

NOTE :

On peut faire exécuter cette œuvre par un Quatuor à cordes (solistes), une harpe, trois voix de femmes (choryphées) et la Voix Principale, soit au total : neuf exécutants.

Si l'on veut augmenter le nombre des instruments à cordes, on devra faire emploi d'une ou de plusieurs contrebasses et multiplier, en proportion, les voix d'accompagnement.

Voici, à titre d'indication, les quantités qui, en dehors de la Voix Principale, pourraient être adoptées :

Voix d'accompagnement	Choryphées (ou voix d'enfants)	}	Soprano élevé	3	}	= 9
			Mezzo . . . . .	. . . = 3	. . . = 3	3	
			Mezzo grave . . . . .	. . .	. . .	3
	Chœur	}	Soprani	7	12	25	}	= 60
			Mezzos	5 = 16	10 = 30	20		
			Contralti	4	8	15		
	1 ^{ers} Violons . . . . .	. . . = 4 (ou 5)	. . . = 8	. . . = 18			
	2 ^{ds} Violons . . . . .	. . . = 4	. . . = 7	. . . = 16			
	Altos . . . . .	. . . = 3	. . . = 5	. . . = 12			
	Violoncelles . . . . .	. . . = 2	. . . = 4	. . . = 10			
Contrebasses . . . . .	. . . = 1	. . . = 2 (ou 3)	. . . = 8				
Harpes . . . . .	. . . = 1 (ou 2)	. . . = 2	. . . = 3				

On disposera le Chœur *toujours* derrière l'orchestre.



LE MIROIR DE JÉSUS

MYSTÈRES DU ROSAIRE

1

Poèmes de
Henri GHÉON

Musique de
ANDRÉ CAPLET

I. MIROIR DE JOIE

PRÉLUDE

(1) Lentement **Le double plus vite (2)**

Voix d'accompagnement

Soprani
Mezzo-Sop.
Contralti

Harpe

Lentement **Le double plus vite (100=)**

Voix Principale

1^{er} Violon
2nd Violon
Alto
Violoncelle
Contrebasse à 5 Cordes

(1) Chœur (Voix de femmes)

(2) 3 Voix d'enfants ou 3 Choryphées: Soprano élevé, Mezzo et Mezzo grave.

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D. & F. 10658

Paris, 4, Place de la Madeleine

pp
 et qu'An-dré Ca - plet de mu - sique il - lus - tra.

pp
 et qu'An-dré Ca - plet de mu - sique il - lus - tra.

pp
 et qu'An-dré Ca - plet de mu - sique il - lus - tra.

pp
 Pizz.

pp

pp

pp

p

cresc.

au talon

pp

au talon

Arco *pp*

Pizz.

pp

au talon

pp

Poco rit. Plus lent *mf* (1)

LES MYS.TÈ . RES DE JOIE:
LES MYS.TÈ . RES DE JOIE:
LES MYS.TÈ . RES DE JOIE:

Poco rit. Plus lent (54 = ♩)

Arco
sf
mf
dim.

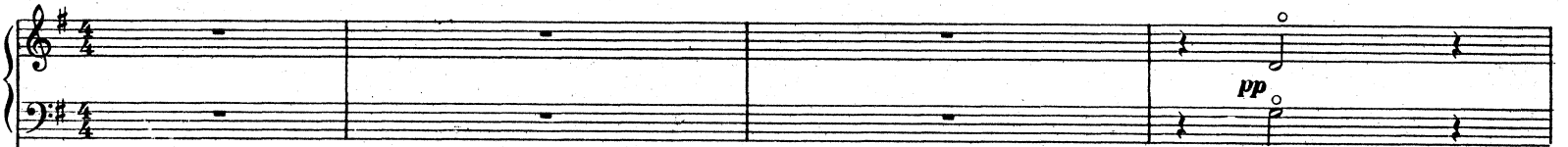
Assez vite

p

Assez vite (116 = ♩)

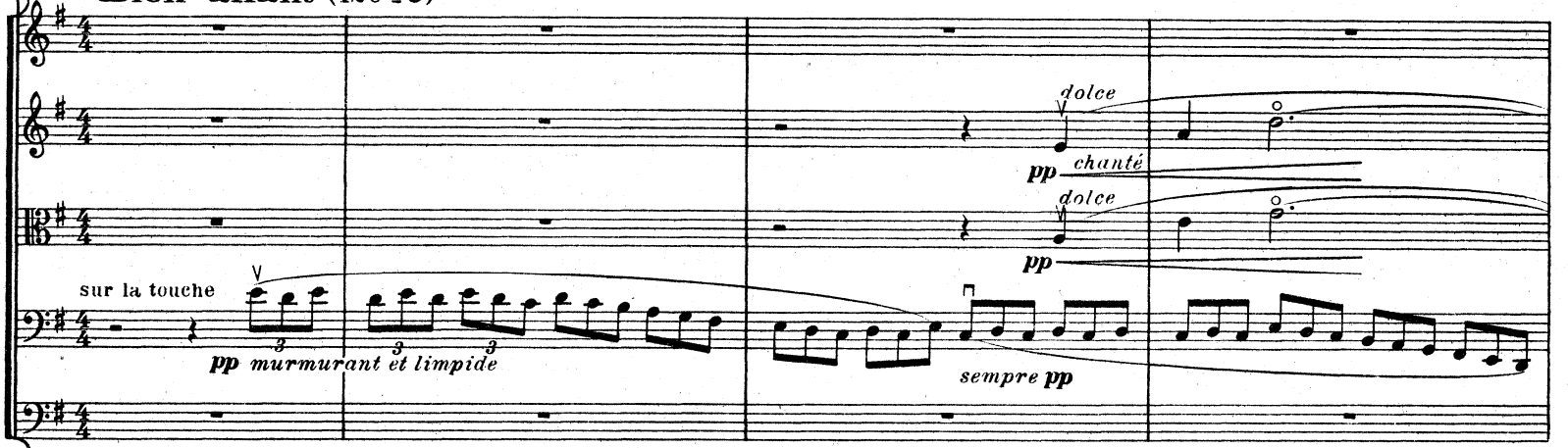
pp dolce
pp dolce
pp dolce
effet

(1) Chœur

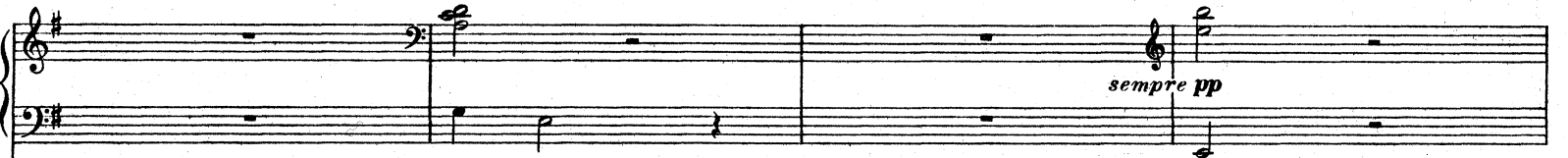


Piano introduction in G major, 4/4 time. The right hand has a whole note chord G4-B4-D5. The left hand has a whole note chord G3-B3-D4. Dynamics: *pp*.

1 Bien allant (120 = ♩)



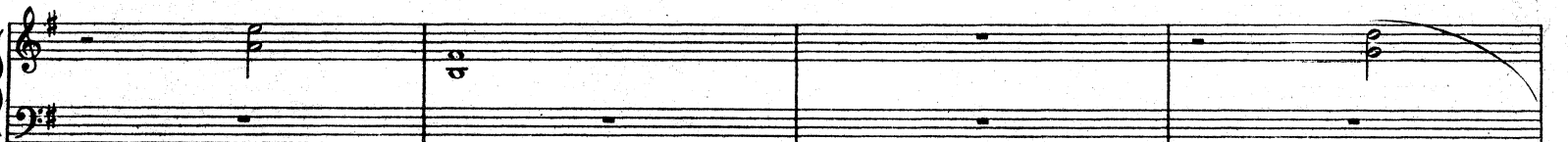
First system of the piece. The right hand has a melody starting with a half note G4, followed by a quarter note A4, and a dotted quarter note B4. The left hand has a bass line starting with a half note G3, followed by a quarter note A3, and a dotted quarter note B3. Dynamics: *pp*. Performance instructions: *dolce*, *pp chanté*, *dolce*, *pp*, *sur la touche*, *pp murmurant et limpide*, *sempre pp*.



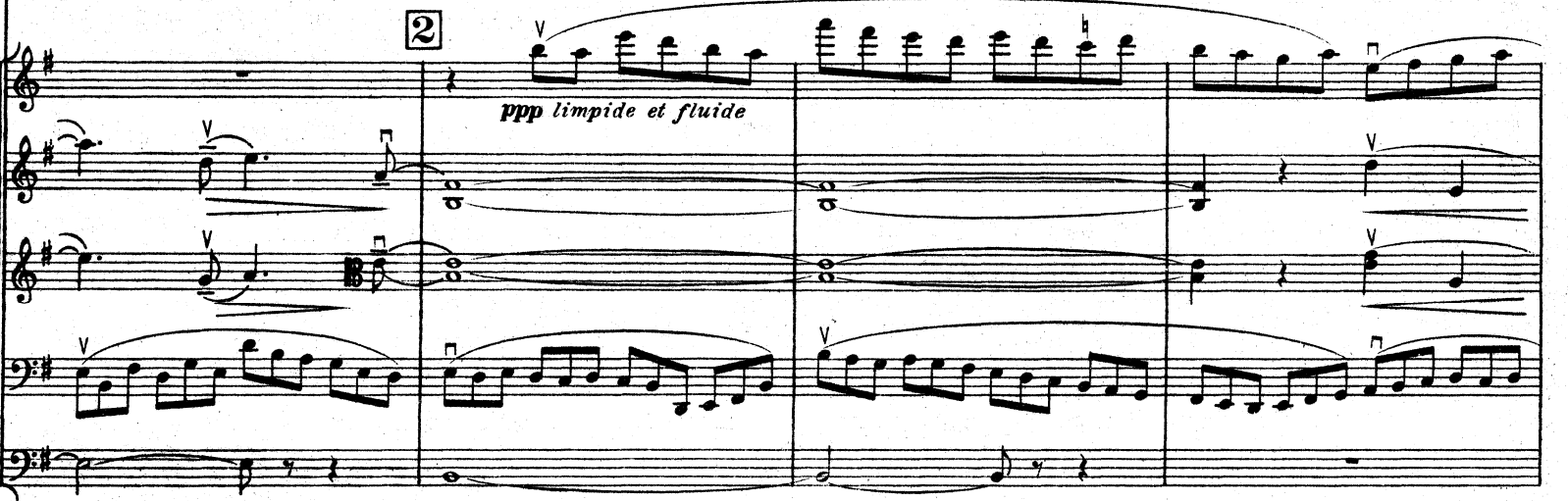
Second system of the piece. The right hand has a half note chord G4-B4-D5. The left hand has a half note chord G3-B3-D4. Dynamics: *sempre pp*.



Third system of the piece. The right hand has a melody starting with a half note G4, followed by a quarter note A4, and a dotted quarter note B4. The left hand has a bass line starting with a half note G3, followed by a quarter note A3, and a dotted quarter note B3. Dynamics: *pp très doux*. Performance instruction: *II^e Corde*.



Fourth system of the piece. The right hand has a half note chord G4-B4-D5. The left hand has a half note chord G3-B3-D4.



Fifth system of the piece. The right hand has a melody starting with a half note G4, followed by a quarter note A4, and a dotted quarter note B4. The left hand has a bass line starting with a half note G3, followed by a quarter note A3, and a dotted quarter note B3. Dynamics: *ppp limpide et fluide*.

pp très doux

poco cresc.

cresc.

This system contains the first four measures of the piece. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a treble and bass staff. The vocal line is in a single staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure is marked 'pp très doux'. The vocal line has a 'poco cresc.' marking. The piano accompaniment has a 'cresc.' marking.

mp

dim.

en dehors

mf chanté

mf chanté

dim.

pp

This system contains measures 5 through 8. The piano accompaniment continues with 'dim.' markings. The vocal line has 'mf chanté' markings and an 'en dehors' instruction. The piano part has a 'pp' marking at the beginning of the system.

DO#

3

p

This system contains measures 9 through 12. The piano accompaniment features a triplet of eighth notes in the first measure, marked with a '3' in a box. The piano part has a 'p' marking. The vocal line has a 'DO#' marking.

RE# LA# FA# MIb

cresc.

RE# LA# MI# RE#

mf en dehors *sf* *mp* *f en dehors*

FA# LA# LA# RE#

p subito *poco cresc.* *p*

RE# FA# SOL# DO# LA# RE# LA#

sempre cresc.

p subito

cresc.

p subito

cresc.

p subito

pp

cresc.

en Mi b

Poco accel.

cresc. molto

ppp

a T?

sempre cresc.

p subito

mf tres

pp subito

II^e C.

cresc. poco a poco

pp

expressif et en dehors

intense

FA# MI# f

6

f en dehors

mf

sf

mp

This system contains the first system of music. It features a vocal line with lyrics 'FA# MI#' and a piano accompaniment. The piano part includes a sixteenth-note figure in the right hand and a more active bass line. Dynamics include *f*, *mf*, *sf*, and *mp*. A circled number '6' is placed above the piano part.

LA# SI# SOL# DO# SOL#

f en dehors

mf

This system contains the second system of music. The vocal line has lyrics 'LA# SI# SOL# DO# SOL#'. The piano accompaniment continues with similar textures. Dynamics include *f en dehors* and *mf*.

RE#

cresc. molto

mf

This system contains the third system of music. The vocal line has the lyric 'RE#'. The piano accompaniment features a prominent sixteenth-note figure in the right hand. Dynamics include *cresc. molto* and *mf*.

7 Sans retenir

Div. sur la touche (1) *pp*

pp

Div. (2) *ppp soutenu*

ppp très doux

mp

mf

dolce

dolce

dolce

dolce

dolcissimo

SI# SOL# LA#

mf

Unis *mf très expressif*

cresc.

Unis *cresc.*

mf très expressif

(1) S'il n'y a qu'un Premier Violon jouer la partie supérieure
 (2) S'il n'y a qu'un Violoncelle jouer la partie grave dans les Div.

cresc. RE
SI

8 Accel.

cresc.
cresc.
cresc.
cresc.
soutenu

MI
RE
FA LA

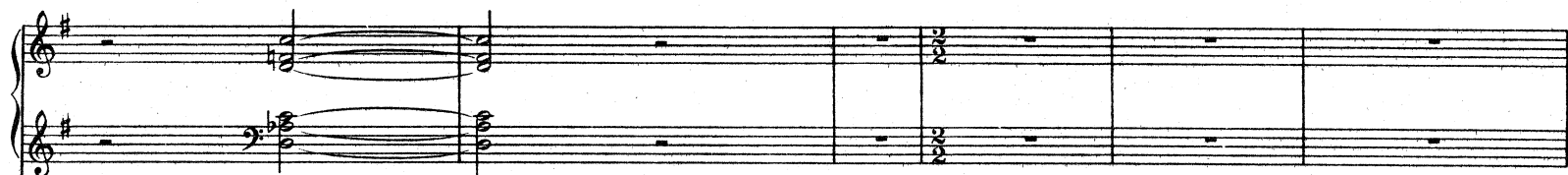
mf

RE SOL
MI
DO
LA

9 Sempres accel.

cresc.
cresc.
cresc.
cresc.
Pizz. *cresc.*
Arco
Div.(1)

(1) S'il n'y a qu'une C.B.: jouer toujours la partie grave dans les Divisi
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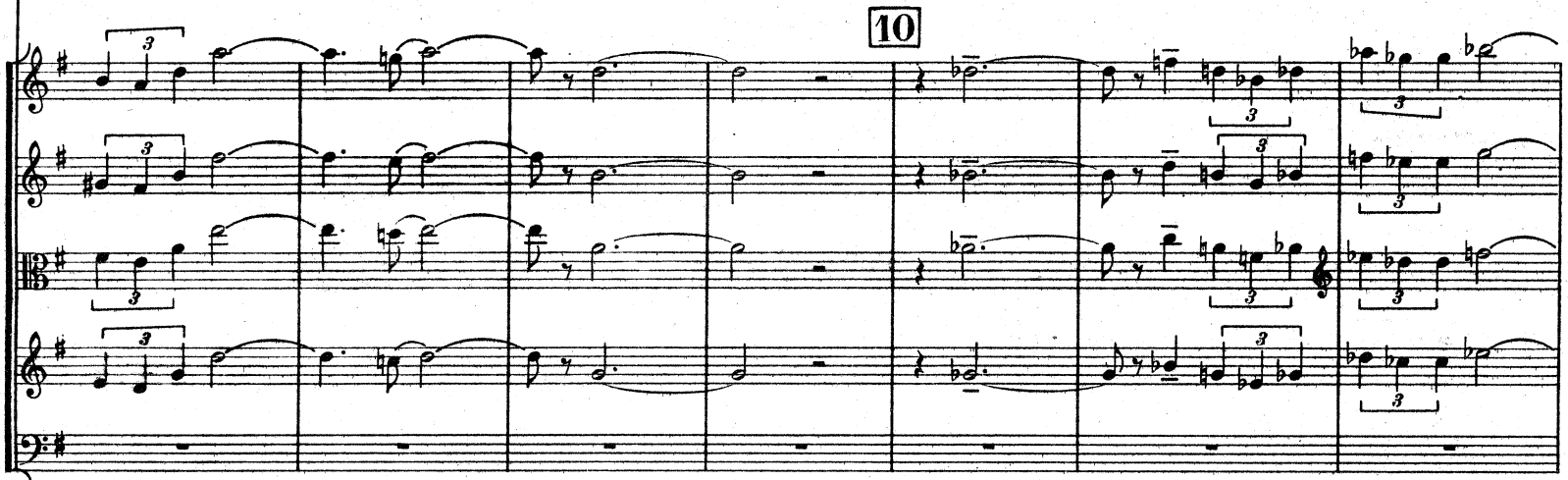
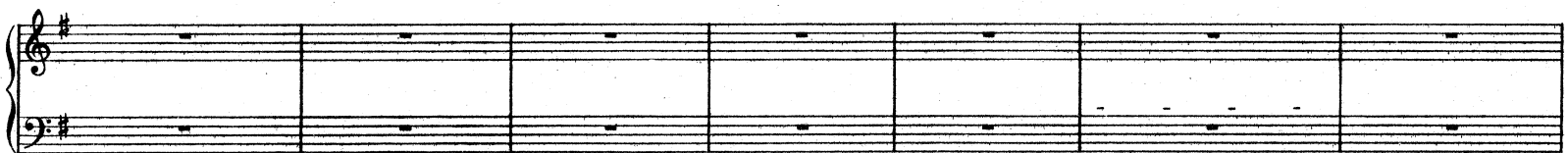


Istesso Tempo (♩ = ♩)

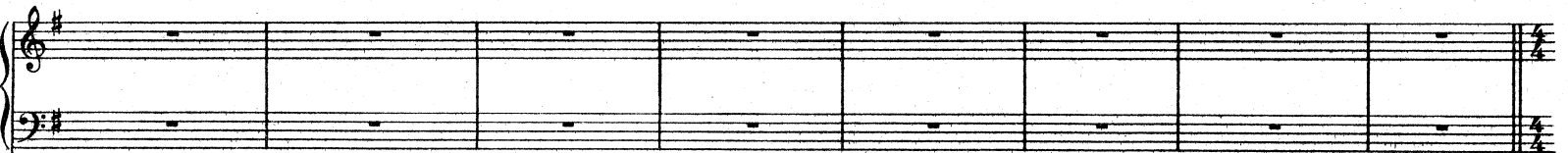


sempre ff
sempre ff
sempre ff
sempre ff

3 pup. *pp* sur la touche
2 pup. *pp* sur la touche
1 pup. *ppp* sur la touche
2 pup. *pp* sur la touche



10



ppp
ppp
ppp
ppp

Istesso Tempo (♩ = ♩)

Tutti V
pp
sempre pp

This system contains piano accompaniment and four vocal staves. The piano part is in the upper two staves, and the vocal parts are in the lower four staves. The tempo is marked "Istesso Tempo" with a note equal to a quarter note. The dynamics are marked "Tutti V", "pp", and "sempre pp".

11 *a T^o* *Div.*

cresc.
cresc. molto
f chaleureux
f
f expressif

This system continues the musical score with piano accompaniment and four vocal staves. It features triplets and crescendos. The piano part is in the upper two staves, and the vocal parts are in the lower four staves. The dynamics include "cresc.", "cresc. molto", "f", and "f expressif". The tempo is marked "a T^o" and "Div.". A box containing the number "11" is present above the vocal staves.

et chaleureux
Unies
f
chanté

This system continues the musical score with piano accompaniment and four vocal staves. The piano part is in the upper two staves, and the vocal parts are in the lower four staves. The dynamics include "et chaleureux", "Unies", "f", and "chanté".

Musical score system 1, featuring a grand staff with treble and bass clefs. The music includes vocal lines with lyrics "DO#" and "RE#" and instrumental parts with various markings such as "V", "Div.", and "(Unis)".

Musical score system 2, featuring a grand staff with treble and bass clefs. The music includes instrumental parts with various markings such as "sf" and "V".

Musical score system 3, featuring a grand staff with treble and bass clefs. The music includes vocal lines with lyrics "FA#" and "LA#" and instrumental parts with various markings such as "12", "Div.", "Pizz.", "Arco", and "En accélérant".



Musical score system 1. It consists of five staves. The top staff is a vocal line with lyrics "RÉ". The second staff has the instruction "(Unis)". The third, fourth, and fifth staves are piano accompaniment. The word "cresc." appears in the second, third, and fourth staves.



Musical score system 2. It consists of five staves. The top staff is a vocal line with lyrics "DO FA". The second staff has the instruction "p subito". The third, fourth, and fifth staves are piano accompaniment. The word "cresc." appears in the second, third, and fourth staves. The word "molto" appears in the second, third, and fourth staves. The instruction "très soutenu" appears in the second, third, and fourth staves. The dynamic marking "mf" is at the bottom right.



Musical score system 3. It consists of five staves. The top staff is a vocal line with the instruction "étouffez". The second, third, and fourth staves are piano accompaniment. The dynamic marking "ff" appears in the second, third, and fourth staves. The instruction "sempre ff" appears in the second, third, and fourth staves. The number "3" is written above the piano accompaniment staves.

Istesso Tempo

3 pup. *pp* sur la touche

2 pup. *pp* sur la touche

1 pup. *pp* sur la touche

2 pup. *pp* sur la touche

pp sur la touche

This system contains five staves of music. The top two staves are for the piano, and the bottom three are for three puppets. The tempo is marked 'Istesso Tempo'. The music features triplets and slurs. Dynamics include *pp* and *ppp*. The key signature has one sharp (F#) and the time signature is 2/2.

13 **En retenant légèrement**

mp *p* *ppp*

mp *p* *ppp*

mp *p* *ppp*

mp *p* *ppp*

This system starts with a boxed measure number '13'. The tempo is 'En retenant légèrement'. It features five staves of music with dynamics *mp*, *p*, and *ppp*. The key signature has one sharp (F#) and the time signature is 4/4.

a Tempo **Sans augmenter**

Tutti *pp*

Tutti *pp*

Tutti *pp*

Tutti *pp*

This system starts with 'a Tempo' and 'Sans augmenter'. It features five staves of music with dynamics *pp* and *ppp*. The key signature has one sharp (F#) and the time signature is 4/4.

RE# FA#

pp

En retenant légèrement

14 a Tempo

poco

pp

poco cresc.

pp

poco cresc.

pp

poco cresc.

pp

poco cresc.

pp

MI# LA#

sempre ppp

(Sans retenir)

pp subito

poco cresc.

ppp subito

pp subito

poco cresc.

ppp subito

pp subito

poco cresc.

ppp subito

pp subito

poco cresc.

ppp subito

Pizz.

ppp

MI# LA#

RE#

dim.

perdendosi

effet

dim.

perdendosi

dim.

perdendosi

enchaînes

"annonciation"

Très allant (92 = ♩) Plus lent

ppp *poco* *pp* *dim.*

(1) a ANNONCIA TION:

Voix d'accompagnement *ppp* *poco* *pp* *dim.* ANNONCIA TION:

a ANNONCIA TION:

Harpe

FA# SOL# LA#
DO# RE#

Voix Principale

15 Bien lent et très calme (56 = ♩) *dolce*

La jeune fil - le sans rêves,

1er Violon

pp dolce

2nd Violon

pp dolce *poco*

Alto

pp dolce

Violoncelle

p

Contrebasse

(2) *Bouche presque fermée pp*

As - si - se dans son jardin, S'étonne que du jasmin la voix d'un Ange s'é - lève

mp *pp*

très serré et sur la touche pp

très serré et sur la touche pp

Pizz. *p*

(1) 3 Voix d'enfants. Même principe pour les premiers et les derniers Mystères. Les voix d'enfants annonceront chaque Mystère de Joie et de Gloire.
(2) Chœur.

Bouche presque fermée
à peine murmuré

Bouche fermée

pp *dim.* A VE MA - RI (A)
 pp *dim.* a é a i

pp dolcissimo LA SOL
 RE DO SI

16 Un peu moins lent
(76 = ♩)

quasi recitativo

Que vous veut ce messenger Et pour

a Tempo

b.f. A VE MA - RI (A)
b.f. a é a i

sp b.f.

pp

a Tempo (76 = ♩)

qui.. cette corbeille?

Vous n'avez rien demandé Que de

sp *perdendosi*
sp *perdendosi*
sp *perdendosi*
sp *perdendosi*

p

SI# SOL#
DO#

17 a Tempo I? (Lent) (56 = ♩)

demeurer pareille, Chaste, sage et chaque jour Con-

pp dolce *poco* *p*

ten - te de peu d'amour, Ré - si - gnée à peu de joie...

molto *8^a bassa*

18 Largement (54 = d)

f vibrant
C'est tout l'A - mour

ff soutenu *dim.* *mp mais soutenu*

ff *dim.* *mp*

ff *dim.* *mp*

ff soutenu *dim.* *mp*

Arco *f* *dim.* *pp*

toujours lumineux. Puis en augmentant progressivement

mf LA^b SOL^b FA^b MI^b
RE^b DO^b SI^b

au - jourd'hui Et tou - te la Joie aus - si Que le

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f *cresc.*

p *cresc.*
p *cresc.*
p *cresc.*
 A VE
 A VE
 A VE

FA SOL DO

Poco rit. **19** **a Tempo**

Mai tre vous en voie!

f *tr* *pp*
f *tr* *pp*
f *tr* *p*
f *tr* *mp*
f *tr* *mf*

dim. MA RI A GRA TI A PLE NA
dim. MA RI A GRA TI A PLE NA
dim. MA RI A GRA TI A PLE NA

perdendosi

cresc. *dim.* *perdendosi*
cresc. *dim.* *perdendosi*
cresc. *dim.* *perdendosi*
cresc. *dim.* *perdendosi*
cresc. *dim.* *perdendosi*

"visitation"

(54 = ♩)
Modéré
 Voix d'accompagnement
 ion
 VISITA . TION :
 VISITA . TION :

Harpe *pp*

Voix Principale **20** Sans lenteur (69 = ♩)

1^{er} Violon *pp* 3 3 3 V

2nd Violon *pp* *sempre legato*

Alto *pizz.* *p*

Violoncelle *mp*

Contrebasse

p

Jeu-ne fem - me, courez vite! Me - nez, au nom du Sei - gneur, Le Fils de

l'Homme en vi - si - te Chez Saint Jean le Précur - seur!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "l'Homme en vi - si - te Chez Saint Jean le Précur - seur!". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex texture with many sixteenth notes and triplets. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

mf

21

pp
sur la touche

ppp
Arco *V*

pp

The second system of the musical score continues the vocal line and piano accompaniment. It begins with a dynamic marking of *mf*. The vocal line has a measure marked with a box containing the number "21". The piano accompaniment features a section with a dynamic marking of *pp* and the instruction "sur la touche". This is followed by a section with a dynamic marking of *ppp* and the instruction "Arco" with a *V* (crescendo) hairpin. The system concludes with a dynamic marking of *pp*.

p
Il pè-se moins qu'une o - live — Qu'une rose, qu'un essaim; —

Pizz.
p

1^{re} Hrp. *pp*
2^e Hrp. *pp*

Tutte
pp

Il bat moins que la captive Hi - ron - del - le dans la main.

ppp

(69 = ♩)

Bouche fermée
pp *poco cresc.*
pp b.f. *poco cresc.*

22 *très articulé*
 A son ap - pro - che se - cre - te

pp
pp *sur la touche*
Pizz. *pp*

mp b.f. *poco cresc.*
progressivement bouche ouverte
cresc. molto LA

cresc.
 Si son frè - re lui fait fê - te A - vant de l'a - voir con - nu,

cresc. *molto*
cresc. *molto*
cresc. *molto*
cresc. *molto*

FA# *ff* *sempre f*

Un peu moins vite (63 = ♩) *ff soutenu*

Ne crai - gnez plus, à voix hau - te,

f soutenu *p*

f soutenu *p*

ff soutenu

ff soutenu
Arco

f soutenu les basses toujours *f*

LA# MI#
RÉ# SOL#

De cé - lé - brer le bel hô - te Que vo - tre corps

poco cresc.

poco cresc.

20 3

Poco rit.

a Tempo

mp cresc.

MA GNI FI CAT A NI MA
 MA GNI FI CAT A NI MA
 MA GNI FI CAT A NI MA
 LAH

Poco rit.

23 a Tempo

a re çu!

Poco rit.

ME A DO MI NUM.
 ME A DO MI NUM.
 ME A DO MI NUM.

Poco rit.

à la pointe
 cresc.
 8

"nativité"

(92 = ♩) *Sans lenteur* *Rit.* (48 = ♩) *Lent*

Voix d'accompagnement

mp *a* *pp* *pp*

NA.TI.VI.TÉ:
NA.TI.VI.TÉ:
NA.TI.VI.TÉ:

Harpe

Solo *p*

LA^b SOL^b SI^b RÉ^b FA^b

24 *Très lentement* *p* *Cédez*

Plus bril.

1^{er} Violon III^e C. *p* *V*

2nd Violon III^e C. *p* *V*

Alto *p* *en dehors*

Violoncelle *Pizz.* *p*

Contrebasse *p*

dolcissimo *Solo*

SOL^b RÉ^b FA^b

a Tempo (48 = ♩)

- lant que la promesse Est - ce vous, mon bel a - gneau, Que

dolce

dolce

dolce *Arco*

dolce

p

R \acute{E} b MI \natural SOL b LA \natural SOL \natural
 des deux mains je ca-resse, Sous cet au-vent de ro-seaux?
dolce
pp

M.D. M.G. M.D. M.D.
 SI \natural DO \sharp R \acute{E} FA \sharp
 25 *Poco rit.* *mf* 3 *p*
 «Est-ce vous le roi du monde?»
mf expressif
mf
dolce

Tutte
f SOL#
sonore
 DO#
pp dolce

a Tempo *p sans traîner* *pp*
 Je n'ai rien pour vous vêtir Que la douceur qui m'inonde

mf *mf* *mf soutenu* *mf* *p* *mp* *p* *dolce* *dolce*

Rit. (56 = ♩) **26** **a Tempo** (un peu moins lent)

Envous regardant dormir. "Quand je vous sens so.li.taire, Et si

pp *pp sur la touche* *sur la touche* *pp* *dolce* *pp*

nu sur cet.te terre, Fra-gile, craintif et froid,

p

a Tempo!
(48 = \dot{c})

mp

mp

First system of musical notation, including piano accompaniment and vocal line with lyrics. The tempo is marked **a Tempo!** with a metronome marking of (48 = \dot{c}). Dynamics include *p* and *mp*.

RÉ \flat RÉ \natural

Ma pau_vre té me fait hon te;

p

f

mp

mp

mf

mf

mf *expressif*

mf

mf *expressif*

mf

mf

mf

mf

mf

mf

mf

mf

mf

Second system of musical notation, including piano accompaniment and vocal line with lyrics. Dynamics include *p*, *f*, *mp*, and *mf*. Performance instructions include *expressif* and *long*.

Mais — pour vous gar- der, — Je compte plu- tôt sur Dieu —

mp *en dehors* *mp* *Soli* *mf* *dolce* *3* *p dolce* *pp*

Lent

ppp illuminé

RÉ^b FA[♯] DO[♯] MI^b

pp *cresc. molto*

27 **Lent**

que sur moi.

très soutenu *pp bien chanté* *pp très soutenu* *pp* *pp* *pp*

illuminé
p
 GLO RI A
 GLO RI A

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

cresc. **Rit.** *f* *dim.*
 IN EX CEL SIS DE O.
 IN EX CEL SIS DE O.
 IN EX CEL SIS DE O.

Rit.

f
f
f
f

"présentation"

Assez vite (126 = ♩) Retenu (69 = ♩)

Voix d'accompagnement

pp *dolce*

pp *dolce*

b.f. *pp* *b.o.* *dolce*

a *a* *a*

PRÉSENTATION:—

PRÉSENTATION:—

PRÉSENTATION:—

Harpe

pp très blanc *mp*

28 Modéré (50 = ♩. env.)

Voix Principale

1^{er} Violon

pp très blanc *mp*

2nd Violon

pp *mp*

Alto

pp

Violoncelle

Contrebasse

pp

Le lys en - tré dans l'a - ver - se

pp

pp

pp

pp

pp

dolce
N'en sor - ti - ra pas plus blanc;

pp

poco cresc. *pp subito*

29 *pp subito*
Ain - si la Vier - ge tra - ver - se La - cas - cade - aux

poco cresc. *pp subito*

poco cresc. *pp subito*

poco cresc. *pp subito*

effet *pp*

FA# MI#
SI#

FA# MIb-Sib

pp subito

eaux d'ar.gent

pp

pp subito

pp subito

pp subito

pp

Sur ses pau.mes ra.frai.chi . . . es Elle of.fri.ra la pri .

p

Musical score for the first system. It features a piano accompaniment with a treble and bass clef. The vocal line is in a single staff with lyrics: "meur Du jar. din de mo. des - ti - - - - e A son E -". Above the piano part, the notes "MI" and "SI" are written. The music is in a key with two flats and a 3/8 time signature.

Musical score for the second system. It features a piano accompaniment and a vocal line. The piano part includes performance instructions: "FA#", "SOL#", "p mais soutenu", "p soutenu", "mf", "soutenu", "Pizz.", and "Arco". The vocal line has lyrics: "poux et Sei - gneur." and a tempo marking: "30 Un peu animé (80 = ♩)". Above the piano part, the notes "FA#" and "SOL#" are written. The music is in a key with two flats and a 3/8 time signature.

Le vieillard qui la sa - lu - e Renonce à vivre, à la vue Du Fils at - ten -

simile

mf

p

31 En retenant progressivement

du long temps. Et, s'endormant dans son

p

à la pointe

p

cresc.

NT19

Rall. *dim.*

rè - ve, Montre à la Mère le Glaive Qui fauche - ra ce prin - temps

cresc. *mf* *dim.*

cresc. *dim.*

cresc. *mf* *dim.*

cresc. *mf* *dim.*

mf

Animé *Poco rit.*

pp *b.f.*

LU - MEN AD RE.VE.LA.TI - O - NEM GEN - TI - UM.

pp *b.f.*

LU - MEN AD RE.VE.LA.TI - O - NEM GEN - TI - UM.

pp *b.f.*

LU - MEN AD RE.VE.LA.TI - O - NEM GEN - TI - UM.

pp

32 *Animé* (88 = ♩) *Poco rit.*

ppp

ppp

ppp

ppp

ppp

ppp

enchaînez

"recouvrement"

Voix
d'accompagnement

Assez vite (132 = ♩) *pp* *cresc. ed accel.* *a* *dolce* Retenu (58 = ♩)

RECOUVREMENT: —

RECOUVREMENT: —

RECOUVREMENT: —

Harpe

Voix Principale

33 Inquiet (76 = ♩)

1^{er} Violon.

Pizz. *mf* *Arco* *mp* *cresc. molto* Poco accel?

2nd Violon

mp *mf* *molto* *mp* *cresc. molto*

Alto

mf *angoissé* *mf* *molto* *cresc. molto*

Violoncelle

pp *ppp* *3* *3* *3* *cresc.*

Contrebasse

pp *cresc.*

Solo *ppp* LA♯

a Tempo (un peu moins vite) (63 = ♩) *mp* *p* *mp* Poco rit.

Votre voile, ô triste mère, Vient de se prendre au rosier;

f *pp très serré* *pp très serré*

34 Plus lent *pp* **a Tempo I^o (76 = ♩)**

Je vois votre front rayé D'une ride, la première.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by the lyrics "Je vois votre front rayé D'une ride," and then "la première." The piano accompaniment consists of several staves. The right hand plays chords and single notes, while the left hand plays a bass line. Dynamic markings include *pp* and *ppp*. A triplet of eighth notes is marked with a '3' above it. The tempo marking is *Plus lent* and *a Tempo I^o (76 = ♩)*.

mf "Où s'est é-ga-ré l'agneau? Je l'ai quitté paissant l'herbe..."

mp *mf* *cresc. molto* *soutenu* *p* *cresc. molto*

mp *cresc. molto* *soutenu* *p* *cresc. molto*

p *cresc. molto* *p* *cresc. molto*

p *cresc. molto* *p* *cresc. molto*

The second system of the score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Où s'est é-ga-ré l'agneau? Je l'ai quitté paissant l'herbe..." with a slur over the first part. The piano accompaniment includes chords and single notes. Dynamic markings include *mf*, *mp*, *cresc. molto*, *soutenu*, and *p*. The tempo marking is *Plus lent* and *a Tempo I^o (76 = ♩)*.

Tutte

mf pesant *cresc.*

Poco accel. **35** Plus lent *très soutenu* *cresc.*

— Il faut apprendre à le perdre Pour le

(54 = ♩)

pp *pp* *pp* *pp* *cresc.*

pp

Rit. a Tempo **36**

p dim.

re-trouver plus beau.

onctueux *dolce* *dolce*

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

mf
— Le voici et son jeune

onctueux

p chanté

doux mais en dehors

Rit. pp

à - ge Triom - phe dé - ja des sages: — Il é - tonne - ra la

soutenu

37 a Tempo

mort Sou - ri - ez donc!

doux *cresc.* *mf cresc.*

ppp *ppp* *ppp* *ppp*

mf *pesant* *cresc.*

38 *a Tempo* *très soutenu* *cresc.*

Chaque — absence, — A-vivant

f *cresc.* *intense* *mp* *intense* *cresc.*

p *soutenu* *cresc.* *p* *cresc.*

Un peu animé (♩ = ♩)

doux

MARI - A AU-TEM CONSER-VA - BAT

doux

MARI - A AU-TEM CONSER-VA BAT

doux

MARI - A AU-TEM CONSER-VA BAT

cresc. sempre *dim.*

39 **Un peu animé** (♩ = ♩) (92 = ♩)

vo-tre souf-france, Ac - croi-tra vo-tre tré - sor.

cresc. *mp* *cresc. sempre* *cresc. sempre* *cresc. sempre*

f *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

dolce

OM - NI - A VER - BA HAEC CON - FERENS IN

OM - NI - A VER - BA HAEC CON - FERENS IN

OM - NI - A VER - BA HAEC CON - FERENS IN

(1) Sans retenir

b.f. pp *perdendosi*

COR - DE SU O

b.f. pp *perdendosi*

COR - DE SU O

b.f. pp *perdendosi*

COR - DE SU O

p *p*

Sans retenir

dolce *perdendosi*

dolce *perdendosi*

dolce *perdendosi*

Fin de la 1^{re} Partie

(1) Voix d'enfants

II. MIROIR DE PEINE

PRÉLUDE

Sans lenteur

Voix d'accompagnement

Harpe

Voix Principale

Sans lenteur (96 = ♩)

1^{er} Violon

2nd Violon

Alto

Violoncelle

Contrebasse

40 **Très lent et sans rigueur de mesure**

Rit. Lent. *pp* *f* *dim. molto*

LES MYS.TÈ.RES DE DOU.LEUR:

pp *f* *dim. molto*

LES MYS.TÈ.RES DE DOU.LEUR:

f *dim. molto*

LES MYS.TÈ.RES DE DOU.LEUR:

40 **Très lent et sans rigueur de mesure**

Rit. Lent.

p très expressif

p très expressif

p très expressif

p très expressif

Musical score for measures 39-40. It consists of four staves. The first three staves are identical. Each staff begins with the instruction "long" and "dim." above the first measure, followed by a triplet of eighth notes marked with a "V" and a "3". The music then continues with a series of eighth notes. The fourth measure of each staff is marked "pp". The fourth staff is marked "ten." above the first measure. The time signature changes from 4/4 to 3/4 at the start of the second measure and back to 4/4 at the start of the fourth measure.

Musical score for measures 41-42. It consists of four staves. The first three staves are identical. Each staff begins with the instruction "f" above the first measure, followed by a triplet of eighth notes marked with a "V" and a "3". The music then continues with a series of eighth notes. The fourth measure of each staff is marked "pp sur la touche". The fifth measure of each staff is marked "mp plaintif". The time signature changes from 4/4 to 3/4 at the start of the second measure and back to 4/4 at the start of the fourth measure. A box containing the number "41" is located above the first measure of the second staff.

Musical score for measures 43-44. It consists of four staves. The first three staves are identical. Each staff begins with the instruction "long" and "à la pointe" above the first measure, followed by a triplet of eighth notes marked with a "V" and a "3". The music then continues with a series of eighth notes. The fourth measure of each staff is marked "f" and "cresc.". The fifth measure of each staff is marked "f" and "cresc.". The time signature changes from 4/4 to 3/4 at the start of the second measure and back to 4/4 at the start of the fourth measure. A box containing the number "42" is located above the first measure of the second staff.

Musical score for measures 41-43. The score consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is in 3/4 time. The first staff has dynamics *ff*, *p*, and *f*. The second and third staves have dynamics *p* and *f*. The fourth staff has dynamics *p* and *f*. The tempo is marked *V sans diminuer* and the instruction *à la pointe* is written below the staves.

43

Plus lent

Musical score for measure 43. The score consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is in 3/4 time. The first three staves have dynamics *pp sur la touche* and *p doux*. The fourth staff has dynamics *p doux*. The tempo is marked *Plus lent*.

En diminuant et cédant légèrement

44 Dououreux

Musical score for measure 44. The score consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is in 3/4 time. The first three staves have dynamics *pp* and *mf*. The fourth staff has dynamics *mf* and *p*. The tempo is marked *En diminuant et cédant légèrement* and the instruction *Dououreux* is written below the staves.

mf (p) f dim.

45 Très largement

doux p ff

Plus lent Très lent

ff très soutenu pp sur la touche ppp perdendosi

ppp

"agonie au jardin"

Voix
d'accompagnement

ha ha A.GO.NIE AU JAR.DIN.

Harpe

laissez vibrer
f sombre

Très près de la table
8^a bassa

Voix Principale

46 Lent (46 = ♩)

p sombre
3

Ses compa.

1^{er} Violon

ppp

2nd Violon

ppp

Alto

p sans diviser

ppp

Violoncelle

p

Contrebasse

2 C.B.

ppp sombre

8^a b

-gnons endormis dans l'ombre; Son Père au ciel et se re-fu.sant:

pp

8^{va} b.....

f *p*

Un vide affreux — où l'amour succombe; Pas un oiseau dans l'arbre tremblant...

mp *mf* *pp*

mp *mf* *p*

mp *mf* *p*

8^{va} b.....

47 *mf* *p*

N'y a-t-il donc que Jésus qui veille Dans la pri -

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

8^a b.....

- son d'une nuit sans fin? — Qu'un abandon, le sien? Qu'une oreille En vain ten.

p *p*

dim. *dim.* *dim.*

dim.

8^a b.....

48 Animé Poco rit.

due aux voix du matin?

p *pp* *pp*

mf *mf*

Pizz. *perdendosi* *perdendosi*

dolce

Modéré (44 = ♩)

Dans sa maison, la fenêtre ouverte Sur la col-

doux et soutenu

dolce

dolce

p

49

- li - ne qui fut si verte A con - tem - pler, au temps du bonheur, La Mère aussi

poco cresc.

expressif

doux et soutenu

Tutti **Arco**

pp

souf - fre l'a.go.nie Du Fils ab - sent que son Père ou - blie Et

p

chanté
poco

chanté
poco

doit garder pour elle, — ses pleurs.

pp

pp dolce

mf expressif

pp

pp

perdendosi

perdendosi

perdendosi

perdendosi

perdendosi

perdendosi

Rit.

Solo

50

"flagellation"

Voix
d'accompagnement

Très lent (66 = ♩) *mf* *pp* *dim.*

la — la — la — la —

la — la — la — la —

la — la — la — la —

b.f. *dim.*

FLA - GEL - LA - TION:

Harpe

Tutte

Sib - Mib
DO \flat FA \flat SOL \sharp

dolce

Voix Principale

51 Modéré (66 = ♩) *p frais*

Quand j'a.vais

1^{er} Violon

ppp

2nd Violon

Soli *p* *ppp*

Alto

ppp

Violoncelle

ppp

Contrebasse

ppp

peur, pour vous, d'une a. beille, — D'un pli d'é. toffe et de moins en. cor,

cresc.

Quand vo-le-tait sur vos joues, pa-reil-les A l'a-bri-cot la pru-i-ne

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

DO *LA* *b*

d'abord mf puis en augmentant peu a peu

mf pesant

Poco accel? *Plus lent (50 = ♩)*

p très soutenu **52**

d'or. "Si l'on m'eût dit que bien-tot, les hom-

pp pesant

pp pesant

pp pesant

pp pesant

pp pesant

pp

cresc. molto

Poco accel.

mes, Por-tant la main sur tant de beau-té, Dé-chi-reraient a-vant son é-

en augmentant peu a peu

en augmentant peu a peu

en augmentant peu a peu

en augmentant peu a peu

sempre cresc.

-té, Le fruit par-fait promis à l'au-tom-ne,

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

brutal 6

brutal 6

ppp

53 Moins lent (58 = ♩)

sourdement *cresc.*

J'aurais caché au fond de mon sein Le bien de Dieu qui est tout mon bien

expressif

pp soutenu *cresc.*

pp soutenu *cresc.*

Pizz.

Unies *pp*

arrachez *ff*

54

p *f* *f*

Et j'au-rais pris sur moi sa torture... Est - ce jus -

Pizz. *f* *fp* *fp* *fp* *fp* *dim. poco a poco*

Pizz. *f* *fp* *fp* *fp* *fp* *dim. poco a poco*

pp molto *fp* *soutenu* *fp*

pp molto *Div. fp* *soutenu* *fp*

Arco *ff soutenu*

en diminuant

- tice que ma dou - leur, Duplomb volant qui bat votre cœur N'ait que l'é -

dim. sempre

dim.

soutenu

en diminuant progressivement

en diminuant progressivement

en diminuant progressivement

dim. sempre

dim. sempre

mf

p

pp

Poco rit.

- cho mais non la bles - sure?

mp

dim.

pp

mp

Pizz.

dim.

pp

mf

dim.

pp

dim.

mp

pp dim.

enchaînez

"couronnement d'épines"

Voix
d'accompagnement

Lent (88 = ♩) *mf* *molto* *pp*

a i ou i

a i ou i

a

COURONNEMENT D'ÉPINES:

Harpe

Voix Principale

55 *mf* *Modéré* (60 = ♩)

Mères, — mes sœurs, — dites-moi quel rêve n'aura pas fait

1^{er} Violon

f *Pizz.*

2nd Violon

p

Alto

p *Arco*

Violoncelle

f *Pizz.*

Contrebasse

dim. *3*

pour son nouveau né En le berçant u. ne ronde aux lèvres, La mère — heureuse en sa pauvreté?

pp *Arco*

56 *p*
"Si j'ai pé -

dim. 3

perdendosi

perdendosi

Arco

Unies

mf

cresc.

ché contre la sagesse En couronnant votre front de fleurs, Faut-

expressif

cresc. molto

cresc. molto

mf *p*

-il, mon Fils, que tant de ten-dresse Vous ait va-lu tant de déshonneur?

f très soutenu
f soutenu
f très soutenu
f très soutenu

p

mf

57 *mf* *p* **Lent (46 = ♩)**

"O fai-ble prince, où sont vos con-quêtes?"

mf *pp*
p douloureux
p douloureux

Un rond d'épine étreint votre tête, — Un roseau sec

mf

Solo
mp plaintif et douloureux *più p* *mf*

58

p tremble entre vos doigts... *concentré* "Je

f *sf* *p soutenu*

f *sf* *p soutenu*

p *pp* *f* *sf* *p soutenu*

sf *p soutenu*

ff

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "veux, du moins, sous ce pauvre règne, Hu.mi.li.er mon rê.ve qui saigne Et demes". The piano accompaniment includes dynamic markings such as *pp* and *cresc.*, and performance instructions like *soutenu*.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "maux vous fai.re le roi...". The piano accompaniment includes dynamic markings such as *f*, *pp*, *ppp*, and *pp*, and performance instructions like *Solo*, *Pizz.*, *Arco*, and *Div.*. The system concludes with the instruction *enchainés*.

"portement de croix"

Voix d'accompagnement

Très lent (69 = ♩) *f* *dim.*

PORTEMENT DE CROIX: *> dim.*

mp *dim.*

Harpe

Tutte

Sib RÉ^b DO^b LA^b *p* RÉ[♯] RÉ^b LA[♯] SOL^b DO[♯] SI[♯] LA^b RÉ[♯]

8^e bassa.....

59 Très lent (44 = ♩)

Voix Principale

1^{er} Violon

mp très soutenu *mp* intense

2nd Violon

mp très soutenu *mp* intense

Alto

mp *mp* très soutenu intense

Violoncelle

p pesant et soutenu

Contrebasse

Unies *p* pesant et soutenu

LA[♯] LA[♯] SOL[♯] DO[♯] *cresc.* SI^b MI[♯]

8^e bassa.....

mf *p* Cédez

a Tempo

Je veux le voir et n'être pas vue;

C'est déjà trop pour lui d'une Croix!

sf *mp* *mp* *mp* *mp* *mp*

très soutenu

p soutenu *cresc.* *cresc.*

SI \sharp RÉ \sharp LA \flat LA \flat LA \flat MI \flat

cresc. *p* **Cédez**

Dans cet. te foule, — com - me perdue, — Si je défaille, — ah! soutenez-moi.

intense *sf*

SI \flat f SI \sharp MI \flat SI \sharp FA \sharp LA \flat *dim.* LA \flat RÉ \sharp FA \sharp DO \sharp SI \flat

8^a bassa.....

60 *mf* *p*

a Tempo Rienqu'u.ne femme — parmi les femmes: Il ne meurt pas pour

f *p* *pp* *pp* *pp* *pp*

f *très soutenu* *p* *pp* *pp* *pp*

Div. Unies *p* *pp* *pp*

moi, mais pour tous. Oubli.ez-moi, mon Fils,

ff SOL \flat RE \flat MI \flat

ff intense

Pizz. *sf* Arco *sf* *ff* *dim.*

et mes larmes couleront mieux sur eux et sur vous.

Cédez **61** a Tempo

mf *p* *pp* Solo *pp dolce*

mf *p* *pp*

mf *p* *pp*

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

si#

pp

"Une au-tre donc essuiera sa face; — Une au-tre donc baisera la trace Des

poco

pp

pp

pp

Detailed description: This system contains a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass clef) with a *pp* dynamic marking. The vocal line is on a single staff with a *pp* dynamic marking. The lyrics are: "Une au-tre donc essuiera sa face; — Une au-tre donc baisera la trace Des". The system concludes with a *poco* marking and a fermata over the final notes.

p

62

pieds saignants; Un au-tre prendra le bois pe-sant de sur son épaule... —Et

Detailed description: This system continues the piano accompaniment and vocal line. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with a *p* dynamic marking. The lyrics are: "pieds saignants; Un au-tre prendra le bois pe-sant de sur son épaule... —Et". A box containing the number "62" is placed above the vocal line. The system concludes with a fermata over the final notes.

LA \sharp SI \sharp FA \sharp

quant à moi, la Mère, — mon rôle Est de tomber quand Il passe.ra.

pp

pp SOL \sharp SOL \flat SOL \sharp SOL \flat FA \flat SI \flat LA \flat *ppp*

8^a bassa

Tutti

pp *ppp* *perdendosi*

pp *ppp* *perdendosi*

pp *ppp* *perdendosi*

pp *ppp* *perdendosi*

2 C.B. 5 Cordes

pp

enchaînez

"crucifixion"

Lent (66 = ♩)

Voix d'accompagnement

CRUCI. FI. XION:

CRUCI. FI. XION:

CRUCI. FI. XION:

Harpe

Sib Mib
REb Fab
SOLb Lab

ppp

63

Voix Principale

Très lent (72 = ♩)

(56 = ♩)

1^{er} Violon

2nd Violon

Alto

Violoncelle

Contrebasse

2 Pupitres Soli

p douloureux et plaintif

Pizz.

Div. Arco

pp

ppp

ppp

ppp

ppp

ppp

ppp

64

Avec ma pauvre plain - te de mè - re, Que suis-je

Tutti

ppp

ppp

ppp

ppp

ppp

ppp

FA# - SOL#
SI

(72 = d) *d'une voix étrange*

là devant, mon Aimé? Un Dieu qui meurt — oui! le grand mystère! —

ff *f* *p*

Unies Pizz. *pp* *pp*

LA# *f* *sf* RÉ# FA# *f* LA# *b*

65 *Vivo (66 = d)*

... Je vois un Fils, — qui me va quit - ter...

avec emportement

au talon

Soli *mf en dehors* *cresc.* *molto*

Pizz. *mf* *cresc.* *molto* *Arco*

Mi SOL

Qu'au-cun ray - on d'en haut n'a.dou - cis - se U - ne dou -

f *p* *Solo* *p*

Div. Arco

66 **Accel. molto**

- leur que tou - te je veux!

mf *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

Unies

mf *f*

LA SOL#
MIb FA#
FA#

Moins animé

cresc.

A ma douleur Je fais le sacri - fi - ce De la di - vi - ni - té de mon Dieu.

p subito cresc.

ff

ff *très soutenu*

ff pesant

p cresc. *ff pesant*

FA#-H

67

p

"Il voit mes pleurs et me les par donne;

(56 = ♩)

p

2 Pup. Soli

Soli

p

Solo *p*

68

J'ac-cep-te - rai l'en-fant qu'il me donne A con-so-ler

Tutti
ppp

f *pp*

Poco accel. *Poco rit.*

dans notre maison ... "Mais c'est trop peu pour tenir sa place; —

expressif
mf *f* *p*

Tutte

p dolce

poco cresc.

SOL#

DO# LA#

69 Lentement (44=♩)

En - tre mes bras — qui plus ne l'em - bras - sent; — Tous — ses enfants, — les

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

p *poco cresc.*

MI#

RE#

ppp

RÉ LA

doux

Rall. **70** a Tempo (moins lent)

hommes — vien - dront.

(54 = ♩)

ppp

ppp

ppp

ppp

ppp

ppp

perdendosi

perdendosi

perdendosi

perdendosi

perdendosi

Fin de la 2^{me} Partie

III. MIROIR DE GLOIRE

PRÉLUDE

Sans lenteur (96 = ♩)

Voix
d'accompagnement

Harpe

1er Violon

2nd Violon

Alto

Violoncelle

Contrebasse

Sans lenteur

Harpe: *p*, *cresc.*

1er Violon: *pp*, *cresc.*

2nd Violon: *pp*, *cresc.*

Alto: *pp*, *cresc.*

Poco accel.

(♩ = ♩)

LES MYSTÈ . RES DE

GLOI

RE:

LES MYSTÈ . RES DE

GLOI

RE:

LES MYSTÈ . RES DE

GLOI

RE:

Poco accel.

(♩ = ♩)

Pizz.

Violoncelle: *f*, *Pizz.*

f

71 Sans hâte (60 = ♩)

f tutto l'arco

tutto l'arco

f

(poco dim.) (*f*) (poco dim.) (*f*) (poco dim.)

Arco *f* tutto l'arco

tutto l'arco *f*

Div.

tutto l'arco *f*

f

(poco dim.) (*f*) (poco dim.) (poco dim.)

(Unies) (poco dim.) (Div.) (*f*)

First system of musical notation, including piano and grand staff parts. Dynamics include *(f)*, *(poco dim.)*, and *(Unies)*. Performance markings include *(poco dim.)*, *(f)*, and *(Div.)*.

Second system of musical notation, including piano and grand staff parts. Dynamics include *(f)* and *(poco dim.)*.

Third system of musical notation, including piano and grand staff parts. Measure 72 is boxed. Dynamics include *(poco dim.)*, *(f)*, and *(Unies)*. Performance markings include *(poco dim.)*, *(f)*, and *(Div.)*.

Fourth system of musical notation, including piano and grand staff parts. Dynamics include *(f)*.

Fifth system of musical notation, including piano and grand staff parts. Dynamics include *(f)*, *(poco dim.)*, and *(Unies)*. Performance markings include *(poco dim.)*, *(f)*, and *(poco)*.

Musical score system 1, measures 68-72. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *dim.*, *f*, and *(poco dim.)*.

Musical score system 2, measures 73-76. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature has three sharps. The music continues with the same rhythmic complexity. Dynamic markings include *f* and *(poco dim.)*.

Musical score system 3, measures 77-82. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *(poco dim.)*, *f*, and *(poco dim.)*.

Musical score system 4, measures 83-86. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature has three sharps. The music continues with the same rhythmic complexity. Dynamic markings include *p*.

Musical score system 5, measures 87-90. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *pp* and *pp sub.*. A box containing the number 73 is located above the first measure of the second staff.



Près de la table

pp

cresc.

cresc.

cresc.

cresc.

pp *cresc.*

This system contains five staves of music. The first staff is a grand staff (treble and bass clefs). The second and third staves are treble clef. The fourth and fifth staves are bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first measure of the first staff has a fermata. The text 'Près de la table' is written above the first staff. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).



poco cresc.

cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

cresc. molto

This system contains five staves of music. The first staff is a grand staff. The second and third staves are treble clef. The fourth and fifth staves are bass clef. Dynamics include *poco cresc.*, *cresc.*, *sempre cresc.* (repeated four times), and *cresc. molto*.



74

f

f

f

f

f

f

This system contains five staves of music. The first staff is a grand staff. The second and third staves are treble clef. The fourth and fifth staves are bass clef. A box containing the number '74' is placed above the third staff. Dynamics include *f* (forte) repeated five times.

pp subito *cresc.*
 pp *cresc.*
 ff *pp cresc.*
 pp sub. *cresc.*
 pp *cresc.*

1 4 1 4

cresc.
sempre cresc.
cresc.
sempre cresc.
cresc.

Poco rit.
 40
 sf
 sf
 sf
 sf
 sf

enchainées

"résurrection"

Voix d'accompagnement

Allègre (66 = ♩)

RÉSURRECTI. ON: *dim. molto*

RÉSURRECTI. ON: *dim. molto*

RÉSURRECTI. ON: *dim. molto*

Harpe

75 Modéré

Voix Principale

1er Violon *p* *f* *p dolce* *dim.* *pp*

2nd Violon *mp* *f* *p dolce* *dim.* *pp*

Alto *p cresc. molto* *f* *p* *dim.* *pp*

Violoncelle *p cresc. molto* *f* *p* *dim.* *pp*

Contrebasse

76

El. le ne doutait pas de lui; Le troisiè. me

pp *mp*

jour était proche; A-yant prié

intense

dim.

très expressif

ten.

p

mp

cresc. molto

cresc. molto

pp

toute la nuit, Elle res-pirait sous le porche, sur le chevalet

mp

Moins lent

f

p

dim.

pp

pp

pp

pp

pp

pp

Près de la table

DO#

FA#

mf

77 (72 = ♩)

Quand aux premiers feux du ma - tin, S'avan-

sur la touche

pp

sur la touche

pp

Pizz.

sempre pp

sempre ppp

sur le chevalet

ppp

gliss.

- cè - rent les deux Ma - rie; El - les se te - naient par la main,

pos. normale

mf

Detailed description: This system contains the first system of music. It features a piano accompaniment with a treble and bass clef. The vocal line is on a single staff. The piano part includes a glissando in the bass clef and various chords and melodic lines. The vocal line has lyrics in French. Performance markings include 'gliss.', 'pos. normale', and 'mf'.

RÉb

mf

78

p

Aus - si crain - ti - ves que ra - vi - es.

Detailed description: This system contains the second system of music. It features a piano accompaniment and a vocal line. The piano part includes a chord marked 'RÉb' and 'mf'. The vocal line has lyrics in French. Performance markings include 'p', 'mf', and a boxed number '78'. The piano part includes triplets and dynamic markings like 'p' and 'f'.

Sans retenir

f
"Le Maître n'est plus au tombeau..." Dit l'une; Mais

This system contains five staves. The top staff is the vocal line with lyrics. The second staff is the first violin, the third is the second violin, the fourth is the viola, and the fifth is the bass. The first violin part includes the instruction "sul G" and a dynamic marking of *mf*. The second, third, and fourth staves also have *mf* markings. The bass staff has a *mf* marking.

79

l'autre ausi-tôt, Croyant que la Mère chancelle:

This system contains five staves. The top staff is the vocal line with lyrics. The second, third, fourth, and fifth staves are instrumental parts for the first violin, second violin, viola, and bass respectively, each marked with *cresc.* (crescendo). The first violin part includes a *p sub.* (pizzicato) marking with a triplet of eighth notes.

		Mib	FAb SOLb LAB		
		DOb	Sib		

This system contains two staves. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The piano part includes dynamic markings *ff* and *p*, and a section marked *ff sonore*.

"Mère, mère, Le Maître vit."

This system contains five staves. The top staff is the vocal line with lyrics. The second, third, fourth, and fifth staves are instrumental parts for the first violin, second violin, viola, and bass respectively. The first violin part includes a *ff* marking. The second, third, and fourth staves have *ff* markings. The bass staff has a *ff* marking and the instruction "Arco".

Musical score for the first system. It features a piano accompaniment on the left and a vocal line on the right. The piano part consists of two staves (treble and bass clef) with various chords and melodic lines. The vocal line is on a single staff with lyrics: "La Mère sanglo-te, Sou-". Dynamics include *p*, *Rit.*, and *pp*.

Musical score for the second system. It features a piano accompaniment on the left and a vocal line on the right. The piano part consists of two staves (treble and bass clef) with various chords and melodic lines. The vocal line is on a single staff with lyrics: "lontain mais plein d'allégresse", "MI LA", and "Je le sa-vais dé-jà, dit-elle.". Dynamics include *pp*, *ppp*, and *mp dolce*. A tempo marking of **80** is present. A note value of $(60 = \text{quarter note})$ is also indicated.

"ascension"

Voix d'accompagnement

Modéré *dolce*

AS. CENSION:

AS. CENSION:

mp

a on

Harpe

quasi tremolo

Sib Mib Dob Fab
Réb Sol# Lab

pp

81 Modéré (58 = ♩)

Voix Principale

1^{er} Violon

2nd Violon

Alto

Violoncelle

Contrebasse

mf *pp*

pp soutenu

pp

pp

a

ppp

a é

cresc.

poco cresc.

poco cresc.

très soutenu

poco cresc.

poco cresc.

mf > *b.f.*
 mf *b.f.*
 mf *b.f.*
 a

quasi tremolo
 SOLb
 mf

mf *p dim.*
 mf *p dim.*
 mf *p dim.*
 mf *p dim.*
 Pizz. *f Arco p dim.*

perdendosi

mf
 "Mon Fils, me

perdendosi
perdendosi
perdendosi
perdendosi
perdendosi
 mf
 Pizz. *mp*

DO#
FA#

SOL#

pp

82

quittez-vous en cor?

mf *dim. molto*

p *pp soutenu*

p *pp*

p *pp*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics 'quittez-vous en cor?'. The piano accompaniment features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *pp*, *mf*, and *dim. molto*. A rehearsal mark '82' is placed above the vocal staff.

cresc.

p *cresc.* *3*

J'ai peine à sou te nir la vue De vo. tre vi - sa - ge dans l'or

p très soutenu *poco cresc.*

poco cresc.

poco cresc.

poco cresc.

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'J'ai peine à sou te nir la vue De vo. tre vi - sa - ge dans l'or'. The piano accompaniment features a prominent triplet figure in the right hand. Dynamics include *cresc.*, *p*, and *poco cresc.*. The system concludes with a double bar line.

pp

p

pp

f

b.f.

a

x a

a

quasi tremolo

SOLb

3

f

dim.

De cet - te tri - om - pha - le nu - - - - - e!

Arco

mf

Div.

10

b.f.

b.f.

dim.

DO# FAB

RE# SOL#

dim.

dim.

dim.

dim.

dim.

dim.

p *cresc.*

Pour la troisième fois perdu, — Si vous ren-trez au sein du Père, Me serez-vous jamais ren-

Rall. **83** *Grave* (♩ = ♩ préc.)

du Et redescendez-vous sur ter-re? C'est vous, ma Mè-re, qui, de-

Musical score for the first system. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "main, Gra - vi - rez le mè - me che - min Pour ne ja - mais plus re - des -". Above the first two measures, there are notes labeled "RÉ^b FA[‡]" and "sib". The piano part consists of several staves with chords and some triplet markings.

Un peu animé

Modéré

Musical score for the second system, primarily piano accompaniment. It starts with the tempo marking "Un peu animé" and the dynamic "b.f. dolce". The first part is in 3/2 time, and it transitions to a 2/4 time signature under the tempo marking "Modéré". The piano part includes various chordal textures and melodic lines, with a "dolce" marking in the final measure of the second part.

Un peu animé (68 = d)

Modéré

Musical score for the third system. It includes a vocal line with the lyrics "cen - dre. Mon Fils," and piano accompaniment. The tempo is marked "Un peu animé (68 = d)" and "Modéré". The piano part features a "dolcissimo" dynamic marking and includes "Pizz." (Pizzicato) markings for the strings. The system concludes with a "pp" (pianissimo) dynamic marking.

mes pieds dé - jà sont las De trai - ner mon corps i - ci - bas!

The first system of the score features a vocal line with lyrics and a piano accompaniment. The piano part includes a violin (V) and a cello/bass (C) section. The vocal line has a triplet of eighth notes at the end. The piano accompaniment is marked with a piano (*p*) dynamic and includes a crescendo hairpin.

The second system of the score shows the piano accompaniment. It includes a violin (V) and a cello/bass (C) section. The piano part is marked with a piano (*p*) dynamic and includes a crescendo hairpin. The vocal line is silent in this system.

84 (♩ = ♩ préc.) **Grave** *p*

— Vous n'au - rez que les bras à ten - dre. —

The third system of the score features a vocal line with lyrics and a piano accompaniment. The piano part includes a violin (V) and a cello/bass (C) section. The piano accompaniment is marked with a piano (*p*) dynamic and includes a crescendo hairpin. The vocal line is marked with a **Grave** tempo and a piano (*p*) dynamic. The piano part is marked with a piano (*ppp*) dynamic and includes a crescendo hairpin. The piano part is marked with *Arco* and *ppp*.

chaud et lumineux
mais *pp*

Soprano: SANC TUS
Alto: SANC TUS
Tenor: SANC TUS

à peine effleuré

3^e C. *cresc.*
cresc.
cresc.
cresc.
cresc.

Soprano: SANC TUS *pp* *dim.* *b.f.*
Alto: SANC TUS *pp* *dim.* *b.f.*
Tenor: SANC TUS *pp* *dim.* *b.f.*

rit.
perdendosi

mf *dim.* *perdendosi*
mf *dim.* *perdendosi*
mf *dim.* *perdendosi*
dim. *perdendosi*
dim. *perdendosi*

enchaînez

"pentecôte"

Sans lenteur (76 = ♩) *p* *a* *p* Plus lent

Voix d'accompagnement

PENTE. CO. TE

PENTE. CO. TE

pp *a* *a*

Harpe

SIB M1b
RÉb LAB

mf en dehors

mf

85 Lent *mf*

Voix Principale

Sans Fils Au Cé.na.cle sans

1er Violon *pp*

2nd Violon *pp*

Alto

Violoncelle *pp*

Contrebasse *pp* Div.

Maitre, _____

Par . mi ses anciens compagnons Le plus doux re . posant sa

p *6* *5*

pp *pp*

DO^b RE^b MI^b
DO^b

té - te Sur vo-tre sein plein d'o-rai-son, Vous at - ten - dez en pa - ti - ence,

Pizz.

mf

Tout en lis - sant de fins che - veux, Que l'é - preu - ve de l'es - pé - rance

LA
DO#

dolce

S'a - chève en tre les bras de Dieu.

86

dolce
Arco
dolce
chanté
dolce
dolce

si

A bout de louan - ge sacrée, Les mots man - quent à vos pensées,

p *dim.*

perdendosi

perdendosi

perdendosi

perdendosi

Three staves of music. The top two staves are treble clef, and the bottom staff is bass clef. All are in 2/4 time. The top two staves have notes with dynamics *b.f.* and *pp*. The bottom staff has a long rest.

Two staves of music. The top staff is treble clef, and the bottom staff is bass clef. The top staff has a *cresc. molto* marking and a *gliss.* marking. The bottom staff has notes with dynamics *sf* and *f*. There are chord symbols $M\flat$ and $R\acute{E}\flat$ above the top staff, and $S\flat$ and $DO\sharp$ above the bottom staff.

Two staves of music. The top staff is treble clef, and the bottom staff is bass clef. The top staff has notes with dynamics *f* and *>*. The bottom staff has notes with dynamics *f* and *>*. The lyrics "Mais Dieu ton ne dans la mai -" are written below the staves.

Four staves of music. The top two staves are treble clef, and the bottom two staves are bass clef. The top two staves have notes with dynamics *f* and *très serré*. The bottom two staves have notes with dynamics *f* and *très serré*. There is a *(Unies)* marking in the bottom left. The bottom staff has notes with dynamics *f* and *>*.

Three staves of music. The top three staves are treble clef. The top staff has notes with dynamics *b.o.* and *f*. The middle and bottom staves have notes with dynamics *b.o.* and *f*. The lyrics "vlé vlé vlé vlé" are written below the staves.

Two staves of music. The top staff is treble clef, and the bottom staff is bass clef. The top staff has notes with dynamics *ff*. The bottom staff has notes with dynamics *ff*. There are chord symbols $R\acute{E}\sharp$ $FA\sharp$ and $MI\sharp$ above the top staff.

Two staves of music. The top staff is treble clef, and the bottom staff is bass clef. The top staff has a boxed number "87" and notes with dynamics *f*. The bottom staff has notes with dynamics *f*. The lyrics "- son," are written below the staves.

Four staves of music. The top two staves are treble clef, and the bottom two staves are bass clef. The top two staves have notes with dynamics *f* and markings *Pizz.* and *Arco*. The bottom two staves have notes with dynamics *f* and markings *sonore* and *ff*. There are *V* markings above the top two staves.

dim. molto

This system contains the first part of the musical score. It features three vocal staves at the top, each with a clef and a note 'a' indicating the starting pitch. Below these are the piano accompaniment staves. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The piano accompaniment consists of dense, rhythmic patterns, likely sixteenth or thirty-second notes. Dynamic markings include *ff* (fortissimo) and *f* (forte). A specific instruction *ff en dehors* is present. The word "Et," is written below the piano part. The system concludes with a double bar line.

This system contains the second part of the musical score. It features three vocal staves at the top, which are mostly empty. Below these are the piano accompaniment staves. The piano part continues with rhythmic patterns. The lyrics "Grâce au ful - gu - rant bap - tè" are written under the vocal staves. Dynamic markings include *pp subito* (pianissimo subito) in several places. The system concludes with a double bar line.

mf >

mf a

mf a

mf a

8

ff

ff

me, Vous pou - vez chan - ter en vous

ff

pp

pp

pp subito

Rit.

mf >

mf a

mf a

mf a

FA#

Sib

88

Rit.

mê - me, Dans tou - tes les lan - gues, Son

mf soutenu cresc.

mf soutenu cresc.

mf

mf Arco

mf soutenu

ten.

ten.

ten.

ten.

ten.

a Tempo

Musical notation for the first system, featuring a vocal line with notes marked 'a' and 'f', and piano accompaniment.

Piano accompaniment for the first system, showing chords and arpeggiated figures.

a Tempo

Nom.

Musical notation for the second system, including a vocal line with notes marked 'a' and 'f'.

Piano accompaniment for the second system, featuring complex rhythmic patterns and dynamic markings like 'ff'.

Musical notation for the third system, showing a vocal line with triplets and the instruction 'sempre f'.

Piano accompaniment for the third system, including a section marked '8'.

Musical notation for the fourth system, featuring a vocal line with the note 'La' and dynamic markings.

Piano accompaniment for the fourth system, showing complex rhythmic patterns and dynamic markings like 'ff'.

cresc.

enchainez

Calme (56 = ♩) *dolce*

Voix d'accompagnement

AS - SOMP - TION:
AS - SOMP - TION:
on

Harpe

Voix Principale

1er Violon

2nd Violon

Alto

Violoncelle

Contrebasse

89 **Modéré** (60 = ♩ env.)

Sans rigueur

Ain - si, sans pas.

de mesure

a Tempo

- ser par la tombe De la terre où pous-sent les fleurs Au

pp

pp

pp

pp

pp

Ciel où les An - ges font chœur, Par le bleu che - min des colom -

dolce

This system contains the first two measures of the piece. It features a piano accompaniment with a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The vocal line enters in the second measure with the lyrics "Ciel où les An - ges font chœur, Par le bleu che - min des colom -". The tempo and mood are marked *dolce*. The key signature has two sharps (F# and C#).

bes La Vier - ge qui n'eut que douleurs Et plus qu'au.

mp

sempre dolce

dolce

REb

This system contains the next two measures. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics "bes La Vier - ge qui n'eut que douleurs Et plus qu'au.". The tempo and mood are marked *mp*. The key signature changes to one sharp (F#) in the second measure, indicated by the *REb* marking. The tempo and mood are marked *sempre dolce*. The key signature returns to two sharps (F# and C#) in the third measure, indicated by the *dolce* marking. The system concludes with a double bar line.

dim. LA# DO# RÉ#

p **90** *cresc.*

cu. ne mère humaine, En - dor - mant dans son cœur sa peine, Re - fer -

pp

pp *tr*

pp

SOL# LA# DO#

dolce

mant ses yeux sur ses pleurs, S'en - vo - la tout droit, sou.le -

(pas de crescendo)

pp dolce

-vée... Sur u - ne toile im - ma - cu - lée Par un essaim lé - ger d'enfants,

This system contains the first system of music. It features a piano accompaniment with a treble and bass clef, and a vocal line in a single staff. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line. The vocal line has lyrics in French. The key signature has two sharps (F# and C#).

Pour se ré - veil - ler ra - jeu - nie, Tel un peu en dehors

This system contains the second system of music. It features a piano accompaniment and a vocal line. The piano part continues with arpeggiated figures. The vocal line has lyrics in French. A dynamic marking *(p)* is present. A specific note in the piano part is labeled *Mi \flat* . The key signature has two sharps (F# and C#).

LA^b

6

en retenant 91 *pp* Plus lent

le qu'au ma-tin de sa vie Quand Dieu lui fit de Dieu

très doux, sans heurt

dolce

Rall. a Tempo I? Poco rit. a Tempo

pré-sent.

pp

mf

pp Div.

pp

enchaînes

"couronnement au ciel"

Voix
d'accompagnement

(66 = ♩) *mf*

mf

COURONNEMENT AU CIEL:

mp

COURONNEMENT AU CIEL:

el

Harpe

ppp *gliss.* *D.*

92 (60 = ♩ env.) *quasi trémolo*
Modéré *pp*

1er Violon

quasi trémolo *pp*

2nd Violon

pp

Alto

p

Violoncelle

Contrebasse

sempre legato

sempre legato

pp lointain *chanté*

mp chanté

sur la touche

pp (Unies)

très soutenu

pp soutenu

poco cresc.

chanté

poco cresc.

poco cresc.

soutenu

poco cresc.

dolce

toujours en dehors
en dehors
en dehors mais soutenu

cresc.
cresc.

dim.
dim.
dim.

pp

3 3 3 3

93

0 1 0 1 0 1 0 4 0 4 0 4 0

effleuré

p en dehors

pp

poco cresc.

mf chanté

p en dehors

p

cresc.

cresc.

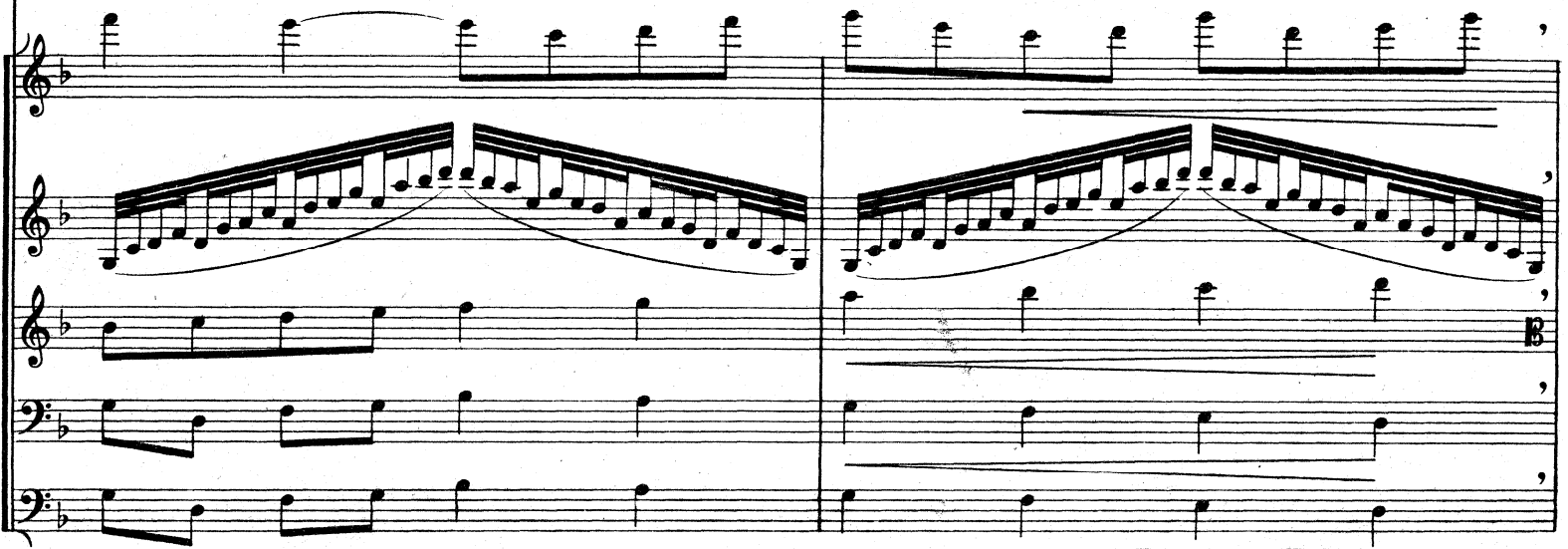
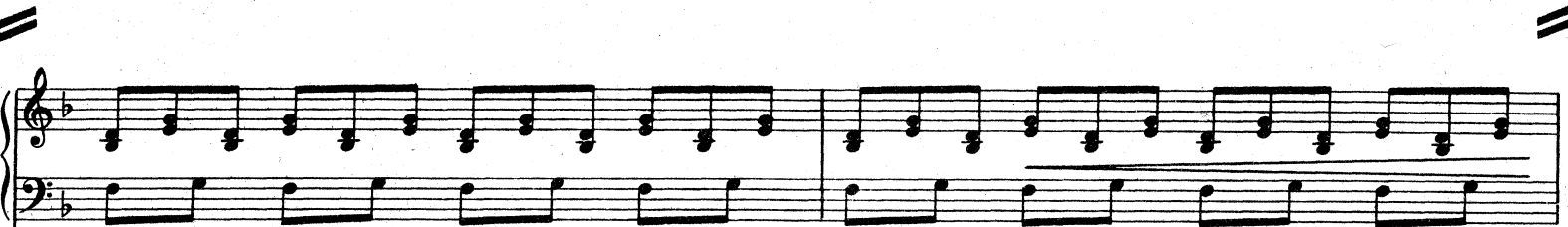
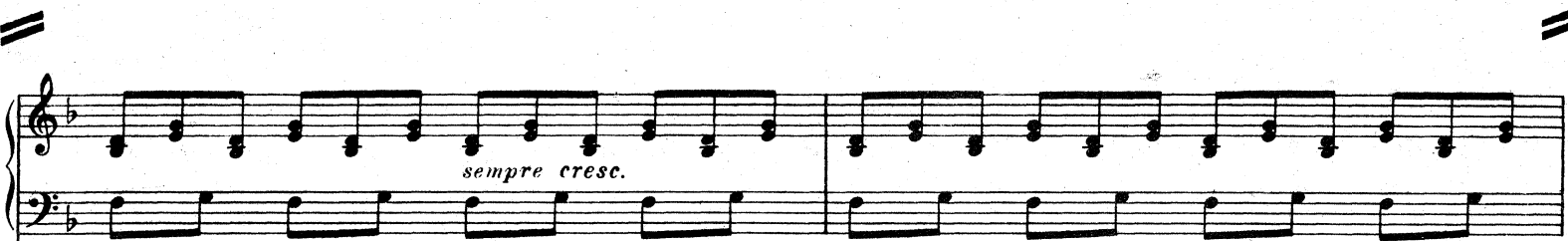
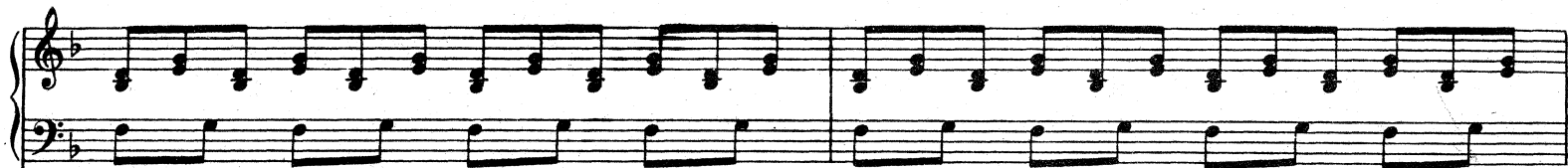
sempre cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

cresc.



First system of musical notation. It consists of three vocal staves (Soprano, Alto, Tenor) and piano accompaniment. The vocal parts are marked with *ff* and *mf*. The piano accompaniment includes markings for *M.D.* (Middle Distance) and *M.G.* (Middle Ground).

Piano accompaniment for the first system, showing the right and left hand parts with *M.D.* and *M.G.* markings.

Second system of musical notation. It consists of three vocal staves and piano accompaniment. The vocal parts are marked with *ff* and *mf*. The piano accompaniment includes markings for *M.D.* and *M.G.*.

Third system of musical notation. It consists of three vocal staves and piano accompaniment. The vocal parts are marked with *ff* and *mf*. The piano accompaniment includes markings for *M.D.* and *M.G.*.

Piano accompaniment for the third system, showing the right and left hand parts with *M.D.* and *M.G.* markings.

Fourth system of musical notation. It consists of three vocal staves and piano accompaniment. The vocal parts are marked with *ff* and *mf*. The piano accompaniment includes markings for *M.D.* and *M.G.*.

114 a Tempo
bouche fermée

long
poco
pp
pp b.f.
pp b.f.
ppp

a Tempo

ppp
ppp
ppp

perdendosi
perdendosi
perdendosi

DO#
pp

déclamé
3 3
I. ci, le poète, éblou.

perdendosi
perdendosi
perdendosi
Pizz.
ppp

95

- i Re - nonce à peindre ce qu'il rêve; A sa pri - è - re, qui s'élève, Il a ban -

pp

pp

pp

FA#
SIb

mf

SOL#

- don - ne son esprit. Il ne sait rien que de ce monde;

effet

effet

mp

mf

mf

Pizz.

Pizz.

Musical notation for vocal line with lyrics: MI SI RE#

cresc.
Ses yeux ne se sont pas ouverts — Aux vibrati - ons dont l'éther Propage, au tour de Dieu,

Arco *pp*
Arco *pp*
pp
pp (Pizz.) *pp*
poco cresc.
poco cresc.
poco cresc.
poco cresc.

pp
pp
pp
6
6
6

p

p Sans lenteur
les ondes...

p subito
p subito
p subito
Pizz.
p
Sul La Arco
Harmonique *pp*
mp
mf

b.f. pp

b.f. pp

b.f. pp

dim. molto

FA SOL | DO RÉ | stb

96

irradié p

Il s'arrête et songe... à l'ef.

dim. molto

dim. molto

II^e C. *pp*

III^e C. *pp*

III^e C. *p*

a Tempo

poco cresc.

poco cresc.

poco cresc.

ppp

pp

poco cresc.

a Tempo

cresc. molto

froi De la servante aux pieds du Roi Dont le front dévoilé rayonne,

pp soutenu

poco cresc.

poco cresc.

ppp soutenu

pp

poco cresc.

pp

pp *poco cresc.*

pp *poco cresc.*

pp *cresc.*

pp SI^b DO[#] LA[#]
FA[#] SOL[#]

p cresc.
A la dé - chi - ran - te dou - ceur Qui

pp

pp

cresc. SOL^b

sou - dai - ne - ment prend au cœur La

poco cresc.

poco cresc.

poco cresc.

cresc.

cresc.

Rit.

pp 6 b.o.

pp b.o.

pp 6 cresc. b.o.

mf LA Sib

Mè re que son Fils cou

cresc.

mf

cresc.

20

cresc.

Rit.

a Tempo

ff cresc.

ff cresc.

ff cresc.

ff

a Tempo

ron ne. La

ff très soutenu

ff très soutenu

ff très soutenu

ff très soutenu Div.

ff très soutenu

FIN