

**OEUVRES**  
**DE J. RACINE**  
—  
**MUSIQUE**  
**DES CHOEURS D'ESTHER ET D'ATHALIE**  
**ET DES CANTIQUES SPIRITUELS**

P A R I S .      T Y P O G R A P H I E   L A H U R F  
**Rue de Fleurus, 9**

# OEUVRES DE J. RACINE

NOUVELLE EDITION

REVUE SUR LES PLUS ANCIENNES IMPRESSIONS  
ET LES AUTOGRAPHES

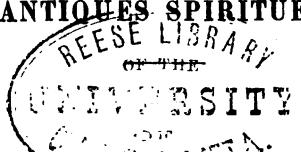
ET AUGMENTÉE

de morceaux inédits, des variantes, de notices, de notes, d'un lexique des mots  
et locutions remarquables, d'un portrait, de fac-simile, etc.

PAR M. PAUL MESNARD

MUSIQUE  
DES CHOEURS  
D'ESTHER ET D'ATHALIE

ET DES

CANTIQUES SPIRITUELS  
  
PARIS

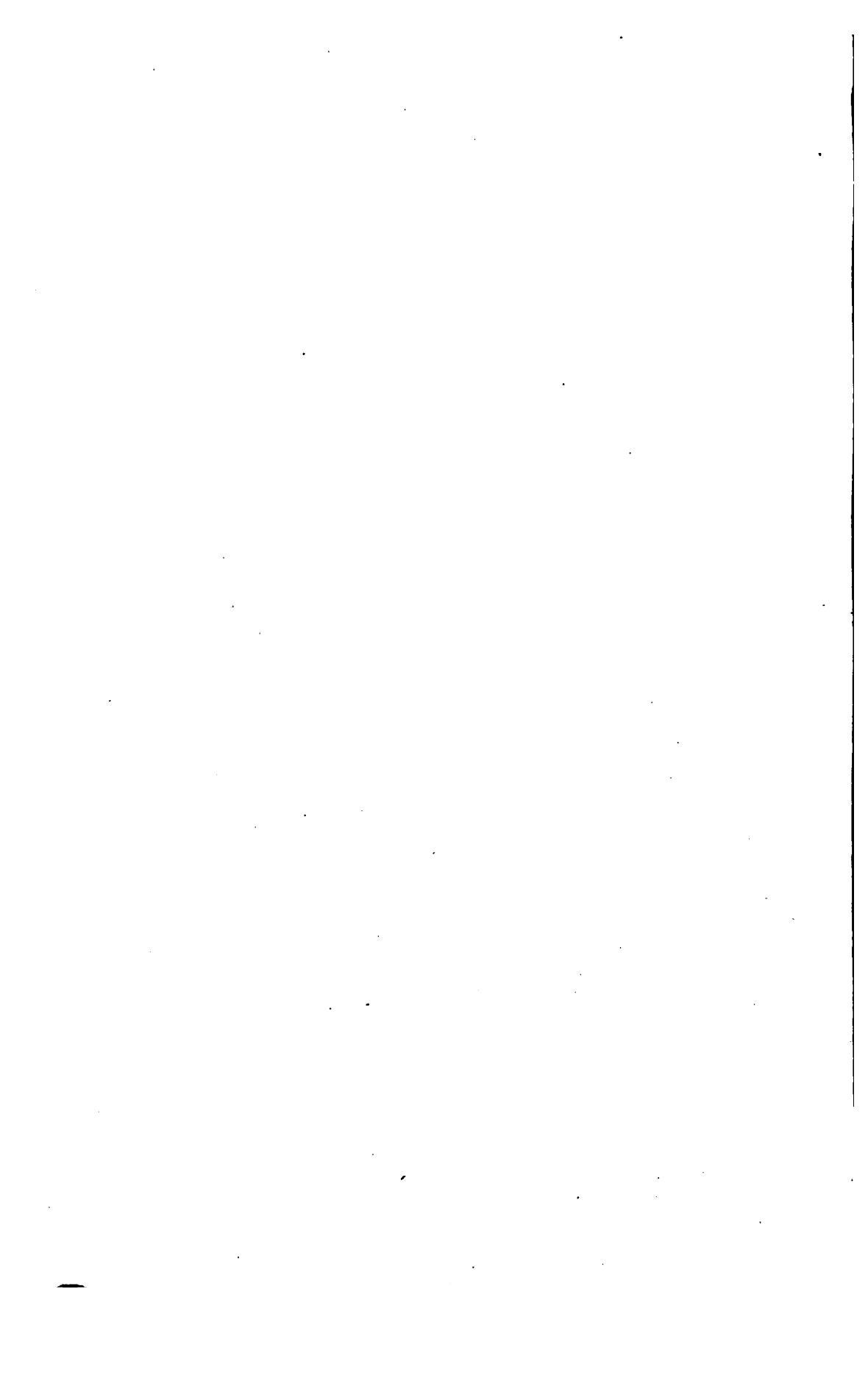
LIBRAIRIE HACHETTE ET C<sup>°</sup>  
BOULEVARD SAINT-GERMAIN, 79

1873

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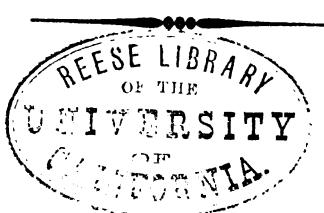
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**MUSIQUE**  
**DES CHOEURS**  
**D'ESTHER ET D'ATHALIE**  
**ET DES QUATRE**  
**CANTIQUES SPIRITUELS**



CHOEURS  
DE LA  
TRAGEDIE  
D'ESTHER  
AVEC LA MUSIQUE

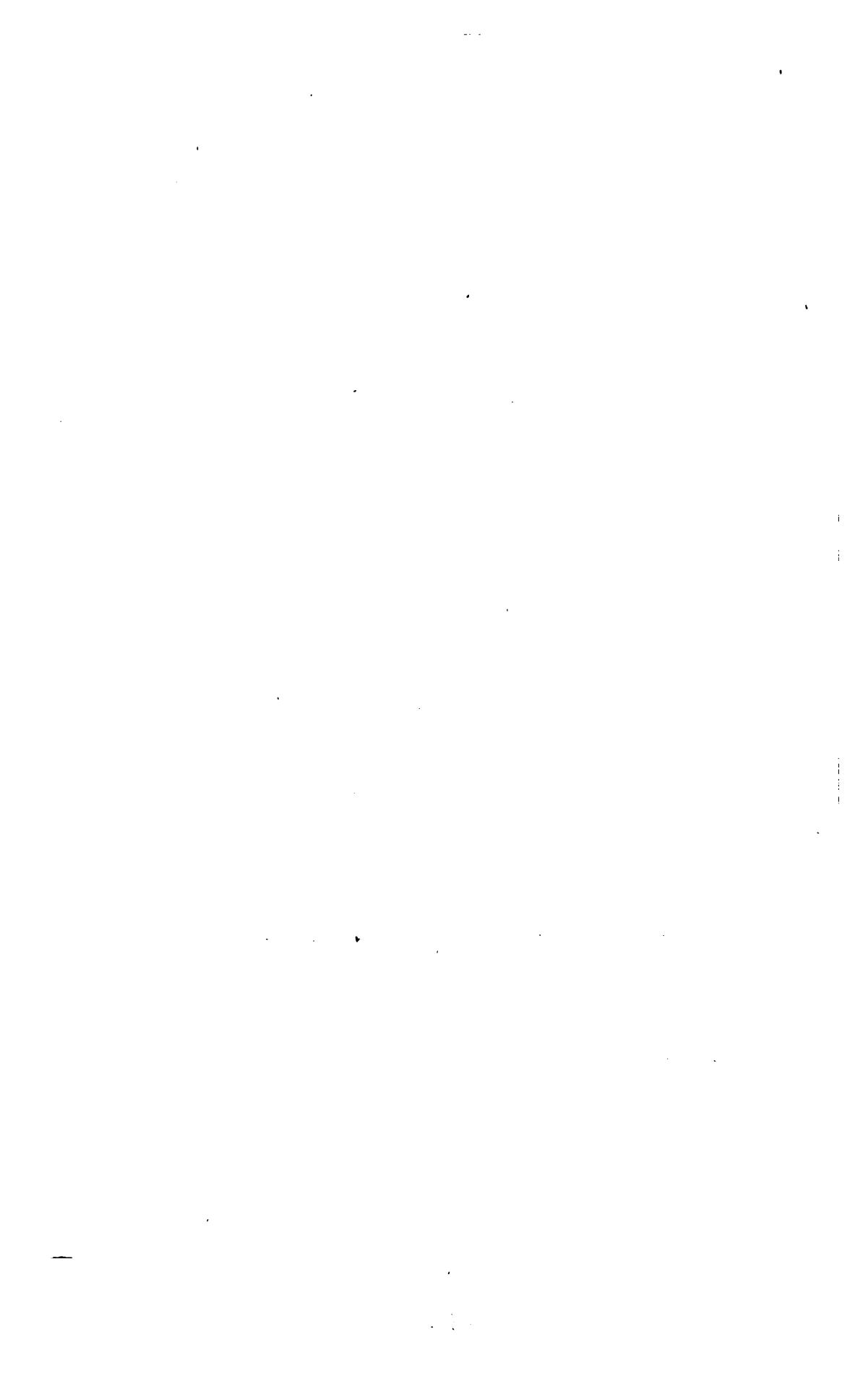
COMPOSÉE PAR J.-B. MOREAU  
MAISTRE DE MUSIQUE DU ROY



CHEZ { DENYS THIERRY, rue Saint-Jacques.  
CLAUDE BARBIN, au Palais.  
ET  
CHRISTOPHE BALLARD, rue Saint-Jean-de-Beauvais.

M.DC.LXXXIX.

AVEC PRIVILÉGE DU ROY



## AU ROY<sup>1</sup>

SIRE,

J'ose offrir à Vostre Majesté cet Ouvrage de musique, avec quelque sorte de confiance, puis qu'Elle a eu la bonté de témoigner plusieurs fois Elle-même, qu'elle l'avoit entendu avec plaisir. Je sçay bien, Sire, que selon toutes les apparences, je dois un si heureux succez à la beauté du Sujet et à la magnificence des paroles qu'on m'a fournies, plutôt qu'à la delicatesse de mes Chants ; et que quand mesmes ces Chants auroient esté encore plus imparfaits qu'ils ne le sont, les louanges de Dieu qu'ils expriment, n'auroient pu manquer de vous les rendre agréables, et de faire sur vostre esprit leur impression ordinaire, sur tout estant chantées comme elles l'ont esté dans une Maison toute céleste et toute angelique, par des bouches aussi pures, pour ainsi dire, que celles des Anges mesmes. Mais à quelque raison que je doive attribuer ce succez; c'est une chose si glorieuse pour moy, d'avoir pu contribuer par mon travail à délasser durant quelques heures le plus grand Prince de l'Univers, que cette seule pensée va faire desormais toute la felicité de ma vie. J'espère cependant, Sire, que le Cielachevera de benir mon Ouvrage, en y faisant trouver sur le papier quelques-uns de ces mesmes agréments qu'on y a cru entrevoir dans la représentation, et me donnera des forces pour travailler dans la suite du temps à meriter peut-être par des compositions plus vives, et plus dignes d'estre veuës de Vostre Majesté, les recompenses et les graces inesperées dont Elle m'a déjà comblé par avance.

Je suis avec un profond respect,

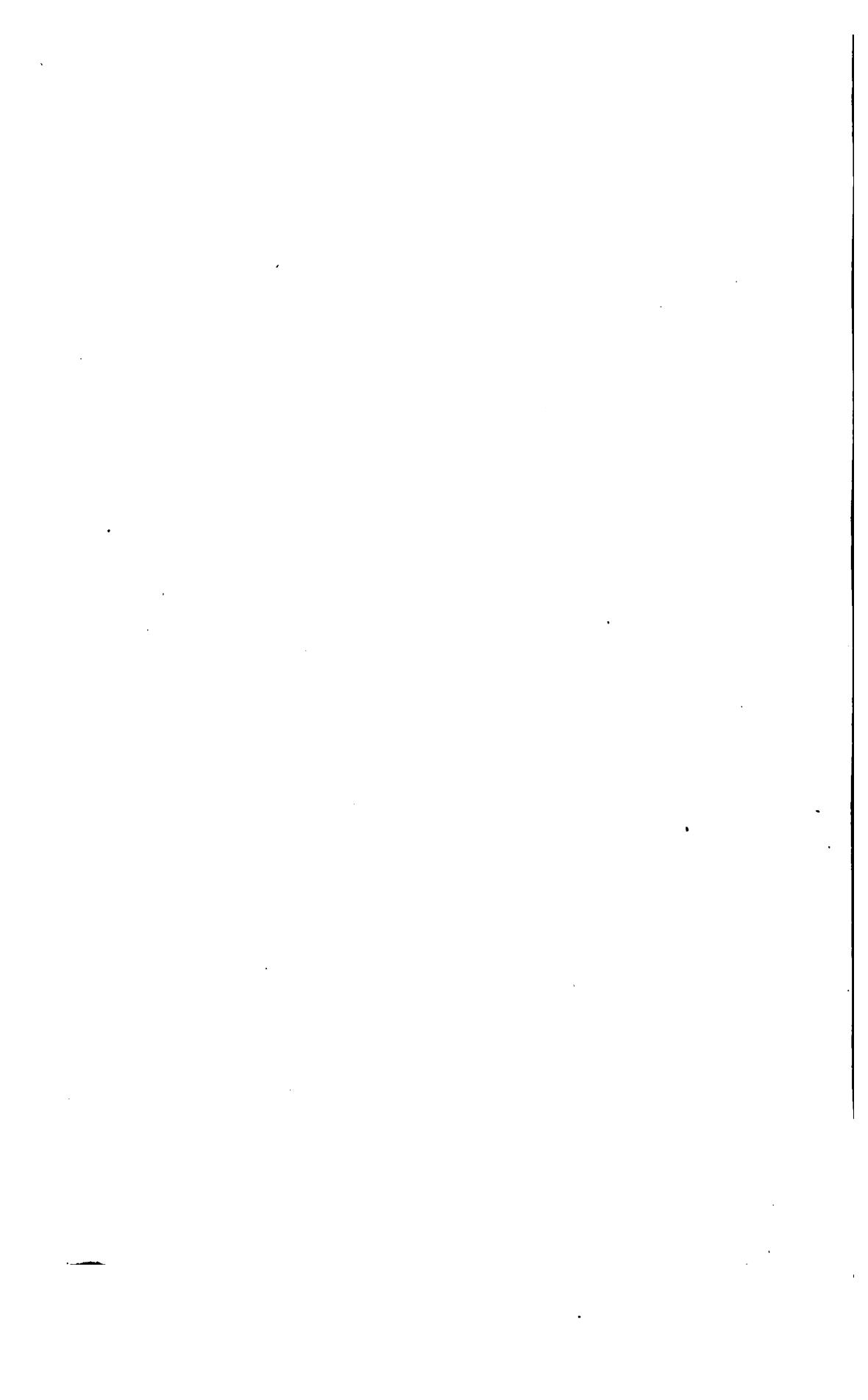
Sire,

de Votre Majesté

Le tres-humble, tres-obéissant et tres-fidele sujet et serviteur,

J. B. MOREAU.

1. Cette épître ne se trouve pas dans l'imprimé de 1698, mais seulement dans celui de 1689



La musique des chœurs d'*Esther* et d'*Athalie* par J. B. Moreau, et celle des quatre *Cantiques spirituels*, œuvre du même musicien pour les trois premiers, de Michel-Richard de la Lande pour le quatrième, sont données ici telles qu'elles ont été imprimées ou gravées du temps des compositeurs. On en eût sans doute rendu la lecture plus facile aujourd'hui, si l'on avait supprimé les clefs de *sol* première ligne, les clefs d'*ut* seconde ligne, les clefs de *fa* troisième ligne, ces clefs n'étant plus en usage que dans la transposition ; mais une reproduction fidèle de ces œuvres anciennes a paru avoir son intérêt, et l'on s'est décidé à maintenir les vieux signes de notation tels qu'on les trouve dans les éditions du temps. Un changement toutefois a été jugé nécessaire. Le bécarré n'existant pas à cette époque, on le désignait par un bémol : comme le même signe employé à la fois dans deux sens différents pouvait jeter de la confusion dans la lecture, on s'est permis de remplacer les bémols par des bécarrés toutes les fois qu'il en devait être ainsi.

On a gravé dans la forme actuelle les clefs de *fa* (le C à l'envers O:). On a rejeté comme inutile le redoublement de certains accidents à la clef, vu que, dans l'usage d'à présent, un seul bémol ou un seul dièse à l'armature se rapporte à toutes les octaves.

Sur la page qui précède la musique d'*Esther* et d'*Athalie*, et sur celle qui précède les *Cantiques*, nous donnons un spécimen (fac-simile) de la notation des vieilles éditions, où l'on remarquera que les notes ont presque partout, au lieu de la forme ronde aujourd'hui en usage, la forme carrée

M. Charles Richner avait préparé les copies de la musique de Moreau, d'après les exemplaires du Conservatoire, travail minutieux qui demandait à la fois de l'intelligence et beaucoup de patience. La mort l'a frappé au mois de mars 1871, avant qu'il eût terminé sa tâche. M. J. B. Weckerlin, membre du comité des études au Conservatoire de Musique, a bien voulu s'occuper de l'achèvement et de la révision de ce travail, en conférant les épreuves avec le texte original, et en faisant dans la notation les quelques changements dont il a été parlé plus haut.

On a fidèlement reproduit les titres que portent les éditions du Conservatoire. Il nous a paru de quelque intérêt de réimprimer aussi les épîtres dédicatoires de J. B. Moreau, qui sont en tête des premières impressions de la musique d'*Esther* et de celle d'*Athalie*, et le petit avis *Au lecteur* qui précède la musique des *Cantiques*.

Il y a à la bibliothèque du Conservatoire deux éditions, qui d'ailleurs

s'accordent, de la musique d'*Esther* : une de 1689, qui est celle dont nous avons reproduit le titre, et qui contient l'*Épître au Roi*; et une autre, de 1696, intitulée :

*Intermèdes en musique de la tragédie d'Esther, Propres pour les dames religieuses et toutes autres personnes. Par Monsieur Moreau, maistre de musique et pensionnaire de Sa Majesté. — A Paris, chez Christophe Ballard, seul imprimeur du Roy pour la musique, rue Saint-Jean-de-Beauvais, au Mont-Parnasse. — M.D.C.XCVI. Avec privilége de Sa Majesté.*

Cette bibliothèque possède, en outre, un manuscrit, portant les armes du Roi, et dont voici le titre :

*ESTHER, tragédie tirée de l'Ecriture sainte. Faite par M. Racine. — Et la musique par M. Moreau. — Représentée devant Sa Majesté dans la Maison de Saint-Cyr. — Et copiée par Philidor l'ainé, ordinaire de la musique du Roy, de la mesme manière qu'elle a été représentée à Saint-Cyr.*

Spécimen (*Fac Simile*) de la notation de la  
Musique d'Esther dans l'Édition de M.D.C. LXXXIX.

CHOEVRE.

Deffus de Voix & de Violon.

O rives du Jourdain! O champs aimiez des Cieux! Sacrez

Contre-Partie.

Basse de Voix & Continuë.

Spécimen (*Fac Simile*) de la notation de la  
Musique d'Athalie dans l'Édition du temps  
qui est à la Bibliothèque du Conservatoire.

Chant

Bass

Double Bass

Chantez Icy le Dieu que vous venéz chercher,  
Tout li riuers est plein de sa magnificence qu'on a

**INTERMÈDES EN MUSIQUE**  
DE LA  
**TRAGÉDIE D'ESTHER.**

**PREMIER INTERMÈDE**

du 1<sup>er</sup> Acte.

**PRÉLUDE POUR LA PIÉTÉ QUI DESCEND DU CIEL.**



*La Piété fait le prologue et finit en disant:* Tout respire ici Dieu, la paix, la vérité.

## OUVERTURE

The musical score consists of six staves of music. The top three staves are for three voices: Soprano (G clef), Alto (C clef), and Bass (F clef). The bottom three staves are for three instruments: Flute (G clef), Clarinet (C clef), and Bassoon (F clef). The music is in common time. The vocal parts are labeled '1<sup>e</sup> fois.' and '2<sup>e</sup> fois.' above their respective entries. Dynamic markings include 'f' (fortissimo), 'ff' (fortississimo), and 'tr' (trill). The score begins with a forte dynamic and transitions through various harmonic changes and rhythmic patterns.



## PREMIER ACTE.

Venez, venez mes filles, etc.

toutes deux

Chœur

La rei-ne nous ap - - - - - pel - - - - -

Chœur

La rei-ne nous ap - - - - - pel - - - - -

- pel - le, Al - lons, ran - geons-nous au - près d'el - - - - -  
- - - - le, Al - lons, ran - geons-nous au - près d'el

- le La rei-ne nous ap - - - - - pel - - - - -  
- le La rei-ne nous ap - pel - le La rei-ne nous ap - - - - -

- le, Al - lons ran - geons-nous au-près d'el - - - - -  
- - - - le, Al - lons ran - geons-nous au-près d'el - - - - -

*une Israélite*

Mes filles chantez-nous  
quelqu'un de ces cantiques .

Dé - plo - ra - - - - - ble Si - - -  
Basse continue

on, qu'as-tu fait de ta gloi - re? Tout l'u - ni - - - vers ad - mi -

- rait ta splen - deur : Tu n'es plus que pou - sière, et de cette gran -  
 deur Il ne nous res - te plus que la tris - te mé -  
 - moi - re. Si - on, jus - ques au ciel é - le - vée au - tre -  
 fois, Jusqu'aux en - fers mainte - nant abais - sé - e, Puis -  
 - sè - je de - meu - rer sans voix Si dans mes chants ta dou - leur re - tra -  
 - cé - e Jus - qu'au dernier sou - pir n'o - eu - pe ma pen - sé -  
 - e. Puis - sè - je de - meu - rer sans voix Si dans mes

*chants ta douleur retra - cé - e Jusqu'au dernier soupir n'oc - eu - pe ma pen -*

*- sé - e! Puis - sé - je de - meu - rer — sans voix.*

Dessus de voix  
et de Violon.

**CHŒUR.**

*O ri - ves du Jour - dain! ô*

Contre-partie.

Basse de voix  
et continue.

*O ri - ves du Jour - dain! ô*

*seule.*

*champs aimés des cieux! Sa - crés monts, fer - ti - les val -*

*champs aimés des cieux!*

**CHŒUR.**

*lé - es Par cent mi - ra - cles si - gna - lé - es! O*

ri - ves du Jour - dain! ô champs ai - més des  
 rí - ves du Jour - dain! ô champs ai - més des  
 cieux! Sa - crés monts, fer - ti - les val - lé - es. Se - rons -  
 cieux! Sa - crés monts, fer - ti - les val - lé - es, Se - rons -  
 nous tou - jours e - xi - lé - es Du doux pa - ys de nos aï -  
 nous tou - jours e - xi - lé - es Du doux pa - ys de nos aï -  
 eux?  
 seule  
 Quand ver -rai -je, ô Si - on! re - le -ver tes rem - parts Et de tes  
 eux? Basse continue.  
 tours les ma - gni - fi - ques faî - tes? Quand ver -rai -je de tou - tes

CHOEUR

parts Tes peuples en chantant ac\_eou\_rus à tes fêtes?  
 0  
 rive\_s du jour\_dain! ô champs ai\_més des  
 rive\_s du jour\_dain! ô champs ai\_més des  
 cieux! Sa\_crés monts, fer\_ti\_ les val\_lé\_es. Se\_rons-  
 cieux! Sa\_crés monts, fer\_ti\_ les val\_lé\_es, Se\_rons-  
 nous tou\_jours ex\_i\_le\_es Du doux pa\_y\_s de mes a\_ieux?  
 nous tou\_jours ex\_i\_le\_es Du doux pa\_y\_s de mes a\_ieux?

Ritournelle

Tourne enfin sa fureur  
contre nos ennemis.

une voix

Pleurons \_\_\_\_\_ et gé - mis - sons, mes fi -

dè - les com - pa - gnes; à nos san - glots don -

nons un li - bre cours: Le - vons les yeux vers les

sain - les mon - ta - gnes D'où l'in - no - lence a - tend -

Symphonie

tout son se - cours.

La voix  
O mor - tel - les a -

lar - mes! Tout I-sra - él pé - rit.  
Pleu - rez,-

mes tristes yeux! Il ne fut ja - mais sous les

cieux Un si jus - te su - jet de lar - .

-mes, Pleurez, Pleurez,  
 mes tristes yeux! Il ne fut jamais sous les  
 cieux Un si juste sujet de larmes.  
**CHOEUR** seule  
 O mortelles alarmes! N'était-ce pas as-  
 sez qu'un vainqueur audacieux De l'auguste Si-

on eût détruit tous les charmes, Et traféné ses enfants cap-  
seule.  
tifs en mille lieux? O mor-tel-les a-lar-mes! Faibles a-  
O mor-tel-les a-lar-mes!  
gneaux li-vrés à des loups fu-ri-eux, Nos sou-pirs sont nos  
CHŒUR  
seu-les ar-mes. O mor-tel-les a-  
O mor-tel-les a-  
lar-mes! O mor-tel-les a-lar-mes!  
lar-mes! O mor-tel-les a-lar-mes!

## PRÉLUDE.

*Seule.*

Ar - ra - chons, dé - chi - rons tous ces vains or - ne - ments Qui pa - rent  
*une autre.*

no - tre tête. Re - vête - nous d'habi - le - ments Con - for - mes à l'hor - ri - ble  
*autre.*

fête Que l'im - pie A - man - nous ap - prê - te Ar - ra - chons, dé - chi -  
*rons tous ces vains or - ne - ments Qui pa - rent no - tre tête.*

*CHŒUR.*

Ar - ra - chons, dé - chi - rons tous ces vains or - ne - ments Qui pa - rent  
*Ar - ra - chons, dé - chi - rons tous ces vains or - ne - ments Qui pa - rent*

*no - tre tête. Ar - ra - chons, dé - chi -*

*no - tre tête. Ar - ra - chons, dé - chi -*

- rons tous ces vains or\_n\_e\_men\_ts Qui pa\_rent no \_ tre tê -  
 - rons tous ces vains or\_n\_e\_men\_ts Qui pa\_rent no \_ tre tê -  
 Seule  
 - te Quel carnage de toutes parts! On é\_gorge à la fois les en\_fants, les vieil -  
 - te.  
 Basse continue  
 - lards, Et la sœur et le frè\_re, Et la fille et la  
 mère; Le fils dans les bras de son pè\_re; Que de corps en\_tas -  
 - sés, que de mem\_bres é - pars Privés de sépul - tu - re. Grand  
 Dieu! tes saints sont la pâ - tu - re Des ti\_gres et des lé\_o -

Une autre

pards. Hé - - las! si jeune en - co - re, Par quel crime ai-je  
 pu mé - ri - ter mon mal - heur? Ma vi - e à peine a com - men - cé dé -  
 clo - re; Je tom - be = rai comme une fleur Qui n'a  
 vu qu'une au - ro - - - - re. Hé - - - -  
 - las! si jeune en - co - re, Par quel crime ai-je  
 pu mé - ri - ter ce mal - heur? Des of - - fen - 7#ses d'au -  
 - tri mal - heu - reuses vic - ti - mes! Que nous ser - vent hé - -

Autre

- las! les re - grets su - per - flus Nos  
 pè - res ont pé - ché nos pè - res ne sont  
 plus Et nous por - tons la pei - ne de leurs cri - mes Nos  
 pè - res ont pé - ché, nos pè - res ne sont plus, Et nous por -  
 tons la pei - ne de leurs cri - mes.

BITOURNELLE

**CHŒUR**  
**Le**  
**Le**  
  
 Dieu que nous ser-vons est le Dieu des com - bats. Non,  
  
 Dieu que nous ser-vons est le Dieu des com - bats. Non,  
  
 non, il ne souffri ra pas Qu'on é-gorge ain - si l'in - no -  
  
 non, il ne souffri ra pas Qu'on é-gorge ain - si l'in - no -  
  
**Seule**  
 cen - ce. Il' quoi? di - rait l'im - pié - té: Où donc est -  
  
**Basse continue**  
 cen - ce

-il ce Dieu si redouté Dont Israël nous vantait la puis-

*Une autre*

-sance? Ce Dieu jaloux, ce Dieu victo - ri - eux, Frémissez peuples de la

terre, Ce Dieu jaloux, ce Dieu victo - ri - eux Est le

seul qui commande aux cieux. Ni les éclairs, ni le ton-

*Une autre*

-nerre N'obéissent point à vos Dieux. Il renverse l'audace -

*Une autre*

-eux. Il prend l'humble sous sa défense - - - - -

**SYMPHONIE**

The musical score consists of six staves. The top three staves represent individual voices: Soprano (G clef), Alto (C clef), and Bass (F clef). The bottom three staves represent the Chorus. The key signature is A major (no sharps or flats). The time signature is common time. The vocal parts are mostly in eighth-note patterns. The Chorus part begins with a melodic line that includes a trill over two measures. The lyrics are in French and are repeated twice. The vocal parts are labeled with their respective names above them. The final note of the piece is a sustained note with a fermata.

**CHEUR**

Le Dieu que nous ser-vons est le Dieu des com-  
 bats. Non, non, il ne souf-fri-ra pas Qu'on é-gorge ain-  
 si l'in-no-cen-ce. O  
 Le Dieu que nous ser-vons est le Dieu des com-  
 bats. Non, non, il ne souf-fri-ra pas Qu'on é-gorge ain-  
 si l'in-no-cen-ce. O

Adieu

Dieu que la gloire cou - ron - ne!  
 Dieu que la gloire cou - ron - ne!  
 Dieu que la lu - mière en - vi - ron - ne, Qui vo -  
 Dieu que la lu - mière en - vi - ron - ne, Qui vo - -  
 le sur l'ai - le des vents Et dont le  
 le sur l'ai - le des vents Et dont le  
 trône est por - té par des an - ges.  
 trône est por - té par des an - ges.  
 deux autres  
 Dieu qui veux bien que de sim - ples en -  
 Dieu qui veux bien que de sim - ples en -  
 fants A - vec eux chan - tent tes lou - an - ges.  
 fants A - vec eux chan - tent tes lou - an - ges.

Basse continue

## CHŒUR

Tu vois nos pressants dan - gers, Donne à

Tu vois nos pressants dan - gers, Donne à

ton nom la vie - toi - re, Ne souf - fre point que la

ton nom la vie - toi - re, Ne souf - fre point que la

gloire Passe à des dieux é - tran - gers; Tu

gloire Passe à des dieux é - tran - gers;

vois nos pressants dan - gers, Donne à ton

Donne à ton nom la vie - toi - re, Ne souf - fre,

nom la vic-toi-re Ne souf-fre point que ta gloi-re Passe à  
 point que ta gloi-re Passe à des dieux é-tran-gers Passe à  
 des dieux é-tran-gers Ne souf-fre  
 des dieux é-tran-gers Ne souf-fre point que ta  
 point que ta gloire passe à des dieux é-tran-gers. fin  
 gloire que ta gloire Passe à des dieux é-tran-gers. fin

Bitournelle

Ar - me - toi. Viens nous dé - fen - dre. Des - cends tel qu'autre -

fois la mer te vit des - cen - dre. Que les méchants appren - nent

1<sup>re</sup> fois.

au\_jour\_d'hui A crain\_dre ta eo - - lè - re.

2<sup>e</sup> fois. *tr.*

lè - re! Qu'ils soient comme la poudre et la paille lé -

- gè - re Que le vent chasse de\_vant lui,  
 Qu'ils soient comme la poudre et la paille lé - gè - re, Quel  
 vent chas\_se de\_vant lui, Que le vent chas - - -  
 se de\_vant lui.

*On reprend le Chœur: Tu vois nos pressants dangers (Page 24 %)  
et ensuite l'Ouverture.*

**FIN  
DU PREMIER ACTE.**

## SECOND ACTE.

Comment ce courroux  
si terrible  
En un moment s'est-il  
évanoui?

Une Israélite.

Un mo - ment a chan - gé ce cou - rage in - flé -

xi - ble, Le li - on rugis - sant est un a - gneau paï - si - ble.

ble. Dieu, notre Dieu sans doute a ver - sé dans son cœur Cet es -

- prit de dou \_ cœur. Dieu, notre Dieu sans doute a ver - sé dans son

coeur Cet es - prit de \_ dou \_ cœur. Cet es - prit de dou \_ cœur. Dieu,

Dieu,

CHOEUR.

no - tre Dieu sans doute a ver - sé dans son cœur Cet es -  
 no - tre Dieu sans doute a ver - sé dans son cœur Cet es -  
La même Israëlite.  
 - prit de dou - ceur, Tel qu'un ruisseau do - ci - le Obéit à la  
Basse continue.  
 - prit de dou - ceur.  
 main qui dé\_tour\_ne son cours, Et laissant de ses eaux par\_ta\_ge le se -  
 - cours, Va rendre tout un champ fer\_ti - le;  
 Dieu de nos vo\_lon\_tés ar - bi - tre souve - rain! Le cœur des  
 Rois est ain\_si dans ta main. Le cœur des Rois est ain\_si dans ta main.

A deux.

Tout son palais est plein  
de leurs images.

The musical score consists of six staves of music. The top two staves are for voices, labeled "A deux." The lyrics "Malheureux, malheureux," are repeated twice. The third staff is for the bassoon, and the fourth staff is for the bassoon continuo. The fifth staff is for the flute, and the sixth staff is for the bassoon continuo. The vocal parts continue with "vous quittez le Maître des humains Pour adorer l'ouvrage de vos mains. Malheureux, vous quittez le Maître des humains Pour adorer l'ouvrage de vos mains." The flute part ends with "Flûtes." The bassoon continuo part ends with "Basse continue." The final section, labeled "Seule.", begins with "Dieu d'Israël, disperse enfin cette ombre. Des".

lar mes de tes Saints quand \_\_\_\_\_ se ras-tu tou-ché?  
 Quand se-ra le voile ar-ra-ché Qui sur tout l'u-ni-vers jette u-ne  
 nuit si som-bre? Dieu d'Is-ra-ël, dis-sipe en-  
 fin cette om-bre, Jus-qu'à quand seras - tu ca - ché?

## CHOEUR.

Reste d'un tronc par les  
vents abattu,  
Qui ne peut se sauver  
lui même?

Dieux im-puis - sants, Dieux sourds, tous

Dieux im-puis - sants, Dieux sourds, tous

1<sup>e</sup> fois.

ceux qui vous im-plo-rent, Ne se-ron-t ja-mais en-ten-dus.

ceux qui vous im-plo-rent, Ne se-ron-t ja-mais en-ten-dus.

2<sup>e</sup> fois.

- dus. Que les Démons, et ceux qui les a-do-rent, et ceux qui les a-

- dus. Que les Démons, et ceux qui les a-

a-do-rent Soient à ja-mais dé-truits et con-fon-dus. Que les Dé-

a-do-rent Soient à ja-mais dé-truits et con-fon-dus.

- mons et ceux qui les a-do-rent, et ceux qui les a-

Que les Démons, que les Démons et ceux qui les a-

dor \_ rent Soient à jamais dé \_ truits et con \_ fon \_ dus. Soient à jamais dé \_  
 dor \_ rent Soient à jamais dé \_ truits et con \_ fon \_ dus. Soient à jamais dé \_  
 dor \_ rent Soient à jamais dé \_ truits et con \_ fon \_ dus. Soient à jamais dé \_  
  
 truits et con \_ fon \_ dus. Seule Que ma bouche et mon  
 truits et con \_ fon \_ dus.  
  
 cœur, et tout ce que je suis Ren\_dent honneur au  
  
 Dieu qui m'a don\_né la vi \_ e. Dans les crain\_tes,  
 FIN.  
 dans les en \_ nus, En ses bon \_ tés mon âme se confi \_  
 e. Veut - il par mon tré pas que je le glori \_ fi \_ e?  
 §

## CHOEUR.

Sembleroit avec lui  
la joie à pleine coupe.

Heureux, dit-on, le peuple florissant,

Heureux, dit-on, le peuple florissant,

Sur qui ces biens coulent en abondance.

Sur qui ces biens coulent en abondance.

Plus heureux le peuple innocent, Qui dans le Dieu du

Plus heureux le peuple innocent, Qui dans le Dieu du

Ciel a mis sa confiance

Ciel a mis sa confiance Plus heu-

Plus heureux le peuple innocent, Qui

heureux le peuple innocent Plus heureux le peuple innocent, Qui

dans le Dieu du Ciel a mis sa con - fi - an - ce.  
 dans le Dieu du Ciel a mis sa con - fi - an - ce.

Seule.  
 Pour con - ten - ter ses fri - vo - les dé - sirs, L'homme insen -  
 Basse continue.

- sé vaine - ment se con - su - me. L'homme insen - sé vaine -  
 - ment se con - su - me. Il trou - ve l'amour - tu - me

Au mi - lieu des plai - sirs, Il trou - ve l'amour - tu - me  
 Au mi - lieu des plai - sirs, Au mi - lieu des plai - sirs.

Le bon-heur de l'im-pi-e est tou-jours a-gi-  
  
 té. Il en re à la mer-  
  
 - ci de sa propre in-con-s-tan- - ce.  
  
 lentement.  
 lentement.  
 lentement.  
  
 Ne cher-chons la fé-li-ci-té Que dans la paix de l'in-no-  
  
 - cen- - ce. Ne cher-chons la fé-li-ci-té, la fé-li-ci-

té Que dans la paix de l'inno\_cen - ce. Que dans la  
 O dou\_ce paix! o lumière éter -  
 paix de l'inno\_cen - ce.  
 - nel - le! Beauté toujours nou - vel - le! Heu\_reux le  
 cœur é\_pris de tes at - traits. Heu\_reux le cœur é\_pris de  
 les - at - traits! O dou\_ce paix! o lumière éter - nel - le  
 Heu\_reux le cœur qui ne te perd ja - mais!

CHŒUR.

Héros le cœur qui ne te perd ja - mais O dou - ce

① dou\_ce

paix! o lumière éterne! Beauté toujours nou-

paix! o lumière éternel -

*vel- le! o lu-mière é ter nel le! Heu-reux le*

le! Beau\_té toujours nou\_vel - le! Heu\_reux le

coeur épris de tes at traits!

A musical score for a soprano voice. The lyrics are in Spanish: "Camin' á pais idu- tan al tránsito O dou co". The music consists of a single melodic line on a staff with a key signature of one sharp (F#) and a tempo of 120 BPM.

O douce paix!

## **o lumi re  -ter-**

paix!

- nel - - - - - le! Heureux le cœur qui ne te  
 mière éternelle, é - ter - - - - - le! Heureux le cœur qui ne te  
 perd ja - mais! Heureux le cœur qui ne te perd ja -  
 perd ja - mais! Heureux le cœur qui ne te perd ja -  
 - mais.  
 - mais.  
 - mais, Nul - le paix pour l'im - pie. Il la cherche et le  
 fuit, Et le calme en son cœur ne trou - ve point de  
 place, ne trou - ve point de place - - - - - ce.

lentement.

Le glaive au dehors le pour\_suit. Le remords au de -

- dans le gla\_ce. Le glaive au dehors le pour\_

\_suit, au dehors le pour\_suit. Le remords au de\_dans le

gla\_ce. Le remords au dedans le gla\_ce.

La gloire des méchants en un moment s'éteint, L'affreux tom  
 Basse continue

beau pour ja\_mais les de vo\_re.

Il n'en est pas ain\_si de ce lui qui te  
 craint, Il re\_naitra, mon Dieu, plus brillant que l'auro\_re.

Il n'en est pas ain\_si de ce lui qui te  
 craint, Il re\_naitra, mon Dieu, plus brillant que l'auro\_re.

*Reprenez le chant: O douce paix (page 37).*

## ENTR'ACTE.



The image displays four staves of musical notation. The top three staves represent vocal parts: Soprano (G clef), Alto (C clef), and Bass (F clef). The bottom staff represents the piano accompaniment (Bass clef). The music is in common time. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs. The piano part features sustained notes and chords.

**FIN**

**DU SECOND ACTE.**

## TROISIÈME ACTE.

une Israélite.

Comme autrefois David par  
des accords charmants  
Calmait d'un Roi jaloux la  
sauvage tristesse .

Que le peuple est heu \_ reux, Lorsqu'un

roi gé\_né\_reux Craint dans tout l'u\_ni\_ - vers veut en co\_re qu'on

l'ai me! Heureux le peuple!heureux le roi lui mè \_ me!

O re\_pos! o tranquill\_i\_té!

CHOEUR.

O re\_pos! o tranquill\_i\_té

O re\_pos! o tranquill\_i\_té

O d'un bon\_heur par .

O d'un bon\_heur par \_ fait as \_ su \_ rance é \_ ter \_  
 fait as \_ su \_ rance é \_ ter \_  
  
 - nel\_le! Quand la su\_prême auto\_ri \_ té Dans ses conseils a toujours aupres  
 nel\_le! as\_su\_rance é \_ ter \_ nel \_  
  
 d'el\_le La jus \_ tice et la vé \_ ri \_ té! O ré\_pos  
 le! O re\_pos! o tran \_ quil \_ li \_ té!  
  
 o tranqui\_li \_ té! O re\_pos! o tranqui\_li \_  
 0 re\_pos! o re\_pos! o tranqui\_li \_

- tel! O d'un par\_ fait bon\_heur as\_surance é\_ter\_ -  
 - tel! O d'un par\_ fait bon\_ heur as\_ su\_rance é\_ ter\_ -  
  
 - nel - le! Quand la su\_prime au\_to\_ri -  
 - nel - le! Quand la su \_ prême au\_to \_ ri \_ té Dans ses con -  
  
 - té Dans ses conseils a tou\_jours au \_ près d'el\_le La  
 - seils a tou\_jours auprès d'el\_le La jus \_ ti \_ ce, la  
  
 jus \_ tice et la vé \_ ri \_ té! O re\_pos! o tranquili \_ té  
 jus \_ tice et la vé \_ ri \_ té! O re\_pos!

O re\_pos! o tranquillité!  
o tranquillité O re\_pos! o tranquillité!

## CANTIQUE.

Rois, chassez la calomnie, Ses criminels attentats Des plus

paisibles états Troublent l'heureuse harmonie. Des plus

paisibles états Troublent l'heureuse harmonie.

*Autres Couplets sur le même chant.*

Saufeur de sang avide  
Poursuit partout l'innocent  
Rois, prenez soin de l'absent  
Contre sa langue homicide.

De ce monstre si farouche  
Craignez la feinte douceur;  
La vengeance est dans son cœur,  
Et la pitié dans sa bouche.

La fraude adroite et subtile  
Sème de fleurs son chemin;  
Mais sur ses pas vient enfin  
Le repentir inutile.

D'un souf - fle l'a \_ qui \_ lon é \_ car \_  
 te les nu \_ a \_ ges, Et chasse au loin la foudre et les o \_  
 ra \_ ges. Et chasse au loin la foudre et les o \_ ra \_ ges.  
  
 Un roi sage, en\_ne \_ mi du lan \_ ga \_ men \_  
  
 -teur E \_ car \_ te d'un re \_ gard le per \_ fide im\_pos \_  
  
 -teur. Un roi sage, en\_ne \_ mi du lan \_ ge \_ men \_  
  
 -teur E \_ car \_ te d'un re \_ gard le per \_ fide im\_pos \_ teur E \_

car - te d'un re - gard le per - fide im - pos - teur.

J'ad \_ mire un roi vic \_ to \_ ri \_ eux Que la va \_ leur con -  
 - duit tri \_ omphant en tous lieux tri \_ omphant en tous  
 lieux. Mais un roi sa - ge et qui hait Pin - jus -  
 - ti - ce Qui sous la loi du riche im \_ pe \_ ri \_ eux Ne souf \_ fre point que le  
 pau - vre gé - mis - se Est le plus beau présent des cieux.

Autre. Autre.  
 La veuve en sa dé - fense es - pè - re. De Por - phe -

Ensemble.  
 - lin il est le pè - re! Et les lar - mes du

juste im \_ plo - vant son ap - pui Sont pré - ci - eu - ses

de - - vant lui. Et les lar - mes du juste-im - plo -  
 - rant son ap - - pui Sont pré - ci - eu - - ses devant  
 lui Sont pré - ci - eu - - ses de - - vant lui.  
**Ritournelle.**

Dé - tour - ne roi puis - sant, dé - tour - ne tes o -  
 reil - les De tout con - seil bar - bare et men - son -  
 ger. De tout con - seil bar - bare et men - son - ger. Il est  
 temps que tu t'é - veil - les. Il est temps que tu t'é -  
 veil - les. Dans le sang in - no - cent ta  
 main va se plon - ger, Pen - dant que tu som -  
 meil - les. Pen - dant que tu som - meil - les.

lentement

Ain\_si puis\_se tous toi trembler la terre en\_tière. Ain  
 - si puisse à ja\_mais contre tes en\_ne\_mis Le bruit de ta va  
 - leur te ser\_vir de bar\_riè\_re. S'ils t'at\_taquent, qu'ils  
 soient en un moment sou\_mis. Que de ton bras la force les ren  
 ver se. Que de ton nom la ter\_reur les dis\_per\_se. Que  
 tout leur camp noin\_breux soit de\_vant tes sol\_dats Com  
 me d'en\_fants u\_ne troupe i\_nu\_le. Et si par un che\_

mins, il entre en tes é - é - tats, Qu'il en

sor - te par plus de mil - le. Qu'il en sor - te Qu'il en

sor - te par plus de mil - - - ie.

Ta sagesse conduit  
ses desseins éternels

**Marche.**

**CHOEUR**

Dieu fait triompher l'in-nocence, Chantons, cé-lé-brons sa puis-san-ce.

Dieu fait triompher l'in-nocence, Chantons, cé-lé-brons sa puis-san-ce.

Dieu fait triompher l'in-nocence, Chantons, cé-lé-brons sa puis-san-ce.

Dieu fait tri \_ om \_ pher l'in \_ no \_  
 Dieu fait tri \_ om \_ pher l'in \_ no \_  
 - cen \_ ce, Chan \_ tons, cé \_ lé \_ brons sa puis \_ san \_  
 - cen \_ ce, Chan \_ tons, cé \_ lé \_ brons sa puis \_ san \_  
 - ce. Dieu  
 fait tri \_ om \_ pher l'in \_ no \_ cen \_ ce.  
 fait tri \_ om \_ pher l'in \_ no \_ cen \_ ce.  
 Chan \_ tons cé \_ lé \_ brons sa puis \_  
 Chan \_ tons cé \_ lé \_ brons sa puis \_

Soprano  
Alto  
Bass

Dieu  
Dieu

fait triompher l'in-nocence, Chantons, cé-lé-  
fait triompher l'in-nocence, Chantons, cé-lé-  
- brons sa puis-san-ce. Dieu fait triom-  
- brons sa puis-san-ce. Chantons, cé-lé-

- pher l'in - no - cen - ce, Chan - tons, cé - lé - brons, sa puis -  
 bions sa puis - san - ee, Preu fait triom - pher l'in - no -  
 - san - ce. Chan - tons, cé - lé - brons sa puis -  
 - cen - ce, Chan - tons cé - lé - brons sa puis -  
 - san - ce. Il a vu con - tre  
 - san - ce.  
 nous les mé - chants s'as - sem - bler, Et no - tre sang prêt à cou -  
 - ler. Comme l'eau sur la terre ils al - laient le re -

pan - dre. Ils al - laient le ré - pan - - dre.  
 2  
 dre. Du haut du ciel sa voix s'est fait en - ten - dre. L'homme su -  
 - perbe est renver - sé Ses pro - pres flè - - ches l'ont per -  
 ce, Ses propres flè - - ches l'ont per - ce.  
 J'ai vu l'im - pie a - do - ré sur la ter - re. Pa - reil au  
 cèdre, il ca - chait dans les Cieux Son front au - da - ci - eux. Son  
 front au - da - ci - eux. Il sem-blait à son gre gou - ver - ner  
 le tou - ner - - re. Fou-lait aux  
 pieds ses en - ne - mis vain - eus. Fou-lait aux pieds ses en - ne - mis vain -

<img alt="Musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of six staves of music with corresponding lyrics in French. Measure 1 starts with a piano introduction followed by the vocal line. Measure 2 begins with the vocal line. Measures 3 and 4 continue the vocal line. Measure 5 begins with the vocal line again. Measures 6 and 7 continue the vocal line. Measure 8 begins with the vocal line again. Measures 9 and 10 continue the vocal line. Measure 11 begins with the vocal line again. Measures 12 and 13 continue the vocal line. Measure 14 begins with the vocal line again. Measures 15 and 16 continue the vocal line. Measure 17 begins with the vocal line again. Measures 18 and 19 continue the vocal line. Measure 20 begins with the vocal line again. Measures 21 and 22 continue the vocal line. Measure 23 begins with the vocal line again. Measures 24 and 25 continue the vocal line. 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Measures 816 and 817 continue the vocal line. Measure 818 begins with the vocal line again. Measures 819 and 820 continue the vocal line. Measure 821 begins with the vocal line again. Measures 822 and 823 continue the vocal line. Measure 824 begins with the vocal line again. Measures 825 and 826 continue the vocal line. Measure 827 begins with the vocal line again. Measures 828 and 829 continue the vocal line. Measure 830 begins with the vocal line again. Measures 831 and 832 continue the vocal line. Measure 833 begins with the vocal line again. Measures 834 and 835 continue the vocal line. Measure 836 begins with the vocal line again. Measures 837 and 838 continue the vocal line. Measure 839 begins with the vocal line again. Measures 840 and 841 continue the vocal line. Measure 842 begins with the vocal line again. Measures 843 and 844 continue the vocal line. Measure 845 begins with the vocal line again. Measures 846 and 847 continue the vocal line. Measure 848 begins with the vocal line again. Measures 849 and 850 continue the vocal line. Measure 851 begins with the vocal line again. Measures 852 and 853 continue the vocal line. Measure 854 begins with the vocal line again. Measures 855 and 856 continue the vocal line. Measure 857 begins with the vocal line again. Measures 858 and 859 continue the vocal line. Measure 860 begins with the vocal line again. Measures 861 and 862 continue the vocal line. Measure 863 begins with the vocal line again. Measures 864 and 865 continue the vocal line. Measure 866 begins with the vocal line again. Measures 867 and 868 continue the vocal line. Measure 869 begins with the vocal line again. Measures 870 and 871 continue the vocal line. Measure 872 begins with the vocal line again. Measures 873 and 874 continue the vocal line. Measure 875 begins with the vocal line again. Measures 876 and 877 continue the vocal line. Measure 878 begins with the vocal line again. 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Measures 1005 and 1006 continue the vocal line. Measure 1007 begins with the vocal line again. Measures 1008 and 1009 continue the vocal line. Measure 1010 begins with the vocal line again. Measures 1011 and 1012 continue the vocal line. Measure 1013 begins with the vocal line again. Measures 1014 and 1015 continue the vocal line. Measure 1016 begins with the vocal line again. Measures 1017 and 1018 continue the vocal line. Measure 1019 begins with the vocal line again. Measures 1020 and 1021 continue the vocal line. Measure 1022 begins with the vocal line again. Measures 1023 and 1024 continue the vocal line. Measure 1025 begins with the vocal line again. Measures 1026 and 1027 continue the vocal line. Measure 1028 begins with the vocal line again. Measures 1029 and 1030 continue the vocal line. Measure 1031 begins with the vocal line again. Measures 1032 and 1033 continue the vocal line. Measure 1034 begins with the vocal line again. Measures 1035 and 1036 continue the vocal line. 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Measure 1100 begins with the vocal line again.
 </p>

eus. Je n'ai fait que pas - ser, Il n'e -  
 tait dé - ja plus. Il n'e - tait dé - ja plus.

On peut des plus grands rois sur - pren - dre la jus -  
 ti - ce. In - ca - pa - bles de trom - per, Ils ont peine à s'échap -  
 per Des piè - ges de l'ar - ti - fi - - ce.

Un coeurnoble ne peut soupçonner en au - trui La basse et la ma -  
 li - ce Qu'il ne sent point en lui Un cœur no - ble ne peut soupcon -  
 ner en au - trui La bas - ses et la ma - li - ce Qu'il

ne sent point en lui. Qu'il ne sent point en

Une autre. Une autre.

c lui Comment s'est calmé Po - ra - ge? Quel le main sa - lu -

taire a chas - sé le nu - a - ge? L'ai - mable Es -

L'ai - mable Es -

ther a fait ce grand ou - vra - ge. De l'a - mour de son

ther a fait ce grand ou - vra - ge.

Scule.

Dieu son coeur s'est em - bra - sé, Au pé - vil d'u - ne mort fu -

neste, Son zèle ardent s'est ex - po - sé. Elle a par - le. Le

Deux ensemble.

ciel a fait le res - - te Es \_ ther a tri \_ om -

phé des fil - les des Per - sans. La na - ture et le

Une seule.

ciel à Pen - vi Pont or - ne - e. Tout res - sent de ses

yeux les char - mes in - no - cents Jamais tant de beau -

Les deux

te fut el Je couron - né - e. Es \_ ther a tri \_ om -

phé des fil - les des Per - sans, La na - ture et le

Seule.

ciel à Pen - vi Pont or - né - e. Les char - mes de son

cœur sont en - cor plus puis - sants, sont en - cor plus puis -  
 - sants. Jamais tant de ver - tu fut - el - le cou - ron -  
 - né - e. fut - el - le cou - ron - né -  
 - e. Esther a tri - om - phé des fil - les des Per -  
 - sans, La na - ture et le ciel à l'en - vi  
 - sans, La na - ture et le ciel à l'en - vi

Pont or - né - e. Les charmes de son  
 Pont or - né - e.

coeur sont en - cor plus puis - sants. Jamais tant de ver -  
 yeux les char - mes in - no - cents. Jamais

- tu fut el - le cou - ron -  
 tant de beau - té fut el - le cou - ron -

CHŒUR

- ne - - e. Es - ther a tri - om - phé des  
 - ne - - - e.

Es - ther a tri - om - phé des

fil - les des Per - sans la na - ture et le  
 fil - les des Per - sans la na - ture et le  
 ciel à l'en - vi Pont or - né - e. Ritournelle.  
 ciel à l'en - vi Pont or - né - e.

Ton Dieu n'est plus ir - ri - té Ré - jou - is

toi, Si - on, et sors de la pou - siè -  
 re. Quit - te les vê - te - ments de ta cap - ti - vi  
 té, Et re - prends ta splendeur pre - miè -  
 re fois. 2<sup>e</sup> fois.  
 re. Les chemins de Si  
 on à la fin sont ou -verts. Rom - pez vos fers, Tri - bus cap -  
 ti - ves Trou - pes fu - gi - ti - ves, Re - pas - sez  
 les monts et les mers. Ras - sem - blez

vous des bouts de l'u - ni - vers  
 % CHOEUR.  
 Re-pas-sons les monts et les mers.  
 Re-pas-sons les monts et les mers. Ras-sem-blons -  
 Ras - sem-blons - nous des bouts de l'u - ni - vers. Fin.  
 - nous, ras-sem-blons - nous des bouts de l'u - ni - vers. Fin.  
 Fin.  
 Une Israélite.  
 de re - ver - rai ces can - pa - gnes si  
 Une autre.  
 chè - res. J'i - rai pleu - rer au tom - beau de mes  
 pè - - - - - res! A deus.  
 Rom - pez vos  
 Rom - pez vos fers

fers Trou - pes fu - gi - ti - ves  
 Tri - bus cap - ti - ves Trou - pes fu - gi - ti - ves

Une Israélite.

Re - le - vez, re - le - vez les su - per - bes por -  
 ti - ques Du temple où no - tre Dieu se

plait d'e - tre a - do - ré, Que de l'or le plus

pur son au - tel soit pa - ré.

Et que du sein des monts le mar - bre soit ti -

- re. Li . ban dé . pouille - toi de tes cè - dres an  
 ti - ques. Prê - tres sa - crés, pré - pa - rez vos can -  
 ti - ques. Prê - tres sa - crés, pré - pa - rez vos can -  
 Une autre.  
 ti - ques. Dieu des - cend, et re -  
 vient ha - biter par - mi nous. Ter - re, fré -  
 mis d'at - lé - gresse et de crain - te. Et  
 vous, sous sa ma - jes - té sain - te, Cieux, a - bais - sez -

vous, a - bais - sez - vous. Que le Sei - gneur est  
 bon! Que son joug est ai - ma - ble! Heu -  
 reux qui dès l'en - fan - ce en con - naît la dou - ceur. Fin.  
 Jeu - ne peu - ple, cou - rez à ce Maître a - do -  
 ra - - - ble. Les biens les plus char -  
 mans dont rien de com - pa - ra - ble Aux tor -  
 rents de plai - sirs qu'il ré - pand dans un cœur.

## Ritournelle.

Flûtes.

Il ap - paise, il par - don - ne, Du cœur in -

- grat qui l'a \_ ban - don - ne Il at - tend le ré -

A musical score for voice and flute, page 71. The score consists of four systems of music, each with three staves: Treble, Bass, and a third staff.

**System 1:** The vocal line begins with "tour." followed by "Flûtes." The flute part features eighth-note patterns.

**System 2:** The vocal line continues with "Il s'ap - paise, il par -".

**System 3:** The vocal line continues with "don - ne. Du cœur in - grat - qui l'a \_ ban -".

**System 4:** The vocal line concludes with "don - ne Il at - tend \_\_\_\_ le re - - tour.". The flute part includes a dynamic instruction  $\text{f}$ .

A musical score for three voices (Soprano, Alto, Bass) in common time, featuring three staves. The Soprano staff uses a treble clef, the Alto staff an alto clef, and the Bass staff a bass clef. The music consists of eight measures. The lyrics are written below the notes in a French chanson style.

Il ex - eu - se no - tre fai - bles - se.

A nous cher - cher même il s'em - pres - se. Pour l'en -

- tant qu'elle a mis au jour, U - ne mè - re a

(G) ♭

moins de ten - dres - - se. Ah! qui peut a - vec

(G) ♭

lui par - ta - ger — notre a - mour? Ah! qui

(G) ♭

peut a - vec lui par - ta - ger notre a - mour?

Ritournelle.

(G) 2

## TRIO.

Il nous fait rempor \_ ter une il \_

Il nous fait rempor \_ ter une il \_

Il nous fait rempor \_

- lus \_ tre vic \_ toi \_ re.

- lus \_ tre vic \_ toi \_ re.

- ter une il \_ lus \_ tre vic \_ toi \_ re. Il nous

a ré\_vé\_ lé sa gloi \_ re. Il nous a ré\_vé\_ lé sa

Ah! qui peut a \_ vec

gloï \_ re Ah! qui

lui par - ta - ger notre a - mour? par - ta - ger notre a -  
 Ah! qui peut a - vec lui par - ta - ger notre a -  
 peut a - vec lui par - ta - ger no - - tre a -  
  
 mour? Ah! qui peut a - vec  
 mour? Ah! qui peut a - vec lui par - ta -  
 mour? Ah! qui peut a - vec lui par - ta -  
  
 lui par - ta - ger notre a - mour? Ah! qui peut a - vec  
 ger par - ta - ger notre a - mour? Ah! qui peut a - vec  
 ger par - ta - ger notre a - mour? Ah! qui

lui par - ta - ger par - ta - ger notre a - mour?  
 lui par - ta - ger par - ta - ger notre a - mour?  
 peut a - vec - lui par - ta - ger notre a - mour?

Vite.



## CHOEUR.

Que son nom soit bé - ni  
Que son

Musical score for three staves (treble, bass, and alto) featuring a vocal line for the choir. The lyrics "Que son nom soit bé - ni" are written below the treble staff.

que son nom soit bé - ni, que son  
nom soit chan - té, Que son nom soit bé - ni, que son

Musical score for three staves (treble, bass, and alto) continuing the choir's vocal line. The lyrics "que son nom soit bé - ni, que son" and "nom soit chan - té, Que son nom soit bé - ni, que son" are written below the treble staff.

nom soit chan - té! Que l'on a -  
nom soit chan - té! Que l'on a - do - re

Final section of the musical score for three staves (treble, bass, and alto). The lyrics "nom soit chan - té! Que l'on a -" and "nom soit chan - té! Que l'on a - do - re" are written below the treble staff.

do - re ses ou - vra - ges, Que l'on a -  
 ses ou - vra - ges, Que l'on a - do - re

do - re ses ou - vra - ges Au de - là  
 ses ou - vra - ges Au de - là

des temps et des à - ges.

des temps et des à - ges.

A musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of six staves of music, divided into three systems of two staves each. The voices are: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The lyrics are written below the music, corresponding to the vocal parts.

The lyrics are:

Que son  
nom soit hé - ni Que son nom soit chan - té;  
Que son nom soit chan - té;  
Que l'on a - do - re ses ou -

vra - ges, Au de - là des temps et des â - ges,

- ges Au de - là des temps et des â - ges,

Au de - là des temps et des â - ges

Que l'on a - do - re ses ou - vra - ges

Au de - là des temps et des â - ges,

Au de - là des temps et des â - ges,

Au de - là de l'é - ter - ni - té.

Au de - là de l'é - ter - ni - té.

FIN.

Imp: Moucelot, 27, rue C<sup>e</sup> des Champs.

