



GUILLAUME
LE CONQUÉRANT

Épisode lyrique en deux parties

POUR

BARYTON ET TÉNOR SOLI, CHŒUR D'HOMMES ET ORCHESTRE

Paroles de HENRI BRIÈRE

MUSIQUE

DE

ÉMILE BERNARD

RÉDUCTION DE PIANO PAR G. SANDRÉ

Prix net : 12 Francs.

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M
1518
B 518

PERSONNAGES :

GUILLAUME, Duc de Normandie BARYTON

TAILLEFER, Chevalier normand TÉNOR

Seigneurs et Chevaliers, Vassaux, Moines, Archers, Matelots,
Hommes du peuple, etc., etc.

La première partie se passe au Château de Lillebonne.

La seconde partie à Saint-Valery-sur-Somme.

Guillaume le Conquérant

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ÉMILE BERNARD

(Réduction de Piano par G. SANDRÉ)

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Pour l'exécution, partition et parties d'orchestre, partitions de Chant et Piano, parties de Chœurs, etc., s'adresser aux éditeurs-propriétaires, **E. BAUDOUX & C^{ie}**, 30, boulevard Haussmann, à Paris.

GUILLAUME LE CONQUÉRANT

Episode lyrique en 2 parties

Emile BERNARD

1^{re} PARTIE.

LA DÉCLARATION DE GUERRE.

La scène représente la grande salle du château; large porte au fond. Les seigneurs et les chevaliers sont rangés sur les côtés de la salle. Guillaume est au milieu d'eux.

Maestoso molto marcato (60= \bullet)

PIANO

1

ff

Poco più animato

p *marcato*

marcato *più f* *marcato*

cresc. *p*

First system of musical notation. The piece begins with a piano introduction marked *f* (forte). The right hand features a trill (tr) and a triplet of eighth notes. A circled number '2' is placed above the trill. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. It begins with a trill (tr) in the right hand. The dynamic is marked *sf* (sforzando). The system concludes with a decrescendo marked *dim.* The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand has a triplet of eighth notes. The dynamic is marked *p* (piano). The system ends with a decrescendo and a *dolce* marking. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand features a triplet of eighth notes. The system concludes with a *dolce* marking. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand has a triplet of eighth notes. The dynamic is marked *cresc.* (crescendo). The system ends with a *dolce il basso* marking. The left hand features a triplet of eighth notes and a final triplet of sixteenth notes.

First system of musical notation. The treble clef staff contains a triplet of eighth notes followed by a quarter note and a half note. The bass clef staff contains a complex rhythmic pattern with fingerings 5, 4, and 1 indicated.

Second system of musical notation. The treble clef staff begins with a *f* dynamic marking and contains a triplet of eighth notes. The bass clef staff contains a complex rhythmic pattern. A boxed number '3' is placed above the treble staff. The system concludes with a *p* dynamic marking.

Third system of musical notation. The treble clef staff contains a triplet of eighth notes. The bass clef staff contains a complex rhythmic pattern with fingerings 4 and 1 indicated.

Fourth system of musical notation. The treble clef staff contains a triplet of eighth notes. The bass clef staff contains a complex rhythmic pattern with fingerings 5, 4, 1, 2, and 1 indicated.

Fifth system of musical notation. The treble clef staff contains a triplet of eighth notes. The bass clef staff contains a complex rhythmic pattern with fingerings 4, 3, and 1 indicated. The instruction *animato poco a poco* is written above the treble staff, and *croisez* is written below the bass staff.

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff provides harmonic support with chords and single notes. A *cresc.* (crescendo) marking is present in the right-hand part.

Second system of musical notation. The treble staff continues the melodic development. The bass staff includes a triplet of eighth notes marked with a '3'.

1° Tempo (poco più animato)

Third system of musical notation, marking the beginning of the first tempo change. The music is marked *ff* (fortissimo). A *Ped.* (pedal) instruction is located below the bass staff. A triplet of eighth notes is marked with a '3'.

Fourth system of musical notation. The treble staff begins with a boxed number '4', indicating a measure rest. The piece continues with complex rhythmic patterns in both hands.

Fifth system of musical notation. The music is marked *ff*. The bass staff features a triplet of eighth notes marked with a '3'.

First system of a piano piece. The right hand features a melodic line with slurs and accents, while the left hand has a bass line with a triplet of eighth notes. The key signature has two flats and the time signature is common time.

Second system of the piano piece. The right hand continues with chords and moving lines, and the left hand has a steady bass line. The notation includes various articulations like slurs and accents.

Third system of the piano piece. The right hand has a series of chords, and the left hand has a rhythmic bass line. A dynamic marking of *ff* is present in the left hand.

Fourth system of the piano piece. The right hand features chords with slurs, and the left hand has a complex rhythmic pattern. Dynamic markings include *fff*, *sf*, and *sf*.

All^o moderato (112 = ♩)
 GUILLAUME

SCÈNE I

5

Hauts ba -

Fifth system of the piano piece, starting with a vocal line in the bass clef. The piano accompaniment is in the grand staff. The vocal line has a dynamic marking of *f*. The piano accompaniment has dynamic markings of *f* and *dim.*

G. *p* *pp*

rons! Cheva - liers! vous, mes fé - aux, mes

Più lento
mf *p*

bra - ves! Ô, vous tous qui mar - chez sous l'é - tendard sa -

Allegro più vivo

G. *f* *p*

- cré, Ecou - tez!

G.

Du ser - ment se - cou -

6

G. *ant les en - tra - ves, Ha - rold qui fut mon*

G. *hôte, Ha - rold s'est parju - ré! Vous vous en*

marc.

G. *sou - ve - nez? sur les re - li - ques sain - tes, Ha -*

p *f*

G. *- rold a - vait pro - mis de se le - ver pour*

f *ff*

G. *mf*

moi. Ses pro-

G. *b2* *3*

- mes - ses n'é - taient que des pro - mes - ses

7

G. *f*

fein - tes; E - douard est

Vivo *b2* **Lento**

G. *ff*

mort!... le traître Ha- rold s'est fait

6. *roi!*
Tèn. *f*
A mort! à mort!
Bas. *f*
A mort! à mort!

(Les blanches beaucoup plus vite)
f
marc.

le sa - cri - le - ge! Mort au traï -
 le sa - cri - le - ge! Mort au traï -

8
 - tre, au là - che im - posteur! Guil - lau - me, que Dieu
 - tre, au là - che im - posteur! Guil - lau - me, que Dieu

p

cresc. te pro - tè - ge! A mort! à mort!

cresc. te pro - tè - ge! A mort! à mort!

cresc.

le sa - eri - lè - ge!

1^{res} Bas. le sa - eri - lè - ge!

2^{des} Bas. le sa - eri - lè - ge! Qu'il con - naisse en - fin ta fu -

ff *mf*

Qu'il con - naisse en - fin ta fu - reur!

Qu'il con - nais - se ta fu - reur!

- reur! ta fu - reur!

9

Guil - lau - me, que Dieu _____ te pro - tè -

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

Guil - lau - me, que Dieu _____ te pro - tè -

mf *f*

- ge! Sus au traî - tre, trois fois _____

(presque parlé)

- ge! Sus au traî - tre, trois fois _____

(presque parlé)

Maestoso

men - - teur!

men - - teur!

Maestoso

ff *3* *dim.*

marcato

GUILLAUME

mf

C'est bien! ain-si que moi vous res-sen-tez l'ou-

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Più animato (mod^{to})

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is more active, with a series of eighth notes in the right hand. Dynamics include *sf* (sforzando) and *p détaché* (piano detached).

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *sf* (sforzando), *p* (piano), and *dolce* (dolce).

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *f* (forte).

G. *-ra - ge; Ha - rold é - tait mon fils! Qu'il soit mon*

10 *poco rit.* *a Tempo*

G. *en - nemi!*

Tén. *f* *Des Normands il sau.*

Bas. *f* *Des Normands il sau.*

sempre f

-ra ce que vaut le cou - ra - ge,

-ra ce que vaut le cou - ra - ge,

Tén.

Ha - rold é - tait son fils!

1^{res} Bas.

Ha - rold é - tait son fils!

2^{des} Bas.

Ha - rold é - tait son fils!

Vivo

1^{er} Tén. *rall.* **Stesso tempo (maestoso)**

Qu'il soit notre en - ne - mi!

2^{es} Tén.

Qu'il soit notre en - ne - mi!

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

Qu'il soit notre en - ne - mi!

rall.

rall.

GUILLAUME

C'est l'é - pé - e à la main

G. 11

que là-bas dans son î - le,

G.

Il faut al - ler cher - cher ce par - jure é - hon -

p

G.

- té! Il faut a - vec le fer fouil -

mf *f*

G.

ler cette â - me vi - le, Et pu - nir en frap -

p

G. *p.* *Q*

- pant cet - te dé - loy - au - té!

cresc.

12 *a piacere*

G. Mais pour cette œu - vre de ven -

f *a piacere* *p*

G. - geance, O mes fé - aux, j'ai be - soin de vous

f *p*

a Tempo

G. tous! Che - va - liers et Ba -

f *a piacere*

a Tempo *Lento* *a Tempo*

G. *- rons, _____* *Puis - je compter sur vous? _____*

G. 13

CHEUR *f* *f*

Oui! sur nous,

Oui! sur nous,

Tous! Tous! De ton hon.

Tous! Tous! De ton hon.

- neur nous som - mes tous ja - loux! Oui, Guil.
 - neur nous som - mes tous ja - loux! Oui, Guil.

This system contains the first two systems of music. The top two staves are vocal lines (treble and bass clef) with lyrics. The bottom two staves are piano accompaniment (treble and bass clef). The piano part begins with a forte (*sf*) dynamic and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

- lau - me! Compte sur nous, _____
 - lau - me! Compte sur nous, _____

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics. The piano accompaniment continues with a similar rhythmic pattern, maintaining the forte (*f*) dynamic.

Tous! Tous!
 Tous! Tous!

This system contains the fifth and sixth systems of music. The vocal lines end with the lyrics. The piano accompaniment concludes with a triplet of eighth notes in the treble line and a final chord. The piece ends with a double bar line.

Maestoso

1^{ers} Tén.

mf Oui, nous ju - rons de combat - tre sans trê - ve,

2^{ds} Tén.

mf Oui, nous jurons de combat - tre sans trê - ve,

1^{res} Bas.

mf Oui, nous jurons de combat - tre sans trê - ve,

2^{des} Bas.

mf Oui, nous jurons de combat - tre sans trê - ve,

f

14

Que le par - jure en fin, — tremble d'ef - froi!

Que le par - jure en fin, — tremble d'ef - froi!

Que le par - jure en fin, — tremble d'ef - froi!

Que le par - jure en fin, — tremble d'ef - froi!

E - tin - ce - lant, — du four.
 E - tin - ce - lant, — du four.
 E - tin - ce - lant,
 E - tin - ce - lant,

The piano accompaniment consists of two staves. The right hand features a triplet of eighth notes and a trill. The left hand has a trill.

- reau — sort le glai - ve!
 - reau — sort le glai - ve! *p* 0 Guilla -
 du fourreau, sort le glai - ve!
 du fourreau, sort le glai - ve! *p* 0 Guilla -

The piano accompaniment continues with a trill in the right hand and a trill in the left hand.

Lento

f 0 Guillau - me, tu se - ras —

cresc. - me, Guil - lau - me, tu se - ras —

cresc. 0 Guillau - - me, Guil - lau - me, tu se - ras —

- me, 0 Guil - lau - me, tu se - ras —

cresc. **Lento**

Moderato (un peu plus animé que le mouv^t précédent)

GUILLAUME

mf

Main - te -

roi!

roi!

roi!

roi!

pp

15

G. *cresc.*

_nant, — du don - jon ou - vrez gran - de la por -

G. *sf marc. dim. p*

- te. Faites en - trer mes vas - saux, mes a -

(avec intention)

G. *cresc.*

- mis ; Car — le sol - dat, — com - me le

16

G. *sf dim. p*

no - ble em - por - te Les é - ten - dards

G.

aux mains des en - ne -

sf *f*

La porte du fond s'ouvre, et l'on voit entrer les archers, hommes d'armes, bourgeois et gens du peuple, lesquels viennent se ranger au milieu de la scène.

G.

- mis!

p. *dim.* *pp*

SCÈNE II

Allegro vivo

marcato

sf *mf* *sf* *cresc.*

sf *marcato* *sf* *cresc.*

17

f

This system contains the first two measures of the piece. It features a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The music is in a 2/4 time signature. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *sf*. The notation includes eighth and sixteenth notes, rests, and slurs.

This system contains measures 3 and 4. The treble clef part has a slur over the first two notes of measure 3. The bass clef part has a slur over the first two notes of measure 3. The dynamic marking *f* is present in measure 3.

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

This system contains measures 5 and 6. The treble clef part has a slur over the first two notes of measure 5. The bass clef part has a slur over the first two notes of measure 5. The dynamic markings are *f p* in measure 5, *sf* in measure 6, *p cresc.* in measure 6, and *sf* in measure 6.

piu f *f*

This system contains measures 7 and 8. The treble clef part has a slur over the first two notes of measure 7. The bass clef part has a slur over the first two notes of measure 7. The dynamic markings are *piu f* in measure 7 and *f* in measure 8.

marcato

This system contains measures 9 and 10. The treble clef part has a slur over the first two notes of measure 9. The bass clef part has a slur over the first two notes of measure 9. The dynamic marking *marcato* is present in measure 9.

18

Piano introduction for 'LES VASSAUX'. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The piece concludes with a *ff* (fortissimo) dynamic marking and a fermata over the final chord.

LES VASSAUX

Tén. *f*
 Due de Nor - man - die, à nous tous _____

Bas. *f*
 Due de Nor - man - die, à nous tous _____

Vocal staves for Tenor and Bass. Both parts begin with a rest, followed by the lyrics 'Due de Nor - man - die, à nous tous'. The Tenor part is marked *f* (forte) and the Bass part is also marked *f*. Both parts end with a fermata.

Piano accompaniment for the first vocal entry. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The piece concludes with a *mf* (mezzo-forte) dynamic marking and a fermata over the final chord.

Tes bons et fi - dè - les su - jets Ré - u - *p*

Tes bons et fi - dè - les su - jets Ré - u - *p*

Vocal staves for Tenor and Bass. Both parts sing the lyrics 'Tes bons et fi - dè - les su - jets Ré - u -'. The Tenor part is marked *p* (piano) and the Bass part is also marked *p*. The piano accompaniment features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The piece concludes with a *mf* (mezzo-forte) dynamic marking and a fermata over the final chord.

cresc. *f*

- mis sous ta loi, fais nous Sei_gneur, con - nai -

cresc. *f*

- mis sous ta loi, fais nous Sei_gneur, con - nai -

mf *f*

Maestoso 1^o Tempo

- tre tes pro - jets?

- tre tes pro - jets?

f

19

GUILLAUME *f*

Sa_lut à vous, soldats! O mes vassaux fi - dè - les;

mf

Moderato

G. *Un traître m'insul-ta, voulez-vous me ven-*

G. *- ger? Harold a, par surprise, u-surpé la cou-*

G. *- ron - ne Et le sceptre roy-al, que je gardais pour*

G. *moi; Mais j'i-rai les chercher, si c'est Dieu qui les*

20

Animato

G.

don - ne; Vassaux! sol - dats! suivrez-vous

Calmato

Andantino

G.

vo - tre roi?

Entr'eux et à voix basse

LES YASSALY

Tén. *pp* Que nous de-man-de no-tre mai-tre? Il sa- *pp*

Bas. *pp* Que nous de-man-de no-tre mai-tre? Il sa-git *f* *dim.*

- git de pu_nir un trai - tre, Et de
 de pu_nir un trai - tre, Et de

This system contains the first two systems of music. The vocal lines (treble and bass clefs) have lyrics: "- git de pu_nir un trai - tre, Et de" and "de pu_nir un trai - tre, Et de". The piano accompaniment (grand staff) features dynamic markings *pp*, *sf*, and *p*. A trill (*tr*) is indicated in the piano part.

l'a_me_ner à mer - ci; Mais la
 l'a_me_ner à mer - ci; Mais la

This system contains the third and fourth systems of music. The vocal lines have lyrics: "l'a_me_ner à mer - ci; Mais la" and "l'a_me_ner à mer - ci; Mais la". A measure rest of 21 measures is indicated above the vocal lines. The piano accompaniment includes dynamic markings *p*, *pp*, *sf*, and *p*, along with trill (*tr*) markings.

mer c'est par - fois l'o_ra - ge! C'est l'é
 mer c'est par - fois l'o_ra - ge! C'est l'é

This system contains the fifth and sixth systems of music. The vocal lines have lyrics: "mer c'est par - fois l'o_ra - ge! C'est l'é" and "mer c'est par - fois l'o_ra - ge! C'est l'é". The piano accompaniment features dynamic markings *p*, *sf*, and *dim.* (diminuendo).

- cueil et c'est le nau - fra - ge! Et la

- cueil et c'est le nau - fra - ge! Et la

sf *f* *sf* *f* *cresc.*

mer est traître, elle aus - si...

mer est traître, elle aus - si...

p *p* *sf* *p* *sf* *cresc.*

GUILLAUME *f* *più dolce*

Eh! quoi, vous hé - si - tez, mes chers a - mis fi -

f *tr* *p*

31-17

G. 22 *f*

- de - les, Eh! quoi, vous a-vez peur, a-lors qu'ouvrant ses

G. ai - les,

G. *p* *f*

La victoire, en chantant va marcher devant vous!

8 - - - - - *pp* *più f*

G. *f*

Soldats! n'avez vous plus de cou - rage en vos

G.

â - mes? Soldats! n'êtes-vous plus que de trem - blan - tes

legg.

G.

fem - mes, Qui de - vant le dan - ger tom - bent à deux ge -

dim.

23

G.

_noux!

Tén.

Bas.

p

Guil.

Moderato (bien rythmé)

p

Guil - lau - me, nous a -
 - lau - me, nous a - vons des glai - ves!

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, starting with a piano (*p*) dynamic. The middle staff is the bass vocal line in bass clef. The bottom staff is the piano accompaniment, split into treble and bass clefs. The music is in 3/4 time and B-flat major. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sf *dim.*
 - vons l'é - pieu, La mer a l'é - cueil près des grè -
sf *dim.*
 La mer a l'é - cueil près des grè -

The second system continues the vocal and piano parts. The vocal lines feature a crescendo to *sf* (sforzando) followed by a decrescendo to *dim.* (diminuendo). The piano accompaniment continues with its rhythmic pattern, providing harmonic support for the vocal lines.

p *sf*
 - ves... Et nous, nous a - vons peur de Dieu!
p *sf*
 - ves... Et nous, nous a - vons peur de Dieu!

tr

The third system concludes the piece. The vocal lines end with a final chord. The piano accompaniment features a trill (*tr*) in the right hand. Dynamics include piano (*p*) and sforzando (*sf*).

GUILLAUME

f Vous re - fu - sez, baissant la tête, A.lors

24
G. — que le grand jour a lui!

Tén. *mf* Nous a - vous

Bas. *mf* Nous a - vous

p

sf peur de la tem - pê - te,

sf peur de la tem - pê - te,

cresc. *f*

sf peur de pren - dre le bien d'au - trui ... *p*

sf peur de pren - dre le bien d'au - trui ... *p*

dim. *p* *dolce*

f Guil -

crese. 6 6

25

f Guil - lau me, me, nous a - vons des

f Guil - lau me, nous a - vons des glai - ves! Guil - lau

glai - ves! La mer à l'é - cueil près des grè -
 -me, nous a - vons l'é - pieu! La mer à l'é - cueil près des grè -

f *p*

f *p*

p

(le quart du Chœur) Et nous, (la moitié) Et nous. *accelerando*
 - ves... Et nous, Et nous. *cresc.*
 - ves... Et nous, Et nous, *cresc.*

sempre p *cresc.*

(les trois-quarts) et nous, (tutti) *f*
 nous, et nous, nous a - vons peur de
 et nous, et nous, nous a - vons peur de

f

Stesso tempo
GUILLAUME

Dieu! mais il est dé-jà, Normands, dans votre

Dieu!

Dieu!

f *dim.* *p sosto*

26

G. cau - se! Il combat - tra pour vous et jet - te -

G. - ra les dés! Et si vous hésitez, si quel-qu'un de vous n'o -

G. *f* *mf*

- se, Dieu! Dieu mê - me va ve.

G. *p* **Più vivo** *f* *rit.*

- nir! Dieu mê - me va ve - nir! Combat - tants, re - gar -

SCÈNE III

Entrent des moines portant processionnellement la bannière bénite par le Pape. Ils vont se ranger lentement au fond du théâtre, l'un d'eux tenant la bannière au milieu de la scène.

Moderato sostenuto (Tempo I^o)

G. *p* *p sostenuto*

-dez!

sf *dim.* 27

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

Second system of musical notation, including the instruction *dolce* and several triplet markings over the bass line.

Third system of musical notation, including the instruction *più f* and various slurs and accents.

Fourth system of musical notation, including the instructions *dim.*, *p*, and *più f*.

Fifth system of musical notation, including the instruction *dim.*, *p*, and a measure number **28** in a box.

GUILLAUME

f

Voyez cet étendard, cet-te sain-te ban-

sost.

mf

-niè-re; Le vi-cai-re du Christ en bé-nit les cou-

Allegro moderato

f

-leurs! Soldats!

f

vous la sui-vrez, vail-lants dans la car-

G. *mf*

- riè - re, Et sous ses plis sa.

Detailed description: This system contains the first two measures of the piece. The vocal line (G.) starts with a half note 'riè' followed by a quarter rest, then a quarter note 're,'. The piano accompaniment (mf) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with eighth notes in the left hand.

29

G. - crés, vous re-viendrez vain.

Detailed description: This system contains measures 3 and 4. The vocal line (G.) has a half note '- crés,' followed by a quarter rest, then a quarter note 'vous', a quarter rest, a quarter note 're-viendrez', a quarter rest, and a quarter note 'vain.'. The piano accompaniment continues with similar rhythmic patterns, including some chords with accents.

G. - queurs!

cresc. *f*

Detailed description: This system contains measures 5 and 6. The vocal line (G.) has a half note '- queurs!'. The piano accompaniment features triplets in both hands, with a 'cresc.' marking and a 'f' dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

Stesso Tempo

CHOEUR GÉNÉRAL

Tén. *f*

Gloire à Guil - laume! Hon - neur, — honneur et

Bas. *f*

Gloire à Guil - laume! Hon - neur, — honneur et

Detailed description: This system contains measures 7 and 8. It is marked 'Stesso Tempo'. The choir part (CHOEUR GÉNÉRAL) has two staves: Tenor (Tén.) and Bass (Bas.). Both parts start with a half note 'Gloire', a quarter rest, a quarter note 'à', a quarter rest, a quarter note 'Guil - laume!', a quarter rest, a quarter note 'Hon -', a quarter rest, a quarter note 'neur, —', a quarter rest, a quarter note 'honneur', a quarter rest, and a quarter note 'et'. The piano accompaniment (f) features a bass line with quarter notes and chords in the right hand.

gloi - re! Lé - ten - dard mène à la vic - toi - re!

gloi - re! Lé - ten - dard mène à la vic - toi - re!

marc.

Sous ses plis ————— ehas - sons nos ter - reurs!

Sous ses plis ————— ehas - sons nos ter - reurs!

4^{es} Tén. Em - bar - quons-nous, lais - sons la

2^{ds} Tén. Em - bar - quons-nous, em - bar - quons-nous,

4^{es} Bas. Em - bar - quons-nous, em - barquons-nous, lais - sons la

2^{des} Bas. Em - bar - quons-nous, em - barquons-nous, lais - sons la

tr.

30

ter - re! lais - sons la ter - re!

lais - sons, lais - sons la ter - re!

ter - re! lais - sons la ter - re!

ter - re! lais - sons la ter - re!

mf

mf laissons la ter - re! En An - gle - ter - re!

mf En An - gle - ter - re! En An - gle -

mf En An - gle - ter - re!

mf En An - gle.terre! En An - gle -

En An - gle - ter - re!

- ter - re! En An - gle - ter - re!

En An - gle - terre! En An - gle - ter - re!

- ter - re! En An - gle - ter - re!

cresc. *f*

3

Tén. *cresc.* *f*

Sol An - glais voi - ci — tes vainqueurs! Voi - ci

Bas. *cresc.* *f*

Sol An - glais voi - ci — tes vainqueurs! Voi - ci

3 3 3

voi - ci tes vain - queurs! Voi - ci tes vain -

voi - ci tes vain - queurs! Voi - ci tes vain -

ff *rit.* *ff* *rit.*

3 3

a Tempo

queurs!
queurs!

3

Più lento
GUILLAUME

f Dieu tout puis_sant! *p* Dieu tout puis_sant!

p *f marc. tr.* *p*

Andante espressivo

cantabile
m. v.

31

Sur la mer — large et ver - te, Protège -

rit. *p sostenuto*

nous et fais cal - mes les flots! *f* Sur l'Océan la route est

f

G. *p*

grande — ouver — te, Dieu tout puissant, —

mf *p*

G. *cresc.* *f* *p* *rit.* *a Tempo* *dolce*

Dieu tout puissant, — gui — de les ma — te — lots! Protè — ge —

cresc. *sf* *p* *suivez*

G. *cresc.*

nous, Marie, ô sain — te mè — re, Que les ma —

32

G.

— rins in — vo — quent à genoux; Dans

cresc.

G.

1^{er} CHOEUR

Tén. *pp* les cieux noirs a - pai - se le tonner - re, Sei - gneur! Seigneur! Sei - *cresc.*

Bas. *pp* Dans les cieux noirs a - pai - se le ton - *cresc.*

2^e CHOEUR

Tén. *pp* Dans les cieux noirs a - pai - se le ton - *cresc.*

Bas. *pp* Dans les cieux noirs a - pai - se le ton - *cresc.*

pp *marc.* *cresc.*

G.

- gneur! Sei - gneur! _____ proté - ge nous _____ Sei - .

- ner - re, Sei - gneur! *pp*

- ner - re, Sei - gneur! *pp*

- ner - re, Sei - gneur! *pp*

- ner - re, Sei - gneur! *pp*

dim. *p* *3* *3* *3*

G. *p*

-gneur! Seigneur!

Pro - tè - ge - nous!

2^{des} Bas . Pro - tè - ge - nous!

2^{ds} Tén. Pro tè - ge - nous! *cresc.*

Pro - tè - ge - nous! *cresc.*

pp *legg.*

33

G. *piu f* *p*

Seigneur! Dieu puis - sant — pro - tè - ge -

cresc. Pro - tè - ge - nous!

Pro - tè - ge - nous!

- nous! Dieu tout puissant! pro -

- nous! Dieu tout puissant! pro -

G.

- nous! Sei - gneur! ————— pro - te - ge - nous, ——— Sei -

pp pro - tè - ge - nous, ——— *cresc.* Dieu tout puis -

pp pro - tè - ge - nous, ——— *cresc.* Dieu puis -

- tè - ge - nous! Dieu tout puis -

- tè - ge - nous! Dieu puis -

Detailed description: This system contains five staves. The top staff is a bass clef vocal line with lyrics. The second and third staves are treble and bass clef vocal lines respectively, with lyrics and dynamic markings. The fourth and fifth staves are piano accompaniment in treble and bass clefs.

G.

- gneur!

f dim. - sant! pro - tè - ge les ma - te - lots! *p* Dieu puis - sant pro - tè - ge - *cresc.*

f dim. - sant! pro - tè - ge les ma - te - lots! *p* Dieu puis - sant pro - tè - ge - *cresc.*

f dim. - sant! pro - tè - ge les ma - te - lots! *p* Dieu puis - sant pro - tè - ge - *cresc.*

f dim. - sant! pro - tè - ge les ma - te - lots! *p* Dieu puis - sant pro - tè - ge - *cresc.*

Detailed description: This system contains five staves. The top staff is a bass clef vocal line with lyrics. The second, third, and fourth staves are treble and bass clef vocal lines respectively, with lyrics and dynamic markings. The fifth staff is piano accompaniment in treble and bass clefs.

a Tempo

G. *rit.* *p*

dim. *rit.* Dieu puis - sant! *p*

- nous! Dieu — tout puis - sant pro - tè - ge - nous! Dieu puis -

- nous! Dieu — tout puis - sant pro - tè - ge - nous! *rit.* *p* Dieu —

- nous! Dieu — tout puis - sant pro - tè - ge - nous! *rit.*

- nous! Dieu — tout puis - sant pro - tè - ge - nous! *rit.*

pp *rit.* *pp* a Tempo

34

G. *f*

Dieu tout puis - sant! pro - tè - ge - nous!

- sant! pro - tè - ge - nous!

Dieu puissant!

tout puissant! pro - tè - ge - nous!

p Sei - gneur pro - tè - ge -

p Sei - gneur pro - tè - ge -

G.

Sei - gneur pro - tè - ge - nous!

Sei - gneur pro - tè - ge - nous!

Sei - gneur pro - tè - ge - nous!

- nous! Sei - gneur pro - tè - ge - nous!

- nous! Sei - gneur pro - tè - ge - nous!

All^o moderato

marcato

f

p

mf

CHŒUR GÉNÉRAL

Tén. *mf* 3

Em. bar. quons -

Bas. *mf* 3

Em. barquons - nous!

35

- nous! En An - gle - ter -

En An - gle - ter -

cresc.

a Tempo 1^o

- re! Gloire à Guil -

- re! Gloire à Guil -

f

ff

- laume! Hon - neur, honneur et gloi - re! L'é - ten -

- laume! Hon - neur, honneur et gloi - re! L'é - ten -

marc.

- dard mène a la vie - toi - re!
 - dard mène à la vie - toi - re!

The first system consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in a major key with one flat (B-flat). The piano accompaniment features a steady bass line and chords in the right hand. There are accents (>) over the first notes of the vocal phrases.

Sous ses plis chas - sons la ter - reur!
 Sous ses plis chas - sons la ter - reur!

The second system continues the vocal and piano parts. The piano accompaniment includes a triplet of eighth notes in the bass line. The vocal lines have a long note under 'plis' in the first measure.

Em - bar - quons - nous, lais - sons la
 Em - bar - quons-nous, em - bar - quons-nous,
 Em - bar - quons-nous, embarquons - nous, lais - sons la
 Em - bar - quons-nous, embarquons - nous, lais - sons la

The third system features a more complex vocal arrangement with four parts. The piano accompaniment includes multiple triplet markings in both hands. The lyrics are repeated across the four vocal staves.

36

ter - re! laissez la ter - re! laissez la ter - re!

lais - sons, laissez la ter - re! En An - gle.

ter - re! laissez la ter - re! En Angle -

ter - re! laissez la ter - re!

mf 3 >

mf

mf 3

tr

mf

En Angle - ter - re! En Angle - ter - re!

-ter - re! En An - gle - ter - re! En Angle - ter - re!

-ter - re! En An - gletterre! En Angle - ter - re!

mf En An - gletterre! En Angle - ter - re! En Angle - ter - re!

cresc.

f 3

cresc. *f*

Sol an - glais voi - ci — tes vain-queurs! Voi-ci,

cresc. *f*

Sol an - glais voi - ci — tes vain-queurs! Voi-ci,

cresc. *f*

Sol an - glais voi - ci — tes vain-queurs! Voi-ci,

cresc. *f*

Sol an - glais voi - ci — tes vain-queurs! Voi-ci.

voi - ci tes vain-queurs! Voi - ci — tes vain-

voi - ci tes vain-queurs! Voi - ci — tes vain-

voi - ci tes vain-queurs! Voi - ci — tes vain-

voi - ci tes vain-queurs! Voi - ci — tes vain-

37

queurs! Embarquons-nous, lais - sons la

queurs! Embarquons-nous, lais - sons la —

queurs! Gloire — à Guil-lau - me!

queurs! Gloire —

mf

ter - re! Embarquons-nous, lais - sons, lais - sons la

ter - re Em - bar - quons - nous,

Embarquons-nous, lais - sons la ter - re! Embarquons-nous, lais -

à Guil-lau - me! Hon - neur et gloire! Embarquons-nous, lais -

ter - re! Embar - quons-nous,

Em - bar - quons-nous, Embar - quons-nous,

- sons — la — ter-re! Embar - quons-nous,

- sons — la — ter-re! Embar - quons-nous,

pp

pp

pp

pp

marc.

p

3

1^{res} et 2^{ds} Tén.

laissons la ter - re! Gloire —

1^{res} et 2^{mes} Bas.

laissons la ter - re!

f

cresc.

f

3

à Guillaume! Hon - neur! Hon - neur et

Hon - neur à Guil - lau - me! Hon - neur et

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a grand staff. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are: "à Guillaume! Hon - neur! Hon - neur et" on the top line and "Hon - neur à Guil - lau - me! Hon - neur et" on the bottom line. The piano accompaniment includes a triplet of eighth notes in the right hand.

gloire! Honneur! Gloire à Guil - lau -

gloire! Honneur! Gloire à Guil - lau -

The second system continues the musical score. The vocal line includes a fermata over the final note of the phrase "Gloire à Guil - lau -". The piano accompaniment features a more active melody in the right hand, with many beamed eighth notes.

me! En Angle - ter - re! En Angle -

me! En Angle - ter - re! En Angle -

The third system concludes the musical score. The vocal line features a fermata over the first note of the phrase "me! En Angle - ter - re!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes in the right hand.

ter - re! Sol an - glais voi -

ter - re! Sol an - glais voi -

The first system consists of three staves. The top two staves are vocal lines in a soprano and alto register, with lyrics "ter - re! Sol an - glais voi -". The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A fermata is placed over the final notes of the vocal lines.

rall. molto a Tempo

- ei tes vainqueurs!

rall. molto

- ei tes vainqueurs!

a Tempo

rall. molto *ff* 3

The second system features two vocal staves and a piano accompaniment. The vocal lines have lyrics "- ei tes vainqueurs!". The piano accompaniment includes a section marked "a Tempo" and another marked "rall. molto" with a fortissimo (*ff*) dynamic and triplet markings. A fermata is present over the first vocal line.

The final section of the piano accompaniment, consisting of two staves. It features a rhythmic pattern of eighth notes in the left hand and chords in the right hand, concluding with a final chord.

FIN DE LA 4^{re} PARTIE

2^{me} PARTIE

SAINT WALERY

La flotte de Guillaume est à l'ancre.

La scène représente une grande place sur un côté de laquelle se trouve l'abbaye de S^t Walery, dont les marches du portail (praticables) descendent en vue du spectateur.

Au lever du rideau, les chevaliers, les archers, les matelots et les soldats, etc. etc. boivent et jouent aux dés. Une partie est attablée, l'autre circule avec grande animation.

Allegro non troppo (160 = ♩)

PIANO

f

marc.

p

cresc.

1

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a series of chords, primarily triads and dyads, with some eighth notes interspersed. A dynamic marking of *f* (forte) is present at the beginning of the system.

The second system continues the piece. The upper staff features a prominent trill in the final measure, marked with *tr*. The lower staff continues with chords and some eighth notes. A *poco rit.* (poco ritardando) marking is placed above the final measure of the system. A *dim.* (diminuendo) hairpin is shown in the lower staff, tapering towards the end of the system.

a Tempo

The third system is marked *mf grazioso*. It features a more lyrical melody in the upper staff, with notes often beamed together and some slurs. The lower staff provides a harmonic accompaniment with chords and eighth notes. The tempo is indicated as *a Tempo*.

The fourth system shows a change in the bass line, with the lower staff now using a treble clef for the final two measures. The upper staff continues with a melodic line, featuring some slurs and ties. The lower staff returns to a bass clef for the final measure.

The fifth system is marked *f* (forte). It features a more rhythmic and energetic melody in the upper staff, with many beamed eighth and sixteenth notes. The lower staff continues with a steady accompaniment of chords and eighth notes.

2

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a rhythmic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a series of chords in the left hand and a melodic line in the right hand. A dynamic marking *p* is present.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with chords.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with chords. A dynamic marking *p* is present.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment with chords. A dynamic marking *cresc.* is present. A measure number 8 is indicated at the end of the system.

The first system of music consists of four measures. The treble clef part begins with a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef part provides a harmonic accompaniment with chords and single notes. A first ending bracket labeled '8' spans the first two measures. A second ending bracket labeled '3' spans the last two measures.

The second system continues the piece with four measures. The treble clef part features a melodic line with some accidentals, including a sharp sign. The bass clef part continues with a steady accompaniment.

The third system contains four measures. The treble clef part has a first ending bracket labeled '1' over the first measure. The bass clef part includes a *cresc.* (crescendo) marking over the final two measures.

The fourth system consists of four measures. The treble clef part has a first ending bracket labeled '1' over the first measure. The bass clef part features a *ff* (fortissimo) dynamic marking in the third measure. Fingering numbers '4' and '5' are indicated below the bass clef staff in the third and fourth measures.

The fifth system contains four measures. The treble clef part continues with a melodic line. The bass clef part provides a consistent accompaniment.

4

The first system of music consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *marc.* (marcato) marking is present at the end of the system.

The second system continues the piece with four measures. The right hand has a more active melodic line with slurs, and the left hand features a steady accompaniment with some chordal textures.

The third system contains four measures. It begins with a *dim.* (diminuendo) marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A *p* (piano) marking is also present.

The fourth system consists of four measures. It starts with a *sf* (sforzando) and *cresc.* (crescendo) marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A *f marc.* (f marcato) marking is present in the third measure.

5

The fifth system contains four measures. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A *dim.* (diminuendo) marking is present in the third measure.

SCENE 1^{re}

CHOEUR GÉNÉRAL

Tén. *mf sf mf*
 Dan - sez! dan - sez! sur les fol - les va - gues

Bas. *mf sf mf*
 Dan - sez! dan - sez! sur les fol - les va - gues

mf

sf mf
 Dan - sez! dan - sez sur les flots . 0

sf mf
 Dan - sez! dan - sez sur les flots . 0

grazioso

cresc. dim.
 fil les des mers, fronts cou -

cresc. dim.
 fil les des mers, fronts cou -

trm. dim.

ron - nés d'al - gues, Sœurs des

ron - nés d'al - gues, Sœurs des

p

ma - te - lots Dan - sez sur les flots.

ma - te - lots Dan - sez sur les flots.

p

6

sf

cresc.

f

Dan - sez! dan -

Dan - sez! dan -

dim.

dim.

dim

p *cresc.* *f*

p *cresc.* *f*

sez! dan - sez! dan - sez! dan - sez! dan - sez!

sez! dan - sez! dan - sez! dan - sez! dan - sez!

Dan - sez sur les flots.

Dan - sez sur les flots.

trm *trm*

f *ff*

7

ff *dim.*

Bas. *LES MARINS*
f

Sur la mer — en fu — ri — e, —

f *sf*

p *sf*

Tén. Nous ri — ons! — Nous ri — ons! Ah!

p *sf*

Nous ri — ons! — Nous ri — ons! Ah!

Bas. *p* *sf*

Nous ri — ons! Ah!

p *sf*

Nous ri — ons! Ah!

p *f*

Bas. *f*

Quand le go — ë — land eri — e, —

re, Nous vi - vrons . . .

vent est con - trai - re, Nous vi - vrons . . .

vent est con - trai - re, Nous vi - vrons . . .

vent est con - trai - re, Nous vi - vrons . . .

f *f* *f* *f*

Demain en Au - gle - ter - re . . .

Demain en Au - gle - ter - re . . .

9

f *f* *f* *f*

Nous i - rons! . . .

Nous i - rons! . . .

slargando *a Tempo* *slargando*

tr *suivez* *ff*

LES ARCHERS

Ten. *f*
 Bas. *f* Ar.

f chers! nos flèches ont des ai - les,
 Ar - chers! Ar - chers!

10
 Nos traits ont le vol des oi -
 Nos traits ont le vol des oi -

- seaux, Et vont au som - met des tou -
 - seaux, Et vont au som - met des tou -

This system contains the first two systems of music. The vocal parts (Soprano and Bass) enter with the lyrics. The piano accompaniment features a prominent seven-measure arpeggiated figure in the right hand, marked with a '7' and an accent.

- rel - les, Frap - per — a l'ou -
 - rel - les, Frap - per — a l'ou -

This system contains the third and fourth systems of music. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand, marked with a '2' and an '8' with a dashed line.

- vert — des ére - neaux! Aux car - quois
 - vert — des ére - neaux! Aux car - quois

This system contains the fifth and sixth systems of music. It includes dynamic markings for the vocal parts: *pp* for the 2^{ds} Tén. and *pp* for the 2^{des} Bas. The piano accompaniment is marked *marcato* and *p*.

la mort se re - po - se!

la mort se re - po - se!

crese.

11

Più mosso

f Nous ri - ons quand le

f Nous ri - ons quand le trait - fend l'air ;

trait - fend l'air ;

No - tre — de - vise est : J'o -
 No - tre — de - vise est : J'o -

Musical notation includes vocal staves with lyrics and piano accompaniment with dynamic markings *tr* and *ff*.

- - - se! Nos
 - - - se! Nos

Musical notation includes vocal staves with lyrics and piano accompaniment with dynamic markings *ff*.

ar - mes sont l'é - clair!
 ar - mes sont l'é - clair!

Musical notation includes vocal staves with lyrics and piano accompaniment with dynamic markings *sf* and *ff*. A rehearsal mark **12** is present in the upper right of the system.

Allegretto (un temps de cette mesure vaut une mesure du mouv^t précédent)

Piano introduction in 2/4 time, key of B-flat major. The music features a treble and bass staff. The treble staff begins with a dynamic marking *v* (accents) and a fermata over a chord. The bass staff has a *dim.* (diminuendo) marking. The piece concludes with a fermata over a final chord.

LES CHEVALIERS

Stesso tempo (Allegretto)

Vocal and piano accompaniment for the song 'LES CHEVALIERS'. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo is **Stesso tempo** (Allegretto). The lyrics are: "Nous, che - va - liers, sous les bannières, Nous mar - chons! Nous mar - chons! Au chant des fan -". The piano accompaniment includes dynamic markings *pp* (pianissimo), *p* (piano), and *stacc.* (staccato). There are also accents (*>*) and a *dim.* marking. The piano part features a triplet of eighth notes in the right hand.

LES ARCHERS

pp legg.

LES MARINS

pp legg.*pp legg.**pp*

LES CHEVALIERS



pp
_ met des tou rel - les, Leur é - clair!

p
_ tons! Si le vent est con - trai -

p
_ re Vont pas - sant! Vont pas - sant!

p
_ re Vont pas - sant!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and 3/4 time. The lyrics are: "_ met des tou rel - les, Leur é - clair! _ tons! Si le vent est con - trai - _ re Vont pas - sant! Vont pas - sant! _ re Vont pas - sant!". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a triplet of eighth notes in the right hand.

14 *p*
De nos car - quois, la Mort qui se re

re, Nous vi - rons. De - main, de - main

Nous, che - va - liers, sous

Nous, che - va - liers, sous

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and 3/4 time. The lyrics are: "De nos car - quois, la Mort qui se re re, Nous vi - rons. De - main, de - main Nous, che - va - liers, sous Nous, che - va - liers, sous". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a triplet of eighth notes in the right hand and a dynamic marking of *mf* at the end.

-po - se, Va sor - tir.

En An - gle - ter - re, Nous i - rous! En An - gle -

les ban - niè - res Nous mar - chons!

les ban - niè - res Nous mar - chons!

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics '-po - se, Va sor - tir.' The second staff is another vocal line with lyrics 'En An - gle - ter - re, Nous i - rous! En An - gle -'. The third and fourth staves are bass lines for two voices, both with lyrics 'les ban - niè - res Nous mar - chons!'. The fifth staff is a grand staff for piano accompaniment, featuring a melody with triplet markings and a bass line with chords.

Notre œil est sûr,

ter - re, en An - gle - ter - re!

Nous che - va -

Au chant des fan - fa -

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'Notre œil est sûr,'. The second staff is another vocal line with lyrics 'ter - re, en An - gle - ter - re!'. The third and fourth staves are bass lines for two voices, both with lyrics 'Nous che - va -'. The fifth staff is a grand staff for piano accompaniment, featuring a melody with a quintuplet marking and a bass line with chords.

No - tre de - vise est : J'o - se ! Sans fai -
 De - main en An - gle - ter - re , Nous i -
 - liers , Au chant des fau - fa - res Nous al -
 - res , Au chant des fau - fa - res Nous al -

15

- blir ! Joyeux ar - chers , *cresc.*
 - rous ! *mf* De - main en An - gle - ter - re ,
 - lous ! *cresc.* Nos che - vaux mar - tè - lent la
 - lous ! *cresc.* Nos che - vaux mar - tè - lent la

no - tre de - vise est: J'o - se!

cresc.

en An - gle - ter - re Nous i - rons!

ter - re, Hen - nis - sant!

ter - re, Hen - nis - sant!

cresc.

f

tr

Tempo 1°

ff *marc.*

CHŒUR GÉNÉRAL

Tén. *mf* *sf*

Bas. *mf* *sf*

Dan - sez! Dan - sez!

Dan - sez! Dan - sez!

dim.

mf

mf sur les fol - les va - gues *sf* Dan - sez! *mf* dan -

mf sur les fol - les va - gues *sf* Dan - sez! *mf* dan -

16

- sez sur les flots. *cresc.* O fil - les des *cresc.*

- sez sur les flots. *cresc.* O fil - les des

grazioso

mers, fronts *dim.* cou - ron - nes

mers, fronts *dim.* cou - ron - nes

dim.

p

d'al - - - gues, Sœurs des ma - te -

p

d'al - - - gues, Sœurs des ma - te -

17

- lots Dan - sez sur les flots.

- lots Dan - sez sur les flots.

cresc.

dolce

Tén. 0 *dolce* fil - les des mers, fronts

0 fil *dolce* - les des mers, fronts cou -

Bas. 0 fil - les des mers,

0 fil - les des mers,

p

cresc. *f* *legg.*
 - cou - ron - nés d'al - gues, Dan -
cresc. *f* *legg.*
 - ron - nés d'al - gues, Dan -
cresc. *f* *legg.*
 fronts cou - ron - nés d'al - gues, Dan -
cresc. *f* *legg.*
 fronts cou - ron - nés d'al - gues, Dan -

8

p
 -sez sur les flots. O fil - les des
p
 -sez sur les flots. O fil - les des
p
 -sez sur les flots. O fil - les des
p
 -sez sur les flots.

18 *più f*

mers, fronts couron - nes d'al - - gues, Dan -

dolce *mf*

mers, Dan - sez! Dan -

dolce *mf*

mers, Dan - sez! Dan -

dolce *mf*

Dan - sez! Dan -

cresc *f*

Poco più vivo

f

- sez sur les flots. Dan - sez! _____ soeurs des ma - te -

f

- sez sur les flots. Dan - sez! _____ soeurs des ma - te -

f

- sez sur les flots. Dan - sez! _____ soeurs des ma - te -

f

- sez sur les flots. Dan - sez! _____ soeurs des ma - te -

f

- lots! _____ *ff* Dansez! Dansez!
 - lots! _____ *ff* Dansez! Dansez!

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines have lyrics: "- lots!" followed by a long horizontal line, and then "Dansez! Dansez!". The piano accompaniment features a bass line with a long horizontal line and chords in the right hand. Dynamics include *ff* (fortissimo).

sœurs des ma - te - lots Dan - sez!
 sœurs des ma - te - lots Dan - sez!

The second system continues with two vocal staves and piano accompaniment. The vocal lines have lyrics: "sœurs des ma - te - lots Dan - sez!". The piano accompaniment includes a trill in the right hand. Dynamics include *ff* (fortissimo).

rit. **Più mosso**
 sur _____ les flots, Dan - sez!
rit. sur _____ les flots, Dan - sez!
rit. *marc.*

The third system begins with a tempo change: *rit.* (ritardando) followed by **Più mosso** (more slowly). It features two vocal staves and piano accompaniment. The vocal lines have lyrics: "sur _____ les flots, Dan - sez!". The piano accompaniment includes a trill in the right hand. Dynamics include *rit.* (ritardando) and *marc.* (marcato).

19

Dan - sez! sœurs des ma - te - lots Dan -
 Dan - sez! sœurs des ma - te - lots Dan -

molto rit. a Tempo 4°

-sez sur les flots .
 -sez sur les flots .

suivez **ff**

lunga
attaca subito

TAILLEFER (accourant, et s'adressant aux différents groupes)

Andante *f*

Compagnons! taisons nous! au chant des saints can -

p

T. - ti - ques, Les prêtres du Seigneur franchissent les de -

pp *legato*

20

T. - grés, Et, de saint Wa - le -

T. - ry, vont por - tant les re - li - ques...

T. *A* ge - noux! sa - luons ces

sostenuto

T. res - tes vé - né - rés! In - ter - cé - dant pour

cresc.
T. nous, le grand saint qu'on ho -

sf

T. - no - re, Va cal - mer la tem - pête et les

sf *p* *sf*

21

Più mosso

T. flots fu - ri - eux, Et de - main, le soleil, au le -

p
legg.

T. - ver — de - l'au - ro - re, Sur les ten - tes du

rit. *f*

T. camp, resplen - di - ra — joy - eux!

Animato (*En ce moment les*
f marcato

moins apparaissent sous le portail de l'abbaye et en descendent lentement les marches)

Andante
f sempre

GUILLAUME (s'adressant aux moines)

mf

Vous que le ciel é - coute, et qu'é..

dim. *p*

p *espress.*

- cou - te la ter - re, O

dolce

p

prê - tres du Sei - gneur, nous som - mes à ge -

22

p

- nous! De - mandez le bon

G. vent qui mène en An - gle - ter - re;

The first system consists of a vocal line in G-clef and a piano accompaniment in G-clef. The vocal line has the lyrics "vent qui mène en An - gle - ter - re;". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

G. *sf* Prê - tres, pri - ez pour nous! *pp*

Tén. *pp* Pri -

Bas. *pp* Pri -

dolce

The second system includes a vocal line in G-clef with the lyrics "Prê - tres, pri - ez pour nous!". It also features tenor and bass vocal parts, each with the lyrics "Pri -". The piano accompaniment is marked *dolce* and includes triplet figures in the left hand. Dynamics range from *sf* to *pp*.

(Le cortège abbatial, revêtu des ornements sacerdotaux, sort alors de l'Eglise portant la châsse de S^t Walery, la bannière bénite par le Pape et l'Etendard de Guillaume).

- ez pour nous!

- ez pour nous!

cresc.

The third system shows the continuation of the vocal parts with the lyrics "- ez pour nous!". The piano accompaniment features a more active and rhythmic texture, marked *cresc.* (crescendo).

Maestoso LES MOINES (Basses)

23

f

p sost.

Du roi la ban-nière s'a-

dim.

p sost. e legato

- van ce, Et la Croix briè-le dans les

sf

dim.

eux; Dieu se sou-met — à la souf-fran-ce,

24

pp

Sur le gi - bet mys - té - ri - eux!

ppp

SEXTUOR SOLI

1^{er} Ténor *p*

Sous le fer ai - gu de la lan - ce,

2^e Ténor *p*

Sous le fer ai - gu de la lan - ce,

1^{er} Baryton *p*

Sous le fer ai - gu de la lan - ce, Qui frap - pe la vie -

2^e Baryton *p*

Sous le fer ai - gu de la lan - ce, Qui frap - pe

1^{er} Basse *p*

Sous le fer ai - gu de la lan - ce, Qui frap - pe

2^e Basse *p*

Sous le fer ai - gu de la lan - ce, Qui frap - pe

25 *sf pp* *dolce*

Qui frappe la vic - time au flanc, Pour nous sau-ver, en - a - bondan - ce

Qui frappe la vic - time au flanc, Pour nous sau-ver, en - a - bondan - ce

ti - me au flanc, Pour nous sau-ver,

la viet - ti - me au flanc, Pour nous sau-ver,

la viet - ti - me au flanc, Pour nous sau-ver,

la viet - ti - me au flanc, Pour nous sau-ver,

molto rit. **a Tempo**

cou-le l'eau qui se mêle — au sang!

cou-le l'eau qui se mêle — au sang!

dolce *molto rit.*

l'eau qui se mêle au sang!

dolce *molto rit.*

l'eau qui se mêle au sang!

dolce *molto rit.*

en abon-dance l'eau se mêle au sang!

dolce *molto rit.*

en abon-dance l'eau se mêle au sang!

a Tempo

molto rit. *pp*

CHŒUR GÉNÉRAL

Stesso tempo

1^{res} Basses soli

m. voce

Voi.

- ei la banniè - re du - ca - le, C'est la ban.

p

4^{es} Ténors soli *m. voce*

Voi - ci la banniè - re du -

- nière aux trois - li - ons!

26

- ca - le, C'est la ban - nière - aux trois li - ons!

Tutti *mf* Ban.

Tutti *mf* Ban.

mf

cresc.

Ten.
- nière au - guste et tri - om - pha - le, Gui -

cresc.

- nière au - guste et tri - om - pha - le, Gui -

cresc.

Bas.
- nière au - gus - te et tri - om - pha - le, Gui -

cresc.

f

- dant par - tout nos lé - gi - ons! Le vent t'a -

f

- dant par - tout nos lé - gi - ons! Le vent t'a -

f

- dant par - tout nos lé - gi - ons! Le vent t'a -

f

- dant par - tout Gui - dant nos lé - gi -

marc.

gite et te sou-lève, E-ten-dard brillant de splen.

gite et te sou-lève, E-ten-dard brillant de splen.

gite et te sou-lève, E-ten-dard brillant

ons! Le vent t'a-gi-te, E-ten-dard brillant de splen.

27

deur. A toi nos cœurs et no-tre glai-ve, 0

deur. A toi nos cœurs et no-tre glai-ve, 0

de splen-deur. A toi nos cœurs, no-tre glai-ve, 0

deur. A toi nos cœurs, no-tre glai-ve, 0

GUILLAUME

a Tempo

mf

Mè -

fier symbole, O fier sym - bo - le de l'hon - neur!

fier symbole, O fier sym - bo - le de l'hon - neur!

a Tempo

Detailed description: This system contains the first vocal entry. It features a vocal line in G major with lyrics 'fier symbole, O fier sym - bo - le de l'hon - neur!' and a piano accompaniment. The piano part includes a bass line with triplets and a treble line with chords. Dynamics include *f* and *rit.* markings.

lons nos voix — à leur sain - te pri - è - re, La Croix s'u -

dolce

Detailed description: This system continues the vocal line with lyrics 'lons nos voix — à leur sain - te pri - è - re, La Croix s'u -'. The piano accompaniment features a treble line with triplets and a bass line with chords. Dynamics include *p* and *dolce* markings.

nit à la banniè - re, A la ban - nière — aux trois li -

Detailed description: This system continues the vocal line with lyrics 'nit à la banniè - re, A la ban - nière — aux trois li -'. The piano accompaniment features a treble line with chords and a bass line with chords. Dynamics include *f* markings.

G. *p* . . . *b* . . . *b* . . .

ons! C'est la Croix qui chas - se l'o - ra - ge, Et —

G. met dans le ciel sans nu - a - ge, Le nom — du

28

G. Christ, Le nom — du

espr.

G. *cresc.* *f* Christ — même, en ray -

cresc.

G. *pp* - ons! La Croix s'unit à la ban-

Tén. *pp* Voi - ci la ban - niè - re

pp Voi - ci la ban - niè - re

Bas. *pp* Voi - ci la ban - niè - re

pp Voi - ci la ban - niè - re

f *dim.* *pp*

G. - niè - re aux - trois - lions! _____

aux trois li - ons!

aux trois li - ons!

aux trois li - ons!

aux trois li - ons!

cresc.

mf
 Ban - nière au - guste et tri - om -
mf
 Ban - nière au - guste et tri - om -
mf
 Ban - nière au - guste et tri - om -
mf
 Ban - nière au - gus - te

The piano accompaniment consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with eighth-note patterns.

cresc. 29
 - pha - le, Gui - dant par - tout nos lé - gi -
cresc.
 - pha - le, Gui - dant par - tout nos lé - gi -
cresc.
 - pha - le, Gui - dant par - tout nos lé - gi -
cresc.
 et tri - om - pha - le, Gui - dant par - tout

The piano accompaniment continues with a similar texture to the first system, supporting the vocal lines.

ons! Le vent t'a - gite et te — sou - lè - ve, E - ten -

ons! Le vent t'a - gite et te — sou - lè - ve, E - ten -

ons! Le vent t'a - gite et te — sou - lè - ve, E - ten -

Gui - dant nos lé - gi - ons! Le vent t'a - gi - te, E - ten -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

- dard brillant de splendeur. A toi nos cœurs et no - tre

- dard brillant de splendeur. A toi nos cœurs no - tre

- dard brillant de splendeur. A toi nos cœurs no - tre

- dard brillant de splendeur. A toi — no - tre

The second system continues the vocal and piano parts. It includes dynamic markings such as *cresc.* (crescendo) and *f* (forte). The piano accompaniment continues with its characteristic rhythmic accompaniment.

glaive, 0 fier sym - bo - le, 0 fier sym - bo - le,

glaive, 0 fier sym - bo - le, 0 fier sym - bo - le,

glaive, 0 fier sym - bo - le, 0 fier sym - bo - le,

glaive, 0 fier sym - bo - le, 0 fier sym - bo - le,

30

A toi nos cœurs, — A toi no - tre glai - ve, 0

A toi nos cœurs, — A toi no - tre glai - ve, 0

A toi nos cœurs, — A toi no - tre glai - ve, 0

A toi nos cœurs, — A toi no - tre glai - ve, 0

rit. a Tempo

fier symbole, 0 fier sym - bo - le de l'hon - neur! Voi -

fier symbole, 0 fier sym - bo - le de l'hon - neur! Voi -

The first system of the musical score features two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in French, with lyrics: "fier symbole, 0 fier sym - bo - le de l'hon - neur! Voi -". The piano accompaniment consists of chords and moving lines in both hands. A *rit.* (ritardando) marking is placed above the piano part, and a *rit.* marking is placed above the vocal lines.

- ci la banniè - re du - ca - le, 0 fier symbo - le de l'hon -

- ci la banniè - re du - ca - le, 0 fier symbo - le de l'hon -

The second system continues the vocal and piano parts. The lyrics are: "- ci la banniè - re du - ca - le, 0 fier symbo - le de l'hon -". The piano accompaniment features a triplet of eighth notes in the right hand. *rit.* markings are present above the vocal lines and the piano accompaniment.

a Tempo

Le cortège abbatial et les moines, montent les marches et rentrent dans l'église en chantant.

- neur!

- neur!

The third system shows the vocal lines and piano accompaniment. The lyrics are: "- neur!". The piano accompaniment features a rhythmic pattern of eighth notes with accents. The system concludes with a double bar line and a '3' time signature, indicating a triple measure rest.

Stesso tempo

LES MOINES Basses

p

0 Croix, notre u - nique es - pé - ran -

dim. *p legato*

31

- ce, Viens, en ce temps plein de douleurs, Du Juste af - fermir

la puissan - ce, Et viens par - donner au pé - cheur!

pp

lunga

SCÈNE III

Allegro non troppo

pp *leggierissimo*

The first system of the piano score consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef, while the left hand provides a simple harmonic accompaniment in the bass clef. The tempo is marked 'Allegro non troppo' and the dynamics are 'pp leggierissimo'.

32

The second system continues the piano accompaniment. A measure number '32' is placed above the right-hand staff. The musical texture remains consistent with the first system.

Flûtes

M.G.

p

The third system introduces a flute part. The flute staff is positioned above the piano right-hand staff and contains a few notes with a dynamic marking of '*p*'. The piano accompaniment continues below. The marking '*M.G.*' is placed below the piano left-hand staff.

The fourth system shows the piano accompaniment continuing. The right hand features more complex rhythmic patterns, and the left hand provides a steady harmonic base.

8

The fifth system continues the piano accompaniment. A measure number '8' is placed above the right-hand staff. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

First system of piano introduction. Treble clef staff contains a melodic line with a half note, quarter notes, and eighth notes. Bass clef staff contains a bass line with chords and eighth notes.

Second system of piano introduction. Treble clef staff features a rapid sixteenth-note passage, marked *cresc.* and *dim.*. Bass clef staff has a simple accompaniment.

Vocal entry for GUILLAUME. Bass clef staff: *p* **Regardez! Regardez! mes a -**. Treble clef staff: *dolciss.* piano accompaniment with sixteenth-note figures.

Vocal entry for G. Bass clef staff: *f* **mis, le vent chan - - - ge!**. Treble clef staff: piano accompaniment with sixteenth-note figures, marked *dim.*

33

p

G. *p* *espress.*

Ce Dieu qu'on im-plo - rait se montre — en —

G. *espress.*

- fin clé - ment; Il

G. *schertz.* *legg.*

prend — no - tre pri - è - re,

G.

et nous donne en é - chan -

G. *-ge* Sur les flots a - pai -

G. *f* *Ω*
-sés, un ciel pur et bon vent!

(s'adressant aux différents groupes de soldats et de matelots qui sont autour de lui)

G. Par - tons! n'attendons pas!

G. *f*
Frè - res! his - sons nos voi - les!

34

G. Et le - vons l'an - cre, ma - te -

G. - lots! Nos vaisseaux sont nom -

G. - breux ain - si que les é -

G. - toi - les,

33

G. *Qui brillent la nuit sur les flots!*

Grand tumulte dans le camp; on entend de tous côtés retentir les trompettes et les tambours.

G.

Moderato
(Trompettes dans la coulisse)

(Orchestre)

mf

sf

très détaché

36

toujours très détaché

Trompettes dans la coulisse

37

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *sf* (sforzando) in the piano part.

Second system of musical notation. It continues the vocal and piano parts. The piano part has a *simili* (similar) marking. Dynamics include *sf* (sforzando).

Third system of musical notation. It continues the vocal and piano parts. The piano part has a *cresc.* (crescendo) marking. The system ends with a double bar line and a 6/8 time signature.

Fourth system of musical notation. It continues the vocal and piano parts. The piano part has a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The system ends with a double bar line and a 6/8 time signature.

38

The musical score consists of six systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex texture with triplets in both hands. The second system continues the piano accompaniment with prominent triplet patterns. The third system shows the piano accompaniment with a 'cresc.' marking in the bass line. The fourth system features a melodic line in the right hand of the piano part, with a 'cresc.' marking in the bass line. The fifth system continues the piano accompaniment with a 'cresc.' marking in the bass line. The sixth system concludes the piano accompaniment with a 'cresc.' marking in the bass line.

fp

cresc.

cresc.

cresc.

Stesso tempo TAILLEFER

E - cou - tez! c'est la trom -

T. -pet - te Qui là - bas ré - pè - te L'ap - pel

T. des combats! E - cou -

T. *tez!* c'est la — fan — fa — re; La ba —

T. — tail — le se pré — pa — re;

T. 40
En a_vant, — sol — dats!

f scherz.

LA CHANSON DU BUTIN

CHŒUR DE SOLDATS

Allegretto non troppo vivo

Tén.

f

Ri - pail - le! Ri - pail - le! A nous la terre et

Bas. *f*

Ri - pail - le! Ri - pail - le! A nous la terre et

ff

le bu_tin! Ri - pail - le! Ri - pail - le!

le bu_tin! Ri - pail - le! Ri - pail - le!

p

p

p

sf

p

41 4^{es} Ténors Soli *p*

Il faut rire au nez du Des_tin! Ri -

4^{es} Basses Soli *p*

Il faut rire au nez du Des_tin! Ri -

4^{es} et 2^{es} Bas.

-pail - le! Ri - pail - le! Ri - pail - - - le!

-pail - le! Ri - pail - le! Ri - pail - - - le!

sf *f*

p A nous la terre et le bu - tin! ——— Ri - pail *f rit.*

p A nous la terre et le bu - tin! ——— Ri - pail *f rit.*

p *f rit.*

a Tempo.

- le!

- le!

a Tempo.

ff marc.

TAILLEFER *(gaiement)*

Puisqu'on doit mourir à son heure, Mieux vaut mou-

p legg.

T.

-rir le fer en main! Mais en at - ten - dant que l'on

LES SOLDATS

Tén. *pp* Ri - pail - le!

Bas. *pp* Ri - pail - le!

42

T. *senza rigore*

meu - re, Sans nul sou - ci du len - de - main: _____

pp. Ri - pail - le! Ri -

pp. Ri - pail - le! Ri -

suivez

T. *f*
 Nor-mands! pour nous la guerre est fai-te, Le pil-
 -pail - le!
 -pail - le!

sf

T. *sotto voce*
 -lage a-près le com-bat! A -
pp Ri - pail - le! Ri - pail - le!
pp Ri - pail - le! Ri - pail - le!

T. *poco più lento* *slargando*
 -près la ba - tail - le, la fê - te! Pil-ler et
p très détaché *suivez*

43 *a Tempo*

T. *1^{res} Basses Soli*
 boi - re est notre é - tat! Ripail - - -
 Il faut rire au nez

p *a Tempo*

T. *(ad libitum) pp*
 - le! *1^{ers} Ten. Soli p* *pp* Ri - pail - le! Ri -
 Il faut rire au nez du Des - tin! Ri - pail - le! Ri -
 du Des - tin! *pp* Ri - pail - le! Ri -

T. *f* *p*
 - pail - le! Ri - pail - - - le! A nous la terre et le bu -
 - pail - le! Ri - pail - - - le! A nous la terre et le bu -
 - pail - le! Ri - pail - - - le! A nous la terre et le bu -

T. *f rit.* **a Tempo**
 - tin! — Ri - pail - le!
 - tin! — Ri - pail - le!
 - tin! — Ri - pail - le!

f rit. **a Tempo**
ff marc.

T. *(gaiment)* 44
 Que ce soit la gloire ou la

p legg.

T. fil - le, Tout sou - rit aux joy - eux scu - dards!
 Ten. *pp* *>*
 Ri - pail - le!
 Bas. *pp* *>*
 Ri - pail - le!

senza rigore

T. A nous les bai - sers que l'on pil - le A travers dangers et ha -

T. *f* _sards! Normands! nous a - vons deux maî -

Tén. *pp* Ri - pail - le! Ri - pail - le!

Bas. *pp* Ri - pail - le! Ri - pail - le!

45

T. -tresses, Et le fer parfois, — vaut l'a - mour!

pp Ri - pail - le! Ri -

pp Ri - pail - le! Ri -

sotto voce *poco più lento* *f* *slargando*

T. A nous les deux cou - pes di - vres - ses, Epui - sons -
 - pail - le! Ri - pail - le! Ri - pail - le!
 - pail - le! Ri - pail - le! Ri - pail - le!

suivez *suivez* *suivez*

p *très détaché* *suivez*

a Tempo

T. les _____ en un seul jour! Ripail - - -
 1^{res} Basses Soli *p* Il faut

a Tempo

p *f*

T. - le! Ri -
 1^{ers} Tenors soli *p* *pp* Il faut rire au nez du Des - tin! Ri -
 rire au nez du Des - tin! *pp* Ri -

T

-pail - le! Ri - pail - le! Ri - pail - - - le! A nous la

-pail - le! Ri - pail - le! Ri - pail - - - le! A nous la

-pail - le! Ri - pail - le! Ri - pail - - - le! A nous la

46

T

terre et le bu - tin! — Ri - pail - le! Ri - pail - le!

terre et le bu - tin! — Ri - pail - le! Ri - pail - le!

terre et le bu - tin! — Ri - pail - le! Ri - pail - le!

Maestoso

mf sostenuto

mf

47

GUILLAUME qui du fond de la scène a entendu les derniers mots, s'avance et s'adresse aux soldats. *f*

Sans

f

dim.

p

G.

dou - te, du bu - tin, vous en au - rez, mes bra - ves,

G.

C'est le prix du vain-queur, Normands! _____ et nous _____ vain-

Allegro (non troppo)

f (avec vigueur)

G.

_____crons! _____ Seuls, les bœufs — au col

f marc. *mf*

48

G.

lourd, _____ ac - cep - tent des en - tra - ves;

f *p* *f*

G.

Vous ê - tes mes li - ons, et nous tri - om - phe -

p

G. *p*

rons! Quel - que soient les dan - gers, et quel -

f *dim.* *p*

G. *cresc.*

- que soit le nom - bre De ceux que nous al - lons for - cer

f

G. *f*

jus - que chez eux, Ils sé - va - nou - i -

f marc

G. *p* *cresc.* *f* **49**

- ront, ain - si qu'au sein de l'om - bre, Furent les hi -

sf *p* *legg.*

G.

- boux, quand vient le so - leil quand vient

G.

le so - leil ra - di - eux!

rit. a Tempo (allegro non troppo)

rit. *f* *molto marcato*

Tén. CHŒUR GÉNÉRAL

Bas.

f Oui, Guil - lau - me, nous

f Oui, Guil - lau - me, nous

molto marc.

50

te sui - vrons, Gui - dés par ta no - ble ban -

te sui - vrons, Gui - dés par ta no - ble ban -

- nie - re; Par les cieux bé -
 - nie - re; Par les cieux bé -

dim. *p*

nis nous vain - erons!
 - nis nous vain - erons!

f

En An - gle - ter - re!
 En An - gle - ter - re!

51

En An - gle - ter - re!

En An - gle - ter - re!

Maestoso

largement f **Stesso tempo (Maestoso)**

Basses Voi - ci la banniè - re du -

largement f Voi - ci la banniè - re du -

f sempre

- ca - le, C'est la ban - nière — aux trois — li -

- ca - le, C'est la ban - nière — aux trois — li

Tén. *f* Voi - ci la banniè - re du -
 Voi - ci la banniè - re du -
 Bas . - ons! *f* Voi - ci, voi - ci la ban -
 - ons! Voi - ci la ban -

The piano accompaniment consists of two staves. The right hand features a series of triplets of chords, starting with a fortissimo (*ff*) dynamic. The left hand provides a simple harmonic accompaniment with occasional triplets.

- ca - le, C'est la ban - nière — aux trois li -
 - ca - le, C'est la ban - nière — aux trois li -
 - niè - re, C'est la ban - nière — aux trois li -
 - niè - re, C'est la ban - nière — aux trois li -

The piano accompaniment continues with the same triplet pattern in the right hand and harmonic support in the left hand.

52

- ons! Ban - nière au - guste et tri - om -
 - ons! Ban - nière au - guste et tri - om -
 - ons! Ban - nière au - guste et tri - om -
 - ons! Ban - nière au - gus - te

- pha - le, Gui - dant partout nos lé - gi -
 - pha - le, Gui - dant partout nos lé - gi -
 - pha - le, Gui - dant partout nos lé - gi -
 et tri - ompha - le, Guidant nos lé - gi -

- ous! Le vent t'a-gite et te sou-lève, E-ten-
 - ous! Le vent t'a-gite et te sou-lève, E-ten-
 - ous! Le vent t'a-gite et te sou-lève, E-ten-
 - ous! Le vent t'a-gite et te sou-lève, E-ten-

8

- dard bril-lant de splen-deur. A toi nos
 - dard bril-lant de splen-deur. A toi nos
 - dard bril-lant de splen-deur.
 - dard bril-lant de splendeur.

cœur — et no — tre glai — ve, 0
 cœur — et no — tre glai — ve, 0
 A toi nos cœur, no — tre glai — ve, 0
 A toi nos cœur, no — tre glai — ve, 0

The first system consists of four vocal staves (two soprano/tenor and two alto/bass) and a piano accompaniment. The vocal parts are in a soprano and alto clef, and the piano part is in a grand staff. The lyrics are: "cœur — et no — tre glai — ve, 0" for the first two staves, and "A toi nos cœur, no — tre glai — ve, 0" for the last two staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

53

fier sym.bo — le de l'hon.neur! A toi nos
 fier sym.bo — le de l'hon.neur! A toi nos
 fier sym.bo — le de l'hon.neur! A toi nos
 fier sym.bo — le de l'hon.neur! A

The second system begins with a measure rest (53) and continues with four vocal staves and a piano accompaniment. The lyrics are: "fier sym.bo — le de l'hon.neur! A toi nos" for the first three staves, and "fier sym.bo — le de l'hon.neur! A" for the fourth staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand. A fermata is placed over the final measure of the piano part, which is marked with a forte (*ff*) dynamic.

cœur et no - tre glaive, O fier sym -
 cœur et no - tre glaive, O fier sym -
 cœur et no - tre glaive, O fier sym -
 toi no - tre glaive, O fier sym -

8

rit. **a Tempo**

- bo - le, O fier sym - bo - le - de l'honneur! Voi -
 - bo - le, O fier sym - bo - le - de l'honneur! Voi -
 - bo - le, O fier sym - bo - le - de l'honneur! Voi -
 - bo - le, O fier sym - bo - le - de l'honneur! Voi -

rit. **a Tempo**

8

rit. **a Tempo**

ff

54 *rit.* **a Tempo**

rit.

rit.

rit.

rit.

- ci la banniè - re du - ca - le, O fier symbo - le de l'honneur!

- ci la banniè - re du - ca - le, O fier symbo - le de l'honneur!

- ci la banniè - re du - ca - le, O fier symbo - le de l'honneur!

- ci la banniè - re du - ca - le, O fier symbo - le de l'honneur!

a Tempo

rit.

PERSONNAGES :

GUILLAUME, Duc de Normandie BARYTON

TAILLEFER, Chevalier normand TÉNOR

Seigneurs et Chevaliers, Vassaux, Moines, Archers, Matelots,
Hommes du peuple, etc., etc.

La première partie se passe au Château de Lillebonne.

La seconde partie à Saint-Valery-sur-Somme.

