

LE DÉLUGE

POÈME BIBLIQUE EN 3 PARTIES

DE

Louis GALLET

MUSIQUE DE

C. SAINT-SAËNS (OP. 45)



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LE DÉLUGE

DIE SÜNDFLUTH

Poème Biblique

Biblisches Gedicht

Poésie Française de

LOUIS GALLET

Avec Traduction Allemande de

MOSENTHAL

Musique de

C. SAINT-SAËNS.

Op. 45.

PRÉLUDE.

(VORSPIEL)

Adagio. 69 = $\frac{4}{4}$

1^{re} Violons
2^{es} Violons
Alto
Violoncelles
Contre-basses

le 11/11/1911

And^{te} sostenuto. 66 = $\frac{4}{4}$

1^{re} Violons
2^{es} Violons
Alto
Violoncelles
Contre-basses

1^{re} Violons
2^{es} Violons
Alto
Violoncelles
Contre-basses

A

The first system of music for section A consists of four measures. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in alto clef, and the bottom staff is in bass clef. The music features a melodic line in the treble with eighth and sixteenth notes, and a rhythmic accompaniment in the bass with eighth notes and rests.

The second system of music for section A consists of five measures. It continues the melodic and rhythmic patterns from the first system, with the treble staff showing more complex rhythmic figures and the bass staff providing a steady accompaniment.

The third system of music for section A consists of five measures. The melodic line in the treble staff becomes more active with sixteenth-note runs, while the bass staff continues with a consistent eighth-note accompaniment.

B

The section labeled B consists of five measures. The notation is similar to section A, with a treble staff, an alto staff, and a bass staff. The music features a melodic line in the treble with eighth and sixteenth notes, and a rhythmic accompaniment in the bass with eighth notes and rests.

C

musical score system 1, measures 1-4. Includes dynamics: *poco cresc.*, *mf*, *poco - - a - - poco -*. Features a *C* time signature change at the beginning.

musical score system 2, measures 5-8. Includes dynamics: *dim.*, *pp*. Features a *3* triplet marking in the bass line.

musical score system 3, measures 9-12. Includes dynamics: *Div.*. Features a *3* triplet marking in the bass line.

musical score system 4, measures 13-16. Includes dynamics: *ppp*, *perdendosi*. Features a *3* triplet marking in the bass line.

4 Andantino. 88

1st Violon Solo
p dolce assai
2nd Violon Solo

Alto Solo

Violoncelle Solo

1st Vln (Tutti)
pp pizz.
2nd Vln (Tutti)
pp pizz.
Alto (Tutti)
pp pizz.
Vlns (Tutti)
pp pizz.
C. B.



The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth-note patterns and some sixteenth-note runs. The second staff is a treble clef with a key signature of one sharp (F#), containing a few notes and rests. The third staff is an alto clef with a key signature of one sharp (F#), also containing a few notes and rests. The fourth staff is a bass clef with a key signature of one sharp (F#), containing a few notes and rests. The fifth staff is a treble clef with a key signature of one sharp (F#), featuring a rhythmic accompaniment of eighth notes. The sixth staff is a bass clef with a key signature of one sharp (F#), featuring a rhythmic accompaniment of eighth notes.



The second system of the musical score consists of six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#), continuing the melodic line from the first system. The second staff is a treble clef with a key signature of one sharp (F#), containing a few notes and rests. The third staff is an alto clef with a key signature of one sharp (F#), containing a few notes and rests. The fourth staff is a bass clef with a key signature of one sharp (F#), containing a few notes and rests. The fifth staff is a treble clef with a key signature of one sharp (F#), featuring a rhythmic accompaniment of eighth notes. The sixth staff is a bass clef with a key signature of one sharp (F#), featuring a rhythmic accompaniment of eighth notes.

musical score for the first system, measures 1-6. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a piano (p) and a forte (f) dynamic marking. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The first measure features a complex rhythmic pattern in the Violin I part, while the other parts play sustained notes. The second measure continues this pattern. The third measure shows a more active Violin I part. The fourth measure features a dense, sixteenth-note passage in the Violin I part. The fifth measure is a rest for the Violin I part. The sixth measure is a rest for the Violin I part. The score includes dynamic markings: *pp* (pianissimo) and *f* (forte). The word *arco.* (arco) is written above the Cello/Double Bass staff in the sixth measure. The word *pizz.* (pizzicato) is written below the Cello/Double Bass staff in the sixth measure.

musical score for the second system, measures 7-12. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a piano (p) and a forte (f) dynamic marking. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The first measure features a complex rhythmic pattern in the Violin I part, while the other parts play sustained notes. The second measure continues this pattern. The third measure shows a more active Violin I part. The fourth measure features a dense, sixteenth-note passage in the Violin I part. The fifth measure is a rest for the Violin I part. The sixth measure is a rest for the Violin I part. The score includes dynamic markings: *pp* (pianissimo) and *f* (forte). The word *arco.* (arco) is written above the Cello/Double Bass staff in the sixth measure. The word *pizz.* (pizzicato) is written below the Cello/Double Bass staff in the sixth measure.

This system contains ten staves of music. The first staff has a *cresc.* marking. The second through seventh staves each have a *poco cresc.* marking. The eighth through tenth staves have *mf* markings. The music is in a key with one sharp (F#) and a 3/4 time signature.

This system contains ten staves of music. The first staff has a *poco a poco dim.* marking. The second through seventh staves each have a *dim.* marking. The eighth through tenth staves have *p* markings. The music continues in the same key and time signature as the first system.

Unis.

dim.

p

dolce tranquillo.

Musical score for the first system, measures 1-8. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is *dolce tranquillo.* The first measure starts with a piano (*p*) dynamic. The second measure has a *pp* dynamic. The third measure has an *arco.* marking. The fourth measure has a *pp* dynamic. The fifth measure has a *pp* dynamic. The sixth measure has a *pp* dynamic. The seventh measure has a *pp* dynamic. The eighth measure has a *pp* dynamic.

Musical score for the second system, measures 9-16. The score continues from the first system. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is *dolce tranquillo.* The ninth measure has a *pp* dynamic. The tenth measure has a *pp* dynamic. The eleventh measure has a *pp* dynamic. The twelfth measure has a *pp* dynamic. The thirteenth measure has a *pp* dynamic. The fourteenth measure has a *pp* dynamic. The fifteenth measure has a *pp* dynamic. The sixteenth measure has a *pp* dynamic. The score ends with a *pp* dynamic.

CORRUPTION DE L'HOMME
COLÈRE DE DIEU
ALLIANCE AVEC NOË

I^{re} PARTIE
(ERSTER THEIL.)

VERDERBNISS DER MENSCHHEIT
DER ZORN GOTTES
DER BUND MIT NOAH

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO. *Récit ad libitum.*

En ce temps-là, les fils de l'homme étaient nom- broux. Au pays du soleil, sur les chemins pou-
In dieser Zeit vermehrte sich der Menschen Zahl. Auf der sonnigen Flur, weit in dem grün-ten

BARYTON SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

Harpe.

1^{re} Violons.

2^e Violons.

Altos.

Violoncelles.

Contrebasses.

Andantino. 88 = ♩

-doux, Leurs tentes a-bri- taient de ro-bus - les fa-mil - les;
Thal, In Zel-ten schauerten sich rings die kräftigen Ge-schlechter;

dim. molto.

div.

f div.

dim. molto.

dim. molto.

dim. molto.

dolce. *cresc.* *p*

Les anges en_viaient la beauté de leurs filles, Les fils de Dieu venaient s'as-seoir au milieu
 Die Engl sahn mit Neid die Schönheit ih-rer Töchter, die Söhne Gottes, sie kehr-ten ein im ird'schen

pp *poco cresc.* *dim.* *pp*

pp *poco cresc.* *dim.* *pp*

pp *poco cresc.* *dim.* *pp*

pp *poco cresc.* *dim.* *pp*

pp

doux.
Thal.

Harpe.

pp

Div.
dobriss. cantabile.

pp

Div.

pp

Div.

pp

Unis.

pp

mf pp

ad libitum. *a tempo.* *ad libitum.*

Or, ceux-ci, dédaigneux de leur splendeur pre- miè- re, Dé-si-è-rent l'amour des vierges de la
 bald entsagt ihrem Glanz die Schaar der Licht-er- kor- nen Und verlangt nach dem Kuss der schönen Standge-

pp

a tempo. *cresc.* *f*

ter- re, Et de cette u- ni- on sor- ti- rent les gé-
 - lar- nes. Und es zeugt dieser Baud ein Bte- sen- ge-
 Unis. *pp* *cresc. molto.* *f*

pp *cresc. molto.* *f*

pp *cresc. molto.* *f*

pp *cresc. molto.* *f*

- ants.
- schicht.

ff *sempre stacc.*

ff *sempre stacc.*

ff *sempre stacc.*

ff *sempre stacc.*

ff *sempre stacc.*

p ad libitum. **Allegro. 76 = ♩**

L'homme dégoûté ra dans les âges sui vants.
Tro-tzig erhob es sich und vergass Gott und Recht.

Harpe. *p*

pp sempre.

pp sempre.

This system contains the first five measures of the piece. The top staff features a melodic line with a dynamic marking of *pp sempre.* The middle staff has a rhythmic accompaniment of eighth notes. The bottom two staves are empty.

pp sempre.

This system contains measures 6 through 10. The top staff continues the melodic line with a dynamic marking of *pp sempre.* The middle staff continues the rhythmic accompaniment. The bottom two staves are empty.

Moderato.

più pp

più pp

più pp

p cresc.

This system contains measures 11 through 15. The tempo marking *Moderato.* appears above the top staff. The dynamic marking *più pp* is repeated in the top, middle, and bottom staves. The bottom staff has a dynamic marking of *p cresc.* at the end of the system.

dim.

f

Et Dieu se repen - tit d'a -
Und Gott be - reu - te es, dass

p cresc. *ff dim.* *p* *cresc.* *f* *p dim.* *pp*

p cresc. *ff dim.* *p* *cresc.* *f* *p dim.* *pp*

p cresc. *ff dim.* *p* *cresc.* *f* *p dim.* *pp*

p cresc. *ff dim.* *p* *cresc.* *f* *p dim.* *pp*

p cresc. *ff dim.* *p* *cresc.* *f* *p dim.*

p cresc. *ff dim.* *p* *cresc.* *f* *p dim.*

p cresc. *ff dim.* *p* *cresc.* *f* *p dim.*

rit. *Andante sostenuto.*

- voir cré - e le monde,
er die Welt ge - schaffen,

1^{ers} vns unis.

2^{ds} vns unis.

Altos divisés.

vles unis.

C. B.

f dim. *pp*

f dim. *pp*

f dim. *pp*

g^{tes} BASSES du Chœur.

p

Et Dieu se repen- tit d'avoir cré- é le mon- de.
 Und Gott be- reute es, dass er die Welt geschaf- fen.

Altos sempre divisi. Cuis

Col C.B.

TÉNOR SOLO. Récit ad lib.

Et voici ce que dit la voix de l'Éter- nel:
 Und es spricht im ge- rechten Zorn die ew'ge Macht:

mf *p dim.* *pp*

Col C.B.

Allegro. 84 = $\frac{4}{4}$. *f*

J'extermi-nerai cette ra- ce, Car ces hom- mes que je mau- dis Se sont détour- nés de ma
 vertil. genwill ich ih- ren Sa- men, dies ge- schlecht ent- ar- tet, ver- rucht, das sündhaft ent- weicht mei- nem

Col C.B.

CONTRALTO SOLO.

f

J'extermine - rai cette ra - ce, Car ces hom - mes que je mau -
 vertil - gen will ich ihren Sa - men, Dies ge - walticht ent - ar - tet ver -

fa - ce, Et m'ou - tra - gent de leurs dé - fis.
 Na - men, Ver - nich - tet sei es, ver - flucht!

Div.

p

Col C.B.

p

- dis Se sont détour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé - fis.
 - rucht, Das wündtacht ent - ar - tet mei - nen Na - men, Ver - nich - tet sei es, ver - flucht!

SOPRANOS.

J'extermi - ne -
 vertil - gen will

CONTRALTOS

TÉNORS

BASSES.

p

-rai cette ra - ce, Car ces hom - mes que je mau dis
 ich ihren Sa - men, ties Ge - schlecht ent - ar - tet, ver - rucht,
 J'extermi - ne rai cet te ra - ce, Ces hommes que
 Vertil - gen will ich ih - ren Sa - - - - - men, den Stamm ent - ar -
 Car ces hommes que je maudis Se sont détournés de ma'
 ties weachcht ent - ar - tet, verrucht, das sündhaft enteeht meinen
 J'extermi - ne rai cette ra - ce, Car ces hommes que je maudis Se
 Vertil - gen will ich ih - ren Sa - men, Ja der Stamm entur - tet, verrucht, der

Col C.B.

Se sont détour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé -
 tas sündhaft ent - weicht mei - nen Na - men, ver - nich - tet sei es, ver -
 je maudis, que je maudi, ces hommes m'ou - tra - gent, m'ou - tra - gent de leurs dé -
 - tet, verrucht, er sei verflucht, der Stamm sei ver - nich - tet, ver - ach - tet sei es, ver -
 fa - ce, Se sont dé - tour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé -
 Na - men, das sind - haft ent - weicht mei - nen Na - men, ja auf - e - uig sei, es ver -
 sont détour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé -
 sündhaft enteeht meinen Na - men, Sei ver - nich - tet, und sei ver -
 Col C.B.

E
CONTRALTO SOLO

marcato.

TÉNOR SOLO

Tou - te jus - tice est mépri - sé - e,
Tott ist die Lie - be, tott der Glau - be,
Tou - te jus - tice est mépri - sé - e,
Tott ist die Lie - be, tott der Glau - be,
Toute u - ni - on
Al - les aus
Toute u - ni - on
Al - les aus

- fis.
- flucht!
- fis.
- flucht!
- fis.
- flucht!
- fis.
- flucht!

Div.
p Div.
Col C.B.
p

sainte est bri - sé - e,
hei - lig, im Stau - be,
sainte est bri - sé - e,
hei - lig, im Stau - be,
Tous les cri - mes sont triom - phants;
Al - le Ver - brechen wal - ten frei.
Tous les cri - mes sont triom - phants;
Al - le Ver - brechen wal - ten frei.
cresc.
cresc.
cresc.
cresc.
Col C.B.
cresc.

Comme la chair, l'âme est im - pu - re, Et le vice a mis sa souil - lu -

Faul, wie das Fleisch, ist auch die See - le! Selbst des Kindes lal - len - de keh -

Comme la chair, l'âme est im - pu - re, Et le vice a mis sa souil - lu -

Faul, wie das Fleisch, ist auch die See - le! Selbst des Kindes lal - len - de keh -

Unis.

Unis.

Col C.B.

- re Jusque sur le front des en - fants. Exterminerai -
Vertil-gen will

- le Tönt der Sün - de grau - li - chen Schrei, Exterminerai cette ra -
Vertil-gen will ich ihren Sa -

- re Jusque sur le front des en - fants.

- le Tönt der Sün - de grau - li - chen Schrei.

Col C.B.

- rai cette ra - ce, Car ces hom - mes que je mau - dis, Car ces
 ich ihren Sa - men, dies Ge - schlecht ent - ar - tet, ver - rucht, dies Ge -

- ce, Car ces hom - mes, ces hom - mes que je mau - dis, Car ces
 men, dies Ge - schlecht, dies Ge - schlecht ent - ar - tet, ver - rucht, dies Ge -

J'ex - ter - mi - ne - rai cet - te ra - ce, Car ces hom - mes que je mau - dis, Car ces
 Ver - til - gen will ich ih - ren Sa - men, dies Ge - schlecht ent - ar - tet, ver - rucht, dies Ge -

J'ex - ter - mi - nerai cette ra - ce, Car ces
 Ver - til - gen will ich ihren Sa - men, dies Ge -

f

hommes que je mandis Se sont détour - nés de ma fa - ce, Et mou -
 - schlecht, ja es sei verflucht, es lä - stert den hei - li - gen Na - men, denn auf

hommes que je mandis Se sont détour - nés de ma fa - ce, Et mou -
 - schlecht, ja es sei verflucht, es lä - stert den hei - li - gen Na - men, denn auf

f

Col. C. II.

TÉNOR SOLO.

G Moderato. 104 = ♩

p

No L'é, cependant, trouva
Sur Et. ner at. lein fand

The musical score is arranged in a system of staves. The top two staves are for the Tenor Solo, with lyrics in French and German. The lyrics are: "tra - gent de leurs dé - fis. e - wig sci es cer - flucht! tra - gent de leurs dé - fis. e - wig sci es cer - flucht!". The score includes dynamic markings such as *sf*, *f*, and *p*. The bottom section of the score features staves for various instruments: 1^{re} Vn Solo, 2^d Vn Solo, Alto Solo, V^{lle} Solo, and Col C.B. The bottom-most staff is for the Cello/Bass. The score is divided into two measures by a vertical bar line. The right-hand measure includes dynamic markings like *f*, *dim.*, and *p*.

CONTRALTO SOLO.

p

Cé- tait un homme jus- te et plein d'inté- gri- té.
No- ah, der stets ge- folgt des Her- ren frommen Pfade.

grâce De- vant le Seigneur ir- ri- té.
Gnade vor Got- tes stren- gen Ge- richt,

SOPRANOS.

p

Cé- tait un homme

CONTRALTOS.

p

teu- No- ah tar ge-

TÉNORS.

p

Cé- tait un homme

BASSES.

p

pizz.

arco.

pizz.

pp

arco.

pizz.

pp

arco.

pizz.

pp

arco.

pizz.

pp

TÉNOR SOLO.

BARYTON SOLO.

Dieu lui dit:
So der Herr:

ad lib.

ma clémence est lasse,
Meine Buld ist am Zie-le,
Et le temps est ve-
lud die Stun-dr ist

jus-te et plein d'inté-gri-té.
- recht und zog auf Gottes Pfad,
jus-te et plein d'inté-gri-té.
und zog auf Gottes Pfad.

Harpes

Trombale en RÉ.

pp (long)

pp arco

H Même mouvement! (dasselbe tempo)

- nu de ma sé-ri-té.
nah zu zei-gen Meinen Groll!

Col C B

f

BARYTON SOLO.

Fais une arche de bois, haute, large et profonde.
Haut dir. Ar-che dir auf, hoch, mit räu_migen kir - te,

1^{re} Vn Solo. *p*

2^e Vn Solo. *p*

Alto Solo. *p*

Vll^o Solo. *p*

dim. *p*

dim. *p*

dim. *p*

Col C.B. // // // // //

dim. *p*

Que ta fem - me, tes fils, les
Nimm dein Weib, dei_nen Stamm, der

dim. *f*

dim. *f*

dim. *f*

dim. *f*

Col C.B. // // // // //

fem - mes de tes fils, Et des cou - ples choi - sis Entre tous les êtres du mon - de,
 Kin - der gance Schaar End tou Al - len ein Paar Was auf Er - den lebt und ge - bo - ren,

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

Col C.B.

Dans cette ar - che soient ré - u - nis,
 In die Ar - chr flüch - ten sich soll.

f *dim.* *mf* *dim.* *p*

Col C.B.

p

A - vec les tiens et toi je veux faire al - li - an - ce. Hâtez-vous!
 Ich schliesse ei - nen Bund mit dir und den tui - nen! Geh' aufs Werk!

mf
mf
mf
mf

dim. *pp* *pp* *pp*

dim. *pp* *pp* *pp*

dim. *pp* *pp* *pp*

dim. *pp* *pp* *pp*

meno rit. **K** Allegro. 84.♩.

car il faut que mon ou - vre com - mence, Et que les mé - chants soient pu - nis!
 denn gar bald wird die Sün - de er - scheinen, ihr die Sün - de ver - tilgt von der Welt!

dim.
dim.
dim.
dim.

CONTRALTO SOLO

f marcato.

Tou - te jus - tice est mépri - sé - - - e,
 Todt ist die Lie - be, todt der Glau - - - be,

TÉNOR SOLO.

BARYTON SOLO.

Col C.B.

f marcato.

f

p

Div.

p

p

Toute u - nion sainte est bri - sé - - - e,
 Al - les aas hei - lig in Stau - - - be,

Tous les cri - mes sont triom - phants.
 Al - le Ver - brechen wal - ten frei.

Toute u - nion sainte est bri - sé - - - e,
 Al - les aas hei - lig in Stau - - - be,

Tous les cri - mes sont triom - phants.
 Al - le Ver - brechen wal - ten frei.

Col C.B.

cresc.

cresc.

cresc.

cresc.

SOPRANOS. *f*

CONTRALTOS.

TÉNORS.

BASSES.

Comme la chair, l'âme est im - pu - re, Et le vice a mis sa souil -

Foul wie das Fleisch, ist auch die See - le! Selbst des Kindes Int - ten - de

Comme la chair, l'âme est im - pu - re, Et le vice a mis sa souil -

foul wie das Fleisch, ist auch die See - le! Selbst des Kindes Int - ten - de

Unis.

Unis.

Col C. B.

- lu - re Jusque sur le front des en - fants. J'extermine - vertil.gen.will

Ich - - le Tönt der Sün - de grü - li - chen Schrei. J'extermine - rai cette ra - vertil.gen.will ich ihren Sa -

- lu - re Jusque sur le front des en - fants.

Ich - - le Tönt der Sün - de grü - li - chen Schrei.

Col C. B.

- rai cette ra - ce, Car ces hom mes que je mau dis M'ou -
 ich ihren Sa - men, dies die schlecht ent - ar - tet, ver - rucht, sei
 - ce, Car ces hom - mes, ces hom - mes que je mau dis M'ou -
 - men, dies die schlecht, dies die schlecht ent - ar - tet, ver - rucht, sei
 J'exter mi ne rai cel te ra - ce, Car ces hom - mes que je mau dis M'ou -
 Vertil - gen will ich ih - ren Sa - men, dies die schlecht ent - ar - tet, ver - rucht, sei
 J'ex - ter mi ne rai cel te ra - ce, M'ou -
 Ver - tilgen will ich ihren Sa - men, sei

L

- tra - gent de leurs défis. J'ex - ter mi ne rai cel te ra - ce, Car ces
 cer - flucht, ja sei verflucht! Ver - tilgen will ich ihren Sa - men, dies die
 - tra - gent de leurs défis.
 cer - flucht, ja sei verflucht!
 - tra - gent de leurs défis.
 cer - flucht, ja sei verflucht!
 - tra - gent de leurs défis.
 cer - flucht, ja sei verflucht!
 Col C.B.
 sempre *f*

hom - mes que je mau - dis - Se sont détournés de ma fa - ce, Et m'ou - tra - gent
 - schlecht ent - ar - tet, ver - rucht, - - - - - dus sündhaft entweicht meinen Na - men, sei - er - nich - tet
 J'ex - termi - ne rai cet - te ra - - ce, Car ces hom - mes que je mau -
 Ver - til - gen will ich ih - ren Sa - - - men, dies we - schlecht ent - ar - tet, ter -

Col C.B.

de leurs défis. J'ex - termi - ne rai - - cet - te ra - - ce, J'ex - termi - ne -
 und sei - verflucht! Ver - til - gen will ich - - ih - ren Sa - - - men, Ver - til - gen will
 - dis - Se sont détournés de ma fa - ce, Et m'ou - tra - gent de leurs dé - fis.
 - rucht, - - - - - dus sündhaft entweicht meinen Na - men, ver - nich - tet sei - es ver - flucht!
 J'ex - termi - ne rai cet - te ra - - ce, Car ces hom - mes que je maudis Se
 Ver - til - gen will ich ih - ren Sa - - - men, dies Ge - schlecht ent - ar - tet und ver - rucht das
 J'ex - termi -
 Ver - til - gen will

-rai cet-te ra - - - ce, Tou - te jus - ti - ce est mé - pri -
 ich ih - ren Sa - - - men, Tott ist die Lie - be, todt der

J'ex - ter - mi - ne - rai cet - te ra - - - ce,
 Ver - til - gen will ich ih - ren Sa - - - men,

sont de - tournés de ma fa - ce, Et m'ou - tragent de leurs dé - fis.
 sündhaft entzweit meinen Na - men, ver - nichtet sie es, ver - flucht!

-rai cet - te ra - - ce, cet - te ra - ce que je mau - dis, J'ex - termine rai cette ra - -
 ich ih - ren Sa - - men, dies Ge - schlecht, das frech und ver - rucht, Ver - tilgen will ich ih - ren Sa - -

- se - e, J'ex - ter - mi - ne - rai cette ra - - - ce,
 Glau - be, Ver - tilgen will ich ihren Sa - - - men,

J'ex - termine rai cette ra - ce, Tou - te u - ni - on sain te est bri -
 Ver - tilgen will ich ihren Sa - men, Al - les aus hei - lig im

Tou - te u - ni - on sain - te est bri - sé - e, J'ex - ter - mi - ne - rai cette ra - -
 Al - les aus hei - lig im Stan - de, Ver - tilgen will ich ihren Sa - -

- ce, Tou - te jus - ti - ce est mé - pri - sé - e,
 - men, Tott ist die Lie - be, todt der Glau - be,

Div. Unis.

f

Tou - te u - nion - sain - te est bri - sé - e,
 Al - les a - us hei - lig im Stau - be,

J'ex - termine - rai cette ra - ce,
 Vertil - gen will ich ihren Sa -

- ce,
 - men,

Tou - te jus - ti - ce est mé - pri - sé - e,
 Al - les a - us hei - lig im

Tou - te jus - ti - ce est mé - pri - sé - e,
 Todt ist die Lie - be, todt 'der Glau - be,

J'ex - termine - rai cette ra - ce,
 Vertil - gen will ich ihren Sa -

J'ex - termi - ne - rai cette ra - ce,
 Ver - til - gen will ich ih - ren Sa - men,

Car ces hom - mes se

J'ex - termi - ne - rai cette ra - ce,
 Ver - til - gen will ich ih - ren Sa - men,

ja ihr Sa - men der

- sé - e, J'ex - ter - mine - rai cette ra - ce,
 Stau - be, Ver - til - gen will ich ih - ren Sa - men,

Car ces hom - mes se

- ce, cet - te ra - ce,
 - men, ja ihr Sa - men der

Div.

Div.

sont de, tour nés de ma fa - ce, Et m'ou - tra -
 sünd - haft ent - wecht mei - nen Na - men, Sei - er - nich -
 sont de, tour nés de ma fa - ce, Et m'ou - tra -
 sünd - haft ent - wecht mei - nen Na - men, Sei - er - nich -

Col C.B.

- gent de leurs dé - fis!
 - tet und sei - er - flucht!
 - gent de leurs dé - fis!
 - tet und sei - er - flucht!
 Div.

Col C.B.

II^e PARTIE
(ZWEITE ARTHEILUNG)

L'ARCHÉ. LE DÉLUGE.

DIE ARCHÉ DIE SÜNDFLUTH.

Moderato (quasi andante con moto) 76 = ♩

1 Petite Flûte

2 Grandes Flûtes.

2 Hautbois.

2 Clarinettes en mi b.

2 Bassons.

2 Cors en UT.

2 Cors chromatiques en FA.

2 Trompettes chrom. en FA.

1^{er} 2^e Trombones.

3^e Trombone.

2 Trompettes à 6 pistons en FA.

2 Trombones à 6 pistons.

1^{er} Contrebasse en MI b.

2^e Contrebasse en MI b.

1 Contrebasse en SI b.

1^{er} Paire de Timbales (G² D²)

2^e Paire de Timbales (E² F²)

Cymbales.

Tam tam.

Grosse Caisse.

TENOR SOLO.

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

Harpes.

Violons.

Altos.

Violoncelles.

Contrebasses.

ad libitum.
Recit. *f*

No. 6 fit ce que Dieu lui commandoit de fai - re.
Nunh thauchs der Herr ihu zu thun gehet - esse.

Une seule Harpe.

divisé en 4. *très également.*

divisé en 4. *très également.*

divisé en 4. *très également.*

divisées en 2. *très également.*

ppp

Cl. *pp*

pp Les Vues divisés en 3.

The first system consists of seven staves. The top staff is for the Clarinet (Cl.) and contains a melodic line with a *pp* dynamic marking. Below it are three staves for the piano accompaniment, showing chords and rhythmic patterns. The bottom two staves are also for piano accompaniment. A tempo or performance instruction 'Les Vues divisés en 3.' is written in the right margin.

Cl. *pp*

Bass. *pp*

3^e Paire de Horn. *pp*

Horn.

Horn.

Horn.

The second system consists of ten staves. The top staff is for the Clarinet (Cl.) and contains a melodic line with a *pp* dynamic marking. The second staff is for the Bassoon (Bass.) and contains a melodic line with a *pp* dynamic marking. The third staff is for the 3rd pair of Horns (Horn.) and contains a melodic line with a *pp* dynamic marking. Below these are three staves for the Horns (Horn.) and two staves for the piano accompaniment. The bottom two staves are also for piano accompaniment.

This musical score is arranged in two systems. The first system consists of ten staves. The top three staves (1-3) feature complex, rapid rhythmic patterns with many beamed notes. The fourth staff (4) contains long, horizontal lines with a *ppp* dynamic marking. The remaining six staves (5-10) are mostly empty, with some sparse notes in the bottom two staves. The second system begins with a grand staff (treble and bass clefs) containing a *TUTTI* marking and a *ppp* dynamic. It features a dense, rhythmic texture with sixteenth-note patterns. Below the grand staff are five more staves (11-15) showing chordal accompaniment with various rhythmic values.

This musical score is arranged in two systems. The upper system consists of ten staves, with the first two containing vocal lines and the remaining eight containing piano accompaniment. Dynamics include *pp* and *ppp*. A section marked 'A' begins in the fourth measure of the first staff. The lower system features a harp part labeled 'Une harpe seule' and a piano part. The harp part includes the instruction 'divisé en 4' and a dynamic of *pp*. The piano part includes four staves with the instruction 'Unis.' and a dynamic of *p*.

8^{va.}
p *prezente.*

TUTTI. *prezente.*

cresc. *dim.*

cresc. *dim.*

cresc. *dim.*

cresc. *dim.*

This page of a musical score, numbered 40, contains a complex arrangement of instruments. The score is organized into several systems of staves. The top system includes five staves, with the first three containing melodic lines in treble clef and the last two containing accompaniment in bass clef. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated throughout. The middle system consists of five staves, with the top two containing melodic lines and the bottom three containing accompaniment. The bottom system features a grand piano (G.P.) with a grand staff (treble and bass clefs) and a separate staff for a stringed instrument, possibly a harp or guitar, with a treble clef. This lower system includes detailed articulation markings such as accents, *pizz.* (pizzicato), and *stacc.* (staccato). The notation is dense, with many notes beamed together and various rests.

This page of musical notation, numbered 41, contains a score for a symphony. The score is organized into two systems, each spanning two pages. The top system includes staves for the first and second violins, the first and second violas, the first and second cellos, and the first and second double basses. The bottom system includes staves for the piano, woodwinds (flute, oboe, clarinet, bassoon), brass (trumpets, trombones, tuba), and a percussion section. The notation is dense, featuring many notes, rests, and dynamic markings such as *p* and *mf*. The piano part is particularly detailed, showing complex chordal textures and arpeggiated figures. The woodwind and brass parts have several measures of rests, indicating they are not playing in these sections. The percussion part shows a steady rhythmic pattern.

This page of musical score, numbered 42, is arranged in two systems. The first system (left) contains the first four staves of the string quartet and the grand piano. The second system (right) contains the remaining staves. The top four staves are for the string quartet: Violin I, Violin II, Viola, and Cello/Double Bass. The grand piano part is shown in a grand staff (treble and bass clefs). The score includes various musical notations such as slurs, accents, and dynamics. Dynamics like *p* (piano) and *i.v.* (ritardando) are present. The bottom two staves of the piano part show a rhythmic accompaniment with chords and arpeggiated figures.

This page of a musical score, numbered 43, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "cresc." (crescendo) is written on several staves, indicating a gradual increase in volume. There are also markings for "p" (piano) and "ff" (fortissimo). The score is divided into two systems by a vertical bar line. The bottom section of the page features a grand staff (treble and bass clefs) with a complex rhythmic pattern, possibly for a piano accompaniment. The overall layout is typical of a professional musical manuscript.

This musical score is for a large ensemble, likely a symphony orchestra, with a vocal soloist. The score is divided into two systems. The upper system consists of 15 staves: five woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), five strings (violin I, violin II, viola, cello, and double bass), and a harp. The lower system includes a piano, a vocal soloist, and a double bass. The vocal soloist part begins with the lyrics "Uis." The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *pp* (pianissimo), and *crisp.* (crisp). The woodwinds and strings play melodic lines with frequent slurs and ties, while the piano provides a rhythmic accompaniment with sixteenth-note patterns. The vocal soloist has a melodic line with slurs and ties. The double bass part is a simple, rhythmic accompaniment.

This page of musical score, numbered 45, contains a complex arrangement of staves. The top section features a woodwind section with flutes and oboes, followed by a string section with violins, violas, cellos, and double basses. The woodwinds play melodic lines with frequent slurs and ties. The strings provide harmonic support with sustained notes and some rhythmic patterns. Dynamic markings such as *sf*, *dim.*, and *p* are used throughout to indicate changes in volume. The bottom section of the page includes a piano part with a dense, rhythmic accompaniment, and a double bass part with a steady, walking bass line. The score is written in a standard musical notation style with various clefs and time signatures.

B

sans presser, (ohne Eile)

The musical score is arranged in a standard orchestral format with multiple staves. At the top, there are several staves for woodwinds and brass, with various dynamics and articulation markings. Below these are the string staves. A vocal soloist part is written in a separate staff, marked "(en SOL)". The choir part consists of four staves with lyrics in French. The lyrics are: "Et les eaux du déluge en - va - li - rent la ter - re, / Et die Fluth fiel her ab aus den himm - li - schen Schlei - sen, / Et les eaux du déluge en - va - li - rent la ter - re, / Et die Fluth fiel her ab aus den himm - li - schen Schlei - sen." The bottom section of the score features a dense texture of sixteenth-note patterns for the strings, with dynamics ranging from *ff* to *ff*. The tempo/mood marking *sans presser, (ohne Eile)* is repeated at the end of the section.

Et dans les pro - fon - deurs de l'abîme et des vieux
Und aus der Er - de Schoos brach der brau - sen - he Schwall.

Et dans les pro - fon - deurs de l'abîme et des vieux
Und aus der Er - de Schoos brach der brau - sen - de Schwall.

The musical score consists of approximately 18 staves. The top section features a melodic line with slurs and accents, followed by a piano accompaniment with dynamic markings like *pp* and *ppp*. The middle section contains two vocal parts with lyrics in French and German. The bottom section is a dense instrumental texture with many staves, likely for a string ensemble or piano, featuring complex rhythmic patterns and slurs.

-ve tu choc ter-rible, au mi-lieu des té-né-bres,
 Aus dunkler Wolken Schoos wieder-holt ton-ner-rol-len,
 -ve tu choc ter-rible, au mi-lieu des té-né-bres,
 Aus dunkler Wolken schoos wieder-holt ton-ner-rol-len,

trém.
trém.
trém.
trém.
trém.
trém.

The musical score is arranged in two systems. The upper system contains the orchestral parts, including woodwinds (flutes, oboes, bassoons, clarinets) and strings (violins, violas, cellos, double basses). The lower system contains the vocal parts, with lyrics in French and German. The lyrics are:

Se heur,te - rent les Flots et les vents fu,ri - eux.
 Es er - bran - set der Sturm und durchhen - let die Nacht.
 Se heur,te - rent les Flots et les vents fu,ri - eux.
 Es er - bran - set der Sturm und durchhen - let die Nacht.

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *trém.* (tremolo). The page number 49 is located in the top right corner.

This page of musical score, numbered 50, is arranged in a multi-system format. The top section consists of 15 staves, likely representing woodwinds and strings. The first two staves have a *ff* dynamic marking. The fourth staff has a *sempre ff* marking. The bottom section features three unison parts, each marked *ff* and *sempre ff*, followed by a Glockenspiel part (*Gd. U.C.*) also marked *sempre ff*. The score includes various musical notations such as beams, slurs, and dynamic markings.

C

poco a poco crescendo

div. Le so - leil se lei guit sors ses voi les fu
 Und die Son - ne ver - lücht in dem nüh - ti - gen

div. Le so - leil se lei guit sors ses voi les fu
 Und die Son - ne ver - lücht in dem nüh - ti - gen

The musical score consists of multiple staves. The upper section features a complex rhythmic pattern with many beamed notes. The lower section contains two vocal lines with lyrics in French and German. The French lyrics are: "Le so - leil se lei guit sors ses voi les fu". The German lyrics are: "Und die Son - ne ver - lücht in dem nüh - ti - gen". The score includes dynamic markings such as *p*, *pp*, *ppp*, and *ppp*, and a tempo/dynamics instruction *poco a poco crescendo*. There are also performance markings like *div.* and *ppp* above the vocal lines.

The musical score is arranged in three systems. The first system contains staves for woodwinds (flutes, oboes, bassoons, clarinets) and strings (violins, violas, cellos, double basses). The second system features vocal parts with lyrics in French. The third system continues the orchestral accompaniment.

Viol - *lres.* *Viol* - *lres.*
Grof - *lres.* *Grof* - *lres.*

Com - me si Pombre in -
Als ob in's Cha - os
Com - me si Pombre in -
Als ob in's Cha - os

The page contains a complex musical score. At the top, there are several staves for woodwinds and strings. The lower section features a vocal line with lyrics in German and French. The lyrics are:

-meine al - läi - du - rer - ton - jours,
 neu - er - si - ken soll? das All.
 -meine al - läi - du - rer ton - jours,
 neu - er - si - ken soll? das All.

The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *pp*. The bottom section of the page shows a dense arrangement of staves, likely for a large ensemble or orchestra.

etes - - cen - - do.

Et l'eau du ciel tom - ba du - rant qua - ran - te
des Him - mels Fluth er - goss sich vier - zig Ia - ge

Et l'eau du ciel tom - ba du - rant qua - ran - te
des Him - mels Fluth er - goss sich vier - zig Ia - ge

The musical score on page 55 consists of several systems. The top system includes a vocal line with lyrics in French: "Et les flots se le vârent au-dessus des ruines;" and German: "Und die Fluth stieg em". The second system continues the vocal line with lyrics: "jours, long, jours, long, Et les flots se le vârent au-dessus des ruines;" and German: "Und das Was ser bedekt die zôhl - le - sen stätten,". The bottom system features piano accompaniment with complex rhythmic patterns and markings such as "6".

...vient au-dessus des ru...
 ...por, stieg empor über Trümmer,
 Et devant le fle...au, désertant leurs ei...
 Et devant le fle...au, désertant leurs ei...
 Und es flüch - tet der Mensch aus den Nüt - ten sich
 Und es flüch - tet der Mensch aus den Nüt - ten sich

D

Les hom - mes e - perdis
 long Auf Hü - ge und auf Bäh'n
 l'avaient - vers les collines
 sein Ir - rum zu verretten
 Et les ai - gles pla -
 und der Ad - ler nar

Les hom - mes e - perdis
 long Auf Hü - ge und auf Bäh'n
 l'avaient - vers les collines
 sein Ir - rum zu verretten
 Et les ai - gles pla -
 und der Ad - ler nar

Col. C. B.

This musical score page, numbered 58, features a complex arrangement of instruments and voices. The top section consists of 14 staves for the symphony orchestra, including woodwinds, brass, and strings. Below this, there are four vocal staves: two for soloists (Soprano and Tenor) and two for a choir. The vocal parts include French and German lyrics. The French lyrics are: "meurt sur les champs de va- tes," and "meurt sur les champs de va- tes,". The German lyrics are: "kriest um das wü- ste tie- feld," and "kriest um das wü- ste tie- feld,". The bottom section of the page contains four staves for a large ensemble, likely a brass or woodwind section, with some staves marked with a '6' indicating a sixteenth-note pattern. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings.

This page of musical score, numbered 59, contains a complex orchestral arrangement and vocal parts. The score is organized into several systems of staves. The upper systems feature a dense texture of rhythmic patterns, likely for woodwinds and strings, with various articulations and dynamics such as *sf* (sforzando) and *rit.* (ritardando). The lower systems include vocal lines with lyrics in German. The lyrics are: "Eonde len - te mon", "Langsam steigt die", "Eonde len - te mon", and "Langsam steigt die". The vocal parts are written in a standard staff with a treble clef. The overall style is characteristic of late 19th or early 20th-century music, with a focus on intricate rhythmic and harmonic textures.

- lui, si - re de ses vic - ti - mes, Et soude à leurs cris de ter - reur,
Flüth, ihr Opfer zu er - for - gen, End taut für den Schrei ihrer Noth,
 - lui, si - re de ses vic - ti - mes, Et soude à leurs cris de ter - reur,
Flüth, ihr Opfer zu er - for - gen, End taut für den Schrei ihrer Noth,

(*) À partir de ce signe les Violons les Altos et les Violoncelles prennent les sonchues (un après l'autre) en commençant par les chefs de pupitre.

poco a poco diminuendo.

Fl. Fl.

Cl. Cl.

Fag. Fag.

dim.

f p

Fl. Fl.

Cl. Cl.

Fag. Fag.

Viol. I Viol. I

Viol. II Viol. II

Viola Viola

Violoncello Violoncello

Bass Bass

diminuendo.

El le couvrit les monts et les plus hautes ci mes; Et les rugissements des mois tres en fi-

Bis zu der Ber-ge First aufthürmen sich die Mus. etc; Der Thierwildts-brüll auf den - tend vor dem

diminuendo.

El le couvrit les monts et les plus hautes ci mes; Et les rugissements des mois tres en fi-

Bis zu der Ber-ge First aufthürmen sich die Mus. etc; Der Thierwildts-brüll auf den - tend vor dem

poco a poco diminuendo.

poco a poco diminuendo.

poco a poco diminuendo.

poco a poco diminuendo.

poco a poco diminuendo.

poco a poco diminuendo.

E

Et les clameurs de l'homme et les bruits de l'es - pa - ce S'ap - prèvent a lors
 Und der Verzweif - lung - schrei aus der Ster - benden greif - ten Sie verstimmen als - bald
 Et les clameurs de l'homme et les bruits de l'es - pa - ce S'ap - prèvent a lors
 Und der Verzweif - lung - schrei aus der Ster - benden greif - ten Sie verstimmen als - bald

1^{re} Vops divisés, p
 2^{de} Vops divisés, p
 3^{es} Vops divisés, p
 Alto divisés, p
 Villes divisés, p

Comme tu souffles qui vis - - - - - Car
 tout ce qui vit voit sur terre -
 wie ein Hauch in den Luf - - - - - ten, - - - - -
 Car
 tout ce qui vit voit sur terre -
 Comme tu souffles qui vis - - - - - Car
 tout ce qui vit voit sur terre -
 wie ein Hauch in den Luf - - - - - ten, - - - - -
 Car
 tout ce qui vit voit sur terre -
 Alles was gelebt auf Erden

The first system of the score consists of 12 staves. The top staves are for woodwinds (flute, oboe, clarinet, bassoon) and strings (violin I, violin II, viola, cello, double bass). The bottom staves are for piano accompaniment, including a grand piano and a celeste. The music is in a major key and 4/4 time. The first measure of the piano part is marked *pp* (pianissimo).

The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are in French and German. The French lyrics are: *_re fut de truil. L'ar - che clo - se flut. -den, -fisst der Tod. Nur die Ar - che zog*. The German lyrics are: *re fut de truil. L'ar - che clo - se flut. -den, -fisst der Tod. Nur die Ar - che zog*. The vocal lines are written in a simple, homophonic style.

The second system of the score consists of 12 staves. The top staves are for woodwinds (flute, oboe, clarinet, bassoon) and strings (violin I, violin II, viola, cello, double bass). The bottom staves are for piano accompaniment, including a grand piano and a celeste. The music is in a major key and 4/4 time. The piano part features a prominent rhythmic pattern of eighth notes in the right hand and a steady accompaniment in the left hand. The first measure of the piano part is marked *8*.

dim.
_fall sie sel o'ce' au mor - ne, Au hazard, elle al- luit vers l'hor' - rou sans hor - ne,
dim. hin auf weiter Wasser, wü - ste, Ohne Ziel trieb sie fort auf dem Meer ohne Kü - ste,
dim. _fall sie sel o'ce' au mor - ne, Au hazard, elle al- luit vers l'hor' - rou sans hor - ne,
dim. hin auf weiter Wasser, wü - ste, Ohne Ziel trieb sie fort auf dem Meer ohne Kü - ste,

The musical score is organized into three systems. The top system consists of woodwinds (flutes, oboes, bassoons, clarinets), brass (trumpets, trombones, horns, tuba), and strings. The middle system features vocal soloists with lyrics in French and German. The bottom system includes piano and double bass parts. Dynamics are indicated by *ppp*, *pp*, and *p*. The tempo is marked *sempre*.

Vocal Lyrics:

pp
 Au mi lieu de l'horreur d'une é-ter-nel-le nuit.
 Durch die Schreckender Fluth und durch die ew'ge Nacht.

pp
 Au mi lieu de l'horreur d'une é-ter-nel-le nuit.
 Durch die Schreckender Fluth und durch die ew'ge Nacht.

pp
sempre più pp

Flûtes.

Hautbois.

Clarinets en si b.

Bassons.

1^{er} et 2^e Cors en UT.

3^e et 4^e Cors en RÉ.

Trompettes en RÉ.

1^{er} et 2^e Trombones.

3^e Trombone.

Timbales MI SI.

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOIR SOLO.

BARYTON SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

Harpes.

1^{er} Violons.
(divisés)
avec Sourdines.

2^e Violons.
(divisés)
pp avec Sourdines.

Altos.
(divisés)
pp avec Sourdines.

Violoncelles.
(divisés)
avec Sourdines.

Contrebasses.

The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score begins with a piano introduction, featuring a melody in the upper staves and a bass line in the lower staves. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with quarter and eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano).

The second system of the musical score consists of eight staves. It begins with a section labeled 'A' in the first measure. The notation is similar to the first system, with a melody in the upper staves and a bass line in the lower staves. The melody in section 'A' is more rhythmic, featuring eighth and sixteenth notes. The bass line continues with a steady accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano).

B

Musical score for the first system, featuring Horns (Hornb.), Clarinet (Cl.), and various strings. The score includes dynamic markings such as *pp* and *ppp*. The Hornb. part is marked with *pp*. The Cl. part is marked with *ppp*. The strings are marked with *pp*. The score is written in a key signature of one flat and a 4/4 time signature. The Hornb. part has a *pp* marking. The Cl. part has a *ppp* marking. The strings are marked with *pp*. The score is written in a key signature of one flat and a 4/4 time signature.

Musical score for the second system, featuring Flute (Fl.), Horns (Hornb.), Clarinet (Cl.), and various strings. The score includes dynamic markings such as *pp* and *ppp*. The Fl. part is marked with *pp*. The Hornb. part is marked with *pp*. The Cl. part is marked with *ppp*. The strings are marked with *pp*. The score is written in a key signature of one flat and a 4/4 time signature. The Fl. part has a *pp* marking. The Hornb. part has a *pp* marking. The Cl. part has a *ppp* marking. The strings are marked with *pp*. The score is written in a key signature of one flat and a 4/4 time signature.

Fl. *pp*

SOPRANO SOLO.
p
Or, Dieu se rappe-la cependant sa pro-messe. Un souf-flé - le - va, doux comme u-ne ca-res - se,
hoch Gott gedach- te dess, aus er No - ah - ter - lassen. Ein Wind- heuch- holt sich san- ft, schmei- chelt so - lach und lei - se,
1^{re} vte unis.

2^{de} vte unis. *pp* Div. *pp*

Fl. *pp*

Cl. *pp*

C *poco a poco*

Présageant que le deuil du mon- de allait fi- nir de- l'au- tre côté.
Wie Ahn- ung, dass am Ziel das tra - ge- schick.

pp Unis. *pp*

più animato.

Fl.
Cl.
Bou.
p
poco cresc.
poco cresc.
poco cresc.
poco cresc.

The first system of the score consists of eight staves. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bou.), each with a treble clef and a key signature of one flat. They play a rhythmic pattern of eighth notes in a triplet. The bottom five staves are for strings, with a common time signature and a key signature of one flat. The first two staves (Violin I and II) have a *poco cresc.* marking. The third staff (Viola) has a *poco cresc.* marking. The fourth staff (Cello) has a *poco cresc.* marking. The fifth staff (Bass) has a *poco cresc.* marking. A dynamic marking of *p* is placed below the Bassoon staff.

Fl.
Cl.
Bou.
Cors en Ré.
pp

The second system of the score consists of eight staves. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bou.), each with a treble clef and a key signature of one flat. They continue the rhythmic pattern from the first system. The fourth staff is for Cors en Ré, with a treble clef and a key signature of one flat. The bottom four staves are for strings, with a common time signature and a key signature of one flat. A dynamic marking of *pp* is placed below the Cors en Ré staff.

72 Allegretto (008=0)

Fl. 1^{re}

Hautb. 1^{re}

Cl.

Cors en RÉ

SOPRANO SOLO.

Et Noé put ou, vrir la fe.mé tre de l'ar - che.
 Und Noah's hob em, por nun dos Finster der Ar - che.

Div.

p
ppizz.

Fl.

Hautb.

Cl.

B^{ss}

Cors en UT

Cors en RÉ

Div.

p

crac.

Le corbeau s'envo -
 Und den Ra - ben ent -

la des mains du patri - arche Pour ne plus re - ve - nir,
- sandt' zum Flug der Pa - tri - arche, Und er kam nicht zu - ruck.

dim. *mf* *arco* *mf* *Unis.* *mf* *Unis.* *pizz.*

This system contains the vocal lines and piano accompaniment. The vocal parts are in French and German. The piano accompaniment includes a grand staff with piano and bass staves. Dynamics include *mf*, *dim.*, *arco*, *Unis.*, and *pizz.* There are also performance markings like *mf* and *Unis.* on the piano staves.

Puis il donna Pessor à la colom - be frê - le.
Ici Taube sandt'er aus, flatternd auf leththen Schwingen,

rit. *mf* *p* *p* *p* *p* *p* *p* *mf*

This system continues the musical score with woodwind and vocal parts. The woodwind parts include Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Horn (Horn). The vocal parts continue the French and German lyrics. Dynamics include *mf*, *p*, and *rit.*

Andantino.

1^{re} Fl. *p*

2^{de} Fl. *p*

pp

pp

pp

pp

pp

pp

The first system of the score consists of eight staves. The top two staves are for the 1^{re} and 2^{de} Flutes, both marked with a piano (*p*) dynamic. The bottom six staves represent the piano accompaniment, with each staff marked *pp* (pianissimo). The music is in a 3/4 time signature and features a melodic line in the flutes and a harmonic accompaniment in the piano.

Récit.

Ne trouvant point d'a_bri pour re_poser son a_le,
 Sic a_ber konn_te noch den Ruhplatz nicht er_rin_gen

pp

pp

pp

pp

The second system of the score continues with the piano accompaniment on the bottom six staves, marked *pp*. The top two staves are for the vocal lines. The first vocal line begins with a recitative section marked "Récit." and contains the French lyrics "Ne trouvant point d'a_bri pour re_poser son a_le,". The second vocal line contains the German lyrics "Sic a_ber konn_te noch den Ruhplatz nicht er_rin_gen". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

All. moderato. (84 = ♩)

mf $\frac{1}{2}$

Fl.

Hautb.

Cl.

B[♭].

Cors en B[♭].

En FA

mf

p

Cette première fois el - le revint le soir -
Und gegen Abend kam sie matt zu ihm zu - rück -

Cors en FA.

mf

Orchestral score page 76, featuring woodwinds, strings, and a soprano soloist. The score is divided into two systems. The first system includes parts for Flute, Clarinet in Bb, Bassoon, and Cor Anglais, with a marking of "Cors en UT." in the first system and "en SI b." in the second. The second system includes a Soprano Soloist part with lyrics in French and German. The string section includes Violin I, Violin II, Viola, and Cello/Double Bass. The woodwind section includes Flute, Clarinet in Bb, Bassoon, and Cor Anglais. The score is marked with dynamics such as *f* and *pp*.

Cors en UT.

en SI b.

SOPRANO SOLO.

Après sept jours sur t'it encor la messa - ge, te.
Am sieben To - gen - sandt' er ein, mol noch de - Toude;

f

pp

f

f

f

f

Allegretto.

Fl.

Hautb.

Cl.

B^{as}

Cors.

Changez en RE.

ad lib.

Elle allait moins ti - mi - de à travers le ciel noir, —
 Vad muckig flog die Bo - tin durch dämmer-graue Luft. —

dim. *pp*

Fl.

Hautb.

pp

dol

Sur fon - - - de frissonnante u - ne senteur lé -
 Es ath - - - me - te die Flath frische air con grü - nen

pp

pp

pp

pp pizz.

Fl.

Hautb.

gè - re, Dans l'es - pa - ce un re - flet des rayons printa - niers,
 Eau - de, Ciel de - ve - nir d'her - mine et d'acier sur - tout l'air du Printemps - d'été.

Unis.

ritu.

Fl.

Hautb.

pp

pp

Cors en FA

pp *crec.*

Tout - disait que la - ter - re, é - nue et rajeu - ni - e, Pal - pi - tait de - l'ardeur
 l'air - de - dit que l'Er - de - ver - jüngt zu neuem Tre - be Auf - er - acht, neu erstand,

pp

pp

Unis.

pp *div.*

Unis.

pp

pp

Fl.

Hautb.

Cl.

Bs.

Cors en FA.

d'une nouvel - le vi - e, Et que ces jours d'eu - ve étaient bien les dor - nières, *dim*
libad in jun - ger Lie - be, *Cad* sich für un - mor - dor - ann ge - schlos - sen die Cruff!

Allegro, (120 = ♩)

Fl.

Hautb.

Cors en FA.

Cet - le deuxieme fois, el - le re - vint joy - eu - se. Elle apportait dans l'arche un brin d'oli vier
Und dieses zwei - te Mal flog sie auf mander Schwingen, 'in grünes Ölblatt trug sie heim zu Noah's

The musical score is arranged in a system of staves. The top section includes vocal staves with lyrics in French and German. The French lyrics are: "vert. On comut que le sal e - tail à décon - vert." and "Haut, Er erbaun - t. le dar - aus, dass neu die Erd' er - stand,". The German lyrics are: "vert. Er erbaun - t. le dar - aus, dass neu die Erd' er - stand,". The score includes dynamic markings such as *p* (piano) and *crac.* (crescendo). Performance instructions include "en RE.", "en LA.", and "Une seule Harpe." (One single harp). The harp part features intricate textures with triplets and sixteenth-note patterns. The bottom section includes piano accompaniment with markings like *mf* (mezzo-forte) and *crac.*

1^{re} Flûte.

2^{de} Flûte.

Trombl.

ôtez les sourdines.

ôtez les sourdines.

Bis.

Bis.

crac.

crac.

This page contains a musical score for woodwind and string instruments. It features several staves: two flutes (1^{re} and 2^{de}), a trombone (Trombl.), and a string section (Violins I, Violins II, Violas, Cellos, and Double Basses). The score includes dynamic markings such as *p* (piano), *f* (forte), and *sf* (sforzando). Performance instructions include 'ôtez les sourdines.' (remove mutes) and 'Bis.' (bis). The string parts show complex rhythmic patterns and dynamic changes. The woodwinds play melodic lines with various articulations.

This musical score page features a series of staves for strings and piano. The top section includes five staves for the string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses) and one grand staff for the piano. The bottom section contains two staves for a double bass line, each starting with a *Div.* marking. The score is written in 2/4 time with a key signature of one flat. It includes various dynamic markings such as *pp*, *ppac*, *ppicc*, and *ppizz*. Performance instructions like *en LA*, *ôtez les sourdines*, and *ppizz* are clearly visible.

Fl.

Accelerando.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl.), Horn (Hornb.), Clarinet (Cl.), Bassoon (Fag.), and Oboe (Hr.). The middle staves are for strings: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The bottom staves are for the piano (P) and double bass (Cb). The score is marked 'Accelerando.' at the top. Dynamics include 'pp' (pianissimo) and 'cresc.' (crescendo). The woodwinds and strings play sustained notes with some melodic lines. The piano and double bass play a rhythmic accompaniment. The score is divided into measures by vertical bar lines.

D
 Molto allegro. (144 = ♩)

A pris sept autres jours, la blanche voye a geuse
 Und zum dritten Mal flug sie aus auf weissen Flügeln

f *pizz.* *f* *arco.*

Musical score for a vocal and piano piece, page 85. The score includes vocal lines with French and German lyrics, and piano accompaniment. Dynamics range from piano (*p*) to forte (*f*).

Vocal Line 1 (French): *Sevo la de nou veau vers les monts entre us.*
Vocal Line 1 (German): *Zu den Hügeln hin, aus, die er_sphah - te ihr Blick:*

Vocal Line 2 (French): *Cet le troisième fois, el le ne re_vint plus.*
Vocal Line 2 (German): *noch die ses dritte Mal kam sie nicht mehr zu rück!*

Piano Accompaniment: The piano part features a complex texture with multiple staves. Dynamics include *f* (forte) and *div.* (divisi). The score concludes with a *f* dynamic marking.

E

The musical score is arranged in a grand staff format with multiple systems. The top system includes woodwind parts (flute, oboe, clarinet, bassoon) and a string section. The woodwinds play intricate sixteenth-note patterns, often with slurs and accents. The strings provide a rhythmic accompaniment with various articulations. A vocal line enters in the lower right, with the lyrics "Et Nord, Nord". The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *espress.* (espressivo) and *cresc.* (crescendo). A specific instruction "Changez en MI." is written above one of the woodwind staves. The piece concludes with a *p piaz.* (pianissimo) marking.

Trompettes en Ré.

Trombones.

regardant alors, vit que la ter - re, Ro - mais - san - te, mon J'ai dans des flots de la miè -
 blickte nun hin aus sah' er Wol - ke, Wie die Er - de da lag in den Strahlen der son -

pizz. 2^{es} vs divisés. *arco.*

pizz.

Altus divisés.

pizz. vs divisés. *arco.*

pizz.

p *arco.*

Musical score for orchestra and voices. The score includes staves for strings, woodwinds, brass, and vocal soloists (Soprano, Contralto, Tenors, Basses). It features dynamic markings like *mf*, *p*, *cresc.*, and *ff*, and includes the lyrics "il sortit done de Far_ che," and "ind cretibus die Ar_ che,". A "TUTTI" section is marked for the strings.

et baptisé en au-tel. Des vic-ti-mes sans nom-bre y fu-rent im-mor-tel.

und erlaucht den Altar, o-ffer auf-ten dem heil-igen den To-des.

Des vic-ti-mes sans nom-bre y fu-rent im-mor-tel.

o-ffer auf-ten dem heil-igen den To-des.

2ds. vos amis. Div. Div.

p, *cresc.*, *mf*, *cresc.*, *mf*

This page of a musical score, numbered 90, contains a full orchestral arrangement and vocal parts. The score is organized into systems, with each system containing staves for various instruments and voices.

Instrumentation and Dynamics:

- Strings:** Violins I and II, Violas, Cellos, and Double Basses. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).
- Woodwinds:** Flutes, Clarinets, Bassoons, and Oboes. Dynamics include *f* (forte) and *mf*.
- Brass:** Trumpets and Trombones. Dynamics include *f* and *mf*.
- Percussion:** Timpani and Cymbals. Dynamics include *f*.
- Piano:** Grand piano accompaniment with dynamic markings *f* and *mf*.

Vocal Parts and Lyrics:

- The vocal parts include lyrics in French: "Un arc resplendissant parut au horizon et s'éclaircit." (An arc resplendent appeared on the horizon and brightened).
- Dynamic markings for the voices include *mf* and *f*.

Structural Markings:

- A "Finis" marking is present at the bottom of the page, indicating the end of the section.

Musical score for a choir and piano. The score is divided into two systems. The first system contains vocal parts with lyrics and piano accompaniment. The second system contains piano accompaniment. Dynamics include *sf*, *f*, *dim.*, and *p*.

Lyrics:

dans les nu - é - es.
 der forb - gr Bo - gen,
 dans les nu - é - es.
 der forb - gr Bo - gen,

Dynamics: *sf*, *f*, *dim.*, *p*

Changez en SI b.

Changez en RÉ LA.

SOPRANO SOLO. *p* *Rit. - moto.* *espress.*

And. es. tint. Et voi-ci ce que dit en-co-re l'Éter-nel:
espress. Und es-tint nun das Wort des Her-ri laut und klar:

CONTRALTO SOLO. *p* *Rit. - moto.* *espress.*

And. es. tint. Et voi-ci ce que dit en-co-re l'Éter-nel:
espress. Und es-tint nun das Wort des Her-ri laut und klar:

TÉNOR SOLO. *p* *Rit. - moto.* *espress.*

And. es. tint. Et voi-ci ce que dit en-co-re l'Éter-nel:
espress. Und es-tint nun das Wort des Her-ri laut und klar:

BARYTON SOLO. *p* *Rit. - moto.* *espress.*

And. es. tint. Et voi-ci ce que dit en-co-re l'Éter-nel:
espress. Und es-tint nun das Wort des Her-ri laut und klar:

dim. *pp* *p espress.*

p *p* *p*

mf

Cl.

Bass.

Cors en Fa

TÉNOR SOLO. *dolce.*

Je ne maudirai plus la terre. Vous et moi nous sommes liés. Et votre alliance n'est
 Ich will der Erde nicht mehr fluchen, Meiner Lieberlei, be sieh gleich Al-leu, die mich tie - bend

Fl.

Hautb.

Cl.

Bass.

CONTRALTO SOLO. *dol.*

Vous et moi nous sommes liés.
 Mei, ne Lie - ber lei - be sieh

cresc.
 chère. Croissez donc et multipliez-vous!
 su - chen, Früchtbar seid und meh - ret Euch!

BARYTON SOLO. *dol.*

Je ne maudirai plus la terre.
 Ich will der Erde nicht mehr fluchen,

dim.

dim.

dim.

p. pizz.

The musical score is arranged in a system of staves. At the top, there are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for various instruments. The vocal parts are labeled 'SOPRANO SOLO.' and 'BARYTON SOLO.'. The lyrics are in French and German. The French lyrics are: 'Je ne mau_ dirai plus la ter_ re. Vous et moi nous sommes li_ es, Et votre al_ li_ an_ ce n'est ché_ re. Vous et moi / gleich Al_ ten, die mich lie_ bend sa_ chen. Treu und lie_'. The German lyrics are: 'Ich will der Erde nicht mehr flu_ chen, Meine Lie_ be blei_ be sich'. The piano accompaniment includes dynamic markings such as *pp* and *p*.

SOPRANO SOLO.

del

Je ne mau_ dirai plus la ter_ re. Vous et moi nous sommes li_
 Ich will der Erde nicht mehr flu_ chen, Meine Lie_ be blei_ be sich

_ es, Et votre al_ li_ an_ ce n'est ché_ re. Vous et moi
 gleich Al_ ten, die mich lie_ bend sa_ chen. Treu und lie_

BARYTON SOLO.

Je ne mau_ dirai plus la ter_ re. Vous et
 Ich will der Erde nicht mehr flu_ chen, Mei_ ne

pp

p

pp

p

pp

p

pp

p

al-li-an-ce m'est ché-re. Crois-sez donc et multi-ple-
 die lieband mich su-chen, Fruchtbare seid und mehret Euch!

re. Crois-sez donc et multi-ple-
 chen, frucht-bar seid und meh-ret Euch!

Crois-sez donc et multi-ple-
 frucht-bar seid und mehret euch, und meh-ret Euch!

re. Crois-sez donc et mul-ti-ple-
 chen, Fruchtbare seid und meh-ret Euch!

Une seule Harpe.

mf cresc. mf cresc. mf arco. mf cresc. f pizz.

Quand vous verrez cet
 Strahl am Himmel mein

Quand vous verrez cet
 Strahl au Ciel

Quand vous verrez cet
 Strahl au Ciel

Quand vous verrez cet
 Strahl au Ciel

Quand vous verrez cet
 Strahl au Ciel

are brill - ler sur le nu a - ge, Hom - mes, sou - ve - nez - vous, Hom -
 Ho - gen aen sich Wolken thürmeu, Me - men! dem nahen Euch, Me -
 are brill - ler sur le nu a - ge, Hom - mes, sou - ve - nez - vous, Hom -
 Ho - gen aen sich Wolken thürmeu, Me - men! dem nahen Euch, Me -
 are, Hom - mes, sou - ve - nez - vous, Hom -
 - ah Me - men! dem nahen Euch, Me -

Div., Unis.
 Unis.
 Unis.

mes, sou- venez- vous qu'il doit être à ja- mais Le signe rassu-
 - schen, doun mah'les Euch dass er leuch - - - - - te als pfand, - - - - - dass ich Euch ge-

Hom - mes, souve- nez- vous qu'il doit être à ja- mais Le
 Men - - - - - schen, doun mah'les Euch dass er leuchte als pfand, dass

Hom - mes, souve- nez- vous qu'il doit être à ja-
 Men - - - - - schen, doun er leuch - - - - - tet als

Hom - mes, Hommes sou- venez- vous qu'il doit
 Men - - - - - schen, Menschen, doun mah'les Euch dass er

p

dolce.

cresc.

cresc.

cresc.

cresc.

pp

pp

pp

pp

pp

- rant, le symbo-le et le ga - ge De la paix que je
 - lobt, Eu-re Er-de zu schir-men, Doss Euch Fric-de-rou

si-gne rassu-rant, le sym-bole et le ga - ge De la paix, de la paix que je
 ich es Euch ge-lobt, Eu-re Er-de zu schir-men, Doss Euch Fric-de-rou

- mais Le sym-bole et le ga - ge De la paix que je vous pro-mets, que
 Pfand meues Schou-res Eu-re Er-de zu schir-men, Doss Euch Fric-de-rou

être à ja-mais Le sym-bole et le ga - ge De la paix que je
 tenche-ats Pfand Eu-re Er-de zu schir-men, Doss Euch Fric-de-rou

mf *p* *mf* *p* *mf* *p*

dolce. *dolce.* *dolce.* *dolce.*

sf

mf *dim* *p* *pp*

mf *dim* *p* *pp*

p *p*

dim.
vous pro-mets,
Gott ge-sauht.

dim.
vous pro-mets,
Gott ge-sauht.

dim.
Je vous pro-mets,
Gott — ge-sauht.

dim.
— vous pro-mets,
Gott — ge-sauht.

triquillo
p

pp

arco, p

Col. C. B.

SOPRANS. *p*
Je ne maudis-rai plus la terre

CONTRALTOS *p*
Ich will der Erde nicht mehr fluchen,

TÉNORS. *p*
Je ne maudis-rai plus la terre.

BASSES. *p*
Ich will der Erde nicht mehr fluchen,

TUTTI. *p*

Changez en RÉ.

Col. C. H.

Musical score for a choral and instrumental ensemble. The score is divided into three measures. The top section features a vocal line with lyrics in French and German, and a timbale part. The bottom section features a col C.B. part. Dynamics such as *cresc.* and *p cresc.* are indicated throughout the score.

Timbales en RÉ LA.
p cresc.

Vous et moi nous som - mes li - és, Et vo - tre al - li -
 Mei - ne lie - - - - - be lei - te sich gleich für al - le die
 Vous et moi nous som - mes li - és, Et vo - tre al - li -
 Mei - ne lie - - - - - be lei - te sich gleich für al - le die

Col C.B.

This musical score page contains the following elements:

- Instrumentation:** Multiple staves for strings, woodwinds, and a tuba (Col. C.B.).
- Vocal Lines:** Two vocal parts with lyrics in French and German.
 - French lyrics: *- an - ce - m'est ché - re. Crois - sez donc et multi - pliez!*
 - German lyrics: *lie - bend mich su - chen, Fruchtbare seit und mehret Euch!*
- Performance Instructions:**
 - p cresc.* (piano crescendo) in the piano accompaniment.
 - f* (forte) dynamic markings throughout.
 - TACET.** instruction for the tuba part.
- Other Markings:** *Col. C.B.* and double bar lines (//) for the tuba part.

Changez en LA.

Changez en RE.

f Cris - sez donc et multi - pli - ez! Quand vous verrez mon arc briller sur le nu - age, Hom - mes,
ff fruchtbar seid und vermeh - ret Euch! Wenn die - ser Bo - gen strahlt, wenn die - ser Regen strahlt, Neu - schen,

Col. C.B.

sou-ve-nez-vous qu'il doit être à jamais Le si-gne ras-su-rant, le sym-bo-le et le ga-go
 danu mah'n'es Euch dass er leuchte als Pfand, dass Gott es Euch ge-lolt, Eu-re Er-de zu beschir-men,

Cru-sez donc et multi-plez! Quand vous verrez non are briller sur le nu-
 Frucht-bar seid und vermeh-ret Euch, Wenn die-ser ho-gen strahlt, aem dieser Bogen

Col C. E.

en RÉ. $\text{♩} = 2$

f

f

Crois - sez donc et multi - pli - ez! Quand vous ver - rez mon
 Fruch - tar - scid und vermeh - ret Euch, Wenn die - ser Ho - gen

- age, Hom - mes, sou - venez - vous qu'il doit être à ja - mais Le si - gne ras - su - rant, le sym - bo - le
 strahlt, Men - schen! dann mahnt es Euch dass er leuchte als Pfand, dass Gott es Euch ge - lobt, Eu - re Er - de

De - la paix que Je vous pro - mets. Crois - sez donc, crois - sez! multi - pli - ez!
 Dass Euch Friede von Gott ge - scheidt! Frucht - bar und mehret Euch!

Col C.B.

arc briller sur le nu age, Hom - mes, sou - ve - nez - vous qu'il doit être à jamais Le si - gne ras - su -
 strahlt, wenn die - ser Regen strahlt, Men - schen! donz mah' es Euch dass er leuchte als Pfand, dass Gott es Euch ge -
 et le ga - ge De la paix - que je vous pro - mets. Crois - sez donc! crois -
 zu beschir - men, dass Euch Frie - den von Gott ge - snadt. Frucht - bar scid. bliht
 multi - pliez! Crois - sez et mul - ti - pli - ez! Crois - sez
 vermehret Euch! Frucht - bar scid und meh - ret Euch! Frucht - bar

Col C.B.

-ez! Quand vous verrez non arc briller sur le nu age, Hom - mes, sou - venez - vous qu'il doit
 Euch! Wenn die - ser Ho - gen strahlt, wenn dieser Ho - gen strahlt, Wen - schen! dann mahn'et Euch, dass er

-rant, le sym - bo - le et le ga - ge De la paix que je vous pro -
 -lobt, Eu - re Er - de zu beschir - men, dass Euch Friede von Gott ge -

-sez! mul - ti - pli - ez! multi - pli - ez! Crois - sez et mul - ti - pli -
 und vermeh - ret Euch! vermeh - ret Euch, bliü - het und meh - - - ti - pli -
 done! multi - pli - ez! Crois - sez et mul - ti - pli -
 seid und mehret Euch! Ver - meh - ret Euch, ver - meh - - - ret

Col. C. B.

être à jamais, ——— à ja - mais Le sym - bo - le et le ga - ge De la
 leuchte als Pfand, ——— ja als Pfand meins Bun - des, ——— meins Bundes, dass Euch
 - mets, Il doit é - tre à ja - mais Le sym - bo - le et le ga - ge De la
 - sandt, denn es leuch - tet als Pfand meins Bun - des, ——— meins Bundes, dass Euch
 - ez! Il doit é - tre à ja - mais Le sym - bo - le et le ga - ge, et le ga - ge De la
 Euch, denn es leuch - tet als Pfand meins Bun - des, ——— meins Bundes, dass Euch
 - ez! Il doit é - tre à ja - mais Le sym - bo - le et le ga - ge De la
 Euch, denn es leuch - tet als Pfand meins Bun - des, ——— meins Bundes, dass Euch

ff
 ff
 ff
 f
 ff
 ff
 Col C. B.

paix que je vous pro - mets. Crois - sez
Frie - den von Gott ge - sandt. Erhö - het - euch

paix que je vous pro - mets. Croissez! multi - pli - ez! Croissez multi - pli - ez! Crois - sez donc, croissez
Frie - den von Gott ge - sandt. Fruchtbär seid mehret Euch, fruchtbär seid mehret Euch! Erhö - het, frucht - bar seid

paix que je vous pro - mets. Crois - sez donc et mul - ti - pli - ez, et mul -
Frie - den von Gott ge - sandt. Fruchtbär seid und ter - meh - ret Euch, und ter -

paix que je vous pro - mets.
Frie - den von Gott ge - sandt.

Col C.B.

et mul - ti - pli - ez!
und ver - meh - ret Euch!

Crois - - - sez done et
Frucht - - - bar seid, und

et mul - ti - pli - ez!
und ver - meh - ret Euch!

multi - pli - ez!
Vermeh - ret Euch,

multi - pli - ez!
und mehret Euch!

multi - pli - ez!
meh - - ret Euch!

Crois - sez done et
Frucht - bar seid, und

mul - - ti - pli - ez!
meh - - ret Euch!

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mul - ti - pli - ez! mul - ti - pli - ez! Crois - sez
 meh - ret Euch! vermehret Euch! frucht - bar

- ez! Crois - sez done! crois - sez
 Euch! frucht - bar scid, frucht - bar

Crois - sez done et mul - ti - pli ez! mul - ti - pli
 frucht - bar scid und meh - ret Euch, und meh - ret

multi - pli ez! Crois - sez done et mul - ti - pli
 vermehret Euch, frucht - bar scid und meh - ret

M

done!
 seüt!
 done!
 seüt!
 - ez!
 Euch!
 - ez!
 Euch!

Sou - ve - nez - vous qu'il doit être à ja -
 Men - schen! ge - donkt dass Euch leuchte das

Quand vous verrez cet are,
 Wenn Euch mein Bo - gen strahlt,

- ez! Quand vous verrez cet are bril - ler sur le nu a - ge, Sou - ve - nez -
 Euch! Wenn Euch mein Bo - gen strahlt, wenn sich Ge - wöl - ler thürmen, dann mahnt es

Quand vous verrez cet are...
 Wenn die - ser Bo - gen strahlt

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

- mais - Le sym - bo - le et le ga - - - ge, le sym - bole et le ga - - ge De la
 pfand mei' us Bun - des Euch zu schir - - - men, dass Euch Eri - de, ja Eri - - de, dass Euch

Son - ve - nez - vous qu'il doit être à ja - mais Le ga - ge, le sym - bole et le ga - - ge De la
 dan' mah' es Euch, er leuchte Euch als Pfand des Bun - des dass Er Eri - de, ja Eri - - de, dass Euch

vous! sou - ve - nez - vous qu'il doit être à ja - mais Le ga - ge, le sym - bole et le ga - - ge
 Euch, dan' mah' es Euch, er leuchte Euch als Pfand des Bun - des dass Er Herr Euch le - schir - - me,

paix que je vous pro - mets.
 Frie - de ton Gott ge - sandt.

paix que je vous pro - mets.
 Frie - de ton Gott ge - sandt.

De la paix que je vous pro - mets.
 dass Euch Frieden sei von Gott ge - sandt.

TUTTI. *f*
 Crois - sez donc et multi - pli - ez! mul - ti - pli -
 Fruchtlar seid und vermeh - ret Euch, vermehret

SOPRANO SOLO.
poco a poco cresc.

CONTRALTO SOLO.
TENOR SOLO.
BARYTON SOLO.

f Crois - sez done
 Frucht - bar seid

f Crois - sez done
 Frucht - bar seid

f Crois - sez done
 Frucht - bar seid

f Crois - sez done
 Frucht - bar seid

f Crois - sez done
 Frucht - bar seid

f et mul - ti - pli - ez!
 und ver - meh - ret Euch, multi - pli - vermeh - ret

f et mul - ti - pli - ez!
 und ver - meh - ret Euch, multi - pli - vermeh - ret

f et mul - ti - pli - ez!
 und ver - meh - ret Euch, multi - pli - vermeh - ret

f et mul - ti - pli - ez!
 und ver - meh - ret Euch, multi - pli - vermeh - ret

f et mul - ti - pli - ez!
 und ver - meh - ret Euch, multi - pli - vermeh - ret

et mul - ti - pli - ez! Crois - sez, mul - ti - pli - ez, crois - sez, _____
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, _____

et mul - ti - pli - ez! Crois - sez, mul - ti - pli - ez, crois - sez, _____
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, _____

et mul - ti - pli - ez! Crois - sez, mul - ti - pli - ez, crois - sez, _____
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, _____

et mul - ti - pli - ez! Crois - sez, mul - ti - pli - ez, crois - sez, _____
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, _____

Crois - sez donc et mul - ti - pli - ez! Croissez, mul -
 Frucht - bar seid und ver - meh - ret Euch, Ge - deht und

-ez! multipli - ez! multipli - ez! multipli - ez!
 Euch, vermehret Euch, vermehret Euch, vermehret Euch, vermehret Euch, Ge - deht und

-upli - ez! mul - ti - pliez! multi - pli - ez! multi - pli - ez!
 mehret Euch, vermehret Euch, vermehret Euch, vermehret Euch, vermehret Euch, Croissez, mul -

multi - pli - ez!
 Vermehret Euch, multi - pli - ez!
 Vermehret Euch, Ge - deht und

croi - sez, mul - ti - pli - ez! Hom -
 ge, deht, und meh - ret Euch, Men -

croi - sez, mul - ti - pli - ez! Hom -
 ge, deht, und meh - ret Euch, Men -

croi - sez, mul - ti - pli - ez! Hom -
 ge, deht, und meh - ret Euch, Men -

croi - sez, mul - ti - pli - ez! Hom -
 ge, deht, und meh - ret Euch, Men -

- ti - pli - ez! Croissez, mul - ti - pli - ez! Croissez! croissez!
 mehret Euch, gedehnt und mehret Euch! Gedehnt! gedehnt!

- ti - pli - ez! Croissez, mul - ti - pli - ez! Croissez! croissez!
 mehret Euch, gedehnt und mehret Euch! Gedehnt! gedehnt!

- mes, sou-ve-nez-vous qu'il doit être à jamais le
 - schen, dann mah' es Euch, er strahle Euch als Pfand des

- mes, sou-ve-nez-vous qu'il doit être à jamais le
 - schen, dann mah' es Euch, er strahle Euch als Pfand des

- mes, sou-ve-nez-vous qu'il doit être à jamais le
 - schen, dann mah' es Euch, er strahle Euch als Pfand des

- mes, sou-ve-nez-vous qu'il doit être à jamais le
 - schen, dann mah' es Euch, er strahle Euch als Pfand des

Hommes, sou-ve-nez-vous qu'il doit être à ja- mais Le
 Menschen, dann mah' es Euch, er strahle Euch als Pfand des

Hommes, sou-ve-nez-vous qu'il doit être à ja- mais Le
 Menschen, dann mah' es Euch, er strahle Euch als Pfand des

Col C.B.

This musical score is for a vocal ensemble piece. It consists of multiple staves for voices and piano accompaniment. The lyrics are written in French and German. The French lyrics are: "ga - ge De la paix que je vous pro - mets. Hon - des dass Euch Erre - de ton Gott gr - sandt. Hom - mes, Men - schen,". The German lyrics are: "ga - ge De la paix que je vous pro - mets. Hon - des dass Euch Erre - de ton Gott gr - sandt. Hom - mes, Men - schen,". The piano accompaniment features various dynamic markings, including *ff* (fortissimo) and *a2* (second ending). The score is printed on a page numbered 120.

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

Crois - sez et mul - ti - pli - ez! mul - ti - pli - ez!
 blü - het et cer - meh - ret Euch! ter - meh - ret Euch!

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