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Les

# RUINES D'ATHÈNES

Drame Lyrique

DE

# L. VAN BEEETHOVEN

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*Leon Escudier*



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LES  
**RUINES D'ATHÈNES**

MUSIQUE

de

**VAN BÉETHOVEN.**

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**CATALOGUE DES MORCEAUX**

OUVERTURE	Page	2
<b>N<sup>o</sup> 1.</b> INVOCATION à 4 Voix Soprano, Contre alto, Tenor et Basse.		10
<b>2.</b> DUO Soprano et Basse.		44
<b>3.</b> CHOEUR DE DERVICHES Tenor et Basse.		48
<b>4.</b> MARCHÉ à la TURQUE Piano.		26
<b>5.</b> STROPHES avec accompagnement de Piano.		29
<b>6.</b> MARCHÉ et CHOEUR à 4 voix.		51
<b>7.</b> CHOEUR à 4 voix.		44
<b>8.</b> INVOCATION à APOLLON air de Basse.		50
<b>9.</b> CHOEUR et FINAL à 4 voix.		58

# LES RUINES D'ATHÈNES

*Andante con moto*

## OUVERTURE.

The first system of musical notation consists of two staves, Treble and Bass clef, in a 6/8 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a rest in the Treble staff and a melodic line in the Bass staff. The Treble staff then enters with a melodic line in the second measure. The music is marked with a large brace on the left side.

The second system of musical notation continues the piece. It features two staves. The Treble staff has a melodic line with a dynamic marking of *fp* (fortissimo piano) in the second measure. The Bass staff provides a rhythmic accompaniment with a melodic line. The music is marked with a large brace on the left side.

The third system of musical notation continues the piece. It features two staves. The Treble staff has a melodic line with dynamic markings of *p* (piano) in the second measure, *fp* in the fourth measure, and *fp* in the fifth measure. The Bass staff has a rhythmic accompaniment with dynamic markings of *p* in the second measure and *p* in the fourth measure. The music is marked with a large brace on the left side.

The fourth system of musical notation continues the piece. It features two staves. The Treble staff has a melodic line with dynamic markings of *fp* in the first measure, *fp* in the second measure, *dim:* (diminuendo) in the third measure, and *pp* (pianissimo) in the fourth measure. The Bass staff has a rhythmic accompaniment with dynamic markings of *p* in the first measure and *p* in the second measure. The music is marked with a large brace on the left side.

Mareca moderato.

The first system of the musical score for 'Mareca moderato' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The first measure is marked *cresc.* and the second measure is marked *p dolce*. The music features a melody in the right hand and a supporting bass line in the left hand.

The second system continues the piece. It features a melodic line in the right hand with some grace notes and a steady bass line in the left hand. The tempo and dynamics remain consistent with the first system.

Adagio ma non troppo.

The third system begins with the tempo change to 'Adagio ma non troppo'. The first measure is marked *ritard.* and the second measure is marked *p*. The music is slower and more expressive than the previous section.

The fourth system continues the 'Adagio ma non troppo' section. It features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *f* in the second measure.

The fifth system is the final system on the page. It continues the melodic and bass lines of the previous system, ending with a final cadence.

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) in the first measure, *cresc:* (crescendo) in the second measure. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation. Treble clef, bass clef. Dynamics: *cres* (crescendo) in the first measure, *f* (forte) in the second measure. The music continues with melodic and harmonic development.

Third system of musical notation. Treble clef, bass clef. The music features a melodic line in the treble and a harmonic accompaniment in the bass, with some triplet markings in the bass line.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) and *cres* (crescendo) in the second measure. The music continues with melodic and harmonic development.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) in the first measure, *ff* (fortissimo) in the second measure. The music continues with melodic and harmonic development.



First system of a musical score. It consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one sharp (F#). The music features a complex texture with many beamed notes and chords. A dynamic marking of *p* (piano) is placed above the treble staff in the second measure. The word *dolor.* (dolor) is written above the treble staff in the third measure. The system concludes with a double bar line.

Second system of the musical score. It consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (Bb). The music continues with complex textures and beamed notes. A dynamic marking of *p* is present above the treble staff in the first measure. The system concludes with a double bar line.

Third system of the musical score. It consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (Bb). The music continues with complex textures and beamed notes. A dynamic marking of *p* is present above the treble staff in the first measure. The system concludes with a double bar line.

Fourth system of the musical score. It consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (Bb). The music continues with complex textures and beamed notes. A dynamic marking of *p* is present above the treble staff in the first measure. The system concludes with a double bar line.

Fifth system of the musical score. It consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (Bb). The music continues with complex textures and beamed notes. A dynamic marking of *cresc.* (crescendo) is placed above the treble staff in the second measure. The word *cresc.* appears again above the treble staff in the fourth and fifth measures. The system concludes with a double bar line.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with slurs and a bass line with chords and some melodic movement.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and harmonic material from the first system.

Third system of musical notation. The treble staff has a *dim.* (diminuendo) marking. The bass staff has a *p* (piano) marking. The music includes slurs and dynamic markings.

Fourth system of musical notation. This system features prominent triplets in both the treble and bass staves, indicated by the number '3' above and below the notes.

Fifth system of musical notation. The treble staff has a *p dolce.* (piano dolce) marking. The bass staff has a *p* marking. The system concludes with a double bar line and a key signature change to B-flat major, indicated by two flat symbols.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a dynamic marking of *pp* (pianissimo) in the third measure.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a dynamic marking of *crps* (crescendo) in the third measure.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a dynamic marking of *f* (forte) in the second measure.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a dynamic marking of *ff* (fortissimo) in the fourth measure.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with some rests. The lower staff features a more active accompaniment. A dynamic marking of *ff* (fortissimo) is present in the second measure of the lower staff.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with some triplets. The lower staff has a bass line with triplets and chords. A key signature change to one sharp (F#) is indicated at the beginning of the system.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line. The lower staff has a bass line with chords. Dynamic markings include *p* (piano) in the first measure, *p* in the second measure, and *crescendo.* in the third measure.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with a long slur. The lower staff has a bass line with chords and moving lines.

First system of a musical score, consisting of two staves (treble and bass clef). The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff features a melodic line with many beamed eighth notes, while the second staff provides a harmonic accompaniment with chords and moving bass lines. A large slur covers the entire system.

Second system of the musical score. The first staff continues the melodic line with some rests. The second staff features a bass line with a dynamic marking of *pp* (pianissimo) in the second measure.

Third system of the musical score. The first staff continues the melodic line. The second staff features a bass line with a dynamic marking of *cresc.* (crescendo) in the second measure and *p* (piano) in the fifth measure.

Fourth system of the musical score. The first staff continues the melodic line. The second staff features a bass line with a dynamic marking of *cresc.* (crescendo) in the second measure and *ff* (fortissimo) in the fifth measure.

Fifth system of the musical score. The first staff continues the melodic line. The second staff features a bass line with a dynamic marking of *ff* (fortissimo) in the fourth and fifth measures.

Sixth system of the musical score. The first staff continues the melodic line. The second staff features a bass line with a dynamic marking of *ff* (fortissimo) in the first and second measures. The system concludes with a double bar line.

Andante poco sostenuto.

N° 1  
PIANO.

Piano accompaniment for the first system, featuring treble and bass staves with dynamic markings 'f' and 'p'.

SOPRANI.

Fil - le des dieux! Ju - pi - ter t'ap - pel - le!

ALTI.

Fil - le des dieux! Ju - pi - ter t'ap - pel - le!

TENORI.

Fil - le des dieux! Ju - pi - ter t'ap - pel - le!

BASSI.

Fil - le des dieux! Ju - pi - ter t'ap - pel - le t'ap - pel - le t'ap - pel - le!

Piano accompaniment for the second system, featuring treble and bass staves with dynamic marking 'f'.

Plus de ter - reur! De sa fureur cru - el - le s'ent la ri - Plus De sa fu - reur s'ent

Piano accompaniment for the third system, featuring treble and bass staves with dynamic marking 'p'.

*cresc.* *f*  
 gueur! es - père en sa clémence immor - tel - - - le!  
*f*  
 de ter - reur, es - père en sa clémence immor - tel - - - le!  
*cresc.* *f*  
 teint la rigueur, es - père en sa clémence immor - tel - - - le!  
*cresc.* *f*  
 es - père en sa justice eter - nel - - - le!

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

*p dolce.* *dolce.*

*p* *f* *f* *f*  
 à la douleur ferme ton cœur! l'ap-  
 à la douleur ferme ton cœur! l'ap-  
 à la douleur ferme ton cœur! ton maître l'ap-  
 à la douleur ferme ton cœur! ton père, ton maître l'ap-

*p*

*p*  
-pe-l-le! De sa fu-reur éu-ni-le, s'é-tent la ri-gueur! Es-

*p* *cresc.*  
-pe-l-le! Plus de ter-reur, Es-

*p* *cresc.*  
-pe-l-le! De sa fu-reur s'é-tent la ri-gueur! Es-

*mf*  
-pe-l-le! Es-

*p* *cresc.*

*f*  
-père en sa clé-mence im-mor-tel-le!

*f*  
-père en sa clé-mence im-mor-tel-le!

*f*  
-père en sa jus-ti-ce éter-nel-le!

*f*  
-père en sa jus-ti-ce éter-nel-le!

*p* *p cresc.* *p dolce.*

*dolce.*



*pp* A la dou\_leur ferme ton cœur. *f* frissonne d'ivresse di *p*

*pp* A la dou\_leur ferme ton cœur. *f* frissonne d'ivresse di *p*

*pp* A la dou\_leur ferme ton cœur. tres\_saille, fris\_sonne di *p*

*pp* A la dou\_leur ferme ton cœur. tres\_saille, fris\_sonne di *p*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "A la dou\_leur ferme ton cœur. frissonne d'ivresse di". The second pair has lyrics: "A la dou\_leur ferme ton cœur. tres\_saille, fris\_sonne di". The piano accompaniment is in the bass clef and includes dynamic markings *pp*, *f*, and *p*.

*dim:* \_vresse et de bon\_heur!

*dim:* \_vresse et de bon\_heur!

*dim:* \_vresse et de bon\_heur!

*dim:* \_vresse et de bon\_heur!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "\_vresse et de bon\_heur!". The second pair has lyrics: "\_vresse et de bon\_heur!". The piano accompaniment is in the bass clef and includes dynamic markings *dim:* and *ff*.

Andante con moto.

V. 2.  
PIANO.

fp

fp p

fp p

f p

L'Es - cla - va - ge, puis l'ou - tra - ge! sort affreux!

p poco più mosso.

chaque auro - re fait é - clo - re un tourment plus ri - gou - reux!

cresc.

SOPRANO.

Vois ces trilles si vermeilles,

*sf* *sf* *p dolce.*

vois ces fleurs! leur pa-ru-re, leur verdu-re

crois-sent pour nos seuls vainqueurs!

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

Veu-x té-ri-les! vai-ne plainte! tout in-sul-te à nos re-grets!

Veu-x té-ri-les! vai-ne plainte! tout in-sul-te à nos re-grets!

*f* *p* *f* *p* *p*

viens! viens! Li - ber - té di -

viens! viens! Li - ber - té di -

*f* *p* *pp* *cre -*

- vi - ne et sain - te, nous as tu fais pour jamais!

- vi - ne et sain - te, nous as tu fais pour jamais! veux sté - ri - les!

- sen - - - do. *f* *p*

veux sté - ri - les! vai - ne plaine! tout in - sul - te à nos re - grets!

veux sté - ri - les! vai - ne plaine! tout in - sul - te à nos re - grets!

*f* *p* *p*

Viens! viens! Li - ber - té di - vine U - ni - te

viens! viens! Li - ber - té di - vine U - ni - te

*cresc.*

nous as - tu fui pour ja - mais! nous as - tu fui pour ja - mais? viens!

nous as - tu fui pour ja - mais! nous as - tu fui pour ja - mais? viens!

*f* *p* *cresc.*

nous as - tu fui pour ja - mais!

nous as - tu fui pour ja - mais!

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

*fp* *fp* *sf* *dim.* *pp* *pp*

## CHŒUR DE DERVICHES.

N<sup>o</sup> 5.

*Allegro ma non troppo.*

TÉNOR. *p*  
A ton as -

BASSE. *p*  
A ton as -

PIANO. *p*

*p*  
-pect terrible et som-bre L'as-tre des

*p*  
-pect terrible et som-bre L'as-tre des

nuits s'en-fuit dans l'om-bre! Vive Allah! Vive Allah! Ka - a - ba! Ka\_a\_ba,

nuits s'en-fuit dans l'om-bre! Vive Allah! Vive Allah! Ka - a - ba! Ka\_a\_ba,

*cresc poco a poco.*

Ka\_a-ba, Ka - aba, Ka - - - a - ba! Ka - - - a -

*cresc poco a poco.*

Ka\_a-ba, Ka - aba, Ka - - - a - ba! Ka - - - a -

*cresc poco a poco.*

-ba! Ka - - - a - ba! Vive Allah! vive Al - lah! Ka\_a-ba! Ka\_a-

-ba! Ka - - - a - ba! Vive Allah! vive Al - lah! Ka\_a-ba! Ka\_a-

ba! A Mahomet

ba! A Mahomet

*cresc:* *ff*

*ff* Dieu te permet! à ton as - pect ter - rible et

*ff* Dieu te permet! à ton as - pect ter - rible et

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat major/D minor) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are 'Dieu te permet! à ton as - pect ter - rible et'. The first vocal staff has a dynamic marking of *ff* at the beginning. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

semble l'Astre des nuits s'en-fuit dans l'om-bre. Vive Allah! vive Allah! Ka - a -

semble l'Astre des nuits s'en-fuit dans l'om-bre. Vive Allah! vive Allah! Ka - a -

The second system of the musical score continues the vocal and piano parts. The lyrics are 'semble l'Astre des nuits s'en-fuit dans l'om-bre. Vive Allah! vive Allah! Ka - a -'. The piano accompaniment continues with the same rhythmic pattern as the first system.

-ba! vive Allah! vive Allah! Ka - a - ba! Ka - - - a - ba! Ka - -

-ba! vive Allah! vive Allah! Ka - a - ba! Ka - - - a - ba! Ka - -

The third system of the musical score concludes the vocal and piano parts. The lyrics are '-ba! vive Allah! vive Allah! Ka - a - ba! Ka - - - a - ba! Ka - -'. The piano accompaniment continues with the same rhythmic pattern. There are dynamic markings of *sf* (sforzando) above the vocal staves and below the piano accompaniment.



*sf* a - ba! Ka - *sf* a - ba vive Allah! vive Al-

*sf* a - ba! Ka - *sf* a - ba vive Allah! vive Al-

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "a - ba! Ka - a - ba vive Allah! vive Al-". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "a - ba! Ka - a - ba vive Allah! vive Al-". The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) at the beginning and end of phrases.

- lah! Kaa-ba, Ka-a - ba!

- lah! Kaa-ba, Ka-a - ba!

The second system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "- lah! Kaa-ba, Ka-a - ba!". The middle staff is a vocal line in bass clef with the same key signature and time signature, containing the lyrics "- lah! Kaa-ba, Ka-a - ba!". The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) and *ff* (fortissimo).

The third system of the score consists of two staves, both in bass clef, representing the piano accompaniment. It continues the rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

The fourth system of the score consists of two staves, both in bass clef, representing the piano accompaniment. It continues the rhythmic pattern of eighth and sixteenth notes.

*ff*  
 Par toi gui - dé vers la sphère éter - nelle, Alborack vole ain -  
*ff*  
 Par toi gui - dé vers la sphère éter - nelle, Alborack vole ain -

*ff*

*ff*  
 - si que l'é - tin - cel - le! Grand servi - teur! Du Dieu ven -  
*ff*  
 - si que l'é - tin - cel - le! Grand servi - teur! Du Dieu ven -

*ff*

*sf*  
 - geur Du Dieu — vengeur. Vive Allah! Ka - a - ba! Vive Allah!  
*sf*  
 - geur Du Dieu — vengeur. Vive Allah! Ka - a - ba! Vive Allah!

*sf*

Vive Allah! Ka\_a\_ba! Ka - - a - ba! Ka - - a -

Vive Allah! Ka\_a\_ba! Ka - - a - ba! Ka - - a -

- ba! Ka - - - a - ba.Vive Al\_lah,vive Al\_lah,Kaa\_ba! Ka\_a -

- ba! Ka - - - a - ba.Vive Allah,vive Al\_lah,Kaa-ba! Ka\_a -

- ba!

- ba!

Par toi qui - de - vers la sphère éter - nelle Alborack vole ain - si que l'é - tin -

Par toi qui - de - vers la sphère éter - nelle Alborack vole ain - si que l'é - tin -

- ce - le! Grand ser - viteur! Du Dieu vengeur! Du

- ce - le! Grand ser - viteur! Du Dieu vengeur! Du

Dieu vengeur! Vive Al - lah, Ka - a - ba! Vive Al - lah!

Dieu vengeur! Vive Al - lah, Ka - a - ba! Vive Al - lah!

dim.

vive al-lah! Ka-a-ba Ka - - a - ba! Ka - - - a -

dim.

vive al-lah! Ka-a-ba Ka - - a - ba! Ka - - - a -

dim. poco a poco.

-ba! Ka - - - a - ba! vive allah! vive al-lah! Ka-a-ba, Kaa -

-ba! Ka - - - a - ba! vive allah! vive al-lah! Ka-a-ba, Kaa -

-ba!

-ba!

*p* sempre dim.

*pp*

MARCHE A LA TURQUE.

N<sup>o</sup> 4. *Vivace.*

PIANO. *pp*

*ten.*

*crese:*

*poco a poco.*

*ten.*

*f*

*sf sf sf sf sf sf*

*p p*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and arpeggiated figures. Dynamic markings include *ff* and *f*.

Second system of musical notation, continuing the piece with similar chordal textures. Dynamic markings include *f* and *ff*.

Third system of musical notation, showing a continuation of the dense harmonic language. Dynamic markings include *f*.

Fourth system of musical notation, featuring a series of chords with dynamic markings of *f*.

Fifth system of musical notation, including a *p* dynamic marking and concluding with a final chordal structure.

Sixth system of musical notation, the final system on the page, featuring dynamic markings of *ff* and *f*.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music is written in a key with one flat (B-flat). The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* and *sf*.

Second system of the musical score. The upper staff continues with intricate melodic patterns, while the lower staff maintains a steady accompaniment. A dynamic marking of *sf* is present in the latter part of the system.

Third system of the musical score. The upper staff features a series of slurred chords and melodic fragments. The lower staff consists of chords and moving lines. Multiple dynamic markings of *f* and *sf* are used throughout the system.

Fourth system of the musical score. The upper staff has a melodic line with slurs and accents. The lower staff has a more rhythmic accompaniment. Dynamic markings include *f* and the instruction *dim. poco a poco.*

Fifth system of the musical score. The upper staff continues with complex melodic textures. The lower staff has a dense accompaniment. Dynamic markings include *sempre piu. p*.

Sixth system of the musical score, the final system on the page. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *pp*.



UN VIEILLARD S'AVANCE.

Allegro ma non troppo

(H. V. H. M. B.)

N<sup>o</sup> 5.  
PIANO.

sempre dolce.

Voici déjà le peuple en gais habits de fête, de ces immenses cris retentissent

les cieux. Et moi pauvre vieillard, je dresse aussi la fête; mon sang s'est réchauffé,

mon cœur bondit joyeux, j'éprouve ces transports, ce ravissant délire qui, hanté pour ja-

mais le sombre et noir chagrin. Et l'œil étincelant du bonheur qui m'inspire, je reprends mon

bâton, je me mets en chemin. Que vois-je, suis-je hélas abusé par un songe? Est-ce là mon antique et nat-

Le ciel? D'un somptueux palais le portique s'éleva sur le sable au jadis je n'aurais eu libre l'île bon sûr.

- mit au beau-puits soient inséparables. Ils germèrent constamment dans les riches guérets leurs tiges

tors du sol jaillissent innombrables et croissent à l'abri des palmes de la paix. Qui créa tous ces biens.

faut-il le dire encore? Celui qui dans nos cœurs s'est conquis un autel qu'un peuple tout entier, ai-

- ne chérit l'honneur. Et l'onctueux bémol sceptre paternel. Qui peut le reconnaître à ses pom-

- peux ouvrages? Loué de à notre prince, à notre bienfaiteur! De ses rares vertus, les Grands, les

peuples - et partout de son nom révélé la splendeur,

## MARCHÉ ET CHOEUR.

N<sup>o</sup> 5.

Assai Moderato.

PIANO.

*p*

Vois de ces beaux enfants *p* les joyeuses cohortes! Ils voltigent partout comme des papillons du temps

Chalie ils assiègent les portes et se joignent à la population, qu'ils sent tous ces héros au front

grave et sévère? Melpomène aujourd'hui les rend à la lumière et rétablit des arts l'antique et noble

eresce: *p*

Depuis deux mille ans tombait le véridique! Vois Thésée, Walerstein, Orléans et tant d'autres, Te...

ce libérateur de la noble Helvétie; la plaintive Stuart; la tendre Iphigénie; Egmond,

Carolan, Régulus, Octavie, tous s'avancent d'un pas imposant solennel, vers le temple

nouveau qui s'élève à leur gloire. Tu vois au milieu d'eux Les filles de mémoire, Allons!

vieilles, de regrets pour jamais délivré, te mêler aux transports de ce peuple; oublié et

Sous l'œil de la déesse délabrée l'antique hélas n'est plus, la nouvelle l'attend!

CHŒUR.

SOPRANI.

*p*

Que nos of- frandes

ALTI.

*p*

Que nos of- frandes

TENORI.

Que nos guir-landes

des Dieux

*p* BASSI.

Que nos guir-landes

des Dieux

or - nent les au - tels!

or - nent les au - tels!

- im - mor - tels le feu s'al-

- im - mor - tels le feu s'al-

que Pen-cens fu - - - me!

que Pen-cens fu - - - me!

-lu - me!

-lu - me!

This system contains four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music is in a key with two flats and a common time signature. The vocal lines feature long notes and rests, while the piano accompaniment consists of rhythmic patterns in both hands.

gloire aosli-bé-ateurs! ils s'é-

gloire aosli-bé-ateurs! vers nous ils s'i-

ah! voici nos vengeurs! ils s'a - van-cent!

ah! voici nos vengeurs! ils s'a - van-cent!

This system contains six staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The lyrics are split across the vocal staves. The piano accompaniment continues with rhythmic patterns, including some arpeggiated chords.

*p*  
-lan - cent! moment heu-reux! ils vien-vent combler nos vœux!

*p*  
-lan - cent! moment heu-reux! ils vien-vent combler nos vœux!

plus de cris douloureux!

plus de cris douloureux!

*p*  
moment heu-reux! moment heu-reux! sa-lu-ons les de-chets joy-

*p*  
moment heu-reux! moment heu-reux! sa-lu-ons les de-chets joy-

moment heu-reux! ——— moment heu-reux!

moment heu-reux! ——— moment heu-reux!

(Le cortège entre.)

*f* *ff*

-eux de chants joyeux! ————— fils

*f* *ff*

-eux de chants joyeux! ————— fils

*f* *ff*

de chants joyeux! ————— fils

*f* *ff*

de chants joyeux! ————— fils

*a poco* *fff*

d'Apollon! et des beaux arts, calmez notre âme éperdu-e! de

d'Apollon! et des beaux arts, calmez notre âme éperdu-e! de

d'Apollon! et des beaux arts, calmez notre âme éperdu-e! de

d'Apollon! et des beaux arts, calmez notre âme éperdu-e! de



toutes parts la vieille A - thène vous sa - lu - el dans votre sainte et noble ar -

toutes parts la vieille A - thène vous sa - lu - el dans votre sainte et noble ar -

toutes parts la vieille A - thène vous sa - lu - el dans votre sainte et noble ar -

toutes parts la vieille A - thène vous sa - lu - el dans votre sainte et noble ar -

-deur, ve-nez lui ren-dre la - splen-deur! la libe - té, la paix et

-deur, ve-nez lui ren-dre la - splen-deur! la libe - té, la paix et

-deur, ve-nez lui ren-dre la - splen-deur! la libe - té, la paix et

-deur, ve-nez lui ren-dre la - splen-deur! la libe - té, la paix et

le bon - - heur! dans votre sainte et noble ar-deur, ve-

le bon - - heur! dans votre sainte et noble ar-deur, ve-

le bon - - heur! dans votre sainte et noble ar-deur, ve-

le bon - - heur! dans votre sainte et noble ar-deur, ve-

-nez lui rendre la splendeur! la liber-té, la paix, l'i - vresse et le bon-

-nez lui rendre la splendeur! la liber-té, la paix, l'i - vresse et le bon-

-nez lui rendre la splendeur! la liber-té, la paix, l'i - vresse et le bon-

-nez lui rendre la splendeur! la liber-té, la paix, l'i - vresse et le bon-

-heur! di-guehé-ros! entrez dans no - tre tem-ple qu'il retentisse de vos con-

-heur! di-guehé-ros! entrez dans no - tre tem-ple qu'il retentisse de vos con-

-heur! di-guehéros! entrez dans ce tem-ple que votre voix s'misse à nos pouvea

-heur! di-guehéros! entrez dans ce tem-ple que votre voix s'misse à nos pouvea

-certs! Dieu vous con - tem - ple, bri - sez — nos fers — servez de —

-certs! Dieu vous con - tem - ple, bri - sez — nos fers — servez de —

-certs! Dieu vous con - tem - ple, bri - sez — nos fers — servez de —

-certs! Dieu vous con - tem - ple, bri - sez — nos fers — servez de —

-ven-ple à l'uni-vers! Dieu vous con-tem-ple, bri-sez nos

-ven-ple à l'uni-vers! Dieu vous con-tem-ple, bri-sez nos

-ven-ple à l'uni-vers! Dieu vous con-tem-ple, bri-sez nos

-ven-ple à l'uni-vers! Dieu vous con-tem-ple, bri-sez nos

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands, featuring a steady rhythmic pattern with chords and moving lines. The lyrics are: "-ven-ple à l'uni-vers! Dieu vous con-tem-ple, bri-sez nos".

fais! — soyez l'e-veuple de l'uni-vers! de l'uni-

fais! — soyez l'e-veuple de l'uni-vers! soyez l'e-veuple de l'uni-

fais! — soyez l'e-veuple de l'uni-vers! bri-sez nos fais bri-sez

fais! — soyez l'e-veuple de l'uni-vers! Dieu vous con-tem-ple! bri-sez

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "fais! — soyez l'e-veuple de l'uni-vers! de l'uni-", "fais! — soyez l'e-veuple de l'uni-vers! soyez l'e-veuple de l'uni-", "fais! — soyez l'e-veuple de l'uni-vers! bri-sez nos fais bri-sez", and "fais! — soyez l'e-veuple de l'uni-vers! Dieu vous con-tem-ple! bri-sez". The piano accompaniment includes dynamic markings such as *f* and *p*.

-vers! de l'univers soyez l'exemple de l'univers! soyez l'e-

-vers! soyez l'exemple de l'univers soyez l'exemple de l'univers! soyez l'e-

-fers! brisez nos fers de l'univers soyez l'exemple de l'univers! soyez l'e-

fers-Dieu vous contemple de l'univers soyez l'exemple de l'univers! soyez l'e-

*p*

*sf*

-xemple de l'univers! soyez l'exemple de l'univers! —

-xemple de l'univers! soyez l'exemple de l'univers! —

-xemple de l'univers! soyez l'exemple de l'univers! —

-xemple de l'univers! soyez l'exemple de l'univers! —

*sf*

*sf*

## RÉCIT.

*poco adagio.*LE GRAND  
PRÊTRE.

PIANO.

Je vous ac - cueil - le avec é - vresse, com - ple su - blime et frater -

*p*  
tremolo.

Vivace.

nel dans ce temple où vers vous tout un peuple se

*f*

*ff*

pres - se le sa - ge pour - rait - il ou - bli - er votre au - tel

*f*

*ff*

*più Allegro.*

con - tre les coups du sort pour affer - mir nos

*ff*

*ff*

ames la sombre Melpomène ex - la - les dou -

*piu stretto.*

- leurs Adagio. Lorsque Thali - ce en vi ves é - pi -

- grammes par ces doctes le - çons All<sup>o</sup> corrige nos er - reurs

glôire aux 9 leurs que leurs divi - nes flammes, sin

les mortels ré - pan - dent pour ja - mas, leurs doux bien - faits, *a parte.*

N° 6. *Allegretto ma non troppo.*  
*dolce.*

PIANO. *pp*

*pp*

Nos cœurs gé - né - reux sont en -

*pp*

Nos cœurs gé - né - reux sont en -

*pp*

Nos cœurs gé - né - reux sont en -

*pp*

Nos cœurs gé - né - reux sont en -

*pp*

Nos cœurs gé - né - reux sont en -

*pp*

Nos cœurs gé - né - reux sont en -

*sf*

-cor purs de cri-mes! notre âme ré - pond au sou - rire, aux pleurs!

-cor purs de cri-mes! notre âme ré - pond au sou - rire, aux pleurs! beaux

-cor purs de cri-mes! notre âme ré - pond au sou - rire, aux pleurs!

-cor purs de cri-mes! notre âme ré - pond au sou - rire, aux pleurs!

-cor purs de cri-mes! notre âme ré - pond au sou - rire, aux pleurs! beaux

-cor purs de cri-mes! notre âme ré - pond au sou - rire, aux pleurs! beaux



Beaux arts, na - tu - re, ac - cords su - bli - mes, ac - cords su - bli - mes!

— arts, na - tu - re, ac - cords su - bli - mes, ac - cords su - bli - mes!

Beaux arts, na - tu - re, ac - cords su - bli - mes, ac - cords su - bli - mes!

— arts, na - tu - re, ac - cords su - bli - mes, ac - cords su - bli - mes!

*pp*

Vous charme - rez à ja - mais nos dou - leurs Beau - arts, na - tu - re,

Vous charme - rez à ja -

Vous charme - rez à ja - mais nos dou - leurs à ja -

*pp*

*cresc:* *fz* *p*

ac\_cords su - bli - mes! Vous charme - rez à ja - mais nos dou - leurs!

*p* *cresc:* *fz* *p*

ac\_cords su - bli - mes! Vous charme - rez à ja - mais nos dou - leurs! à ja -

*cresc:* *fz* *p*

- mais nos dou - leurs! Vous charmé - rez à ja - mais nos dou - leurs! à ja -

*cresc:* *fz* *p* *o*

- mais nos dou - leurs! Vous charme - rez à ja - mais nos dou - leurs! à ja -

*p* *fz* *p* *pp*

à ja - mais nos dou - leurs - - - - - nos

*p* *fz* *p* *pp*

- mais nos dou - leurs à ja - mais nos dou - leurs - - - - - nos

*p* *fz* *p* *pp*

- mais nos dou - leurs à ja - mais nos dou - leurs - - - - - nos

*p* *fz* *p* *pp*

- mais nos dou - leurs à ja - mais nos dou - leurs - - - - - nos

cœurs gé-né-reux sont en-cor-pus de cri-mes, notre â-me ré-pond au sou-

cœurs gé-né-reux sont en-cor-pus de cri-mes, notre â-me ré-pond au sou-

cœurs gé-né-reux sont en-cor-pus de cri-mes, notre â-me ré-pond au sou-

cœurs gé-né-reux sont en-cor-pus de cri-mes, notre â-me ré-pond au sou-

-rire, aux pleurs! Beauvarts, na-tu-re, ac-

-rire, aux pleurs! Beauvarts, na-tu-re, ac-

-rire, aux pleurs! Beauvarts, na-tu-re, ac-cords su-bli-mes!

-rire, aux pleurs!

- cords su - bli - mes! beaux arts! na - ture! ac - cords su - bli mes!  
 Beaux arts! na - tu - re! ac - cords su - bli - mes!  
 Beaux arts! natu - re! Beaux arts! Beaux arts! na - ture! ac -  
*pp*  
 Beaux arts! na - tu - re! ac - cords su - bli - mes! Beaux arts! na - ture! ac -

*cresc:*  
 ac - cords su - bli - mes! Vous charme - rez à ja -  
*cresc:*  
 ac - cords su - bli - mes! Vous charme - rez à ja -  
*cresc:*  
 - cords su - bli mes! ac - cords su - bli - mes! Vous charme - rez à ja -  
*cresc:*  
 - cords su - bli mes! ac - cords su - bli - mes! Vous charme - rez à ja -

*f p cresc: f p*  
 - mais nos dou-leurs! Vous charme-rez à ja - mais nos dou-leurs!

*f p cresc: f p*  
 - mais nos dou-leurs! Vous charme-rez à ja - mais nos dou-leurs.

*f p cresc: f p f p*  
 - mais nos dou-leurs! Vous charme-rez à ja - mais nos dou-leurs! à ja - mais nos dou-

*f p cresc: f p f p*  
 - mais nos dou-leurs! Vous charme-rez à ja - mais nos dou-leurs! à ja - mais nos dou-

*f p cresc: f p f p*

*p f p dim:*  
 à ja-mais nos dou - leurs! ——— à jamais nos dou-leurs!

*p f p dim:*  
 à ja-mais nos dou - leurs! ——— à jamais nos dou-leurs!

*f p dim:*  
 - leurs à jamais nos dou-leurs! ——— à jamais nos dou-leurs!

*f p dim:*  
 - leurs à jamais nos dou-leurs! ——— à jamais nos dou-leurs!

*f p dim: pp*

## INVOCATION A APOLLON.

N<sup>o</sup> 7.

Adagio.

PIANO.

The piano introduction is in 2/4 time, marked Adagio. It begins with a forte (fp) dynamic and features a complex, rhythmic accompaniment in the right hand with many beamed sixteenth notes, while the left hand plays a steady bass line. The piece concludes with a piano (p) dynamic.

Dai - gne, Grand Ap - pol - lon! En - ten - dre ma pri - è - re! des -

The vocal line is in a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). Dynamics include piano (p) and fortissimo (fp). A crescendo (cresc.) is marked in the piano part.

- cends - vers nous dans le sacré val - lon! tout sur la ter - re! l'ad -

The vocal line continues in the same staff. The piano accompaniment features a prominent, rhythmic pattern in the right hand. Dynamics include piano (p) and forte (f).

- mire en core et te ré - ve - re! viens dans ce temple austère pleins ton

The vocal line continues. The piano accompaniment has a driving, rhythmic character. Dynamics include forte (f), piano (p), and fortissimo (fp). A crescendo (cresc.) is marked in the piano part.

nom! 'chanteur immor - tel de la vic - toi - re!

The vocal line concludes. The piano accompaniment features a final, powerful chord. Dynamics include piano (p) and fortissimo (fp). A decrescendo (decresc.) is marked in the piano part.

ac - cours brillant de gloire! com - bler mon cœur di -

-vresse et de bon - heur! di - vresse et de bon - heur, di - vres - se di -

*dolce.* *cresc:*

-vres - se et de bon - heur! ac - cours, ac -

*cresc:*

-cours, brillant de gloi - re com - bler mon cœur di - vres - se et de bon -

-heur, ac - cours ac - cours brillant de gloi - re com -

*cresc:*

-bler mon cœur di-resse et de bonheur! com-ble mon cœur di-

-resse di-resse et de bonheur!

**LENTO.** *pp* *ff* **Presto.**

**VOIX.** **PIANO.** **Allegro con brio.** *f* *p*

C'est lui! vo-yez ses traits!



Res - plen - dis - sants de sa - gesse et d'at - traits!

**SOPRANO.** *ff*  
C'est lui!

**ALTO.** *ff*  
C'est lui!

**TÉNOB.** *ff*  
C'est lui!

**BASSE.** *ff*  
C'est lui!

*cresc.* *ff*

Vo - yez ses traits! res - plen - dis - sants de sa -

Vo - yez ses traits! res - plen - dis - sants de sa -

Vo - yez ses traits! res - plen - dis - sants de sa -

Vo - yez ses traits! res - plen - dis - sants de sa -

Ap - pol - lou même à nos yeux se re -  
 - gesse et d'at - traits.

*fp*

vé - le .

*p* Il ap - pa - rait dans sa gloire é - ter -  
*p* Il ap - pa - rait dans sa gloire é - ter -  
*p* Il ap - pa - rait dans sa gloire é - ter -  
*p* Il ap - pa - rait dans sa gloire é - ter -

Voi - là ses traits

*cresc.*

-nel - le! voi - là ses traits, voi - là ses traits! voi -

*cresc.:*

-nel - le! voi - là ses traits, voi - là ses traits! voi -

*cresc.:*

-nel - le! voi - là ses traits, voi - là ses

*cresc.:*

-nel le! voi - là ses traits, voi - là ses

voi - là ses traits! brillantsd'at - traits

-là ses traits! brillantsd'at - traits

-là ses traits brillantsd'at - traits

- traits brillantsd'at - traits! voi - là ses traits brillantsd'at - traits

traits brillantsd'at - traits! voi - là ses traits brillantsd'at - traits

*sempre cresc.*

*f Ped.*

oui voilà ses traits — voi — là — ses traits — bril —  
 lui c'est lui c'est lui.  
 lui c'est lui c'est lui.  
 lui c'est lui c'est lui.  
 lui c'est lui c'est lui.

*p*

- lants — dat — traits. — voi — là — ses traits voi — là ses

*pp* *cresc.*

traits bril — lants dat — traits voi — là ses traits.

SOPR: *f*  
 voi — là ses

ALT: *f*  
 voi — là ses

*f*

bril - lants d'ai - traits voi - là ses traits bril - lants d'ai -  
traits! voi - là ses traits! bril - lants d'ai -  
traits! voi - là ses traits! bril - lants d'ai -  
f voi - là ses traits! voi - là ses traits! bril - lants d'ai -  
f voi - là ses traits! voi - là ses traits! bril - lants d'ai -  
cresc: ff ff ff ff ff ff

-traits.  
ff traits.  
ff traits.  
ff traits.  
ff traits.  
ff traits.  
ff traits.

CHOEUR ET FINALE.

N° 8.

*Allegro con fuoco.*

SOPRANI

Dieu protecteur des arts!

ALTI.

Dieu protecteur des arts!

TENORI.

Dieu protecteur des arts!

BASSI.

Dieu protecteur des arts!

*Allegro con fuoco.*

PIANO.

*ff*

*f* *p* *cresc:*

veille sur nos remparts! Gloire à ton nom! Grand Ap-pol-  
*cresc:*

veille sur nos remparts! Gloire à ton nom Grand Ap-pol-  
*cresc:*

veille sur nos remparts! à ton nom. Grand Ap-pol-  
*cresc:*

veille sur nos remparts! Grand Ap-pol-

*cresc:* *p*

-lon! *f* Gloire á toi, Dieu des arts! *ff* veillle sur nos remparts!

-lon! *f* Gloire á toi, Dieu des arts! *ff* veillle sur nos remparts!

-lon! *f* Gloire á toi, Dieu des arts! *ff* veillle sur nos remparts!

-lon! *f* Gloire á toi, Dieu des arts! *ff* veillle sur nos remparts!

-Gloire á ton nom *p* Grand Ap-pol-lon! *cresc:* *f* Gloi-re *ff*

Gloire á ton nom *p* Grand Ap-pol-lon! *cresc:* *f* Gloi-re *ff*

Gloire á ton nom, Ap-pol-lon! *p* *cresc:* *f* Gloi-re *ff*

Gloire á ton nom! *p* *cresc:* *f* Gloi-re *ff* *p* au

*p* Adagio. Allegro.  
 au grand Ap-pol - lon!

*p*  
 au grand Ap-pol - lon!

*p*  
 au grand Ap-pol - lon!

*p* Grand au grand Ap-pol - lon!  
 Adagio. Allegro.

*p* *sempre* *3*

TENORE. *p*  
 Ta sa - gesse et tes ou - vra - ges

*p*  
 Ta sa - gesse et tes ou -

*sf sf*  
 buil - le - ront dans tous les â - ges, Ta sa - gesse et tes ou -

*sf* *crese:* *sf*



-ra - ges bril - le - ront dans tous les â - ges Ta - sa - gesse et  
 Ta - sa - gesse et  
 -ra - ges bril - le - ront dans tous les â - ges Ta - sa - gesse et

*sf sf*  
*sf sf sf sf sf* *CRISTO: sf*

tes ou - vra - ges bril - le - ront dans tous les â - ges Ta - sa -  
 tes ou - vra - ges bril - le - ront dans tous les â - ges Ta - sa -  
 tes ou - vra - ges bril - le - ront dans tous les â - ges *p*  
 Ta - sa -

*sf sf*

- gesse et les ou - vra - ges bril - le - ront dans tous les â - ges  
*sf* *sf*

- gesse et les ou - vra - ges bril - le - ront dans tous les â - ges  
*f*

la sa - ges se les ou - vra - ges

- gesse et les ou - vra - ges bril - le - ront dans tous les â - ges  
*sf*

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics and dynamic markings *sf*. The second staff is another vocal line with lyrics and dynamic markings *f*. The third staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and melodic lines.

bril - le - ront  
*ff*

la sa - gesse et les ou - vra - ges bril - le - ront dans  
*ff*

la sa - gesse et les ou - vra - ges bril - le - ront dans  
*ff*

la sa - gesse et les ou - vra - ges bril - le - ront dans  
*ff*

8<sup>a</sup>

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics and dynamic marking *ff*. The second staff is a vocal line with lyrics and dynamic marking *ff*. The third staff is a vocal line with lyrics and dynamic marking *ff*. The fourth staff is a vocal line with lyrics and dynamic marking *ff*. The bottom staff is a piano accompaniment with chords and melodic lines, including a section marked 8<sup>a</sup>.

*ff*

dans tous les âges, Gloire à ton nom, Grand A-pol-lon!

tous les âges, Gloire à ton nom, Grand A-pol-lon!

tous les âges, Gloire à ton nom, Grand A-pol-lon!

tous les âges, Gloire à ton nom, Grand A-pol-lon!

*ga loco.*

*sf*

Gloire à ton nom! Grand A-pol-lon!

Gloire à ton nom! Grand A-pol-lon!

Gloire à ton nom! Grand A-pol-lon!

Gloire à ton nom! Grand A-pol-lon!

*sf sf sf*

*f*  
Grand A-pol-lon! ta sa-gesse et tes ou-

*f*  
Grand A-pol-lon! ta sa-gesse et tes ou-

*f*  
Grand A-pol-lon! ta sa-gesse et tes ou-

*f*  
Grand A-pol-lon! ta sa-gesse et tes ou-

-ra-ges bril-le-rou dans tous les â-ges! Gloire à ton

-ra-ges bril-le-rou dans tous les â-ges!

-ra-ges bril-le-rou dans tous les â-ges!

-ra-ges bril-le-rou dans tous les â-ges!

nom!

*p*  
Gloire à ton nom!

*p*  
Gloire à ton nom!

*p*

Grand A. - poi

*p*

Detailed description: This system contains the first part of a musical score. It features four staves. The top staff is a vocal line with the lyrics 'nom!'. The second and third staves are also vocal lines, both with the lyrics 'Gloire à ton nom!'. The fourth staff is a piano accompaniment line, starting with a piano (*p*) dynamic. The piano part consists of a series of chords and arpeggiated figures. The tempo/mood is indicated as 'Grand A. - poi'.

*p*  
Ta sa - gesse et tes ou - vra - ges

- lon!

*pp*

Detailed description: This system continues the musical score. It features four staves. The top staff is a vocal line with the lyrics 'Ta sa - gesse et tes ou - vra - ges'. The second staff is a vocal line with the lyrics '- lon!'. The third staff is a piano accompaniment line, starting with a piano (*p*) dynamic. The piano part consists of a series of chords and arpeggiated figures. The tempo/mood is indicated as 'Grand A. - poi'.

*p cresc:*  
 Ta sa - gesse et tes ou -  
 bril - le - - ront dans tous les â - ges! bril - - le - - ront

*cresc:*

-ra - ges bril - le - ront dans tous les â - ges! bril - - le -  
 bril - le - ront dans tous les â - ges! Glô - - - -  
*p cresc:*

*cresc:*

Ta sa - gesse et

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The lyrics are:

- ront bril - le - ront dans tous les â - ges! Gloi -  
 re gloire au grand A - pol - lon!  
 tes ou - vra - ges bril - le - ront dans tous les â - ges! bril -

Dynamics include *ff* (fortissimo) and *sf* (sforzando). The piano accompaniment features triplet patterns in the right hand and block chords in the left hand.

Musical score for the second system. It consists of four staves: two vocal staves and two piano staves. The lyrics are:

- gesse et tes ou - vra - ges bril - le - ront dans tous les  
 re à ton nom Grand  
 gloi re!  
 le - ront bril - le - ront dans tous les

Dynamics include *ff*. The piano accompaniment continues with triplet patterns and block chords.

â - ges! Gloire a ton nom! Grand Ap-pol- lon! Grand

A - pol - longloire a ton nom! Grand Ap-pol- lon! Grand

gloi - re! gloire à ton nom! Grand Ap-pol- lon! Grand

â - ges! Gloire a ton nom! Grand Ap-pol- lon! Grand

*dim:*

A - - pol - - lon!

*dim:*

A - - pol - - lon!

*dim:*

A - - pol - - lon!

*dim:*

A - - pol - - lon!

*sf sf ff* *diminuendo.*



*f*  
Grand A

*f*  
Grand A

*f* Ta sa - gesseet tes ou - vrages Grand A

*f*  
Ta sa gesseet tes ou - vrages Grand A

*pp* *ff* *sf* *sf*

*dim:*  
- pol - - lon!

*dim:*  
- pol - - lon!

*dim:*  
- pol - - lon!

*dim:*  
- pol - - lon!

*sf* *sf* *dim:* *pp*

*f*  
 Ta sa-gesse et les ou - vra-ges bril-le-ront dans tous les â-ges!

*f*  
 Ta sa-gesse et les ou - vra-ges bril-le-ront dans tous les â-ges!

*f*  
 les ou - vra-ges bril-le-ront dans tous les â-ges!

*f*  
 les ou - vra-ges bril-le-ront dans tous les â-ges!

bril-le - ront dans tous les â-ges! Grand A-pol-lon!

bril-le - ront dans tous les â-ges! Grand A-pol-lon!

bril-le - ront dans tous les â-ges! Grand A-pol-lon!

bril-le - ront dans tous les â-ges! Grand A-pol-lon!

*sf* *sf* *sf* *sf*

*p*  
Gloire á ton nom!

*p*  
Gloire á ton nom!

*p*  
Gloire á ton

Detailed description: This system contains three vocal staves. The top staff begins with a piano (*p*) dynamic marking and the lyrics "Gloire á ton nom!". The middle staff continues the vocal line with another piano (*p*) marking and the same lyrics. The bottom staff starts with a piano (*p*) marking and the lyrics "Gloire á ton".

*p*

Detailed description: This system shows the piano accompaniment for the first system. It consists of a treble and a bass clef staff. The treble staff features a complex, rhythmic pattern of sixteenth and thirty-second notes. The bass staff provides a simpler accompaniment with quarter and eighth notes. A piano (*p*) dynamic marking is present.

nom!

Detailed description: This system contains three vocal staves. The top staff has a long note with a slur. The middle staff continues with a long note and a slur. The bottom staff has a long note with a slur and the lyrics "nom!".

*p*  
Gloire á ton nom!

Detailed description: This system shows the piano accompaniment for the second system. It consists of a treble and a bass clef staff. The treble staff has a long note with a slur. The bass staff has a long note with a slur and the lyrics "Gloire á ton nom!". A piano (*p*) dynamic marking is present.

*dim:*

Detailed description: This system shows the piano accompaniment for the third system. It consists of a treble and a bass clef staff. Both staves feature a complex, rhythmic pattern of sixteenth and thirty-second notes. A *dim:* (diminuendo) dynamic marking is present.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff contains a single note, likely a fermata or a long note, indicating a sustained vocal line.

Piano accompaniment for the first system, consisting of a grand staff (treble and bass clefs). The music features a series of chords and arpeggiated figures. The dynamic marking *pp* is present.

Piano accompaniment for the second system, continuing the grand staff. It includes dynamic markings *ritant*, *ppp*, and *ff*. The word *Prestissimo.* is written below the staff.

Vocal staves with lyrics. The lyrics are: "Gloire à ton nom!" (Soprano and Alto), "Grand A - pol - lon!" (Tenor and Bass). The dynamic marking *ff* is present.

Piano accompaniment for the final system, consisting of a grand staff. The music concludes with a series of chords and arpeggiated figures.

LE  
**ROI ESTIENNE.**

Musique

de

**VAN BÉETHOVEN.**

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**CATALOGUE DES MORCEAUX.**

N <sup>o</sup> 1	AIR de Basse et Chœur de Guerriers . . . . .	Page. 62.
2	CHOEUR à 4 Voix 2 Tenors 2 Basses . . . . .	66.
3	CHOEUR à 4 Voix . . . . .	72.
	MARCHE MILITAIRE . . . . .	75.
4	CHOEUR de Jeunes Filles 2 Sopranos . . . . .	76.
5	MARCHE TRIOMPHALE Piano . . . . .	82.
6	CHOEUR NUPTIAL à 4 Voix . . . . .	85.
7	MARCHE RELIGIEUSE . . . . .	88.
8	FINALE à 4 Voix . . . . .	90.

AIR ET CHŒUR DE GUERRIERS.

N° 1.

Andante maestoso e con moto.

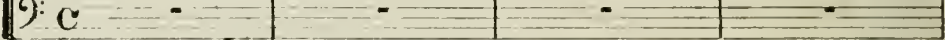
TENORI PRIMO.



TENORI SECONDO.

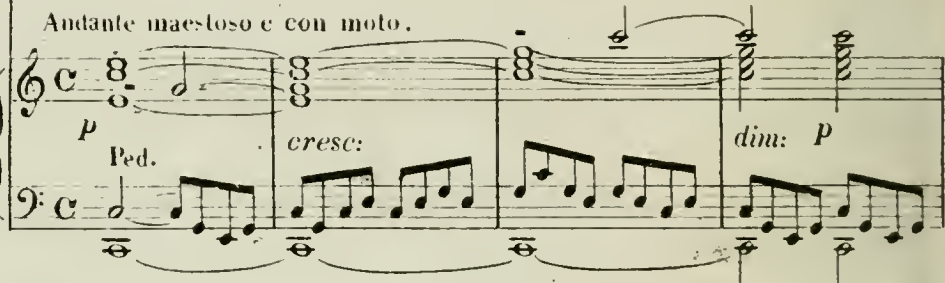


BASSI.



PIANO.

Andante maestoso e con moto.



*p* No - ble fils de Bel - lon - ne, que le laurier cou - ron - ne,

ô vai - lan - t Prince des Hon - grois! qu'a ja - mais vi - vent tes ex -

*f* No - - ble fils de Bel - lon - ne

*f* No - - ble fils de Bel - lon - ne

*f* -ploits! No - ble fils de Bel - lon - ne

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The vocal lines begin with a rest followed by the lyrics 'No - - ble fils de Bel - lon - ne'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamic markings include *f* (forte) at the beginning and end of the system.

que le lau - rier couronne , o vaillant prin - ce des Hon - grois ,

que le lau - rier couronne , o vaillant prin - ce des Hon - grois ,

que le laurier couronne , vaillant prince des Hon - grois ,

The second system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The vocal lines continue with the lyrics 'que le lau - rier couronne , o vaillant prin - ce des Hon - grois ,'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamic markings include *cresc.* (crescendo) and *sf* (sforzando).

qu'à jamais vi - vent tes ex - ploits!

qu'à jamais vi - vent tes ex - ploits!

qu'à jamais vi - vent tes ex - ploits!

The third system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The vocal lines continue with the lyrics 'qu'à jamais vi - vent tes ex - ploits!'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. Dynamic markings include *pp* (pianissimo), *Ped.* (pedal), *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano).

BASSI.

*p*  
 gloi - re de la pa - tri - e, Viens sur nos bouchi - ers! c'est ain -

- sis que la Hongri - e porte en tri - om - phes ses guerriers! porte en tri -

*fp* *cresc:* *cresc:*

*f* Gloi - re de la Pa - tri - e!  
*f* Gloi - re de la Pa - tri - e!  
*f* - our - - phes ses guerriers! Gloire de la Pa - tri - e!

*f* *p* *cresc:* *f* *sf*



Viens sur nos boucliers! c'est ainsi que la Hongrie porte en tri-

Viens sur nos boucliers! c'est ainsi que la Hongrie porte en tri-

Viens sur nos boucliers! c'est ainsi que la Hongrie porte en tri-

- om - phes guerriers! porte en tri - om - phes guerriers!

- om - phes guerriers! porte en tri - om - phes guerriers!

- om - phes guerriers! porte en tri - om - phes guerriers!

*ff*

*Ped.*

- scen - - - do.

*dim: p*

## CHOEUR.

N<sup>o</sup> 2.

Allegro con brio.

TENORI  
PRIMO.TENORI  
SECONDO.BASSI  
PRIMO.BASSI  
SECONDO.

PIANO.

*p*  
Dans l'i - gno - ran - ce et l'es - cla - va - ge nous gé - mis -

Allegro con brio.

*p*  
Dans l'i - gno - ran - ce et l'es - cla - va - ge nous gé - mis -

*p*  
Dans l'i - gno - ran - ce et l'es - cla - va - ge nous gé - mis -

- sions de - puis long - tems de - puis long - tems nous gé - mis - -

*p*

Dans l'i - gno - ran - ce et l'es cla - va - ge nous gé - mis -

- sions de - puis long - tems, de - puis long - tems. nous gé - mis - -

- sions de - puis long - tems. de - puis long - tems.

- sions de - puis long - tems, Dans l'i - gno - ran - ce et l'es cla - va - ge nous gé - mis -

- sions de - puis long - tems. nous gé - mis - sions.

- sions de - puis long - tems nous gé - mis - sions nous gé - mis - sions de - puis long -

en vain nous gé - mis - sions! hé -

- sions de - puis long - tems. en vain nous gé - mis - sions! hé -

*cresc:*  
de- puis long-tems! lorsqu'un grand Roi plein d'un noble cou-  
*cresc:*  
-las de- puis long-tems! lorsqu'un grand Roi plein d'un noble cou-  
*cresc:*  
-las de- puis long-tems! lorsqu'un grand Roi plein d'un noble cou-  
*cresc:*  
-las de- puis long-tems! lorsqu'un grand Roi plein d'un noble cou-

-rage, vint éclairer nos pas errants!  
-rage, vint éclairer nos pas errants!  
-rage, vint éclairer nos pas errants!  
-rage, vint éclairer nos pas errants!

De nous il im-plo - re fi-dè - le a - mour et nous rend

De nous il im-plo - re fi-dè - le a - mour et nous rend

De nous il im-plo - re fi-dè - le a - mour et nous rend

De nous il im-plo - re fi-dè - le a - mour et nous rend

The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady eighth-note accompaniment.

*p*  
l'au - ro - re d'un beau jour!

*p*  
l'au - ro - re d'un beau jour!

*p*  
l'au - ro - re d'un beau jour!

*p*  
l'au - ro - re d'un beau jour!

The piano accompaniment continues with a similar texture, featuring a right-hand part with sixteenth-note runs and a left-hand part with eighth-note accompaniment. Dynamics include *p* and *sf*.

*f* *sf* *p*  
 Gloire à ton père, prince aus\_tè-re! son ar-den - - - te fer -

*f* *sf* *p*  
 Gloire à ton père, prince aus\_tè-re! son ar-den - - - te fer -

*f* *sf* *p*  
 Gloire à ton père, prince aus\_tè-re! son ar-den - - - te fer -

*f* *sf* *p*  
 Gloire à ton père, prince aus\_tè-re! son ar-den - - - te fer -

*f* *p*  
 -veur ! Sain - - te lu - miè - - - re, de

*f* *p*  
 -veur ! Sain - - te lu - miè - - - re, de

*f* *p*  
 -veur ! Sain - - te lu - miè - - - re, de

*f* *p*  
 -veur ! Sain - - te lu - miè - - - re, de

*f* *p* *cresc* *ff*  
 no - - - tre cœur ain - - si bannit l'er reur! gloi - - re à ton  
*f* *p* *cresc* *ff*  
 no - - - tre cœur ain - - si bannit l'er reur! gloi - - re à ton  
*f* *p* *cresc* *ff*  
 no - - - tre cœur ain - - si bannit l'er reur! gloi - - re à ton  
*f* *p* *cresc* *ff*  
 no - - - tre cœur ain - - si bannit l'er reur! gloi - - re à ton

*f* *p* *cresc:* *ff*  
*sf*

*sf* *sf*  
 pè - - re! à ton pè - re, gloire, honneur!  
*sf* *sf*  
 pè - - re! à ton pè - re, gloire, honneur!  
*sf* *sf*  
 pè - - re! à ton pè - re, gloire, honneur!  
*sf* *sf*  
 pè - - re! à ton pè - re, gloire, honneur!

*sf* *sf* *sf*

CHOEUR ET MARCHÉ TRIOMPHALE.

Vivace e con brio.

N<sup>o</sup> 3.  
SOPRANI

Gloire au Roi conquérant! gloire au Roi

ALTI.

Gloire au Roi conquérant! gloire au Roi

TENORI.

Gloire au Roi conquérant! gloire au Roi

BASSI.

Gloire au Roi conquérant! gloire au Roi

Vivace e con brio.

PIANO.

tout puissant gloire! gloire!

tout puissant gloire! gloire!

tout puissant gloire! gloire!

tout puissant gloire! gloire!



MARCHE MILITAIRE.

Alla marcia ma non troppo presto.

PIANO.

The first system of the piano accompaniment, consisting of two staves (treble and bass clef). It begins with a treble clef and a common time signature (C). The music features a mix of chords and moving lines. Dynamic markings include *fp* (fortissimo piano) and *f* (forte). There are several triplet markings (indicated by a '3' in a circle) in both staves.

The second system of the piano accompaniment, continuing from the first. It features a variety of rhythmic patterns and dynamic markings, including *f* and *fp*. Triplet markings are present in both staves.

The third system of the piano accompaniment, showing a continuation of the musical themes. It includes dynamic markings such as *f* and *fp*, and triplet markings.

The fourth system of the piano accompaniment. It begins with a dynamic marking of *p dolce.* (piano dolce). The system concludes with the marking *semp. stacc.* (sempre staccato). Triplet markings are used throughout.

The fifth and final system of the piano accompaniment on this page. It features a dense texture with many chords and includes dynamic markings such as *ff* (fortissimo) and *p* (piano).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chordal textures. A dynamic marking of *ff p* is present in the right-hand part.

Second system of musical notation, continuing the dense chordal texture. Dynamic markings of *f* and *ff* are visible in the right-hand part.

Third system of musical notation, showing a transition from dense chords to more melodic lines. Dynamic markings of *p* and *f* are present.

Fourth system of musical notation, featuring more complex rhythmic patterns and melodic lines. A dynamic marking of *fp* is present.

Fifth system of musical notation, concluding with melodic lines and chords. Dynamic markings of *f* and *fp* are present, along with the instruction *pdolce*.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a more rhythmic accompaniment with many beamed notes. Dynamic markings include *sf* (sforzando) in both staves.

Second system of musical notation. The treble staff features a series of chords, many of which are beamed together. The bass staff has a similar rhythmic pattern. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

Third system of musical notation. The treble staff includes trills (*tr*) and triplets (*3*). The bass staff continues the accompaniment. Dynamic marking is *ff* (fortissimo).

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a complex rhythmic accompaniment with many beamed notes and triplets (*3*). Dynamic marking is *p* (piano).

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a complex rhythmic accompaniment with many beamed notes and triplets (*3*). Dynamic markings include *cresc.* (crescendo) and *f* (forte).

## CHŒUR DE JEUNES FILLES.

Andante grazioso con moto alla ungarere.

N<sup>o</sup> 4.

PIANO.

fp dolce

SOP: 1<sup>o</sup> dolce  
Vois! de rō - ses la - te - - te or - né - - e, cet - te

SOP: 2<sup>o</sup> dolce  
Vois! de ro - ses la - te - - te or - né - - e, cet - te

p

Vierge qu'ad - mi - - re ta Cour!

Vierge qu'ad - mi - - re ta Cour!

*cresc.*

Les Grâces mê - - - mes font cou - ron -

Les Grâces mê - - - mes font cou - ron -

*dim:*

*cresc.*

*dim:*

- né - - e! el - - le te don - - ne sou pur

- né - - e! el - - le te don - - ne sou pur a -

*cresc.*

*dim:*

*cresc.*

*dim:*

*sf*

- mour! viens lui ju - rer constant re - tour!

- mour! viens lui ju - rer constant re - tour!

*p*

*cresc.*

*cresc.*

*cresc.*

*sf*

sf sf sf sf sf

*p dolce*

De l'E - pou - se que Dieu te con -

De l'E - pou - se que Dieu te con -

*p dolce*

sf

ti - e sois le gui - de, le doux pro - tec -

ti - e sois le gui - de, le doux pro - tec -

ten!

ten!

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and dynamic markings like *sf*.

*dol:*  
Le plus grand tré - sor de la vi - - e,

*dol:*  
Le plus grand tré - sor de la vi - - e,

*P dol:*

Vocal and piano accompaniment for the second system, including lyrics and dynamic markings like *P dol*.

*cresc:* la ver - tu bril - - le, *dim:* règne en son cœur!

*cresc:* la ver - tu bril - - le, *dim:* règne en son cœur!

*cresc:* *sf* *dim:* *p*

Vocal and piano accompaniment for the third system, including lyrics and dynamic markings like *cresc*, *dim*, *sf*, and *p*.

*P* peux tu dou - ter *cresce poco a poco.* de ton bon heur!

*P* peux tu dou - ter

*P* *cresce poco a poco.*

Vocal and piano accompaniment for the fourth system, including lyrics and dynamic markings like *P* and *cresce poco a poco*.

Vois! de  
*cresc:* Vois! de fleurs la tête or-

fleurs la tête or - né - e cet - te  
 - né - e cet - te vier - ge qu'ad - mi - re ta

vier - ge qu'ad - mi - re ta cour, vois! les Grâ - ces  
 cour qu'ad - mi - re ta cour, vois! les Grâ - ces  
*f* *sf*

mé - mes l'ont cou - ron - né - e! d - le - te  
 mé - mes l'ont cou - ron - né - e! d - le l'im -  
*sf* *sf* *sf* *cresc:* *cresc:*



*dim:*  
don - - ne son ten - dre a - mour!  
*dim:*  
- mo - - le son pur a - mour!

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "don - - ne son ten - dre a - mour!" on the first staff and "- mo - - le son pur a - mour!" on the second. The piano accompaniment consists of a grand staff with treble and bass clefs. It includes dynamic markings such as *sf* (sforzando) and *dim:* (diminuendo). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

*dim:*  
Viens lui ju - rer  
*dim:*  
cons - tant re - tour!  
*dim:*  
Viens lui ju - rer  
*dim:*  
cons - tant re - tour!

The second system of music continues the vocal and piano parts. The vocal staves have the lyrics: "Viens lui ju - rer" and "cons - tant re - tour!". The piano accompaniment includes dynamic markings like *pp* (pianissimo) and *sf* (sforzando). The piano part continues with intricate melodic lines and harmonic support.

The third system shows the continuation of the piano accompaniment. It features a grand staff with treble and bass clefs, containing complex melodic and harmonic textures. The piano part is highly detailed, with many notes and ornaments, providing a rich accompaniment for the vocal lines.

## MARCHE TRIOMPHALE.

Maestoso.

N<sup>o</sup> 5.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Maestoso'. The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system includes a piano (*p*) dynamic and a crescendo (*cresc:*) marking. The fourth system is marked with fortissimo (*ff*). The fifth system concludes the piece with a final cadence.

sempre f  
sf

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 2/4 time and features a melodic line in the treble and a rhythmic accompaniment in the bass. The dynamic marking *sempre f* is written above the treble staff, and *sf* is written below the bass staff.

sf

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some slurs, and the bass staff has a rhythmic accompaniment. The dynamic marking *sf* is written below the bass staff.

p ff sf

Third system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has a rhythmic accompaniment. Dynamic markings *p*, *ff*, and *sf* are present.

fp cresc:

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamic markings *fp* and *cresc:* are present.

fp cresc: fp

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamic markings *fp*, *cresc:*, and *fp* are present.

First system of a piano score. It consists of two staves, treble and bass. The music is in a major key with a 2/4 time signature. The first measure has a *cresc:* marking. The second measure has a *sf* marking. The third measure has a *sf* marking. The fourth measure has a *sf* marking. The system ends with a fermata over the final notes.

Second system of a piano score. It consists of two staves, treble and bass. The music continues from the first system. The first measure has a *sf* marking. The second measure has a *sf* marking. The third measure has a *sf* marking. The fourth measure has a *sf* marking. The system ends with a fermata over the final notes.

Third system of a piano score. It consists of two staves, treble and bass. The music continues from the second system. The first measure has a *ff* marking. The second measure has a *p* marking. The third measure has a *cresc:* marking. The fourth measure has a *ff* marking. The fifth measure has a *p* marking. The sixth measure has a *cresc:* marking. The system ends with a fermata over the final notes.

Fourth system of a piano score. It consists of two staves, treble and bass. The music continues from the third system. The first measure has a *ff* marking. The second measure has a *sf* marking. The third measure has a *ff* marking. The fourth measure has a *ff* marking. The fifth measure has a *p* marking. The sixth measure has a *ff* marking. The system ends with a fermata over the final notes.

Fifth system of a piano score. It consists of two staves, treble and bass. The music continues from the fourth system. The first measure has a *ff* marking. The second measure has a *ff* marking. The third measure has a *ff* marking. The fourth measure has a *ff* marking. The system ends with a fermata over the final notes.

CHOEUR NUPTIAL.

N° 6.

Vivace.

PIANO.

The piano introduction is written for a grand piano in 6/8 time, featuring a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The score includes a *Ped.* (pedal) instruction and a *f* (forte) dynamic marking. The music consists of a flowing melody in the right hand and a supporting bass line in the left hand.

Plus d'al-lar - mes! de vaines lar - mes! quel beau jour pour nous  
 Plus d'al-lar - mes! de vaines lar - mes! quel beau jour pour nous  
 Plus d'al-lar - mes! de vaines lar - mes! quel beau jour pour nous  
 Plus d'al-lar - mes! de vaines lar - mes! quel beau jour pour nous

The first system of vocal staves contains four parts (Soprano, Alto, Tenor, Bass) with the lyrics: "Plus d'al-lar - mes! de vaines lar - mes! quel beau jour pour nous". Each part begins with a piano (*p*) dynamic marking.

The piano accompaniment for the first system continues with a piano (*p*) dynamic marking, providing harmonic support for the vocal lines.

va sur-gir! sain - te i - vres - sel! pure al-lé - gres - sel  
 va sur-gir! sain - te i - vres - sel! pure al-lé - gres - sel  
 va sur-gir! sain - te i - vres - sel! pure al-lé - gres - sel  
 va sur-gir! sain - te i - vres - sel! pure al-lé - gres - sel

The second system of vocal staves contains four parts with the lyrics: "va sur-gir! sain - te i - vres - sel! pure al-lé - gres - sel".

The piano accompaniment for the second system continues with a piano (*p*) dynamic marking.

le doux mirthe au lau -

le doux mirthe au lau -

le doux mirthe au lau -

le doux mirthe au lau -

*dolce.*

*f*

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts enter with the lyrics 'le doux mirthe au lau -' on a long note. The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

rier vient su-nir ——— le doux mirthe au lau - rier vient su-nir!

-rier vient su-nir ——— le doux mirthe au lau - rier vient su-nir!

-rier vient su-nir le doux mirthe au lau - rier vient su-nir!

-rier vient su-nir ——— le doux mirthe au lau - rier vient su-nir!

Detailed description: This system continues the vocal and piano parts. The vocal parts now have lyrics: 'rier vient su-nir ——— le doux mirthe au lau - rier vient su-nir!'. The piano accompaniment continues with similar melodic and rhythmic patterns. The dynamic marking *f* is still present.

*p*  
sain - te i - vres - se! pure al - le - gresse!

*p*  
sain - te i - vres - se! pure al - le - gressé!

*p*  
sain - te i - vres - se! pure al - le - gresse!

*p*  
sain - te i - vres - se! pure al - le - gresse!

*dolce.*

le doux mirthe au lau - riervient su - nir — le doux mirthe au lau - riervient su - nir!

le doux mirthe au lau - riervient su - nir — le doux mirthe au lau - riervient su - nir!

le doux mirthe au lau - riervient su - nir le doux mirthe au lau - riervient su - nir!

le doux mirthe au lau - riervient su - nir — le doux mirthe au lau - riervient su - nir!

MARCHE RELIGIEUSE.

Maestoso con moto.

N. 7.

PIANO.

The first system of music consists of two staves, treble and bass. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff begins with a bass clef, the same key signature, and time signature. The music is marked 'PIANO.' and includes several 'Ped.' (pedal) markings. The notation features a series of chords and melodic lines in both hands.

Andante maestoso.

The second system continues the piece with a change in tempo to 'Andante maestoso.' The treble staff has a treble clef, one sharp, and 4/4 time. The bass staff has a bass clef, one sharp, and 4/4 time. The music is marked 'PP' (pianissimo) and includes 'Ped.' markings. The notation shows a more spacious and expressive style with long notes and sustained chords.

cresce poco a poco.

The third system features a 'cresce poco a poco.' (crescendo poco a poco) marking. The treble staff has a treble clef, one sharp, and 4/4 time. The bass staff has a bass clef, one sharp, and 4/4 time. The music is marked 'Ped.' and shows a gradual increase in volume and intensity.

cresce.

The fourth system includes a 'cresce.' (crescendo) marking. The treble staff has a treble clef, one sharp, and 4/4 time. The bass staff has a bass clef, one sharp, and 4/4 time. The music is marked 'Ped.' and shows a further increase in volume.

Maestoso con moto come sopra

The fifth system returns to the tempo 'Maestoso con moto come sopra' (as above). The treble staff has a treble clef, one sharp, and 4/4 time. The bass staff has a bass clef, one sharp, and 4/4 time. The music is marked 'ff' (fortissimo) and includes 'Ped.' markings. The notation is more rhythmic and powerful.

The sixth system continues the piece. The treble staff has a treble clef, one sharp, and 4/4 time. The bass staff has a bass clef, one sharp, and 4/4 time. The music is marked 'Ped.' and includes various chordal textures.



Moderato.

pp

sf

sf

pp

cresc.

sf

pp

Allegro vivace con brio.

Gloire au puis-sant vainqueur! gloire à son bras vengeur!

Gloire au puis-sant vainqueur! gloire à son bras vengeur!

Gloire au puis-sant vainqueur! gloire à son bras vengeur!

Gloire au puis-sant vainqueur! gloire à son bras vengeur!

Allegro vivace e con brio.

sf

Ped.

FINALE.

Nº 8.

**SOPRANI.** Presto. *f* Hur - rah! Hur -

**ALTI.** *f* Hur - rah! Hur -

**TENORI.** *f* Hur - rah!

**BASSI.** *f* Hur - rah!

**PIANO.** Presto. *Ped. f*

-rah! hur-rah! hur-rah! hur-rah!

-rah! hur-rah! hur-rah! hur-rah!

hur-rah! hur-rah! hur-rah! hur-rah!

hur-rah! hur-rah! hur-rah! hur-rah!

*Ped.* *Ped.*

Presto.

f  
 Jour de vic - toi - re! l'au - be de gloi - re va pour l'his - toi - re  
 Jour de vic - toi - re! l'au - be de gloi - re va pour l'his - toi - re  
 Jour de vic - toi - re! l'au - be de gloi - re va pour l'his - toi - re  
 f  
 Jour de vic - toi - re! l'au - be de gloi - re va pour l'his - toi - re

The first system of the musical score consists of four staves. The top three staves are vocal lines, each with the lyrics "Jour de vic - toi - re! l'au - be de gloi - re va pour l'his - toi - re". The bottom staff is the piano accompaniment, starting with a forte (f) dynamic. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Presto".

f Presto.

— luire à ja - mais! l'au - be de gloi - re  
 — luire à ja - mais! l'au - be de gloi - re  
 — luire à ja - mais! l'au - be de gloi - re  
 — luire à ja - mais! l'au - be de gloi - re

The second system of the musical score consists of four staves. The top three staves are vocal lines, each with the lyrics "— luire à ja - mais! l'au - be de gloi - re". The bottom staff is the piano accompaniment, starting with a forte (f) dynamic. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Presto".

va pour l'his-toi - re luire à ja - mais! du saint — dé - li -

va pour l'his-toi - re luire à ja - mais! du saint — dé - li -

va pour l'his-toi - re luire à ja - mais! du saint dé - li - re

va pour l'his-toi - re luire à ja - mais! du saint dé - li - re

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

- re qui nous ins - pi - re que tout — respi - re les doux bienfaits du saint

- re qui nous ins - pi - re que tout — respi - re les doux bienfaits du saint

qui nous ins - pi - re que tout — respi - re les doux bienfaits du saint dé -

qui nous ins - pi - re que tout respi - re les doux bienfaits du saint dé -

The second system consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

— dé-li- - réqui nous ins - pi - re, que tout — respi-re les doux bien-faits!

— dé-li- - réqui nous ins - pi - re, que tout — respi-re les doux bien-faits!

- li - re- qui nous ins - pi - re, que tout — respi-re les doux bien-faits!

- li - re - qui nous ins - pi - re, que tout res - pi - re les doux bien-faits!

d'a-moursu - prè - me, di - vin em - blè - me, puis - se lui mè - me

d'a-moursu - prè - me, di - vin em - blè - me, puis - se lui mè - me

*p*  
 d'a-mour su - præ - me di - vin em - blè - me,  
*p*  
 d'a-mour su - præ - me di - vin em - blè - me,  
*p*  
 no - tre grand Roi! d'a-mour su - præ - me di - vin em - blè - me,  
*p*  
 no - tre grand Roi! d'a-mour su - præ - me di - vin em - blè - me,

*fp* *p* *cresc*  
 puis - se lui mè - me no - tre grand Roi! dans nos hom - ma - ges,  
*fp* *p*  
 puis - se lui mè - me no - tre grand Roi!  
*fp* *p* *cresc*  
 puis - se lui mè - me no - tre grand Roi! dans nos hom - ma - ges,  
*fp* *p*  
 puis - se lui mè - me no - tre grand Roi!

*p*  
dans nos suf - fra - ges voir mil - le ga - ges voir mil - le ga - ges

*p* *cresc.*  
voir mil - le ga - ges voir mil - le ga - ges

*p*  
dans nos suf - fra - ges voir mil - le ga - ges voir mil - le ga - ges

*p* *cresc.*  
voir mil - le ga - ges voir mil - le ga - ges

*p* *cresc.*  
voir mil - le ga - ges voir mil - le ga - ges

*f*  
de no - tre foi! de no - - - tre foi

*f*  
de no - tre foi! de no - - - tre foi

*f*  
de no - tre foi! de no - - - tre foi

*f*  
de no - tre foi! de no - - - tre foi

*f*  
de no - tre foi! de no - - - tre foi

de — no — tre foi, de no — tre

de — no — tre foi, de no — tre

de — no — tre foi, de no —

de — no — tre foi, de no —

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and slurs.

foi — gloire à no — tre grand Roi puisse l'il —

foi — gloire à no — tre grand Roi

— tre foi gloire à no — tre grand Roi puis-se

— tre foi gloire à no — tre grand Roi

The piano accompaniment continues with similar complex rhythmic patterns, including slurs and dynamic markings such as *p* (piano) and *pp* (pianissimo).



— dans nos hom - ma - ges dans nos vœux, dans nos suf -

*p* dans nos vœux — nos suf -

l'il dans nos hom - ma - ges, dans nos vœux, nos suf -

The first system consists of four staves. The top three are vocal staves in G major (one sharp). The first staff has lyrics: "— dans nos hom - ma - ges dans nos vœux, dans nos suf -". The second staff has lyrics: "*p* dans nos vœux — nos suf -". The third staff has lyrics: "l'il dans nos hom - ma - ges, dans nos vœux, nos suf -". The fourth staff is a bass line. Below these is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

*cresc.*  
- fra - ges voir mille ga -

*cresc.*  
- fra - ges voir mil - le ga - ges voir mille ga - ges mil - le

*cresc.*  
- fra - ges voir mil - le ga - ges voir mille ga - ges mil - le

*p*  
voir mille ga - ges voir mille ga - ges mil - le

The second system consists of six staves. The top three are vocal staves in G major. The first staff has lyrics: "*cresc.* - fra - ges voir mille ga -". The second staff has lyrics: "*cresc.* - fra - ges voir mil - le ga - ges voir mille ga - ges mil - le". The third staff has lyrics: "*cresc.* - fra - ges voir mil - le ga - ges voir mille ga - ges mil - le". The fourth staff is a bass line with lyrics: "*p* voir mille ga - ges voir mille ga - ges mil - le". The bottom two staves are a piano accompaniment with chords and melodic lines, including a *cresc.* marking.

— ges de notre foi! — gloire à

ga - ges de no - tre foi! — gloire à

ga - ges de no - tre foi! — gloire à

ga - ges de no - tre foi! — gloire à

*ff* *p* *ff* *p* *ff* *p* *ff* *p*

*ff* *Ped.*

no — tre grand Roi! gloi — re au —

no — tre grand Roi! gloi — re au —

no — tre grand Roi! gloi — re au —

no — tre grand Roi! gloi — re au —

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

grand Roi!

grand Roi!

grand Roi!

*Sempre più. f*

gloi re au grand

gloi re au grand

gloi re au grand

*Sempre più. f*

*ff* Roi! gloire au grand Roi!

*ff* Roi! gloire au grand Roi!

*ff* Roi! gloire au grand Roi!

gloire au grand Roi! gloi -

gloire au grand Roi! gloi -

gloire au grand Roi! gloi -

gloire au grand Roi! gloi -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics 'gloire au grand Roi! gloi -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

— re, gloire a no — tre Roi!

— re, gloire a no — tre Roi!

— re, gloire a no — tre Roi!

— re, gloire a no — tre Roi!

The second system continues the vocal parts and piano accompaniment. The vocal parts are in unison, singing the lyrics '— re, gloire a no — tre Roi!'. The piano accompaniment continues with a similar rhythmic pattern.

*Ped.*

The third system shows the piano accompaniment continuing. It includes a 'Ped.' (pedal) marking and ends with a double bar line.

