

LE

# DÉSERT

Ode Symphonie en 5 Parties,

*Poésie de H. Colin,*

Musique de

## F. DAVYD.

### CATALOGUE

*thématique des Morceaux pour Chant et pour Piano solo*

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# LE DÉSERT

ODE-SYMPHONIE

EN TROIS PARTIES

ALLÉ

STROPHES DÉCLAMÉES, SOLI, CHŒURS ET GRAND ORCHESTRE

POÉSIE

D'AUGUSTE COLIN

MUSIQUE DE

FÉLICIEN DAVID

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LIVRET-TEXTE : 50 CENTIMES

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A PARIS, AU MÉNESTREL, 2 bis, RUE VIVIENNE

HEUGEL & FILS

Éditeurs des solfèges et méthodes du Conservatoire.

# LE DÉSERT.

PREMIERE PARTIE.

Ode symphonie.

FÉLICIEN DAVID.

Metr: ♩ = 69.

Andante.

PIANO. *ppp*

(PARLÉ.)

A l'aspect du désert l'infini se révèle,  
Et l'esprit exalté devant tant de grandeur,  
Comme l'angle fixant la lumière nouvelle,  
De l'infini sonde la profondeur.

(PARLÉ.)

Au désert tout se tait et pourtant, ô mystère,

Dans ce calme silencieux,  
L'âme pensive et solitaire  
Entend des sons mélodieux.

(PARLÉ.)

Inéffables accords de l'éternel silence,  
Chaque grain de sable a sa voix;  
Dans l'éther onduleux le concert se balance,  
Je le sens, je le vois...

1<sup>er</sup> TÉNORS.

*pp*

Al - lah, Al -

2<sup>ème</sup> TÉNORS.

*pp*

Al - lah, Al -

BARYTONS.

*pp*

Al - lah, Al -

BASSES

*pp*

Al - lah, Al -

6 6 6 6

lah, à toi je rends hom - ma - - -

lah, à toi je rends hom - ma - - -

lah, à toi je rends hom - ma - - -

lah, à toi je rends hom - ma - - -

6 6

ge, Al - lah, Al - lah, à  
ge, Al - lah, Al - lah, à  
ge, Al - lah, Al - lah, à  
ge, Al - lah, Al - lah, à

*p*  
toi je rends hom - ma - - - ge! Al -  
*p*  
toi je rends hom - ma - - - ge! Al -  
*p*  
toi je rends hom - ma - - - ge! Al -  
*p*  
toi je rends hom - ma - - - ge! Al -

lah, Al - lah, de ton immen - si - té, de  
 lah, Al - lah, de ton immen - si - té, de  
 lah, Al - lah, de ton immen - si - té, de  
 lah, Al - lah, de ton immen - si - té, de

*ff*

*ff*

*ff*

*ff*

Tremolo.

ton éter - ni - té, je suis, je suis la vaillante i -  
 ton éter - ni - té, je suis, je suis la vaillante i -  
 ton éter - ni - té, je suis, je suis la vaillante i -  
 ton éter - ni - té, je suis, je suis la vaillante i -

*p*

*p*

*p*

*p*

*p*  
ma - - - ge. Al - lah, Al -  
*p*  
ma - - - ge. Al - lah, Al -  
*p*  
ma - - - ge. Al - lah, Al -  
*p*  
ma - - - ge. Al - lah, Al -

The first system of music consists of five vocal staves and a piano accompaniment. The vocal parts are in four-part harmony (Soprano, Alto, Tenor, Bass). The lyrics are: "ma - - - ge. Al - lah, Al -". The piano accompaniment features a descending scale in the right hand and chords in the left hand. The dynamic marking is *p* (piano).

lah, Al - lah, Al - lah, Al -  
lah, Al - lah, Al - lah, Al -  
lah, Al - lah, Al - lah, Al -  
lah, Al - lah, Al - lah, Al -

The second system of music consists of five vocal staves and a piano accompaniment. The vocal parts are in four-part harmony. The lyrics are: "lah, Al - lah, Al - lah, Al -". The piano accompaniment features a descending scale in the right hand and chords in the left hand. The dynamic marking is *p* (piano).

This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff begins with a treble clef and a common time signature. The lyrics are: "lah, Al - lah, Al - lah, Al -". The piano accompaniment consists of a right-hand part with a melodic line of eighth notes and a left-hand part with a simple harmonic accompaniment of quarter notes.

This system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "lah, Al - lah, Al - lah, Al -". The piano accompaniment features a more complex right-hand part with sixteenth-note patterns and a left-hand part with a steady harmonic accompaniment. The system concludes with a key signature change to one flat (B-flat major) and a time signature change to 6/8, indicated by the word "deces" and a dotted line.



lah, Al - lah! *ff* Toi  
 lah, Al - lah! *ff* Toi  
 lah, Al - lah! *ff* Toi  
 lah, Al - lah! *ff* Toi  
 cen - do *ff* sempre.

seul es glo - ri - eux et mi - sé - ri - cor - di -  
 seul es glo - ri - eux et mi - sé - ri - cor - di -  
 seul es glo - ri - eux et mi - sé - ri - cor - di -  
 seul es glo - ri - eux et mi - sé - ri - cor - di -  
 Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

*p*  
 eux! toi seul es l'har - mo - ni - - e, toi  
*p*  
 eux! toi seul es l'har - mo - ni - - e, toi  
*p*  
 eux! toi seul es l'har - mo - ni - - e, toi  
 eux! toi seul es l'har - mo - ni - - e, toi

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A 'Ped.' (pedal) marking is present in the left hand of the piano part.

*ff*  
 seul es le dis - cord, toi seul es glo - ri -  
*ff*  
 seul es le dis - cord, toi seul es glo - ri -  
*ff*  
 seul es le dis - cord, toi seul es glo - ri -  
*ff*  
 seul es le dis - cord, toi seul es glo - ri -

The second system of the musical score continues with four vocal staves and piano accompaniment. The vocal parts have the same melodic line as the first system but with a change in dynamics to *ff* (fortissimo). The piano accompaniment also changes dynamics to *ff* and includes a 'Ped.' marking with a circled cross symbol.

eux et mi sé\_ri\_cor di\_eux! toi  
 eux et mi sé\_ri\_cor di\_eux! toi  
 eux et mi sé\_ri\_cor di\_eux! toi  
 eux et mi sé\_ri\_cor di\_eux! toi

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "eux et mi sé\_ri\_cor di\_eux! toi". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

seul don\_nes la vi\_e, toi seul don\_nes la  
 seul don\_nes la vi\_e, toi seul don\_nes la  
 seul don\_nes la vi\_e, toi seul don\_nes la  
 seul don\_nes la vi\_e, toi seul don\_nes la

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "seul don\_nes la vi\_e, toi seul don\_nes la". The piano part continues with a similar accompaniment style, including a *p* (piano) dynamic marking. The system concludes with a double bar line.

mort, toi seul don\_nes la mort, Al - -

mort, toi seul don\_nes la mort, Al -

mort, toi seul don\_nes la mort, Al - -

mort, toi seul don\_nes la mort, Al - -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "mort, toi seul don\_nes la mort, Al - -". The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

lah, Al - lah, Al - lah, Al -

lah, Al - lah, Al - lah, Al -

lah, Al - lah, Al - lah, Al -

lah, Al - lah, Al - lah, Al -

The second system continues the vocal and piano parts. The vocal parts sing: "lah, Al - lah, Al - lah, Al -". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

deces - - - cen - - - do  
lah, Al - - lah, Al - - lah!  
deces - - - cen - - - do  
lah, Al - - lah, Al - - lah!  
deces - - - cen - - - do  
lah, Al - - lah, Al - - lah!

deces - - - cen - - - do

*f* Al - lah, Al -  
*f* Al - lah, Al -  
*f* Al - lah, Al -  
*f* Al - lah, Al -

eres - - - cen - - - *f* - - - do.

lah, Al - lah, Al - lah!

lah, Al - lah, Al - lah!

lah, Al - lah, Al - lah!

lah, Al - lah, Al - lah!

Tremolo.

Detailed description: This block contains a vocal quartet and piano accompaniment. The vocal parts are arranged in four staves (Soprano, Alto, Tenor 1, Tenor 2) and are in a B-flat major key. The lyrics are "lah, Al - lah, Al - lah!". The piano accompaniment consists of two staves (Right and Left Hand). The right hand features a tremolo effect in the final measure, indicated by the word "Tremolo." written above the staff.

Allegro. Met.  $\text{♩} = 76$ .

*ff*

Detailed description: This block shows the first system of piano accompaniment. It consists of two staves. The right hand plays a series of half notes, while the left hand plays a rhythmic pattern of eighth notes. The dynamic marking *ff* (fortissimo) is placed in the left hand.

*cres*

Detailed description: This block shows the second system of piano accompaniment. It consists of two staves. The right hand continues with half notes, and the left hand continues with eighth notes. A crescendo marking *cres* is placed above the right hand.

cen do

Detailed description: This block shows the third system of piano accompaniment. It consists of two staves. The right hand continues with half notes, and the left hand continues with eighth notes. The lyrics "cen" and "do" are written below the right hand.

*ff*  
 Louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

*ff*  
 Louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

*ff*  
 Louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

*ff*  
 Louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

té, louange à toi, le souverain des mon - des, louan - ge dans l'immen - si -

té, louange à toi, le souverain des mon - des, louan - ge dans l'immen - si -

té, louange à toi, le souverain des mon - des, louan - ge dans l'immen - si -

té, louange à toi, le souverain des mon - des, louan - ge dans l'immen - si -

té, car mes so\_li - tu des pro\_fon - des sont plei\_nes de ta ma\_jes -

té, car mes so\_li - tu des pro\_fon - des sont plei\_nes de ta ma\_jes -

té, car mes so\_li - tu des pro\_fon - des sont plei\_nes de ta ma\_jes -

té, car mes so\_li - tu des pro\_fon - des sont plei\_nes de ta ma\_jes -

*sf* Lento.  
té, car mes so\_li - tu des pro\_fon - des sont pleines de ta ma\_jes - té,

*sf* Lento.  
té, car mes so\_li - tu des pro\_fon - des sont pleines de ta ma\_jes - té,

*sf* Lento.  
té, car mes so\_li - tu des pro\_fon - des sont pleines de ta ma\_jes - té,

*sf* Lento.  
té, car mes so\_li - tu des pro\_fon - des sont pleines de ta ma\_jes - té,



I<sup>o</sup> Tempo.

sont pleines de ta ma - jes - té, sont pleines de ta ma - jes -

sont pleines de ta ma - jes - té, sont pleines de ta ma - jes -

sont pleines de ta ma - jes - té, sont pleines de ta ma - jes -

sont pleines de ta ma - jes - té, sont pleines de ta ma - jes -

I<sup>o</sup> Tempo.

té. Louange à toi, le souverain des mondes, louange dans l'immen - si -

té. Louange à toi, le souverain des mondes, louange dans l'immen - si -

té. Louange à toi, le souverain des mondes, louange dans l'immen - si -

té. Louange à toi, le souverain des mondes, louange dans l'immen - si -

Lento.

té; car mes so\_li - tu\_des profon - des sont plei\_nes de ta ma - jes - té,

té; car mes so\_li - tu\_des profon - des sont plei\_nes de ta ma - jes - té,

té; car mes so\_li - tu\_des profon - des sont plei\_nes de ta ma - jes - té,

té; car mes so\_li - tu\_des profon - des sont plei\_nes de ta ma - jes - té,

Lento.

1<sup>o</sup> Tempo.

sont plei\_nes de ta ma - jes - té, sont plei\_nes de ta ma - jes -

sont plei\_nes de ta ma - jes - té, sont plei\_nes de ta ma - jes -

sont plei\_nes de ta ma - jes - té, sont plei\_nes de ta ma - jes -

sont plei\_nes de ta ma - jes - té, sont plei\_nes de ta ma - jes -

1<sup>o</sup> Tempo.

- té, Al - lah, Al - lah, Al - lah, Al -

- té, Al - lah, Al - lah, Al - lah, Al -

- té, Al - lah, Al - lah, Al - lah, Al -

- té, Al - lah, Al - lah, Al - lah, Al -

deces - - cen -

lah, Al - lah, Al - lah, Al -

deces - - cen -

lah, Al - lah, Al - lah, Al -

deces - - cen -

lah, Al - lah, Al - lah, Al -

deces - - cen -

lah! Louange à toi, le sou - verain des mon - des, louange à

deces - - cen -

do.

- lah, Al - lah, Al - lah, Al -

do.

- lah, Al - lah, Al - lah, Al -

do.

- lah, Al - lah, Al - lah, Al -

do.

toi, dans l'immen - si - té. Al - lah, Al -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair (Soprano and Alto) has lyrics: "- lah, Al - lah, Al - lah, Al -". The second pair (Tenor and Bass) has lyrics: "- lah, Al - lah, Al - lah, Al -". The Bass line includes the lyrics "toi, dans l'immen - si - té. Al - lah, Al -". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

sempre.

- lah, Al - lah, Al - lah, Al -

sempre.

- lah, Al - lah, Al - lah, Al -

sempre.

- lah, Al - lah, Al - lah, Al -

sempre.

- lah, Al - lah, Al - lah, Al -

The second system of the musical score continues with four vocal staves and a piano accompaniment. Each vocal line begins with the word "sempre." followed by the lyrics "- lah, Al - lah, Al - lah, Al -". The piano accompaniment continues with a similar melodic and harmonic structure as the first system, maintaining the same tempo and dynamics.

- lah, Al - lah,

- lah, Al - lah,

- lah, Al - lah,

- lah, Al - lah,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are '- lah, Al - lah,'. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

Al - lah, Al - lah!

Al - lah, Al - lah!

Al - lah, Al - lah!

Al - lah, Al - lah!

The second system continues the vocal and piano parts. The lyrics are 'Al - lah, Al - lah!'. The piano accompaniment includes a *pp* (pianissimo) dynamic marking in the right hand. The system concludes with a long note in the bass line, possibly representing a sustained low frequency or a specific timbre.

Musical score for piano introduction, consisting of two staves. The right hand features a melodic line with eighth notes and a slur. The left hand has a bass line with quarter notes and slurs. A *pp* dynamic marking is present in the second measure.

Parlé

Musical score for vocal introduction, consisting of two staves. The right hand has a vocal line with long notes and slurs. The left hand has a bass line with quarter notes and slurs. The lyrics are: "Quel est ce point dans l'espace / Qui se montre et fait tour à tour? / À l'horizon la Caravane passe / Serpent gigantesque elle embrasse / Des Cieux le radieux contour."

**Marche de la Caravane.**  
un peu plus lent.

Parlé

La Caravane lente

Chemine haletante,  
Et plantera sa tente  
Quand finira le jour

*pp*  
Con sordini.

Musical score for 'Marche de la Caravane', consisting of two staves. The right hand has a vocal line with lyrics and slurs. The left hand has a piano accompaniment with chords and slurs. A *pp* dynamic marking and 'Con sordini' instruction are present.

Piano accompaniment for 'Marche de la Caravane', consisting of two staves with chords and slurs.

Piano accompaniment for 'Marche de la Caravane', consisting of two staves with chords and slurs.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex rhythmic pattern with many beamed notes and rests. There are dynamic markings such as *v* and *f* throughout the system.

Second system of musical notation, consisting of two staves. The melody in the treble clef is more active, with many sixteenth and thirty-second notes. The bass clef provides a steady accompaniment. Dynamic markings include *v* and *f*.

Third system of musical notation, consisting of two staves. The treble clef features a melodic line with some slurs and accents. The bass clef continues with a rhythmic accompaniment. Dynamic markings include *v* and *f*.

Fourth system of musical notation, consisting of two staves. The treble clef has a melodic line with some slurs and accents. The bass clef continues with a rhythmic accompaniment. Dynamic markings include *v* and *f*.

Fifth system of musical notation, consisting of two staves. The treble clef has a melodic line with some slurs and accents. The bass clef continues with a rhythmic accompaniment. Dynamic markings include *v* and *f*.

First system of a musical score, consisting of two staves (treble and bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several slurs and accents throughout the system.

Second system of the musical score, continuing the complex rhythmic texture. It includes various note values and rests, with some notes marked with accents.

Third system of the musical score, showing further development of the rhythmic and melodic lines. There are some dynamic markings and slurs present.

Fourth system of the musical score, featuring a prominent *sf* (sforzando) marking in the first measure. The music continues with intricate rhythmic patterns.

Fifth system of the musical score, concluding the page with dense rhythmic activity and various articulations.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with multiple voices in both hands, including chords and melodic lines. A dynamic marking of *ff* is present in the lower staff.

Second system of musical notation, continuing the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is dense with chords and melodic fragments. A dynamic marking of *ff* is visible in the lower staff.

Third system of musical notation, continuing the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is dense with chords and melodic fragments.

Fourth system of musical notation, continuing the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is dense with chords and melodic fragments.

Fifth system of musical notation, continuing the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is dense with chords and melodic fragments.

Tutti.

*pp* Allons trot - tons, chemi - nons, mar - chons, marchons, gai - ment et li - bre -

*pp* Allons trot - tons, chemi - nons, mar - chons, marchons, gai - ment et li - bre -

*pp* Allons trot - tons, chemi - nons, mar - chons, marchons, gai - ment et li - bre -

*pp* Allons trot - tons, chemi - nons, mar - chons, marchons, gai - ment et li - bre -

*p* *f*

*pp* - ment! dans l'air si pur, dans ce ciel d'a - zur, nous res - pi - rons à pleins pou -

*pp* - ment! dans l'air si pur, dans ce ciel d'a - zur, nous res - pi - rons à pleins pou -

*pp* - ment! dans l'air si pur, dans ce ciel d'a - zur, nous res - pi - rons à pleins pou -

*pp* - ment! dans l'air si pur, dans ce ciel d'a - zur, nous res - pi - rons à pleins pou -

*p* *f*

*pp* *ff*

-mons ; allons, trot - tons, cheminons, chan - tons, marchons, gai - ment et li - bre -

*pp* *ff*

-mons ; allons, trot - tons, cheminons, chan - tons, marchons, gai - ment et li - bre -

*pp* *ff*

-mons ; allons, trot - tons, cheminons, chan - tons, marchons, gai - ment et li - bre -

*p* *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair (top two staves) has lyrics: '-mons ; allons, trot - tons, cheminons, chan - tons, marchons, gai - ment et li - bre -'. The second pair (middle two staves) has lyrics: '-mons ; allons, trot - tons, cheminons, chan - tons, marchons, gai - ment et li - bre -'. The piano accompaniment is at the bottom, with dynamics *p* and *f*. The key signature has one flat (B-flat), and the time signature is 7/8.

*pp* *ff*

-ment! dans l'air si pur, dans ce ciel d'a - zur, nous res - pi - rons à pleins pou -

*pp* *ff*

-ment! dans l'air si pur, dans ce ciel d'a - zur, nous res - pi - rons à pleins pou -

*pp* *ff*

-ment! dans l'air si pur, dans ce ciel d'a - zur, nous res - pi - rons à pleins pou -

*p* *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair (top two staves) has lyrics: '-ment! dans l'air si pur, dans ce ciel d'a - zur, nous res - pi - rons à pleins pou -'. The second pair (middle two staves) has lyrics: '-ment! dans l'air si pur, dans ce ciel d'a - zur, nous res - pi - rons à pleins pou -'. The piano accompaniment is at the bottom, with dynamics *p* and *f*. The key signature has one flat (B-flat), and the time signature is 7/8.

*p*  
- nous; allons, trot\_tons,                      allons, chantons,  
*p*  
- nous; allons, trot\_tons,                      allons, chantons,  
*p*  
- nous; allons, trot\_tons,                      allons, chantons,  
*p*  
- nous; allons, trot\_tons,                      allons, chantons,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "- nous; allons, trot\_tons,                      allons, chantons,". The piano part features chords and a rhythmic accompaniment in the bass.

decre, - - - - -  
allons, mar\_chons,                      allons, chantons,  
decre - - - - -  
allons, mar\_chons,                      allons, chantons,  
decre, - - - - -  
allons, mar\_chons,                      allons, chantons,  
allons, mar\_chons, .

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "decre, - - - - -  
allons, mar\_chons,                      allons, chantons,  
decre - - - - -  
allons, mar\_chons,                      allons, chantons,  
decre, - - - - -  
allons, mar\_chons,                      allons, chantons,  
allons, mar\_chons, .". The piano accompaniment continues with chords and a rhythmic accompaniment.

- seen, - - - - - do. sempre.  
 allons, marchons, allons, marchons, allons, mar-  
 - seen, - - - - - do. sempre.  
 allons, marchons, allons, marchons, allons, mar-  
 - seen, - - - - - do. sempre.  
 allons, marchons, allons, marchons, allons, mar-

- chons, pp allons, mar- chons!  
 - chons, pp allons, mar- chons!  
 - chons, pp allons, mar- chons!  
 - chons, pp allons, mar- chons!

allons, mar- chons! L'air morne, immobile se plombe:  
 Comme la face d'un mourant.  
 Voici l'impétueuse trombe  
 Au souffle aride et dévorant!

*pp*

ere - - - seen - - - do - - - poco - - -

- a - - - poco - - -

Metr: ♩ = 458  
La tempête au désert.

*f un peu plus vite.*

*ff*  
 Cour - - - bez vos fronts! le Si -  
*ff*  
 Cour - - - bez vos fronts! le Si -  
*ff*  
 Cour - - - bez vos fronts! le Si -  
*ff*  
 Cour - - - bez vos fronts! le Si -

- mouin, vent de feu,  
 - mouin, vent de feu,  
 - mouin, vent de feu,  
 - mouin, vent de feu,

*8<sup>va</sup>*

pas - - - se com me un flé au de

pas - - - se com me un flé au de

pas - - - se com me un flé au de

pas - - - se com me un flé au de

8<sup>a</sup>

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "pas - - - se com me un flé au de". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and melodic lines.

Dieu. Al -

Dieu. Al -

Dieu. Al -

Dieu Al -

The second system continues the vocal parts with the lyrics "Dieu. Al -". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and melodic lines in both hands.



- lah, pi-tié pour les croy-ants! Al-  
 - lah, pi-tié pour les croy-ants! Al-  
 - lah, pi-tié pour les croy-ants! Al-  
 - lah, pi-tié pour les croy-ants! Al-

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in 4/4 time and feature a melodic line with lyrics. The piano accompaniment is in the right and left hands, providing harmonic support with chords and moving lines.

- lah, soutiens les cœurs fer-vents!  
 - lah, soutiens les cœurs fer-vents!  
 - lah, soutiens les cœurs fer-vents!  
 - lah, soutiens les cœurs fer-vents!

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal parts have the same melodic line as the first system but with different lyrics. The piano accompaniment remains consistent in style and rhythm.

Le Ciel n'est plus;

Le Ciel n'est plus;

*p*

Detailed description: This system contains the first two staves of a musical score. The top two staves are vocal lines. The first vocal line begins with a fermata and then has the lyrics "Le Ciel n'est plus;". The second vocal line also begins with a fermata and has the lyrics "Le Ciel n'est plus;". The piano accompaniment starts with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand.

*ff*

Al - - - - - lah!

*ff*

L'en - fer nous pres - - - - - se!

*ff*

Al - - - - - lah!

*ff*

Al - - - - - lah!

Detailed description: This system contains the next two staves of the musical score. The vocal lines are marked with fortissimo (*ff*) dynamics. The lyrics include "Al - - - - - lah!", "L'en - fer nous pres - - - - - se!", and "Al - - - - - lah!". The piano accompaniment continues with a fortissimo (*ff*) dynamic.

*ff*

Detailed description: This system contains the final two staves of the musical score. The piano accompaniment is marked with fortissimo (*ff*) and features a complex, rhythmic pattern in both hands. The vocal lines are not present in this system.

Musical score for page 35, featuring vocal lines and piano accompaniment. The score is written in French and includes dynamic markings such as *f* (forte) and *ff* (fortissimo).

The first system shows the vocal line with the lyrics: "Le ciel n'est plus;". The piano accompaniment consists of a treble and bass clef with a complex rhythmic pattern.

The second system continues the vocal line with the lyrics: "Le ciel n'est plus;". The piano accompaniment continues with similar rhythmic patterns.

The third system features a vocal line with the lyrics: "Al - - - lah!". The piano accompaniment includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

The fourth system features a vocal line with the lyrics: "l'en - fer nous pres - - - se!". The piano accompaniment continues with similar rhythmic patterns.

The fifth system features a vocal line with the lyrics: "Al - - - lah!". The piano accompaniment includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

The sixth system features a vocal line with the lyrics: "Al - - - lah!". The piano accompaniment continues with similar rhythmic patterns.

Mai - tre de l'u - ni - vers, tu vois no - tre dé -

Mai - tre de l'u - ni - vers, tu vois no - tre dé -

Mai - tre de l'u - ni - vers, tu vois no - tre dé -

no - tre dé -

*ff* tres - se

*ff* tres - se

*ff* tres - se

*ff* tres - se

*ff* tres - se

Maître de l'univers, tu vois notre dé

Maître de l'univers, tu vois notre dé

Maître de l'univers, tu vois notre dé

Maître de l'univers, tu vois notre dé

The piano accompaniment consists of two staves with a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand.

*ff* tres se.

*ff* tres se. L'ange de la

*ff* tres se.

*ff* tres se. L'ange de la

The piano accompaniment continues with a similar texture, featuring a strong melodic presence in the right hand and a supporting bass line in the left hand.

Langue de la  
mort plane sur nos têtes!

Langue de la  
mort plane sur nos têtes!

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, with lyrics in French. The bottom two staves are piano accompaniment in treble and bass clefs, featuring a complex rhythmic pattern with many sixteenth notes.

mort plane sur nos têtes!

Con - tre ces tem -

mort plane sur nos têtes!

*f*  
Con - tre ces tem -

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble and bass clefs, with lyrics in French. The bottom two staves are piano accompaniment in treble and bass clefs, continuing the complex rhythmic pattern from the first system. A dynamic marking of *f* (forte) is present above the piano part.

Con - tre ces tem -  
 pê - tes, hé - las, point de port!

Con - tre ces tem -  
 pê - tes, hé - las, point de port!

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

pê - tes, hé - las, point de port!

O, sou - ve - rain

pê - tes, hé - las, point de port!

O, sou - ve - rain

The second system continues the vocal and piano parts. The vocal lines have lyrics. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

O, sou - ve - rain  
ju - ge, mal - gré no - tre foi, ô sou - ve - rain

O, sou - ve - rain  
ju - ge, mal - gré no - tre foi, ô sou - ve - rain

The first system consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are: "O, sou - ve - rain" and "ju - ge, mal - gré no - tre foi, ô sou - ve - rain".

ju - ge, mal - gré no - tre foi, no - tre seul re -  
ju - ge, mal - gré no - tre foi, no - tre seul re -  
ju - ge, mal - gré no - tre foi, no - tre seul re -  
ju - ge, mal - gré no - tre foi, no - tre seul re -

The second system consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The piano part continues with a similar rhythmic pattern. The lyrics are: "ju - ge, mal - gré no - tre foi, no - tre seul re -" and "ju - ge, mal - gré no - tre foi, no - tre seul re -". Dynamic markings *sf* (sforzando) are present above the vocal lines.



fu - ge, c'est la tombe ou toi, no - tre seul re -

fu - ge, c'est la tombe ou toi, no - tre seul re -

fu - ge, c'est la tombe ou toi, no - tre seul re -

fu - ge, c'est la tombe ou toi, no - tre seul re -

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

The first system consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and 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. Dynamics include *sf* (sforzando) and *f* (forte).

fu - ge, c'est la tombe ou toi.

fu - ge, c'est la tombe ou toi

fu - ge, c'est la tombe ou toi.

fu - ge, c'est la tombe ou toi.

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

The second system continues the vocal and piano parts. The vocal lines end with a period or a comma. The piano accompaniment continues with similar rhythmic and melodic patterns. Dynamics include *sf* and *f*.

*ff*

Al - lah, pi -

*ff*

Al - lah, pi -

*ff*

Al - lah, pi -

*ff*

Al - lah, pi -

tié pour les croy - - -

tié pour les croy - - -

tié pour les croy - - -

tié pour les croy - - -

8 -

- ants, Al - lah, pi - tié pour les croy -

- ants, Al - lah, pi - tié pour les croy -

- ants, Al - lah, pi - tié pour les croy -

- ants, Al - lah, pi - tié pour les croy -

- ants! Al - lah, sou - tiens les cœurs fer -

- ants! Al - lah, sou - tiens les cœurs fer -

- ants! Al - lah, sou - tiens les cœurs fer -

- ants! Al - lah, sou - tiens les cœurs fer -

decre  
- vents, Al - lah, pi - tie pour les croy -  
decre  
- vents, Al - lah, pi - tie pour les croy -  
decre  
- vents, Al - lah, pi - tie pour les croy -  
decre  
- vents, Al - lah, pi - tie pour les croy -  
decre  
- vents, Al - lah, pi - tie pour les croy -

scen - do.  
- ants, Al - lah, Al -  
- scen - do.  
- ants, Al - lah, Al -  
- scen - do.  
- ants, Al - lah, Al -  
- scen - do.  
- ants, Al - lah, pi - tie pour les croy -  
scen - do.  
- ants, Al - lah, pi - tie pour les croy -

- lah!

- lah!

- lah!

- aults, Al - lah, Al - lah,

This system contains the first three vocal staves and the beginning of the piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics '- lah!' and '- aults, Al - lah, Al - lah,'. The piano accompaniment is in grand staff with complex rhythmic patterns.

*pp*

*tenuto.*  
Ped.

This system shows the piano accompaniment for the second system, featuring a *pp* dynamic and a *tenuto.* marking with a pedal instruction.

Le calme renait

*Lento.*

ere - - - seen - - - do.

This system contains the vocal lines and piano accompaniment for the third system. The vocal parts have lyrics 'Le calme renait' and 'ere - - - seen - - - do.'. The piano accompaniment is marked *Lento.*

La Caravane reprend sa marche.

Metr: ♩ = 104. 1<sup>o</sup> Tempo di marcia.

*pp*

ere - - - seen - - -

This system contains the vocal lines and piano accompaniment for the fourth system. The piano accompaniment is marked *pp* and includes the tempo instruction '1<sup>o</sup> Tempo di marcia.' with a metronome marking of 104.

- - do.

poco - - - a - - - poco.

This system shows the piano accompaniment for the fifth system, featuring a *poco - - - a - - - poco.* marking.

*ff*  
 Ici la vie est un rude combat, mais rien, non, rien, ne nous a -  
*ff*  
 Ici la vie est un rude combat, mais rien, non, rien, ne nous a -  
*ff*  
 Ici la vie est un rude combat, mais rien, non, rien, ne nous a -  
*ff*  
 Ici la vie est un rude combat, mais rien, non, rien, ne nous a -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are marked with a forte dynamic (*ff*) and feature a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment is in the right and left hands, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

- bat, ni la brù - lan - te poussière, ni la cha - leur, ni le la -  
 - bat, ni la brù - lan - te poussière, ni la cha - leur, ni le la -  
 - bat, ni la brù - lan - te poussière, ni la cha - leur, ni le la -  
 - bat, ni la brù - lan - te poussière, ni la cha - leur, ni le la -

The second system of the musical score continues the vocal and piano parts from the first system. It features the same four vocal staves and piano accompaniment. The lyrics are repeated across the vocal lines, with some notes marked with accents. The piano accompaniment maintains the same rhythmic and harmonic structure as in the first system.

-beur. Nous sommes forts et par nos ef - forts nous domptons ciel et ter - - -  
 -beur. Nous sommes forts et par nos ef - forts nous domptons ciel et ter - - -  
 -beur. Nous sommes forts et par nos ef - forts nous domptons ciel et ter - - -  
 -beur. Nous sommes forts et par nos ef - forts nous domptons ciel et ter - - -

The first system consists of four vocal staves (two treble and two bass clefs) and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are repeated across the four vocal staves.

-re; nous com - bat - tons et nous tri - om - phons de la na - ture entiè - - -  
 -re; nous com - bat - tons et nous tri - om - phons de la na - ture entiè - - -  
 -re; nous com - bat - tons et nous tri - om - phons de la na - ture entiè - - -  
 -re; nous com - bat - tons et nous tri - om - phons de la na - ture entiè - - -

The second system follows the same format as the first, with four vocal staves and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern. The lyrics are repeated across the four vocal staves.

*pp* *f* **TUTTI.**

re! Allons, trot\_tons, chemi\_nous, chan\_tons, marchons gai\_ment et li\_bre\_

*pp* *f* **TUTTI.**

re! Allons, trot\_tons, chemi\_nous, chan\_tons, marchons gai\_ment et li\_bre\_

*pp* *f* **TUTTI.**

re! Allons, trot\_tons, chemi\_nous, chan\_tons, marchons gai\_ment et li\_bre\_

*pp* *f* **TUTTI.**

re! Allons, trot\_tons, chemi\_nous, chan\_tons, marchons gai\_ment et li\_bre\_

*pp* *f* **TUTTI.**

ment! dans l'air si pur, dans ce ciel d'a\_zur nous res\_pi\_rons à pleins pou\_

*pp* *f* **TUTTI.**

ment! dans l'air si pur, dans ce ciel d'a\_zur nous res\_pi\_rons à pleins pou\_

*pp* *f* **TUTTI.**

ment! dans l'air si pur, dans ce ciel d'a\_zur nous res\_pi\_rons à pleins pou\_

*pp* *f* **TUTTI.**

ment! dans l'air si pur, dans ce ciel d'a\_zur nous res\_pi\_rons à pleins pou\_



*pp* *f* TUTTI.

-mons. Allons, trot\_tons, che\_minons, chan\_tons, marchons gai\_ment et li\_bre -

*pp* *f* TUTTI.

-mons. Allons, trot\_tons, che\_minons, chan\_tons, marchons gai\_ment et li\_bre -

*pp* *f* TUTTI.

-mons. Allons, trot\_tons, che\_minons, chan\_tons, marchons gai\_ment et li\_bre -

*pp* *f* TUTTI.

-mons. Allons, trot\_tons, che\_minons, chan\_tons, marchons gai\_ment et li\_bre -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in a 7/8 time signature. The piano accompaniment is in a 7/8 time signature and features a steady eighth-note bass line. The key signature has one flat (B-flat). The dynamics range from *pp* (pianissimo) to *f* (forte). The word 'TUTTI' is written above the vocal staves.

*pp* *f* TUTTI.

-ment; dans l'air si pur, dans ce ciel d'a\_zur, nous res\_pi\_rons à pleins pou -

*pp* *f* TUTTI.

-ment; dans l'air si pur, dans ce ciel d'a\_zur, nous res\_pi\_rons à pleins pou -

*pp* *f* TUTTI.

-ment; dans l'air si pur, dans ce ciel d'a\_zur, nous res\_pi\_rons à pleins pou -

*pp* *f* TUTTI.

-ment; dans l'air si pur, dans ce ciel d'a\_zur, nous res\_pi\_rons à pleins pou -

The second system of the musical score continues the vocal and piano parts from the first system. It maintains the same 7/8 time signature and key signature. The vocal parts continue with the lyrics. The piano accompaniment provides harmonic support with chords and a consistent bass line. Dynamics and the 'TUTTI' marking are consistent with the first system.

*ff*  
-mons. Allons, marchons, cheminons, trot-tons, ar-rivons, chan-tons, nous franchis-

*ff*  
-mons. Allons, marchons, cheminons, trot-tons, ar-rivons, chan-tons, nous franchis-

*ff*  
-mons. Allons, marchons, cheminons, trot-tons, ar-rivons, chan-tons, nous franchis-

*ff*  
-mons. Allons, marchons, cheminons, trot-tons, ar-rivons, chan-tons, nous franchis-

*ff*  
-sons ces ho - ri - zons \_\_\_\_\_ du mys - tè - re .

*ff*  
-sons ces ho - ri - zons \_\_\_\_\_ du mys - tè - re .

*ff*  
-sons ces ho - ri - zons \_\_\_\_\_ du mys - tè - re .

*ff*  
-sons ces ho - ri - zons \_\_\_\_\_ du mys - tè - re .

DEUXIEME PARTIE.

# LA NUIT

## LE DÉSERT.

Ode symphonie.

FELICIEN DAVID.

Metr: ♩ = 60.

(PARLÉ.)

PIANO.

Comme un voile de fiancée,  
 La nuit tombe au front du désert.  
 Aux charmes de la nuit notre cœur s'est ouvert.  
 Lorsque brillante aux cieux, Vénus s'est élancée.

The musical score is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of 60 beats per minute. The score is divided into five systems, each with a grand staff (treble and bass clefs). The first system includes the lyrics, which are set to a vocal line that is not fully written out but indicated by a bracket. The piano accompaniment starts with a *pp* (pianissimo) dynamic. The second system continues the piano accompaniment with *pp* markings. The third system features a *Ped.* (pedal) marking. The fourth and fifth systems also include *Ped.* markings. The score concludes with a final cadence in the fifth system.

TÉNOR.

O nuit,

bel - - le nuit, Ta fraîcheur nous ré-jouit,

quand a-près la pri - è - - re,

Sur le sa-ble mouvant, la ca-ravane entiè - re se re-

- po-se en ré-vant.

Ô nuit, ô bel - - le nuit.

ta fraîcheur nous ré-jouit. Comme une a-man - - te

comble l'atten - - te d'amour, tu calmes l'ardeur dévo - rante du

jour. O nuit ô douce

nuit!

O nuit, ô bel - - le nuit,

ta fraîcheur nous ré-jouit, quand, l'air rempli d'a - rò - - me,

aux sons du ta-ra-bouk,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics "aux sons du ta-ra-bouk,". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes with a steady bass line. Pedal markings ("Ped.") are present in the first two measures of the piano part, each accompanied by a circled cross symbol.

l'al-mée ondule com-me la va-peur du chy-bouk

The second system of music continues the vocal and piano parts. The vocal line contains the lyrics "l'al-mée ondule com-me la va-peur du chy-bouk". The piano accompaniment includes dynamic markings of *f* and *p*. Pedal markings ("Ped.") are present in the final two measures of the piano part, each accompanied by a circled cross symbol.

Ô nuit, ô

The third system of music continues the vocal and piano parts. The vocal line contains the lyrics "Ô nuit, ô". The piano accompaniment includes dynamic markings of *mf* and *pp*. Pedal markings ("Ped.") are present in the final three measures of the piano part, each accompanied by a circled cross symbol.

bel - - le nuit, ta fraîcheur nous re-jouit.

The fourth system of music concludes the vocal and piano parts. The vocal line contains the lyrics "bel - - le nuit, ta fraîcheur nous re-jouit.". The piano accompaniment includes dynamic markings of *pp* and *f*. Pedal markings ("Ped.") are present in the final two measures of the piano part, each accompanied by a circled cross symbol.

Comme u-ne a-mour-te com-ble l'atten-

-te d'amour. tu calmes l'ardeur dé-vo-rante du jour;

à nuit, à dou-cc

nuit!



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand, with some notes marked with 's.' (sordano).

The second system of musical notation continues the piece. It features similar chordal textures in the right hand and rhythmic accompaniment in the left hand. The system concludes with a double bar line and repeat signs.

La Fantaisie arabe.

The third system of musical notation begins with the tempo marking *f animato.* in the left hand. The right hand features a melodic line with eighth notes, while the left hand provides a steady accompaniment. The system ends with a double bar line.

The fourth system of musical notation shows a continuation of the melodic and accompanimental patterns. The right hand has a more active melodic line, and the left hand maintains a consistent rhythmic accompaniment.

The fifth system of musical notation includes dynamic markings *ff* and *f*. The right hand features a melodic line with some grace notes, and the left hand has a complex accompaniment with chords and moving lines.

The sixth system of musical notation concludes the piece. It features a final melodic flourish in the right hand and a strong accompaniment in the left hand, marked with *f*. The system ends with a double bar line.

First system of a musical score, consisting of two staves (treble and bass clef). The music features complex rhythmic patterns with many beamed notes and rests. The dynamic marking *f* (forte) is present in the bass staff.

Second system of a musical score, consisting of two staves. The notation continues with intricate rhythmic figures. The dynamic marking *f* is visible in the bass staff.

Third system of a musical score, consisting of two staves. The music maintains its complex rhythmic texture. The dynamic marking *f* is present in the bass staff.

Fourth system of a musical score, consisting of two staves. The notation shows a continuation of the complex rhythmic patterns. The dynamic marking *f* is present in the bass staff.

Fifth system of a musical score, consisting of two staves. The music features dense rhythmic textures. The dynamic marking *f* is present in the bass staff.

Sixth system of a musical score, consisting of two staves. The notation concludes with complex rhythmic patterns. The dynamic marking *f* is present in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *p* and *f*. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a more active melodic line with some slurs, while the left hand continues with a consistent accompaniment. A dynamic marking *f* is present.

Third system of musical notation, showing a grand staff with treble and bass clefs. The right hand features a prominent melodic line with slurs and accents, while the left hand maintains a rhythmic accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with slurs, and the left hand provides a supporting accompaniment.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, and the left hand continues with a steady accompaniment. A dynamic marking *p* is present.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, and the left hand provides a supporting accompaniment. The system concludes with a double bar line and repeat signs.

Danse des Almées.

This musical score is for a piece titled "Danse des Almées". It is written in C major and 3/4 time. The score consists of six systems, each with a grand staff (treble and bass clefs). The piece begins with a piano (*p*) dynamic. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords. The second system continues this pattern. The third system introduces a forte (*f*) dynamic in the bass staff. The fourth system features a more active treble staff with sixteenth-note passages. The fifth system maintains the forte dynamic. The sixth system concludes with a piano (*p*) dynamic in the bass staff. The notation includes various note values, rests, and dynamic markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 7/8. The first measure contains a melodic phrase with a grace note. The second and third measures continue the melodic line with eighth notes and a B-flat.

Second system of musical notation. The treble clef part continues with eighth notes and a B-flat. The bass clef part features a steady eighth-note accompaniment. A *cresc.* marking is present in the third measure of the bass line.

Third system of musical notation. The treble clef part continues with eighth notes and a B-flat. The bass clef part features a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef part features a melodic phrase with a grace note and a *f* (forte) dynamic marking. The bass clef part continues with eighth notes and a B-flat.

Fifth system of musical notation. The treble clef part features a melodic phrase with a grace note and a *f* (forte) dynamic marking. The bass clef part continues with eighth notes and a B-flat.

Sixth system of musical notation. The treble clef part features a melodic phrase with a grace note and a *p* (piano) dynamic marking. The bass clef part continues with eighth notes and a B-flat, with a *f* (forte) dynamic marking in the final measure.

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First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and chords. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, continuing the piece with similar complex textures and beamed notes in both staves.

Third system of musical notation, featuring a prominent melodic line in the upper staff with a slur and a dynamic marking of *f* (forte) in the second measure.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material with various articulations.

Fifth system of musical notation, featuring a dynamic marking of *morendo.* (diminuendo) in the third measure, indicating a gradual decrease in volume.

Sixth system of musical notation, concluding the page with a dynamic marking of *f* (forte) in the second measure and a final cadence.

## LA LIBERTÉ AU DESERT .

Vivace. 160 = 

*ff* Restez dans  
(très martelé) *ff* Restez dans  
*ff* Restez dans  
*ff* Restez dans



vos tombeaux de pier\_re, pâ\_les ha\_bitans des ci\_tés,

vos tombeaux de pier\_re, pâ\_les ha\_bitans des ci\_tés,

vos tombeaux de pier\_re, pâ\_les ha\_bitans des ci\_tés.

vos tombeaux de pier\_re, pâ\_les ha\_bitans des ci\_tés,

*ff*



sans voir du Ciel ni de la ter\_re les ma\_

sans voir du Ciel ni de la ter\_re les ma\_

sans voir du Ciel ni de la ter\_re les ma\_

sans voir du Ciel ni de la ter\_re les ma\_

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sans voir du Ciel ni de la ter\_re les ma\_". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

\_jes - tu - eu - ses beautés!

\_jes - tu - eu - ses beautés!

\_jes - tu - eu - ses beautés!

\_jes - tu - eu - ses beautés!

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "\_jes - tu - eu - ses beautés!". The piano accompaniment continues with a similar rhythmic pattern.



Là votre ex - is - tence est flé - tri - e par les en -  
 Là votre ex - is - tence est flé - tri - e par les en -  
 par les en -  
 par les en -

The first system consists of four vocal staves (two soprano and two bass) and a piano accompaniment. The vocal lines are in a soprano and bass clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Là votre existence est flétriée par les en-".

nuis, par les re - mords.  
 nuis, par les re - mords.  
 nuis, par les re - mords.  
 nuis, par les re - mords.  
 nuis, par les re - mords.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "nuis, par les remords.". The piano accompaniment features a more active bass line with eighth notes and chords.

Le désert est no-tre patri-e; nous som-mes

Le désert est no-tre patri-e; nous som-mes

Le désert est no-tre patri-e; nous som-mes

Le désert est no-tre patri-e; nous som-mes

rall.

rallent.

li-bres, fiers et forts.

li-bres, fiers et forts.

li-bres, fiers et forts.

li-bres, fiers et forts.

*f*

A nous le So\_leil et l'es - pa - ce, à nous le mi - rage é - cla -

A nous le So\_leil et l'es - pa - ce, à nous le mi - rage é - cla -

A nous le So\_leil et l'es - pa - ce, à nous le mi - rage é - cla -

A nous le So\_leil et l'es - pa - ce, à nous le mi - rage é - cla -

- tant! A nous le

- tant! A nous le

- tant! A nous le

- tant! A nous le

nu - a - ge qui pas - se, à nous le cour - sier ha - - le -

nu - a - ge qui pas - se, à nous le cour - sier ha - - le -

nu - a - ge qui pas - se, à nous le cour - sier ha - - le -

nu - a - ge qui pas - se, à nous le cour - sier ha - - le -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "nu - a - ge qui pas - se, à nous le cour - sier ha - - le -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

- tant! À nous les

- tant! À nous les

- tant!

- tant!

The second system continues the vocal parts and piano accompaniment. The vocal parts have a long rest followed by the lyrics "- tant! À nous les". The piano accompaniment continues with a similar rhythmic pattern, featuring arpeggiated chords in the right hand.

sables qui sem - til - lent et le dé - sert pour o - reil -

sables qui sem - til - lent et le dé - sert pour o - reil -

et le dé - sert pour o - reil -

et le dé - sert pour o - reil -

The first system consists of five staves. The top two staves are vocal parts with lyrics. The third and fourth staves are bass clef parts, also with lyrics. The bottom two staves are piano accompaniment.

- ler! A nous les é -

- ler! A nous les é -

- ler! A nous les é -

- ler! A nous les é -

The second system consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment.

*rall.*  
- toi - les qui bril - lent et nous re - gardent sommeil -  
*rall.*  
- toi - les qui bril - lent et nous re - gardent sommeil -  
*rall.*  
- toi - les qui bril - lent et nous re - gardent sommeil -  
*rall.*  
- toi - les qui bril - lent et nous re - gardent sommeil -  
*rallent.*

- ler!  
- ler!  
- ler!  
- ler!

First system of a piano score. The right hand features a melodic line with a '5' marking above a note. The left hand plays a rhythmic accompaniment. The system concludes with the instruction 'deceso.'.

Second system of the piano score. The right hand continues with a melodic line, and the left hand provides accompaniment. A dynamic marking 'p' is present.

Third system of the piano score. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The system includes the markings 'Ped.' and 'deceso:'.

### La Rêverie du Soir.

Andante molto. Metr: ♩=60.

First system of the 'La Rêverie du Soir' piece. The tempo is 'Andante molto' and the metronome is set to 60. The instruction 'dolce.' is written above the staff. The right hand has a melodic line, and the left hand has a rhythmic accompaniment with triplet markings.

Second system of the 'La Rêverie du Soir' piece. The right hand has a melodic line with a long note, and the left hand has a rhythmic accompaniment.

Third system of the 'La Rêverie du Soir' piece. The right hand has a melodic line with a long note, and the left hand has a rhythmic accompaniment.

TÉNOR.

dolce.

Ma belle

The first system of music features a vocal line in tenor clef and a piano accompaniment. The piano part consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes. A dynamic marking 'p' is present in the piano part.

nuit, oh! sois plus len - te! oui, tu me fais ai - mer et

The second system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern in the left hand and chordal accompaniment in the right hand.

vi - vre; ô nuit au - dis que ma voix chan - te mon bien ai -

The third system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern in the left hand and chordal accompaniment in the right hand.

- mé d'a - mour sé - ni - vre.

The fourth system concludes the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern in the left hand and chordal accompaniment in the right hand. A dynamic marking 'p' is present at the beginning of the system.



decrease:

(\*)

Vo - gue sans bruit, lu - ne é - cla -

*p*

- tan - te! au Ciel je ne veux pas te

sui - vre; i - ci, tan - dis que me voit

Les voix de femmes pourraient chanter la Pèlerinie du soir avec univoix plus l.

chan - te, mon bien ai - mé d'a - mour s'é -

- ni - vre.

*f*

*decrs:*

*pp*

Mais ma paupière lan - guis -

*plus lent:*

*pp*

- san - te au doux sommeil dé - jà se li - vre, et quand ma

voix s'é - teint mou - - ran - - - te. mon bien ai -

- mé d'a - mour s'é - ni - vre ..

decrease:

*pp*

Mais ma pau - pié - re lan - guis - san - te au doux som -

*pp*

Mais ma pau - pié - re lan - guis - san - te au doux som -

*pp*

Mais ma pau - pié - re lan - guis - san - te au doux som -

*pp*

Mais ma pau - pié - re lan - guis - san - te au doux som -

*pp*

-meil dé - jà se li - vre, et quand ma voix s'é - teint mou - -

-meil dé - jà se li - vre, et quand ma voix s'é - teint mou - -

-meil dé - jà se li - vre, et quand ma voix s'é - teint mou - -

-meil dé - jà se li - vre, et quand ma voix s'é - teint mou - -

-ran - - te mon bien ai - mé d'a - mour s'é - ni - vre.

-ran - - te mon bien ai - mé d'a - mour s'é - ni - vre.

-ran - - te mon bien ai - mé d'a - mour s'é - ni - vre.

-ran - - te mon bien ai - mé d'a - mour s'é - ni - vre.

*p*

*morendo.*

*ppp*  
*ritent.*

TROISIEME PARTIE.

# LE LEVER DU SOLEIL.

## LE DÉSERT

Ode symphonique.

FELICIEN DAVID.

Molto. Mètre: ♩ = 60.

PIANO.

*pp* Tremolo.

Des teintes roses de l'aurore  
La base des cieux se colore;  
L'astre du jour  
Rayonne tout à coup comme une hymne sonore  
Et remplit le désert de lumière et d'amour.

*pp*  
*pp*

S<sup>o</sup>

S<sup>o</sup>

S<sup>o</sup> Ped.

pe - - - sen - - - do

First system of piano accompaniment. The right hand features a melodic line with grace notes and a final fortissimo (ff) chord. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Second system of piano accompaniment. The right hand continues the melodic line with a fortissimo (ff) chord. The left hand maintains the rhythmic accompaniment.

Third system of piano accompaniment. The right hand features a melodic line with a piano (p) dynamic. The left hand continues the rhythmic accompaniment.

### CHANT DU MUEZZIM

Adagio Metr: ♩ = 48. très mesuré.

Vocal line and piano accompaniment for the first part of the chant. The vocal line is in a high register with a melodic contour. The piano accompaniment is in the left hand.

El — Sa — la — ma — lek a — leikoumel Sa — lam

Vocal line and piano accompaniment for the second part of the chant. The vocal line continues with a melodic contour. The piano accompaniment is in the left hand.

— Al — lah — ouakbar ia les Salah

lu Al-lah il Al-lah ou Mohamed rassoul Al-lah

Al-lah ou kbar ia les Salah

lu Al-lah il Al-lah ou Mo-hamed rassoul Al-

-lah Al-lah ou kbar



*p*

ia les Sa-lah

Départ de la Caravane .

Metr:  $\bullet = 104$ .  
Mod.<sup>o</sup> tempo di marcia

*pp*

cresc:

cresc:

*ff*  
Al-lons, par - tous, compa-gnons, che-mi-nons, marchons, per-çons ces ho - ri -

*ff*  
Al-lons, par - tous, compa-gnons, che-mi-nons, marchons, per-çons ces ho - ri -

*ff*  
Al-lons, par - tous, compa-gnons, che-mi-nons, marchons, per-çons ces ho - ri -

*ff*  
Al-lons, par - tous, compa-gnons, che-mi-nons, marchons, per-çons ces ho - ri -

*ff*  
- zons, au sein du dé - sert so - li - tai - re! al - lons tou - jours, les jours sont

*ff*  
- zons, au sein du dé - sert so - li - tai - re! al - lons tou - jours, les jours sont

*ff*  
- zons, au sein du dé - sert so - li - tai - re! al - lons tou - jours, les jours sont

*ff*  
- zons, au sein du dé - sert so - li - tai - re! al - lons tou - jours, les jours sont

longs, les jours sont longs, sont longs et lourds, et la vie a - mè -

longs, les jours sont longs, sont longs et lourds, et la vie a - mè -

longs, les jours sont longs, sont longs et lourds, et la vie a - mè -

longs, les jours sont longs, sont longs et lourds, et la vie a - mè -

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A double bar line with repeat dots is present at the end of the system.

- re; marchons, mar-chons, cherchons le fond de ce pro - fond mys - tè -

- re; marchons, mar-chons, cherchons le fond de ce pro - fond mys - tè -

- re; marchons, mar-chons, cherchons le fond de ce pro - fond mys - tè -

- re; marchons, mar-chons, cherchons le fond de ce pro - fond mys - tè -

The piano accompaniment continues with similar harmonic support. A double bar line with repeat dots is present at the end of the system.

- re; *pp* allons, trot - tons, chemi - nons, chan - tons, marchons gai - ment et li - bre -  
 - re; *pp* allons, trot - tons, chemi - nons, chan - tons, marchons gai - ment et li - bre -  
 - re; *pp* allons, trot - tons, chemi - nons, chan - tons, marchons gai - ment et li - bre -  
 - re; *pp* allons, trot - tons, chemi - nons, chan - tons, marchons gai - ment et li - bre -  
*p* *f*

- ment; dans l'air si pur dans ce ciel d'a - zur nous res - pi - rons à pleins pou -  
 - ment; dans l'air si pur dans ce ciel d'a - zur nous res - pi - rons à pleins pou -  
 - ment; dans l'air si pur dans ce ciel d'a - zur nous res - pi - rons à pleins pou -  
 - ment; dans l'air si pur dans ce ciel d'a - zur nous res - pi - rons à pleins pou -  
*p* *f*

*pp* *f* **TUTTI.**

mons; allons, trot - tons, che - minons, chan - tons, marchons gai - ment et li - bre -

*pp* *f* **TUTTI.**

mons; allons, trot - tons, che - minons, chan - tons, marchons gai - ment et li - bre -

*pp* *f* **TUTTI.**

mons; allons, trot - tons, che - minons, chan - tons, marchons gai - ment et li - bre -

*pp* *f* **TUTTI.**

mons; allons, trot - tons, che - minons, chan - tons, marchons gai - ment et li - bre -

*pp* *f* **TUTTI.**

- ment; dans l'air si pur, dans ce ciel d'a - zur nous res - pi - rons à pleins pou -

*pp* *f* **TUTTI.**

- ment; dans l'air si pur, dans ce ciel d'a - zur nous res - pi - rons à pleins pou -

*pp* *f* **TUTTI.**

- ment; dans l'air si pur, dans ce ciel d'a - zur nous res - pi - rons à pleins pou -

*pp* *f* **TUTTI.**

- ment; dans l'air si pur, dans ce ciel d'a - zur nous res - pi - rons à pleins pou -

mons; allons, trot - tons, cheminons, chan - tons, marchons gai - ment et li - bre -

mons; allons, trot - tons, cheminons, chan - tons, marchons gai - ment et li - bre -

mons; allons, trot - tons, cheminons, chan - tons, marchons gai - ment et li - bre -

mons; allons, trot - tons, cheminons, chan - tons, marchons gai - ment et li - bre -

ment; dans l'air si pur, dans ce ciel d'a - zur nous res - pi - rons a pleins poumons.

ment; dans l'air si pur, dans ce ciel d'a - zur nous res - pi - rons a pleins poumons.

ment; dans l'air si pur, dans ce ciel d'a - zur nous res - pi - rons a pleins poumons.

ment; dans l'air si pur, dans ce ciel d'a - zur nous res - pi - rons a pleins poumons.

*p*  
Al - lons, mar - chons, chan -

*p*  
Al - lons, mar - chons, chan -

*p*  
Al - lons, mar - chons, chan -

*p*  
Al - lons, mar - chons, chan -

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass clefs. Each vocal line begins with a piano (*p*) dynamic marking. The lyrics are 'Al - lons, mar - chons, chan -'. The piano accompaniment consists of a treble and bass clef staff with a complex rhythmic pattern of eighth and sixteenth notes.

- tons, mar - chons, chan - tons, decres -

- tons, mar - chons, chan - tons, decres -

- tons, mar - chons, chan - tons, decres -

- tons, mar - chons, chan - ton, decres -

- tons, mar - chons, chan - ton, decres -

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts continue with the lyrics '- tons, mar - chons, chan - tons, decres -'. The piano accompaniment continues with the same rhythmic pattern, including some trills and slurs. The lyrics are split across the vocal staves to match the notes.

cen - do  
al - lons, al - lons!

cen - do  
al - lons, al - lons!

cen - do  
al - lons, al - lons!

cen - do  
al - lons, al - lons!

do sempre. *tr* *fp*



*L'ambulante cité se perd dans le lointain;  
Elle fuit, elle fuit, on la voit disparaître  
Comme une vapeur du matin,  
Et du désert redevenant le maître,  
Le silence éternel que l'âme seule entend  
Sur sa couche de sable immobile s'étend.*

Andante Metr: ♩=69.

*Ineffables accords de l'éternel silence,  
Chaque grain de sable a sa voix,  
Dans l'éther onduleux le concert se balance,  
Je le sens, je le vois ....*

*pp*  
Al - lah, Al - lah, à

*pp*  
Al - lah, Al - lah, à

*pp*  
Al - lah, Al - lah, à

*pp*  
Al - lah, Al - lah, à

toi je rends hom - ma - - ge! Al -

toi je rends hom - ma - - ge! Al -

toi je rends hom - ma - - ge! Al -

toi je rends hom - ma - - ge! Al -

- lah, Al - lah, à toi je rends hom -  
 - lah, Al - lah, à toi je rends hom -  
 - lah, Al - lah, à toi je rends hom -  
 - lah, Al - lah, à toi je rends hom -

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with slurs and a dynamic marking of *p*. The bass clef part provides harmonic support with chords and moving lines.

- ma - - ge! Al - lah, Al -  
 - ma - - ge! Al - lah, Al -  
 - ma - - ge! Al - lah, Al -  
 - ma - - ge! Al - lah, Al -

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a melodic line with slurs and a dynamic marking of *p*. The bass clef part provides harmonic support with chords and moving lines.

*ff*  
- lah, de ton é - ter - ni - té, de

*ff*  
- lah, de ton é - ter - ni - té, de

*ff*  
- lah, de ton é - ter - ni - té, de

*ff*  
- lah, de ton é - ter - ni - té, de

*ff*  
Tremolo.

*pp*  
ton im\_men - si - té je suis, je suis la vivante i -

*pp*  
ton im\_men - si - té je suis, je suis la vivante i -

*pp*  
ton im\_men - si - té je suis, je suis la vivante i -

*pp*  
ton im\_men - si - té je suis, je suis la vivante i -

*pp*

ma - - - ge! Al - lah, Al -

ma - - - ge! Al - lah, Al -

ma - - - ge! Al - lah, Al -

ma - - - ge! Al - lah, Al -

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with a *p* dynamic marking and a hairpin crescendo. The lyrics are "ma - - - ge! Al - lah, Al -". The piano accompaniment features a treble and bass clef with a complex melodic line in the treble and a more rhythmic bass line.

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

The second system continues the vocal parts and piano accompaniment. The lyrics are "- lah, Al - lah, Al - lah, Al -". The piano accompaniment continues with similar melodic and rhythmic patterns, maintaining the *p* dynamic.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics underneath. The lyrics are: - lah, Al - lah, Al - lah, Al - . The piano accompaniment is shown in the bottom two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The piano part features a melodic line in the treble clef and a bass line in the bass clef, with various chordal textures and arpeggiated figures.

The second system of the musical score continues the vocal and piano parts. It also consists of five staves. The vocal parts have the same lyrics: - lah, Al - lah, Al - lah, Al - . The piano accompaniment continues with similar melodic and harmonic patterns as in the first system, maintaining the same instrumental texture.

deces - - - cen - - - do

- lah, Al - lah!

deces - - - cen - - - do.

- lah, Al - lah!

deces - - - cen - - - do.

- lah, Al - lah!

deces - - - cen - - - do.

Allegro. Met:  $\text{♩} = 76.$

*f*

*p*

cre - - - seen - - - do

*ff*  
Louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

*ff*  
Louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

*ff*  
Louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

*ff*  
Louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

*ff*

- té, louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

- té, louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

- té, louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

- té, louange à toi, le souverain des mondes, louan - ge dans l'immen - si -

*ff*



- té; car mes so\_li - tu\_des profon - des sont plei\_nes de ta ma - jes -

- té; car mes so\_li - tu\_des profon - des sont plei\_nes de ta ma - jes -

- té; car mes so\_li - tu\_des profon - des sont plei\_nes de ta ma - jes -

- té; car mes so\_li - tu\_des profon - des sont plei\_nes de ta ma - jes -

- té car mes so\_li - tu\_des profon - des sont pleines de ta ma - jes - té

- té car mes so\_li - tu\_des profon - des sont pleines de ta ma - jes - té

- té car mes so\_li - tu\_des profon - des sont pleines de ta ma - jes - té

- té car mes so\_li - tu\_des profon - des sont pleines de ta ma - jes - té

sont pleines de ta ma - jes - té, sont pleines de ta ma - jes - té; louange à

sont pleines de ta ma - jes - té, sont pleines de ta ma - jes - té; louange à

sont pleines de ta ma - jes - té, sont pleines de ta ma - jes - té; louange à

sont pleines de ta ma - jes - té, sont pleines de ta ma - jes - té; louange à

toi, le souverain des mondes, louan - ge dans l'immensi - té, car mes so - li - tudes profon -

toi, le souverain des mondes, louan - ge dans l'immensi - té, car mes so - li - tudes profon -

toi, le souverain des mondes, louan - ge dans l'immensi - té, car mes so - li - tudes profon -

toi, le souverain des mondes, louan - ge dans l'immensi - té, car mes so - li - tudes profon -

des sont plei\_nes de ta ma\_jes - té, sont plei\_nes de ta ma\_jes -

des sont plei\_nes de ta ma\_jes - té, sont plei\_nes de ta ma\_jes -

des sont plei\_nes de ta ma\_jes - té, sont plei\_nes de ta ma\_jes -

des sont plei\_nes de ta ma\_jes - té, sont plei\_nes de ta ma\_jes -

rall:

- té, sont plei\_nes de ta ma\_jes - té! Al - lah, Al - lah, Al -

- té, sont plei\_nes de ta ma\_jes - té! Al - lah, Al - lah, Al -

- té, sont plei\_nes de ta ma\_jes - té! Al - lah, Al - lah, Al -

- té, sont plei\_nes de ta ma\_jes - té! Al - lah, Al - lah, Al -

rall:

deeres - - - - - cen -

- lah, Al - lah, Al - lah, Al - lah, Al -

deeres - - - - - cen -

- lah, Al - lah, Al - lah, Al - lah, Al -

deeres - - - - - cen -

- lah, Al - lah, Al - lah, Al - lah, Al -

deeres - - - - - cen -

- lah, Al - lah! louange à toi, le souverain des mondes, louan -

do

- lah, Al - lah, Al - lah, Al - lah, Al -

do

- lah, Al - lah, Al - lah, Al - lah, Al -

do

- lah, Al - lah, Al - lah, Al - lah, Al -

do

- ge dans l'immen - si - té! Al - lah, Al - lah, Al -

*p*  
- lah, Al - lah, Al - lah, Al -  
*p*  
- lah, Al - lah, Al - lah, Al -  
*p*  
- lah, Al - lah, Al - lah, Al -  
*p*  
- lah, Al - lah, Al - lah, Al -

*p*

- lah, Al - lah!  
- lah, Al - lah!  
- lah, Al - lah!  
- lah, Al - lah!

*pp*

*pp* *cres* > *cen* - *da* *ff* *sf*.

Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

*pp* *cres* > *cen* - *da*

Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

*pp* *cres* > *cen* - *da* *ff* *sf*.

Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

*pp* *cres* > *cen* - *da* *ff*

Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al - lah, Al -

*p* > *cres* > *ff* *sf*.

- lah, Al lah, Al - lah, Al lah, Al - lah, Al - lah, Al - lah, Al - lah!

*p* > *cres* > *ff*

- lah, Al lah, Al - lah, Al lah, Al - lah, Al - lah, Al - lah, Al - lah!

*p* > *cres* > *ff* *sf*.

- lah, Al lah, Al - lah, Al lah, Al - lah, Al - lah, Al - lah, Al - lah!

*p* > *cres* > *ff*

- lah, Al lah, Al - lah, Al lah, Al - lah, Al - lah, Al - lah, Al - lah!