Alexis Contant's *Caïn*: A Conductor's Guide to the Work and its Performance

By

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Abstract

The full thesis for this degree consists of two public juried performances, a performance edition of Alexis Contant's *Caïn*, and a major paper. The first performance took place on June 4, 2016 at Robertson-Wesley United Church, Edmonton, Alberta, and featured works by William Byrd, Orlando di Lasso, Edward Elgar, Gustav Holst, Benjamin Britten, Stephen Chatman, Keith Bissell, Lili Boulanger, Johannes Brahms, Samuel Barber, and included the premiere of *Love Letters to the Streets*, by Canadian composer Trent Worthington. The second performance, held on October 28, 2017 at Convocation Hall, Edmonton, Alberta, featured a full performance of the oratorio *Caïn* using the newly formatted edition.

One of Canada's earliest but little known composers is Alexis Contant (1858-1918). He was a driven and dedicated composer, gifted organist, and influential music educator. Since much of his music has never been published, Contant along with his compositional activities have fallen into relative obscurity.

Contant completed the first of his two oratorios and the focus of this project, *Caïn*, in 1905. The major paper, which serves as a companion to the new edition, provides an overview of the composer, the libretto, the oratorio and its inception, performance insights, and editorial considerations in developing the new edition.

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to bring this work to life on October 28, 2017 – especially soloists Kimberly McMann, Mairi Irene McCormack, David Klassen, Oliver Munar, and David McCune and concertmaster Dr. Val Sim.

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Chapter 1: Introduction and Literature Review

Described as the most imposing work of its time, *Caïn*, was certainly not the first Canadian oratorio.[1] At least four smaller examples in the genre were produced in the later part of the nineteenth century: by Hugh Clarke (*Jerusalem*, 1880), Napoléon Crépault (*La Communion des Saints*, 1880), Frantz Jehin-Prume (*Dédié à Léon XIII,* 1886), and Eva Rose York (*David and Jonathan*, 1887).[2] A fifth oratorio, *The Birth of Christ* (1902) by Clarence Lucas, is also known.[3] It is not always included among these other early Canadian oratorios because the composer spent very little of his professional life in Canada.

At the time *Caïn* premiered in 1905, full performances of oratorios and larger choral-orchestral works had only been performed in Canada for forty-eight years. The first recorded full performances of an oratorio in Canada were of Handel's *Messiah* in 1857. These performances took place in Quebec City (dir. Henry Carter (1837-?)) and in Toronto (dir. John Carter (1832-1916)).[4] Looking further back, a quick survey of the genre in Canada shows that an oratorio-like Passion was performed on Good Friday of 1646 in Quebec City and that an unidentified oratorio was performed in Halifax in 1769. It would not be until the middle of the nineteenth century when the genre would begin to take hold. Since then, the performance of these types of works has been a regular occurrence in many Canadian cities.

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[1] George, Kallmann, and Winters. "Oratorio Composition." *The Canadian Encyclopedia*. Historica Canada, February 9, 2006. http://www.thecanadianencyclopedia.ca/en/article/oratorio-composition-emc/.
[2] Ibid.
[3] Kallmann, *A History of Music in Canada, 1534-1914*, 255.
[4] Matthews, Mcgregor, Mclean. "Oratorio Performance." *The Canadian Encyclopedia*. Historica Canada, June 22, 2006. http://www.thecanadianencyclopedia.ca/en/article/oratorio-performance-emc/.

The *Musical Redbook of Montréal* (1907) includes one of the earliest references to both Contant and *Caïn*. It is a snapshot of musical life in Montréal from 1895 to 1907 and includes information on historical choral and part-song societies, orchestras, musical clubs, conservatories and other places of musical education, opera, churches, concert halls, concert dates, participants, and composers. The reference to Contant is a short biographical paragraph that includes limited information about his compositional output, to the time of publication, and to *Caïn* and its premiere.[5] Given the historical significance of *Caïn* within Canada's musical history, it is of interest to note that *A History of the Oratorio*, a substantial four-volume set by Howard Smither (b. 1925), includes only a brief discussion of oratorio in Canada and does not include mention of either Contant or *Caïn*.

The Canadian Musical Heritage Society published a twenty-five-volume anthology titled *Canadian Musical Heritage* (1999), with each volume being dedicated to a particular genre of music. Compiled by Canadian musician John Beckwith (b. 1927), the anthology's eighteenth volume, *Oratorio and Cantata Excerpts*, includes an introductory survey of oratorios in Canada, followed by a more detailed description of the composers and works included in the volume. Both of Contant's oratorios (*Caïn* and *Les Deux Âmes*) have been included with two excerpts from each.[6] These excerpts are presented as vocal scores with the piano accompaniment that Contant included in his original manuscript score.

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[5] Bernard Sandwell, *The Musical Red Book of Montreal*, (Montreal: F. A. Veitch, 1907) 99.

[6] From *Caïn*: Part 2: Cain and Abel death scene and following dialogue between Cain and Adam, *Insensé, Dieu te voit!* (mm. 248-330) and the concluding chorus to Part 2, *Le Première Homicide* (mm. 331-542); From *Les Deux Âmes*: 3e Air (tenor), *Dieu permet à ses archanges* and 4e Choeur, *Viens à moi, faible enfant.*

The two more significant sources of information on Contant and his work are by Willis and Leclerc. Stephen C. Willis compiled the "Alexis Contant: Catalogue" (1982) following the 1979 Library and Archives (LAC) exhibit *The Composer and His Milieu: 1858-1918.* It is a summary of the Contant archive held in the LAC and provides an extensive biography in the form of a calendar of events, an accounting of Contant's compositional output organized by genre, and a listing of audio recordings of Contant's music along with interviews and discussions about the composer and his work. Gilles Leclerc's *La Musique Religieuse d'Alexis Contant et Son Apport À La Vie Musicale de Montréal* (MMusic thesis, University of Ottawa in 1992)[7], discusses among other things *Caïn's* origins, the libretto, and textual discrepancies found between scores, programs and the original libretto.

Other sources of information about Contant include *A History of Music in Canada* (Helmut Kallmann, 1987), *Music in Canada – Capturing Landscape and Diversity* (Elaine Keillor, 2006), *Aspects of Music in Canada* (Arnold Walter, 1969), *Contant, Alexis* (Andrée Desautels, 2001, in Grove Dictionary), *Caïn* and *Alexis Contant* (Gilles Potvin, 2006 and 2007, in *The Canadian Encyclopaedia*), *Alexis Contant* (Claire Versaille, 2008, in *The Canadian Encyclopaedia*), and *Contant, Alexis* (Stephen C. Willis, 1998, in the *Dictionary of Canadian Biography*).

Two handwritten orchestral scores of *Caïn* have survived, along with a set of handwritten instrumental and vocal parts, and various documents containing the libretto.[8]

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[7] Alexis Contant's Religious Music and its Contribution to Montreal's Music Life

[8] Source A: Full Orchestral Score, microfilm, dated 17 March 1904-1905, including a keyboard reduction, 299 pages (appears to be Contant's original manuscript); Source B: Full Orchestral Score, bound, undated, including a partial keyboard reduction, 271 pages (most likely created for the 1980 performance in Victoria, British Columbia); Source C: A complete set of handwritten manuscript orchestral/solo/choral parts, held at Library and Archives Canada (MUS 13).

An important part of this project (Appendix 11) involved the creation of a performance edition of the oratorio. To go along with the orchestral score in Appendix 11, an independent vocal score has also been created, which includes Contant's piano accompaniment. Careful attention was given to both include all textual variations and correct transcription errors found within each of the two scores. The written component of this project, this paper, will act as a companion to the new performance edition, providing scholars and prospective conductors a broad biographical resource to aid in the understanding of one of Canada's early composers, an overview of the oratorio *Caïn* and its creation, and a conductor's study of the work outlining some of its performance and conducting challenges. It is the author's hope that this new edition, along with the discussion of the work contained within this written companion, will foster a revival of interest for this major work and its composer.

Chapter 2: Alexis Contant – A Biographical Sketch

Alexis Contant (1858-1918) was 9 years old when Canada became a country. As such, his output represents some of the first creative achievements of a young nation in search of a musical identity. Contrary to many of his contemporaries, Contant did not travel to Europe to complete his musical education but remained mostly in Montreal. He only travelled for a short study in Boston with fellow Canadian Calixa Lavallée. Having abandoned an early ambition as a concert performer, his compositional activities were somewhat linked to, or supported by, his employment as an organist and teacher in churches and colleges in Montreal. Of his 120 or so completed works, one can find vocal music, ceremonial music, 3 masses, 2 oratorios (*Caïn*, 1905 and *Les Deux Âmes*, 1909), chamber music (most notably a piano trio, 1907), and an unfinished opera (*Veronica)*.

Contant was born in Montreal on November 12, 1858, to religious parents who were both amateur musicians and musical enthusiasts. His father, Pierre Contant (1835-1893) was an accountant and an amateur violinist, while his mother, Malvina David (1841-1908) was an amateur pianist who studied piano for a time with Louise-Cécile-Emma Lajeunesse, better known as Emma Albani (1847-1930), the first Canadian singer to achieve international acclaim.[9] At a very early age, only three-and-a-half, Contant began taking piano lessons with his mother and his progress was quite rapid. As a result, his parents sent him to study with Joseph A. Fowler (1845-1917), the organist at St. Patrick's Church and a popular teacher in Montreal.[10] In 1871, at age thirteen, he gave his

[9] Gilles Potvin, "Music in Montréal." The Canadian Encyclopedia, Historica Canada, 2007, https://www.thecanadianencyclopedia.ca/en/article/montreal-que-emc/.
[10] Jean-Yves Contant, G. Laverock, "Alexis Contant (1858-1918)," Program Notes, Victoria, 1980.

first public performance, a piano recital during the festival of Parmentier in Chambly, Quebec.[11]

The next major influences in Contant's musical development were Calixa Lavallée (1842-1891) and Frantz Jehin-Prume (1839-1899). Lavallée, the composer of Canada's national anthem, is one of Canada's early composers who during his life was considered to be one of the "national glories" of Quebec.[12] This is an interesting honour given that he spent much of his life in the United States and elsewhere, and even served in the Union Army during the early part of the American civil war.[13] Lavallée's connection to the Contant family predates his tutelage of the young Contant. In 1873, a group of benefactors headed by Lavallée's friend and patron, a wealthy butcher named Léon Derome, raised funds to send Lavallée to study in Paris and among this group of benefactors was Contant's father.[14] Lavallée returned to Montreal in 1875 where he, along with his friend and colleague Jéhin-Prume, a Belgium-born violinist and composer, opened a studio with Contant being among their first students. Contant studied harmony and piano with Lavallée and harmony with Jéhin-Prume. During this time of study Contant distinguished himself as a student and was often found working as a recital accompanist; among the artists he worked with was his teacher Jéhin-Prume. He seemed to be a natural at the piano and it was because of this high level of proficiency that his teacher strongly encouraged Contant to continue his studies, like many of his peers, in Europe. Though this was an exciting prospect Contant was not able to pursue musical studies abroad. This was due in part to a reversal of his father's financial affairs and his

[11] Stephen C. Willis, *Alexis Contant Catalogue* (Ottawa: Minister of Supply and Services Canada, 1982)
[12] Gilles Potvin, Susan Spier, "Calixa Lavallée." The Canadian Encyclopedia, Historica Canada, 2008, https://www.thecanadianencyclopedia.ca/en/article/calixa-lavallee/.
[13] Ibid.
[14] Contant, Laverock, "Alexis Contant (1858-1918)."

father's fear that such a trip would somehow endanger Contant's religious faith.[15] Along with his studies, Contant also began experimenting with composition and sometime between 1875 and 1876 his first composition, *La Lyre enchantée* for piano (1875) appeared in Montreal (see Appendix 1).

In 1879 Contant began teaching privately and from this point on, teaching would be both a passion and primary source of income for him. Also during this year, he worked as the assistant organist for the *Congrégation des hommes de Ville-Marie*. In September 1880 he received his first appointment as a Professor of Music at the *Collège de L'Assumption*, where he also served as the parish organist. Included in his duties for the church, he was to compose material for their worship activities. This resulted in a number of sacred choral works, which include two settings of *Ave Maria* (tenor and organ; mixed chorus and orchestra), and a setting of *Tantum ergo* (male chorus and organ). His use of orchestral accompaniment with the *Ave Maria* (1880) appears to be his first compositional venture with a larger ensemble of this type. Encouraged by the relative success of these early works, he decided in 1882 to fully engross himself in the study of composition. He was serious enough with this endeavour to leave his wife, Marie-Étudienne Durand (1862-1957) and newborn son, Edgar (1882-1944), to travel to Boston in order to continue his studies with Lavallée between January and June of 1883.

In 1882 after a brief tour, Lavallée had settled in Boston to teach harmony, orchestration, and composition at the Carlyle Petersilea Music Academy and to serve as the Choirmaster at the Roman Catholic Cathedral of the Holy Cross.[16] Lavallée was fond of Boston, and told Contant, that it was the "… most musical city in America; here you

[15] Gilles Potvin, "Contant, Alexis." The Canadian Encyclopedia, Historica Canada, 2007, https://www.thecanadianencyclopedia.ca/en/article/alexis-contant-emc/.
[16] Potvin, Spier, "Calixa Lavallée." The Canadian Encyclopedia, Historica Canada, 2008.

can hear what you would in Paris."[17] It was in part his teacher's enthusiasm that prompted Contant to accept Lavalée's invitation to join him in Boston. During this time Lavallée was often sick with tubercular laryngitis, a disease he would eventually succumb to, and often called upon Contant to play for recitals he was too ill to perform. As a result of his time in Boston, Contant realized that he suffered from uncontrollable attacks of stage fright and the following year (1884) made the decision to give up his budding performance career and devote all his energies to the organ, composition, and teaching.[18]

In 1885, Contant began a fruitful appointment as organist of Saint-Jean-Baptiste church in Montreal, a position he held for the rest of his life. Along with his church work, Contant was appointed as a music teacher to a number of academic institutions throughout his life. These institutions included, Collège de L'Assomption (1880-1881), College of Montreal (1883-1890), The Convent of the Sisters of the Holy Name of Mary of Hochelaga (1887), College of Mont Saint-Louis (1900-1918), Conservatoire National de Musique (1905-1917), and beginning in 1910 the Racicot Conservatory (founded by Caroline Racicot). As a private music instructor, he taught organ, piano, and harmony. Some of his students became extremely influential musical personalities in Quebec, notably Claude Champagne (1891-1965), composer; Rodolphe Mathieu (1890-1962), composer; J. J. Gagnier (1885-1949), conductor; and Wilfrid Pelletier (1896-1982), conductor and founder of the *Conservatories du Québec*.[19]

There is one more person who had a minor role in influencing Contant's musical development, Guillaume Couture (1851-1915). Couture was born in Montreal and through generous sponsorship, unlike Contant, was able to travel to Paris to further his

[17] Contant, Laverock, "Alexis Contant (1858-1918)."
[18] Potvin, "Contant, Alexis." The Canadian Encyclopedia, Historica Canada, 2007.
[19] Ibid.

musical studies. He was accepted as a pupil at the *Conservatoire de Paris* between 1873 and 1875 and while there he studied with Théodore Dubois (1837-1924). Couture was the first Canadian to graduate from the Conservatory.[20] Hoping to develop his compositional skills further, Contant took lessons in composition from Couture between February and June 1889. Unfortunately, the two men did not agree on certain issues regarding harmony and counterpoint and as a result the lessons ended.[21] From this point forward Contant would take it upon himself to continue learning and growing as a composer and did this by studying the scores of master composers. Being an autodidact, or someone who is primarily self-taught, Contant's score studies, primarily of German and French Romantic composers, left him practically isolated from new musical ideas and innovations taking place in other parts of the world. To supplement his score study, he also attended performances in Montreal that were dedicated to the music of these composers.[22]

Much of Contant's compositional output came in the latter part of his life. This was in part due to his need to balance his active professional life with his personal life. He married Étudienne Durand (1862-1957) in 1881 and they had nine children between 1882 and 1895. Their children included four boys and five girls, of which two, their fourth son Charles-Auguste (1888-1889) and his second daughter Marie-Eveline-Blanche (1890-1891), each died within a year of their birth. Contant's fourth daughter, Flora (Fleurette) followed in her father's musical footsteps and would earn a reputation as a singer in Montreal.[23] His second son, Joseph-Édouard-Arthur (Arthur) married Blanch

[20] Pierre Quenneville, "Couture, Guillaume (1851-1915)." Dictionary of Canadian Biography, Vol. 14, University of Toronto/Université Laval, 2003, http://www.biographi.ca/en/bio/couture_guillaume_1851_1915_14E.html.
[21] Contant, Laverock, "Alexis Contant (1858-1918)."
[22] Willis, "Contant, Alexis." Dictionary of Canadian Biography, 1998.
[23] Willis, "Contant, Alexis." Dictionary of Canadian Biography, 1998.

Champagne in 1908 and in 1918 Arthur's son Jean-Yves was born. He would go on to work as a producer for Radio-Canada and was a champion for his grandfather's work.[24]

Contant's growing reputation as a composer in Montreal was firmly established following a critically acclaimed concert, which was held on February 1, 1903. This concert featured only the works of Contant and included the premiere of his third Mass (1902). The other works on this program included his heroic march, *Les Alliés* (1902) and two works for cello and piano, *Romance* (1900) and *Méditation* (1897). The Mass premiered at this concert was originally intended for the inauguration of a new St. Jean-Baptiste Church, where Contant was the organist, after the original building was destroyed by fire in 1898. Kallmann suggests that the performance of the premiere in the re-built church was cancelled due to the high cost of mounting the work. However, the cancelling was more likely due to an edict by Archbishop Bruchési (1855-1939) from 1899 that forbade the use or performance of mass settings with orchestral accompaniment within the church.[25] As a replacement venue, Laurent-Olivier David (1840-1926), the President of the Saint-Jean-Baptiste Society (no affiliation to the church), offered Contant the opportunity to premiere the work at the Monument-National, though the composer would have to cover the costs of the musicians himself.[26, 27] The concert, held on February 1, 1903, was highly successful and led to a repeat performance later that same year (November 8). Following the first concert, Canadian composer Achille Fortier (1864-1939) wrote in *La Patrie* (Feb. 2, 1903) that Contant's Mass is a, "… solidly

[24] Willis, *Alexis Contant Catalogue* (1982), 8.
[25] Gilles Maurice Leclerc, "La Musique Religieuse d'Alexis Contant et son Apport a la Vie Musicale de Montréal" (Master's Thesis, University of Ottawa, 1992) 14.
[26] Contant, Laverock, "Alexis Contant (1858-1918)."
[27] The Saint-Jean-Baptiste Society built the Monument-National between 1891 and 1894 with the idea that it would function as a multi use facility; after completion it would serve as the Society's headquarters and provide space for meetings and gatherings. It also included lecture halls and a public library. The most prominent feature of the building was the main auditorium, which could seat 1620 people.

structured work; a composition of merit whose inspiration reveals itself in an elegant and expressive melody, sustained by a harmony that is both scholarly and discreetly refined."[28]

This concert also proved to be, in part, a catalyst for Contant's next major work, *Caïn*. Shortly after the concert, Frére Symphorien-Louis (1849-1924), director of the College of Mont Saint-Louis (where Contant taught), congratulated him on the performance of his Mass and presented him with his biblical play, *Le meurtre de Caïn*, suggesting that it might serve well as the libretto for an Oratorio.[29]

As a composer, Contant experimented with many different musical styles and genres. These include: chamber works and parlour pieces, piano and organ pieces, motets, masses, works for wind band, orchestral works, and larger scale choral orchestral works (see Appendix 2 for a chronological list of his compositional output). He continued to be active, as a composer, teacher, and organist through the first part of the twentieth century. During 1916 he began to suffer from major health issues that drastically limited his ability to continue to work. He wrote little from 1914 until his death; most notable of his final works are the overture and Act III sketch of an opera, *Veronica*, based on a play of the same name by Canadian poet and playwright Louis-Honoré Fréchette (1839-1908), and his final composition, *Sur un Crucifix* for soprano (or tenor) and organ, which he completed in 1917, the year before his death. Not being able to recover from his health problems, Contant died on November 28, 1918 and was laid to rest at the Mount Royal Cemetery.[30]

[28] Potvin, "Contant, Alexis." The Canadian Encyclopedia, Historica Canada, 2007.
[29] Contant, Laverock, "Alexis Contant (1858-1918)."
[30] Willis, "Contant, Alexis." Dictionary of Canadian Biography, 1998.

Contant was not only an ambitious and meticulous composer, he felt driven to compose. According to his grandson, Jean-Yves, he was "compelled to write not for glory but rather to satisfy an irresistible need."[31] He spent his life striving to learn and perfect his craft and to that end, tended to be critical of his own work. He was quick to point out imperfections in his own music. Of his masses he said, "I find too many imperfections in my previous masses, too many reminders of my studies."[32] This constant struggle for improvement can be seen throughout the obituaries written about Contant following his death. His friend and colleague, music critic Gustav Comte (1874-1932), wrote that Contant's search for compositional perfection shows us his thirst for an,

> … ideal and perfection, which starting from the most simple and sometimes naïve kind, did not hesitate to transform its way, several times, to make happy incursions into modern harmony.[33]

Contant was generally conservative in his compositional approach, having a preference for homophonic textures, and believing that 'contemporary' music was too audacious. He felt that his audience was not prepared for such music, and so preferred to follow a compositional path that was more grounded in western music history - the model of his teachers and the composers that he studied. He once suggested that the music of Gounod was a strong influence for him. Contant believed that Gounod's example of a simple and sentimental style of musical composition was what the public wanted, not what he felt were the hard and modern sonorities of contemporary music trends

[31] Potvin, "Contant, Alexis." The Canadian Encyclopedia, Historica Canada, 2007.
[32] Arnold Walter, *Aspects of Music in Canada* (Toronto: University of Toronto Press, 1969) 98.
[33] Gustav Comte, "L'Art et les Artists: La mort d'Alexis Contant, le plus fécond et le plus estimé de nos compositeure" *Passe-Temps* 24, No. 619 (December 1918): 484.

developing in the early twentieth-century.[34] This more conservative compositional approach would cause some conflict amongst the critics of his time. Music critic Achille Fortier (1864-1939) wrote of Contant's third Mass that the,

> …composition is solidly built; a work of value in which inspiration manifests itself in an elegant and expressive melody supported by a harmony that is at once scholarly and distinguished in its discretion."[35]

Critic Romain Gour suggests that Contant's work shows "a constant evolution, from the fashionable style of time to the happy employment of dissonance to chromaticism."[36] In contrast, critic Léo-Pol Morin described Contant's music, specifically his oratorios, as music that,

> …represent the serious efforts of a musician who is conscientious but bereft of originality of thought or form and with an immature grasp of his craft. *Caïn* and *Les Deux Âmes* reveal a lack of craft and an imagination at once generous and in questionable taste.[37]

Morin continued to criticize Contant by suggesting that while his music shows a power of work not common in Canada, it had "been written half a century too late, and revealed rather than a true inspiration, an ambiguous and indiscriminate verbiage."[38]

More recently, following the presentation of *Caïn* in 1988, music critic Carol Bergeron expressed some surprise at the severity of Morin's criticism. In the review written for *Le Devoir* of the performance, Bergeron said, " I was expecting a work of

[34] George A. Proctor, *Canadian Music of the Twentieth Century* (Canada: University of Toronto Press, 1980) 8.
[35] Clifford Ford, *Canada's Music History: An Historical Survey* (Canada: GLC Publishers Ltd., 1982) 66.
[36] Kallmann, *A History of Music in Canada 1534-1914,* 245.
[37] Léo-Pol Morin, *Papiers de Musique* (Montreal: Librairie D'Action Canadienne-Française, Ltd., 1930) 76.
[38] Ibid.

heartbreaking awkwardness and I discovered rather nice music."[39] Bergeron went on in the review to say that, "neither this score nor its author seems to me to deserve the severity of a Leo-Pol Morin."[40]

Regardless of what the critics thought about his music, it has been suggested that Contant is a pioneer within the early Canadian musical landscape, and no study of Canada's musical evolution would be complete without including Contant and his work.[41]

Since little scholarly work has been done on Contant and his music, it is the hope that this paper, which will provide information on a number of aspects of *Caïn*, and the companion performance edition, will renew interest in this early Canadian composer.

[39] Carol Bergeron - *Quoi qu'il en soit, je m'attendais à une oeuvre d'une navrante maladresse et j'ai plutôt découvert une musique fort agréable ... l'indifférence que lui a jusqu'à présent témoignée notre milieu musical, ne se justifie pas davantage.*
[40] Carol Bergeron. "Une oeuvre pleine de charme et d'allure." *Le Devoir*, November 15, 1988, 12.
[41] Willis, "Contant, Alexis." Dictionary of Canadian Biography, 1998.

Chapter 3: Performance History of Contant's *Caïn*

For a number of reasons *Caïn* has not had an extensive performance history. These reasons may include the subject material of the oratorio, the use of the French language, or the resources both in terms of money and musicians needed to produce the work. Another possible reason is simply that the work, like much of Contant's musical output, was never published and as a result was not readily available. Listed below are the known performances, complete or partial, of *Caïn*. There is no known recording of the premier performance, but recordings do exist for the subsequent full and partial performances (it is unknown if there is an archival recording of the 1988 peformance).[42]

i. Known Full Performances

1. Premiere: November 12, 1905, Monument-National[43], Montreal, with an orchestra of approximately 40 local musicians, and a chorus of 250 voices (likely formed from existing choral societies augmented by a number of church choirs), cond. Joseph-Jean Goulet.[44] Soloists: Ellsworth Duquette (Caïn), Édouard LeBel (Abel), Joseph Saucier (Adam), Antoinette Landry (Éve), and Mme. A. Desmarais (Messager céleste). This performance was held under the patronage of Canada's Prime Minister, Sir Wilfrid Laurier (1841-1919) and his wife.

[42] A recording of the 1980 full performance and the 1976 CBC excerpted performance are available on the Canadian Music Centre website (www.musiccentre.ca), through the Alexis Contant Complete Holdings Catalogue. Archival recrdings of the other excerpted CBC performances are held at the LAC. A non-commercial, archival recording was made of the 2017 performance.
[43] Gilles Potvin. "Caïn" *The Canadian Encyclopedia.* Historica Canada, February 7, 2006.
[44] Keillor, Elaine. Interview by Barclay MacMillan, CBC reporter. The interview was recorded for radio broadcast on September 28, 1980 as a lead up to the second full performance of the work. The interview was recorded on September 27, 1980.

2. September 27, 1980, at University Centre Auditorium, University of Victoria[45], Victoria, with the Victoria Symphony Orchestra, The Amity Singers, and the Vancouver Cantata Singers, cond. Paul Freeman. Soloists: Roland Gosselin (Caïn), Bruce Pullan (Abel), Donald Collins (Adam), Rosemarie Landry (Éve), Jennifer Jestly (Messager céleste).[46]

3. November 13, 1988, at the church of Saint-Jean-Baptiste[47], Montreal, with l'Orchestre des Jeunes de Québec (OJQ), the Choeur de Montréal, and the Choeur de la Faculté de Musique de l'Université de Montréal, cond. Jean-François Sénart. Soloists: Gregory Atkinson (Caïn), René Boutet (Abel), Desmond Byrne (Adam), France Frenette (Éve), Maria Popescu (Messager céleste).

4. October 28, 2017, Convocation Hall, University of Alberta, Edmonton, with members of the Edmonton Metropolitan Orchestra and University of Alberta Orchestra, members of the Richard Eaton Singers, Accord Ensemble, Robertson-Wesley United Church Choir, and the University of Alberta Madrigal Singers, cond. Stuart Sladden. Soloists: David McCune (Caïn), Oliver Munar (Abel), David Klassen (Adam), Kimberley Taylor-McMann (Éve), Mairi-Irene McCormack (Messager céleste).

[45] Potvin. "Caïn." *The Canadian Encyclopedia.* Historica Canada, 2006.
[46] There is an archival recording of this performance available through the Canadian music Centre website.
[47] Bergeron. "Une oeuvre pleine de charme et d'allure." *Le Devoir*, 12.

ii. Known Excerpted Performances

1. November 10, 1955 – CBC Radio[48], Overture to the *Troisième partie* and Eve's aria, with Marguerite Lavergne, Soprano and Josephte Dufresne, Piano.

2. November 13, 1958 – CBC Radio[49], Oboe Lament (Part 2, mm. 131-366), Eve's recitative and aria (Part 2, mm. 49-146), Adam's aria, with Marguerite Lavergne, Soprano, and Claude Létourneau, Baritone, CBC Orchestra and Choir, cond. Roland Leduc.

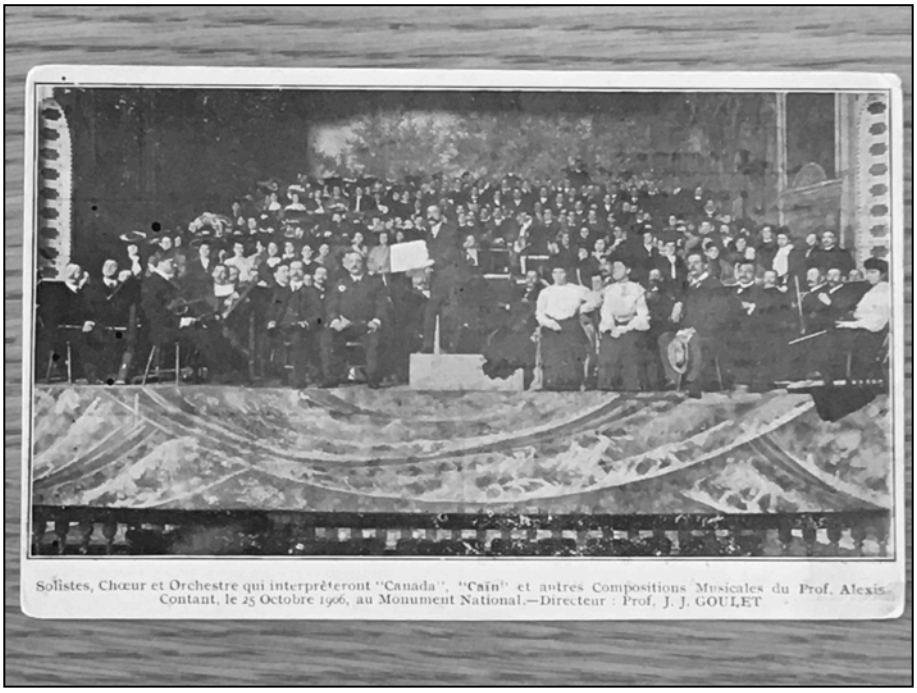
3. November 3, 1968 – CBC Radio[50], Eve's aria, with Sylvia Saurette, Soprano, and Hélène Trépanier, Piano.

4. March 24, 1976 – CBC Radio[51], Adam's third aria (Part 1, mm. 508-564), Second Chorus Part 1 (mm. 565-606), Oboe Lament (Part 2, mm. 331-366), Orchestra and Chorus (Part 2, mm. 367-542), Orchestral Prelude Part 3 (mm. 1-48), Eve's recitative and aria (Part 3, mm. 49-146), Orchestra and Chorus (Part 3, mm. 231-346), with Sylvia Saurette, Soprano, and Bernard Turgeon, Baritone, CBC Orchestra and Choir, cond. Jean Deslauriers.

[48] Willis, *Alexis Contant Catalogue* (1982), 51.
[49] Ibid.
[50] Ibid., 52.
[51] Willis, *Alexis Contant Catalogue* (1982), 54.

iii. Another Possible Full Performance?

October 25, 1906, at the Monument-National, Montreal, with unknown performers. This concert featured only the works of Contant: *Les Alliés* (1902), *Vision* (1906), *Méditation* (1903), *Le Canada* (1906), *Caïn* (1905), and *Vive la Canadienne* (1906). It is unclear whether this concert included a full performance of *Caïn* or if only excerpts were from the work were used.



Post card photo taken from the 1906 performance (held in the LAC, MUS 13)

Chapter 4: Libretto – Background and Discussion

In Genesis 4: 1-16, we learn the story of Cain and Abel, the sons of Adam and Eve. Cain is bitter that his parents were thrown out of the Garden of Eden and becomes jealous of his brother, whose offerings are well-received by God, while his own offerings are shunned. Cain's strong feelings lead to the decision to kill his brother. (Genesis 4: 8) "Cain said to his brother Abel, "Let us go out to the field." And when they were in the field, Cain rose up against his brother Abel, and killed him."[52] This passage is the center piece of the c. 80-minute oratorio, which also incorporates the stories of "The First Sin and its Punishment," or Adam and Eve's fall from grace (Genesis 3: 1-24), the rest of the Cain and Abel story (Genesis 4: 1-16), and portions of the subsequent passages (Genesis 4: 17-26), "Beginnings of Civilization," relating the conflicts between the descendents of both Cain and Seth (the third son of Adam and Eve, who was born following the murder).

The libretto is an adaptation by Contant of the biblical drama *Le Meurtre de Caïn* written by Stanislas-Alphonse Roberge, who is perhaps better known by the gallicized religious name of Frère Symphorien-Louis. He was a member of the *Frères des ècoles Chrétiennes* (Brothers of the Christian Schools) and served as an educator, administrator, author, and editor during his tenure.[53] He began his educational career in 1866 with his first post at the parish school of Saint-Joseph in Montreal. In 1890, he moved to the large and relatively new all boys boarding school, *Collège du Mont-Saint-Louis*, as the assistant director and prefect of discipline and studies, and in 1894 he assumed the

[52] *Holy Bible, New Revised Standard Version* (United States: Zondervan Publishing House, 1989) 3.
[53] Nive Voisine, "Roberge, Stanislas-Alphonse, named Brother Symphorian Lewis," Dictionary of Canadian Biography, vol. 15, University of Toronto/Université Laval, 2003, accessed January 31, 2019, http://www.biographi.ca/en/bio/roberge_stanislas_alphonse_15E.html.

position of director, a post he would hold until 1914.[54] Along with his administrative duties, he taught classes in literature and philosophy, topics he continued to teach for a number of years after he retired as the school's director. An active writer, he was involved in the publication of a number of widely used educational texts for history and philosophy. Symphorien-Louis's series of intermediate and senior level history texts are described by archivist Édouard-Zotique Massicotte (1867-1947) as being the "most complete, the best organized, and the most interesting" history texts for school children.[55] Along with his academic writing, Symphorien-Louis wrote a number of plays and poems during his life, many of which remain unpublished.[56, 57]

Le Meurtre de Caïn is a biblical drama in four acts, or *tableaux*. The first two *tableaux* are divided into multiple scenes, while the third and fourth *tableaux* consist of a single scene. Seven characters appear in the play (see Example 1), however never all in the same *tableaux*:

Adam

Adam's three sons: Cain, Abel, and Seth

Cain's descendants: Jabel, Jubal, and Henoch

One of the more prominent characters of this story, Eve, is conspicuously absent from the play. This is likely due to the fact that Symphorien-Louis wrote many of his

[54] Ibid.
[55] Ibid.
[56] These include: *Égypte et terre promise ou la vocation de Paul* (an autobiographical poem), six historical plays (*Colomb dans les fer*, *La découverte du Canada*, *Champlain*, *Maisonneuve*, *Dollard*, *Montcalm ou la trahison*), three biblical dramas (*Le meurtre de Caïn*, *Joseph*, *Les Macchabées*), *Couronne poétique des mystères du rosaire* (poems on the rosary), *La perle de l'océan* (credited), an epic poem dedicated to St. Jean-Baptiste de La Salle, And, many poems published in the Bulletin du T. S. Enfant Jésus, which he edited between 1914 and 1923.
[57] Nive Voisine, "Roberge, Stanislas-Alphonse, named Brother Symphorian Lewis," Dictionary of Canadian Biography, vol. 15.

plays, likely including *Le Meurtre de Caïn*, to be performed by the students at Mont-Saint-Louis College, which was a boarding school for boys.[58]

Tableau 1: Adam, Cain, and Abel
- Scene 1: Adam, Cain, and Abel
- Scene 2: Cain

Tableau 2: Cain, Abel, and Adam
- Scene 1: Cain
- Scene 2: Abel
- Scene 3: Cain and Abel
- Scene 4: Cain and Adam

Tableau 3: Cain, Jabel, Jubal, and Henoch
- Scene 1: Cain, Jabel, Jubal, and Henoch

Tableau 4: Adam and Seth
- Scene 1: Adam and Seth

Example 1: An overview of *Le Meurtre de Caïn*

The four *tableaux* are each subtitled with the description of the story being featured and the first three *tableaux* each conclude with a *Chant* as indicated in the script (see Example 2):

Tableau 1: *Conseils d'Adam à ses fils*
Tableau 2: *Mort d'Abel*
Tableau 3: *L'oeil de feu*
Tableau 4: *Bénédiction de Seth*[59]

[58] Leclerc, "La Musique Religieuse d'Alexis Contant et son Apport a la Vie Musicale de Montréal," 89.
[59] Tableau 1: Adam's Advice to his Sons; Tableau 2: Death of Abel; Tableau 3: The Eye of Fire; Tableau 4: Blessing of Seth

- 12 -

CHANT (1)

Première partie.

En ce temps-là, Caïn, de son frère jaloux,
Nourrissait dans son coeur le plus sombre courroux,
Que la perfide envie à l'oeil fauve déchaîne.
Abel avait souvent à souffrir de sa haine,
Il se montrait envers son père audacieux,
N'offrait pas à l'autel ce qu'il avait de mieux
Parmi les plus beaux fruits qui croissaient sur ses terres,
Et jamais ses prières
Ne montaient vers les cieux.

Dieu rejetait son sacrifice:
Car ses dons ne lui plaisaient pas;
Sur lui l'éternelle justice
Laissait s'appesantir son bras.

Abel donnait de sa main pure,
Au Créateur de la nature,
Les prémices de ses troupeaux,
Et Dieu, recevant ses offrandes,
Prêtait l'oreille à ses demandes
En le comblant de dons nouveaux.

---

(1) musique de Saint-Saens.

Example 2 – Page 12 from *Le Meurtre de Caïn*, example of concluding *Chant* indiciated in the play

Interestingly, there is a footnote after the first *Chant* that reads, *musique de Saint-Saëns* (as seen in the previous example). There is no record of whether Symphorien-Louis intended the scripted text to be used within an existing Saint-Saëns piece or if the *musique de Saint-Saëns* was to be in addition to the scripted text. Appendix 3 provides a brief synopsis of the play.

Modelled after French epic classical theatre*, Le Meurtre de Caïn* is written in alexandrines, a poetic device defined as a line of twelve syllables with major stresses on the sixth syllable (which precedes the medial caesura) and on the last syllable, and one secondary accent in each half line.[60] This device, also known as the "heroic line," is likely named for its use in the Medieval French text, *Roman d'Alexandre*, which is a compilation of romances describing the adventures of Alexander the Great (BCE 356-323). This collection was compiled during the twelfth-century and the alexandrine would become the preeminent poetic device used for dramatic and narrative French poetry.[61]

This poetic style is used throughout the entire play. The following is an example of the alexandrine from the play; the first four lines of Adam's initial monologue. Here, the / indicates the medial caesura and the number of syllables have been indicated at the end of each half line,

1
Vo-tre mère aff-li-gée (6) / *est sou-vent dans le pleurs,* (6)
Et son coeur est en proie (6) / *à de vi-ves dou-lerus.* (6)

2
El-le voit con-stam-ment (6) / *sa dé-so-béis-san-ce* (6)
A l'or-dre du Très-Haut; (6) / *L'ar-bre de la sci-ence* (6)

[60] The Editors of Encyclopedia Britannica, "Alexandrine." Encyclopedia Britannica, Inc. 2011, accessed March 1, 2019, https://www.britannica.com/art/alexandrine.
[61] Ibid.

Interestingly, Symphorien-Louis holds strictly to this poetic device as dialogue is passed between characters, as seen in the dialogue between Adam and Cain, also taken from the first tableaux. Here, the dialogue has been transcribed as it appears in the script. Notice in the four lines of text that Adam begins while Cain finishes the first alexandrine, Cain then continues with the start of the second alexandrine, which is finished by Adam.

Adam.

3 *Bien re-dou-ta-(ble est) l'ange* (6) /

Cain.
Au mo-yen d'ar-ti-fices (6)
4 *On pour-rait pé-né-trer?* (6) /

Adam.
Trom-per un ange, hé-las! (6)

The other important aspect of the text to note is that along with the alexandrine structure of the line, Symphorien-Louis also incorporates a rhyming couplet into the poetry. In looking at the first text example, the rhyming scheme is seen at the end of each pair of alexandrines. Here, the phonetic pronunciation has been included in [ ] beside each word.

Alexandrine pair **1**: … *pleurs* [plœr] / ... *douleurs* [dulœr]

Alexandrine pair **2**: … *désobéissance* [dezɔbeisɑ̃sə] / … *science* [sjɛ̃sə]

The rhyming pairs holds true for the second example as well, though the rhyming scheme begins a line earlier (in bold text) and finishes a line later (in bold text).

Alexandrine pair **3**: ***… délices*** [delisə] / … *d'artifices* [dartifisə]

Alexandrine pair **4**: … *hélas* [elɑs] /… ***pas*** [pɑ]

It should be noted that rhyming schemes in French poetry are not like rhyming schemes in English poetry. Words can be rhymed based on an inexact system of rhyme categories. These are *rime pauvre* (poor rhyme), *rime suffisante* (sufficient rhyme), *rime riche* (rich rhyme), and *rime richissime* (very rich rhyme).[62] In the examples above, Alexandrine **1** would be considered *rime richissime* as they share multiple rhyming vowels and consonants with only the onset differing between the words (-leurs); Alexandrine **3** would be considered *rime riche*, with the words sharing the final vowel, consonant, neutral 'e' and silent 's' (-ices); Alexandrines **2** and **4** would be considered *rime suffisante* in that each pair only share one aspect of rhyme, the final portion of the words in Alexandrine **2** (-ce) and the vowel in Alexandrine **4** (-a).

In 1903 after receiving *Le Meurtre de Caïn* from Symphorien-Louis, Contant began adapting the text to create a libretto for *Caïn*. (see Appendix 4). It is not known whether Symphorien-Louis collaborated with Contant in this endeavour.[63] The final draft of the libretto contains significant changes from the original play. Contant shortened the text from the original thirty pages to twelve, completely removed Tableau 3, and made significant cuts to the dialogue throughout the remaining *tableaux* (see Example 3). In the example, the bold text indicates the text that was removed by Contant for his libretto.

[62] "French Rhyming Resources," in *Your Dictionary* (LoveToKnow Corp., 2018), reference.yourdictionary.com/dictionaries/French-Rhyming-Dictionary.html, accessed, April 18, 2019.
[63] Leclerc, "La Musique Religieuse d'Alexis Contant et son Apport a la Vie Musicale de Montréal," 89.

Le Meurtre de Caïn	*Caïn*
ADAM	ADAM
Votre mère affligée est souvent dans les pleurs,	Votre mère affligée est souvent dans les pleurs,
Et son cœur est en proie à de vives douleurs.	Et son coeur est en proie à de vives douleurs.
Elle voit constamment sa, désobéissance	
A l'ordre du Très-Haut; l'arbre de la science	
Et du bien et du mal se dresse sous ses yeux,	
Pour lui montrer, hélas! son fruit pernicieux.	
Sans cesse, elle me dit, dans sa souffrance amère:	Sans cesse, elle me dit, dans sa souffrance amère:
"Adam, c'est moi qui t'ai plongé dans la misère,	“Adam, c’est moi qui t’ai plongé dans la misère,
C'est par amour pour moi que tu mangeas du fruit;	C’est par amour pour moi que tu mangeas du fruit;
Le péché s'est trouvé par ma faute introduit	Le péché s’est trouvé par ma faute introduit
Dans le superbe Eden, d'où Jéhovah sévère	Dans le superbe Eden, d’où Jéhovah sévère
Nous a chassés, et mis sur cette ingrate terre."	Nous a chassés, et mis sur cette ingrate terre.
ABEL.	
Où se trouvait placé le paradis perdu?	
ADAM.	
Bien loin d'ici, bien loin. L'ange en a défendu	
Longtemps au nom de Dieu la flamboyante entrée,	
En tenant dans sa main une épée empourprée.	
La faim nous a conduits jusque sur ces confins,	La faim nous a conduits jusque sur ces confins
Où souvent nous avons de bien pâles matins.	Où souvent nous avons de bien pâles matins.”
CAIN.	
Pourrait-on retourner au jardin de délices?	
ADAM.	
Bien redoutable est l'ange.	
CAIN.	
Au moyen d'artifices	
On pourrait pénétrer?	
ADAM.	
Tromper un ange, hélas	
Renonce à ce dessein; Caïn, n'y songe pas.	
Pour plaire à l'Eternel offrez maint sacrifice,	Offrez à l’Eternel, chers fils, maint sacrifice.
Vous calmerez ainsi le bras de sa justice.	Vous calmerez ainsi le bras de sa justice.

Example 3 – Text cuts made to Adam’s opening monologue/aria

Most of the remaining text Contant used from the original play is either left completely unchanged or has been slightly modified to suit his needs, by either altering a line of text as in the above example (*chers fils*), or by adding additional new text. The above comparison (Example 3) provides an example of how Contant modified the original text to suit his needs; here he reworked the second last line of the original text in his libretto, while still maintaining both the original alexandrine and rhyming schemes:

Pour plai-re *à l'E-ter-nel* (6) / ***off-rez*** *maint sa-cri-fice* (6) – Symphorien-Louis

Of-fre-z *à l'E-ter-nel*, (6) / ***chers fils,*** *maint sa-cri-fice* (6) – Contant

The first example of Contant's inclusion of new text in the libretto is seen at the beginning of the choir's first entrance (Part 1, mm. 356). Contant includes a description of the anger God expressed towards Adam and Eve in response to their disobedience by eating the forbidden apple, comparing it to Moses' experience of God on Mount Sinai in the book of Exodus (Exodus 32: 7-10).

Il-s a-vaien-t en-ten-du (6) / *la voix d'A-do-na-ï*, (6)

En ac-cents ful-mi-nants (6) / *co-mme au Mont Si-na-ï* (6)

Not only did Contant cut dialogue in the fist two *tableaux*, he also significantly altered Tableau 4, substituting Adam and Seth with the characters of Eve and a Celestial Messenger while keeping the original message intact, that Seth's lineage will deliver the promised Redeemer (i.e. Jesus Christ). Interestingly, Contant created the text for the third part of the oratorio by making use of unused text from the first and second *tableaux*. Further refinements of the libretto text continued during the composition of the work.

For example, comparing the final version of Eve's aria in the score to the original libretto housed in the Archives at *Frères des Écoles chrétiennes du Canada francophone*, the last five lines from the original libretto are missing.

Le sang d'Abel aussi va demander vengeance:
Le bras de Jéhovah protégé l'innocence.
O barbare Caïn que ton crime est affreux!
L'oeil d'Abel menaçant va te suivre en tous lieux.
Abel! Veille sur moi.

What is interesting about this particular cut in text is that the last line of Eve's aria, *Abel! Veille sur moi!* in the original libretto document, is paired with the first line of the Celestial Messenger's aria in order to complete the alexandrine. As this line was discarded in the final version of the libretto, the alexandrine is now incomplete.

Eve
A-bel! Vei-lle sur moi (6) /

Messenger
Le ciel en-tend les plaintes (6)

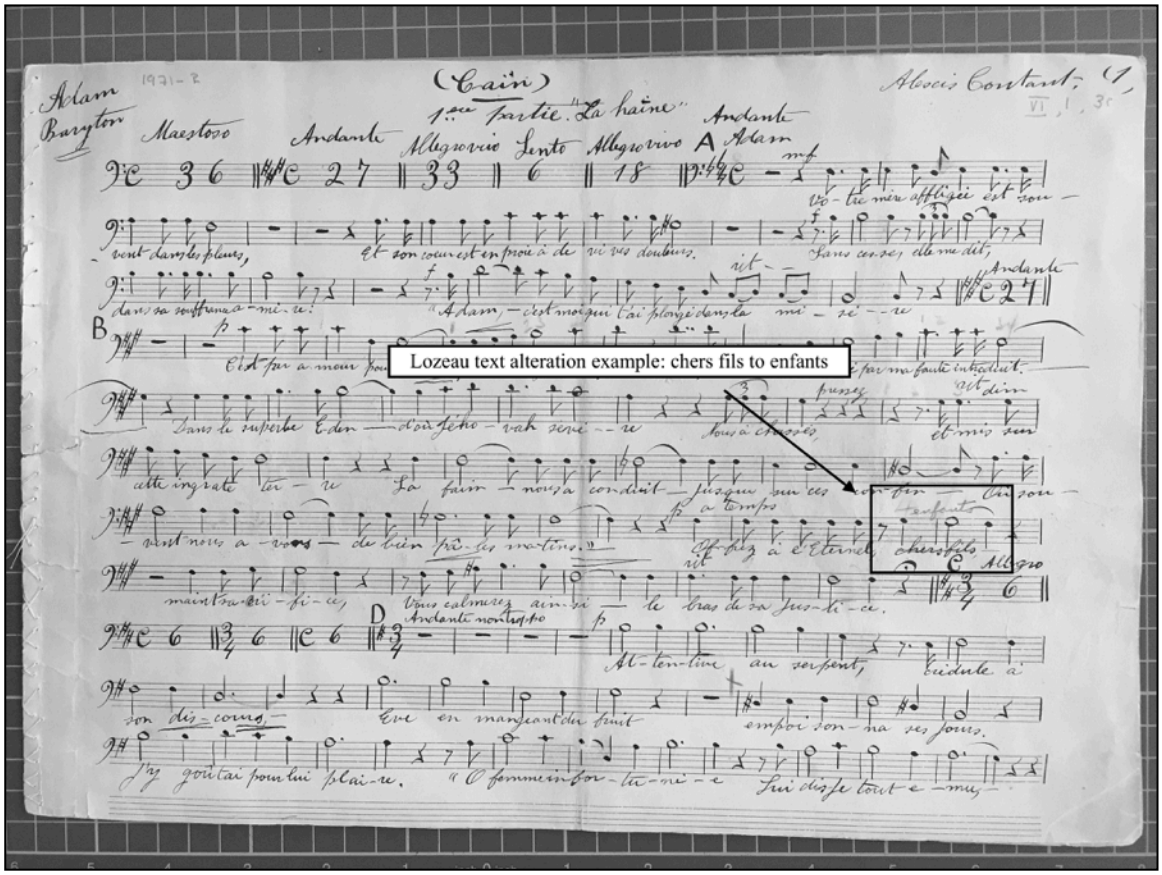
There is another layer of complication in deciphering what would end up being the final version of text for the oratorio. At some point following *Caïn's* completion, Contant's friend and colleague Albert Lozeau (1878-1924), being critical of the libretto, made further revisions to the text.[64]

[64] Leclerc, "La Musique Religieuse d'Alexis Contant et son Apport a la Vie Musicale de Montréal," 89.

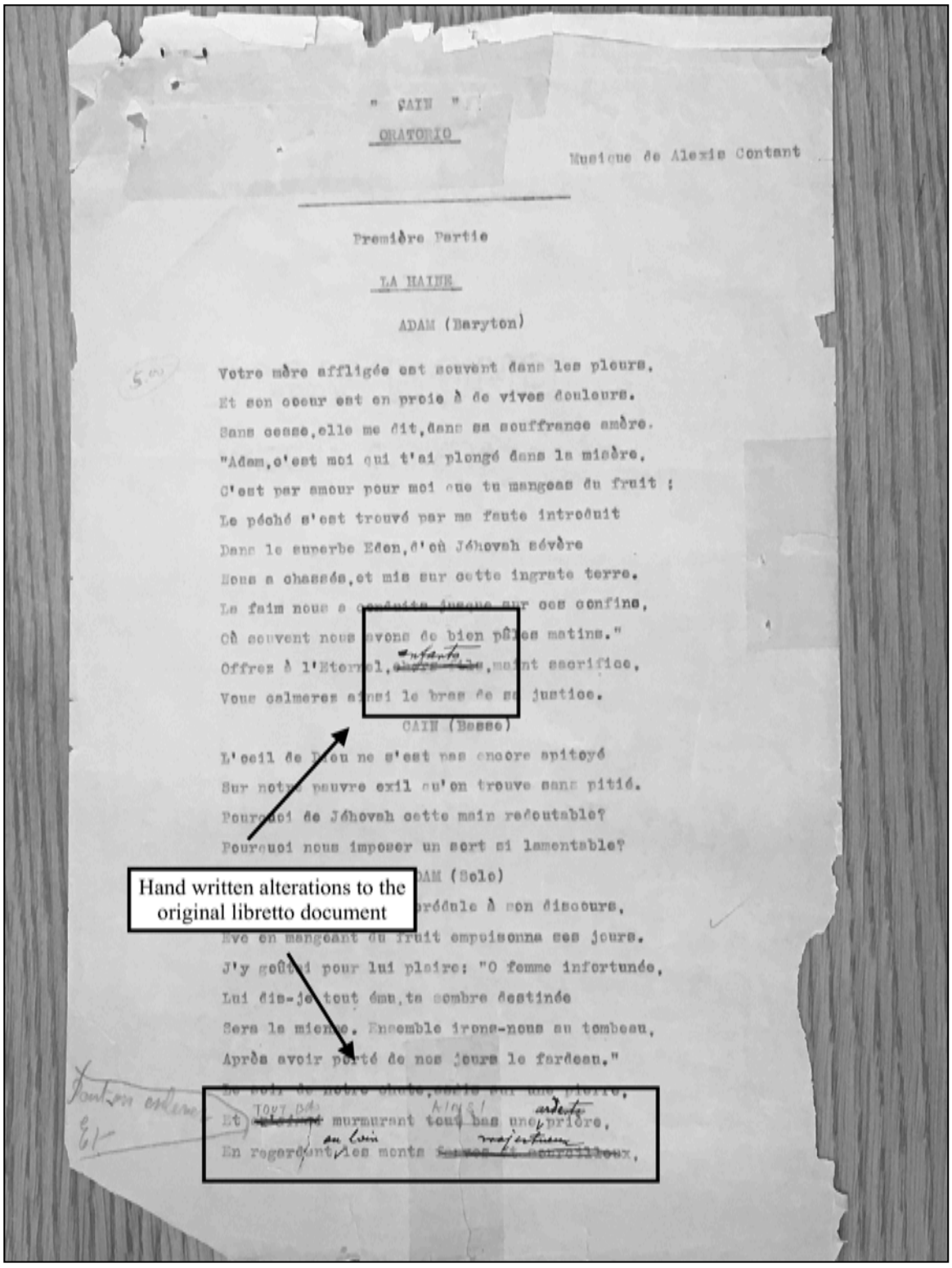
Lozeau, during his life, would come to be regarded as one of the greatest Quebec poets of the early twentieth-century.[65, 66] His twenty-one alterations to the libretto text (15 in Part 1, and 3 each in Part 2 and Part 3) are found marked in Contant's original orchestral score and vocal parts (see Example 4), along with similar notations found on the libretto documents that are housed in the archive at the LAC (see Example 5).

Unfortunately, whether these revisions were completed before or after the premier in 1905 is not known. What is known is that the souvenir program for the first performance included Contant's original version of the libretto, while the program for the 1906 performance does not include a libretto. It could be inferred then that the alterations were either made very close, or at some point subsequent, to the initial performance. The lack of information regarding when these alterations occurred makes it difficult to know what the actual version of the text should be – were these alterations actually performed in the initial performances, or were they done as an exercise for possible future performances? Since no reasonable answer to these questions can be determined, and the intent of the new edition is to maintain as much of Contant's original work as possible, all of the text variations have been included in the new edition of the score. This will allow conductors and soloists to determine for themselves the best possible text combination.

[65] Michael Lemaire, "Lozeau, Albert," Dictionary of Canadian Biography, vol. 15, University of Toronto/Université Laval, 2003, accessed May 13, 2019, http://www.biographi.ca/en/bio/lozeau_albert_15E.html.
[66] Lozeau suffered from a crippling illness through much of his life, even being confined to his bed for a number of years and he attributes this time of convalescence to his development as a poet.



Example 4 – Text alteration seen in archival manuscript of Adam's vocal part (held in the LAC)



Example 5 – Text alteration seen in archival libretto (held in the LAC)

Most of the alterations are simply a word for word or line for line change, as seen in Example 6a and 6b. Interestingly, there are two examples in Part 1 (mm. 280-281 and mm. 396-397) where multiple alterations of a line of text were found in the archived libretto documents (see Example 7). In both of these examples, the underlined text highlights the alterations.

Offrez à l'Eternel, <u>chers fils</u>, maint sacrifice – Contant

Offrez à l'Eternel, <u>enfants</u>, maint sacrifice – Lozeau

Example 6a – Word for Word change in Adam's opening aria of Part 1 (mm. 191-192)

... les monts fauves et soucieux – Contant

... au loin des monts majestueux – Lozeau

Example 6b – Line for Line change in Adam's opening aria of Part 1 (mm. 285-287)

<u>Tu traîneras comme un boulet ta</u> déchéance – Contant

<u>Tu porteras comme un fardeau la</u> déchéance – Lozeau 1

<u>Tu traîneras jusqu'à ta mort ta</u> déchéance – Lozeau 2

Example 7– Multiple text variations found in the first chorus entry of Part 1 (mm. 396-397)

The libretto seen in Appendix 4 includes both Contant's original text and Lozeau's alterations.

Chapter 5: General Analysis

Following a look at background information on the composer, the libretto, and how the work itself came into being, the last aspect to consider for *Caïn* will be to explore the oratorio itself. Rather than an exhaustive analysis, the following discussion aims to provide some insight for the conductor who may be looking to perform the work. This will include a discussion of the basic overview of what is required to perform the work, its form and construction, a look at some of the more interesting compositional aspects, and how Contant uses variations in orchestral texture to highlight the dramatic aspects of the libretto.

i. Basic Overview

The oratorio composed in three primary parts (*La Haine*, *Le Sang*, and *La Promesse*)[67] is scored for mixed chorus (SATB) with very little divisi, orchestra, and five soloists.[68]

The five soloists, soprano, mezzo-soprano, tenor, baritone, and bass, each portray a specific character within the oratorio.

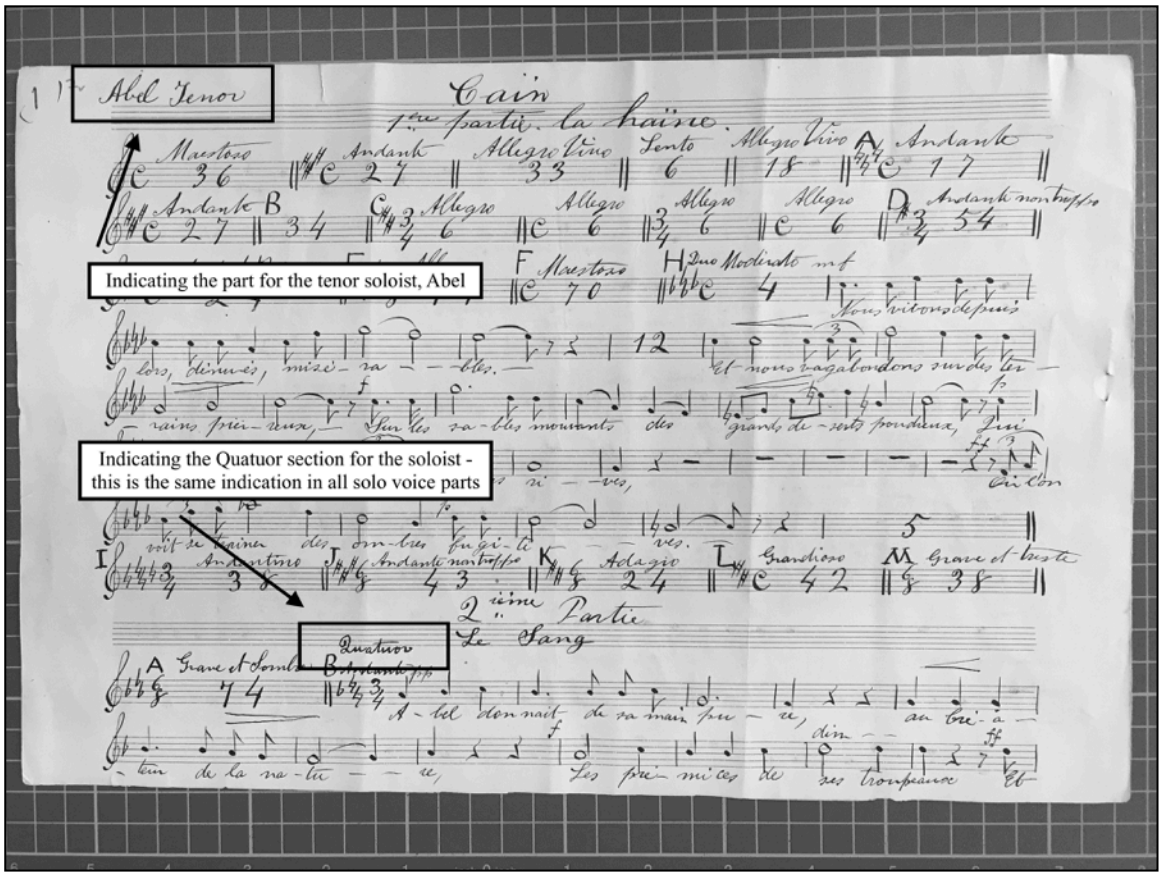
Soprano – Eve (*Ève*)
Mezzo-Soprano – Celestial Messenger (*Messager céleste*)
Tenor – Abel (*Abel*)
Baritone – Adam (*Adam*)
Bass – Cain (*Caïn*)

[67] Hatred, Blood, Promise
[68] The choral divisi is found primarily in the bass part at: Part 1, mm. 403-404, Part 2, m. 68, and mm. 531-532. These part divisions involve a doubling of the bass note at the octave. There is one divisi indicated for the alto part in Part 3, m. 301, again this is a doubling at the octave. In this case though, unlike the bass divisi, it should only be used if the alto section cannot sing the lower note.

Through the course of the work, Adam, Abel, and Cain are featured only in Parts 1 and 2, while Eve and the Celestial Messenger are featured only in Part 3. Never in the work do all five characters interact with each other; however, there is a short passage in Part 2 (mm. 75-106 – the *Quatuor*) where Abel, Cain, Eve, and the Celestial Messenger sing together. It should be noted that while the soloists are singing together during this passage, they are not portraying their actual characters, but simply advancing the plot by expressing God's pleasure in Abel's offerings of devotion (see the text below). The indication for this group of soloists to sing the *Quatuor* is not indicated in either of the existing scores; rather, it is noted in the individual parts for each soloist (see Example 8).

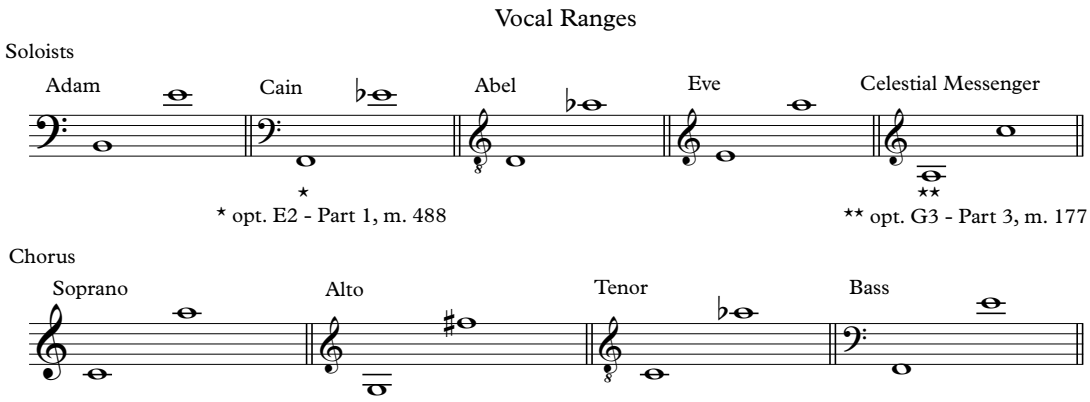
Quatuor:	Quartet:
Abel donnait de sa main pure,	Abel gave with clean hands
Au Créateur de la nature,	To the Creator of all nature,
Les prémices de ses troupeaux,	The first born of his flocks,
Et Dieu, recevant ses offrandes,	And God, receiving his offering,
Prêtait l'oreille à ses demandes,	Listened to his prayers
Et le comblait de dons nouveaux.	And gave him many new gifts.

The Quatuor text from Part 2, mm. 74-106



Example 8 – Tenor Soloist's (Abel) vocal score indicating the Quatuor is intended for the soloists

The ambitus (vocal range) for both the chorus members and the soloists are fairly standard. While Contant does extend the range a little, there is no sustained singing at those extremes (see Example 9).



Example 9 – Vocal Ranges within *Caïn*[69]

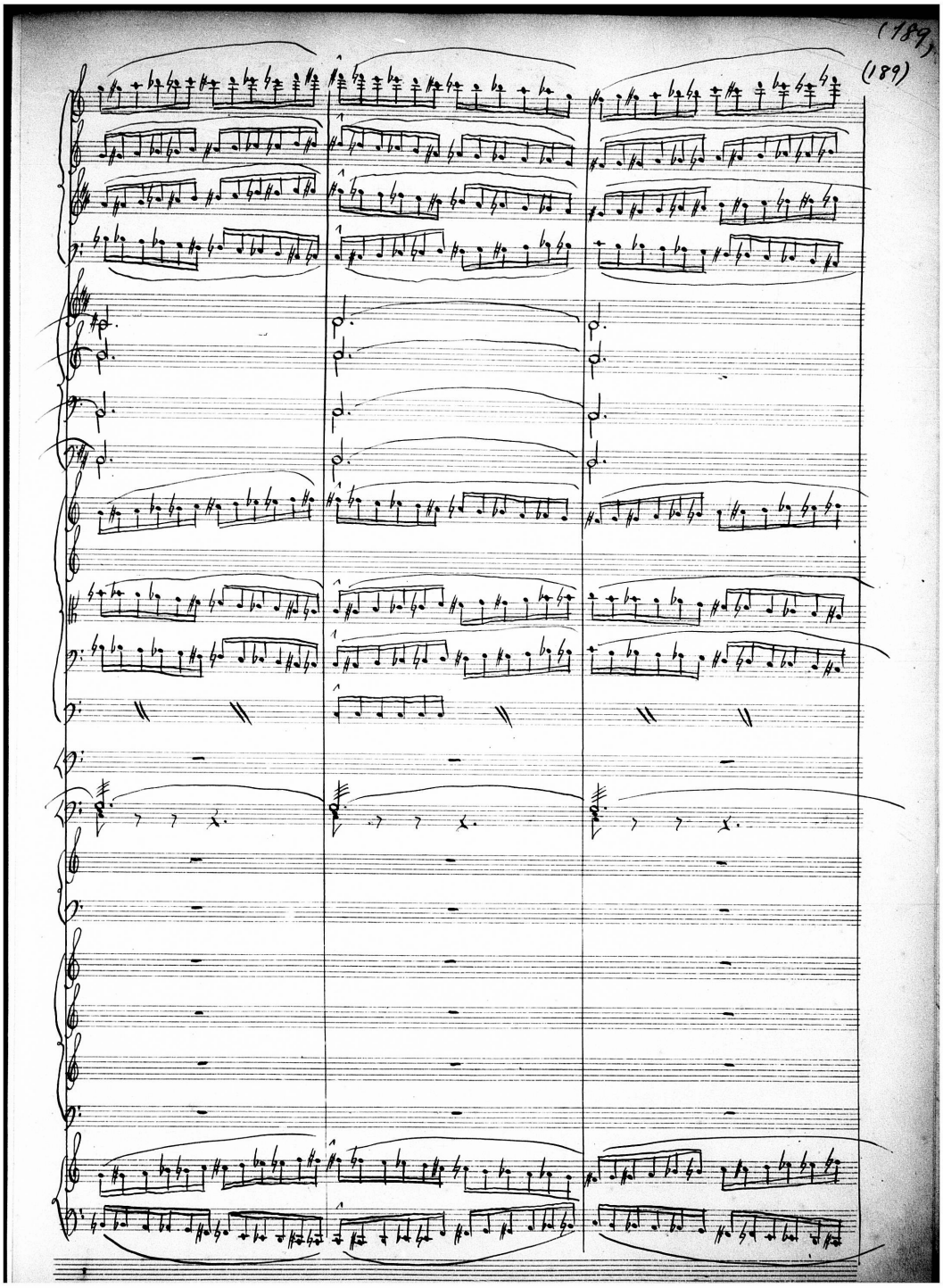
The orchestra requires:[70] 2 Flutes (the first flute doubles on piccolo), 2 Oboes, 2 Clarinets in A and B flat, 2 Bassoons, 2 Natural Horns, 2 Cornets in B flat, 3 Trombones, 1 Tuba, 1 Harp or Piano, Timpani, Percussion (cymbals, bass drum, snare drum), Strings (violins 1 and 2, viola, cello, and bass).[71]

With its dramatic impact, the orchestra may be regarded as a functional 'character' throughout the work, a point that was important to Contant (interview, *la Patrie*):[72]

> I wanted above all to do a polyphonic work and [that's why] I wrote the oratorio especially in the view of the orchestra […] One will find that in Cain the chorus accompanies the orchestra, rather than the orchestra accompanying the chorus. I have tried to find patterns conducive to the various feelings expressed, … My orchestration is the best thing in my work; it is what took all my time and all my work.[73]

[69] See Appendix 7 for a detailed break down of the vocal ranges within each section
[70] See Appendix 6 for a detailed breakdown of when the instruments are used
[71] 2[1/pic.2] 2 2 2 – 2 2[crt] 3 1 – tmp – perc[cym/bd/sd] – hp[or pf] - str
[72] This quote is taken from the Master of Music thesis of Gilles Leclerc. The original interview has, at the time of writing, not been located, however the quote seems credible based on the apparent dramatic intent within Contant's orchestration.
[73] Leclerc, "La Musique Religieuse d'Alexis Contant et son Apport a la Vie Musicale de Montréal," 94.

A few examples will illustrate Contant's approach to dramatic events and his orchestral depiction of emotions or key ideas and events. Perhaps the most immediately memorable of such events is the orchestral passage following the interaction between Adam and Cain after Abel's death, which itself is symbolized by a cymbal crash (m. 264(4)). Contant introduces what can be interpreted as a musical representation of God's lament with one of the more lyrical moments of the work, featuring the timpani and two oboes. This sombre and intimate section is followed by the full orchestra building in volume and intensity to a musical representation of the wrath and anger of God, which is heard through quickly rising and falling chromatic scales (see Example 10). This orchestral passage, subtitled *Orage* (storm), introduces the final chorus describing the consequences resulting from the homicide.



Example 10 – Part 2, mm. 403-405 (pg. 189 from Contant's original manuscript), an example of the rising and falling chromatic scales. Also exemplified here is the piano reduction Contant included at the bottom of the page.

Another example of Contant's colouration of the text within the orchestration can be seen in the opening section of Part 1 (mm. 121-344), Adam's first aria through to the first Chorus section. The scene begins with Adam recounting Eve's grief for her part in their banishment from Eden, accompanied primarily by strings (painting Adam and Eve's "fall from grace" with a descending eighth-note gesture). In the last two lines of this aria (mm.191-198), Adam shifts focus to his sons and encourages them to offer many sacrifices to God in order to placate his righteousness. This change in textual theme is accompanied by an equivalent change in the colouration of the orchestral accompaniment. Here, Contant provides a buoyant accompaniment representing the hope inherent in Adam's petition to his sons. He achieves this by changing the nature of the string accompaniment to homophonic quarter-notes set against staccato eighth-note off beats played by the flutes and oboes. Following this passage there is another dramatic shift in the orchestration. Here, Contant moves away from the mostly four-beats per measure, with mainly strings and woodwinds, to three-beats per measure, utilizing the full orchestra (mm. 199-216). This dramatic character shift is used to accompany Cain and represents his frustration toward God's seemingly heavy-handed punishment of his parents, resulting in his difficult lot in life. The overall musical gesture during this passage, which is a primarily upward musical gesture, can be seen to musically represent this frustration. A return to Adam's sorrow sees a return to the gentler, primarily strings, orchestral accompaniment (mm. 223-300) and the aforementioned downward musical gesture. During the last part of this passage, Adam recounts the terror they felt of their banishment and Contant shifts the colour of the orchestral accompaniment again, to

reflect the text. Adam's fear is highlighted by a driving 6/8 figure in the lower strings (Violin 2, Viola, and Cello), first with woodwinds and, in the last six measures, with brass instruments (mm. 329-334) to enhance the sense of fear being expressed. The last two lines of this aria (mm. 335-341) reflect Adam's recollection of their first night, weeping and frightened by the unseen presence of God. Contant matches the tone of the orchestral accompaniment to the poignant end of this aria, by returning to a gentle, string only texture, though still in 6/8. This entire passage concludes with a return to the fast moving material heard in the preceding section to remind the listener of Adam and Eve's sense of fear that first night.

The harp, heard only three times throughout the work (in Part 1, mm. 498-540, and in Part 3, mm. 1-48 and 147-230), is notably and exclusively used with reference to the prophesied Redeemer. This is made clear during Adam's aria in Part 1 when he sings: *"Le Redempteur promis viendra sauver le monde."*[74] Only the first four lines of this aria speak of the Redeemer, and only these are supported by the harp. Once the textual content shifts away from the Redeemer, Contant returns to the strings with some woodwind support he typically uses to accompany Adam. The second use of the harp, seen at the beginning of Part 3, provides in turn a musical representation of the Redeemer. The textual context of Part 3 centres on Eve's grief at the loss of her son and how his death is regarded by God as a sacrifice most holy. As a result of this sacrifice, God promises that Eve will conceive another son, Seth, whose lineage will bring forth the Redeemer. In this context, the harp is musically foreshadowing the prophecy, which the Heavenly Messenger then expresses to Eve during the harp's third and final passage when she sings, "*Dans la suit des temps, vous concevrez un fils, Qui des enfants de Dieu*

[74] The Redeemer has promised to come to save the world.

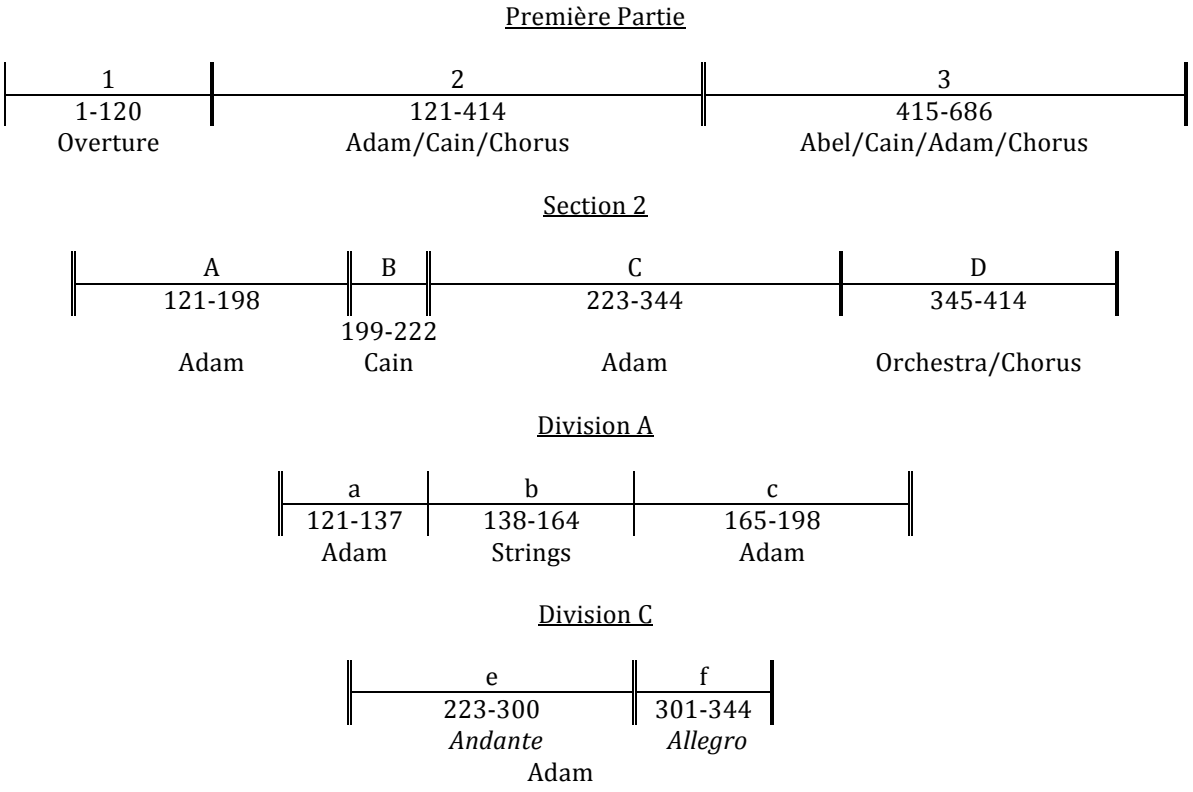
sera la tige Sainte."[75] Contant's use of the harp in this way is a very subtle, but poignant, reflection of his attention toward the orchestra's support and colouration of the libretto.

ii. Form and Structure

Caïn's three primary sections are further divided into multiple subsections. It can be seen throughout the work how the text was influential in determining where the natural dividing points between the subsections occur (see Appendix 8 for a structural overview of the entire work).

Première Partie, the longest of the three primary sections, can be divided into three main sections: the orchestral overture (mm. 1-120), Adam's first entry to the end of the first chorus (mm. 121-414), and the Abel/Cain duet following the chorus until the end of the Part (mm. 415-686). These three sections are then further divided into smaller sub sections, which can be considered as separate and distinct movements, or 'scenes' within the Part, similar to how Symphorien-Louis divided the first two *tableaux* into scenes. Contant makes these divisions apparent by including a fermata over a rest at most of the dividing points through the work, which are almost always at either a point of character shift in the story or a natural breaking point in the text (see Example 11).

[75] In the fullness of time, you will conceive a son, Who for the children of God will be a holy shoot.



Example 11 – Structural Overview of *Première Partie*

As an example, Section 2 in the *Première Partie* is further divided into four sub-sections.

Part 1/Section 2:

Division A: Adam (mm. 121-198)
Division B: Cain (mm. 199-222)
Division C: Adam (mm. 223-344)
Division D: Orchestra/Chorus (mm. 345-414)

Within these, Contant further subdivides the first (A) and third (C) divisions. Division A, which is sung exclusively by Adam, is divided into three additional subdivisions,

Part 1/Section 2/Division A:

Subgroup a: Adam (mm. 121-137)
Subgroup b: Strings (mm. 138-164)
Subgroup c: Adam (mm. 165-198)

These three subdivisions are heard as a continuous piece of music with each section leading directly into the next. Division C, like Division A, is sung by Adam, but is divided into two subgroups instead of three. Unlike Division A, the two subgroups are not heard as a continuous piece of music, but rather two distinct sections. This is likely because there is a dramatic musical shift at this point; from *Andante non troppo* (m. 300) to *Allegro* (m. 301) along with a meter shift from a *simple* three-beats per measure to a *compound* two-beats per measure.

Part 1/Section 2/Division C:

Subgroup e: mm. 223-300
Subgroup f: mm. 301-344

While it is evident that Contant has taken the poetic structure into account when dividing the musical sections, he did not always take the textual meaning into account. In Division A, for example, Contant sets the first four lines (1-4) of Adam's aria prior to an orchestral interlude with the remaining eight lines (5-12) of the aria following the interlude. In terms of poetic structure this works, as he is able to maintain the overall rhyming scheme, but it does create a seemingly awkward break in the textual meaning. Line four is the beginning of a direct quote, which is continued in lines five to ten following the orchestral interlude.

1. *Votre mère affligée est souvet dans les **pleurs,***
2. *Et son coeur est en proie à de vives **douleurs.***
3. *Sans cesse, elle me dit, dans sa souffrance **amère:***
4. *"Adam, c'est moi qui t'ai plongé dans la **misère;***

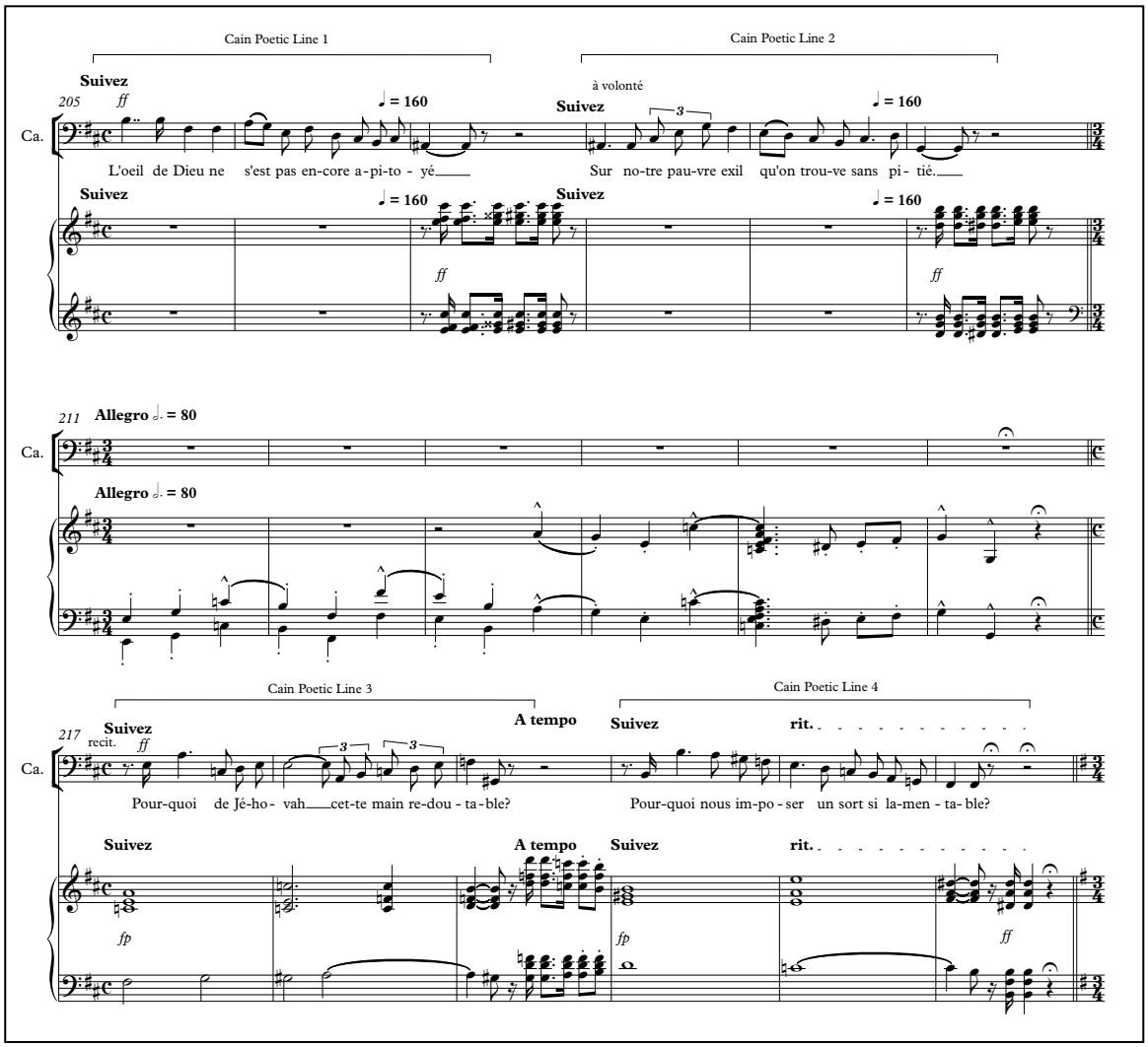
Orchestra Interlude

9. *La faim nous a conduits jusque sur ces **confins,***
10. *Où souvent nous avons de bien pâles **matins."***

Another example of how Contant has taken the text into account is demonstrated by how he tends to set the *recitative*-like passages. He generally organizes the melodic phrases based on the poetic line of the text, which helps to highlight the overall poetic scheme of the text. The first entry of Cain in *Premiere Partie* exemplifies this musical and textual consideration. During this passage each of the four lines that Cain sings is separated by orchestral punctuations in the music (see Example 12).

Cain's Text:

1. *L'oeil de Dieu ne s'est pas encore apitoyé*
2. *Sur notre pauvre exil qu'on trouve sans pitié*
3. *Pourquoi de Jéhovah cette main redoutable?*
4. *Pourquoi nous imposer un sort si lamentable?*



Example 12 – Cain's first entry in *Première Partie*, mm. 205-222

iii. Composition and Orchestration

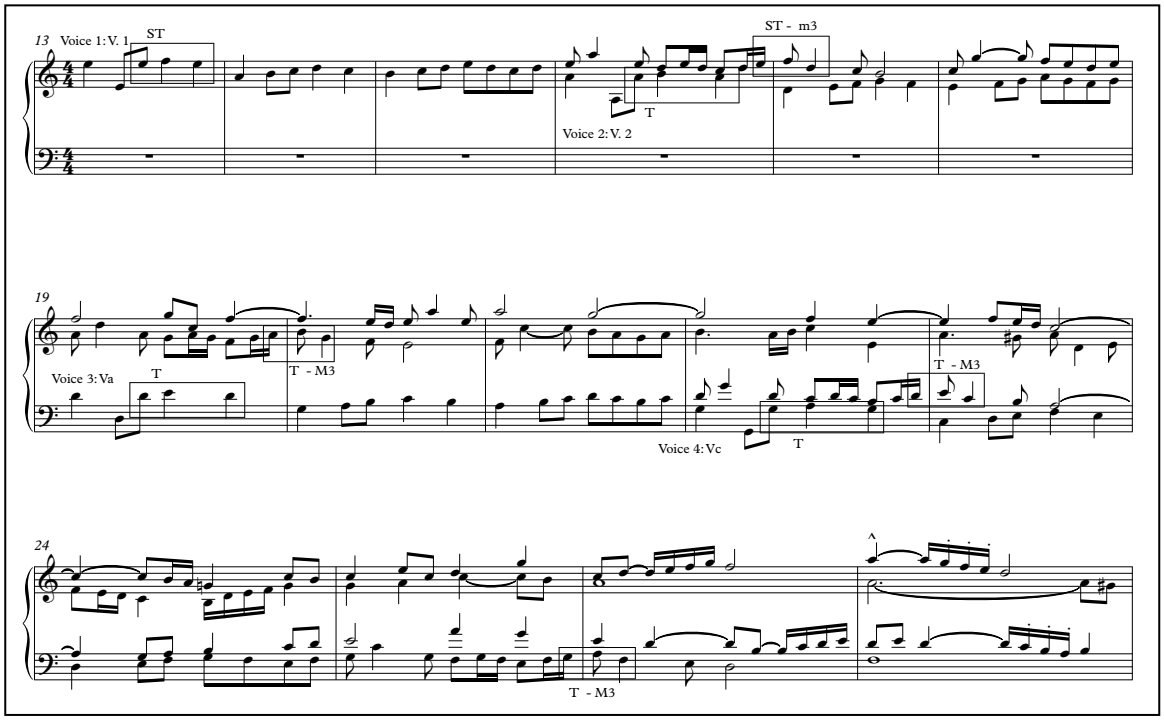
Musicologist Arnold Walter (1902-1973) notes that *Caïn*

> … contains striking polyphonic contrasts in the manner of Verdi and Berlioz, and consists of fugues, canons, grandiose ensemble in which the orchestra, complemented by the choral sections, has the largest role.[76]

While there are indeed striking contrasts within the work, these are not necessarily polyphonic in nature, defined here as the combination of two or more independent melodic lines. There are aspects of imitative polyphony through the development of the oratorio, but the overall impression of the work is predominantly homophonic in its conception.

There are only a few places where Contant chose to include polyphony as part of the musical framework of the oratorio, the first of which is heard during the overture. The strings play a short imitative passage (beginning at m. 13) that begins with the first violins and descends through each voice of the string section (Violin 1 at m. 13, Violin 2 at m.16, Viola at m.19, and Cello at m. 22). While each new voice maintains the rhythmic identity of the lead voice (violin 1), there are slight intervallic differences between the lead voice and the subsequent three iterations, along with each new voice being transposed down a perfect-fifth from the preceding entry (see Example 13). Interestingly, this imitative section is also one of the few musical passages that Contant has repeated during the work, being used again in Part 2 (beginning at m. 115), only this time the whole passage has been transposed up a perfect-fourth.

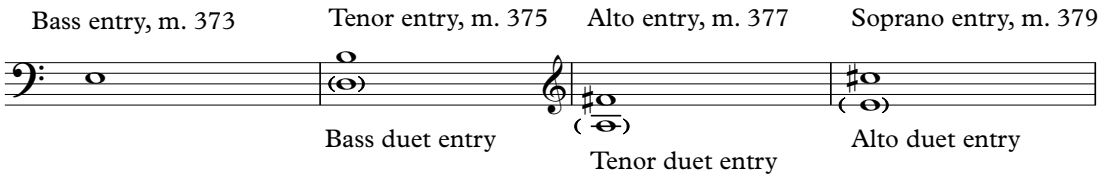
[76] Arnold Walter, *Aspects of Music in Canada*, 98.



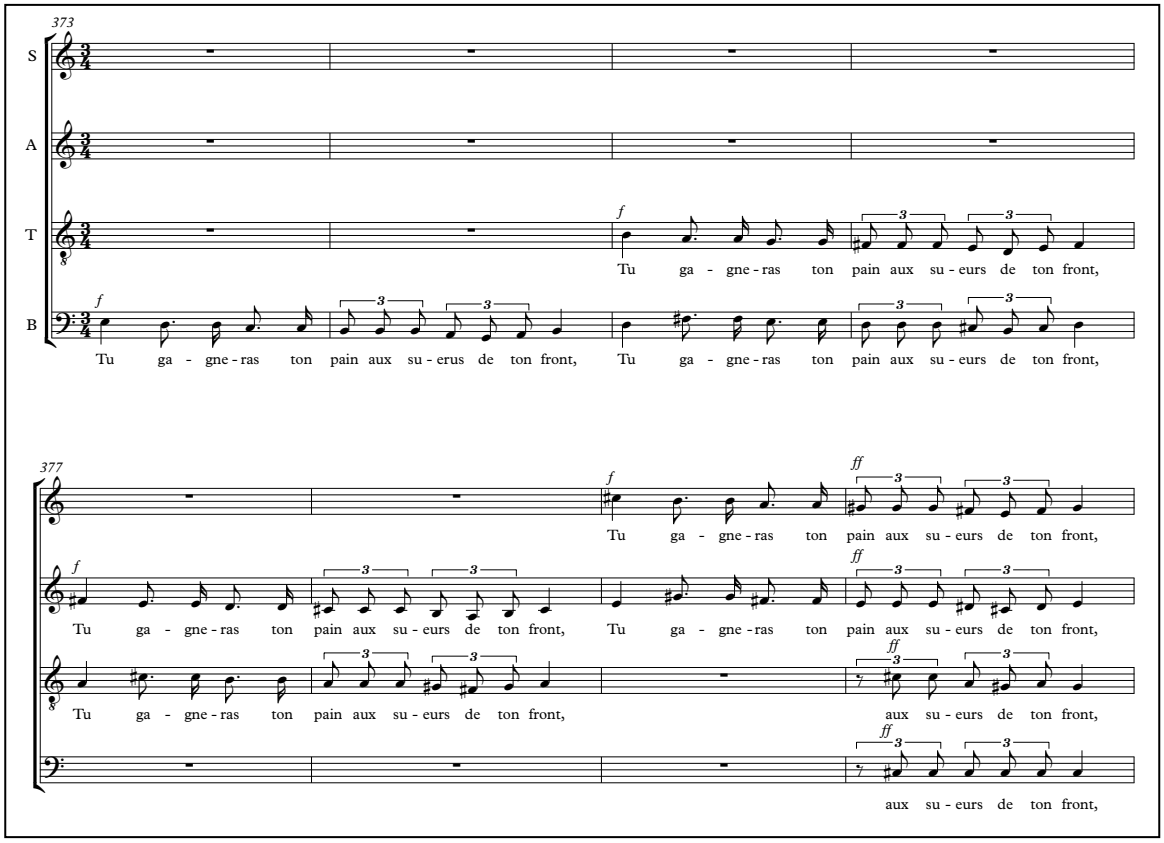
Example 13 – String imitative section, mm. 13-27

The pattern of entries seen during this passage is consistent with the pattern of entries during most of the other brief imitative passages throughout the work. Interestingly, these passages either begin with either a descending series of perfect-fifths, as in the above example, or an ascending series of perfect-fifths. An example of the latter is seen during the first chorus in Part 1 (between mm. 373-380). In this passage, the basses begin their entry on an E in m. 373 with each additional vocal entry, in sequence through the voices (tenor, alto, soprano), a perfect-fifth higher, concluding with the soprano entry in m. 379 (each voice maintains the same rhythmic and intervallic relationships as the lead voice). What is unique about this particular passage is that each new entry is accompanied by the previous voice (with a slight variation on the theme),

thus creating a secondary line that is heard as a duet between the two sounding voice parts (see Example 14 a/b).



Example 14 a - Choral entries, mm. 373-380



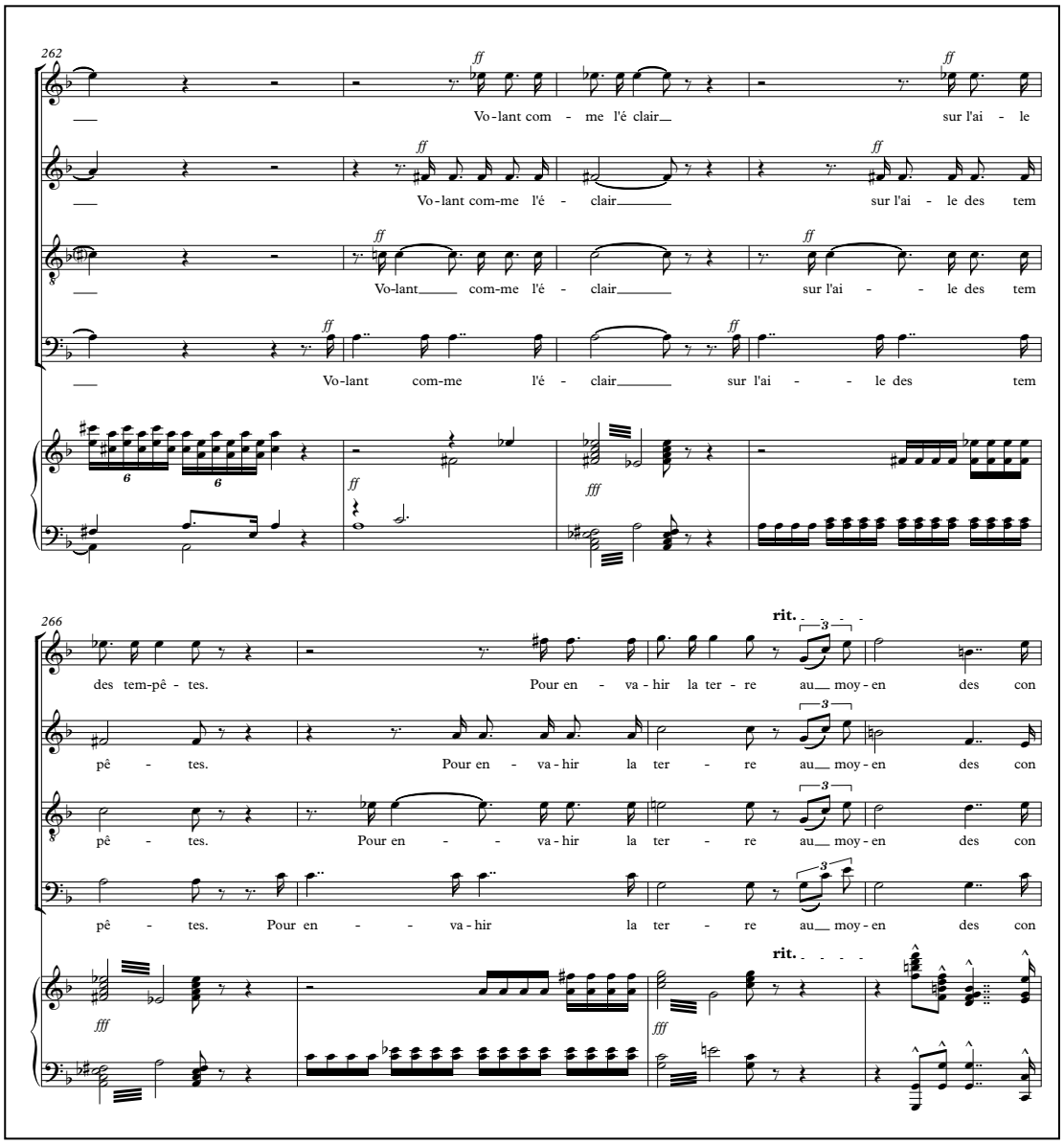
Example 14 b – Secondary duet lines between bass and tenor and tenor and alto, mm. 373-380

The music for this passage is repeated again between mm. 381-388, only here it is transposed up a major-third (so the bass enters on a G-sharp). Unlike the majority of the

choral passages in *Caïn* that are accompanied by the full orchestra, this is the only chorus section that is accompanied by strings alone.

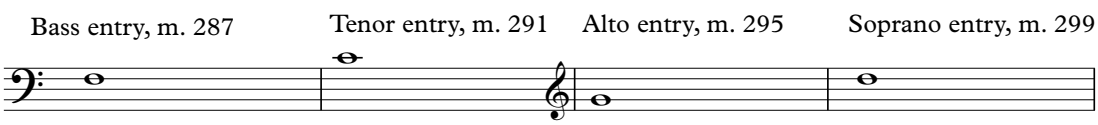
There are two variations to Contant's pattern of entries for these polyphonic sections. The first is seen between mm. 367(3)-368, just prior to the above example. In this example Contant uses a more traditional fugue-like entry pattern with the bass voice entering on an E, the tenor voice on a B, the alto voice on an E, with the soprano voice entering on a B.[77] The second variation, seen later in the work (Part 3, mm. 262-267 and repeated at mm. 278-284) outlines a diminished-seventh chord instead of the perfect-fifth pattern of entries. During the first iteration of these entries, the basses begin on an A, followed by the tenors on a C, the altos on an F-sharp, with the sopranos on an E-flat (mm. 262-263). These entries are quickly repeated between mm. 264-265 and are repeated again a third time, transposed up a minor-third, between mm. 266-267 (see Example 15). This entire passage, though with different text, is repeated again between mm. 278-284.

[77] During this short passage, the bass and the alto voices sing the same series of intervals (E, B, A), while the tenor and soprano voices sing a different set of intervals (B, F, E).

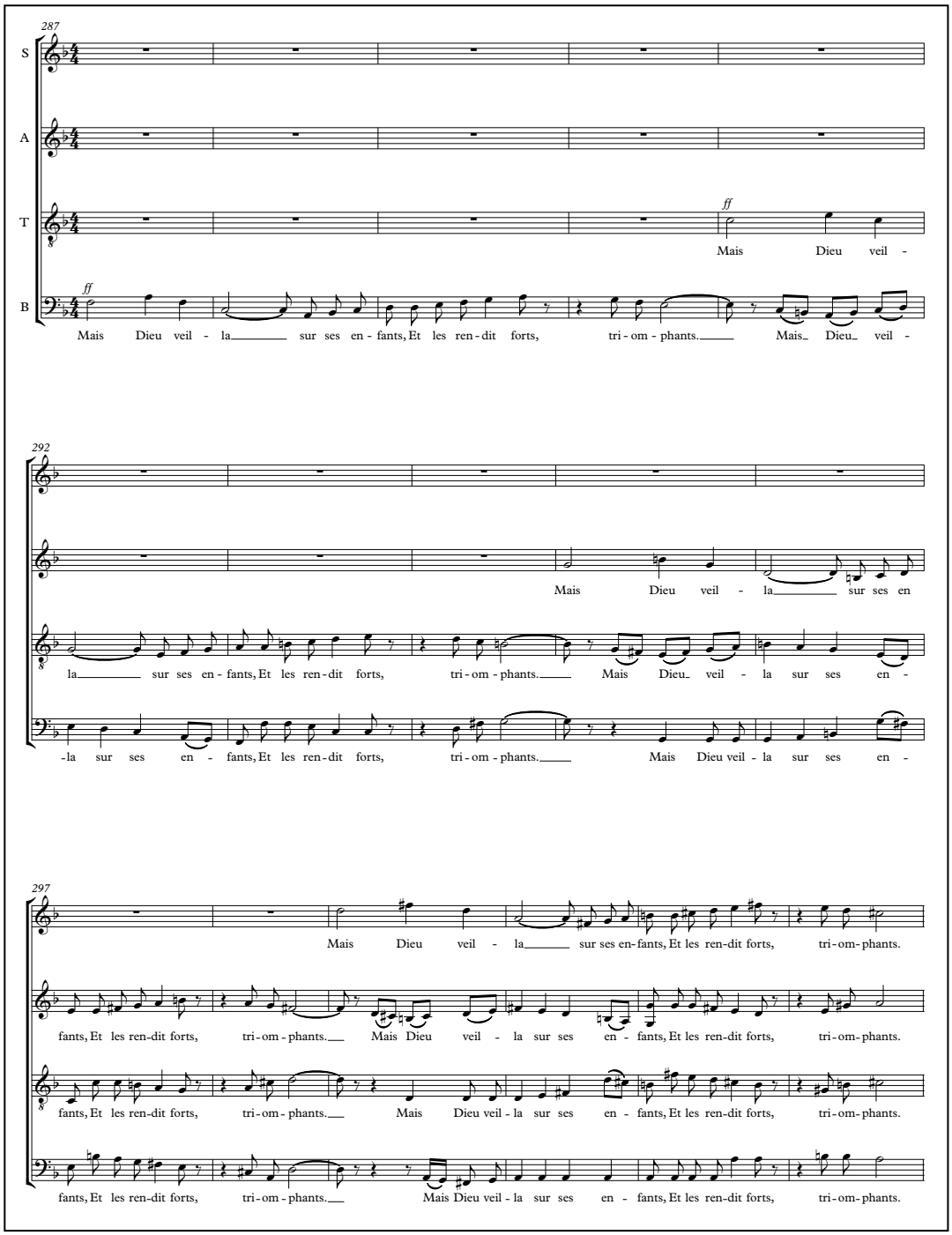


Example 15 – Staggered choral entries, Part 3, mm. 262-268

A final example of Contant's use of fugal writing is found in the work's finale (mm. 287-302 and repeated between mm. 311-326), modelled again with the ascending perfect-fifth entries (see Example 16 a/b).



Example 16a – Final canon, vocal entries, Part 3, mm. 287-302



Example 16b – Final canon, mm. 287-302

As previously mentioned, the orchestration for *Caïn* was not only very important to Contant, he considered it to be the "best thing" in the work. By varying the instrumentation through the work he attempts to draw out, or incite, certain feelings from the listener. As an example, Adam is primarily accompanied by some variation of woodwind instruments and strings except for a few poignant moments, punctuated by the full orchestra, where he is relating a sense of fear or foreboding (Part 1, mm. 329-334, where he is recounting their fear on the first night of banishment from Eden), a sense of duty to God (Part 1, mm. 562-564, where he is encouraging his sons to pray to God), or a sense of anger (Part 2, mm. 285-318, where he realizes that Cain killed Abel and banishes him).

In contrast, the full orchestra is the usual counterpart to Cain with only a few exceptions that occur when Cain is coming to terms with his actions: in Part 2 (mm. 138-174) his plan to kill Abel (strings, flutes, and oboes) and, also in Part 2 (mm. 318(4)-325), his banishment following Abel's murder. This last example is particularly striking in orchestration when compared to the previous section (mm. 295-318) where Adam's anger is represented musically in the full orchestra through relentless dotted triplet figures that are marked as *Energico et Maestoso*. Following this energetic passage, Contant shifts the tempo for Cain's response from the quarter-note being equal to MM 76 to a much slower tempo indicated by the direction *più lento avec tristesse*.[78] It is not the change in tempo here that is the most striking difference, but the continued use of the dotted triplet figure from the previous section coupled with a dramatic reduction in the orchestration; the full orchestra is reduced to four players – two bassoons, violin 1, and cello. During Cain's response, the two bassoon players have a sustained line that accompanies alternating

[78] *più lento* – "more slower;" *avec tristesse* – "with sadness."

statements of the dotted triplet figure, which are played by the first violin and cello. This beautiful *lento* passage is only temporary, as the driving music that preceded this moment returns to conclude this section.

Contant labelled the finale of Part 2, as the *Orage* (mm. 331-542).[79] This passage both begins and ends with the thinnest orchestral texture of the entire work: two oboes and timpani. Contant uses this "oboe lament" as a point of rest and reflection before he musically introduces the wrath of God. He builds the intensity of this section by starting with tremolo strings, followed by a staccato woodwind motif that leads into a passage of rising and falling chromatic scales before the chorus enters at m. 415. The penultimate section of *Orage* is undoubtedly the densest orchestral texture, with the full battery of percussion crowning an orchestra where only the harp is omitted. This entire section is musically quite striking and dramatic and this is likely the reason it has occasionally been excerpted and performed on its own.

The chorus, heard sparingly throughout the work (at the halfway point and end of Part 1, the beginning and end of Part 2, and the end of Part 3) functions as a 'narrator' commenting and responding to the events taking place in the story. The full orchestra is primarily used to accompany the chorus, with the exception of a few points of unaccompanied singing that punctuate some kind of fear in the text. For example, in the chorus's first entry (Part 1, mm. 356(4)) Contant alternates between the unaccompanied chorus and the full orchestra before they join together in m. 367. The chorus here is recounting Adam and Eve hearing the voice of God in anger after they ate of the forbidden fruit. The second, and last, point of unaccompanied singing for the chorus, where they are expressing Adam and Eve's fears as they step out into the wilderness, is

[79] *Orage* – "Storm."

heard at the end of this section (Part 1, mm. 400(4)-408). The only other instance of unaccompanied choral singing is heard during the *Quatuor*. Here, in an emotional contrast, the soloists describe God's pleasure with Abel's sacrificial offerings.

There are a few other points of interest to note with respect to Contant's judicious use of instruments. The percussion section, with its power to enhance the drama, is, surprisingly, used very sparingly. The snare drum is only heard during the final chorus section of Part 2 (mm. 383-528); Similarly, the cymbal is present during this same section, along with the "death" cymbal at m. 264(3). The timpani however, are heard more frequently throughout the work in combination with the full orchestra. The most notable exception is the use of timpani during the "oboe laments" in Part 2. Similar to the percussion section, as previously mentioned, the harp is also used very sparingly, mostly as a tool to highlight prophetic events in the story. Like Contant's shifts in orchestration under the soloists, he makes deliberate use of the percussion section and harp to help highlight the underlying drama in the story.

Contant's odd use of polymeter (Part 1, mm. 498-533) is worth a mention here. He sets this passage primarily in 6/8 with only the cello and the bass scored in 2/4. This is a rudimentary example of polymeter though, as the metrical length of each measure is the same, two-beats, and the only indication of the rhythmic difference between the *simple* and *triple* meter is heard between Adam, expressed in triple meter, and the cello and bass, which are expressed in simple meter.

While there are a few places within the oratorio where Contant chose to repeat music, the piece itself seems to be largely through composed. Much of the repeated material is confined to the section in which it was first heard. For example,

the conclusion of Part 1 includes a direct repeat of the chorus (mm. 573-606 and 653-686). However, there are three instrumental themes from the overture that have been repeated elsewhere in the work. Already discussed is the imitative string section (Part 1, mm. 13-36; Part 2, mm. 115-138). The two other repeated themes are the opening material of the overture (mm. 1-12), repeated just prior to the first chorus entry in Part 1 (mm. 345-356), and the second string theme (mm. 37-63), which is heard again in the middle of Adam's first aria (mm. 138-164). It is interesting that of all the music in the oratorio, Contant chose to feature these three themes. There is a possible clue as to why he may have done this seen in the text following the repeated theme. Each time, the text relates a sense of either sadness or anger coupled with an element of nature or wilderness. Contant may be trying to highlight this text or the emotion involved with familiar music.

Original	Repeat	Text
Part 1, mm. 1-12	Part 1, mm. 345-356	They heard the voice of Adonai, In anger as at Mount Sinai
Part 1, mm. 13-36	Part 2, mm. 115-138	In the middle of the woods, like wild beasts, I have no other shelter than a cave in the bare hills to rest myself; I am exasperated!
Part 1, mm. 37-63	Part 1, mm. 138-164	It is through love for me that you ate of the fruit: Sin has been by my error introduced into wonderful Eden, from which strict Jehovah has chased us, and put is on this inhospitable earth.

Chapter 6: The New Edition and Performance Considerations

The following discussion highlights some of the considerations that went into the development of the new performance edition of the work along with some practical suggestions for conductors to consider when preparing for future performances of *Caïn.*[80]

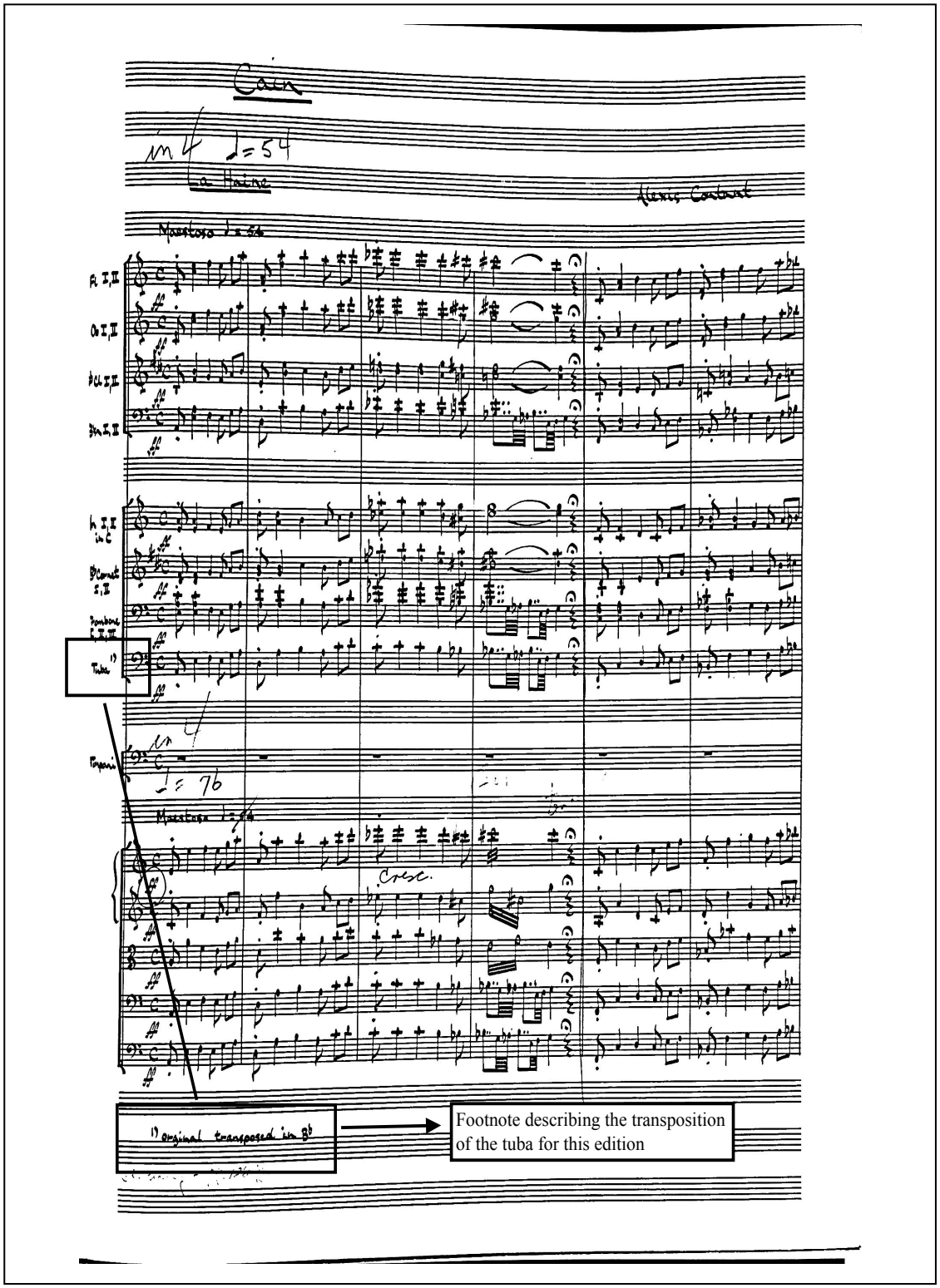
i: Considerations for the New Edition

The first edition is believed to be in the composer's handwriting. The second handwritten score appears to have been created for the 1980 revival of the work. There are two significant differences between these editions.

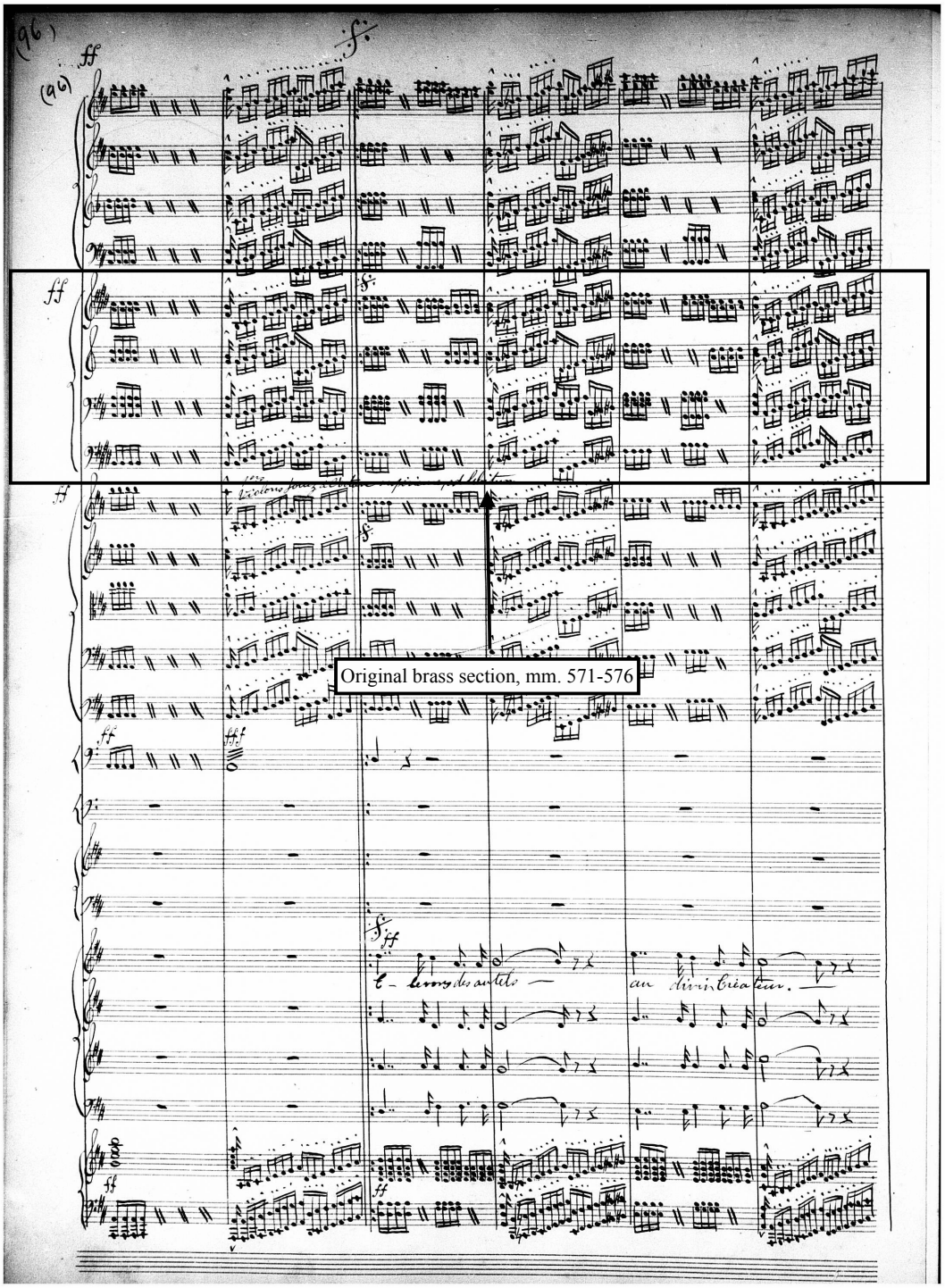
1. The tuba part has been re-scored from B-flat tuba in the original edition to C tuba in the second edition (see Example 17).

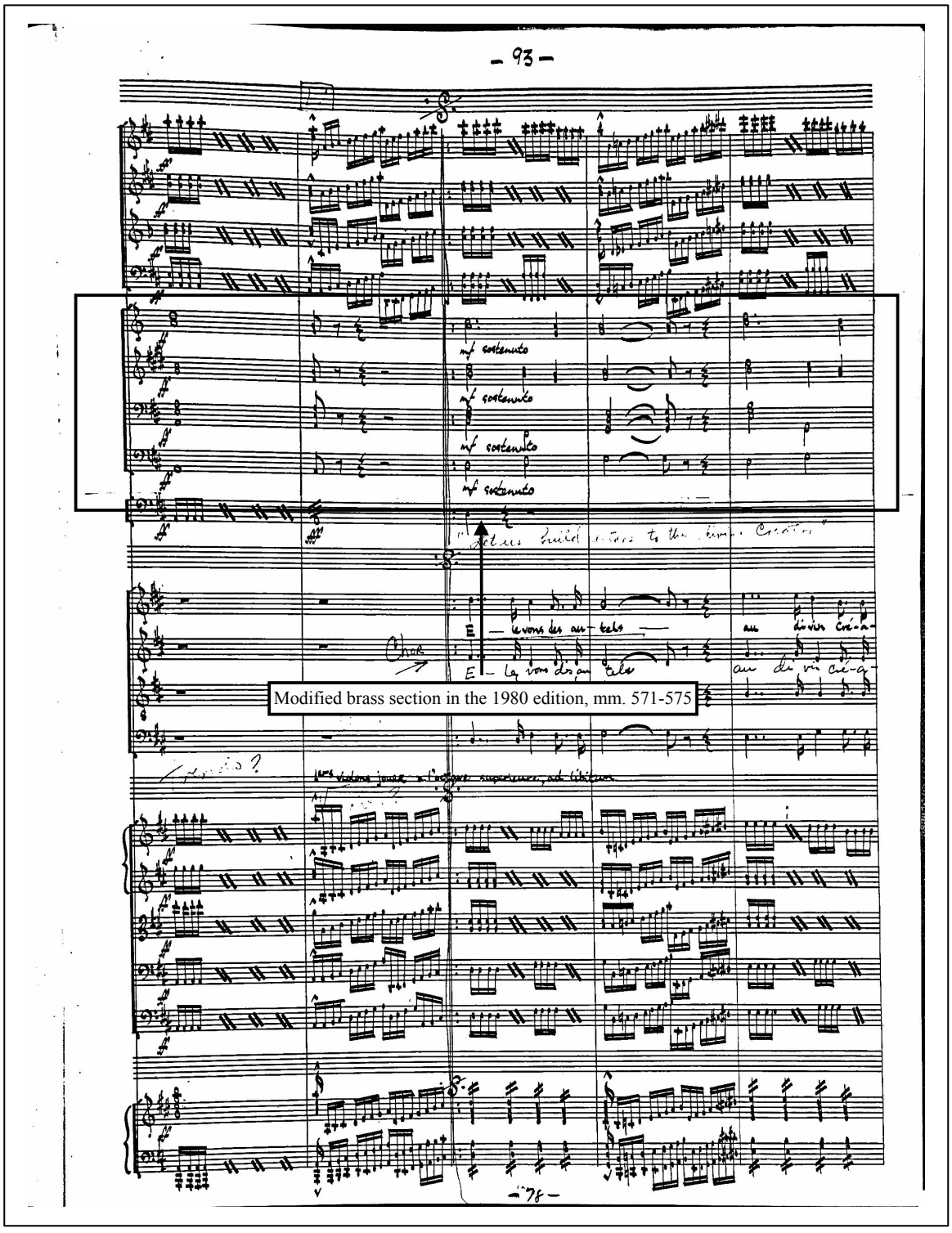
[80] The initial work in preparing the new score was done using *Sibelius* 7. While there are three primary ways to enter the musical notation into the program, entering each note individually (through the use of a computer mouse) was the main method used. Further along in the process, a midi keyboard (*M-Audio Keystation* 61) was incorporated to help facilitate a faster approach to entering the musical notation. The final optimized version of the score was prepared using *Finale* 2014.5 (with the help of composer, Harley Dyck). The transition from *Sibelius* 7 to *Finale* 2014.5 was achieved by converting the original Sibelius files to MuicXML files (a file format that is compatible with both programs). The conversion between the two programs was nearly absolute, with only a few issues that needed correction. Both of these programs have the ability to produce individual orchestral parts that are isolated from the full score. Due to the size of the score, some parts needed to be doubled (as an example, through the score both the Flute 1 and Flute 2 parts appear on the same staff) and as a result, they were separated in order to generate individuated parts. A choral score for the work has also been developed. This was done in the same way as the orchestral score, using Contant's own piano reduction. Once the piano reduction was entered into *Sibelius* the choral and solo parts were easily copied from the orchestral score and pasted into the choral score. Programs like *Sibelius* and *Finale* allow for quick and easy transposition of the orchestral parts to be made (as in the case of the French Horn and Clarinet in the new edition) along with facilitating any corrections or format changes that might aid conductors in subsequent performances of the work. Also, if a situation occurred where a conductor needed to substitute one of the original instruments in the orchestra to a new instrument, based on the availability of musicians for a given performance, this change could also be made very quickly using these programs.

2. The brass parts at the end of the *Première Partie*, specifically between measures 571-606 (653-686 for the repeat of this section) have been re-worked in the second manuscript. Originally, Contant scored this section for the brass in the same way he did for the rest of the orchestra: thirty-five measures of sixteenth notes. In the second manuscript, the notes for the brass parts have been lengthened while maintaining the harmonic integrity of the section (see Example 18).



Example 17 – First page of the second manuscript indicating tuba transposition from B-flat to C


Original brass section, mm. 571-576



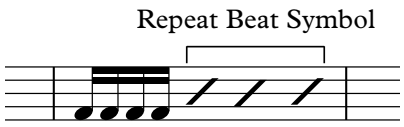
Example 18 – Comparison of brass section between the two manuscripts

While Contant had composed a number of choral/orchestral works prior to 1905, *Caïn* marked his first attempt at an oratorio. The result was a work that by all accounts was well received, but not without its flaws. Prior to the 1980 performance, Jean-Yves Contant wrote to the conductor of the Victoria Symphony, Paul Freeman (see Appendix 9), noting that his grandfather after hearing *Caïn* "… was the first to recognize its faults .." and suggested that in light of this he should feel free to "… make corrections in the score where needed."[81] It is perhaps because of Jean-Yves' permission that the modifications seen in the second edition were made. The new edition of the work has striven to retain as much of Contant's original material as possible, and so has included the 1980 altered brass parts as an appendix to the edition.

The 1980 edition of the score corrected a number of notational issues that are present in the original manuscript. The new edition, presented in Appendix 11, has kept these corrections, adding only a few minor notational corrections, which include: clarifying ambiguous notes, adding missing dots or accidentals, clarifying the text and text-underlay, and included slur markings that were left to be assumed in the original scores. Along with these minor corrections, there are a few additional notational issues that have been modified in the new edition.

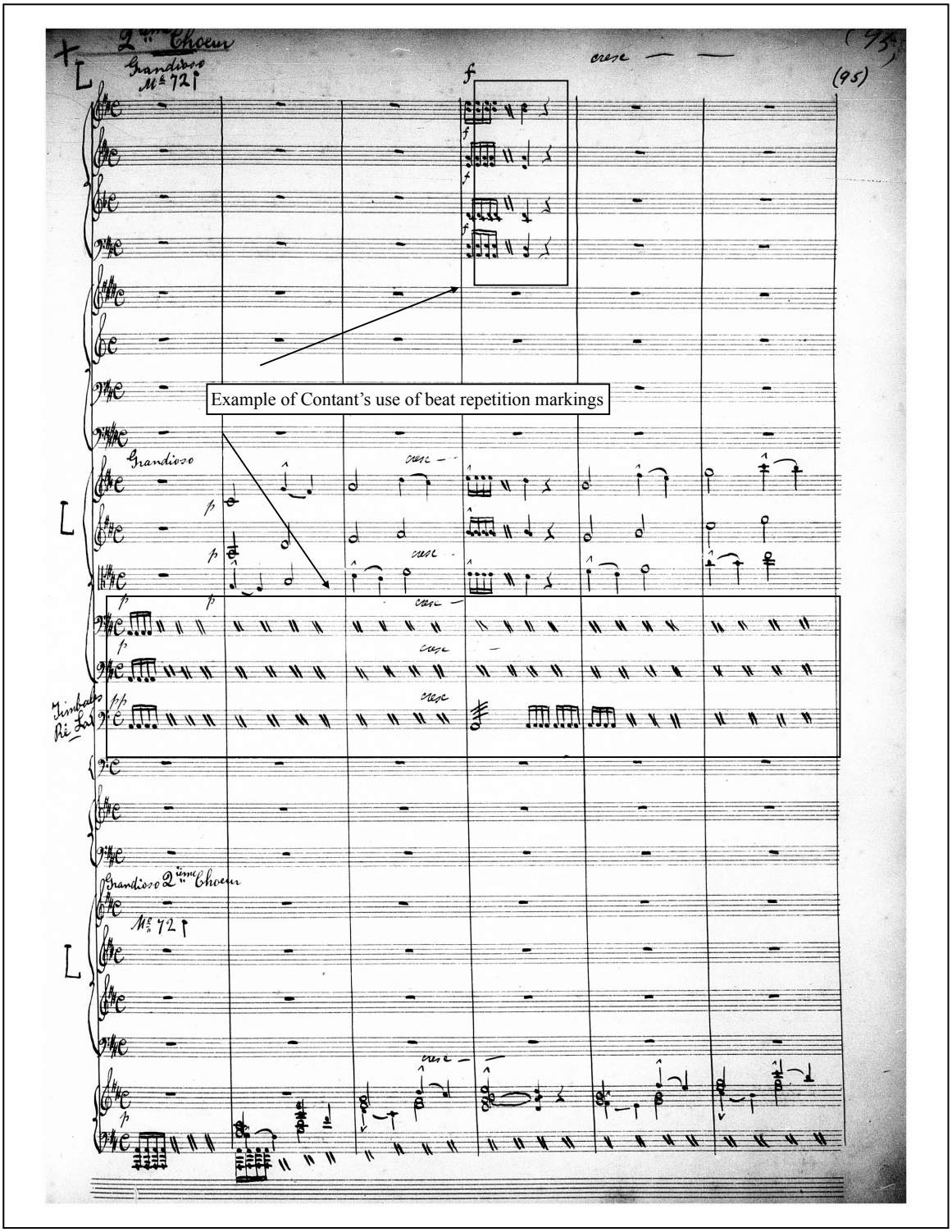
Both Contant and the copyist for the second manuscript made extensive use of the *beat repeat* symbol (see Example 19).

[81] Contant, Jean-Yves. Jean-Yves Contant to Paul Freeman, Victoria, undated, 2.



Example 19 – Repeat Beat Symbol

This symbol looks slightly different in the handwritten scores but has the same meaning (see Example 20). Here, either a single, double, or triple slash line is used. The number of slashes in the symbol indicate the duration of the note being repeated, for example an eighth note is represented by a single slash line whereas a sixteenth note is represented by a double slash line, as seen in the example below. In the new edition all of these markings have been fully realized in order to provide more clarity and readability to the score.



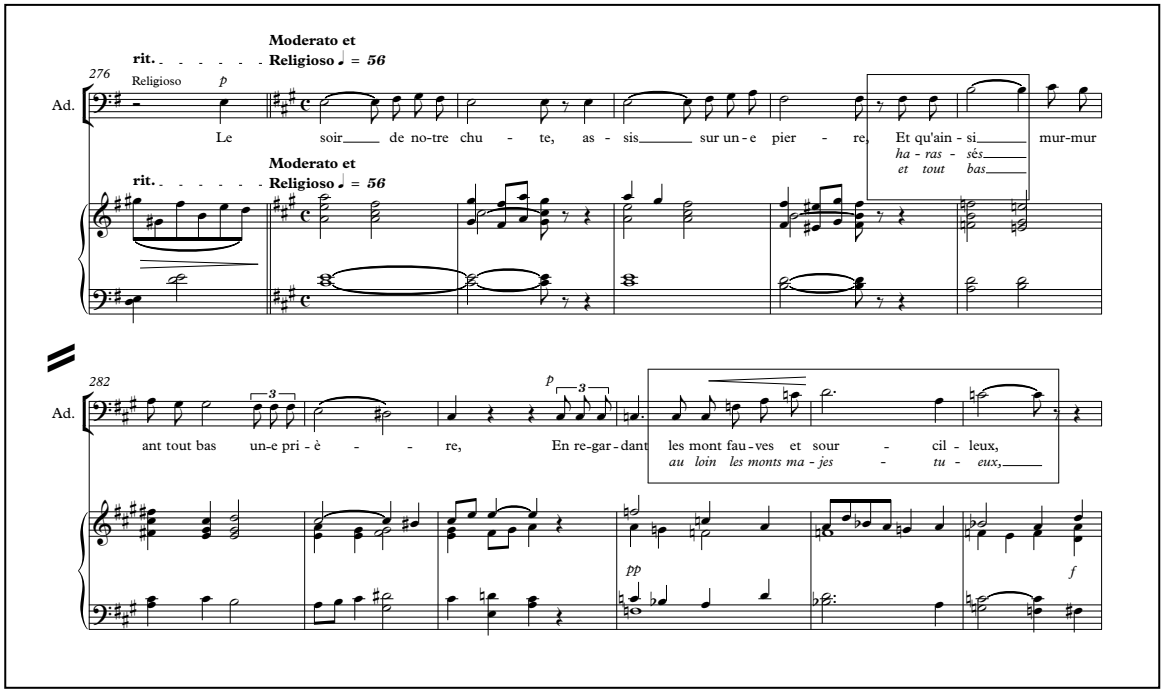
Example 20 – Contant's use of beat repetition symbols. Part 1, mm. 565-570 (pg. 95, original manuscript)

The French horn part in both the original and second manuscript is scored for natural horn in the keys of C, D, E-flat, F, G, A-flat, A, B-flat. When considering what types of ensembles might perform *Caïn*, it is likely that a professional French horn player could manage the multitude of horn changes within the part, but this is not necessarily true of an amateur French horn player. To allow for a more "user friendly" part, the original horn part was transposed to be manageable on a modern French horn. Similarly, the original clarinet part is scored for clarinets in A and B-flat. For the same reasons that prompted the transposition of the French horn part (and the tuba part for the 1980 score), the clarinet part was transposed so that it can be played entirely on a B-flat clarinet.

In the two original editions, the end of the *Première Partie*, subgroup l in section G, is repeated (mm. 573-606). Contant treated this major repeat as a *Dal segno* (*D.S.*) following Cain's aria. These multiple-page turns can create a point of tension during a performance, as there is a reasonable possibility the conductor may turn too many pages and get lost in the score. In order to resolve this issue, the *D.S.* has been removed and the entire repeated passage has been added to the score following Cain's solo (mm. 653-686).

It has been the intention in developing the new edition of *Caïn* that as much of Contant's original thinking and work be maintained. This endeavour not only took the musical aspects of the score into account, but also considered the multiple variations of the text that were found. Using Contant's own libretto and comparing that text to the original souvenir program and the unmarked libretto found in the LAC, what is believed to be Contant's own version of the text was determined. The results are what have comprised the primary version of the text included in the edition. The different versions of the text that have been observed in the remaining libretto documents, including the

marked libretto documents found in the LAC, the 1980 revival souvenir program, and the libretto found in Appendix D.2 of the Leclerc thesis, have also been included in the new score. This was done by adding a second, and sometimes a third, line of italicized text below the primary version of the text in the score (see Example 21). The text variations have been included in the new edition to provide completeness to the historical development of the oratorio and will provide some options for conductors and soloists to consider when planning future performances of the work.



Example 21 – Adam solo, mm. 276-287, Part 1 – additional text

ii. Performance Considerations

During the preparation and research phase of learning a new work, a conductor will inevitably have to make many decisions regarding their interpretation of the piece. These can include things like phrase shaping, breathing points, and instrumental colours. The following performance considerations will not focus on these sorts of determinations but rather will endeavour to highlight some specific areas and challenges inherent to the performing of *Caïn*.

One of the primary concerns that will need to be addressed is that of balance between the singers and the orchestra. The initial performance of this work consisted of an orchestra of forty-four musicians and five soloists set against a chorus of approximately 250 singers. Given that Contant was present during the performance it is reasonable to presume that this was likely his ideal, or at least close to his ideal, performance force for his oratorio. Unfortunately, not all choral programs are able to muster these kinds of forces. As an example, the most recent performance of the work consisted of an orchestra of twenty-seven musicians and five soloists set against a chorus of only thirty-eight singers. To find an overall balance for this ratio of orchestra to chorus was challenging and in the end, supplemental amplification of the chorus was needed to help balance against the orchestra. Since this performance force consisted of primarily amateur musicians and singers, it is difficult to gauge the difference in balance for the same number of musicians and singers had they been professional. Given that the ratio of singers to instrumentalists in the original performance is approximately 6:1, while the ratio was closer to 1:1 for the most recent performance, the ideal ratio for a fully acoustic performance would most certainly lie closer to the original. Achieving a performance

ratio of 6:1 is a challenge for most community choral programs but allowing for some artificial amplification will definitely help the balance of an unbalanced performance group when considering the performance of larger choral-orchestral works like *Caïn*.

The primary points of concern for balance in the work are during the passages where the full orchestra is playing with either the chorus or the soloists (primarily Adam and Cain). The main concern is that the text will get lost in the overall sound being produced. The 1980 edition of the score attempted to address this issue, in part, by re-working the brass section at the end of the *Première Partie*. To help with these balance issues, it is important for the conductor to realize that Contant had a desire for operatic composition, the seeds of which are planted in this work. In his assessment of *Caïn,* Walter commented that it "…shows a certain Wagnerian influence and a marked operatic bent."[82] To consider *Caïn* as an unstaged opera rather than strictly a concert work then may lead to a variety of solutions that address the issue of balance along with helping to highlight the overly dramatic nature of the work.

The other balance issue to consider has to do with the *Quatuor* in Part 2. As indicated earlier, there is no reference in the score that suggests this part needs to be sung by the soloists. The text of this section, being non-character specific, also does not provide any clues that the soloists, Cain, Abel, Eve, Celestial Messenger, should perform this part. While the word *quatuor* suggests four single voices and the only indication for the four soloists to sing the *Quatuor* is provided in their original parts, it is conceivable that instead of the soloists, a semi-chorus or possibly even the full chorus could perform this section to help with balance without any real impact on the development of the story.

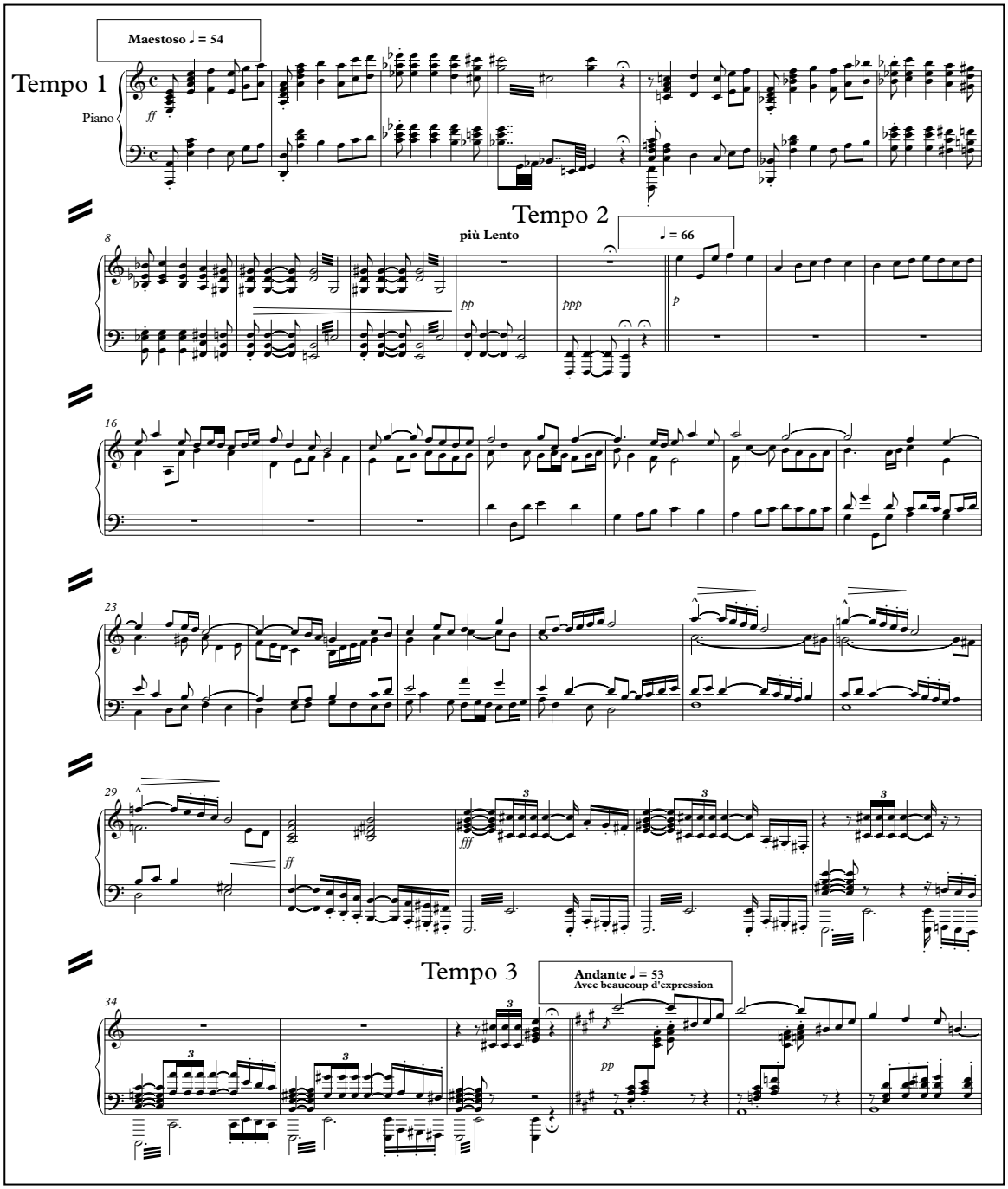
[82] Arnold Walter, *Aspects of Music in Canada*, 99.

The primary climax of the Cain and Abel story is the moment where Cain rises up and kills his brother. This is represented in the oratorio by a suspended cymbal crash, heard in Part 2, m. 264(3). Following the death of Abel in the original play, Cain has a substantial monologue where he tries to come to terms with his actions. The monologue here also provides the audience an opportunity to come to terms with the murder. During the oratorio, the audience does not have the opportunity to embrace this moment because the suspended cymbal crash is heard only on the third beat of m. 264, and is only slightly prolonged by a fermata over the note. This intense moment in the oratorio is fleeting as Adam enters the scene looking for Abel on the downbeat of the next measure (Part 2, m. 265). Here, it is helpful to extend the fermata in order to allow the cymbal crash to ring and decay before proceeding to the next measure. Allowing this time in the performance will add a little more gravitas to the moment along with providing the audience an opportunity to process the death of Abel. There are a few other places in the oratorio where Contant has added orchestral interludes. For example, he adds a string section in the middle of Adam's opening aria (beginning at m. 138), so it is puzzling why he opted to rush through this pivotal point in the story.

From a technical standpoint, the management of the many meter and tempo changes are some of the challenges inherent in conducting the work. At times, the tempo differences can be quite subtle. As an example, the opening of the overture begins at a quarter note equal to MM 54, the next section shifts to the quarter note equal to MM 66, and in the third section the quarter note is equal to MM 53 (see Example 22).[83] The difference between the first and third section here, MM 54 and MM 53 respectively, is

[83] These metronome markings are indicated in both manuscripts consulted.

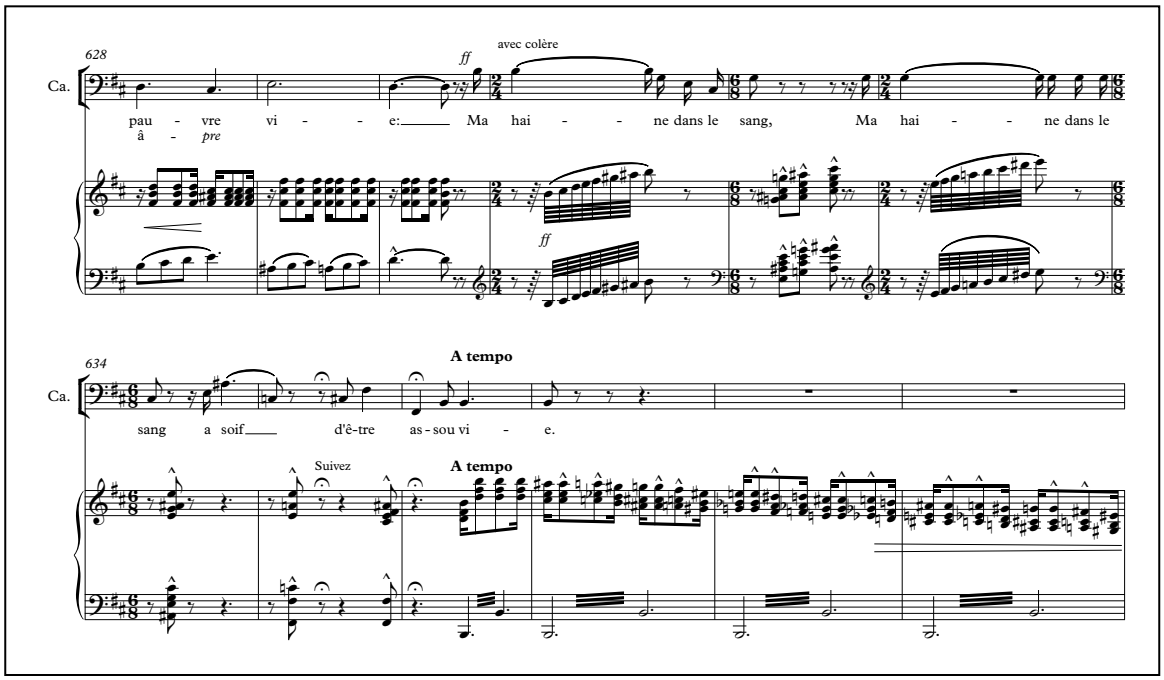
negligible and it would seem that when considering these minor variations in tempo it is more about the overall effect than it is about the specific metronome marking.



Example 22 – Opening orchestral overture tempo Changes – piano reduction

More dramatic changes in tempo are usually set after a point of rest or division in the music. For example, the end of Adam's first aria in Part 1 is indicated as a quarter-note equal to MM 60, the following section immediately shifts to a quarter-note equal to 240 (or a dotted-half-note equal to 80). This change in tempo is preceded by a quarter-rest with a fermata, which allows time for the conductor to provide a double preparatory beat in the new tempo in order to make a clean transition. This is also an example of a sudden meter shift that needs to be managed. Adam's aria is in a moderate four-beats per measure whereas the following section changes to a very fast three-beats per measure, which is easily conducted in one rather than in three. Here, the double preparatory beat will not only help the musicians transition to the new tempo but also to the new beat pattern. These types of transitions, both with respect to tempo and meter, are common throughout the work. Typically, the increases in tempo and the most dramatic meter changes are seen at the break points between the 'inner movements' within each part, as was described in the previous example. When these types of transitions are included within the movement, Contant typically includes a transition point of either a *ritardando* or *accelerando*, which helps these shifts in meter and tempo to be more intuitive for both the musicians and the conductor.

Perhaps the most challenging passage from a conducting standpoint appears in Cain's final aria of Part 1 (between mm. 607-637). Specifically, the passage between mm. 630-636, involves challenging syncopation in the upper strings, fermatas, rests, and shifts from *compound* to *simple* meter in close succession (see Example 23).



Example 23 – Final Cain solo, Part 1, mm. 628-638

These transitions are challenging because each of these measures begins with a rest rather than a played note. To help here, the conductor must be completely metronomic in one's gesture and have a good understanding of the metrical relationship between the *compound* and *simple* meters. The placement of the fermata in m. 635, set between the words *soif* and *d'être* in *Ma haine dans le sang a soif d'être assouvie*[84] is particularly difficult to negotiate with the orchestra. Given the rule that a fermata is generally held for twice the value of the note it is associated with, and in this measure the fermata is above an eighth rest, a *ritardando* can achieve the same thing without having to actually pause the music. By keeping the gesture and thus the beat moving, the musicians will feel more secure with the chord played on the last pulse of this measure.

[84] My hatred thirsts for blood

Perhaps the biggest area of consideration for a conductor is that of the text. The text for this piece is in French, which in the author's opinion is one of the more difficult languages among the standard choral languages. There are a few reasons for this: written French is not phonetic and includes many superfluous letters; the inclusion of special linguistic features like the *liaison* to join specific words together in order to maintain a constant consonant-vowel flow; and probably most importantly the language contains eight primary cardinal vowels, three mixed vowels, four nasal vowels, the schwa or neutral 'e', the mute 'e', and three semiconsonants along with all the regular consonants.[85] The difficulty in the language is further compounded because spoken French or *parler courant* is different than the more formal French used when singing, or *style soutenu*.[86] These differences between the spoken and sung French can lead to disagreements during a rehearsal, which can cost valuable time. In order to help resolve these issues, it is very important that the conductor have a good aural understanding of how they want the language to sound.

A really good tool to help with this is the International Phonetic Alphabet (IPA). This is a system of standard phonetic symbols that can help with pronunciation in any language, as the symbols are standard across all languages. Teaching one's singers this system can be a really useful tool in helping to unify the language being sung and help nullify potential disagreements in pronunciation that might arise. In French, perhaps the most complicated phonemes to work through are the vowel sounds, which require greater muscular involvement than English vowels.[87] In IPA the vowel phonemes look like:

[85] Jason Nedecky, *French Diction for Singers* (Toronto: University of Toronto Bookstore, 2011), 2.
[86] Ibid., 3.
[87] Ibid. 6.

Cardinal Vowels: [i] [e] [ɛ] [a] [ɑ] [o] [ɔ] [u]
Mixed Vowels: [y] [ø] [œ]
Nasal Vowel: [ɛ̃] [õ] [ɑ̃] [œ̃]
Schwa: [ə][88]

In order to apply these IPA symbols, the conductor must develop a general understanding of how the language works. Some of the characteristics of the French language that need to be considered are:

- It includes many silent letters
- It typically moves in a consonant-vowel flow. Typically syllables begin with short consonant sounds followed by sustained vowel sounds
- The word stress occurs on the last syllable and there are no secondary word stresses
- There are no diphthongs in the language
- Each syllable contains only one vowel sound
- Mute e is usually pronounced when singing
- Glottal stops before a vowel sound are not typically permitted when singing[89]

Having an understanding of a specific language characteristics and how the IPA works in a given language can help the conductor generate an IPA transcription of a given text for their singers. This transcription along with some rudimentary teaching of the IPA system can go a long way in helping to find unified pronunciations within the ensemble.

The following is an example of the IPA transcription for the first few lines of the first chorus in *Caïn* (beginning at m. 356(4)):

[88] Ibid., 4.
[89] Ibid., 2-3.

Ils	**avaient**	**entendu**	**la**	**voix**	**d'Adonaï,**	
[il	zavɛ	tɑ̃tɑ̃dy	la	vwa	dadɔnai]	
they	had	heard	the	voice	of adonai	
En	**accents**	**fulminants**	**comme**	**au**	**Mont**	**Sinaï,**
[ɑ̃	naksɑ̃	fylminɑ̃	kɔ	mo	mõ	sinai]
in	accents	fulminating	as	the	mount	sinai

In this transcription, the original text is seen in bold, the IPA transcription is below that, and the final line is a literal translation of the text. This format gives the singer both the model of pronunciation the conductor is looking for and some context and meaning for the text they are singing. A full IPA transcription of the *Caïn* libretto can be found in Appendix 5.

Chapter 7: Conclusion

Alexis Contant and his music represent one of the earliest stages in Canada's musical development. He was regarded as an accomplished pianist and organist even though he gave up a promising performance career due to uncontrollable stage fright. Even so, he worked as the organist at Saint-Jean-Baptist Church for over thirty years. He was regarded as a composer of note during his lifetime and is credited with his music being presented in what is thought to be the first concert in Canada dedicated to a single Canadian composer, along with composing Canada's first large-scale oratorio.

Unfortunately, the acclaim he received during his life did not extend much beyond his death. This is in part due to the fact that most of his musical output was never published, or was in some cases published elsewhere in the world. As a result, his music is not readily available for today's musicians and audiences and has been all but lost to the archival shelves.

His oratorio *Caïn* marks a milestone in Canada's musical history, as it is the first large-scale oratorio composed in this country. Contant's passion for large-scale works developed over time. It began with a setting of the *Ave Maria* text for chorus and orchestra in 1880 and continued through three mass settings before his dream was realized in *Caïn*. This oratorio not only marked the first large-scale concert work for Contant, as each of the works previous were initially liturgically conceived, but it was also a catalyst for his desire to write larger operatic works.

Caïn is a work that presents many challenges for both the musicians and the conductor. The text is rich with French poetic history while the music is deliberately

written in a style consistent with the later part of the Romantic period. This was deliberate because Contant felt that the "new" music of the early twentieth century was beyond the musical sensibilities of his audiences.

Contant received mixed reactions from critics regarding his music, from the most glowing to the most negative. Regardless of these reviews, he was an important figure in Canada's musical heritage. He was a visionary in his music, composing in many different styles and genres over his career. He had an inward desire to not only compose music but to continually improve his compositional skill. And, he had a desire to write for the bigger stage, a desire that was cut short before it was fully realized.

Potvin summarizes the composer's importance thus:

> Contant was a pioneer whose vision was on a large scale, and although the results of his efforts do not equal his ambitions, he displays a sincerity and honesty worthy of admiration.[90]

It is the hope that this project will not only shed some light on this early Canadian composer and his work and foster further performances of *Caïn*, but will also foster a renewed interest in further study of this 'sincere and honest' early Canadian composer.

[90] Potvin, "Contant, Alexis." The Canadian Encyclopedia, Historica Canada, 2007.

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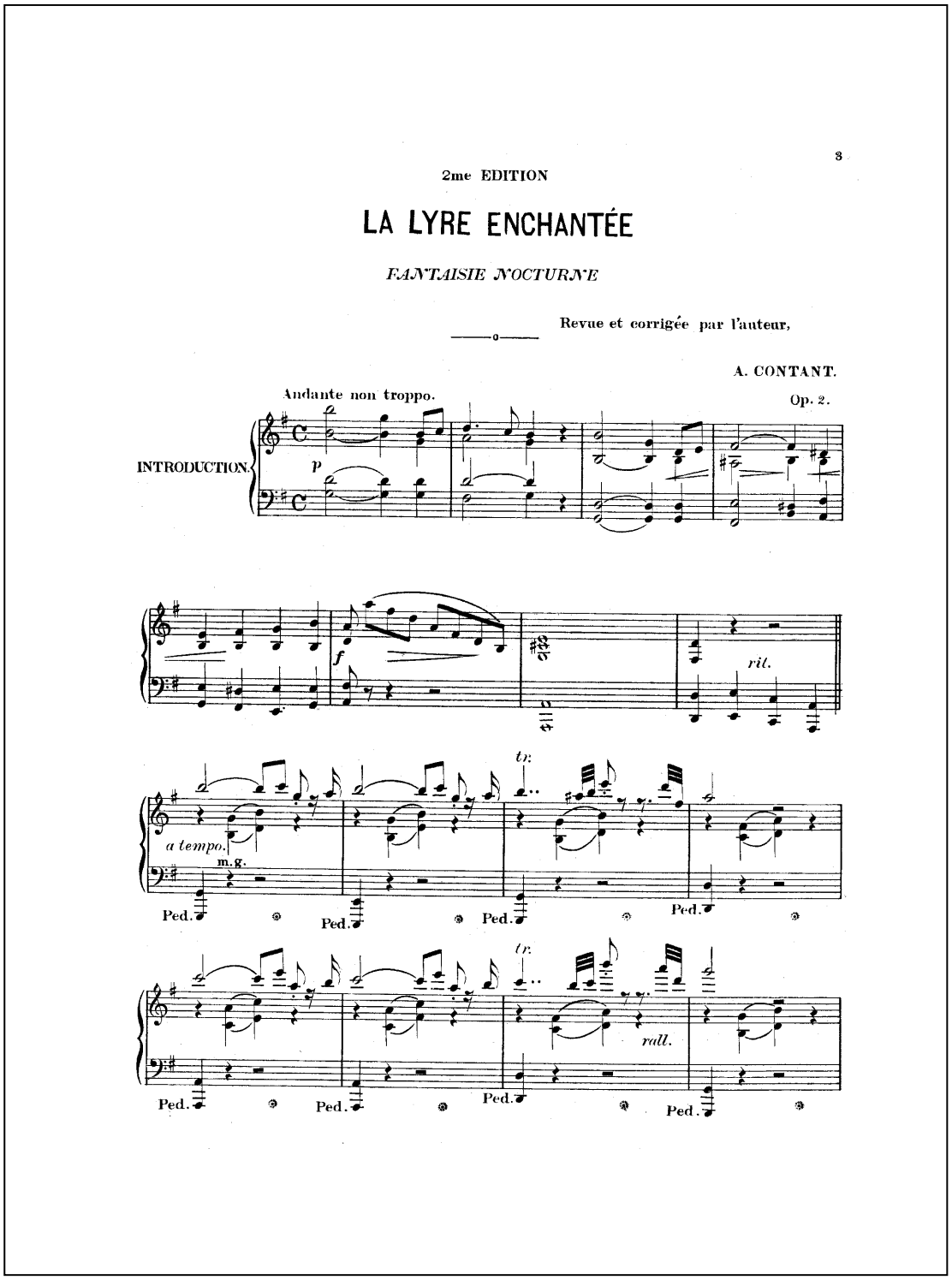
Appendix 1[91] – La lyre enchantée (The enchanted lyre)[92]



2me EDITION

LA LYRE ENCHANTÉE

FANTAISIE NOCTURNE

Revue et corrigée par l'auteur,

A. CONTANT.

Op. 2.

Andante non troppo.

INTRODUCTION.

p

f

rit.

tr.

a tempo.

m.g.

Ped. Ped. Ped. Ped.

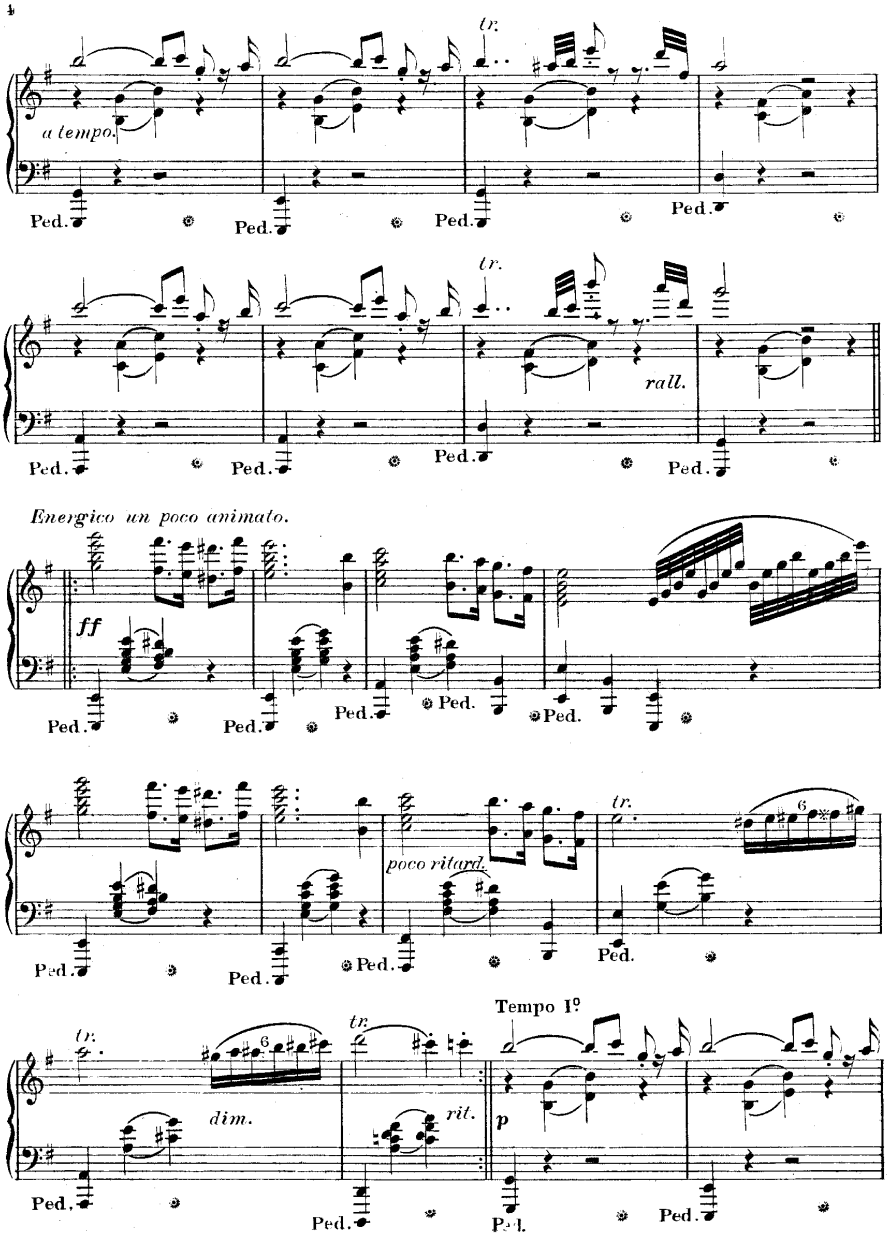
tr.

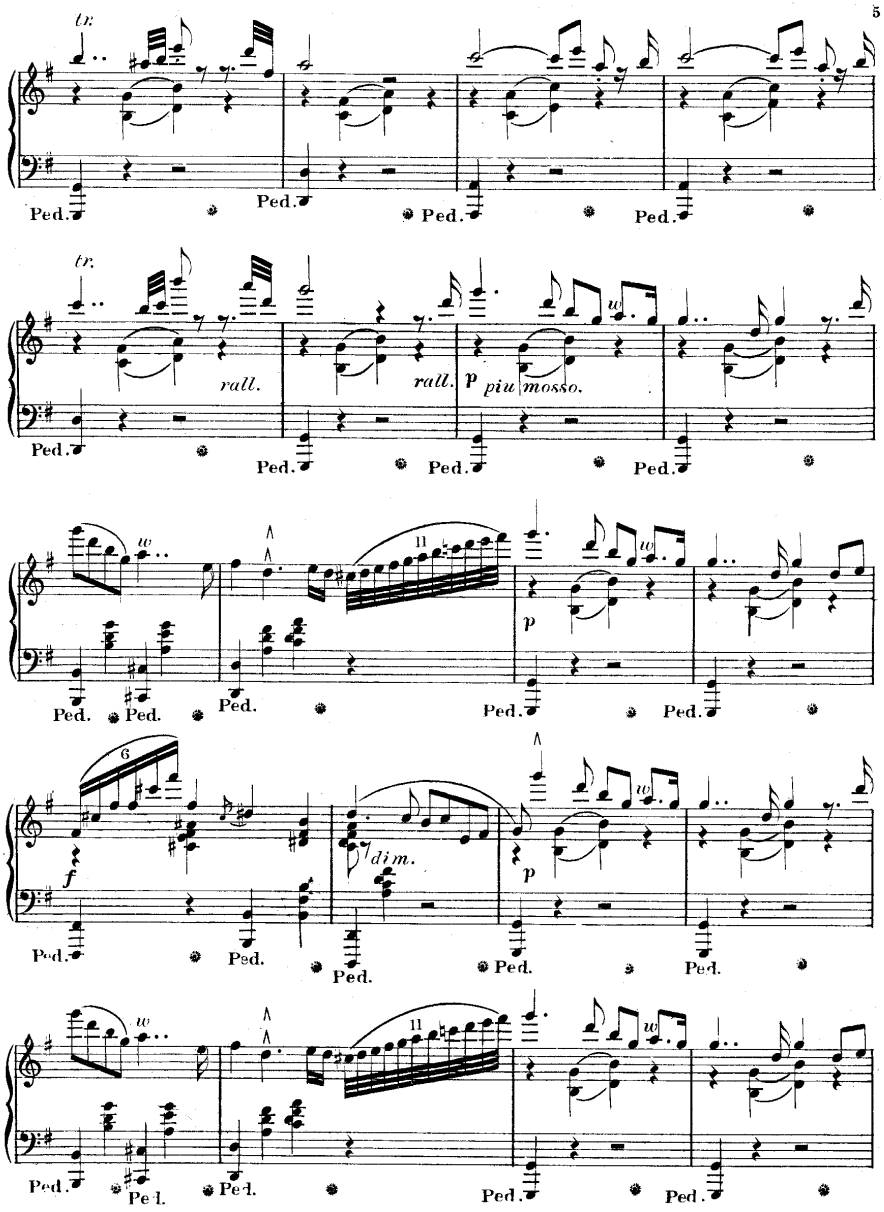
rall.

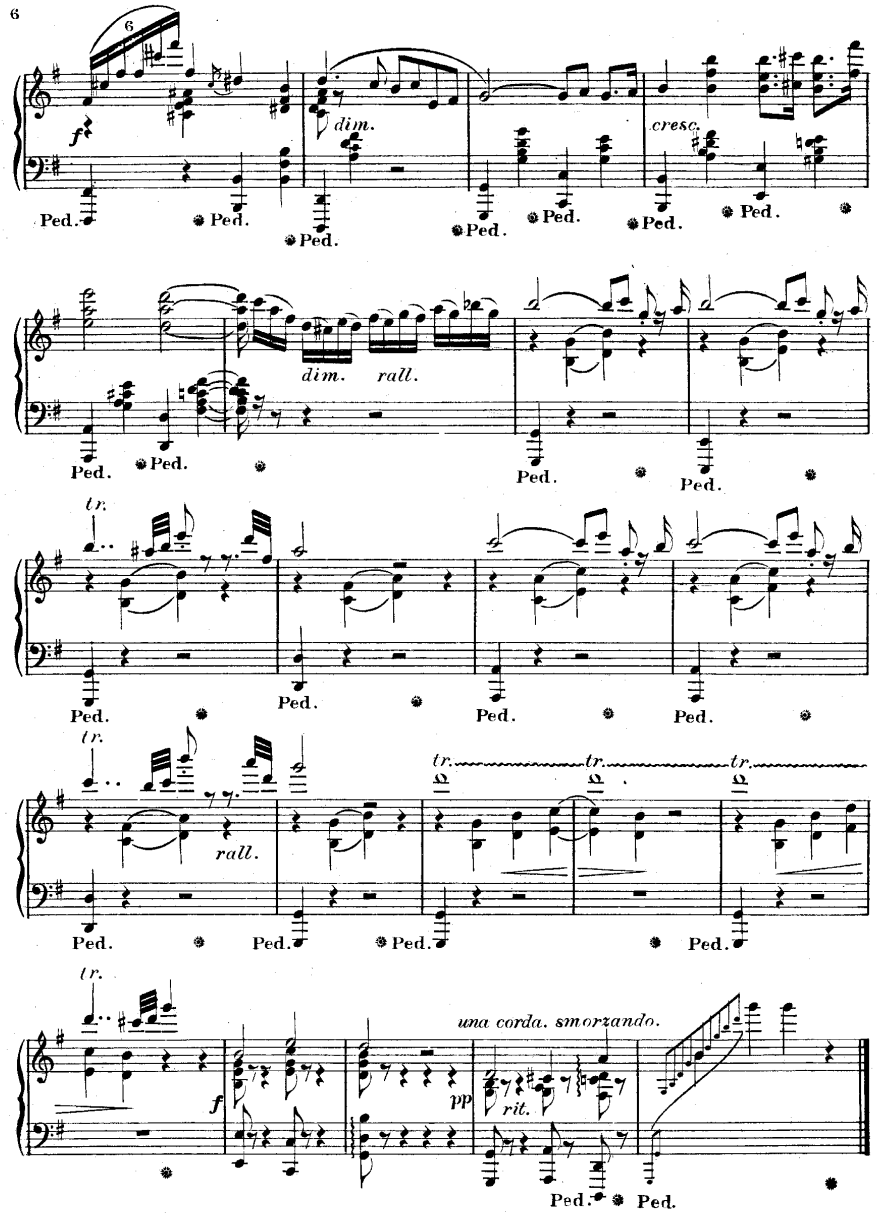
Ped. Ped. Ped. Ped.

[91] This score is available through the public domain Petrucci Music library, which is hosted by the International Music Score Library Project, https://imslp.org/wiki/Category:Contant%2C_Alexis.

[92] This is the second edition of the score published in 1896. The first edition was published in 1875.


tr.
a tempo.
Ped.
Ped.
Ped.
Ped.
tr.
rall.
Ped.
Ped.
Ped.
Ped.
Energico un poco animato.
ff
Ped.
Ped.
Ped.
Ped.
Ped.
poco ritard.
tr.
6
Ped.
Ped.
Ped.
Ped.
Tempo I°
tr.
tr.
6
dim.
rit.
p
Ped.
Ped.
Ped.
Ped.


5
tr.
Ped.
rall.
p piu mosso.
11
6
f
dim.


6
6
f
dim.
cresc.
Ped.
dim.
rall.
tr.
rall.
una corda. smorzando.
pp
rit.

Appendix 2 – Chronological (by year/year complete) List of Contant's Works[93]

La Lyre enchanté	Piano	1875
Les Belles de Montréal	Piano	1880
Ave Maria	Tenor/Organ	1880
Tantum ergo	TTB Chorus/Organ	1880
Ave Maria	SATB Chorus/Orchestra	1880
Nocturne	Piano	1882
Aurore	Voice/Piano	1882
La Cavalcade	Piano-4 hands	1883[94]
Mass in d minor	Solo/Chorus/Orchestra/Organ	1884[95]
L'Âme d'un ange	Mezzo Soprano/Soprano (or Baritone)/Piano	1884
Clos ta paupière	Voice/Piano	1886
O Salutaris hostia	Soprano (or Tenor)/Organ	1888
Amour trompeur	Soprano (or Tenor)/Piano	1888
Ave Maria	Voice/Strings	1890
Les Craintes maternelles	Soprano (or Tenor)/Piano	1890
Windsor March	Piano	1891
O Salutaris hostia	SATB Chorus/Organ	1891
Domine Jesu Christe	TTBB Chorus/Organ	1892
Tantum ergo	TTB Chorus/Orchestra/Organ	1892
Valse nationale	Piano	1893

[93] Stephen C. Willis, *Alexis Contant Catalogue* (Ottawa: Minister of Supply and Services Canada, 1982) 12-44.
[94] Also arranged for Piano-2 hands
[95] The Benedictus, for TB/Piano/Strings was added later that same year

Short Mass in C	Men's Chorus/Organ	1894
Ave Maria	Voice/Violin/Cello/Organ	1894
Les Flots qui m'ont bercé	Cello/Orchestra	1896
Variations on "Un Canadien Errant"	Piano	1896
Mass in B flat major	SAB Chorus/Orchestra	1896
Grande Marche triomphale	Orchestra	1897[96]
Vive Laurier	Piano	1897
Pie Jesu	1 Voice/TTBB Chorus/Organ	1897
Méditation	Cello (or Violin)/Piano	1897
Mass No. 2	TTB Chorus/Orchestra/Organ	1897
Ave Maria	Tenor/Baritone/Strings/Organ	1897
Tantum ergo	SATB Chorus/Orchestra	1897
Fantaisie sur deux airs anglais	Cello/Piano	1898[97]
Ave Maria	Baritone/Organ	1898
L'Angelus	SATB Chorus/Orchestra	1898
Fantaisie sur des airs canadiens	Wind Band	1900
Vive Laurier	Military March	1900[98]
Romance	Cello (or Violin)/Piano	1900
Regina coeli	TTB Chorus/Strings	1900[99]
La Vierge à la crèche	Mezzo Soprano/Piano/Harp	1900
Nouvel Hymne canadien français	Voice/Piano	1901

[96] Transcription and arrangement of an organ work by Théodore Dubois (1837-1924)
[97] The two pieces are: Home, Sweet Home and God Save the Queen
[98] Arrangement of the piano work from 1897
[99] Also written for TTB Chorus/Organ

Les Alliés	Orchestra	1902
Panis angelicus	TTBB Chorus/Organ	1902
Mass No. 3	TTB Chorus/Orchestra/Organ	1902
Ô Canada ma patrie	Voice/Piano	1902
Marche pontificale Pie X	Orchestra	1903
La Charmeuse	Cello (or Violin)/Piano	1903
Yvonne Valse Caprice	Piano	1903
Ave Maria	TTB Chorus/Organ	1903
Tarentelle	Cello/Piano	1903
Méditation	Cello/Harp/Strings	1903[100]
Fantaisie	Voice/Piano	1903
La Querelle	Voice/Piano	1903
Patrie	SATB Chorus/Piano	1903
Tantum ergo	TTB Chorus/Organ	1904
Quatre Cantiques de Noël	Voice/Piano	1904[101]
Cain	Oratorio	1905
Vive la Canadienne	Orchestra	1906
Berceuse	Piano	1906
Vision	Voice/Piano	1906
Le Canada	SATB Chorus/Orchestra/Piano	1906[102]
Trio	Piano/Violin/Piano	1907

[100] Arrangement of the Cello/Piano work from 1897
[101] The four pieces are: *Il est né, le divin enfant*, *Ça bergers*, *assemblons-nous*, *Les Anges dans nos campagnes*, *Dans cette étable*; This cycle was also arranged for string orchestra
[102] Also written for SATB/Piano

Variations on "God Save the King"	Piano	1907
Vision	Voice/Piano	1907
Aimer	Voice/Piano	1907
Musique	Voice/Cello/Piano	1907
Salut at Canada	Voice/Piano	1907
Requiem Mass	TTB Chorus/Organ	1908
Quand même	Voice/Piano	1908
Les Deux Âmes	Symphonic Poem	1909
Alice Valse	Piano	1910
Alice Valse	Orchestra	1910[103]
Short Mass in G	TTB Chorus/Organ	1910
Griserie printanière	Voice/Piano	1910
La Fête du Christ à Ville-Marie	Voice/Organ	1910
Après l'Angelus du soir	Organ	1911
L'Aurore	Orchestra	1913
Je vous salue, Marie	Soprano/Mezzo Soprano/Organ	1913[104]
Les Alliés	Piano	1914[105]
Pange lingua	Organ	1914
Tout le long	Voice/Piano	1915
Veronica	Opera (incomplete)	1916
Sur un crucifix	Soprano (or Tenor)/Organ	1917

[103] Arrangement of the piano work from the same year
[104] Could also be sung by Tenor/Baritone duet – or perhaps another combination like Soprano/Baritone or Tenor/Mezzo Soprano
[105] Arrangement of the Orchestra work from 1902

Undated Works

Polonaise No. 4	Orchestra[106]
Les Voilà	Military March
La Fileuse	Cello/Piano
Ballade	Piano
Fantaisie-Caprice	Piano
Fugue	Organ[107]
Le Murmure du ruisseau	Piano
Petites Phrases dans le style ancien	Piano
Prelude	Organ[108]
Mass of the Angels	SATB Chorus/Organ
Gloria (from a Domine)	4 Cellos
Cor Jesu	SATB Chorus/Organ
Libera Me	TTBB Chorus/Double Bass/Organ
Petit Tantum ergo	TTB Chorus/Organ
Ave verum corpus	TTBB Chorus/Orchestra/Organ
Ave verum corpus	Bass/Orchestra/Organ
Jesu Dei vivi	STB Chorus/Strings/Organ
Panis angelicus	TTB Chorus/orchestra[109]
Cantique à la Vierge	Voice/Organ
Seul sur la route	Baritone/Organ

[106] Orchestration of the piano work by Frederic Chopin (1810-1849)
[107] Arranged from a piano piece by Muzio Clementi (1752-1832)
[108] Arranged from a piano piece by Sergey Rachmaninov (1873-1943)
[109] Also written for TTB Chorus/Organ

À Saint-Jean-Baptiste	Voice/Piano
La Bannière du précieux sang	Women's Chorus/Organ
Cantique No. 13	Voice/Accompaniment
Le fervent solitaire	SATB Chorus/Organ
À vingt ans	Voice/Piano
Au jardin de mon coeur	Voice/Piano
Baiser d'amour	Voice/Piano
Désespérance	Voice/Piano
Fidélité	Voice/Piano
Canada	Baritone (or Mezzo Soprano)/Piano
Le Drapeau	Soprano (or Tenor)/Piano

Appendix 3 – *Le Meurtre de Caïn* Synopsis

Tableau 1: ***Conseils d'Adam à ses fils***

Scene I:

The first tableau begins with Adam talking to his sons, Cain and Abel. Adam's opening monologue speaks to Eve's sorrow for her part in their banishment from the Garden of Eden. The next part of the scene has Adam responding to a series of questions from his sons regarding their parent's expulsion from Eden. The centrepiece of the opening scene is a long monologue by Adam in which he recounts the serpent's treachery and their ultimate fall from God's grace. After hearing this, Cain becomes angry and laments their lot in life, having to toil in hardship on the land (a biblical reference to Cain as a tiller of the ground, and Abel as a keeper of sheep – Genesis 3: 2). He is also angry with his parents for their part in his suffering and to these charges, Adam takes full responsibility. Adam then recounts in sorrow the beauty of Eden and their fears on the first night of exile and assures his sons that the offence they committed towards God weighs heavily on his heart. A dialogue between Adam and Abel then ensues, with a return to the question and answer format previously seen in the scene. The tone of the scene changes during this dialogue from the narrative of the first sin and its consequences to a foreshadowing of the coming Messiah, "*Ayez donc confiance au Rédempteur promis*,"[110] which Cain then dismisses, "*Le fils de Dieu, vraiment!"*[111] This scene comes to an end, like it begins, with a monologue by Adam where he reassures his sons that God has not abandoned them. He encourages them to continually offer up their best sacrifices

[110] So trust the promised Redeemer
[111] The Song of God, really!

and prayers. He praises Abel for his generous offerings, but warns Cain that his sacrifices need to be improved; that God demands their first fruits made in sacrifice. Adam and Abel then depart leaving Cain alone on stage.

Scene II:

The first tableau concludes with a short monologue by Cain. During the monologue, the audience gets the first real glimpse into the complicated mindset of Cain. He begins by acknowledging that he displeases God through his sacrifices and expresses his anger towards both his father and brother for what he believes are his misfortunes. The audience begins to see the seeds of jealousy that will eventually consume Cain.

Following the conclusion of the tableau, a chorus takes the stage and provides a general commentary on the story to that point in the play. The audience hears of Cain's jealousy towards his brother, who often suffers as a result. Cain's anger seems to be largely driven by the state of their existence and God's continuous rejection of his sacrifices while accepting his brother's.

Tableau 2: *Mort d'Abel*

Scene I:

The second tableau begins with Cain alone on the stage. During this monologue he expresses that while there seems to be a calm over everything, there is an emptiness in his heart; that something strange is robbing him of his happiness. The scene concludes with Cain resolving to kill his brother.

Scene II:

The tableau continues with a short monologue by Abel, after Cain leaves the stage. His monologue takes the form of a prayer in four parts. He begins with an exaltation of God's power and might and concludes this opening with a petition to deliver them from their plight. He then expresses his belief in the coming Saviour and assures God of his commitment to continue to provide pleasing sacrifices. The final part of the prayer is a petition of forgiveness for his brother and his deeds, which Cain, who is now returning to the stage, overhears.

Scene III:

This scene begins with a brief interaction between Cain and Abel, where Cain's jealousy is now fully realized. The conclusion of this confrontation is Abel's unfortunate death. Following the murder, Cain concludes the scene with a lengthy monologue, during which he realizes that killing his brother did not ease the emptiness in his heart. He then realizes the gravity of what he has just done along with the likely consequences he will face. As fear grips him, he begs Abel for forgiveness and even tries to rouse him from what Cain sees in his delirium as sleep. Coming to his senses, the scene concludes with Cain trying to hide his brother's lifeless body from his approaching father.

Scene IV:

The final scene of this tableau begins simply enough with a greeting from father to son. Adam then relays to Cain the horrors of a dream he just had regarding what he perceived was the death of Abel by Cain's hand, which Cain dismisses out of hand. Sadly, Adam catches sight of the blood on Cain's clothing along with a trail of blood

leading to some bushes. He follows the blood trail to reveal his son's lifeless body and his dream come to fruition.

At the conclusion of the tableau, the chorus once again comes on stage to provide commentary on the events and consequences of Cain's actions.

Tableau 3: *L'oeil de feu*

Scene I:

This tableau only has a single scene, in which Cain talks to his descendants, Jabel, Jubal, and Henoch. The audience sees that Cain is still haunted by the death of his brother. Cain complains that a "fiery eye" haunts and relentlessly pursues him. Jabel, Jubal, and Henoch attempt to help him realize that this spectre is all in his head, but have little success. During a lengthy monologue in the middle of the Tableau, Cain comes to realize that this eye that has been pursuing him is actually his brother. Still, Cain is unrepentant of his actions and blames his father and God for his miserable, wandering existence. Cain then reminds the boys that they are of the rod of Satan, while the sons of Seth are the chosen of God and that it is their duty to stand against them, kill them, and take their land and goods. He goes on to recount Adam's foretelling of a coming redeemer while expressing his belief that this will never happen and concludes by realizing that death will soon take him. His sons pledge to take up the fight against Seth and his line. Cain then tells his sons to return to their mother following his death and raise his tomb in the shadow of an abalone.

Following this scene the chorus takes the stage again for the last time to provide commentary. This time, though, they return to the aftermath of the murder. The audience

learns that Adam and Eve are distraught over the death of their son. They also learn that Eve's tears have enticed God to have mercy on them. God sees Abel's death as a pleasing, divine sacrifice and will grant them another son, Seth, whose lineage will be the Holy Rod; that his line will lead to the prophesied redeemer of the world.

Tableau 4: ***Bénédiction de Seth***

Scene I:

The final tableau begins with Adam warning his son Seth to stay away from Cain and his line, as God has cursed them all. He continues by revealing to Seth that God has chosen him; God will make a covenant with Seth and his line. Adam warns Seth that because of this, Cain's sons will torment him and his line throughout eternity. Adam then shares with his son a prophecy that he received that God will triumph over the peoples of the earth by destroying them in a great flood and that it will be Seth's sons whom God will favour and save. He also shares with Seth that the Redeemer of the earth promised by God will come from his line. Following these revelations, the scene returns to the question and answer format seen in the first tableau. Seth asks if he will see the Redeemer, whether they will be able to return to Eden when the Redeemer comes, and why their punishment is so long and hard. Adam does not directly answer these questions, rather he briefly reminisces about his time in the blessed garden before offering that God is pressing him to bless Seth. The final moment of the tableau depicts God, through Adam, giving a blessing to Seth that "heaven's favours always be sweet to

your heart like home, and may the blessed fruits of your fertile race spread one day all over the world."[112]

[112] Frére Sypmphorien-Louis, *Le Meurtre de Cain*, unpublished manuscript, c. 1903.

Appendix 4 – *Caïn* libretto – with Lozeau alterations

Première Partie – La Haine

Adam:

Votre mère affligée est souvent dans les pleurs,
Et son cœur est en proie à de vives douleurs.
Sans cesse, elle me dit, dans sa souffrance amère:
"Adam, c'est moi qui t'ai plongé dans la misère,
C'est par amour pour moi que tu mangeas du fruit;
Le péché s'est trouvé par ma faute introduit
Dans le superbe Éden, d'où Jéhovah sévère
Nous a chassés, et mis sur cette ingrate terre.
La faim nous a conduits jusque sur ces confins
Où souvent nous avons de bien pâles matins."
Offrez à l'Éternel, chers fils,[113] maint sacrifice.
Vous calmerez ainsi le bras de sa justice.

Caïn:

L'œil de Dieu ne s'est pas encore apitoyé
Sur notre pauvre exil qu'on trouve sans pitié.
Pourquoi de Jéhovah cette main redoutable?
Pourquoi nous imposer un sort si lamentable?

Adam:

Attentive au serpent, crédule à son discours,
Ève, en mangeant du fruit, empoisonna ses jours.
J'y goûtai pour lui plaire: "O femme infortunée,
Lui dis-je tout ému, ta sombre destinée
Sera la mienne. Ensemble irons-nous au tombeau,
Après avoir porté de nos jours le fardeau."

[113] enfants

Le soir de notre chute, assis sur une pierre
Et qu'ainsi[114, 115] murmurant tout bas[116] une prière,
En regardant les monts fauves et soucieux[117]
Les astres rayonnants dans la splendeur des cieux,
Nous vîmes le premier linceul d'une nuit sombre
S'étendre sur la terre et la plonger dans l'ombre.
Nous fûmes effrayés, envahis de stupeur.
Nos membres refroidis frissonnaient de terreur.
À peine un souffle osait sortir de notre bouche
En voyant s'assombrir la nature farouche.
Nous étions inquiets, rêveurs, tremblants,[118] sans voir
Les constellations qui brillent au ciel noir.
Nous passâmes la nuit à pleurer en silence,
Craignant de Jéhovah l'ineffable présence.

Chœur:

Ils avaient entendu la voix d'Adonaï,
En accents fulminants comme au Mont Sinaï,
Qui leur avait crié dans l'ombre de l'espace
"Qu'as-tu fait, homme? À toi malheur, comme à ta race.
Tu gagneras ton pain aux sueurs de ton front,
Les douleurs de leur poids toujours l'accableront.
J'empoisonne de maux la source de ta vie
Qui, désormais sera de larmes assouvie.
Sur ton être le mal vient d'imprimer son sceau,
Et tes enfants impurs gémiront au berceau.
Tu traîneras comme un boulet ta déchéance,[119, 120]

[114] Et tout bas
[115] Harassés
[116] Et ainsi
[117] au loin les monts majestueux
[118] tremblants, muets,
[119] Tu traîneras jusqu'à ta mort ta déchéance,

Avec peine et travail, tu vaincras l'ignorance.
Le monde est maintenant comme une mer sans port
Où sous tout horizon se dressera la mort."

Caïn et Abel:

Nous vivons depuis lors, dénués, misérables,
En arrachant du sol quelques fruits méprisables,
Et nous vagabondons sur des terrains pierreux,
Sur les sables mouvants des grands déserts poudreux,
Qui frappent nos regards comme une mer sans rives,
Où l'on voit se traîner des ombres fugitives.

Caïn:

Maudit soit votre nom et celui d'Ève aussi;
Si nous sommes traités sans trève et sans[121] merci,
Et si dans les forêts en manteau gris circule
Comme un ours en hiver,[122] le pâle crépuscule.
C'est votre lourd péché, pesant comme un boulet,[123]
Qui nous tient enchaînés comme un merle au lacet.[124, 125]

Adam:

Le Rédempteur promis viendra sauver le monde,
Et sous ses pieds puissants mettra l'esprit immonde
Qui nous trompa, hélas! d'un mensonge odieux.
Et fit le genre humain comme lui malheureux.
Présentez à l'autel de nombreux sacrifices,
Et que les dons offerts soient toujours les prémices.

[120] Tu porteras comme un fardeau la déchéance,
[121] pitié ni
[122] sous un ciel inclément
[123] qui pèse sur nos ans
[124] et nous rend à jamais navrés et gémissants
[125] et nous rend à jamais notre épopée et gémissants

Dieu n'aime pas, Caïn, ton offrande à l'autel,
Tes dons sont trop mesquins,[126, 127] il aime ceux d'Abel,
Se montrant généreux dans[128] ses milliers d'offrandes,
Supplions Jéhovah d'exaucer nos demandes;

Chœur:

Élevons des autels au divin Créateur;
Que la myrrhe et l'encens montent lui rendre honneur,
Jusqu'aux confins du ciel où se trouve son trône,
Où l'angélique troupe en chantant l'environne.

Caïn:

De la terre et des cieux je suis abandonné:
Est-ce bien pour cela que je suis vraiment né?[129]
Je ne puis plus longtemps traîner ma pauvre[130] vie;
Ma haine dans le sang a soif d'être assouvie.

Chœur:

Élevons des autels au divin Créateur;
Que la myrrhe et l'encens montent lui rendre honneur,
Jusqu'aux confins du ciel où se trouve son trône,
Où l'angélique troupe en chantant l'environne.

Deuxième Partie – Le Sang

Chœur:

En ce temps-là, Caïn, de son frère jaloux.
Nourrissait dans son cœur le plus sombre courroux.

[126] Tu n'es pas vertueux;
[127] Tu n'es pas généreux;
[128] courageux par
[129] hélas que je suis né?
[130] mon âpre

Que la perfide envie à l'œil fauve déchaîne,
Abel avait souvent à souffrir de sa haine;
Il se montrait envers son père audacieux,
N'offrait pas à l'autel ce qu'il avait de mieux
Parmi les plus beaux fruits qui croissaient sur ses terres.
Et jamais ses prières
Ne montaient vers les cieux.
Dieu rejetait son sacrifice:
Car ses dons ne lui plaisaient pas,
Sur lui l'éternelle justice
Laissait s'appesantir son bras.

Quatuor:

Abel donnait de sa main pure,
Au Créateur de la nature,
Les prémices de ses troupeaux,
Et Dieu, recevant ses offrandes,
Prêtait l'oreille à ses demandes,
Et le comblait de dons nouveaux.

Caïn:

Au milieu de ces bois comme les bêtes fauves,
Je n'ai pas d'autres abris que l'antre des monts chauves,[131]
Pour prendre mon repos, je suis exaspéré![132]
Puis-je croire être un jour de mes maux délivré?
Je vois quelqu'un là-bas: c'est Abel qui s'avance.
L'infâme! je ne puis supporter sa présence.
Viendrait-il élever un autel en ce lieu,
Afin d'offrir encore un sacrifice à Dieu?

[131] fauves
[132] désespéré

En songeant à cela, la colère m'inspire.
De le frapper. Partons!

Abel:

Le monde est votre empire,
O Dieu plein de bonté! Verrai-je de mes yeux
Notre Libérateur, le Souverain des cieux?
Sa promesse est encor dans l'ombre du mystère,
Mais c'est sûr qu'un Sauveur visitera la terre,
Qu'il nous rachètera de l'esclavage amer,
Où nous a tous plongés le prince de l'enfer,
En trompant nos parents au jardin des délices.
Pour hâter ce moment, les meilleures prémices,
De mes meilleurs troupeaux, vont brûler sur l'autel,
Pour apaiser le bras puissant de l'Éternel.
Pardonnez à Caïn qui méprise mon père.
N'élève pas la voix pour faire sa prière,
Ne vous offre des champs que les plus mauvais fruits,
Et lance vers le ciel la haine et le mépris.

Caïn:

Je t'entends, imposteur et tu vas disparaître.

Abel:

Insensé, Dieu te voit!

Caïn:

Meurs de ma main, meurs traître!

Abel:

Frère, Dieu ne meurt pas!

Caïn:

Disparais de mes yeux,

Car je brave du Ciel la vengeance en ces lieux.

Adam:

Caïn!

Caïn:

Que voulez-vous?

Adam:

N'as-tu pas vu ton frère?

Caïn:

En suis-je le gardien?

Adam:

Ta parole est amère!

D'où vient ce sang, tout frais, là, sur ton vêtement,

Ce sang pur et vermeil, encore tout fumant?

Caïn, d'où vient ce sang que je vois sur la mousse,

Sang qui glace mon cœur et d'horreur me repousse?

Cette trace sur l'herbe, est-ce du sang humain?

Est-ce du sang, mon fils, répandu par ta main?

Caïn:

Dans les troupeaux, sans doute, une bête sauvage,

Par la faim dévorée a fait quelque ravage.

Adam:

Couvert de sang, je vois dans ce buisson Abel;

Je jure que sa mort vient de ton bras cruel!
Fuis loin de moi, maudit! Et que jamais ta race,
Que je maudis aussi, ne soit devant ma face.

Caïn:

Je vais fuir loin de vous dans les déserts profonds,
En ma race on verra les suppôts des démons.

Chœur:

Le premier homicide éclata sur la terre,
En une sombre nuit Caïn tua son frère,
Et d'un manteau de deuil se couvrirent les cieux.
La forêt se drapa de ses voiles funèbres,
Les arbres gémissant sous les vents furieux,
Ne montraient leurs fronts noirs à travers les ténèbres,
Qu'aux reflets lumineux de sinistres éclairs,
Qui déroulaient leur vol flamboyant dans les airs.
La nature tremblait sous les coups de tonnerre;
Rempli d'effroi, Caïn entendit le Seigneur
Lui demander alors: "Qu'as-tu fait de ton frère?"
"En suis-je le gardien?" dit le traître en fureur,
Quand baignait dans son sang l'innocente victime
L'infâme, épouvanté, s'éloigna pour toujours
Du solitaire lieu qui rappelait son crime,
Et ne vit plus pour lui se lever de beaux jours;
Comme un cerf aux abois le blasphème à la bouche,
Parcourant les déserts à l'horizon farouche,
Il fuyait l'œil d'Abel qui partout le suivait;
Dans l'horreur et l'angoisse il traînait l'existence,
Et son cœur endurci n'avait plus l'espérance
D'obtenir son pardon du Dieu qu'il redoutait.

Troisième Partie – La Promesse

Éve:

Je suis plongée, hélas! dans l'amère tristesse,
De mes yeux, sans tarir[133] les pleurs coulent sans cesse.
Depuis que le serpent dans un vallon ombreux,
Attirant mon regard d'un sifflement joyeux.
Et qu'aussitôt d'un bond sortant d'une clairière,
Sous un pan du ciel bleu baigné par la lumière,
Pour enrouler le tronc de l'arbre gracieux.
Aux doux fruits veloutés de ses beaux anneaux bleus,
M'a dit en me fixant d'un œil perçant de flamme,
Qui séduisit ma vue: "Écoute-moi bien, femme!
Pourquoi de ces doux fruits, les plus beaux du jardin,
Ne veux-tu pas manger? Le maître de l'Éden
Vous menace de mort si vous osez en prendre,
Mais vous traiter ainsi c'est trop, certes! prétendre.
En vous disant cela, Dieu s'est moqué de vous.
Ce fruit, je té l'assure, est le meilleur de tous:
Comme le doux nectar, il rafraîchit la bouche;
Pour devenir des dieux, il suffit qu'on y touche."
Je crus à sa parole et je mangeai du fruit;
Pas un beau jour pour nous depuis ce temps ne luit.

Un Messager Céleste:

[134]

"Le ciel entend les plaintes
De votre cœur en proie à d'amères étreintes.
Écoutez-moi: "Je suis un Messager divin,

[133] jour et nuit
[134] *Ecoutez-moi: Je suis un messager divin* (text in the original program, but not in the score, there is no music for this line)

Qui vous dit: Mettez trêve[135] à vos âpres alarmes;
Le sang d'Abel, versé par une infâme main,
Est un encens qui plaît au Très-Haut; plus de larmes!
Dans la suite des temps, vous concevrez un fils,
Qui des enfants de Dieu sera la tige sainte."

Eve:

Je bénis Jéhovah en perdant toute crainte!

Eve et le Messager:

De sa race viendra le Rédempteur promis.

Choeur:

L'enfant béni du ciel fut Seth, dont la naissance
Confirma de nouveau la divine alliance.
Or la race maudite errait de monts en monts,
De déserts en déserts, semblable à des démons
Volant comme l'éclair sur l'aile des tempêtes.
Pour envahir la terre au moyen des conquêtes;
Mais Dieu veillait sur ses enfants,
Et les rendait forts, triomphants.

[136]

[135] fin

[136] *Les fils de Seth, nombreux comme les grains de sable*
Sur les bords de la mer et les astres des cieux,
Bénissaient sa sagesse et ses dons généreux.
(text in the original libretto, but not in the score, there is no music for this text)

Appendix 5 – IPA Transcription, Literal Translation, and Poetic Translation

Première Partie: La Haine

Adam

Votre	**mère**	**affligée**	**est**	**souvent**	**dans**	**les**	**pleurs,**		
[vɔtrə	mɛ	ʀafliʒɛ	ɛ	suvɑ̃	dɑ̃	lɛ	plœːʀ]		
your	mother	afflicted	is	often	in	the	tears		
Et	**son**	**coeur**	**est**	**en**	**proie**	**à**	**de**	**vives**	**douleurs.**
[e	sõ	kœːʀ	ɛ	tɑ̃	pʀwa	a	də	vivə	dulœːʀ]
and	her	heart	is	in	prey	to	some	bright	pain
Sans	**cesse,**	**elle**	**me**	**dit,**	**dans**	**sa**	**souffrance**	**amère:**	
[sɑ̃	sɛsə	ɛlə	mə	di	dɑ̃	sa	sufʀɑ̃	samɛʀə]	
without	stopping	she	me	said	in	her	suffering	bitter	
"Adam,	**c'est**	**moi**	**qui**	**t'ai**	**plongé**	**dans**	**la**	**misère,**	
[adɑ̃	sɛ	mwa	ki	te	plõʒe	dɑ̃	la	mizɛʀə]	
adam	it is	me	who	have you	plunged	in	the	misery	
C'est	**par**	**amour**	**pour**	**moi**	**que**	**tu**	**mangeas**	**du**	**fruit;**
[sɛ	pa	ʀamuʀ	puʀ	mwa	kə	ty	mɑ̃ʒɑ	dy	fʀɥi]
it is	by	love	for	me	that	you	ate	the	fruit
Le	**péché**	**s'est**	**trouvé**	**par**	**ma**	**faute**	**introduit**		
[lə	peʃe	sɛ	tʀuve	paʀ	ma	fo	tɛ̃tʀɔdɥi]		
the	sin	was	found	by	my	fault	introduced		
Dans	**le**	**superbe**	**Éden,**	**d'où**	**Jéhovah**	**sévère**			
[dɑ̃	lə	sypɛʀ	bedɛn	du	ʒeɔva	sevɛʀə]			
in	the	magnificent	eden	from which	jehovah	severe			
Nous	**a**	**chassés,**	**et**	**mis**	**sur**	**cette**	**ingrate**	**terre.**	
[nu	za	ʃase	e	mi	syʀ	sɛ	tɛ̃gratə	tɛʀə]	
us	has	chased	and	placed	on	this	thankless	earth	

La	**faim**	**nous**	**a**	**conduits**	**jusque**	**sur**	**ces**	**confins,**
[la	fɛ̃	nu	za	kõdɥi	ʒyskə	syr	sɛ	kõfɛ̃]
the	hunger	us	has	led	up	to	these	confines

Où	**souvent**	**nous**	**avons**	**de**	**bien**	**pâles**	**matins."**
[u	suvɑ̃	nu	zavõ	də	bjɛ̃	palə	matɛ̃]
where	often	we	have	of	very	pale	morning

Offrez	**à**	**l'Éternel,**	**chers**	**fils,**	**maint**	**sacrifice,**
[ɔfre	za	letɛrnɛl	ʃɛr	fis	mɛ̃	sakrifisə]
offer	to	the lord	dear	son	many	sacrifices

Vous	**calmerez**	**ainsi**	**le**	**bras**	**de**	**sa**	**justice.**
[vu	kalmərɛ	zɛ̃si	lə	bra	də	sa	ʒystisə]
you	will calm	so	the	arms	of	his	justice

Caïn

L'oeil	**de**	**Dieu**	**ne**	**s'est**	**pas**	**encore**	**apitoyé**
[lœj	də	djø	nə	sɛ	pa	zɑ̃kɔ	ʀapitwaje]
the eye	of	god	not	is	not	again	pity

Sur	**notre**	**pauvre**	**exil**	**qu'on**	**trouve**	**sans**	**pitié.**
[syr	nɔtrə	pov	ʀəgzil	kõ	tʀuvə	sɑ̃	pitje]
on	our	poor	exile	that we	find	without	pity

Pourquoi	**de**	**Jéhovah**	**cette**	**main**	**redoutable?**
[puʀkwa	də	ʒeɔva	sɛtə	mɛ̃	ʀədutablə]
why	of	jehovah	this	hand	formidable

Pourquoi	**nous**	**imposer**	**un**	**sort**	**si**	**lamentable?**
[puʀkwa	nu	zɛ̃poze	ʀœ̃	sɔʀ	si	lamɑ̃tablə]
why	us	impose	a	fate	so	lamentable

Adam

Attentive	**au**	**serpent,**	**crédule**	**à**	**son**	**discours,**		
[atɑ̃ti	vo	sɛrpɑ̃	kredy	la	sõ	diskuɾ]		
attentive	to the	snake	credulous	to	his	speech		
Ève,	**en**	**mangeant**	**du**	**fruit,**	**empoisonna**	**ses**	**jours.**	
[ɛː	vɑ̃	mɑ̃ʒɑ̃	dy	fruɥi	tɑ̃pwazɔna	sɛ	ʒuɾ]	
Eve	in	eating	of	fruit	poisoned	her	days	
J'y	**goûtai**	**pour**	**lui**	**plaire:**	**"O**	**femme**	**infortunée,**	
[ʒi	gute	puɾ	luɥi	plɛrə	o	fa	mɛ̃fɔrtyneə]	
I	tasted it	for	her	please	o	wife	luckless	
Lui	**dis-je**	**tout**	**ému,**	**ta**	**sombre**	**destinée**		
[luɥi	di ʒə	tu	temy	ta	sõbrə	dɛstineə]		
her	I said	all	affected	your	dark	destiny		
Sera	**la**	**mienne.**	**Ensemble**	**irons-nous**	**au**	**tombeau,**		
[səra	la	mjɛnə	ɑ̃sɑ̃b	irõ nu	zo	tõbo]		
will be	the	mine	together	we shall go	the	grave		
Après	**avoir**	**porté**	**de**	**nos**	**jours**	**le**	**fardeau."**	
[aprɛ	zavwaɾ	pɔrte	də	no	ʒuɾ	lə	faɾdo]	
after	to have	carried	of	our	day	the	burden	
Le	**soir**	**de**	**notre**	**chute,**	**assis**	**sur**	**une**	**pierre,**
[lə	swaɾ	də	nɔtrə	ʃytə	ɑsi	sy	ɾynə	pjɛrə]
the	evening	of	our	fall	seated	on	a	stone
Et	**qu'ainsi**	**murmurant**	**tout**	**bas**	**une**	**prière,**		
[e	kɛ̃si	myɾmyɾɑ̃	tu	ba	zynə	pɾjɛrə]		
and	thus	murmuring	all	low	a	prayer		
En	**regardant**	**les**	**monts**	**fauves**	**et**	**soucieux,**		
[ɑ̃	ɾəgaɾdɑ̃	lɛ	mõ	fovə	ze	susjø]		
in	looking	the	mountains	wild	at	worry		
Les	**astres**	**rayonnants**	**dans**	**la**	**splendeur**	**des**	**cieux,**	
[lɛ	zastrə	ɾɛjɔnɑ̃	dɑ̃	la	splɑ̃dœːɾ	dɛ	sjø]	
the	stars	radiant	in	the	splendor	from	heaven	

Nous	**vîmes**	**le**	**premier**	**linceul**	**d'une**	**nuit**	**sombre**	
[nu	vimə	lə	prəmje	lɛ̃sœːl	dynə	nɥi	sõbrə]	
we	saw	the	first	shroud	of a	night	dark	
S'étendre	**sur**	**la**	**terre**	**et**	**la**	**plonger**	**dans**	**l'ombre.**
[setɑ̃drə	syr	la	tɛ	ɾe	la	plõʒe	dɑ̃	lõbrə]
dwell	on	the	Earth	and	the	plunge	in	the dark
Nous	**fûmes**	**effrayés,**	**envahis**	**de**	**stupeur.**			
[nu	fymə	zefrɛje	zɑ̃vai	də	stypœːr]			
we	were	frightened	invaded	with	stupor			
Nos	**membres**	**refroidis**	**frissonnaient**	**de**	**terreur,**			
[no	mɑ̃brə	ɾɛfrwadi	frisɔnɛ	də	tɛrœːr]			
our	members	cooled	shivering	of	terror			
À	**peine**	**un**	**souffle**	**osait**	**sortir**	**de**	**notre**	**bouche,**
[a	pɛ	nœ̃	suf	lɔzɛ	sɔrtir	də	nɔtrə	buʃə]
a	barely	a	breath	dare	exit	of	our	mouth
En	**voyant**	**s'assombrir**	**la**	**nature**	**farouche.**			
[ɑ̃	vwajɑ̃	sasõbrir	la	natyrə	faruʃə]			
in	seeing	grow dark	the	nature	savage			
Nous	**étions**	**inquiets,**	**rêveurs,**	**tremblants,**	**sans**	**voir**		
[nu	zetõ	zɛ̃kje	ɾɛvœːr	trɑ̃blɑ̃	sɑ̃	vwaɾ]		
we	were	worried	dreamers	trembling	without	seeing		
Les	**constellations**	**qui**	**brillent**	**au**	**ciel**	**noir.**		
[lɛ	kõstɛlastõ	ki	brijɑ̃	to	sjɛl	nwaɾ]		
the	constellations	that	shine	the	sky	black		
Nous	**passâmes**	**la**	**nuit**	**à**	**pleurer**	**en**	**silence,**	
[nu	pɑsɑmə	la	nɥi	a	pløre	ɾɑ̃	silɑ̃sə]	
we	passed	the	night	to	cry	in	silence	
Craignant	**de**	**Jéhovah**	**l'ineffable**	**présence.**				
[krɛɲɑ̃	də	ʒeɔva	linɛfablə	prezɑ̃sə]				
fearing	Of	jehovah	the ineffable	presence				

Choeur

Ils	**avaient**	**entendu**	**la**	**voix**	**d'Adonaï,**				
[il	zavɛ	tɑ̃tɑ̃dy	la	vwa	dadɔnai]				
they	had	heard	the	voice	of adonai				
En	**accents**	**fulminants**	**comme**	**au**	**Mont**	**Sinaï,**			
[ɑ̃	naksɑ̃	fylminɑ̃	kɔ	mo	mõ	sinai]			
in	accents	fulminating	as	the	mount	sinai			
Qui	**leur**	**avait**	**crié**	**dans**	**l'ombre**	**de**	**l'espace**		
[ki	lœː	ʀavɛ	kʀje	dɑ̃	lõbrə	də	lɛspɑsə]		
Who	to them	had	shouted	in	the shadow	of	space		
"Qu'as-tu	**fait,**	**homme?**	**À**	**toi**	**malheur**	**comme**	**à**	**ta**	**race.**
[kɑ ty	fɛ	ɔmə	a	twa	malœːʀ	kɔ	ma	ta	ʀasə]
what have you	made	man	to	you	misfortune	as	to	you	people
Tu	**gagneras**	**ton**	**pain**	**aux**	**sueurs**	**de**	**ton**	**front,**	
[ty	gaɲərɑ	tõ	pɛ̃	no	sɥœːʀ	də	tõ	fʀõ]	
you	will earn	your	bread	by	sweats	of	your	forehead	
Les	**douleurs**	**de**	**leur**	**poids**	**toujours**	**l'accableront.**			
[lɛ	dulœːʀ	də	lœːʀ	pwa	tuʒuʀ	lakablərõ]			
the	pain	of	their	weight	always	overwhelm			
J'empoisonne	**de**	**maux**	**la**	**source**	**de**	**ta**	**vie**		
[ʒɑ̃pwazɔnə	də	mo	la	surs ə	də	ta	viə]		
I poison	of	ailments	the	source	of	your	life		
Qui,	**désormais**	**sera**	**de**	**larmes**	**assouvie.**				
[ki	dezɔʀmɛ	səra	də	larmə	zasuviə]				
who	henceforth	will be	of	tears	filled				
Sur	**ton**	**être**	**le**	**mal**	**vient**	**d'imprimer**	**son**	**sceau,**	
[syʀ	tõ	nɛtrə	lə	mal	vjɛ̃	dɛ̃pʀime	sõ	so]	
on	your	being	the	wrong	just	printed	its	seal	
Et	**tes**	**enfants**	**impurs**	**gémiront**	**au**	**berceau.**			
[e	tɛ	zɑ̃fɑ̃	zɛ̃pyʀ	ʒemiʀõ	to	bɛʀso]			
and	your	children	unclean	shall mourn	in	cradle			

Tu	**traîneras**	**comme**	**un**	**boulet**	**ta**	**déchéance,**
[ty	trɛnərɑ	kɔ	mœ̃	bulɛ	ta	deʃeɑ̃sə]
you	will drag	like	a	punishment	your	forfeiture

Avec	**peine**	**et**	**Travail,**	**tu**	**vaincras**	**l'ignorance.**
[avɛk	pɛ	ne	travaj	ty	vɛ̃krɑ	liɲɔrɑ̃sə]
with	trouble	and	work	you	conquer	ignorance

Le	**monde**	**est**	**maintenant**	**comme**	**une**	**mer**	**sans**	**port**
[lə	mõ	dɛ	mɛ̃tənɑ̃	kɔ	mynə	mɛr	sɑ̃	pɔr]
the	world	is	now	as	a	sea	without	port

Où	**sous**	**tout**	**horizon**	**se**	**dressera**	**la**	**mort."**
[u	su	tu	tɔrizõ	sə	drɛsəra	la	mɔr]
where	under	all	horizon	will	rise	the	death

Caïn et Abel

Nous	**vivons,**	**depuis**	**lors,**	**dénués,**	**misérables,**
[nu	vivõ	dəpɥi	lɔr	denye	mizerablə]
we	live	since	then	destitute	miserable

En	**arrachant**	**du**	**sol**	**quelques**	**fruits**	**méprisables,**
[ɑ̃	narɑʃɑ̃	dy	sɔl	kɛlkə	frɥi	meprizablə]
by	tearing	from the	ground	a few	fruits	despicable

Et	**nous**	**vagabondons**	**sur**	**des**	**terrains**	**pierreux,**
[e	nu	vagabõdõ	syr	dɛ	tɛrɛ̃	pjɛrø]
and	we	wander	on	the	land	stony

Sur	**les**	**sables**	**mouvants**	**des**	**grands**	**déserts**	**poudreux,**
[syr	lɛ	sablə	muvɑ̃	dɛ	grɑ̃	dezɛr	pudrø]
on	the	sands	shifting	of the	great	deserts	powdery

Qui	**frappent**	**nos**	**regards**	**comme**	**une**	**mer**	**sans**	**rives,**
[ki	frapɑ̃	no	rəgar	kɔ	mynə	mɛr	sɑ̃	rivə]
which	strike	our	looks	as	a	sea	without	shores

Où	**l'on**	**voit**	**se**	**traîner**	**des**	**ombres**	**fugitives.**	
[u	lõ	vwa	sə	trɛne	dɛ	zõbrə	fyʒitivə]	
where	we	see	will	linger	of	shadows	fugitive	

Caïn

Maudit	**soit**	**votre**	**nom**	**et**	**celui**	**d'Ève**	**aussi,**	
[modi	swa	vɔtrə	nõ	me	səlɥi	dɛː	vosi]	
cursed	is	your	name	and	that	of Eve	also	
Si	**nous**	**sommes**	**traités**	**sans**	**trève**	**et**	**sans**	**merci,**
[si	nu	sɔmə	trɛte	sã	trɛ	ve	sã	mɛrsi]
if	we	are	treated	without	truce	and	Without	mercy
Et	**si**	**dans**	**les**	**forêts**	**en**	**manteau**	**gris**	**circule,**
[e	si	dã	lɛ	fɔrɛ	zã	mãto	gri	sirkylə]
and	if	in	the	forests	in	cloak	gray	flows
Comme	**un**	**ours**	**en**	**hiver,**	**le**	**pâle**	**crépuscule;**	
[kɔ	mœ̃	nur	zã	niver	lə	pɑlə	krepyskylə]	
like	a	bear	in	winter	the	pale	twilight	
C'est	**votre**	**lourd**	**péché,**	**pesant**	**comme**	**un**	**boulet,**	
[sɛ	vɔtrə	lur	peʃe	pəzã	kɔ	mœ̃	bulɛ]	
it is	your	heavy	sin	ponderous	like	a	ball	
Qui	**nous**	**tient**	**enchaînés**	**comme**	**un**	**merle**	**au**	**lacet.**
[ki	nu	tjɛ̃	tãʃɛne	kɔ	mœ̃	mɛr	lo	lasɛ]
who	we	is holding	chained	as	a	blackbird	to the	snare

Adam

Le	**Rédempteur**	**promis**	**viendra**	**sauver**	**le**	**monde,**	
[lə	redãptœːr	prɔmi	vjɛ̃dra	sove	lɛ	mõdə]	
the	redeemer	promised	will come	to save	the	world	
Et	**sous**	**ses**	**pieds**	**puissants**	**mettra**	**l'esprit**	**immonde**
[e	su	sɛ	pje	pɥisã	mɛtra	lɛspri	imõdə]
and	under	his	feet	powerful	will	the spirit	foul

Qui	**nous**	**trompa,**	**hélas!**	**d'un**	**mensonge**	**odieux,**		
[ki	nu	tʀõpa	elas	dœ̃	mɑ̃sõ	ʒɔdjø]		
who	us	deceived	alɑs	with a	lie	heinous		
Et	**fit**	**le**	**genre**	**humain**	**comme**	**lui**	**malheureux.**	
[e	fi	lə	ʒɑ̃ʀ	ymɛ̃	kɔmə	lɥi	malørø]	
and	made	the	kind	human	like	him	unfortunate	
Présentez	**à**	**l'autel**	**de**	**nombreux**	**sacrifices,**			
[pʀezɑ̃te	za	lotɛl	də	nõbʀø	sakʀifisə]			
present	at	the alter	of	many	sacrifices			
Et	**que**	**les**	**dons**	**offerts**	**soient**	**toujours**	**les**	**prémices.**
[e	kə	lɛ	dõ	zɔfɛʀ	swaə	tuʒuʀ	lɛ	pʀemisə]
and	that	the	gifts	offered	are	always	the	firstfruits
Dieu	**n'aime**	**pas,**	**Caïn,**	**ton**	**offrande**	**à**	**l'autel,**	
[djø	nɛmə	pa	kaɛ̃	tõ	nɔfʀɑ̃	da	lotɛl]	
god	loves	not	cain	your	offering	at	the alter	
Tes	**dons**	**sont**	**trop**	**mesquins,**	**il**	**aime**	**ceux**	**d'Abel,**
[tɛ	dõ	sõ	tʀo	mɛskɛ̃	i	lɛmə	sø	dabɛl]
your	gifts	are	too	petty	he	loves	those	of abel
Se	**montrant**	**généreux**	**dans**	**ses**	**milliers**	**d'offrandes.**		
[sə	mõtʀɑ̃	ʒenerø	dɑ̃	sɛ	mije	dɔfʀɑ̃də]		
he	showing	generous	in	his	thousands	of offerings		
Supplions	**Jéhovah**	**d'exaucer**	**nos**	**demandes;**				
[sypljõ	ʒeɔva	dəgzose	no	dəmɑ̃də]				
beseech	jehovah	to fulfill	our	requests				

Choeur

Élevons	**des**	**autels**	**au**	**divin**	**Créateur;**
[eləvõ	dɛ	zotɛl	o	divɛ̃	kʀeatœːʀ]
raise	the	alters	the	divine	creator

Que	**la**	**myrrhe**	**et**	**l'encens**	**montent**	**lui**	**rendre**	**honneur,**
[kə	la	mi	ɾe	lɑ̃sɑ̃	mõtə	lɥi	ɾɑ̃d	ɾɔnœːɾ]
that	the	myrrh	and	incense	go up	him	to	honour

Jusqu'aux	**confins**	**du**	**ciel**	**où**	**se**	**trouve**	**son**	**trône,**
[ʒysko	kõfɛ̃	dy	sjɛl	u	sə	tɾuvə	sõ	tɾonə]
up	confined	of	sky	where	is	located	his	throne

Où	**l'angélique**	**troupe**	**en**	**chantant**	**l'environne.**
[u	lɑ̃ʒelikə	tɾu	pɑ̃	ʃɑ̃tɑ̃	lɑ̃viɾɔnə]
where	the angelic	troop	in	singing	surrounds

Caïn

De	**la**	**terre**	**et**	**des**	**cieux**	**je**	**suis**	**abandonné:**
[də	la	tɛ	ɾe	dɛ	sjø	ʒə	sɥi	zabɑ̃dɔne]
by	the	earth	and	by	heaven	I	am	abandoned

Est-ce	**bien**	**pour**	**cela**	**que**	**je**	**suis**	**vraiment**	**né?**
[ɛsə	bjɛ̃	puɾ	səla	kə	ʒə	sɥi	vɾɛmɑ̃	ne]
was it	really	for	this	that	I	am	really	born

Je	**ne**	**puis**	**plus**	**longtemps**	**traîner**	**ma**	**pauvre**	**vie:**
[ʒə	nə	pɥi	ply	lõtɑ̃	tɾɛne	ma	povɾə	viə]
I	not	then	more	long time	drag	my	poor	life

Ma	**haine**	**dans**	**le**	**sang**	**a**	**soif**	**d'être**	**assouvie.**
[ma	ɛnə	dɑ̃	lə	sɑ̃	a	swaf	dɛt	ɾasuviə]
my	hatred	in	the	blood	has	thirst	to be	satiated

Choeur – Repeat previous

Deuxiéme partie: Le Sang

Choeur

En	**ce**	**temps-là,**	**Caïn,**	**de**	**son**	**frère**	**jaloux.**		
[ɑ̃	sə	tɑ̃ la	kaɛ̃	də	sõ	frɛrə	ʒalu]		
at	that	time	cain	of	his	brother	jealous		
Nourrissait	**dans**	**son**	**coeur**	**le**	**plus**	**sombre**	**courroux.**		
[nurisɛ	dɑ̃	sõ	kœːr	lə	ply	sõbrə	kuru]		
nourished	in	his	heart	the	more	somber	wrath		
Que	**la**	**perfide**	**envie**	**à**	**l'oeil**	**fauve**	**Déchaîne,**		
[kə	la	pɛrfi	dɑ̃vi	a	lœj	fovə	deʃɛnə]		
that	the	false	desire	of	the eye	wild	unchained		
Abel	**avait**	**souvent**	**à**	**souffrir**	**de**	**sa**	**haine;**		
[abɛ	lavɛ	suvɑ̃	ta	sufrir	də	sa	ɛnə]		
abel	had	often	to	suffer	of	his	hatred		
Il	**se**	**montrait**	**envers**	**son**	**père**	**audacieux,**			
[il	sə	mõtrɛ	tɑ̃ver	sõ	pɛ	rodasjø]			
he	himself	showed	towards	his	father	bold			
N'offrait	**pas**	**à**	**l'autel**	**ce**	**qu'il**	**avait**	**de**	**mieux**	
[nɔfrɛ	pa	za	lotɛl	sə	ki	lavɛ	də	mjø]	
did offer	not	at	the alter	what	he	had	of	better	
Parmi	**les**	**plus**	**beaux**	**fruits**	**qui**	**croissaient**	**sur**	**ses**	**terres.**
[parmi	lɛ	ply	bo	fruɥi	ki	krwasɛ	syr	sɛ	tɛrə]
among	the	most	beautiful	fruits	which	grew	on	his	lands
Et	**jamais**	**ses**	**prières**						
[e	ʒamɛ	sɛ	prjɛrə]						
and	never	his	prayers						
Ne	**montaient**	**vers**	**les**	**cieux.**					
[nə	mõtɛ	ver	lɛ	sjø]					
not	rise	towards	the	heavens					

Dieu	**rejetait**	**son**	**sacrifice:**
[djø	ʀəʒətɛ	sõ	sakʀifisə]
god	rejected	his	sacrifice

Car	**ses**	**dons**	**ne**	**lui**	**plaisaient**	**pas,**
[kaʀ	sɛ	dõ	nə	lɥi	plɛzɛ	pa]
because	his	donations	did	him	please	not

Sur	**lui**	**l'éternelle**	**justice**
[syʀ	lɥi	letɛʀnɛlə	ʒystisə]
on	him	eternal	justice

Laissait	**s'appesantir**	**son**	**bras.**
[lɛsɛ	sapəzɑ̃tiʀ	sõ	bʀɑ]
let	lower	his	arm

Quatuor (Abel/Caïn/Ève/Messager Céleste)

Abel	**donnait**	**de**	**sa**	**main**	**pure,**
[abɛl	dɔnɛ	də	sa	mɛ̃	pyʀə]
abel	gave	of	his	hand	pure

Au	**Créateur**	**de**	**la**	**nature,**
[o	kʀeatœːʀ	də	la	natyʀə]
the	creator	of	the	nature

Les	**prémices**	**de**	**ses**	**troupeaux,**
[lɛ	pʀemisə	də	sɛ	tʀupo]
the	first born	of	his	herds

Et	**Dieu,**	**recevant**	**ses**	**offrandes,**
[e	djø	ʀəsəvɑ̃	sɛ	zɔfʀɑ̃də]
and	god	receiving	his	offerings

Prêtait	**l'oreille**	**à**	**ses**	**demandes,**
[pʀɛtɛ	lɔʀɛi	ja	sɛ	dəmɑ̃də]
lent	the ear	to	his	requests

Et	**le**	**comblait**	**de**	**dons**	**nouveaux.**
[e	lə	kõblɛ	də	dõ	nuvo]
and	him	gave	of	gifts	new

Caïn

Au	**milieu**	**de**	**ces**	**bois**	**comme**	**les**	**bêtes**	**fauves,**	
[o	miljø	də	sɛ	bwa	kɔmə	lɛ	bɛtə	fovə]	
the	middle	of	these	woods	like	the	beasts	wild	
Je	**n'ai**	**pas**	**d'autres**	**abris**	**que**	**l'antre**	**des**	**monts**	**chauves,**
[ʒə	ne	pa	dot	ʀabʀi	kə	lɑ̃trə	dɛ	mõ	ʃovə]
I	have	no	other	shelter	than	the den	of	mountains	bald
Pour	**prendre**	**mon**	**repos,**	**je**	**suis**	**exaspéré!**			
[puʀ	pʀɑ̃dʀə	mõ	ʀəpo	ʒə	sɥi	zəgzaspeʀe]			
to	take	my	rest	i	am	exasperated			
Puis-je	**croire**	**être**	**un**	**jour**	**de**	**mes**	**maux**	**délivré?**	
[pɥi ʒə	kʀwa	ʀɛt	ʀœ̃	ʒuʀ	də	mɛ	mo	delivʀe]	
can i	believe	to be	one	day	of	my	ill	rid	
Je	**vois**	**quelqu'un,**	**là-bas:**	**c'est**	**Abel**	**qui**	**s'avance.**		
[ʒə	vwa	kɛlkœ̃	la ba	sɛ	tabɛl	ki	savɑ̃sə]		
i	see	someone	over there	it is	abel	who	advances		
L'infâme!	**je**	**ne**	**puis**	**supporter**	**sa**	**présence.**			
[lɛ̃fɑmə	ʒə	nə	pɥi	sypɔʀte	sa	pʀezɑ̃sə]			
the infamous	i	not	can	stand	his	presence			
Viendrait-il	**élever**	**un**	**autel**	**en**	**ce**	**lieu,**			
[vjɛ̃dʀɛ ti	leləve	ʀœ̃	notɛ	lɑ̃	sə	ljø]			
would he	raise	an	alter	in	this	place			
Afin	**d'offrir**	**encore**	**un**	**sacrifice**	**à**	**Dieu?**			
[afɛ̃	dɔfʀi	ʀɑ̃kɔ	ʀœ̃	sakrifi	sa	djø]			
to	offer	another	a	sacrifice	to	god			

En	**songeant**	**à**	**cela,**	**la**	**colère**	**m'inspire.**
[ɑ̃	sõʒɑ̃	ta	səla	la	kɔlɛrə	mɛ̃spirə]
in	thinking	to	that	the	anger	me inspires

De	**le**	**frapper.**	**Partons!**
[də	lə	ʀape	partõ]
to	him	hit	go

Abel

Le	**monde**	**est**	**votre**	**empire,**
[lə	mõdə	ɛ	vɔ	tʀɑ̃pirə]
the	world	is	your	empire

O	**Dieu**	**plein**	**de**	**bonté!**	**Verrai-je**	**de**	**mes**	**yeux**
[o	djø	plɛ̃	də	bõte	vɛʀe ʒə	də	mɛ	zjø]
o	god	full	of	kindness	will i see	with	my	eyes

Notre	**Libérateur,**	**le**	**Souverain**	**des**	**cieux?**
[nɔtrə	liberatœːʀ	lə	suvərɛ̃	dɛ	sjø]
our	liberator	the	ruler	of	heavens

Sa	**promesse**	**est**	**encor**	**dans**	**l'ombre**	**du**	**mystère,**
[sa	prɔmɛ	sɛ	tɑ̃kɔʀ	dɑ̃	lõbrə	dy	mistɛrə]
his	promise	is	still	in	the dark	of	mystery

Mais	**c'est**	**sûr**	**qu'un**	**Sauveur**	**visitera**	**la**	**terre,**
[mɛ	sɛ	syʀ	kœ̃	sovœːʀ	vizitəra	la	tɛrə]
but	it is	sure	that a	saviour	will visit	the	earth

Qu'il	**nous**	**rachètera**	**de**	**l'esclavage**	**amer,**
[kil	nu	ʀaʃɛtəra	də	lɛsklava	ʒamɛʀ]
that he	us	redeem	of	slavery	bitter

Où	**nous**	**a**	**tous**	**plongés**	**le**	**prince**	**de**	**l'enfer,**
[u	nu	za	tu	plõʒe	lə	pʀɛ̃sə	də	lɑ̃fe]
or	we	to	all	plunged	the	prince	of	hell

En	**trompant**	**nos**	**parents**	**au**	**jardin**	**des**	**délices.**		
[ɑ̃	trõpɑ̃	no	parɑ̃	zo	ʒardɛ̃	dɛ	delisə]		
by	tricking	our	parents	in	garden	of	delights		
Pour	**hâter**	**ce**	**moment,**	**les**	**meilleures**	**prémices,**			
[pu	ʀate	sə	mɔmɑ̃	lɛ	mɛjœːʀə	pʀemisə]			
to	hasten	this	moment	the	best	first fruits			
De	**mes**	**meilleures**	**troupeaux,**	**vont**	**brûler**	**sur**	**l'autel,**		
[də	mɛ	mɛjœːʀe	trupo	võ	bʀyle	syʀ	lotɛl]		
of	my	best	herds	will	burn	on	the alter		
Pour	**apaiser**	**le**	**bras**	**puissant**	**de**	**l'Éternel.**			
[pu	ʀapɛze	lə	bʀa	pɥisɑ̃	də	letɛrnɛl]			
to	soothe	the	arm	powerful	of	the eternal			
Pardonnez	**à**	**Caïn**	**qui**	**méprise**	**mon**	**père,**			
[pardɔne	za	kaɛ̃	ki	mepʀizə	mõ	pɛʀə]			
forgive	to	cain	who	contempt	my	father			
N'élève	**pas**	**la**	**voix**	**pour**	**faire**	**sa**	**prière,**		
[nelɛvə	pa	la	vwa	puʀ	fɛʀə	sa	pʀjɛʀə]		
raise	not	the	voice	for	make	his	prayer		
Ne	**vous**	**offre**	**des**	**champs**	**que**	**les**	**plus**	**mauvais**	**fruits,**
[nə	vu	zɔfrə	dɛ	ʃɑ̃	kə	lɛ	ply	mɔvɛ	frɥi]
not	you	offer	of	fields	that	the	most	worst	fruits
Et	**lance**	**vers**	**le**	**ciel**	**la**	**haine**	**et**	**le**	**mépris.**
[e	lɑ̃sə	veʀ	lə	sjɛl	la	ɛ	ne	lə	mepʀi]
and	throw	towards	the	sky	the	hate	and	the	contempt

Caïn

Je	**t'entends,**	**imposteur,**	**et**	**tu**	**vas**	**disparaître.**
[ʒə	tɑ̃tɑ̃	ɛ̃postœːʀ	e	ty	va	disparɛtrə]
i	hear you	imposter	and	you	will	disappear

Abel

Insensé,	**Dieu**	**te**	**voit!**
[ɛ̃sɑ̃se	djø	tə	vwa]
foolish	god	sees	you

Caïn

Meurs	**de**	**ma**	**main,**	**meurs,**	**traître!**
[mœːr	də	ma	mɛ̃	mœːr	trɛtrə]
die	by	my	hand	die	traiter

Abel

Frère,	**Dieu**	**ne**	**meurt**	**pas!**
[frɛrə	djø	nə	mœːr	pa]
brother	god	does	die	not

Caïn

Disparais	**de**	**mes**	**yeux,**
[disparɛ	də	mɛ	zjø]
disappear	from	my	eyes

Car	**je**	**brave**	**du**	**Ciel**	**la**	**vengeance**	**en**	**ces**	**lieux.**
[kar	ʒə	bravə	dy	sjɛl	la	vɑ̃ʒɑ̃	sɑ̃	sɛ	ljø]
because	i	brave	of	sky	the	revenge	in	these	places

Adam

Caïn!
[kaɛ̃]
cain

Caïn

Que	**voulez-vous?**
[kə	vule vu]
what	want you

Adam

N'as-tu	**pas**	**vu**	**ton**	**frère?**
[na ty	pa	vy	tõ	fʀɛʀə]
did you	not	see	your	brother

Caïn

En	**suis-je**	**le**	**gardien?**
[ɑ̃	sɥi ʒə	lə	gaʀdjɛ̃]
in	am i	the	guardian

Adam

Ta	**parole**	**est**	**amère!**
[ta	paʀɔ	lɛ	tamɛʀə]
your	word	is	bitter

D'où	**vient**	**ce**	**sang,**	**tout**	**frais,**	**là,**	**sur**	**ton**	**vêtement,**
[du	vjɛ̃	sə	sɑ̃	tu	fʀɛ	la	syʀ	tõ	vɛtəmɑ̃]
where from	come	this	blood	all	fresh	there	on	your	clothes

Ce	**sang**	**pur**	**et**	**vermeil,**	**encore**	**tout**	**fumant?**
[sə	sɑ̃	py	ʀe	vɛʀmɛj	ɑ̃kɔʀə	tu	fymɑ̃]
this	blood	pure	and	red	again	still	smoking

Caïn,	**d'où**	**vient**	**ce**	**sang**	**que**	**je**	**vois**	**sur**	**la**	**mousse,**
[kaɛ̃	du	vjɛ̃	sə	sɑ̃	kə	ʒə	vwa	syʀ	la	musə]
cain	where from	come	this	blood	that	i	see	on	the	moss

Sang	**qui**	**glace**	**mon**	**coeur**	**et**	**d'horreur**	**me**	**repousse?**
[sɑ̃	ki	glasə	mõ	kœː	ʀe	dɔʀœːʀ	mə	ʀəpusə]
blood	that	freezes	my	heart	and	horror	me	repulses

Cette	**trace**	**sur**	**l'herbe,**	**est-ce**	**du**	**sang**	**humain?**
[sɛtə	tʀasə	syʀ	lɛʀbə	ɛ sə	dy	sɑ̃	ymɛ̃]
this	trace	on	the grass	is it	of	blood	human

Est-ce	**du**	**sang,**	**mon**	**fils,**	**répandu**	**par**	**ta**	**main?**
[ɛ sə	dy	sɑ̃	mõ	fis	repɑ̃dy	paʀ	ta	mɛ̃]
is it	of	blood	my	son	spread	by	your	hand

Caïn

Dans	**les**	**troupeaux,**	**sans**	**doute,**	**une**	**bête**	**sauvage,**	
[dɑ̃	lɛ	tʀupo	sɑ̃	dutə	ynə	bɛtə	sovaʒə]	
in	the	herds	without	doubt	a	beast	wild	
Par	**la**	**faim**	**dévorée**	**a**	**fait**	**quelque**	**ravage.**	
[paʀ	la	fɛ̃	devɔʀe	a	fɛ	kɛlkə	ʀavaʒə]	
by	the	hunger	devoured	has	done	some	devastation	

Adam

Couvert	**de**	**sang,**	**je**	**vois**	**dans**	**ce**	**buisson,**	**Abel;**	
[kuvɛːʀ	də	sɑ̃	ʒə	vwa	dɑ̃	sə	bɥisõ	abɛl]	
covered	in	blood	i	see	in	this	bush	abel	
Je	**jure**	**que**	**sa**	**mort**	**vient**	**de**	**ton**	**bras**	**cruel!**
[ʒə	ʒuʀə	kə	sa	mɔʀ	vjɛ̃	də	tõ	bʀa	kʀɥɛl]
i	swear	that	his	death	comes	of	your	arm	cruel
Fuis	**loin**	**de**	**moi,**	**maudit!**	**et**	**que**	**jamais**	**ta**	**race,**
[fɥi	lwɛ̃	də	mwa	modi	e	kə	ʒamɛ	ta	ʀasə]
flee	away	from	me	accursed	and	that	never	your	race
Que	**je**	**maudis**	**aussi,**	**ne**	**soit**	**devant**	**ma**	**face.**	
[kə	ʒə	modi	zosi	nə	swa	dəvɑ̃	ma	fasə]	
that	i	curse	also	not	come	before	my	face	

Caïn

Je	**vais**	**fuir**	**loin**	**de**	**vous**	**dans**	**les**	**déserts**	**profonds,**
[ʒə	ve	fɥiʀ	lwɛ̃	də	vu	dɑ̃	lɛ	dezɛʀ	pʀɔfõ]
i	will	flee	far	from	you	in	the	deserts	deep

En	**ma**	**race**	**on**	**verra**	**les**	**suppôts**	**des**	**démons.**
[ɑ̃	ma	ʀas	õ	vɛʀa	lɛ	sypo	dɛ	demõ]
in	my	race	we will	see	the	supporters	of	demons

Choeur

Le	**premier**	**homicide**	**éclata**	**sur**	**la**	**terre,**		
[lə	pʀəmje	ʀɔmisi	deklata	syʀ	la	tɛʀə]		
the	first	homicide	burst	on	the	world		

En	**une**	**sombre**	**nuit**	**Caïn**	**tua**	**son**	**frère,**	
[ɑ̃	nynə	sõbʀə	nɥi	kaɛ̃	tɥa	sõ	fʀɛʀə]	
in	a	dark	night	cain	killed	his	brother	

Et	**d'un**	**manteau**	**de**	**deuil**	**se**	**couvrirent**	**les**	**cieux.**
[e	dœ̃	mɑ̃to	də	døj	sə	kuvʀiʀə	lɛ	sjø]
and	by a	cloak	of	mourning	is	covered	the	heavens

La	**forêt**	**se**	**drapa**	**de**	**ses**	**voiles**	**funèbres,**	
[la	fɔʀɛ	sə	dʀapa	də	sɛ	vwalə	fynɛbʀə]	
the	forest	is	draped	in	its	veils	funereal	

Les	**arbres**	**gémissant**	**sous**	**les**	**vents**	**furieux,**		
[lɛ	zaʀbʀə	ʒemisɑ̃	su	lɛ	vɑ̃	fyʀjø]		
the	trees	moaning	under	the	winds	furious		

Ne	**montraient**	**leurs**	**fronts**	**noirs,**	**à**	**travers**	**les**	**ténèbres,**
[nə	mõtʀɛ	lœːʀ	fʀõ	nwaʀ	a	tʀaveʀ	lɛ	tenɛbʀə]
not	show	their	fronts	black	in	through	the	darkness

Qu'aux	**reflets**	**lumineux**	**de**	**sinistres**	**éclairs,**			
[ko	ʀəflɛ	lyminø	də	sinistʀə	zeklɛʀ]			
only	reflections	lightning	of	sinister	flashes			

Qui	**déroulaient**	**leur**	**vol**	**flamboyant**	**dans**	**les**	**airs.**
[ki	deʀulɛ	lœːʀ	vɔl	flɑ̃bwajɑ̃	dɑ̃	lɛ	zɛʀ]
which	unfolded	their	flight	flamboyant	in	the	air

La	**nature**	**tremblait**	**sous**	**les**	**coups**	**de**	**tonnerre;**			
[la	natyrə	trɑ̃blɛ	su	lɛ	ku	də	tɔnɛrə]			
the	nature	shaking	under	the	peals	of	thunder			
Rempli	**d'effroi,**	**Caïn**	**entendit**	**le**	**Seigneur**					
[rɑ̃pli	dɛfrwa	kaɛ̃	ɑ̃tɑ̃di	lə	sɛɲœːr]					
filled	with fright	cain	heard	the	lord					
Lui	**demander**	**alors:**	**"Qu'as-tu**	**fait**	**de**	**ton**	**frère?"**			
[lɥi	dəmɑ̃de	ralɔr	ka ty	fɛ	də	tõ	frɛrə]			
him	ask	so	what have you	done	to	your	brother			
"En	**suis-je**	**le**	**gardien?"**	**dit**	**le**	**traître**	**en**	**fureur,**		
[ɑ̃	sɥi ʒə	lə	gardjɛ̃	di	lə	trɛt	rɑ̃	fyrœːr]		
in	am i	the	guardian	says	the	traitor	in	fury		
Quand	**baignait**	**dans**	**son**	**sang**	**l'innocente**	**victime.**				
[kɑ̃	bɛɲɛ	dɑ̃	sõ	sɑ̃	linɔsɑ̃tə	viktimə]				
when	bathing	in	his	blood	the innocent	victim				
L'infâme,	**épouvanté,**	**s'éloigna**	**pour**	**toujours**						
[lɛ̃fɑmə	epuvɑ̃te	selwaɲa	pur	tuʒurˈ]						
the infamous	terrified	went away	for	always						
Du	**solitaire**	**lieu**	**qui**	**rappelait**	**son**	**crime,**				
[dy	sɔlitɛrə	ljø	ki	rapəlɛ	sõ	krimə]				
from	solitary	place	that	recalled	his	crime				
Et	**ne**	**vit**	**plus**	**sur**	**lui**	**se**	**lever**	**de**	**beaux**	**jours;**
[e	nə	vi	ply	syr	lɥi	sə	ləve	də	bo	ʒurˈ]
and	not	see	more	on	him	self	rise	of	good	days
Comme	**un**	**cerf**	**aux**	**abois,**	**le**	**blasphème**	**à**	**la**	**bouche,**	
[kɔ	mœ̃	sɛr	o	zabwa	lə	blasfɛ	ma	la	buʃə]	
like	a	deer	at	bay	the	blasphemy	to	the	mouth	
Parcourant	**les**	**déserts**	**à**	**l'horizon**	**farouche,**					
[parkurɑ̃	lɛ	dezɛr	za	lɔrizõ	faruʃə]					
running	the	deserts	on	the horizon	fierce					

Il	**fuyait**	**l'oeil**	**d'Abel**	**qui**	**partout**	**le**	**suivait;**
[il	fhijɛ	lœj	dabɛl	ki	paʀtu	lə	sɥivɛ]
he	fled	the eye	of abel	which	all over	the	followed
Dans	**l'horreur**	**et**	**l'angoisse**	**il**	**trainait**	**l'existence,**	
[dɑ̃	lɔrœːʀ	re	lɑ̃gwa	sil	tʀɛnɛ	ləgzistɑ̃sə]	
in	horror	and	anxiety	he	dragged	existence	
Et	**son**	**coeur**	**endurci**	**n'avait**	**plus**	**l'espérance**	
[e	sõ	kœːʀ	ɑ̃dyʀsi	navɛ	ply	lɛsperɑ̃sə]	
and	his	heart	hard	not have	more	hope	
D'obtenir	**son**	**pardon**	**du**	**Dieu**	**qu'il**	**redoutait.**	
[dɔptənir	sõ	pardõ	dy	djø	kil	rədutɛ]	
get	his	pardon	of	god	he	feared	

Troisième partie: La Promesse

Ève

Je	**suis**	**plongée,**	**hélas!**	**dans**	**l'amère**	**tristesse,**			
[ʒə	sɥi	plõʒe	elɑs	dã	lamɛrə	tristɛsə]			
i	am	plunged	alas	in	the bitter	sadness			
De	**mes**	**yeux,**	**sans**	**tarir,**	**les**	**pleurs**	**coulent**	**sans**	**cesse.**
[də	mɛ	zjø	sã	tarir	lɛ	plœːr	kulã	sã	sɛsə]
of	my	eyes	without	stopping	the	tears	flow	without	cease
Depuis	**que**	**le**	**serpent**	**dans**	**un**	**vallon**	**ombreux,**		
[dəpɥi	kə	lə	sɛrpã	dã	zœ̃	valõ	õbrø]		
since	then	the	snake	in	the	valley	shady		
Attirant	**mon**	**regard**	**d'un**	**sifflement**	**joyeux**				
[atirã	mõ	ʀəgaʀ	dœ̃	sifləmã	ʒwajø]				
attracted	my	look	with a	whistle	joyful				
Et	**qu'aussitôt**	**d'un**	**bond**	**sortant**	**d'une**	**clairière,**			
[e	kosito	dœ̃	bõ	sɔʀtã	dynə	klɛʀjɛʀə]			
and	immediately	a	jump	outgoing	a	clearing			
Sous	**un**	**pan**	**du**	**ciel**	**bleu**	**baigné**	**par**	**la**	**lumière,**
[su	zœ̃	pã	dy	sjɛl	blø	bɛɲe	paʀ	la	lymjɛʀə]
under	a	fold	of	sky	blue	bathed	by	the	light
Pour	**enrouler**	**le**	**tronc**	**de**	**l'arbre**	**gracieux.**			
[pu	ʀãʀule	lə	tʀõk	də	laʀbʀə	gʀasjø]			
for	winding	the	trunk	of	the tree	gracious			
Aux	**doux**	**fruits**	**veloutés**	**de**	**ses**	**beaux**	**anneaux**	**bleus,**	
[o	du	fʀɥi	vəlute	də	sɛ	bo	zano	blø]	
the	sweet	fruits	velvety	of	his	beautiful	rings	blue	
M'a	**dit**	**en**	**me**	**fixant**	**d'un**	**œil**	**perçant**	**de**	**flamme,**
[ma	di	tã	mə	figzã	dœ̃	nœj	pɛʀsã	də	flamə]
me	said	by	me	fixing	with	eye	piercing	of	flame

Qui	**séduisit**	**ma**	**vue:**	**“Écoute-moi**	**bien,**	**femme!**			
[ki	sedɥizi	ma	vy	ekutə mwa	bjɛ̃	famə]			
which	seduced	me	sight	listen me	well	woman			
Pourquoi	**de**	**ces**	**doux**	**fruits,**	**les**	**plus**	**beaux**	**du**	**jardin,**
[puʀkwa	də	sɛ	du	fʀɥi	lɛ	ply	bo	dy	ʒaʀdɛ̃]
why	of	these	sweet	fruits	the	most	beautiful	of	garden
Ne	**veux-tu**	**pas**	**manger?**	**Le**	**maître**	**de**	**l’Éden**		
[nə	vø ty	pa	mɑ̃ʒe	lə	mɛtrə	də	ledɑ̃]		
not	want you	not	eat	the	master	of	eden		
Vous	**menace**	**de**	**mort**	**si**	**vous**	**osez**	**en**	**prendre,**	
[vu	mənasə	də	mɔʀ	si	vu	zoze	zɑ̃	pʀɑ̃dʀə]	
you	threatens	with	death	if	you	dare	to	take	
Mais	**vous**	**traiter**	**ainsi**	**c’est**	**trop,**	**certes!**	**prétendre.**		
[mɛ	vu	tʀɛte	ʀɛ̃si	sɛ	tro	sɛʀtə	pretɑ̃dʀə]		
but	you	treat	thus	it is	too much	certainly	say		
En	**vous**	**disant**	**cela,**	**Dieu**	**s’est**	**moqué**	**de**	**vous.**	
[ɑ̃	vu	dizɑ̃	səla	djø	sɛ	mɔke	də	vu]	
by	you	telling	this	god	its	mocked	of	you	
Ce	**fruit,**	**je**	**té**	**l’assure,**	**est**	**le**	**meilleur**	**de**	**tous:**
[sə	fʀɥi	ʒə	te	lɑsyʀə	ɛ	lə	mɛjœːʀ	də	tu]
this	fruit	i	you	assure	is	the	best	of	all
Comme	**le**	**doux**	**nectar,**	**il**	**rafraîchit**	**la**	**bouche;**		
[kɔmə	lə	du	nɛktaʀ	il	ʀafʀɛʃi	la	buʃə]		
like	the	sweet	nectar	it	refreshes	the	mouth		
Pour	**devenir**	**des**	**dieux,**	**il**	**suffit**	**qu’on**	**y**	**touche.”**	
[puʀ	dəvəniʀ	dɛ	djø	il	syfi	kõ	ni	tuʃə]	
for	become	the	gods	it	enough	that you	there	touch	
Je	**crus**	**à**	**sa**	**parole**	**et**	**je**	**mangeai**	**du**	**fruit;**
[ʒə	kʀy	za	sa	paʀɔlə	e	ʒə	mɑ̃ʒɛ	dy	fʀɥi]
i	believed	to	his	word	and	i	ate	the	fruit

Pas	**un**	**beau**	**jour**	**pour**	**nous**	**depuis**	**ce**	**temps**	**ne**	**luit.**
[pa	zœ̃	bo	ʒur	pur	nu	dəpɥi	sə	tɑ̃	nə	lɥi]
not	a	beautiful	day	for	us	since	this	time	not	shone

Un Messager Céleste

Le	**ciel**	**entend**	**les**	**plaintes**
[lə	sjɛl	ɑ̃tɑ̃	lɛ	plɛ̃tə]
the	heaven	hears	the	complaints

De	**votre**	**coeur**	**en**	**proie**	**à**	**d'amères**	**étreintes.**
[də	vɔtrə	kœːr	ɑ̃	prwa	a	damɛrə	zetrɛ̃tə]
of	your	heart	in	prey	to	bitter	embrace

Écoutez-moi:	**"Je**	**suis**	**un**	**Messager**	**divin,**
[ekute mwa	ʒə	sɥi	zœ̃	mɛsaʒe	divɛ̃]
listen me	i	am	a	messenger	divine

Qui	**vous**	**dit:**	**Mettez**	**trêve**	**à**	**vos**	**âpres**	**alarmes;**
[ki	vu	di	mɛte	trɛ	va	vo	zɑprə	zalarmə]
who	you	tells	put	end	to	your	bitter	alarms

Le	**sang**	**d'Abel,**	**versé**	**par**	**une**	**infâme**	**main,**
[lə	sɑ̃	dabɛl	verse	pa	ry	nɛ̃famə	mɛ̃]
the	blood	of abel	poured	by	an	infamous	hand

Est	**un**	**encens**	**qui**	**plaît**	**au**	**Très-Haut;**	**plus**	**de**	**larmes!**
[ɛ	tœ̃	nɑ̃sɑ̃	ki	plɛ	to	trɛz o	ply	də	larmə]
is	an	incense	that	pleases	to	most high	more	of	tears

Dans	**la**	**suite**	**des**	**temps,**	**vous**	**concevrez**	**un**	**fils,**
[dɑ̃	la	sɥitə	dɛ	tɑ̃	vu	kõsɛvre	zœ̃	fis]
in	the	after	the	times	you	will conceive	a	son

Qui	**des**	**enfants**	**de**	**Dieu**	**sera**	**la**	**tige**	**sainte."**
[ki	dɛ	zɑ̃fɑ̃	də	djø	səra	la	tiʒə	sɛ̃tə]
which	the	children	of	God	will be	the	stem	holy

Ève

Je	**bénis**	**Jéhovah**	**en**	**perdant**	**toute**	**crainte!**
ʒə	beni	ʒɛɔva	ɑ̃	pɛrdɑ̃	tutə	krɛ̃tə
i	bless	jehovah	by	losing	all	fear

Ève et le Messager

De	**sa**	**race**	**viendra**	**le**	**Rédempteur**	**promis.**
[də	sa	rasə	vjɛ̃dra	lə	ʀedɑ̃ptœːʀ	prɔmi]
of	his	race	will come	the	redeemer	promised

Choeur

L'enfant	**béni**	**du**	**ciel**	**fut**	**Seth,**	**dont**	**la**	**naissance**
[lɑ̃fɑ̃	beni	dy	sjɛl	fy	sɛt	dõ	la	nɛsɑ̃sə]
the child	blessed	of	sky	was	seth	whose	the	birth

Confirma	**de**	**nouveau**	**la**	**divine**	**alliance.**
[kõfiʀma	də	nuvo	la	divi	naljãsə]
confirmed	of	again	the	divine	alliance

Or	**la**	**race**	**maudite**	**errait**	**de**	**monts**	**en**	**monts,**
[ɔʀ	la	ʀasə	modi	tɛrɛ	də	mõ	zɑ̃	mõ]
so	the	race	accursed	wandering	from	mountain	to	mountain

De	**déserts**	**en**	**déserts,**	**semblable**	**à**	**des**	**démons**
[də	dezɛr	zɑ̃	dezɛr	sɑ̃blab	la	dɛ	demõ]
from	desert	to	desert	similar	to	the	demons

Volant	**comme**	**l'éclair**	**sur**	**l'aile**	**des**	**tempêtes.**
[vɔlɑ̃	kɔmə	leklɛr	syr	lɛlə	dɛ	tɑ̃pɛtə]
flying	like	lightning	on	the wings	of	storms

Pour	**envahir**	**la**	**terre**	**au**	**moyen**	**des**	**conquêtes;**
[pu	ʀɑ̃vair	la	tɛrə	o	mwajɛ̃	dɛ	kõkɛtə]
to	invade	the	earth	by	means	of	conquests

Mais	**Dieu**	**veillait**	**sur**	**ses**	**enfants,**
[mɛ	djø	vɛjɛ	syr	sɛ	zɑ̃fɑ̃]
but	god	watched	over	his	children

Et	**les**	**rendit**	**forts,**	**triomphants.**
[e	lɛ	rɑ̃di	fɔr	trjõfɑ̃]
and	them	made	strong	triumphant

Poetic Translation

Première Partie – La Haine

First Part – Hatred

Adam:

Votre mère affligée est souvent dans les pleurs,
Et son cœur est en proie à de vives douleurs.
Sans cesse, elle me dit, dans sa souffrance amère:
"Adam, c'est moi qui t'ai plongé dans la misère;
C'est par amour pour moi que tu mangeas du fruit:
Le péché s'est trouvé par ma faute introduit
Dans le superbe Éden, d'où Jéhovah sévère
Nous a chassés et mis sur cette ingrate terre.
La faim nous a conduits jusque sur ces confins,
Où souvent nous avons de bien pâles matins."
Offrez à l'Éternel, chers fils, maint sacrifice,
Vous calmerez ainsi le bras de sa justice.

Adam

Your afflicted mother is often in tears,
Her heart is prey to terrible pains.
She tells me constantly in her bitter suffering:
"Adam, it is I who have drowned you in misery;
It is through love for me that you ate of the fruit:
Sin has been by my error introduced
Into wonderful Eden, from which strict Jehovah
Has chased us, and put us on this inhospitable earth.
Hunger led us to this place,
Where we often have hard mornings."
Give to the Eternal one, dear sons, many sacrifices,
You will placate thus the arm of his righteousness.

Cain:

L'œil de Dieu ne s'est pas encore apitoyé
Sur notre pauvre exil qu'on trouve sans pitié.
Pourquoi de Jéhovah cette main redoutable?
Pourquoi nous imposer un sort si lamentable?

Cain

The eye of God has not yet shown compassion
On our poor exile that is without pity.
Why is Jehovah's hand so fearful?
Why inflict on us a punishment so heavy?

Adam:

Attentive au serpent, crédule à son discours,
Ève en mangeant du fruit empoisonna ses jours.
J'y goûtai pour lui plaire: "O femme infortunée,
Lui dis-je tout ému, ta sombre destinée
Sera la mienne. Ensemble irons-nous au tombeau,
Après avoir porté de nos jours le fardeau."
Le soir de notre chute, assis sur une pierre
Et qu'ainsi murmurant tout bas une prière,
En regardant les monts fauves et soucieux,
Les astres rayonnants dans la splendeur des cieux,
Nous vîmes le premier linceul d'une nuit sombre
S'étendre sur la terre et la plonger dans l'ombre.
Nous fûmes effrayés, envahis de stupeur.
Nos membres refroidis frissonnaient de terreur,
À peine un souffle osait sortir de notre bouche

Adam

By listening to the serpent and believing his story,
Eve ate the fruit and poisoned her life.
I tasted it to please her: "O unlucky woman,"
I said to her with emotion, "your dark destiny
Will be mine also. Together we will go into the grave,
After having carried the burden of our days."
The evening that we fell, seated on a stone
Thus murmuring a quiet prayer,
Looking at the wild forbidding hills,
The stars shining in the splendour of heaven,
We saw the first threshold of a dark night
Stretch out over the earth and plunge it into shadow.
We were afraid, filled with stupor.
Our cold limbs shook with terror,
Hardly a breath dared to pass our mouths

En voyant s'assombrir la nature farouche.
Nous étions inquiets rêveurs, tremblants, sans voir
Les constellations qui brillent au ciel noir.
Nous passâmes la nuit à pleurer en silence,
Craignant de Jéhovah l'ineffable présence.

<u>Chœur</u>:
Ils avaient entendu la voix d'Adonaï,
En accents fulminants comme au Mont Sinaï,
Qui leur avait crié dans l'ombre de l'espace
"Qu'as-tu fait, homme? A toi malheur, comme à ta race.
Tu gagneras ton pain aux sueurs de ton front,
Les douleurs de leur poids toujours l'accableront.
J'empoisonne de maux la source de ta vie
Qui, désormais sera de larmes assouvie.
Sur ton être le mal vient d'imprimer son sceau,
Et tes enfants impurs gémiront au berceau.
Tu traîneras comme un boulet ta déchéance,
Avec peine et travail, tu vaincras l'ignorance.
Le monde est maintenant comme une mer sans port
Où sous tout horizon se dressera la mort."

<u>Cain et Abel</u> :
Nous vivons depuis lors, dénués, misérables,
En arrachant du sol quelques fruits méprisables.
Et nous vagabondons sur des terrains pierreux.
Sur les sables mouvants des grands déserts poudreux,
Qui frappent nos regards comme une mer sans rives,
Où l'on voit se traîner des ombres fugitives.

<u>Cain</u>:
Maudit soit votre nom et celui d'Ève aussi;
Si nous sommes traités sans trève et sans merci,
Et si dans les forêts en manteau gris circule
Comme un ours en hiver le pâle crépuscule.
C'est votre lourd péché, pesant comme un boulet,
Qui nous tient enchaînés comme un merle au lacet.

When we saw the darkening of savage nature.
We were unsettled, dreaming, trembling, unable to see
The constellations that shone in the night sky.
We spent the night weeping silently,
Frightened by the unseen presence of Jehovah.

Chorus
They heard the voice of Adonai,
In anger as at Mount Sinai,
That shouted to them in the darkness of space
"What have you done, man? Unhappiness to you and all
your race. You will live by the sweat of your brow,
The pain of its weight will always crush it down.
I poison with evils the springs of your life,
Which from now on will be filled with tears.
On your existence evil has placed its seal,
And your unclean children will squirm in the cradle.
You will drag your punishment like a ball and chain,
With trouble and work you will over come ignorance.
The world is now a sea without a port
Where beyond every horizon death looms."

Cain and Abel
We have lived ever since naked and poor,
Scratching from the soil a few unlovely fruits.
And we are homeless in stony landscapes.
On the shifting sands of great powdery deserts
That are to our eyes as a sea without shores,
Where we see only a few fleeting shadows.

Cain
Damned be your name, and Eve's also;
If we are treated without mercy,
And if in the forests, in a grey cloak, prowls
Like a bear in winter the nightfall.
It's your heavy sin, which weighs like a ball and chain,
That keeps us tied up like a blackbird in a noose.

Adam:

Le Rédempteur promis viendra sauver le monde,
Et sous ses pieds puissants mettra l'esprit immonde
Qui nous trompa, hélas! d'un mensonge odieux.
Et fit le genre humain comme lui malheureux.
Présentez à l'autel de nombreux sacrifices,
Et que les dons offerts soient toujours les prémices.
Dieu n'aime pas, Caïn, ton offrande à l'autel,
Tes dons sont trop mesquins, il aime ceux d'Abel.
Se montrant généreux dans ses milliers d'offrandes,
Supplions Jéhovah d'exaucer nos demandes;

Chœur:

Élevons des autels au divin Créateur;
Que la myrrhe et l'encens montent lui rendre honneur,
Jusqu'aux confines du ciel où se trouve son trône
Où l'angélique troupe en chantant l'environne.

Cain:

De la terre et des cieux je suis abandonné:
Est-ce bien pour cela que je suis vraiment né?
Je ne puis longtemps traîner ma pauvre vie:
Ma haine dans le sang a soif d'être assouvie.

Chœur:

Élevons des autels au divin Créateur;
Que la myrrhe et l'encens montent lui rendre honneur.
Jusqu'aux confines du ciel où se trouve son trône
Où l'angélique troupe en chantant l'environne.

Deuxieme Partie – Le Sang

Choeur:

En ce temps-là, Caïn, de son frère jaloux.
Nourrissait dans son cœur le plus somber courroux.
Que la perfide envie à l'œil fauve déchaîne,
Abel avait souvent à souffrir de sa haine;
Il se montrait envers son père audacieux,
N'offrait pas à l'autel ce qu'il avait de mieux
Parmi les plus beaux fruits qui croissaient sur ses terres.

Adam

The Redeemer has promised to come to save the world,
And under his powerful feet he will put the unclean
spirit that tricked us, alas, with a nasty lie.
And made the human race, like him, unhappy.
Present at the altar many sacrifices,
And always offer the firstborn as a gift.
God does not love, Cain, your offerings at the altar.
Your gifts are too cheap, He likes those of Abel.
He shows generosity by his many offerings,
Let us pray to Jehovah to hear our requests;

Chorus

Raise altars to the divine Creator,
Let myrrh and incense rise to do him honour
Right up to the gates of heaven where sits his throne
Where the angelic choir sings all around.

Cain

By heaven and earth I am abandoned:
Is it really for this that I was born?
I can't drag my poor life around much longer:
My hatred thirsts for blood.

Chorus

Raise altars to the divine Creator,
Let myrrh and incense rise to do him honour.
Right up to the gates of heaven where sits his throne
Where the angelic choir sings all around.

Second Part – Blood

Chorus

At that time Cain, jealous of his brother,
Grew in his heart a dark rage
That envy, with its savage eye, unleashed.
Abel often suffered from his hatred,
He showed no deference to his father,
And did not offer at the altar the best
From among the most beautiful produce growing on his

Et jamais ses prières
Ne montaient vers les cieux.
Dieu rejetait son sacrifice:
Car ses dons ne lui plaisaient pas,
Sur lui l'éternelle justice
Laissait s'appesantir son bras.

lands, and never did his prayers
Rise toward heaven.
God rejected his sacrifice
For the gifts did not please Him.
On him eternal justice
Began to lower its arm.

<u>Quatuor</u>:
Abel donnait de sa main pure,
Au Créateur de la nature,
Les prémices de ses troupeaux,
Et Dieu, recevant ses offrandes,
Prêtait l'oreille à ses demandes,
Et le comblait de dons nouveaux.

Quartet
Abel gave with clean hands
To the Creator of all nature,
The first born of his flocks,
And God, receiving his offering,
Listened to his prayers
And gave him many new gifts.

<u>Cain</u>:
Au milieu de ces bois, comme les bêtes fauves,
Je n'ai pas d'autre abri que l'antre des monts chauves,
Pour prendre mon repos, je suis exaspéré!
Puis-je croire être un jour de mes maux délivré?
Je vois quelqu'un là-bas; c'est Abel qui s'avance.
L'infâme! Je ne puis supporter sa présence.
Viendrait-il élever un autel en ce lieu,
Afin d'offrir encore un sacrifice à Dieu?
En songeant à cela, la colère m'inspire
De le frapper. Partons!

Cain
In the middle of the woods, like wild beasts,
I have no other shelter than a cave in the bare hills
To rest myself; I am exasperated!
How can I believe that I will ever be rid of my bad luck?
I see someone over there -- it's Abel coming this way.
Abominable! I can't stand his presence.
Is he coming to raise an altar here,
So that he can make another sacrifice to God?
When I think on that, anger inspires me
To strike him. Let's go!

<u>Abel</u>:
Le monde est votre empire,
O Dieu plein de bonté! Verrai-je de mes yeux
Notre Libérateur, le Souverain des cieux?
Sa promesse est encore dans l'ombre du mystère,
Mais c'est sûr qu'un Sauveur visitera la terre,
Qu'il nous rachètera de l'esclavage amer,
Où nous a tous plongés le prince de l'enfer,
En trompant nos parents au jardin des délices.
Pour hâter ce moment, les meilleures prémices,
De mes meilleurs troupeaux, vont brûler sur l'autel,
pour apaiser le bras puissant de l'Éternel.
Pardonnez à Caïn qui méprise mon père.

Abel
The world is your empire,
O God, full of grace! Will I see with my own eyes
Our Liberator, the Sovereign of Heaven?
His promise is still shadowed in mystery,
But it is certain that a Saviour will come to Earth,
That he will buy us from this bitter slavery,
Where we have been pushed by the prince of hell
By tricking our parents in the garden of delights.
To hasten this moment, the best of the firstborn
Of my best flocks will burn on the altar
To appease the powerful arm of the Eternal One.
Pardon Cain, who dislikes my father,

N'élève pas la voix pour faire sa prière,
Ne vous offre des champs que les plus mauvais fruits,
Et lance vers le ciel la haine et le mépris.

Caïn:
Je t'entends, imposteur, et tu vas disparaître.

Abel:
Insensé, Dieu te voit!

Caïn:
Meurs de ma main, meurs traître!

Abel:
Frère, Dieu ne meurt pas!

Caïn:
Disparais de mes yeux,
Car je brave du Ciel la vengeance en ces lieux.

Adam:
Caïn!

Caïn:
Que voulez-vous?

Adam:
N'as-tu pas vu ton frère?

Caïn:
En suis-je le gardien?

Adam:
Ta parole est amère!
D'où vient ce sang, tout frais, là sur ton vêtement,
Ce sang pur et vermeil, encore tout fumant?
Caïn, d'où vient ce sang que je vois sur la mousse,
Sang qui glace mon cœur et d'horreur me repousse?

Does not raise his voice in prayer,
Gives only of his fields the worst produce,

And throws at Heaven hate and disdain.

Cain
I hear you, impostor, and you're going to disappear.

Abel
You're crazy, God sees you!

Cain
Die by my hand, die, traitor!

Abel
Brother, God doesn't die!

Cain
Out of my sight,
for I defy the vengeance of Heaven in this place.

Adam
Cain!

Cain
What do you want?

Adam
Have you seen your brother?

Cain
Am I his keeper?

Adam
Your words are bitter!
Whence comes this fresh blood, there on your clothes,
This pure red blood, still steaming?
Cain, whence comes this blood that I see on the moss,
Blood that freezes my heart and repulses me with horror?

Cette trace, sur l'herbe, est-ce du sang humain?
Est-ce du sang, mon fils, répandu par ta main?

Caïn:
Dans les troupeaux, sans doute, une bête sauvage,
Par la faim dévorée a fait quelque ravage.

Adam:
Couvert de sang, je vois dans ce buisson Abel;
Je jure que sa mort vient de ton bras cruel!
Fuis loin de moi, maudit! Et que jamais ta race,
Que je maudis aussi, ne soit devant ma face.

Caïn:
Je vais fuir loin de vous dans les déserts profonds,
En ma race on verra les suppôts des démons.

Choeur:
Le premier homicide éclata sur la terre,
En une sombre nuit Caïn tua son frère,
Et d'un manteau de deuil se couvrirent les cieux.
La forêt se drapa de ses voiles funèbres,
Les arbres gémissant sous les vents furieux,
Ne montraient leurs fronts noirs à travers les ténèbres,
Qu'aux reflets lumineux de sinistres éclairs,
Qui déroulaient leur vol flamboyant dans les airs.
La nature tremblait sous les coups du tonnerre;
Rempli d'effroi, Caïn entendit le Seigneur
Lui demander alors: "Qu'as-tu fait de ton frère?"
"En suis-je le gardien?" dit le traître en fureur,
Quand baignait dans son sang l'innocente victime.
L'infâme, épouvanté, s'éloigna pour toujours
Du solitaire lieu qui rappelait son crime,
Et ne vit plus pour lui se lever de beaux jours;
Comme un cerf aux abois le blasphème à la bouche,
Parcourant les déserts à l'horizon farouche,
Il fuyait l'œil d'Abel qui partout le suivait;
Dans l'horreur et l'angoisse il traînait l'existence,
Et son cœur endurci n'avait plus l'espérance

This spot, on the grass, is it human blood?
Is it blood, my son, spilled by your hand?

Cain
Among the flocks, no doubt, a wild animal
Consumed by hunger has done a little damage.

Adam
Covered with blood, I see Abel in the bushes
I swear his death is due to your cruel arm!
Fly far from me, accursed one! And never shall your race, Which I curse also, come before my face.

Cain
I will escape far away from you into the deep desert,
And my descendants will be seen as agents of demons.

Chorus
The first murder burst on the world
On the dark night when Cain killed his brother,
And with a cloak of sorrow covered the heavens
The forest clothed itself in funeral veils,
The trees writhed in furious winds,
Showing nothing of their black faces through the shadows
But the glowing reflection of lightning bolts,
That unfurled their flaming flight in the sky.
Nature shivered with peals of thunder,
Filled with fear, Cain heard the Lord
Ask him: "What have you done with your brother?"
"Am I his keeper?" said the traitor in fury,
When the innocent victim bathed in his own blood.
The cursed one, terrified, ran away once and for all
From the solitary place that remembered his crime,
And never saw good days again.
Like a deer at bay, curses in his mouth,
Running to the deserts' untamed horizon,
He fled the eye of Abel that followed him everywhere
In horror and anguish he dragged through his existence,
And his hardened heart had no longer any hope

D'obtenir son pardon du Dieu qu'il redoutait.

Troisième Partie – La Promesse

Eve:

Je suis plongée, hélas! Dans l'amère tristesse,
De mes yeux, sans tarir les pleurs coulent sans cesse.
Depuis que le serpent dans un vallon ombreux,
Attirant mon regard d'un sifflement joyeux.
Et qu'aussitôt d'un bond sortant d'une clairière,
Sous un pan du ciel bleu baigné par la lumière,
Pour enrouler le tronc de l'arbre gracieux,
Aux doux fruits veloutés de ses beaux anneaux bleus,
M'a dit en me fixant d'un œil perçant de flamme,
Qui séduisit ma vue: "Ecoute-moi bien, femme!
Pourquoi de ces doux fruits, les plus beaux du jardin,
Ne veux-tu pas manger? Le maître de l'Éden
Vous menace de mort si vous osez en prendre,
Mais vous traîter ainsi c'est trop, certes! prétendre.
En vous disant cela, Dieu s'est moqué de vous.
Ce fruit, je té l'assure, est le meilleur de tous:
Comme le doux nectar, il rafraîchit la bouche;
Pour devenir des dieux, il suffit qu'on y touche."
Je crus à sa parole et je mangeai du fruit;
Pas un beau jour pour nous depuis ce temps ne luit.

Un Messager Céleste:

Le ciel entend les plaintes
De votre cœur en proie à d'amères étreintes.
Écoutez-moi: "Je suis un Messager divin,
Qui vous dit: Mettez trêve à vos âpres alarmes;
Le sang d'Abel, versé par une infâme main,
Est un encens qui plaît au Très-Haut; plus de larmes!
Dans la suit des temps, vous concevrez un fils,
Qui des enfants de Dieu sera la tige sainte."

Of obtaining pardon from God whom he feared.

Third Part – The Promise

Eve

I am sunk, alas! In bitter sadness,
From my eyes, without stopping, tears roll constantly.

Ever since the serpent, in a shaded valley
Attracted my attention with a happy whistle
And a moment later all at once emerged from a clearing,
Under a blue sky bathed in light,
To wrap the trunk of a graceful tree.
Bearing sweet sumptuous fruit, with his beautiful blue rings,
Saying to me, staring at me with his piercing, flaming eyes that seduced my perception: "Listen well, woman!
Why of these fruits, the most beautiful in the garden,

Do you not eat? The master of Eden
Threatens you with death if you dare to take them,
But to say that to you is too large a claim, surely!
By telling you this, God is making fun of you.
This fruit, I assure you, is the best of all:
Like sweet nectar, it cools the mouth.
To become gods, it is enough to take it."
I believed his words and I ate the fruit,
Not a good day has shone on us since that time.

Celestial Messenger

Heaven hears the sorrows
Of your heart, which is prey to bitter torments.
Hear me! I am a divine messenger
Who says to you: Put an end to your harsh outcry
The blood of Abel, spilled by a cursed hand
Is incense that pleases the Most High. No more Tears!
In the fullness of time, you will conceive a son,
Who for the children of God will be a holy shoot."

Eve:

Je bénis Jéhovah en perdant toute crainte!

Eve et le Messager:

De sa race viendra le Rédempteur promis.

Choeur:

L'enfant béni du Ciel fut Seth, dont la naissance
Confirma de nouveau la divine alliance.
Or la race maudite errait de monts en monts,
De déserts en déserts, semblable à des démons
Volant comme l'éclair sur l'aile des tempêtes.
Pour envahir la terre au moyen des conquêtes;
Mais Dieu veilla sur ses enfants,
Et les rendait forts, triomphants.

Eve

I give thanks to Jehovah and abandon all fear!

Eve and the Messenger

From his race will come the promised Redeemer.

Chorus

The blessed child of Heaven was Seth, whose birth
Confirmed once again the divine covenant.
So the cursed race wandered in the hills,
In the deserts, like demons
Flying like lightning on the wings of storm
To cover the earth by conquests,
But God looked after his children,
And made them strong and triumphant.

Appendix 6 – Instrument Used List

	Measures	Voices						Woodwinds				Brass				Timpani	Percussion			Strings					H/P	
		Chorus	Adam	Cain	Abel	Eve	CM	Fl	Ob	Cl	Bn	Crt	Hn	Tb	Tba		SD	BD	CB	Vn 1	Vn 2	Va	Vc	Cb		
Part 1																										
Overture	**1-120**																									
i	1-12							X	X	X	X	X	X	X	X	X(9-10)				X	X	X	X	X		
ii/Y	13-29																			X	X	X	X	X		
	30-36							X	X	X	X	X	X	X	X	X(36)				X	X	X	X	X		
ii/Z	37-52																			X	X	X	X	X		
	53-58										X		X							X	X	X	X	X		
	59-63																			X	X	X	X	X		
iii	64-120							X	X	X	X	X	X	X	X	X(115-120)				X	X	X	X	X		
Division A	**121-198**																									
a	121-129		X																	X	X	X	X	X		
	130-134		X					X	X											X	X	X	X	X		
	135-137		X																	X	X	X	X	X		
b	138-153																			X	X	X	X	X		
	154-164										X		X							X	X	X	X	X		
c	165-181		X																	X	X	X	X	X		
	182-198		X					X	X											X	X	X	X	X		
Division B	**199-222**																									
d	199-222			X				X	X	X	X	X	X	X	X					X	X	X	X	X		
Division C	**223-344**																									
e	223-232		X																	X	X	X	X	X		
	233-244		X					X	X		X									X	X	X	X	X		
	245-260		X																	X	X	X	X	X		
	261-262		X					X	X	X										X	X	X	X	X		
	262-268		X																	X	X	X	X	X		
	269-276		X							X	X									X	X	X	X	X		
	277-294		X																	X	X	X	X	X		
	295-296		X						X	X	X									X	X	X	X	X		
	296-300		X																	X	X	X	X	X		
f	301-328		X					X	X	X	X									X	X	X	X	X		
	329-334		X					X	X	X	X	X	X	X	X					X	X	X	X	X		
	335-341		X																	X	X	X	X			
	342-344							X	X	X	X	X	X	X	X					X	X	X	X	X		
Division D	**345-414**																									
g	345-356							X	X	X	X	X	X	X	X	X(353-354)				X	X	X	X	X		
	356-358	X																								
	359-360							X	X	X	X	X	X	X	X	X(359)				X	X	X	X	X		
	361-362	X																								
	363-364							X	X	X	X	X	X	X	X	X(363)				X	X	X	X	X		
	365-366	X																								
	367-372	X						X	X	X	X	X	X	X	X	X(370-372)				X	X	X	X	X		
	373-379	X																		X	X	X	X	X		
	380	X						X	X	X	X	X	X	X	X					X	X	X	X	X		
	381-387	X																		X	X	X	X	X		
	388-400	X						X	X	X	X	X	X	X	X					X	X	X	X	X		
	401-408	X																		*X	*X	*X	*X	*X		*Strings only in m. 408
	409-413										*X									X	X	X	X	X		*Bassoon only in m. 410
	414							X	X	X	X	X	X	X	X					X	X	X	X	X		
Division E	**415-497**																									
h	415-459			X	X															X	X	X	X	X		
i	460-497			X				X	X	X	X	X	X	X	X					X	X	X	X	X		
Division F	**498-564**																									
j	498-510							X	X	X	X									X	X	X	X	X	X	
	511-518		X					X	X	X	X									X	X	X	X	X		
	519-522		X					X	X	X	X									X	X	X	X	X	X	
	523-533		X					X	X	X	X									X	X	X	X	X		
	534		X					X	X	X	X									X	X	X	X	X	X	
	535-538							X	X	X	X														X	
	539-540							X	X	X	X									X	X	X	X	X	X	
k	541-548		X																	X	X	X	X	X		
	549-552		X					X	X	X	X									X	X	X	X	X		
	553-561		X																	X	X	X	X	X		
	562-564		X					X	X	X	X	X	X	X	X					X	X	X	X	X		
Division G	**565-686**																									
l	565-570							*X	*X	*X	*X					X				X	X	X	X	X		*WW only in m. 568
	571-572							X	X	X	X	X	X	X	X	X										
	573-606	X						X	X	X	X	X	X	X	X	X(590-606)				X	X	X	X	X		
m	607-630			X																X	X	X	X	X		
	631-640			X				X	X	X	X	X	X	X	X	X(636-640)				X	X	X	X	X		
	641-644															X				X	X	X	X	X		
l	645-649																			X	X	X	X			
	650-652							X	X	X	X	X	X	X	X	X(652)				X	X	X	X	X		
	653-6686	X						X	X	X	X	X	X	X	X	X(678-686)				X	X	X	X	X		
Part 2																										
Division A	**1-114**																									
a	1-16							X	X	X	X	X	X	X	X	X(16)				X	X	X	X	X		
	17-68	X						X	X	X	X	X	X	X	X	*X				X	X	X	X	X		*Used mm. 17, 31-32, 64-65, 68
	69-74							X	X	X	X	X	X	X	X	X				X	X	X	X	X		
b	75-85			X	X	X	X													*X	*X	*X	*X	*X		*Used mm. 78, 82
	86-94			X	X	X	X													X	X	X	X	X		
	95-97			X	X	X	X																			
	98-102			X	X	X	X													X	X	X	X	X		
	103-106			X	X	X	X																			
	106-114																			X	X	X	X	X		
Division B	**115-138**																									
c	115-131																			X	X	X	X	X		
	132-135							X	X	X	X	X	X	X	X					X	X	X	X	X		
	136-138										X		X													
Division C	**138-294**																									
d	138-147			X				X	X											X	X	X	X	X		

	148-150			X				X	X	X	X									X	X	X	X	X		
	151-154			X																X	X	X	X	X		
	155-158							X	X											X	X	X	X	X		
e	159-174			X				*X	*X	*X	*X									X	X	X	X	X		*Used mm. 164-165, 167
f	175-180				X			X	X											X	X	X	X	X		
g	181-198				X															X	X	X	X	X		
h	199-215				X			X	X	X	X									X	X	X	X	X		
	216-222				X			X	X	X	X	X	X	X	X					X	X	X	X	X		
i	223-240				X															X	X	X	X	X		
j	241-264			X	X			X	X	X	X	X	X	X	X				*X	X	X	X	X	X		*Death Cymbal m. 264(3)
Division D	**265-330**																									
k	265-270		X	X																			X	X		
l	271-284		X								*X		*X							X	X	X	X	X		*Used mm. 273, 280, 282-283
	285-294		X	X				X	X	X	X	X	X	X	X					X	X	X	X	X		
m	295-318		X					X	X	X	X	X	X	X	X					X	X	X	X	X		
n	319-325			X							X									X			X			
	326-330			*X				X	X	X	X	X	X	X	X					X	X	X	X	X		*Cain solo ends mm. 326
Division E	**331-366**																									
o	331-366								X							X										
Division F	**367-534**																									
p	367-382																			X	X	X	X	X		
	383-398							X	X	X	X		X				X			X	X	X	X	X		
	399-414							X	X	X	X	X	X	X	X	X(412-414)	X	X	X	X	X	X	X	X		
q	414-502	X						X	X	X	X	X	X	X	X	*X	X	X	X	X	X	X	X	X		*Used mm. 437-438, 490, 493-494
	503-509	X						X	X	X										X	X	X	X	X		
	510	X									X							X		X	X	X	X	X		
	511-512	*X									X							X					X	X		*Chorus begins m. 512
	513-534	X						X	X	X	X	X	X	X	X	X(530-534)	*X	*X	*X							*SD/CB m. 527-528, BD m. 519, 527-528
Division G	**535-542**																									
o'	535-542								X							X				*X	*X	*X	*X	*X		*Used only on the final chord in m. 542
Part 3																										
Division A	**1-48**																									
a	1-22																			X	X	X	X	X	*X	*Used mm. 3-4, 7-8, 12, 16
	23-25								X	X										X	X	X	X	X		
	26-48								*X	*X										X	X	X	X	X	X	*Used m. 26(1)
Division B	**49-230**																									
b	49-56					X		X	X																	
	57-59					X														X	X	X	X	X		
	60-64					*X		X	X	*X	X		X							X	X	X	X	X		*Used m. 64; Eve's solo ends m. 60
	65-68					X														X	X	X	X	X		
	69-72					X		X	X	*X	X															*Used m. 72
	73-79					X		X	X	X	X															
	80-85					X		X	X	X	X		X							X	X	X	X	X		
	85-88					X		X	X	X	X															
	89-106					X														X	X	X	X	X		
	107-117					X		X	X	X	X		*X							X	X	X	X	X		*Used mm. 107-108, 111-113
	118-126							X	X	X	X		X							X	X	X	X	X		
	127-135					X														X	X	X	X	*X		*Used mm. 134-135
	136-141					X		X	X	X	X									X	X	X	X	X		
	142-146																			X	X	X	X	X		
c	147-165						X													X	X	X	X	X	X	
	166-178						X	X	X	X	X		X							X	X	X	X	X	X	
	179-194																			X	X	X	X	X	X	
	195-200						X	X	X											X	X	X				
	201-210					*X	*X													X	X	X	X	X	X	*CM ends at m. 203, Eve begins at m. 203
d	210-230					X	X													X	X	X	X	X	*X	*Used mm. 229-230
Divison C	**231-346**																									
e	231-246							X	X	X	X	X	X	X	X					X	X	X	X	X		
	246-286	X						X	X	X	X	X	X	X	X			*X		X	X	X	X	X		*Used mm. 264, 266, 268, 280, 282, 284
f	311-346	X						X	X	X	X	X	X	X	X	*X				X	X	X	X	X		*Used mm. 334, 342-346

Appendix 7 – Detailed Vocal Range Breakdown Within Each Section

Middle C = C_4

Name	Première Partie	Low	High
Adam	*Votre mère affligée est souvent dans les pleurs*	B_2	D_4
Cain	*L'oeil de Dieu ne s'est pas encore apitoyé*	$F^{\#}_2$	B_3
Adam	*Attentive au serpent, crédule à son discours*	B_2	E_4
Chorus	*Ils avaient entendu la voix d'Adonaï*		
Soprano		C_4	A^{b}_5
Alto		G_3	D^{b}_5
Tenor		D_3	A^{b}_4
Bass		F_2	E^{b}_4
Cain	*Nous vivons depuis lors, dénués, misérables*	F_2	D^{b}_4
Abel		E_3	A^{b}_4
Cain	*Maudit soit votre nom et celui d'Ève aussi*	*B_2	D_4
Adam	*Le Rédempteur promis viendra sauver le monde*	$C\#_3$	E_4
Chorus	*Élevons des autels au divin Créateur*		
Soprano		A_4	A_5
Alto		D_4	D_5
Tenor		G_3	G_4
Bass		D_3	D_4
Cain	*De la terre et des cieux je suis abandonné*	$F^{\#}_2$	B_3

***opt. E_2 in m. 488**

Name	Deuxième Partie	Low	High
Chorus	*En ce temps-la, Caïn, de son frère jaloux*		
Soprano		E^{b}_4	G_5
Alto		C^4	F_5
Tenor		E^{b}_3	G_4
Bass		G_2	D_4
Quator	*Abel donnait de sa main pure*		
Eve		F_4	G_5
HM		C_4	B^{b}_4
Abel		E_3	D_4
Cain		G_2	A_3

Cain	*Au milieu de ces bois comme les bêtes fauves*	G_2	E^b_4
Abel	*Le monde est votre empire*	D_3	A^b_4
Cain	*Je t'entends, imposteur et tu vas disparaître*	$G^\#_2$	D_4
Abel		B_3	G_4
Adam	*Ta parole est amère*	D_3	E_4
Cain	*Dans les troupeaux, sans doute, une bête sauvage*	A_2	A_3
Adam	*Couvert de sang, je vois dans ce buisson Abel*	$C\#_3$	E_4
Cain	*Je vais fuir loin de vous dans les déserts profonds*	F_2	A_3
Chorus	*Le premier homicide éclata sur la terre*		
Soprano		E^b_4	A_5
Alto		C_4	F_5
Tenor		E_3	A^b_4
Bass		$G^\#_2$	D_4

Name	**Troisième Partie**	**Low**	**High**
Eve	*Je suis plongée hélas! dans l'amère tristesse*	E_4	A_5
HM	*Le ciel entend les plaints*	$*C_4$	C_5
Eve	*Je bénis Jéhovah en perdant toute crainte*	$F^\#_4$	$F^\#_5$
Eve	*De sa race viendra le Rédempteur promis*	F_4	A_5
HM		A_3	C_5
Chorus	*L'enfant béni du ciel fut Seth, dont la naissance*		
Soprano		$F^\#_4$	A_5
Alto		G_3	$F^\#_5$
Tenor		C_3	$G^\#_4$
Bass		F_2	E_4

*** opt. G_3 in m. 177; opt. A_3 in mm. 202 and 203**

Appendix 8 – Structural Overview of *Caïn*

Complete Work

Première Partie	Deuxième Partie	Troisième Partie
1-686	1-542	1-346

Première Partie

1	2	3
1-120	121-414	415-686
Overture	Adam/Cain/Chorus	Abel/Cain/Adam/Chorus

1 – Overture

i	ii		iii
	Y	Z	
1-12	13-36	37-63	64-120

2 – Adam/Cain/Chorus

A			B	C		D
a	b	c	d	e	f	g
121-137	(Z) 138-164	165-198	199-222	223-300	301-344	345-414
	121-198			223-344		
Adam	Strings	Adam	Cain	Adam		Orchestra/Chorus

3 – Abel/Cain/Adam/Chorus

E		F		G		
h	i	j	k	l	m	l
415-459	460-497	498-540	541-564	565-606	607-644	645-686
415-497		498-564		565-686		
Adam/Cain	Cain	Adam		Chorus	Cain	Chorus

Deuxième Partie

1	2
1-264 Pre Abel's Death	265-542 Post Abel's Death

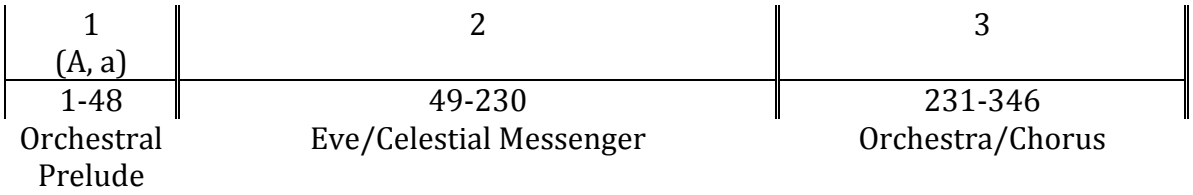
1 – Pre Abel's Death

A		B	C						
a	b	c	d	e	f	g	h	i	j
		(Y)		175-180					
1-74	75-114		139-158	159-174		181-198	199-221	222-240	241-264
1-114		115-138	139-264						
Orchestra/Chorus	Quatuor	Orchestra	Cain			Abel			Cain/Abel

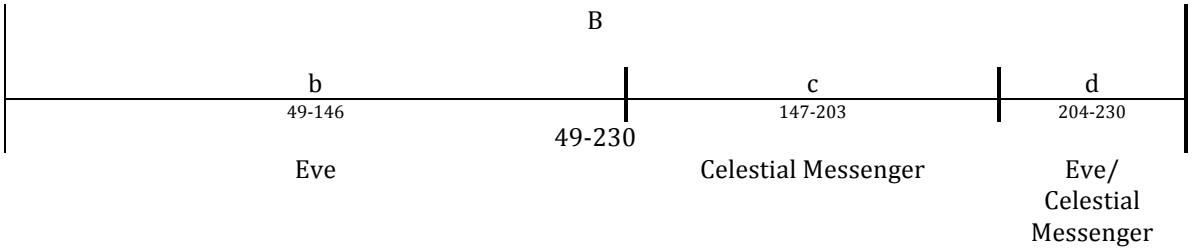
2 – Post Abel's Death

D				E	F		
k	l	m	n	o	p	q	o'
265-270							535-542
	271-294	295-318	319-330		367-414	414-534	
265-330				331-366	367-542		
Adam/Cain			Cain	Oboe Lament	Orchestra	Chorus	Oboe Lament

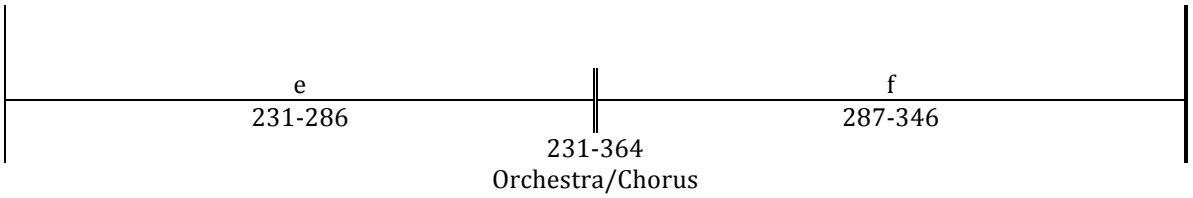
Troisième Partie



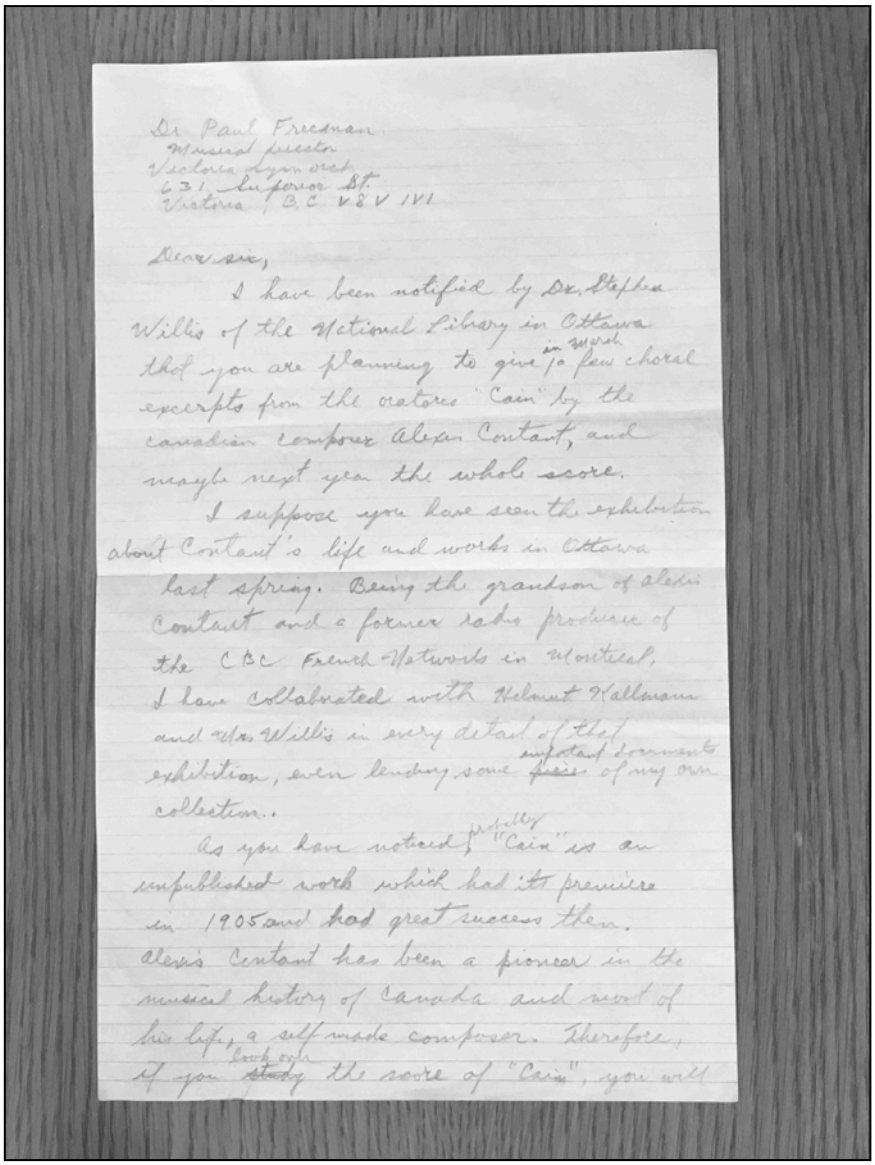
2 – Eve/Celestial Messenger



3 – Orchestra/Chorus



Appendix 9 – Undated letter to Paul Freeman from Jean-Yves Contant, prior to 1980 performance



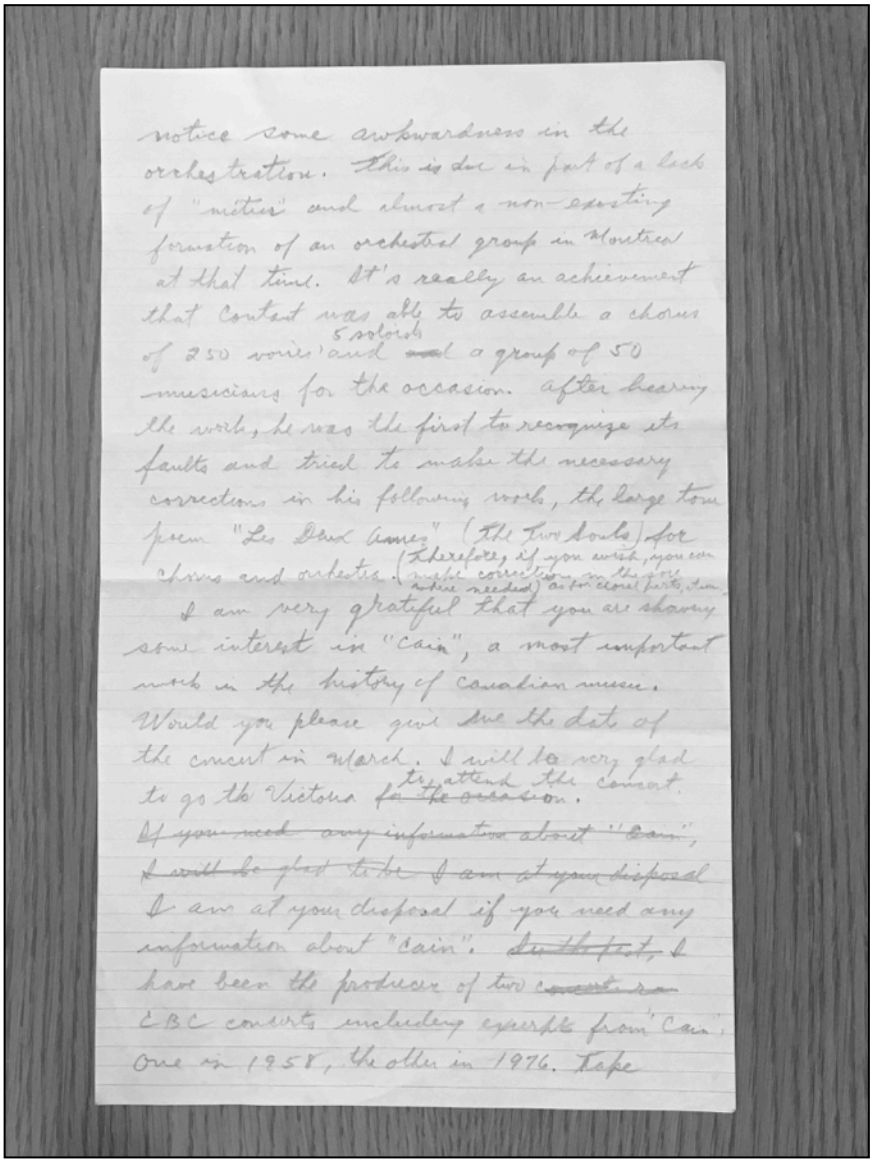
Dr Paul Freeman.
Musical director
Victoria Symphony
631 Superior St.
Victoria, B.C. V8V 1V1

Dear sir,

I have been notified by Dr. Stephen Willis of the National Library in Ottawa that you are planning to give in March a few choral excerpts from the oratorio "Cain" by the canadian composer Alexis Contant, and maybe next year the whole score.

I suppose you have seen the exhibition about Contant's life and works in Ottawa last spring. Being the grandson of Alexis Contant and a former radio producer of the CBC French Networks in Montreal, I have collaborated with Helmut Kallmann and Mr. Willis in every detail of that exhibition, even lending some ~~pieces~~ important documents of my own collection.

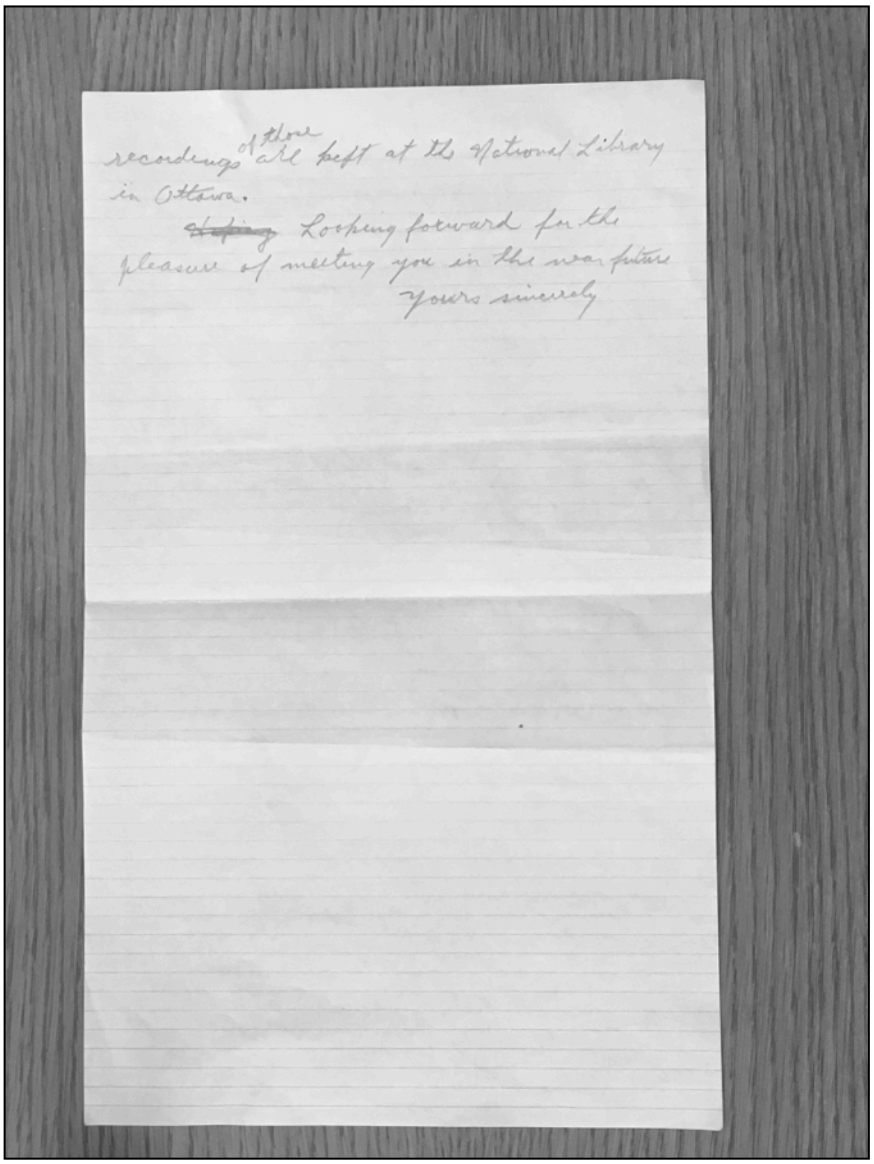
As you have noticed, probably "Cain" is an unpublished work which had its premiere in 1905 and had great success then. Alexis Contant has been a pioneer in the musical history of Canada and most of his life, a self made composer. Therefore, if you ~~study~~ look over the score of "Cain", you will



notice some awkwardness in the orchestration. ~~This is due~~ in part of a lack of "métier" and almost a non-existing formation of an orchestral group in Montreal at that time. It's really an achievement that Content was able to assemble a chorus of 250 voices and 5 soloists ~~and~~ a group of 50 musicians for the occasion. After hearing the work, he was the first to recognize its faults and tried to make the necessary corrections in his following work, the large tone poem "Les Deux Ames" (~~The Two Souls~~) for chorus and orchestra. (Therefore, if you wish, you can make corrections on the score where needed) as to choral parts, etc.

I am very grateful that you are showing some interest in "Cain", a most important work in the history of canadian music. Would you please give me the date of the concert in March. I will be very glad to go to Victoria ~~for the occasion~~ to attend the concert.

~~If you need any information about "Cain",~~
~~I will be glad to be~~ I am at your disposal if you need any information about "Cain". ~~In the fact,~~ I have been the producer of two ~~concerts~~ CBC concerts including excerpts from "Cain". One in 1958, the other in 1976. Tape



recordings of those are kept at the National Library in Ottawa.

~~Hoping~~ Looking forward for the pleasure of meeting you in the near future

yours sincerely

Appendix 10 – Dmus Choral Recitals Completed by the Candidate

Something Rich and Strange
Accord Ensemble and Friends
Stuart Sladden, Conductor
Rachel Stelnicki, Piano

Saturday, June 4, 2016
7pm, Robertson-Wesley United Church, Edmonton, Alberta

Haec Dies — William Byrd (c. 1540-1623)

Sextet
Isabel Davis – Soprano
Allison Pauls – Mezzo Soprano
Erin Craig – Alto
Oliver Munar – Tenor
Matthew McGuigan – Baritone
Graham Fast – Bass

Prophetiae Sibyllarum — Orlando di Lasso (c. 1532-1594)

i. Sibylla Persica
vii. Sibylla Hellespontiaca

Lux Aeterna — arr. John Cameron (Edward Elgar 1857-1934)

Hymn to the Unknown God — Gustav Holst (1874-1934)
Rachel Stelnicki, Piano

Jubilate Deo — Benjamin Britten (1913-1976)
Tammy-Jo Mortenson, Organ

--- Intermission ---

There is Sweet Music Here — Stephen Chatman (b. 1950)

1. There is Sweet Music Here
2. Song of the Laughing Green Wood
3. Music, When Soft Voices Die
4. Piping Down the Valleys Wild

Ruth Denton, Oboe

Full Fathom Five — Keith Bissell (1912-1992)

**Love Letters to the Streets* — Trent Worthington (b. 1963)
Meghan Dart, KazMega, Liam Coady, Dwennimmen, Poets
Rachel Stelnicki, Piano
Ruth Denton, Oboe
*Premiere

Soir sur la plaine — Lili Boulanger (1893-1918)
Louise Ashdown, Soprano
Oliver Munar, Tenor
Rachel Stelnicki, Piano

Der Gang zum Liebchen (Op. 31, 3) — Johannes Brahms (1833-1897)
Rachel Stelnicki, Piano

Sure on this Shining Night — Samuel Barber (1910-1981)
Rachel Stelnicki, Piano

Caïn
Volunteer Singers from the Edmonton Choral Community
Stuart Sladden, Conductor
Volunteer members of the Edmonton Metropolitan Orchestra and
the University of Alberta Symphony Orchestra

Saturday, October 28, 2017
7:30pm, Convocation Hall, University of Alberta

Caïn — Alexis Contant (1858-1918)

Première Partie	La Haine
Deuxième Partie	Le Sang
Troissième Partie	La Promesse

Kimberley McMann, Soprano (Eve)
Mairi Irene McCormack, Mezz-Soprano (Celestial Messenger)
Oliver Munar, Tenor (Abel)
David Klassen, Baritone (Adam)
David McCune, Bass (Cain)

Appendix 11 - Caïn Orchestral Score

Alexis Contant

****

CAïN

CAïN

An oratorio based on the biblical story of Cain and Abel

Music by Alexis Contant

French text by Brother Symphorien-Louis

Alternate text by Albert Lozeau

Composed between March 17, 1904 and February 28, 1905

First performed at the Monument-National in Montreal on November 12, 1905

SATB Chorus

Characters

Ève - Soprano
Un Messager Céleste - Contralto
Abel - Tenor
Adam - Baritone
Caïn - Bass

Orchestra

Flute I/Piccolo
Flute II
Oboe I, II
*Clarinet in B flat I, II
Bassoon I, II
**French Horn I, II
Cornet in B flat I, II
Trombone I, II, III
***Tuba
Timpani (A, B, C, D, E, G)
Cymbal
Petit Tambour
Grosse Caisse
Harp or Piano
Violin I, II
Viola
Violoncello
Double Bass

* Clarinet part originally scored for Clarinet in A and B flat
** French horn part originally scored for horn in A, C, D, E flat, F, G, A flat, B flat
*** Tuba part originally scored for Tuba in B flat

Contents

Première Partie – *La Haine*

Orchestra Overture		**1**
Adam	*Votre mère affligée est souvent dans les pleurs*	**10**
Caïn	*L'oeil de Dieu ne s'est pas encore apitoyé*	**12**
Adam	*Attentive au serpent, crédule à son discours*	**13**
Chorus	*Ils avaient entendu la voix d'Adonaï*	**19**
Cain and Abel	*Nous vivons depuis lors, dénués, misérables*	**27**
Caïn	*Maudit soit votre nom et celui d'Ève aussi*	**29**
Adam	*Le Rédempteur promis viendra sauver le monde*	**33**
Chorus	*Élevons des autels au divin Créateur*	**39**
Caïn	*De la terre et des cieux je suis abandonné*	**45**
Chorus	*Élevons des autels au divin Créateur*	**50**

Deuxième Partie – *Le Sang*

Orchestra Introduction		**56**
Chorus	*En ce temps-la, Caïn, de son frère jaloux*	**57**
Quatuor	*Abel donnait de sa main pure*	**63**
Orchestra Interlude		**63**
Caïn	*Au milieu de ces bois comme les bêtes fauves*	**64**
Abel	*Le monde est votre empire*	**66**
Caïn, Abel	*Je t'entends, imposteur et tu vas disparaître*	**69**
Adam, Caïn	*Caïn!*	**72**
Adam	*Ta parole est amère*	**72**
Caïn	*Dans les troupeaux, sans doute, une bête sauvage*	**73**
Adam	*Couvert de sang, je vois dans ce buisson Abel*	**74**
Caïn	*Je vais fuir loin de vous dans les déserts profonds*	**77**
Orchestra Interlude		**78**
Chorus	*Le premier homicide éclata sur la terre*	**83**

Troisième Partie – *La Promesse*

Orchestral Prelude		**98**
Ève	*Je suis plongée hélas! dans l'amère tristesse*	**101**
Messager Céleste	*Le ciel entend les plaintes*	**107**
Ève	*Je bénis Jéhovah en perdant toute crainte*	**111**
Ève, Messager	*De sa race viendra le Rédempteur promis*	**112**
Orchestra Interlude		**113**
Chorus	*L'enfant béni du ciel fut Seth, dont la naissance*	**115**

Appendix 1 **134**

Frère Symphorien-Louis (1849-1924)
(Stanislas Roberge)

Première Partie
La Haine

Alexis Contant (1858-1918)

Maestoso ♩= 54

piú lento

♩= 66

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Cornet in B♭
Trombone
Tuba
Timpani
Cymbals
Harp
Abel
Adam
Cain
Soprano
Alto
Tenor
Bass
Violin 1
Violin 2
Viola
Violoncello
Contrabass

15

Vln. 1

Vln. 2

Vla.

Vc.

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Andante avec beacoup d'expression ♩ = 53

37

avec sourdine

caressez

Vln. 1

avec sourdine

Vln. 2

avec sourdine

Vla.

avec sourdine

Vc.

avec sourdine

Cb.

50

Bsn.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

otez la sourdine

64

Allegro con brio ♩= 132

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

Allegro con brio ♩= 132

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

71

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

78

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

85

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

93

rit.

Lento ♩= 60

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

103

Allegro vivo ♩ = 126

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Allegro vivo ♩ = 126

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

111

rit. Lento ♩= 60

Allegro vivo ♩= 138

pressez

Longue pause

Fl.

Ob.

Cl.

Bsn.

fff

Hn.

Cor.

energico

Tbn.

Tba.

Timp.

(fff)

Ad.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

avec sourdine

A

Andante ♩ = 60

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

Ad.

Vo-tre mère af-fli-gée est sou-vent dans les pleurs, Et son coeur est en proie à de vi-ves dou-leurs. Sans ces - se, el-le me dit,

A

Andante ♩ = 60

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz

avec sourdine

arco

132

rit.

Andante ♩ = 53

dans sa souf-france a - mè - re: "A-dam, c'est moi qui t'ai plon-gé dans la mi - sè - re,

sans sourdine

144

Bsn.

Hn.

Vln. 1

caressez

Vln. 2

Vla.

Vc.

Cb.

158

B ♩= 60

Bsn.

Hn.

Ad.

C'est par a-mour pour moi que tu mang-eas du fruit: Le pé - ché s'est trou-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

171

pressez Suivez rit. A tempo

Fl.

Ob.

Ad.

vé par ma faute in-tro-duit Dans le sup-erbe É-den, d'où Jé-ho - vah sé-vè - re Nous a chas-sés, et mis sur cette in-gra-te ter - re. La faim nous a con - duits jus-que

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

184

Fl.

Ob.

Ad.

sur ces con - fins, Où sou - vent nous a - vons de bien pâ - les ma-tins." Of - frez à l'É-ter-nel,chers fils, maint sa-cri - fi - ce, Vous cal-me-rez ain-

*en - fants,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

coulez

196

rit.

C Allegro ♩. = 80

Allegro Suivez

A tempo ♩= 160

Suivez

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Ad.

si le bras de sa jus - ti - ce.

Ca.

recit.

à volonté

L'oeil de Dieu ne s'est pas en-core a-pi-to - yé Sur no-tre pau-vre exil qu'on trou-ve sans pi-

C Allegro ♩. = 80

Allegro Suivez

A tempo ♩= 160

Suivez

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*Alternate text by Albert Lozeau

210

A tempo — Allegro ♩. = 80 — Allegro Suivez — A tempo ♩ = 160 — Suivez — A tempo

Fl. Ob. Cl. Bsn. Hn. Cor. Tbn. Tba.

Ca.

recit.

tié. ___ Pour-quoi de Jé-ho - vah ___ cet-te main re-dou - ta-ble? Pour-quoi nous im-po - ser un sort si la-men - ta - ble?

A tempo — Allegro ♩. = 80 — Allegro Suivez — A tempo ♩ = 160 — Suivez — A tempo

Vln. 1 Vln. 2 Vla. Vc. Cb.

D **Andante non troppo ♩ = 80**
avec beacoup d'expression

Fl. Ob. Bsn.

Ad.

At - ten - tive au ser - pent, cré-dule à son dis - cours, ___ Ève en man - gent du fruit,

D **Andante non troppo ♩ = 80**
avec beacoup d'expression

Vln. 1 Vln. 2 Vla. Vc. Cb.

240

Fl.

Ob.

Bsn.

1.

p

Ad.

em-poi-son - na ses jours. J'y goû - tai pour lui plai - re: "O femme in - for - tu - né - e, Lui dis - je tout é - mu, ta som-bre des - ti - né -

Vln. 1

pp

Vln. 2

pp

Vla.

pp

Vc.

pizz.

Cb.

258

Fl.

1.

pp

Ob.

1.

pp

Cl.

pp

pp

Bsn.

pp

pp

Ad.

f

p

e Se - ra la mien-ne. En-sem - ble i-rons-nous au tom - beau, A-près a - voir por - té de nos jours le far - deau."

Vln. 1

pp

f

pp

Vln. 2

pp

f

Vla.

pp

f

Vc.

f

Cb.

276

rit. Moderato et Religioso ♩ = 56

Cl.

Bsn.

Ad. *p*

Le soir de no-tre chu - te, as - sis sur un-e pier - re, Et q'ain - si mur-mur - ant tout bas un-e pri - è - re, En re-gar - dant les mont fau - ves et sou - ci - eux, Les

ha - ras - sés et tout bas *au loin des monts ma - jes - tu - eux,*

Avec ampleur et pressez un peu *f*

rit. Moderato et Religioso ♩ = 56

Vln. 1 *ppp* *pp* *f*

Vln. 2 *ppp* *pp* *f*

Vla. *ppp* *pp* *f*

Vc. *ppp* *pp* *f*

Cb. arco *ppp* *f*

289

Suivez rit. A tempo rit.

Fl.

Ob. 1.

Cl. 1.

Bsn. 1.

Ad. *p* *p*

as-tres ray-on-nants dans la splen - deur des cieux, Nous vî-mes le pre-mier lin-ceul d'un-e nuit som - bre S'é - ten-dre sur la ter-re et la plon-ger dans l'om - bre;

Suivez rit. A tempo rit.

Vln. 1 *p* *pp* *pp*

Vln. 2 *p* *pp* *pp*

Vla. *p* *pp* *pp*

Vc. *p* *pp* *pp*

Cb. *p* *pp* *pppp*

E Allegro ♩. = 92

Fl. Ob. Cl. Bsn. Ad.

Nous fû - mes ef-fra-yés, en-va-his de stu-peur. Nos mem - bres re-froi - dis fris-son - naient de ter-reur, A peine un souffle o -

E Allegro ♩. = 92

Vln. 1 Vln. 2 Vla. Vc. Cb.

312

Fl. Ob. Cl. Bsn. Ad.

sait sor-tir de no - tre bou - che, En vo-yant s'ass-om-brir la na - tu-re fa-rou - che. Nous é-tions in-quiets, rê-

trem-

Vln. 1 Vln. 2 Vla. Vc. Cb.

322

Animé

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Ad.

veurs, *blants,* trem - blants, *mu - ets,* sans voir

Les con-stel-la-ti - ons qui bril - lent au ciel

Animé

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

333

piú Lento, avec tristesse

rit. A tempo

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Ad.

noir. Nous pas-sâ-mes la nuit à pleur-er en si - len - ce, Craig - nant de Jé - ho - vah l'in - ef - fa - ble pré - sen - ce.

S.
A.
T.
B.

piú Lento, avec tristesse

rit. A tempo

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

F **Maestoso** ♩ = 54

piu Lento

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *pp* *ppp* *p*

lls a-

357

un peu plus vite ♪ = ♩ | A tempo | un peu plus vite ♪ = ♩ | A tempo

Fl. Ob. Cl. Bsn. Hn. Cor. Tbn. Tba. Timp. S. A. T. B. Vln. 1 Vln. 2 Vla. Vc. Cb.

ff

S. A. T. B.: vaient en - tendu la voix d'A-don-a - ï, En ac-cents ful - minants commeau Mont Sin-a - ï, Qui leur a-vait cri - é, dans

366

pressez

A tempo

vite

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

S. l'om - bre de l'e - spa - ces: Qu'as-tu fait, hom - me? À toi mal-heur comme à ta ra - ce.

A. l'om - bre de l'e - spa - ces: Qu'as-tu fait, hom - me? À toi mal-heur comme à ta ra - ce.

T. l'om - bre de l'e - spa - ces: Qu'as-tu fait, hom - me? À toi mal-heur comme à ta ra - ce.

B. l'om - bre de l'e - spa - ces: Qu'as-tu fait, hom - me? À toi mal-heur comme à ta ra - ce.

pressez

A tempo

vite

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

G **Un peu plus animé**

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

S. — *f* Tu ga - gne-ras ton

A. — *f* Tu ga - gne-ras ton pain aux su-eurs de ton front, Tu ga - gne-ras ton

T. — *f* Tu ga - gne-ras ton pain aux su-eurs de ton front, Tu ga - gne-ras ton pain aux su-eurs de ton front,

B. — *f* Tu ga - gne-ras ton pain aux su-eurs de ton front, Tu ga - gne-ras ton pain aux su-eurs de ton front,

G **Un peu plus animé**

Vln. 1 — *f*

Vln. 2 — *f*

Vla. — *f*

Vc. — *f*

Cb. — *f*

380

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff

pain aux su-eurs de ton front,

su-eurs de ton front,

Les dou-leurs de leur poids tou-jours l'ac-ca-ble-ront,

387

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.

S. *ff* Les dou-leurs de leur poids tou-jours l'ac - ca - ble - ront. J'em - pois-on - ne de maux la sour - ce de ta vi - e, Qui, dé-sor-mais, se-ra de lar - mes as-sou-vi - e.

A. *ff* Les dou-leurs de leur poids tou-jours l'ac - ca - ble - ront. J'em - pois-on - ne de maux la sour - ce de ta vi - e, Qui, dé-sor-mais, se-ra de lar - mes as-sou-vi - e.

T. *ff* tou-jours l'ac - ca - ble - ront. J'em - pois-on - ne de maux la sour - ce de ta vi - e, Qui, dé-sor - mais, se-ra de lar - mes as-sou-vi - e.

B. *ff* tou-jours l'ac - ca - ble - ront. J'em - pois-on - ne de maux la sour - ce de ta vi - e, Qui, dé-sor-mais, se-ra de lar - mes as-sou-vi - e.

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

393

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.

S.
Sur ton êt - re le mal vient d'im - pri - mer son sceau, Et tes en-fants im-purs gé - mi - ront au ber-ceau. Tu traî-ne - ras comme-un bou - let ta dé-ché - an - ce, A-vec
Tu por-te - ras comme-un far deau la
Tu traî-ne - ras jus qu'a ta mort ta

A.
Sur ton êt - re le mal vient d'im - pri - mer son sceau, Et tes en-fants im-purs gé - mi - ront au ber - ceau. Tu traî-ne - ras comme-un bou - let ta dé-ché - an - ce, A-vec
Tu por-te - ras comme-un far deau
Tu traî-ne - ras jus qu'a ta mort

T.
Sur ton êt - re le mal vient d'im - pri - mer son sceau, Et tes en-fants im-purs gé - mi - ront au ber - ceau. Tu traî-ne - ras comme-un bou - let ta dé-ché - an - ce, A-vec
Tu por-te - ras comme-un far deau
Tu traî-ne - ras jus qu'a ta mort

B.
Sur ton êt - re le mal vient d'im - pri - mer son sceau, Et tes en-fants im-purs gé - mi - ront au ber-ceau. Tu traî-ne - ras comme-un bou - let ta dé-ché - an - ce, A-vec
Tu por-te - ras comme-un far deau
Tu traî-ne - ras jus qu'a ta mort

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

399

pressez

Lento et Grave

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

pressez

p

pp

S. peine et tra - vail tu vain - cras l'ig - no - ran - ce. Le monde est main - te - nant comme un - e mer sans port Où sous tout hor - i -

A. peine et tra - vail tu vain - cras l'ig - no - ran - ce. Le monde est main - te - nant comme un - e mer sans port Où sous tout hor - i -

T. peine et tra - vail tu vain - cras l'ig - no - ran - ce. Le monde est main - te - nant comme un - e mer sans port Où sous tout hor - i -

B. peine et tra - vail tu vain - cras l'ig - no - ran - ce. Le monde est main - te - nant comme un - e mer sans port Où sous tout hor - i -

pressez

Lento et Grave

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

406

A tempo

Bsn.

S. zon se dres-se - ra la mort."

A. zon se dres-se - ra la mort."

T. zon se dres-se - ra la mort."

B. zon se dres-se - ra la mort."

A tempo

p

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

411

H Moderato, sans traîner ♩ = 63

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Ab.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

419

mf

Nous vi-vons, de-puis lors, dé-nu-és, mi-sé - ra - bles,

Ca.

mf

En ar-ra-chant du sol quel-ques fruits mé-pri-

429

Ab. Et nous va-ga-bon-dons sur des ter-rains pier - reux. Sur les sa - bles mou-vants des

Ca. sa - bles, Et nous va-ga-bon-dons sur des ter-rains pier - reux, Sur les sa-bles mou-vants des

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

441

Suivez rit.

A tempo

Ab. gran-ds dé - serts pou - dreux, Qui frap - pent nos re - gards comme un-e mer sans ri - ves, Où l'on

Ca. grands dé - serts pou - dreux, Qui frap - pent nos re - gards comme un-e mer sans ri - ves,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

451

Ab. voit se trai-nes des om - bres fug-i - ti - ves.

Ca. Où l'on voit se traî-nes des om - bres fu-gi - ti - ves.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I **Andantino** ♩ = 72 — **Suivez** — **A tempo** — **Suivez** — **A tempo**

Fl. Ob. Cl. Bsn. Hn. Cor. Tbn. Tba. Ca.

ff

recit. — ad libitum

Mau-dit soit vo-tre nom et ce-lui d'Ève aus-si, Si nous som-mes trai-tés sans trè - ve et sans mer-ci,
pi - tié ni

I **Andantino** ♩ = 72 — **Suivez** — **A tempo** — **Suivez** — **A tempo**

Vln. 1 Vln. 2 Vla. Vc. Cb.

ff

466

Fl. Ob. Cl. Bsn. Hn. Cor. Tbn. Tba. Ca.

p *fp* *pp*

Et si dans les fo - rêts en man - teau gris cir -

Vln. 1 Vln. 2 Vla. Vc. Cb.

fp *pp*

471

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Ca.

cu - le, Comme un ours en hi - ver, le pâ - le cré - pus - cu - le;
Sous un ciel in - clé - ment,

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

476

Fl.
Ob.
Cl.
To Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Ca.

C'est vo - tre lourd pé - ché, pe - sant comme un bou - let, Qui nous
qui pé - - - se sur nos ans, Et nous
Et nous

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

482

pressez

A tempo

Fl.
Ob.
Cl.
Bsn.
pp
Hn.
pp
Cor.
Tbn.
Tba.
Ca.

tient en - chaî - nés Qui nous tient en - chaî - nés comme un merle au la -
rend à ja mais Et nous rend à ja mais na - vrés et gé - mis -
rend à ja mais Et nous rend à ja mais no - tre é - - - po - pé -

pressez

A tempo

Vln. 1
pp
Vln. 2
Vla.
Vc.
pp
Cb.
pp

487

Suivez

A tempo

Fl.
p
Ob.
p
Cl.
Bsn.
pp
Hn.
pp
Ca.

cet, comme un merle au la - cet.
sant, na - vrés et gé - mis - sant.
e gé - mis - sant, gé - mis - sant.

Suivez

A tempo

Vln. 1
Vln. 2
pp
Vla.
Vc.
pp
Cb.
pp

492

Fl.
Ob.
Cl.
Bsn.
Hn.
Hp.
Ad.
Ca.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

J **Andante non troppo ♩. = 54**

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Hp.
Ad.

ppp

p

m.d.

m.g.

J **Andante non troppo ♩. = 54**

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pizz.

ppp

p

502

A tempo

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Hp.
Ad.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff pp ff ppp

m.g.

Le Ré-demp-teur pro - mis

arco pizz. arco pizz.

p

514

Fl.
Ob.
Cl.
Bsn.
Hp.
Ad.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pp
m.g.
ff
p
arco
pizz.

vien - dra sau - ver le mon - de, Et sous ses pieds puis - sants met - tra l'es - prit im - mon - - - de Qui nous trom - pa, hé - las! d'un men-

526

Suivez
A tempo
f

sange o - di - eux, Et fit le genre hu - main com - me lui mal - heu - reux.

536

Fl.
Ob.
Cl.
Bsn.
Hp.
Ad.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pp

8va

f

Pré - sen -

ppp

K **Adagio** ♪ = 132

mf

tez à l'au - tel de nom - breux sa - cri - fi - ces, Et que les dons of - ferts soient tou - jours les pré - mi - ces.

arco

pp

549

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Ad.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

1.

pressez

A tempo

pp

Dieu n'ai - me pas Ca - ïn, Dieu n'ai - me pas Ca - ïn, ton of - frande à l'au - tel, Tes dons sont trop mes - quins; il ai - me ceux d'A -
Tu n'es pas gé - né - reux;
Tu n'es pas ver - tu - eux;

556

piú Lento
Suivez

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Ad.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

sf f

bel, Se mon-trant gé - né - reux dans ses mil - liers d'of - fran - des. Sup-pli-ons Jé-ho-vah, sup-pli - ons Jé-ho-vah d'ex-au - cer nos de-
cou - rag - eux par

A tempo

564

L Grandioso ♩= 72

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

Ad.

man - des!

S.

A.

T.

B.

A tempo

L Grandioso ♩= 72

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

572

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fff

ff

É - le-vons des au-tels au di-vin Cré - a-teur, É - le-vons des au-

Première violons jouez à
l'octave supérieure, ad libitum

578

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.

S. tels au di-vin Cré - - - - a - teur; Que la myrrhe et l'en - cens mon - tent lui rendre hon-

A. tels au di-vin Cré - - - - a - teur; Que la myrrhe et l'en - cens mon - tent lui rendre hon-

T. tels au di-vin Cré - - - - a - teur; Que la myrrhe et l'en - cens mon - tent lui rendre hon-

B. tels au di-vin Cré - - - - a - teur; Que la myrrhe et l'en - cens mon - tent lui rendre hon-

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

584

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

neur, Que la myrrhe et l'en - cens mon - tent lui rendre hon - neur,

589

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff *ff*

Jus - qu'aux con-fines du ciel où se trou - ve son trô - ne, Où l'an - gé-li - que troupe en chan-tant l'en - vi-

595

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Ca.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff ff

ron - - - - - ne. Jus - qu'aux con-fines du ciel où se trou - ve son trô - ne,

601

rit.

A tempo

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Ca.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fff

Où l'an - gé - li - que troupe en chan-tant l'en - vi - ron - ne, en chan - tant l'en - vi - ron - - - - - ne.

M **Grave et avec tristesse** ♪ = 132

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

Ca.

mp Avec tristesse et sombre

De la terre et des cieux je suis a-ban-don - né:

mf

Est-ce bien pour ce - la que je *hé-las*

M **Grave et avec tristesse** ♪ = 132

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

621

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Cym.
Ca.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

suis vrai-ment né? Je ne puis plus long - temps, Je ne puis plus long - temps traîn - er ma pau - vre vi - e: Ma
que je suis né? *mon â - pre*

ff

631

♪ = ♪

Suivez

A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

Cym.

Frappez la cymbale sur la côte avec la baguette du tambour pour effet sinistre

Ca.

avec colère

hai - - - - ne dans le sang, Ma hai - - - - - ne dans le sang a soif _____ d'ê - tre as - sou - vi -

♪ = ♪

Suivez

A tempo

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

637

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

pp

ppp

Ca.

e.

Vln. 1

pp

ppp

Vln. 2

pp

ppp

Vla.

pp

ppp

Vc.

pp

ppp

Cb.

pp

ppp

645

A tempo ♩=72

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Cym.
S.
A.
T.
B.

A tempo ♩=72

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

651

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

f

Cym.

S.

ff

É - le-vons des au-tels au di-vin Cré - a-teur,

A.

ff

É - le-vons des au-tels au di-vin Cré - a-teur,

T.

ff

É - le-vons des au-tels au di-vin Cré - a-teur,

B.

ff

É - le-vons des au-tels au di-vin Cré - a-teur,

Première violons jouez à
l'octave supérieure, ad libitum

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

657

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Cym.
S.
É - le-vons des au - tels au di-vin Cré - - - - a - teur; Que la myrrhe et l'en - cens
A.
É - le-vons des au - tels au di-vin Cré - - - - a - teur; Que la myrrhe et l'en - cens
T.
É - le-vons des au - tels au di-vin Cré - - - - a - teur; Que la myrrhe et l'en - cens
B.
É - le-vons des au - tels au di-vin Cré - - - - a - teur; Que la myrrhe et l'en - cens
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

663

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Cym.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mon - tent lui rendre hon - neur, Que la myrrhe et l'en - cens mon - tent lui rendre hon - neur,

mon - tent lui rendre hon - neur, Que la myrrhe et l'en - cens mon - tent lui rendre hon - neur,

mon - tent lui rendre hon - neur, Que la myrrhe et l'en - cens mon - tent lui rendre hon - neur,

mon - tent lui rendre hon - neur, Que la myrrhe et l'en - cens mon - tent lui rendre hon - neur,

669

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff ff

Jus - qu'aux con-fines du ciel où se trou - ve son trô - ne, Où l'an - gé-li - que troupe en chan-tant l'en - vi-

675

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff ff

ron - - - - - ne. Jus - qu'aux con-fines du ciel où se trou - ve son trô - ne,

681

rit. A tempo

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fff

Où l'an - gé - li - que troupe en chan-tant l'en - vi - ron - ne, en chan - tant l'en - vi - ron - - - - - ne.

Deuxième Partie

Le Sang

A **Grave et Sombre** ♩. = 69

Flute
Oboe
Clarinet in B♭
Clarinet in B♭
Bassoon
Horn in F
Cornet in B♭
Trombone
Tuba
Timpani
Cymbals
Percussion
Soprano
Alto
Tenor
Bass

A **Grave et Sombre** ♩. = 69

Violin I
Violin II
Viola
Violoncello
Double Bass

11

rit. A tempo

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

En ce temps - là, Ca - ïn, de son frè - re ja - loux, Nour - ris-sait dans son

22

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

coeur le plus som-bre cour-roux Que la per-fide en - vie à l'oeil fau-ve dé - chaî - ne. A-bel a - vait sou - vent à souf-frir de sa hai -

coeur le plus som-bre cour-roux Que la per-fide en - vie à l'oeil fau-ve dé - chaî - ne. A-bel a-vait sou - vent à souf-frir de sa hai -

coeur le plus som-bre cour-roux Que la per - fide en - vie à l'oeil fau-ve dé - chaî - ne. A-bel a-vait sou - vent à souf-frir de sa hai -

coeur le plus som-bre cour-roux Que la per-fide en - vie à l'oeil fau-ve dé - chaî - ne. A-bel a-vait sou - vent à souf-frir de sa hai -

32

Fl.
Ob.
Cl.
Bsn.
ff
Hn.
Cor.
Tbn.
Tba.
ff
Timp.
S.
ne; Il se mon - trait en-vers son père au - da - ci - eux, Il se mon-trait en-vers son père au - da - ci - eux, N'of - frait
A.
ne; Il se mon - trait en-vers son père au - da - ci - eux, en-vers son père au - da - ci - eux, N'of - frait pas à l'au - tel ce
T.
ne; Il se mon - trait en-vers son père au - da - - - ci - eux, N'of - frait pas à l'au - tel ce qu'il a - vait de
B.
ne; Il se mon-trait en-vers son père au - da - ci - eux, N'of - frait pas à l'au-tel ce qu'il a - vait de mieux, N'of - frait
Vln. I
Vln. II
Vla.
Vc.
ff
Db.
ff

42

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

pas à l'au-tel ce qu'il a-vait de mieux Par-mi les plus beaux fruits qui crois-saient sur ses ter - res. Et ja-mais ses pri-è-res ne mon-taient vers les cieux. Dieu re-je-tait son sa - cri-

qu'il a-vait, ce qu'il a-vait de mieux Par-mi les plus beaux fruits qui crois-saient sur ses ter - res. Et ja-mais ses pri-è-res ne mon-taient vers les cieux. Dieu re-je-tait son sa - cri-

mieux, ce quil a-vait de mieux Par-mi les plus beaux fruits qui crois-saient sur ses ter - res. Et ja-mais ses pri-è-res ne mon-taient vers les cieux. Dieu re-je-tait son sa - cri-

pas à l'au-tel ce qu'il a-vait de mieux Par-mi les plus beaux fruits qui crois-saient sur ses ter - res. Et ja-mais ses pri-è-res ne mon-taient vers les cieux. Dieu re-je-tait son sa - cri-

52

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff fff

fi - ce: Car ses dons ne lui plaisaient pas, Sur lui l'é - ter-nel-le jus - ti - ce Lais - sait s'appesantir son bras. Sur

63

rit. A tempo

Fl. Ob. Cl. Bsn. Hn. Cor. Tbn. Tba. Timp. S. A. T. B. Vln. I Vln. II Vla. Vc. Db.

ff f

A tempo

lui l'é-ter-nel-le jus - ti - ce Lais - sait s'ap-pe-san - tir son bras.

lui l'é-ter-nel-le jus - ti - ce Lais - sait s'ap-pe-san - tir son bras.

lui l'é-ter-nel-le jus - ti - ce Lais - sait s'ap-pe-san - tir son bras.

lui l'é-ter-nel-le jus - ti - ce Lai - sait s'ap-pe-san - tir son bras.

*Quatuor

B **Andante avec beaucoup d'expression** ♩ = 60

75

Ève — *pp*

A-bel don-nait de sa main pu - re, Au Cré-a - teur de la na - tu - re, Les pré - mi-ces de ses trou-peaux, Et Dieu, re-ce-vant ses of-fran - des, Prê - tait l'or-eille à ses de-man-des,

Messager Céleste — *pp*

A-bel don-nait de sa main pu - re, Au Cré-a - teur de la na - tu - re, Les pré - mi-ces de ses trou - peaux, Et Dieu, re-ce-vant ses of-fran - des, Prê - tait l'or-eille à ses de-man-des,

Quatuor

Abel — *pp*

A-bel don-nait de sa main pu - re, Au Cré-a - teur de la na - tu - re, Les pré - mi-ces de ses trou - peaux, Et Dieu, re-ce-vant ses of-fran - des, Prê-

Caïn — *pp*

A-bel don-nait de sa main pu - re, Au Cré-a - teur de la na - tu - re, Les pré - mi-ces de ses trou - peaux, Et Dieu, re-ce-vant ses of-fran - des, Prê-

B **Andante avec beaucoup d'expression** ♩ = 60

Vln. I — *pp* — *pp* — *pp* *f* — *ff* — pizz. *pp* — arco

Vln. II — *pp* — *pp* — *pp* *f* — *ff* — pizz. *pp* — arco

Vla. — *pp* — *pp* — *pp* *f* — *ff* — pizz. *pp* — arco

Vc. — *pp* — *pp* — *pp* *f* — *ff* — pizz. *pp* — arco

Db. — *f* — *ff* — pizz. *pp* — arco

93

p *pp* — à ses de-man-des, Et le com-blait de dons nou-veaux. Prê - tait l'or-eille à ses de-man-des, à ses de-man-des, Et le com-blait de dons nou-veaux.

Quatuor

p *pp* — à ses de-man-des, Et le com-blait de dons nou-veaux. Prê - tait l'or-eille à ses de-man-des, à ses de-man-des, Et le com-blait de dons nou-veaux.

p *pp* — - tait l'or-eille à ses de-man-des, Et le com-blait de dons nou-veaux. Prê - tait l'or-eille à ses de-man-des, Et le com-blait de dons nou-veaux.

p *pp* — - tait l'or-eille à ses de-man-des, Et le com-blait de dons nou-veaux. Prê - tait l'or-eille à ses de-man-des, Et le com-blait de dons nou-veaux.

Vln. I — pizz. arco — *ff* — *p* — pizz. arco — pizz. arco — *pp*

Vln. II — pizz. arco — *ff* — *p* — pizz. arco — pizz. arco

Vla. — pizz. arco — *ff* — *p* — pizz. arco — pizz. arco — *pp*

Vc. — pizz. arco — *ff* — *p* — pizz. arco — pizz. arco — *pp*

Db. — pizz. arco — *ff* — *p* — pizz. arco — pizz. arco

111

piú Lento

C **Andante** ♩ = 66

Vln. I — *ppp* — *p*

Vln. II — *ppp* — *p*

Vla. — *ppp* — *p*

Vc. — *ppp* — *p*

* Solo identifiers in the Quatuor section are marked in the original vocal parts only. The section could also be performed by an SATB semi-chorus or by the full chorus as needed.
Les identifiants solo de la section Quatuor sont marqués dans les parties volca d'origine uniquement. La section pourrait également être interprétée par un demi-choeur SATB ou par le choeur complet selon les besoins.

125

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

136

rit.

D Adagio et Misterioso ♩= 56

1.

pp

Ca.

p

Au mil - ieu de ces bois com - me les bê-tes fau - ves, Je n'ai pas d'autre a - bri que l'an - tre des monts chau - ves, Pour fau - ves,

ppp

147

Fl.
Ob.
Cl.
Bsn.
Ca.
Vln. I
Vln. II
Vla.
Vc.
Db.

1.

pren-dre mon re-pos. Je suis ex-as-pé-ré! Puis-je croire être un jour de mes maux dé - li-vré? Puis-je croire être un jour, Puis-je croire être un jour de mes maux dé-li - vré?
dés-es-pé-ré!

158

E **piú mosso e energico** ♩ = 112
suivez

rit.

recit.

Je vois quelqu'un, là-bas: c'est A-bel _ qui s'a-van-ce. L'in - fâ - me! je ne puis sup-por-ter sa pré - sen - ce. Viendrait - il é-lever _ un au-tel en ce

E **piú mosso e energico** ♩ = 112
suivez

168

A tempo

Animé

F

A tempo

Fl.

Ob.

Ab.

Ca.

Vln. I

Vln. II

Vla.

Vc.

Db.

recit.

avec tristesse

à volonté

lieu, A-fin d'of - frir en-core un sa-cri-fice à Dieu? En son-geant à ce - la, la col-èr-e m'in-spi-re de le frap - per. Par-tons!

Le mon-de est votre em-

178

Andantino ♩. = 54

pire, O Dieu plein de bon - té! Ver-rai-je de mes yeux No-tre Li-bé-ra-teur, le Sou-ve-rain des cieux? Sa pro-

189

pressez

rit.

A tempo

G piú mosso ♩. = 72
suivez

Fl.

Ob.

Cl.

Bsn.

Ab.

messe est en-core dans l'om - bre du my - stè - re, Mais c'est sûr qu'un Sau-veur vi-si-te-ra la ter - re, Qu'il nous ra-chè-te-ra

Vln. I

Vln. II

Vla.

Vc.

Db.

200

de l'es-cla-vage a-mer, Où nous a tous plongés le prin-ce de l'en-fer, En trompant nos pa-rents au jar-din des dé-li - ces.

pizz.

208

Fl.
Ob.
Cl.
Bsn.
Ab.
Vln. I
Vln. II
Vla.
Vc.
Db.

Pour hâ-ter ce moment, les meil-leu-res pré-mi - - - - ces, De mes meilleures troupeaux, vont brû-ler sur l'au-tel, Pour ap - ai-ser le bras puis-sant,

arco

216

rit. Suivez

A tempo

pressez

H piú Lento Suivez

Hn.
Cor.
Tbn.
Tba.

Pour ap-ai-ser le bras puis - sant de l'E-ter - nel.

recit.

Par-don-nez à Ca - în qui mé-pri-se mon pè -

226

Ab. re. N'é-lè-ve pas la voix pour fai-re sa pri - é - re, Ne vous of - fre des champs que les plus mau-vais fruits, Et lan-ce verte ciel la haine et le mé-

Suivez

Vln. I

Vln. II

Vla.

Vc.

Db.

237

enchaînez

I Allegro non troppo mais avec feu ♩= 84

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Ab. pris.

Ca. Je t'en - tends,

enchaînez

I Allegro non troppo mais avec feu ♩= 84

Vln. I

Vln. II

Vla.

Vc.

Db.

244

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Ab.
Ca.
Vln. I
Vln. II
Vla.
Vc.
Db.

recit.

In-sen-sé, Dieu te

im-po - steur, et tu vas dis-par-aî - tre.

249

pressez

Lento
Suivez

A tempo

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Ab.
Ca.
Vln. I
Vln. II
Vla.
Vc.
Db.

voit!

Frè - re, Dieu ne meurt pas!

Meurs de ma main, meurs, meurs, traî-tre!

257

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Cym.
Ca.
Vln. I
Vln. II
Vla.
Vc.
Db.

pressez

Frappez sur la bord

Dis-parais de mes yeux, Car je bra-ve du ciel la vengeance en ces lieux. Car je bra-ve du ciel la vengeance en ces lieux.

265

rit.

J Un peu animé ♩ = 108

Ad.

Ca-ïn! N'as-tu pas vu ton frè - re? Ta par-ole est a-mè - re! D'où vient ce sang, tout frais, là, sur ton vê-te-ment, Ce sang pur et ver-

Que vou-lez-vous? En suis-je le gar-dien?

Lent et Sombre
Suivez

275

Bsn.

Hn.

Ad.

meil, en-cor-e tout fu - mant? Ca - ïn, d'où vient ce sang que je vois sur la mous - se, Sang qui gla - ce mon coeur et d'hor-reur me re-pous - se?

Vln. I

Vln. II

Vla.

Vc.

Db.

283

piú Lento
Suivez

Suivez

A tempo

Suivez

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

recit.

Ad.

Cet-te tra-ce, sur l'her-be, est-ce du sang hu-main? Est-ce du sang, mon fils, ré-pan - du par ta main?

Ca.

Dans les trou - peaux, sans dou-te, u-ne bê-te sau-va-ge, Par la faim dé-vor-ée a

piú Lento
Suivez

Suivez

A tempo

Suivez

Vln. I

Vln. II

Vla.

Vc.

Db.

293

rit.

K **Energico et Maestoso** ♩= 76

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Ad.

Cou-vert de sang, je vois dans ce buis - son A-

Ca.

fait quel-que ra-va - ge.

K **Energico et Maestoso** ♩= 76

Jouez ad libitum à l'octave inférieure

Vln. I

Vln. II

Vla.

Vc.

Db.

301

Suivez

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Ad.

bel; Je ju - re que sa mort vient de ton bras cru - el! Fuis loin de moi, mau - dit!

Suivez

Vln. I
Vln. II
Vla.
Vc.
Db.

309

Suivez

Suivez

A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Ad.

et que jam-ais ta ra - ce, Que je mau-dis aus - si, ne soit de-vant ma fa - ce.

Suivez

Suivez

A tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

318

piú Lento

rit.

A tempo

Fl.

Ob.

Cl.

Bsn.

pp

Hn.

Cor.

Tbn.

Tba.

avec tristesse

Ca.

Je vais fuir loin de vous dans les dé-serts pro - fonds, En ma race on ver - ra les sup-pôts des dé - mons.

piú Lento

avec tristesse

rit.

A tempo

Vln. I

Vln. II

Vla.

avec tristesse

Vc.

Db.

Orage

Longue Pause L Moderato ♩. = 58

329

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.

Longue Pause ♩ = 100

Timp.

Longue Pause L Moderato ♩. = 58

Vln. I
Vln. II
Vla.
Vc.
Db.

346

Ob.
Timp.

M Allegretto quasi Allegro ♩. = 100

363

enchaînez

Ob.
Timp.

M Allegretto quasi Allegro ♩. = 100

enchaînez

Vln. I
Vln. II
Vla.
Vc.
Db.

374

2.

Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

pp
ppp

384

Petit tambour

393

Petite flûte
et grande flûte

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Cym.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff
p

Grosse Caisse

401

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

401

Cym.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

408

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

ff

408

Cym.

Pas de cymbale

Perc.

ff

Vln. I

Vln. II

Vla.

Vc.

Db.

415

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Cym.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

fff ff

Avec cymbale
Pas de cymbale
Avec cymbale

Le pre-mier ho-mi-cide é-cla - ta sur la ter - re,
En u-ne som-bre nuit Ca - ïn tu-a son frè - re,

427

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

427

Cym.

Avec cymbale

Perc.

ff

S.

ff

Et d'un man-teau de deuil se cou - vri-rent les cieux. La for - êt se dra - pa de ses

A.

ff

Et d'un man-teau de deuil se cou - vri-rent les cieux. La for - êt se dra - pa de ses

T.

ff

Et d'un man-teau de deuil se cou - vri-rent les cieux. La for - êt se dra - pa de ses

B.

ff

Et d'un man - teau de deuil se cou - vri-rent les cieux. La for - êt se dra - pa de ses

Vln. I

Vln. II

Vla.

Vc.

Db.

437

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Cym.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

Petit tambour seulement

ppp

p

voles funè - bres, Les ar - bres gé - mis - sant sous les vents fu - ri - eux, Ne mon-

445

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

445

Cym.

Petit tambour seulement

Perc.

S.

traient leurs fronts noirs, à tra - vers les té - nè - bres, Qu'aux re - flets lu - mi -

A.

traient leurs fronts noirs, à tra - vers les té - nè - bres, Qu'aux re - flets lu - mi -

T.

traient leurs fronts noirs, à tra - vers les té - nè - bres, Qu'aux re - flets lu - mi -

B.

traient leurs fronts noirs, à tra - vers les té - nè - bres, Qu'aux re - flets lu - mi -

Vln. I

Vln. II

Vla.

Vc.

Db.

452

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Cym.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

fff

ff

neux de si - nis - stres é - clairs, Qui dé-rou - laient leur vol flam-boy - ant dans les airs. La na - tu - re trem -

460

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

460

Cym.

Perc.

ff

ff

S.

blait sous les coups de ton - ner - re; Rem - pli d'ef -

A.

blait sous les coupsde ton - ner - re; Rem - pli d'ef -

T.

blait sous les coupsde ton - ner - re; Rem - pli d'ef -

B.

blait sous les coupsde ton - ner - re; Rem - pli d'ef -

Vln. I

Vln. II

Vla.

Vc.

Db.

467

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

467

Cym.

cymbales frappez
sur la bord laissez vibrir

Perc.

S.

froi, Ca - ïn en - ten - dit le Sei - gneur Lui de-man - der al-ors:"Qu'as-tu fait de ton frè - - - - - re?" "En suis - je le gar-

A.

froi, Ca - ïn en - ten - dit le Sei - gneur Lui de-man - der al-ors:"Qu'as-tu fait de ton frè - - - - - re?" "En suis - je le gar-

T.

froi, Ca - ïn en - ten - dit le Sei - gneur Lui de-man - der al - ors: "Qu'as - tu fait de ton frè - re?" "En suis - je le gar-

B.

froi, Ca - ïn en - ten - dit le Sei - gneur Lui de-man - der al - ors: "Qu'as - tu fait de ton frè - re?" "En suis - je le gar-

Vln. I

Vln. II

Vla.

Vc.

Db.

476

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

476

Cym.

grosse caisse seulement

Perc.

S.

dien?" dit le traître en fur - eur, Quand baignait dans son

A.

dien?" dit le traître en fur - eur, Quand baignait dans son

T.

dien?" dit le traître en fur - eur, Quand baignait dans son

B.

dien?" dit le traître en fur - eur, Quand baignait dans son

Vln. I

Vln. II

Vla.

Vc.

Db.

484

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Cym.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

sangl'in-no-cen-te vic-ti-----me. L'in-fâme, é-pou-van-té, s'é-loi-gna pour tou-jours

492

Fl.

Ob.

Cl.

Bsn.

Hn.

ff

Cor.

ff

Tbn.

ff

Tba.

ff

Timp.

pp

492

Cym.

Perc.

Petit tambour seulement

pp

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Db.

p

N piú Lento ♩= 63

500

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
Cym.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

Du so-li-tai-re lieu qui rap-pe-lait son cri - me,

507

plus Lent

A tempo ♩. = 100

Les deux grande flûtes

Fl.

Ob.

Cl.

Bsn.

pp

ff

Hn.

Cor.

Tbn.

Tba.

Grosse caisse seulement

Perc.

S.

A.

T.

B.

Et ne vit plus sur lui se le - ver de beaux jours; Comme un cerf aux a - bois, le blas - phème à la

Vln. I

Vln. II

Vla.

Vc.

Db.

516

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

fff

Grosse caisse seulement

bou-che, Par-cou - rant les dé - serts à l'ho-ri - zon fa - rou-che, Il fu - yait l'oeil d'A-bel qui par - tout le sui - vait;Dans l'hor-reur et l'an-goisse il trai - nait l'ex - is - ten-ce, Et son

Largement ♩= 80

525

rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Largement ♩= 80

Timp.

ff

525

Cym.

Perc.

S. coeur en-dur-ci n'a-vait plus l'es-pé-ran-ce D'ob-te-nir son par-don du Dieu qu'il re-dou-

A. coeur en-dur-ci n'a-vait plus l'es-pé-ran-ce D'ob-te-nir son par-don du Dieu qu'il re-dou-

T. coeur en-dur-ci n'a-vait plus l'es-pé-ran-ce D'ob-te-nir son par-don du Dieu qu'il re-dou-

B. coeur en-dur-ci n'a-vait plus l'es-pé-ran-ce D'ob-te-nir son par-don du Dieu qu'il re-dou-

Largement ♩= 80

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

ad libitum

Pour faire la gamme chromatique pressez la note la plus élevée des deux

531

A tempo

O A tempo ♩.=58

rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

2.

pp

ppp

tait.

pizz.

Troisième Partie
La Promesse

A **Andantino quasi Andante**

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Cornet in B♭
Trombone
Tuba

Andantino quasi Andante

Timpani
Percussion
Harp
Eve
Un Messager Celeste
Soprano
Alto
Tenor
Bass

A **Andantino quasi Andante**

Violin I — avec sourdine
Violin II — avec sourdine
Viola — avec sourdine
Violoncello — avec sourdine
Double Bass — avec sourdine, pizz.

10

B Marquez legerement la melodie

Hp.

p

p

B Marquez legerement la melodie

Vln. I

pp

6

Vln. II

pp

Vla.

pp

Vc.

pp

Db.

arco

pp

18

1.

Fl.

pp

1.

Ob.

pp

Vln. I

f

pp

Vln. II

f

pp

Vla.

f

pp

Vc.

f

pp

Db.

26

Fl.

Ob.

Hp.

f

m.g.

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Db.

pp

30

Hp.

p

rit.

Vln. I

6

p

rit.

Vln. II

p

Vla.

p

Vc.

p

Db.

p

41

Longue pause C Même mouvement

Hp.

pp

Ev.

recit. avec tristesse

Je suis plon-gée hé -

Longue pause C Même mouvement

ôtez la sourdine

Vln. I

pp f

Vln. II

ôtez la sourdine

pp f

Vla.

ôtez la sourdine

pp f

Vc.

ôtez la sourdine

pp f

Db.

ôtez la sourdine

pp f

50

A tempo A tempo Suivez

Fl.

Ob.

à volonté recit. recit.

Ev.

las! dans l'a-mè-re tris-tes - se, De mes yeux, sans tar-ir, les pleurs cou-lent sans ces - se. De-puis que le ser-pent, dans

jour et nuit,

A tempo A tempo Suivez

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Db.

pp

58

Grande Flûte et Petite Flûte

A tempo

Fl.

Cl.

Bsn.

Hn.

Ev.

un val - lon om - breux, At - tir - ant mon re - gard d'un sif - fle - ment jo - yeux

A tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

61

Grande Flûte seulement

Avec Petite Flûte

Les deux hautbois

Et qu'aus-si -

65

Suivez

Grande Flûte seulement

Avec Petite Flûte

Fl.

Cl.

1.

Ev.

tôt d'un bond sor - tant d'un-e clair-i - è - re, Sous un pan du ciel bleu baig-né par la lu - miè - re,

Suivez

Vln. I

Vln. II

Vla.

Vc.

Db.

72

A tempo

Les deux grande flûtes

Fl.

Les deux hautbois

Ob.

Les deux clarinettes

Cl.

Bsn.

Hn.

Ev.

Pour en-rou - ler le tronc de l'ar - bre gra-cieux

à volonté

Aux doux fruits ve-lou-tés de ses

A tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

78

A tempo

bien en mesure

Les deux clarinettes

Fl.
Ob.
Cl.
Bsn.
Ev.
Vln. I
Vln. II
Vla.
Vc.
Db.

pp

beaux an-neaux bleus,

M'a dit, en me fix-ant d'un oeil per-

82

pressez un peu

suivez

rit.

mf

f

pp

Hn.

ad libitum

p

çant de flam - me, Qui sé - dui-sit ma vue: "É-cou - te-moi bien, fem-me! É - cou - te-moi bien, é - cou - te-moi bien, é - cou - te-moi bien,

88

D Andante non troppo — A tempo — rit.

Ob.

Bsn.

caressez

Ev.

fem - me! Pour - quoi de ces doux fruits, les plus beaux du jar - din, Ne veux-tu pas man - ger? Ne veux-tu pas man -

suivez

D Andante non troppo — A tempo — rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

100

un peu animé — Suivez — rit. — A tempo

Fl.

Ob.

Bsn.

1.

Résoune une jeun mineure plus bas

Hn.

Avec goût

Ev.

ger? Le maî - tre de l'E - den Vous me - na - ce de mort si vous o - sez, si vous o - sez en pren - dre, Mais vous trai - ter ain - si c'est trop, cer-tes! pré - ten - dre.

un peu animé — Suivez — rit. — A tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

p pp

pizz.

arco

Suivez

plus Lent

111

Fl.

Ob.

Cl.

Bsn.

Hn.

Ev.

Vln. I

Vln. II

Vla.

Vc.

Db.

fp

pp

mf

f

ff

recit.

1.

En vous dis-ant ce - la, Dieu s'est mo-qué de vous.

Ce fruit, je te l'as - su - re, est le meil -

rit.

A tempo

117

2.

Les deux grande flûtes

leur de tous:

126

E A tempo avec expression

rit.

Suivez

Fl.

Ob.

Cl.

Bsn.

Hn.

Ev.

Com-me le doux nec - tar, il ra-fraî-chit la bou-che; Pour de-ven-ir des dieux, il suf-fit qu'on y tou-che." Je crus à sa pa-ro-le et

à volonté

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

137

rit.

A tempo

Fl.

Ob.

Cl.

Bsn.

Ev.

je man-geai du fruit; Pas un beau jour pour nous de - puis ce temps ne luit.

MC.

Le

Vln. I

Vln. II

Vla.

Vc.

arco

Db.

F Andante

Hp.

MC.

ciel en - tend les plain - - - - - - - tes De vo - tre coeur en proie à d'a-mé - res é -

F Andante

Vln. I

Vln. II

Vla.

Vc.

Db.

153

Lent

trein - - - - - - - tes.

Avec goût

É - cou-tez - moi,

160

pressez

Suivez

rit.

Fl.

Ob.

Cl.

Bsn.

f

Hn.

f

Hp.

8va

ff

MC.

ff

é - cou-tez - moi, é - cou-tez - moi: "Je suis un mes - sa - ger di - vin, Qui vous dit: Met-tez trêve à vos â-pres a-

fin

pressez

Suivez

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

169

un peu animé

Suivez

plus Lent

G A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Suivez

Hp.

MC.

ff

lar - mes; Le sang d'A - bel, ver-sé par une in-fâ - me main, Est un en-cens qui plaît au Très - Haut; plus de lar - mes!

un peu animé

Suivez

plus Lent

G A tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

mettez la sourdine

pizz.

arco

181

ppp

marquez bein la melodie

193

Fl.

Ob.

Hp.

MC.

Dans la sui - te des temps, vous con - cev - rez un fils, Qui des en - fants de Dieu se - ra la ti - ge sain -

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

arco

A tempo

rit.

plus Lent

H

203

Je bé - nis Jé - ho - vah, Je bé - nis Jé - ho - vah en per - dant tou - te crain - - - te! De sa ra - ce vien - dra le Ré - demp - teur pro -

te."

214

rit. A tempo rit.

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Hp.

Ev. mis. De sa ra - ce vien - dra le Ré-demp - teur pro - mis. De sa ra - ce vien - dra le Ré-demp - teur pro -

MC. De sa ra - ce vien - dra le Ré-demp - teur pro - mis. De sa ra - ce vien - dra le Ré-demp - teur pro - mis. De sa ra - ce vien - dra le Ré-demp - teur pro -

rit. A tempo rit.

Vln. I
Vln. II
Vla.
Vc.
Db.

pizz. arco

226

A tempo

I Maestoso et Energico

Longue pause

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

La note la plus elevée par les deux première trombones

Tbn.

Tba.

A tempo

Hp.

Ev.

mis.

MC.

mis.

A tempo

I Maestoso et Energico

Longue pause

arco

Vln. I

Otez la sourdine

arco

Vln. II

Otez la sourdine

arco

Vla.

Otez la sourdine

arco

Vc.

Otez la sourdine

arco

Db.

Otez la sourdine

236

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

242

J

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

L'en-fant bé - ni du Ciel fut Seth, dont la nais-

249

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

san - ce Con - fir - ma de nou-veau la di - vine al - li - an - ce, con - fir - ma de nou-veau la di - vine al - li - an - - - - ce. Or la ra - ce mau-dite er -

256

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

rait de monts en monts, De dé - serts en dé-serts, sem - blable à des dé -

261

Fl.

Ob.

Tous à l'unisson

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Perc.

Grosse Caisse Seulement

S.

mons Vo - lant com - me l'é - clair

A.

mons Vo - lant com-me l'é - clair

T.

mons Vo - lant com-me l'é - clair

B.

mons Vo - lant com-me l'é - clair sur

Vln. I

Vln. II

Vla.

Vc.

Db.

265

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

S. sur l'ai - le des tem - pê - - - - - tes. Pour en - va -

A. sur l'ai - le des tem - pê - - - - - - - - tes. Pour en - va - hir la

T. sur l'ai - - - - le des tem - pê - - - - - - - - tes. Pour en - - - - va - hir la

B. l'ai - - - - le des tem - pê - - - - - - - - tes. Pour en - - - - va - hir la

268

rit.

A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Perc.

S. hir la ter - - - - - re au moy - en des con-quê - - - - - tes; Or la ra - ce mau-dite er -

A. ter - - - - - - - - re au moy - en des con-quê - - - - - tes; Or la ra - ce mau-dite er -

T. ter - - - - - - - - re au moy - en des con-quê - - - - - tes; Or la ra - ce mau-dite er -

B. ter - - - - - - - - re au moy - en des con-quê - - - - - tes; Or la ra - ce mau-dite er -

rit.

A tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

272

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff *fff*

rait de monts en monts, De dé - serts en dé-serts, sem - blable à des dé -

277

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff
fff

Grosse Caisse Seulement

mons — Vo - lant com - me l'é - clair

mons — Vo - lant com-me l'é - clair

mons — Vo - lant com-me l'é - clair

mons — Vo - lant com-me l'é - clair sur

281

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

S. sur l'ai - le des tem - pê - - - - - tes. Pour en - va -

A. sur l'ai - le des tem - pê - - - - - - - tes. Pour en - va - hir la

T. sur l'ai - - - le des tem - pê - - - - - - - tes. Pour en - - - va - hir la

B. l'ai - - - le des tem - pê - - - - - - - tes. Pour en - - - va - hir la

284

rit. rit. Suivez A tempo Lent K un peu plus vite

Fl. Ob. Cl. Bsn. Hn. Cor. Tbn. Tba. Perc. S. A. T. B. Vln. I Vln. II Vla. Vc. Db.

Suivez

S. hir la ter - - - - re au moy - en des con - quê - - - - tes;

A. ter - - - - - - - - re au moy - en des con - quê - - - - tes;

T. ter - - - - - - - - re au moy - en des con - quê - - - - tes;

B. ter - - - - - - - - re au moy - en des con - quê - - - - tes; Mais Dieu veil - la sur ses en -

rit. rit. Suivez A tempo Lent K un peu plus vite

289

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts, tri - om-phants. Mais Dieu veil - lait sur ses en -

297

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

ff

Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts, tri - om-phants.

304

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.

S. ses en - fants, Et les ren - dait forts, tri - om - phants. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts,

A. ses en - fants, Et les ren - dait forts, tri - om - phants. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts,

T. ses en - fants, Et les ren - dait forts, tri - om - phants. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts,

B. ses en - fants, Et les ren - dait forts, tri - om - phants. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts,

Vln. I
Vln. II
Vla.
Vc.
Db.

310

L

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

fff

tri - om - phants.

tri - om - phants.

tri - om - phants. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts,

tri - om - phants. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts, tri - om - phants. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts,

318

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

fff

Mais Dieu veil - lait sur ses en - fants, Et les ren-dait forts, tri-om-phants. Mais Dieu veil - lait sur ses en - fants, Et les ren-dait forts,

326

M

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

S.

tri - om-phants. Et les ren - dait forts, tri - om - phants. Et les ren-dait forts, tri - om-phants. Mais Dieu veil - lait sur ses en -

A.

tri - om-phants. Et les ren - dait forts, tri - om - phants. Et les ren-dait forts, tri - om-phants. Mais Dieu veil - lait sur ses en -

T.

tri - om-phants. Et les ren - dait forts, tri - om-phants. Et les ren-dait forts, tri - om-phants. Mais Dieu veil - lait sur ses en -

B.

tri - om-phants. Et les ren - dait forts, tri - om - phants. Et les ren-dait forts, tri - om-phants. Mais Dieu veil - lait sur ses en -

M

Vln. I

Vln. II

Vla.

Vc.

Db.

332

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

fff

ff

fants, Et les ren - dait forts, tri - om - phants. Et les ren-dait forts, tri - om - phants. Et les ren-dait forts, tri - om-phants.

339

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

S. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts, tri - om -

A. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts, tri - om -

T. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts, tri - om -

B. Mais Dieu veil - lait sur ses en - fants, Et les ren - dait forts, tri - om -

Vln. I

Vln. II

Vla.

Vc.

Db.

342

Lento

A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

fff

S.

A.

T.

B.

phants. Et les ren - dait forts, tri - om - phants.

Vln. I

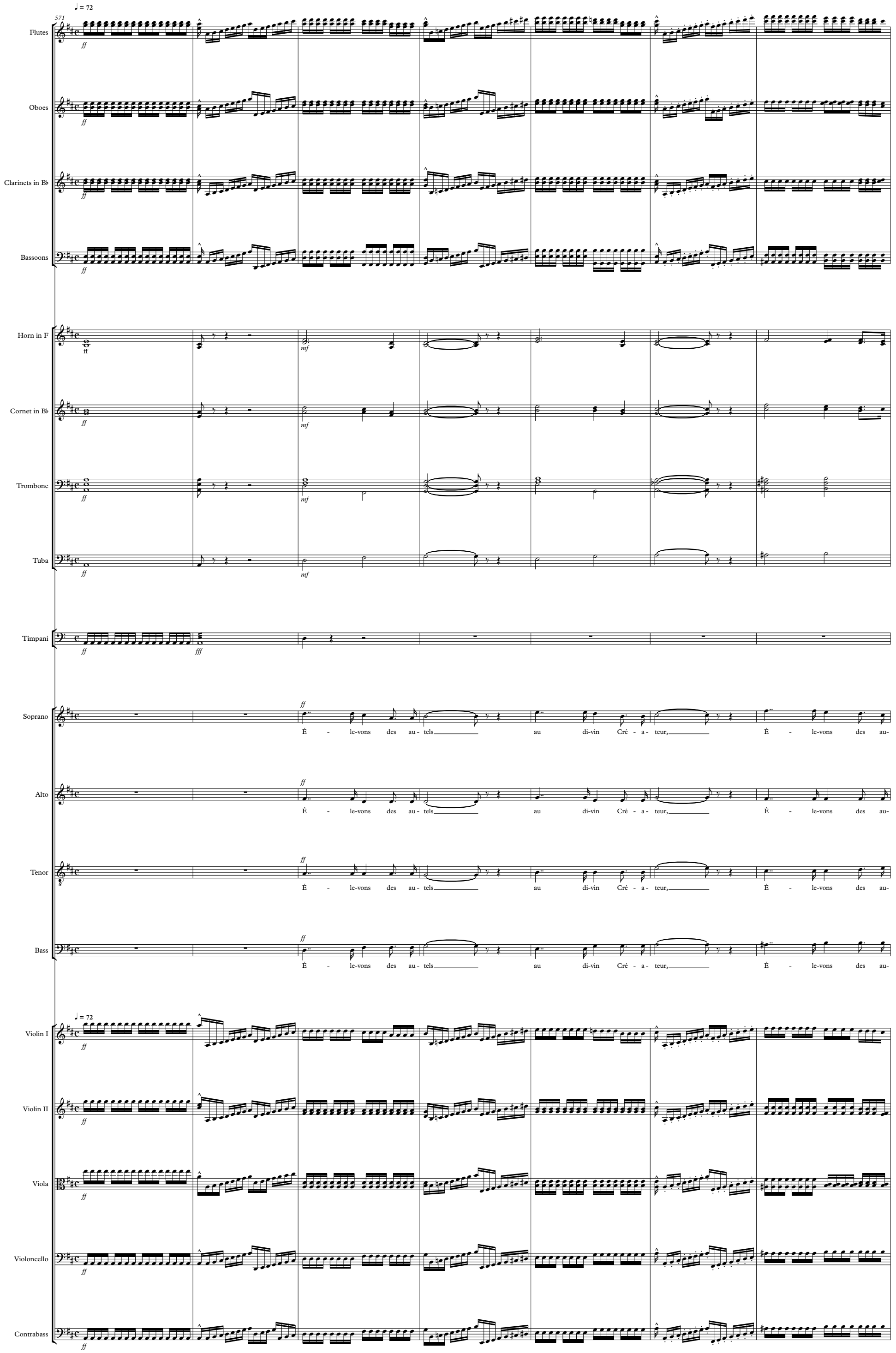
Vln. II

Vla.

Vc.

Db.

Appendix 1: Alternate Brass Parts mm. 571-606



578

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

S. tels au di-vin Cré - - - - a - teur, Que la myrrhe et l'en - cens mon - tent lui rendre hon -

A. tels au di - vin Cré - - - - a - teur, Que la myrrhe et l'en - cens mon - tent lui rendre hon -

T. tels au di - vin Cré - - - - a - teur, Que la myrrhe et l'en - cens mon - tent lui rendre hon -

B. tels au di-vin Cré - - - - a - teur, Que la myrrhe et l'en - cens mon - tent lui rendre hon -

Vln. I

Vln. II

Vla.

Vc.

Cb.

584

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

S. neur, Que la myrrhe et l'en-cens mon - tent lui rendre hon - neur. Jus - qu'aux con-fines du

A. neur, Que la myrrhe et l'en-cens mon - tent lui rendre hon - neur. Jus - qu'aux con-fines du

T. neur, Que la myrrhe et l'en-cens mon - tent lui rendre hon - neur. Jus - qu'aux con-fines du

B. neur, Que la myrrhe et l'en-cens mon - tent lui rendre hon - neur. Jus - qu'aux con-fines du

Vln. I

Vln. II

Vla.

Vc.

Cb.

590

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

ff *ff*

S. ciel où se trou - ve son trô - ne Où l'an - gé-li - que troupe en chan-tant l'en - vi - ron - - - - - ne,

A. ciel où se trou - ve son trô - ne Où l'an - gé-li - que troupe en chan-tant l'en - vi - ron - - - - - ne,

T. ciel où se trou - ve son trô - ne Où l'an - gé-li - que troupe en chan-tant l'en - vi - ron - - - - - ne,

B. ciel où se trou - ve son trô - ne Où l'an - gé-li - que troupe en chan-tant l'en - vi - ron - - - - - ne,

Vln. I

Vln. II

Vla.

Vc.

Cb.

597

Fl.
Ob.
Cl.
Bsn.
Hn.
Cor.
Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *ff*

Jus - qu'aux con-fines du ciel où se trou - ve son trô - - ne Où l'an - gé - li - que

602

rit. A tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Cor.

Tbn.

Tba.

Timp.

fff

S. troupe en chan-tant l'en - vi - ron - - - - ne, en chan-tant l'en - - - vi - ron - - - - - - - - ne.

A. troupe en chan-tant l'en - vi - ron - - - - ne, en chan-tant l'en - - - vi - ron - - - - - - - - ne.

T. troupe en chan-tant l'en - vi - ron - - - - ne, en chan-tant l'en - - - vi - ron - - - - - - - - ne.

B. troupe en chan-tant l'en - vi - ron - - - - ne, en chan-tant l'en - - - vi - ron - - - - - - - - ne.

rit. A tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.