

A Madame WELDON

# ORATORIO

Lamentation

Arrangée pour Concert.

VOIX - PIANO - ORGUE  
VIOLON ou VIOLONCELLE.

# CH. GOUNOD

Paroles Françaises, Latines, Italiennes et Allemandes.

N° 1 Mezzo-Soprano.

N° 2, Soprano ou Ténor.

PRIX: 5<sup>f</sup> NET.

*Imp. Arny, Paris.*

A MADAME WELDON.

# GALEA

## Lamentation

Arrangée pour Concert



MUSIQUE DE

# CH. GOUNOD.

Paroles Françaises, Latines Italiennes et Allemandes

N<sup>o</sup> 1. Mezzo-Soprano.

N<sup>o</sup> 2. Soprano ou Ténor.

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Propriété pour tous Pays

# GALLIA



## LAMENTATION.

CH. GOUNOD.

MEZZO-SOPRANO.

N° 1 ÉDITION POUR MEZZO-SOPRANO.

Andante molto maestoso. **20** ORGUE.

**CHANT.** *p* **ORGUE.** *P très long.* **1**

La voilà, seu - le, vi - de, la ci - té rei - ne des cités!..  
 Quo - modo se - det so - la ci - vi - tas ple - na po - pu - lo.

**CHANT.** **ORGUE.** **CHANT.** *très long.* *Rei - ne* flambeau du  
 Ses enfants pleurent nuit et jour dans ses murs dé - solés!  
 Fac - ta est qua - si vi - du - a Do - mi - na gen - ti - um. Prin - ceps pro - via - ci -

*1* *p* *p*

mon - del!.. Aujourd'hui dé - lais - sé - e!.. L'ombre dé - ro - be sa hon - te!  
 - a - rum, fac - ta est sub tri - bu - to. Plo - rans plo - ra - vit in noc - te,

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

L'ombre dé - ro - be sa hon - te, Un fleu - ve de larmes in - on - de son vi - sa - ge, Un  
 Plo - rans plo - ra - vit in noc - te et la - cri - mæ e - jus, in ma - xil - lis e - jus, et

*cresc.* *f* *cre - - scen -*

fleu - ve de larmes in - on - de son vi - sa - ge! Pas un, pas un ne la con - so - le, pas  
 la - cri - mæ e - jus in ma - xil - lis e - jus. Non est qui con - so - le - tur e - am, non

*- do - - f* *dim.* *p* *p*

un, pas un ne la con - so - le, pas un parmi ceux qu'elle ai - me! les nations l'ou - bli - ent  
 est qui con - so - le - tur e - am, ex om - nibus cha - ris e - jus. Om - nes a - mi - ci e - jus

et l'aban - donnent, et la voilà vi - de, so - li - tai - re! les na - tions l'ou -  
 spre - verunt e - am et fac - ti sunt e - i i - ni - mi - ci. Om - nes a - mi - ci

*f* *f* *p* *p* **4**

- bli - ent et l'aban - donnent, et la voilà vi - de, so - li - tai - re!  
 e - jus spre - verunt e - am et fac - ti sunt e - i i - ni - mi - ci.

2 Lo stesso tempo.

MEZZO-SOPRANO.

CHANT.

6 *v<sup>o</sup>* *cresc.* *p* *cresc.* Ses tribus plain - ti - ves, Ses tribus plain - ti - ves à ses temples  
Vi - æ Si - on lu - gent, vi - æ Si - on lu - gent e - o quod non *dim.*

Saints ne viennent plus chanter leurs can - ti - ques, à ses temples Saints ne viennent plus chanter leurs can -  
sint qui ve - ni - ant ad so - lem - ni - ta - tem, e - o quod non sint qui ve - ni - ant ad so - lem - ni -

*p* *p* *dim.*  
- ti - ques! Ses tribus plain - ti - ves pleu - rent, et ne viennent plus aux temples Saints chan -  
- ta - tem. Vi - æ Si - on lu - gent, lu - gent e - o quod non sint que ve - ni - ant ad

*pp* *1* *1*  
- ter leurs canti - ques! Ses remparts ne sont que dé - combres, Ses lé - vi - tes  
so - lem - ni - ta - tem. Om - nes por - ta e - jus des - truc - ta. Sa - cer - do - tes

*1*  
tremblent, gé - mis - sent! Sur les fronts vierges plus de fleurs! Son â - me se plon - ge  
e - jus gé - men - tes. Vir - gi - nes e - jus squa - li - dae et ip - sa op - pres - sa

*cresc.* *molto. f*  
dans sa dou - leur sans fin, de sa tris - tes - se le poids l'op - pres - se, l'op - presse!...  
a - ma - ri - tu - di - ne, ip - sa op - pres - sa a - ma - ri - tu - dine, op - pres - sa,

*dim.* *p*  
— les larmes brûlent ses yeux, les larmes, les lar - mes les larmes brûlent ses yeux!...  
— a - ma - ri - tu - di - ne, op - pres - sa, op - pres - sa a - ma - ri - tu - di - ne.

Lo stesso tempo.

CHANT.

*p* *v<sup>o</sup>* *p* *cresc.* *cre - scen - do.*  
*p* O mes frè - res, qui pas - sez sur la rou - te!... *p* O mes frè - res, qui pas - sez sur la  
O vos om - nes qui trans - i - tis per vi - am. O vos om - nes qui trans - i - tis per

*p* *v<sup>o</sup>* *cresc.* *cre - scen - do.*  
rou - te!... Vo - yez mes pleurs, ma mi - sè - re! O mes frè - res, voyez ma mi -  
vi - am. At - ten - di - te, et vi - de - te Si est do - lor si - cut do - lor

*mol - to.* *ff*  
- sè - re, di - tes s'il est des larmes auprès de mes larmes, di - tes quelles larmes peuvent é - ga -  
me - us, vi - de - te si - cut do - lor si - cut do - lor me - us, vi - de - te si - cut do - lor, do - lor, si - cut

*p* *cresc.* *f* *2* *4*  
- ler mes lar - mes? é - galer mes larmes? é - galer mes lar - mes?  
do - lor me - us, si - cut do - lor me - us si - cut do - lor me - us.

*ff* Grâce, Dieu vengeur! pour tes enfants sans armes! *ff* Grâce, Dieu vengeur! pour tes enfants sans armes!  
 Vi - de, Do - mi - ne, af - flic - ti - o - nem me - am, Vi - de, Do - mi - ne, af - flic - ti - o - nem me - am,

*f* Contre l'inso - lent vainqueur arme ton bras! *ff* Contre l'inso - lent vainqueur arme ton  
 Quo - ni - am e - rec - tus est i - ni - mi - cus, Quo - ni - am e - rec - tus est i - ni - mi -

bras! *f* Grâ - ce, Dieu vengeur! pour tes enfants sans ar - mes! *f* Grâ - ce, Dieu vengeur!  
 - cus, Vi - de, Do - mi - ne, af - flic - ti - o - nem me - am Vi - de, Do - mi - ne,

pour tes enfants sans ar - mes! *f* Contre l'inso - lent vainqueur arme ton bras! *f* Je -  
 af - flic - ti - o - nem me - am, Quo - ni - am e - rec - tus est i - ni - mi - cus, Je -

- ru - salem! Je - ru - salem! Je - ru - salem! Je - ru - salem! re - viens, reviens vers  
 - ru - salem! Je - ru - salem! Je - ru - salem! Je - ru - salem! Con - ver - te - re ad

le Seigneur! re - viens, reviens vers le Seigneur, le Seigneur Dieu! *dim.* Je - ru - salem! Je -  
 Do - minum, Con - ver - te - re ad Do - minum De - um tu - um! Je - ru - salem! Je

*cre - scen - do.* *f* *dim.*  
 - ru - salem! re - viens, reviens vers le Seigneur! re - viens, reviens vers le Seigneur, le Seigneur Dieu!  
 - ru - salem! Con - ver - te - re ad Do - minum, Con - ver - te - re ad Do - minum De - um tu - um

*dim.*  
 Re - viens!  
 Con - ver - te - re

*v<sup>o</sup>* *7* **CHANT.**  
 Je - ru - salem! Je - ru - salem! re - viens, reviens vers le Seigneur!  
 Je - ru - salem! Je - ru - salem! Con - ver - te - re ad Do - minum

Ah!

vers le Seigneur ton Dieu! Je - ru - salem! Je - ru - salem! re - viens, reviens vers le Seigneur,  
 De - um tu - um Je - ru - salem! Je - ru - salem! Con - ver - te - re ad Do - minum,

le Seigneur, ton Dieu! re - viens, reviens vers le Seigneur, le Seigneur Dieu!  
 Do - minum De - um, Con - ver - te - re ad Do - minum De - um tu - um!

# GALLIA



## LAMENTO.

## C. GOUNOD.

MEZZO-SOPRANO.

N° 1 ÉDITION POUR MEZZO-SOPRANO.

Andante molto maestoso. **20** ORGANO.

**p** CANTO. ORGANO. **1**

Lo squallor, ahi-mè! co-pri la città— sì splen-dida un dì — *p très long.*  
 Seht die Stadt, trau-riß, wü-ste, menschenleer,— jüngst noch Kö-ni-gin! —

**p** CANTO. ORGANO. CANTO.

Ve-do-va, so-la, notte e dì De-so-la— ta co-sì *très long.* **f** Non più,— qual fu, re-  
 Tag und Nacht weint sie, kla-get sie, Kö-ni-gin gestern noch! Für-stin — du, un-ter den

**1 p**

-gi-na tri-bu-ta-ria di vie-ne — Ge-me, la struggon le pe-ne,—  
 Völ-ker! Die-ne-riß heut dem Fein-de! — Weinend ver-bringt sie die Näch-te,—

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

Ge-me, la struggon le pe-ne Il pian-to la ba-gna, la tor-tu-ra l'affan-no Il  
 Weinend ver-bringt sie die Näch-te und un-aufhör-lich net-zen die Thrä-nen ih-re Wan-ge und

*cresc.* **f** *cre-scen-*

pian-to la ba-gna, la tor-tu-ra l'affan-no. Nes-sun, nessuno la con-so-la, nes-  
 un-aufhör-lich net-zen die Thrä-nen ih-re Wan-ge.. Nicht ei-ner un-ter ih-ren Freunden, nicht

*- do.* **f** *dim.* **p** **p**

-sun, nessesu-no la con-so-la, nes-sun fra quan-ti ell' a-ma-va Tut-ti scorda-ta l'han-no  
 ei-ner un-ter ih-ren Freunden, nicht ei-ner kommt sie zu trö-sten All' ih-re Nächstenverach-ten sie,

ab-bandon-na-ta! Nel suo dolor, me-sta so-li-ta-ria! Tut-ti scorda-ta  
 sind ih-re Fein-de, sind Fein-de ihr wor-den. All' ih-re Näch-sten — sind ih-re Fein-de

**f** **p** **p** **4**

hanno! ab-bandon-na-ta! Nel suo dolor me-sta so-li-ta-ria! —  
 wor-den. All' ih-re Nächsten ver-ach-ten sie, Niemand, der sie trö-stet! —

Lo stesso tempo.

MEZZO-SOPRANO.

*6* *vno* *cresc.* *p* **CANTO.** *cresc.*

Le tri\_bù do - len - ti      Le tri\_bù do - len - ti      Non più come  
Die Stra - ssen gen - Zi : on      lie - gen wüst und ö - de,      wü - ste lie - gen die

pria Al - la ma - gio - ne pia sciolgon can - ti      non più come      pria Al - la ma - gio - ne pia sciolgon  
Stra - ssen, weil Niemand auf      kein Fest kommt,      wü - ste liegen die Stra - ssen, weil Niemand auf kein

*p*      *p*      *dim.*      *p*

can - ti,      Le tri\_bù do - len - ti,      mu - te or non vengon più per far a Dio vo -  
Fest kommt.      Wüste liegen die Strassen,      wü - ste, und die Tho - re ste - hen ö - de, weil

*mp*      *1*      *1*

- lar l'inno pi - o      Le sue mu - ra, nu - de ro - vi - ne;      I le - vi - ti  
Niemand zum Fest kommt.      Ö - de ste - hen all' ih - re Tho - re,      ih - re Priester

*1*

tre - man, ge - men - ti      Non non più fior le vir - gi - ni Non av - vi do - lo - re  
seuf - rea und zit - tern,      Jammervoll sehn ih - re Juug - frau, sie sel - ber in Thrä - nen

*cresc. molto. f*

che agguagli il suo dolor.      Nel - la tri - stez - za      Nell' a - mar - rez - za o - gno - ra!  
und vol - ler Bit - terkeit      sel - ber in Thrä - nen      und vol - ler Bit - terkeit in Thrä - nen

*dim.*      *p*

— La morte le stringe il cor      la mor - te, la mor - te,      la morte le stringe il cor.  
— und vol - ler Bit - terkeit      sie sel - ber in Thränen      und voller Bit - terkeit.

Lo stesso tempo.      *p* *vno* *p* **CANTO.**

O voi, gen - ti, che per la via pas - sa - te      O voi, gen - ti, che per la via pas -  
Hört mich al - le, die ihr vor - ü - ber - ge - het,      Hört mich al - le, die ihr vor - ü - ber -

*p* *vno* *p* **CANTO.** *cre - scen - do*

- sa - te      Il mio dolor — contem - pla - te      O voi gen - ti      il dur contem -  
- ge - het      O schau - et doch, — Hört mich al - le,      Hört mich al - le,      Seht ob irgend ein

*mol - to.*      *ff*

- pla - te, Di - te se v'ha do - lo - re      di questo mag - gio - re      Di - te qual do - lo - re      v'è uguale al  
Schmerz sei wie mein Schmerz, der mich ge - troffen,      Schauet mei - ne Lei - den,      Schauet mei - ne Lei - den,      Seht ob irgendein

*p*      *cresc. f*      *2*      *4*

mio do - lo - re      Di - te qual do - lo - re      è del mio mag - gio - re.  
Schmerz sei wie mein Schmerz,      Schauet mei - ne Lei - den,      Schauet mei - ne Lei - den.

*ff* Mi - ra, Dio d'amor... i fi - gli tuoi nel pianto *ff* Mi - ra, Dio d'amor... i fi - gli tuoi nel pianto  
Denn der Herr, mein Gott, hat mich gemacht voll Jammers, Denn der Herr, mein Gott, hat mich gemacht voll Jammers,

*ff* Scaccia l'oppres - sor crudel Scaccia Si - gnor... Scaccia l'oppres - sor crudel Scaccia Si -  
weil ich nicht ge - fol - get bin sei - ner Stim - me, weil ich nicht ge - fol - get bin sei - ner Stim -

- gnor Mi - ra, Dio d'amor i fi - gli tuoi nel pian - to Mi - ra, Dio d'amor  
- me - Denn der Herr, mein Gott, hat mich gemacht voll Jammers, denn der Herr, mein Gott,

i fi - gli tuoi nel pian - to Scaccia l'oppressor crudel Scaccia Si - gnor Ge -  
hat mich gemacht voll Jammers, weil ich nicht ge - fol - get bin sei - ner Stim - me - Je -

- ru - salem, Ge - ru - salem, Ge - ru - salem, Ge - ru - salem, tor - nar, tornar de -  
- ru - salem, Je - ru - sa - lem, Je - ru - salem, Je - ru - salem be - keh - re dich zu

*dim.*  
- vi al Signor tor - nar, tornar de - vi al Signor, al tuo Si - gnor. Ge - ru - salem, Ge -  
Gott, dem Herrn, be - keh - re dich, be - keh - re dich, komm - zu Gott, dem Herrn. Je - ru - sa - lem, Je -

*cre - scen - do. f* *dim.*  
- ru - salem, tor - nar, tornar de - vi al Signor, tor - nar, tornar de - vi al Signor, al tuo Si - gnor.  
- ru - salem, be - keh - re dich zu Gott, dem Herrn, be - keh - re dich, be - keh - re dich, Komm zu Gott, dem Herrn.

Tor - nar  
be - keh - re dich

*Vno* *CANTO.*  
7 Ge - ru - salem, Ge - ru - salem, tor - nar, tornar de - vi al Signor,  
Je - ru - salem, Je - ru - salem, be - keh - re dich, be - keh - re dich,

Ah!

de - vi al Si - gnor, ah si! Ge - ru - sa - lem, Ge - ru - sa - lem tor - nar, tornar de - vi al Signor,  
komm zu - Gott, dem Herrn, Je - ru - sa - lem, Je - ru - sa - lem, be - keh - re dich, be - keh - re dich,

al Signor ah - si - tor - nar, tornar de - vi al Signor, al tuo Si - gnor.  
komm zu Gott, Komm zum Herrn! Be - keh - re dich, be - keh - re dich, komm zu Gott, dem Herrn!



Mp 3409

# GALLIA

LAMENTATION.

CH. GOUNOD.

VIOLON.



N<sup>o</sup> 1. ÉDITION pour MEZZO-SOPRANO.

Andante  
molto maestoso.

ORGUE. VIOLON.

23 4 CHANT. ORGUE.

VIOLON

pizz. arco. p espress. p

cresc. f p cresc.

f p cresc. f dim. p

cre - - - scen - - - do.

6 CHANT. VIOLON.

dim. p f p

2 CHANT. VIOLON.

f p f

VIOLON.

Lo stesso tempo.

ORGUE.

VIOLON.

Musical staff 1: Organ and Violon parts. Organ part starts with a forte dynamic (f) and a crescendo. Violon part starts with a piano dynamic (p) and a crescendo.

Musical staff 2: Continuation of the Violon part from the first staff, maintaining a piano dynamic (p).

Musical staff 3: Continuation of the Violon part, ending with a diminuendo (dim.).

Musical staff 4: Continuation of the Violon part, ending with a diminuendo (dim.).

Musical staff 5: Continuation of the Violon part, featuring a forte dynamic (f) and triplet markings (3).

Musical staff 6: Continuation of the Violon part with a forte dynamic (f) and a crescendo, and the beginning of a Chant part with a forte dynamic (f).

Musical staff 7: Continuation of the Violon part with dynamics ranging from forte (f) to pianissimo (pp).

Lo stesso tempo.

CHANT.

VIOLON.

CHANT.

Musical staff 8: Chant and Violon parts. Chant part is marked with a forte dynamic (f). Violon part starts with a piano dynamic (p).

Musical staff 9: Continuation of the Violon part with a piano dynamic (p) and a crescendo.

Musical staff 10: Continuation of the Violon part with a crescendo leading to a fortissimo (ff) dynamic.

VIOLON.

Musical staff 1: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics markings 'p' (piano) are placed below the staff.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics markings 'cresc.' (crescendo) and 'f' (forte) are present.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics marking 'ff' (fortissimo) is present.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics marking 'ff' (fortissimo) is present. The word 'CHANT.' is written above the staff.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics marking 'ff' (fortissimo) is present. The word 'VIOLON.' is written above the staff.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics marking 'dim.' (diminuendo) is present. The word 'VIOLON.' is written above the staff.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics marking 'ff' (fortissimo) is present.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics marking 'ff' (fortissimo) is present.

Musical staff 9: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics marking 'ff' (fortissimo) is present.

Musical staff 10: Treble clef, key signature of one flat. The staff contains a melodic line with notes and rests. Dynamics marking 'ff' (fortissimo) is present. The word 'FIN' is written at the end of the staff.

# GALLIA

LAMENTATION.

CH. GOUNOD.

VIOLONCELLE.

N° 1 ÉDITION POUR MEZZO SOPRANO.

Andante molto maestoso.

ORGUE.

Vclle.

23 4 CHANT.

ORGUE. Vclle.

pizz. arco.

p cresc. f p

cresc. f p cresc. f dim. p

6 CHANT.

Vclle.

2 CHANT.

Vclle.

Lo stesso tempo.

ORGUE.

Vclle.

p cresc. p

dim.

Facilité.

VIOLONCELLE.

3 CHANT. *vclle* *cresc.* *cresc. molto.* *f* *p* *pp*

4 Lo stesso tempo. *vclle* CHANT. *p*

*vclle* *p* *cresc.* *cresc.* *cresc.*

*ff* *p*

*ff*

12 CHANT.

*vclle* 1 2 3 4 5 6 7 8 9 10 11 *ff*

3 17 CHANT. *vclle* *ff*

*FIN.*

17  
3407  
1

# GALLIA

LAMENTATION.

CH. GOUNOD.

ORGUE-HARMONIUM.

N<sup>o</sup> 1. ÉDITION POUR MEZZO-SOPRANO.



Andante  
molto maestoso.

Ôtez  
G<sup>d</sup> Jeu. ① ②

très long.

Ôtez  
Grand Jeu.

ORGUE - HARMONIUM.

First system of musical notation for organ/harmonium. It consists of two staves (treble and bass clef). The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). There are first and second endings marked with circled numbers 1 and 2.

Second system of musical notation. It continues the piece with similar melodic and harmonic textures. Dynamics include piano (*p*), forte (*f*), and decrescendo (*dim.*). First and second endings are present.

Third system of musical notation. The melodic line becomes more active with sixteenth notes. Dynamics include piano (*p*), forte (*f*), and piano (*p*).

Fourth system of musical notation. This system features a prominent melodic line in the treble with various dynamics including forte (*f*), piano (*p*), and pianissimo (*pp*).

Lo' stesso tempo.

Fifth system of musical notation, starting with the instruction "Lo' stesso tempo." The music is in a more rhythmic, dance-like style. Dynamics include piano (*p*), crescendo (*cresc.*), decrescendo (*dim.*), and piano (*p*). First and second endings are marked.

Sixth system of musical notation. The piece concludes with a melodic flourish in the treble and a steady accompaniment in the bass. Dynamics include decrescendo (*dim.*).

First system of musical notation for Organ/Harmonium. It consists of two staves (treble and bass clef) with a 4/8 time signature. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *dim.*, *f*, *p*, and *f*. There are several circled numbers (1, 4) above the notes, likely indicating fingerings or specific organ stops.

Second system of musical notation for Organ/Harmonium. It continues the piece with similar melodic and harmonic textures. Dynamics include *p*, *f*, *p*, *cresc.*, *dim.*, and *cresc.*. Circled numbers (1, 4) are present above the notes.

Third system of musical notation for Organ/Harmonium. The melodic line becomes more prominent. Dynamics include *dim.*, *cresc. molto.*, *f*, *pp*, *p*, and *pp*. Circled numbers (4) are present above the notes.

Lo stesso tempo.

VIOLON.

CHANT.

VIOLON.

ORGUE.

Fourth system of musical notation, shared by Violin, Chant, and Organ. It features a single melodic line with dynamics *p*, *p*, *p*, *p*, and *p*. The Organ part provides a harmonic accompaniment. Circled numbers (4) are present above the notes.

Fifth system of musical notation for Organ/Harmonium. It features a dense, rhythmic accompaniment in the bass. Dynamics include *cresc.* and *ff*. Circled numbers (4) are present above the notes.

PIANO.

Sixth system of musical notation for Organ/Harmonium. It features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *p*, *cresc.*, *f*, and *ff*. Circled numbers (4) are present above the notes.



Grand Jeu. *ff*

*ff*

*ff* *p* *pp* *lunga.*

CHANT. ④ ORGUE. *p* *dim.* *p*

*cre - sec - do* *f* *dim.* Grand Jeu. *ff*

*dim.* *p* *f*

FIN.

# GALLIA

LAMENTATION

Paroles et Musique  
de

## CHARLES GOUNOD.

*Pour Voix-Piano-Orgue-Violon ou Violoncelle.*



N<sup>o</sup> 1. ÉDITION pour MEZZO-SOPRANO.

Andante molto maestoso.

CHANT.

VIOLON.

Andante molto maestoso.

ORGUE-HARMONICUM.

Andante molto maestoso.

PIANO.

This section of the score continues the musical composition. It features a vocal line at the top, followed by a violin part. The organ-harmonium part includes a section marked "Grand Jeu." with a forte (ff) dynamic. The piano part is characterized by a dense, rhythmic accompaniment in the left hand, with dynamics ranging from forte (f) to piano (p). The tempo remains "Andante molto maestoso."

System 1 of a musical score. It consists of five staves. The top two staves are for vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The piano part features a complex, rhythmic texture with many sixteenth notes. Dynamics include *f* (forte) and *p* (piano). There are also some rests in the vocal parts.

System 2 of a musical score. It consists of five staves. The top two staves are for vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The piano part continues with its complex, rhythmic texture. Dynamics include *p* (piano) and *f* (forte). There are also some rests in the vocal parts.

System 3 of a musical score. It consists of five staves. The top two staves are for vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The piano part continues with its complex, rhythmic texture. Dynamics include *f* (forte) and *p* (piano). There are also some rests in the vocal parts. The system concludes with the markings *eresc.* and *dim.* in the vocal parts.

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part features a complex texture with many sixteenth notes. A dynamic marking of *p* is present in the piano part. Below the piano part, there are four chord symbols:  $\phi H \phi$ ,  $\phi H \phi$ ,  $\phi N \phi$ , and  $\phi N \phi$ .

The vocal line for the first system contains the lyrics: "La voilà, seu - le, vi - de,". A dynamic marking of *p* is placed above the first note of the phrase.

The piano accompaniment for the second system begins with the instruction "Ôtez Grand Jeu." followed by a circled number 1. The piano part continues with a melodic line and accompaniment. A dynamic marking of *p* is present.

The piano accompaniment for the third system continues with a melodic line and accompaniment. A dynamic marking of *p* is present.

The vocal line for the third system contains the lyrics: "la cité - rei - ne des cités!.. Ses - enfants pleu - rent". A dynamic marking of *p* is placed above the first note of the second phrase.

The piano accompaniment for the fourth system includes the instruction "p très long." above a long note. A dynamic marking of *p* is present.

The piano accompaniment for the fifth system continues with a melodic line and accompaniment. A dynamic marking of *p* is present.

nuit et jour dans ses murs dé-solés! *ff* Rei - ne

*très long.* *ff*  
*p* Grand Jeu. *ff*

flam-beau du monde! *p* Au - jourd'hui dé-lais sé -

*pizz.* *p* Ôtez Grand Jeu. *p*

*pp*

-el.. *p* L'om-bre dé-ro-be sa

*arco.* *p espress.*

*pp*

hon - te, L'om - bre dé -

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "hon - te, L'om - bre dé -". The second staff is the vocal line's accompaniment. The third and fourth staves are the piano accompaniment, featuring a complex texture with many sixteenth notes in the right hand and a simpler bass line in the left hand. A piano dynamic marking (*p*) is present at the beginning of the system.

- ro - be sa hon - te, Un

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "- ro - be sa hon - te, Un". The second staff is the vocal line's accompaniment. The third and fourth staves are the piano accompaniment, continuing the complex texture from the first system. A piano dynamic marking (*p*) is present at the beginning of the system.

fleu - ve de lar - mes in - on - de son vi -

The third system of the musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "fleu - ve de lar - mes in - on - de son vi -". The second staff is the vocal line's accompaniment. The third and fourth staves are the piano accompaniment, featuring a complex texture with many sixteenth notes in the right hand and a simpler bass line in the left hand. Crescendo markings (*cresc.*) are present in the vocal and piano parts.

fleu - ve de lar - mes in - on - de son vi -

The fourth system of the musical score consists of four staves. The top staff is the vocal line, starting with the lyrics "fleu - ve de lar - mes in - on - de son vi -". The second staff is the vocal line's accompaniment. The third and fourth staves are the piano accompaniment, featuring a complex texture with many sixteenth notes in the right hand and a simpler bass line in the left hand. Crescendo markings (*cresc.*) are present in the vocal and piano parts.

*cresc.*

- sa - - ge Un fleu - - ve de lar - - mes in -

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

*cresc.*

*cresc.*

- on - - de son vi - sa - - ge! Pas

*dim.* *p*

*dim.* *p*

*dim.* *p*

Ped. \*

*cre* - - - - *scen* - - - - *do.*

un, pas un ne la con - so - - le, pas un, pas un ne la con -

*cre* *scen* *do.*

*cresc.* *dim.* *p* *cre* *scen* *do.*

*f* - so - le, pas un parmi ceux qu'el - le ai - - *dim.*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (*f*) dynamic and includes the lyrics "- so - le, pas un parmi ceux qu'el - le ai - -". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a complex, rhythmic texture with many sixteenth notes. A *dim.* (diminuendo) marking is placed above the piano part towards the end of the system.

*p* - me! Les na\_tions l'ou - bli - - - ent et l'a - ban - *p*

The second system continues the musical score. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "- me! Les na\_tions l'ou - bli - - - ent et l'a - ban -". The piano accompaniment continues with a similar complex texture. A *p* dynamic marking is placed above the piano part at the beginning of the system. A "Ped." (pedal) marking with an asterisk is located below the piano part towards the end of the system.

- don - - nent et la voilâ vi - de, so - li - tai - re!

The third system concludes the musical score on this page. The vocal line includes the lyrics "- don - - nent et la voilâ vi - de, so - li - tai - re!". The piano accompaniment continues with a complex texture. A *p* dynamic marking is placed above the piano part at the beginning of the system. The system ends with a fermata over the final notes of the piano part.



les na - ti - ons l'ou - bli - - - ent et l'a - bau -

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "les na - ti - ons l'ou - bli - - - ent et l'a - bau -". The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

- don - - nent, et la voilà vi - de, so - li - tai - re!

The second system continues the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics "- don - - nent, et la voilà vi - de, so - li - tai - re!". The piano accompaniment features a complex texture with rapid sixteenth-note runs in the right hand and a steady bass line in the left hand. Dynamics include *p*, *pp*, and *f*. A "Ped." (pedal) marking is present at the end of the system.

The third system shows the continuation of the piano accompaniment. It features intricate sixteenth-note passages in both the right and left hands, with dynamic markings of *p* and *pp*. The system concludes with a final chord and a fermata over the right-hand part.

Lo stesso tempo.

Lo stesso tempo. *crese.* *p*

*p* *crese.* *dim.* *p*

Lo stesso tempo. *p* *crese.* *dim.* *p*

*p* *crese.*

Ses tribus plain - ti - ves, Ses tribus plain - ti - ves à ses temples Saints ne vien - nent

*p* *p* *p*

① ②

*dim.*

plus chanter leurs can - ti - ques, à ses temples Saints ne viennent plus chanter leurs canti -

*dim.* *dim.* *dim.*

-ques! Ses tribus plain-ti-ves pleu- - rent, et ne vien- nent plus aux

*dim.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: "-ques! Ses tribus plain-ti-ves pleu- - rent, et ne vien- nent plus aux". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex texture with many sixteenth and thirty-second notes. There are dynamic markings of *dim.* (diminuendo) at the end of the system. A circled number '1' is present in the piano part.

*p*  
temples Saints chanter leurs canti - ques! Ses remparts ne sont que dé

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *p* (piano). The lyrics are: "temples Saints chanter leurs canti - ques! Ses remparts ne sont que dé". The piano accompaniment continues with its intricate texture. There are dynamic markings of *pp* (pianissimo) and *f* (forte) in the piano part. A circular stamp is visible on the right side of the system.

- com - bres!.. Ses lé - vi - tes trem - blent, gé - mis - sent!

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics: "- com - bres!.. Ses lé - vi - tes trem - blent, gé - mis - sent!". The piano accompaniment continues with its intricate texture. There are dynamic markings of *p* (piano) and *f* (forte) in the piano part.

Sur les fronts vier - ges plus de fleurs! Son â - me se plon - ge dans sa dou -

- leur sans fin; de sa tris - tes - se le poids l'op - pres - se, l'op - pres - se!..

les larmes brûlent ses yeux! les lar - mes, les lar - mes, les larmes brûlent ses yeux!..

*dim.* *p* *pp* *p* *pp* *pp*

*cresc.* *dim.* *cresc. molto.* *f* *cresc.* *dim.* *cresc. molto.* *f* *cre - scen - do.* *f* *p*

A. C. 2281.

*p* Lo stesso tempo. *p* *p*

Ô mes frè - res, qui pas - sez sur la rou - tel.. Ô mes frè -

Lo stesso tempo. *p*

Lo stesso tempo. *p* *pp* *p*

*p* *cresc.*

- res, qui pas - sez sur la rou - tel.. Vo - yez mes pleurs — ma mi -

*cre - - scen - - do - - mol - to - - ff*

- sè - re Ô mes frè - res voyez ma mi - sè - re, di - tes s'il est des lar - mes

*cresc.* *cresc.* *ff*

*cre - - scen - - do - - mol - to - - ff*

auprès de mes lar - mes, di - tes quelles lar - mes peuvent é - ga - ler mes lar - -

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'auprès de mes lar - mes, di - tes quelles lar - mes peuvent é - ga - ler mes lar - -'. The piano accompaniment consists of chords and arpeggiated figures. A dynamic marking of *p* (piano) is present at the end of the system.

- mes?.. é - ga - ler mes lar - mes, é - ga - ler mes lar - - mes?

The second system continues the vocal line with the lyrics '- mes?.. é - ga - ler mes lar - mes, é - ga - ler mes lar - - mes?'. The piano accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a dynamic marking of *f* (forte).

Grand Jeu.

The third system is a piano solo section titled 'Grand Jeu.' in the left hand. It features a complex, rhythmic accompaniment with many sixteenth notes. A dynamic marking of *ff* (fortissimo) is present at the beginning of the section.

*ff* Grâ - ce, Dieu vengeur! pour tes enfants sans ar - mes! *ff* Grâ - ce, Dieu vengeur!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It begins with a forte (*ff*) dynamic marking. The lyrics are: "Grâ - ce, Dieu vengeur! pour tes enfants sans ar - mes! Grâ - ce, Dieu vengeur!". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many chords and moving lines. It also includes a forte (*ff*) dynamic marking.

*ff* pour tes enfants sans ar - mes! Con - tre l'in - so - lent vainqueur ar - me ton bras! - -

The second system continues the musical score. The vocal line begins with the lyrics: "pour tes enfants sans ar - mes! Con - tre l'in - so - lent vainqueur ar - me ton bras! - -". The piano accompaniment continues with a similar complex texture, including a forte (*ff*) dynamic marking.

*ff* Con - tre l'in - so - lent vainqueur ar - me ton bras! - - Grâ - - ce,

The third system concludes the musical score. The vocal line begins with the lyrics: "Con - tre l'in - so - lent vainqueur ar - me ton bras! - - Grâ - - ce,". The piano accompaniment continues with a complex texture, including a forte (*ff*) dynamic marking. At the end of the system, there are two asterisks with the word "Ped." written below them, indicating a pedal point.

Dieu vengeur! pour tes enfants sans ar - mes! Grà - ce.

Ped. \*

Ped. \*

Dieu vengeur! pour tes enfants sans ar - mes! Con - tre l'in - so - lent vainqueur

Ped. \*

Ped. \*

arme ton bras! Jé -

*ff*

*p*

*pp* *lunga.*

*lunga.*



ru - salem! Jé - ru - salem! Jé - ru - salem! Jé -

Ôtez Grand Jeu.

*pp*

This system contains the first vocal phrase and the beginning of the piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a melodic line in the right hand with some triplets and a more rhythmic bass line. The dynamic marking *pp* is present.

ru - salem! re - viens, reviens vers le Seigneur! re -

This system contains the second vocal phrase. The piano accompaniment continues with similar rhythmic patterns and includes several triplet markings in the right hand.

viens, reviens vers le Seigneur, le Sei - gneur!

*dim.*

This system contains the final vocal phrase. The piano accompaniment concludes with a series of chords and a final melodic flourish in the right hand. The dynamic marking *dim.* is used throughout this system.

Dieu! Je - ru - salem! Je - ru - salem! re -  
 - viens, reviens vers le Seigneur! re - viens, reviens vers  
 le Seigneur, le Sei - gneur Dieu!

*p*  
*cre scen do. f*  
*cre scen do. f*  
*dim. p dim. Grand Jeu.*  
*dim. p cresc. molto.*  
 Ped.

System 1: Treble clef with a whole rest. Middle staff with chords and eighth notes. Bass staff with a whole note chord. Grand staff with a forte (ff) dynamic and a sixteenth-note accompaniment. Pedal markings: \* Ped. \* Ped. \* Ped. \*

System 2: Treble clef with a whole rest. Middle staff with chords and eighth notes. Bass staff with a whole note chord. Grand staff with a forte (ff) dynamic and a sixteenth-note accompaniment. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

System 3: Treble clef with a whole rest. Middle staff with chords and eighth notes. Bass staff with a whole note chord. Grand staff with a forte (ff) dynamic and a sixteenth-note accompaniment. Pedal markings: Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*  
Jó



- ru - salem! Jé - ru - salem! re -

- viens! ah!

- viens, reviens vers le Seigneur! vers le Sei -

gneur ton Dieu! Jé - ru - sa - lem! Jé - ru - sa - lem! re -

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \*

- viens reviens vers le Seigneur, le Seigneur

Ped. \* Ped. \* Ped. \*

ton Dieu! re - viens, reviens vers le Seigneur,

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

le Seigneur Dieu!

Ped.\*Ped.\*Ped.\*

