

LE DÉLUGE

POÈME BIBLIQUE EN 3 PARTIES

DE

Louis GALLET

MUSIQUE DE

C. SAINT-SAËNS (OP. 45)



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LE DÉLUGE

DIE SÜNDFLUTH

Poème Biblique

Biblisches Gedicht

Poésie Française de
LOUIS GALLET
Avec Traduction Allemande de
MOSENTHAL

Musique de
C. SAINT-SAËNS.
Op. 45.

PRÉLUDE.
(VORSPIEL)

Adagio. 69 = $\frac{3}{4}$

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

le 11/11/1911

And^{te} sostenuto. 66 = $\frac{3}{4}$

dim
p *pp*
p *pp*
p *pp*
p *pp*

A

First system of musical notation for section A. It consists of four staves: a grand staff (treble and bass clefs) and two additional staves below. The music is in 2/4 time and G major. The melody in the treble clef starts with a quarter note G, followed by a quarter note A, and then a half note B. The bass clef accompaniment features a steady eighth-note pattern. The system concludes with a double bar line.

Second system of musical notation for section A. It continues the melody and accompaniment from the first system. The treble clef melody includes a triplet of eighth notes (G, A, B) and a half note C. The bass clef accompaniment maintains its rhythmic pattern. The system ends with a double bar line.

Third system of musical notation for section A. The treble clef melody features a half note D, a quarter note E, and a quarter note F. The bass clef accompaniment continues with eighth notes. The system concludes with a double bar line.

B

Section B of the musical score, consisting of four staves. It begins with a double bar line and a repeat sign. The treble clef melody starts with a quarter note G, followed by a quarter note A, and then a half note B. The bass clef accompaniment features a steady eighth-note pattern. The section concludes with a double bar line.

C

musical score system 1, featuring five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth and fifth staves have bass clefs and a key signature of one sharp. The system includes dynamic markings: *poco cresc.* and *mf*. There are also notes with *poco* and *mf* markings. A section marked **C** begins in the third measure.

musical score system 2, featuring five staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth and fifth staves have bass clefs and a key signature of one sharp. The system includes dynamic markings: *dim.* and *pp*. There are also notes with *pp* markings.

musical score system 3, featuring five staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth and fifth staves have bass clefs and a key signature of one sharp. The system includes dynamic markings: *ppp* and *pp*. There are also notes with *ppp* markings.

musical score system 4, featuring five staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth and fifth staves have bass clefs and a key signature of one sharp. The system includes dynamic markings: *ppp* and *perdendosi*. There are also notes with *ppp* markings.

4 Andantino. 88

1st Violon Solo
p dolce assai
2nd Violon Solo

Alto Solo

Violoncelle Solo

1st Vn^s (Tutti)
pp pizz.
2nd Vn^s (Tutti)
pp pizz.
Alto (Tutti)
pp pizz.
Vl^{ns} (Tutti)
pp pizz.
C. B.

pp

pp

pp

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

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

musical score for the first system, measures 1-6. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a piano (p) and a forte (f) dynamic marking. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The first measure features a complex rhythmic pattern with sixteenth notes and a fermata. The second measure continues with a similar pattern. The third measure has a fermata over the first two notes. The fourth measure has a fermata over the first note. The fifth measure has a fermata over the first note. The sixth measure has a fermata over the first note. The dynamic marking *pp* is indicated at the end of the system.

musical score for the second system, measures 7-12. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a piano (p) and a forte (f) dynamic marking. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The first measure features a complex rhythmic pattern with sixteenth notes and a fermata. The second measure continues with a similar pattern. The third measure has a fermata over the first two notes. The fourth measure has a fermata over the first note. The fifth measure has a fermata over the first note. The sixth measure has a fermata over the first note. The dynamic marking *pp* is indicated at the end of the system.

This system contains ten staves of music. The first staff has a *cresc.* marking. The second staff has a *poco cresc.* marking. The third, fourth, fifth, sixth, seventh, eighth, and ninth staves all have *poco cresc.* markings. The tenth staff has a *biv.* marking and a *poco cresc.* marking. The system concludes with a *mf* dynamic marking.

This system contains ten staves of music. The first staff has a *poco a poco dim.* marking. The second, third, fourth, fifth, sixth, seventh, eighth, and ninth staves all have a *dim.* marking. The tenth staff has a *Unis.* marking. The system concludes with a *p* dynamic marking.

CORRUPTION DE L'HOMME
COLÈRE DE DIEU
ALLIANCE AVEC NOË

I^{re} PARTIE
(ERSTER THEIL.)

VERDERBNISS DER MENSCHHEIT
DER ZORN GOTTES
DER BUND MIT NOAH

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO. *Récit ad libitum.*

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

BARYTON SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

Harpe.

1^{re} Violons.

2^e Violons.

Altos.

Violoncelles.

Contrebasses.

Andantino. 88 = ♩

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

dim. molto.

dim. molto.

div.

dim. molto.

f div.

dim. molto.

dolce. *cresc.* *p*

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

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

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

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

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

pp

doux.
Thal.

Harpe.

pp

Div.
dobriss. cantabile.

pp

Div.

pp

Div.

pp

Unis.

pp

mf pp

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

Or, ceux-ci, dédaigneux de leur splendeur pre- mière, Dési-èrent l'amour des vierges de la
 bald entsagt ihrem Glanz die Schaar der Licht-er- kor- ren Und verlangt nach dem Kuss der schönen Standge-

pp

a tempo. *cresc.* *f*

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

pp *cresc. molto.* *f*

pp *cresc. molto.* *f*

pp *cresc. molto.* *f*

- ants.
- schicht.

ff

sempre stacc.

ff

sempre stacc.

ff

sempre stacc.

ff

sempre stacc.

ff

sempre stacc.

p ad libitum.

Allegro. 76 = ♩

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

Harpe.

p

pp sempre.

pp sempre.

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

pp sempre.

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

Moderato.

più pp

più pp

più pp

p cresc.

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

dim.

f

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

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

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

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

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

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

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

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

rit. *Andante sostenuto.*

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

1^{ers} vns unis.

2^{ds} vns unis.

Altos divisés.

vles unis.

C. B.

f dim. *pp*

f dim. *pp*

f dim. *pp*

g^{tes} BASSES du Chœur.

p

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

Altos sempre divisi. Cuis

Col C.B.

TÉNOR SOLO. Récit ad lib.

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

mf *p dim.* *pp*

Col C.B.

Allegro. 84 = $\frac{d}{4}$.

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

Col C.B.

CONTRALTO SOLO.

f
 J'extermine - rai cette ra - ce, Car ces hom - mes que je mau -
 vertil - gen will ich ihren Sa - men, Dies ge - waltich ent - ar - tet ver -
 fa - ce, Et m'ou - tra - gent de leurs dé - fis.
 Na - men, Ver - nich - tet sei es, ver - flucht!

Div.
p

Col C.B.
p

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

SOPRANOS.
 J'extermi - ne -
 vertil - gen will

CONTRALTOS
 TÉNORS
 BASSES.

p

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

Col C.B.

Se sont détour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé -
 tas sündhaft ent - weicht mei - nen Na - men, ver - nich - tet sei es, ver -
 je maudis, que je maudi, ces hommes m'ou - tra - gent, m'ou - tra - gent de leurs dé -
 - tet, verrucht, er sei verflucht, der Stamm sei ver - nich - tet, ver - ach - tet sei es, ver -
 fa - ce, Se sont dé - tour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé -
 No - men, das sind - haft ent - weicht mei - nen Na - men, ja auf - e - uig sei, es ver -
 sont détour - nés de ma fa - ce, Et m'ou - tra - gent de leurs dé -
 sündhaft enteeht meinen Na - men, Sei ver - nich - tet, und sei ver -
 Col C.B.

E

CONTRALTO SOLO

marcato.

TÉNOR SOLO

Tou - te jus - tice est mépri - sé - e, Tou - te u - ni - on
 Todt ist die Lie - be, todt der Glau - be, Al - les was

marcato.

- fis.
- flucht!

- fis.
- flucht!

- fis.
- flucht!

- fis.
- flucht!

Div.

p Div.

Col C.B.

p

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

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

crusc.

crusc.

crusc.

Col C.B.

crusc.

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

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

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

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

Unis.

Unis.

Col C.B.

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

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

- re Jusque sur le front des en - fants.

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

Col C.B.

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

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

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

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

f

hommes que je mandis Se sont détour - nés de ma fa - ce, Et mou -

- schlecht, ja es sei verflucht, es lä - stert den hei - li - gen Na - men, denn auf

hommes que je mandis Se sont détour - nés de ma fa - ce, Et mou -

- schlecht, ja es sei verflucht, es lä - stert den hei - li - gen Na - men, denn auf

f

Col. C. II.

TÉNOR SOLO.

G Moderato. 104 = ♩

p

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

The musical score is arranged in a system of staves. The top two staves are for the Tenor Solo, with lyrics in French and German. The lyrics are: "tra - gent de leurs dé - fis. e - wig sci es cer - flucht! tra - gent de leurs dé - fis. e - wig sci es cer - flucht!". The score includes dynamics such as *sf* and *p*. The middle section features a piano introduction with *f* and *dim.* markings. Below this are staves for the 1^{re} Violin Solo, 2^d Violin Solo, Alto Solo, and 1^{re} Violoncelle Solo, all marked with *f* and *dim.*. The bottom section includes a Cello and Double Bass part (Col C.B.) with a double bar line and a *p* dynamic marking.

CONTRALTO SOLO.

p

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

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

SOPRANOS.

p

Ce fait un homme

CONTRALTOS.

p

Non No. ah tar ge-

TÉNORS.

p

Ce fait un homme

BASSES.

p

pizz.

arco.

pizz.

pp

arco.

pizz.

pp

arco.

pizz.

pp

arco.

pizz.

pp

TÉNOR SOLO.

BARYTON SOLO.

Dieu lui dit:
So der Herr:

ad lib.

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

juste et plein d'intégrité.
- recht und zog auf Gottes Pfad,
juste et plein d'intégrité.
und zog auf Gottes Pfad.

Harpes

Trombale en RÉ.

pp (long)

pp arco

H Même mouvement! (dasselbe tempo)

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

Col C B

BARYTON SOLO.

1^{er} Vn Solo.

2^e Vn Solo. *p*

Alto Solo. *p*

Vll^o Solo. *p*

dim. *p*

dim. *p*

dim. *p*

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

dim. *p*

Fais une arche de bois, hau - te, large et pro - fon - de.
 haut dir. Ar - che dir. auf, hoch, mit räu - migem Kir - te,

dim.

dim.

dim.

dim.

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

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

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

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

Col C.B.

cresc.

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

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

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

Col C.B.

mf *dim.* *p*

p

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

mf
mf
mf
mf

dim. *pp* *pp* *pp*

dim. *pp* *pp* *pp*

dim. *pp* *pp* *pp*

dim. *pp* *pp* *pp*

meno rit. **K** Allegro. 84.♩.

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

dim.
dim.
dim.
dim.

CONTRALTO SOLO

f marcato.

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

TÉNOR SOLO.

BARYTON SOLO.

Col C. B.

f marcato.

f

p

Div.

p

p

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

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

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

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

Col C. B.

cresc.

cresc.

cresc.

cresc.

SOPRANOS. *f*

CONTRALTOS. *f*

TÉNORS. *f*

BASSES. *f*

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

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

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

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

Unis.

Unis.

Col C. B.

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

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

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

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

Col C. B.

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

- ce, Car ces hom mes, ces hom mes que je mau dis M'ou -
 men, dies die schlecht, dies die schlecht ent - ar - tet, ver - rucht, sei

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

J'ex - ter - mi - ne - rai cel - te ra - ce, M'ou -
 Ver - til - gen will ich ihren Sa - men, sei

L

- tra - gent de leurs défis. J'ex - ter - mi - ne - rai cel - te ra - ce, Car ces
 cer - flucht, ja sei verflucht! Ver - til - gen will ich ihren Sa - men, dies die

- tra - gent de leurs défis.
 cer - flucht, ja sei verflucht!

- tra - gent de leurs défis.
 cer - flucht, ja sei verflucht!

- tra - gent de leurs défis.
 cer - flucht, ja sei verflucht!

Col C.B.

sempre f

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

Col C.B.

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

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

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

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

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

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

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

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

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

Div. Unis.

f

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

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

- ce,
 - men,

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

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

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

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

Car ces hom - mes se

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

ja ihr Sa - men der

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

Car ces hom - mes se

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

Div.

Div.

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

Col C.B.

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

Col C.B.

II^e PARTIE
(ZWEITE ARTHEILUNG)

L'ARCHÉ. LE DÉLUGE.

DIE ARCHÉ DIE SÜNDFLUTH.

Moderato (quasi andante con moto) 76 = ♩

1 Petite Flûte

2 Grandes Flûtes.

2 Hautbois.

2 Clarinettes en mi b.

2 Bassons.

2 Cors en UT.

2 Cors chromatiques en FA.

2 Trompettes chrom. en FA.

1^{er} 2^e Trombones.

3^e Trombone.

2 Trompettes à 6 pistons en FA.

2 Trombones à 6 pistons

1^{er} Contrebasse en MI b.

2^e Contrebasse en MI b.

1 Contrebasse en SI b.

1^{er} Paire de Timbales (G² D²)

2^e Paire de Timbales (E² F²)

Cymbales.

Tam tam.

Grosse Caisse.

ad libitum.
Recit. *f*

TENOR SOLO.

SOBRANOS.

CONTRALTOS.

TENORS.

BASSES.

Une seule Harpe.

Harpes.

Violons.

divisés en 4.

très également.

ppp

Altos.

divisés en 4.

très également.

ppp

Violoncelles.

divisés en 4.

très également.

ppp

Contrebasses.

divisés en 2.

très également.

ppp

6♩=♩

pp

pp

pp Les Vms divisés en 3.

This system contains a Clarinet (Cl.) line and four string staves. The Cl. part features a melodic line with a dynamic marking of *pp*. The strings play a rhythmic accompaniment with chords.

6♩=♩

pp

pp

Drops

P. Paire de Timb.

pp

Harm.

Harm.

Harm.

This system continues the Clarinet (Cl.) line and adds three percussion parts: Snare Drum (labeled "Drops"), Tambourine (labeled "P. Paire de Timb."), and Horns (labeled "Harm."). The Cl. part has a *pp* dynamic. The snare and tambourine parts have *pp* dynamics. The Horns part consists of sustained chords. The strings continue their accompaniment.

This musical score page, numbered 37, contains two systems of music. The first system consists of ten staves. The top three staves feature intricate rhythmic patterns with many sixteenth and thirty-second notes, some grouped in beams. The fourth staff contains a long, sustained note with a *ppp* dynamic marking. The remaining six staves are mostly empty, with some sparse notes in the lower staves. The second system begins with a grand staff (treble and bass clefs) marked *TUTTI* and *ppp*. It features a complex, fast-moving melodic line in the treble clef, with a *6* (trill) marking above it. The bass clef part has a similar rhythmic pattern. Below the grand staff are five staves of chords, with some staves containing long, sustained notes. The bottom two staves are bass clef staves with vertical chordal structures.

This musical score page contains several systems of music. The top system features a harp part with a *pp* dynamic and an orchestral part with a *pp* dynamic. The harp part includes a section labeled "Une harpe seule." and another section marked "divisé en 4." with a *pp* dynamic. The bottom system shows a *p* dynamic for the harp and *Unis.* markings for the orchestra. The score is written on multiple staves, including a grand staff for the harp and individual staves for the orchestra.

musical score for a symphony, page 39. The score is arranged in two systems. The first system contains 11 staves, with the 8th staff featuring a melodic line marked *p* and *premlte.*. The second system contains 11 staves, with the 7th staff marked *TUTTI.* and *premlte.*. The bottom four staves of the second system feature a rhythmic accompaniment with *cresc.* and *dim.* markings.

This page of a musical score, numbered 40, contains a complex arrangement of instruments. The score is organized into several systems of staves. The top system includes five staves, with the first three containing melodic lines and the last two containing accompaniment. The middle system consists of seven staves, primarily for accompaniment. The bottom system features a grand piano (G.P.) with two staves and a section with four staves, likely for a string quartet or similar ensemble. The notation includes various dynamics such as *p* (piano) and *pp* (pianissimo), as well as articulation marks like accents and slurs. Performance instructions such as *pizz.* (pizzicato) and *stacc.* (staccato) are present. The score is written in a standard musical notation style with treble and bass clefs.

This page of musical notation, numbered 41, is divided into two systems. The upper system consists of a grand staff with a piano part (right and left hands) and a violin part. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The violin part has a melodic line with many slurs. The lower system includes a cello part (marked 'cel. m.') and a double bass part (marked 'b.'). The cello part has a melodic line with slurs, and the double bass part has a rhythmic pattern. The page is filled with musical notation, including notes, rests, slurs, and dynamic markings.

This page of a musical score, numbered 42, contains 15 staves of music. The top three staves are in treble clef and feature a melodic line with many slurs and ties. The next five staves are in bass clef and contain mostly rests, with some notes appearing in the lower register. The sixth staff from the top is a grand staff (treble and bass clef) with a complex rhythmic pattern. The seventh and eighth staves are in bass clef and contain vertical markings, possibly indicating fingerings or specific performance techniques. The ninth and tenth staves are in bass clef and contain rests. The eleventh and twelfth staves are in bass clef and contain a rhythmic pattern. The thirteenth and fourteenth staves are in bass clef and contain rests. The fifteenth staff is in bass clef and contains a rhythmic pattern. Dynamic markings 'p' and 'i.v.' are present in the sixth and seventh staves. The score is written in black ink on a white background.

This page of musical notation, numbered 43, contains a full orchestral score. The score is organized into two systems, each with a double bar line. The first system consists of 11 staves, with the top three staves (Violins I, Violins II, and Violas) featuring a melodic line of eighth notes with slurs. The remaining staves in this system are for the Woodwinds (Flutes, Oboes, Clarinets, Bassoons) and Strings (Violins, Violas, Cellos, Double Basses). The second system consists of 5 staves, including the Piano and Cello/Double Bass parts. The Piano part features a complex rhythmic pattern of sixteenth and thirty-second notes. The Cello/Double Bass part has a melodic line with slurs and triplets. Dynamic markings such as *cresc.*, *p*, and *pp* are used throughout the score to indicate changes in volume. The notation includes various musical symbols such as slurs, accents, and articulation marks.

This page of musical score, numbered 44, contains a complex arrangement for a large ensemble. The score is organized into two main systems. The upper system consists of 12 staves, with the first three staves containing vocal parts marked with a forte (*f*) dynamic. The remaining staves are for instruments, with some marked *pp* and *crisp.*. The lower system includes a piano accompaniment with a forte (*f*) dynamic, followed by three staves of vocal parts, one of which is marked *Uis.*, and a final bass line. The notation features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and is characterized by frequent use of slurs and ties across measures.

This page of musical notation, numbered 45, contains a complex arrangement of staves. The top section features a woodwind section with flutes, oboes, and bassoons, each with a melodic line. Below them are the strings, including violins, violas, cellos, and double basses, with various dynamic markings such as *mf*, *p*, and *dim.*. The bottom section includes a piano part with a rhythmic accompaniment and a double bass line. The notation is dense and detailed, typical of a full orchestral score.

B

sans presser. (ohne Eile)

The musical score is arranged in a grand staff format with multiple systems. The upper systems include staves for woodwinds (flutes, oboes, bassoons, clarinets) and strings. The lower systems feature a vocal soloist and a choir. The vocal parts are written in French and include the lyrics: "Et les eaux du déluge en - va - li - rent la ter - re, / Et die Fluth fiel her ab aus den himm - li - schen Schlei - sen." The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *ff*, and *mf*. The tempo/mood marking *sans presser. (ohne Eile)* is present at the top and bottom of the page.

(en SOL)

pp

(en MI)

pp Vous dir.

pp Vous dir.

Alto dir.

sans presser. (ohne Eile)

ff

ff

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

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

The musical score is arranged in three systems. The first system contains the vocal line and the upper piano accompaniment. The second system contains the vocal line with lyrics and the lower piano accompaniment. The third system contains the full piano accompaniment. The vocal line is written in a single staff with lyrics in French and German. The piano accompaniment consists of multiple staves with complex rhythmic patterns and dynamics markings such as *pp* and *p*.

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

trém.
trém.
trém.
trém.
trém.
trém.

Se heur, té - rent les flots et les vents fu, ri - eux.
 Es er - brau - set der Sturm und durchhen - let die Nacht.
 Se heur, té - rent les flots et les vents fu, ri - eux.
 Es er - brau - set der Sturm und durchhen - let die Nacht.

trem.
trem.
trem.
trem.
trem.
trem.

This page of musical score, numbered 50, is arranged in a grand staff format with 16 staves. The top section consists of 14 staves, likely for woodwinds and strings, featuring complex rhythmic patterns and dynamic markings such as *ff* and *sempre ff*. The bottom section consists of 4 staves, with the first three labeled *Unis.* (Unison) and the fourth labeled *Gd. C. B.* (Grosso Contrabasso), also featuring complex rhythmic patterns and dynamic markings such as *sempre ff*. The score is written in a single system, with a double bar line and repeat sign at the end of the page.

The musical score on page 51 consists of multiple staves. At the top, a common time signature 'C' is present. The score includes vocal lines with lyrics in both German and French, and piano accompaniment. The lyrics are:

 German: *Le so - leil so - leil* *Und die Son - ne ver - lüsch - t in dem näch - ti - gen*

 French: *Le so - leil so - leil* *guit - sors ses voi - les fu -*

 The piano accompaniment features a prominent, rhythmic pattern in the lower registers, with dynamic markings such as *poco a poco crescendo*, *pp*, and *cresc.*

 The score is written in a traditional musical notation style with various clefs and time signatures.

This page of a musical score, numbered 52, features a complex arrangement of instruments and vocalists. The score is organized into systems. The upper systems include staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The lower systems are dedicated to vocalists, with staves for a Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The vocal parts include lyrics in French, such as "Com - me si Pombre in - Als ob in's Cha - os" and "Com - me si Pombre in - Als ob in's Cha - os". The score is written in a standard musical notation with various dynamics and articulation marks.

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

The score consists of approximately 18 staves. The top section is an orchestral arrangement with various instruments. The bottom section features a vocal line with lyrics in German and French. The lyrics are:

etes - - cen - - do.

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

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

The musical score on page 55 consists of several systems. The top system includes vocal staves and piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. The vocal lines are in French and German. The lyrics are: "jours, Et les flots se le vant au-dessus des ruines; Und die Fluth steigt em lang, Und das Wasser bedeckt die zerfallenen Stätten." The score continues with more piano accompaniment and vocal lines.

jours,

lang,

jours,

lang,

Et les flots se le

Et les flots se le vant au-dessus des ruines;

Und die Fluth steigt em

Und das Wasser bedeckt die zerfallenen Stätten,

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

D

Les hom - mes e - perdis fuient vers les collines, Et les ai - gles pla -

lang Auf Hü - gel und auf Bäh'n Sein Ir - rum zu verretten, Und der Ad - ler nar

les, Les hom - mes e - perdis fuient vers les collines, Et les ai - gles pla -

lang Auf Hü - gel und auf Bäh'n Sein Ir - rum zu verretten, Und der Ad - ler nar

Col. C. B.

This page of a musical score, numbered 58, features a complex arrangement of instruments and voices. The top section consists of ten staves for a symphony orchestra, including woodwinds, strings, and percussion. Below this, there are four vocal staves for soloists, with lyrics in both French and German. The French lyrics are: "meurent sur les champs de va- tes," and the German lyrics are: "kriest um das wü- ste te- fild,". The bottom section of the page contains staves for a choir, with lyrics in French: "meurent sur les champs de va- tes," and German: "kriest um das wü- ste te- fild,". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *crise*.

The image shows a page of a musical score, page 59. The score is written for a vocal line and piano accompaniment. The vocal line is in the upper part of the page, and the piano accompaniment is in the lower part. The vocal line includes the following lyrics:

Wende len - te man,
Langsam steigt die
Wende len - te man,
Langsam steigt die

The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and a lower section with multiple staves. The music is characterized by a complex texture with many notes, often beamed together, and various dynamics such as *sf* (sforzando) and *ff* (fortissimo). The tempo is marked *And.* (Andante). The score is written in a key signature of one flat (B-flat) and a common time signature (C).

- lui, si - re de ses vic - ti - mes, Et soude à leurs cris de ter - reur,
Fluth, ihr Opfer zu er - fuh - ren, End taub für den Schrei ihrer Noth,
 - lui, si - re de ses vic - ti - mes, Et soude à leurs cris de ter - reur,
Fluth, ihr Opfer zu er - fuh - ren, End taub für den Schrei ihrer Noth,

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

poco a poco diminuendo.
poco a poco diminuendo.
poco a poco diminuendo.
dim.

poco a poco diminuendo.
poco a poco diminuendo.
poco a poco diminuendo.
poco a poco diminuendo.
poco a poco diminuendo.
poco a poco diminuendo.

mezzo f
mezzo f
mezzo f
mezzo f
mezzo f
mezzo f

diminuendo.
diminuendo.
diminuendo.
diminuendo.

El le couvrit les mouts et les plus hautes ci mes; Et les rugissements des mous tres en li
 Bis zu der Ber-ge First aufthürmen sich die Mus. sc; der Thier wildtgebrüll auf den tend vor dem
 El le couvrit les mouts et les plus hautes ci mes; Et les rugissements des mous tres en li
 Bis zu der Ber-ge First aufthürmen sich die Mus. sc; der Thier wildtgebrüll auf den tend vor dem

poco a poco diminuendo.
poco a poco diminuendo.
poco a poco diminuendo.
poco a poco diminuendo.
poco a poco diminuendo.

E

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

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

This page contains a musical score for a choral and instrumental ensemble. The score is divided into several systems. The top system consists of ten staves for the piano accompaniment, with dynamics ranging from *pp* to *ppp*. The middle system features vocal parts with lyrics in French and German. The bottom system consists of ten staves for the piano accompaniment, with dynamics ranging from *pp* to *ppp*.

Vocal Lyrics:

Comme tu souff - fis - qui pas - ser, Car tout ce qui vi - voit sur ter -
 re est en hauch in den Luf - ten, denn Al - les was ge - lebt auf Er -
 Comme tu souff - fis - qui pas - ser, Car tout ce qui vi - voit sur ter -
 re est en hauch in den Luf - ten, denn Al - les was ge - lebt auf Er -

The first system of the score features a piano accompaniment consisting of 12 staves. The top five staves are for the right hand, and the bottom seven staves are for the left hand. The music is written in a complex, dense texture with many overlapping lines and ornaments. The left hand part includes a *pp* (pianissimo) dynamic marking in the second measure.

The vocal lines for the first system consist of four staves. The top two staves are for the Soprano and Alto voices, and the bottom two are for the Tenor and Bass voices. The lyrics are in French and German. The French lyrics are: *_re fut de truil.* and *_den, fossit der Tod.* The German lyrics are: *Nur die Ar_che zog*. The lyrics are aligned with the vocal notes.

The second system of the score features a piano accompaniment consisting of 12 staves. The top five staves are for the right hand, and the bottom seven staves are for the left hand. The music is written in a complex, dense texture with many overlapping lines and ornaments. The left hand part includes a *pp* (pianissimo) dynamic marking in the second measure.

The musical score is divided into two main sections. The upper section features vocal parts with lyrics in both French and German. The lower section is the orchestral accompaniment, primarily consisting of string instruments.

Vocal Lyrics:

fall	sur	cel o-cé-an	mor - ue,	<i>dim.</i>	Au hazard, elle al-	lail ves l'air, rou sans	hor - ue,
hin	auf	weiler Wasser,	wü - ste,	<i>dim.</i>	Ohne Ziel trieb sie fort	auf dem Meer ohne	Kü - ste,
fall	sur	cel o-cé-an	mor - ue,	<i>dim.</i>	Au hazard, elle al-	lail ves l'air, rou sans	hor - ue,
hin	auf	weiler Wasser,	wü - ste,	<i>dim.</i>	Ohne Ziel trieb sie fort	auf dem Meer ohne	Kü - ste,

Orchestral Accompaniment:

The lower section of the page shows the orchestral accompaniment. It includes staves for various string instruments (Violins I & II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The music is characterized by rhythmic patterns and dynamic markings consistent with the vocal parts.

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

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

pp *sempre più pp* *pppp*

Flûtes.

Hautbois.

Clarinets en si b.

Bassons.

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

3^e et 4^e Cors en RÉ.

Trompettes en RÉ.

1^{er} et 2^e Trombones.

3^e Trombone.

Timbales MI SI.

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BARYTON SOLO.

SOPRANOS.

CONTRALTOS.

TÉNORS.

BASSES.

Harpes.

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

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

Altos.
(divisés)
pp avec Sourdines.

Violoncelles.
(divisés)
avec Sourdines.

Contrebasses.

The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are for piano accompaniment. The music begins with a piano introduction, featuring a melody in the upper staves and a harmonic accompaniment in the lower staves. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. There are also some performance instructions like *rit.* and *tr.* (trill).

The second system of the musical score consists of eight staves. It begins with a section marked 'A' in the first staff. The notation is more complex, featuring many beamed notes and dynamic markings such as *p*, *pp*, and *mf*. The music continues with a similar structure to the first system, with a melody in the upper staves and a harmonic accompaniment in the lower staves. The notation includes various note values, rests, and performance instructions like *rit.* and *tr.* (trill).

B

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

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

Fl. *pp*

SOPRANO SOLO.
p

Or, Dieu se rappe-la cependant sa pro-messe. Un souffle si le-va, doux comme u-ne ca-res-se,
hoch Gott gedachte dess, was er No-ah ter-lassen. Ein Windhauch hob sich sanft, schmeichelnd so lieb und lei-se,
pp *pp* *pp*

2^d viol. unis. *pp* Div. *pp*

Fl. *poco a poco*

Cl. *p*

C

Présageant que le deuil du mon-de allait fi-nir
Wie Ahnung, dass am Ziel das sta-f. u- de Geschick.

pp *pp* *pp* *pp* *pp* *pp*

più animato.

Fl.
Cl.
B^{ss}

p

poco cresc.

poco cresc.

poco cresc.

poco cresc.

This system contains the first four measures of a musical score. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Bassoon (B^{ss}), each playing a complex, rhythmic pattern of sixteenth-note chords. The bottom four staves are for strings, with the first three staves (Violin I, Violin II, and Viola) marked with *poco cresc.* and the Bass staff marked with *p*. The music is in a 2/4 time signature.

Fl.
Cl.
B^{ss}

Cors en R^é.

pp

This system contains the next four measures of the musical score. The top three staves (Flute, Clarinet, and Bassoon) continue their rhythmic patterns. The fourth staff is for Cors en Ré, which begins with a *pp* dynamic marking and plays a rhythmic accompaniment. The bottom four staves (Violin I, Violin II, Viola, and Bass) continue their string accompaniment, with the Bass staff showing a triplet figure in the second measure.

72 Allegretto (008=0)

Fl. 1^{re}

Hautb. 1^{re}

Cl.

Cors en RÉ

SOPRANO SOLO.

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

Div.

p
ppizz.

Fl.

Hautb.

Cl.

B^{ss}

Cors en UT

Cors en RÉ

Div.

S

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

ppizz.

crusc.

crusc.

crusc.

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

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

Puis il donna Passor à la colom - be frê - ve.
 Sic Taube sandt'er aus, flatternd auf lethten Schwingen.

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

Andantino.

1^{re} Fl. *p*

2^{de} Fl. *p*

pp

pp

pp

pp

pp

pp

Récit.

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

pp

pp

pp

pp

All. moderato. (84 = ♩)

mf $\frac{1}{2}$

Fl.

Hautb.

Cl.

B[♭].

Cors en B[♭].

En FA

mf

p

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

Cors en FA.

mf

(d=d)

Cors en UT.

en SI b.

f

mf

SOPRANO SOLO.

Après sept jours sur-tit encor la messa - ge, re.
 Au sieben Tag ent-sandt' er ein, mal noch de - Toub;.

f

mf

f

f

f

f

Allegretto.

Fl.

Hautb.

Cl.

Pos.

Cors.

Changez en RE.

ad lib.

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

dim. *pp*

Fl.

Hautb.

pp

ppp

mol

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

Div. *ppp*

ppp

Div. *ppp*

pp pizz.

Fl.

Hautb.

gè - re, Dans l'es - pa - ce un re - flet des rayons printa - niers,
 Eau - de, Ciel de - se - ther durch - strömet auf's Neu' Frühlings - duft.

Unis.

arco.

Fl.

Hautb.

pp

pp

Cors en FA

pp *crec.*

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

pp

pp

Unis.

pp

Div.

Unis.

Unis.

pp

pp

pp

This musical score is for a multi-instrument ensemble. It consists of 14 staves. The top two staves are for woodwinds (flute and oboe), both marked *pp*. The next two staves are for strings (violin I and II), both marked *pp*. The next two staves are for strings (viola and cello), both marked *pp*. The next two staves are for strings (bassoon and double bass), both marked *pp*. The next two staves are for piano (right and left hands), both marked *p*. The bottom two staves are for a vocal part, marked *Div.* and *pp*. The vocal part includes the instruction *pp* and the text *ôtez les sourdines.* The score is in 2/4 time and features a variety of musical notations, including slurs, accents, and dynamic markings.

Fl.

Accelerando.

83

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Flute (Fl.), Horn (Hornb.), Clarinet (Cl.), Bassoon (Fag.), and Oboe (Oboe). The middle staves are for the strings: Violin I (Vcl. I), Violin II (Vcl. II), Viola, Cello, and Double Bass. The bottom staves are for the piano (Piano) and double bass (Bass). The score is marked 'Accelerando.' at the top. Dynamics include 'pp' (pianissimo), 'cresc.' (crescendo), and 'Unis.' (unison). The music features various melodic lines, including a prominent one in the piano and another in the strings. The tempo is increasing throughout the piece.

D
 Molto allegro. (144 = ♩)

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

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

E

The musical score is arranged in a system of staves. The top staves include woodwinds (flute, oboe, clarinet, bassoon) and strings. The bottom staves include a piano and a vocal line. The score is marked with a key signature of one flat and a 2/4 time signature. The tempo is indicated as 'And'. The score features a variety of dynamic markings, including *f* (forte), *p* (piano), *ppia.* (pianissimo), and *espress.* (espressivo). The vocal line includes the lyrics "Et Nord, Nord".

Changez en MI.

cresc.

Et Nord,
Nord

espress.

espress.

ppia.

Trompettes en Ré.

Trombones.

regardant alors, vit que la ter - re, Ro - mais - san - te, mon J'ai dans des flots de la miè -
 blickte nun hinus sah' er Won - ne, Wie die Er - de die bog in den Strahlen der son -

pizz. 2^{es} vs divisés. *arco.*

pizz.

Altus divisés.

pizz. vs divisés. *arco.*

pizz.

p *arco.*

Woodwinds: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb, Bassoon 1, Bassoon 2, Contrabassoon, English Horn, Bass Clarinet, Saxophone, Piccolo, Tuba, Mellophone, Trombone 1, Trombone 2, Trombone 3, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trumpet 5, Trumpet 6, Trumpet 7, Trumpet 8, Trumpet 9, Trumpet 10, Trumpet 11, Trumpet 12, Trumpet 13, Trumpet 14, Trumpet 15, Trumpet 16, Trumpet 17, Trumpet 18, Trumpet 19, Trumpet 20, Trumpet 21, Trumpet 22, Trumpet 23, Trumpet 24, Trumpet 25, Trumpet 26, Trumpet 27, Trumpet 28, Trumpet 29, Trumpet 30, Trumpet 31, Trumpet 32, Trumpet 33, Trumpet 34, Trumpet 35, Trumpet 36, Trumpet 37, Trumpet 38, Trumpet 39, Trumpet 40, Trumpet 41, Trumpet 42, Trumpet 43, Trumpet 44, Trumpet 45, Trumpet 46, Trumpet 47, Trumpet 48, Trumpet 49, Trumpet 50, Trumpet 51, Trumpet 52, Trumpet 53, Trumpet 54, Trumpet 55, Trumpet 56, Trumpet 57, Trumpet 58, Trumpet 59, Trumpet 60, Trumpet 61, Trumpet 62, Trumpet 63, Trumpet 64, Trumpet 65, Trumpet 66, Trumpet 67, Trumpet 68, Trumpet 69, Trumpet 70, Trumpet 71, Trumpet 72, Trumpet 73, Trumpet 74, Trumpet 75, Trumpet 76, Trumpet 77, Trumpet 78, Trumpet 79, Trumpet 80, Trumpet 81, Trumpet 82, Trumpet 83, Trumpet 84, Trumpet 85, Trumpet 86, Trumpet 87, Trumpet 88, Trumpet 89, Trumpet 90, Trumpet 91, Trumpet 92, Trumpet 93, Trumpet 94, Trumpet 95, Trumpet 96, Trumpet 97, Trumpet 98, Trumpet 99, Trumpet 100.

Strings: Violin 1, Violin 2, Viola, Violoncello, Contrabasso.

Vocal Soloists: Soprano, Alto, Tenor, Bass.

Lyrics:
Un arc resplendissant parut
am Horizont erglänzt
Un arc resplendissant parut
am Horizont erglänzt

Conductor's Part: Unis.

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

Lyrics:

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

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

Changer en SI b.

Changer en RÉ LA.

SOPRANO SOLO. *p*

CONTRALTO SOLO. *p*

TÉNOR SOLO. *p*

BARYTON SOLO. *p*

Rit. - *molto.*
espress.

Et voi ci ce que dit en co re l'Eter nel.
Und es tint nun das Wort des Herrn laut und klar.

Et voi ci ce que dit en co re l'Eter nel.
Und es tint nun das Wort des Herrn laut und klar.

Et voi ci ce que dit en co re l'Eter nel.
Und es tint nun das Wort des Herrn laut und klar.

Et voi ci ce que dit en co re l'Eter nel.
Und es tint nun das Wort des Herrn laut und klar.

dim.

pp

p *espress.*

p

p

p

mf

Cl.

Bass.

Cors en FA

TÉNOR SOLO. *dolce.*

Je ne maudi-rai plus la ter - re. Vous et moi nous sommes li - és, Et votre al - li - an - ce m'est
 Ich will der Er - de nicht mehr flü - chen, Mein Lie - be - lei - be sich gleich Al - len, die mich lie - bend

p

Fl.

Hautb.

Cl.

Bass.

CONTRALTO SOLO. *dol.*

Vous et moi nous sommes li - és
 Mei - ne Lie - be - lei - be sich

cresc.

chê - re, Croissez donc et multi - pli - ez!
 su - chen, Früchtbar seid und meh - ret Euch!

BARYTON SOLO. *dol.*

Je ne maudi-rai plus la ter - re.
 Ich will der Er - de nicht mehr flü - chen,

p

dim.

dim.

p pizz.

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

This page of a musical score contains 12 systems of staves. The first system includes a piano (p) dynamic marking and a forte (F) dynamic marking. The second system includes a piano (p) dynamic marking. The third system contains the beginning of the vocal melody with the lyrics: "vous et moi nous sommes liés, Vous et moi nous sommes liés, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich." The fourth system continues the vocal melody with lyrics: "vous sommes liés, nous sommes liés, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich." The fifth system includes a piano (p) dynamic marking and a piano (p) dynamic marking. The sixth system includes a piano (p) dynamic marking and a piano (p) dynamic marking. The seventh system includes a piano (p) dynamic marking and a piano (p) dynamic marking. The eighth system includes a piano (p) dynamic marking and a piano (p) dynamic marking. The ninth system includes a piano (p) dynamic marking and a piano (p) dynamic marking. The tenth system includes a piano (p) dynamic marking and a piano (p) dynamic marking. The eleventh system includes a piano (p) dynamic marking and a piano (p) dynamic marking. The twelfth system includes a piano (p) dynamic marking and a piano (p) dynamic marking.

és, Vous et moi nous sommes liés, Vous et moi nous sommes liés, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich.

nous sommes liés, nous sommes liés, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich.

moi nous sommes liés, Vous et moi nous sommes liés, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich, Lié-le-blei-le-sich gleich.

dolce legato

espans

cresc.

pizz.

The musical score consists of several systems of staves. The top system includes vocal lines and harp accompaniment. The lyrics are in French with English translations provided below. The harp part includes dynamic markings such as *mf*, *cresc.*, *arzo.*, and *f pizz.*

Lyrics:

al - li - an - ce m'est ché - re. Crois - sez donc et multi - pli - ez!
 die liebend mich sü - chen, Fruchtbär seid und mehret Euch!

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

Crois - sez donc et multi - pli - ez, mul - ti - pli - ez!
 Frucht - bar seid und mehret euch, und meh - ret Euch!

- re. Crois - sez donc et mul - ti - pli - ez!
 Fruchtbar seid und mehret Euch!

English Translations:

Quando vous verrez cet Strahl am Himmel mein

Quando vous verrez cet Strahl au Himmel mein

Quando vous verrez cet Strahl au Himmel mein

Quando vous verrez cet Strahl au Himmel mein

Une seule Harpe.

mf *cresc.* *arzo.* *f pizz.*

The musical score consists of several staves. The top staves are instrumental, with dynamic markings such as *p* and *pp*. The middle section features vocal parts with lyrics in French and German. The lyrics are:

 arc brill'er sur le nu'a - ge, Hom - mes, sou - ve - nez - vous, Hom

 No - gen' aem sich Wolken thürnen, Men - schen! don' mah't es Euch, Men - - -

 The bottom staves are instrumental, with dynamic markings like *pp*, *p*, and *Unis.* (Unison).

H

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

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

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

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

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

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

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

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

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

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

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

sf

mf *dim* *p* *pp*

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

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

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

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

triquillo
p *pp*

Col. C. B.

arco, p

Changez en RÉ.

SOPRANOS. *p*
 Je ne maudis - rai plus la ter - re

CONTRALTOS *p*
 Ich will der Er - de nicht mehr flü - chen,

TÉNORS. *p*
 Je ne maudis - rai plus la ter - re.

BASSES. *p*
 Ich will der Er - de nicht mehr flü - chen,

TUTTI. *p*

Col. C. H.

Musical score for a choral and instrumental ensemble. The score is divided into three measures. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in French and German. The timbale part is labeled "Timbales en RÉ LA." and features a rhythmic pattern in the third measure. The col C.B. part is marked with a double bar line and a fermata. Dynamics include "cresc." and "p cresc.".

French Lyrics:
 Vous et moi nous som - mes li - és, Et vo - tre al - li -
 Mei - ne lie - - - - - le bei - te sich gleich für al - le die

German Lyrics:
 Vous et moi nous som - mes li - és, Et vo - tre al - li -
 Mei - ne lie - - - - - le bei - te sich gleich für al - le die

Instrumental Parts:
 Timbales en RÉ LA.
 Col C.B.

Dynamics: cresc., p cresc.

- an - ce m'est ché - re. Crois - sez donc et multi - pli - ez!
 lie - bend mich su - chen, Fruchtbare seit und mehret Euch!
 - an - ce m'est ché - re. Crois - sez donc et multi - pli - ez!
 lie - bend mich su - chen, Fruchtbare seit und mehret Euch!
 TACET.

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

Changez en LA.

Changez en RE.

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

Col. C. B.

en RÉ. $\text{♩} = 2$

f

f

f

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

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

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

Col C.B.

are briller sur le nu age, Hom - mes, sou - ve - nez - vous qu'il doit être à jamais Le si - gne ras - su -
 strahlt, wenn die - ser Regen strahlt, Men - schen! dann mah't es Euch dass er leuchte als Pfand, dass Gott es Euch ge -
 et le ga - ge De la paix - que je vous pro - mets. Crois - sez donc! crois -
 zu beschir - men, dass Euch Frie - den von Gott ge - snadt. Frucht - bar scid. bliht
 multi - pliez! Crois - sez et mul - ti - pli - ez! Crois - sez
 vermehret Euch! Frucht - bar scid und meh - ret Euch! Frucht - bar

Col C.B.

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

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

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

Col. C. B.

être à jamais, ——— à ja - mais Le sym - bo - le et le ga - ge De la
 leuchte als Pfand, ——— ja als Pfand meins Bun - des, ——— meins Bundes, dass Euch

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

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

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

Col C. B.

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

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

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

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

Col C.B.

This musical score is for a choir and orchestra. It features a variety of staves including vocal lines for Soprano, Alto, Tenor, and Bass, and instrumental parts for strings and woodwinds. The music is in a major key and includes dynamic markings such as *mf*, *f*, and *ff*. There are also performance instructions like *à 2.* and *Col. C. B.*

Vocal Lyrics:

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

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

Tenor:
 - ti - - - pli - ez!
 - meh - - - ret Euch,

Bass:
 Crois - sez done et mul - ti - pli - ez!
 Frucht - bar seid, und meh - - - ret Euch!

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

Multiplied parts:
 multi - pli - ez!
 Vermeh - ret Euch, multi - pli -
 - ret Euch, - ret

Multiplied parts (Tenor/Bass):
 multi - pli - ez!
 und mehret Euch!

Multiplied parts (Soprano):
 mul - ti - pli - ez!
 meh - - - ret Euch!

Instrumental parts include strings and woodwinds, with a *Col. C. B.* marking at the bottom.

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

M

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

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

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

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

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

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

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

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

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

et mul - ti - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, _____
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, _____

et mul - ti - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, _____
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, _____

et mul - ti - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, _____
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, _____

et mul - ti - pli - er! Croi - sez, mul - ti - pli - er, croi - sez, _____
 und ver - meh - ret Euch, Ge - deht und meh - ret, mehret Euch, _____

Croi - sez donc et mul - ti - pli - er! Croi - sez, mul -
 Frucht - bar seid und ver - meh - ret Euch, Ge - deht und

- er! multi - pli - er! multi - pli - er! multi - pli - er!
 Euch, vermehret Euch, vermehret Euch, vermehret Euch, vermehret Euch, Ge - deht und

- pli - er! mul - ti - pliez! multi - pli - er! multi - pli - er!
 mehret Euch, vermehret Euch, vermehret Euch, vermehret Euch, vermehret Euch, Croi - sez, mul -

multi - pli - er!
 Vermehret Euch, multi - pli - er! Ge - deht und
 Vermehret Euch, _____

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

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

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

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

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

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

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

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

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

Col C.B.

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

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

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

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

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

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

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

Col C.B.