

27

**CHRISTOPHE**

**COLOMB**

OU LA

*DÉCOUVERTE DU NOUVEAU MONDE*

*Ode-Symphonie en 4 parties,*

POÈME DE

MM Méry, Ch. Chaubet et Sylvain S. Etienne,

Musique de

**FÉLICIEN DAVID.**

PARTITION **CHANT** ET PIANO,

*arrangée par A. de Garaudé.*

PRIX **12<sup>f</sup>** NET.

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*Prop<sup>e</sup> pour tous pays*

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La PARTIE de PIANO a été réduite par M. A. DE GARAUDÉ.

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# CHRISTOPHE COLOMB

## 1<sup>re</sup> PARTIE.

### LE DÉPART.

Andante maestoso. (60 = ♩)

PIANO.

*p*

*cresc.*

tremolo.

*f*

*p*

*sempre p*

*cresc.*

*f*

*dim.*

*cresc.*

2

Two systems of piano accompaniment. The first system features a treble clef with a complex, multi-measure chordal texture and a bass clef with a rhythmic accompaniment. Dynamics include *ff* and *Ped.*. The second system continues the texture with similar chordal patterns and a more active bass line.

Two systems of piano accompaniment. The first system has a treble clef with a dense, multi-measure chordal texture and a bass clef with a rhythmic accompaniment. Dynamics include *decrease.*, *smorz.*, and *pp*. The second system continues the texture with similar chordal patterns and a more active bass line.

Océan inconnu, ténébreuse Atlantique, antique, Hardi navigateur par la

Two systems of piano accompaniment. The first system has a treble clef with a simple, sustained chordal texture and a bass clef with a rhythmic accompaniment. The second system continues the texture with similar chordal patterns and a more active bass line.

Les fleuves, les déserts et les îles  
gloire excités, Colomb à deviné les fertiles rivages sauvages

Two systems of piano accompaniment. The first system has a treble clef with a simple, sustained chordal texture and a bass clef with a rhythmic accompaniment. The second system continues the texture with similar chordal patterns and a more active bass line.

Que voile ton immensité!

Two systems of piano accompaniment. The first system has a treble clef with a complex, multi-measure chordal texture and a bass clef with a rhythmic accompaniment. Dynamics include *smorzando.* and *Ped.*. The second system continues the texture with similar chordal patterns and a more active bass line.

Ped. Ped. Ped.

Océan! le héros va quitter l'Héroïne. Qui pour lui désormais est une autre patrie. Et pour l'épouvanter tu t'insurges en vain.

*fp* *pp*

Ped.

Il contemple déjà, dans les déserts de l'onde. Les nouveaux champs promis, le magnifique monde. Qu'il vit dans un rêve divin.

Ped.

Récitatif.  
COLOMB. *mesuré.*

Oui, Colomb vous en\_tend, mys\_té\_rieux gé\_ni\_es,

*f* *p*

Qui dans mes nuits m'a\_vez ré\_veillé tant de fois; La

Ped.

*f* mer vous à prê\_té toutes ses harmo\_ni - es; Cost

This system features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a forte (*f*) dynamic and contains the lyrics "mer vous à prê\_té toutes ses harmo\_ni - es; Cost". The piano accompaniment includes a bass line with a forte (*f*) dynamic and a treble line with chords and melodic fragments. Pedal markings are present at the end of the system.

*f* l'heu - re... jo\_bé\_is à vos puissances

This system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and contains the lyrics "l'heu - re... jo\_bé\_is à vos puissances". The piano accompaniment features a complex texture with chords and melodic lines in both hands, marked with a forte (*f*) dynamic. Pedal markings are visible at the bottom of the piano part.

Andantino 152 = **AIR.**

voix.

*dolce.*

This system marks the beginning of the "AIR" section. The tempo is "Andantino" with a metronome marking of 152. The vocal line is labeled "voix." and begins with a *dolce.* (softly) dynamic. The piano accompaniment features a steady accompaniment pattern in the bass and chords in the treble, marked with a forte (*f*) dynamic. Pedal markings are present.

*f* con vigore.

This system continues the piano accompaniment for the "AIR" section. It features a forte (*f*) dynamic and is marked "con vigore." (with vigor). The piano part consists of a rhythmic accompaniment in the bass and chords in the treble. Pedal markings are present.

This system continues the piano accompaniment for the "AIR" section. It features a forte (*f*) dynamic and a rhythmic accompaniment in the bass and chords in the treble. Pedal markings are present.

COLOMBE.

*p*

La bri - se qui se lè - ve Dans

*pp*

Fair et sur les eaux, A - gi - te sur la

Ped.

grè - ve La pou - pe des vais - seaux. Par -

Ped.

- tons! le Ciel For - don - ne; Sur l'a - bâ - me domp-

le Mé - ri - tous la - ou - rons ne De

l'im - mor - ta - li - té!

*dolce.*  
El - le est vierge, el - le est bel - le La - ter - re où l'or - ruis -



sel - le Et dans l'onde é - tin - celle: Amis, a -

mis nous l'ap - pe - lons: Là, les fleurs ra - ni -

mé - es, Par les nuits em - bau - mé - es

Ont des ri - ves ai - mé - es Et de tic - des val -

*dim*  
- lous:

*dimin.*

Ped

*f*  
A

*cresc.* *cresc.*

Ped

mis A mis A mis

*f*

Ped

*ff* *riten.*

*p*

La bri - se qui se lè - ve Dans

*a tempo.*

*p* *dolce.*

Ped.

l'air et sur les eaux; A - gi - te sur la

Ped.

grê - - ve La pou - pe des vais - seaux; Par -

*f*

*con vigore.*

- tens! le Ciel l'or - don - - ne; Sur l'a - bi - me d'omp-

té - Me - ri - tous le - cou - ron - ne - De

l'im - morta - li - té!

Ped. Ped. Ped.

Ped.

tenuto.

AIR ET CHOEUR .

Lento. (60 = ♩) All<sup>o</sup> risoluto. (116 = ♩)

COLOMB.

Musical notation for the first staff (Columb) in bass clef, C major, common time. It begins with a forte dynamic (f) and features a melodic line with slurs and accents.

A - mis fi - dè - les, Sur les flots de ces mers nouvelles, du - rez de

Ténors .

Musical notation for the second staff (Tenors) in treble clef, C major, common time. It contains whole rests for the first three measures.

Basse .

Musical notation for the third staff (Bass) in bass clef, C major, common time. It contains whole rests for the first three measures.

CHOEUR.

Lento. All<sup>o</sup> risoluto

PIANO.

Musical notation for the piano accompaniment in grand staff (treble and bass clefs), C major, common time. It features a rhythmic accompaniment with slurs and accents, starting with a forte dynamic (f).

m'o bé - ir tou - jours ! Un monde de - vant nous sé - lan - ce ; Nos cœurs sé -

Oui, toujours!

Oui, toujours!

Musical notation for the vocal and piano parts of the first system, including the vocal lines and the piano accompaniment.

Ped.

- nivent d'espé - ran - ce Ma veix vous le promet d'a -

Es - pé - ran - - ce !

Es - pé - ran - - ce !

Musical notation for the vocal and piano parts of the second system, including the vocal lines and the piano accompaniment.

Ped.

-van-ee: Ma voix vous le promet d'a-van-ee; Et dé-jà sur vous se lèvent de beaux

Es-pé-ran-ee, es-pé-ran-ee!

Es-pé-ran-ee, es-pé-ran-ee!

*ff* *f*

Ped

jours

Oui, dé-jà sur nous se lèvent de beaux jours.

Oui, dé-jà sur nous se lèvent de beaux jours.

*ff* *ff*

Ped

Lento. TÉNORS.  
Har - di Co -

BARYTONS.  
Har - di Co -

BASSES...  
Har - di Co -

Lento.

Risoluto.

- lomb! toi qui, con - duit par ton gé - ni - e, De la patri -

- lomb! toi qui, con - duit par ton gé - ni - e, De la patri -

- lomb! toi qui, con - duit par ton gé - ni - e, Quit - tas les champs de la pa -

Risoluto.

Ped

- e. Nous te con - sa - crons no - tre vi - e Nous te con - sacrons notre vi -  
 - e, Nous te con - sa - crons no - tre vi - e Nous te con - sacrons notre vi -  
 - tri - e, Nous te con - sa - crons no - tre vi - e Nous te con - sacrons notre vi -

Ped.

- e; Les fiers en - fans de l'I - bé - ri - e Dans tous les pé -  
 - e; Les fiers en - fans de l'I - bé - ri - e Dans tous les pé -

Ped.

- rils t'offriront leurs se - cours, Dans tous les pé - rils t'offriront leurs se -  
 - rils t'offriront leurs se - cours, Dans tous les pé - rils t'offriront leurs se -

- COUPS.

- COUPS.

*ff*

Ped.

COLOMB. *Lento.* *Risoluto.*

Vo - tre cou - ra - ge Du monde en - tier au ra l'hon - mage; Il va su -

*f* *f* *Risoluto.*

- nir à vos transports Fiers Es - pa - gnols pour tri - bu - tai - re, Oui, vous au -

*f* *f*

O transports!

O transports!

*ff* *f*

Ped.



- rez toute la ter - re, Conquérans d'un autre hémis -

Oui, la ter - re!

Oui, la ter - re!

*ff*

*f*

Ped.

- phère, Oui, vous au - rez tou-te la terre A vous tous, la gloire et d'immenses tré -

Oui, la ter-re, oui, la terre

Oui, la ter-re, oui, la terre

*ff*

*f*

Ped.

TENORS.

SOPS Anous tous la gloire et d'immen - ses tré - sors! Har - di Co -

BARYTONS. Anous tous la gloire et d'immen - ses tré - sors! Har - di Co -

BASSES. Anous tous la gloire et d'immen - ses tré - sors! Har - di Co -

*ff*

*f*

*Lento.*

Ped.

1<sup>o</sup> tempo.

- lomb! toi qui, con - duit par ton gé - ni - e, De la pa - tri -  
 - lomb! toi qui, con - duit par ton gé - ni - e, De la pa - tri -  
 - lomb! toi qui, con - duit par ton gé - ni - e, Quit - tas les champs de la pa -

Ped.

- e, Nous te con - sacrons no - tre vi - e, Nous te con - sacrons no - tre vi -  
 - e, Nous te con - sacrons no - tre vi - e, Nous te con - sacrons no - tre vi -  
 - tri - e. Nous te con - sacrons no - tre vi - e, Nous te con - sacrons no - tre vi -

Ped.

- e; Les fiers en - fans de l'I - bé - ri - e Dans tous les pé -  
 - e; Les fiers en - fans de l'I - bé - ri - e Dans tous les pé -  
 - e; Les fiers en - fans de l'I - bé - ri - e Dans tous les pé -

Ped.

-rils t'offriront leurs secours Dans tous les périls t'offriront leurs se\_cours

-rils t'offriront leurs se\_cours Dans tous les périls t'offriront leurs se\_cours

*ff*

Ped.

Risoluto 120 = ♩)  
TENORS.

D'un héros pro\_té\_gé par les cieux, Nous suivrons le des\_tin si glo\_ri\_é

BASSES.

D'un héros pro\_té\_gé par les cieux, Nous suivrons le des\_tin si glo\_ri\_é

Risoluto 120 = ♩)

Ped.

-eux A travers les périls et les flots fu\_rieux Nous irons avec lui

-eux A travers les périls et les flots fu\_rieux

Ped.

Nous irons avec lui moissonner la gloire Puis au jour Du retour.

Nous irons avec lui moissonner la gloire Puis au jour Du retour.

*rallent.* La main de l'his-toi-re Gra-ve-ra nos travaux no-tre vic-toi-re.

*rallent.* La main de l'his-toi-re Gra-ve-ra nos travaux no-tre vic-toi-re.

*a tempo.*

*rallent.*

Ped. Ped. Ped.

TÉNORS.

D'un héros par les cieux Nous suivrons le des-tin si

1<sup>re</sup> BASSE.

D'un héros par les cieux Nous suivrons le des-tin si

2<sup>me</sup> BASSE.

D'un héros pro-té-gé pro-té-gé par les cieux Nous suivrons le des-tin si

glo-ri - eux; A - vec lui nous irons à travers les périls Moissonner la  
 glo-ri - eux; A - vec lui nous irons à travers les périls Moissonner la

*ped.*

gloi-re L'a-ve-nir nous sourit L'a-ve-nir nous sourit Et le Ciel  
 gloi-re L'a-ve-nir nous sourit L'a-ve-nir nous sourit Et le Ciel

*pp* *f* *pp* *f*

*pp* *f*

*Ped.*

nous bénit Et le Ciel nous bénit Et le Ciel nous bé - nit.  
 nous bénit Et le Ciel nous bénit Et le Ciel nous bé - nit.

*pp* *f* *Lento.*

*pp* *ff* *Lento.*

# LES ADIEUX

Duo.

Allegretto

En disant les marins prêts à tendre les voiles  
Remplissent l'air de cris joyeux.

PIANO.

Musical notation for the first system, featuring piano accompaniment. The score is in 3/4 time and includes dynamic markings such as *f* and *fp*. Pedal markings are present at the end of the system.

Les femmes, sur les mers solitudes profondes,  
En pleurant, attachent leur voile.

Agitato.

Musical notation for the second system, featuring piano accompaniment. The tempo is marked *Agitato*. The score includes dynamic markings like *f* and *fp*, and a pedal marking.

Musical notation for the third system, featuring piano accompaniment. The score includes dynamic markings like *fp* and a pedal marking.

La jeune fiancée, accourue au rivage  
Où le flot meurt en écumant,

Avant le doux hymen redoublant le vœu,

Reçoit l'adieu de son amant.

Musical notation for the fourth system, featuring piano accompaniment. The score consists of sustained chords in both staves, with a pedal marking.

All<sup>to</sup> moderato (92 = ♩.)

Musical notation for the fifth system, featuring piano accompaniment. The tempo is marked *All<sup>to</sup> moderato (92 = ♩.)*. The score includes dynamic markings like *p* and *f*, and a pedal marking.

Musical notation for the sixth system, featuring piano accompaniment. The score includes dynamic markings like *f* and a pedal marking.

Ped. Ped.

FERNAND. *f*

A dieu, ma bel - le, A toi toujours! Res-te fi -

*dol.*

- de - le A nos a - mours. Res-te fi - de - le A nos a -

*dol.* *rall.*

Ped.

- mours. Du beau ri - va - ge Où ton i -

*a tempo.*

*p*

- ma - ge Va me sou - ri - re à cha - que ins - tant,

*p*

Ped. Ped.

de - voux. El - vi - re, Sur - mon na - vi - re Te rap - por -

ter ri - che pré - sent.

Adieu, ma bel - le, A toi toujours!

Res - te fi - dè - le A nos a - mours . Res - te fi - dè -

le A nos a - mours . *rall.* *a tempo.* ELVIRE. Aux Sei - gneu - ri - es

*suiv.*



Des As - tu - ri - es Lais - sous les di - a - mants et

Ped.

For! Pour u - ne a - man - te Flam - me cons - tan - te,

♠ Ped. ♠

*cres.* Vaut en - cor mieux que beau tré - sor.

*cres.* Ped.

Garde à ta bel - le, Garde tou -

Ped.

- jours, Un cœur fi - dè - le, — Tendres a - mours, Un cœur fi -

♠

- de - le. Tendres a - mours

*rall*

*a tempo.*

*f* *suivez.* *f*

Ped.

*pp* *p*

ELVIRE. *dol.*

Un jour en - sem - ble, Sous le vieux trem - ble

FERNAND. *dol.*

Un jour en - sem - ble, Sous le vieux trem - ble

*pp ben legato.*

Ped.

Nous i - rons en - cor nous as - seoir, Aux heu - res

Nous i - rons en - cor nous as - seoir, Aux heu - res

Ped. ♦ Ped. ♦ Ped.

cal - mes Où sous les pal - mes Vient pleu - rer la



bri - se du soir. Oui, sur ces ri - ves Des mers plain -

bri - se du soir.



◆ Ped

- ti - ves Qui, sur ces ri - ves

Qui, sur ces ri - ves Des mers plain - ti - ves



Qui re - çoi - vent l'a - dieu d'a - mour,

Qui re -



Ped



*pp*

Un jour en - sem - ble, Sous le vieux

Un jour en - sem - ble, Sous le vieux

*a tempo*

*riten.*

Ped.

trem - ble Nous i - rons en - cor nous as - soir, Aux

trem - ble Nous i - rons en - cor nous as - soir. Aux

◆ Ped. ◆ Ped.

heu - res cal - mes Où sous les pal - mes Vient pleu -

heu - res cal - mes Où sous les pal - mes Vient pleu -

Ped. ◆ Ped.

- ter la bri - se du soir Qui sur ces ri - ves Des  
 - ter la bri - se du soir Qui sur ces ri - ves Des

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a 'Ped' (pedal) marking.

mers plain - ti - ves Qui re - çoi - vent l'a - dieu d'a -  
 mers plain - ti - ves Qui re - çoi - vent l'a - dieu d'a -

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes a 'Ped' (pedal) marking.

- mour. A - dieu,  
 - mour. A -

Musical score for the third system, featuring vocal lines and piano accompaniment. The piano part includes a 'Ped' (pedal) marking and dynamic markings *ff* and *p*.

A - dieu, A - dieu  
 - dieu, A - dieu

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The piano part includes a 'Ped' (pedal) marking.

Lento, 1<sup>o</sup> tempo.

mes seuls a - mours.

Lento, 1<sup>o</sup> tempo.

Ped. Ped.

Adieu, ma vi - e! Pense toujours A ta pa - tri - e,

Adieu, tendres amours. Chè - re pa - tri e, A -

Ped.

A tes a - mours! A ta pa - tri - e, A tes a - mours!

vous tou - jours! Chère pa - tri - e, A vous toujours tou - jours!

Ped.

*f* *f* *p*

*f*

# DÉPART

Le bruisse du navire, au bruisse de rempart  
 Répond sous la voûte enflammée,  
 Et dans des tourbillons solumels de fumée  
 Ouvre le signal du départ,  
 Et le peuple, entendant son hymne secourable,  
 Surt des yeux la flotte qui part.

Maestoso (60 = ♩)

PIANO.

The first system of the piano accompaniment consists of two staves. The right-hand staff begins with a treble clef, a common time signature (C), and a *Maestoso* tempo marking. The music features a series of chords and melodic fragments. The left-hand staff begins with a bass clef and a common time signature (C). It contains a series of chords, some marked with *fp* (fortissimo piano) and *p* (piano). Pedal markings are present below the left-hand staff.

The second system continues the piano accompaniment. The right-hand staff features a *tremolo* effect in the first measure, followed by a *crex* (crescendo) marking. The left-hand staff includes a *pp* (pianissimo) marking and a *Ped.* instruction. The music is characterized by dense chordal textures and dynamic contrasts.

The third system of the piano accompaniment shows a continuation of the dense chordal texture. The right-hand staff has a *poco* (poco) marking. The left-hand staff features a *f* (forte) marking and several accents (*>*) over the notes. Pedal markings are also present.

The fourth system of the piano accompaniment continues with the dense chordal texture. The right-hand staff has a *fff* (fortississimo) marking. The left-hand staff also features a *fff* marking and several accents (*>*) over the notes. Pedal markings are present.

The fifth and final system of the piano accompaniment concludes the piece. The right-hand staff has a *fff* marking. The left-hand staff features a *fff* marking and a *Ped.* instruction. The music ends with a final chord and a diamond-shaped symbol at the bottom left.



Ped. Ped. Ped.

*Largo* (48 = ♩)

Ped. *ff* *pp* *p*

Ped.

*Adagio* (46 = ♩)

**PRIÈRE.**

SOPRANI.

Dieu de bonté. Dieu tu\_té\_lai\_re, Vers toi, dans no - tre peine a -

CONTRALTO.

Dieu de bonté, Dieu tu\_té\_lai\_re, Vers toi, dans no\_tre peine a -

TENORS.

Dieu de bonté, Dieu tu\_té\_lai\_re, Vers toi, dans no\_tre peine a -

BASSES.

Dieu de bonté. Dieu tu\_té\_lai\_re, Vers toi, dans no\_tre peine a -

*Adagio.*

*pp* Ped. Ped.

- mè-re. Nous pou-sous un cri gé-mis-sant, un cri gé-mis-sant gé-mis-

- mè-re. Nous pou-sous un cri gé-mis-sant, un cri gé-mis-sant gé-mis-

- mè-re. Nous pou-sous un cri gé-mis-sant, un cri gé-mis-sant gé-mis-

- mè-re. Nous pou-sous un cri gé-mis-sant, un cri gé-mis-sant gé-mis-

Ped Ped

- sant ; Dieu Dieu de bon-té Dieu de bonté, Dieu de bon-

- sant ; Dieu Dieu de bon-té Dieu de bonté, Dieu de bon-

- sant ; Nous poussons un cri gé-mis-sant Dieu de bonté, Dieu de bon-

- sant ; Nous poussons un cri un cri gé-mis-sant Dieu de bonté, Dieu de bon-

Ped Ped

- té, De lavague a-pai-se a-pai-se la ra-ge, Fais que l'Autan, fils de l'o-

- té, De lavague a-pai-se a-pai-se la ra-ge, Fais que l'Autan, fils de l'o-

- té, De lavague a-pai-se a-pai-se la ra-ge, Fais que l'Autan, fils de l'o-

- té, De lavague a-pai-se a-pai-se la ra-ge, Fais que l'Autan, fils de l'o-

Ped.

- ra-ge, Devant eux s'arrête impuis\_sant s'ar\_rê-te s'ar\_rê-te s'arrête impuis.

- ra-ge, De - vant eux s'arrête impuis\_sant s'ar\_rê-te s'ar\_rê-te s'arrête impuis.

- ra-ge, De - vant eux s'arrête impuis\_sant s'ar\_rê-te s'ar\_rê-te s'arrête impuis.

- ra-ge, De - vant eux s'arrête impuis\_sant s'ar\_rê-te s'ar\_rê-te s'arrête impuis.

Ped. Ped. Ped. Ped.

Andantino (152 = ♩)

*p*

- sant - sàrrête impuis - sant . Pri - ons prions, pri -

*p*

- sant - sàrrête impuis - sant . Pri - ons prions, pri -

*p*

- sant - sàrrête impuis - sant . Pri - ons prions, pri - ons, prions, pri -

*p*

- sant - sàrrête impuis - sant . Pri - ons prions, pri - ons, prions, pri -

Andantino.

*p*

Ped

*p*

- ons prions. E - poux, vierges et mè - res, Pri - ons prions, pri - ons prions E -

*p*

- ons prions. E - poux, vierges et mè - res, Pri - ons prions, pri - ons prions E -

*p*

- ons prions. E - poux, vierges et mè - res, Pri - ons prions, pri - ons prions E -

*p*

- ons prions. E - poux, vierges et mè - res, Pri - ons prions, pri - ons prions E -

*p*

Ped

-poux, vierges, et mè - res, Pour nos fils et nos frè - res Pour nos fils et nos  
 -poux, vierges, et mè - res, Pour nos fils et nos frè - res Pour nos fils et nos  
 -poux, vierges, et mè - res, Pour nos fils et nos frè - res Pour nos fils et nos  
 -poux, vierges, et mè - res, Pour nos fils et nos frè - res Pour nos fils et nos

Ped.  $\diamond$

frè - res, Dieu ré - pan - dra sur eux sur eux ses bénédic - ti - ons ses bénédic -  
 frè - res, Dieu ré - pandra ses bénédic - ti - ons ses bénédic -  
 frè - res, Dieu ré - pandra sur eux ses bénédic - ti - ons ses bénédic -  
 frè - res, Dieu ré - pandra ses bénédic - ti - ons ses bénédic -

Ped.  $\diamond$  Ped.

- ons Pri\_ons pri - ons pri\_ons! Pourquoi l'Île - ri - e, Ter - re de l'hon -  
 - ons Pri\_ons pri - ons pri\_ons! Pourquoi l'Île - ri - e, Ter - re de l'hon -  
 - ons Pri\_ons pri - ons pri\_ons! Pourquoi l'Île - ri - e, Ter - re de l'hon -  
 - ons Pri\_ons pri - ons pri\_ons! Pourquoi l'Île - ri - e, Ter - re de l'hon -

*p* *f*

*p* *f*

*p* *f*

*p* *f*

Ped.

- neur, Un jour glori - fi - e Leur noble va - leur, Ê - me recueilli - e, pri -  
 - neur, Un jour glori - fi - e Leur noble va - leur, Pri - ons pri - ons pri -  
 - neur, Un jour glori - fi - e Leur noble va - leur, Pri - ons pri - ons pri -  
 - neur, Un jour glori - fi - e Leur noble va - leur, Pri - ons pri - ons pri -

*p* *p* *p* *p*

*p* *p*

*p* *p*

*p* *p*

*p* *p*

Ped.

- ons le Seigneur prions prions le Seigneur, prions le Seigneur Pri\_

- ons pri\_ons pri\_ons prions le Seigneur, pri\_ons le Seigneur Pri\_

- ons pri\_ons pri\_ons prions le Seigneur, pri\_ons le Seigneur Pri\_

- ons pri\_ons pri\_ons prions le Seigneur, pri\_ons le Seigneur Pri\_

Ped. Ped.

- ons prions, pri\_ons prions, E\_poux, vierges et mè - res. Pri\_ons prions pri\_

- ons prions, pri\_ons prions, E\_poux, vierges et mè - res. Pri\_ons prions pri\_

- ons prions, pri\_ons prions, E\_poux, vierges et mè - res. Pri\_ons prions pri\_

- ons prions, pri\_ons prions, E\_poux, vierges et mè - res. Pri\_ons prions pri\_

Ped.

*rit.*  
-ous pri-ous — pri-ous — — — pri-ous — — — pri-ous

*cresc.*  
-ous pri-ous, pri-ous — — — pri-ous — — — pri-ous

*cresc.*  
-ous pri-ous, Dieu ré-pan-dra sur eux sur eux ses bé-né-dic-ti-ons ses

*cresc.*  
-ous pri-ous, Dieu ré-pan-dra sur eux sur eux ses bé-né-dic-ti-ons ses

*cresc.* *f* *f*  
Ped

*p*  
pri-ous — — — pri-ous pri-ous pri-ous pri-ous le Sei-

*p*  
pri-ous — — — pri-ous pri-ous pri-ous pri-ous le Sei-

*p*  
bé-né-dic-ti-ons — — — pri-ous pri-ous pri-ous pri-ous le Sei-

*p*  
bé-né-dic-ti-ons — — — pri-ous pri-ous — — — pri-ous le Sei-

*p*  
Ped Ped Ped



*p*

- gneur, pri - ons pri - ons pri - ons pri - ons pri - ons.

*p*

- gneur, pri - ons pri - ons pri - ons pri - ons.

*p*

- gneur, pri - ons pri - ons pri - ons pri - ons.

*p*

- gneur, pri - ons pri - ons pri - ons.

Tandis qu'aux bords des mers le foule prie encor,  
 Le ciel, arbitre des destins, Des vaisseaux Castillans

partis avec l'aurore, L'écho redit les chants lointains.

Risoluto 1 tempo.

SOPRANI.

Au - te - voir

CONTRALTO.

Au - te - voir

TENORS.

*pp* Dun héros protégé par les cieux Nous suivrons le destin si glo-ri-

BASSES.

*pp* Dun héros protégé par les cieux, Nous suivrons le destin si glo-ri-

Risoluto.

*pp*

*ben legato il basso.*

a - dieu

a - dieu

- eux A travers les périls et les flots fu-rieux A travers les périls

- eux A travers les périls et les flots fu-rieux

a - dieu a - dieu

a - dieu a - dieu

Nous irons avec lui moissonner la gloire, L'avenir nous sourit l'avenir.

Nous irons avec lui moissonner la gloire, L'avenir nous sourit l'avenir

a - dieu Au re -

a - dieu Au re -

nous sourit Et le Ciel nous bénit Et le Ciel nous bénit Et le Ciel

nous sourit Et le Ciel nous bénit Et le Ciel nous bénit Et le Ciel

Ped

vous bé-nit.

vous bé-nit.

*pp decresc.* *pp* *mp*

Ped &Ped

SOPRANI e CONTRALTI

TÉNORS.

BASSES.

A-dieu.

A-dieu.

A-dieu.

*ff*

&Ped

## DEUXIÈME PARTIE.

## UNE NUIT DES TROPIQUES

Andante. (65 = ♩)

PIANO.

The first system of musical notation consists of two staves, treble and bass clef, with a grand staff brace on the left. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a piano (p) dynamic marking. The right hand features a melodic line with long notes and some grace notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The right hand has a more active melodic line with eighth and sixteenth notes, often beamed together. The left hand continues with a steady accompaniment of chords and moving lines.

The third system shows further development of the melody and accompaniment. The right hand's melodic line is more complex, with many beamed notes. The left hand maintains a consistent accompaniment pattern.

(69 = ♩)

L'immensité des mers par la nuit est voilée;  
Le vent dort, le silence entoure les vaisseaux.  
Le ciel, sur le sommeil de la terre et des eaux,  
Arrondit sa tente étoilée.

una corda.

Ped. sostenuto.

The fourth system includes French lyrics and a tempo change to (69 = ♩). The lyrics are: "L'immensité des mers par la nuit est voilée; Le vent dort, le silence entoure les vaisseaux. Le ciel, sur le sommeil de la terre et des eaux, Arrondit sa tente étoilée." The music features a "una corda" instruction and a "Ped. sostenuto" marking. The right hand has a simple melodic line, and the left hand has a simple accompaniment.

The fifth system continues the piece with the same tempo and dynamics. The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment. The system ends with a double bar line and a fermata over the final notes.

Ped.

Ped.

First system of a piano score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music features chords in the treble and a steady eighth-note accompaniment in the bass. A diamond-shaped symbol with the word "Ped" is placed below the bass staff in the second measure, and another similar symbol is at the end of the system.

Second system of the piano score. It continues the two-staff format. The bass staff has a diamond-shaped "Ped" symbol in the second measure. The music shows some dynamics, with a "f" (forte) marking appearing in the fourth measure of the bass staff.

Third system of the piano score. The bass staff features a diamond-shaped "Ped" symbol in the second measure. Dynamics include "pp" (pianissimo) in the second measure and "f" (forte) in the fourth measure. A diamond-shaped "Ped" symbol is also present at the end of the system.

Fourth system of the piano score. The bass staff has diamond-shaped "Ped" symbols in the second and fourth measures. The music includes accents (>) over notes in both staves.

Fifth system of the piano score. The bass staff has diamond-shaped "Ped" symbols in the second and fourth measures. The instruction "tre corde." is written above the bass staff in the second measure, and a "f" (forte) dynamic is present in the third measure. A "Ped." symbol is at the end of the system.

Sixth system of the piano score. The bass staff has diamond-shaped "Ped" symbols in the second and fourth measures. The instruction "maestoso." is written above the bass staff in the third measure. A fermata is placed over a note in the treble staff in the fourth measure.

Musical notation system 1. Treble clef (top) and bass clef (bottom). Treble clef contains notes with slurs and accents. Bass clef contains notes with slurs. Dynamic markings include *mf*. Pedal markings: *Ped.* with a diamond symbol, and *⊕ Ped.* with a diamond symbol.

Musical notation system 2. Treble clef (top) and bass clef (bottom). Treble clef contains chords with slurs. Bass clef contains notes with slurs. Dynamic markings include *f* and *mp*. Pedal markings: *Ped.* and *⊕ Ped.* with a diamond symbol.

Musical notation system 3. Treble clef (top) and bass clef (bottom). Treble clef contains notes with slurs and accents. Bass clef contains notes with slurs. Dynamic marking includes *leggero.*

Musical notation system 4. Treble clef (top) and bass clef (bottom). Treble clef contains notes with slurs and accents. Bass clef contains notes with slurs. Dynamic markings include *p*, *pp*, and *leggero.*. Text marking: *il canto marcato.* Pedal markings: *Ped.* and *Ped.*

Musical notation system 5. Treble clef (top) and bass clef (bottom). Treble clef contains notes with slurs and accents. Bass clef contains notes with slurs. Dynamic markings include *pp* and *cresc.*. Pedal marking: *Ped.*

Musical notation system 6. Treble clef (top) and bass clef (bottom). Treble clef contains notes with slurs and accents. Bass clef contains notes with slurs. Dynamic markings include *p*, *cresc.*, and *pp*. Pedal markings: *⊕ Ped.* and *⊕ Ped.* with diamond symbols.

pp

d'canto

pp

m.f.

Ped.

Ped.

Ped.

### CHANSON DU MOUSSE.

SOPRANO. 1<sup>er</sup> COUPLET.

La mer est ma pa - tri - e, Ce bord est mon sé - jour;

d'y dois passer ma vi - e, d'y dois mourir un jour:

Ped.

Ped.

Ped.



Va. petit mou\_sse, Dans un climat lo\_in - tain; La mer est

*rit.*

dou\_ ce Pour le pauvre or\_ phe - lin!

*f* *m.g.* Ped.

2<sup>e</sup> COUPLET.

La vie est bien a -

*m.g.* *pp* Ped.

- me\_ re A l'enfant dé - lais\_ sé. Que l'amour du\_ ne

*pp* Ped.

me - re Na - jamais ca - res - se. Au petit matin - Dans

me - re Na - jamais ca - res - se. Au petit matin - Dans

Ped

un climat loin - tain: La mer est douce - Pour le pauvre or - phe -

un climat loin - tain: La mer est douce - Pour le pauvre or - phe -

- lin.

- lin.

m.g. m.g.

Ped. Ped.

pp

Ped. Ped. Ped. Ped.

*marcato il canto.*

pp

*smorzando affatto.*

# CHŒUR DES GÉNIES DE L'OcéAN.

Allegro. (152 = ♩)

SOPRANI.

CONTRATI.

PIANO.

*p*

Lento. (152 = ♩)

*morendo.*

*morendo.*

*p* Lento.

Ped.

Allegro.

Lento.

Ped

f Lento.

All.<sup>o</sup> moderato.

Ped

⊕ Ped

(80 = 0)

TENORS.

La voix, la douce voix des Gé - ni - es La voix la

BARYTON.

La voix, la douce voix des Gé - ni - es La voix la

BASSE.

La voix, la douce voix des Gé - ni - es La voix la

La voix, la douce voix des Gé - ni - es La voix la

cresc.

Ped

dou - ce voix des Gé - ni - es Desu - bli - mes harmo -  
 dou - ce voix des Gé - ni - es Desu - bli - mes harmo -  
 voix la dou - ce voix des Gé - ni - es Desu - bli - mes harmo -

Ped.

1<sup>er</sup> TEN: ni - es Ra -  
 2<sup>e</sup> TEN: ni - es Ra - vit le cal - me des airs Ra -  
 BASSES: ni - es Ra -

Ped

TEN: - vit le cal - me des airs, Ra - vit le cal - me des airs  
 1<sup>er</sup> BAS: - vit le cal - me des airs, Ra - vit le cal - me des airs,  
 2<sup>e</sup> BAS: - vit le cal - me des airs, Ra - vit le cal - me des airs, Le chœur lointain

Ped.

A l'hymne montant des on-des des on -  
 A l'hymne montant des on-de des on -  
 des mon-des A l'hymne montant des on-des des on -

Ped

- des des on - des, A mè - le' ses  
 - des des on - des, A mè - le' ses  
 - des des on - des, A mè - le' ses

Ped

doux concerts mè - le' ses doux con - certs; Dans l'é - clat des  
 doux concerts mè - le' ses doux con - certs; Dans l'é - clat des  
 doux concerts mè - le' ses doux con - certs; Dans l'é - clat des

Ped

TÉNORS.  
 nuits se - rei - nes des nuits se - rei - nes, Sur le flot dor -

BASSES.  
 nuits se - rei - nes des nuits se - rei - nes, Sur le flot dor -

Ped. Ped.

SOPRANI,  
 CONTRALTOS

1<sup>er</sup> TÊN:  
 - mant, Sur le flot dor - mant, Les é -

2<sup>e</sup> TÊN:  
 - mant, Sur le flot dor - mant,

BAS:  
 - mant, Sur le flot dor - mant,

Ped. Ped.

- toi - les, Les é - toi les, blondes rei - nes, Les é - toi - les, les é -

Les é - toi les, blondes rei - nes, Les é -

Les é - toi les, blondes rei - nes, Les é -

Ped.

14

- toi - les, blondes rei - nes, Dans l'é - clat dans l'é - clat des nuits se -

- toi - les, blondes rei - nes, Dans l'é - clat dans l'é - clat des nuits se -

- toi - les, blondes rei - nes, Dans l'é - clat dans l'é - clat des nuits se -

Ped

SOPRANI.

TÉNORS

CONTRALTI.

BASSES.

- rei - nes, des nuits se - rei - nes, des nuits se - rei - nes,

- rei - nes, des nuits se - rei - nes, des nuits se - rei - nes,

- rei - nes, des nuits se - rei - nes, des nuits se - rei - nes,

Ped

Ped

1<sup>re</sup> TÉN:

2<sup>e</sup> TÉN:

BASSES.

Dans l'é - clat des nuits des nuits se - rei - nes, Les é -

Dans l'é - clat des nuits se - rei - nes,

Dans l'é - clat des nuits se - rei - nes,

Ped





- vins du tri - ma - ment U - nis - sez - vous en ce mo - ment, U - nis - sez -

- vins du tri - ma - ment U - nis - sez - vous en ce mo - ment, U - nis - sez -

- vous en ce mo - ment; Chantez! vo - tre concert ma - gi - que. Char - me -

- vous en ce mo - ment; Chantez! vo - tre concert ma - gi - que. Char - me -

Ped

- ra les nuits du tro - pi - que, les nuits du tro - pi - que; Les é -

- ra les nuits du tro - pi - que, les nuits du tro - pi - que; Les é -

♠ Ped.

chos des cieux, des mers Le re - di - ront à l'u - ni - vers. Le re - di -

chos des cieux, des mers Le re - di - ront à l'u - ni - vers. Le re - di -

- ront à l'u - ni - vers; Sa - lut, mys - té - ri - eux gé - ni - es, Dans vos

- ront à l'u - ni - vers; Sa - lut, mys - té - ri - eux gé - ni - es, Dans vos

Ped.

chants si pleins d'harmo - ni es. Aux luths di - vins aux luths di -

chants si pleins d'harmo - ni es, Aux luths di - vins aux luths di -



# LE QUART.

## RÉVERIE.

Andante.

PIANO.

First system of piano introduction. Treble and bass staves. Dynamics include *p*, *f*, and *p*. Pedal markings are present at the end of the system.

Allegretto. (92 = ♩.)

*espress.*

Second system of piano introduction. Treble and bass staves. Dynamics include *sf p* and *p e leggiero*. Time signature changes to 6/8. Pedal markings are present.

Third system of piano introduction. Treble and bass staves. Dynamics include *f*. Pedal markings are present.

FERNAND.

Vocal line for Fernand. Treble staff. Lyrics: Ô mer ——— où la nuit pleu — re Ensemant

Piano accompaniment for the first vocal line. Treble and bass staves. Dynamics include *f p*. Pedal markings are present.

Vocal line for Fernand. Treble staff. Lyrics: ses pavots, Ensemant ses pavots, Mer

Piano accompaniment for the second vocal line. Treble and bass staves. Dynamics include *p*. Pedal markings are present.

*de l'oc.*

que ma voile ef - fleu - re, de gé - mis sur tes flots de gé - mis

m.d. m.d.

sur tes flots! Qu'un doux chant me con - so - le,

Ped. Ped.

Amis, chan - tez en chœur! Qu'un doux chant me con - so - le,

Amis chan - tez en chœur! La chan - son es - pa -

p Ped.

gno - le Calme - ra ma douleur,

*crese.*

*f*

Ped

Lento. (58 = ♩)

Calme - ra ma dou - leur.

Lento.

*p*

Ped

Allegretto. (160 = ♩)

UN MATELOT SEUL.

Mari - nier. Dans le siè - cle der

*pp* Allegretto.

*rall.*

TUTTI.

- nier, Dans le siè - cle der - nier, Té - ré - sa, pauvre fil - le. Ma - ri

*rall.*

*con vigore.*

Ped

mer, Dans le sie - cle der - nier Dans le sie - cle der - nier. Té - ré - sa, pauvre

*rall.* **SOLO.**  
 fil - le, Ma - ri - nier, Le ro - saire à la main, Brillait comme un jas -

*rall.* *P leggiero.*

Ped. ♩

**FERNAND.**

*rall.* **TUTTI.** *pp* Ender -

- min. Sans bi - joux ni man - til - le. Ma - ri - nier, le ro - saire à la

*rall.* *pp*

Ped. ♩

- mez ma dou - leur ma dou - leur

main, Brillait comme un jas - min, Sans bi - joux ni man - til - le.

*rall.* *pp*

*rall.* *pp*



FERNAND.

Endormez ma douleur Endormez ma dou-

- leur

*piu PP*

FERNAND. 1<sup>o</sup> tempo.

Sur la

*smorzando.*

*fp 1<sup>o</sup> tempo*

Ped. Ped.

verte pe - lon - se Que j'ai - mais à la voir Que j'aimais

Ped.

*dolce.*  
 à l'avou Get - te vierge an - da - lon - se.

Ped m.f. Ped m.d.

Mou - ré - ve, mon espoir, Mou - ré - ve, mon espoir.

m.f. Ped.

Qu'un doux chant me con - so - le. Amis, chan - tez en chœur

Ped

Qu'un doux chant me con - so - le. Amis, chan - tez en chœur!

f

*p*  
La chan - son es - pa - guo - le Calme - ra

*p* *cresc.*

Ped

*mf* *Lento. p*  
ma dou - leur, Calme - ra

*Lento.* *f* *p*

Ped

*Allegretto (160=♩)* *Solo. (UN MATELOT)*  
ma dou - leur. Ma - ri -

*Allegretto.* *p* *pp*

Ped

nier, Un puis - sant che - va - lier un puis - sant che - va - lier Soupi - rait au - près

rall. TUTTI.

d'el - le; Ma - ri - nier, Un puis - sant che - va - lier, un puis -

rall. *f* con vigore.

Ped. ⊕

sant che - va - lier Sou - pi - rait au - près d'el - le; Ma - ri -

rall. Solo: *p*

rall. *p* leggiero.

Ped. ⊕

nier, Mais un beau bache - lier, Sans pour - point ni col - lier, Eût la

FERNAND.

En - dor -

rall. TUTTI. *pp*

main de la bel - le Ma - ri - nier Mais un beau ba - che -

rall. *pp*

Ped. ⊕

mez ma dou - leur ma dou - leur!

lier Sans pour - point ni col - lier, Eût la main de la bel - le.

rall. rall. rall.

Ped

FERNAND. *p*

Endormez ma douleur endormez

*pp*

ma dou - leur

*più pp*

*smorzando*

Ped

# CHOEUR BACHIQUE.

Vivace (163 .)

PIANO.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), common time signature. Dynamics include *f* and *ff*. Pedal markings are present.

Second system of piano introduction. Treble and bass staves. Dynamics include *ff*. Pedal marking is present.

Third system of piano introduction. Treble and bass staves. Pedal marking is present.

Fourth system of piano introduction. Treble and bass staves. Pedal marking is present.

Ténors.

Tenor vocal line. Treble clef. Dynamics include *f* and *rall.*

Oh! qu'il fait bon Près du ti - mon, Rêvant de nos campa - gnes;

Basses.

Bass vocal line. Bass clef. Dynamics include *f* and *rall.*

Oh! qu'il fait bon Près du ti - mon, Rêvant de nos campa - gnes;

Piano accompaniment for the vocal entry. Treble and bass staves. Dynamics include *ten.* and *rall.*

Ped

Ped

a tempo.

rall.

Là, nous bu - vons A pleins fla - cons Le doux vin des Es - pa - gnes.

a tempo.

rall.

Là, nous bu - vons A pleins fla - cons Le doux vin des Es - pa - gnes.

a tempo.

ten.

call. *ff*

Ped

Ped

a tempo.

Tenors.

Ce vin que nous sa - blons Double notre dé - li - re. Et rend à ce na -

a tempo. *f*

vi - re Le ciel de nos val - lons;

Basses.

De nos chagrins a - mers, C'est lui qui nous con -

so - le, Et mieux que la bon - so - le Nous gui - de sur les mers

*p*

Ped

Tenors

Basses

Oh! Oh!

Oh!

*f* *p* *f*

Ped

Detailed description: This system contains the vocal parts for Tenors and Basses. The Tenors part is on a treble clef staff, and the Basses part is on a bass clef staff. Both parts have lyrics 'Oh! Oh!' under the first two measures and 'Oh!' under the last measure. The music is marked with dynamics *f* (forte) and *p* (piano). The piano accompaniment is on two staves (treble and bass clef) below the vocal parts, featuring complex chordal textures and arpeggiated figures. Pedal points are indicated with a diamond symbol and the word 'Ped'.

Oh! Oh!

Oh!

*f* *p* *f*

Ped

Detailed description: This system continues the vocal parts for Tenors and Basses. The Tenors part has lyrics 'Oh! Oh!' and the Basses part has 'Oh!'. Dynamics *f* and *p* are used. The piano accompaniment continues with similar textures and includes a 'Ped' marking.

1<sup>st</sup> Tenor

2<sup>d</sup> Tenor

Oh! Oh!

Oh! Oh!

Oh!

*f* *p* *f*

Ped

Detailed description: This system contains the vocal parts for the 1st and 2nd Tenors. The 1st Tenor part is on a treble clef staff and the 2nd Tenor part is on a bass clef staff. Both parts have lyrics 'Oh! Oh!' under the first two measures and 'Oh!' under the last measure. Dynamics *f* and *p* are used. The piano accompaniment is on two staves below, including a 'Ped' marking.



*P.* *cresc.* *f.*

Oh! qu'il fait bon Près du ti - mon Nous trinquons nous bu -

*f.*

Oh! Nous trinquons nous bu -

oh! Oh! oh!

*cresc.*

*f.*

Ped

*cresc.*

- vous Nous trinquons nous bu - vous Oh!

*cresc.*

- vous Nous trinquons nous bu - vous Nous trinquons nous bu -

*cresc.*

oh! oh! oh! Nous trinquons nous bu -

*cresc.*

Ped

*ff*

oh! oh! oh!

*ff*

- vous Nous trinquons nous bu - vous

*ff*

- vous Nous trinquons nous bu - vous

*tr*

*tr*

1<sup>er</sup> et 2<sup>d</sup> Tenors

*f*  
 Oh! quel fait bon Prés du ti - mon, Ré - vant de nos campa - gnes;

*f*  
 Oh! quel fait bon Prés du ti - mon, Ré - vant de nos campa - gnes;

*ff*  
 Ped *rall.* *ten.* *ten.* Ped

*a tempo.* *rall.*  
 Là, nous bu - vons A pleins fla - cons Le doux vin des Es - pa - gnes.

*a tempo.* *rall.*  
 Là, nous bu - vons A pleins fla - cons Le doux vin des Es - pa - gnes.

*a tempo.* *rall.* *ten.* *ff* *ten.* Ped

*a tempo* *f*  
 Navi - gateurs har - dis, Sur l'on - de so - li - tai - re Nous cherchons u - ne

*a tempo* *f*

ter - re Qui soit un pa - ra - dis

Mais dans ce lieu di - vin OÙ partout l'or - a -

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in treble clef with lyrics. The second line is a bass line in bass clef. The bottom two lines are piano accompaniment in treble and bass clefs. Dynamics include *f* in the bass line.

- bon - de, Pour en boire à la ron - de, S'il n'é - tait pas de vin,

*p*

Ped

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a vocal line in treble clef with lyrics. The second line is a bass line in bass clef. The bottom two lines are piano accompaniment in treble and bass clefs. Dynamics include *p* and a Pedal (Ped) marking.

*f*

Oh! oh!

*f*

*p*

*f*

Ped

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is a vocal line in treble clef with lyrics. The second line is a bass line in bass clef. The bottom two lines are piano accompaniment in treble and bass clefs. Dynamics include *f*, *p*, and *f*, and a Pedal (Ped) marking.

oh! oh!

oh!

*p* *f* *p*

Ped

oh! oh!

oh! oh!

oh!

*p* *f* *p*

Ped

1<sup>er</sup> Ten. *pp* *crese.* *f*

Ah! re - ve - nous Dans nos val - lons, Compagnons reve -

2<sup>e</sup> Ten. *f*

Ah! compagnons reve -

oh! Ah! ah!

*crese.* *f*

Ped

- nous Compagnons re-ve - nous oui re - ve -  
 - nous Compagnons re-ve - nous compagnons re-ve - nous compagnons re-ve -  
 ah! ah! ah! compagnons re-ve - nous compagnons re-ve -

8

Ped

1<sup>er</sup> 2<sup>e</sup> Ten.

- nous Ah! re-ve - nous Dans nos val -  
 - nous Ah! re-ve - nous Dans nos val -

8

ff

- lons, Dans nos bel - les campa - gnes; Là, nous boi - rons, Nous sable -  
 - lons, Dans nos bel - les campa - gnes; Là, nous boi - rons, Nous sable -

rall. a tempo.  
 rall. a tempo.  
 ten. rall.

ten. Ped Ped

rall

rons Le doux vin des Es - pa - gnes

rall.

rons Le doux vin des Es - pa - gnes.

ten.

rall ten.

*ff*

Ped

decrease.

*f*

decrease.

Ped

OURAGAN.

*sp*

*p*

Ped

*p*

*pp*

*smorz.*

Et le dernier refrain de la chanson comme  
 Expirant sous le ciel de ces lointains climats,  
 Une tente lugubre enveloppe la nue  
 Et le drapeau fremot à la cime des mâts.

Un peu plus lent.

*pp*

Ped

Ped

1<sup>er</sup> Ten.

2<sup>e</sup> Ten.

*pp*

Le vent se lève,

A dieu le

Ped

re - ve!

Le vent se le - ve

Ped

1<sup>re</sup> 2<sup>e</sup> Ten. *cresc.*

Comme un for - ban

*cresc.*

Comme un for -

Ped

*Animato* (160=♩)

— comme un for - ban, *ff* ah!

- ban, *ff* Ah!

*Animato.*

*ff*

Ped



Le vent se lève - - - ve Comme un forban,

Le vent se lève - - - ve Comme un forban,

*p* *ff* *p*

⊕ Ped ⊕

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines with lyrics in French. The bottom two staves are piano accompaniment. The first system of piano accompaniment starts with a piano (*p*) dynamic and features a series of chords. The second system begins with a fortissimo (*ff*) dynamic and includes a 'Ped' (pedal) marking. The third system returns to a piano (*p*) dynamic and also includes a 'Ped' marking.

*ff*

Ped. ⊕ Ped ⊕

Detailed description: This system contains the piano accompaniment for the second system of the score. It features a fortissimo (*ff*) dynamic and includes two 'Ped' (pedal) markings. The piano part consists of a complex texture with many notes and rests.

*f* *f*

Sif - fle et dé -

Sif - fle et dé -

*8<sup>va</sup> ad lib.*

Ped

Detailed description: This system contains the third system of the musical score. The top two staves are vocal lines with lyrics in French. The bottom two staves are piano accompaniment. The piano part features a fortissimo (*f*) dynamic and includes an '8<sup>va</sup> ad lib.' (octave ad libitum) marking. The piano part consists of a complex texture with many notes and rests. A 'Ped' (pedal) marking is present at the bottom of the system.

chi - re - Voile et na - vi - re Sur l'o - cé -

chi - re - Voile et na - vi - re Sur l'o - cé -

Ped

- an; L'on - de bouil -

- an; L'on - de bouil - lon - ne,

*fp* *p*

Ped Ped

- lon - ne, La fou - dre

La fou - dre ton -

*p*

Ped

ton - - ne,

- ne,

L'on - de bouil -

*fp* *p*

Ped

L'on - de bouil - - lon - - ne,

- lon - - ne,

La fou - dre

*p* *fp*

Ped

La fou - dre ton - - ne,

ton - - ne,

*p* *fp*

Ped

ah! ah!

ah! ah!

*f*

Ped

*cresc.* *cresc.*

*f*

Lon-de bouil-lon - ne, La fou-dre ton-ne,

*f*

Lon-de bouil-lon - ne, La fou-dre ton-ne,

*f*

Lon-de bouil-lon - ne, La fou-dre ton-ne,

*ff*

⊕ Ped

C'est Fou - ra - gan! Lon - de bouil -

C'est Fou - ra - gan! Lon - de bouil -

C'est Fou - ra - gan! Lon - de bouil - lon -

*p* *fp* *p*

Ped

- lon - - - ne, La fou - dre

- lon - - - ne, La fou - dre

- ne, La fou - dre ton -

*p* *p* *p*

Ped

ton - - - ne, Ah! ah!

ton - - - ne, Ah! ah!

ne, Ah! ah!

*p* *decrease.* *poco* *a poco*

Ped

ah! ah! ah!

*p*

Pod

ah!

*p* O Vier - ge

*p* O Vier - ge

*p* ah! O Vier - ge

*p* O Vier - ge

*p* *dimin.* *pp*

Pod.

sain - te! En - tends, en - tends la

sain - te! En - tends, en - tends la

sain - te! En - tends, en - tends la

*sf*

*sf*

plain - te en - tends en - tends en -

plain - te en - tends en - tends en -

plainte O Vier - ge sain - - - - te En - - -

This system contains the first three staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A piano dynamic marking *f* is present in the first measure of the piano part. A pedal point is indicated by a diamond symbol with the word "Ped" below it.

- tends la plain - te en - tends en -

- tends la plain - te en - tends en -

- tends la plain - te en - tends en -

This system contains the next three staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A piano dynamic marking *f* is present in the first measure of the piano part. A pedal point is indicated by a diamond symbol with the word "Ped" below it.

- tends en - tends la plain - te

- tends en - tends la plain - te

*p*

This system contains the final three staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A piano dynamic marking *p* is present in the first measure of the piano part. A piano dynamic marking *p* is also present in the piano part of the second measure. A crescendo marking *crusc.* is present in the piano part of the third measure. A pedal point is indicated by a diamond symbol with the word "Ped" below it.

*crs.*  
Des pâ-les ma-te-lots En-tends la  
Des pâ-les ma-te-lots En-tends la

*crs.*  
Ped *crs.*

*crs.* plain-te Entends la plain-te là  
plain-te Entends la plain-te là

*f* *f* *ff*  
Ped

plain-te Des pâ-les ma-te-lots; E-  
plain-te Des pâ-les ma-te-lots; E-  
plain-te Des pâ-les ma-te-lots; E-toi-le

*fp*  
Ped



*p*

*sf* *p* *sf*

toi - le - tu - té - lai - re, A - pai - se la co -

toi - le - tu - té - lai - re, A - pai - se la co -

tu - té - lai - re, A - pai - se la co - lè -

*p* *sf* *p* *sf*

*p* *b2* *p* *b2* Ped

deces - - - cen - - - do

- lè - re Et des vents, et des flots! ah!

- lè - re Et des vents, et des flots! ah!

- re

*p* *deces.* *poco a poco* *poco*

Ped Ped Ped

ah! ah! ah! ah!

ah! ah! ah! ah!

Ped Ped Ped

ah!

ah!

*diminuendo.*

Ped

The first system of the musical score consists of two vocal staves and two piano staves. The vocal staves begin with the exclamation 'ah!'. The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands. A 'Ped' (pedal) instruction is located at the bottom left of the system. The word 'diminuendo.' is written in the right-hand piano staff.

*p*

*p*

*p*

Ped

The second system continues the piano accompaniment. It features several measures with a piano (*p*) dynamic marking. The texture remains dense with beamed sixteenth notes. A 'Ped' instruction is located at the bottom left of the system.

*p*

*p*

*p*

The third system continues the piano accompaniment with piano (*p*) dynamics. The right-hand staff has a melodic line with slurs, while the left-hand staff continues with beamed sixteenth notes. The system concludes with a 'pp' (pianissimo) dynamic marking.

*pp*

⊕ Ped

The fourth system continues the piano accompaniment with pianissimo (*pp*) dynamics. It features a '⊕ Ped' instruction at the bottom right, indicating a change in the pedal point.

*sempre cresc.*

⊕ Ped

The fifth system continues the piano accompaniment with the instruction 'sempre cresc.' (sempre crescendo) in the right-hand staff. The piano accompaniment becomes more active and louder. A '⊕ Ped' instruction is located at the bottom right of the system.

Andantino (132 = ♩)

CALME.

90 1<sup>o</sup> Tempo.

Tenors.

Oh! qu'il fait bon Près du ti - men

Basses.

pp

pp

p

Ped

This system contains the first two staves of music. The top staff is for Tenors and the bottom staff is for Basses. Both are in common time (C). The Tenor part begins with a piano (*pp*) dynamic and features a melodic line with eighth notes. The Bass part provides harmonic support with chords and some melodic movement. A *pp* dynamic is also indicated in the Bass part. A *p* dynamic appears in the Tenor part towards the end of the system. A *Ped* (pedal) marking is located below the Bass staff.

pp

Oh! qu'il fait bon Près du ti - men,

pp

pp

This system contains the next two staves of music. The top staff is for Tenors and the bottom staff is for Basses. The Tenor part continues with a melodic line, marked with a *pp* dynamic. The Bass part features a more active accompaniment with chords and moving lines, also marked with *pp* dynamics. A *pp* dynamic is also present in the Tenor part. The lyrics "Oh! qu'il fait bon Près du ti - men," are written below the Tenor staff.

p

p

p. cresc.

Oh! qu'il fait bon oh! qu'il fait

p

Ped

This system contains the final two staves of music. The top staff is for Tenors and the bottom staff is for Basses. The Tenor part has a melodic line with dynamics *p*, *p*, and *p. cresc.*. The Bass part provides accompaniment with chords and moving lines, marked with a *p* dynamic. The lyrics "Oh! qu'il fait bon oh! qu'il fait" are written below the Tenor staff. A *Ped* (pedal) marking is located below the Bass staff.

1<sup>er</sup> Tenor.

*crese*

2<sup>d</sup> Tenor.

Oh! qu'il fait bon Près du ti

*crese*

Oh! qu'il fait bon oh! qu'il fait bon Près du ti

bon oh! qu'il fait bon oh! qu'il fait bon Près du ti

mon, Nous trinquons nous bu.vons Nous trinquons nous bu.vons, oh!

*crese.*

mon, Nous trinquons nous bu.vons Nous trinquons nous bu.vons, nous trinquons nous bu

*crese.*

mon, oh! oh! oh! oh! nous trinquons nous bu

oh! oh! oh!

vous Nous trinquons nous bu.vons

vous Nous trinquons nous bu.vons

*f* *rall.*  
 Oh! qu'il fut son Père du ti - mon. Ré - vant de nos cam - pa -  
*f* *rall.*  
 Oh! qu'il fut son Père du ti - mon. Ré - vant de nos cam - pa -

*ff* *ten* *rall.*  
 Ped *ten* ⊕

*a tempo.*  
 - gnes; La nous bu - vons A pleins fla - cons Le doux vin  
 - gnes; La nous bu - vons A pleins fla - cons Le doux vin

*a tempo.*  
*ten.* *ten.* *Ped* *Ped*

*rall.*  
 des Es - pa - gnes.  
*rall.*  
 des Es - pa - gnes.

*ten.* *rall.* *ff*  
*ten.* ⊕ *Ped*

First system of musical notation. It consists of three staves: a vocal line (treble clef) with a whole note followed by a half note, a bass line (bass clef) with a whole note followed by a half note, and a piano accompaniment (grand staff). The piano part features a complex rhythmic pattern of eighth and sixteenth notes. The word "decrease." is written above the piano part in the second measure.

Second system of musical notation. It consists of three staves. The piano part continues with the same rhythmic pattern. The word "decrease." is written above the piano part in the second measure, and "smorz." is written above the piano part in the third measure. The word "Ped" is written below the bass line in the first measure.

Third system of musical notation. It consists of three staves. The piano part continues with the same rhythmic pattern. The word "Ped" is written below the bass line in the first measure, and "Ped" is written below the bass line in the second measure.

Fourth system of musical notation. It consists of three staves. The piano part continues with the same rhythmic pattern. The word "Ped" is written below the bass line in the first measure. The word "f" is written above the piano part in the second measure.

Fifth system of musical notation. It consists of three staves. The piano part continues with the same rhythmic pattern. The word "Ped" is written below the bass line in the first measure.

## TROISIÈME PARTIE

## LA RÉVOLTE

## CALME PLAT.

Lento. (54 = ♩)

PIANO.

Un calme désolant, un silence de tombe  
 Entourent le vaisseau; la mer dort, le vent tombe;  
 Bientôt se déroule à leurs yeux  
 Le tranquille horizon de la zone torride,  
 Grand désert de saphir qu'aucun souffle ne ride;  
 Et le pilon soucieux,  
 Qu'un azur infini couvre de son mystère,  
 Ne voit que le soleil, sublime solitaire,  
 Entre l'océan et les cieux.



*sf*

*pp*

Ped

On dirait que la mer s'est encore agrandie.  
 Sous un ciel embrasé qui verse l'incendie.  
 La langueur brise le plus fort

Ils ont désespéré de la terre attendue;

*sf*

*pp*

Ped

Ils laissent pendre au mât la voile détendue

Sur le flot sans brise et sans port.

*sf*

*cresc.*

*sf*

Ped

On regarde en pleurant le navire immobile

Dans un cercle de flamme arrêté comme une île

*p cresc.*

*sf*

*p cresc.*

*sf*

Ped

Ped

Où le seul salut est la mort!

*p cresc.*

*sf*

*p cresc.*

*sf*

Ped

Ped

*p cresc.*

*sf*

*cresc.*

*sf*

Ped

Ped

Tenors *pp*  
 Levons nous, levons nous, levons nous, réveillons nous

Basses *pp*  
 Levons-nous, levons-nous, levons-nous, réveillons nous

*cresc.* *pp*

*f* à - mes, réveillons nous à - mes! *f* Notre navire est un cer-  
*ff* *ff*

*f* à - mes, réveillons nous à - mes! *f* Notre navire est un cer-  
*ff* *ff*

*ff* *mf* *f* *ff*

Ped 3 Ped

*p* cueil est un cer - cueil. *p* Le vent se tait, prenons les rames;  
*p* *p*

*p* cueil est un cer - cueil. *p* Le vent se tait, prenons les rames;  
*p* *p*

*p* *sf* *sf*

Ped Ped

1<sup>er</sup> TENOR.

Cherchons la mort sur un é - cueil!

2<sup>e</sup> TENOR.

Cherchons la mort cherchons la mort sur un é - cueil!

BARYTON

Cherchons la mort cherchons la mort sur un é - cueil!

BASSE.

Cherchons la mort sur un é - cueil!

Ped \* Ped \* Ped

TÉNORS.

Le Ciel fait tomber de l'es - pa - ce Sur la

BASSES.

Le Ciel fait tomber de l'es - pa - ce Sur la

Ped \* Ped \* Ped

mer un voi - le de plomb. Dieu nous punit de no - tre au -

mer un voi - le de plomb. Dieu nous punit de no - tre au -

Ped \* Ped \* Ped *cresc.*

da ce Et mau -  
 da ce Et mau -

*resc.* *f*

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble and bass clefs, respectively, with the lyrics 'da ce Et mau -' written below them. The bottom two staves are piano accompaniment staves in treble and bass clefs. The piano part features a series of chords and melodic lines, with a 'resc.' (ritardando) marking and a dynamic marking of 'f' (forte) appearing.

dit Chris to phe Co -  
 dit Chris to phe Co -

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble and bass clefs, with the lyrics 'dit Chris to phe Co -' written below them. The bottom two staves are piano accompaniment staves in treble and bass clefs. The piano part continues with similar chordal and melodic textures as the first system.

lomb Et mau -  
 lomb Et mau -

The third system of the musical score consists of four staves. The top two staves are vocal staves in treble and bass clefs, with the lyrics 'lomb Et mau -' written below them. The bottom two staves are piano accompaniment staves in treble and bass clefs. The piano part continues with similar chordal and melodic textures as the previous systems.

dit Chris - to - phe Co -

The first system consists of four staves. The top two staves are vocal lines (soprano and bass) with lyrics "dit Chris - to - phe Co -". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has one flat (B-flat).

- lomb.

- lomb.

The second system consists of four staves. The top two staves are vocal lines with lyrics "- lomb.". The bottom two staves are piano accompaniment. The right hand has dynamic markings *f*, *p*, *f*, and *sf*. Pedal markings "Ped" and "\* Ped" are present at the bottom of the piano part.

COLOMB Récit.

Ainsi le moindre obs - ta - cle a bri - sé vos cou - ra - ges,

The third system consists of four staves. The top staff is a vocal line with lyrics "Ainsi le moindre obs - ta - cle a bri - sé vos cou - ra - ges,". The bottom three staves are piano accompaniment. The right hand has a dynamic marking *fp*. Pedal markings "Ped" and "Ped" are present at the bottom of the piano part.

Vous qui n'a - vez pro - mis d'hé - ro - i - ques ef -

The fourth system consists of four staves. The top staff is a vocal line with lyrics "Vous qui n'a - vez pro - mis d'hé - ro - i - ques ef -". The bottom three staves are piano accompaniment. The right hand has dynamic markings *sf* and *sf*. Pedal markings "Ped" and "Ped" are present at the bottom of the piano part.

Lento.

forts, Vous qui dans les é - vents, l'a - mit et les o -

*f* animez. *fp*

Animato. (♩ = 100)

- ra - ges Vous liez affronter mil - le morts!

*f* *f* *f*

Ped

*mf* *cresc.* *f*

C'est un jour — de gloi - re et de fê -

*mf* *f*

- te; Chantez, — chan - tez vos airs les plus joy - eux:

*f* *cresc.* *f*

Ped

*mf* *cresc.* *f*

Le soleil luit sur votre tête

*ff* *mf*

Ped

*sf*

le, L'o-céan é-blo-uit — é-blo-uit vos yeux, L'o-céan

L'o-céan é-blo-uit vos yeux, Et no-tre na-

*dolce.*

Ped

vi-re s'arrê-te

Ped

*allegro*

Pour mieux voir la mer la mer et les

*f* *smorz.*

cioux Pour mieux voir la mer et les cioux.

*crese* *crese.* *f* *Ped*

Più presto. (♩=120)

TÉNORS.

Où sont les rives fortunées, Les archi-

BASSES.

Où sont les rives fortunées, Les archi-

*con rigore.*

Più presto.

*f* *Ped*

- pels, les cioux amis, Où sont les rives fortunées

*Ped* *Ped*



es, Les îles de fleurs couronné es, Colomb, Co-

es, Les îles de fleurs couronné es, Colomb, Co-

Ped

lomb, que tu nous a promis?

lomb, que tu nous a promis?

\* Ped

*pressez.* Dieu te demande pour vie et âme;

*pressez.* Dieu

*marcato.* Ped

Musical score for the first system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "Dieu te demande pour vie - ti - me;". The piano part includes a "Ped" (pedal) marking.

Musical score for the second system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "ti - me; Dieu te demande pour vie - ti - me, Dieu". The piano part includes a "Ped" (pedal) marking with an asterisk.

Musical score for the third system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "te de - mande pour vie - ti - me, Dieu te demande pour vie - ti - me, Dieu te demande pour vie -". The piano part includes a "Ped" (pedal) marking.

*ff*

- ti - me, Il va par - ler! nous le sui -

- ti - me, Il va par - ler! nous le sui -

*ff*

Ped

(♩ = 144)  
*accelerando molto.*

- vrons. Voi - là ta

- vrons. Voi - là ta

*tr* *f* *accelerando.*

Ped

\*

tom - be: c'est l'a - bi - me!

tom - be: c'est l'a - bi - me!

*f*

Voi - là - ta - tom - be: c'est l'a - bi - me! Tu

Voi - là - ta - tom - be: c'est l'a - bi - me! Tu

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics 'Voi - là - ta - tom - be: c'est l'a - bi - me! Tu' written below them. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

pé - riras et nous vi - vrons. Voi - là - ta

pé - riras et nous vi - vrons. Voi - là - ta

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics 'pé - riras et nous vi - vrons. Voi - là - ta' written below them. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. Pedal markings 'Ped' and '\* Ped' are present at the bottom of the piano part.

tom - be: c'est l'a - bi - me!

tom - be: c'est l'a - bi - me!

The third system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics 'tom - be: c'est l'a - bi - me!' written below them. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking 'f' is present in the piano part.

Voi - là ta tom - be: c'est l'a - bi - me! Tu

Voi - là ta tom - be: c'est l'a - bi - me! Tu

pé - ri - ras et nous vi - vrons.

pé - ri - ras et nous vi - vrons.

Ped

Pressez (♩ = 160)

COLOMB.

At - ten - dez la nouvel - le au -

*fp tremolo.*

\* Ped

- ro - re; Dieu vous fe - ra vo - tre che -

Ped

min. A-mis, a-mis, si votre voix l'im-plo-re.

Ped *f* Ped

Il vous con-dui-ra par la main. Au-jour-

*f* Ped *presser* *presser plus f*

- d'hui vous souf-frez en-ce-re; Vous se-

*cresc.* Ped \*

- rez, vous se-rez tri-om-phants de-main.

*cresc.* Ped

Lento. (♩ = 54)

*p*

Voyez dé - ja la mer res pi re Et se

Lento.

*pp*

*ppp*

*una corda.*

Ped

*pp*

tient de mil - le couleurs, Le Ciel le Ciel répond par un sou -

8

8

8

*p*

ri re Au dernier cri de vos dou - leurs,

8

*pp*

Et la bri - se ap - porte au na - vi - re Un par -

*cresc.*

\* Ped

fum d'arbres et de fleurs.

*cresc.* *piu cresc.*

1<sup>er</sup> TENOR. *f* Gloire à Co.

2<sup>e</sup> TENOR. *f* Gloi - re! gloire à Co.

BASSES. *f* Gloire! gloi - re! gloire à Co.

*f* *ff* *fff*

All<sup>o</sup> moderato. (♩ = 144)

- lomb!

- lomb!

- lomb!

All<sup>o</sup> mod<sup>to</sup> *ff* Ped



Gloire à Co lomb! Dieu Pé  
 Gloire à Co lomb! Dieu Pé

*tutta forza.*

Ped

COLOMB.

Lo cé an creuse la  
 - cou te, gloire à Co lomb! Dieu Pé - cou te: Lo cé an creuse la

*p*

*p*

*dolce.*

*p*

Ped

rou te; Les voi - s'ou vrent, s'ou vrent au vent, Lo cé an  
 rou te; Les voi - les s'ou vrent au vent, Gloire à Co lomb! Dieu Pé

*f*

*f*

Ped

Ped

L'océan creu - se la route; Les voiles, les  
 - cou - te. L'o - cé - an creu se la route; Les voi - les, les voi -  
 - cou - te. L'o - cé - an creu se la route; Les voi - les, les voi -

*ff*

\* Ped

\* Ped

Ped

voiles s'ouvrent, s'ouvrent au vent,  
 - les, les voi - les s'ouvrent au vent, Dieu l'é -  
 - les, les voi - les s'ouvrent au vent, Dieu l'é -

*fp*

Ped

Ped

- cou - te. Et l'é - tendard où sein -  
 - cou - te. Et l'é - tendard où sein -

*f*

Ped

Et Fé - ten - dard ou sein -

- til - le Le fleu - ron de la Cas - til - le,

- til - le Le fleu - ron de la Cas - til - le,

Ped

- til - le Le fleu - ron de la Cas - til - le, Au mât au mât

Au mât au

Au mât au

Ped \*

nous crie: en a - vant, en a - vant!

mât nous crie: en a - vant, en a - vant! En a -

mât nous crie: en a - vant, en a - vant! En a -

Ped



Gloire à Co\_lomb! Dieu Fé\_cou\_te, Gloire à Co\_lomb!

Gloire à Co\_lomb! Dieu Fé\_cou\_te, Gloire à Co\_lomb!

*f*

*ff*

Ped

Lo\_cé\_an creu\_se la rou\_te; Les voi\_les

- lomb! Dieu Fé\_cou\_te, Lo\_cé\_an creu\_se la rou\_te; Les

- lomb! Dieu Fé\_cou\_te, Lo\_cé\_an creu\_se la rou\_te; Les

*p*

*dolce.*

*p*

Ped

Ped

sou\_vrent sou\_vrent au vent, Et Fé\_ten\_dard

voi\_les sou\_vrent au vent, Et Fé\_ten\_dard ou sem

voi\_les sou\_vrent au vent, Et Fé\_ten\_dard ou sem

*f*

*f*

*f*

Ped

et Le tendard Au mât au  
 til - le Le Hon - rou de la Cas - til - le, Au mât au  
 til - le Le Hon - rou de la Cas - til - le, Au mât au

\* Ped \* Ped

mât, au mât nous erie en a - vant, en a - vant!  
 mât, au mât nous erie en a - vant, en a - vant!  
 mât, au mât nous erie en a - vant, en a - vant!

\* Ped \* Ped

*p* En a - vant! en a vant!  
*p* En a - vant! en a vant!  
*dimin.* *dimin.*

*decrease.* *f* *f*

\* Ped \* Ped

*pp* en a\_vant! *ppp* en a\_vant!  
*pp* en a\_vant! *ppp* en a\_vant!

*pp* Ped

en a\_vant!  
en a\_vant!

Ped

*smorz.*

Ped Ped

*ppp*

# QUATRIÈME PARTIE.

## LE NOUVEAU MONDE.

Andante. (♩ = 48)

PIANO

Ped

Enfin le matelot sur les mers vit eclaire

Cette terre nouvelle, aux clairs de

\* Ped

L'amore,

Aux parfums de la rive, aux doux chants de l'oiseau,

Il vit les hauts palmiers sépa-

Ped

nour sur l'onde,

Et dans vapeurs d'or le soleil du vieux monde,

Levé sur un monde nouveau.

Poco allegretto. (♩ = 66)

pp

pp

*tr*

Ped



First system of a piano score. It consists of two staves, treble and bass clef. The music features a complex texture with many beamed notes and slurs. A 'Ped' (pedal) marking is present below the first measure. A trill is indicated in the upper right of the system.

Second system of the piano score. It continues the complex texture from the first system. A 'Ped' marking is located below the first measure, and another 'Ped' marking is at the end of the system.

Third system of the piano score. It features a trill in the upper staff at the beginning. A 'Ped' marking with an asterisk is located below the fourth measure.

Fourth system of the piano score. It includes a trill in the upper staff. The lower staff has a 'pp' (pianissimo) marking and the instruction 'pp marcato il canto.' below it.

Fifth system of the piano score. It features a 'sf' (sforzando) marking in the lower staff. A 'Ped' marking with an asterisk is located below the second measure. The system ends with a 'Cresc.' (crescendo) marking.

Sixth system of the piano score. It continues the complex texture. A 'Ped' marking with an asterisk is located below the final measure.

First system of musical notation. Treble and bass staves. Dynamics include *f* and *p*. A pedaling instruction "Ped" with an asterisk is located below the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics include *f*. A pedaling instruction "Ped" with an asterisk is located below the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics include *sf* and *p*. Trills are indicated by "tr" and wavy lines. A pedaling instruction "Ped" with an asterisk is located below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics include *f* and *p*. Trills are indicated by "tr". A pedaling instruction "Ped" with an asterisk is located below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics include *f* and *p*. Trills are indicated by "tr". Pedaling instructions "Ped" with asterisks are located below the bass staff.

Sixth system of musical notation. Treble and bass staves. Dynamics include *f* and *p*. Trills are indicated by "tr". A crescendo marking "cresc." is present. Pedaling instructions "Ped" with asterisks are located below the bass staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs. A trill is indicated above the final measure of the system.

Second system of musical notation. The treble clef part begins with a *pp* dynamic marking. The system concludes with a *Ped.* instruction and a diamond symbol.

Third system of musical notation. The system concludes with a *Ped.* instruction and a diamond symbol.

Fourth system of musical notation. The system concludes with a *Ped.* instruction and a diamond symbol.

Fifth system of musical notation. The system concludes with a *Ped.* instruction and a diamond symbol.

Sixth system of musical notation. The system concludes with a *Ped.* instruction and a diamond symbol.

First system of a piano score. The right hand features a melodic line with a *tr* (trill) and a *tr* (trill) marking. The left hand provides harmonic support. Dynamics include *cresc:* and *f*. Performance instructions include *marcato il canto* and *Ped.* (pedal).

Second system of the piano score. The right hand continues with chords and melodic fragments. The left hand has a steady accompaniment. Dynamics include *f*. Performance instructions include *Ped.* (pedal).

Third system of the piano score. The right hand has a melodic line with *tr* (trill) markings. The left hand has a rhythmic accompaniment. Dynamics include *f*. Performance instructions include *tr* (trill) and *Ped.* (pedal).

Fourth system of the piano score. The right hand has a melodic line with *tr* (trill) markings. The left hand has a rhythmic accompaniment. Dynamics include *f* and *cresc:*. Performance instructions include *ben sostenuto* and *Ped.* (pedal).

Fifth system of the piano score. The right hand has a melodic line with *tr* (trill) markings. The left hand has a rhythmic accompaniment. Dynamics include *cresc:* and *ff*. Performance instructions include *Ped.* (pedal).

Sixth system of the piano score. The right hand has a melodic line with *tr* (trill) markings. The left hand has a rhythmic accompaniment. Dynamics include *ff*. Performance instructions include *Ped.* (pedal).

First system of piano accompaniment. Treble and bass staves. Includes dynamic markings *f* and *ff*, and a *Ped.* instruction.

Second system of piano accompaniment. Treble and bass staves. Includes dynamic marking *f* and *Ped.* instructions.

Third system of piano accompaniment. Treble and bass staves. Includes dynamic marking *ff*.

1<sup>r</sup>. TÉNORS. SOLO.

Ter - re! ter -

Fourth system featuring the vocal line for the 1st Tenor. The piano accompaniment continues below.

1<sup>r</sup> TÉNORS.

2<sup>d</sup> TÉNORS.

BARITONS.

BASSES.

pe! ter-re ter - re ter -

Ter-re Terre ter - re ter -

Fifth system featuring vocal lines for the 1st Tenors, 2nd Tenors, Baritone, and Basses. Includes dynamic markings *f* and *cresc.*

Sixth system of piano accompaniment. Treble and bass staves. Includes dynamic marking *ff* and *Ped.* instructions.

re-ter-re ô trans-port! voi-la

re-ter-re ô trans-port! voi-la

re-ter-re ô trans-port! ô trans-port! voi-la

voi-la le nou-veau mon-de; Le su-

voi-la le nou-veau mon-de; Le su-

leil nous i-non-de et nous touchons au port!

leil nous i-non-de et nous touchons au port!

*ff*

⊕ Ped.

⊕ Ped.

⊕ Ped.

DANSE DE SAUVAGES.

All.<sup>mo</sup> moderato. (♩ = 76)

PIANO.

*ppp* leggiero ben staccato

Ped.

⊕ Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

*f* Ped.

Ped.

First system of musical notation. The upper staff (treble clef) contains a series of sixteenth-note chords with a *smorz.* (ritardando) marking. The lower staff (bass clef) features a rhythmic accompaniment of eighth notes. Pedal markings include a half-measure pedal symbol at the start and a quarter-measure pedal symbol later.

Second system of musical notation. The upper staff has a *marcato.* (marked) marking. The lower staff continues the accompaniment. Pedal markings include a half-measure pedal symbol at the start and a quarter-measure pedal symbol later.

Third system of musical notation. The upper staff features a *cresc.* (crescendo) marking. The lower staff has a *pp* (pianissimo) marking. The system concludes with a *cresc. poco a* (crescendo poco a poco) marking.

Fourth system of musical notation. The upper staff begins with a *p poco cresc.* (piano poco crescendo) marking. The lower staff has a *Ped.* marking at the start, followed by a *stacc.* (staccato) marking. Dynamic markings include *f* (forte) and *pp* (pianissimo).

Fifth system of musical notation. The upper staff features a *p* (piano) marking. The lower staff has a *Ped.* marking. The system ends with a *p* marking.

Sixth system of musical notation. The upper staff begins with a *pp* (pianissimo) marking. The lower staff has a *Ped.* marking. The system concludes with a *cresc.* (crescendo) marking.



First system of a piano score. The right hand features a complex texture of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *fp* is present. A pedal symbol is located below the left hand.

Second system of the piano score. The right hand continues with intricate chordal patterns. A *f* dynamic marking is visible. Pedal symbols are placed below the left hand.

Third system of the piano score. The right hand has a more active melodic line. Dynamic markings of *f* and *sf* are used. Pedal symbols are present below the left hand.

Fourth system of the piano score. The right hand features a series of chords. A *cresc.* marking is present. Pedal symbols are located below the left hand.

Fifth system of the piano score. The right hand has a melodic line with some slurs. Dynamic markings of *pp* and *cresc.* are used. Pedal symbols are present below the left hand.

Sixth system of the piano score. The right hand continues with chords and moving lines. Dynamic markings of *pp* and *cresc.* are used. Pedal symbols are present below the left hand.

First system of a piano score. It consists of two staves, treble and bass. The music features a complex texture with many notes, including some triplets. A dynamic marking of *f* is present. Pedal markings are indicated by a diamond symbol with the word "Ped." below it.

Second system of the piano score. It features two staves. The music includes a melodic line in the treble staff and a more rhythmic accompaniment in the bass staff. Dynamic markings include *f*, *pp* molto legg., and *pp*. Pedal markings are present. The instruction "poco marcato al canto." is written above the staff, and "il canto." is written above the treble staff.

Third system of the piano score. It consists of two staves. The music continues with intricate textures. A dynamic marking of *pp* is visible. Pedal markings are present.

Fourth system of the piano score. It features two staves. The music includes a melodic line in the treble staff and a more rhythmic accompaniment in the bass staff. A dynamic marking of *ppp* is present. Pedal markings are present.

Fifth system of the piano score. It consists of two staves. The music continues with intricate textures. Pedal markings are present.

Sixth system of the piano score. It features two staves. The music includes a melodic line in the treble staff and a more rhythmic accompaniment in the bass staff. A dynamic marking of *una corda.* is present. The instruction "smorzando poco a poco." is written below the staff.

# CHŒUR DE SAUVAGES.

All.<sup>o</sup> moderato. (♩ = 112)

PIANO.

The piano accompaniment consists of three systems of grand staff notation (treble and bass clefs). The first system begins with a *ff* dynamic marking and includes three pedal markings. The second system includes a *f* dynamic marking and two pedal markings. The third system concludes with a *ff* dynamic marking.

SOPRANI.

CONTRALTI.

TENORI.

BASSI.

*f* dolce. *>*  
Pa-rés de beaux plu - ma - ges Aux mil - le cou - leurs,  
*f* dolce. *>*  
Pa-rés de beaux plu - ma - ges Aux mil - le cou - leurs,  
*f* dolce. *>*  
Pa-rés de beaux plu - ma - ges Aux mil - le cou - leurs,  
*f* dolce. *>*  
Pa-rés de beaux plu - ma - ges Aux mil - le cou - leurs,

The final system of the piano accompaniment features a grand staff with treble and bass clefs. It includes a *ff* dynamic marking, a *p* dynamic marking, and a final pedal marking.

Dançons sur nos ri - va - ges Par - semés de fleurs. Sa - luons, dès l'au -  
 Dançons sur nos ri - va - ges Par - semés de fleurs Sa - luons, dès l'au -  
 Dançons sur nos ri - va - ges Par - semés de fleurs, Sa - luons, dès l'au -  
 Dançons sur nos ri - va - ges Par - semés de fleurs Sa - luons, dès l'au -

Ped.  $\oplus$  Ped.

- ro - re, Les bois que nous ai - mons, Et le soleil qui do - re  
 - ro - re, Les bois que nous ai - mons, Et le soleil qui do - re  
 - ro - re, Les bois que nous ai - mons, Et le soleil qui do - re  
 - ro - re, Les bois que nous ai - mons, Et le soleil qui do - re

Ped.  $\oplus$  Ped.  $\oplus$

decrease.

Nos fleuves et nos monts, nos fleuves et nos monts nos fleuves et nos

decrease.

Nos fleuves et nos monts, nos fleuves et nos monts nos fleuves et nos

decrease.

Nos fleuves et nos monts, nos fleuves et nos monts nos fleuves et nos

decrease.

Nos fleuves et nos monts, nos fleuves et nos monts nos fleuves et nos

Ped.

⊕ Ped.

⊕

monts: Lançons notre pi - ro - gue Sur le sein des eaux;

monts: Lançons notre pi - ro - gue Sur le sein des eaux;

monts: Lançons notre pi - ro - gue Sur le sein des eaux;

monts: Lançons notre pi - ro - gue Sur le sein des eaux;

Ped. v

*f* Près du bord quelle vo - gue Pa - rmi les ro - seaux;  
*p* Près du bord quelle vo - gue Pa - rmi les ro - seaux; Et loin de la ca -  
*f* Près du bord quelle vo - gue Pa - rmi les ro - seaux;  
*f* Près du bord quelle vo - gue Pa - rmi les ro - seaux; Et loin de la ca -

Ped.  $\vee$

a - hi - va! a - hi - va!  
 - ba - ne Qui fuit à nos yeux, Al - lons à la sa -  
 a - hi - va! a - hi - va!  
 - ba - ne Qui fuit à nos yeux. Al - lons à la sa -

Dansons sur nos ri -  
 va - ne Chère à nos a - ïeux; Dansons sur nos ri -  
 ahi - va! ahi - va!  
 va - ne Chère à nos a - ïeux;  
 va - ne Chère à nos a - ïeux; a - hi -

Ped.

va - ges ahi - va! Dansons sur nos ri - va - ges  
 va - ges ahi - va! Dansons sur nos ri - va - ges  
 Dansons sur nos ri - va - ges  
 Dansons sur nos ri - va - ges  
 va! Dansons sur nos ri - va - ges ahi - va!  
 Ped. Ped.

a\_hi - va! a\_hi - va!  
 a\_hi - va! a\_hi - va!  
 Dansons sur nos ri - va - ges a\_hi -  
 Dansons sur nos ri - va - ges  
 Dansons sur nos ri - va - ges a\_hi -

*sf* *fp* *f* *fp* *f*  
 Ped. Ped. Ped.

a\_hi - va!  
 a\_hi - va!  
 - va! a\_hi - va!  
 - va! a\_hi - va!

*sf*  
 Péd. decresc: *sf*  
 Ped.



dim: *a\_hi - va!* *a\_hi -*

dim: *a\_hi - va!* *a\_hi -*

*pp* *a\_hi - va!* *a\_hi -*

*pp* *a\_hi - va!* *a\_hi -*

*f*

*smorz:* *pp*

*Ped.*

*- va!*

*- va!*

*- va!*

*- va!*

*f* *erese:* *ff*

*Ped.*



- ro - re, Les bois que nous ai - mons, Et le soleil qui do - re  
 - ro - re, Les bois que nous ai - mons, Et le soleil qui do - re  
 - ro - re, Les bois que nous ai - mons, Et le soleil qui do - re  
 - ro - re, Les bois que nous ai - mons, Et le soleil qui do - re

*fp* *fp*

Ped. Ped.

Nos fleuves et nos monts, nos fleuves et nos monts nos fleuves et nos  
 Nos fleuves et nos monts, nos fleuves et nos monts nos fleuves et nos  
 Nos fleuves et nos monts, nos fleuves et nos monts nos fleuves et nos  
 Nos fleuves et nos monts, nos fleuves et nos monts nos fleuves et nos

*decresc.* *pp* *pp* *pp*

*fp* *p*

Ped.

mouts nos fleuves et nos mouts; Et le soleil qui do - re

mouts nos fleuves et nos mouts; Et le soleil qui do - re

mouts nos fleuves et nos mouts; Et le soleil qui do - re

mouts nos fleuves et nos mouts; Et le soleil qui do - re

Ped.

Nos fleuves et nos mouts, nos fleuves et nos mouts nos fleuves et nos

Nos fleuves et nos mouts, nos fleuves et nos mouts nos fleuves et nos

Nos fleuves et nos mouts, nos fleuves et nos mouts nos fleuves et nos

Nos fleuves et nos mouts, nos fleuves et nos mouts nos fleuves et nos

Ped.

mots, Les bois que nous ai-mons, les bois que nous ai-mons.

mots, Les bois que nous ai-mons, les bois que nous ai-mons.

-mots, Les bois que nous ai-mons, les bois que nous ai-mons.

mots, Les bois que nous ai-mons, les bois que nous ai-mons.

8

Saluons, dès l'au-ro-re, Les bois que nous ai-mons, les bois que nous ai-

Saluons, dès l'au-ro-re, Les bois que nous ai-mons, les bois que nous ai-

Saluons, dès l'au-ro-re, Les bois que nous ai-mons, les bois que nous ai-

Saluons, dès l'au-ro-re, Les bois que nous ai-mons, les bois que nous ai-

Ped.

8

mons les bois que nous ai - mons Sa - luons dès l'a - u - ro - re

mons les bois que nous ai - mons Sa - luons dès l'a - u - ro - re

mons les bois que nous ai - mons Sa - luons dès l'a - u - ro - re

mons les bois que nous ai - mons Sa - luons dès l'a - u - ro - re

les bois que nous ai - mons les bois que nous ai - mons les bois que nous ai -

les bois que nous ai - mons les bois que nous ai - mons les bois que nous ai -

les bois que nous ai - mons les bois que nous ai - mons les bois que nous ai -

les bois que nous ai - mons les bois que nous ai - mons les bois que nous ai -

- mons, Et le soleil qui do - re Nos fleuves et nos monts

- mons, Et le soleil qui do - re Nos fleuves et nos monts

- mons, Et le soleil qui do - re Nos fleuves et nos monts

- mons, Et le soleil qui do - re Nos fleuves et nos monts

Ped.

nos fleuves et nos monts nos fleuves et nos monts nos fleuves et nos

nos fleuves et nos monts nos fleuves et nos monts nos fleuves et nos

nos fleuves et nos monts nos fleuves et nos monts nos fleuves et nos

nos fleuves et nos monts nos fleuves et nos monts nos fleuves et nos

8

mouts nos fleuves et nos mouts, a\_hi - va!  
 mouts nos fleuves et nos mouts,  
 mouts nos fleuves et nos mouts. Pa\_ri\_s de beaux plu - ma - ges  
 mout nos fleuves et nos mouts. Pa\_ri\_s de beaux plu - ma - ges

Ped. *fp* *f* Ped.

Dansons sur nos ri - va - ges a\_hi - va!  
 Dansons sur nos ri - va - ges a\_hi - va!  
 a\_hi - va!  
 a\_hi - va!  
 a\_hi - va!  
 a\_hi - va!

Ped. *f* *p* *f* *fp* *pp* Ped. Ped.



*pp* a\_hi - va! *f* a\_hi -

*pp* a\_hi - va! *f* a\_hi -

- va! a\_hi -

- va! a\_hi -

*pp* *pp* *pp*

Ped. Ped. Ped.

- va

- va

- va

- va

Ped.

Écoutez ce bruit dâ - les Qui frémit dans l'air,

Écoutez ce bruit dâ - les Qui frémit dans l'air,

Écoutez ce bruit dâ - les Qui frémit dans l'air,

Écoutez ce bruit dâ - les Qui frémit dans l'air,

Ped.

Ce sont les hi - ron - del - les Fil - le de l'é - clair; Que la bri - se lé -

Ce sont les hi - ron - del - les Fil - le de l'é - clair; Que la bri - se lé -

Ce sont les hi - ron - del - les Fil - le de l'é - clair; Que la bri - se lé -

Ce sont les hi - ron - del - les Fil - le de l'é - clair; Que la bri - se lé -

Ped.

Ped.

gè - re Nous mè - ne sur les eaux, A la rive é - tran -

gè - re Nous mè - ne sur les eaux, A la rive é - tran -

gè - re Nous mè - ne sur les eaux, A la rive é - tran -

gè - re Nous mè - ne sur les eaux, A la rive é - tran -

*fp* Ped. *fp* Ped.

gè - re Où volent ces oi - seaux, où volent ces oi - seaux

gè - re Où volent ces oi - seaux, où volent ces oi - seaux

gè - re Où volent ces oi - seaux, où volent ces oi - seaux

gè - re Où volent ces oi - seaux, où volent ces oi - seaux

*fp* Ped. *p* Ped.

où volent ces oi-seaux où volent ces oi-seaux. Dansons sur nos ri-

où volent ces oi-seaux où volent ces oi-seaux. Dansons sur nos ri-

où volent ces oi-seaux où volent ces oi-seaux. Dansons sur nos ri-

où volent ces oi-seaux où volent ces oi-seaux. Dansons sur nos ri-

Ped. Ped.

- va - ges, par-se-més de fleurs.

- va - ges, par-se-més de fleurs.

- va - ges, par-se-més de fleurs.

- va - ges, par-se-més de fleurs.

Ped.

# LA MÈRE INDIENNE

BERCEUSE.

Andante. (♩ = 80.)

PIANO.

*p*

*sf* Ped.

*pp* leggero.

Ped.

*pp*

1. COMPLET.  
Piu lento. (♩ = 60)

Sur l'arbre soli

*molto legato.*

*pp*

Ped.

- tai - re Qui pre - te son mys - tè - re

Ped.

Ped.

A ton ber-ceau mou- vant, — Dors en paix, mon en-fant, —

Ped. cresc.

— Au doux chant — de ta mè- re!

cresc. *p* *pp leggiero.*  
Ped.

## 2. COMPLET.

Chiron - del - le lé -

*molto legato ed espressivo.*  
Ped.

- gè - re, Ef - fleu - rant la bruy - è - re,

Ped. ⊕ Ped.

Bai - se ton front char - mant; — Dors en paix,

⊕ Ped. ⊕ Ped.

mon en - fant, — Au doux chant — de ta mè - re!

Ped.

*pp* *leggiero.*

3. COUPLET.

Pan - vre - fleur

ben marcato. *pp*

Ped. ⊕

é - phé - mè - re, Tu pas - sas

Ped. ⊕

sur la ter - re ———— Com - me un

Ped. ⊕ Ped.

souf - fle du vent. ———— Dors en paix, mon en - fant, ————

⊕ Ped. ⊕ Ped.



Au doux chant de ta mè - re!

pp

poco marcato il canto.

pp ben legato.

pp

Ped.

morendo.

pp

ppp

Ped.

# ARRIVÉE.

Allegro. (♩. 158)

PIANO.

The first system of the piano score is written in G major and common time. It features a treble and bass clef. The right hand begins with a series of chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) and crescendo (cresc.). A pedal point is indicated at the end of the system.

The second system continues the piece with more complex chordal textures in the right hand and a more active bass line. Dynamics include piano (p) and forte (f).

The third system marks the beginning of the 'Adagio' section. The tempo slows down, and the music features a series of chords with a more spacious feel. Dynamics include piano (p) and forte (f).

The fourth system continues the 'Adagio' section with sustained chords and a steady bass line. Dynamics include piano (p) and forte (f).

The fifth system features a series of chords with a more active bass line. Dynamics include piano (p) and forte (f).

The sixth system concludes the piece with a series of chords and a final cadence. Dynamics include piano (p) and forte (f).

ff

Tutta forza.

Ped. 8

COLOMB.

Récit.

Le voi-là, ce ri -

Ped. 8<sup>a</sup> Basse.

- va - ge      Que vous a - vez con - quis      par un no - ble cou - ra - ge!

Chers com - pa - gnons! cet - te terre est à nous.      Voyez dé -

- ja tous ces fiers in-su-lai-res Qui viennent en a-mis se mêler a-vec

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line contains the lyrics: "- ja tous ces fiers in-su-lai-res Qui viennent en a-mis se mêler a-vec". The piano accompaniment consists of chords and some melodic fragments.

vous; Respectons tous leurs droits, rendons leurs jours pros-pè-res:

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "vous; Respectons tous leurs droits, rendons leurs jours pros-pè-res:". The piano accompaniment features a more active melodic line in the right hand.

Laissez-les vivre heu-reux dans le sein des fo-rêts, Et n'ou-bli-

Lento mesuré.

Lento.

The third system includes the vocal line and piano accompaniment. The vocal line lyrics are: "Laissez-les vivre heu-reux dans le sein des fo-rêts, Et n'ou-bli-". Above the system, the tempo marking "Lento mesuré." is written. Below the piano accompaniment, the tempo marking "Lento." is written. The piano accompaniment includes dynamic markings "f" and "p".

-ous ja-mais ja-mais Qu'ils sont aus-si nos frè-

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "-ous ja-mais ja-mais Qu'ils sont aus-si nos frè-". The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand, with a dynamic marking "p".

## CHŒUR FINAL.

*- res!* Tempo di marcia maestoso.

Ped.

SOPRANI.  
A toi, chef immor - tel, Nos

CONTRAULTI.  
A toi, chef immor - tel, Nos

TENORI.  
A toi, chef immor - tel, Nos

BASSI.  
A toi, chef immor - tel, Nos

Ped. ⊕ Ped.

vœux et notre hom - ma - ge Nos vœux et notre hom - ma - ge En ce

vœux et notre hom - ma - ge Nos vœux et notre hom - ma - ge En ce

vœux et notre hom - ma - ge Nos vœux et notre hom - ma - ge En ce

vœux et notre hom - ma - ge Nos vœux et notre hom - ma - ge En ce

Ped. ⊕ Ped.

jour so - len - nel; Ton gé - nie est le  
 jour so - len - nel; Ton gé - nie est le  
 jour so - len - nel; Ton gé - nie est le  
 jour so - len - nel;

Ped. ⊕ Ped.

ga - - - - ge  
 Ton gé - nie est le ga - - - - ge D'un em - pire é - ter -  
 ga - - - - ge  
 Ton gé - nie est le ga - - - - ge D'un em - pire é - ter -

Ped. ⊕

D'un empire é\_ter\_nel! A toi, chef im\_mor\_tel, — à

\_nel D'un empire é\_ter\_nel! A toi, chef im\_mor\_tel, à

D'un empire é\_ter\_nel! A toi, chef im\_mor\_tel, — à

\_nel, D'un empire é\_ter\_nel! A toi, chef im\_mor\_tel, à

Ped.

Ped.

toi, chef im\_mor\_tel, — Nos vœux et notre hom\_ma\_ge En ce

toi, chef im\_mor\_tel, Nos vœux et notre hom\_ma\_ge En ce

toi, chef im\_mor\_tel, — Nos vœux et notre hom\_ma\_ge En ce

toi, chef im\_mor\_tel, Nos vœux et notre hom\_ma\_ge En ce

Ped.

Ped.



jour - so - len - nel à toi à toi, chef im - mor -

jour - so - len - nel à toi à toi, chef im - mor -

jour - so - len - nel à toi à toi, chef im - mor -

jour - so - len - nel à toi à toi, chef im - mor -



- tel chef im - mor - tel chef im - mor - tel

- tel chef im - mor - tel chef im - mor - tel chef im - mor -

- tel chef im - mor - tel chef im - mor - tel

- tel chef im - mor - tel chef im - mor - tel chef im - mor -



Ped.



à toi chef im\_mor\_tel nos

- tel chef immor\_tel à toi à toi chef im\_mor\_tel nos

à toi chef im\_mor\_tel nos

- tel chef immor\_tel à toi à toi chef im\_mor\_tel nos

*cresc.*

Ped.

vœux et notre hom\_ma - ge nos vœux et notre hom\_ma - ge à

vœux et notre hom\_ma - ge nos vœux et notre hom\_ma - ge à

vœux et notre hom\_ma - ge nos vœux et notre hom\_ma - ge à

BARTON.

vœux et notre hom\_ma - ge nos vœux et notre hom\_ma - ge à

BASSE.

vœux et notre hom\_ma - ge nos vœux et notre hom\_ma - ge à

Ped. Ped. Ped.

toi — nos vœux — nos vœux à  
 toi — à  
 toi — nos vœux — nos vœux à  
 toi — à  
 toi chef im - mor - tel à  
 Ped.

toi nos vœux à toi nos vœux et notre hom - ma - ge ton gé -  
 toi nos vœux à toi nos vœux et notre hom - ma - ge ton gé -  
 toi nos vœux à toi nos vœux et notre hom - ma - ge ton gé -  
 toi nos vœux à toi nos vœux et notre hom - ma - ge ton gé -  
 Ped. Ped.

Lento.

- nie est le ga - ge Dun em - pi - re é - ter -  
 - nie est le ga - ge Dun em - pi - re é - ter -  
 - nie est le ga - ge Dun em - pi - re é - ter -  
 - nie est le ga - ge Dun em - pi - re é - ter -

Lento.  
 Ped.

- nell!  
 - nell!  
 - nell!  
 - nell!

1<sup>o</sup> tempo.

*ff* sempre.  
 Ped.

This system contains the piano introduction and accompaniment for the first system. It consists of four staves: three treble clefs and one bass clef. The first three staves are mostly rests, with some notes appearing in the final measure. The bass staff has a few notes in the final measure. The letter 'A' is written below the first, second, and fourth staves.

This system contains the vocal and piano accompaniment for the second system. It consists of five staves: four treble clefs and one bass clef. The first four staves are vocal lines with lyrics underneath. The fifth staff is the piano accompaniment. The lyrics are:

toi, chef im - mor - tel, — Nos vœux et notre hom - ma - ge nos  
 toi, chef im - mor - tel, Nos vœux et notre hom - ma - ge nos  
 toi, chef im - mor - tel, — Nos vœux et notre hom - ma - ge nos  
 toi, chef im - mor - tel, Nos vœux et notre hom - ma - ge nos

The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line. The letter 'A' is written below the fifth staff. The word 'Ped.' is written below the first and fifth staves.

voeux et notre hom\_ma - ge En ce jour — so\_len - nel!

voeux et notre hom\_ma - ge En ce jour so\_len - nel! à toi à

voeux et notre hom\_ma - ge En ce jour — so\_len - nel!

voeux et notre hom\_ma - ge En ce jour — so\_len - nel! à toi à

Ped.

à toi à

toi chef im - mor - tel chef im - mor - tel

à toi à

toi chef im - mor - tel chef im - mor - tel

toi chef im - mor - tel chef im - mor - tel  
 à toi à toi chef  
 toi chef im - mor - tel chef im - mor - tel  
 à toi à toi chef

Ped.

nos vœux et notre hom - ma - ge en ce  
 im - mor - tel nos vœux et notre hom - ma - ge en ce  
 nos vœux et notre hom - ma - ge en ce  
 im - mor - tel nos vœux et notre hom - ma - ge en ce

Ped.

- jour so - len - nel  
 jour so - len - nel à toi à toi chef im - mor -  
 jour so - len - nel  
 jour so - len - nel à toi à toi chef im - mor -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The lyrics are: "- jour so - len - nel", "jour so - len - nel à toi à toi chef im - mor -", "jour so - len - nel", and "jour so - len - nel à toi à toi chef im - mor -".

à toi à toi chef im - mor -  
 - tel chef im - mor - tel à toi  
 à toi à toi chef im - mor -  
 - tel chef im - mor tel à toi

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal parts continue their melodic lines. The piano accompaniment maintains its rhythmic accompaniment. The lyrics are: "à toi à toi chef im - mor -", "- tel chef im - mor - tel à toi", "à toi à toi chef im - mor -", and "- tel chef im - mor tel à toi".

Ped.

tel chef immor - tel nos  
à toi chef im - mor - tel nos  
tel chef immor - tel nos  
à toi chef im - mor - tel nos

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand. The lyrics are: "tel chef immor - tel nos", "à toi chef im - mor - tel nos", "tel chef immor - tel nos", and "à toi chef im - mor - tel nos".

voux et notre hom - ma - ge en ce jour so - len - nel nos voux  
voux et notre hom - ma - ge en ce jour so - len - nel nos voux  
voux et notre hom - ma - ge en ce jour so - len - nel nos voux  
voux et notre hom - ma - ge en ce jour so - len - nel nos voux

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand. The lyrics are: "voux et notre hom - ma - ge en ce jour so - len - nel nos voux", "voux et notre hom - ma - ge en ce jour so - len - nel nos voux", "voux et notre hom - ma - ge en ce jour so - len - nel nos voux", and "voux et notre hom - ma - ge en ce jour so - len - nel nos voux".

Ped.



et notre hom\_ma - - - ge nos vœux en ce

et notre hom\_ma - - - ge nos vœux en ce

et notre hom\_ma - - - ge nos vœux en ce

et notre hom\_ma - - - ge nos vœux en ce

*crese:*

Ped

*ff* jour so - len - nel!

*ff* jour so - len - nel!

*ff* jour so - len - nel!

*ff* jour so - len - nel!

Ped.