

A LA VILLE DE LILLE

à Monsieur le Président du Conseil
Municipal de Paris

E. Ratez

Scènes Héroïques

EN TROIS PARTIES ET UN PROLOGUE

POÈME DE

PHILIPPE DE ROUVRE

MUSIQUE DE

ÉMILE RATEZ

Partition Chant et Piano

PRIX : 10 FRANCS NET

PARIS, ALPHONSE LEDUC, ÉDITEUR

3, RUE DE GRAMMONT

Propriété pour tous Pays. — Déposé selon les Traités internationaux.

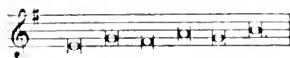
*Tous droits d'Édition, de Représentation, de Traduction, de Reproduction et d'Arrangements
réservés pour tous pays.*

y compris la Suède, la Norvège et le Danemark. — Copyright 1897, by Alphonse Leduc.

TABLE

	Pages.
PROLOGUE (Le Génie, la France)	1
PREMIÈRE PARTIE	9
DANSE DES ÉPÉES (Le Génie, la France, les Chœurs)	17
LA FORÊT ENCHANTÉE (Poème symphonique)	47
INTERLUDE. — APRÈS BOUVINES (Poème symphonique).	56
DEUXIÈME PARTIE.	67
APOTHÉOSE DE JEANNE D'ARC (des Chœurs)	86
TROISIÈME PARTIE.	92
LA MARSEILLAISE (La France, les Chœurs)	106

THÈME FONDAMENTAL :



SCÈNES HÉROÏQUES

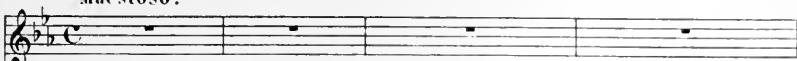
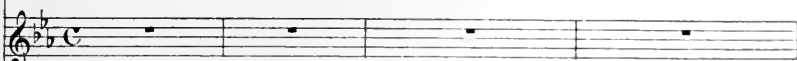
Paroles de
PHILIPPE DE ROUVRE

Musique de
EMILE RATEZ
 Op.33.

PROLOGUE

Maestoso.

LA FRANCE

LE GÉNIE
de la Patrie

PIANO

Maestoso.



LE GÉNIE

le
G.

Tous droits de Traduction et d'Édition réservés

Copyright 1897, by Alphonse Leduc

A. L. 9829

1e
6.

bout, Ta voix a semé l'es - pé - ran - ce; A tes ac -

1e
6.

- cents l'homme retrou - ve sa fier - té: De - bout! Fran - ce, de -

1e
6.

- bout! — Voi - ci la li - ber - té! —

A

LA FRANCE

p

0 cru - el - le i - ro -

1a
F.

_ ni - e! Est-ce toi que j'en - tends, ô bienfaisant gé - ni - e! Toi par

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note 'ni' followed by a quarter note 'e!'. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, all in a B-flat major key signature.

1a
F.

qui mon â - me sans cesse est rajeuni - e. He -

Dolce.

The second system continues the vocal line with 'qui mon â - me sans cesse est rajeuni - e.' followed by a rest and then 'He -'. The piano accompaniment includes a section marked 'Dolce.' with a more melodic line in the right hand. The key signature remains B-flat major.

1a
F.

- las! les siècles ont pas - sé Et des chaî - nes tou - jours pèsent sur la Pa -

The third system features the vocal line with '- las! les siècles ont pas - sé Et des chaî - nes tou - jours pèsent sur la Pa -'. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

1a
F.

- tri - e; Par tant de vains ef - forts mon cou - rage est las - sé. LE GÈNE

p

O bien au -

The fourth system begins with the vocal line '- tri - e; Par tant de vains ef - forts mon cou - rage est las - sé.' followed by the section title 'LE GÈNE'. The piano accompaniment has a section marked 'p' (piano) with a melodic line in the right hand. The system concludes with the vocal line 'O bien au -'.

B

1^e G. *me - l'ô Fran_ee! — N'ai-je pas souffert ta lon_gue souffran_ee?*

B

p *f* *f*

1^e G. *A_vec toi j'ai pleu_ré, — a_vec toi j'ai dé_ses_pé_ré, — A_vec*

Cresc.

Cresc.

1^e G. *toi j'ai por_té la chai_ee... Ah! j'ai vé_cu ta misère et ta*

f *f* *3* *3*

f *3* *3*

1^e G. *hai_ee — Désormais il n'est plus, dans la coupe enfin plei_ee, Pla_ee pour_ee*

p *f* *3* *3*

f *p* *3* *3*

Con moto e maestoso.

le G. *mf*

pei - - ne. 0 sui - le som - bre

Espress. *mf*

Con moto e maestoso

le G. *mf*

Des temps mys_té_ri - eux, Sors de l'om - - bre; Spec -

mf

le G. *mf*

- tres sans nom_bre, Spec_tres de nos a - - yeux, Je vous ap - pel - -

mf

le G. *mf*

- le Au nom de la Pa - tri - e im - mor - tel - le.

mf

1^{re} G.  *3*
 Empe - reurs, rois et ho - be - reux, je vous ap - pel - le, —

1^{re} G.  *3*
 Cheva - liers fé - lions, su - blimes hé - ros, —

1^{re} G.  *3*
 — Pour di - re ses gran - deurs et son mar - ty — — —

1^{re} G.  *f*
 — re, Sor - tez de vos tom - beaux, — — —

1^{re} G. *mf*
Lé - po -

C
1^{re} G. *mf*
- pé - e hé - ro - ū - que Fai - le de l'ar - mes et de sang, Ehis -

1^{re} G. *Cresc. poco a poco.*
- toi - re ma - gui - fi - que bu - ple franc, Comme un é -

1^{re} G. *Cresc.*
- clair si l'on nait les nu - a - ges Resplen - dit a - travers les

1^{re} G.
 à - - ges. Le so - leil s'est le - vé, ô

1^{re} G.
 Fran - ce! Voi - ci la dé - li - vran -

1^{re} G.
 - ce, Le jour de gloi - - - re est ar - ri - vé.

ff Allargando.

1^{re} G.
 8^{va}

PREMIÈRE PARTIE

LA FRANCE

Andante.

PIANO

Andante. pp

la

Si loïn que dans l'his-toi-re Remon-te ma mé-moi-re, Je vois du Rhin à la

la

Loi-re Le Gan-lois li-bre de ser-vi-tu-des.

Cresc.

TÉNORS

BASSES

p

Dans les so-li-

p

Dans les so-li-

T. *- tu - des, D'un pied im - pa - ti - ent, l'au - roch, Fouillait le sol, frappait le roc, Dé - fi - ant tou - tes*

R. *- tu - des, D'un pied im - pa - ti - ent, l'au - roch, Fouillait le sol, frappait le roc, Dé - fi - ant tou - tes*

T. *chai - nes, Prêt à bon - dir par les monts, par les plai - nes, Je - tait, su - per - be, al - tier,*

R. *chai - nes, Prêt à bon - dir par les monts, par les plai - nes, Je - tait, su - per - be, al - tier,*

Cresc.

T. *Sa gran - de voix so - no - re aux é - chos du hal - tier.*

R. *Sa gran - de voix so - no - re aux é - chos du hal - tier.*

f

mp

1^{er} SOPRANI *D* *Dolce.*

2^e SOPRANI *D* *Dolce.*

pp Legato.

S. - pi - de du fleuve ou de l'é - tang. —

Sur l'on - de lim - pi - de du fleuve ou de l'é -

The first system of the musical score consists of four staves. The top two staves are vocal lines for Soprano (S.), with lyrics in French. The bottom two staves are piano accompaniment, showing chords and melodic lines in the right and left hands. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

S. Pai - si - ble, se ber - çait le cygne au long col blanc;

- tang, Pai - si - ble, se ber - çait le cygne au long col blanc;

TÉNORS

A - lors le dru -

The second system of the musical score consists of four staves. The top two staves are vocal lines for Soprano (S.), with lyrics in French. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system.

S. A - lors le dru i - de, De - vant l'as - tre na -

A - lors le dru i - de, De - vant l'as - tre na -

T. i - de, De - vant l'as - tre na - cre, —

The third system of the musical score consists of four staves. The top two staves are vocal lines for Soprano (S.), with lyrics in French. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the previous systems.

LA FRANCE

Espress.

Heu - res bé - ni - es, —
 - cré. De sa faucil - le d'or cueil - lait le gui - sa - cré.
 - cré, De sa faucil - le d'or cueil - lait le gui - sa - cré.
 le sa faucil - le d'or cueil - lait le gui - sa - cré.

Sempre dolce.

Trop tôt fi - ni - - es, —

Allegro.

TÉNORS *mf*
 Sou - dain dans le bois som - - bre, Un hur - le -

BASSES *mf*
 Sou - dain dans le bois som - - bre, Un hur - le -

f

T. - ment Couvre de l'au - roch le mugis se - ment: C'est la

B. - ment Couvre de l'au - roch le mugis se - ment: C'est la

Cresc.

T. lou - ve ro - mai - ne Qui des Gau - lois eu - va - hit le do - mai - ne.

B. lou - ve ro - mai - ne Qui des Gau - lois eu - va - hit le do - mai - ne.

f

E Plus lent.

LA FRANCE

E Plus lent. 0 cruel sou - ve - nir, ô cruel souve -

la - nir!

F LE GÉNIE

Sou - ve - nir mé - mo - ra - ble, Ben - re - fe - conde A nulle au - tre se -

le
6.

- con - de, Ra - yon é - clairant l'a - ve - nir. ———

le
6.

0 Fran - ce ché - ri - e, N'entends-tu pas é - cla - ter en fu -

5

le
6.

- ri - e Le pre - mier cri de la jeu - ne Pa - tri - e,

le
6.

Ambra! Sus à l'étranger, Ambra!

f

3 3 3 3

1^e G.

La Gaule est en danger, Ahhra!

TÉNORS

mf

Du barde les ac - cents, vi - brautes mé - lo -

LE GÉNIE

f

Entends-tu

pe - es, ont fait sur - gir de - ter - re u - ne fo - rêt d'é - pe - es!

1^e G.

pas ré - sonner les danses pyr - rhé - ques, Mais pré - ludes des combats - hé - ro -

le G. *le*

- i - ques, Le cli - que - tis joyeux des glaives nus, S'entre_cho -

le G. *le*

- quant, frappant les boucli - ers tendus?

F

TÉNORS *f* Et les chants de

BASSES *f* Et les chants de

SOPRAN

ff Ambra!

T. *ff* guerre — Par les bois gron - dant com_me des ton - ner_res, Ambra!

B. *ff* guerre — Par les bois gron - dant com_me des ton - ner_res, Ambra!

DANSE DES ÉPÉES

Allegro energico.

LE GÉNIE

Ambra! Gau - lois, que le glai - ve se lè - ve,

SOPRANI

Amb - ra!

TÉNORS

Amb - ra!

BASSES

Amb - ra!

Detailed description: This system contains the first vocal entry. The 'LE GÉNIE' part is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It begins with a forte dynamic (f) and the lyrics 'Ambra! Gau - lois, que le glai - ve se lè - ve,'. The vocal parts for Soprano, Tenors, and Basses enter with a single note 'Amb - ra!' marked with a forte dynamic (f). The piano accompaniment is shown in grand staff notation with a 3/4 time signature and a key signature of one sharp (F#), starting with a forte dynamic (f).

Allegro energico.

PIANO

f

Detailed description: This system shows the piano accompaniment for the first system. It is written in grand staff notation (treble and bass clefs) with a 3/4 time signature and a key signature of one sharp (F#). The music starts with a forte dynamic (f) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

le

Et frappe sans mer - ci ni trè - ve

S

Gau - lois, que le glai - ve se lè - ve,

T.

Gau - lois, que le glai - ve se lè - ve,

B.

Gau - lois, que le glai - ve se lè - ve,

p

Grise

Detailed description: This system contains the second vocal entry. The vocal parts for Soprano (S), Tenors (T.), and Basses (B.) enter with the lyrics 'Gau - lois, que le glai - ve se lè - ve,'. The Soprano part has the additional lyrics 'Et frappe sans mer - ci ni trè - ve' above it. The piano accompaniment continues in grand staff notation with a 3/4 time signature and a key signature of one sharp (F#). It features a dynamic change to piano (p) and includes a section marked 'Grise' with a wavy line above the notes.

le G.  La lou - ve aux abois.

S. Et frappe sans mer - ci ni trè - ve La lou - -

T. Et frappe sans mer - ci ni trè - ve La lou - -

B. Et frappe sans mer - ci ni trè - ve La lou - -

mf

le G.  Au flanc fais - lui large en - tail_le,

S. - ve aux a_bois.

T. - ve aux a_bois.

B. - ve aux a_bois.

f

le G.  De son sang ar - ro - se ta se_mail_le, Dé_fends ta ter_re, Gaulois!

f

le G.

f

Ba - tail - - le!

SOPRAM

ff

TÉNORS

ff

BASSES

ff

dé - fends ta ter - re, Gau - lois! Ba - tail - - le!

le G.

Gau - lois, tra - vail - le des - toc et

sf

le G.

de tail - le, Et que soit

SOPRAM

TÉNORS

BASSES

Gau - lois, tra - vail - le des - toc et de tail - le, Gau - lois, tra - vail - le des - toc et de tail - le,

p

le Romain Sans len - de - main.

S. Et que soit le Ro - main Sans len - -

T. Et que soit le Ro - main Sans len - -

B. Et que soit le Ro - main Sans len - -

LA FRANCE

G

A vain - -

S. - de - main.

T. - de - main.

B. - de - main.

G

la F. *cre ou mou_rir Cha_cun s'ap*

ff

la F. *prè - te, Pour Fa - ve - nir*

ff

la F. *La Gau - le est prêt - te, Qu'im*

la F. *por - te la mort Ou*

ff

la F.

la vic-toi - - re. Seul c'est l'ef - fort

ff

la F.

Qui fait la gloi - - - re!

ff

H

SOPRANI

Honneur à qui vain_cra! Hon - -

Honneur à qui vain -

TÉNORS

Honneur à qui vain_cra! Hon - - neur à qui vain_cra! Hon - neur, hon -

Honneur à qui vain -

BASSES

Honneur à qui vain_cra! Hon - - neur, hon - -

f

H

f

S. - neur à qui mour - ra! Oui.

T. - era, à qui mour - ra! Hon -

B. - neur à qui mour - ra! Hon - neur à qui vain - - era!

ff

Hon - neur à qui vain - - era!

S. honneur à qui vain - era! Hon - -

T. - neur à qui mour - ra! Hon - -

B. Oui, oui, hon -

Oui, oui, hon -

S. *neur, hon - - neur à qui mour - -*

T. *neur, hon - - neur à qui mour - -*

B. *neur, hon - - neur à qui mour - -*

I

S. *- ra! Ansh - ra! Ansh.*

T. *- ra! Ansh - ra! Ansh.*

B. *- ra! Ansh - ra! Ansh.*

S. *- ra! Ansh - ra! Ansh - ra!*

T. *- ra! Ansh - ra! Ansh - ra!*

B. *- ra! Ansh - ra! Ansh - ra!*

Sempre ff

LA FRANCE

K *mp*

Honneur à qui vainc.

S.
T.
B.

Hon - neur à qui mourra!

Hon - neur à qui mourra!

Hon - neur à qui mourra!

K
p

la
F.

- cra! Honneur à qui mourra! Ambra!

LE GÉNIE

Honneur à qui vaincra! Honneur à qui mourra!

et SOPRANI

Honneur à qui vainc.

S.
T.
B.

1^a F. *Amh - ra!*

2^a G. *Amh - - - ra!*

S. *- cra! Hon - neur à qui vain - cra! Hon -*

1^{er} et 2^{es} TÉNORS **mf* Hon - neur à qui vain - cra! Hon - neur,*

B. *Hon - neur à qui vain -*

1^a F. *Honneur à qui mour - ra, - hon - neur! hon -*

2^a G. *Honneur à qui mour - ra, - hon - neur! hon -*

S. *1^{er} et 2^{es} SOPRANI - neur, hon - neur à qui mour - ra, - hon - neur! hon -*

T. *1^{er} et 2^{es} TÉNORS hon - neur à qui mour - ra, - hon - neur! hon -*

B. *- cra, Hon - neur! hon - neur! hon -*

la F.
 G.
 S.
 T.
 B.

- neur! non_neur!
 - neur: hon_neur!
 - neur! hon_neur!
 - neur! hon_neur!
 - neur! hon_neur!

la F.
 G.
 S.
 T.
 B.

A qui mour - ra!
 A qui mour - ra!
 A qui mour - ra!
 A qui mour - ra!
 A qui mour - ra!

Soprano
Alto
Tenor
Bass

stacc. stacc. stacc. stacc.

Sombre.

L'OMBRE de VERCINGÉTORIN

Sombre.

Quelle clameur guerrière Vient troubler le re-

p

- pos Et secouler la pous-sière - re - Du tom-beau? -



E_vo_ca_ti_on som_bre De temps,rem,plis moins de clarté que d'om_bre,



Vai_ne_ment au cimier du casque é_tin_celant La_louette é_plo_yé -



- e Servit de ra_lie_ment A la Gaule ef_fra_yé - - e;



Vai_ne_ment par les champs d'A_li_se Des ru_is_saux de sang gan -

- lois cou_lè - rent, Vai - nement des monceaux de morts s'en - tas -

- sè - - rent, Des combats in_cer_tains le dé_ce_vant hasard

- A trahi no_tre hai_ne Et grandit pour César - - La puissan_ ce ro -

Più lento.

- mai - - ne. O mè_lée hu_mai_ne Que le des_tin eru -

Più lento.

Con moto. L

7 el
TÉNORS

déchaîne et mè - ne!

Dè - fen - seur de la li - ber -

Con moto. L

- té, O toi qu'A - li - se l'immor - ta - li - se, Com - me

mf

toi d'autres ont lut - té, Suivant la tra - ce Que rien n'ef -

mf

SOPRAN

C'est Vel - le - da brandissant la fra - mé - e, C'est Mé - ro -

ca - ce: C'est Vel - le - da brandissant la fra - mé - e, C'est Mé - ro -

BASSÉS

C'est Vel - le - da brandissant la fra - mé - e, C'est Mé - ro -

f

S
- vé tri - ouphant d'At - ti - la, C'est Clo - vis brisant la chaî - ne ro -

T
- vé tri - ouphant d'At - ti - la, C'est Clo - vis brisant la chaî - ne ro -

B
- vé tri - ouphant d'At - ti - la, C'est Clo - vis brisant la chaî - ne ro -

S
- mai - - - ne, Charles Mar_tel aux champs de Poi_tiers, Contre le Sa.ra.zin lançant ses ca.va_

T
- mai - - - ne, Charles Mar_tel aux champs de Poi_tiers, Contre le Sa.ra.zin lançant ses ca.va_

B
- mai - - - ne, Charles Mar_tel aux champs de Poi_tiers, Contre le Sa.ra.zin lançant ses ca.va_

S
- liers. *pp* Ver - cin - gé - to - rix! Dans la

T
liers. *pp* Ver - cin - gé - to - rix! Dans la

B
- liers. *pp*

S. nuit de l'his - toi - - - re Re - gar - - de - les pas -

T. nuit de l'his - toi - - - re Re - gar - - de - les pas -

B.

S. - ser sur l'ai - - le de la gloi - - re.

T. - ser sur l'ai - - le de la gloi - - re.

B. *mf*

T. *mf* Re - gar - de les pas

B. - gar - - de les pas - ser.

ESOPRANI *mf*

S. Re - gar - de les pas - ser, Em - por -

T. - ser,

B.

S. - tés ra - di - eux, Mé - té - o - res de feu

T. Em - por - tés ra - di - eux, Mé - té -

B.

Cresc. *poco* *a poco.*

S. Laissant un sil - lon d'ôr aux voi - tes du ciel bleu! —

Mé - té - o - res de feu em - por - tés ra - di - eux! —

T. - o - res de feu Laissant un sil - lon d'ôr aux voi - tes du ciel

B. Mé - té - o - res de feu Laissant un sil - lon d'ôr aux voi - tes du ciel

M

S.

T.

B.

bleu!

bleu!

M

ff

8a

SOPRANI

TÉNORS

BASSES

f

Il s pas - sent!

Il s pas - sent!

Il s pas - sent!

Il s pas - sent!

Dim. *mf* *Dim.*

Meno mosso.

p *mp*

BASSES

Tout à coup l'om - bre ce - de à l'au - ro - re,

LA FRANCE

N Dans la lu - eur san -

la F. - glan - te où l'ho - ri - zon se do - re Parait un che - va -

la F.

- lier sur un coursier piaffant;

la F.

Il s'arrête et trois fois sonne de fo-li - fant:

la F.

C'est Roland!

SOPRANI

C'est Roland! L'écho répond Mont-joy - e!

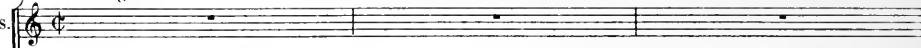
TÉNORS


Mont-joy - e!

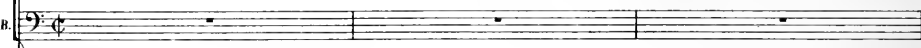
BASSES

Mont-joy - e!

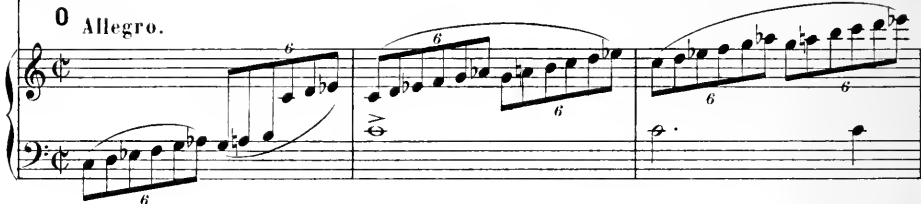
0 Allegro.

S. 

T. ^{1^{er} TÉNORS}  Eo - ri - fiam - - me dans

B. 

0 Allegro.



S. 

T.  l'air se dres - - se et

B. 



S.  *mf* Sous son om - -

T.  se dé - - ploi - - e, *mf* Sous son

B. 



Cresc.

S. *bre em - pour - - pré - - - e ac - cou - rent des ba - rons, Des comtes et des*

T. *om - bre em - pour - pré - - - e ac - cou - rent des ba - rons, Des comtes et des*

B.

poco a poco.

S. *ducs les fougueux es_ca_drons.*

T. *ducs les fougueux es_ca_drons.*

B.

Cresc. sempre.

P

ff

40

SOPRAN

TÉNORS

BASSES

ff C'est un bru - is - se - ment de fer, u -

ff C'est un bru - is - se - ment, C'est un bru - is - se - ment de fer, u -

ff *Q*

S. - ne coh - e D'hom - mes et de che - vaux es - ca - la - dant la nu - e.

T. u - - ne co - hu - - e D'hom - mes et de chevaux.

B. - ne coh - e D'hom - mes et de chevaux es - ca - la - dant la nu - e.

S.

T. *mf* L'im - men - se che - vauché - e.

B. *mf* L'im - men - se che - vauché - e.

S

T

B

Au son de fo - li - fant, —

- ché - e, Au son de fo - li - fant, —

S

T

B

l'im -

l'im - men - se che - va - chée dis - pa -

Court, vo - le et dis - pa - rait — dans un cri

Court, vo - le et dis - pa - rait — dans un cri, —

Court, vo - le et dis - pa - rait dans

Court, vo - le et dis - pa - rait dans

S
- men - se che - va - chée dis - pa - rait! _____

- rait dans un cri tri - om - phant! _____

T
tri - - om - - phant! _____

_____ dans un cri tri - om - phant! _____

B.
un cri tri - om - - phant! _____

un cri tri - om - - phant! _____

LE GÉNIE

*R*Andante.

A la vic-

Rall. *Molto rall.* *Andante.*

p *Dim.* *p*

I.
- toi - re ainsi les mena Charle - ma - gne Quand il po - sa le joug - au front de l'Alle-

le
G.
- ma - gue. La mort en les fauchant au col de Rouce - vaux N'a pas pu leur cren -

le
G.
- ser d'assez profonds tom beaux.

S
LA FRANCE

Le Glo_be dans la main, l'empeur se re - po - - se,

la
F.
Le so_leil l'en_ve - lop - pe en une a_po_lhe - o - - se,

la
E.

Dans un livre un enfant lit aux pieds du vieux roi, Et le peuple assemblé pronon - ce sur la

pp

T

loi. —

P

SOPRAN

La guer - re à la Fran - ce a fait grâ - - - ce, La lu - miè - re en - va -

P

La guer - re à la Fran - ce a fait grâ - - - ce, La lu - miè - re en - va -

P

TÉNORS

La guer - re à la Fran - ce a fait grâ - - - ce, La lu - miè - re en - va -

P

La lu - miè - re en - va -

P

BASSES

La guer - re à la Fran - ce a fait grâ - - - ce, La lu - miè - re en - va -

P

La guer - re à la Fran - ce a fait grâ - - - ce, La lu - miè - re en - va -

T

p

S. - hit l'es - pa - - - ce; La paix, la dou - ce paix

T. - hit l'es - pa - - - ce; la paix, la dou - ce

B. - hit l'es - pa - - - ce;

S. Verse à flots ses bien - faits. La guer - re à la

paix Verse à flots ses bien - faits. La guer - re à la

T. la guer - re à la

B. la guer - re à la

la guer - re à la

LA FRANCE

Lors, pour tromper la longueur du re-

S Fran - ce a fait grà - - ce, La lumière en va hit l'es - pa - ce.

T Fran - ce a fait grà - - ce, La lumière en va hit l'es - pa - ce.

B Fran - ce a fait grà - - ce, La lumière en va hit l'es - pa - ce.

La F - pos, Le chevalier er - rant, légenda - re hé - ros, Par la fo -

Dolce.

La F - rêt obscu - re - - Va chercher aven - tu - re - - re!

Rall.

LA FORÊT ENCHANTÉE

Un chevalier quitte le camp et s'enfonce dans la forêt. Il est bientôt entouré par une ronde de follets, d'indus et d'ondines. Il veut poursuivre sa route, mais la ronde se jette dans ses pas. Il s'égaré — Alors lui apparaît la Reine des Fées, qui veut l'entraîner dans la volupté — Il va succomber; déjà une molle langueur s'empare de lui, quand tout à coup, et par trois fois, se fait entendre le son de l'olifant.

Aussitôt les enchantements s'évanouissent devant l'idée de la patrie qu'il éveille. Le chevalier se ressaisit et il regagne le camp par les sentiers fleuris et tranquilles qu'il avait suivis d'abord.

Moderato.

Musical score for Moderato, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The first system consists of two staves (treble and bass clef). The music features a melody in the right hand with slurs and accents, and a bass line in the left hand with chords and single notes. Dynamic markings include *sf* (sforzando) in both hands.

Con moto. (112 = ♩)

Musical score for Con moto, measures 5-8. The tempo is marked *Con moto* with a metronome marking of 112 = ♩. The music continues on two staves. The right hand has a more active melody with slurs, while the left hand provides harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present in the first measure.

Musical score for Con moto, measures 9-12. The music continues on two staves. The right hand features a series of eighth-note patterns with slurs, and the left hand has a steady bass line with chords. The dynamics remain *p*.

Musical score for Con moto, measures 13-16. The music continues on two staves. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A dynamic marking of *p* is present in the final measure.

Musical score for Con moto, measures 17-20. The music continues on two staves. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. The dynamics remain *p*.

A

Rall.

Espress.

pp

pp

1^o tempo.

mf

B

p

The first system of music consists of two staves. The treble staff contains a series of chords and short melodic phrases. The bass staff features a more active line with eighth and sixteenth notes, often beamed together.

The second system continues the piece. A piano (*pp*) dynamic marking is present in the bass staff. The bass line is particularly dense, with many notes beamed together, creating a rhythmic texture. The treble staff continues with chords and melodic fragments.

The third system is marked with a common time signature (*C*). It includes the instruction *Poco rall.* (Poco ritardando) and *Espress.* (Espressivo). The bass staff has a very active, rapid passage, while the treble staff has a more melodic line.

The fourth system features a complex treble staff with many notes beamed together, creating a rapid, intricate melodic line. The bass staff provides a steady accompaniment with chords and moving lines.

The fifth system shows a change in the treble staff's melodic focus, with more sustained notes and some triplet markings. The bass staff continues with its active accompaniment.

The sixth system concludes the page with a double bar line. The key signature changes from one sharp (F#) to two sharps (F# and C#). The final measures show a resolution of the melodic lines in both staves.

Apparition des ondins et des ondines.

Scherzando.

First system of the musical score. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff features a sixteenth-note accompaniment. The system concludes with a sixteenth-note triplet in the treble clef.

Second system of the musical score. The treble clef staff continues with a mezzo-piano (*mp*) dynamic marking. The bass clef staff maintains the sixteenth-note accompaniment. The system concludes with a sixteenth-note triplet in the treble clef.

Third system of the musical score. The treble clef staff begins with a fortissimo (*sf*) dynamic marking. The bass clef staff features a sixteenth-note accompaniment. The system concludes with a sixteenth-note triplet in the treble clef.

Fourth system of the musical score. The treble clef staff continues with a sixteenth-note accompaniment. The bass clef staff features a sixteenth-note accompaniment. The system concludes with a sixteenth-note triplet in the treble clef.

Fifth system of the musical score. The treble clef staff continues with a sixteenth-note accompaniment. The bass clef staff features a sixteenth-note accompaniment. The system concludes with a sixteenth-note triplet in the treble clef.

Sixth system of the musical score. The treble clef staff begins with a piano (*p*) dynamic marking and a section marked 'D'. The bass clef staff features a sixteenth-note accompaniment. The system concludes with a sixteenth-note triplet in the treble clef.

First system of the musical score, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Espres.

E

Second system, marked *Espres.* and starting with a section labeled **E**. The treble clef features a series of sixteenth-note chords, and the bass clef continues with eighth-note accompaniment.

Cresc.

Third system, marked *Cresc.*. The treble clef shows a sequence of chords with some chromatic movement, and the bass clef maintains the eighth-note accompaniment.

Fourth system, continuing the chromatic chordal progression in the treble clef and the eighth-note accompaniment in the bass clef.

Dim.

Fifth system, marked *Dim.*. The treble clef begins to simplify the chordal texture, and the bass clef continues with the eighth-note accompaniment.

Rall.

Sixth system, marked *Rall.*. The tempo slows down, with the treble clef playing a few final chords and the bass clef concluding the eighth-note accompaniment.

F 1^{er} mouvement

6 6 6 6

3 3

G

p *Cresc. poco*

a poco. *f* *fff*

Apparition de la Reine des Fées.

Andante.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a series of sixteenth-note chords. The lower staff is in bass clef with the same key signature and time signature, featuring a melodic line with a piano (*p*) dynamic marking.

The second system continues the piece with two staves. The upper staff has a key signature change to two flats (B-flat and E-flat) and a common time signature. The lower staff features a melodic line with triplets and a piano (*p*) dynamic.

The third system consists of two staves. The upper staff has a key signature of two flats and a common time signature, marked with a forte (*f*) dynamic. The lower staff features a melodic line with a fortissimo (*ff*) dynamic and a marking for *ff Appass.* (fortissimo appassionato).

The fourth system consists of two staves. The upper staff has a key signature of two flats and a common time signature, featuring a melodic line with triplets. The lower staff features a melodic line with triplets and a forte (*f*) dynamic.

The fifth system consists of two staves. The upper staff has a key signature of two flats and a common time signature, marked with an *Allegro* tempo and a metronome marking of ♩ = 63. The lower staff features a melodic line with triplets and a forte (*f*) dynamic.

The sixth system consists of two staves. The upper staff has a key signature of two flats and a common time signature, marked with a *Più lento.* tempo. The lower staff features a melodic line with a piano (*p*) dynamic and a *pp* (pianissimo) marking.

I

Rall. A tempo. Rall.

Andante. Allegro.

p *pp* *ff*

OLIFANT

1^{er} mouvement.

Dim. molto *Rall.* *L*

Espress *p*

M

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo marking *Rall.* is positioned at the top right of the system.

Second system of musical notation. The right hand continues the melodic line, and the left hand has a more active accompaniment with some chords. The tempo marking *A tempo.* is located at the top left of the system.

Third system of musical notation. The right hand has a more complex melodic line with some grace notes. The left hand accompaniment includes some chords. A dynamic marking *N* is placed above the first measure.

Fourth system of musical notation. The right hand features a dense texture with many chords. The left hand accompaniment is also dense. Dynamic markings include *Cresc.*, *f*, and *Dim.* across the system.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is more sparse. The tempo marking *Meno mosso.* is at the top left, and a dynamic marking *p* is at the top right.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is sparse. The tempo marking *Rall.* is at the top left, and *Lento.* is at the top right. A dynamic marking *Cresc. molto.* is in the middle of the system.

INTERLUDE

APRÈS BOUVINES

Et dura la feste sept jours et sept nuits

GUILLAUME LE BRETON

Le camp vainqueur. Réjouissances. Cortège funèbre des héros.

Vivace.

The first system of the musical score is in 3/4 time and G major. The right hand begins with a series of eighth-note chords, starting with a forte (*f*) dynamic and increasing to fortissimo (*ff*) by the end of the system. The left hand provides a simple harmonic accompaniment with sustained chords.

The second system continues the piece. The right hand features a melodic line with eighth-note runs, marked with dynamics of mezzo-forte (*mf*), piano (*p*), and fortissimo (*ff*). The left hand continues with sustained chords, some marked with *mf* and *p*.

The third system shows the right hand with more complex melodic patterns, including sixteenth-note runs, with dynamics ranging from *mf* to fortissimo (*sf*). The left hand accompaniment remains consistent with sustained chords.

The fourth system concludes the interlude. The right hand features a final melodic flourish with dynamics of fortissimo (*sf*). The left hand accompaniment ends with a final chord.

A

mf

p

Cresc.

Dim.

B

sf

mf

sf

C

sf

Dim.

(Grotesque)
mp

This system shows the beginning of a piece in a G major key signature. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The dynamic is marked *mp*.

mp

The second system continues the melodic and accompanimental patterns. The right hand features a mix of eighth and sixteenth notes, and the left hand maintains a consistent quarter-note accompaniment. The dynamic remains *mp*.

D
Dolce. *Poco cresc.*
Ped. * Ped.

The third system is marked with a **D** (Dolce) and begins with a *Dolce.* instruction. The right hand has a more flowing, legato line. The left hand continues with quarter notes. The dynamic transitions from *Dolce.* to *Poco cresc.*. Pedal markings are present at the end of the system.

f
Ped

The fourth system is marked *f* (forte). The right hand features a more active, rhythmic line with eighth notes. The left hand continues with quarter notes. A *f* dynamic marking is placed in the right hand. A *Ped* marking is at the end.

* Ped *f*

The fifth system features a complex texture with many chords in the right hand. The left hand continues with quarter notes. A *f* dynamic marking is in the right hand. A ** Ped* marking is at the end.

Dim.

The sixth system concludes the piece with a *Dim.* (diminuendo) instruction. The right hand has a complex chordal texture, and the left hand has a melodic line. The system ends with a final cadence.

First system of musical notation. The treble clef staff contains a melodic line with a trill (tr) and a dynamic marking of *p*. The bass clef staff contains a chordal accompaniment. A key signature change to E major is indicated by a sharp sign and the letter 'E' above the staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the chordal accompaniment with a dynamic marking of *sf*.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the chordal accompaniment with a dynamic marking of *sf*.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the chordal accompaniment with a dynamic marking of *sf*.

Fifth system of musical notation. The treble clef staff begins with a dynamic marking of *Dim. molto.* and ends with a key signature change to F major, indicated by a sharp sign and the letter 'F' above the staff. The bass clef staff continues the chordal accompaniment.

Sixth system of musical notation. The treble clef staff begins with a dynamic marking of *mf* and a tempo marking of *Cresc. molto.* The bass clef staff continues the chordal accompaniment with a dynamic marking of *f*.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and moving bass lines. Dynamics include *mf* and *p*.

G

Second system of the piano score, marked with a section letter **G**. It begins with a forte (*ff*) dynamic and includes a crescendo leading to a mezzo-forte (*mf*) dynamic.

Third system of the piano score, featuring a piano (*p*) dynamic in the right hand and a crescendo leading to a fortissimo (*sf*) dynamic in the left hand.

Fourth system of the piano score, marked with fortissimo (*sf*) dynamics in the right hand and mezzo-forte (*mf*) in the left hand.

Fifth system of the piano score, showing a melodic line in the right hand and a bass line in the left hand.

H

Sixth system of the piano score, marked with a section letter **H**. It starts with a piano (*p*) dynamic and includes a crescendo (*Cresc.*) leading to a fortissimo (*sf*) dynamic.

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking *Dim.* is present in the lower staff.

Second system of a musical score, marked with a large 'I' at the beginning. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a bass line in the lower staff. Dynamic markings *ff* and *mf* are present in the lower staff.

Third system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a bass line in the lower staff.

Fourth system of a musical score, marked with a large 'K' at the beginning. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a bass line in the lower staff. Dynamic markings *Dim.*, *p*, and *mp* are present in the lower staff.

Fifth system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a bass line in the lower staff. Dynamic markings *poco*, *a*, and *poco* are present in the lower staff.

Sixth system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a bass line in the lower staff. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Grave. ($\text{♩} = \text{♩}$)

First system of the musical score. It consists of two staves. The upper staff is a bass clef with a treble clef-like notation, and the lower staff is a bass clef. The music is in 4/4 time with a key signature of two flats. The first measure of the upper staff has a dynamic marking *p*. The music features a slow, somber mood with a steady bass line and a more active upper line.

Second system of the musical score, continuing the two-staff arrangement. The music maintains the same tempo and mood, with a consistent bass line and a more active upper line.

Third system of the musical score. The upper staff has a dynamic marking *Cresc. poco a poco.* indicating a gradual increase in volume. The music continues with the same tempo and mood.

Fourth system of the musical score. The upper staff has a dynamic marking *Cresc.* and a *f* marking. The music continues with the same tempo and mood.

Fifth system of the musical score. The upper staff has a dynamic marking *Dim.* indicating a gradual decrease in volume. The music continues with the same tempo and mood.

Sixth system of the musical score. The upper staff has a dynamic marking *p* and a *L* marking. The music concludes with a final chord and a *p* dynamic marking. The lower staff has a *p* dynamic marking.

First system of musical notation. The right hand (treble clef) plays a series of chords. The left hand (bass clef) plays a rhythmic pattern of eighth notes. The tempo/mood is marked *Sempre arpegg. e sempre*. The dynamic is *p*.

Second system of musical notation. The right hand continues with chords. The left hand continues with eighth notes. The dynamic is *pp*. The text *ga bassa* is written below the left hand.

Third system of musical notation. The right hand continues with chords. The left hand continues with eighth notes. The dynamic is *mf*. The tempo/mood is marked *M*. The text *ga bassa* is written below the left hand.

Fourth system of musical notation. The right hand continues with chords. The left hand continues with eighth notes. The dynamic is *mf*.

Fifth system of musical notation. The right hand continues with chords. The left hand continues with eighth notes. The dynamic is *mf*.

Sixth system of musical notation. The right hand continues with chords. The left hand continues with eighth notes. The dynamic is *mf*.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of continuous eighth-note patterns in both hands.

Second system of musical notation, continuing the eighth-note patterns from the first system.

Third system of musical notation, including the instruction *Dim.* in the right-hand part.

Fourth system of musical notation, including the instruction *Dim. sempre.* in the right-hand part.

Fifth system of musical notation, including the instruction *Allegro. (1^{er} mouvement)* and dynamic markings *pp* and *p*. A section of the bass line is marked *ga bassa*.

Sixth system of musical notation, including the instruction *Cresc.* in the right-hand part.

First system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the left hand.

Second system of a piano score. The right hand continues with a melodic line, and the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the left hand.

Third system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are present in the left hand.

Fourth system of a piano score. The right hand continues with a melodic line, and the left hand plays a steady eighth-note accompaniment. Dynamic markings of *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano) are present in the left hand.

Fifth system of a piano score. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the left hand.

Sixth system of a piano score. The right hand continues with a melodic line, and the left hand plays a steady eighth-note accompaniment. Dynamic markings of *f* (forte) and *mp* (mezzo-piano) are present in the left hand.

0

First system of a piano score. The right hand plays a series of chords and eighth-note patterns. The left hand plays a bass line with some rests. A dynamic marking *p* is present at the end of the system.

Second system of a piano score. The right hand features a melodic line with eighth-note runs. The left hand provides harmonic support. A *Cresc* (Crescendo) marking is placed above the staff.

Third system of a piano score. The right hand continues with a melodic line. The left hand has a bass line with some chords. A *Dim* (Diminuendo) marking is above the staff, and a *ff* (fortissimo) marking is at the end.

Fourth system of a piano score. The right hand has a melodic line with some triplets. The left hand has a bass line. A *mf* (mezzo-forte) marking is above the staff, and a *ff* marking is below the staff.

Fifth system of a piano score. The right hand has a melodic line with some triplets. The left hand has a bass line. A *sf* (sforzando) marking is above the staff.

Sixth system of a piano score. The right hand has a melodic line with some triplets. The left hand has a bass line. A *sf* (sforzando) marking is above the staff.

DEUXIÈME PARTIE

Poco lento.

LA FRANCE

p

Parfois — au lit des séché du tor-rent, Par le printemps je —

Dolce

- té - e. La fleur é-panouit son ca-li - ce odo-rant; ———

Vien - ne un premier o - ra - ge et souflet — conquérant, — Au loin la

pp Les cieux en deuil se sont voi - lés, U - ne nu - é - e en - va - his -
 SOPRANI
 pp Les cieux en deuil se sont voi - lés, U - ne nu - é - e en - va - his -
 pp Les cieux en deuil se sont voi - lés, U - ne nu - é - e en - va - his -
 TÉNORS
 pp Les cieux en deuil se sont voi - lés, U - ne nu - é - e en - va - his -

- san - - te — Jet - te son om - bre gran - dis - san - - te —
 - san - - te — Jet - te son om - bre gran - dis - san - - te —
 - san - - te — Jet - te son om - bre gran - dis - san - - te —
 - san - - te — Jet - te son om - bre gran - dis - san - - te —

Sur les es-pa - ces é - toi - lés. —
 sur les es-pa - ces é - toi - lés. —
 sur les es-pa - ces é - toi - lés. —
 Sur les es-pa - ces é - toi - lés. —

f *p* *pp*

JEANNE D'ARC

B Andante. *p*

Allegretto

Allegretto

p *p* *p*

Sa-

- lut, berceau de mon en - fan - ce, Sa - lut, Domré - my, Vaucou-

- leurs. Sa - lut, champs que j'ai - mais, grands bois, Ri - ant val -

LA FRANCE

Ciel! cette voix!

LE GÉNIE

C'est l'es - pé - ran - ce!

- lon, et toi chaumière - re, De - meure à mon à - mes si - chère; Sa -

- lut! Sa - lut Pour la der - nière fois.

C LES COMPAGNES DE JEANNE

mp 1^{re} SOPRANI
Jean_ne! Jean_ne! En_tends tes compa_gnes, Le cœur en é_moi t'appe_ler; Pour_

mp 2^{es} SOPRANI
Jean_ne! Jean_ne! En_tends tes compa_gnes, Le cœur en é_moi t'appe_ler; Pour_

mp 3^{es} SOPRANI
Jean_ne! Jean_ne! En_tends tes compa_gnes, Le cœur en é_moi t'appe_ler; Pour_

C Poco più mosso:

- quoi de_laisser nos cam_pagnes? Re_gar_de nos larmes cou_ler. De tes parents grande est la pei_ne, Les vo_

- quoi de_laisser nos cam_pagnes? Re_gar_de nos larmes cou_ler. De tes pa_rents gran_

- quoi de_laisser nos cam_pagnes? Re_gar_de nos larmes cou_ler. De tes pa_rents gran_

- ya_ges sont incertains, Reste_a_avec nous fi_ler la lai_ne, Les rou_tiers courent les che_mins.—

- de est la pei_ne, Reste_a_avec nous fi_ler la lai_ne, Les rou_tiers courent les che_mins.—

- de est la pei_ne, Reste_a_avec nous fi_ler la lai_ne, Les rou_tiers courent les che_mins.—

D
Allegro moderato.

TÉNORS (au loin.)

BASSES (au loin.)

L'An - glais au Français fait la guer - re, Les com - bat - tants ont lon - gues mains, Au

f **D**

T

B

Au

- glais au Français fait la guer - re, Les com - bat - tants ont lon - gues mains, Au

peu - ple tout de - vient mi - sè - re, Les rou - tiers cou - rent les che -

T

B

peu - ple tout de - vient mi - sè - re, Les rou - tiers cou - rent les che - mins! —

peu - ple tout de - vient mi - sè - re, Les rou - tiers cou - rent les che - mins! —

- mins, Les com - bat - tants et les rou - tiers ont lon - gues mains! —

E Moderato.

LE GÉNIE

Jeanne, entends la voix — de la Fran-ce, Ton doux pa-ys tant — dé-chi-ré.

mp *Espress.*

E Moderato.

JEANNE D'ARC

Où j'entends la voix — de la France!

mf

Jeanne, vois sa lon-gue souffrance

p *mf*

Et son com-bat dé-ses-pé-ré.

f

JEANNE D'ARC

Ah! — je vois sa souf-france!

Rall.

p *Dim.*

F Andante.1^{re} SOPRANI

Dé - ja resplendit par la plai - ne Du doux printemps le soleil d'or, Reste à ceil.

2^{es} SOPRANI

Dé - ja resplendit par la plai - ne Du doux printemps le soleil d'or, Reste à ceil.

3^{es} SOPRANI

Dé - ja resplendit par la plai - ne Du doux printemps le soleil d'or, Reste à ceil.

F Andante.

Dé - ja resplendit par la plai - ne Du doux printemps le soleil d'or, Reste à ceil.

- lir la mar - jo - lai - ne, Tu ber - ce - ras ton rêve en - cor. — Tandis que par la ver - te plai - ne, Tes blancs mou -

- lir la mar - jo - lai - ne, Tu ber - ce - ras ton rêve en - cor. — Tes blancs mou - tons i -

- lir la mar - jo - lai - ne, Tu ber - ce - ras ton rêve en - cor. — Tes blancs mou - tons i -

- tons iront brouter, Tes blancs moutons a - don - ce - lai - ne, A vec nous tu vien - dras chan - ter. —

- ront brou - ter, Tes blancs moutons a - don - ce - lai - ne, A vec nous tu vien - dras chan - ter. —

- ront brou - ter, Tes blancs moutons a - don - ce - lai - ne, A vec nous tu vien - dras chan - ter. —

G Con moto.

Chœur des hommes, au loin.

BASSES

La Pu - cel - le de nos cam - - pa - - gnes Doit chas -

G Con moto.*mp* *Espress. agitato.*

TÉNORS

La Pu - cel - le de - ser l'An - glais ab - hor - re!

nos cam - - pa - - gnes Doit chas - ser l'An - glais ab - hor -

SOPRANI

H

Jean - ne!

- re!

H

JEANNE D'ARC

mf

Chè - - res - - com - pa - -

sf Jean-ne!

mf

- gnes. Cal - mez vo - tre cœur é - plo -

f

re -

SOPRANI

f Jean-ne!

mf

Chè - - res com -

sf Jean-ne!

mf

1

- pa - - gues, Cal - mez vo - tre cœur

1

é - plo - ré.

LE GÉNIE

Jeanne, en - tends - ma voix -

K

mf

1

J'entends u - ne voix - qui me

le G.

qui te cri - e:

1. *cri - e:*

Cresc.

le G. Va! va! ton — ai — de — je se — rai. —

1. Va! va! ton — ai — de — je se — rai. —

le G. De — bout, de —

le G. — bout! Pour la Pa — tri — e! A — vec Dieu — je l'as —

Cresc. poco a poco.

1. *f* De_bout, de_bout! Pour la Pa -

le G. *f* sis - te - rai. De_bout, de_bout!

1. Rall. A tempo. L

- tri - el A_vec Dieu — je tas - sis - te - rai

le G. Pour la Pa - tri - el

Rall. A tempo. L

SOPRANI

TÉNORS

BASSES

Le chœur des hommes, toujours au loin. *mf*

La Pa -

f *mf*

JEANNE D'ARC

f

De la Fran - ce c'est le Gé - ni - - e

f

Jean - - - ne!

mf

La Pu - cel - le de

- cel - le de nos cam - pa - - gnes.

Cresc. *poco* *a*

f

Qui me par - le et qui me con - duit. —

LE GÉNIE

f

De la

f

Jean - - - ne!

f

nos cam - pa - - gnes Chas - se - ra l'An - glais ab - hor

La Pu - cel - le has - se - ra l'An

poco.

M

J. Oui, j'en - tends - sa - voix - qui - me

le. Fran - ce en - tends le Gé - ni - e.

S. Jean - ne!

T. - ré!

B. - glais!

J. cri - e;

le. Va! va! ton ai - de je se - rai.

J. de - bout! de - bout! Pour la Pa - tri - e, A - vec Dieu

le. de - bout! de - bout! Pour la Pa - tri - e!

N
f

J. *f*
— je l'as - sis te - rai. — De_bout! de_bout!

le G. *f*
De_bout! de_

SOPRANI *f*
B

TÉNORS *f*
Res - - - te a - - -

BASSES *f*
El - - - le
El - - - le

J. Pour la Pa - tri - e, A_vec Dieu — je l'as - sis - te -

le G. — bout! Pour la Pa - trie, A_vec Dieu — je l'as - sis - te -

S. — vec nous, res - - - te a - - - vec

T. chas - se - - ra l'en - ne -

B. chas - se - - ra l'en - ne -

J. *ff*
- rai; Pour la

le G. *ff*
- rai; Pour la

S. nous.

T. - mil

B. - mil

ff

J. *ff*
Pa - tri - - - - e!

le G. *ff*
Pa - tri - - - - e!

S. *ff*
Ah!

T. *ff*
Ah!

B. *ff*
Ah!

ff

0

System 1: Treble clef, bass clef. Treble clef has a whole note chord. Bass clef has a descending eighth-note pattern with slurs and ties. A key signature change to one flat is indicated by a double bar line and a flat symbol.

System 2: Treble clef has a triplet of eighth notes. Bass clef has a descending eighth-note pattern. Dynamics include *Dim.*, *poco*, *a*, and *mf poco*. A key signature change to two flats is indicated by a double bar line and two flat symbols.

System 3: Treble clef has a whole note chord. Bass clef has a descending eighth-note pattern with slurs and ties.

System 4: Treble clef has a whole note chord. Bass clef has a descending eighth-note pattern. Dynamics include *p*. A key signature change to three flats is indicated by a double bar line and three flat symbols.

System 5: Treble clef has a triplet of eighth notes. Bass clef has a descending eighth-note pattern. Dynamics include *Dim. sempre.*. A key signature change to four flats is indicated by a double bar line and four flat symbols.

System 6: Treble clef has a melodic line with slurs. Bass clef has a descending eighth-note pattern. Dynamics include *Dim.*. The system ends with a double bar line and a key signature change to five flats.

APOTHÉOSE

Andante. *p*

SOPRANI
Gloi - re à toi, Jean - - nel _____

TÉNORS
Gloi - re à toi, Jean - - nel _____

BASSES
Gloi - re à toi, Jean - - nel _____

Andante. *p*

S
Gloi - - re à toi! _____

T
Gloi - - re à toi! _____

B
Gloi - - re à toi! _____

S. Comme un ra-di-eux fa-nal Dans la nuit des temps as-som-

T. Comme un ra-di-eux fa-nal, ton bù-

B. Comme un ra-di-eux fa-

S. -bri-e, Ton bù-cher, au-tel tri-om-phal,

T. -cher, au-tel tri-om-phal, A tra-vers la nuit des

B. -nal, A tra-vers la nuit des temps, Ton bù-

Comme un ra-di-eux fa-nal. Ton bù-cher, au-tel tri-om-

Cresc.

S. Ton bûcher, ô Jean - ne, é - clai - re en - cor la Pa -

T. - temps, E - clai - re en - cor la Pa -

B. - cher, au - tel tri - om - phal, E - clai - re en - cor la Pa -

- phal. E - clai - re en - cor la Pa - -

Cresc.

P

S. - tri - - e!

T. - tri - - e! *p* Comme un ra - di - eux fa - nal, Dans la nuit des

B. - tri - - e! Comme un ra - di - eux fa -

P

S
Comme un ra - di - eux fa - nal, Ton bù - cher, _____

T
Comme un ra - di - eux fa -

B
temps as - - - sou - bri - - e, Ton bù -

- nal, Ton bù - - - cher, au - tel tri - ou -

S
_____ au - tel tri - om - - phal, _____ E - -

T
- nal, Toa bù - cher, au - tel tri - om -

T
- cher, au - tel tri - om - phal, _____

B
- phal, _____ A tra - vers la nuit des

S
- clai - - - re en - cor la Pa - tri - - - e.

- phal, E - clai - re la Pa - tri - - - e.

T
E - - clai - re la Pa - tri - - - e.

B
temps, E - - clai - re la Pa - tri - - - e.

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is on the bottom staff. The lyrics are: 'Eclairer la Patrie'. The music is in a minor key and 4/4 time. The piano part features a rhythmic accompaniment of eighth notes.

S
Gloi - - - re à toi!

A
Gloi - - - re à toi!

T
Gloi - - - re à toi!

B
Gloi - - - re à toi!

The second system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment is on the bottom staff. The lyrics are: 'Gloire à toi!'. The music is in a minor key and 4/4 time. The piano part features a rhythmic accompaniment of eighth notes.

S
Gloi - - - re à toi!

T
Gloi - - - re à toi!

B
Gloi - - - re à toi!

8^a

S
Gloi - re à toi!

T
Gloi - - re à toi!

B
Gloi - - re à toi!

8^a.....

TROISIÈME PARTIE

Andante con moto.

LE GÉNIE

Andante con moto.

Cresc.

PIANO

le G.

La pensée a le vol de

le G.

l'ai - gle. — El - le plane en des cieux se - reins,

le
6.

Elle est le droit su - prè - me, — elle est la rè - gle

le
6.

Qui s'impose aux débats hu - mains. — Dans la

le
6.

Gau - le aux forêts pro - fon - des. — Par el - le transpor -

le
6.

- té, Le barde a chan - té. — A sa chanson fé -

le G. *mf*

- cou - - de Sur - git un peu - ple de hé -

le G. *mf*

- ros, Et la terre de la Pa -

le G. *mf*

- tri - e, et la ter_re de la Pa - trie,

le G. *mf*

Cet - te terre est pé - tri - e De la pou - dre de leurs tom -

Q
LA FRANCE *Espress.*

0 Pensée, ô re fu - ge De l'hu ma - ni - té, —

le
— beaux!

SOPRANI
0 Pen - - sée, ô re - -

TÉNORS
0 Pen - - sée, ô re - -

BASSES
0 Pen - - sée, ô re - -

Q

Sois no - tre guide, ô toi, le ju - ge, Toi, la vo - lon - té; —

— fu - - ge! Sois no - tre

— fu - - ge! Sois no - tre

— fu - - ge! Sois no - tre

ô re fu - ge!

The musical score is written for voice and piano. It features four vocal parts: Soprano, Tenors, and Basses. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords. The tempo is marked 'Espress.' and the dynamics include 'p' (piano) and 'Q' (quasi). The lyrics are in French and describe a plea for refuge and guidance.

la F. *mf*
 nel le De la vé ri té.

S.
 T.
 B.
 O Pen sée, ô mémoi
 la vé ri té. O mé
 vo lon té. O Pen sée, ô mé

la F.
 O Pen sée, ô pen sée, ô mé

S.
 Ton bu rin a gra vé l'his toi re, Ton bu rin a gra vé l'his

T.
 moi re! ton bu rin a gra vé l'his toi re,

B.
 moi re! ton bu rin

p

1a
F. *moi - - re! Toi, le ju_ge, toi, la vo_lon_té.*

S. *toi - - re*

T. *Ton bu_rin a gra_vé l'his_toi_re En let_tres d'ai_rain.*

P. *Ton bu_rin a gra_vé l'his_toi_re En gra_vé l'his_toire En*

p

Sempre p

1a
F. *0 re_fu_ge de l'uma_ni_té, Gui_de-nous vers la vé_ri_*

S. *En let_tres d'ai_rain.*

T. *0 Pen_sée!*

P. *rain.*

B. *let_tres d'ai_rain.*

B. *let_tres d'ai_rain.*

R
Piu mosso.

la F. - té!

le G. *mf* Par le chant qui por-te sa

S. 0 Pen - sé - - e!

T. 0 Pen - sé - - e!

B. 0 Pen - sé - - e!

R
Piu mosso.

le G. flam - me Dans l'a - me, Exaltant la ver - tu, Par la chan - son qui gonaille Et

sf

sf

6. *le*

fouail - le, Par la sa - ti - re Qui dé - chi - re, Les po - è - tes ont combat -

6. *le*

- tu. Bri - sant d'an - ti - ques chaî - nes, Bra -

6. *le*

- vant le toc - sin des clo - chers, La rai - son et la conscience hu -

6. *le*

- mai - nes, A la voix grave des pen - seurs, Ont dé - fi - é leurs oppres -

S
le G.

— SEUFS. —

TÉNORS

mf Dis - pa - raissez dans l'om -

Fantô - mes des ty - rans. — dis - pa - raissez dans l'om - bre De l'é - ter -

BASSES

S

mf *Cresc.*

— bre De l'é - ter, nel ou - bli, Vo - tre sou - ve - nir sou -

— nel ou - bli, Vo - tre sou - ve - nir sou -

Fantô - mes des ty - rans, — Vo tre sou ve nir sou -

Fantô - mes des ty - rans, — Vo tre sou ve nir sou -

Cresc.

Allargando.

T
- bre, Pour ja - mais a - vec vous, a - - -

- bre, Pour ja - mais a - vec vous, a - - -

B
- bre, Pour ja - mais a - vec vous

- bre, Pour ja -

Allargando.

Rall.

T
- vec vous de - meu - re en se - ve - li!

- vec vous de - meu - re en se - ve - li!

B
de - - - meu - re, de - meu - re en se - ve - li!

- mais a - vec vous de - meu - re en se - ve - li!

Rall.

T Con moto.

LE GÈNE

le G. Ah! si jamais ve_nait la guer - re, Re - viens en - cor comme na -

T Con moto.

The first system of the musical score. The vocal line (Tenor) is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Ah! si jamais ve_nait la guer - re, Re - viens en - cor comme na -". The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo marking "Con moto" is present above the piano part.

le G. - guè - re A - ni - mer nos bras et nos cœurs, — Toi qui

The second system of the musical score. The vocal line continues with the lyrics "- guè - re A - ni - mer nos bras et nos cœurs, — Toi qui". The piano accompaniment continues with similar melodic and harmonic patterns, including triplets and slurs.

le G. fis nos pè - res vainqueurs! — A les accents, ô Mar - seil -

The third system of the musical score. The vocal line continues with the lyrics "fis nos pè - res vainqueurs! — A les accents, ô Mar - seil -". The piano accompaniment continues with similar melodic and harmonic patterns.

le G. - lai - se, Les bas - til - les et les remparts S'écrou - laient comme la fa -

The fourth system of the musical score. The vocal line continues with the lyrics "- lai - se, Les bas - til - les et les remparts S'écrou - laient comme la fa -". The piano accompaniment continues with similar melodic and harmonic patterns, including triplets and slurs.

1^{re} G.
 Animato.
 - lai - - se Que le flot bat de toutes parts.

Animato.

1^{re} G.
 U
 Re-dis-nous ton chant de vic-toi-re, De l'oppres-

TÉNORS

BASSES

Re-dis-nous ton chant.

U
 f

1^{re} G.
 - seur tant re-dou-té, Qui les a conduits à la

T.
 de l'oppressEUR tant re-dou-té,

B.

U
 f

1^{re} G.

gloi_re, De la gloire à la li_ber - té.

Qui les a con - duits à la gloi - re, à la li - ber -

Qui les a conduits a la gloi - re, De la gloire à la li - ber -

1^{re} G.

p Re_dis-nous ton chant de victoi_re, *Cresc.* *poco* *a* *poco.* Re_dis-nous ton

- té. *mp* Re_dis-nous ton chant de victoi_re!

- té. *mp* Re_dis-nous ton chant de victoi_re!

Cresc. *poco* *a* *poco.*

1^{re} G.

chant de victoi_re!

Re_dis - nous ton chant de victoi_re!

Re_dis - nous ton chant de victoi_re!

ff

LA FRANCE

f

Allons, en_fants de la Pa - tri - e, Le jour de gloire est ar - ri - vé, Contre

la nous de la ty_ran_ni_e L'étendard sanglant est le_vé, L'étendard sanglant est le_

la F. - vé. Entendez-vous dans nos campa_gnes Mu_gir ces féro_ces sol_dats? Ils

la vien - nent jusque dans nos bras E_gor_ger vos fils, vos com_pa_gnes; - Aux

ff

1^a F.

ar - mes, ci_to_yens, — Formez vos bataillons, Mar_chons! mar -

ff

6

1^a F.

— chons! — Qu'un sang im - pur a - breu - ve nos sillons! —

SOPRANI et TÉNORS *ff*

BASSES *ff*

Allons, en.

Allons, en.

6

X

— fants de la Pa - tri - e, Le jour de gloire est ar - ri - vé; Con - tre

— fants de la Pa - tri - e, Le jour de gloire est ar - ri - vé; Con - tre

ff

TAMBOURS

nous de la ty - ran - ni - e L'é - ten - dard sanglant est le - vé. L'é - ten -

nous de la ty - ran - ni - e L'é - ten - dard sanglant est le - vé. L'é - ten -

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics in French. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in a major key with a key signature of two sharps (F# and C#). The tempo and dynamics are not explicitly marked in this section.

- dard san - glant est le - vé. *mf* Enten - dez - vous dans nos cam - pa - gnes Mu -

- dard san - glant est le - vé. *mf* Enten - dez - vous dans nos cam - pa - gnes Mu -

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings such as *mf* and a fermata symbol (Y) over the word 'Mu'. The piano accompaniment features a steady rhythmic pattern with chords.

- gir ces fé - ro - ces sol - dats? Ils vien - nent jusque dans nos bras E - gor -

- gir ces fé - ro - ces sol - dats? Ils vien - nent jusque dans nos bras E - gor -

The third system of the musical score continues the vocal and piano parts. It includes dynamic markings such as *mf* and a fermata symbol (Y) over the word 'E - gor'. The piano accompaniment features a steady rhythmic pattern with chords.

fff **Z**

- ger nos fils, nos com - pa - gnes: Aux ar - mes! ci - to - yens, For -

- ger nos fils, nos com - pa - gnes: Aux ar - mes! ci - to - yens, For -

fff **Z**

TAMBOURS *p*

- mez vos ba - taillons! Mar - chons! mar - chons!

- mez vos ba - taillons! Mar - chons! mar - chons!

Qu'un sang im - pur a - breu - ve nos sil - lons!

Qu'un sang im - pur a - breu - ve nos sil - lons!

Sempre fff