournest for the Be - lov'd! Thou mournest the Bowman of

6 CORYPHÉES
3 SOPR.

Ah! Tupleures le Bien-Ai - mé! Tupleu - res l'Archer du Li -

3 MEZZO-SOPR.
Ah! Tupleures le Bien-Ai - mé! Tupleu - res l'Archer du Li -
Ah! thou mournest for the Be - lov'd! Thou mournest the Bowman of

Libanus! O sisters! O bro - thers!

S. C.

- ban! ô sœurs! ô frè - res!

- ban! ô sœurs! ô frè - res!
Libanus! O sisters! O bro - thers!

A - las! Thou mournest for A -

p

F. de B.

Hé - las! Tu pleu - res A - do -

Hé - las! Tu pleu - res A - do -
A - las! Thou mournest for A -

- donis. Beauti - ful A - do - nis is dying.

S. C.

mf

Il est mort le bel A - do - nis!
Beauti - ful A - do - nis is dead!

weep

F. de B.

- nis. Il semeur le bel A - do - nis

Fem - mes, pleu - -
Wo - men, *mf*

- nis! Il semeur le bel A - do - nis
- donis Beauti - ful A - do - nis is dying.

Fem - mes, pleu - -
Wo - men, weep

6 C.

A - do - nis! A - do - nis!

A do nis! A do nis!

F. de B.

- rez! pleu - rez!

ye! weep ye!

- rez! pleu - rez!

ye! weep ye!

Vo - Be

p

8

- hold where now the love - ly Youth Li - eth bathed in pur - ple

6 C.

- yez le bel A - do - les - cent Cou - ché dans la pour - pre du

- yez le bel A - do - les - cent Cou - ché dans la pour - pre du

- hold where now the love - ly Youth Li - eth bathed in pur - ple

F. de B.

8

Plus lent

6 C. *mf* *3*
 Donnez les baumes et l'encens!
 Bring hither incense and sweet balm!

A - do - nis!
 A - do - nis!

F. de B. *p* *mf*
 sang. blood!
 Femmes, pleurez!
 Women, weep ye!
 Pleurez!
 Weep

sang. blood!
 Femmes, pleurez!
 Women, weep ye!
 Pleurez!
 Weep

Plus lent
 8-

FOX SOLA (Soprano)

Retenu

6 C. "Je souffre"
 "I suffer"

A - do - nis!
 A - do - nis!

-rez!
 ye!

Retenu
 8-

dim.

Il a gé-mi, E-cou-te! "Je souf - fre! Qu'ai-je fait? Je souf - fre
 So hath he moaned, O lis - ten! "I suf - fer! What have I done? I suf - fer

et je sai - gne. Le monde est rou - ge de mon tour - ment.
 and I bleed now. See how my tor - ture red - dens the world.

Ah! Qu'ai-je fait? Qui ma frap-pé? J'ex - pi - re,
 Ah! What have I done? Who dealt the blow? Ex - pir - ing,

je meurs, ô beau-té! Je meurs, mais pour re - naître im -
 I yield, vi - sion rare! I die, to rise a - gain to im -

- pé - ris - sa - ble - ment!"
 pe - rish - a - ble . life!"

6 CORYPHÉES *pp*

LES FEMMES DE BYBLOS A - do - nis! A - do - nis!
 A - do - nis! *p* A - do - nis! *p*

Hé - las! Pleu -
 A - las! Weep

6 C. Pleu - rez! Weep ye!

F. de B. - rez! Pleu - rez! ye! Weep ye!

dim.

dim.

conserver la Pedale *

Et pourquoi cherchez-vous parmi
les morts celui qui est vivant?
Or, il est là, debout. Il dit:

No 5

"Ne pleurez plus!..."

Très modéré

PIANO

p

Rit.

pp

Assez animé
VOX SOLA (Soprano)

Ces-sez, Ô pleureu... ses! Le monde est lu-mière, tel qu'il an-
But cease, O ye mourn-ers! The world is light, as he de-

Assez animé

f > p

- non - ce. Il re - nait dieu, vierge et jeune homme, le Flo - ris - sant!
 - clar - eth. He lives once more, god, and young man, the Shin - ing One!

Born a - gain, he his life re - new - eth, 0
 Il re - nait, il se re - nou - vel - - - le m. g. 0

bro - ther of ne' er chang - ing sea - sons,
 frè - re des sai - sons ju - mel - - - les, m. g.

A - rise! For this death is im - mor - tal,
En animant
 De - bout! La mort est im - mor - tel - le,
En animant en dehors

Toujours animé

dieu, par ton sang.
god, through thy blood.

SOPR.

MEZZO-SOPR.

Le dieu, voi - là le dieu, Il est de -
The god, see there the god, He doth a -

Le dieu, le dieu, voi - là le dieu, Il est de -
The god, the god, see there the god, He doth a -

Toujours animé

- molto - - *f*

- bout!
- rise!

- bout!
- rise!

String.

ff *cresc.*

L'Empereur:

Annoncez l'étoile future au ciel romain.

N^o 6

MEZZO-SOPR.
CONTRALTOS

Assez animé

f

Io! — Io! —

TÉNORS

Assez animé

f

Io! — Io! — A - do - ni -
Io! — Io! — A - do - nis.

PIANO

A - do - nis - as - tes! For the

Moins vite

A - do - ni - as - tes! Le Sei -

Sis - ters
O sœurs

mf

- as - tes! O frè - res, ex - ul - - tez!
- as - tes! and Bro - thers, O ex - ult ye!

Moins vite

p

Lord he is ris'n a - gain!

He doth

-gneur est ressus-ci - té! Il con -

mf O soeurs
Sis - ters and frè - res, ex - ul - - tez!
Bro - thers, O ex - ult ye!

-duit la dan - se des as - tres. Io! Io!
guide the stars in their dan - ces. Io! Io!

Dé - li - ez vos che - veux,
Loose the bonds of your hair,

f
Io! Io! Io! Io!

And Dé - nou - - ez vos cein - tu - res,
un - - fas - ten your gir - - dles,

Plus lent

fem - mes , fem - mes !
 wo - men, wo - men!

f *p*

Rit. Du noir Ha -
 From dark - est

Plus lent

a Tempo

cresc. molto poco a poco

Il nous re - vient le Bienheu - reux .
 He doth re - turn the Ev - er - blest .

-dès où sont les â - mes
 Ha - des, where the souls dwell,

Il nous re -
 He doth re -

pp *p* *cresc.*

a tempo

Le Saint :

Jésus !

Jésus !

à moi !

Io ! Io !
 Io ! Io !

-vient le Bienheu - reux .
 - turn the Ev - er - blest .

Io ! Io !

ff *cresc.*

L'Empereur:

Il se meurt, le bel Adonis.
Pleurez, pleurez!

N^o 7

Lent (comme une psalmodie murmurée)

MEZZO-SOPR.

CONTRALTOS

TÉNORS

PIANO

p *ah*

a
ah

p

Il est mort, le bel A - do -
He is dead, the love - ly A -

a
ah

Lent

p

a
ah

p

Pleu - rez!
Weep ye!

Pleu - rez!
Weep ye!

- nis
do - nis!
a
ah

Pleu - rez!
Weep ye!

Pleu - rez!
Weep ye!

a
ah

p
Pleu - rez,
Weep ye!

pp

a Tempo
8

Il se meurt le bel A - do - nis!
He di - eth, the love - ly A - do - nis!

pp *pp*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line starts with a rest, followed by a half note G4, and then a triplet of eighth notes (F4, E4, D4) marked *pp*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *pp* is present in both parts. A section marked *a Tempo* begins with a dashed line and the number 8.

più p

pleu - rez,
weep ye!

pp

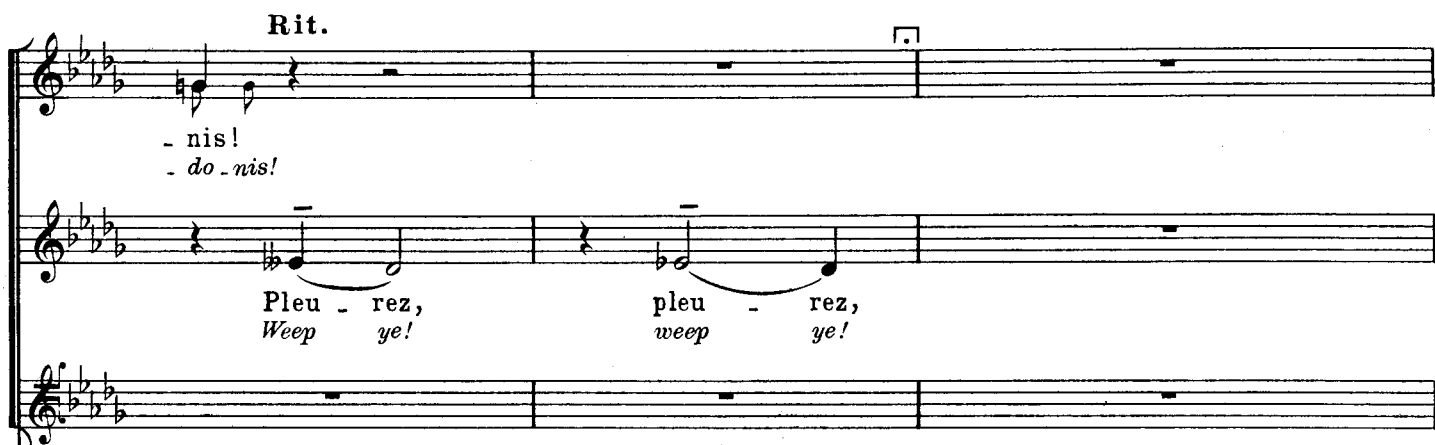
Il est mort le bel A - do -
He is dead, the love - ly A -

a Tempo
8

pp *pp*

Detailed description: This system continues the vocal and piano parts. The vocal line has a rest, followed by a half note G4, and then a triplet of eighth notes (F4, E4, D4) marked *pp*. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *pp* is present. A section marked *a Tempo* begins with a dashed line and the number 8.

Rit.

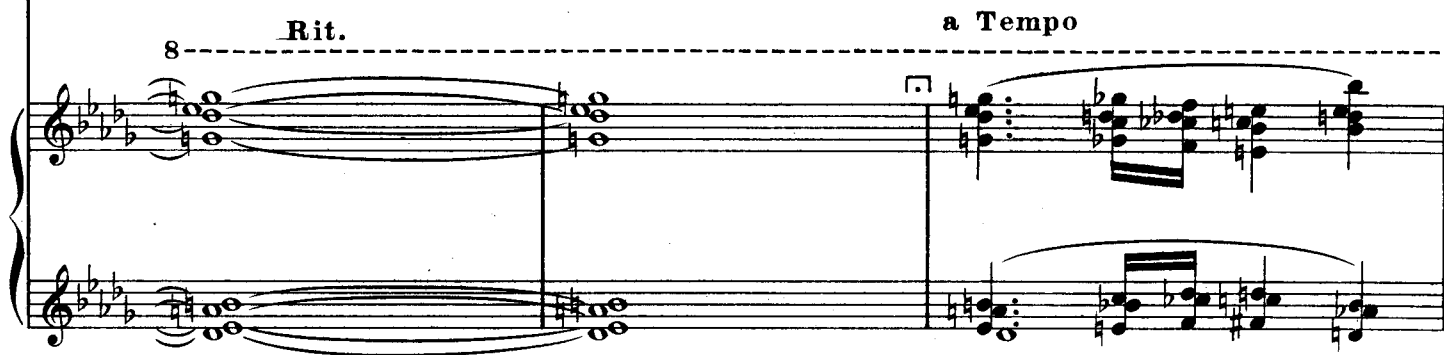


- nis!
- do - nis!

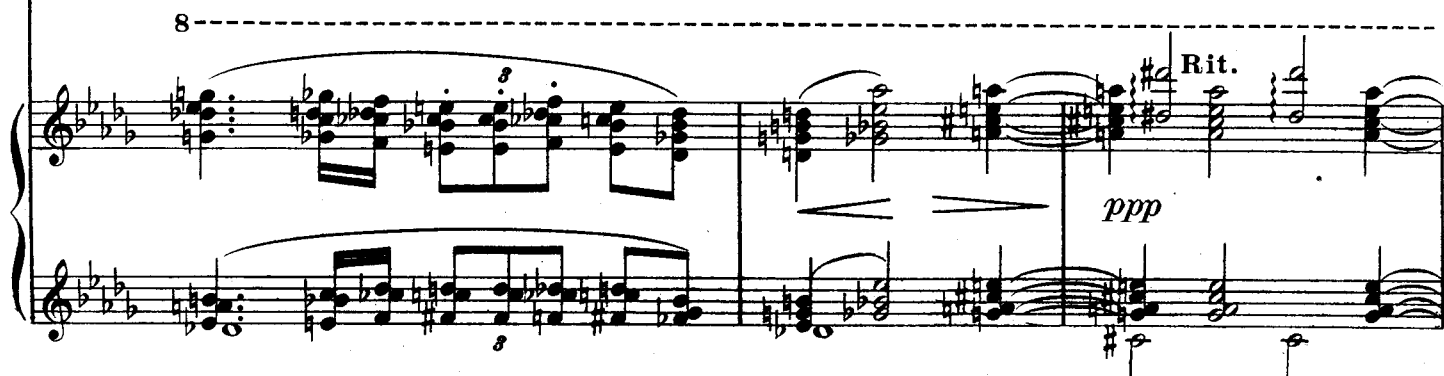
Pleu - rez,
Weep ye!

pleu - rez,
weep ye!

8 Rit. a Tempo



8 Rit. ppp



Plus lent

pp

Il des_cend vers les noi_res Por - - tes Tout ce qui est beau l'Hadès
 He des_cends tow'rd the som_bre Por - - tals! All things that have beau - ty dark

Il des_cend vers les noi_res Por - - tes Tout ce qui est beau l'Hadès
 He des_cends tow'rd the som_bre Por - - tals! All things that have beau - ty dark

La moitié *pp*

Tout ce qui est beau l'Hadès
All things that have beau - ty dark

Plus lent

8

3

mor - ne l'em - por - - te.
 Ha - des doth claim.

3

mor - ne l'em - por - - te.
 Ha - des doth claim.

3

mor - ne l'em - por - - te.
Ha - des doth claim.

8

p

3 *3* *3* *3*

p

Ren-ver - sez les tor - - - ches,
 Low - er now the torch - - - es,

TOUS *p*

Ren-ver - sez les tor - - - ches,
 Low - er now the torch - - - es,

pp

p

E - - ros!
 E - - ros!

8

p

pp

7



E - ros!
E - ros!

Pleu - rez!
Weep ye!

pp

p

E - ros!
E - ros!

bouche fermée

pp
ah
pp

Pleu - rez!
Weep ye!

Pleu - rez!
Weep ye!

pp

IV. Le Laurier blessé
IV. The Wounded Laurel

N^o 1

PRELUDE

Sombre et lent

PIANO

ppp très estompé

p expressif et voignant

pp

ppp

Cor
p

This system shows the beginning of the piece. The Horn part (labeled 'Cor') is in the upper staff, starting with a dotted quarter note followed by a quarter note. The piano accompaniment is in the lower staff, featuring a series of chords and a melodic line. The key signature has one flat (B-flat).

conserver la Péd.

pp

This system continues the piano accompaniment. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides harmonic support with chords and a steady bass line. The dynamic marking is *pp* (pianissimo).

pp

This system continues the piano accompaniment. The upper staff has a melodic line with slurs and accents. The lower staff continues with chords and a bass line. The dynamic marking is *pp* (pianissimo).

This system continues the piano accompaniment. The upper staff has a melodic line with slurs and accents. The lower staff continues with chords and a bass line. The key signature changes to two flats (B-flat and E-flat).

pp

This system continues the piano accompaniment. The upper staff has a melodic line with slurs and accents. The lower staff continues with chords and a bass line. The dynamic marking is *pp* (pianissimo). The system ends with a double bar line and a 2/4 time signature.

First system of musical notation. It consists of two staves. The upper staff is in bass clef with a 2/4 time signature, containing a melodic line with slurs and accents. The lower staff is in bass clef with a 2/4 time signature, containing a bass line with slurs. A dynamic marking *pp* is placed between the staves. The system concludes with a double bar line and a key signature change to one sharp (F#).

Second system of musical notation. It consists of two staves. The upper staff is in bass clef with a 2/4 time signature, containing a melodic line with slurs and accents. The lower staff is in bass clef with a 2/4 time signature, containing a bass line with slurs. Dynamic markings *pp* are placed on both staves. The system concludes with a double bar line and a key signature change to two flats (Bb).

Third system of musical notation. It consists of two staves. The upper staff is in bass clef with a 2/4 time signature, containing a melodic line with slurs and accents. The lower staff is in bass clef with a 2/4 time signature, containing a bass line with slurs. Dynamic markings *p* and *pp* are placed on both staves. The system concludes with a double bar line and a key signature change to one flat (Bb).

conserver la Péd.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing a melodic line with slurs and accents. The lower staff is in bass clef with a 2/4 time signature, containing a bass line with slurs. A dynamic marking *pp* is placed on the upper staff. The system concludes with a double bar line and a key signature change to one sharp (F#).

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature, containing a melodic line with slurs and accents. The lower staff is in bass clef with a 2/4 time signature, containing a bass line with slurs. Dynamic markings *ppp* and *perdendosi* are placed on both staves. The system concludes with a double bar line and a key signature change to one sharp (F#).

Le Saint:

Voyez, je sens que dans la paume de ma main gauche
la blessure se rouvre et saigne.

*Un pasteur est apparu entre
les branches des lauriers...*

Nº 2

Très modéré

PIANO *p*

pp

doux et expressif

p dim.

p doux et expressif

Un peu moins lent

p

En retenant beaucoup -

p
dim. molto

Très modéré

Soudain, le Martyr a rencontré le regard du

pp

pasteur.

expressif

pp
expressif

Rit.

p
dim.

L'apparition s'évanouit...

pp
p
pp

Le Saint:

Des profondeurs, j'appelle
votre amour terrible.

*On entend le chœur des Adoniastes,
qui monte par la colline à travers les lauriers.*

N°3

Modéré

PIANO

CHORUS SYRIACUS

dans la coulisse

12 SOPR.

a
ah

He - - - las!
A - - - las!

Hé - - - las!
A - - - las!

Hé - - - las!
A - - - las!

mf

Hé - las!
A - las!

p

en se rapprochant peu à peu

C. *mf* *f*

Ah! Ah! Ah!

Ah! Ah! Ah!

Ah! Ah!

Hé - las!
A - las!

cresc. poco a poco ed accel.

SOPR. et
CONTR.

Two vocal staves, Soprano (SOPR.) and Contralto (CONTR.), with lyrics "Ah!" and "a ah". The music features a dynamic marking of *f* (forte) and a fermata over the final notes.

Piano accompaniment for the first system, featuring a *cresc.* (crescendo) and a dynamic marking of *f* (forte).

Three vocal staves: Soprano (S.), Tenor (T.), and Bass (B.). The Bass staff includes lyrics "Ah!" and "Ah!". Dynamics include *p* (piano) and *più p* (pianissimo).

En retenant peu à peu

Piano accompaniment for the second system, featuring triplets and dynamics including *dim.* (diminuendo), *molto*, *p* (piano), and *pp* (pianissimo).

En Scène
CONTR.

Weep ye! O wo - men of

mf

C.

Pleu - rez, ô fem - mes de - Sy -

pp

T.

Pleu - rez, ô fem - mes de - Sy -
Weep ye! O wo - men of

B.

Tempo più vivo

ppp

MEZZO - SOPR.

Tou - tes les
All the

C.

- ri - e, Cri - ez: "Hé - las! ma Seigneu - ri - e!"
Sy - ria, Cry out: "A - las! Be - lo - ved Land!"

T.

- ri - e, Cri - ez: "Hé - las! ma Seigneu - ri - e!"
Sy - ria, Cry out: "A - las! Be - lo - ved Land!"

M.S.

fleurs se sont flé - tri - es.
flow - ers are with - ered.

C.

Cri - - ez!
Cry out!

Pleu - - rez!
Weep ye!

T.

Cri - - ez!
Cry out!

Pleu - - rez!
Weep ye!

8

d'autres femmes accourent..... Elles entourent le laurier, elles s'empressent de défaire les nœuds et les cordes...

8

8

Les cordes sont dénouées....

8 SOPR.

p

Pleu - re', ô
 Weep ye, O

pp (ppp)

fem - mes de Sy - - rie! Il va dans la pâ.le prai - rie!
 , wo - - men of Sy - ria! To the bar - ren waste is he gone!

TENORS

Tou - tes les
 All the

- Poco rit.

S. Cri - ez! Pleu - rez!
Cry out! Weep ye!

T. fleurs se sont flé - tries.
flow - ers are with - ered.

a Tempo
poco meno vivo

Tout à coup, les femmes qui reçoivent le corps dans leurs bras voient les flèches s'évanouir comme des rayons dans les

m.g. m.d. m.g.

mf mf

blessures...
m.d.

p p

Les femmes de Byblos ont déjà reçu dans leurs bras le corps divin. Elles marchent lentement vers la litière....

Rit. Rall. a Tempo

pp

Les femmes placent le cadavre dans la couche.....

Rall.

Plus lent
SOPR.

CONTR.

E - ros! Pleu - rez! Pleu -
 ros! Weep ye! Weep

Il des_cend vers les noi_res por - tes Tout ce qui est beau l'Ha_dès
 He des_cends tow'rd the som_bre Por_tals. All things that have beau_tty dark

TÉN.

BASSES

E - ros! Pleu - rez! Pleu -
 ros! Weep ye! Weep

Il des_cend vers les noi_res por - tes Tout ce qui est beau l'Ha_dès
 He des_cends tow'rd the som_bre Por_tals. All things that have beau_tty dark

Plus lent

S. *4 SOLI*
 - - - rez!
 - - - ye!

C. *3*
 mor-ne l'em-por - - te.
 Ha-des doth claim.

T. *4 SOLI*
 - - - rez!
 - - - ye!

B. *4 SOLI*
 mor-ne l'em-por - - te.
 Ha-des doth claim.

4 SOLI
 Ren-ver-sez les
 Low-er now the

4 SOLI
 Ren-ver-sez les
 Low-er now the

4 SOLI
 Ren-ver-sez les
 Low-er now the

4 SOLI
 Ren-ver-sez les
 Low-er now the

pp *pp*

S. *2 SOLI* *pp*
 tor - ches, E - - ros! Pleu - - rez!
 torch - es, E - - ros! Weep - - ye!

C. *2 SOLI*
 tor - ches, E - - ros! Pleu - - rez!
 torch - es, E - - ros! Weep - - ye!

T. *2 SOLI*
 tor - ches, E - - ros! Pleu - - rez!
 torch - es, E - - ros! Weep - - ye!

B. *2 SOLI* *pp*
 tor - ches, E - - ros! Pleu - - rez!
 torch - es, E - - ros! Weep - - ye!

pp *ppp*

Enchaînez
 Without pause

V. - Le Paradis
V. - Paradise

Nº 1

INTERLUDE

Modéré

PIANO

ppp *pp*

Poco animato

f *p* *f* *p*

Dans le ciel du soir la clarté insolite s'élargit...

Accel.

pp *cresc.*

un grand cri se lève.... Les portes du Paradis sont ouvertes à l'âme de Sébastien.

Plus large **Rit.**

f *p*

Nº 2

CHORUS MARTYRUM

Modéré

Poco rit.

TÉNORS

BASSES

PIANO
Réduction des Voix

Gloi - re! Sous nos ar - mu - res flamboyez, ô blessu - res!
 Glo - ry! Beneath our ar - mour shine ye forth, bless - ed wounds!

a Tempo

Gloi - re! Sous nos ar - mu - res flam - boy - ez, ô bles - su -
 Glo - ry! Be - neath our ar - mour shine ye forth, bless - ed wounds!

Gloi - re! Sous nos ar - mu - res flam - boy ez, ô bles - su -
 Glo - ry! Be - neath our ar - mour shine ye forth, bless - ed wounds!

Gloi - re! Sous nos ar - mu - res flam - boy - ez, ô bles - su -
 Glo - ry! Be - neath our ar - mour shine ye forth, bless - ed wounds!

Gloi - re! Sous nos ar - mu - res flam - boy - ez, ô bles - su -
 Glo - ry! Be - neath our ar - mour shine ye forth, bless - ed wounds!

Poco rit. a Tempo

res! Qui est ce_lui qui vient? Le lys de la co - hor - te. Sa
 But who is he that comes? The li - ly of the co - hort So

res! Qui est ce_lui qui vient? Le lys de la co - hor - te. Sa
 But who is he that comes? The li - ly of the co - hort So

res! Le lys de la co - hor - te. Sa
 The li - ly of the co - hort So

res! Qui est ce_lui qui vient? Le lys de la co - hor - te. Sa
 But who is he that comes? The li - ly of the co - hort So

Poco rit. a Tempo

tige est la plus for - te. Lou - ez le nom qu'il por - te: Sé - bas - tien! Sé - bas -
 Godlike is his man - ner, Praise ye the name on his ban - ner: Se - bas - tian, Se -

tige est la plus for - te. Sé - bas - tien! Sé - bas -
 Godlike is his man - ner, Se - bas - tian, Se -

tige est la plus for - te. Sé - bas - tien! Sé - bas -
 Godlike is his man - ner, Se - bas - tian, Se -

tige est la plus for - te. Lou - ez le nom qu'il por - te: Sé - bas - tien! Sé - bas -
 Godlike is his man - ner, Praise ye the name on his ban - ner: Se - bas - tian, Se -

Poco rit.

CHORUS VIRGINUM

Più animato

8 CORYPHÉES

3 SOPR. *mf* *f* *p*
 3 MEZZO-SOPR. *mf* *f* *p*
 2 CONTR. *mf* *f* *p*

Tu es lou-é. L'é - - toi - le de loin parle
 Thou art prai - sed. Star - - speaks to star thro' the

Tu es lou-é. L'é - - toi - le de loin parle
 Thou art prai - sed.

Più animato

- tien!
 - bas - - - - - tian!

- tien!
 - bas - - - - - tian!

- tien!
 - bas - - - - - tian!

- tien!
 - bas - - - - - tian!

Più animato

mf *f* *p*
Red.

à l'é-toi - le et dit un nom: le tien. Dieu te cou - ron - ne
 fir - ma - ment and speaks a name: 'tis thine. God now hath crowned thee,
 à l'é-toi - le et dit un nom: le tien. Dieu te cou - ron - ne

Poco rit.

p Tou - te la nuit comme u - ne gout - te à ton front est dis - sou - te, Sé - bas -

p Like to the night that dawn has ba - nished Thy dark sor - row has va - nished, Se -

p Tou - te la nuit comme u - ne gout - te à ton front est dis - sou - te, Sé - bas -

p

Poco rit.

- tien.

- bas - - tian.

- tien:

Tempo 1^o CHORUS APOSTOLORUM

1^{ers} TÉNORS *f* Tu es Saint. Qui te nom - me Ver - ra le fils de l'homme, Qui *p*

2^{ds} TÉNORS *f* Saint art thou. All who name thee will see the Son of Man, - All *p*

1^{res} BASSES *f* Tu es Saint. Qui te nom - me Ver - ra le fils de l'homme, Qui *p*

2^{des} BASSES *f* Saint art thou. All who name thee will see the Son of Man, - All *p*

Tempo 1^o

f

p

piu p
 sur son cœur te tient, Sou - ri - re de ta grâ - ce. Jean t'a don -
piu p
 who thy love may span Deep in their hearts will frame thee. John is thy
piu p
 sur son cœur te tient, Sou - ri - re de ta grâ - ce. Jean t'a don -
piu p
 who thy love may span Deep in their hearts will frame thee.

CHORUS ANGELORUM
SOPR.

Tu es beau.
 Beau-teous One!
 - né sa pla-ce Tu boi-ras dans sa tas-se, Sé - bastien.
 place pre-par-ing, His cup thou'lt soon be shar-ing, Se - bas - tian!
 - né sa pla-ce Tu boi-ras dans sa tas-se, Sé - bastien.
 His cup thou'lt soon be shar-ing, Se - bas - tian!

Un peu plus animé

f *p*

SOPR. Prends six ai - les D'An - ge et viens dans l'é -
 Wings of an - gels bring - ing, Come ye to the

Prends six ai - les D'An - ge et viens dans l'é -
 Wings of an - gels bring - ing, Come ye to the

CONTR. Prends six ai - les D'An - ge et viens dans l'é -
 Wings of an - gels bring - ing, Come ye to the

Prends six ai - les D'An - ge et viens dans l'é -
 Wings of an - gels bring - ing, Come ye to the

Un peu plus anime

p

- chel - le Des Feux mu - si - ci - ens, Chan - ter l'hymne nou - vel - le
 scale of Mu - sic's glo - rious host, There a new hymn sing - ing

- chel - le Des Feux mu - si - ci - ens, Chan - ter l'hymne nou - vel - le
 scale of Mu - sic's glo - rious host, There a new hymn sing - ing

- chel - le Des Feux mu - si - ci - ens, Chan - ter l'hymne nou - vel - le
 scale of Mu - sic's glo - rious host, There a new hymn sing - ing

- chel - le Des Feux mu - si - ci - ens, Chan - ter l'hymne nou - vel - le
 scale of Mu - sic's glo - rious host, There a new hymn sing - ing

mf Au Ciel qui se cons - tel - le De tes plaies immor - tel - les, Sé - bas -
 To Hea - ven with sweet sounds, Of thy wounds ev - er ring - ing, Se - bas -

mf Au Ciel qui se cons - tel - le De tes plaies immor - tel - les, Sé - bas -
 To Hea - ven with sweet sounds, Of thy wounds ev - er ring - ing, Se - bas -

mf Au Ciel qui se cons - tel - le De tes plaies immor - tel - les,
 To Hea - ven with sweet sounds, Of thy wounds ev - er ring - ing,

p - le Sé - bas - tien,
 - ing. Se - bas - tian,

mf *p*

Poco rit. *a Tempo*
più p

- tien, Sé - bas - tien.
 - tian, Se - bas - tian.

più p

- tien, Sé - bas - tien.
 - tian, Se - bas - tian.

più p

Sé - bas - tien.
 Se - bas - tian.

più p

Sé - bas - tien.
 Se - bas - tian.

Poco rit. *a Tempo*

più p Orchestre

man - na that whit - ens the de - sert of

A.S.

man - ne qui blan - chit le dé - sert de
 - tien. Sé - - bas - - tien.
 - tian. Se - bas - tian.
 Sé - - bas - - tien.
 Se - bas - tian.

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

A.S.

Sin.
Zim. Je suis la gout - te, l'é - tin -
I am the seed - ling, e'en the

Meno vivo

A.S. cel - le et le fé - tu. Je suis une â - me, Sei -
 germ, — the spark of life. I am a soul, —

mf *espressivo*

Lord, a soul — in Thy bo - som.
 - gneur, une â - me dans ton sein.

Poco rit.

f *dim.* *p* *p*

CHORUS SANCTORUM OMNIUM

Allègrement

SOPR. *mf* Lou - - - ez le Seigneur dans l'immensi - té de sa for - ce.

CONTR. *mf* Sing praise to the Lord in the wondrous depth of His po - wer.

TÉNORS *mf* Lou - - - ez le Seigneur dans l'immensi - té de sa for - ce.

BASSES *mf* Sing praise to the Lord in the wondrous depth

Allègrement

p *f*

mf Lou - ez le Seigneur sur le tympanon et sur l'or - gue. *f*

mf Praise ye the Lord with the sound of drum and of or - gan. *f*

mf Lou - ez le Seigneur sur le tympanon et sur l'or - gue. *f*

mf Praise ye the Lord with the sound of drum. *f*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The music is divided into two measures of 3/4 and two measures of 4/4. Dynamics range from *mf* to *f*.

f Lou - ez le Seigneur sur le sistre et sur la cym - ba - le. *f*

f Praise ye the Lord with the sound of drum and of or - gan. *f*

f Lou - ez le Seigneur sur le sistre et sur la cym - ba - le. *f*

f Praise ye the Lord with the sound of drum and of or - gan. *f*

The second system follows the same format as the first, with four vocal staves and a piano accompaniment. The key signature and time signature remain consistent. The music is divided into two measures of 3/4 and two measures of 4/4. Dynamics are consistently *f* throughout.

SOPR. *p*
 Lou - ez le Sei - gneur sur la

MEZZO-SOPR. *p*
 Lou - ez le Sei - gneur sur la

CONTR. *Sing p*
 praise to the Lord with the

TÉNORS *p*
 Lou - ez le Sei - gneur sur la

BASSES *Sing*
 praise to the Lord with the

tr #

flûte et sur la ci - tha - re.
 flute and with the ci - tha - ra.

flûte et sur la ci - tha - re.
 flute and with the ci - tha - ra.

flûte et sur la ci - tha - re.
 flute and with the ci - tha - ra.

flûte et sur la ci - tha - re.
 flute and with the ci - tha - ra.

flûte et sur la ci - tha - re.
 flute and with the ci - tha - ra.

tr #

piu p
Lou - ez le Sei - gneur, sur la

piu p
Sing praise to the Lord with the

piu p
Lou - ez le Sei - gneur, sur la

piu p
Sing praise to the Lord with the

Lou - ez le Sei - gneur, sur la

pp

flûte et sur la ci - tha - ra - re. Al - le - lu - ia.

flute and with the ci - tha - ra - re. Al - le - lu - ia.

flûte et sur la ci - tha - ra - re. Al - le - lu - ia.

flute and with the ci - tha - ra - re. Al - le - lu - ia.

flûte et sur la ci - tha - ra - re. Al - le - lu - ia.

flute and with the ci - tha - ra - re. Al - le - lu - ia.

flûte et sur la ci - tha - ra - re. Al - le - lu - ia.

flute and with the ci - tha - ra - re. Al - le - lu - ia.

f

f

f

f

f

f

f

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia. Lou - -

Al - le - lu - ia. Sing

f *f* *fp*

3 3 3 3

- ez le Seigneur dans l'im - men - si - té de sa for - ce.

praise to the Lord in the won - drous depth of his pow - er

mf *mf*

p *pp* *mf*

3 3 3 3

p
Lou - - - ez le Seigneur sur le tym - pa - non et sur
p
Praise ye the Lord with the sound of drum and of

fp *p* *pp*

2 SOPR. SOLI
6 CORYPHEES

SOLI

Al - le - lu - ia.

MEZZO - SOPR.
p
Al - le - lu - ia.

CONTR.
p
Al - le - lu - ia.

mf
l'or - gue. *p*
Al - le - lu - ia.

mf
or - gan. *p*
Al - le - lu - ia.

mf

SOLI CORYPHEES

Al - le - lu - ia Al - le - lu - ia.

p Al - le - lu - ia. Al - le - lu -

p Al - le - lu - ia. Al - le - lu - ia.

p Al - le - lu - ia. Al - le - lu -

p Al - le - lu - ia.

SOLI CORYPHEES SOLI

Al - le - lu - ia. Al - le - lu - ia

Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia.

f *cresc.* *f* *cresc.*

Detailed description: This system contains five staves. The top two staves are vocal parts with lyrics 'Al - le - lu - ia.' and dynamic markings *f*. The third staff is another vocal part with lyrics and *f*. The fourth staff is a piano accompaniment with triplets and *cresc.* markings. The fifth staff is the bass line for the piano accompaniment.

Poco a poco rit. *ff* Très retenu FIN

Al - le - lu - - - ia. Al - le - lu - - - ia.

Al - le - lu - ia. Al - le - lu - - - ia.

Al - le - - lu - ia. Al - le - lu - - - ia.

Al - le - - lu - ia. Al - le - lu - - - ia.

Al - le - lu - - - ia.

Poco a poco rit. *ff* Très retenu 8-7

Detailed description: This system contains five staves. The top two staves are vocal parts with lyrics and dynamic markings *f* and *ff*. The third staff is another vocal part with lyrics and *ff*. The fourth staff is a piano accompaniment with triplets and *ff* markings. The fifth staff is the bass line for the piano accompaniment. The system concludes with a 'Très retenu' section and a 'FIN' marking.