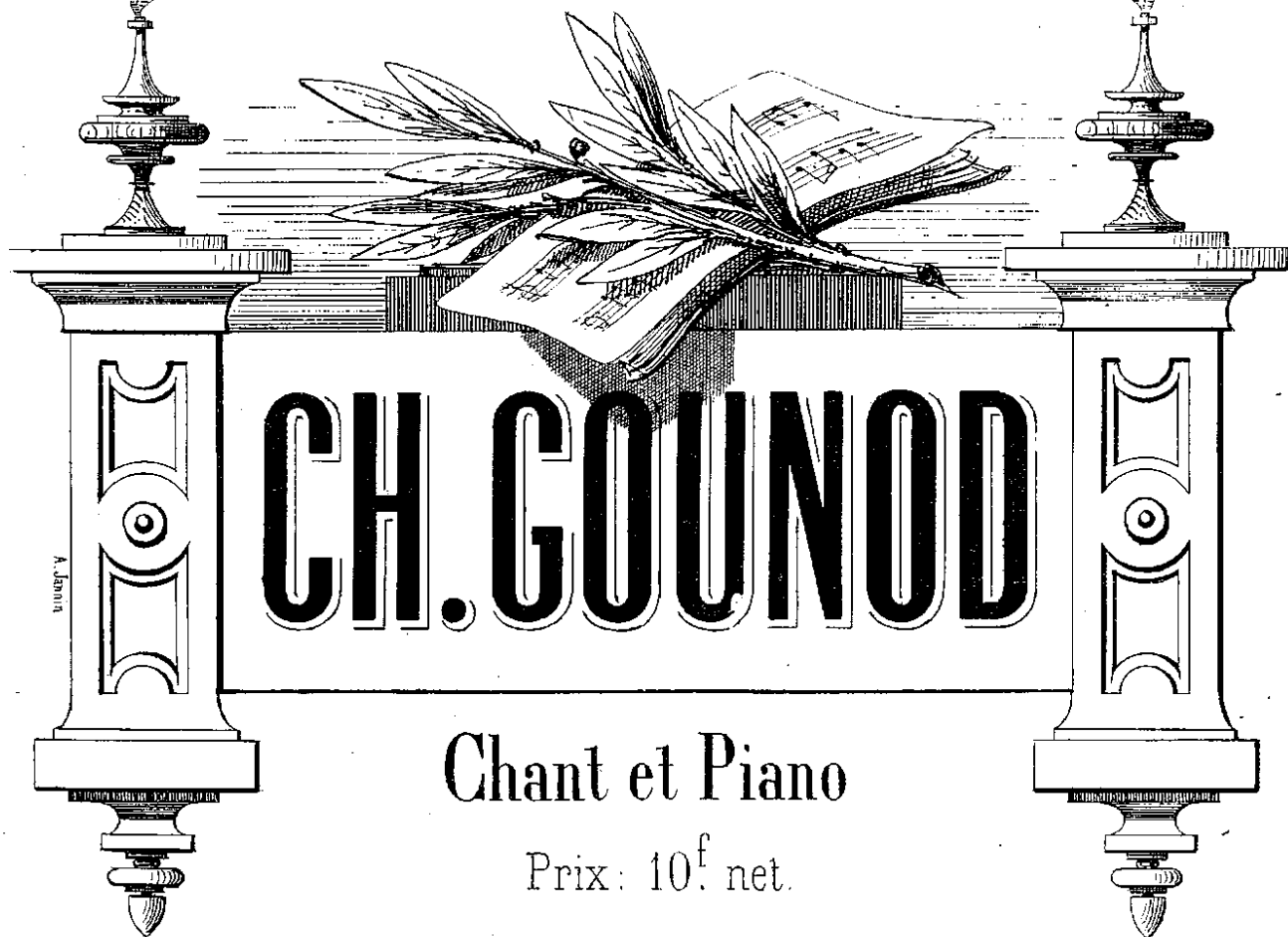


AUX SOCIÉTÉS PHILHARMONIQUES

DOUZE
CHŒURS

ET UNE
CANTATE
(LE TEMPLE DE L'HARMONIE)



CH. GOUNOD

Chant et Piano

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LE

TEMPLE DE L'HARMONIE

CANTATE

DE

BARBIER et CARRÉ

MUSIQUE DE

CH. GOUNOD

LE
TEMPLE DE L'HARMONIE

Paroles de

Cantate.

Musique de

J. BARBIER et M. CARRE.

CHARLES GOUNOD.

Moderato maestoso.

1^{er} SOPRANO SOLO.

MEZZO-SOPRANO SOLO.

CONTRALTO SOLO.

1^{rs} et 2^{ds} DESSUS.

1^{rs} et 2^{ds} TÉNORS.

1^{res} et 2^{des} BASSES.

CHŒUR.

PIANO.

Moderato maestoso.

ff

The first system of piano accompaniment consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a steady accompaniment with quarter and eighth notes. The music is in G major and 7/4 time.

The second system of piano accompaniment continues the musical texture from the first system. It maintains the same melodic and harmonic patterns, with the right hand playing a more active role and the left hand providing a consistent bass line. The dynamic marking *ff* is present at the beginning of the system.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, starting with *p dolce.* and showing a melodic line in the treble and chords in the bass.

Third system of musical notation, including the lyrics *cre* and *scen* and a steady bass accompaniment.

Fourth system of musical notation, including the lyrics *do..*, *f*, *dim.*, and *p*, with a *Ped.* marking at the end.

Fifth system of musical notation, including the lyrics *cre* and *scen*, and multiple *Ped.* markings with asterisks.

Sixth system of musical notation, including the lyrics *do.*, *f*, *dim.*, and *p*, with *Ped.* markings and a dashed line above the first measure.

ff

pp

cre - scen

do - mol to. ff

Ped. *

Dessus. *f*

Tenors. *f*

Basses. *f*

CHOEUR.

Ô Toi — mu — se de l'har — mo — ni — e

Ô Toi — mu — se de l'har — mo — ni — e

Ô Toi — mu — se de l'har — mo — ni — e

mf

Qui tiens l'â — me du mon — de as ser — vie à ta loi, —

Qui tiens l'â — me du mon — de as ser — vie à ta loi,

Qui tiens l'â — me du mon — de as ser — vie à ta loi

cresc.

Con - sacre aux fêtes du gé - ni - e Ces temples merveilleux qu'on a bâ -

Con - sacre aux fêtes du gé - ni - e Ces temples merveilleux qu'on a bâ -

Con - sacre aux fêtes du gé - ni - e Ces temples merveilleux qu'on a bâ -

Ped. *

Detailed description: This block contains the first system of a musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'Con - sacre aux fêtes du gé - ni - e Ces temples merveilleux qu'on a bâ -' repeated on each line. The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line. A 'Ped.' (pedal) marking with an asterisk is located below the piano part.

- tis pour toi. —

- tis pour toi. —

- tis pour toi. —

ff

Detailed description: This block contains the second system of the musical score. It features three vocal staves and a piano accompaniment. The vocal parts have the lyrics '- tis pour toi. —' on each line. The piano accompaniment continues with a right-hand melody and a left-hand bass line. A fortissimo (*ff*) marking is present in the piano part. The system concludes with a double bar line and a key signature change to two sharps (D major).

Molto moderato.

f *dim.* *p*

Ped. *

1^{er} Soprano Solo.

Tout reconnaît ton em - pi - re La terre nouvelle est à son berceau, —

f *pp*

Ped. *

Et ton premier souffle ins - pi - re Le premier ber - ger, le premier oi -

- seau. — Chanson et mu - set - te, chanson et mu - set - te et ra -

pp

Dessus. *f*

Ténors. *f*

Basses. *f*

CHOEUR.

Ô toi mu - se de l'har - mo - ni - e

Ô toi mu - se de l'har - mo - ni - e

mf

Qui tiens l'â - me du monde asser - vie à ta loi, —

Qui tiens l'â - me du monde asser - vie à ta loi,

Qui tiens l'â - me du monde asser - vie à ta loi,

cresc.

Con - sacre aux fê - tes du gé - ni - e Ces

Con - sacre aux fê - tes du gé - ni - e Ces

Con - sacre aux fê - tes du gé - ni - e Ces

Ped. *

temples merveilleux qu'on a bâ - tis pour toi. —

temples merveilleux qu'on a bâ - tis pour toi. —

temples merveilleux qu'on a bâ - tis pour toi. —

ff

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics in French. The piano accompaniment is in treble and bass clefs, featuring a dynamic marking of *ff* (fortissimo).

This system shows the piano accompaniment for the second system, consisting of two staves in treble and bass clefs. The music continues with various chordal and melodic textures.

This system shows the piano accompaniment for the third system, consisting of two staves in treble and bass clefs. The music continues with various chordal and melodic textures.

Andante moderato.

p

pp una corda.

Pod.

This system begins with the tempo marking "Andante moderato." and a dynamic marking of *p* (piano). It features a piano accompaniment in two staves. The right hand has a long, sustained chord in the final measure, marked *pp una corda*. The left hand continues with a melodic line. The system concludes with the marking "Pod."

Contralto Solo.

Quand un parfum d'en - cens s'ex - ha - le de la

pp

Ah! (bouche fermée.)

pp

Ah! (bouche fermée.)

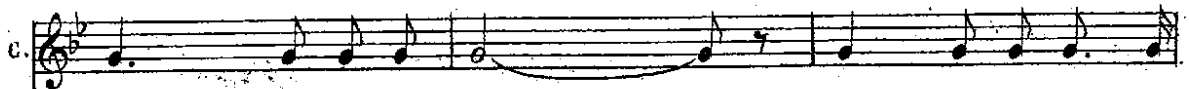
pp

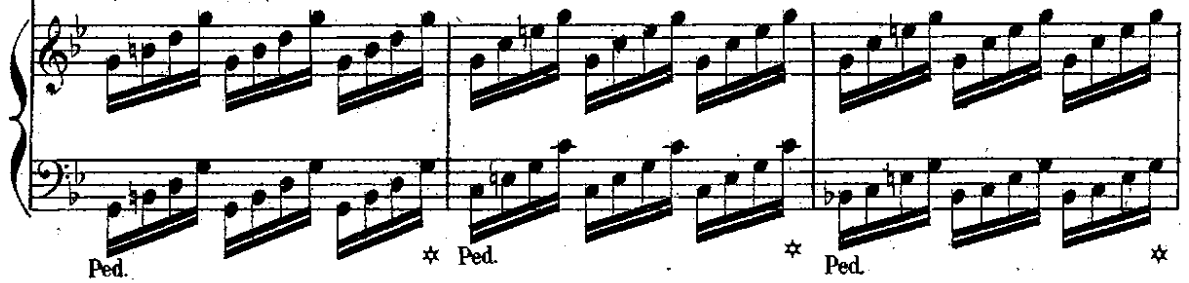
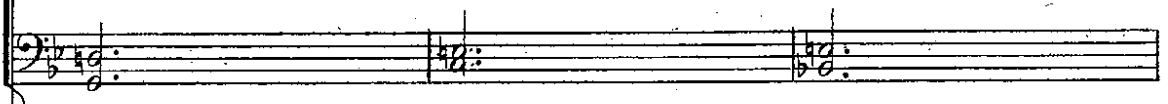
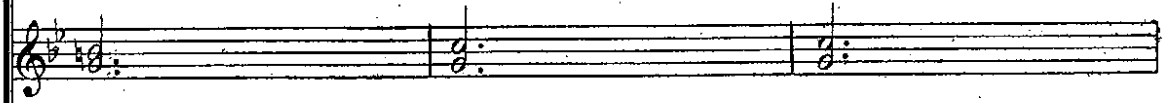
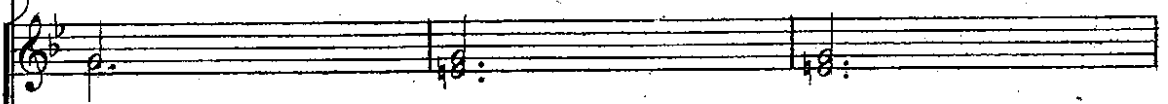
Ah! (bouche fermée.)

Ped. ☆ Ped. ☆ Ped. ☆

c. ter - re, Quand la fou - le s'in - eline aux

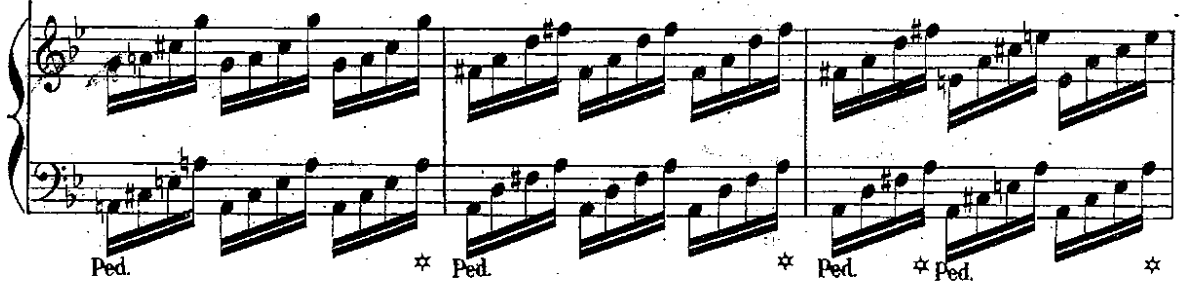
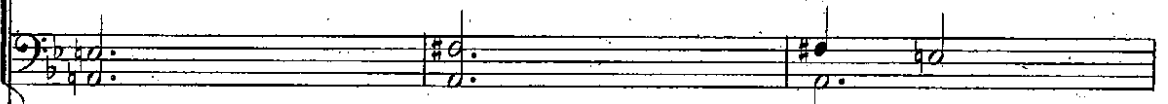
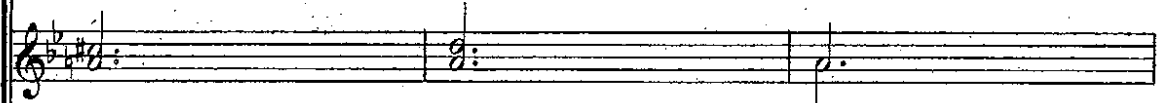
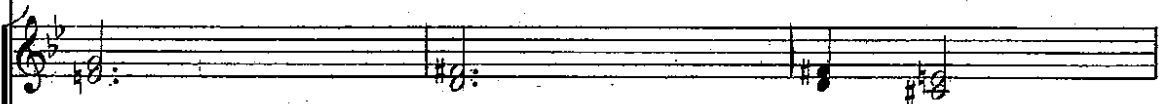
Ped. ☆ Ped. ☆ Ped. ☆

C. 
por - tes du saint lieu, A nos accents pi -



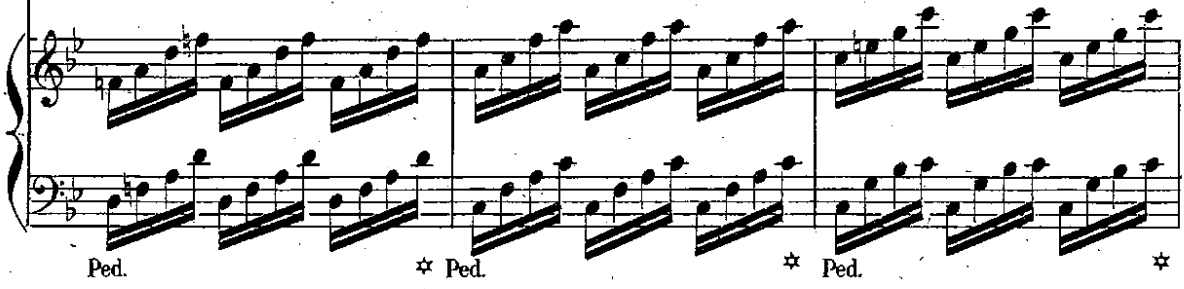
Ped. * Ped. * Ped. *

C. 
- eux mè - lant ta voix aus - tè - re, C'est



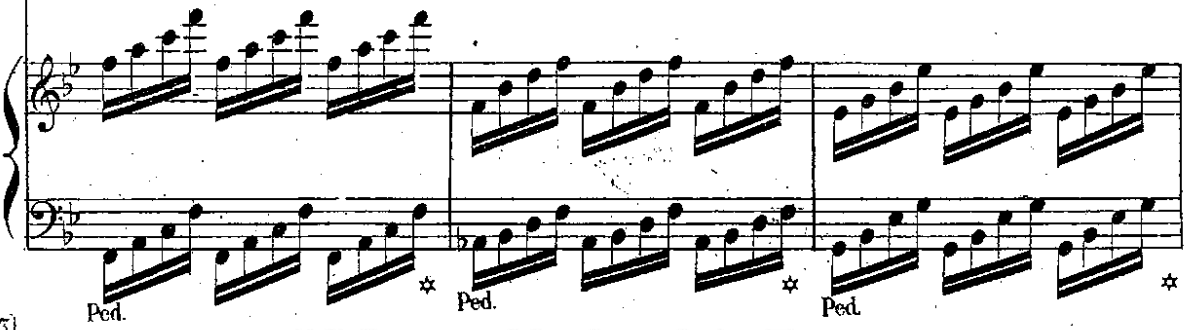
Ped. * Ped. * Ped. * Ped. *

c. 
toi qui fais mon - ter no - tre pri - è - re à



Ped. ☆ Ped. ☆ Ped. ☆

c. 
Dieu. _____ A nos accents pi - eux _____ mê -



Ped. ☆ Ped. ☆ Ped. ☆

c. *-lant ta voix aus - tè - re, C'est toi qui fais mon -*

Ped. * Ped. * Ped. Ped. *

c. *- ter no - tre pri - è - re à Dieu.*

f *p* *pp*

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Allegro maestoso. Contralto Solo.

Et lorsque les mères en lar - mes Tremblent au signal des com-

Allegro maestoso.

pp

- bats C'est toi, dans le fracas des ar - mes Qui parles aux cœurs des sol-

- dats. Pour la pa - tri - e et pour la

ff *p*

gloi - re Quand la guerre ar - me nos en - fants C'est

ff *p*

C.

toi qui sonnes la vic - toi - re Et les ra - mè - nestriom -

cresc.

C.

-phants.
Dessus. *ff*

Ténors. *ff* Pour la pa - tri - e, et pour la gloi - re Quand la

Basses. *ff* Pour la pa - tri - e, et pour la gloi - re Quand la

CHŒUR.

Pour la pa - tri - e, et pour la gloi - re Quand la

ff

guerre ar - me nos en - fants, C'est toi qui sonnes la vic -

guerre ar - me nos en - fants, C'est toi qui sonnes la vic -

guerre ar - me nos en - fants, C'est toi qui sonnes la vic -

3

Contralto Solo.

ff
C'est toi, c'est toi qui sonnes la vic-
-toire Et les ra-mè - nestriomphants.
-toire Et les ra-mè - nestriomphants.
-toire Et les ra-mè - nestriomphants.
8

-toi - re. Et les ra-
ff
C'est toi, c'est toi qui sonnes la vic - toi - re.
ff
C'est toi, c'est toi qui sonnes la vic - toi - re.
C'est toi, c'est toi qui sonnes la vic - toi - re.
ff

1^o tempo maestoso.

C.

me nes, les ramenes triom phants.

1^o tempo maestoso.

ff

CHOEUR.

Dessus. *ff*

Ténors. *ff*

Basses. *ff*

Ô toi muse de l'harmoni - e Qui tiens l'âme du

Ô toi muse de l'harmoni - e Qui tiens l'âme du

mf

monde asser - vie à ta loi — Con - sacre aux fêtes du gé-

monde asser - vie à ta loi Con - sacre aux fêtes du gé-

monde asser vie à ta loi Con - sacre aux fêtes du gé-

cresc.

Ped. *

— ni - e Ces temples merveilleux qu'on a bâ - tis pour toi. —

— ni - e Ces temples merveilleux qu'on a bâ - tis pour toi. —

— ni - e Ces temples merveilleux qu'on a bâ - tis pour toi. —

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "— ni - e Ces temples merveilleux qu'on a bâ - tis pour toi. —".

ff

This system shows the piano accompaniment for the second system, starting with a fortissimo (*ff*) dynamic marking. It features a complex texture with many sixteenth and thirty-second notes.

This system continues the piano accompaniment, showing a change in the right-hand part's texture and dynamics.

Allegretto.

f *p* *f* *p*

Ped. *

Ped. *

This system is marked *Allegretto.* and features dynamic markings of *f* and *p*. It includes two pedaling instructions: "Ped. *" and "Ped. *".

This system continues the piano accompaniment, showing a change in the right-hand part's texture and dynamics.

1^{er} Soprano Solo.

p

Ta voix moins rude et moins har-di-e Prête encor, prête encor

Mezzo-Soprano Solo.

p

Ta voix moins rude et moins har-di-e Prête encor, prête encor

p

S. ses plus joyeux sons Aux ri-res, aux ri-res de la

M. S. ses plus joyeux sons Aux ri-res, aux ri-res de la

pp

S. co-mé-di-e, Aux re-frains, aux re-frains des

M. S. co-mé-di-e, Aux re-frains, aux re-frains des

Mouv^t de Boléro.

M. S. *vieil - les chan - sons.*

S. *vieil - les chan - sons.*

Mouv^t de Boléro.

f

Detailed description: This system contains the first vocal entry. The Soprano (S.) and Mezzo-Soprano (M.S.) parts sing the lyrics 'vieil - les chan - sons.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *f* (forte) is present.

1^{er} Soprano Solo.

Tu sais a - vec la jeune fil - le Te mo -

p

Detailed description: This system shows the first solo for the Soprano. The lyrics are 'Tu sais a - vec la jeune fil - le Te mo -'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *p* (piano) is present.

S. *- quer du tuteur ja - lous, Et comme l'oiseau sous la*

Detailed description: This system continues the vocal line. The lyrics are '- quer du tuteur ja - lous, Et comme l'oiseau sous la'. The piano accompaniment continues with chords and a bass line.

S. *gril - le chan - ter en dé - pit des ver - reux.*

Mezzo-Soprano Solo.

Tu

Detailed description: This system features the Mezzo-Soprano solo. The lyrics are 'gril - le chan - ter en dé - pit des ver - reux.' The piano accompaniment continues. The word 'Tu' appears at the end of the system, likely indicating the start of the next section.

M. S. *pp*

sais plus d'une sé-re-na - de A troubler un cœur aux a-bois, — Et

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for Soprano Solo (M. S.) in G major, with lyrics 'sais plus d'une sé-re-na - de A troubler un cœur aux a-bois, — Et'. The bottom staff is a piano accompaniment (pp) with a treble and bass clef, featuring a rhythmic pattern of chords and moving lines.

M. S.

plus d'une tendre bal-la - de A chanter le soir dans les bois. —

Detailed description: This system contains the next two staves of music. The top staff is a vocal line for Soprano Solo (M. S.) with lyrics 'plus d'une tendre bal-la - de A chanter le soir dans les bois. —'. The bottom staff is a piano accompaniment with a treble and bass clef, continuing the rhythmic accompaniment.

1^{er} Soprano Solo.

M. S.

Ah! ah!

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line for Soprano Solo (M. S.) with lyrics 'Ah! ah!'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a more active accompaniment with moving lines.

S. M. S.

ah! ah! ah! ah!

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line for Soprano Solo (S.) with lyrics 'ah! ah! ah! ah!'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a more active accompaniment with moving lines.

Moderato.

S. *Ô muse! ô muse, garde ton sou-ri-re, garde ton sou-ri-re!*

M. S. *Ô muse! ô muse, garde ton sou-ri-re, garde ton sou-ri-re!*

Moderato.

cresc. *p* *p*

Ped. * Ped. *

Allegretto.

S. *Re-dis-nous — tes re-frains jo-yeux, — tes re-frains jo-*

M. S. *Re-dis-nous — tes re-frains jo-yeux, — tes re-frains jo-*

Allegretto.

p

S. *-yeux, tes re-frains jo-yeux. — La fol-le gai-té qui t'ins-pi-re*

M. S. *-yeux, tes re-frains jo-yeux. — La fol-le gai-té qui t'ins-pi-re*

S. Est comme toi — fil - le des cieux La gai -

M. S. Est comme toi — fil - le des cieux La gai -

S. - té, la gai - té qui — t'ins - pi - re

M. S. - té, la gai - té qui — t'ins - pi - re

S. Est com - me toi fil - le des cieux, — fil -

M. S. Est com - me toi fil - le des cieux, — fil -

Andante maestoso.

ff avec les 1^{rs} Dessus.

S.

le des cieux. ô

M. S.

le des cieux. ô

Dessus.

ô toi

Ténors.

ô toi

Basses.

ô toi

Andante maestoso.

ff Ped *

mu - se de l'harmo - ni - e Qui tiens l'à - me du monde asser -

mu - se de l'harmo - ni - e Qui tiens l'à - me du monde asser -

mu - se de l'harmo - ni - e Qui tiens l'à - me du monde asser -

First system of a musical score. It consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "vie à ta loi,". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

Second system of a musical score. It consists of three vocal staves and a piano accompaniment. The lyrics are: "Con - - - sacre aux". The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

Third system of a musical score. It consists of three vocal staves and a piano accompaniment. The lyrics are: "fê - - - tes du gé - ni - - e Ces". The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a *rit.* marking.

molto rit.
tem - ples merveil - leux — qu'on a bâ - tis pour toi. —

molto rit.
tem - ples merveil - leux — qu'on a bâ - tis pour toi. —

molto rit.
tem - ples merveil - leux — qu'on a bâ - tis pour toi. —

ff *molto rit.* Tempo. *p.*
Ped.

p. *p.* *p.*
Ped. *

p. *p.* *p.*
Ped. *

p. *p.* *p.*
8
Ped.

