

LE DÉLUGE

Poëme Biblique

En Trois Parties

de

LOUIS GALLET

Musique
de

CAMILLE SAINT-SAËNS

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LE DÉLUGE.

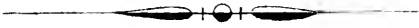
Poème Biblique en trois Parties.



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LE DÉLUGE

Poème Biblique.

Poème de

LOUIS GALLET.

Musique de

C. SAINT-SAËNS.

Op. 45.

PRÉLUDE.

Adagio. (69 = ♩)

PIANO.

First system of the prelude, marked Adagio. It features a piano accompaniment with a treble and bass clef. The music begins with a forte (*f*) dynamic and includes various chordal textures and melodic lines.

Second system of the prelude. It continues the piano accompaniment with dynamics ranging from forte (*f*) to piano (*p*), including a decrescendo (*dim.*) and a fortissimo (*ff*) section.

And.^{te} sostenuto. (66 = ♩)

Third system of the prelude, marked And.^{te} sostenuto. It features a piano accompaniment with a treble and bass clef, including a triplet in the right hand.

Fourth system of the prelude, continuing the And.^{te} sostenuto tempo. It features a piano accompaniment with a treble and bass clef, including a triplet in the right hand.

First system of a musical score in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

A

Second system of the musical score, marked with a bold 'A'. It contains a triplet of eighth notes in the right hand and a corresponding triplet in the left hand. The system concludes with a fermata over the final notes.

Third system of the musical score, featuring a melodic line in the right hand with slurs and a bass line in the left hand with eighth-note patterns.

Fourth system of the musical score, continuing the melodic and harmonic development in both hands.

B

Fifth system of the musical score, marked with a bold 'B'. It includes a triplet of eighth notes in the left hand and a melodic line in the right hand. The system ends with a fermata.

First system of a musical score. The right hand (treble clef) features a melodic line with a *poco cresc.* marking and a *poco a* marking. The left hand (bass clef) has a bass line with a *Ped.* marking and a triplet of eighth notes. The key signature has one sharp (F#).

Second system of the musical score. The right hand has a sustained chord with a *poco* marking. The left hand has a triplet of eighth notes with a *dim.* marking. The key signature has one sharp (F#).

Third system of the musical score. The right hand has a melodic line with a *pp* marking. The left hand has a bass line with a triplet of eighth notes. The key signature has one sharp (F#).

Fourth system of the musical score. The right hand has a melodic line. The left hand has a bass line with a triplet of eighth notes. The key signature has one sharp (F#).

Fifth system of the musical score. The right hand has a melodic line. The left hand has a bass line with a triplet of eighth notes and a *perdendosi.* marking. The key signature has one sharp (F#).

Andantino, (88 = ♩)

dolce assai.

The first system of musical notation consists of two staves. The treble staff features a melodic line with eighth-note patterns and some slurs. The bass staff provides a harmonic accompaniment with chords and eighth-note figures. The key signature has two sharps (F# and C#), and the time signature is 4/4.

The second system continues the piece. The treble staff has a more active melodic line with eighth-note runs. The bass staff maintains a steady accompaniment with chords and eighth-note patterns. The overall texture is soft and lyrical.

The third system shows further development of the piece. The treble staff has more complex chordal structures and melodic lines. The bass staff continues with a consistent accompaniment. The dynamics remain soft and expressive.

The fourth system contains intricate melodic and harmonic details. The treble staff features a prominent melodic line with slurs and accents. The bass staff provides a rich accompaniment with chords and eighth-note patterns.

The fifth system concludes the piece. The treble staff has sustained chords and melodic fragments. The bass staff features sustained chords and eighth-note patterns. The overall mood is peaceful and serene.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of chords and eighth notes. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues with melodic development, including some sixteenth-note passages. The left hand maintains the accompaniment. Pedal markings (pedals) are visible below the bass staff.

Third system of the piano score. The right hand has a long, sweeping melodic phrase. The left hand accompaniment is consistent. A *cresc.* (crescendo) marking is present in the right hand. A *Ped.* marking is located below the bass staff.

Fourth system of the piano score, starting with a section marked **D**. The right hand features a melodic line with slurs and a dynamic marking of *p* (piano). The left hand accompaniment continues with chords and eighth notes.

Fifth system of the piano score. The right hand continues with melodic lines and slurs. The left hand accompaniment remains consistent with the previous systems.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. A *cresc.* (crescendo) marking is present in the first measure.

Second system of the piano score. The right hand continues the melodic line with slurs. The left hand maintains the eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the final measure.

Third system of the piano score. The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment. A *p* (piano) marking is present in the final measure.

Fourth system of the piano score. The right hand features a melodic line with slurs and a triplet of eighth notes in the final measure. The left hand continues the eighth-note accompaniment.

Fifth system of the piano score. The right hand has a melodic line with slurs and triplets of eighth notes. The left hand continues the eighth-note accompaniment.

Sixth system of the piano score. The right hand has a melodic line with slurs and a triplet of eighth notes. The left hand continues the eighth-note accompaniment. A *pp* (pianissimo) marking is present in the first measure. A *Ped.* (pedal) marking is present in the third measure. A fermata is placed over the final measure, which is marked *ppp* (pianississimo).

I^{re} PARTIE

ad libitum.

TÉNOR SOLO

PIANO.

f

Récit. *f*

En ce temps là, les fils de l'homme étaient nom-

-breux Au pays du soleil, sur les chemins pou-dreux, Leurs ten-tes a-bri-

Andantino. (88 = ♩)

-taient de robus-tes fa-mil-les;

molto.

Les an-ges en-viaient la beauté de leurs fil-les

dim molto. p

cresc.

Les fils de Dieu venaient s'as-seoir au mi-ieu

cresc. *dim.* *pp*

d'eux.

dolcissimo.

mf

ad lib. *a tempo.*

Or, ceux-ci, dédaigneux de leur splendeur pre-mière

pp

ad lib.

a tempo.

Dé-si-rè-rent l'amour des vierges de la ter-re

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "Dé-si-rè-rent l'amour des vierges de la ter-re". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part begins with a long, sustained chord in the left hand and a melodic line in the right hand. A large oval encompasses the first two measures of the piano accompaniment.

(138 = ♩)

cresc.

f

Moderato. maestoso.

Et de cette u-ni-on sor-ti-rent des gé-ants.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Et de cette u-ni-on sor-ti-rent des gé-ants." The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the first measure, followed by *cresc. molto.* (crescendo molto) and *sf* (sforzando) in subsequent measures. The tempo and mood are marked "Moderato. maestoso." The piano part includes a change in the right-hand melody and a more active bass line.

sempre stacc.

This section is a piano solo, consisting of two systems of grand staff notation. The music is characterized by a constant sixteenth-note pattern in both the treble and bass staves. The first system is marked *sempre stacc.* (sempre staccato). The second system includes various articulation marks such as accents (^) and staccato marks (v) on the notes.

TEN. SOLO.

ad lib. *p*

L'hom-me dé-gé-né-ra dans les â-ges sui-vants.

The third system features a vocal line in treble clef with a key signature of two flats (Bb) and a common time signature (C). The lyrics are "L'hom-me dé-gé-né-ra dans les â-ges sui-vants." The piano accompaniment is in grand staff notation, starting with a dynamic marking of *p* (piano). The piano part consists of a simple harmonic accompaniment with chords in the right hand and a bass line in the left hand.

Allegro. (76 = ♩.)

pp *sempre non legato.*

The first system of the piano accompaniment is in 6/8 time with a key signature of two flats. It begins with a piano (*pp*) dynamic and the instruction *sempre non legato.* The right hand features a melodic line with some grace notes, while the left hand plays a rhythmic accompaniment of eighth notes.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands, maintaining the *pp* dynamic and *non legato* articulation.

The third system shows the piano accompaniment continuing with consistent eighth-note accompaniment in the left hand and a more active melodic line in the right hand.

The fourth system concludes the piano accompaniment section with a trill (*tr*) in the right hand and a *pp* dynamic marking.

Moderato.

The Moderato section begins in common time (C) with a piano (*p*) dynamic and a *cresc.* instruction. The right hand has a simple melodic line, and the left hand plays a bass line with some grace notes. The dynamics shift to *dim.* and then back to *p cresc.*

CONTRALTO SOLO.

The Contralto Solo section features a vocal line in the right hand and piano accompaniment in the left hand. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "Bien - tôt, le mal gran-dit comme une lèpre im-". The piano accompaniment includes dynamics such as *dim.*, *p cresc.*, *f*, and *dim.*

cresc.

_mon_de. Par ses i_niqui_tés l'homme outra_

p cresc. f dim. p

-gea le ciel

p cresc. ff dim. p cresc.

f dim. rit.

Et Dieu se re_pen_tit d'a_voir cré_é le mon_de

f

And^{te} sostenuto

f pp

2^{des} BASSES du Chœur.

p

Et Dieu se re_pen_

p

12

-tit d'avoir cré - é le mon - de.

mf

8^{va} 8^{va} 8^{va}

TENOR SOLO. *Récit.* *f* *ad lib.*

Et voici ce que dit la voix de l'Éter - nel:

f

8^{va}

Allegro. (84 = ♩.)

J'extermi - ne - rai cet - te ra - ce Car ces hommes que je mau -

f *p*

8^{va}

-dis Se sont détour - nés de ma face Et m'ou - tra - gent de leurs dé -

CONTRALTO SOLO.

J'ex_ter_mi_ne_rai cet_te ra _ ce Car ces hom_mes que je man_

TEN. SOLO.

_fis

_dis Se sont détour_nés de ma face Et m'ou_tra _ gent de leurs dé_

_fis.

SOP.

J'ex_ter_mi_ne _ rai cet_te ra _ _ ce Car ces

CONT.

J'ex_ter_mi_ne _

TEN.

BAS.

J'ex_ter_mi_ne _ rai cet_te ra _ _

CHOEUR.

hom - mes que je mau - dis,
 -rai cet - te ra - - ce Ces hommes que
 Car ces hommes que je mau_dis, Se sont dé_tour_nés de ma
 - ce Car ces hommes que je mau_dis, Se

Se sont dé_tour_nés de ma face Et m'ou -
 je mau_dis, que je mau_dis, Ces hommes m'ou -
 fa - - ce, Se sont dé_tour_nés de ma
 sont dé_tour_nés de ma fa - - ce

- tra - - - gent de leurs dé - fis,
 - tra - gent m'ou - tra - gent de leurs dé - fis.
 fa - ce Et m'ou - tra - gent de leurs dé - fis.
 Et m'ou - tra - gent de leurs dé - fis.

CONT. SOLO.
marcato.

Tou - te jus - tice est mé - pri - sé - - e Toute u - ni - on
 TEN. SOLO.
 Tou - te jus - tice est mé - pri - sé - - e Toute u - ni - on

p

sainte est bri - sé - - - e, Tous les cri - mes sont tri - om -
 sainte est bri - sé - - - e, Tous les cri - mes sont tri - om -

CHŒUR.

-phants;

-phants;

Com_me la chair, l'âme est im_pu -

Com_me la chair, l'âme est im_pu -

Com_me la chair, l'âme est im_pu -

Com_me la chair, l'âme est im_pu -

cresc.

_re Et le vice a mis sa souil_lu - _re

_re Et le vice a mis sa souil_lu - _re

_re Et le vice a mis sa souil_lu - _re

_re Et le vice a mis sa souil_lu - _re

Jus-que sur le front des én - fants

Jus-que sur le front des en - fants J'extermi - ne -

Jus-que sûr le front des en - fants

Jus-que sur le front des en - fants

f

J'extermi - ne - rai cette ra - - ce Car ces

- rai cette ra - ce Car ces hom - - mes, ces

J'exter - mi - ne - rai cet - te ra - ce

J'ex -

f

hom - mes que je mau - dis, Car ces hommes
 hom - mes que je mau - dis, Car ces hommes
 Car ces hom - mes que je mau - dis Car ces hommes
 - ter - mine - rai cet - te ra - - - ce Car ces hommes

This system contains four vocal staves and a piano accompaniment. The piano part consists of a right-hand treble clef staff with chords and a left-hand bass clef staff with a melodic line. The lyrics are in French and are distributed across the vocal staves.

que je maudis Se sont détournés de ma fa - -
 que je maudis Se sont détournés de ma fa - -
 que je maudis Se sont détournés de ma fa - -
 que je maudis Se sont détournés de ma fa - -

This system continues the musical score with four vocal staves and piano accompaniment. The piano part features a right-hand treble clef staff with chords and a left-hand bass clef staff with a melodic line. The lyrics are in French and are distributed across the vocal staves.

f
- ce Et m'outra - gent de leurs dé - fis.

f
- ce Et m'outra - gent de leurs dé - fis.

f
- ce Et m'outra - gent de leurs dé - fis.

f
- ce Et m'outra - gent de leurs dé - fis.

G Moderato. (104 = ♩)

TÉNOR SOLO.

p

No - é, cependant trouva grâ - ce Devant le Seigneur i - ri -

fp

CONT. SOLO. *p*

Cé - tait un homme jus - te et plein d'in - té - gri -

- té

- té

SOP *p*

CONT *p*

TEN *p*

BAS *p*

C'é - tait un homme jus - te et plein d'inté - gri - té.

C'é - tait un homme jus - te et plein d'inté - gri - té.

C'é - tait un homme jus - te et plein d'inté - gri - té.

Et plein d'inté - gri - té.

TEN. SOLO.

Dieu lui dit:

BARYTON SOLO. *f* *ad lib.*

Ma clémence est lasse Et le temps est ve - nu de ma sévéri -

f *trem.*

pp *long.*

- té

Même mouv!

Fais une arche de bois, hau -

dim. *p*

- te, large et profon - de.

marcato.

Que ta fem - me, tes fils, les

dim.

fem - mes de tes fils Et des cou - ples choi - sis En - tre

tous les ê - tres du mon - de Dans cet - te ar - che.

cresc. *mf*

soient réu - nis.

dim. *marcato.*

p

A - vec les tiens et toi je veux faire alli -

dim.

p

pp

- an - ce Hâtez-vous car il faut que mon œu - vre com - men - ce

mf

poco rit. **K** Allegro (84 = ♩)

Et que les mé - chants soient pu - nis!

poco rit. **f** Allegro.

CONT. SOLO.

f marcato.

Musical staff for Contralto Solo, showing a melodic line with lyrics: Tou - te jus - tice est mépri - sé -

TÉNOR SOLO.

f marcato.

Musical staff for Tenor Solo, showing a melodic line with lyrics: Tou - te jus - tice est mépri - sé -

BARYTON SOLO.

f marcato.

Musical staff for Bass Solo, showing a melodic line with lyrics: Tou - te jus - tice est mépri - sé -

Piano accompaniment for the first system, featuring a bass line and a grand staff with chords and arpeggios.

Musical staff for Contralto Solo, showing a melodic line with lyrics: - e, Toute u - ni - on sainte est bri - sé -

Musical staff for Tenor Solo, showing a melodic line with lyrics: - e, Toute u - ni - on sainte est bri - sé -

Musical staff for Bass Solo, showing a melodic line with lyrics: - e, Toute u - ni - on sainte est bri - sé -

Piano accompaniment for the second system, featuring a bass line and a grand staff with chords and arpeggios.

Musical staff for Contralto Solo, showing a melodic line with lyrics: - e, Tous les cri - mes sont triom - phants

Musical staff for Tenor Solo, showing a melodic line with lyrics: - e, Tous les cri - mes sont triom - phants

Musical staff for Bass Solo, showing a melodic line with lyrics: - e, Tous les cri - mes sont triom - phants

Piano accompaniment for the third system, featuring a bass line and a grand staff with chords and arpeggios.

CHŒUR.

SOP. *f*
 Comme la chair, l'âme est im - pu - re Et le vice a
 CONT. *f*
 Comme la chair, l'âme est im - pu - re Et le vice a
 TEN. *f*
 Comme la chair, l'âme est im - pu - re Et le vice a
 BAS. *f*
 Comme la chair, l'âme est im - pu - re Et le vice a

mis sa souil - lu - re Jusque sur le front des en -
 mis sa souil - lu - re Jusque sur le front des en -
 mis sa souil - lu - re Jusque sur le front des en -
 mis sa souil - lu - re Jusque sur le front des en -

- fants. J'extermine - rai cette ra -
 - fants. J'extermi - ne - rai cette ra - ce Gar ces
 - fants. J'exter - mi - ne -
 - fants.

- ce Gar ces hom - mes que je mau -
 hom - mes, ces hom - mes que je mau -
 - rai cet - te ra - ce Gar ces hom - mes que je mau -
 J'ex - termi - nerai cette ra -

sf **L** *sf* *sf*

- dis, M'ou - tra - gent de leurs défis! J'extermi - ne -

- dis, M'ou - tra - gent de leurs défis!

- dis, M'ou - tra - gent de leurs défis!

- ce, - M'ou - tra - gent de leurs défis!

sempre sf

- rai cette ra - ce Car ces hommes que je mau - dis _____ Se

J'extermi - ne -

p

sont détour-nés de ma face _____ Et m'outra - gent

-rai cet-te ra - - ce Car ces hom - mes que je man -

The first system of the musical score consists of four staves. The top two staves are vocal lines in G-flat major (two flats). The first staff contains the vocal melody with lyrics: "sont détour-nés de ma face _____ Et m'outra - gent". The second staff continues the melody with lyrics: "-rai cet-te ra - - ce Car ces hom - mes que je man -". The third and fourth staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand providing harmonic support.

par leurs dé - fis J'ex-ter-mi-ne - rai _____ cet - te

- dis _____ Se sont détournés de ma fa - ce Et m'ou -

J'ex-ter-mi-ne - rai cette ra - - ce Car ces

The second system of the musical score also consists of four staves. The top two staves are vocal lines. The first staff contains the vocal melody with lyrics: "par leurs dé - fis J'ex-ter-mi-ne - rai _____ cet - te". The second staff continues the melody with lyrics: "- dis _____ Se sont détournés de ma fa - ce Et m'ou -". The third and fourth staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand providing harmonic support. A dynamic marking of *f* (forte) is present at the beginning of the piano part in this system.

ra - - - ce, J'exter_mi_ne - rai cet_te ra - -
 - tra - gent par leurs dé - fis. J'exter_mi_ne -
 hom - mes que je maudis Se sont détournés de ma
 J'exter_mi_ne - rai cet_te ra - -

M
f
 - - - ce Tou - te jus -
 - rai cet - te ra - - - ce
 fa - ce Et m'ou - tragent par leurs dé - fis.
 - ce Cet - te ra - ce que je mau - dis, J'exter_mi_ne -

- ti - ce est mé - pri - sé - e
 J'exter - mi - ne - rai cet - te ra -
f
 Tou - te u - ni - on sain - te est bri -
 - rai cet - te ra - ce

J'exter - mi - ne - rai cette ra - ce
 - ce
f
 Tou - te uni - on sain - te est bri -
 - sé - e
 J'exter - mine - rai cette ra -
f
 Tou - te jus - ti - ce est mé - pri - sé - e

sf

Toute u-ni-on sain-te est bri-

- sé - e J'ex-ter-mi-ne-rai cette ra-

- ce

sf

Tou-te jus-ti-ce est mé-pri-sé - e

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with lyrics 'Toute u-ni-on sain-te est bri-'. The second staff is another vocal line in treble clef with lyrics '- sé - e J'ex-ter-mi-ne-rai cette ra-'. The third staff is a vocal line in treble clef with lyrics '- ce'. The fourth staff is a bass line in bass clef with lyrics 'Tou-te jus-ti-ce est mé-pri-sé - e'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

- sé - e J'ex-ter-mi-ne -

- ce J'ex-ter-mi-ne -

sf

Tou-te jus-ti-ce est mé-pri-sé - e J'ex-

J'ex-ter-mi-ne-rai cet-te ra - ce, cet-te

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in treble clef with lyrics '- sé - e J'ex-ter-mi-ne -'. The second staff is another vocal line in treble clef with lyrics '- ce J'ex-ter-mi-ne -'. The third staff is a vocal line in treble clef with lyrics 'Tou-te jus-ti-ce est mé-pri-sé - e J'ex-'. The fourth staff is a bass line in bass clef with lyrics 'J'ex-ter-mi-ne-rai cet-te ra - ce, cet-te'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

- rai cet-te ra - - ce *f* Car ces hommes se
 - rai cet-te ra - - ce *f* Car ces hommes se
 - termi - ne - rai cette race *f* Car ces hommes se
 ra - - - - ce *f* Car ces hommes se

f *f* *f* *f* *f* *f*

f sont détour - nés de ma fa - ce
f sont détour - nés de ma fa - ce
f sont détour - nés de ma fa - ce
f sont détour - nés de ma fa - ce

f *f*

Et m'ou - tra - gent de

Et m'ou - tra - gent de

Et m'ou - tra - gent de

Et m'ou - tra - gent de

This section contains four vocal staves, likely representing Soprano, Alto, Tenor, and Bass. Each staff has the lyrics "Et m'ou - tra - gent de" written below it. The music is in a key with two flats and a 3/4 time signature. The first staff has a dynamic marking of *sf*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f* and a "Div." (divisi) marking above it. The fourth staff has a dynamic marking of *f*.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of rhythmic patterns in both hands, with some passages marked *sf* (sforzando).

leurs dé - fisl

leurs dé - fisl

leurs dé - fisl

leurs dé - fisl

This section contains four vocal staves with the lyrics "leurs dé - fisl" written below each. The music is in the same key and time signature as the first system. The notes are mostly sustained, with some phrasing slurs.

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music consists of rhythmic patterns in both hands, with some passages marked *v* (accents).

2^e PARTIE.

TÉNOR SOLO. *ad lib.*

No _ é fit ce que Dieu lui commandait de fai - re.

PIANO. *f*

Mod.^{lo} quasi and.^{te} con moto. (76 = ♩)

mp *tres également.*

8

8

8

8

8

8

First system of a piano score. The right hand features a complex, rapid sixteenth-note melody with many beamed notes. The left hand plays a steady eighth-note accompaniment. A dashed line with the number '8' is positioned below the bass staff.

8

Second system of the piano score, continuing the intricate sixteenth-note melody in the right hand and the eighth-note accompaniment in the left hand. A dashed line with the number '8' is positioned below the bass staff.

8

Third system of the piano score. The right hand part consists of vertical chords, while the left hand continues with the eighth-note accompaniment. A dashed line with the number '8' is positioned below the bass staff.

8

Fourth system of the piano score. The right hand has a more melodic line with some slurs. The left hand continues with the eighth-note accompaniment. A dashed line with the number '8' is positioned below the bass staff. The system includes dynamic markings: *sempre pp* in the left hand and *p* in the right hand. A section marker 'A' is placed above the right hand staff.

5

dim.

marcato pesante

Fifth system of the piano score. The right hand features a melodic line with slurs and a *dim.* (diminuendo) marking. The left hand has a more rhythmic accompaniment with triplets. A *marcato pesante* marking is placed below the left hand staff. The system ends with a double bar line and a '5' below the bass staff.

First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with triplets and a dynamic marking of *p*.

Second system of the piano score. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand features a rhythmic accompaniment with a sextuplet.

Third system of the piano score. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand features a rhythmic accompaniment with a sextuplet.

Fourth system of the piano score. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand features a rhythmic accompaniment with a sextuplet.

Fifth system of the piano score. The right hand has a melodic line with slurs and a dynamic marking of *cresc.*. The left hand features a rhythmic accompaniment with a sextuplet.

8

f

B

f 3

SOP.
Et les eaux du dé_luge en_vahi_rent la

f 3

CONT.
Et les eaux du dé_luge en_vahi_rent la

f 3

TEN.
Et les eaux du dé_luge en_vahi_rent la

f 3

BASSE.
Et les eaux du dé_luge en_vahi_rent la

ter - re Et dans les pro - fon -

ter - re Et dans les pro - fon -

ter - re Et dans les pro - fon -

ter - re Et dans les pro - fon -

ff sans presser.

- deurs de l'a_bime et des cieux

- deurs de l'a_bime et des cieux

- deurs de l'a_bime et des cieux

- deurs de l'a_bime et des cieux

3

ff
A - vec un choc ter -

ff
A - vec un choc ter -

ff
A - vec un choc ter -

ff
A - vec un choc ter -

- rible, au mi - lieu des té - nè - - bres

- rible, au mi - lieu des té - nè - - bres

- rible, au mi - lieu des té - nè - - bres

- rible, au mi - lieu des té - nè - - bres

Se heur - tè - rent les

Se heur - tè - rent les

Se heur - tè - rent les

Se heur - tè - rent les

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) singing the lyrics 'Se heur - tè - rent les'. The piano accompaniment features a rhythmic pattern of eighth notes with triplets, indicated by a '3' and a slur over the notes. The piano part includes various articulation marks like accents and slurs.

flots et les vents fu - ri - eux

flots et les vents fu - ri - eux

flots et les vents fu - ri - eux

flots et les vents fu - ri - eux

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts sing the lyrics 'flots et les vents fu - ri - eux'. The piano accompaniment maintains the triplet eighth-note pattern. In the final measure of the piano part, there is a 'trem.' (tremolo) marking and a 'J.F.F.' signature. The piano part also includes various articulation marks like accents and slurs.

Piano introduction with treble and bass staves. The treble staff features a complex melodic line with many accidentals and slurs. The bass staff provides a rhythmic accompaniment with chords and slurs.

sempre *ff*

Piano accompaniment section with treble and bass staves. The music is marked "sempre ff" and features dense, slurred chords in both hands.

C

Div. ³ Le so - leil s'è - tei - gnit sous des voi - les fu -

Le so - leil s'è - tei - gnit sous des voi - les fu -

Le so - leil s'è - tei - gnit sous des voi - les fu -

Div. ³ Le so - leil s'è - tei - gnit ' sous des voi - les fu -

Vocal line with lyrics and piano accompaniment. The lyrics are: "Le so - leil s'è - tei - gnit sous des voi - les fu -". The piano accompaniment features triplets and slurs.

Piano accompaniment section with treble and bass staves. Similar to the first piano section, it features dense, slurred chords in both hands.

- nè - - - bres

- nè - - - bres

- nè - - - bres

- nè - - - bres

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note patterns in both hands, with dynamic markings such as accents (>) and slurs.

Com - me si l'ombre im - mense al - lait du - rer tou -

Com - me si l'ombre im - mense al - lait du - rer tou -

Com - me si l'ombre im - mense al - lait du - rer tou -

Com - me si l'ombre im - mense al - lait du - rer tou -

Piano accompaniment for the second system, continuing the grand staff with treble and bass clefs. It features the same flowing sixteenth-note patterns and dynamic markings as the first system.

jours
jours
jours
jours

ff
Et l'eau du ciel tom - ba du -
ff
Et l'eau du ciel tom - ba du -
ff
Et l'eau du ciel tom - ba du -
ff
Et l'eau du ciel tom - ba du -

- rant qua - - - ran - - - te
 - rant qua - - - ran - - - te
 - rant qua - - - ran - - - te
 - rant qua - - - ran - - - te

jours _____
 jours _____ Et les flots sé - le -
 jours _____
 jours _____ Et les flots sé - le -

Et les flots s'é - le - vaient au dessus des ru -
 - vaient au dessus des ru - i - nes;
 Et les flots s'é - le - vaient au dessus des ru -
 - vaient au dessus des ru - i - nes;

The first system of the score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics in French. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- i - nes Et devant le flé - au dé - sertant leurs ci -
 Et devant le flé - au dé - sertant leurs ci -
 - i - nes Et devant le flé - au dé - sertant leurs ci -
 Et devant le flé - au dé - sertant leurs ci -

The second system of the score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines continue the lyrics from the first system. The piano accompaniment includes dynamic markings such as *ff* and *ff*, and features some trills and grace notes in the right hand.

- tés Les hom - mes éperdus fuy - aient vers les colli - nes

- tés Les hom - mes éperdus fuy - aient vers les colli - nes

- tés Les hom - mes éperdus fuy - aient vers les colli - nes

- tés Les hom - mes éperdus fuy - aient vers les colli - nes

D

Et les ai - gles pla - naient sur les champs dévas -

Et les ai - gles pla - naient sur les champs dévas -

Et les ai - gles pla - naient sur les champs dévas -

Et les ai - gles pla - naient sur les champs dévas -

The first system of the musical score consists of five staves. The top three staves are vocal lines, each with a treble clef and the syllable '- tés' written below. The fourth staff is the piano accompaniment, with a treble clef and a bass clef. It features a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. The piano part includes several '6' (sixth) fingering indications above the right-hand notes.

The second system of the musical score consists of five staves. The top three staves are vocal lines, each with a treble clef and the lyrics 'L'on - de len - te mon -' written below. The fourth staff is the piano accompaniment, with a treble clef and a bass clef. It features a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. The piano part includes several '6' (sixth) fingering indications above the right-hand notes and a 'Div.' (divisi) marking above the right-hand notes.

- tait sù - re de ses vic - ti - mes
 - tait sù - re de ses vic - ti - mes
 - tait sù - re de ses vic - ti - mes
 - tait sù - re de ses vic - ti - mes

Et sourde à leurs cris de ter -
 Et sourde à leurs cris de ter -
 Et sourde à leurs cris de ter -
 Et sourde à leurs cris de ter -

Div. b

- reur
- reur
- reur
- reur

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged vertically, each with a treble clef and a common time signature. The lyrics '- reur' are written below each vocal staff. The piano accompaniment is written in two staves, with a treble clef and a common time signature. The piano part features a complex rhythmic pattern with many beamed notes and rests.

El - le cou_vrit les
El - le cou_vrit les
El - le cou_vrit les
El - le cou_vrit les

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged vertically, each with a treble clef and a common time signature. The lyrics 'El - le cou_vrit les' are written below each vocal staff. The piano accompaniment is written in two staves, with a treble clef and a common time signature. The piano part features a complex rhythmic pattern with many beamed notes and rests.

m^{ts} et leurs plus hau - tes c^l - mes
 m^{ts} et leurs plus hau - tes c^l - mes
 m^{ts} et leurs plus hau - tes c^l - mes
 m^{ts} et leurs plus hau - tes c^l - mes

poco - - à - - poco - - *diminuendo.* - - -

dim.
 Et les rugissements des mons - tres en fu - reur
dim.
 Et les rugissements des mons - tres en fu - reur
dim.
 Et les rugissements des mons - tres en fu - reur
dim.
 Et les rugissements des mons - tres en fu - reur

sf

E

Et les clameurs de l'homme et les bruits de l'es - pa - ce S'apaisèrent a -

Et les clameurs de l'homme et les bruits de l'es - pa - ce S'apaisèrent a -

Et les clameurs de l'homme et les bruits de l'es - pa - ce S'apaisèrent a -

Et les clameurs de l'homme et les bruits de l'es - pa - ce S'apaisèrent a -

p

- lors comme un souffle qui pas - - se

- lors comme un souffle qui pas - - se

- lors comme un souffle qui pas - - se

- lors comme un souffle qui pas - - se

pp

ma corda.

p
 Car tout ce qui vi - vait sur ter - re fut dé - truit.
p
 Car tout ce qui vi - vait sur ter - re fut dé - truit.
p
 Car tout ce qui vi - vait sur ter - re fut dé - truit.
p
 Car tout ce qui vi - vait sur ter - re fut dé - truit.

8-

Ear - che clo - se flot - tait sur cet o - céan mor - ne
 Ear - che clo - se flot - tait sur cet o - céan mor - ne
 Ear - che clo - se flot - tait sur cet o - céan mor - ne
 Ear - che clo - se flot - tait sur cet o - céan mor - ne

dim.

Au hazard, elle al_lait vers l'horizon sans bor - ne

dim.

Au hazard, elle al_lait vers l'horizon sans bor - ne

dim.

Au hazard, elle al_lait vers l'horizon sans bor - ne

dim.

Au hazard, elle al_lait vers l'horizon sans bor - ne

sempre pp

pp

Au milieu de l'horreur d'une é_ter_nel_le nuit.

pp

Au milieu de l'horreur d'une é_ter_nel_le nuit.

pp

Au milieu de l'horreur d'une é_ter_nel_le nuit.

pp

Au milieu de l'horreur d'une é_ter_nel_le nuit.

ppp

3^{me} PARTIE.

Andante. (69 = ♩)

PIANO.

pp una corda.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, mostly half notes and quarter notes, with some accidentals. The lower staff is in bass clef and contains a similar melodic line with some accidentals. The music is marked with a piano dynamic and includes the instruction 'una corda'.

The second system continues the musical piece with two staves. The notation is consistent with the first system, showing a continuation of the melodic and harmonic material in both hands.

The third system of music features two staves. The upper staff has a melodic line with some grace notes and a fermata over a measure. The lower staff continues the accompaniment. The dynamic marking is 'sempre pianissimo.' There is a small '8' above a measure in the upper staff.

The fourth system of music shows two staves. A section in the upper staff is marked with a large 'A' and contains a series of chords. The lower staff continues with a melodic line. The dynamic remains piano.

The fifth and final system on the page consists of two staves. The upper staff features a melodic line with some grace notes and a fermata. The lower staff continues the accompaniment. The music concludes with a final chord in both hands.

First system of musical notation for piano. The treble staff features complex chords and arpeggios, while the bass staff provides a harmonic foundation. A 'Ped' (pedal) marking is present at the end of the system.

Second system of musical notation for piano. The treble staff continues with complex chords and arpeggios, and the bass staff provides a harmonic foundation.

Third system of musical notation for piano. The treble staff continues with complex chords and arpeggios, and the bass staff provides a harmonic foundation. A 'Ped' (pedal) marking is present at the end of the system.

p *sol. SOLO.*

Or, Dieu se rap-pe-la ce- pendant sa pro-

Fourth system of musical notation for piano. The treble staff features a melodic line with a 'p' (piano) dynamic marking and 'sol. SOLO.' instruction. The bass staff provides a harmonic foundation. The lyrics 'Or, Dieu se rap-pe-la ce- pendant sa pro-' are written below the treble staff.

- messe Un souffle s'éleva, doux comme u-ne cares - se,

Fifth system of musical notation for piano. The treble staff features a melodic line with a 'pp' (pianissimo) dynamic marking and triplets. The bass staff provides a harmonic foundation. The lyrics '- messe Un souffle s'éleva, doux comme u-ne cares - se,' are written below the treble staff.

C

Présageant que le deuil du monde allait finir.

p

poco a poco piu animato.

poco a poco cresc.

Allegretto. (108 = ♩)
SOP. SOLO.

Et No_é put ou_vrir la fe_nê_tre de

Par_ che

Le cor_beau s'en_vo_la des mains du pa_tri_

_arche Pour ne plus reve_nir

rit.

Puis il donna l'essor à la co_lom-be frê-le.

Andantino. (76 = ♩)

pp

Récit.

Ne trouvant point d'abri pour re_poser son aî-le

pp

All' moderato. (84 = ♩)

Cet-te premiè-re fois, el-le re_vint le soir

sempre una corda.

p

leggierissimo.

The first system of piano accompaniment consists of three systems of staves. Each system has a treble clef on top and a bass clef on the bottom. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system includes dynamic markings 'p' and 'leggierissimo.' and the instruction 'sempre una corda.' at the top. The music features a variety of chords and melodic lines, with some notes beamed together and others held as longer notes.

(♩ = ♩)

Après sept jours par_tit encor la messa - gè - re.

cresc.

f

The second system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line is in a key with two flats and a 3/4 time signature. The lyrics are 'Après sept jours par_tit encor la messa - gè - re.' The piano accompaniment includes dynamic markings 'cresc.' and 'f'. The system ends with a 3/4 time signature and a repeat sign.

ad lib.

Elle allait moins ti - mide à travers le ciel

dim.

p

The third system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line is in a key with two flats and a 3/4 time signature. The lyrics are 'Elle allait moins ti - mide à travers le ciel'. The piano accompaniment includes dynamic markings 'dim.' and 'p'. The system ends with a 3/4 time signature and a repeat sign.

Allegretto.

noir.

pp

Sur l'on - de frissonnante u - ne sen - teur lé -

-gè - re, Dans l'es - pace un re - flet des rayons printa -

-niers, Tout di - sait que la

pp

terre é - mue et ra - jeu - ni - e,

cresc.
Pal - pi - tait de l'ardeur du ne nouvel - le

dim.
vi - e Et que ces jours d'é - preuve étaient bien les der -

Allegro. (120 = ♩)

-miers. Cette deuxième fois el - le revint joy -

ppp

Ped.

_eu - se Elle apportait dans l'arche un brin d'olivier

vert On comut que le sol é - tait à décou -

cresc.

p

cresc.

_vert.

f

p 6

cresc.

Musical score system 1: Treble and bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a rhythmic accompaniment. Dynamics: *p* (piano) and *cresc.* (crescendo).

Musical score system 2: Treble and bass clefs. Treble clef continues the melodic line. Bass clef continues the rhythmic accompaniment.

Musical score system 3: Treble and bass clefs. Treble clef has a fermata over a measure. Dynamics: *p* and *cresc.*

Musical score system 4: Treble and bass clefs. Treble clef has a fermata. Dynamics: *cresc.*

Musical score system 5: Treble and bass clefs. Treble clef has a fermata. Dynamics: *f* (forte). Tempo marking: **Molto all.** (144 = ♩).

Musical score system 6: Vocal line with lyrics and piano accompaniment. Lyrics: "Après sept autres jours la blanche voyageuse s'en vola de nouveau vers les monts entre."
 Dynamics: *p* (piano).

f
vus Cette troisième fois et le ne revint plus

E

cresc.
Et No-é, regardant alors, vit que la ter-
p

- re, Re - nais - san - te, montait dans des flots de lu-
f

- miè - re
cresc. *mf*

CHŒUR.

p
Il sortit donc de l'ar - che

p
Il sortit donc de l'ar - che

p *cresc.*
et bâtit un au - tel Des vic - ti - mes sans

p *cresc.*
et bâtit un au - tel Des vic - ti - mes sans

p *cresc.*
Des vic - ti - mes sans

p *cresc.*
Des vic - ti - mes sans

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "nombre y furent im - mo - lé - -". The music features a melodic line in the upper voices and a supporting bass line.

Piano accompaniment for the first system, consisting of two staves (Right and Left Hand). The right hand plays a melodic line with slurs, and the left hand plays a rhythmic accompaniment. A *cresc.* marking is present in the middle of the system.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The lyrics are: "- es Un arc res - plendissant parut". The music features a melodic line in the upper voices and a supporting bass line. *cresc.* markings are present above the first three staves.

Piano accompaniment for the second system, consisting of two staves (Right and Left Hand). The right hand features a series of chords with a *cresc.* marking above them. The left hand plays a rhythmic accompaniment. The system concludes with a double bar line and repeat signs.

dans les nuées

 dans les nuées

 dans les nuées

 dans les nuées

f

dim.

SOP: Solo. *p* *cresc: ritenuto.*

 Et voi - ci ce que dit en - co - re l'Eter -

 CONT: Solo. *p* *cresc: rit:*

 Et voi - ci ce que dit en - co - re l'Eter -

 TEN: Solo. *p* *cresc: rit:*

 Et voi - ci ce que dit en - co - re l'Eter -

 BAR: Solo. *p* *cresc: rit:*

 Et voi - ci ce que dit en - co - re l'Eter -

pp

(76 = ♩) *And^{te} con moto.*

- nel
- nel
- nel
- nel

dolce.
Je ne maudirai

p
mf
p

plus la ter - re Vous et moi nous som - mes li - és Et vo -

- tre alian - ce m'est chère - Croissez donc et multi - pli - ez!
cresc.
dol.
 Je ne maudirai

This system contains the first two systems of music. The top two staves are vocal staves with rests. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The piano part includes dynamic markings *p* and *dol.*

Vous et moi nous sommes li - és Et votre alli - an - ce m'est
dol.
 plus la ter - re
pp

This system contains the next two systems of music. The top two staves are vocal staves with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The piano part includes dynamic markings *pp* and *dol.*

dol.

Je ne maudirai plus la terre Vous et moi nous sommes li-

chè - re Vous et moi -

Je ne mau - dirai plus la terre Vous et

F

- és Vous et moi nous sommes li - és

nous som - mes li - és Et

Et votre alli - an - ce m'est chère -

moi nous sommes li - és Vous et moi *dolce e legato.* nous

cresc.

Et votre al_li-an - ce m'est chère Croissez

votre al_li-an - ce m'est chère Croissez donc et

- - re Croissez donc et multi-pli-ez!

som - mes li - és Croissez donc

G *f*

donc et multi - pli - ez! Quand vous

mul - ti - pli - ez! Quand vous

mul - ti - pli - ez! Quand vous

et mul - tipli - ez! Quand vous

mf *cresc.*

dim. *p*
 ver-rez eet are bril-ler sur le nu-a-ge, Hom-

dim. *p*
 ver-rez eet are bril-ler sur le nu-a-ge, Hom-

p
 ver-rez eet are Hom-

p
 ver-rez eet are Hom-

fp *pp* *pp*

- mes, sou-venez-vous, Hom - mes, souvenez-

- mes, sou-venez-vous, Hom -

- mes, sou-venez-vous,

- mes, sou-venez-vous,

pp

vous qu'il doit être à ja - mais

mes, souvenez-vous qu'il doit être à ja -

Hom - mes, sou - ve - nez - vous qu'il doit

Hom - mes, hommes, souvenez-

cresc.

H

dol.

- Le signe ras - su - rant, - le symbole et le ga - ge

- mais Le si - gne rassu - rant, le sym - bole et le ga - ge

être à ja - mais Le sym - bo - le, le sym - bole et le ga - ge

- vous qu'il doit être à ja - mais Le sym - bole et le ga - ge

f

mf

De la paix que je vous pro-

De la paix, de la paix que je vous pro-

De la paix que je vous pro - mets, que je vous pro-

De — la paix que je — vous pro-

dim. *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal lines are in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "De la paix que je vous pro-", "De la païx, de la païx que je vous pro-", "De la paix que je vous pro - mets, que je vous pro-", and "De — la paix que je — vous pro-". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *dim.* and *p*.

- mets.

- mets.

- mets.

- mets.

p

Detailed description: This system continues the vocal lines and piano accompaniment from the first system. The vocal lines are: "- mets.", "- mets.", "- mets.", and "- mets.". The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *p* is present.

CHŒUR.

I *p*
Je ne maudirai plus la ter - re

p
Je ne maudirai plus la ter - re

p
Je ne maudirai plus la ter - re

p
Je ne maudirai plus la ter - re

cresc.
Vous et moi nous sommes liés — Et votre al-li - an - ce m'est chère -

cresc.
Vous et moi nous sommes liés — Et votre al-li - an - ce m'est chère -

cresc.
Vous et moi nous sommes liés — Et votre al-li - an - ce m'est chère -

cresc.
Vous et moi nous sommes liés — Et votre al-li - an - ce m'est chère -

cresc.

(76 = ♩)

All^o maestoso.

- re. Croissez donc et multi- pli- ez! _____

- re. Croissez donc et multi- pli- ez! _____

- re. Croissez donc et multi- pli- ez! _____

- re. Croissez donc et multi- pli- ez! _____

Croissez donc

All^o maestoso.

et mul- ti - pli - ez! Quand vous verrez cet arc briller sur le nu - age, Hom - mes

Crois - sez donc et multi - pli - ez! Quand vous verrez cet
 souvenez-vous qu'il doit être à jamais Le signe rassu - rant, le sym - bo - le

arc briller sur le nu - age, Hom - mes, sou - ve - nez - vous qu'il doit
 et le ga - ge De la paix que — je vous - pro -

Crois - sez donc et mul - ti - pli - ez! Quand vous verrez mon
 être à jamais Le si - gne ras - su - rant, le sym - bo - le
 - mets Crois - sez donc crois - sez multi - pli - ez!

arc briller sur le nu - age, Hom - mes, sou - ve - nez - vous qu'il doit
 et le ga - ge De la paix - que je vous pro -
 mul - ti - pli - ez! Crois - sez et mul - ti - pli -

K

f

Crois - sez donc et mul - ti - pli - ez! Quand vous verrez cet
 être à ja - mais le si - gne ras - su - rant, le sym - bo - le
 - mets. Crois - sez donc! crois - sez! mul - ti - pli - ez!
 - ez! Crois - sez donc! mul - ti - pli -

are briller sur le nu - age Hom - mes sou - ve - nez - vous qu'il doit
 et le ga - ge De la paix que — je vous pro -
 mul - ti - pli - ez! Croissez et mul - ti - pli -
 - ez! Crois - sez et mul - ti - pli -

être à ja - mais _____ à ja - mais Le sym -
 - mets. Il doit être à ja - mais Le sym -
 - ez! Il doit être à ja - mais Le symbo - le
 - ez! Il doit être à ja - mais Le sym -

ff

- bo - le et le ga - ge de la paix que je vous pro -
 - bo - le et le ga - ge de la paix que je vous pro -
 et le ga - ge et le ga - ge de la paix que je vous pro -
 - bo - le et le ga - ge de la paix que je vous pro -

L

- mets

- mets Croissez! multipli - ez! Croissez! multipli - ez! Crois - sez

- mets Crois - sez donc et mul - ti - pli -

- mets

Crois - sez et mul - ti - pli - ez!

done croissez et mul - ti - pli - ez!

- ez et mul - ti - pli - ez! mul - ti - pli -

Crois - sez donc et

Crois - - sez , done et mul - ti - pli -
mul - ti - pli - ez! multi - pli - ez!
- ez! Crois - sez
mul - ti - pli - ez!

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is the piano accompaniment, starting with a treble clef and a bass clef, with a piano (p) dynamic marking.

- ez! mul - ti - pli - ez!
done et mul - - ti - pli -
mul - ti - pli - ez! crois - sez

The second system consists of four staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is the piano accompaniment, continuing from the first system. The fourth staff is the piano accompaniment, continuing from the first system.

M

Crois - sez donc!

Crois - sez donc! crois - sez donc!

- ez! mul - ti - pli - ez! Quand vous verrez cet

done et mul - ti - pli - ez!

The first system consists of four staves. The top staff is a vocal line with lyrics 'Crois - sez donc!'. The second staff is another vocal line with lyrics 'Crois - sez donc! crois - sez donc!'. The third staff is a vocal line with lyrics '- ez! mul - ti - pli - ez! Quand vous verrez cet'. The fourth staff is a bass line with lyrics 'done et mul - ti - pli - ez!'. Below these is a piano accompaniment with a treble and bass staff.

Sou - ve - nez-vous qu'il doit être à ja-

Quand vous verrez cet arc

arc bril - ler sur le nu - a - ge Sou - ve - nez-

Quand vous verrez cet arc

The second system consists of four staves. The top staff is a vocal line with lyrics 'Sou - ve - nez-vous qu'il doit être à ja-'. The second staff is another vocal line with lyrics 'Quand vous verrez cet arc'. The third staff is a vocal line with lyrics 'arc bril - ler sur le nu - a - ge Sou - ve - nez-'. The fourth staff is a bass line with lyrics 'Quand vous verrez cet arc'. Below these is a piano accompaniment with a treble and bass staff.

- mais - le sym - bole - et le ga - - - *dim.*
 Sou - ve - nez - vous qu'il doit être à ja - mais Le *dim.*
 l'Éternels seuls. *dim.*
 vous! Sou - ve - nez - vous qu'il doit être à ja - mais le

dim.

- - ge Le sym - bole et le ga - - ge De la paix que je *p*
 ga - ge, le sym - bole et le ga - - ge De la paix que je *p*
 ga - ge, le sym - bole et le ga - - ge De la paix

p

vous pro - mets

vous pro - mets

que je vous pro - mets

Crois - sez donc et mul - ti - pli -

f

TUTTI.

Crois - sez donc

Crois - sez donc et mul - ti - pli - ez! mul - ti - pli -

- ez! mul - ti - pli - ez! mul - ti - pli - ez!

poco - a - poco - cresc.

SOPR: SOLO.

Crois - sez donc et mul - ti - pli -

CONT: SOLO.

Crois - sez donc et mul - ti - pli -

TENOR SOLO.

Crois - sez donc et mul - ti - pli -

BARY: SOLO.

Crois - sez donc et mul - ti - pli -

et mul - ti - pli - ez! multi_pli - ez! multi_pli -

- ez! multi_pli - ez! mul - ti_pli_ez! mul -

multi_pli_ez! multi_pli_ez! multi_pli_ez!

- ez! Crois - sez, mul - ti - pli - ez, crois -

- ez! Crois - sez, mul - ti - pli - ez, crois -

- ez! Crois - sez, mul - ti - pli - ez, crois -

- ez! Crois - sez, mul - ti - pli - ez, crois -

Crois - sez done et mul - ti - pli - ez!

- ez! multi - pli - ez! multi - pli - ez!

- ti - pli - ez multi - pli - ez! multi - pli - ez!

multi - pli - ez!

- sez ————— crois - sez ————— crois -

- sez ————— crois - sez ————— crois -

- sez ————— crois - sez ————— crois -

- sez ————— crois - sez ————— crois -

Croissez, mul - ti - pli - ez! Croissez, mul - ti - pli - ez!

Croissez, mul - ti - pli - ez! Croissez, mul - ti - pli - ez!

Croissez, mul - ti - pli - ez! Croissez, mul - ti - pli - ez!

Croissez, mul - ti - pli - ez! Croissez, mul - ti - pli - ez!

Chords and bass line for piano accompaniment.

- sez mul - ti - pli - ez! Hom - mes,
 - sez mul - ti - pli - ez! Hom - mes,
 - sez mul - ti - pli - ez! Hom - mes,
 - sez mul - ti - pli - ez! Hom - mes,

Croissez, croissez! Hom - mes,
 Croissez, croissez! Hom - mes,
 Croissez, croissez! Hom - mes,
 Croissez, croissez! Hom - mes,

sou_venez-vous qu'il doit être à ja_mais

sou_venez-vous qu'il doit être à ja_mais

sou_venez-vous qu'il doit être à ja_mais

sou_venez-vous qu'il doit être à ja_mais

sou_venez-vous qu'il doit être à ja -

sou_venez-vous qu'il doit être à ja -

sou_venez-vous qu'il doit être à ja -

sou_venez-vous qu'il doit être à ja -

— le ga - ge De la paix que je

— le ga - ge De la paix que je —

— le ga - ge De la paix que je

— le ga - ge De la paix que je

_ mais le ga - ge De la paix que je

_ mais le ga - ge De la paix que je —

_ mais le ga - ge De la paix que je .

_ mais le ga - ge De la paix que je

vous promets Hom_mes, croissez

— vous promets Hom_mes, croissez

vous promets Hom_mes, croissez

vous promets Hom_mes, croissez

vous promets Hom_mes, croissez

— vous promets Hom_mes, croissez

vous promets Hom_mes, croissez

vous promets Hom_mes, croissez

ff

