



LES BABYLONIENS

Prophétie Lyrique

DE M. ADRIEN VÉLY

Musique de

M. PAUL MARCELLES

DÉCORS

et Ombres de M. A. VIGNOLA

—♦—
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—♦—

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—♦—
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LES BABYLONES



à Madame

Gabrielle Desjardis-Lalor



LES BABYLONES

Prophétie lyrique en vingt-trois Tableaux

Poème de
ADRIEN VÉLY

Ombres de A. VIGNOLA

Musique de
PAUL MARCELLES

1^{er} TABLEAU - Paris

Lent

PIANO

p

LE RÉCITANT

Grand Pa_ris! Lu_mineux foy_er! ——— Esprit du mon - -

pp

del O - tem - ple des plai - sirs fa - ci - les, dont la - ron - de Se

cresc.
ru - e, ar - dente et fol - le, an - tour de ta splen - deur! Toi, la beau -

f
- té, toi, le char - me, toi, la gran - deur! O

cantabile
toi, la sœur des Ba - by - lo - nes endor - mi - es Sous la poussière inerte et

froi - de du pas - sé! Comme el - les, fleurs de marbre et

d'or é - pa - nou - i - es, Tu pen - sas: j'ai conquis l'a - ve -
suivez

- nir, — l'a - ve - nir in - las - sé!

8^{va} bassa

Comme elles é - touf - faut sous la poussière im -

p *cruc.*

_ mon_de, Tu dormiras mo _ et _ te, im _ mo _ bi _ le, in _ fé _ con _ de, O Pa _

ff

_ ris, Lu _ minex foy _ er, ——— esprit du mon _ _ de!

f

8^a bassa ———

2^e TABLEAU — Memphis en ruines.

(Le décor change)

ff *p*

Moderato

Là, Mem_phis, la

sain - te ci - té Des puissants Phara - ons é - pris d'a - po - thé - o - se.

É - ri - gea pour l'é - ter - ni - té

La sym - bo - li - que ma - jes - té Des mo - nu - ments de gra - nit ro - se!

3^e TABLEAU - La reconstitution de Memphis

(Le décor change)

First system of the musical score. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment (grand staff) features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand.

1^{re} VOIX LOINTAINE

Cé_este I _ sis, rei _ ne d'a _

Second system of the musical score. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment (grand staff) features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand.

_ mour, A _ me des

Third system of the musical score. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment (grand staff) features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand.

units se_rei_nes et fé _ con _ des,

Fourth system of the musical score. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment (grand staff) features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand.

A_mour_ha, pè - re du jour!

O fé-con_dant so - leil, pro - cré - a - teur des

mon - des,

cresc.

Vic-to-ri-eux Ho - rus, et

toi tout-puis_sant Thât, O

Pha! Serkhel,

O si_ris, Ho_mar_kis, Dieux vé_né_

_rés de Sem_nech à Sa_ïs,

Sa - lut! O — Dienx!

p Sa - lut, ô pom-pe so-len -

LE RÉCITANT

Et tout ce - la som -

- nel - le!

- bra — dans la nuit é - ter - nel - le!

(Le décor change)

cresc.

7 TABLEAU - Les ruines de Ninive

Piano introduction in E major, 2/4 time. The music features a series of chords in the right hand and a descending bass line in the left hand. A *dim.* (diminuendo) marking is present over the fourth measure. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

S' bassa —————

Ci gît Ni - ni - ve, aux lieux san - glants où ré - gna Ba -

The vocal melody is in E major, 2/4 time, consisting of eighth and quarter notes. The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment with chords in the right hand and single notes in the left hand.

- al, ——— Ci - té du fier Sar - gon et d'As - sur - ba - ni -

The vocal melody continues with a similar rhythmic pattern. The piano accompaniment provides harmonic support with chords and single notes.

- pal, Où l'on vit se ru - er dans un rê - ve de gloi - re Les

The vocal melody concludes with a final note. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

rois et les guerriers, — gri-sés par la vic-toi-re!

5^e TABLEAU - Ninive reconstituée

(Le décor change)

pressez

sec

2^e VOIX LOINTAINE

Quel-le vil-le fut, sous les cieux, Au-tant que

moi pros - pè - re?

Quel peu -

1^{re} VOIX

Ha Ha Ha Ha Ha Ha —

ad lib.

ple plus am - bi - ti - eux De splendeur é - - - phé - -

- mè - - - re? Mes rois sont rois en - tre les

Ha Ha Ha Ha Ha Ha _____

ad lib.

rois! Je suis rei - ne des

Ha Ha Ha Ha Ha Ha _____

ad lib.

rei - nes! Des char_niers dé_so - lés et

Ha Ha Ha Ha Ha Ha

ad lib.

froids Cei_gnent mes mu_rail - les hau_tai - nes!

Ha Ha Ha Ha Ha

ad lib.

Mes vic_ti_mes, on les comp_te par mil_li -

Ha

ons! J'ai domp_té les ré_bel_li -

Ha Ha Ha Ha Ha Ha

ad lib.

ons Pour que mon nom dans l'é_ter_ni_té vi -

rall. *ff*

- ve!

Ha Ha Ha Ha Ha Ha!

LE RÉCITANT

Qu'es-tu de - ve - nu - e, O Ni - ni - ve! Re -

- pai - re de li - ons! (Le décor change)

6^e TABLEAU - Les ruines de Thèbes.

2^e VOIX

Co - los - ses de Mem -
Tempo di marcia

non, plus grands que le lé - gen - de,

The first system of the musical score. The vocal line (treble clef) begins with a half note 'non,' followed by a quarter rest, then a quarter note 'plus', a quarter rest, a quarter note 'grands', a quarter rest, a quarter note 'que', a quarter rest, a quarter note 'le', a quarter rest, a quarter note 'lé', a quarter rest, a quarter note 'gen', a quarter rest, and a quarter note 'de,'. The piano accompaniment (grand staff) features a series of chords in the right hand and sustained notes in the left hand.

Sa - lut! Sa - lut, Kar - nak! Sa -

The second system of the musical score. The vocal line continues with a quarter rest, a quarter note 'Sa', a quarter rest, a quarter note 'lut!', a quarter rest, a quarter note 'Sa', a quarter rest, a quarter note 'lut,', a quarter rest, a quarter note 'Kar', a quarter rest, a quarter note 'nak!', a quarter rest, and a quarter note 'Sa'. The piano accompaniment continues with sustained chords and notes.

- lut, pâ - le Louq - sor! Sa - lut, Thè - bes! Sa - lut,

The third system of the musical score. The vocal line continues with a quarter rest, a quarter note 'lut,', a quarter rest, a quarter note 'pâ', a quarter rest, a quarter note 'le', a quarter rest, a quarter note 'Louq', a quarter rest, a quarter note 'sor!', a quarter rest, a quarter note 'Sa', a quarter rest, a quarter note 'lut,', a quarter rest, a quarter note 'Thè', a quarter rest, a quarter note 'bes!', a quarter rest, and a quarter note 'Sa'. The piano accompaniment continues with sustained chords and notes.

Di - os - po - lis la gran - de! Ô tem - ple de gra -

The fourth system of the musical score. The vocal line continues with a quarter rest, a quarter note 'Di', a quarter rest, a quarter note 'os', a quarter rest, a quarter note 'po', a quarter rest, a quarter note 'lis', a quarter rest, a quarter note 'la', a quarter rest, a quarter note 'gran', a quarter rest, a quarter note 'de!', a quarter rest, a quarter note 'Ô', a quarter rest, a quarter note 'tem', a quarter rest, a quarter note 'ple', a quarter rest, and a quarter note 'gra'. The piano accompaniment concludes with a series of chords in the right hand and sustained notes in the left hand, marked with a forte (*ff*) dynamic.

- nit, d'ar-gent, d'i-voire et d'or! (Le décor change)

7^e TABLEAU - Thèbes reconstituée.

marcato



LE RÉCITANT

Et tu n'es plus, Thè - bes,

ville aux cent por - tes!

8^e TABLEAU - Les ruines de Babylone

(Le décor change)

Baby -

lo - ne! Nom presti - gi - eux, ô nom qui ray - on - ne!

ff

Volup-tu - euse et traitresse et fé - lon - ne! Baby -

plus bas

- lo - ne! Autre d'a-mour, — au - tel, —

ville d'Amour?

tem - ple, co - lon - ne! Marché d'a-mour, — symbo -

pp

- li - que pa - tron - ne! Ba-by - lo - ne!

9^e TABLEAU - Babylone reconstituée

VOIX

(Le décor change)

Is-tar, dé - es - se d'A - ga -

- dé Et des nuits d'é - té,

Brû-le mes en -

- trail - les fé-con - des! _____

Zamas, é -

- crase en-tre tes puis-sants bras _____

Mes formes gra-ci - les et

ron - des! Bé -

accel.

- lit, O dé - es - se d'U - ruck, dont l'in -

- nom - ma - ble rit ——— Fait gon - fler mon sein de lu -

- xu - re,

f

I - non - de mon cœur,

ô dé - esse im - pu -

LE RÉCITANT

Un jour, à Ba - by - lone, un grand
- re!

pp

retenu
cri re - ten - tit Et la vil - le d'a - mour s'effon -

dra dans la nuit! (Le décor change)

pp *dim.*

This system contains a vocal line and a piano accompaniment. The vocal line begins with the lyrics "dra dans la nuit!" and ends with a fermata. The piano accompaniment starts with a piano (*pp*) dynamic and includes a decrescendo (*dim.*) marking. The key signature has two sharps (F# and C#), and the time signature is 4/4.

10^e TABLEAU - Les ruines de Palmyre

pp *crescendo poco a poco*

This system shows the beginning of the piano accompaniment for the 10th tableau. It starts with a piano (*pp*) dynamic and includes a "crescendo poco a poco" marking. The key signature has two sharps (F# and C#), and the time signature is 4/4.

p

This system continues the piano accompaniment. It features a piano (*p*) dynamic marking. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Pal - my - re!

f

This system contains a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Pal - my - re!". The piano accompaniment starts with a forte (*f*) dynamic. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Pal - my - - - re!

ff

Le décor change

11^e TABLEAU - Palmyre reconstituée

1^{re} VOIX

(Le décor change)

Vil - le de Sa - lo - mon,

fas - tu - eu - se Pal - my - re, Où les chameaux cou - plés — ap - por -

- tent — gra-ve — ment — Le cin — name o — do — rant et l'en-

- cens et la myr — rhe, Ton nom est doux — ain —

- si que le miel em-bau — mant.. Ceux de Ju — das — t'ont

faite et prospère et puis — san — te, Tu fus de l'O-ri —

_ent l'entre - pôt ré - pu - té Et tu fus

rall
 grande et par - faite en beau - té!

LE RÉCITANT
 Mais rien de toi n'est plus qu'une rui - ne fu - man -

le!

(Le décor change lentement)

fff

allarg.

12^e TABLEAU - Les ruines de Tyr

doux

1^{re} VOIX

O toi que re-flé-

- tait l'azur des flots a - mers, ————— Superbe

Tyr, tu fus rei - ne des mers!

Les ma - rins, au re - tour des cour - ses va - ga - bon - des,

Ont dé - pen - sé chez toi ————— les ri - ches - ses des

mon - - - des..

p

13^e TABLEAU - Tyr reconstituée2^e VOIX

(Le décor change)

O brune fil - le de Si -
Vierge d'Ar - gos, — tu m'aime -
Femme tron - blan - te de Cy -

p

- don, D'Astar - té vi - bran - te prêtres - - se, —
- ras! Vois, j'ai des per - les plein ce cof - - fre; —
- blos, J'ai fait por - ter dans ta de - men - - re —

De pourpre je te fe - rai don, Pour ta - ea - res - se -
Je veux é - treindre entre mes bras Ton corps qui s'of - fre.
Les par - fums qu'on aime à Les - bos: Fais que je - meu - re!

tous les

Suivez le chant



1^{re} VOIX

Ah! ah! Ah! ah! ah! ah!



ah! ah!

Ah! ah! ah!



ah! ah!

Pour finir

cresc **ff**

LE RÉCITANT

Fa-tal des - tin,

cruel-le loi! O Tyr, — que reste-t-il de toi?

14^e TABLEAU — Les ruines de Persépolis.

Piano introduction for the 14th tableau. The music is in B-flat major (two flats) and 3/4 time. It features a treble and bass staff. The treble staff begins with a whole rest, followed by a triplet of eighth notes (G4, A4, Bb4) and a half note (Bb4). The bass staff starts with a half note (Bb3), followed by a quarter note (G3), and then a series of eighth notes (F3, E3, D3, C3, Bb2, Ab2, G2, F2, E2, D2, C2, Bb1, Ab1, G1, F1, E1, D1, C1, Bb0, Ab0, G0, F0, E0, D0, C0, Bb-1, Ab-1, G-1, F-1, E-1, D-1, C-1, Bb-2, Ab-2, G-2, F-2, E-2, D-2, C-2, Bb-3, Ab-3, G-3, F-3, E-3, D-3, C-3, Bb-4, Ab-4, G-4, F-4, E-4, D-4, C-4, Bb-5, Ab-5, G-5, F-5, E-5, D-5, C-5, Bb-6, Ab-6, G-6, F-6, E-6, D-6, C-6, Bb-7, Ab-7, G-7, F-7, E-7, D-7, C-7, Bb-8, Ab-8, G-8, F-8, E-8, D-8, C-8, Bb-9, Ab-9, G-9, F-9, E-9, D-9, C-9, Bb-10, Ab-10, G-10, F-10, E-10, D-10, C-10, Bb-11, Ab-11, G-11, F-11, E-11, D-11, C-11, Bb-12, Ab-12, G-12, F-12, E-12, D-12, C-12, Bb-13, Ab-13, G-13, F-13, E-13, D-13, C-13, Bb-14, Ab-14, G-14, F-14, E-14, D-14, C-14, Bb-15, Ab-15, G-15, F-15, E-15, D-15, C-15, Bb-16, Ab-16, G-16, F-16, E-16, D-16, C-16, Bb-17, Ab-17, G-17, F-17, E-17, D-17, C-17, Bb-18, Ab-18, G-18, F-18, E-18, D-18, C-18, Bb-19, Ab-19, G-19, F-19, E-19, D-19, C-19, Bb-20, Ab-20, G-20, F-20, E-20, D-20, C-20, Bb-21, Ab-21, G-21, F-21, E-21, D-21, C-21, Bb-22, Ab-22, G-22, F-22, E-22, D-22, C-22, Bb-23, Ab-23, G-23, F-23, E-23, D-23, C-23, Bb-24, Ab-24, G-24, F-24, E-24, D-24, C-24, Bb-25, Ab-25, G-25, F-25, E-25, D-25, C-25, Bb-26, Ab-26, G-26, F-26, E-26, D-26, C-26, Bb-27, Ab-27, G-27, F-27, E-27, D-27, C-27, Bb-28, Ab-28, G-28, F-28, E-28, D-28, C-28, Bb-29, Ab-29, G-29, F-29, E-29, D-29, C-29, Bb-30, Ab-30, G-30, F-30, E-30, D-30, C-30, Bb-31, Ab-31, G-31, F-31, E-31, D-31, C-31, Bb-32, Ab-32, G-32, F-32, E-32, D-32, C-32, Bb-33, Ab-33, G-33, F-33, E-33, D-33, C-33, Bb-34, Ab-34, G-34, F-34, E-34, D-34, C-34, Bb-35, Ab-35, G-35, F-35, E-35, D-35, C-35, Bb-36, Ab-36, G-36, F-36, E-36, D-36, C-36, Bb-37, Ab-37, G-37, F-37, E-37, D-37, C-37, Bb-38, Ab-38, G-38, F-38, E-38, D-38, C-38, Bb-39, Ab-39, G-39, F-39, E-39, D-39, C-39, Bb-40, Ab-40, G-40, F-40, E-40, D-40, C-40, Bb-41, Ab-41, G-41, F-41, E-41, D-41, C-41, Bb-42, Ab-42, G-42, F-42, E-42, D-42, C-42, Bb-43, Ab-43, G-43, F-43, E-43, D-43, C-43, Bb-44, Ab-44, G-44, F-44, E-44, D-44, C-44, Bb-45, Ab-45, G-45, F-45, E-45, D-45, C-45, Bb-46, Ab-46, G-46, F-46, E-46, D-46, C-46, Bb-47, Ab-47, G-47, F-47, E-47, D-47, C-47, Bb-48, Ab-48, G-48, F-48, E-48, D-48, C-48, Bb-49, Ab-49, G-49, F-49, E-49, D-49, C-49, Bb-50, Ab-50, G-50, F-50, E-50, D-50, C-50, Bb-51, Ab-51, G-51, F-51, E-51, D-51, C-51, Bb-52, Ab-52, G-52, F-52, E-52, D-52, C-52, Bb-53, Ab-53, G-53, F-53, E-53, D-53, C-53, Bb-54, Ab-54, G-54, F-54, E-54, D-54, C-54, Bb-55, Ab-55, G-55, F-55, E-55, D-55, C-55, Bb-56, Ab-56, G-56, F-56, E-56, D-56, C-56, Bb-57, Ab-57, G-57, F-57, E-57, D-57, C-57, Bb-58, Ab-58, G-58, F-58, E-58, D-58, C-58, Bb-59, Ab-59, G-59, F-59, E-59, D-59, C-59, Bb-60, Ab-60, G-60, F-60, E-60, D-60, C-60, Bb-61, Ab-61, G-61, F-61, E-61, D-61, C-61, Bb-62, Ab-62, G-62, F-62, E-62, D-62, C-62, Bb-63, Ab-63, G-63, F-63, E-63, D-63, C-63, Bb-64, Ab-64, G-64, F-64, E-64, D-64, C-64, Bb-65, Ab-65, G-65, F-65, E-65, D-65, C-65, Bb-66, Ab-66, G-66, F-66, E-66, D-66, C-66, Bb-67, Ab-67, G-67, F-67, E-67, D-67, C-67, Bb-68, Ab-68, G-68, F-68, E-68, D-68, C-68, Bb-69, Ab-69, G-69, F-69, E-69, D-69, C-69, Bb-70, Ab-70, G-70, F-70, E-70, D-70, C-70, Bb-71, Ab-71, G-71, F-71, E-71, D-71, C-71, Bb-72, Ab-72, G-72, F-72, E-72, D-72, C-72, Bb-73, Ab-73, G-73, F-73, E-73, D-73, C-73, Bb-74, Ab-74, G-74, F-74, E-74, D-74, C-74, Bb-75, Ab-75, G-75, F-75, E-75, D-75, C-75, Bb-76, Ab-76, G-76, F-76, E-76, D-76, C-76, Bb-77, Ab-77, G-77, F-77, E-77, D-77, C-77, Bb-78, Ab-78, G-78, F-78, E-78, D-78, C-78, Bb-79, Ab-79, G-79, F-79, E-79, D-79, C-79, Bb-80, Ab-80, G-80, F-80, E-80, D-80, C-80, Bb-81, Ab-81, G-81, F-81, E-81, D-81, C-81, Bb-82, Ab-82, G-82, F-82, E-82, D-82, C-82, Bb-83, Ab-83, G-83, F-83, E-83, D-83, C-83, Bb-84, Ab-84, G-84, F-84, E-84, D-84, C-84, Bb-85, Ab-85, G-85, F-85, E-85, D-85, C-85, Bb-86, Ab-86, G-86, F-86, E-86, D-86, C-86, Bb-87, Ab-87, G-87, F-87, E-87, D-87, C-87, Bb-88, Ab-88, G-88, F-88, E-88, D-88, C-88, Bb-89, Ab-89, G-89, F-89, E-89, D-89, C-89, Bb-90, Ab-90, G-90, F-90, E-90, D-90, C-90, Bb-91, Ab-91, G-91, F-91, E-91, D-91, C-91, Bb-92, Ab-92, G-92, F-92, E-92, D-92, C-92, Bb-93, Ab-93, G-93, F-93, E-93, D-93, C-93, Bb-94, Ab-94, G-94, F-94, E-94, D-94, C-94, Bb-95, Ab-95, G-95, F-95, E-95, D-95, C-95, Bb-96, Ab-96, G-96, F-96, E-96, D-96, C-96, Bb-97, Ab-97, G-97, F-97, E-97, D-97, C-97, Bb-98, Ab-98, G-98, F-98, E-98, D-98, C-98, Bb-99, Ab-99, G-99, F-99, E-99, D-99, C-99, Bb-100, Ab-100, G-100, F-100, E-100, D-100, C-100, Bb-101, Ab-101, G-101, F-101, E-101, D-101, C-101, Bb-102, Ab-102, G-102, F-102, E-102, D-102, C-102, Bb-103, Ab-103, G-103, F-103, E-103, D-103, C-103, Bb-104, Ab-104, G-104, F-104, E-104, D-104, C-104, Bb-105, Ab-105, G-105, F-105, E-105, D-105, C-105, Bb-106, Ab-106, G-106, F-106, E-106, D-106, C-106, Bb-107, Ab-107, G-107, F-107, E-107, D-107, C-107, Bb-108, Ab-108, G-108, F-108, E-108, D-108, C-108, Bb-109, Ab-109, G-109, 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Grand roi, voici Par-gent des tri-

-buts de Ly-di-e, De Chy-pre, de Sy-ri-e,

Voi-ci de l'or de Phé-ni-ci-e.

Voi-ci des bois d'é-bène et voi-ci de l'or

fin, Produits du vieux sol a - fri - cain! Grand

roi que la sa - gesse ins - pi - re,

Voi - ci les biens de ton em - pi - re!

LE RÉCITANT

p Gran - deur d'un jour, —

— tu n'es plus qu'un rê - ve loiu - tain!

16^e TABLEAU. Les ruines d'Athènes.

Le décor change.

Dé - chi - rant du pas -

_sé les brumes in - cer - tai - nes, Tu renais sous nos

yeux, presti-gi-euse A - thè - nes! A la

fou - le mas - sé - e au - près du Par - thé - non

Le po - è - te re - dit la gloi - re de ton nom. *Le décor change.*

17^e TABLEAU - Athènes reconstituée.

1^{re} VOIX

All^{to} non troppo

Chan - te, chan - te,

ô blonde dé-es - se, L'ex-tra-or-di-naire pron-es - se De nos guer-

-riers vic - to - ri - eux! Xer-xès et

ses lourds sa-tel-li - tes Venant contre nos fiers ho - pli - tes

Bri-ser leurs ef - forts fu-ri-eux! Chan-te la

gloire de nos ar - mes! Chante aus -

- si les pai - si - bles char - mes De nos let - tres et de nos

arts: Lé - o - ni - das et Thémis - to - cle! Pé - ri -

- clès, So - cra - te, So - pho - cle, Cré - a - teurs — de di -

vins nee tars! Chante, ô dé-es se

en-chante-res se, Chante la gloi-re de la Grè-ce!

Chan-te, chan-te, ô blon-de dé-es se!

LE RÉCITANT

 Chante aus-si la fin de l'Hel-las Et la chu-te d'A-

_thè-ne, ô di-vi-ne Pal-las!

18^e TABLEAU. Les ruines de Rome.2^e VOIX

Cou-ronnez-vous, Ro-

Le décor change.

stacc.

_mains! Fem-mes, ceignez la

LE RÉCITANT et la 2^e VOIX

sto-le! Ac-compagnons Gé-

— sar qui monte au Ca-pi — to — lo!

1^{re} VOIX

lo! — lo! —

19^e TABLEAU - Rome reconstituée.2^e VOIX

Cé —

1^{re} VOIX

lo tri — um — phe, lo tri — um — phe.

— sar a vain_cules bar — ba — res! Sur les scep_tres et sur les

tia - res Son cheval blanc a pi - af - fé! Sur la

terre au - jour - d' - hui sté - ri - le, Les ca - da - vres sont mille et

mil - le! Les

1^{re} VOIX

Io tri - um - phe, Io tri - um - phe!

chefs marchent couverts de chaî - nes, Vers les hé - ca - tom - bes pro -

chai_nes! Cé_sar, de lan_riers est coif _ fé! Cé _

_sar, puissant, maî_tre de Ro _ me, Souviens-toi que tu n'es qu'un

hom_me! Cé_sar, Sou _ viens -

1^{re} VOIX

Io tri _ um _ phe, . Io tri _ um _ phe!

-toi que tu n'es qu'un hom _ me!

Tu n'es qu'un hom _ me!

LE RECITANT

Im_mense em - pire, hé_las!

rien ne t'a donc sau_vé? Con_tre les

coups du temps, qui donc t'a pré - ser - vé?
accel.

20^e TABLEAU - Les ruines de Byzance.

Le décor change.
Molto agitato
pp

2^e VOIX

É - ta - lent sans pu - deur — sa

dé - gé - né - res - cen - ce, Le vieux mon - de s'ef -

- fon - dre au - tour de toi, By - zan - ce.

Et chaque jour, c'est un lam - beau De l'em - pi - re qu'ar -

_rache un en_ne-mi nou - veau. Ac_cou_rez au bu -

_tin, Bar - ba - res, A_va - res, Rus_ses et Bul -

_ga - res, Ru_ez-vous vers la vil - le où trô -

_na Cons_tan - tin! Que le Turc fa_na_tique ar -

bo-re Soué - ten - dard sur le Bos - pho - re!

1^{re} VOIX

Le décor change. Mais

f *ff*

21^e TABLEAU - La course de chars a Byzance.

dolce

nous, les By-zan - tins, ——— prê - chons, faisons des vers. ——— Au

cir - que, pa - ri - ons pour les bleus et les verts! Soy - ons in - tel - li -

- gents! Vi - ve l'in - tel - li - gen - ce! Et Ma - ho - met, sul -

-tan, prend bê-te - ment By - zan - ce.

LE RÉCITANT

Les

ff bien marqué

temps sont ré - vo - lus!

Le décor change.

p *p* *pp*

22^e TABLEAU - Paris.

Lent

p

1^{re} VOIX

O vil_le de splen_deur! Pa_ri_s, toi, la beau_

_té, toi, le char_me, toi, la gran_deur! _____ O

toi, la sœur des Ba_by_lo_nes en_dor_mi_es, Comme el_les,

— fleurs de marbre et d'or é_pa_uou_i_es, Tu rê_vas la du_

_ré - e et le règne im - mor - tel!

Le décor change.

marcato

23^e TABLEAU - Les ruines de Paris.

ENSEMBLE

A ton tour é - touf - fant sous la poussière im -

_mon - de, Tu dors d'un som - meil é - ter -

_nel, O Pa - ris, lu - mineux foy -

pp

er, esprit du mon de!

L. Parent, gr

